

The
DUTCH BOY
MAGAZINE

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Containing the Five Numbers
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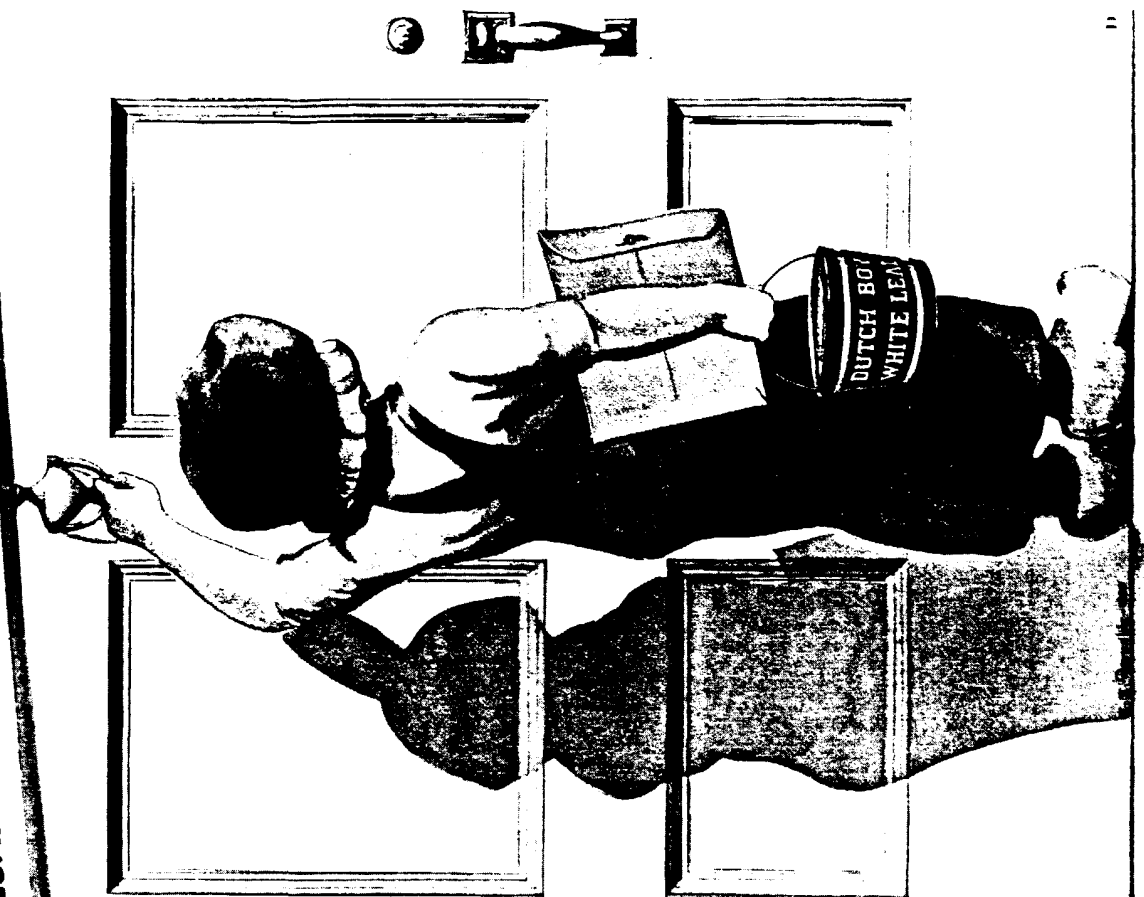
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DUTCH BOY PAINTER
MAGAZINE

No. 1 1939

VOLUME 32



0000-NLI-000019716

Here's Your LINE for '39

...and for the years
that follow



DUTCH BOY PAINTER

Volume 32

1939

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



KNOCKING AT

IT'S OPPORTUNITY, of course
—opportunity to get your share of
the business that is placed regularly by
your local painting contractors.

That the established contracting
painter is the paint dealer's Number
One customer is hardly open to ques-
tion. He buys the big sizes in volume
while other classes of trade buy in the
"one-twelfth of a dozen" range. Be-
cause painting is his business, the con-
tractor buys and uses lots of paint. Be-
cause he is a craftsman, he prefers ma-
terials that work properly with the
tools of the trade and that are adaptable
to all types of jobs.

The Dutch Boy line of painting ma-
terials fits the painter's specification to
a T—from the hundred pound keg of
white-lead right on through to the half-
pint can of drier. Since all the products
are designed to work together, they
ought to be sold together.

And that's where the paint dealer fits
in . . . that's where he finds his profit
opportunity. The big idea in modern
merchandising, whether it be food-
stuffs, ladies' lingerie or building mate-

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Dutch Boy Painter

Dutch Boy materials because of the inherent advantages of the goods themselves, namely, quality, convenience, adaptability and economy, painting contractors favor Dutch Boy because of the support offered by national magazine advertising, the furnishing of direct mail advertising pieces, the development of business forms, and so on. For the above reasons, among others, Dutch Boy

products are pretty well sold long before they reach the dealer's shelves.

No one ever made much money on goods that he couldn't sell because he didn't stock them. One of the cardinal principles of sound store management is the stocking of everything for which there is a reasonable demand. As more and more painters turn to Dutch Boy for their oil, colors, etc., as well as for their white-lead, more and more dealers must place themselves in a position to supply these painters' needs.

Another phase of progressive merchandising concerns the display of goods. "If you don't see what you want, ask for it" may sound nice when you say it fast but it seems to indicate either a lack of shelf space or the easiest way out of the display problem.

So far as Dutch Boy products are concerned, they all lend themselves to display purposes—in the window, on the shelves or as "island" displays on the floor. And, where the goods them-

selves may be too bulky or too heavy for certain purposes, attractive lithographed cutouts are available.

Many dealers are putting into practice the various rules of good merchandising pointed out here by installing Dutch Boy departments—they set off a section of shelving for Dutch Boy products exclusively. This practice does these things—

(1) It establishes a focal point toward which painters will inevitably gravitate as they come into the store, and it will enable them to concentrate their attention on a complete line of their favorite goods.

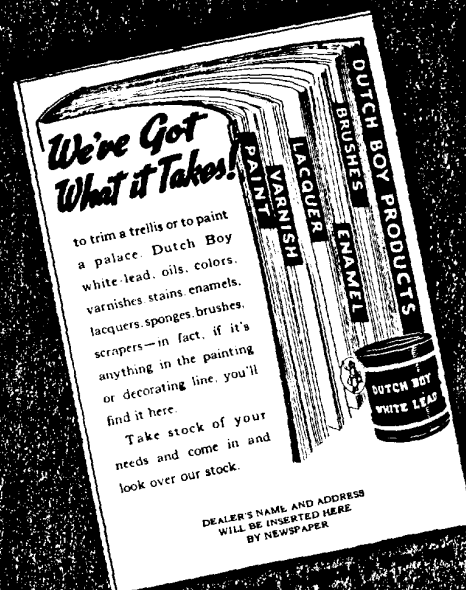
(2) It helps the dealer and his salespeople sell related items when only white-lead may have been called for.

(3) It gets the goods out in plain sight and exposes them to sale.

(4) It stamps the store as headquarters for products that have a real value as prestige-builders.

If you have been planning to take advantage of profit-opportunities that have too long been neglected, make your start now. The following pages show some of the features that will help you advertise Dutch Boy products. Look them over, then check and mail the order card for the items which best suit your type of business. And next time the Dutch Boy representative calls around, have him give you his ideas on building up a Dutch Boy department.

DUTCH BOY DEPARTMENT PAINTING MATERIALS



We've Got What it Takes!

to trim a trellis or to paint a palace. Dutch Boy white-lead, oils, colors, varnishes, stains, enamels, lacquers, sponges, brushes, scrapers—in fact, if it's anything in the painting or decorating line, you'll find it here.

Take stock of your needs and come in and look over our stock.

DUTCH BOY PRODUCTS
PAINT
VARNISH
LACQUER
ENAMEL
DUTCH BOY WHITE LEAD

DEALER'S NAME AND ADDRESS
WILL BE INSERTED HERE
BY NEWSPAPER



KEEPING THE FAMILY HAPPY

IS PARTLY THE PROVINCE OF PAINT

A nicely painted exterior and a tastefully decorated interior nearly always mark the pleasant home. In our stocks of painting materials you will find long-lasting Dutch Boy white-lead and everything else you need to brighten up the environment of those you want to keep happy.

DEALER'S NAME AND ADDRESS
WILL BE INSERTED HERE
BY NEWSPAPER



Bring in Your Painting and Decorating Problems

Let us help you select the proper colors and the right materials.

WE CARRY THE DUTCH BOY LINE

DEALER'S NAME
AND ADDRESS OR PHONE
WILL BE LISTED IN THIS SPACE







W. T. Martin Hardware Co., Inc., Charlottesville, Va.

CHRISTMAS stockings have long since returned to their less glamorous duties, the tinsel and the colored lights have become accustomed to their fifty-week vacation, but in Charlottesville, Virginia, you will still hear people say as they nod toward the Martin store, "I can't pass here without recalling that beautiful Christmas window."

Here's the story behind the window.

In order to stimulate early Christmas shopping, the Charlottesville, Va., Retail Merchants Association sponsored a window display competition. Windows were to be decorated prior to November 30, they were to be masked from public view until the unveiling at seven on the evening of the 30th, when the three judges were to pass up and down the streets, to choose displays which, in their estimation, excelled in

neatness, cleanliness, originality, harmony and coherence.

The W. T. Martin Hardware people decided to inject just as much human interest as possible in their display, and to keep it simple and have it tell a story instantly recognizable.

When the judges inspected the window they saw a group of Dutch Boys, with holly wreaths concealing their paint buckets, caroling at the entrance of a cozy home. Inside the store, a Victrola played appropriate music that was brought outdoors by a speaker placed above the window.

This display, in the opinion of the judges, had "everything" and won first prize. Belatedly, but nevertheless wholeheartedly, we congratulate the Martin organization on a novel idea, beautifully executed.

THE four pictures at the right tell a story that words could never convey. So, as briefly as befits the subject, we will supply the necessary historical data, to wit: The Hood River Hotel, formerly the Hotel Oregon, located at Hood River, Oregon, was built in 1901.

The picture at the top was taken in

Evolution of a Landmark—or, You Can Brush Away Those Years

1910. The building was remodeled in 1915, shortly before the name was changed. Picture Number 2 shows the hotel bereft of its double-deck veranda. Picture Number 3 was taken in 1937, about a year after the 83-room hostelry was purchased by the present owner, Wm. E. Bradley. Picture Number 4 also was taken in 1937, after a renovating treatment with Dutch Boy products applied by Industrial Spray Painting Co. of Portland, the materials having been supplied by Franz Hardware of Hood River.

Dutch Boy's Portland branch manager, B. L. Deaton, who sent us the pictures, calls particular attention to the cars parked near the building at each step in its evolution. Mr. Deaton says that the dates on which the several pictures were taken can be pretty accurately guessed by looking at the cars.

Open for Business . . . in 10 Seconds

1. Hammer blows at crimps draw crimps from under chime (inside roll) at top of keg



2. Tapping lid loose



Top right: Crimping tool removed heading machine to show the lugs that draw the crimps that seal the lid

Middle right: Powerful heading machine that clamps the lids on Dutch Boy kegs

Bottom right: Keg as it comes from heading machine . . . and as received by the painter

3. Opened . . . in less time than it takes to tell about



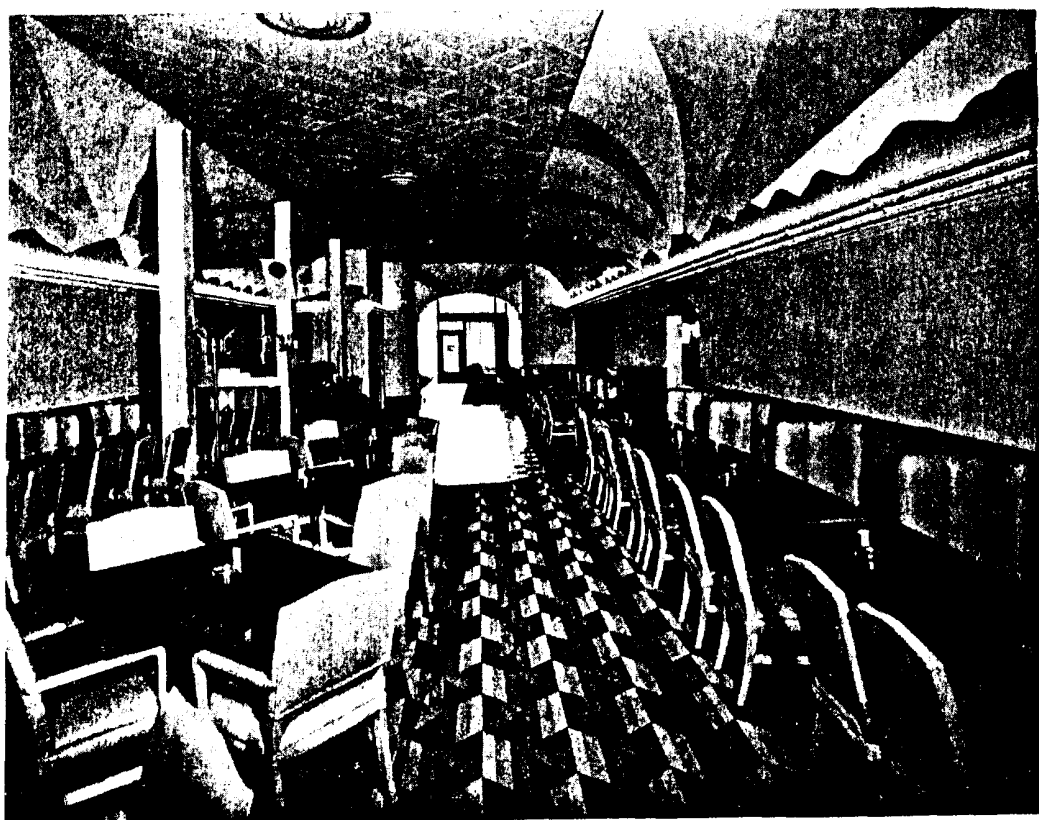
WE came mighty near giving Robert Ripley an item for his "Believe It or Not" feature the other day but we decided that even Mr. Ripley might turn it down as unbelievable. What was the item? Why, we found a painter who had trouble opening a Dutch Boy lead keg.

As 99 44/100 per cent of our subscribers know from personal experience, a Dutch Boy keg is just about the easiest opener on the market. True, when the keg leaves our plant, it is sealed tighter than a Pullman window—it has to be to prevent oil seepage—but, given a hammer and about 10 sec-

onds time, any painter can open it—the keg, not the window.

For the especial benefit of the many new users of the better-than-ever lead Dutch Boy is making these days, we show in picture strip sequence both the way the kegs are sealed and the way they are opened. It goes without saying, of course, that it would be worth a lot of trouble to get at the kind of lead that is put up in Dutch Boy kegs but, as a

matter of cold fact, it is no trouble at all. A few well-aimed swings of a hammer and there you are—one hundred pounds of the whitest, finest, hidingest and best bodied lead that ever bore the famous Dutch Boy Painter trade-mark.



KEEPING CUSTOMERS CONTENTED

is the aim of every real businessman, whether he be a paint dealer, a grocer, a barber or a restaurateur. Good paint, properly applied in judicious colors, does its share in keeping the customers happy and in keeping them coming.

The picture on this page shows the interior of the cocktail lounge (looking toward the front entrance) of the Jockey Club, Great Falls, Montana. The painting was done, with Dutch Boy materials, by Peder Evenson, Great

Falls painting contractor. The decorations were designed by Claude K. Duncan of the Grogan-Robinson Lumber Company of Great Falls.

The lounge is 24 feet x 90 feet. The ceiling is done in light tan, the curved cove is painted in typical sunset ray tones, and the side walls are peach-colored. The chairs and wall seats are upholstered in peach-tinted leather, trimmed in black. Lighting is indirect, concealed Neon lights being used.

BETTER WORKMEN MEAN —BETTER JOBS MEAN B

WILLIAM R. MUIRHEAD
Chairman—National Vocation
Painting & Decorating Contractors

IN considering ways and means of improving our business and our economic position in the days to come, we are bound to realize the importance of employing dependable, trained workmen. In other words, if we give our customers better jobs, they'll give us more jobs to do and the more good jobs we do, the better off we'll be. Skilled workmen, in a trade so complex as ours, are not developed overnight. It takes several years of properly supervised training to turn out a workman who can be depended upon to handle the types of jobs we prefer to do.

Through the years of the depression, when there was so little business to be had, not much attention was paid to the training of painters. Consequently, there have been few apprentices learning the trade. Indirectly, this situation was partially responsible for the drifting into the trade of a number of persons who are really no credit to our business.

Unfortunately, our trade is one of several about which many people have queer notions. There are any number of such people around the country who think that because they whitewashed fences when they were boys, they now are qualified to call themselves painters. Most of us have learned that instead of lowering costs, employment of such

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Dutch Boy Painter

for the training of future painters. These Standards represent the most advanced thinking of the leaders in both organizations. These men are aware of the fact that most of the industry's ills are caused by the people who make up the industry; and that the only sound way to maintain pride of craftsmanship, as well as an understanding of good business principles and business ethics, is to set up standards by which these ideals may be made an essential element in the training of the men entering the trade.

The National Standards are based on the idea that a young man can be made into a skilled workman only after he has had full work experience on actual jobs in all the processes of his trade. It likewise holds that the well-rounded mechanic should have supplementary instruction in such school subjects as will enable him to know the "why", as well as the "how", of his job. And such instruction would, naturally, include courses in the business side of the industry—cost of materials, figuring bids, overhead and labor costs, etc.

Local systems of apprenticeship are administered by joint committees, composed of equal numbers of employers and employees. Approximately 25 of these local joint apprenticeship committees have been set up in various parts of the country and have adopted local standards of apprenticeship in line with the National Standards. The success of our industry's apprenticeship efforts, and the benefits resulting from appren-

ticeship will be forthcoming only to the extent to which employers and employees throughout the country proceed with the setting up of these local apprenticeship systems.

At the time the National Standards were adopted, the assistance which could be given our local organizations in establishing local apprenticeship programs by the Federal Committee on Apprenticeship was limited, due to the need for getting along with a small field staff. The enlargement of the Committee's staff now makes it possible for the Committee to provide field service in all parts of the country.

In order to assist local groups in the formation of committees, a manual entitled "Building a National Painting and Decorating Apprenticeship System", containing information on how local committees can be recruited and developed, has been prepared by the Painting and Decorating Contractors Association in conjunction with the employees' organization, and with the assistance of the Federal Committee on Apprenticeship. This Manual, which also contains a typical set of local standards, has gone to the printers, and will be ready for distribution shortly. In addition, the U. S. Office of Education has issued a bulletin designed to assist painting instructors in the preparation of related instruction courses for painters' apprentices.

With this printed material available, and with the assistance of the consulting and field service of the Federal

Committee, we should go forward rapidly with our program. It is my earnest hope that leaders of the trade in every locality will take their responsibility seriously, and play their parts in helping solve the apprenticeship problem.

It should be explained, however, that the industry has no intention of asking apprenticeship committees to advocate the indenturing of apprentices on a wholesale basis. Rather, it is hoped that the committees will determine the need for thoroughly skilled painters in their localities and be guided by this need. Wherever possible, young men already employed in the trade in some capacity should be given preference at the apprenticeship opportunities which may be open.

Two considerations should be uppermost in the minds of all those having to do with the training of apprentices: First, that all apprentices should be fully trained; second, while the apprentice is being trained, his welfare should be completely protected.

This apprenticeship problem, which has for a long time perplexed not only our own industry, but also nearly all

* * *

"We believe that apprenticeship, supplemented by trade extension education, is the proper method of entry into any trade. Organized labor has found that men who have learned their trade by this method make the best mechanics and the best union members. From the standpoint of the employer, men trained in the shop are far superior to those of equal skill hired from the outside. The outsider is not trained to the policies and traditions of the firm and does not fully com-

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A beautiful example of modern styling in house painting. Unity is preserved by painting the body of the house, window trim and large shutters in the one color.



BRUSH AWAY THOSE YEARS

A Dutch Boy Beauty Treatment keeps an Old House Looking Young

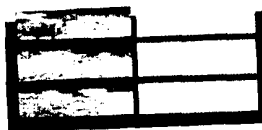
Have you met the Dutch Boy? America's champion fixer-upper! The boy whose magic brush will make the marks of years vanish from your house. The lad whose transforming touch will bring back the sparkle of newness to your home.

Scotch on his mother's side. Yes, the Dutch Boy is a champion money saver, too. Reports from home owners prove conclusively that in the long run Dutch Boy actually costs less than cheap, low-grade paint. Why? Because Dutch Boy not only lasts much longer but also does not crack and scale (see photographs at right). It resists the weather stubbornly—wears down slowly by gradual chalking. So when it finally comes time to repaint, you make two substantial savings: (1) There are no "rags and tatters" of low-grade paint to be burned and scraped off. (2) It is therefore not necessary to apply a new priming coat.

When your painting contractor recommends Dutch Boy White-Lead, of one thing you may be sure, he's aiming to give you real value for your money.

No one knows paint like a painter. The paint will be mixed to order to meet the special requirements of the job. It can be left white or tinted to the exact colors you specify.

Be an expert paint buyer. Just send in the coupon below. You'll receive a free copy of our booklet, "So You're Going to Paint." Tells everything you need to know to buy a paint job—how to style your house with a smart new color scheme, how to select the right paint and the right painter. Fifty-two illustrations in color. And you'll also receive full information on the Dutch Boy Easy Payment Plan for those who wish to pay for their painting in installments. Address Dept. 318, in care of nearest branch. Write today.

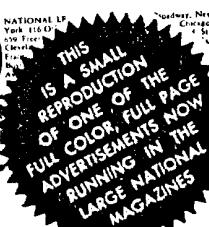
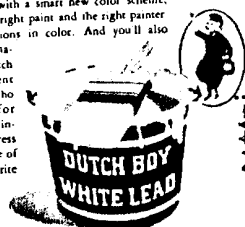


LOW-GRADE PAINT

"Quitting" already—after only a short period of service. Right after this picture was taken, the paint had to be scraped off at a cost of \$60. Owner was also forced to pay for a new priming coat. All this is except the water figured in.

DUTCH BOY

Four years old and still in excellent condition. There is no reason as to why this paint job has lasted so long. Not a sign of cracking and scaling. And at repair time, there will be no expense in scraping off and no new priming coat to pay for.



THIS IS A SMALL REPRODUCTION OF ONE OF THE FULL COLOR, FULL PAGE ADVERTISEMENTS NOW RUNNING IN THE LARGE NATIONAL MAGAZINES

Dutch Boy advertisements in *The Saturday Evening Post*, *Colliers*, *Time*, *American Home*, and *Better Homes and Gardens* magazines feature homes that have been styled with paint. Clip and save the "ads" as they appear . . . you can use them in your selling



YOU CAN SELL *Style* . . . AS WELL

MOST painting contractors are family men. And as family men, many of them recall having seen their womenfolk take a package of dye and change the color of a shirtwaist or a skirt or a dress. If the mere man delved into the whys and wherefores of this transformation he no doubt was told, "Well, I didn't want to buy a new dress so, to be in style, I bought ten cents worth of dye and changed the color of this old dress from Alice blue to grape purple, the newest shade. Now I'll get a white belt and attach a frilly collar and I'll be dressed in the height of fashion."

Recalling such incidents as this, don't you see a parallel in the newest thing in painting—styling with paint? Of course you do. It may be a little difficult at first to grasp the idea of imparting style to as large an object as a ten-room house—we've always thought of style in terms of smaller things—but once you've sensed the possibilities inherent in this new approach to better profits, you'll quickly adjust your viewpoint. Style, in dyeing rayon, in enameling refrigerators, in staining fingernails, in lacquering furniture, in painting houses, is nothing more or less than using color in a manner that is considered proper by those whose job it is to watch, record and report the many and

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Dutch Boy Painter

money—if he rebuilds to modernize, he pays not only the carpenter but also the painter who must finish the job. If he repaints to modernize, he deals only with the painter.

The painter who adds the "style approach" to his selling equipment adds a third appeal to the argument on which he hopes to land jobs. For years he has talked paint for protection and paint for appearance. Now he can also talk paint for style. In other words, he has talked about paint for utility, necessity. Now he can talk paint for style. Where necessity sells one item, style sells two, six or a dozen—a new car when the old one shows a few thousand miles on the speedometer, a complete shoe wardrobe when one pair of oxfords has served well enough, complete redecoration because flat tints may be "out" and Tiffany may be "in". In practically every field of merchandising endeavor, style is the real sales maker today.

Let us review briefly what styling with paint means. It means the selection of colors that are currently in demand and using them in a manner that follows current style trends.

Where and how is this information obtained? It is derived from an analysis of the different exteriors and interiors that have been surveyed by the Council for Paint Styling. This Council and its committees, through a nation-wide organization of investigators connected with the paint industry, have noted changing styles in house painting, as expressed on dwellings that

have been built within the year, on the valid assumption that what is being done on the new house of today will become the style of tomorrow on old houses that need modernization.

For authentic information on style trends in interior decoration, rooms in model houses, model rooms in department stores and decorators' establishments, illustrations in leading magazines, etc., were carefully studied and analyzed. As a result, it has been possible to keep a finger on the pulse of "what's new in interior decoration" and to develop certain rules for the use of color in the painting of interiors to keep them in tune with the times.

To point up this discussion, we print opposite, two tables which give specific information on the latest style trends in painting exteriors and interiors.

Information of the type given here is of no value, obviously, if it is hidden away in some filing cabinet. It must be broadcast to all members of the industry, from the biggest maker of raw materials to the smallest painting contractor and, of course, through the various divisions of the industry, to the home-owning public. Manufacturers will give style information in their advertisements, in their trade literature; dealers will pass the word along over the counter and in their advertising; painting contractors, who stand to benefit most because they *do* the styled jobs, will talk styling with paint to their customers. Now is a good time to start—if you didn't begin yesterday.

Table I. Simple Rules for Styling Ce

Part of House	Architectural Type				
	 Colonial	 Small Cottage	 Large Cottage	 English	 Flemish
Roof	medium dark	bright colors	medium to dark	dark	da
Body	light in color	light in color	light in color	light in color	lig me
Trim	same as body color	lighter or darker than body color	lighter than body color	darker than body color	san bo
Sash	same as body color	same as body color	same as body color	different from body color	san bo
Door	same as body color	same as body color	same as body color	different from body color	san bo
Shutters	one floor same as body—one different	different from body color	different from body color		one sam bod diff

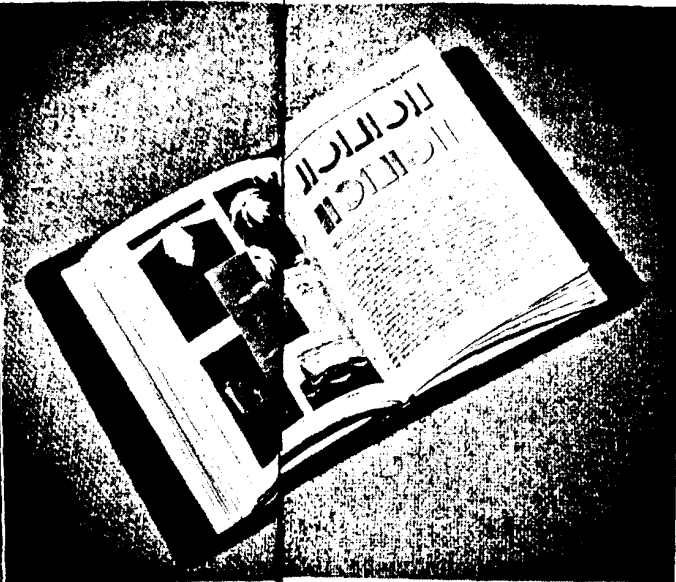
Table II. Simple Rules for Styling Cert

Room	Walls	Ceilings
Living Rooms	single color— one wall different in color	dark as wall— different in color
Halls	single color	same or darker wall— different in color
Bedrooms	single color— one wall different in color	lighter than wall— different in color
Kitchens and Breakfast Rooms	single color	lighter than wall— different in color
Bathrooms	single color to harmonize with tile	lighter than wall— different in color

Decorative Notes on Interior Styl

1. Plain one-tone walls are most popular.
2. One or two walls should be in a color different from the others.
3. Panels should be painted to match the stile color.
4. Dado is decreasing in popularity.

5. Border ing in
6. All-ove ly used
7. Vertica
8. Horizo popular



Keep your Copies of the **DUTCH BOY PAINTER** **MAGAZINE** *in this New Binder*

READERS tell us that they find our little magazine both easy to read and worth reading. They tell us that every number is worth saving. BUT, all too often we get a letter that says, "Please send me another copy of the Dutch Boy Painter—the one that had the article on new styles in house painting. I mislaid or lost my regular copy."

tical, good-looking, long-lasting binder—at a price that every reader could easily afford to pay. After examining a number of models, we chose the one shown here—and ordered a good stock.

This binder is sturdy, simple and compact. It holds two years' issues of this magazine, with extra space for an index which we will send free each

To enable all of our "subscribers" to save all their copies of this magazine we went to a book-binding specialist. We told him to devise a prac-

year-end to everyone who buys a binder. The pictures show just how this binder operates, how easy it is to insert copies of the magazine and, if need be, to remove them. No punching holes, no trimming of edges, no bother at all.

If you've saved up a lot of back copies of the Dutch Boy Painter, you'll want to keep them safe and in good shape in these binders. If you are going to start saving copies beginning with the number you are now reading, you'll need this binder.

Buy 75 cents worth of postage stamps, or buy a 75 cent

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NATIO

Room 2

WHITENESS — UP
HIDING — UP
BODY — UP

DUTCH BOY

Better than ever

WHITE LEAD

Dutch Boy Hits a NEW HIGH
in Paint Value

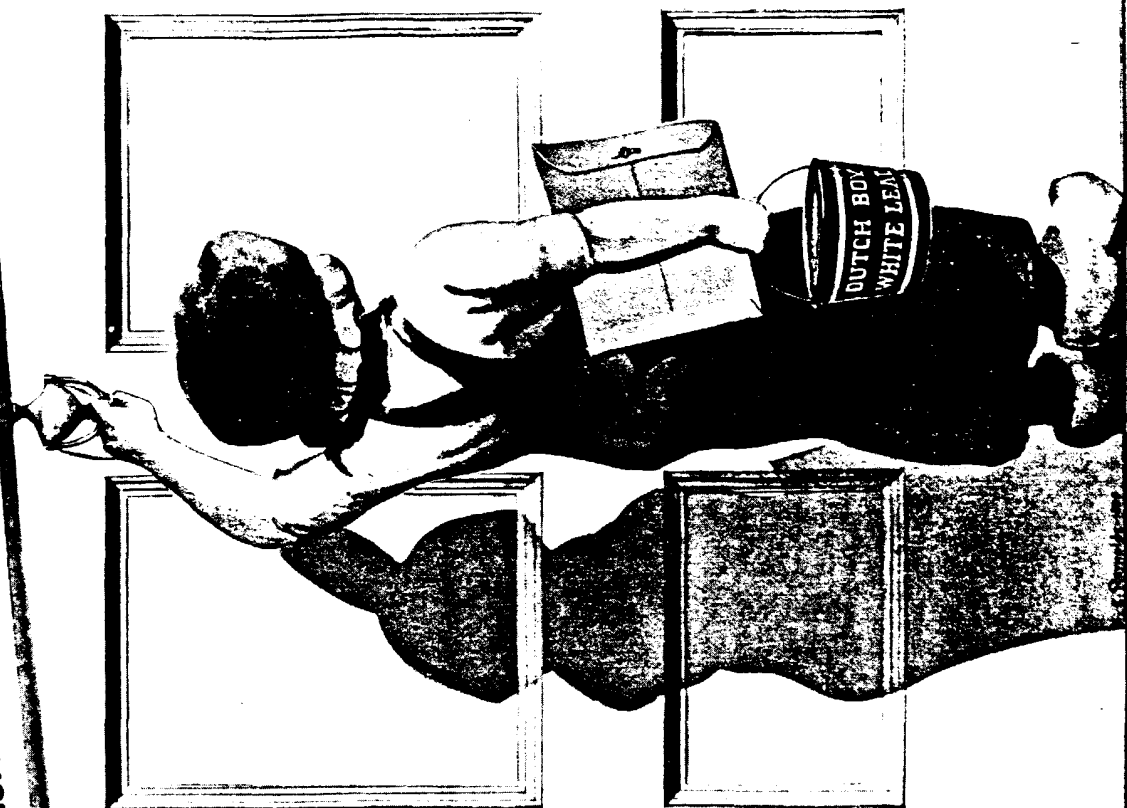
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DUTCH BOY PAINTER

MAGAZINE

No. 1 1939

VOLUME 32



Here's the SIGN for '39



the NEW Dutch Boy Job Sign

IT'S GOOD BUSINESS to advertise your business when and where you're doing business—right on the job. Whether you work on a house two days or two weeks this sign should be there in sight of passersby. They'll know who is doing the job and what materials are being used. And they'll conclude that the combination must be good or it wouldn't be advertised. Naturally, home owners who see the sign will keep you in mind when they have some painting to do.

This all-metal sign measures 3 ft. x 2 ft. It is well made, with turned edges, and should last for years. Liberal space is allowed for your business imprint.

The price is modest—two signs for two dollars, four signs for three dollars, six signs for four dollars, ten or more signs, fifty cents each. These prices are based on orders for signs carrying identical imprints. If assorted imprints are desired for one lot of signs, there is an extra charge of fifty cents for each change of wording. All shipping charges are prepaid. Because these signs are made to order, they must be sold on a strictly cash-with-order basis—no C.O.D.'s or charge orders. Send your remittance—by check or money order—together with clear wording for the imprint, to:

NATIONAL LEAD COMPANY

ROOM 2020

111 BROADWAY

NEW YORK, N. Y.

DUTCH BOY PAINTER

Volume 32

1939

Published bi-monthly by National Lead Company, Room 2020, N. Y., in the interest of better painting. Mailed without charge.



KNOCKING AT

WHY, it's opportunity, of course —opportunity to increase your business, to step up your earnings. Maybe you've heard the knock before but, because you were busy listening to the radio, or adjusting the oil burner, or defrosting the refrigerator, or tinkering with the car, you didn't bother to see who was at the door.

Did it ever occur to you that the very fellows who sell radios, furnaces, refrigerators and cars use the same methods in distributing their merchandise that you, too, have an opportunity to use? If these men were not able to offer their customers-to-be an easy payment plan, they wouldn't have many customers-that-are. Possibly the men who sell those things wouldn't get any larger share of their potential customers without an easy payment plan than painters get when they don't offer a time payment plan. Or, to state it another way: If painters made as good use of easy payment plans as do the sellers of other products, painters would get a share of the money that is going into other businessmen's pockets these days.

Dutch Boy Painter

vantage of the easy payment plan. They shy away from selling because they feel they're shy on selling ability.

It is to overcome this assumed lack of the salesman's touch that we have developed not only the Dutch Boy Easy Payment Plan but also the Property Inspection Plan that leads naturally to prospects for the easy payment plan.

Here's how: Mr. Stumped-by-Selling Painting Contractor decides he wants to make more money. To do this he knows he must do more jobs. To do more jobs he must go after them. He "goes after them" by sending the owners of paint-needy homes a combination blotter-mailer (see page 7). This suggests to the home-owner that it might be well to have his place looked over by a painting expert, the contractor whose name and address are printed on the card. This Free Inspection will tell the owner, without obligation, just what needs to be done to put the house in A-1 condition, paintwise. The owner thinks that's a fair enough proposition so he signs his name to the tear-off postal and mails it. The painter gets the card. He goes over to the house, makes his inspection and fills out a report blank. The blank lists the work needed to put the house in good condition.

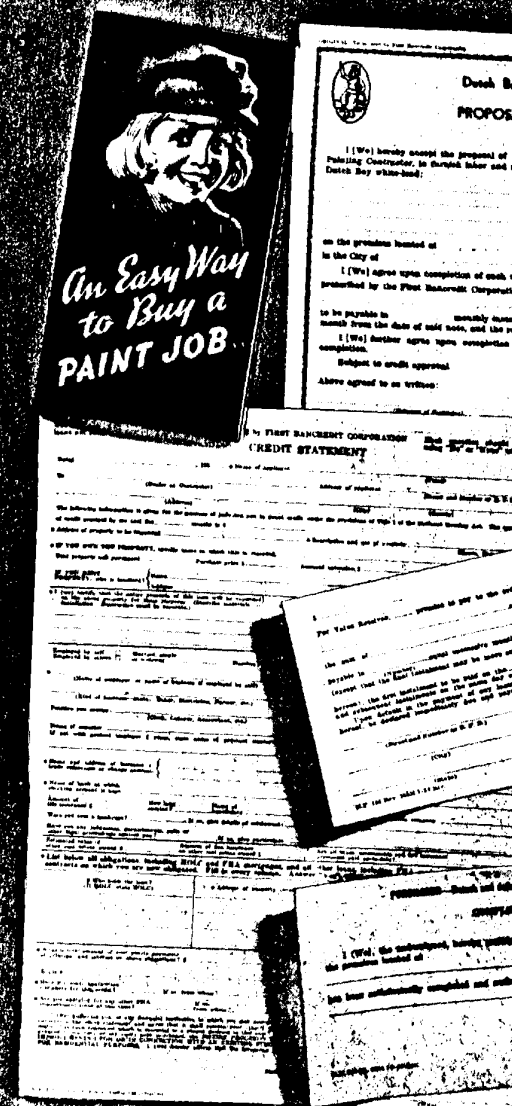
The owner asks the price and the painter *doesn't* say, "I'm afraid I'll have to charge you \$300 for this job, Mr. So-and-So." No siree. He is using

the Dutch Boy Easy Payment Plan. He has figured the price on that basis. He says, "You probably expected to pay quite a bit more than my price, considering the kind of work I do and the quality of the materials I use, but I figure the cost at only \$17.95 a month, using the Dutch Boy Easy Payment Plan. There's no down payment, of course. That's most reasonable, isn't it?" About all the owner can say in reply is "Yes".

Now, in all sincerity, is there any reason under the sun that *you* can't sell painting this way? Other things, some less expensive, some more costly, are being sold in just this manner every day by men who are not born salesmen and who have had no more sales training than the typical painting contractor.

The painting contractor today who complains about poor business and cheap competition is very much like the man who rushes around the house looking for his eyeglasses, bawls out his family for mislaying them and creates a terrible uproar—only to discover that the object of his search was right there on his forehead all the time. The Dutch Boy Free Property Inspection Plan and the Dutch Boy Easy Payment Plan are right there "on the foreheads" of the very selfsame painters who blame poor business and cheap competition for their woes when, to be perfectly frank, the trouble may lie in short-sightedness.

On the following pages are shown the features the Dutch Boy offers you, without charge, to step up your profits in 1939. Mail the order card for the features you will use.



These DUTCH BOY EASY PAYMENT Plan features, without charge to painting contractors and owners, are the key to take advantage of this modern method of selling paint.





NEIGHBORHOOD MAILING FOLDER

This mailing folder enables you to reach the owner of the building in your neighborhood in which you have jobs under way. The name and address of the owner will be entered on the back of the folder.

THE four pictures at the right tell a story that words could never convey. So, as briefly as befits the subject, we will supply the necessary historical data, to wit: The Hood River Hotel, formerly the Hotel Oregon, located at Hood River, Oregon, was built in 1901. The picture at the top was taken in

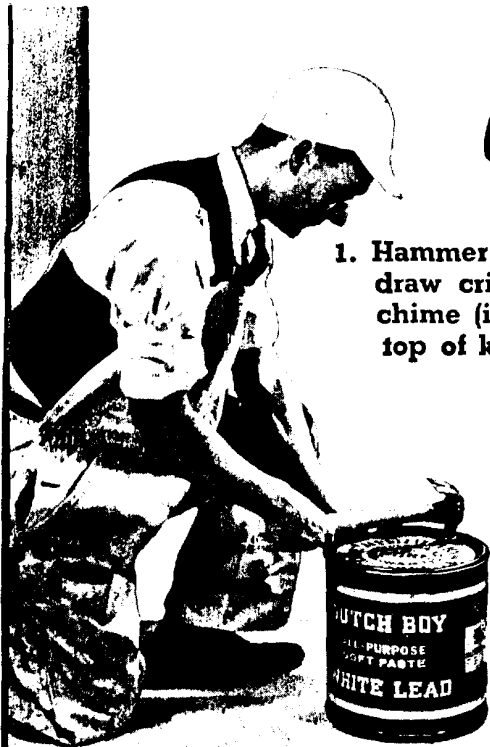
Evolution of a Landmark—or, You Can Brush Away Those Years

1910. The building was remodeled in 1915, shortly before the name was changed. Picture Number 2 shows the hotel bereft of its double-deck veranda. Picture Number 3 was taken in 1937, about a year after the 83-room hostelry was purchased by the present owner, Wm. E. Bradley. Picture Number 4 also was taken in 1937, after a renovating treatment with Dutch Boy products applied by Industrial Spray Painting Co. of Portland, the materials having been supplied by Franz Hardware of Hood River.

Dutch Boy's Portland branch manager, B. L. Deaton, who sent us the pictures, calls particular attention to the cars parked near the building at each step in its evolution. Mr. Deaton says that the dates on which the several pictures were taken can be pretty accurately guessed by looking at the cars.

Open for Business . . . in 10 Seconds

1. Hammer blows at crimps draw crimps from under chime (inside roll) at top of keg



2. Tapping lid loose



Top right: Crimping tool removed heading machine to show the lugs that the crimps that seal the lid

Middle right: Powerful heading machine that clamps the lids on Dutch Boy kegs

Bottom right: Keg as it comes from heading machine . . . and as received by the painter

3. Opened . . . in less time than it takes to tell about



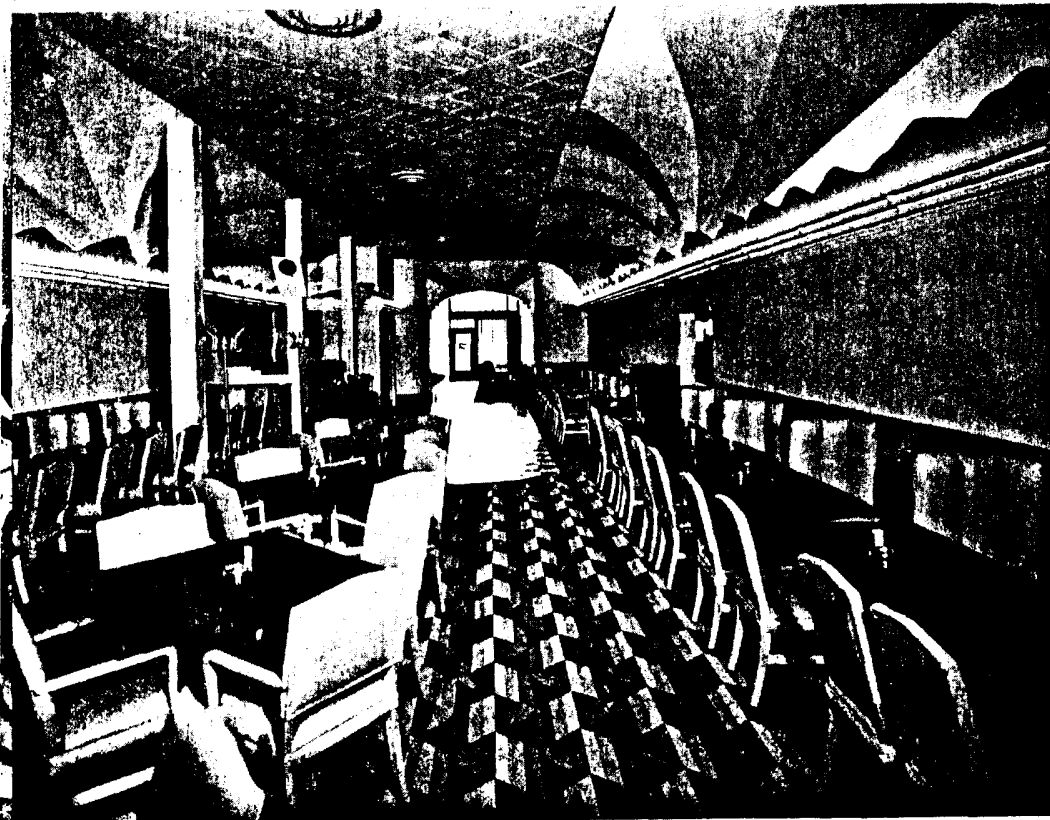
WE came mighty near giving Robert Ripley an item for his "Believe It or Not" feature the other day but we decided that even Mr. Ripley might turn it down as unbelievable. What was the item? Why, we found a painter who had trouble opening a Dutch Boy lead keg.

As 99 44/100 per cent of our subscribers know from personal experience, a Dutch Boy keg is just about the easiest opener on the market. True, when the keg leaves our plant, it is sealed tighter than a Pullman window—it has to be to prevent oil seepage—but, given a hammer and about 10 sec-

onds time, any painter can open it—the keg, not the window.

For the especial benefit of the many new users of the better-than-ever lead Dutch Boy is making these days, we show in picture strip sequence both the way the kegs are sealed and the way they are opened. It goes without saying, of course, that it would be worth a lot of trouble to get at the kind of lead that is put up in Dutch Boy kegs but, as a

matter of cold fact, it is no trouble at all. A few well-aimed swings of a hammer and there you are—one hundred pounds of the whitest, finest, hidingest and best bodied lead that ever bore the famous Dutch Boy Painter trade-mark.



KEEPING CUSTOMERS CONTENTED

is the aim of every real businessman, whether he be a paint dealer, a grocer, a barber or a restaurateur. Good paint, properly applied in judicious colors, does its share in keeping the customers happy and in keeping them coming.

The picture on this page shows the interior of the cocktail lounge (looking toward the front entrance) of the Jockey Club, Great Falls, Montana. The painting was done, with Dutch Boy materials, by Peder Evenson, Great

Falls painting contractor. The decorations were designed by Claude K. Duncan of the Grogan-Robinson Lumber Company of Great Falls.

The lounge is 24 feet x 90 feet. The ceiling is done in light tan, the curved cove is painted in typical sunset ray tones, and the side walls are peach-colored. The chairs and wall seats are upholstered in peach-tinted leather, trimmed in black. Lighting is indirect, concealed Neon lights being used.

BETTER WORKMEN MEAN —BETTER JOBS MEAN B

WILLIAM R. MUIRHEAD
Chairman—National Vocation
Painting & Decorating Contractors

IN considering ways and means of improving our business and our economic position in the days to come, we are bound to realize the importance of employing dependable, trained workmen. In other words, if we give our customers better jobs, they'll give us more jobs to do and the more good jobs we do, the better off we'll be. Skilled workmen, in a trade so complex as ours, are not developed overnight. It takes several years of properly supervised training to turn out a workman who can be depended upon to handle the types of jobs we prefer to do.

Through the years of the depression, when there was so little business to be had, not much attention was paid to the training of painters. Consequently, there have been few apprentices learning the trade. Indirectly, this situation was partially responsible for the drifting into the trade of a number of persons who are really no credit to our business.

Unfortunately, our trade is one of several about which many people have queer notions. There are any number of such people around the country who think that because they whitewashed fences when they were boys, they now are qualified to call themselves painters. Most of us have learned that instead of lowering costs, employment of such

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Dutch Boy Painter

for the training of future painters. These Standards represent the most advanced thinking of the leaders in both organizations. These men are aware of the fact that most of the industry's ills are caused by the people who make up the industry; and that the only sound way to maintain pride of craftsmanship, as well as an understanding of good business principles and business ethics, is to set up standards by which these ideals may be made an essential element in the training of the men entering the trade.

The National Standards are based on the idea that a young man can be made into a skilled workman only after he has had full work experience on actual jobs in all the processes of his trade. It likewise holds that the well-rounded mechanic should have supplementary instruction in such school subjects as will enable him to know the "why", as well as the "how", of his job. And such instruction would, naturally, include courses in the business side of the industry—cost of materials, figuring bids, overhead and labor costs, etc.

Local systems of apprenticeship are administered by joint committees, composed of equal numbers of employers and employees. Approximately 25 of these local joint apprenticeship committees have been set up in various parts of the country and have adopted local standards of apprenticeship in line with the National Standards. The success of our industry's apprenticeship efforts, and the benefits resulting from appren-

ticeship will be forthcoming only to the extent to which employers and employees throughout the country proceed with the setting up of these local apprenticeship systems.

At the time the National Standards were adopted, the assistance which could be given our local organizations in establishing local apprenticeship programs by the Federal Committee on Apprenticeship was limited, due to the need for getting along with a small field staff. The enlargement of the Committee's staff now makes it possible for the Committee to provide field service in all parts of the country.

In order to assist local groups in the formation of committees, a manual entitled "Building a National Painting and Decorating Apprenticeship System", containing information on how local committees can be recruited and developed, has been prepared by the Painting and Decorating Contractors Association in conjunction with the employees' organization, and with the assistance of the Federal Committee on Apprenticeship. This Manual, which also contains a typical set of local standards, has gone to the printers, and will be ready for distribution shortly. In addition, the U. S. Office of Education has issued a bulletin designed to assist painting instructors in the preparation of related instruction courses for painters' apprentices.

With this printed material available, and with the assistance of the consulting and field service of the Federal

Committee, we should go forward rapidly with our program. It is my earnest hope that leaders of the trade in every locality will take their responsibility seriously, and play their parts in helping solve the apprenticeship problem.

It should be explained, however, that the industry has no intention of asking apprenticeship committees to advocate the indenturing of apprentices on a wholesale basis. Rather, it is hoped that the committees will determine the need for thoroughly skilled painters in their localities and be guided by this need. Wherever possible, young men already employed in the trade in some capacity should be given preference at the apprenticeship opportunities which may be open.

Two considerations should be uppermost in the minds of all those having to do with the training of apprentices: First, that all apprentices should be fully trained; second, while the apprentice is being trained, his welfare should be completely protected.

This apprenticeship problem, which has for a long time perplexed not only our own industry, but also nearly all

* * *

"We believe that apprenticeship, supplemented by trade extension education, is the proper method of entry into any trade. Organized labor has found that men who have learned their trade by this method make the best mechanics and the best union members. From the standpoint of the employer, men trained in the shop are far superior to those of equal skill hired from the outside. The outsider is not trained to the policies and traditions of the firm and does not fully com-



A beautiful example of modern styling in house painting. Unity is preserved by painting the body of the house, window trim and large shutters in the one color.



BRUSH AWAY THOSE YEARS

A Dutch Boy Beauty Treatment keeps an Old House Looking Young

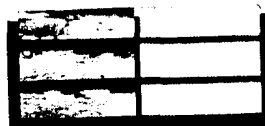
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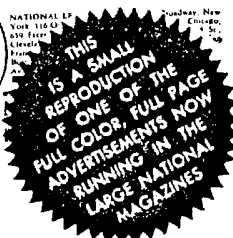


LOW-GRADE PAINT

"Quitting" already—after only a short period of service. Right after this picture was taken, the paint had to be burned off and a coat of White-Lead was also forced to pay for a new priming coat. All this expense he never figured on.

DUTCH BOY

Four years old and still in excellent condition. Shows no signs of wear as low-grade paint job. Not a sign of cracking and scaling. And at repainting time, there will be no expense in burning off and on new priming coat to pay for.



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YOU CAN SELL . . . AS WELL

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Recalling such incidents as this, don't you see a parallel in the newest thing in painting—styling with paint? Of course you do. It may be a little difficult at first to grasp the idea of imparting style to as large an object as a ten-room house—we've always thought of style in terms of smaller things—but once you've sensed the possibilities inherent in this new approach to better profits, you'll quickly adjust your viewpoint. Style, in dyeing rayon, in enameling refrigerators, in staining fingernails, in lacquering furniture, in painting houses, is nothing more or less than using color in a manner that is considered proper by those whose job it is to watch, record and report the many and

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Dutch Boy Painter

money—if he rebuilds to modernize, he pays not only the carpenter but also the painter who must finish the job. If he repaints to modernize, he deals only with the painter.

The painter who adds the "style approach" to his selling equipment adds a third appeal to the argument on which he hopes to land jobs. For years he has talked paint for protection and paint for appearance. Now he can also talk paint for style. In other words, he has talked about paint for utility, necessity. Now he can talk paint for style. Where necessity sells one item, style sells two, six or a dozen—a new car when the old one shows a few thousand miles on the speedometer, a complete shoe wardrobe when one pair of oxfords has served well enough, complete redecoration because flat tints may be "out" and Tiffany may be "in". In practically every field of merchandising endeavor, style is the real sales maker today.

Let us review briefly what styling with paint means. It means the selection of colors that are currently in demand and using them in a manner that follows current style trends.

Where and how is this information obtained? It is derived from an analysis of the different exteriors and interiors that have been surveyed by the Council for Paint Styling. This Council and its committees, through a nation-wide organization of investigators connected with the paint industry, have noted changing styles in house painting, as expressed on dwellings that

have been built within the year, on the valid assumption that what is being done on the new house of today will become the style of tomorrow on old houses that need modernization.

For authentic information on style trends in interior decoration, rooms in model houses, model rooms in department stores and decorators' establishments, illustrations in leading magazines, etc., were carefully studied and analyzed. As a result, it has been possible to keep a finger on the pulse of "what's new in interior decoration" and to develop certain rules for the use of color in the painting of interiors to keep them in tune with the times.

To point up this discussion, we print opposite, two tables which give specific information on the latest style trends in painting exteriors and interiors.

Information of the type given here is of no value, obviously, if it is hidden away in some filing cabinet. It must be broadcast to all members of the industry, from the biggest maker of raw materials to the smallest painting contractor and, of course, through the various divisions of the industry, to the home-owning public. Manufacturers will give style information in their advertisements, in their trade literature; dealers will pass the word along over the counter and in their advertising; painting contractors, who stand to benefit most because they *do* the styled jobs, will talk styling with paint to their customers. Now is a good time to start—if you didn't begin yesterday.

Table I. Simple Rules for Styling

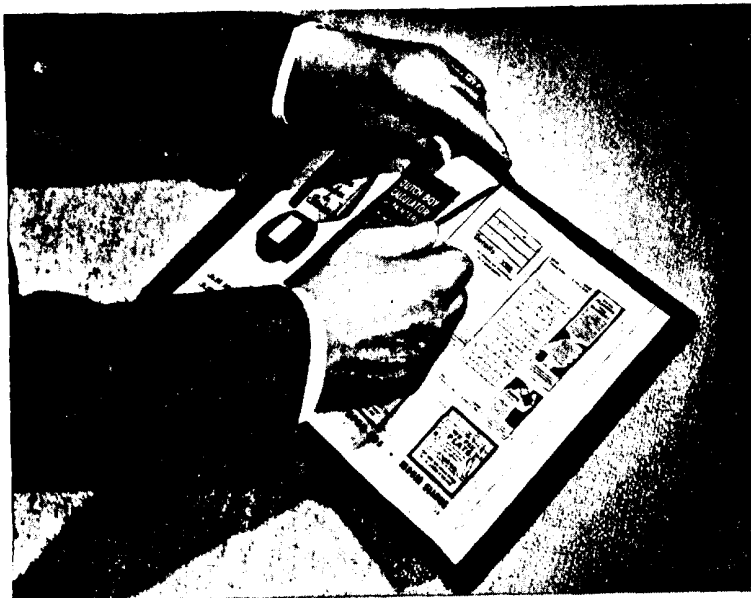
Part of House	Architectural Type			
	 Colonial	 Small Cottage	 Large Cottage	 English
Roof	medium dark	bright colors	medium to dark	dark
Body	light in color	light in color	light in color	light in color
Trim	same as body color	lighter or darker than body color	lighter than body color	darker than body color
Sash	same as body color	same as body color	same as body color	different from body color
Door	same as body color	same as body color	same as body color	different from body color
Shutters	one floor same as body—one different	different from body color	different from body color	

Table II. Simple Rules for Styling

Room	Walls	Ceiling
Living Rooms	single color— one wall different in color	dark as different
Halls	single color	same or wall—different
Bedrooms	single color— one wall different in color	lighter than different
Kitchens and Breakfast Rooms	single color	lighter than different
Bathrooms	single color to harmonize with tile	lighter than different

Decorative Notes on Interior

1. Plain one-tone walls are most popular.
2. One or two walls should be in a color different from the others.
3. Panels should be painted to match the stile color.
4. Dado is decreasing in popularity.
5. B...
6. A...
7. V...
8. H...



Keep your Copies of the **DUTCH BOY PAINTER** **MAGAZINE** *in this New Binder*

READERS tell us that they find our little magazine both easy to read and worth reading. They tell us that every number is worth saving. BUT, all too often we get a letter that says, "Please send me another copy of the Dutch Boy Painter—the one that had the article on new styles in house painting. I mislaid or lost my regular copy."

tical, good-looking, long-lasting binder—at a price that every reader could easily afford to pay. After examining a number of models, we chose the one shown here—and ordered a good stock.

This binder is sturdy, simple and compact. It holds two years' issues of this magazine, with extra space for an index which we will send free each

To enable all of our "subscribers" to save all their copies of this magazine we went to a book-binding specialist. We told him to devise a prac-

year-end to everyone who buys a binder. The pictures show just how this binder operates, how easy it is to insert copies of the magazine and, if need be, to remove them. No punching holes, no trimming of edges, no bother at all.

If you've saved up a lot of back copies of the Dutch Boy Painter, you'll want to keep them safe and in good shape in these binders. If you are going to start saving copies beginning with the number you are now reading, you'll need this binder.

Buy 75 cents worth of postage stamps, or buy a 75 cent

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DUTCH BOY PAINTER

MAGAZINE

Vol. 32 No. 2 19

GOLDEN GATE
INTERNATIONAL
EXPOSITION

NEW YORK
WORLD'S
FAIR



WHITENESS - UP
HIDING - UP
BODY - UP

DUTCH BOY

Better than ever

WHITE LEAD

*Dutch Boy Hits a NEW HIGH
in Paint Value*

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equal

THIS USEFUL
BOOK

DUTCH BOY PAINTER

Volume 32

1939

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

LEAD INDUSTRY BEGINS TO ADVERTISE

FOR painting contractors and paint dealers, a piece of important news these days is the big, new, cooperative advertising effort in behalf of white-lead just getting under way in a number of leading national magazines. The campaign is sponsored by the miner, smelter, refiner and white-lead manufacturer members of the Lead Industries Association.

A series of large-size advertisements in such widely read magazines as the Saturday Evening Post, Collier's, American Home, Country Gentleman and Better Homes and Gardens will bring the white-lead story to the public in general and to home-owners in particular. Some idea of the scope of the magazine campaign may be gained by trying to visualize the total of 67,570-526 separate messages that will be carried in the publications named.

Supporting this major activity will be a series of advertisements in trade magazines covering the paint, painting, architectural, building and lumber fields. In addition, there will be newspaper publicity, direct-mail advertising,

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Dutch Boy Painter

tion, the aggressive dealer and painter will make more intensive use of Dutch Boy advertising features. Dealers will give more prominence to Dutch Boy white-lead, will give longer showings of Dutch Boy displays, will feature Dutch Boy at every opportunity. Similarly, painters will give wider circulation to Dutch Boy mailing pieces, will write "Dutch Boy" into their contracts and will bring Dutch Boy to their jobs.

Reproduced, in reduced size, on the following pages are two full-page national magazine advertisements—one being the first "ad" in the Lead Industries' campaign; the other, the current Dutch Boy page. Both drive home to home-owners the selfsame arguments that painters and dealers use in their daily contacts with their customers—

that white-lead is long-lasting paint... that white-lead is economical paint. These two acknowledged advantages from the home-owner's standpoint are likewise advantages from the painter's standpoint, because by doing jobs that last and that thus cost less he builds up his own reputation. And from the dealer's viewpoint, he gains by selling white-lead because this paint stays sold.

The Lead Industry campaign and the Dutch Boy campaign both center public attention on white-lead. The white-lead dealer and the white-lead painter will get their share of attention—and the resulting increased business—in proportion to their active co-operation in support of the white-lead publicity. The lead industry is setting the pace. Tie in with both campaigns!

AN UNUSUAL DUTCH BOY WINDOW



Dutch Boy displays always get warm welcomes at the Hart Wallpaper & Paint Company Store, 3236 West 26th Street, Chicago, not merely because the displays are attractive and practical, but also because they lend themselves to realistic layouts, of which this is a good example. In this case the Dutch Boy display has been incorporated in the painted background scenery. The house shown is a wooden model, surrounded by a "lawn" on which are placed various Dutch Boy paint products.

Here's where the best paint gets its start



I'm a miner not a painter. The metal I mine out of the earth is lead. And mister that lead is what gives life and gumption to paint. You think I'm prejudiced? Ask any painter who's been at it long enough to see how his work stands weather. He'll tell you the same. You see, lead is a metal that just about lasts forever. And the basis of white lead is lead. I figure that's one of the reasons white lead gives you a covering that lies snug and firm and durable—free from hard crackiness as lead itself. So most of the real good painters are boosters for white lead paint. They know that the way a white lead job starts up helps to build their reputation. And the swell part of it is, you save money when you paint with white lead because it's one of those rare cases where the best is the cheapest.

LEAD INDUSTRIES ASSOCIATION
420 Lexington Avenue, New York, N. Y.



This is a small reproduction of the first Lead Industries' "ad"

HOME IS WHAT YOU MAKE IT



Good Paint makes it a home to be proud of

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

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

That's no exaggeration. By following modern trends in the use of color, you can make striking transformations in old homes. Just how to do it is explained clearly and simply in the Dutch Boy book with its 52 illustrations in color.

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

After all, when you paint a house you want

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

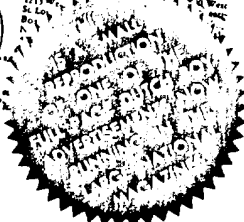
When your painting contractor recommends Dutch Boy White-Lead, he'll tell you that this time-tested paint does not crack and scale. It wears down slowly and gradually. This leaves a smooth unbroken surface—an ideal foundation for new paint. Every application of Dutch Boy White-Lead is expertly mixed-to-order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

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



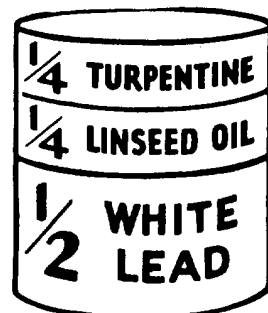
The two trade paint boys, after a short period of service. Right after this picture was taken, the paint had "peeled" off. Owner lost job. Over four years old and still in excellent condition. Here is some more on the grade paint job.

NATIONAL LEAD CO. 111 Broadway, New York 184 St. Louis 1211 W. St. Louis 101



FORMULAS IN PI

FOR REPAINTING EXTERIOR
FIRST COAT



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

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

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

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

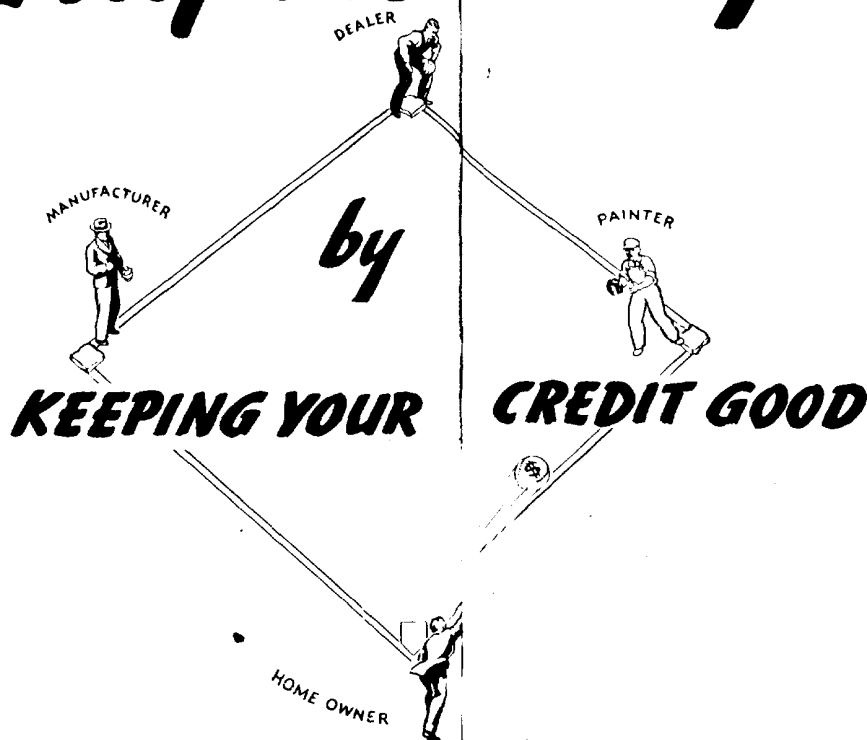
Because a man is a good painter, it does not necessarily follow that he is a good business man. But, generally speaking, a contractor who "knows his way around" on a painting job also knows all the other angles of his business. He knows how to estimate jobs, how to schedule them, how to buy his materials,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

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

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

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

Keep the in play



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

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

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

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Dutch Boy Painter

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

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

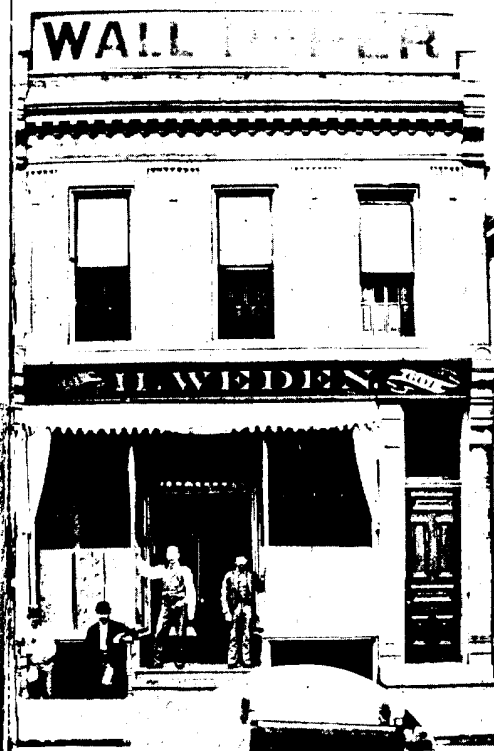
We have outlined in the foregoing paragraphs some of the factors that

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

Finally, the painting contractor's



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



1882



1939

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

Dutch Boy Painter

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

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

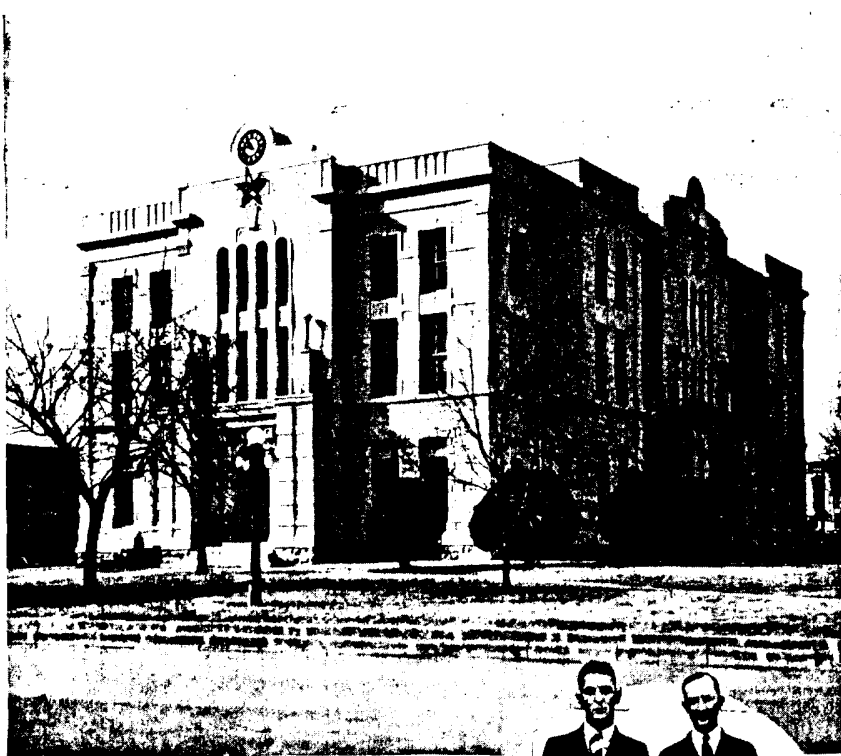
Mr. Weden worked hard and soon built up a painting and decorating business that for many years was rated as Milwaukee's largest. He employed from forty to seventy-five men and his services were in constant demand by the leading families of the city. He was an advocate and user of pure white-lead, making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

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



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FANNIN COUNTY COURTHOUSE
BONHAM, TEXAS

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



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

COURT FOR S

by MARTIN P. WALSH, ST

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

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



Dutch Boy Painter

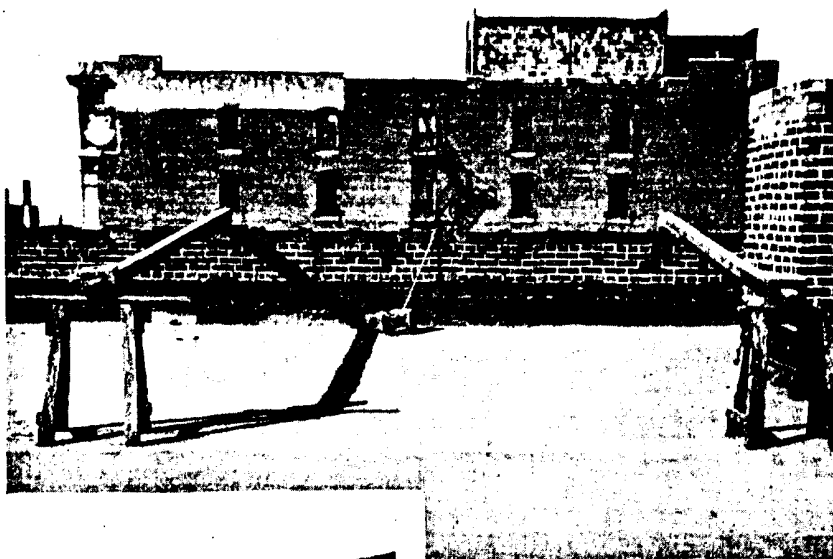


Figure 2



Figure 3

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

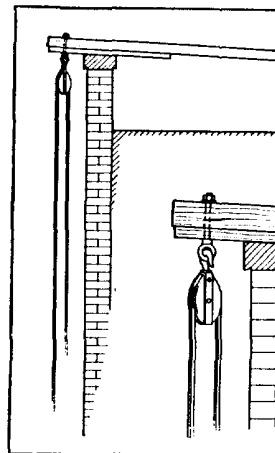
Mr. Ganz had cast at a foundry, a set of counterweights or anchors, each weighing 90 lbs. and measuring 12" x 12" x 8", with center openings 4" x 4" for inserting the 4 x 4 outriggers. Fig-

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

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

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

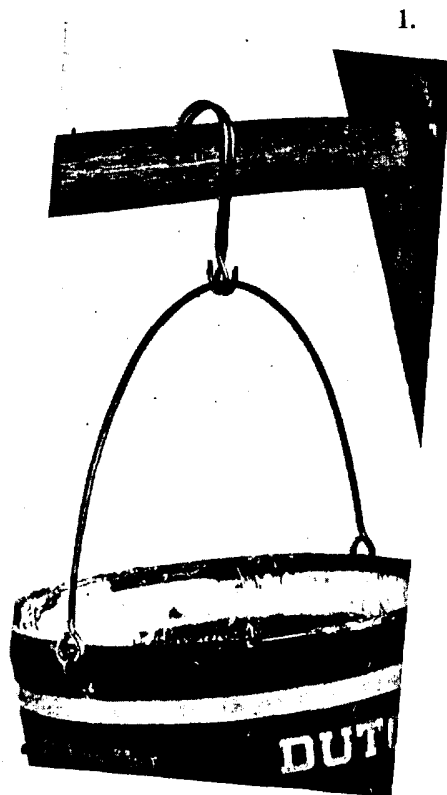
Ganz' cast iron anchors prove their utility. They are also used on structures several stories higher, although certain obvious allowances must be made as regards the length of the outriggers and the weight of the counterweights. For example, while a 20' x 28" stage, with



POT HOOKS ...ASSORTED

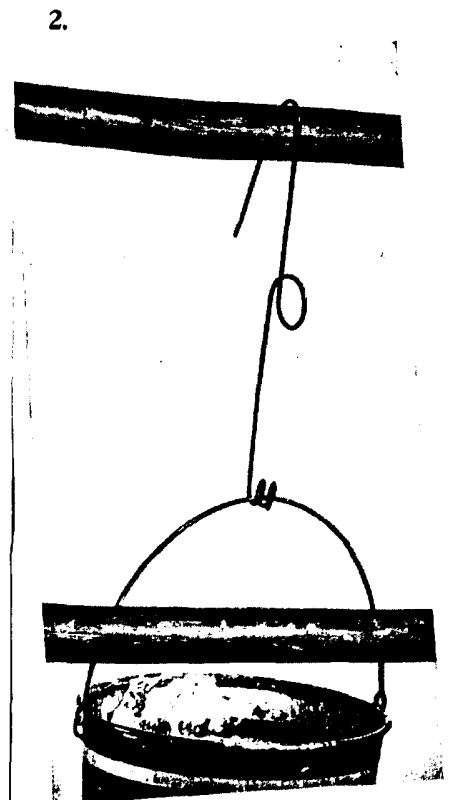
IF, when we printed the pictures of a couple of new-fangled paint pot hooks in previous issues of this magazine, we thought we had exhausted the possibilities inherent in a short piece of bent wire, we were sadly mistaken. No doubt the old-time S-shaped hook is still a long way from becoming a collector's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

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



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

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



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PAINT QUESTIONS ANSWERED



National Lead Company's staff of practical paint men will help you solve your painting problems without charge. Address your letter to National Lead Co., Room 2020, 111 Broadway, New York, N. Y. Please state your problem fully and be sure to place your name and address on your letter. Our reply will reach you promptly by mail. The problems discussed below are printed here because they appear to be of general interest. Space limitations permit the printing of only a few of the problems handled

Colorless Finish for Wallboard

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

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

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

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

Ink Stains on Marble

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

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



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

Loosening Hard Putty

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

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

Painting Canvas Deck

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

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



DUTCH BOY

MAGAZINE

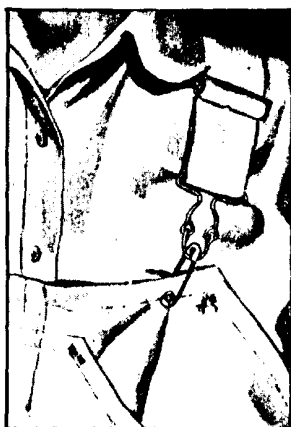
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WHITENESS for whiter
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qualities ... **DENSER HIDING**
for more solid-looking
paint jobs - three reasons
why **DUTCH BOY** is
better than ever.
•



DUTCH BOY WHITE-LEAD is *Better Than Ever*

SUBSTITUTES

-may do in a pinch!



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



DUTCH BOY PAINTER

Volume 32

1939

Published bi-monthly by National Lead Company, Room 2 N. Y., in the interest of better painting. Mailed without charge.

F H A LEADS N

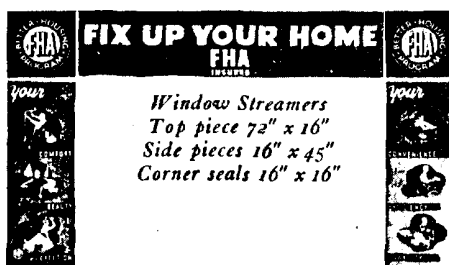
SINCE the organization of the Federal Housing Administration (FHA) under the National Housing Act (NHA) of 1934, thousands of home owners have modernized their homes. Practically all branches of the building trades have benefited—they did the work. Practically all dealers in building materials have benefited—they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

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

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



Dealer Window Sign—3



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

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

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

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

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

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

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

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



"TRADING UP" WITH STENCILS

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

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

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

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

grew before. Of course, it's all in the know-how. The merchant we mentioned didn't grab the customer by the seat of his pants and hoist him over to the higher priced goods. No siree! He suggested to the customer that the one dollar article was all right for some purposes and that he had customers who insisted on paying only that amount. "But," the salesman continued, "let me show you a much better value. Just step over to this counter, please. Now here's a garment that is guaranteed not to shrink, no matter how often it's washed. It won't fade. The buttons are sewed on to stay on. The collar and cuffs need no starching and they won't wilt. At only two dollars, this shirt is a real value." And so on.

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

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



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

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

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

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

Figure 1



Figure 2





Figure 4

stencil, using light and dark colors.

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

Figure 6 offers a suggestion for in-

Figure 5



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

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

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

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



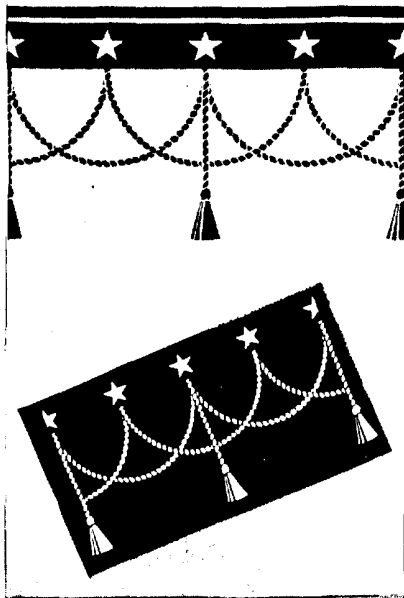
J-39 Dogwood



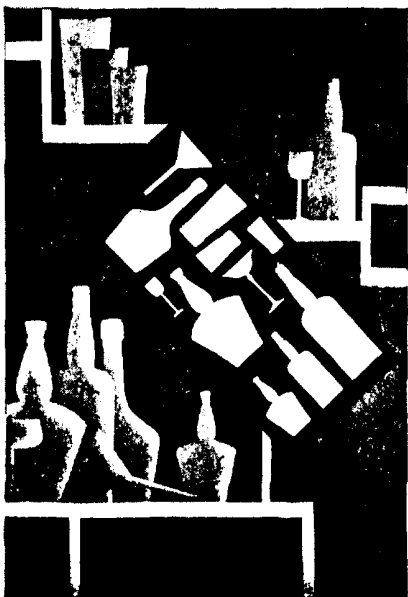
O-39 Ancient Ships



F-39 Chrysanthemums



C-39 Star & Rope Border



S-39 Bottles & Glasses



B-39 Leaf Design

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

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

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

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

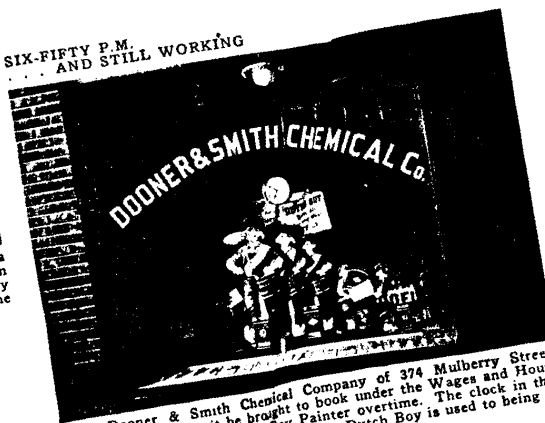
To hold the stencil against the wall, some painters use push-pins or thumb

DELTA'S DUTCH BOY DISPLAY



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

SIX-FIFTY P.M. ... AND STILL WORKING



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

DUTCH BOY IN THE RICHMOND GLASS SHOP



The Richmond Glass Shop, 814 W. handles a lot of Dutch Boy who only 187 1/2 lbs. of Dutch Boy when ing this effective Dutch Boy display of Dutch Boy features.

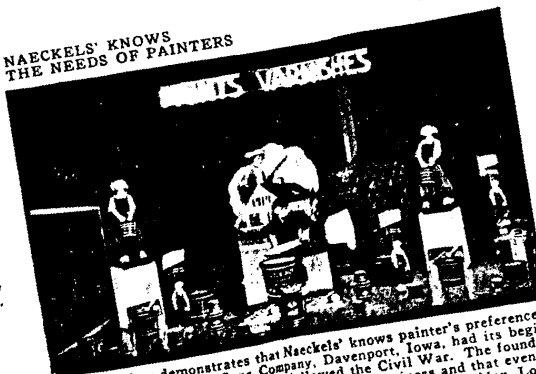
WINDOWS WIN FRIENDS

GARRELTS USE NO HALF-WAY MEASURES



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

NAECKELS' KNOWS THE NEEDS OF PAINTERS



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

WHEW! LOTS OF SWELL PHOTOS OF DUTCH BOY
SENT IN BY DUTCH BOY DISTRIBUTORS

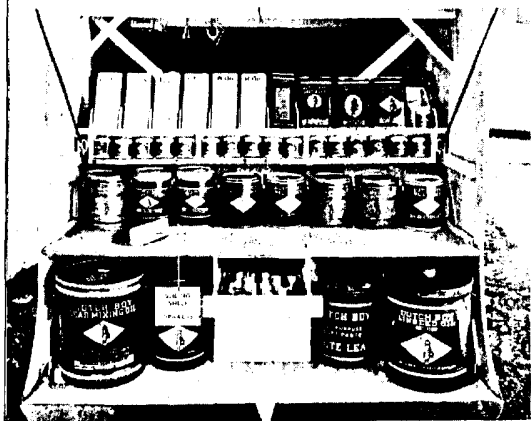
A COUPLE PAGES TO RUN 'EM ON!

WHERE'S THAT PAPER ST...



...for Dutch Boy Deal

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TRAILER-SHOP

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

retains its popularity in this streamlined, high speed era.

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

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

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

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



Virginia Baptist

LYNCHBURG, VA.

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

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



TELLING THE WORLD ABOUT WHITE LEAD

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

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

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

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

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

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

I'm digging out something everybody needs in paint

White Lead is the most reliable paint in the world. It is the only paint that will stand up to the most severe tests. It is the only paint that will last for years and years. It is the only paint that will protect your property from fire, theft, and damage. It is the only paint that will give you the most beautiful finish. It is the only paint that will cost you the least money. It is the only paint that will give you the most satisfaction. It is the only paint that will give you the most peace of mind. It is the only paint that will give you the most security. It is the only paint that will give you the most confidence. It is the only paint that will give you the most assurance. It is the only paint that will give you the most comfort. It is the only paint that will give you the most happiness. It is the only paint that will give you the most joy. It is the only paint that will give you the most love. It is the only paint that will give you the most life. It is the only paint that will give you the most everything.

My job is mining lead but that tells me a lot about PAINT

White Lead is the most reliable paint in the world. It is the only paint that will stand up to the most severe tests. It is the only paint that will last for years and years. It is the only paint that will protect your property from fire, theft, and damage. It is the only paint that will give you the most beautiful finish. It is the only paint that will cost you the least money. It is the only paint that will give you the most satisfaction. It is the only paint that will give you the most peace of mind. It is the only paint that will give you the most security. It is the only paint that will give you the most confidence. It is the only paint that will give you the most assurance. It is the only paint that will give you the most comfort. It is the only paint that will give you the most happiness. It is the only paint that will give you the most joy. It is the only paint that will give you the most love. It is the only paint that will give you the most life. It is the only paint that will give you the most everything.

USING WHITE LEAD

NO NEED TO WORRY ABOUT A JOB

WHITE LEAD PAINT LASTS

FLEXIBILITY IS ESSENTIAL FOR THIS JOB

WHITE LEAD PAINT LASTS

Ask the "Old Hand"

WHITE LEAD PAINT LASTS

ALWAYS INSIST ON GENUINE WHITE LEAD

WHITE LEAD PAINT LASTS

0000-NL-000019760



DID OUR DUTCH BOY START IT?

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

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

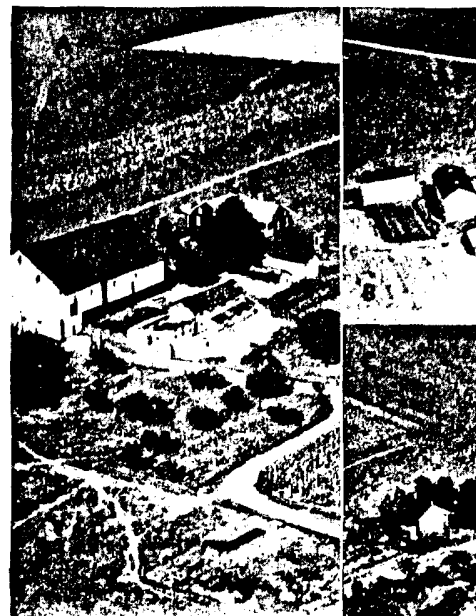
be the first time such things have happened. Perhaps you will recall the Camel cigarette advertisements of six or seven years ago. The attractive young lady who appeared in the "ads" wore a very fetching chapeau (that's "hat" to youse guys who forgot all the French you learned twenty-odd years ago from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

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

SOME THERE'S NOT UNDER THE

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

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





PAINT QUESTIONS ANSWERED

National Lead Company's staff of practical paint men will help you solve your painting problems without charge. Address your letter to National Lead Co., Room 2020, 111 Broadway, New York, N. Y. Please state your problem fully and be sure to place your name and address on your letter. Our reply will reach you promptly by mail. The problems discussed below are printed here because they appear to be of general interest. Space limitations permit the printing of only a few of the problems handled.

Finish for Red Cedar Woodwork

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

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

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

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

Paint for Lavatory

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

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



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

Mixing a Dark Brown Paint

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

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

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

Outside Flat Paint

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

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

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

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

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

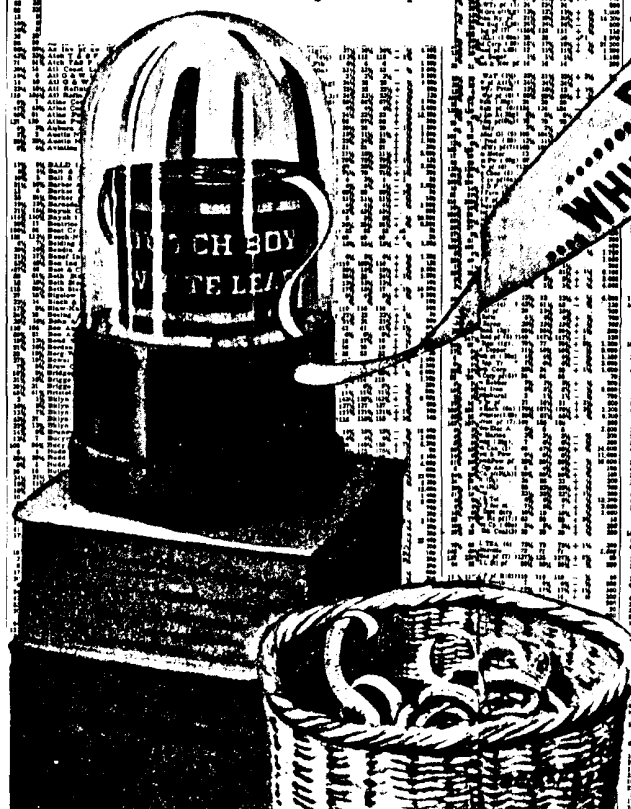
The finish coat should consist of equal volumes of Dutch Boy white-lead and Dutch Boy Lead Mixing Oil—100 lbs. of white-lead and 3¼ gals. of Lead Mixing Oil. This will give you a practically glossless finish that should wear as well as the usual final gloss coat and one that will be easy to paint over when it comes time for repainting.

DUTCH BOY "LEAD" HITS NEW HIGH IN PAINT VALUE

Recent Improvements Make Dutch Boy Better Than Ever

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

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





This house has been styled with paint in a popular yet conservative color treatment which has been topped up and modernized by accessorizing the door and shutters with red.

Give the house you love the best protection you can afford!

Living in a home of your own is one of life's richest experiences. As the years glide by, you find yourself thinking of that home as an old friend—a loyal friend for whom "the best is none too good."

In paint (lucky for you) the best is also the cheapest in the long run. By far the cheapest! Actually, you can use a famous, top-quality paint like Dutch Boy and pay less in the end than for some unknown, low-grade paint.

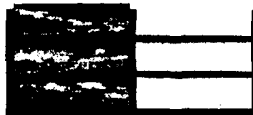
How Dutch Boy saves money is shown by the photographs on the right. Notice how the low-grade paint has cracked and scaled. Such a surface cannot be repainted until the old paint has been burned and scraped off. That costs money. So does the extra coat—the new priming coat—which will be necessary.

Now look at the Dutch Boy job. Still in good condition. This long-lasting paint does not crack and scale. Instead it wears down slowly by gradual chalking. This leaves a smooth unbroken surface—an ideal foundation for new paint.

Your painting contractor is an expert at making old

houses look new. Call him today—and have the pleasure of seeing your home sparkle with bright new color. The paint will be mixed from Dutch Boy White-Lead to meet your special requirements and tinted to the exact color you ask for. *No one knows paint like a painter.*

Be an expert paint buyer. Just send in the coupon below. You'll receive a free copy of our booklet, "So You're Going to Paint." Tells everything you need to know to buy a paint job—how to style your house with a smart new color scheme, how to select the right paint and the right painter. Fifty-two illustrations in color. You'll also receive information on the Dutch Boy Easy Payment Plan for those who wish to pay for their painting in installments. Write nearest branch, Dept. 319.



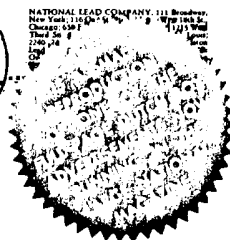
LOW-GRADE PAINT

"Dutch Boy" already is the only paint brand of merit. Right after the better paint job, the house had to be burned off in a case of this. Dutch Boy also found it pays for a new priming coat. All this is done in one day.

DUTCH BOY

Put away old and old in another medium. There is some action of low-grade paint job. Not a drop of cracking and scaling. And at the same time, there will be no extra cost because of and no new priming coat to pay for.

NATIONAL LEAD COMPANY, 111 Broadway, New York 11604
Chicago 5362
The 2nd
22nd St.
1111 West
1111 West



Dutch Boy advertisements in The Saturday Evening Post, Colliers, Time, American Home, and Better Homes and Gardens magazines feature homes that have been styled with paint. Clip and save the "ads" as they appear... you can use them in your selling.

DUTCH BOY

MAGAZINE





VARIETY



QUALITY

SIMPLICITY

ECONOMY

DURABILITY

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

0000-NLL-000019765

DUTCH BOY PAINTER

Volume 32

1939

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

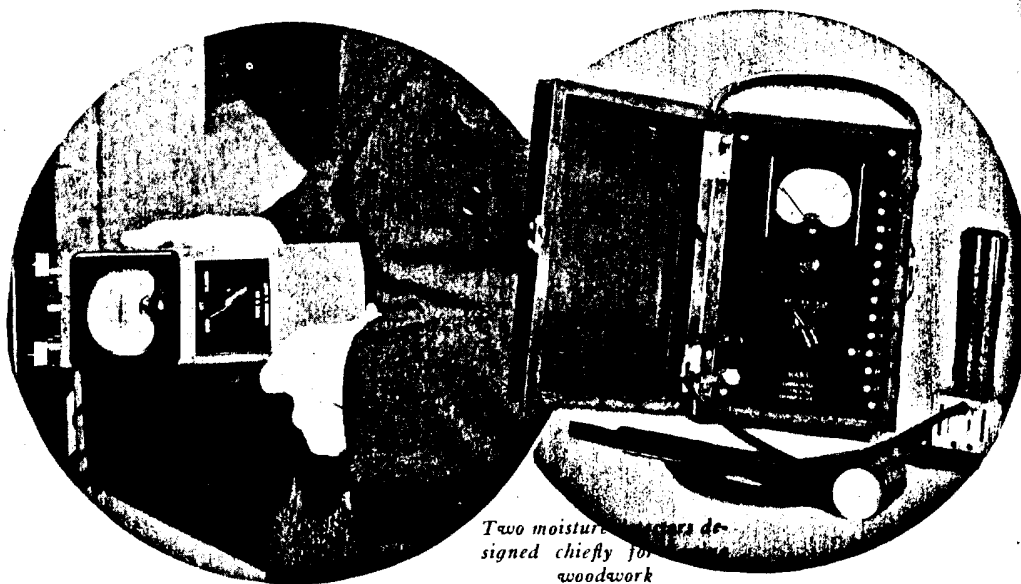
What Do You Know MOISTURE

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

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

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

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Two moisture detectors designed chiefly for use on woodwork

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

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

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

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

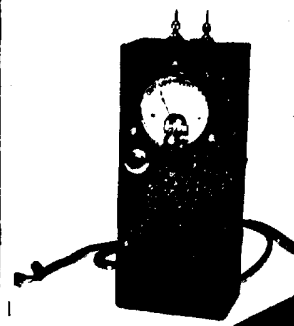
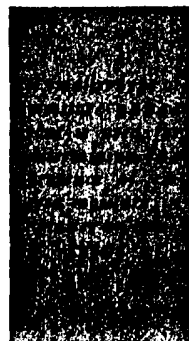
The difference between new jobs on which moisture difficulties may occur

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

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

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

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



Dutch Boy Painter

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

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

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

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

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

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

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

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

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

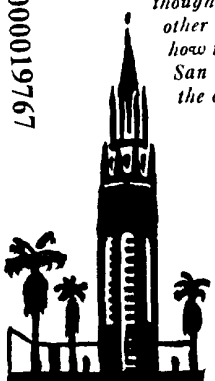
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BERKELEY'S WESTERN WEEK

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



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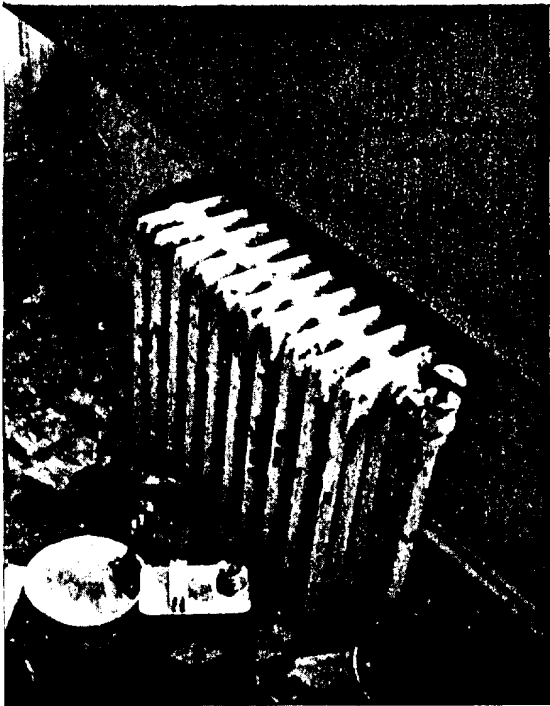


PAINT THE RA

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

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

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*This radiator is "gone"—it must
be bare metal before refinishing*

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

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

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

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

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

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

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

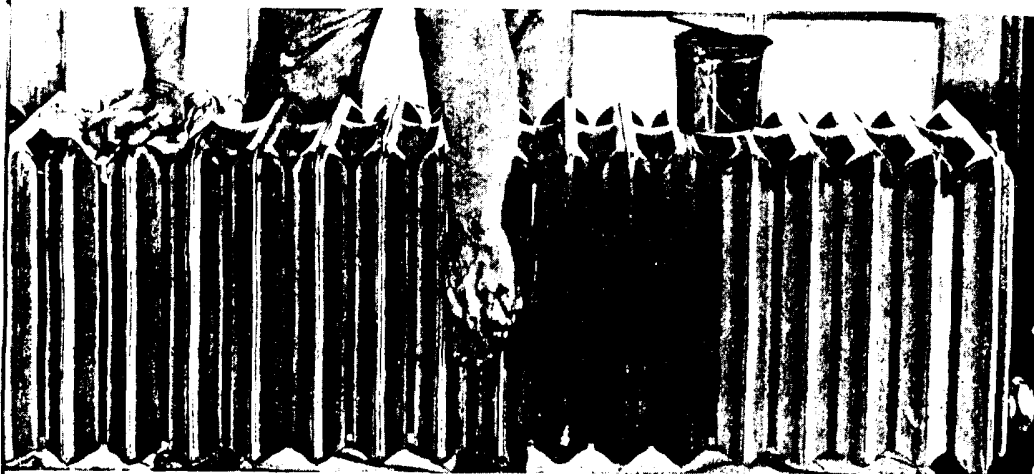
Where the old finish has been removed by chipping, scraping, wire-brushing or with steel wool, a final cleaning with benzine, or some other solvent, may not be necessary but it is desirable. If the old finish has been taken off with a paint remover of some kind, a thorough scrubbing with benzine is necessary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

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

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

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

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



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

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

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

A TRIBUTE TO QUALITY

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

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

A case in point is the work of



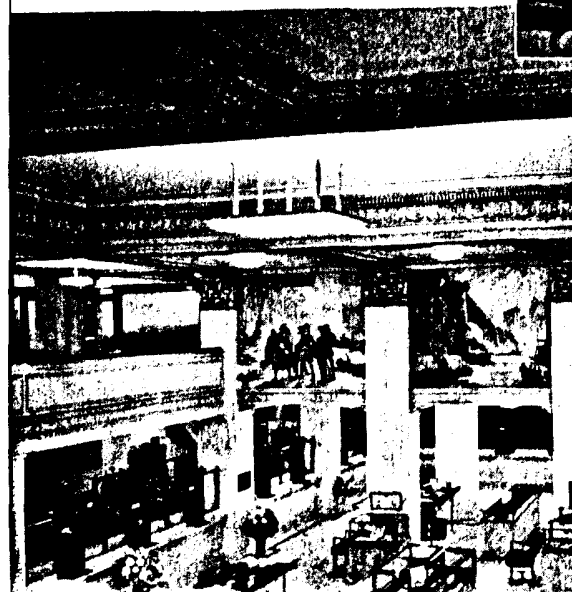
Frank Nuderscher

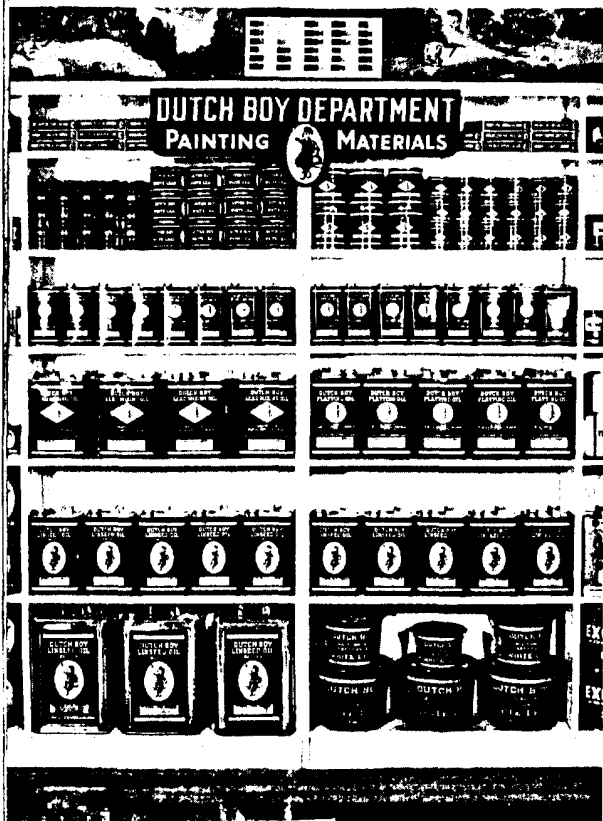
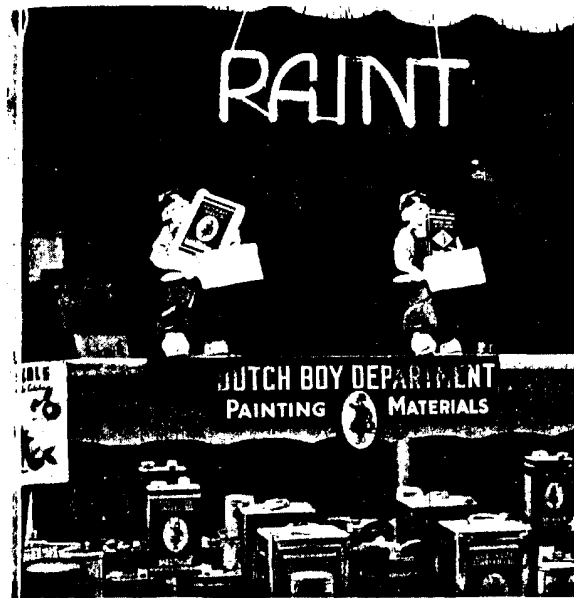
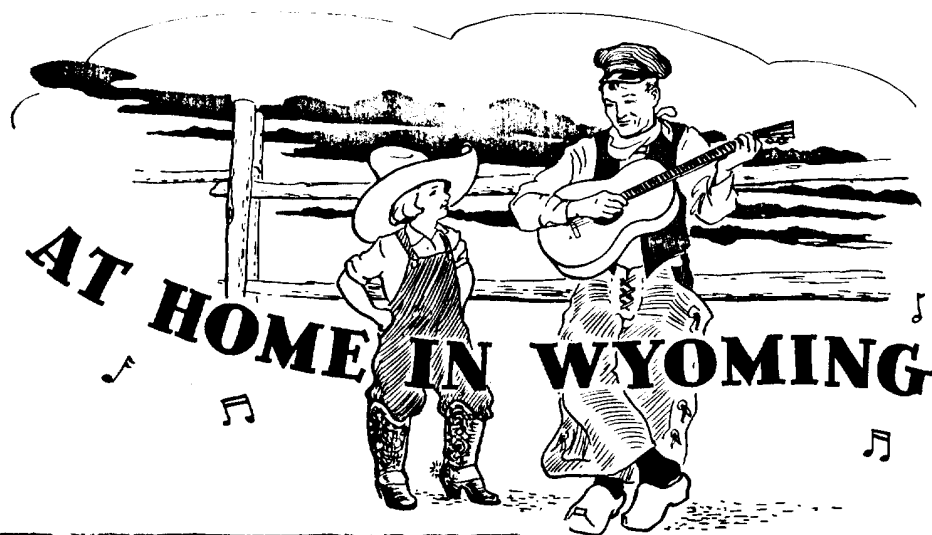
Mr. Frank Nuderscher in the banking rooms of the Boatmen's Bank of St. Louis. Mr. Nuderscher, who is a member of the National Society of Mural Decorators, was commissioned to paint three murals, each 9 feet by 10 feet, for the bank. This work was completed some time ago and has occasioned much favorable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

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

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

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





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

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



Top: A window for Dutch Boy cash register

An Expert in Reproducing Grain and Vein w

..THOMAS SCOTT



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

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

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

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

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

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

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



WHERE PLAIN WALLS WON'T DO, USE STENCILS!

IF YOU were to ask several of your home owner customers, at random, why they preferred painted interior walls, the replies you'd get probably would boil down to this: (a) Painted walls are easy to keep clean, fresh-looking and sanitary. (b) Walls may be kept in harmony with the interior furnishings by the judicious use of variously tinted paints. (c) Paint is an economical wall coating.

The paint you have in mind is, of course, that which is produced by mixing Dutch Boy white-lead with Dutch Boy Lead Mixing Oil.

When you asked your above mentioned customers why they preferred painted walls, it is quite possible that one or more of them may have said, "Of course I prefer paint and I'd like to use it in *all* of our rooms, but two of them are so proportioned that we just have to use a wall covering with a pattern that makes the ceilings seem higher.



I don't think we can get the effect we want with paint."

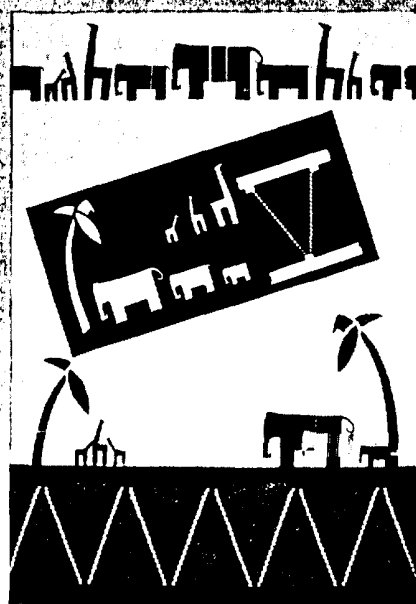
It's in cases like this that stencils can furnish the answer. The housewife with the low-ceilinged rooms undoubtedly knows about stencils, but her acquaintance with them may be limited to their use around the upper walls or the dado, or as spot designs in panels or in corners. It is true that a great many stencil jobs call for horizontal designs as well as for localized decoration in selected "spots". But it is also true that occasionally you'll find a job where the

painter, aware of the unusual or awkward proportions of a room, employed a vertical motif that gave the room a sense of airiness and height that it had lacked before he arrived with his stencils.

The dining room shown on these pages is a case in point. The room has a 7' 6" ceiling, and with the horizontal surfaces found in the room—table top,



E-39 Old Fashioned Pink



M-39 Nursery Animals





L-39 Amaryllis



W-39 Rococo



A-39 Baroque



G-39 Calla Lily

chair seats, radiator covers, etc.—together with the horizontal lines of the recessed sideboard shelves and the cross bars of the French windows—the general effect was one of squattiness. Naturally the only logical place to do something to give added height to the room was the wall surface. So a vertical pattern was applied where it seemed most fitting. The stencil used was the Calla Lily shown as G-39 on page 90.

This particular job also demonstrates the adaptability of stencil decoration as regards variation in the stencil design itself. In running the vertical repeats of the Calla Lily up the wall, it was apparent that a finial or topping-off was needed, rather than the blunt terminal of the original pattern. So the painter merely added, in reverse, one of the lilies in the pattern as a finishing touch. And to make a continuous design of the three repeats of the Calla Lily group, he traced frehand the stems needed for the connections.

So far as spot designs are concerned, the cut below shows how the Amaryllis stencil appears in a bathroom that is typical of many that are not especially modern in their appointments.

A good use of the Chrysanthemum stencil (illustrated in Vol. 32, No. 3, Dutch Boy Painter magazine) is shown above. In this room a door opening was sealed up with wall-board. The lower part of the recess is now being used as a book and knick-knack nook. Before the chrysanthemums

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BUYS DUTCH BOY FOR HIS BUSINESS ... USES DUTCH BOY ON HIS HOME

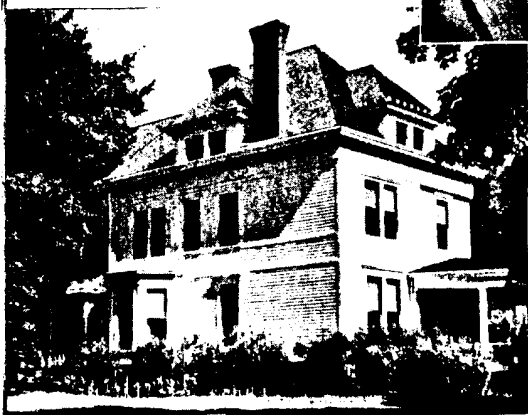
TO BE connected with one business for twenty-five years is rather uncommon. To be connected with one business for a half-century is decidedly unusual. But to be connected with one business for seventy years—well, that's one for the book.

Mr. Henry N. Wade, whose age falls just nine years short of the even century mark, has been with the U. S. Wind Engine & Pump Company of Batavia, Illinois, for three score and ten years. That's a record of continuous service mighty hard to match. And judging by

Mr. Wade's zest for his work, we suppose that he is beginning to think that he has good prospects of a steady job with the pump company and has given up the idea of going out to try his hand at something else.

A good many years ago, as we reckon time, but only a short while back as no doubt Mr. Wade reckons it, the present manager of our Chicago branch, Mr. E. A. de Campi, called on Mr. Wade and acquainted him with our company's products. This business relationship, fostered by a mutual desire for making and selling quality products, has endured for 37 years. That is to say, the U. S. Wind Engine & Pump Company has used our metal products and red-lead since 1902.

As if to prove that what's good in the business is also good at home, Mr. Wade follows through with Dutch Boy white-lead on his residence. The house, after its recent painting by Mr. P. Stacey Nelson, Batavia painting contractor, is shown in the photograph at the left. Above is a likeness of Mr. Wade and at the bottom of this page is a general view of the plant of the U. S. Wind Engine & Pump Company.



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National Lead Company's staff of practical paint men solve your paint problems without charge. Address your letter to National Lead Company, 111 Broadway, New York, N. Y. Please state your name and address on your letter. Our reply will be sent to you. The problems discussed below are printed here because of their interest. Space limitations permit the printing of only one problem and its solution.

Closing Seams on Wallboard Job

Question: We are about to start a job in a room that has been lined with wallboard nailed to furring strips. The joints between sections are pretty tight but they will show if we don't fill them. What do you suggest for the filler?

Answer: All makers of wallboard furnish directions for putting up and finishing off their own particular type of board, but if you don't know whose board it is or where it was bought, proceed as follows:

Prime the entire job with Dutch Boy wall primer and allow this coat, which is both a sealer and a paint coat, to dry out. Your seam-filler will consist of 3 parts, by weight, of cold water calcimine, 2 parts of Dutch Boy soft paste white-lead and 1 part of plaster of paris. Reduce the calcimine with lukewarm water to a thick, smooth paste and mix with the white-lead. Just before using, work the plaster of paris into the mixture. Force this filler into the joints

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Dutch Boy Painter.

the floor, we suggest using a fairly strong sodium thiosulphate solution. This is nothing more than the familiar "hypo" used by photographers in their "fixing" bath when developing and washing films. If the first application does not get all the stain out, give the spots a repeat treatment.

Crack Filler for Floors

Question: Can you suggest some good material for filling floor cracks? Caulking compound has been considered but it is too expensive. We would like to get hold of something that could be used in a caulking gun. Should the cracks be filled before or after the floor sanding machine is used?

Answer: The crack-filler commonly used on floors having cracks less than a quarter-inch wide is white-lead putty. This is made up for the job by working about 5 lbs. of fine bolted whiting into 25 lbs. of Dutch Boy soft paste white-lead. Knead the mass thoroughly and give it a good beating with a club or mallet, to get the mixture smooth and the whiting completely incorporated. Let the putty stand a day or two to sweat, then re-knead it before using. To keep the filled cracks from showing too prominently, the putty should be tinted with the proper Dutch Boy oil color, to match the floor boards.

Whether this putty is applied with a knife or through a caulking gun, the cracks should be moistened with linseed oil in advance of the actual filling. If this is not done, some of the oil will be drawn out of the putty, thus preventing its getting a firm and lasting grip.

For cracks wider than a quarter-inch, many painters use ordinary cheap white blotting paper, soaked in water to produce a mushy, pulpy mass. After squeezing out as much of the water as possible, mix the mass with whiting and glue size, adding enough of the proper dry tinting color to match the general color of the floor. The edges of the cracks should be moistened with water before this blotter-dough is knifed in. We say "knifed" because it would be difficult to use this sort of crack-filler in a gun.

Whether the cracks are filled with white-lead putty or with blotter-dough, the filling should be done and left to dry thoroughly before the floor is sanded or surfaced. The machine will smooth off the tops of the filled cracks so that a good shellacking and varnishing job can be done when the floor is finished.

Finishing Oak Door

Question: I have to finish an oak front door. The customer wants the original grain and color retained. How shall I go about it?

Answer: First fill the wood with a pale paste silex filler. After the filler has dried for an hour, rub briskly across the grain with coarse burlap or excelsior to remove the surplus filler left on the surface. Now sandpaper the surface lightly with Number 0 or 00 sandpaper. Dust the door carefully, then apply a coat of good exterior varnish that has been thinned a bit with turpentine. After this coat has dried hard, give the door a final coat of varnish just as it comes in the container.



UP

*in Whiteness
in Hiding
in Body*

- INCREASED WHITENESS for whiter whites and cleaner tints
- DENSER HIDING for more attractive, solid-looking paint jobs
- BETTER BODY for improved paint-making characteristics—
- 3 ways in which DUTCH BOY white-lead has been STEPPED UP

Stock UP with Better-Th



A House that is LOVED

Nothing like white for a small cottage. Red roof adds styling interest.

*A house that is loved
has a crooked path
that leads to an open door.
Within comes the laughter
of childhood's play
with toys on the littered floor.*

*A house that is loved
holds a mother's smile,
and a father's side by side
And in the years,
with the Children grown,
its arms are still open wide.*



THE HOUSE YOU LOVE DESERVES DUTCH BOY PROTECTION

New paint — to make the home you love more lovely! To give it a jewel-like sparkle in its green setting of lawn and shrubs and trees. New paint! What a pleasure to watch it smoothly flowing from the painter's brush onto the four walls of your home. 'It's Dutch Boy,' he tells you, 'and it's as fine paint protection as money can buy.'

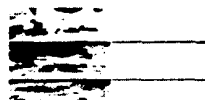
And in the long run, Dutch Boy protection is also the most economical. Why? Because Dutch Boy not only lasts a long time but also does not crack and scale (see photograph at right). It resists the weather stubbornly — wears down slowly leaving a smooth unbroken surface. So when it finally comes time to repaint, you make two substantial savings: (1) There are no rags and tatters of low grade paint to be burned and scraped off. (2) It is therefore not necessary to apply a new priming coat.

That's why your painting contractor recommends Dutch Boy White Lead. His object is to give you a long lasting, money-saving job. *Now know paint like a painter.*

BE AN EXPERT PAINT BUYER Just send in the coupon. You'll receive a free copy of our booklet, 'So You're Going to Paint' with 52 illustrations in color. Tells how to select the

right paint and the right painter. Gives suggestions for respraying your house with modern color schemes — which are easily carried out because Dutch Boy may be left white or tinted to any color desired. You'll also receive information on the Dutch Boy Easy Payment Plan for owners who wish to pay for their painting in installments. Write to Dept. 331, nearest branch.

NATIONAL LEAD COMPANY 111 Broadway New York, 116 Oak St. Buffalo, 800 West 18th St. Chicago 679 Franklin Ave. Cincinnati 1243 West Third St. Cleveland 722 Chestnut St. St. Louis 1240 7th St. San Francisco National Bureau Lead Co. 800 Albany St. Boston National Lead & Oil Co. of Penna. 116 Fourth Ave. Pittsburgh John T. Lewis & Bros. Co., Widener Bldg. Philadelphia



Quitting" already — after only a short period of service. Owner now has to pay for burning and scraping off paint — and for a new priming coat.

DUTCH BOY

Four years old and still in excellent condition. This house is in same shape as ten years ago. It's Dutch Boy that's the secret of its lasting and lasting.



.....
NATIONAL LEAD
 Dept. 331 (See ad)
 Please send me your free
 "Paint," containing color
 advice on interior and
 exterior painting.
 Name.....
 Street.....
 City.....

DUTCH BOY MAGAZINE



0000-NLI-009019776

Dutch Boy advertisements in The Saturday Evening Post, Colliers', Time, American Home, and Better Homes and Gardens magazines feature homes that have been styled with paint. Clip and save the "ads" as they appear . . . you can use them in your selling



UP

IT'S
not in just **one** direction
not in just **two** directions
but in **three** directions

NOW YOU CAN GET DUTCH BOY WHITE-LEAD
that's **Whiter** than ever
that **Hides Better** than ever
that has **Better Body** than ever
These important improvements, plus the other advantages for which Dutch Boy has long been preferred — convenience, adaptability, durability and economy — mean that Dutch Boy
HITS A NEW HIGH IN PAINT VALUE



0000-NLI-000019777

DUTCH BOY PAINTER

Volume 32

1939

Published bi-monthly by National Lead Company, Room 20
N. Y., in the interest of better painting. Mailed without charge

STRIPING M THE ANSW

HAVE you ever done a plain, one color interior wall job, which, when finished, looked all right and *was* all right from the standpoint of workmanship but that seemed to lack some simple decorative touch that would have "made" the job? Of course you have, if you've been in the business long enough to know that "spackle" isn't what a hen does when she lays an egg.

Chances are that, when you've done one of these "not quite" jobs, you've stood off to one side of the room with the lady of the house and the conversation has run something like this:

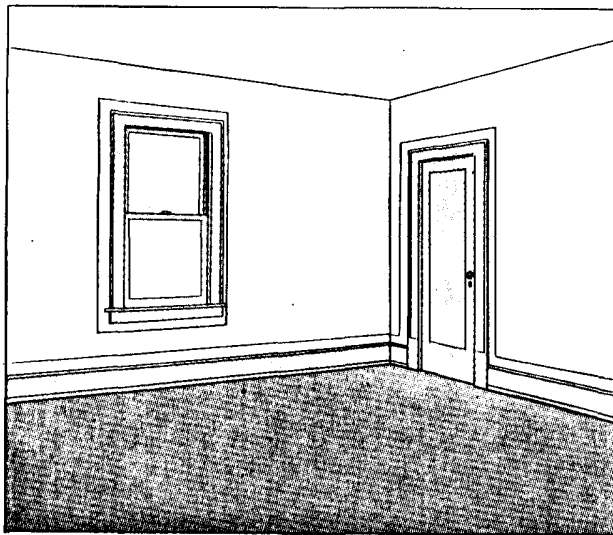
She: "Well, that does look better now. The color is about right, too. The walls seem rather plain, though. Maybe when I get my curtains and drapes up and the pictures hung the walls won't look so uninteresting."

You: "I could run a stencil border around the room, say just above the tops of the doors and windows. That'd help get rid of the plainness."

She: "No, I had stencils here last time, you know. Besides, I'll want you

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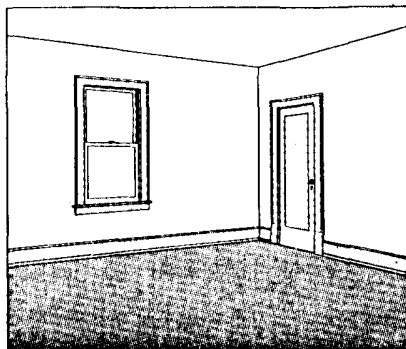
Dutch Boy Painter



Room with striping. Note that the plainness has been relieved

ness or prominence of the door and window casings. And, of course, the general effect of the finished striping job must go well with the room when the interior is completely furnished.

Same room without striping



Speaking generally, large, sparsely furnished rooms can stand a heavier and bolder striping line than can smaller, more crowded rooms. Also some restraint must be used in the amount of striping employed. Where there are several windows with none too generous wall space above and below, where there are also a couple of door

openings and where there are recessed radiators or upper or lower registers, it is easy to get too much striping in a room. In cases like this it is better to run stripes around only the more important openings where the decorative line can be practically continuous. In other words, there is no point in accenting such details as radiator enclosures or registers or other small apertures that ought not be emphasized by outlining them.

So far as the mechanics of striping are concerned, it's a safe bet that many readers, possibly graduates of auto or truck body painting shops or of farm implement finishing plants, will look with disdain on any mechanical aids in producing a straight, even line. These self-reliant souls, possessors of expert hands, steady arms and prac-

ticed eyes, merely decide where the stripe is to go, dip their brushes into the pots, spread out a couple of spare fingers of their brush-hand as a touch-guide against the adjacent door or window frame or baseboard and proceed to run a line as perfect as any one could wish—no bulges, no shakiness, no variation from the true vertical or horizontal.

There are many other painters, however, without benefit of earlier training in wagon works or furniture factories, who must rely on chalk lines, straightedges, masking tape or other aids to work that is true to trim and of even width.

Good, clean-cut striping can be done with a little practice by most any painter who, lacking the "expert hand, steady arm", etc., referred to previously, provides himself with the proper equipment. Aside from the paint, he should have some narrow brushes, a rule, several rolls of masking tape (if he prefers that sort of guide) or a straightedge on which he can rest the ferrule of his brush in guiding it parallel to the trim. Or, he can provide himself with a striping guide like the one shown here.

Striping, unlike some types of decoration, is done as the final phase of the painting job. Therefore, gadgets like awls or push pins or thumb tacks which might be a help in running guide lines can seldom be used because the holes they make are hard to hide, there being no following coat of paint.



IN THE long procession of craftsmen who contribute their brains and brawn to the construction of buildings, the painter brings up the rear. That is to say, the painter does his stuff only after the draftsmen, excavators, masons, carpenters, plumbers, electricians, plasterers and roofers have done theirs. The painter is a finisher and because he is usually the last man on the job, he has to take things as he finds them. If the architect or home-owner has sprung something new on him, or if he runs into unfamiliar situations, he's supposed to do a good job anyway.

For many years, the painter starting the interior work on a job found plas-

ter his major concern on walls and ceilings. Then he began to find composition board or plaster board surfaces that needed his attention. Occasionally he met up with sheet metal, particularly on ceilings. In recent years he has encountered plywood surfaces.

Plywood, as is generally known, is simply a triple-decker wood sandwich—three (sometimes five) thin slices of wood, with the grain direction of the center wafer at right angles to the outer slices, stuck together with glue. Plywood is popular for certain types of jobs, among many architects and builders, because it is economical, convenient and easily handled and because it lends itself to a variety of decorative treatments.

For some time after its introduction as a material for wall surfaces, plywood was commonly treated in a manner that brought out the natural grain and coloring of the wood. In other words, the painter used coatings that were more or less transparent. More recently, architects and interior decorators have specified finishes that render the grain of the wood comparatively inconspicuous, or have sought effects that have entirely concealed the grain.

There are several ways in which to finish plywood so that the grain is emphasized. It is perhaps unnecessary to say that, wherever these nearly transparent finishes are used, the plywood



One of the characteristics of fir plywood → is boldness of grain which gives strong color contrast in the naked or lightly stained wood. When painted, the grain is hidden, so far as color is concerned, but may be seen as a watered silk pattern when the work is viewed from side angles. A practical and economical way to hide the grain completely is to apply a low-relief lead and oil plastic paint

must be of a suitable grade, perhaps the type known as G 1 S or the wall board grade. On both of these grades, the face of the panel is sound and smooth and there are no knots, splits or patches which may be present on the back or unexposed side of the same sheet. One popular transparent finish is secured by coating the plywood with a resin base sealer, sandpapering after the sealer is dry, then waxing. The paste wax is applied in two coats, rags being used to apply the wax and later to rub it to a good finish.

Another finishing method that utilizes the grain of the plywood as part of the general decorative effect can be produced with stains. For regular staining procedure, the plywood is first coated with flattening oil and while this oil is wet, the stain is applied. A satisfactory stain may be made by thinning a pint of color in oil with a gallon of flattening oil. To imitate walnut woodwork, Vandyke brown or a mixture of burnt sienna and drop black may be used with

The grain formation of birch plywood → is fairly bold but may be completely hidden, both as to color and contour by paint applied in the usual manner



Dutch Boy Painter



Giving fir plywood a coat of flat white-lead paint over a coat of wall primer. Most any type of finishing coat may be applied over this body coat—flat, either plain or stippled; eggshell gloss, made by mixing white-lead flat paint, volume for volume, with Dutch Boy wall primer; gloss, by applying enamel just as it comes in the package

the flattening oil. Lighter stains can be made with raw sienna and raw umber or raw sienna and burnt umber.

A silver gray effect may be produced by applying a coat of filler to the plywood. The filler consists of three parts by weight of soft paste white-lead and two parts by weight of fine silica, reduced to a thin paint with a liquid composed of equal amounts of turpentine and good coach japan. This filler is brushed on the bare plywood, allowed to set slightly, then rubbed across the grain with stiff felt or other suitable material. The rubbing forces the filler into the softer grain of the wood and removes it from the harder grain.

If the specifications call for an effect that practically conceals the grain of

the plywood, a crumpled roll or sponge mottle finish may be suggested. In this event, the first thing to do is to prime the plywood with a good first coater and sealer such as Dutch Boy wall primer. When this first coat has dried hard, apply second and third coats of paint made by mixing equal parts by volume of Dutch Boy soft paste white-lead and Lead Mixing Oil. Both these coats may be tinted, if desired, the last a bit deeper than the preceding coat. The crumpled roll or sponge mottle effect is secured just as it is on plaster walls or wallboard.

To completely hide the grain of plywood or to mask closely fitted joints between plywood panels or to conceal small blemishes and cracks in imperfect

This watered silk effect is clearly seen when a painted panel is viewed from the side

The same panel as seen from the front, rather than from the side. Grain is barely perceptible



Low-relief lead and oil plastic paint, applied over a primed and body-coated plywood panel, completely hides the grain. In this case, the plastic paint coat was stippled with a cheesecloth pounce

plywood, it is necessary to use a heavy paint of the plastic type. In this situation, the plywood should first be primed with Dutch Boy wall primer. After this coat is dry, a white-lead plastic paint should be applied. This paint consists of 100 lbs. of Dutch Boy soft paste white-lead and 22 lbs. of dry whiting thinned with 1¼ gals. of Dutch Boy flatting oil. A quarter pint of drier should be added to the mix. This formula produces about 5½ gallons of paint which will normally cover about 900 square feet of primed plywood. Colors in oil may be added to this paint if need be. A wide variety of textures can be secured by manipulating

the thick, partly set-up, plastic paint. A sponge may be used, a brush, whisk broom, comb or any other suitable tool.

The pronounced grain that is characteristic of practically all fir plywood is, of course, the chief point of interest in many plywood installations. It need not be assumed, however, that this particular feature of plywood makes it especially difficult to paint properly. Experienced painters know that, in white-lead and a few other standard materials, they have "the mixings" for just about any type of paint for any type of surface. On plywood jobs they get the desired hiding with white-lead and oil plastic paint, plain or stippled.

Fir plywood filled and lightly stained, toning down the grain contrast but preserving its general character



0000-NLI-000019781

193 DATE		ITEMS
		TOTALS BROUGHT FORWARD
<i>In Case You Die</i>		

PROCEEDING on the slim possibility that there may be, somewhere within the borders of these United States, a painting contractor who has not heard of the Dutch Boy Business Record Outfit, allow us to state a few facts.

This Outfit is a simple, complete one-page bookkeeping system designed especially for painting contractors. Of course we wouldn't call it an "Outfit" if it consisted of just one sheet of paper. As a matter of fact, it contains sufficient sheets to carry an average painting business through about two years of bookkeeping. But the recording of all day-by-day business transactions is done on just one sheet. This means that spread before the contractor on a single sheet is a complete picture of his business.

Proceeding across the sheet from left to right, he sees (1) how much money he has in the bank; (2) how much is owed him by his customers; (3) the value of materials on hand; (4) his labor costs on various jobs; (5) his overhead costs; (6) total sales; (7) depreciation on his equipment; (8) amount he owes his suppliers; and (9) the net worth of his business.

For detailed records of each job's cost and its history, Job Record Envelopes (50 supplied with each Outfit) are used.

To enable the contractor to take off monthly trial balances (to prove the correctness of his entries) Monthly Trial Balance sheets are included with each Outfit, as is also a Statement sheet which is useful in making Profit & Loss and

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SIEGEL'S "DOUBLE-DUTY" TRUCK

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

YEAR AFTER YEAR

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

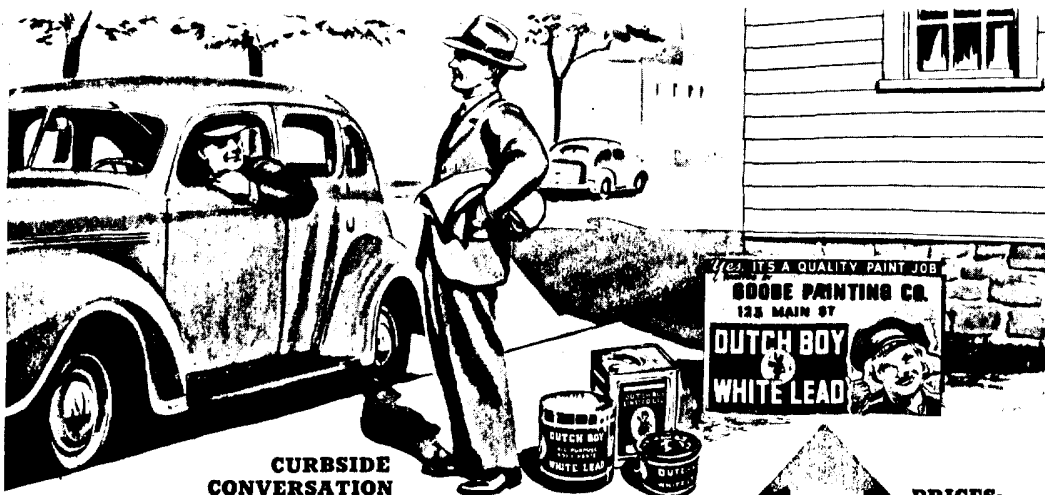


DUTCH BOY—LEFT TO RIGHT, TOP TO BOTTOM . . .

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

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

This photograph of The Paint Store is not simply a display of paint materials, but also because it shows the Dutch Boy Line in all its practicality, clean, crisp and you can be sure of its quality.



CURBSIDE CONVERSATION

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

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

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

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

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

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

PRICES:

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

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

SIGN YOUR JOBS WITH THIS SIGN

ORDER BLANK

NATIONAL LEAD CO.
Room 2020, 111 Broadway, New York, N. Y.

Date

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

Name

Full Address

Put this imprint on the signs— (Painter's Name or Name of Firm)

(Phone Number and Street Address)

FIRST NATIONAL BANK

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

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

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



Dutch Boy Painter

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

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

SPATTER FINISH FOR FLOORS

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

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

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

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

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

If boiled linseed oil is used, the drier may be omitted. This mix makes about $8\frac{3}{8}$ gals. of paint that will cover from 600 sq. ft. to 700 sq. ft. per gallon.

If, however, the floors are of some hard wood — oak, maple, ash, yellow pine, etc.—prime with paint mixed as indicated above but use only $2\frac{1}{2}$ gals. of linseed oil.

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

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

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

- 100 lbs. Dutch Boy soft paste white-lead
- $\frac{1}{2}$ gal. Dutch Boy raw linseed oil
- $2\frac{1}{4}$ gals. pure turpentine
- $\frac{1}{2}$ pt. Dutch Boy liquid drier

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

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

- 100 lbs. Dutch Boy soft paste white-lead
- $\frac{1}{2}$ gal. Dutch Boy raw linseed oil
- $\frac{3}{4}$ gal. pure turpentine
- 1 gal. floor varnish
- $\frac{1}{2}$ pt. Dutch Boy liquid drier

If boiled linseed oil is used, the drier may be omitted. This mix makes about $5\frac{1}{2}$ gals. of paint that will cover about 700 sq. ft. to the gallon.

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

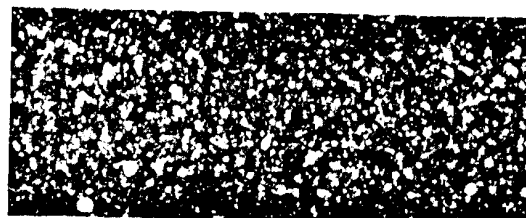
The spatter colors may be based on the same formula used for the finishing

SPATTER

Draw
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— OR LIKE

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



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

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

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

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



...OF ST. LOUIS

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

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

glancing at these pictures of recent Dutch Boy windows.

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

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

*Dutch
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*Harri
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National Lead Company's staff of practical paint men will help you solve your painting problems without charge. Address your letter to National Lead Co., Room 2020, 111 Broadway, New York, N. Y. Please state your problem fully and be sure to place your name and address on your letter. Our reply will reach you promptly by mail. The problems discussed below are printed here because they appear to be of general interest. Space limitations permit the printing of only a few of the problems handled

Cleaning Smoked Brick

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

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

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

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

Oil Colors or Japan Colors

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

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



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

Filling Cracks in Rough Plaster

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

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

Lettering on Overalls

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

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

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Dutch Boy Painter

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

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

Lightening Dark-Stained Pine Panelling

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

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

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

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

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

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



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

