White City News

Devoted to Matters of Interest to Our Representatives.

PUBLISHED BY

ACME QUALITY — PAINTS, ENAMELS — COLORS, VARNISHES — ACME QUALITY

DETROIT, MICH.

VOL. I. AUGUST 8, 1903. NO. 11

F. A. DOUGALL, SALES MANAGER.

Scaling Paint.

J. W. has read a circular from a well-known manufacturing concern in which he says they take the ground that the scaling of repainted work occurs because new paint shrinks when drying, and pulls off the old paint. Answer.—This might be true of water color, but I must question the correctness of the statement when applied to linseed oil paint. Water dries by evaporation, but linseed oil becomes solid by absorbing oxygen from the air, and gains bulk as it becomes solid, instead of shrinking. At least, this is the idea of chemists who have written on the subject. My observation has proven it to me also in blistering of paint. Paint is liable to blister when a full coat is flowed on, and more so if a large percentage of oil is used. The same may be said when paint wrinkles, and it looks to me in both cases as though there was too much oil used and the coat is already crowded paint surface for the ground upon which it lies. When paint is mixed with the proper amount of oil and will spread out, it will neither blister nor wrinkle, because when it swells (which will be but a trifle on account of the small amount of oil which it contains) it will find room, owing to the stretched condition of the coat of paint; but when the work has received a flowing coat, consisting largely of oil, the swelling of the paint is greater in proportion to the and when the paint swells skin the oil, which has formed on the surface before the paint has dried solid at the bottom, makes room for itself by wrinkling or raising up in blisters. If the paint shrunk when drying, the oil skin would be stretched tighter over the work instead of bulging up in blisters and wrinkles. From my standpoint, blistering is one of the most prolific causes of scaling of outside paint, and too much oil and too much paint in each coat is one great cause of blistering. I painted buildings outside more or less for twenty years, and had very little trouble with scaling or blistering on either old or new work. I used white lead and boiled oil or some other soft pigment mixed with boiled oil. Used thin priming on wood, stone and brick work, depending upon the porous structure of the work to take care of the surplus oil. Mixed the succeeding coats as heavy as could be brushed well out in warm weather, added a sufficient turpentine to make it go on easily in cool weather. In most cases I brushed it well out to a comparatively thin coating. I notice the young painters of today (as a rule) do not paint this way, and the same may be said of many old painters, but if they would use less slushing and more elbow grease they would have less trouble with paint.

$5.00 and $10.00 Assortments of our Rapid Seller Specialties.

These assortments are put up so as to be EASY TO SELL. They are meant to interest dealers who are not handling our line. The goods are all staple and well known brands of the best quality, such as are called for every day by consumers.

The prices are right and the assortments small. They are accompanied by a liberal supply of attractive advertising material for store display.

The dealer runs no risk in investing $5.00 or $10.00 in goods of this character, as there is no chance of his not being able to dispose of them at a very liberal profit—making from 66 2-3 to 100 per cent. on his investment.

We are certain that a commencement made on our Specialties will mean a regular customer for you on this line, as our goods possess every feature of quality, price, appearance and satisfaction to customers to warrant a continuance.

The assortments will be offered only as outlined in our descriptive matter and only during the period specified. These assortments, ready for shipment, will be supplied to jobbing houses so that dealers will be in position to secure them promptly from their regular source of supplies.

We furnish each representative a small book of order blanks as per enclosure, so that their house and ourselves may receive notice of all orders secured. Each blank is numbered and an accurate record maintained by us of the orders received from each representative.

We believe that it will be a comparatively easy matter for any representative to place these assortments with his customers, as there are few dealers who cannot use at least the small quantity we offer.

A FABLE WITH A GOOD MORAL.

Something About the Right and Wrong Way of Doing.

Once upon a time a donkey fell into a deep hole, and, after nearly starving, caught sight of a passing fox and implored the stranger to help him out. "I am too small to aid you," said the fox, "but I will give you some good advice. Only a few rods away is a big strong elephant. Call to him and he will get you out in a jiffy." After the fox had gone the donkey thus reasoned: "I am very weak from want of nourishment. Every move I make is just so much additional loss of strength. If I raise my voice to call the elephant I shall be weaker yet. No, I will not waste my substance that way. It is the duty of the elephant to come without calling." So the donkey settled himself back and eventually starved to death. Long afterward the fox on passing the hole, saw within a whitened skeleton, and remarked: "If it be that the souls of animals are transmigrated into men, that donkey will become one of those who never afford to advertise." —*Furniture Journal.*

The Tyranny of Trifles.

No man can claim the brightest apple at the top of one tree because he has climbed another tree—he must climb the tree where the apple is.—*Pennington.*

The mastery of self is the end of true living, and this mastery is shown, not in the negative attitude, by the things we do not do, but by the mental power that compels the power to the positive attitude—the forcing of the mind to do that against which it rebels. The man gains strength as he works; his ability comes through the doing. Constantly we are met by the disagreeable fact that our happiness, and often our success, is defeated by the tyranny of trifles, which, if they were met in the normal way, with healthy attitude of mind, would hardly be discovered to exist. To attach importance to trifles evinces a lack of perspective and a loss of balance in life.—*The Outlook.*

The Cleveland Convention.

The most successful meeting of the Master House Painters and Decorators of the State of Ohio that has been held in the history of this very thrifty organization was the 12th Annual Convention which was held at Cleveland, Ohio, July 13th to 16th. The social features of the convention were all that could be desired, the papers were all of a high order of merit, and a spirit of good fellowship characterized all the discussions.

Likes "New Era" Best.

Cobb, Wis., May 6, 1903.

Eder Bros.,
La Valle, Wis.

Dear Sirs: Yours of the 4th at hand in regard to New Era Paint. I really think it the best paint I ever sold and I have been here twenty-two years. I do not sell as much paint as some dealers but sell some, and have had trouble with some kinds but never with New Era, and I don't think it will disappoint you in any way if properly applied on proper surface.

I have sold several kinds of paint in my business history but like "New Era" best.

Yours, etc.,
CHAS. P. FOX.

MR. CHAS. W. BURDICK.

Mr. Burdick has made a good start on the $5.00 and $10.00 assortment competition. Mr. Burdick represents Geo. E. Watson Co., Chicago, Ill.

He Uses New Era Ready Mixed, All Right.

I prefer and always use ready-mixed paint, because when the job is done it presents a much smoother and finer appearance than when done with hand-mixed paint. It has also a finer gloss and does not wrinkle. I find it especially good on old weather-beaten houses. It fills up the porous surface thoroughly and enables one to do a first-class job.—*Master Painter.*

The Commercial Traveler.

There is no calling concerning the easiness and pleasantness of which more misconception prevails than that of a commercial traveler. Outsiders think that all he has to do is to go around, making a few pleasant remarks, and booking orders.

An ordinary "commercial," however, needs the patience of Job. However limited his time may be, he has always to wait politely until everyone is served. He may have to listen to some long account of a retailer's grievance, symptoms of illness, or political opinions, and, after wasting much valuable time, go away empty-handed. He gets his meals irregularly, and his appetite is often spoiled by the abuse he receives for the fault of some stupid insider of his firm. In short, a lot of many people regard as the easiest of all occupations is really one of the hardest.

The writer would prefer to be the manager of a big establishment, because he has regular and short hours, knows when his day's work is done, and can enjoy all the comforts of home life. When slightly indisposed, he can have a quiet day at home, leaving his affairs in the hands of a trusted assistant. The poor "commercial," on the other hand, has to "keep moving," even if he have a splitting headache, and his life is then a misery to him.

Why Paint Does Not Wear Well.

One of your Lancaster (Pa.) subscribers tells, in a late issue of your magazine, of the troubles that he has with lead and oil paint and wants to know why the paint does not wear well. As I live in his own county, I am pretty familiar with the kind of work done and demanded here, and I venture to assert as a reason why paint does not wear well the fact that the work has to be done too rapidly; the painter who can do the most in the quickest and the cheapest is the one demanded. He gives a house three coats inside and out in a week, and does the graining also. Then we say the material is not as good as it was some years ago. About three-fourths of the paint and seven-eighths of the customers' cause of the paint not wearing well trouble to-day is that quantity, not quality is demanded.—I. W. Sheaffer, Lancaster County, Pa., in *Master Painter.*

In the manufacture of white lead by the old Dutch process the wickets or sheets of lead are placed on earthen pots containing dilute acetic acid, and the lead on can spread upon a floor. A Chicago manufacturer has just taken out a patent to substitute lead pots for earthen ones, gaining by these means a considerable increase of space, while not increasing in the least with the process.

We have received an order from Henry" for sixty-five $5.00 Assortments. Now the ball is nicely started we will expect more assortments fly. "Come on.

We are just in receipt of an order from our Mr. R. M. Billings for one and ten cases $5.00 and $10.00 assortments of specialties. "Come on.

White City News

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PUBLISHED BY

PAINTS, ENAMELS — COLORS, VARNISHES

DETROIT, MICH.

VOL. 1. NOVEMBER 21, 1903. NO. 26

P. H. DOUGALL, SALES MANAGER

The information contained in this paper is of a confidential nature. Please destroy after reading and do not leave lying around.

Acme Paint and Varnish Remover.

We don't believe our representatives understand what a good thing they have to offer in our Acme Paint and Varnish Remover. These goods will take off anything in the shape of old paint or varnish, no matter how many coats or how long it has been on the wood, and no matter how bad a condition it is in. Ask our Mr. Horace Paterson what these goods will do. He sells some of them to every man he takes an order from. Ask our Mr. Paul C. Frayser what these goods will do. He is writing an article for the WHITE CITY NEWS covering the desirability of these goods and we will publish same as soon as received. We are afraid our men are not using the demonstration cans we sent them because they did not happen to be supplied with a brush. We explained why this was, but if you will cut out the top of the can and replace with a cork you will have no trouble. We will send out samples of these goods to as many good painters as you send us the names of. When you take an order from a dealer ask him for the names of the best painters in town and then send us those names with a request that we send along a sample for each. We want to get these goods out and our representatives are the ones we are looking to, to accomplish this result. "Come on, boys."

"Take Hold and Lift" on Michigan Seal White Lead.

Watson Wesley recently booked an order from W. J. Lamb Co., Jeddo, Mich., for "Michigan Seal" White Lead in Oil. Mr. Lamb informed him that "Michigan Seal" is the best lead he ever used, and cannot say too much in praise of same.

"Take Hold and Lift" on $5 and $10 Assortments.

DAN DAVIES.

We are just in receipt of a car-load order sent in by our representatives, Mr. Dan Davies and Mr. P. H. Bethge, to be shipped to The Alexander Drug Co., Oklahoma City, Okla.

We regret not being in possession of Mr. Bethge's portrait to reproduce herewith.

Stock orders are coming in rather freely at present, but we can handle comfortably all you send in, so "Come on, boys."

"Come on, Boys."

It is drawing toward the close of the year. You should all be in at the finish. Get hustling and make this the *best* finish of the best year we have ever enjoyed. You can do it if you try and we want you to try and *try hard*. You have got all kinds of good propositions to offer to the trade, propositions it is hard for any dealer to get away from if they expect to sell paint next year. Those of you who make the best use of your opportunities are the ones who will get to the top. We will watch our men's records with great interest.

P. H. DOUGALL

We are just in receipt of an order for a car-load of our goods sent in by Mr. P. H. Dougall and to be shipped to Smith Bros. Hdwe. Co., Columbus, Ohio. We can handle more of these. "Come on, boys."

We are just in receipt of a very nice contract indeed, which was closed last week by our representative Mr. I. D. Wood and our asst. gen'l manager, Mr. G. W. Pulfer. This contract covered our full line and was made with the Burhans & Black Company, of Syracuse, N. Y.

We are just in receipt of a very nice some order from E. E. Thompson of Waco, Tex., for $5 and $10 Assortments. This order was sent in by our Mr. H. Halladay. Your Uncle Hank is certainly stepping some.

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ACME QUALITY — PAINTS, ENAMELS — COLORS, VARNISHES — ACME QUALITY

DETROIT, MICH.

VOL. 1. DECEMBER 5, 1903. NO. 28

F. R. BOUGALL, Sales Manager

The information contained in this paper is of a confidential nature. Please destroy after reading and do not leave lying around.

Points to Know and Talk About When Selling New Era Paint.

Paint—Its Uses.

House paint is made and used for the purpose of *beautifying* and *preserving* a building. Therefore, the *best* paint in the world is the one which will do these two things in the most satisfactory and economical manner. What is required of a good paint?

First, Durability.
Second, Covering capacity.
Third, Spreading qualities.
Fourth, Beauty of finish.

Every practical painter, no matter how prejudiced against mixed or prepared paints he may be, admits that the very best paint pigments that can be obtained are carbonate of lead (or white lead) and oxide of zinc. He further admits that linseed oil combined with a small amount of turpentine and turpentine dryer is the *only* proper thinner or vehicle to use in paint to get the best results.

Note the Composition of New Era.

New Era Paint, made by the Acme White Lead and Color Works, of Detroit, is composed entirely of pure carbonate of lead and oxide of zinc, mixed in just their proper proportions for the base; pure refined linseed oil, turpentine and turpentine dryer for the thinners, with just enough tinting materials, of the best quality, in the colors, to produce the various shades. The Acme people guarantee over their officers' signatures that New Era Paint contains *nothing* else. New Era is entirely free from whiting, barytes, silex or China clay, fish oil, cotton seed oil, corn oil, naphtha, water, or any of the many rank adulterations, some of which are found in a great many brands of mixed paint on the market.

What It Will Do.

New Era Paint, on account of its pure, high-grade quality, together with the care used in its production and the combination of the proper proportions of lead and zinc in the base, will cover at least 25 per cent. more surface to the gallon than white lead and oil, mixed by hand with a stick, or any of the so-called cheap (?) paints on the market. It will also wear at least twice as long as such materials, and will put up a finer appearance.

Practical Economy.

It is therefore very easy, based on these arguments, to convince a prospective customer of the economy effected in using New Era. A dealer will stock the paint which he *knows* is the best for his customers' interests. Get a house painted with New Era Paint and it will show up for itself. We have no hesitation in stating that New Era is the finest paint on the market today, as we know the paint, and know that it will stand back of the best arguments you can advance for it.

Printed Matter With Orders.

Our men are again requested to be careful to send along a business card or some printed matter with an order from a new concern, so that we can be sure to have the name correct when we open the account or prepare advertising matter.

We had two instances lately where the salesmen neglected to follow out instructions in this respect, and the result was a serious delay and additional expense in getting mercantile reports, where in each case the concerns were found to be properly rated.

It is a simple matter to pick up a letter head or something of that nature and send it in with your order.

Do this in future.

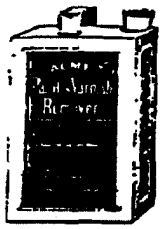
Detroit, Mich., Nov. 28, 1903.
Acme White Lead and Color Works,
Detroit, Mich.

Gentlemen:—The popularity which your Michigan Seal Lead is increasing with our trade—principally painters and manufacturers—induces us, as dealers, to apprise you of the fact. The surest way in which the merits of an article may be known to the dealer is by the constant and increased demands for that article, and we assure you that the increased demands for your Michigan Seal Lead, during the past year proves its merit.

We have no hesitancy in stating that if the same standard of purity is maintained as heretofore, "Acme Quality," we will be able to increase our sales on this article 100 tons.

We also wish to thank you for the prompt courteous treatment we have received from you.

Yours truly,
CENTRAL PAINT & GLASS CO.



There is no use in talking, boys, but we have the best paint and varnish remover on the market, and any man who cannot sell a customer a bill of these goods after demonstrating to him what the goods will do, had better get out of the paint business, for if he can't sell goods that will back him up like these goods will, he has missed his vocation. Now, the way to sell these goods is to demonstrate to a customer what the goods will do. Nothing more, nothing less. Those of you who do not carry a can of these goods for demonstrating purposes had better send in for a can at once and get busy.

Experiments On White Lead and Zinc Paints.

Apropos of the proposed substitution of paints having zinc white or other zinc compounds as a base, for white lead paints, M. J. Breton, a French scientist, has lately made a series of experiments upon the relative merits of different paints. He submitted a series of paints whose base was white lead or oxide of zinc to different actions and attacked them by strong reactive agents. From these experiments he brings out the following facts: White lead resists the action of certain acids better than its substitutes, but on the other hand it is quite inferior under the action of heat, of sudden changes of temperature, also of hydro-sulphurous emanations and certain strong oxidizing agents such as hypochlorite of soda. Besides, the white lead paints are much less adherent to the surfaces to which they are applied and have a marked tendency to blow up. The addition of sulphate of barium to white lead, while it diminishes its covering power considerably, does not seem to render the paint any less resistant. The addition of siccative to zinc oxide in the proportion needed to give these paints a drying quality which is equal to that of the white lead paints, does not diminish the resistance of the paint and appears, on the contrary, at least in certain cases, to increase its solidity. The white lead forms a simple mixture with linseed oil, and not a combination, and the mixture is less homogeneous than that which is formed by oxide of zinc.

By a series of different methods which give very concordant results, Mr. Breton compared the covering power of white lead and zinc oxide. He found that for an equal weight the spreading capacity of the zinc oxide is nearly double that of the white lead. For equal volumes, the covering power of zinc oxide is superior to that of the white lead, but as for equal quantities the first of these bodies forms a much less fluid mixture with the oil, it is necessary in practice to make the zinc paint thicker in order to obtain the same result. He shows that fresh white lead paint gives off emanations containing lead and which may in some cases bring about serious consequences to persons who are obliged to breathe them. This series of experiments forms a new argument in favor of substituting zinc for lead paints, which is so much to be desired from a hygienic standpoint, and presents so many advantages from a technical point of view. —*Scientific American.*

Mixed Paint Prices.

Uncontrolled and unreasonable competition in the paint trade has always led inevitably to one of two results—degradation of product or financial ruin. The buyer always demands lower prices, and any excuse or no excuse is sufficient to furnish a reason for such demand. Usually he has managed to secure his object—apparently, that is. We say apparently, because as a rule, when he gets lower prices, in the end he gets lower goods. This is the explanation of emulsion paints, of goods on which the manufacturer's real name does not appear, and of the oceans of trash which are sold annually over the counters of country drug and hardware stores.

This year the argument for lower prices is based upon the lower price of linseed oil, the petitioners conveniently forgetting the fact that when oil was selling at eighty cents a gallon prices were not advanced. They also ignore the fact that practically everything else that goes into the producing of paint, from labor to lumber, is higher than it was a year ago.

The leading manufacturers, in view of the facts with which they are painfully familiar, have, we believe, wisely decided to maintain last year's prices in their forthcoming lists. The real matter for surprise is that any of them should have contemplated doing otherwise. From the point of view of a "mere theorist" there has always been too intense competition in price and too little in quality. It has always been, we believe, and always will be possible to sell high-grade goods on their merit, at a remunerative price, against anything that can be simply offered on the ground of low price.

To illustrate, we know one manufacturer who makes several grades of paint, but one in particular which is the final fruit of long experiment on a large scale and of applied experience. This paint is sold at a price which, we think, is in advance of anything else on the market. It is offered on its merits, is pushed as "the best and most economical," among the people that want the worth of their money, but are willing to pay for value received. And it sells! That is the significant fact—it sells. We are convinced that trade can be done on these lines by the right people with the right goods.—*Drugs, Oils and Paints.*

A Nice Plum For the Manufacturing Trade Department.

La Crosse, Wis., Dec. 19, 1903.

Mr. M. Taylor, Peoria, Ills.

Dear Sir:—The writer is very sorry to receive letter of the 16th stating you would not be able to be here on account of illness. Hope you will be all right in a short time.

We are running a special train consisting of 28 cars of our goods from La Crosse to Bloomington, Ill. They will reach Peoria on the 23rd about 6 p. m. The writer will not be with the shipment, but our Mr. A. Hirshheimer and Mr Clarke will be there, and if you feel well enough to go we will be glad to have you accompany the train from Peoria to Bloomington.

Practically all the goods in this trainload were painted with your Devil's Red and Bull Frog Green.

You can get all the glory out of this you can.

Yours truly,

LA CROSSE PLOW COMPANY

The Manufacturing Trade Department reports specifications for full car shipments and contracts for year's supply received during the month of December from the following:

The Walter A. Wood Mowing & Reaping Machine Co., Hoosick Falls, N. Y.

Wilder P. Clarke, Winchendon, Mass.

Midland Manufacturing Co., Trenton, Mo.

Rock Island Plow Co., Rock Island, Ill.

Moline Plow Co., Moline, Ill.

Racine Sattley Co., Springfield, Ill.

Rhea Thellens Implement Co., Peoria, Ill.

Jenks & Muir Manufacturing Co., Detroit, Mich.

Buckeye Churn Co., Sidney, Ohio.

Heineke & Co., Springfield, Ill.

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ACME QUALITY — PAINTS, ENAMELS — Acme White Lead & Color Works — COLORS, VARNISHES — ACME QUALITY

DETROIT, MICH.

VOL. 1. FEBRUARY 6, 1904. NO. 37

F. B. BOUGALL, SALES MANAGER

The information contained in this paper is of a confidential nature. Please destroy after reading and do not leave lying around.

Believe in Yourself.

Believe in yourself. That is the way to make other people believe in you, and it is the way to become what you want to be. It is the people who have believed thoroughly in themselves and their missions who have made the world believe in them. Napoleon was a great general because it never occurred to him that he could lose. Luther changed the thought of Europe and the history of the world because he believed so thoroughly that he was right that nothing could daunt him. Columbus gained the support of a queen and found a world because his belief in himself inspired confidence in others.

One of the chief reasons that men fail in life is not for lack of talent or opportunity, but wanting pluck and perseverance, they halt at critical moments in the journey and are lost. Those who have reached the pinnacle of fame or who have accomplished great deeds, have done so by heading for the unknown shore, and, like Columbus, "sailing on," with no thought of turning back or abandoning the pursuit of the object sought to be attained.—*Salesmanship*

The evening mail just brought in your notice regarding Porch Furniture Enamel, and I must say I think it is the "real thing," and see no reason why we shouldn't have a nice sale on the goods. Wish you would send me about two dozen of the labels, and same number of both the color cards and show cards, such as you sent me, as I wish to write to my trade in Northern New York that I have already seen this year, and will send them each a set and see if I can't get orders from them.

I. D. W.

Since Jan. 4th, I have been giving some attention to Interior Enamels, Paint and Varnish Remover and Varnishes, and find that my sales are increasing from the practical demonstrations which I make to every dealer. I find that my sales are as follows:

Remover, 10; Varnish, 4; Enamel, 6; the last named being over 100 gallons.

I find that by comparing my sales with the same period of last year they are more than doubled. I hope to make this increased ratio for the remainder of the year. Business is AI in old Indiana.

W. J. S.

S. A. HUNTER

We are in receipt of another car-load order for New Era and other "Acme Quality" lines from our distributers, Hackett, Walther, Gates Hardware Co., St. Paul, Minn., with which they favored our Mr. S. A. Hunter. We shipped them a large car on January 15th. Our record last month on car-load business was 14 cars. We would like to see this month still better. Come on, boys.

Michigan Seal White Lead in Oil.

We claim, with good reason, that our Michigan Seal brand of white lead cannot be surpassed, if equalled, by any white lead on the market as regards opacity or body, covering capacity, whiteness, fineness of texture and durability—all important qualifications.

The question has arisen, "How can our claims be substantiated?" and the answer is, "by comparative test." A test of this character should be made with great accuracy and care, and either of the following tests will tell the tale:

TEST NO. 1.

Weigh out four ounces "Michigan Seal" in a clean can (weighing the can first), then add two ounces linseed oil, stirring thoroughly. Then weigh out four ounces of any other well known brand of strictly pure white lead (weighing the can first), and add two ounces linseed oil, stirring equally with the other. Paint a space on black surface with each of the leads, using a clean brush in each case.

TEST NO. 2.

Add two ounces linseed oil to each of the cans, stirring thoroughly, and paint two more spaces alongside the first, and same dimensions as the above, using the same brushes for each lead, and applying as before.

TEST NO. 3.

Add two ounces linseed oil to each of the cans, and apply to same dimensions in same manner as above.

We hope that this information will be of interest and use to you in building business in this most excellent lead.

It Can't Be Beat.

Iowa City, Ia., Jan 30th, 1904.
Acme White Lead and Color Works,
Detroit, Mich.

Gentlemen:—We have carefully tested your French Crown Tinting Colors and can truthfully say it is the finest tint, the kind we have ever seen.

Yours truly,
BYRON STILLS

The Logic of Mixed Paints.

(From Drugs, Oils and Paints.)

Within the memory of living painters, the wielder of the brush was also a paint and varnish manufacturer. Every paint shop was equipped with its slab and muller for rubbing up colors in oil, and all shops of any pretensions also had their small hand mills for grinding and mixing tints and bases. In the course of time, partly because of the prevalence of lead poisoning among painters, partly because of the obvious economy of machine work, and partly because of the rapid increase of demand incident upon the growth of the country, the corroders of lead began to offer their product ground in oil. This was the first step in the progress towards ready-mixed paints. The advantage, both in the efficiency and economy of this practice was so immediately obvious that the color makers quickly followed suit, and thus corroders and color makers became paint manufacturers; a new industry being thereby created, while shop mixing was inevitably doomed.

The second step towards the production of mixed paints came when the corroders, realizing either the superior results or the greater profits obtainable from mixtures of pigments, began to put forth combinations of lead and barytes, lead and zinc or of all three materials, in varying proportions. These combinations requiring only the addition of tinting colors, oils, driers and turpentine, if desired, taught not only the consuming public, but the painter as well, several important economic facts: first (it is claimed) that a combination of bases gives better results than a straight or unmixed base: second, that with such compounds more work can be done for less money: third, that machinery is not only more economical, but more efficient than manual labor: fourth, that the uniformity of materials and treatment made possible by manufacture on a large scale is an important factor in securing satisfactory results.

At this point the native alertness of the Yankee genius caught the logic of the facts and quickly carried it to its inevitable conclusion. If it is advantageous and economical to substitute machinery and factory organization for hand labor and shop rule of thumb in the grinding of lead, colors and paint bases, why would it not be similarly advantageous to bridge the entire chasm and bring the paint factory in immediate contact with the brush? If it is advantageous and economical to supersede the muller and the hand mill with the power chaser and buhr mill, why not also supersede the mixing pot, paddle and strainer with a mechanical mixer?

The recent introduction of zinc white and its general adoption by corroders in the preparation of their mixed bases or "graded leads" facilitated this development and made practicable the production of a ready-mixed paint in which the pigment would remain fairly well suspended in the oil.

The first ready-mixed paint is believed to have appeared locally about the middle of the last century. The advantage of the proposition was so immediately obvious that paint factories rapidly multiplied all over the country, and where paint was before somewhat of a luxury, it speedily became a necessity. By 1870 there was a "paint factory" in every village, and in many thickly populated regions it was not uncommon to find an old barn transformed, with its bench of mills and mixers vigorously turning out compounds for the decoration of the neighborhood.

The fierce competition that resulted from this swift multiplication of enterprises resulted in constant endeavors to secure advantage by cheapness, and here the emulsion paint found its chance. Linseed oil was expensive, water was as free as air, every druggist knew how to make oil and water mix, and the paint manufacturer speedily availed himself of the knowledge of his friend the druggist.

Even in the competition of emulsions, some remarkable results were achieved: but time, which proves all things, quietly proceeded with its practical demonstrations, and the emulsion paint, except in regions where paint is still a comparative novelty or luxury, has had its day. Since 1890 the trend has been steadily back to the pure oil paint, and the competition has been for absolute economy—the relative cost divided by the relative duration of service.

But the introduction of the ready-mixed paint and the consequent growth of paint consumption has not only popularized the knowledge of paint economy, but has directed upon the subject the attention of technicians and investigators to an extent that could not fail to result in extensive enlightenment. Owing to the competitive claims and the eager researches of mixed paint manufacturers, no less than to the interest aroused by them, we know to-day more about pigments, vehicles and painting conditions than about most subjects with which the consuming public is concerned.

(To be continued in our next issue.)

The Boys Who Sent in Car-Load Orders This Week:

A. W. MARTIN,
F. B. SANGSTER,
C. F. ELLIOTT,
H. H. HALLADAY.

A. W. Martin's was a pooled car, comprising orders placed by three of his customers.

F. B. Sangster sent in a car from the Buffalo Glass Co.

C. F. Elliott's car was from the Warren-Yarborough Paint & Glass Co., Nashville, Tenn.

H. H. Halladay sent in a car from the Murray Drug Co., Columbia, S. C., and a car from Burwell & Dunn Co., Charlotte, N. C.

We also received a mail order for two cars from the H. R. Tibbetts Paint Co., Los Angeles, Cal.

We wish to congratulate the boys on the showing made thus far during the month, and hope that for the balance of the month you will keep us on the jump in taking care of a liberal number of similar orders.

Echoes From the Manufacturing Trades.

We have just closed contract with J. I. Case Threshing Machine Co., Racine Wis., for their year's requirements in No. 645 Devil's Red. This is a very important deal, as the requirements of this concern are heavy, and they order in car lots exclusively.

We have recently installed our Jipp[illegible] equipment in the plant of the Safety Fold[illegible]ing Bed Co., Detroit, and have entered into a contract with them for their year's requirements in enamels, etc.

The Dent Hardware Manufacturing C[illegible] Fullerton, Pa., who are large manufacturers of iron toys and novelties, have again placed a year's contract with us for supplies in our line. The Dent Co.'s plant is equipped with our patent agi[illegible] dipping tanks, and their requirements very large.

The Specialty Manufacturing C[illegible] Titusville, Pa., who are rated as one the largest manufacturers of lawn sw[illegible] in the country, have decided that A. goods are the best, and is shown by contract recently entered into with [illegible] for their coming year's requirements.

We are pleased to report contracts closed with Morton E. Converse & C[illegible] New England Black and Hinge Co., the New England Baby Carriage Co of Winchendon, Mass. These com[illegible] all have Acme dipping equipments and large buyers.

The Logic of Mixed Paints.

(From Drug Oil and Paint)

(Continued from last week.)

The result of this flood of investigation could not fail to be a bettering of materials and methods, a more intelligent selection and more exact methods of manipulation. Of this the paint consumer has received the benefit, and he can to-day, if he so wills, obtain a very intimate knowledge of paints, both in their technical and economic aspects.

Another result, contrary to earlier expectation, yet entirely in accord with the logic of things, has been the specialization of the industry and the establishment of the ready-mixed paint as the inevitable paint of the future. It is worthy of note that nearly all large industrial consumers of paint, even those that order by specification and formula, are inclining more and more to the purchase of compounds ready for the brush, and this tendency is intensified every year. Painters also, with numerous exceptions among those who still believe it possible to maintain the competition of hand against machine, are rapidly yielding to the logic of facts, and more and more limiting their shop manipulation to exigencies and special requirements.

The objections to this form of paint have been threefold: the first on the score of possible, or as it is often asserted, inevitable fraud: the second on behalf of the painter, whose sphere of activity is circumscribed by it: the third, the technical objection on the score of quality and economy.

The first objection has been practically eliminated, as indicated above, by the competition of manufacturers and by the rapidly-growing tendency of the latter to advertise and guarantee the general formula. It is also easy to insure against it by means of the technical information now available to anyone. The second objection is on all fours with that formerly urged against the sewing machine, the power loom and all other mechanical improvements and falls before the same facts—increased employment following decreased cost.

The third objection is the one around which most of the controversy has centered: Can ready-mixed paints, in fact, be as satisfactory technically as paints prepared for the occasion by an expert—what? An expert paint manufacturer, chemist, technician? No; an expert *spreader of paint*. That, in the last analysis, is the question: It is the paint-making specialist pitted against the specialist in the application of paint: and should, it strikes us, require no further discussion. But at bottom the question has still another phase. Regarding the mere matter of relative merit between a machine-mixed and a hand-mixed product, it will be apparent to all who appreciate modern conditions of trade that even a simple mixture of lead and oil will be more satisfactorily made, with better assurance as to advantage of price and security against adulteration, by the well-equipped factory than by the shop, with limited equipment and facilities. This much may be regarded as settled; but the question of "straight" pigment *versus* "combinations" remains

Is a combination of zinc and lead or of these with an "inert" pigment intrinsically as economical as a mixture of simple white lead and oil?—for practically all ready-mixed paints are combinations of the kind indicated.

We not only believe it to have been fully established that they are more economical: but we also believe that the great increase in their consumption, contrary to the general received opinion, has marvelously stimulated the production and consumption of white lead, and will continue to do so until such time as the advance of knowledge shall place within the reach of paint manufacturers a white pigment without defects and an oil which shall be all that linseed oil ought to be and is not.

The special prize offer on sales of $5.00 assorted cases of these goods will be continued through the month of April. All notifications of sales received by us up to May 10th, inclusive, will be counted. It's a quick-seller and a good proposition.

Our General Distributers.

Alabama	
Gress & Dudley.	Birmingham
Arkansas	
Whallow-Williams Drug Co.	Fort Smith
California	
H. R. Tibbetts Paint Co.,	Los Angeles
Tenbrook & Co.,	Sacramento
H. R. Tibbetts Paint Co.	San Diego
Florida	
The S. B. Hubbard Co.	Jacksonville
Tampa Hardware Co.	Tampa
Georgia	
S. L. Willet Drug Co.	Augusta
Illinois	
Geo. E. Watson Co.,	Chicago
Colburn, Birks & Co.,	Peoria
Indiana	
The Evansville Paint & Varnish Co., Ltd.,	Evansville
Iowa	
Sickels, Preston & Sutting Co.	Davenport
W. H. Torbert,	Dubuque
J. W. Eigert & Co.	Ottumwa
Hornick, Hess & Muse.	Sioux City
Kansas	
A. B. Whiting Paint & Glass Co.	Topeka
Kentucky	
Robinson Bros. & Co.	Louisville
Maryland	
Carlin & Fulton.	Baltimore
Massachusetts	
E. & F. King & Co.,	Boston
Minnesota	
Hachett, Walther, Lorenz Hdwe. Co.	St. Paul
Montana	
A. M. Holter Hdwe Co.,	Helena
New York	
Buffalo Glass Co.,	Buffalo
Sickles & Nenning Co.,	New York City
Durhams & Black Co.,	Syracuse
Jno. L. Thompson, Sons & Co.	Troy
North Carolina	
Burwell & Dunn Co.	Charlotte
Ohio	
Smith Bros. Hdwe Co.,	Columbus
Merrell & Co.,	Toledo
Oklahoma Territory	
Alexander Drug Co.,	Oklahoma City
Oregon	
F. E. Beach & Co.,	Portland
Pennsylvania	
H. B. Semple & Sons	Easton
T. C. Tanger Co.,	Hanover
Logan-Gregg Hardware Co.	Johnstown
Reed Hardware Co.	Reading
Phelps-Sirrine & Co.,	Wilkes-Barre
Rhode Island	
Union Hdwe & Electric Supply Co.,	Providence
South Carolina	
Murray Drug Co.,	Columbia
Tennessee	
Fritz & Wight	Chattanooga
Benedict, Warren & Davidson Co.,	Memphis
Strother Drug Co	Bristol
Texas	
Houston Drug Co.,	Houston
Gentner-Kelly Drug Co.,	Sherman
Utah	
G. F. Culmer & Bro.,	Salt Lake
Virginia	
Barker-Jennings Hdwe Co	Lynchburg
Washington	
A. S. Johnson & Co.,	Tacoma
Spokane Drug Co	Spokane
West Virginia	
The Kanawha Drug Co	Charleston
The Williams & Davidson Co.	Parkersburg
W. H. Chapman & Sons.	Wheeling

What Is The Best Paint?

Address delivered by the publisher of *Drugs, Oils and Paints*, at the annual convention of the Pennsylvania State Association of Master House Painters and Decorators, Pittsburgh, Jan. 12, 1898:

Mr. President and Gentlemen:

What I am about to say may not be pleasing to the majority of you, but if we always hear what we want to hear, we shall, as the French say, never arrive. It may be presumption on my part that leads me to think I can tell the leaders of the painting craft anything new regarding any of the materials they use. I admit at the start that I know very little about the practical details of the subject from the point of view of the paint-brush. But I have some views of the matter, gleaned from a somewhat intimate knowledge of materials, a somewhat extended acquaintance with manufacturers, and a fairly comprehensive familiarity with the literature of the subject, general and technical; and from these views I may be able to formulate some suggestion that will be of use to you as practical men.

I do not intend to give you any "painter's science;" for science is an argument of which the adept always manages to retain the cool end. I would not insult your intelligence by offering to you anything short of exact science, and exact science is not taught in platform addresses or trade pamphlets. I could, of course, tell you that if you turn a blowpipe on pure white lead you will get a bead of the metal, or if you distil zinc white you will get the pure metal; but that would indicate nothing as to the value of either in painting, since the same results can be obtained with ordinary surgical plaster or with zinc ointment, and neither of these has anything to do with painting. After all the dust of quasi-science has been laid, the question, "What is the best paint?" remains for you to answer.

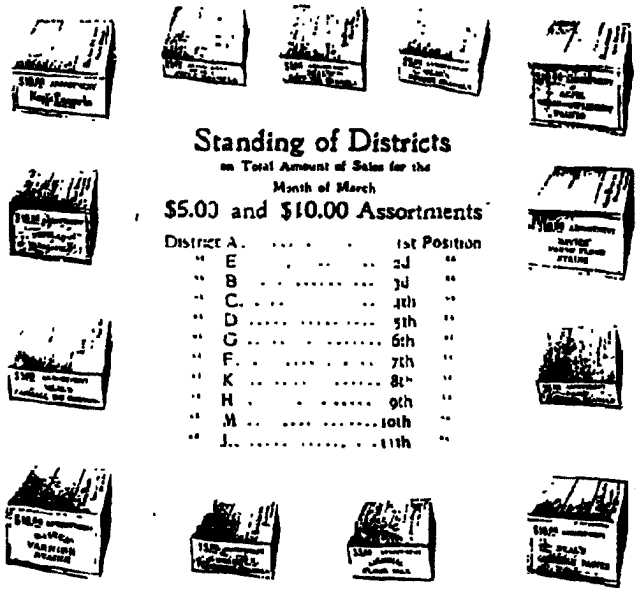
I shall merely say something about combination paints—a subject with which you are all familiar; but a matter regarding which paint manufacturers appear to have learned a great deal more than painters. My reason for talking to you about combination paints is entirely impersonal: I am not a paint manufacturer and own no stock in any manufactory; but it is because their knowledge of how to use the several pigments in combination enables the manufacturers of prepared paints to compete with you in the painting market, that I think you will find a study of this subject interesting and profitable. The principal materials used for combination are white lead, zinc white, and the inert materials—barytes, whiting, etc.

I can add nothing to your knowledge of white lead. Every painter in the land, and indeed every consumer, knows that all corroders' brands of this material are pure, and everyone knows how readily they may be colored to any desired tint or shade. You know why the lead of to-day is not so good as the lead of "the Daddies," and also why the lead of to-day is better than ever before, and you know how its faults always lie in some other fellow's brand or in the surreptitious introduction of adulterants; but, with due submission, painters don't know as much about zinc as they know about lead.

It is natural that this should be so, since the manufacture of zinc-white on an economic scale in France dates back less than fifty years, while the manufacture of white lead began before the tribes of Western Europe began to wear clothes. The discovery of the American zinc white process is still more recent, dating from about forty years ago, when Col. Samuel Wetherill invented a furnace for direct sublimation from low-grade ores.

French zinc is made by heating the metal until it vaporizes, and when the metallic vapor encounters the air it oxidizes—producing oxide of zinc or zinc white. American zinc white is made by heating an ore of zinc (the largest available body of the ore being the deposit of Franklinite in Sussex County, N. J.) in combination with powdered anthracite coal in a furnace with perforated grate bars.

(To be continued in our next issue.)



Standing of Districts

on Total Amount of Sales for the Month of March

$5.00 and $10.00 Assortments

District	A.	1st Position
"	E.	2d "
"	B.	3d "
"	C.	4th "
"	D.	5th "
"	G.	6th "
"	F.	7th "
"	K.	8th "
"	H.	9th "
"	M.	10th "
"	J.	11th "

His Fust Born.

JIMMY DOUGALL, NO. 1

We are just in receipt of advices to the effect that Jimmy Dougall No. 1 has arrived. He, we understand, is a 10-pounder with an extra quantity thrown in. You must not get this confused with the No. 2 N. C. P. Assortment with extra quantity gratis. Jim says this is a good investment and expects to carry a full stock of these goods in future. He informs us it is "Acme Quality."

MR A M WOODWARD

White City News

Devoted to Matters of Interest to Our Representatives

PUBLISHED BY

ACME QUALITY PAINTS, ENAMELS — Acme White Lead & Color Works — COLORS, VARNISHES ACME QUALITY

DETROIT, MICH

VOL. I. APRIL 16, 1904. NO 47

THE WHITE CITY

THE HOME OF

PLANT OF THE ACME WHITE LEAD AND COLOR WORKS DETROIT MICH

Department of General Trade

P R DOUGALL Sales Manager

The information contained in this paper is of a confidential nature. Please destroy after reading and do not leave lying around.

What Is The Best Paint?

(Continued from last issue)

Air is blown up through the bars and oxidizing the zinc in the mixture of powdered ore and coal, carries it off through a series of flues and chambers, into muslin bags, in which the fine oxide is collected. About 26,000 tons of this product are made annually in the United States, while a single establishment in France turns out yearly about 9000 tons.

American painters have generally certain well defined objections to zinc and commonly use it only where lead, either on account of situation or because of its tone, is inadmissible. French painters use it, often under Government decree, very generally in places where an American painter would think it entirely debarred. But above all stands the fact that in America over 25,000 tons are used annually, chiefly for painting. The consumption of white lead is about three times as great, with every painter using lead to the extent of his ability. Where does all this zinc go? Chiefly into prepared paints and combination leads, and every painter knows that the use of these is every year increasing.

What is the painters' objection to these combination paints? Is it that they are less durable than materials mixed in his own shop? Is it that the better grades them produce effects inferior to produced by his own combin don't believe either proposition, that his deepest objection type large, of course) is based on the these handy goods will take occupation. The supposition is the face of it. If a painter lives ability to mix materials with a his ability to "slather" paint brush, his occupation is already trade schools and painters' as have marked the beginning of that class of mechanics The painters of to-day are not mec not artists, they are at least shrewd business men. They their knowledge of decorative adaptability of materials, and the of means and methods.

The farmer may buy his can mixed paint and "slather" it

brush to his own satisfaction; and sometimes a small brush with plenty of "elbow-grease" will, at the end of five years, put to shame the work of an expert; but we should remember that but for this ready mixed paint, this farmer's house would probably have gone unpainted, and the busier farmer nearby would not have been compelled by the spirit of emulation to employ a painter. I don't believe it ever pays a painter to mix his own paints. He may be compelled by modern conditions to do so to a certain extent; but it is a wasteful method. He used to grind his own colors with slab and muller or with a sort of coffee-mill; but he has got beyond that stage. He used largely to boil and mix his own varnishes; but he knows to-day that the result when he tampers with his varnishes is generally disastrous. He tests the varnish and then trusts the manufacturer to duplicate the preferred sample. When he finds that the quality is deteriorating, he tries another maker. But he does not commonly attempt to reason *a priori* by finding out what the varnish contains and then arguing it must be good for this or that. The scientific fact stands that a varnish made with this or that material at such and such a heat is best adapted to this or that use—but the painter *tests* the varnish.

How is it when he comes to buy paint? Does he test the paint and buy on the result of his tests? or does he start with the assumption that his material must conform to this or that chemical formula? Does he try his white paint first on a building, or does he test it with a blowpipe? Many painters indeed, use the blowpipe only in theory; but the blowpipe argument prevails all the same in his method of purchasing. He doesn't want barytes or zinc in his lead: he doesn't want prepared paint, because he doesn't know what it contains, etc.: the only thing he does not appear to be very particular about is petroleum in his turpentine and linseed oil.

I am speaking to you now as business men, and I want to ask this Association as business men, whether it would not pay to find out how paint manufacturers have succeeded in fooling the people during the past forty or fifty years with mixtures of lead, zinc and barytes, into the belief that they were using pure white lead. Not only have paint manufacturers done this, but they have yearly increased their output of the combination paints, into the composition of some of which no lead enters at all.

Painters tell me that zinc cannot be used on the outside of a building: that it will crack and peel and blister and scale, and must eventually be burned off; yet paint manufacturers are using something like 36,000 tons of zinc a year, without encountering any of these difficulties. Have the paint manufacturers found a means of accomplishing what Lincoln pronounced impossible—of fooling all the people all the time?

We know perfectly well that this is not the case; that old buyers of combination paints, whatever the brand, are fully informed as to their composite character. That these people continue to buy them is a demonstration of their economic value. If a house owner found that at the end of, say fifteen years, it cost him more to keep his house protected with one kind of paint than it would with another kind, he would choose the other kind.

This is one consideration, and seems to me a demonstration that paint manufacturers have found out things that it would pay the painters to know. After all, painting, like everything else, is at the last a matter of competition in economy.

(To be continued)

New Era Varnishes.

Here is what Mr. Dempwolf, architect, of York, Pa., says about our varnishes:

"New Era varnishes have very fine flowing qualities, are very elastic and easy working, possessing a most excellent body and brilliant lustre. The No-Rub-Flat is the finest piece of flat goods I ever saw. I have no doubt that they are a pure gum varnish and will use them exclusive in the future."

Mr. Dempwolf told this to the J. C. Tanger Co., of Hanover, Pa. I have never met Mr. Dempwolf, but will call on him my first trip to York.

E. G. PEARCE

Paint and Varnish Remover.

MOUNTAINHOME, IDAHO, April 2 1910.

Gentlemen:—I had an excellent opportunity yesterday of testing our Acme Paint and Varnish Remover against three other well known brands I called upon Turpening & Perrigoue Nampa Idaho and whilst taking paint drew out my sample bottle of Acme Paint and Varnish Remover explaining its merits and advantages over competing brands.

Mr. Turpening informed me that he was at the time engaged in removing the varnish from a large walnut bar and fixtures that he had used the three brands above mentioned but that none of them did the work satisfactorily however if I wished to leave my sample with him he would test it, and if all right—I could call around in the afternoon—would give me an order sending up his remarks with the statement that from his experience of the others he did not believe much in any of them.

I left my sample, called in the afternoon, when he informed me that it was just the thing, that it accomplished the work in first-class shape and he gave me the order which I enclose, also telephoned to a customer of mine at Boise City to express him a gallon at once.

ALFRED R. KELLY

The Boys Who Sent In Car-Load Orders This Week:

ALFRED R. KELLY,
A. D HOAGG,
E. R. HOAG.

The car from Mr. Alf. R. Kelly was shipped to our distributers, F. E. Beach & Co., of Portland, Ore.

Mr. A. D. Hoagg sent in a car from our distributers, J. W. Edgerley & Co., of Ottumwa, Iowa.

Mr. E. R. Hoag's car was from our distributers at Pittsburg, Pa.—Logan-Gregg Hardware Co.

"Come on, Boys!"

Takes 25 Per Cent. Less of New Era.

I called on Gilbert Rhoades, Missoula, Mont. the other day between trains to tell him I would be up and see him in a day or two and he had to tell me what New Era would do. He said: "To cover [illegible] square feet it would take four gallons of [illegible] any cheap paint. But it only takes three gallons of New Era for the same amount."

[illegible]

Standing of Districts

on Total Amount of Sales for the Month of March:

District A	.....	1st Position
" E	.....	2nd "
" B	.....	3rd "
" C	.....	4th "
" D	.....	5th "
" G	.....	6th "
" F	.....	7th "
" K	.....	8th "
" H	.....	9th "
" M	.....	10th "
" J	.....	11th "

Porch Furniture Contest.

Standing of Salesmen on Sales of Porch Furniture Enamel, April 1st to 13th, inclusive.

E. G. PEARCE	1st
J. J. MAHONEY	2nd
E. R. HOAG	3rd
WATSON WESLEY	4th
H. F. WHITAKER	5th
H. L. WILSON	6th
W. J. CARLYLE	7th
S. A. HUNTER	8th
S. W. NEWELL	9th
C. F. PULFER	10th
I. D. WILSON	11th
G. C. BURNHAM Jr.	12th
N. L. MCKENNA	13th

MR A M WOODWARD

White City News

Devoted to Matters of Interest to Our Representatives.

PUBLISHED BY

ACME QUALITY — PAINTS, ENAMELS — Acme Manufacturing Co. — COLORS, VARNISHES — ACME QUALITY

DETROIT, MICH

VOL. 1. APRIL 23, 1904. NO. 4

F. B. DOUGALL, Sales Manager

The information contained in this paper is of a confidential nature. Please destroy after reading and do not leave lying around.

On Top of the Heap.

We mean "New Era." We are becoming prouder of our product every day. So are our friends in the trade. Now is the time to make new friends. Don't take "no" for an answer. Make the record of your life this season. Start every new customer with New Era that you possibly can. Every one of them will quickly learn that they were wise in wishing to be known as agents for "Acme Quality" goods.

As one of our good friends in the trade aptly puts it, in connection with handing us a nice repeat order for New Era, "It is now considered in our city and the surrounding country as 'the attest of the it.'"

Mr W J Carlyle has landed a new distributer at Boston—Baldwin, Robbins & Co The first shipment amounted to three cars

Mr H H Halliday sent us in a car load order from a new distributer at Greensboro, N. C., the Leak-Halliday Company

Mr. Al R Kelly sent us in a car load order this week from the Holter Hardware Co., of Helena, Montana.

You find SPATTERS is a "maker-jack" and we enjoy it

Wilkesbarre, Pa NAGLE DRUG CO

The Logic of Mixed Paints.

(From "Drugs, Paints and Oils")

Within the memory of living painters the wielder of the brush was also a paint and varnish manufacturer. Every paint shop was equipped with its slab and muller for rubbing up colors in oil, and all shops of any pretentions also had their small hand mills for grinding and mixing tints and bases. In the course of time, partly because of the prevalence of lead poisoning among painters, partly because of the obvious economy of machine work, and partly because of the rapid increase of demand incident upon the growth of the country, the corroders of lead began to offer their product ground in oil This was the first step in the progress towards ready-mixed paints. The advantage, both in the efficiency and economy of this practice was so immediately obvious that the color makers quickly followed suit, and thus corroders and color makers became paint manufacturers: a new industry being thereby created, while shop mixing was inevitably doomed.

The second step towards the production of mixed paints came when the corroders, realizing either the superior results or the greater profits obtainable from mixtures of pigments, began to put forth combinations of lead and barytes, lead and zinc and of all three materials, in varying proportions. These combinations requiring only the addition of tinting colors, oils, driers and turpentine, if desired, caught not only the consuming public, but the painter as well, several important economic facts first (it is claimed) that a combination of bases gives better results than a straight or unmixed base; second, that with such compounds more work can be done for less money, third, that machinery is not only more economical, but more efficient than manual labor, fourth, that the uniformity of materials and treatment made possible by manufacture on a large scale is an important factor in assuring satisfactory results.

(Continued next week)

W J CARLYLE

Above cut is a very good one of our District Sales Manager for the New England district, Mr. W. J. Carlyle He is a well posted paint salesman, having a world of experience with other manufacturers before coming to us He is handling his district in a highly satisfactory manner and has succeeded in landing the best distributers since starting with us

Porch Furniture Contest

Standing of Acme Salesmen's Contest April 1st to 20th, inclusive

E G. PEARCE	[illegible]
C. F PULFER	[illegible]
J. J. MAHONEY	[illegible]
H. F WHITAKER	[illegible]
W. J. CARLYLE	
E. R HOAG	[illegible]
WATSON WESLEY	[illegible]
S. W. NEWELL	[illegible]
H. L. WILSON	[illegible]
S. A. HUNTER	[illegible]
A. W. MARTIN	[illegible]
I D. WILSON	[illegible]
G C. BURNHAM Jr	[illegible]
M L. MCKENNA	

What Is The Best Paint?

[illegible]

Th[illegible] man who can do the job at the least cost may get the first order, but he that shows the best results and saves the property owner the most money at the end of a series of years, is the one that eventually holds the trade. In [illegible] adjustment it is not he that can do the work in the fewest coats, or with the cheapest materials or in the shortest time that comes out ahead. It is the man that is most profitable to the owner in the long run that is able to hold and increase his trade and pay his bills.

If, then, the manufacturers of mixed paints, with pure white lead, zinc white and barytes, etc., have been able to crowd the painters with an always increasing squeeze, there must be some ultimate economy to the public in the use of mixed paints. There is, it strikes me, something to interest the painters in this problem. Of course, if you buy lead, or zinc, or barytes, you are entitled to demand them free from any admixture, and I have no apologies to make for misleading labels; but would it not pay the painters to turn their investigations in the direction of competitive tests and try to learn the relative value, rather than the relative purity of paints? The best paint is not necessarily the most durable paint; nor is it necessarily the dearest nor the cheapest paint. The economic value of a paint is the sum total of the cost of material and its application, divided by the number of times of renewal within a given term of years. This comparative value of the several materials I think has never been officially determined by painters as a class. To carry out effectually, it should be done on a large practical scale—simultaneous work on a block of exactly similar [illegible] buildings, for instance, and should be extended over a series of years. In this competition mixed paints and combination [illegible] should be included, as well as pure lead and pure zinc prepared for the purpose by someone who has had experience [illegible] the treatment of zinc. As to the lead there would be no trouble [illegible] danger of getting anything but straight lead and good lead, if he wants it, today.

My own personal belief is that no single "straight" material makes "the best paint." I am persuaded that each of the three principal materials in vogue has its individual points of superiority—lead, its ease of working, its opacity; zinc, its spreading capacity, its tone its permanence; barytes, its chemical inertness, its impermeability. Lead alone (I am now talking theory) does not carry enough oil and is too susceptible to chemical change to furnish this ideal paint; zinc alone requires too great care in conditions of weather and work to yield perfect satisfaction in any but the skillfulest hands; while barytes alone is not offered as a painting material. But with a paint in which lead shall supply body and ease of working; zinc, whiteness, oil carrying capacity and firmness of coat; and barytes the inert adjunct of economy, we shall have very nearly reached the present limits of possible excellence in the paint line. After all, other things being equal, the oil in the pigment is what we really paint with, and no white pigment at present in use carries so much oil as zinc, therefore we want zinc in our paints, if for no other purpose, simply to carry the oil. Remember, in this summary I am not attacking lead — lead has during the past three hundred years or more shown a remarkable capacity for taking care of itself, in the face of sundry solemn anathemas by the French authorities and others; but the painter wants to know what is best, and I am endeavoring to give him a hint gathered from the evident experience of paint manufacturers. There is no necessity for any violence of warfare in deciding this question; it is simply a subject for observation and unbiased experiment.

You see, I am here to obtain rather than to give information. I think the paint is not used half freely enough; that three thin coats ought to be used where two thick ones are now demanded, and that good paint never costs anything, because it saves more than its price. But the public need information on these things; and when the painter on the one hand tells them that zinc white is no good for outside use, and the manufacturer on the other hand asserts, and offers money to back his assertion, that his "doped" lead will outwear any straight material, the man with his "money up" has the better of the argument, until the painter can cite [illegible] testimony to the contrary. And when he can do that, he can also put the manufacturer's money in his pocket and drive the manufacturer out of business.

New Era Primer.

We have just issued bulletin covering New Era primer. We wish to say in connection that there is a large demand for a first-class Primer of this description, and every New Era agent should handle some of the New Era Primer. Don't overlook this. It gives you a chance to build business.

Our General Distributers.

Alabama	
[illegible]	[illegible]
Arkansas	
Whitlow-Williams Drug Co.	[illegible]
California	
H. R. [illegible] Paint Co.	Los Angeles
[illegible] & Co.	[illegible]
H. R. [illegible] Paint Co.	San Diego
Florida	
The S. B. Hubbard Co.	[illegible]
Tampa Hardware Co.	Tampa
Georgia	
[illegible] Drug Co.	[illegible]
Illinois	
[illegible] E. W[illegible] Co.	[illegible]
[illegible] Bros. Hardware Co.	[illegible]
Colburn Birks & Co.	Peoria
Indiana	
The Evansville Paint & Varnish Co., Ltd.	Evansville
Iowa	
[illegible]	[illegible]
W. H. [illegible]	[illegible]
J. W. [illegible] & Co.	[illegible]
[illegible] Hess & [illegible]	[illegible]
Kansas	
A. H. W[illegible]	[illegible]
Kentucky	
[illegible] Bros. & Co.	[illegible]
Louisiana	
David Barnhardt	New Orleans
Maryland	
[illegible] & Fulton	[illegible]
Massachusetts	
[illegible] Co.	[illegible]
Minnesota	
[illegible] Hardware Co.	[illegible]
Montana	
A. M. Holter Hdwe. Co.	[illegible]
New York	
[illegible] Glass Co.	[illegible]
[illegible] & Nutting Co.	[illegible]
[illegible] & Beck Co.	[illegible]
Jno. L. Thompson Sons & Co.	[illegible]
North Carolina	
[illegible] & Dunn Co.	[illegible]
Ohio	
Smith Bros. Hdwe. Co.	[illegible]
Co-Operating Merchants Co.	[illegible]
Oklahoma Territory	
Alexander Drug Co.	[illegible]
Oregon	
F. E. Beach & Co.	[illegible]
Pennsylvania	
Shoemaker & Busch	[illegible]
J. C. [illegible] Co.	[illegible]
[illegible] Hardware Co.	[illegible]
[illegible] Hardware Co.	[illegible]
[illegible] & Co.	[illegible]
Rhode Island	
[illegible] Hdwe. & [illegible] Co.	[illegible]
South Carolina	
Murray Drug Co.	[illegible]
Tennessee	
[illegible]	[illegible]
[illegible] Co.	[illegible]
[illegible] Drug Co.	[illegible]
[illegible] Co.	[illegible]
Texas	
Houston Drug Co.	[illegible]
Greiner-Kelly Drug Co.	[illegible]
Utah	
G. F. Culmer & Bro.	[illegible]
Virginia	
Barker-Jennings Hdwe. Co.	[illegible]
Washington	
A. S. Johnson & Co.	[illegible]
Spokane Drug Co.	[illegible]
West Virginia	
The Kanawha Drug Co.	[illegible]
The Williams & Davisson Co.	[illegible]
W. H. Chapman & Sons	[illegible]

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0007-SWP-000118230

MR A M WOODWARD

White City News

Devoted to Matters of Interest to Our Representatives.

PUBLISHED BY

ACME QUALITY PAINTS, ENAMELS COLORS, VARNISHES ACME QUALITY

DETROIT, MICH.

VOL. I. APRIL 30, 1904. NO. 49

F. R. DOUGALL, Sales Manager

The information contained in this paper is of a confidential nature. Please destroy after reading and do not leave lying around.

Porch Furniture Contest.

Standing of Acme Salesmen's Contest. April 1st to 27th, Inclusive.

J. J. MAHONEY	1st
C. F. PULFER	2nd
I. D. WILSON	2nd
S. W. NEWELL	3rd
E. G. PEARCE	4th
H. F. WHITAKER	4th
WATSON WESLEY	5th
E. R. HOAG	6th
W. J. CARLYLE	6th
G. S. RICHARDSON	7th
H. L. WILSON	7th
G. C. BUPNHAM Jr.	8th
S. A. HUNTER	8th
A. W. MARTIN	8th
C. MEHLIG	8th
M. L. MCKENNA	9th

Mr. Sam. Hunter sent us in a car load order this week from our distributers, The Hackett, Walther Gates Hardware Company, of Saint Paul, Minnesota. This firm has ordered several car loads so far this season and now that the season is opening up in the northwest we expect them to come thick and fast.

Sell New Era Primer to every New Era agent.

New Era Primer.

New Era Primer is an addition, and a very valuable one, to our line of New Era Paint. Our friends among the painters, and the trade generally, will appreciate it, because the demand for an article in this line has frequently been made on us.

Our reason for deciding to add New Era Primer to our line is to enable our friends in the trade to offer a piece of goods to replace the cheap ochres that are so generally used as primers, and that are known and acknowledged to be decidedly detrimental to securing satisfactory, permanent results. To the use of such cheap ochres can frequently be attributed unjust complaints on New Era.

New Era Primer is a perfectly made piece of goods. The color is a distinct shade of yellow, bright and clear in tone, and not dull and cloudy as is generally the case with cheap ochres. The color is finely ground, bringing out its full strength and is in every sense an ideal primer. Cheap ochres offered by many for priming purposes are of an inferior character, frequently showing to a marked degree the presence of paraffine, fish, cotton seed, or other injurious oils.

Any practical painter knows that he is taking grave chances of his work being pronounced unsatisfactory if he uses cheap ochres, such as we refer to with an admixture of such oils which are entirely foreign to the science of good paint making.

New Era Primer is a strictly pure refined linseed oil primer, the best we know how to make, or that can be made.

On old work, in a fairly good state of preservation, a primer, as a rule is unnecessary and the proper number of coats of New Era should be used throughout. On new work, or on old work, if the surface is porous and requires priming, New Era Primer can be depended on to do the work and do it well. Through its use, the proper foundation coat is secured and the finished result will be in every way satisfactory. We expect that New Era Primer will win the same high place in the esteem of our friends in the trade as New Era and the balance of our line. There is no reason why this should not be the case, because New Era Primer, like New Era Paint, is "Acme Quality."

New Era Primer is offered in barrels, half-barrel, fives, ones, halves and quarts.

Sell New Era Primer to every New Era agent.

"In a Class By Itself."

Our New Era agent in Farmington, Mo., Mr. Ed. M. Lankman, states that the demand for New Era Paint has been such that he has decided to quit handling several other brands, and that he proposes to close out the other brands on hand at a sacrifice so as to clean house quickly, and will in the future handle New Era exclusively.

Such news is very refreshing. In taking this action he realizes that he is promoting the best interests of his patrons and in connection, his own.

Sell New Era Primer to every New Era agent.

The Logic of Mixed Paints.

(From Drugs, Paints and Oils)

At this point the native alertness of Yankee genius caught the logic of the facts and quickly carried it to its inevitable conclusion. If it is advantageous and economical to substitute machinery and factory organization for hand labor and shop rule of thumb in the grinding of pigments, colors and paint bases, why would it not be similarly advantageous to bridge the entire chasm and bring the paint itself in immediate contact with the brush? It is advantageous and economical to supersede the muller and the hand mill with the power chaser and buhr mill, why not also supersede the mixing pot, paddle and strainer with a mechanical mixer?

The recent introduction of zinc white and its general adoption by consumers

the preparation of their mixed bases or "graded leads" facilitated this development and made practicable the production of a ready-mixed paint in which the pigment would remain fairly well suspended in the oil.

The first ready-mixed paint is believed to have appeared locally about the middle of the last century. The advantage of the proposition was so immediately obvious that paint factories rapidly multiplied all over the country, and where paint was before somewhat of a luxury, it speedily became a necessity. By 1870 there was a "paint factory" in every village, and in many thickly populated regions it was not uncommon to find an old barn transformed, with its bench of mills and mixers vigorously turning out compounds for the decoration of the neighborhood.

The fierce competition that resulted from the swift multiplication of enterprises resulted in constant endeavors to secure advantage by cheapness, and here the emulsion paint found its chance. Linseed oil was expensive, water was as free as air, every druggist knew how to make oil and water mix, and the paint manufacturer speedily availed himself of the knowledge of his friend, the druggist.

Even in the competition of emulsions, some remarkable results were achieved: but time, which proves all things, quietly proceeded with its demonstations, and the emulsion paint, except where paint is still a comparative novelty or luxury, has had its day. Since 1890 the trend has been steadily back to the pure oil paint, and the competition has been for absolute economy—the relative cost divided by the relative duration of service.

But the introduction of the ready-mixed paint and the consequent growth of paint consumption has not only popularized the knowledge of paint economy, but has directed upon the subject the attention of technicians and investigators to an extent that could not fail to result in extensive enlightenment. Owing to the competitive claims and the eager researches of mixed paint manufacturers, no less than to the interest aroused by them, we know to-day more about pigments, vehicles and painting conditions than about most subjects with which the consuming public is concerned.

The result of this flood of investigation could not fail to be a bettering of materials and methods, a more intelligent selection and more exact methods of manipulation. Of this the paint consumer has received the benefit, and he can to-day, if he so wills, obtain a very intimate knowledge of paints, both in their technical and economic aspects.

Another result, contrary to earlier expectation yet entirely in accord with the logic of things, has been the specialization of the industry and the establishment of the ready-mixed paint as the inevitable paint of the future. It is worthy of note that nearly all the large industrial consumers of paint, even those that order by specification and formula, are inclining more and more to the purchase of compounds ready for the brush, and this tendency is intensified every year. Painters also, with numerous exceptions among those who still believe it possible to maintain the competition of hand against machine, are rapidly yielding to the logic of facts, and more and more limiting their shop manipulation to exigencies and special requirements.

The objections to this form of paint have been threefold: The first, on the score of possible, or as it is often asserted, inevitable fraud: the second, on behalf of the painter, whose sphere of activity is circumscribed by it: the third, the technical objection on the score of quality and economy.

The first objection has been practically eliminated, as indicated above, by the competition of manufacturers and by the rapidly-growing tendency of the latter to advertise and guarantee the general formula. It is also easy to insure against it by means of the technical information now available to anyone. The second objection is on all fours with that formerly urged against the sewing machine, the power loom and all other mechanical improvements and falls before the same facts — increased employment following decreased cost.

The third objection is the one around which most of the controversy has centered: Can ready-mixed paints, in fact, be as satisfactory technically as paints prepared for the occasion by an expert—what? An expert paint manufacturer, chemist, technician? No: an expert *painter of paint*. That, in the last analysis, is the question: It is the paint-making specialist pitted against the specialist in the application of paint: and should, it strikes us, require no further discussion. But at bottom the question has still another phase. Regarding the mere matter of relative merit between a machine-mixed and a hand-mixed product, it will be apparent to all who appreciate modern conditions of trade that even a simple mixture of lead and oil will be more satisfactorily made with better assurance as to advantage of price and security against adulteration, by the well-equipped factory than by the shop, with limited equipment and facilities. This much may be regarded as settled: but the question of "straight" pigment *versus* "combinations" remains.

Is a combination of zinc and lead or of these with an "inert" pigment intrinsically as economical as a mixture of simple white lead and oil?—for practically all ready-mixed paints are combinations of the kind indicated.

We not only believe it to have been fully established that they are more economical, but we also believe that the great increase in their consumption, contrary to the generally received opinion, has marvelously stimulated the production and consumption of white lead, and will continue to do so until such time as the advance of knowledge shall place within the reach of paint manufacturers a white pigment without defects and an oil which shall be all that linseed oil ought to be and is not.

Our General Distributers.

Alabama	
Gress & Dulles Hardware Co	Birmingham
Arkansas	
White-Williams Drug Co	Fayetteville
California	
H. R. Tibbetts Paint Co.,	Los Angeles
Tenbrook & Co.,	Sacramento
H. R. Tibbetts Paint Co	San Diego
Florida	
The S. B. Hunsard Co.,	Jacksonville
Tampa Hardware Co.	Tampa
Georgia	
N. L. Widel Drug Co.,	Augusta
Illinois	
Geo. E. Watson Co.,	Chicago
Brady Bros. Hardware Co	Jacksonville
Culture, Bates & Co.,	Peoria
Indiana	
The Evansville Paint & Varnish Co., Ltd.,	Evansville
Iowa	
Sickels, Preston & Nunding Co.,	Davenport
W. H. Torbert,	Dubuque
J. W. Edgerly & Co.,	Ottumwa
Hornick, Hess & Sinte,	Sioux City
Kansas	
A. B. Whiting Paint & Glass Co.,	Topeka
Kentucky	
Robinson Bros. & Co	Louisville
Louisiana	
David Bernhardt	New Orleans
Maryland	
Carlin & Fulton,	Baltimore
Massachusetts	
Baldwin, Robbins & Co	Boston
Minnesota	
Mackoll, Walther, Gates Hdwe Co	St. Paul
Montana	
A. M. Holter Hdwe Co	Helena
New York	
Durkin-Glass Co.,	Buffalo
Sickles & Nutting Co.,	New York City
Burhans & Black Co.,	Syracuse
Jno. L. Thompson, Sons & Co.,	Troy
North Carolina	
Burwell & Dunn Co.	Charlotte
Ohio	
Smith Bros. Hdwe Co	Columbus
Co-Operative Workmens Co	Toledo
Oklahoma Territory	
Alexander Drug Co.,	Oklahoma City
Oregon	
F. E. Beach & Co.,	Portland
Pennsylvania	
Shoemaker & Bush	Philadelphia
J. C. Yaeger Co.,	Hanover
Logan-Gregg Hardware Co	Pittsburg
Bird Hardware Co.,	Reading
Phelps-Stine & Co	Wilkesbarre
Rhode Island	
Union Hdwe & Electric Supply Co.,	Providence
South Carolina	
Munro Drug Co	Columbia
Tennessee	
Fritts & Wyatt	Chattanooga
Benedict, Warren & Davisson Co	Memphis
Strother Drug Co	Bristol
Warren-Yarbrough Paint & Glass Co.,	Nashville
Texas	
Houston Drug Co	Houston
Greiner Kelly Drug Co.,	Sherman
Utah	
G. F. Culmer & Bro.,	Salt Lake
Virginia	
Barker-Jennings Hdwe Co	Lynchburg
Washington	
A. S. Johnson & Co.,	Tacoma
Spokane Drug Co	Spokane
West Virginia	
The Kanawha Drug Co	Charleston
The Williams & Davisson Co	Charleston
W. H. Chapman & Sons,	Wheeling

Sell New Era Primer to every New Era agent.

White City News

Devoted to Matters of Interest to Our Representatives.

PUBLISHED BY

ACME QUALITY — PAINTS, ENAMELS — ACME White Lead & Color Works — COLORS, VARNISHES — ACME QUALITY

DETROIT, MICH.

VOL. I. MAY 7, 1904. NO. 50

P. R. DOUGALL, Sales Manager

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Porch Furniture Contest.

Standing of Acme Salesmen's Contest. April 1 to May 4, Inclusive.

J. J. MAHONEY	1st
I. D. WILSON	2nd
S. W. NEWELL	3rd
E. G. PEARCE	4th
C. F. PULFER	5th
H. F. WHITAKER	6th
WATSON WESLEY	7th
H. L. WILSON	8th
G. S. RICHARDSON	8th
W. J. CARLYLE	9th
E. R. HOAG	9th
A. W. MARTIN	9th
C. MEHLIG	9th
C. C. BURNHAM Jr.	10th
S. A. HUNTER	11th
W. J. SELVAGE	11th
M. L. MCKENNA	12th

COME ON, BOYS!!

The Economy of Mixed Paints.

From Drug Mill and Paint.

In our preceding issue we considered at some length the logic of the mixed paint proposition, proving, to our own satisfaction at least, that a paint ready for application is the only form compatible with modern progress. The superiority of factory appliances and conditions over the limited facilities of the paint shop is sufficiently obvious, and were there no other conditions to be considered, doubtless paint making in the paint shop would already be a thing of the past.

In the first place, however, it must be remembered that custom is a tyrant and yields only to force. It has been but a few years, comparatively, since painters not only mixed paint, but did their own grinding of the dry pigment. It was the physical impossibility of meeting the demand that led to the substitution of lead and colors in oil for the dry pigments as the raw materials of painters. The further advance to the ready-for-use paint is still in progress. As a matter of fact, it is inevitable, though painters oppose it, as those affected oppose every advance in economic industry.

The second obstacle in the way of the prompt triumph of the factory over the paint pot and paddle is the technical question of economy, and here the painter faces not only the paint manufacturer, but the paint consumer. That the painter—and by "painter" we mean the conservative who has stopped at lead and oil and means to stay there—that the painter is steadily losing ground in this contest is demonstrated by significant statistical facts. The domestic production of white lead has increased from about 90,000 tons in 1895 to about 100,000 tons in 1903, while during the same period the production of zinc white has increased from nearly 21,000 tons to nearly 60,000 tons. While exact figures are lacking to show the relative proportions of lead in oil and dry lead marketed in the years named, figures at hand for intervening years indicate that the proportion of one to the other in the total remains practically unchanged.

Now since fully three-fourths of the zinc white produced is consumed in the manufacture of ready-mixed paints, it is evident that while lead in oil shows a normal increase of something over ten per cent., the consumption of mixed paints has increased by nearly 200 per cent. If these facts proved nothing else they at least demonstrate beyond controversy a phenomenally disproportionate increase in the two types of paint. Moreover, as it is perhaps safe to assume that at least ninety per cent. of all the paint consumed is applied by practical painters, it might also be a just conclusion that an increasing number of painters are finding their profit in the use of mixed paints or are yielding to necessity in using them. That this is the case is a fact familiar to all paint manufacturers.

But while forced to admit the superior technical and economic superiority of paints furnished in this form, many painters and architects sincerely deny the possibility of their excellence or even equality with pure white lead and linseed oil, or admitting equality, question the actual economy. Since both objections are capable of practical test, it appears strange that they should not ere this have wholly prevailed or have been completely answered. The fact is that the "human equation" so subtly pervades all human actions that it is far easier for biased experimenters to prove an *a priori* proposition than to reach an unbiased conclusion. Thus we have from one practical test or committee of painters, a demonstration entirely at variance with the conclusion of another. In the final event, it is the consuming public who decide what "doctors," whether of paint or of medicine, disagree, and the consuming paint public is evidently in the way of deciding that from their point of view (that of the pocket book) the mixed paint has the better of the argument.

Ready-mixed paints, including the so-called combination "leads," are in general proposition, compounded of white, white lead and linseed oil, with or without greater or less proportions of

materials, such as gypsum, china clay, barytes, whiting, etc. This outline of composition applies, of course, only to the high grade paints containing no water and emulsifying materials. They retail at prices ranging downwards from about $1.75 to $1.25 a gallon, according to the proportion of inert extenders contained. They will cover, per gallon, when ready for application, from 300 to 350 square feet, two coats, the cost per hundred square feet covered amounting, with the additional oil used in the priming coat, to about 50 cents.

With pure white lead on the other hand, it has been repeatedly demonstrated, the cost per gallon ready for application—with linseed oil and other added ingredients at the price assumed for the mixed paint, as above—and allowing for the shortage always encountered when white lead is bought in packages of 100 pounds or under—is $1.60 per gallon, with lead at 7 cents per pound. It has also been repeatedly demonstrated that with such paint not more than 225 square feet can be covered with two coats, giving us for the lead paint a cost of 71 cents per hundred square feet painted.

As to the use of the inert pigments in these combinations, opinions differ; but Dr. Dudley, of the Pennsylvania Railroad, who has given perhaps more time than any other living authority to the practical study of this question, maintains, and has for years maintained, that to insure the best attainable results with the available white pigments, they must be heavily loaded with such materials. Their addition in most cases, somewhat reduces the spreading capacity of the paint, but this reduction is generally accompanied by a compensatory reduction in price per gallon.

Why should a gallon of ready-mixed paint cover and conceal a greater area of surface than a shop-mixed gallon of lead and oil? For the same reason that an ounce of gold hammered into gold foil will cover and hide a vastly greater surface than a gold coin of the same weight. It is merely a question of actually shielding every particle of the surface with a particle of opaque pigment. If that be accomplished, it is a matter of indifference, so far as the visual effect is concerned, whether the coating be one thousandth of an inch or one-tenth of an inch in thickness. The obscuring power of opaque pigments is practically identical for the individual particles, therefore of any two opaque pigments that with the smaller ultimate particles will hide the greater surface area. Generally speaking, it is the zinc content of ready-mixed paints which gives them their advantage in area covered. If a pound of pure zinc in oil were placed on a surface of the same area as that covered by a pound of lead in oil applied by the brush, the coating would be impracticably thick, as has been repeatedly demonstrated in this office. When spread out to the normal thickness of a practical coat of paint, the area covered is fully fifty per cent. and in some cases may be one hundred per cent. greater than that covered by the lead. The disparity in favor of lamp black, the ultimate particles of which are still smaller than those of zinc, is correspondingly greater.

Why, then, are not the bases of ready-mixed paints composed entirely of zinc? Simply because there are practical difficulties which make a combination of lead and other pigments with zinc preferable to the single pigment. The French painters, whose first coat is frequently what our painters would call a knifing coat, find no practical difficulties in the prohibition of lead: but where the ultimatum particles are so extremely fine it is incompatible with the essential ease of working to apply a coat of pure zinc with no more than enough oil to admit of a uniform and uninterupted layer of pigment on the surface. Lead and other pigments are therefore combined with the zinc among other purposes, to reduce the proportion of oil and to increase the thickness of the single coating.

But the mixed paint manufacturer has not proceeded from theory to practice, but *vice versa*. It is the long continued daily school of practical use and competition that has taught him to devise paint formulas which shall yield to the customer the greatest average efficiency and economy. His paint must either be cheaper or better than pure lead to gain him a hearing with the distributer or the consumer; and having succeeded in accomplishing one or the other of these feats, his competitor soon forced him to accomplish both.

(Continued next week)

Standing of Districts

as Total Amount of Sales for the Month of April:

District	E	1st Position
"	G	2nd "
"	C	3rd "
"	D	4th "
"	B	5th "
"	A	6th "
"	F	7th "
"	M	8th "
"	K	9th "
"	H	10th "
"	J	11th "

Our General Distributers.

Alabama	
Gray & Dudley Hardware Co.	Birmingham
Arkansas	
Whitsow-Williams Drug Co.	Fayetteville
California	
H R Timbrell Paint Co.	Los Angeles
Tenbrook & Co.	San Jose
H R Timbrell Paint Co	San Diego
Florida	
The S B Hubbard Co.	Jacksonville
Tampa Hardware Co	Tampa
Georgia	
N. L. Willet Drug Co.	Augusta
Illinois	
Geo E Watson Co.	Chicago
Brady Bros. Hardware Co	Jacksonville
Culture, Binns & Co.	Peoria
Indiana	
The Evansville Paint & Varnish Co., Ltd.	Evansville
Iowa	
Sickels Pressum & Nutting Co	Davenport
W H Torrent	Dubuque
J W Eggerly & Co	Cincinnati
Herwick, Hess & More.	Sioux City
Kansas	
A. B Whiting Paint & Glass Co.	Topeka
Kentucky	
Robinson Bros. & Co	Louisville
Louisiana	
Dyas Bernhardt	New Orleans
Maryland	
Carter & Fulton.	Baltimore
Massachusetts	
Baldwin Robbins & Co	Boston
Minnesota	
Hackett, Washer Glass Mfg Co.	St Paul
Montana	
A. M Holter Hdw Co	Helena
New York	
Buffalo Glass Co	Buffalo
Sickels & Nutting Co.	New York
Barnes & Black Co	Syracuse
Jno L Thompson Sons & Co	Troy
North Carolina	
Burwell & Dunn Co	Charlotte
Ohio	
Smith Bros. Hdw Co	Cincinnati
Co-Operating Merchants Co.	Toledo
Oklahoma Territory	
Alexander Drug Co.	Oklahoma
Oregon	
F E Beach & Co.	Portland
Pennsylvania	
Shoemaker & Beach	Philadelphia
J C Yeager Co.	Harrisburg
Logan-Gregg Hardware Co.	Pittsburg
Bird Hardware Co	Wellsboro
Phelps-Straw & Co	Wilkesbarre
Rhode Island	
Union Hdw & Electric Supply Co	Providence
South Carolina	
Marrss Drug Co	Columbia
Tennessee	
Ferry & Wright	Chattanooga
Bergeat Warren & Davidson Co	Memphis
Stromer Drug Co	Bristol
Warren-Yarbrough Paint & Glass Co.	Nashville
Texas	
Houston Drug Co	Houston
Greiner-Kelly Drug Co	Sherman
Utah	
G F Culmer & Bro.	Salt Lake
Virginia	
Barker-Jennings Hdwe Co	Lynchburg
Washington	
A S Johnson & Co.	Tacoma
Spokane Drug Co	Spokane
West Virginia	
The Kanawha Drug Co	Charleston
The Williams & Davidson Co.	Huntington
W H Chapman & Sons.	Wheeling

Car Load Orders Received This Week.

District Sales Manager S. H. Hart sent in a large car order from our Toledo distributers, The Co-Operating Merchants Company.

H. R. Tibbetts Paint Co., our enterprising distributers at Los Angeles, Cal., could not wait for our representative to book their order, so they mailed us in an order for two cars of New Era Paint and "Acme Quality" Specialties.

A. B. Whiting Paint and Glass Co., Topeka, Kas., distributers for Kansas and Colorado, also could not wait for Dan so mailed in their order for a car.

Alf. R. Kelly, District Sales Manager for Pacific Slope, sent in a car order from The Spokane Drug Co., Spokane, Wash., our distributers for that section.

Mr. James Dougall just sent in a car load order for our Columbus (Ohio) distributers, Messrs. Smith Bros. & Co., who order this way quite frequently.

This makes six car load orders for the week, which is not so bad. We can stand more, so—Come on, Boys!

The Economy of Mixed Paints.

(From "Drugs, Oils and Paints")

(Concluded from last week)

As noted above, it is the consumer of paints that in the end decides. The decision may be slow in making itself manifest, but it is inevitable and final. The decision it rendered on one consideration and one only: total economy. The form of paint that in a period of years best satisfies the demands of the user for beauty, protection and low average expense is the one that must eventually prevail. It is, as are all things else, a case of the survival of the fittest; and from the very nature of the case we are precluded from supposing anything but that the factory-mixed paint is fitter to survive than the shop-mixed variety.

This does not mean that one pigment shall necessarily prevail over another, nor that one in itself is necessarily superior to another. As yet our knowledge of pigments and the condition of service is embarrassingly incomplete. There is room—nearly all the room there is—for study and specialization along this line. But the fact remains that the paint manufacturers have gone farther than others in the study of both materials and conditions, and that their better grades of products show a more intelligent adaptation of means to ends. Furthermore, it may to-day be regarded as beyond the stage of argument that the ready-mixed paint — without regard to its components—is superior in point both of economy and of efficiency to any similar paint that can be prepared in any paint shop.

Porch Furniture Contest.

Standing of Acme Salesmen's Contest. April 1 to May 11, inclusive.

J. J. MAHONEY	1st
E. G. PEARCE	2nd
I. D. WILSON	3rd
C. F. PULFER	4th
S. W. NEWELL	5th
W. J. CARLYLE	6th
H. F. WHITAKER	7th
WATSON WESLEY	8th
H. L. WILSON	9th
G. S. RICHARDSON	9th
C. MEHLIG	10th
A. W. MARTIN	10th
E. R. HOAG	10th
G. C. BURNHAM Jr.	10th
S. A. HUNTER	11th
W. J. SELVAGE	12th
M. L. MCKENNA	12th

COME ON, BOYS!!

A Letter From Home.

Dear Father: Please send me a cheque—
I dallied last night with a deque,
What little I knew
Didn't carry me through,
And I got it, alas, in the neque.

Dear Son: I am just out of cheques;
Pray consider the physical wrecques
That probably know
A heap more than you
Of cards and the opposite sexues.

From "Hardware Hints."

T. W. CONNOR, Sales Manager.

The General Manufacturing Trade Department is naturally gratified at the number of letters received by them which are along similar lines to the following from The Midland Mfg. Co., of Tarkio, Mo.:

We are very highly pleased indeed with your paint and dipping tanks. The equipment could not be better and the work gives us the very best results. It is all and even more than you stated. Only a few days ago the foreman of the paint shop was talking with the writer and he voluntarily stated that we could not afford to think for a moment of making a change in our paint lines. Our business relations with your company have been most pleasant for which we give you no small credit.

With best wishes we are

Yours truly

MIDLAND MANUFACTURING CO.,
Fred M. Ashe, Gen'l Mgr.

Our General Distributers.

Alabama	
Gray & Dudley Hardware Co.	Birmingham
Arkansas	
Whitlow-Williams Drug Co.	Fayetteville
California	
H. R. Tibbetts Paint Co.	Los Angeles
Tenbrook & Co.	Sacramento
H. R. Tibbetts Paint Co.	San Diego
Florida	
The S. B. Hubbard Co.	Jacksonville
Tampa Hardware Co.	Tampa
Georgia	
S. L. Willet Drug Co.	Augusta
Illinois	
Geo. E. Watson Co.	Chicago
Brady Bros. Hardware Co.	Jacksonville
Colburn, Burke & Co.	Peoria
Indiana	
The Evansville Paint & Varnish Co., Ltd.	Evansville
Iowa	
Sickels, Preston & Nutting Co.	Davenport
W. H. Torrey	Dubuque
J. W. Eighth & Co.	Ottumwa
Hornick, Hess & More.	Sioux City
Kansas	
A. B. Whiting Paint & Glass Co.	Topeka
Kentucky	
Robinson Bros. & Co.	Louisville
Louisiana	
David Bernhardt.	New Orleans
Maryland	
Catlin & Fulton.	Baltimore
Massachusetts	
Baldwin, Robbins & Co.	Boston
Minnesota	
Hackett, Walther, Gates Hdwe Co.	St. Paul
Montana	
A. M. Holter Hdwe Co.	Helena
New York	
Buffalo Glass Co.	Buffalo
Sickels & Nutting Co.	New York City
Barnard & Black Co.	Syracuse
Jno. L. Thompson Sons & Co.	Troy
North Carolina	
Burwell & Dunn Co.	Charlotte
Ohio	
Smith Bros. Hdwe Co.	Columbus
Co-Operating Merchants Co.	Toledo
Oklahoma Territory	
Alexander Drug Co.	Oklahoma City
Oregon	
F. E. Beach & Co.	Portland
Pennsylvania	
Shoemaker & Bush	Philadelphia
J. C. Tanger Co.	Hanover
Logan-Gretz Hardware Co.	Pittsburg
Bard Hardware Co.	Reading
Phelps-Straw & Co.	Wilkesbarre
Rhode Island	
Union Hdwe & Electric Supply Co.	Providence
South Carolina	
Murray Drug Co.	Columbia
Tennessee	
Fritts & Wight	Chattanooga
Benedict, Warren & Davidson Co.	Memphis
Strother Drug Co.	Bristol
Warren-Yarbrough Paint & Glass Co.	Nashville
Texas	
Houston Drug Co.	Houston
Greiner-Kelly Drug Co.	Sherman
Utah	
G. F. Culmer & Bro.	Salt Lake
Virginia	
Barker-Jennings Hdwe Co.	Lynchburg
Washington	
A. S. Johnson & Co.	Tacoma
Spokane Drug Co.	Spokane
West Virginia	
The Kanawha Drug Co.	Charleston
The Williams & Davidson Co.	Charleston
W. H. Chapman & Sons.	Wheeling

White City News

Devoted to Matters of Interest to Our Representatives.

PUBLISHED BY

ACME QUALITY — PAINTS, ENAMELS — Acme White Lead & Color Works — COLORS, VARNISHES — ACME QUALITY

DETROIT, MICH.

VOL. I. NOVEMBER 7, 1903. NO. 23

J. H. DOUGALL, Sales Manager

The information contained in this paper is of a confidential nature Please destroy after reading and do not leave lying around.

New Era Paint—it's pure, every atom of it. Spreads further, wears longer, gives a better finish than any other brand Has white lead and oil be it a city block. There are twenty thousand practical painters applying this paint in the United States to-day These are only a few facts about the best paint on earth.

To-morrow never comes Sell Michigan Seal White Lead to-day.

Get After the Business.

We end our business year the last of this month and our men should put their best foot forward in order to make a "Garrison finish." This is the month to go after stock orders for spring. Now is the time the merchant is looking around for a new line, if he is contemplating making a change, and you will find there are more merchants contemplating making a change this fall than ever before. Why? Because the demand for a strictly high grade article of house paint, such as New Era, is growing fast in every locality. And, as we are making the best line of goods on the market, it is reasonable to expect our men to land the largest number of these accounts. "Acme Quality" goods are becoming better and more favorably known every day, and it should be a comparatively easy matter for each of our men to land at least one new house paint account every day from now until the end of the season. You are allowed to ship goods now and extend spring dating, and we will watch each of your efforts along these lines with great interest. Who will send in the greatest number of stock orders? Come, on boys.

To-morrow never comes. Sell $5 and $10 Assortments to-day.

Nice Orders, These.

The following of our representatives have sent in some very nice orders for $5.00 and $10.00 Assortments during the week ending October 31st, based on the "Good Spring Paint Proposition," in the special advertising feature we are getting out for the spring campaign

Mr. A. M. Woodward,
Mr. H. L. Wilson,
Mr. I. D. Wilson,
Mr. S. H. Hart,
Mr. S. A. Hunter,
Mr. A. D. Hoagg,
Mr. Dan Davies.

Hope You Enjoyed It.

I enclose list of assortment cases sold to date, which have been accepted by us and will be shipped and charged at once. I also wish to thank you for check which you sent me. It will not be deposited in the bank, but will be spent for a good dinner in remembrance of the Acme White Lead and Color Works

Yours truly,

J. K. ELDRIDGE

A. M. MARTIN

Though representing us in the [illegible] "sun kissed shores and snow-clad h[illegible]" and directly under the supervision of our "only" silvery-tongued orator of the land of sunshine and flowers, "Arthur" Martin is within the past few years only, a native of the Pacific Slope. The greater part of his career has been spent in the good old state of New York and principally in Buffalo. Mr. Martin is new in the business of selling paint, but he has the address and energy to succeed and his work thus far indicates that he is making use of these qualities

To-morrow never comes Send Special Varnish Offer to-day

Standing of Districts for total amount of sales in General Trade Department for the month of October

District	A.....	1st Place
"	E.....	2nd
"	J.....	3rd
"	D.....	4th
"	F.....	5th
"	B.....	6th
"	H.....	7th
"	C.....	8th
"	G.....	9th
"	K.....	10th

The Painting Values of Pigments.

The second installment of a series of articles on "Paint—Its Use and Abuse." Readers are reminded of the Color Cards showing 1908 fashion suggestions which may be obtained without charge by writing "Modern Buildings."

By L. J. FASQUELLE.

The expression "I want my house painted with pure White Lead and pure Linseed Oil", has become hoary with age, and within reasonable limits should be relegated to the days of the stage-coach and the spinning wheel.

The writer has not thought of arousing antagonism by the above statement, for no one realizes more readily than the high grade paint manufacturer, the value of pure White Lead and pure Linseed Oil in the production of first-class painting materials. Modern methods and modern ideas, however, have modified the opinions of many people as to the availability and, I might also say, advisability of using pure White Lead in all cases. Many of us know that during the past two years the paint world has been much agitated by the laws which have been passed in the States of North and South Dakota, Minnesota and Iowa, and which will, without question, be inaugurated in practically all the States in the Union. Contrary to the belief of the ordinary layman, the high grade paint manufacturer welcomes these laws and is both willing and glad to place his formula on his label and to justify the contents of the package. This being true, it may be of interest to discuss with the readers of this magazine some of the pigments which enter into the composition of the paints which will eventually be labeled in this manner.

When one thinks of painting pigments, the first thought is of pure White Lead, and far be it from my thought to decry it. It is and always has been and probably always will be the painter's best friend in a business way. But being his best friend, and recognized both by the painter and the manufacturer as such, it still cannot be called faultless. It is the part of true friendship to recognize its faults and to correct them when it is so easily possible to do so. In the past the thoughtful painter corrected its known characteristics for chalking by the addition of certain proportions of Oxide of Zinc, according to the personal opinion of the mixer. The paint manufacturer, however, has gone a step farther than this, and with the aid of his skilled chemists, his laboratory and his practical tests, has demonstrated that certain combinations of other pigments with pure White Lead and Oxide of Zinc, have produced results which give greater value to the paint, judging not merely from the first cost of the consumer but from the standpoint of the durability and satisfaction obtained.

These other pigments are strengtheners which have been developing during the past few years and have been known to the paint trade by various titles, first as adulterants, then as negative inert materials, and finally, as their value has been fully demonstrated and justified, they have shown their positive value as reinforcing pigments. Let me assure you, however, that if used to excess, they immediately revert back to the first name and become again adulterants.

Modern conditions and modern methods are constantly bringing about changes. Progressive Master Painters are studying their profession more closely. Just as today the cloths from which our clothes are made are woven upon looms, fashioned by tailors and stitched by machines, because your mothers, and your grand-mothers and your great

(Over)

grand-mothers have found that they could not weave the cloth by hand and fashion the garments and sew them together as well or economically as modern machinery and methods can do it.

So has the paint manufacturer and the up-to-date Master Painter found that certain combinations of pigments and liquids other than pure White Lead and pure Linseed Oil are more economical, more practical, and more satisfactory and offer greater painting values.

Structural steel has yielded up its problems to the metallurgists—the microscope, the physical testing laboratory and the chemists—and as a result the architect today is absolutely safe in building structures twenty and thirty stories high out of steel, with the knowledge that he is taking no chances on the strength and life of his building. Cement has yielded its secrets to the same investigations, and we have today reinforced concrete which is pushing structural steel hard for first place.

Some years ago those who gave the subject much thought realized that the supply of high grade lumber was diminishing rapidly and that sooner or later it would be practically extinct so far as the building trade was concerned. This made it necessary to look for some other building material to take the place of lumber to a great extent, at least. After thorough investigation, it was decided that concrete would make an ideal building material if it were not for certain inherent defects. Careful investigation showed that while concrete had many desirable points it could not of itself be successfully used as a building material. It developed, however, that if concrete were properly reinforced, it would make an ideal proposition. Accordingly, the familiar twisted steel rods were introduced, and now we find that a reinforced concrete structure is regarded as one of the highest types of building achievement.

The development of high grade paint making has been along the same general lines, except that its evolution has been by slow stages. For centuries White Lead in Oil was the concrete of the paint business. White Lead for paint had many useful qualities, but like concrete for building, it had inherent defects which made its use alone as a single pigment for painting, unsatisfactory. Its physical structure is of such a nature that it is too porous, not successfully excluding moisture from the surface to which it is applied. It chalked badly; on account of its active chemical nature it destroyed some of the tinting color necessary to produce some of the popular tints. When used for straight white painting, the sulphurous gases in certain atmospheres caused it to discolor. There is something lacking to make it a perfect pigment. It needs something to offset or correct its defects and take advantage of its merits. It needs the "twisted steel rods" so essential to the concrete for the other purpose. Years ago, manufacturers of high grade paints, realizing this, commenced the use of a percentage of Oxide of Zinc with Carbonate of Lead as a base. While Carbonate of Lead by itself is too soft in its nature, Oxide of Zinc is too hard and brittle. When applied to the exterior of a surface exposed to rapid weather changes, Oxide of Zinc is not sufficiently elastic to prevent it checking or cracking. In the past it seemed that a proper balance of the two, one offsetting the defects of the other, would make a perfect paint: and it did produce a better paint than could be made with any single pigment. But there was still something lacking. That "something" was a percentage of what are chemically known today as reinforcing pigments.

In other words, reinforcing pigments are the alloy which strengthens and welds and gives better value to the paint you use. No man would permit his jeweler to give him pure gold in preference to that which is alloyed.