

The
**DUTCH BOY
MAGAZINE**

BOUND VOLUME
Containing the Five Numbers
1941



Published in the Interest of
NATIONAL LEAGUE FOR THE BLIND
Room 1815, 111
New York, N. Y.

THIRTY-THIRD

0000-NLI-000019788

N 2443

0000-NLI-000019789

TABLE OF CONTENTS OF V

(D) *indicates* that item appears in "D"

(P) *indicates* that item appears in "P"

(DP) *indicates* that item appears

A	PAGE	
Absorbatone (Acoustical Material) ...	77	Am
Acoustex (Acoustical Material)	77	Am
Acoustical Materials, Painting	75	
Acousti-Celotex (Acoustical Material)	78	Ar
Acoustone (Acoustical Material)	80	Av
Act, Social Security	65	
Adaptability, Dutch Boy's, Notable Example of	55	
Advertisement, American Red Cross	106	
Advertisement, Dutch Boy Colors in Oil	48	Ba
Advertisement, Dutch Boy Line	26, 50, 119	Ba
Advertisement, Dutch Boy Linseed Oil	98	Be
Advertisement, Dutch Boy White Lead	2DP, 24DP, 71, 96	Be
Advertisement, Dutch Boy White Lead (National Magazine)	12DP, 47, 74	Be
Advertisement, Dutch Boy White Lead, Oils and Colors	84, 85	Be
Advertisement, Dutch Boy White Lead Paint	72	Bi
Advertisement for D. B. P. Magazine Binder	23DP, 89	Bl
Advertisement, National Magazine, Dutch Boy White Lead	12DP, 47, 74	Bl
Advertisement, Newspaper (Em- mons Oil & Paint Co., D. B. Dealer)	103	Bo
Advertisement of Dutch Boy Trade-Mark	120	Br
Advertising for Painters	14P	Bu
Advertising, Multiply Yourself with	14P	Bu

C	PAGE
Calistone (Acoustical Material)	78
Campers Come and Campers Go, But Dutch Boy, Etc.	28
Camp House (Brimson, Minn.)	28
Canvas Awnings, Painting	21DP
Canvas-Covered Pipes, Painting	94
Canvassing Plastered Walls	21DP
Cards, Wage Record, New Use for ..	65
Cartoon (Camouflaging)	35
Cascin Paint Spots, Removing from Concrete Floor	70
Cause of Paint Blistering	116
Ceiling, Metal, Painting	93
Ceiling Paint for Efficient Lighting ..	45
Celotex Corporation (Mfrs. Acoustical Materials)	76, 78
Cement Pool, Painting	117
Changing Floor Finish from Oil to Varnish	68
Coating for Movie Screen	93
Colonial Homes in Westfield	18DP
Color Finishes, Straight, for Outside Wood	62
Color Formulas	65
Colors in Oil, Dutch Boy, Advertisement	48
Composition Shingles, Painting	45
Concrete Floor, Removing Spots from	70
Copper, Greenish Tint for	22DP
Corkoustic (Acoustical Material)	77
Cost-per-Gallon Advertisement	72
Covering Joints in Plywood	92
Craven, J. A. (Botanist, Glendale, Calif.)	11DP
Crocker, A. L. (D. B. Dealer, Reno, Nevada)	108
Crumpled Roll Finish	3DP

D	
Davison, George (Painting Con- tractor, Rockville Center, L. I.) ..	55
Dawson, Ray (Painting Contractor, Duluth, Minn.)	28

	PAGE
Decoration for Walls	3DP, 111
Decoration, Interior	3DP, 111
Development, Building, Painting of	18DP
Directions for Mixing White Lead Paint	38
Directions for Paint Styling	36
Displays in Dealers' Stores	14D, 17D, 53, 83, 86
Dittmann, Fred (New Orleans)	83
Downing, Willard (D. B. Represen- tative)	58
Drying of Paint	32
Dutch Boy Colors in Oil Advertise- ment	48
Dutch Boy Defends "World's Smallest Home"	11DP
Dutch Boy Is Better Than Ever	39
Dutch Boy Jobs	18DP, 28, 55, 58, 82, 107
Dutch Boy Line Advertisement	26, 50, 119
Dutch Boy Linseed Oil Advertisement	98
Dutch Boy Stays on the Job	28
Dutch Boy Trade-Mark Advertisement	120
Dutch Boy White Lead Advertise- ment (National Magazine)	12DP, 47, 74
Dutch Boy White Lead Advertise- ment (Special for D. B. P.)	2DP, 24, 71, 84, 85, 98
Dzimian Credits Dutch Boy	86
Dzimian, Inc., S. A. (D. B. Dealer, Buffalo, N. Y.)	86

E	
Efficient Lighting, Paint for Ceilings ..	45
Emmons, A. C. (D. B. Dealer, Medford, Wis.)	103
Even the Label Is Improved	38
Exterior Painting (Major Articles)	27, 32, 34, 51, 62

F	PAGE	
Fall Business, Boost, with FHA	87	Hagl
Fanwood Realty & Development Co., Inc. (Westfield, N. J.)	18DP	Pa
FHA Boosts Fall Business	87	Pa
FHA Technical Circular No. 6	51	Here
Fiberglas Tile (Acoustical Material) ..	77	Hers
Filling Joints of Plaster Wallboard ..	118	Pa
Finish, Crumpled Roll	3DP	Hom
Finish, Semi-Gloss, on Varnished Woodwork	70	How
Finish, Sponge Mottled	3DP	
Finish, Tiffany	3DP	
Finishes, Straight Color, for Outside Wood	62	Impr
Finishing North Carolina Pine	69	Impr
Fire, Preparation for Painting after ..	117	Inter
Flagpole Painting	60, 90	Inver
Float, L. U. 29, Parade	43	Lin
Floor, Concrete, Removing Spots from	70	Job,
Floor Finish, Changing from Oil to Varnish	68	Jobs,
For 2-Coat Work on New Outside Wood, Use Dutch Boy	51	Bo
Forms to Help You Make More Money	95	Johns
Formulas for Exterior Colors	65	Ma
Formulas for Two-Coat Work	52	Joint
Formulation by Volume	38	Joint
Frosting Glass with Paint	92	Keep
Furniture, Lawn, Painting	45	Keg

G		
Galesburg (Ill.) Union Painters	43	
Get Off on the Right Foot (Adver- tisement)	119	Label
Gettemuller Emphasizes Dutch Boy (Window Display)	53	Labor
Glass, Painting to Imitate Frosting ..	92	Labor
Glazing Liquid, Using	46	Ill
Good Paint Ad-Vice	103	Lanca
Green Paint to Stand Sunlight	44	De
Greenish Tint for Copper	22DP	Lath-
Guarantees, Painting	30	Lawn

	PAGE
Let It Dry	32
Line, Dutch Boy, Advertisement	26, 50, 119
Linseed Oil Advertisement	98
Linseed Oil Plant, New	99
Local Union No. 29	43
Longhurst, T. B. (D. B. Representative)	59
Luse-Stevenson Co., (Mfrs. Acoustical Materials)	77

M

Macoustic (Acoustical Material)	76
Magazine Advertisement, Dutch Boy White Lead	12DP, 47, 74
Magidson, Adolph (Sec'y Colonial Homes in Westfield)	18DP
Mailer, Neighborhood	16P
Making Linseed Oil	99
Materials, Acoustical, Painting	75
Metal Ceiling, Painting	93
Mixing Directions	38
Mixing Formulas for Color Finishes	65
Movie Screen, Coating for	93
Muffeltone (Acoustical Material)	78
Multiply Yourself with Advertising	14P
Myers, William (Painting Contractor, East Petersburg, Pa.)	59

N

National Gypsum Co., (Mfrs. Acoustical Materials)	76, 77
Neighborhood Mailer	16P
New Dutch Boy Linseed Oil Plant Now in Production	99
New Saviers' Store in Reno	107
News of Paint Styling	34
Newspaper Advertisement (Emmons Oil & Paint Co., D. B. Dealer)	103
New Use for Wage Record Cards	65
Non-Fading Green Paint	44
Notable Example of Dutch Boy's Adaptability	55

Notice of 1941 Convention, P. D. C. of A.	110
--	-----

O

Oil Stain for Outside Wood Trim	69
Organ Pipes, Refinishing	46
Outside Wood, Straight Color Finishes for	62
Outside Wood Trim, Oil Stain for	69
Owens-Corning Fiberglas Corp. (Mfrs. Acoustical Materials)	77

P

Paint Blistering, Cause of	116
Paint, Ceiling, for Efficient Lighting	45
Paint, Drying of	32
Paint, Green, to Stand Sunlight	44
Paint, Plastic, Smoothing	44
Paint Questions Answered	20DP, 44, 68, 92, 116
Paint, Removing Slow-Drying	22DP
Paint Spots, Casein, Removing from Concrete Floor	70
Paint Stippling	111
Paint Styling News	34
Painters' Advertising	14P
Painters' Blotter	17P
Painters' Business Forms	95
Painting Acoustical Materials	75
Painting after a Fire	117
Painting a Metal Ceiling	93
Painting and Decorating Contractors of America, Inc.	110
Painting Canvas Awnings	21DP
Painting Canvas-Covered Pipes	94
Painting Cement Pool	117
Painting Chemical Laboratory Workbench	20DP
Painting Composition Shingles	45
Painting, Exterior	27, 32, 34, 51, 62
Painting Flagpoles	60, 90
Painting "Frosting" on Glass	92
Painting Guarantees	30

PAGE

Painting, Interior	3DP, 75, 107, 111
Painting Lawn Furniture	45
Painting Side Wall Shingles	27
Painting Window Screens	46
Parade Float, L. U. 29	43
Paving the Way for Paint Jobs	13DP
Perfatone (Acoustical Material)	80
Permacoustic (Acoustical Material)	79
Personality Sketch (John B. Barnes, Buffalo)	56
Personality Sketch (Conrad Haglund, St. Paul)	8DP
Pine, Finishing North Carolina	69
Pipe Organ Pipes, Refinishing	46
Pipes, Canvas-Covered, Painting	94
Plant, New, Linseed Oil	99
Plaster Patches Show	20DP
Plaster Walls Show Lath-Shadow	118
Plastered Walls, Canvassing	21DP
Plywood Joints, Covering	92
Pobanz, George (Geneseo, Ill., Painter)	102
Pool, Cement, Painting	117
Portrait of a Promise (Advertisement)	120
Precisely the Right Note (Advertisement)	84, 85
Preparation for Painting after a Fire	117
Prescription for Long, Useful Life	58
Prize-Winning Float	43

Q

Questions, Paint, Answered	20DP, 44, 68, 92, 116
Quietone (Acoustical Material)	80

R

Reading (Pa.) Spruces Up	82
Red Arrow Painters & Decorators, Duluth, Minn.	28
Red Cross Advertisement	106
Refinishing Old Walnut Door to Restore Natural Color	69
Refinishing Pipe Organ Pipes	46

PAGE

Remo	Remo
Co	Co
Remo	Remo
Repa	Repa
Sio	Sio
Rese	Rese
Resto	Resto
De	De
Reve	Reve
Rock	Rock
tiv	tiv
Roge	Roge
B.	B.
Rohr	Rohr
ert	ert
Ross,	Ross,
Roug	Roug
Sabin	Sabin
Sanac	Sanac
Savie	Savie
Re	Re
Savie	Savie
Schm	Schm
De	De
Schof	Schof
tati	tati
Screen	Screen
Screen	Screen
Secres	Secres
Secres	Secres
scor	scor
Semi-	Semi-
nisi	nisi
Shado	Shado
Shing	Shing
Shing	Shing
Show	Show
Star	Star
Side V	Side V
Sign M	Sign M
Sto	Sto
Sign,	Sign,

	PAGE
Sized Plaster Patches Show.....	20DP
Sketch, Personality (John B. Barnes, Buffalo, N. Y.).....	56
Sketch, Personality (Conrad Hag- lund, St. Paul, Minn.).....	8DP
Slow-Drying Paint, Removing.....	22DP
Smoothing Rough Plastic Finish.....	44
Social Security Act.....	65
Sponge Mottled Finish.....	3DP
Stain, Oil, for Outside Wood Trim.....	69
Stained Shingles, Repainting.....	116
Stanley, Ed., Jr., (Steeplejack, Bronx, N. Y.).....	60
Stanley, Ed., Sr., (Steeplejack, Bronx, N. Y.).....	90
Stippling Paint.....	111
Straight Color Finishes for Outside Wood.....	62
Streamline Your Inventory (D. B. Line Ad).....	50
Styling with Paint.....	34

T

Taylor County, (Wis.) Star-News.....	103
Technical Circular (FHA) No. 6.....	51
Temcoustic (Acoustical Material).....	77
"There's Not Much Room at the Top in My Business".....	60
Three Wall Treatments.....	3DP
Tiffany Finish.....	3DP
Tint, Greenish, for Copper.....	22DP
Trade-Mark, Dutch Boy, Advertise- ment.....	120
Transite (Acoustical Material).....	79
Trucks, National Lead Company's.....	31
Two-Coat Exterior Painting.....	51

U

United States Gypsum Co. (Mfrs. Acoustical Materials).....	76, 80
Use Dutch Boy for 2-Coat Work on New Outside Wood.....	51
Use for Wage Record Cards.....	65
Use of Glazing Liquid.....	46

VIII

V

	PAGE
Varnished Woodwork, Semi-Gloss Finish on.....	70
Volume Formulation.....	38

W

Wage Record Cards, New Use for.....	65
Wallboard Joints, Filling.....	118
Wall Decoration.....	3DP, 111
Walls, Brick, Waterproofing.....	68
Walls, Canvassing Plastered.....	21DP
Walnut Door, Restoring Finish of.....	69
Walnut Woodwork, Bleaching.....	117
Waterproofing Brick Walls.....	68
Weiss, John C. (D. B. Representa- tive).....	82
Westfield, Colonial Homes in.....	18DP
Wet Paint Sign.....	15P
White Lead Advertisement, (Na- tional Magazine).....	12DP, 47, 74
White Lead Advertisement, (Special for D. B. P.).....	2DP, 24DP, 71, 72, 84, 85, 96, 119
White Lead Improvements.....	39
Whiter Than Ever (Dutch Boy White Lead Advertisement).....	2DP
Window Display in Dealers' Stores	14D, 17D, 53, 83, 86
Window Screens, Painting.....	46
Workbench, Chemical Laboratory, Painting.....	20DP
Woodwork, Exterior, Painting	27, 32, 34, 51, 62
Woodwork, Varnished, Semi-Gloss Finish on.....	70
Woodwork, Walnut, Bleaching.....	117
"World's Smallest Home" Defended by Dutch Boy.....	11DP

Z

Zurphy, Walter (Painting Contrac- tor, East Petersburg, Pa.).....	59
--	----

DUTCH BOY PAINTER



0000-NLI-000019792





with other water-type paints must be cleaned of these coatings down to the bare plaster before oil paint is put on. Once the old coating is removed and the wall dry, Dutch Boy wall primer, or a primer made by mixing 100 pounds Dutch Boy white-lead and 4 or 5 gallons Lead Mixing Oil, should be applied. This is true, too, of new plaster walls, wallboard or wall fabric. In the case of new plaster which usually contains free alkali, a preliminary wash with zinc sulphate solution is required. This neutralizer, consisting of two pounds of zinc sulphate dissolved in a gallon of water, is brushed onto the plaster and allowed to dry. Crystals which form on the surface should be brushed off before the primer is applied. When the priming coat has

dried, the necessary ground coat, or coats, may be applied.

Tiffany Glazing and Blending

This form of decoration may be used on nearly all types of wall surfaces—in homes, public buildings, churches and theaters. It lends itself to any color scheme, is simple in method, easy of execution, and versatile in treatment. It can be applied to all properly painted surfaces—plaster walls, fabric covered walls, or wallboard.

Glazing is simply the application and manipulation of semi-transparent colors which will change the tone of the painted surface without entirely hiding it. It follows, then, that the final ground coat should be tinted to conform to the general color scheme. A deep cream color will be found correct for all finishes in tans, browns, greens, buff and yellows. White or oyster white backgrounds serve for light grays and blues, and a light pink background for old rose, lavender, and other shades where red is prominent.

The glazing colors recommended are Dutch Boy colors ground in oil, because of their greater purity of tone, strength of color and convenience.

The glazing liquid is a thin, transparent vehicle that is applied to the painted surface and permits the glazing colors to be evenly and nicely blended. Dutch Boy flattening oil makes an excellent glazing liquid, or Dutch Boy Lead Mixing Oil may be used.

The tinting colors may be thinned

very slightly with flattening oil for easy manipulation. A separate brush should be used for each color.

With a clean four-inch wall brush, spread a coat of the clear glazing liquid on the dry ground coat, covering only as much surface as can be conveniently worked at one time and from the base board to the moulding. On this wet glazing liquid daub the three or four selected tinting colors here and there, carelessly and irregularly, as shown in Figure 1.

The next step is to blend these spots of color into the others nearby while the colors and the glazing liquid are still wet. Do this by rubbing them with a wad of cheesecloth as large as can be conveniently handled, employing a circular or figure-eight motion, and then tamping the surface until the spots are blended into a cloudy effect, like sunlight shining through an art glass window onto a plain wall. Figure 2 shows how proper blending of the colors will result.

This completes the process, which is repeated, stretch after stretch until the room is finished. On rough, sand-finished walls the blending can be done better with a wall stippler than with a wad of cheesecloth.

Some good color combinations are:

Ground: Cream. *Glazing colors:* Burnt umber, burnt sienna, raw sienna.

Ground: Ivory. *Glazing colors:* Cobalt blue, lampblack, rose lake.

Ground: Gray. *Glazing colors:* Cobalt blue, raw sienna, drop black.

Dutch Boy Painter



As in other forms of decoration, the walls are first painted in the color desired for the ground color, the final coat to be a flat or an egg shell gloss. When this coat is bone dry, a harmonizing color of heavy brushing consistency is prepared.

Next cut an ordinary sponge cleanly in half. Then pour a little of the paint on a board or other flat surface. Press the flat side of the sponge in the wet paint and repeatedly tamp the wall with the flat side of the sponge. This will leave a design where the structure of the sponge touches (see Figure 3). For a finer pattern use the uncut surface of the sponge. The idea is to use the

sponge as you would a rubber stamp, transferring the paint from the board to the wall, leaving the impression of the sponge wherever it touches. To avoid a repetition of pattern the sponge should be turned in the hand frequently.

There is hardly a limit to the choice of colors that may be used with this treatment, as it is equally effective with soft, harmonious tints or sharply contrasting shades. In fact, the greater the contrast the more distinct will be the pattern.

For living rooms or halls the colors may be a buff ground with cream finish, medium gray with old rose finish, warm gray with cream finish, golden yellow with golden brown, light tan with leather brown and many other combinations.

For bedrooms two shades of blue, two shades of pink, pink and soft gray, or any other combination of soft, pleasing tints may be used.

The Crumpled Roll Finish

This popular form of interior decoration is possible only on smooth finished walls. It is easy to produce and adaptable to practically all interiors. It is very pleasing with its soft, feathery design which gives an even all-over treatment without any distinct pattern.

The walls are first painted the color desired, the ground coat being flat or an egg shell gloss. Allow this to dry hard and then apply another coat of paint of a color which will harmonize with the ground coat. Coat in a strip

of wall three or four feet wide from moulding to base board. While this paint is still wet take a double sheet of newspaper and crumple it into a wadded roll about a foot long. Beginning at the top of the freshly painted surface press the crumpled roll against the wet paint (Figure 4) and carefully roll the paper down the wall, rotating it with the fingers and being careful not to let it skid on the wet paint.

As the projecting parts of the roll touch the wall they will lift off some of the wet paint, showing the ground color underneath. Go clear to the bottom of the wall and then open up the paper, turn the wet side in and again crumple it so that new, dry surfaces will be available to roll down the wall for the next stretch. Have plenty of old newspapers handy so as to be able to use clean rolls frequently.

Different kinds of paper produce different effects. A newspaper makes a bold, prominent figure when it is crumpled loosely. Crumpled more tightly it makes a finer, closer pattern. Wrapping paper makes a large, pronounced figure. Tissue paper gives a soft, fine, closely knit design.

Excellent panel effects may be obtained with the crumpled roll treatment. The whole surface may be painted in one color, after which the panels are carefully laid off. The final coat in the panels should be a trifle darker or lighter than the space outside of the panels and a softer paper used on the panel work so as to show



Personality Sketch

DISTILL almost any successful paint contracting business and, after all else has evaporated, chances are you'll find at the bottom of the beaker a man who is by nature a good craftsman and by choice a good business man. And the spark that motivates him is ambition to succeed.

If one of St. Paul's going painting concerns were analyzed, or distilled, to discover just what makes it go, the energetic personality of Conrad Haglund would quickly be revealed. That is the conclusion inevitably drawn from a short biographical sketch of Mr. Haglund, recently sent us by Clint Rock, one of the Dutch Boy field men who frequently double as reporters for this magazine.

Mr. Haglund came to this country from Sweden in 1910—a big, husky lad, full of ambition and with a head full of ideas he felt he could put into practice here. He learned his trade in his native land, the birthplace of many of our real craftsmen. Shortly after arriving in St. Paul, young Haglund convinced F. R. Mann & Son, at that time one of the city's largest and oldest decorating firms, that he was a really good craftsman and promptly went on the concern's payroll. Four years later, Haglund decided to start out on his own and put into operation the ideas he long had harbored but for which

Conrad Haglund, St. Paul painting contractor, as sketched by the Dutch Boy artist

there was no outlet as a journeyman.

Since turning contractor in 1914 he has handled many important jobs in the Twin Cities, one of the largest of which was the 32-story First National Bank Building in St. Paul. Haglund employs between 20 and 30 men regularly, in operating under the slogan "No job too big or too small" and covers every field of painting endeavor.

In the words of Clint Rock, "Mr.



Haglund's chief concern is giving his customers full value for the dollars they spend on their painting needs. That this policy pays dividends in real money, as well as in building a reputation, is demonstrated by the fact that after the above-mentioned bank job was done (in record time incidentally) Mr. Haglund bought a new car, took aboard his wife and two children and

drove metro took a nine St. Pa harness dends, and no fuss so to his

The ner of in the can se clean, below tising in wh for the homes No contra tion of tell yo Haglu tainab



MODERNIZE WITH PAINT

EASY MONTHLY PAYMENTS CAN BE ARRANGED

FALL IS THE BEST TIME TO PAINT

WE HAVE THE MOST MODERN EQUIPMENT Paint or Decorate HOME, OFFICE, STORE, CHURCH OR FACTORY.

STRING STAGE AND OTHER HIGH WORK

CONRAD HAGLUND PAINTING CONTRACTORS

113 EAST 1ST ST. ST. PAUL, MINN.

NO JOB TOO LARGE OR TOO SMALL

DUTCH BOY DEFENDS



L67610000-ITN-0000

"WORLD'S SMALLEST"



AT the Riverside (California) Harvest Festival last fall, one of the displays that received a great deal of attention and caused much favorable comment was a miniature "House and Garden Exhibit" sponsored by the Schmidt Paint and Paper Company of 3823 Market Street, Riverside. This charming layout, photograph of which is shown opposite, was conceived by James Bowen, a Pacific Coast Dutch Boy representative. Actual construction was done by a cabinet-maker, a carpenter, a craft-and-hobby teacher, a graduate electrical engineer and Mr. Bowen.

The Dutch Colonial house is built on the scale of one inch to the foot and this scale holds true also of all details such as furniture, draperies, curtains, rugs, pictures, table linen and even door knobs and water taps. The construction job required 262 hours of labor; the painting and finishing required 57 hours; making the Dutch Boy figures, landscaping the garden plot, erecting picket fences, etc., took 42 hours. All in all, the materials cost about \$90.

The four tiny Dutch Boy figures in evidence were used to carry out the theme of "Paint Protection for the

Am
hav
I
gar
fact
in v
C
wer
tha
trea
dwa
the
Cra
our
able
ical
Cra
met
per
"In
stan
plan
cou
goo
A
the
key
yea
gra
fru
gra
per

PAVING THE WAY FOR PAIN



Red seen on the upstairs window, makes a striking touch which adds distinction to this Dutch colonial home.

*"We worked hard
to buy our home!"*

—so we're giving it the proven
protection of Dutch Boy"

Does your home represent years of plan-
ning, saving, and sacrifice?

Then Dutch Boy is the paint for you!

A paint you can buy with complete con-
fidence that you're going to get a long-
lasting, money-saving job. Dutch Boy
White-Lead will not crack and scale—will
not let you down.

Of course, no paint wears forever—not
even Dutch Boy. But when you finally do
repaint over a Dutch Boy job, you avoid
costly "extras." (See photographs at right.)

Your painting contractor specializes in
making old houses look new. Call him to-
day—and have the pleasure of seeing your
home sparkle with bright new color. You'll

see Dutch Boy paint mixed-to-order for
your house and tinted to the exact color
you ask for.

Want to make yourself a smart paint
buyer? Then send for and read our book-
let, "So You're Going to Paint"—with 52
illustrations in color. Free, of course. Mail
the coupon today.

NATIONAL LEAD COMPANY
115 Broadway, New York 104
Dkt. St., Buffalo, N.Y. West 10th
St., Chicago 107 Fremont Ave.,
Cleveland 1215 West Third St.,
Cleveland 1215 West Third St.,
St. Louis 2240 24th St., San
Francisco National Dutch Boy
Co., 800 Alameda St., Boston
National Lead & Oil Co., 10
Ferry St., New York City, Phila-
delphia John T. Lewis & Co.,
Whitman Bldg., Philadelphia



LOW-GRADE PAINT

"Quitting" already—after
only a short period of ser-
vice. Right after this picture
was taken, the paint had
to be scraped off at a cost of
\$100.00 per square foot of
surface. It is a waste of money
to pay for a new priming
coat. All this is repeated in
more figures on

DUTCH BOY

Four years old and still in
excellent condition. House
in same condition. Grade
paint job. Not a sign of
cracking and scaling. And
at expense now, there will
be no expense in repainting
and no new priming coat
to pay for.



THIS year, as last, home owners
all over the country are being in-
formed of the virtues of pure white-
lead paint through advertisements in
the big national magazines—Saturday
Evening Post, Collier's, American
Home, etc. Two campaigns—one by
the makers of Dutch Boy white-lead,
the other by the Lead Industries Asso-
ciation—are running simultaneously.

One of the early advertisements in
the 1940 Dutch Boy series is repro-
duced on the page at the left. As it
appears in the magazines, this is a full-
page, full color advertisement. One of
the early advertisements in the 1940
campaign sponsored by Lead Industries
Association is reproduced, in reduced
size, at the right.

This double-barreled effort is doing a
job for the sponsors, of course, and it is
doing a job for white-lead painters and
white-lead dealers, too. Because the
white-lead required on the jobs devel-
oped by these campaigns must be han-
dled by the dealer and mixed and ap-
plied by the painting contractor. Every-
one, from maker to consumer, benefits.
The degree to which the distributor
and painting contractor will benefit
will depend largely on how closely they
cooperate—how often they suggest
white-lead to customers, how much ef-
fort they use in persuading home own-
ers to paint and to paint with white-
lead. From the opening volley of these
campaigns to the closing shot, don't
miss a chance to boost white-lead—it
will boost your own business, too.



Santa Meets Dutch Boy at Morgans

RARELY does a Christmas season fade into the New Year but that it provides additional evidence that the Dutch Boy Painter, as a trade character, knows no off-season. Though there is a lull in the painting business, Dutch Boy stays on the job, helping store owners to spread the Christmas message of good will.

Window display men "go all out" in planning and installing Holiday windows. It's the high-spot of their year. And, in casting about for ideas and material with which to put in a standout window nothing in the store is overlooked. If there is a Dutch Boy figure or cut-out handy, like as not that will give the display man the idea he has been hunting. What matter if

snow is flying and the temperature is down to zero? What matter if house-painting is on few people's minds? Here is a trade character that not only typifies good paint but one that stands for good will as well. So, into the window goes the Dutch Boy and the major part of the Christmas display problem is solved.

The picture above shows specifically how the display man in the Morgan Paint Company store, 3556 Olive Street, St. Louis, Mo., used the Dutch Boy in his Holiday display. Brightly trimmed and lighted Christmas trees flank a nicely painted doorway in which the Dutch Boy figure stands. We have no means of knowing how many people accepted the invitation above the door—"Ask Us About Paint"—but we are confident that few people who passed the store failed to grasp the significance of this window's good will - good paint message.

Paint Up A G



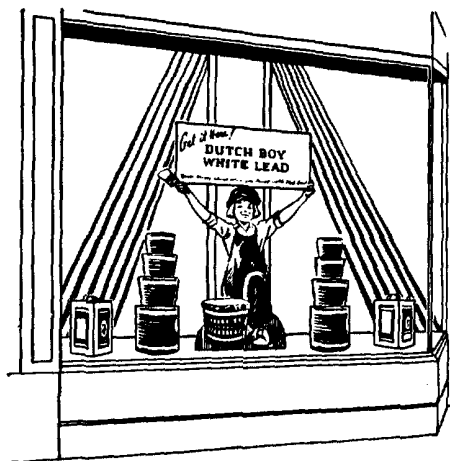
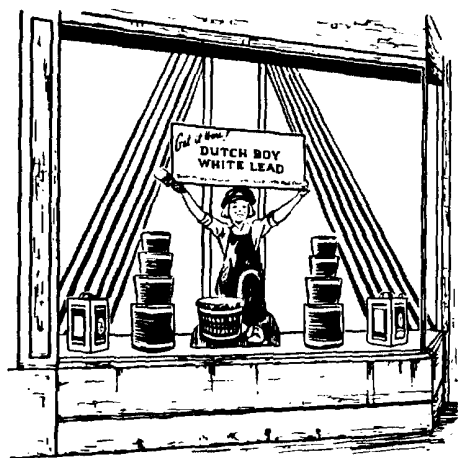
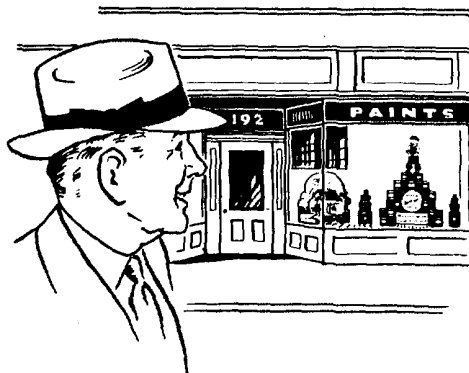
THERE is something a bit unconvincing about a bald-headed barber's offer to give you "a good shampoo with Sprouto Scalp Tonic—it will grow hair on a door knob." We always suspect there is something amiss when the announcer on the Kold Prevention Capsule program shows up with a bull-frog voice in lieu of his customary tenor. And many folks, no doubt, elevate their eyebrows when they pass a paint store that shows no external evidence of the wares stocked within. Truly "consistency", as some one once said "thou art a jewel."

Humankind, by and large, has a fine sense of the fitness of things. The prospective customer for a suit of clothes finds his urge-to-buy going into reverse when he is approached by a salesman whose appearance suggests he just dried out after a heavy rain, or fell asleep before he could get his clothes off. Similarly, paint-minded folks with no special allegiance to any particular store can be excused for hesitating be-

fore,
that
of its
front

TI
ling
owne
ening
does
impl
recen
glaze
pane
have
front
of m
And
look
ated
glaze
cious

A
verti
lishm
sister
for a
wind



0000-NLI-000019800



by. The display man, at home in his store, may become accustomed to a front that is down-at-the-heel. He gets into the window with his goods and his props, makes tentative arrangements and darts outside to see how things look. In the process, he is apt to concentrate on his handiwork rather than on its fixed environment. But the passerby gets a quick reaction to the entire

from
sens
K
pain
cau
the
in c
den
a pr
of a

DUTCH BOYS ON

TAKING his cue from the messages carried by recent Dutch Boy window displays, Bill Burkstaller of the Pecos Valley Lumber Company, Roswell, New Mexico, recently put in a Dutch Boy window that moved passersby to stop, look and linger. The picture here shows Dutch Boy products, of course, as well as Dutch Boy window cutouts, altered to suit the purpose of the display. What the photo

can
ers
in t
stat
slow
the
ceiv
me
kno
qui
of l







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

Painting Chemical "Lab" Work Bench

Question: Can you advise me how to treat a chemical laboratory work bench so as to render the wood acid, alkali and water proof?

Answer: Assuming that the bench top is constructed of good, well-seasoned hardwood, you can make it reasonably acid, alkali and water proof by following these directions:

First prepare these solutions or have a druggist or chemist mix them—

No. I— 125 grams copper sulphate
125 grams potassium chloride
1000 grams water

No. II— 150 grams fresh anilin oil
180 grains concentrated hydrochloric acid
1000 grams water

The wood to be treated must be free from paint, varnish, wax, grease or chemicals. First apply a coat of solution number I, boiling hot, using an ordinary paint brush. Let the bench dry thoroughly. Then apply a second coat of the same solution.

When the second coat has dried in

thoroughly, apply a coat of solution number II. Allow this to dry and then recoat with the same liquid. After this last coat has dried, wash away with hot soap suds any excess chemical that has remained on the surface of the work. Let the bench again dry out thoroughly and apply raw linseed oil, rubbing the oil well into the wood with a felt pad or a wad of cheese cloth. This will impart a medium polish to the surface.

Sized Plaster Patches "Show"

Question: In a remodelled house in which we were working a short time ago we painted several walls in which old door openings had been closed in with studding, lath and plaster. These big patched areas were given a coat of shellac as a size, then the walls were painted with three coats of flat paint. Now the patches show right through the paint. What causes this?

Answer: The patched areas should have been primed, not sized, with a pigmented primer such as Dutch Boy wall primer. When you simply seal the plaster surface, and thereby produce a

gloss finish, as you usually do with shellac, there is a readily noticeable difference between the new work and the surrounding areas because of a difference in texture. Dutch Boy wall primer is a paint, not a thin size, and it not only seals the plaster surface but it also forms a good anchorage for the paint coats that follow. Had the patched areas been thus primed (after properly neutralizing the free alkali in the fresh plaster) and the primer feathered off a short way on the old plaster, three good flat paint coats certainly would have completely hidden the places that formerly had been doorways.

Canvassing Plastered Walls

Question: I have a customer who wants canvas on his walls; the canvas is then to be painted. The plaster is cracked rather badly and it is pretty glossy. How can I get the canvas to look smooth and stay put?

Answer: We assume that the plaster has been, or will be, patched and sandpapered smooth. This is absolutely necessary on a canvas job. The fabric cannot be expected to hide definite irregularities in a surface. When the fresh plaster is thoroughly dry, the patches should be neutralized, if necessary, with a zinc sulphate solution—two pounds of zinc sulphate dissolved in a gallon of water. After the neutralized patches have dried out, prime these spots with Dutch Boy wall primer. The canvas may be hung after the primer is dry and hard. Use any good prepared adhesive in accordance with the manufacturer's label directions.

Dutch Boy Painter.

water. Apply the warm size to the canvas with a large brush and allow the coating to dry thoroughly before any paint is put on.

The painting is done with two coats, each based on this formula:

100 lbs. Dutch Boy heavy paste white-lead.

2 gals. Dutch Boy boiled linseed oil.

1 gal. pure turpentine.

This paint may, of course, be tinted with Dutch Boy colors in oil. Care must be exercised in the amount of oil color used because too great a quantity will retard the drying of the job.

Another, and more expensive treatment consists of the following: Dissolve white beeswax in just enough turpentine to make a soft paste. To 12 ounces of this paste add two pounds of Dutch Boy heavy paste white-lead and two tablespoonfuls of soft soap. Mix these ingredients thoroughly and apply the resulting paste to the canvas with a large spatula, spreading it out as smoothly and evenly as possible. Surplus paste should be scraped off. The purpose of this beeswax, white-lead and soap mixture is to close the pores of the fabric without appreciably stiffening it.

Use this same paste, but thinned to paint consistency with a liquid composed of equal parts of Dutch Boy boiled linseed oil and turpentine, for the second coat. This should be applied with a paint brush, care being used to brush the paint out well. After this coat is dry and hard a second coat can be applied. Both coats may, of course, be tinted with Dutch Boy colors in oil.

Greenish Tint for Copper

Question: A house I am painting white has a copper roof. The owner would like to have the copper look old, with a grayish green effect. How can this be produced, with paint or some other material?

Answer: The familiar gray-green tone of old copper (some call it a "patina" or "verdigris"), put there by the actions of Mother Nature and Father Time, is difficult to imitate. Many painters do a passable job with vinegar, several treatments being required as a rule. In going about the job, first make sure the copper is thoroughly clean, then brush on a coat of ordinary household vinegar. Repeat every other day for a week, and you will likely have as good an imitation of aged copper as may be obtained quickly.

Removing Slow-Drying Paint

Question: Having contracted to repaint the trim on a house last painted five years ago, I am up against a problem. This paint, after five years, is still sticky on some portions of the building. How should it be treated? The owner does not want it removed with a blow torch and scraper.

Answer: It would be impracticable to sandpaper or brush off the tacky paint, of course. Possibly the only thing to do is to use one of the paint removers that are now being widely used on exterior paint. These removers are spread on with a brush, allowed to remain for several hours to thoroughly soften the old tacky paint, then a scraper is used to take off the paint down to the bare wood. The directions on the remover package explain the precise procedure.

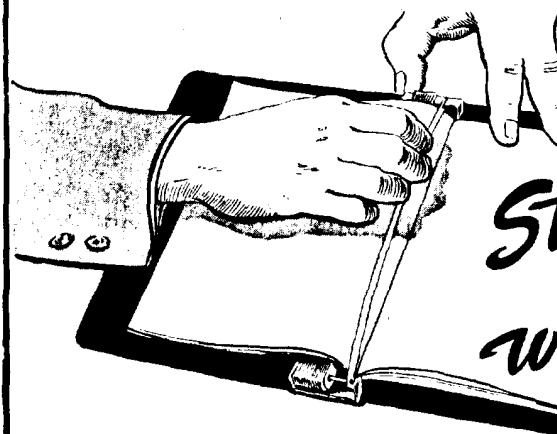


in this Binder

PAINTERS and dealers all over the world know the Binder the answer to the question contained in every copy of the magazine best be saved for future use.

Designed especially for binding the new Binder is practical, sturdy, economical. It costs you a mere \$1.00. The Binder can easily repay its cost by the needed item of paint information because that particular issue was

Start now to build a "library" by binding your "Dutch Boy Painter" remittance of 75 cents—check, or money order to NATIONAL LEAD CO., Room 202





WELL, in the first place, both white-lead and flour are standard, basic items—yours in food stores, mine in paint stores. Both are staples with country-wide distribution.

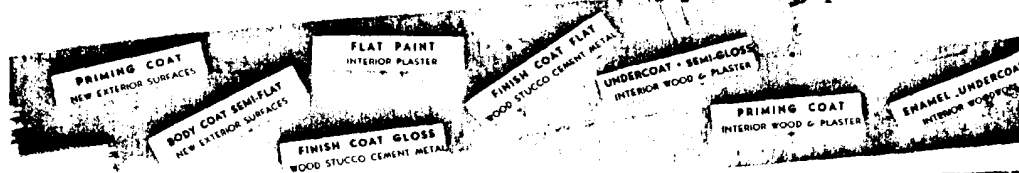
In the second place, both are commodities that most people understand. There is nothing mysterious about them . . . they're just good, pure, dependable materials.

In the third place, both are adaptable. I take white-lead, and with various oils and thinners, make many types of paint. You take flour as a base, and using other things with it, make bread, cake, cookies, biscuits and so on.

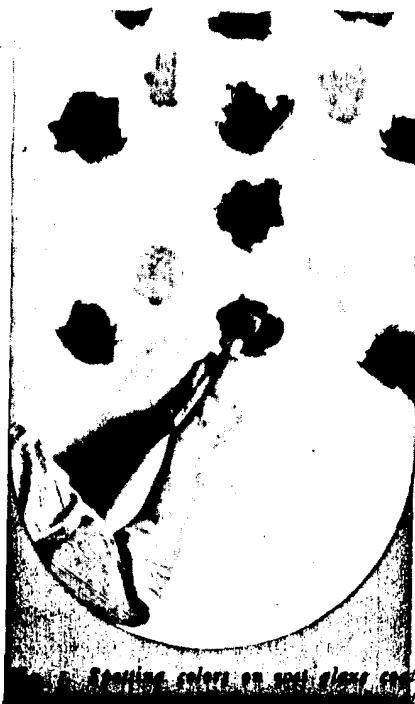
With your sack of flour, plus a few other ingredients, you have the makings for about everything a baker has to bake. And you don't need to tie up much money in stock.

With my keg or two of lead, plus a few oils and thinners and colors, I have the makings for about every type of paint my jobs demand. I don't have a big inventory of materials either, nor any waste to speak of, to dry up part of my profit.

0000-NLI-000019804







dried, the necessary ground coat, or coats, may be applied.

Tiffany Glazing and Blending

This form of decoration may be used on nearly all types of wall surfaces—in homes, public buildings, churches and theaters. It lends itself to any color scheme, is simple in method, easy of execution, and versatile in treatment. It can be applied to all properly painted surfaces—plaster walls, fabric covered walls, or wallboard.

Glazing is simply the application and manipulation of semi-transparent colors which will change the tone of the painted surface without entirely hiding it. It follows, then, that the final ground coat should be tinted to conform to the general color scheme. A deep cream color will be found correct for all finishes in tans, browns, greens, buff and yellows. White or oyster white backgrounds serve for light grays and blues, and a light pink background for old rose, lavender, and other shades where red is prominent.

The glazing colors recommended are Dutch Boy colors ground in oil, because of their greater purity of tone, strength of color and convenience.

The glazing liquid is a thin, transparent vehicle that is applied to the painted surface and permits the glazing colors to be evenly and nicely blended. Dutch Boy flattening oil makes an excellent glazing liquid, or Dutch Boy Lead Mixing Oil may be used.

The tinting colors may be thinned

very slightly with flattening oil for easy manipulation. A separate brush should be used for each color.

With a clean four-inch wall brush, spread a coat of the clear glazing liquid on the dry ground coat, covering only as much surface as can be conveniently worked at one time and from the base board to the moulding. On this wet glazing liquid daub the three or four selected tinting colors here and there, carelessly and irregularly, as shown in Figure 1.

The next step is to blend these spots of color into the others nearby while the colors and the glazing liquid are still wet. Do this by rubbing them with a wad of cheesecloth as large as can be conveniently handled, employing a circular or figure-eight motion, and then tamping the surface until the spots are blended into a cloudy effect, like sunlight shining through an art glass window onto a plain wall. Figure 2 shows how proper blending of the colors will result.

This completes the process, which is repeated, stretch after stretch until the room is finished. On rough, sand-finished walls the blending can be done better with a wall stippler than with a wad of cheesecloth.

Some good color combinations are:

Ground: Cream. *Glazing colors:* Burnt umber, burnt sienna, raw sienna.

Ground: Ivory. *Glazing colors:* Cobalt blue, lampblack, rose lake.

Ground: Gray. *Glazing colors:* Cobalt blue, raw sienna, drop black.

with other water-type paints must be cleaned of these coatings down to the bare plaster before oil paint is put on. Once the old coating is removed and the wall dry, Dutch Boy wall primer, or a primer made by mixing 100 pounds Dutch Boy white-lead and 4 or 5 gallons Lead Mixing Oil, should be applied. This is true, too, of new plaster walls, wallboard or wall fabric. In the case of new plaster which usually contains free alkali, a preliminary wash with zinc sulphate solution is required. This neutralizer, consisting of two pounds of zinc sulphate dissolved in a gallon of water, is brushed onto the plaster and allowed to dry. Crystals which form on the surface should be brushed off before the primer is applied. When the priming coat has

Dutch Boy Painter



As in other forms of decoration, the walls are first painted in the color desired for the ground color, the final coat to be a flat or an egg shell gloss. When this coat is bone dry, a harmonizing color of heavy brushing consistency is prepared.

Next cut an ordinary sponge cleanly in half. Then pour a little of the paint on a board or other flat surface. Press the flat side of the sponge in the wet paint and repeatedly tamp the wall with the flat side of the sponge. This will leave a design where the structure of the sponge touches (see Figure 3). For a finer pattern use the uncut surface of the sponge. The idea is to use the

sponge as you would a rubber stamp, transferring the paint from the board to the wall, leaving the impression of the sponge wherever it touches. To avoid a repetition of pattern the sponge should be turned in the hand frequently.

There is hardly a limit to the choice of colors that may be used with this treatment, as it is equally effective with soft, harmonious tints or sharply contrasting shades. In fact, the greater the contrast the more distinct will be the pattern.

For living rooms or halls the colors may be a buff ground with cream finish, medium gray with old rose finish, warm gray with cream finish, golden yellow with golden brown, light tan with leather brown and many other combinations.

For bedrooms two shades of blue, two shades of pink, pink and soft gray, or any other combination of soft, pleasing tints may be used.

The Crumpled Roll Finish

This popular form of interior decoration is possible only on smooth finished walls. It is easy to produce and adaptable to practically all interiors. It is very pleasing with its soft, feathery design which gives an even all-over treatment without any distinct pattern.

The walls are first painted the color desired, the ground coat being flat or an egg shell gloss. Allow this to dry hard and then apply another coat of paint of a color which will harmonize with the ground coat. Coat in a strip

of wall three or four feet wide from moulding to base board. While this paint is still wet take a double sheet of newspaper and crumple it into a wadded roll about a foot long. Beginning at the top of the freshly painted surface press the crumpled roll against the wet paint (Figure 4) and carefully roll the paper down the wall, rotating it with the fingers and being careful not to let it skid on the wet paint.

As the projecting parts of the roll touch the wall they will lift off some of the wet paint, showing the ground color underneath. Go clear to the bottom of the wall and then open up the paper, turn the wet side in and again crumple it so that new, dry surfaces will be available to roll down the wall for the next stretch. Have plenty of old newspapers handy so as to be able to use clean rolls frequently.

Different kinds of paper produce different effects. A newspaper makes a bold, prominent figure when it is crumpled loosely. Crumpled more tightly it makes a finer, closer pattern. Wrapping paper makes a large, pronounced figure. Tissue paper gives a soft, fine, closely knit design.

Excellent panel effects may be obtained with the crumpled roll treatment. The whole surface may be painted in one color, after which the panels are carefully laid off. The final coat in the panels should be a trifle darker or lighter than the space outside of the panels and a softer paper used on the panel work so as to show



Personality Sketch

DISTILL almost any successful paint contracting business and, after all else has evaporated, chances are you'll find at the bottom of the beaker a man who is by nature a good craftsman and by choice a good business man. And the spark that motivates him is ambition to succeed.

If one of St. Paul's going painting concerns were analyzed, or distilled, to discover just what makes it go, the energetic personality of Conrad Haglund would quickly be revealed. That is the conclusion inevitably drawn from a short biographical sketch of Mr. Haglund, recently sent us by Clint Rock, one of the Dutch Boy field men who frequently double as reporters for this magazine.

Mr. Haglund came to this country from Sweden in 1910—a big, husky lad, full of ambition and with a head full of ideas he felt he could put into practice here. He learned his trade in his native land, the birthplace of many of our real craftsmen. Shortly after arriving in St. Paul, young Haglund convinced F. R. Mann & Son, at that time one of the city's largest and oldest decorating firms, that he was a really good craftsman and promptly went on the concern's payroll. Four years later, Haglund decided to start out on his own and put into operation the ideas he long had harbored but for which



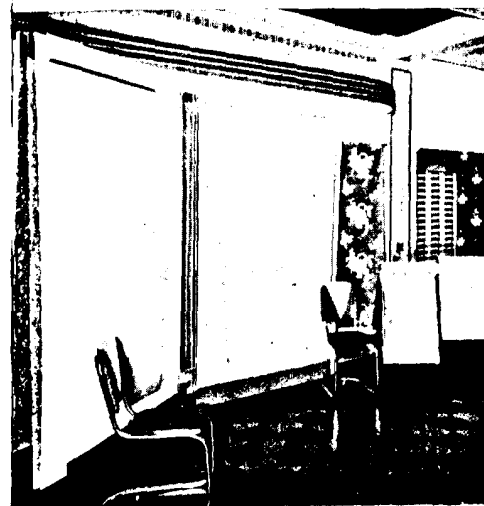
Conrad Haglund, St. Paul painting contractor, as sketched by the Dutch Boy artist

there was no outlet as a journeyman.

Since turning contractor in 1914 he has handled many important jobs in the Twin Cities, one of the largest of which was the 32-story First National Bank Building in St. Paul. Haglund employs between 20 and 30 men regularly, in operating under the slogan "No job too big or too small" and covers every field of painting endeavor.

In the words of Clint Rock, "Mr.

Haglund's chief concern is giving his customers full value for the dollars they spend on their painting needs. That this policy pays dividends in real money, as well as in building a reputation, is demonstrated by the fact that after the above-mentioned bank job was done (in record time incidentally) Mr. Haglund bought a new car, took aboard his wife and two children and



MODERNIZE WITH PAINT

EASY MONTHLY PAYMENTS CAN BE ARRANGED

SWING STAGE AND OTHER HIGH WORK

CONRAD HAGLUND PAINTING CO.

NO JOB TOO LARGE OR TOO SMALL

FALL IS THE BEST TIME TO PAINT

WE HAVE THE MOST MODERN EQUIPMENT

Paint or Decorate

HOME, OFFICE, STORE, CHURCH OR FACTORY.

DUTCH BOY DEFENDS



"WORLD'S



AT the Riverside (California) Harvest Festival last fall, one of the displays that received a great deal of attention and caused much favorable comment was a miniature "House and Garden Exhibit" sponsored by the Schmidt Paint and Paper Company of 3823 Market Street, Riverside. This charming layout, photograph of which is shown opposite, was conceived by James Bowen, a Pacific Coast Dutch Boy representative. Actual construction was done by a cabinet-maker, a carpenter, a craft-and-hobby teacher, a graduate electrical engineer and Mr. Bowen.

The Dutch Colonial house is built on the scale of one inch to the foot and this scale holds true also of all details such as furniture, draperies, curtains, rugs, pictures, table linen and even door knobs and water taps. The construction job required 262 hours of labor; the painting and finishing required 57 hours; making the Dutch Boy figures, landscaping the garden plot, erecting picket fences, etc., took 42 hours. All in all, the materials cost about \$90.

The four tiny Dutch Boy figures in evidence were used to carry out the theme of "Paint Protection for the

608610000-ITN-0000

PAVING THE WAY FOR PAIN



Red trim on the upstairs windows makes a styling touch which adds distinction to this Dutch Colonial home.

*"We worked hard
to buy our home!"*

—so we're giving it the proven
protection of Dutch Boy"

Does your home represent years of plan-
ning, saving, and sacrifice?

Then Dutch Boy is the paint for you!

A paint you can buy with complete con-
fidence that you're going to get a long-
lasting, money-saving job. Dutch Boy
White-Lead will not crack and scale—will
not let you down.

Of course, no paint wears forever—not
even Dutch Boy. But when you finally do
repaint over a Dutch Boy job, you avoid
costly "extras." (See photographs at right.)

Your painting contractor specializes in
making old houses look new. Call him to-
day—and have the pleasure of seeing your
home sparkle with bright new color. You'll

see Dutch Boy paint mixed-to-order for
your house and tinted to the exact color
you ask for.

Want to make yourself a smart paint
buyer? Then send for and read our book-
let, "So You're Going to Paint"—with 52
illustrations in color. Free, of course. Mail
the coupon today.

NATIONAL LEAD COMPANY
111 Broadway, New York 116
Dth St., Buffalo, N.Y. 10201
St. Chicago, 575 Franklin Ave.
Cincinnati, 1111 West Third St.
Cleveland, 1212 Cleveland St.
St. Louis, 2140 14th St., 1st
Floor, National Dutch Boy
Co., 600 Albany St., Boston
National Lead & Co. Co., 101
Pine St., 11th Floor, New York
Burg, 10th St., Lehigh Valley Co.
Widener Bldg., Philadelphia



LOW-GRADE PAINT

"Quitting already"—after
only a short period of ser-
vice. Right after this picture
was taken, the paint had
to be scraped off at a cost of
\$500. Over a scale fixed
to pay for a new priming
coat. All this expense be-
cause it was figured on.

DUTCH BOY

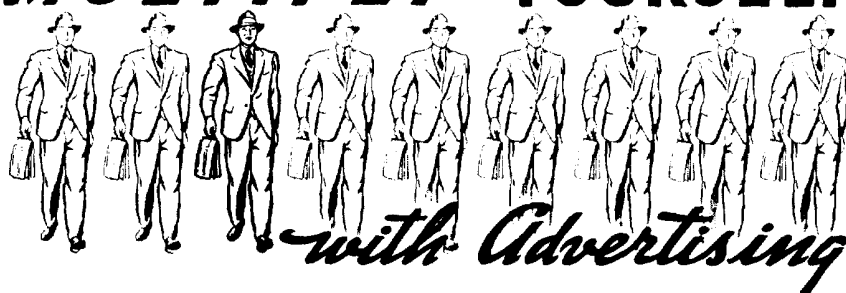
Four years old and still in
excellent condition. House
in same condition as low-grade
paint job. Not a sign of
cracking and scaling. And
at repair time, there will
be no expense in scraping
and no new priming coat
to pay for.

THIS year, as last, home owners
all over the country are being in-
formed of the virtues of pure white-
lead paint through advertisements in
the big national magazines—Saturday
Evening Post, Collier's, American
Home, etc. Two campaigns—one by
the makers of Dutch Boy white-lead,
the other by the Lead Industries Asso-
ciation—are running simultaneously.

One of the early advertisements in
the 1940 Dutch Boy series is repro-
duced on the page at the left. As it
appears in the magazines, this is a full-
page, full color advertisement. One of
the early advertisements in the 1940
campaign sponsored by Lead Industries
Association is reproduced, in reduced
size, at the right.

This double-barreled effort is doing a
job for the sponsors, of course, and it is
doing a job for white-lead painters and
white-lead dealers, too. Because the
white-lead required on the jobs devel-
oped by these campaigns must be han-
dled by the dealer and mixed and ap-
plied by the painting contractor. Every-
one, from maker to consumer, benefits.
The degree to which the distributor
and painting contractor will benefit
will depend largely on how closely they
cooperate—how often they suggest
white-lead to customers, how much ef-
fort they use in persuading home own-
ers to paint and to paint with white-
lead. From the opening volley of these
campaigns to the closing shot, don't
miss a chance to boost white-lead—it
will boost your own business, too.

MULTIPLY YOURSELF



UNTIL someone discovers a way for a man to be personally present in many places at the same time, advertising will be sure of having a job to do. Nowadays, especially, with competition growing always keener, the ambitious painting contractor faces a real problem in making himself known, in selling himself, to a sufficiently large number of prospective customers to enable him to carry on a successful business. This is particularly true of the small contractor who must not only tend to his shop duties but must also swing a brush, as well. This man has little time and perhaps even less inclination to call cold on prospects.

It is to help painting contractors increase their working radius, to enable them to be several places at one time, to help them to begin sales, that the Dutch Boy people for many years have offered advertising assistance without cost to the painter. The sole job of these features, so far as the user is concerned and no matter what the form or shape of the piece, is to suggest to the house owner that his house needs painting and to impress on the house owner's mind that the sender of the advertise-

ment is the man to do the work. The actual closing of a job is, of course, up to the painter for the very simple reason that an estimate must be made and a price agreed on. Printed advertising alone can and does sell loaves of bread, bottles of milk and many other items of standard size, weight and price. But painting jobs are as varied as anything can be and must be talked over before the dotted line stage is reached. Therefore, you can well expect your advertising to get leads and interviews for you but, in all fairness, don't expect it to go out and bring in customers with contracts all signed.

We mentioned competition growing keener. We don't mean competition between you and your brother contractors. We do mean the kind of competition that exists between the painting industry, of which you are a part, and other industries. Many a possible buyer of your services finds in his mailbox an advertisement for an oil-burner, a radio, a living-room suite or an insulation job. The folks who sell these things are your competitors when the money that might have gone for a paint job goes instead for them. The way to get on



even terms is to take a leaf out of their book—do some advertising, too. By and large, you've got a real bulge on these competitors right at the start because you don't even have to get into a house to find out who needs a paint job. You have a further edge, too—even though a home-owner receives leaflets from four or five oil-burner makers, for example, your advertising piece probably will be the only one

from have U the why mak feat offer Dut your office

NATIONAL LEAD

111 Broadway, NEW YORK; 116 Oak St., BUFFALO; 659 Freeman Avenue, CINCINNATI; 1213 West Third St., ST. LOUIS; 2240 24th St., SAN FRANCISCO; National Lead & Oil Co. of Pennsylvania, BOSTON; John T. Lewis & Bros. Co., Widener Building, PHILADELPHIA



One very effective way to advertise your Dutch Boy jobs to passersby is to "sign" them with wet paint cards. This card, size 7 x 10 and printed in color, advertises you and your paint and, of course, warns folks to "keep clear—

this p wet p those up, v bran addre

WET PAINT

NEIGHBORHOOD MAILER

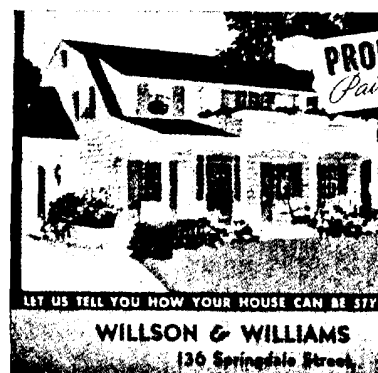
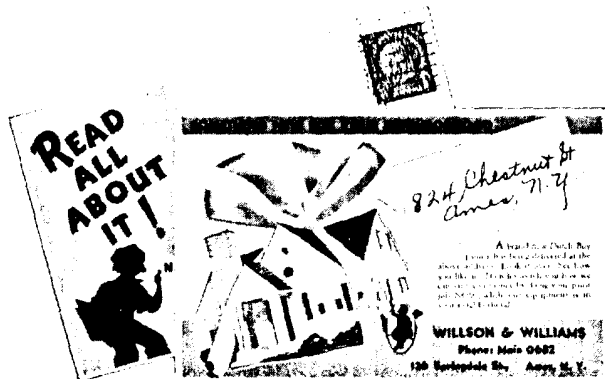
ADVERTISINGLY speaking, the painting contractor is very much more fortunately situated than many of his competitors-for-the-homeowner's-dollar. When he has done a house painting job—a Dutch Boy job, if you please—he can bring it to the attention of passersby, with his name linked to it, of course, by means of job signs and wet paint signs. Both the job and the advertising are right out in the open.

The further advertise his job to those who may see it regularly, as well as to folks who do not habitually pass the site, the painter can send the "Neighborhood Mailer" shown below.

Here's how it works: Have a supply of these mailers on hand. When you begin a job in a residential neighborhood, look over the houses in the same block and in adjacent blocks. Note the houses that need painting. Put the addresses in your memo book.

You can learn the owners' names from deliverymen or storekeepers, etc. When your list is complete, neatly fill in the job's address in the "tag" space on the message side of the mailer, address the cards and stamp and mail them. Chances are you'll be asked to figure on several jobs in the neighborhood, but even though you land just one trim job, you will have gotten a good return for your small postage and trouble investment.

Doesn't this sound like a simple, workable, effective, job-getting idea? Well, that's just what it is. If you're a "Dutch Boy Painter" (if you're not, you ought to be!) write the nearest Dutch Boy office for a supply of these Neighborhood Mailers. They'll be furnished you without charge, all neatly imprinted with your name, phone and address IF you'll sign your request legibly and fully.



THE way to determine a blotter's effectiveness as an advertising-message carrier is to recall how you yourself treat blotters when they are sent you by business firms. If you're anything like Mr. Average Man about whom we hear so much, it's a pretty safe bet that you hang onto all blotters you receive. That's because blotters are useful articles. Folks just don't throw away anything useful, leastwise people who can afford to don't.

So blotters as an advertising medium, and carefully distributed of course, are "a natural." Especially for painting contractors. Home owners, as you know, don't buy a paint job as they buy a loaf of bread—every other day or so. You might send a blotter to a seedy, paint-needy home and, just at that particular time, the owner may be making his last payment on a doctor's bill. He is going to paint next month,

ADVERTISING





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

Painting Chemical "Lab" Work Bench

Question: Can you advise me how to treat a chemical laboratory work bench so as to render the wood acid, alkali and water proof?

Answer: Assuming that the bench top is constructed of good, well-seasoned hardwood, you can make it reasonably acid, alkali and water proof by following these directions:

First prepare these solutions or have a druggist or chemist mix them—

- No. I— 125 grams copper sulphate
125 grams potassium chloride
1000 grams water
- No. II— 150 grams fresh anilin oil
180 grams concentrated hydrochloric acid
1000 grams water

The wood to be treated must be free from paint, varnish, wax, grease or chemicals. First apply a coat of solution number I, boiling hot, using an ordinary paint brush. Let the bench dry thoroughly. Then apply a second coat of the same solution.

When the second coat has dried in

thoroughly, apply a coat of solution number II. Allow this to dry and then recoat with the same liquid. After this last coat has dried, wash away with hot soap suds any excess chemical that has remained on the surface of the work. Let the bench again dry out thoroughly and apply raw linseed oil, rubbing the oil well into the wood with a felt pad or a wad of cheese cloth. This will impart a medium polish to the surface.

Sized Plaster Patches "Show"

Question: In a remodelled house in which we were working a short time ago we painted several walls in which old door openings had been closed in with studding, lath and plaster. These big patched areas were given a coat of shellac as a size, then the walls were painted with three coats of flat paint. Now the patches show right through the paint. What causes this?

Answer: The patched areas should have been primed, not sized, with a pigmented primer such as Dutch Boy wall primer. When you simply seal the plaster surface, and thereby produce a

gloss finish, as you usually do with shellac, there is a readily noticeable difference between the new work and the surrounding areas because of a difference in texture. Dutch Boy wall primer is a paint, not a thin size, and it not only seals the plaster surface but it also forms a good anchorage for the paint coats that follow. Had the patched areas been thus primed (after properly neutralizing the free alkali in the fresh plaster) and the primer feathered off a short way on the old plaster, three good flat paint coats certainly would have completely hidden the places that formerly had been doorways.

Canvassing Plastered Walls

Question: I have a customer who wants canvas on his walls; the canvas is then to be painted. The plaster is cracked rather badly and it is pretty glossy. How can I get the canvas to look smooth and stay put?

Answer: We assume that the plaster has been, or will be, patched and sandpapered smooth. This is absolutely necessary on a canvas job. The fabric cannot be expected to hide definite irregularities in a surface. When the fresh plaster is thoroughly dry, the patches should be neutralized, if necessary, with a zinc sulphate solution—two pounds of zinc sulphate dissolved in a gallon of water. After the neutralized patches have dried out, prime these spots with Dutch Boy wall primer. The canvas may be hung after the primer is dry and hard. Use any good prepared adhesive in accordance with the manufacturer's label directions.

Dutch Boy Painter

water. Apply the warm size to the canvas with a large brush and allow the coating to dry thoroughly before any paint is put on.

The painting is done with two coats, each based on this formula:

100 lbs. Dutch Boy heavy paste white-lead.

2 gals. Dutch Boy boiled linseed oil.

1 gal. pure turpentine.

This paint may, of course, be tinted with Dutch Boy colors in oil. Care must be exercised in the amount of oil color used because too great a quantity will retard the drying of the job.

Another, and more expensive treatment consists of the following: Dissolve white beeswax in just enough turpentine to make a soft paste. To 12 ounces of this paste add two pounds of Dutch Boy heavy paste white-lead and two tablespoonfuls of soft soap. Mix these ingredients thoroughly and apply the resulting paste to the canvas with a large spatula, spreading it out as smoothly and evenly as possible. Surplus paste should be scraped off. The purpose of this beeswax, white-lead and soap mixture is to close the pores of the fabric without appreciably stiffening it.

Use this same paste, but thinned to paint consistency with a liquid composed of equal parts of Dutch Boy boiled linseed oil and turpentine, for the second coat. This should be applied with a paint brush, care being used to brush the paint out well. After this coat is dry and hard a second coat can be applied. Both coats may, of course, be tinted with Dutch Boy colors in oil.

Greenish Tint for Copper

Question: A house I am painting white has a copper roof. The owner would like to have the copper look old, with a grayish green effect. How can this be produced, with paint or some other material?

Answer: The familiar gray-green tone of old copper (some call it a "patina" or "verdigris"), put there by the actions of Mother Nature and Father Time, is difficult to imitate. Many painters do a passable job with vinegar, several treatments being required as a rule. In going about the job, first make sure the copper is thoroughly clean, then brush on a coat of ordinary household vinegar. Repeat every other day for a week, and you will likely have as good an imitation of aged copper as may be obtained quickly.

Removing Slow-Drying Paint

Question: Having contracted to repaint the trim on a house last painted five years ago, I am up against a problem. This paint, after five years, is still sticky on some portions of the building. How should it be treated? The owner does not want it removed with a blow torch and scraper.

Answer: It would be impracticable to sandpaper or brush off the tacky paint, of course. Possibly the only thing to do is to use one of the paint removers that are now being widely used on exterior paint. These removers are spread on with a brush, allowed to remain for several hours to thoroughly soften the old tacky paint, then a scraper is used to take off the paint down to the bare wood. The directions on the remover package explain the precise procedure.

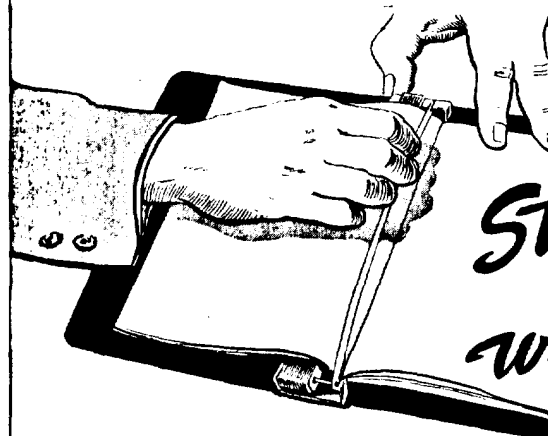


in this Binder

PAINTERS and dealers all over the country know the Binder the answer to the question contained in every copy of the magazine best be saved for future use.

Designed especially for binding the new Binder is practical, sturdy, economical. It costs you a mere dollar. The Binder can easily repay its cost because that particular issue was needed item of paint information.

Start now to build a "library" by binding your "Dutch Boy Painter" with a remittance of 75 cents—check, or money order to NATIONAL LEAD CO., Room 202.





WELL, in the first place, both white-lead and flour are standard, basic items—yours in food stores, mine in paint stores. Both are staples with country-wide distribution.

In the second place, both are commodities that most people understand. There is nothing mysterious about them . . . they're just good, pure, dependable materials.

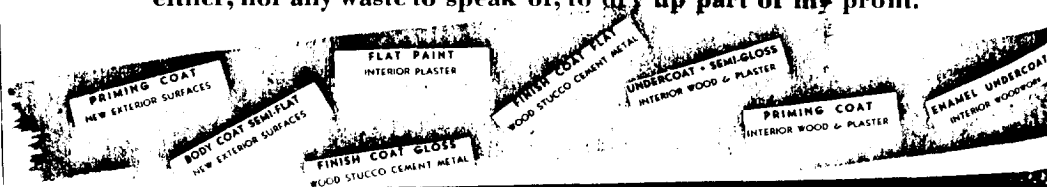
In the third place, both are adaptable. I take white-lead, and with various oils and thinners, make many types of paint. You take flour as a base, and using other things with it, make bread, cake, cookies, biscuits and so on.

With your sack of flour, plus a few other ingredients, you have the makings for about everything a baker has to bake. And you don't need to tie up much money in stock.

With my keg or two of lead, plus a few oils and thinners and colors, I have the makings for about every type of paint my jobs demand. I don't have a big inventory of materials either, nor any waste to speak of, to dry up part of my profit.



0000-NLI-000019816





USE THE DUTCH BOY LINE

... it's the safe, sure, direct route to Profitstown and Reputationville. If you've found the going rough and uncertain, if you'd like to make some real headway, switch over to the Dutch Boy Line.

There's quality "by the carload" in every Dutch Boy product—white-lead, linseed oil, liquid drier, Lead Mixing Oil, wall primer, colors-in-oil and quick-drying red-lead. Now's the time to make your "reservations" ... see your dealer.

ALL ABOARD!

0000-NLI-000019817

DUTCH BOY PAINT

Volume 33

1940

Published bi-monthly by National Lead Company, N. Y., in the interest of better painting. Mailed with

PAINTING SIDE W

MANY of the small homes built during the past few years, and many being put up today, have wood shingle side walls or use shingles in the gables or on other parts of the structure beside the roof. While ordinary siding is usually painted to produce a gloss finish, many owners of shingled houses prefer a flat effect since that is the traditional finish on houses of this type. The flat finish that is produced by a Dutch Boy white-lead and Lead Mixing Oil paint is ideal for the final coat on side wall shingles.

In the matter of color, the majority of owners of shingled dwellings prefer white or light tints because these colors generally provide a note of cheerfulness and charm and, in the case of small houses, add to their apparent size.

While shingled side walls may be just a little harder to paint, due to the roughness of the surface, than straight siding, there is no real difficulty involved in turning out a first class job.

The first coat on bare wood shingles should be pretty thin to satisfy absorption and to get down into the numerous joints and irregularities. To rub the primer in "closely" many painters favor the use of rather stiff, well-worn

brush
primer

The
gall
the
feet

The
the
shou

I

The
pair
surf
per

The
mix
Dut
Lea
ures
abou
In

Dutch Boy Painter

previously painted with oil paint, the first coat should consist of:

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

This mix makes 7½ gallons of paint that will spread at the rate of 500 square feet per gallon.

The last coat on a repaint job will be the same as on new three-coat work.

If boiled linseed oil instead of raw is used in any of the above formulas, the drier may be omitted.

In painting wood shingles used as siding, the usual precautions as to dryness, surface preparation and so on should be observed. Old paint coatings should be wire-brushed to remove dirt, dust and loose paint.

If the shingles have been stained with a material that contained creosote or

other non-drying oils it is risky to attempt a white or light tinted paint job because of the danger of bleeding. If there is any reason to expect future discoloration, it is wise to suggest a dark colored paint or to recommend another job of staining.

Where painting seems out of the question, an excellent staining job can be done with a liquid composed of three parts Lead Mixing Oil and one part Dutch Boy boiled linseed oil. This liquid can, of course, be tinted with Dutch Boy colors in oil. To produce a gray stain, mix 12½ lbs. of Dutch Boy soft paste white-lead and a bit of lampblack into each gallon of the staining liquid. If the job calls for a green finish, add ¾ pt. Dutch Boy chromium oxide to each gallon of liquid. A seal brown tint will be produced if 1 pt. Dutch Boy raw turkey umber is mixed with each gallon of the staining liquid.

photograph appears below, wrote us:

"The Camp's owners are greatly pleased with the job. Because the paint went on so well and worked so nicely we were able to do the job in one-third less time with the same number of men



CAMPERS COME AND CAMPERS GO.....BUT DUTCH BOY STAYS

FOLKS who spend their vacations at Camp House, Brimson, Minnesota, can "rough it" and get as far back to nature as they wish. But there is one sure sign of civilization that they cannot escape, and that is paint. Located in one of the many good fishing and playground areas for which Minnesota is noted, Camp House naturally presents a "woodsy", rustic atmosphere that perfectly suits its environment. It is this environment and

the year-round climatic conditions that make paint not only desirable but necessary. Although the twenty-six camp buildings have log side walls, a sizable area of each structure is cut lumber which needs paint protection.

The buildings of Camp House (some of them are pictured opposite) were recently painted by the Duluth firm of Red Arrow Painters & Decorators. When the job was finished, the firm's proprietor, Ray Dawson, whose

used in previous years. The hiding power of the paint was a revelation. Every time this job has been done, the log side walls have been coated with dark green oil stain, some of which manages to get over on to the trim which is painted last. Usually we had difficulty in hiding the stain spatters on the trim with one coat of white paint. But this year, using Dutch Boy white-lead on the trim, we had no trouble whatever. I'm sold on Dutch Boy."

PAINTING GUARANTEES

It has been said that the only kind of a painting guarantee worth having is one from a contractor whose record indicates that he never needs to give one. In other words, one who deals with a painting contractor whose jobs stand up and are "worth the money" is really much better off than one who deals with a painter whose work needs the backing of a written promise to make good if the work doesn't.

Every so often painting contractors, seeking jobs to keep their crews going, run into situations where performance guarantees are demanded. Here is a statement contained in a contract that a painting contractor recently was expected to sign:

"All work under this contract shall be guaranteed not to chalk, discolor, fade, crack or peel off, and any work which becomes defective within three years from acceptance of the building is to be made good at the exclusive expense of the contractor."

It is conceivable that a painter who is really up against it for work will put his name to such a statement. It is also conceivable that, in the majority of cases, the painter will not be required to come back to do the work over. But the risk that is involved in putting one's signature to such a comprehensive guarantee must make any

estimated profit appear doubtful indeed.

The person with a job to do may demand the signing of an agreement that clearly specifies: (a) the extent of the job; (b) the materials to be used; (c) the manner of mixing them; (d) the application of the materials; (e) the amount and extent of surface preparation; (f) the colors, finishes and the number of coats; and (g) the terms and dates of payment.

A contract of this type, when signed by the painter, constitutes a guarantee on his part that all details of his work will conform to the contract specifications. There can be no skimping of surface preparation, no omission of coats, no adulteration of materials, without running the risk of being called to account.

No painting contractor, properly equipped and qualified to do the work covered in the specifications, should hesitate to sign such a statement as this before beginning the work. The person who lets the contract cannot in fairness, however, expect a painter to sign a further clause guaranteeing a certain life for the job or a freedom from certain troubles that are beyond the painter's control.

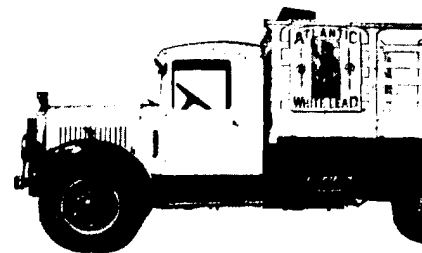
Seldom, if ever, are all the elements that affect the performance of a paint coating completely within the control

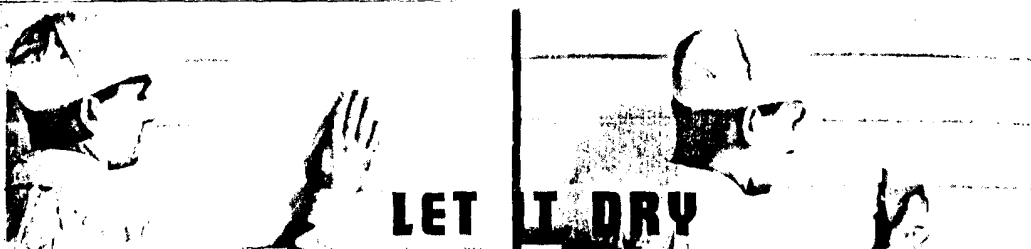
of the painter. And unless he has complete control of any and all circumstances that bear on the life of the job, how can he be expected to guarantee it? He cannot control the weather. He cannot be expected to know about leaks due to faulty construction—leaks that allow moisture to get in behind the paint film. He cannot be responsible for stains that come from some types of screens that are installed after he has left the premises and about which he knew nothing.

The signing of a guarantee which covers a certain life span of a paint job, or definite freedom from troubles clearly beyond the painter's control, is just another form of gambling—a form in

HERE'S COOP

THE makers of Dutch Boy products naturally are cooperating closely with the Lead Industries Association in the white-lead publicity campaign now beginning its second year. The picture below shows one way Dutch Boy ties up. This husky truck, one of a fleet operated by the Atlantic Branch of National Lead Company in the thickly populated New York Met-





IT IS sometimes difficult to determine when a *bare* surface—be it wood, plaster, brick or concrete—is dry enough to paint. It is often difficult to determine whether a *painted* surface is dry enough to recoat. In the first instance it is water in some form that creates the hazard. In the second, it is partly dried oil.

To prevent trouble in the first instance, it is necessary only to allow the suspected moisture to evaporate (or, of course, if it is due to leaks, to repair the leaks). In the second instance, trouble can be headed off if the paint coat is allowed time to dry.

Proper drying time—that's the big point. Paint, the material that furnishes weather protection to building materials, is itself subject to the whims of the weather before it settles down to its protective job. Who is to say just how long it will take a paint film to dry hard enough for recoating? If everything entering into the job is, let us say, typical—the surface is normally absorbent, the paint is properly formulated, and then is adequately brushed out—we might expect the film to dry to a predictable hardness in a specified span of hours. If, however, the weather changes and the humidity rises from 50 per cent to 90 per cent, drying calculations go out the window.

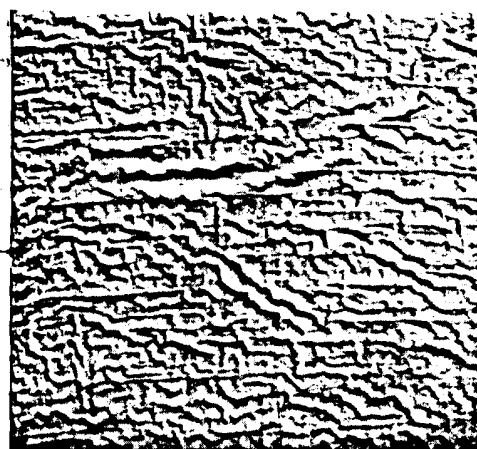
Once a coat of outside paint has been spread, there is no practical means of

speeding up the drying. If the weather is good, the film will dry in the expected time and the job can proceed according to schedule. If the weather turns bad the painter is helpless. Yet too often he is persuaded by the house owner to go ahead and put the next coat on so the household can get back to normalcy.

The field reports of investigators employed by paint companies show that one of the major causes of paint troubles is insufficient drying time between coats. An experienced trouble-shooter usually need only glance at a case of alligatoring or some types of wrinkling to know what caused the difficulty—a coat that dried over one that didn't.

It is perfectly obvious that, if a painter knew that damp weather, higher humidity, was approaching he could alter his paint formulation to meet the expected condition. He would use a little less oil and a little more turps or would add a little more drier. If he suspected that this altered undercoat would affect the looks or wearing quality of the finished job, he would naturally make the needed adjustments in his finish coat. Not being a weather forecaster, however, the painter must mix and apply his paint expecting that everything will be all right.

That brings us to the intriguing question: Just when is paint dry? Some paint technologists will tell you that good paint is never truly dry, that an



Wrinkling is caused, among other things, by surface drying of a thick paint film when changes in temperature and humidity occur before the coat has had time to dry uniformly

elastic paint film stays that way because if it dried out completely it would be brittle. We won't argue that point. But we do insist that it often requires more than a quick flick of the finger to tell whether a film is dry and hard enough to recoat. Surface drying and deep-drying are two different things.

There isn't room here to go into a technical discussion of how and why an oil paint dries. It is generally understood, however, that linseed oil dries by taking up oxygen from the air and that this oxygen appetite is whetted by adding drying agents to the oil. That is to say, straight raw linseed oil spread on glass will dry to a certain degree of hardness in 48 hours but if drier is added to the oil it will reach that same degree of hardness in 24 hours.

A single coat of paint isn't very thick, possibly one five-hundredths of an inch. But it does take some time for the linseed oil within the film to get the oxygen that is passed to it from the outside.

PAINT STYLING NEWS

THE Council for Paint Styling, the division of the National Paint, Varnish & Lacquer Association that gathers, interprets and distributes information on styling with paint, has released another "Style Trend Report". Before reporting on this Report, it may be well first to review the styling movement.

For a good many years, there was in the minds of a number of people engaged in the paint business, an idea, albeit a hazy one, that painting jobs could be sold on the basis of an appeal to the style-consciousness of home owners. That is to say, there was a feeling that if the new element of style could be added to the old arguments of protection and beauty, the market for painting could be considerably widened. There was plenty of evidence available that style appeal really did sell goods in other lines—automobile, housefurnishing, clothing, store fixtures, and so on.

The style idea, germinating in the minds of several paint trade people, finally took shape as a paint selling tool at a conference of paint industry members a little over two years ago. These people felt that they had a lusty infant on their hands and also a problem on how to go about its bringing-up. Committees were formed and country-covering investigators appointed. The investigators were given the job of reporting on the manner in which houses of all types and styles were currently being painted outside. They were also asked to report on interior painting.

In addition to these field reports, studies were to be made in other directions—advertisements of products in which home backgrounds were used, housing exhibits, model homes, decorator's shows and the like were to be inspected and reports made on current usage of painting and decorating materials.

The next problem tackled at the meeting concerned the concentration of all this information that was to be gathered, and finally its interpretation. All field reports were to be turned in at Paint Styling headquarters where they would be studied and classified. From these reports it was expected that it would be possible to detect trends in the use of paint, trends that would show which colors were popular and on what parts of the house they were used.

The painting style study got under way shortly after that first group meeting. Reports from investigators started to come in and in a very short time the organization was working smoothly. When sufficient data on which to base conclusions had been collected and classified, the Council for Paint Styling made its first formal report to the members of the industry. That report was reviewed in the Dutch Boy Painter magazine some time ago.

The first report was, of course, a pioneering effort. It gave the industry a starting point from which trends could be followed. It set down certain facts with which later findings could be compared. The report just received brings the styling proposition right

down to date by showing where and how the trends noted in the first report have speeded up or slowed down or have undergone no particular change.

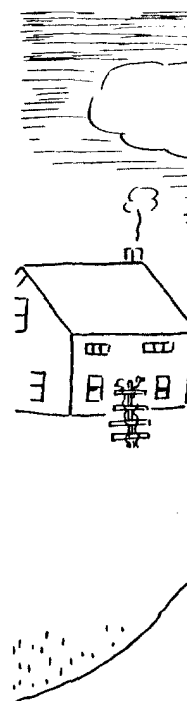
Here, in substance, is what this latest report says about style trends in exterior painting:

The most favored types of homes now being built are the Colonial, the small cottage and the large cottage. Of all the homes covered by the survey, 78% fall into these three classifications. Modern architecture is on the upgrade, while English, French and Spanish types are somewhat less popular than formerly.

There is an increase in the use of a combination of building materials for body construction of Colonial, English and French type homes. The favored combinations are: clapboards and brick, stone and clapboards, clapboards and wood shingles, stucco and clapboards, and brick and stone.

The use of shutters on homes is on the upgrade, although it is still the practice to build English, Spanish and Modern type houses without shutters.

Following the above preliminary



"Yeh, I was

Directions for Paint-Styling Six Common Types



COLONIAL TYPE

Basic Rules: ROOF—Medium to dark in color. BODY—Light in color. TRIM—Lighter than body (white body calls for white trim). SASH—Same as trim color. SHUTTERS—Different from and darker than other colors used. DOOR—Same color as used on trim.

Colors Now in Vogue: ROOF—Dark gray, medium yellow-green, greenish gray. BODY—White, light ivory, light gray, medium ivory. TRIM—White, light ivory, medium ivory, light cream, light gray. SASH—Light ivory, medium ivory, light cream, light gray. SHUTTERS—Dark blue-green, dark olive green, medium blue-green, dark green-blue. DOOR—White, light ivory, light cream, medium ivory.

ENGLISH TYPE

Basic Rules: ROOF—Medium to dark in color. BODY—Light in color. TRIM—Darker than body color. SASH—Different from other colors used or same color as trim. DOOR—Different from other colors on the house.

Colors Now in Vogue: ROOF—Medium yellow-green, greenish gray, medium blue-green, dark gray, dark brown. BODY—White or off white, medium ivory, light ivory, light cream. TRIM—Dark brown, medium brown, Vandyke brown, light blue-green. SASH—Dark brown, white, medium brown, black, medium ivory. DOOR—Dark blue-green, red, white.



SMALL COTTAGE TYPE

Basic Rules: ROOF—Bright in color. BODY—Light in color. TRIM—Lighter than body color (white body calls for white trim). SASH—Same as trim color. SHUTTERS—Different from and darker than other colors used.

DOOR—Different from other colors used or same as trim.

Colors Now in Vogue: ROOF—Variegated, dark gray, greenish gray, medium bright blue. BODY—White, medium ivory, light ivory, light cream, buff. TRIM—White, medium ivory, light cream, lemon yellow. SASH—White, medium ivory, light ivory, light cream. SHUTTERS—Medium blue-green, dark blue, dark blue-green, medium dark blue. DOOR—White, medium ivory, light ivory, dark blue, medium dark blue, lemon yellow, black.

LARGE COTTAGE TYPE

Basic Rules: ROOF—Medium to dark in color. BODY—Light in color. TRIM—Lighter than body color (white body calls for white trim). SASH—Same as trim color or different from other colors used. SHUTTERS—Different from other colors used. DOOR—Different from other colors used.

Colors Now in Vogue: ROOF—Dark blue-green. BODY—White, medium ivory, medium brown, lemon yellow. TRIM—White, light cream, buff. SASH—White, light cream, medium ivory. SHUTTERS—Medium blue-green, terra cotta, light blue-green. DOOR—White, olive green, dark brown, medium brown.



Colors Now in Vogue: ROOF—Terra gray. BODY—White, buff, light ivory, medium light blue, dark brown, medium yellow-green, light ivory, light blue, terra cotta. SHUTTERS—dark brown. DOOR—Dark brown, terra cotta.

MODERN TYPE

Basic Rules: ROOF—Dark in color. BODY—Light in color. TRIM—Darker than body. SASH—Same as trim. DOOR—Different from body.

Colors Now in Vogue: ROOF—Dark gray, black. BODY—White, light ivory, medium ivory, light gray, light cream. TRIM—White, ivory, medium brown, brown. SASH—White, medium blue, medium Vandyke brown. DOOR—Medium brown,

EVEN THE LABEL IS IMPROVED

SOME years ago a popular slogan in the toilet goods trade was "We couldn't improve the powder, so we improved the box." In the light of later scientific advances in practically all manufacturing processes, the makers of that particular item have undoubtedly also improved their product, just as have the makers of Dutch Boy white-lead found ways to better theirs.

Changing a product is one phase of merchandising and changing the package is quite another. This is especially true with a commodity like white-lead which, as you know, is put up in heavy steel packages. Anyone can get the change in the container but only the user is aware of the change in the goods.

In line with the Dutch Boy policy of improvement in its products and their containers you may have noticed, or will shortly notice, the new "Mixing Directions" label lithographed on the side of the steel packages. The picture shows the panel.

The reasons for including mixing instructions on the package are pretty obvious. These directions would have appeared on the containers long ago if some one previously had been bright

enough to think up the new "volume formulation" idea on which the directions are based. As a matter of fact, mixing formulas printed on wax paper were inserted in white-lead packages for many years because then it was thought impossible to condense the instructions sufficiently to print them on the outside. This is no longer true, thanks to the development of the "volume method" of white-lead paint mixing.

The painter to whom white-lead is a mystery (yes, we hear of one occasionally!) now can get the information he wants right on the package. The painter who strayed away from the fold but who has "come back to lead for good" may not have kept up to date on lead paint mixing practices. He,

too, can look to the package for help. Yes, and there are old timers who have been known to run into house owners who insist that "there shouldn't be any turpentine in that coat" or "you've got that too thick—put in some more oil". Said old timers can save many an argument about what to use and how much, by picking up the lead bucket or the empty keg and pointing out to the customer the mixing directions put there by the maker of the white-lead.



DUTCH BOY IS BETTER —thanks to continuing

IN every progressive industrial establishment today, apart from the men needed to make the goods, apart from the money required to run the business and apart from the staff needed to market and sell the goods, there is a group of earnest workers whose job it is to be eternally dissatisfied. Not dissatisfied with their jobs or with any element in the business itself, but dissatisfied with the goods.

These men are continually trying to improve the quality and the qualities of the thing the plant puts on the market. And the management places at their disposal every possible device and facility to aid them in their work.

In the manufacture of Dutch Boy white-lead these men, the research staff and the operators of so-called "pilot" plants, have contributed greatly to the improvements made in Dutch Boy white-lead.

It so happens that white-lead, along with certain staples in other lines—flour and sugar and salt in the food line; and linen, wool and cotton in the fabric line—goes a long way back into the past. Improvements in these staples have been many, of course, but in the long backward view, they appear sporadic and far apart. It is true that, in their essential properties, white-lead, flour, sugar, wool, cotton and so on, are much like their counterparts of a couple of centuries ago. But the spirit of

Dutch Boy Paint



The weight of the ink printed on this sheet can be determined on this laboratory scale. Here, however, the balances are used to weigh samples of white-lead that are used in making tinting strength tests. After the samples are mixed with linseed oil and lampblack, the resulting pastes are carefully spread on glass strips which are then compared with predetermined tinting strength standards

date plant equipment, would quickly be apparent.

The Dutch Boy white-lead that is available everywhere today is a prime example of the steady improvement of product that occurs when research men "keep everlastingly at it". Any painter whose span of activity at the trade covers no more than the last twenty-five years realizes that white-lead has not stood still to rest on or admire the laurels it has earned since colonial

times. The past quarter century has seen the change from a stiff paste that required laborious "breaking up", to a soft paste that made mixing easy. This span of years has also seen the introduction of an all-purpose grind of soft paste white-lead, suitable for both inside flat paint and for outside work. Adding some turpentine to the earlier soft paste lead gave this new grind its "all-purpose" feature, plus a new polish and smoothness imparted by the extra grinding.

Improvements have not stopped at the form in which the product is marketed. Our research men constantly try to improve the pigment itself. In the present grind of Dutch Boy white-lead you find the results of this continuous search for something better.

Taking the improvements one at a time, let's look first at *whiteness*. We say the new Dutch Boy is whiter. Now, as you know, white is white and it is impossible to make comparisons unless you have the old white-lead to stack up with the new. Mere recollection of a previous degree of whiteness would be

a poor standard by which to judge the new product. A technical paint man equipped with scientific apparatus can quickly and accurately make comparisons, however. He uses a photometer. In the "comparative whiteness test", a small mound of dry white-lead is placed alongside a block of pure magnesium oxide, the whitest substance known and the one with the highest light-reflective value. It will reflect about 97% of white light, in the technician's language. The whiteness of the white-lead is calculated by a comparison of its light-reflective property with that of the block of magnesium oxide.

Ten years ago, commercial white-lead examined in a photometer usually reflected about 81% of white light. Today's Dutch Boy lead will reflect approximately 90%. That's an important increase in whiteness—one direction in which Dutch Boy has been stepped up.

Another recent improvement has been an increase in the *hiding power* of Dutch Boy white-lead. As in the case of whiteness, variations in the hiding power of opaque pigments are usually more readily identified by the technical man than by the painter. You, of course, know as well as the technician that better hiding power means that the paint will cover better and go farther, making a more economical paint.

A common laboratory method of determining the hiding power of white-lead is to thin the pigment to brushing consistency with linseed oil and spread

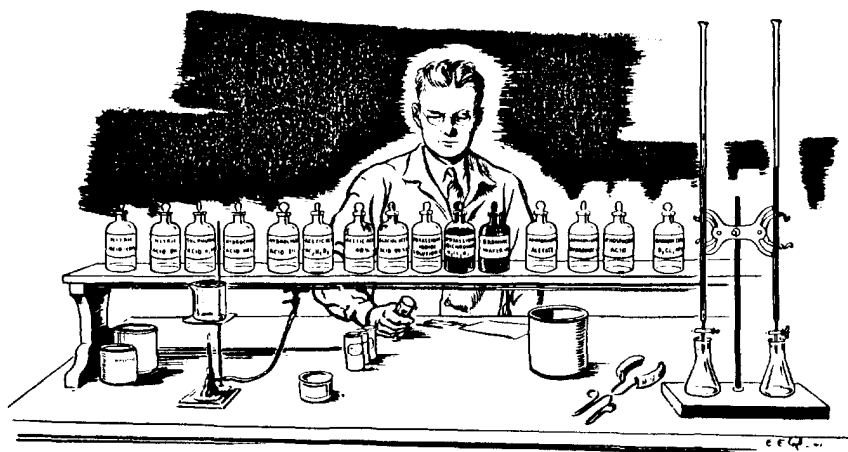
Dutch Boy Painter

a 23% increase and that's why we say Dutch Boy's hiding power has been increased.

The third improvement takes the shape of better *body*. While extra whiteness and increased hiding power are qualities that are most apparent on the painted surface, better body shows up most in the mixing quality of the paste white-lead. A lead with better body will be able to take up more oil and still produce a properly brushable paint. This quality is evident in easier brushing and smoother spread, with less

tendency to run or sag. It also helps to provide the solid-looking type of finish coat that property owners demand these days. In view of this better paint-making quality, we say that Dutch Boy's body has been improved.

It should be emphasized that the three improvements explained here in detail have been made in Dutch Boy white-lead without changing any of the other features that have made Dutch Boy the universal favorite of painters—Dutch Boy white-lead still is tops in quality, convenience and adaptability.



What may look like a shelf in a pharmaceutical supply house is merely a double-deck table in our Research Laboratories. Shown here are the chemicals (in liquid form) used in making tests to determine various essential qualities of white-lead. Beginning at your left the labels on these bottles read: nitric acid-conc., nitric acid-dil., sulphuric acid, hydrochloric acid-HCl, hydrochloric acid-dil., acetic acid-HC₂H₃O₂, acetic acid-40%, glacial acetic acid-99.5%, potassium iodide solution-10%, potassium bichromate-K₂Cr₂O₇, bromine water-Br-H₂O, ammonium acetate, ammonium hydroxide-conc., phosphoric acid, barium chloride-BaCl₂, 10%—an imposing array of items used to determine the state of "health" of any given sample of white-lead



L. U. 29's PRIZE-

THE Labor Day Parade has long been a feature of that holiday's festivities in Galesburg, Illinois. Last Labor Day thirty different unions participated in the parade, many with floats symbolic of their particular craft or occupation. When the float pictured here came down the street no one had to look twice to learn what it represented or by whom it was sponsored. The signs on its apron told part of the story, the boy and the keg on the deck told the rest. Some of the spectators saw in the float as it moved slowly past, the general form and outline of a giant Dutch Boy wooden shoe.





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

Green Paint to Stand Sunlight

Question: I have a job of painting the trim and sash on an old-fashioned brick store front. The owner wants a green paint, one that will stand up and not fade badly or change color after a few months' exposure. The last job was done a year ago with a "permanent blind green" but it now looks blue rather than green. What kind of green paint can I use that holds its color?

Answer: First sand down the sash and trim and remove all loose and flaky paint. Then put on a first coat based on this formula (to cover about 600 square feet of surface):

- 12½ lbs. Dutch Boy soft paste white-lead
- 1 qt. Dutch Boy raw linseed oil
- 1 qt. pure turpentine
- ½ pt. Dutch Boy chromium oxide green
- ⅞ pt. Dutch Boy liquid drier

When this coat is dry and hard, apply the finishing coat of straight chromium oxide green. To make a gallon of this paint, mix ½ gallon Dutch Boy chromium oxide green with 2½ pints Dutch Boy raw linseed oil, 1 pint outside spar varnish and an eighth of a

pint of Dutch Boy liquid drier. Should the owner want this paint a bit darker, after he sees you spread a brushful or two, merely mix a bit of lampblack with the paint in the pot.

As it comes in the can, C. P. chromium oxide green is not as deep-toned as some other greens such as C. P. chrome green-dark or medium chrome green, blue or yellow shade, but it undergoes much less change on exposure than the darker greens and is as permanent a green, under all usual exposure conditions, as you can obtain.

Smoothing Rough Plastic Finish

Question: I have a job of painting some rooms that are now finished in rough plastic paint of the water-thinned type. The owner wants the walls smoothed off first. What is the best way to go about it?

Answer: Usually water-thinned plastics of the type you describe can be removed by thoroughly soaking the surface with hot water. In some instances, where paint or varnish has been put on over the water-thinned plastic, it is

necessary to use a good paint and varnish remover first and then follow this with a warm solution of sal soda to soften the texturing material. After this treatment, the bare plaster walls should be rinsed well and then neutralized with vinegar before any oil paint can be applied.

Some painting contractors have found it advisable to use small portable sandpapering machines for smoothing off the rough plastic surface so that it can be primed and painted. Before you attempt to get the plastic paint off with a liquid or paste remover and sal soda, we would suggest that you ask your paint dealer whether he has a suitable sanding machine available for such jobs, one that he rents out at nominal cost.

Ceiling Paint for Efficient Lighting

Question: In an office building job I have coming up, a question was raised regarding the ceiling paint—whether a flat lead paint, light ivory tint, would quickly discolor above the light fixtures, each of which carry three 500 watt lamps and hang about three feet from the ceiling. Can you offer any suggestions?

Answer: The paint you have in mind, if it is to be Dutch Boy white-lead and Lead Mixing Oil, tinted ivory with Dutch Boy raw sienna, will keep its color about as long as any other type of paint that could be used on the ceiling. The discoloration that occurs eventually will be due more to the usual dust and dirt collection than to the heat from the lights. On a job recently brought to our attention, and closely resembling yours, the small decrease in

Dutch Boy Painter

hardware or lumber dealer for a kind of paint made especially for the sort of job you have in mind. We understand that this paint comes in black, dark green, dark red and dark brown, so you may not be able to get the dark blue your customer wants.

Refinishing Pipe Organ Pipes

Question: *What material would you suggest for refinishing the pipes of the organ in a church? The organist insists we use no coating that would alter the tones of the pipes.*

Answer: Usually a single brush coat of gold bronze enamel does a good job of refinishing organ pipes. As to the precise color of the bronze powder, you can select any shade ranging from pale gold to deep copper. Whatever bronze you buy should be mixed with Dutch Boy Lead Mixing Oil. This will insure your having a coating with good brushing qualities and one that carries sufficient binder to adhere properly.

Organ pipes depend almost entirely on their respective lengths and diameters for their tones, so coatings of bronze or of flat or gloss paint would not appreciably alter the tones of the pipes.

Use of Glazing Liquid

Question: *In doing a glazing job I usually have trouble with the glazing liquid running. The colors applied over the wet glaze coat run down the wall and are difficult to control. How can I prevent this trouble?*

Answer: Even a well-formulated glazing liquid such as Dutch Boy flat-

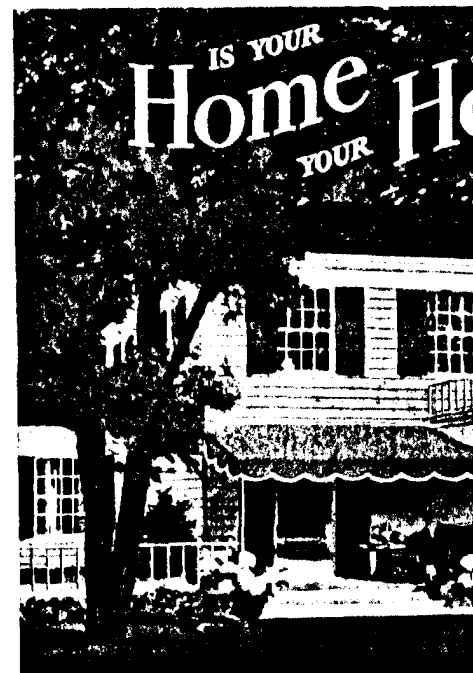
ting oil, if used too freely over the ground coat, will run and the glaze colors will run with it. However, if the liquid is applied sparingly so that it merely forms a damp film over the surface, and if only a workable area is coated in at a time, no difficulty should occur. Apply the flattening oil with a wad of cheesecloth, rubbing it out over the working area, then while this glaze is still wet, dab on the tinting colors which have previously been thinned with flattening oil. Following this you can go ahead with the blending.

Painting Window Screens

Question: *We have some window screens to paint all white, both the frame and the mesh. The previous painter sprayed the screens and they look streaked. Can you offer any suggestions on painting these screens so they will turn out right?*

Answer: Use a very thin white-lead paint on the wire mesh. You can make this paint by mixing Dutch Boy soft paste white-lead with $1\frac{1}{2}$ times its volume of a liquid composed of equal parts of Dutch Boy boiled linseed oil, good spar varnish and pure turpentine. This paint should be brushed on evenly, then cross-brushed several times on both sides of the screen, after which the frame should be tapped lightly (or brushed with a practically dry brush) to rid the wire of any excess paint that might clog the mesh.

After the wire portion of the screen is painted and dry for handling, the frame may be painted with white-lead paint mixed as usual for exterior wood.



An interesting example of styling with paint. By using the same silver gray on both clapboards and awning have been made one unit. The smart, modern effect has been brightened by painting the



— then you believe in painting it

WHAT finer hobby than Home? A hobby that husband and wife enjoy together—working side by side to improve and beautify the house they live in.

Does that describe your feeling for your home? Then Dutch Boy is your paint.

A paint as honest and conscientious as the face of the little Dutch Boy in its trade-mark. A paint that resists rain, snow and summer sun with true Dutch stubbornness.

A thrifty paint—the loyal ally of your pocket-book. Dutch Boy White-Lead does not crack and scale. Therefore—no costly "extras" at repaint time—see photographs at right.

Your painting contractor is an expert at helping old houses regain their youth. Call him today—and soon you'll have the pleasure of seeing your home sparkle with bright new Dutch Boy paint.



Want to make yourself a painter? Then send for and read "Paint"—our free booklet in color. The coupon below will get you your copy.

NATIONAL LEAD COMPANY
Oak St., Buffalo, 900 West 10th
Cincinnati, 1215 West Third St.,
Lansing, 1240 16th St.,
San Francisco, National
at Broomfield Co. 800
Albany St., Boston,
National Lead & Oil
Co. of Penna., 1376
River Ave., Pitts-
burgh, John T. Lewis
& Son Co., Widener
Bldg., Philadelphia.

STREAMLINE YOUR INVENTORY

by standardizing on Dutch Boy materials. The Dutch Boy line is broad enough to meet your job-to-job paint needs, short enough to find room in even a one-man shop, versatile enough to give you the makin's for nearly every type of paint you're called on to apply. Keep your shop inventory low and keep your paint quality high . . . Buy the Dutch Boy line.



0000-NLI-000019829

DUTCH BOY PAINT

Volume 33

1940

Published bi-monthly by National Lead Company, N. Y., in the interest of better painting. Mailed weekly.

For 2-Coat Work on USE DUTCH BOY

THE painting industry, as an important division of the construction industry, is vitally interested in any program that will encourage families of average means to buy or build homes of their own. For the past several years many architects, real estate operators, building contractors and building supply firms have directed their efforts chiefly toward designing and erecting dwellings that could be priced low enough to attract the largest possible number of prospective house buyers. With the active support and cooperation of the Federal Housing Administration, it has been possible to offer these low-cost homes on terms that are much more attractive than was thought feasible even a few years ago.

It is obvious that, to keep the cost of these dwellings just as low as possible, economies have been necessary all along the line, from blue print to grading. In many cases, in order to preserve the proper ratio between construction costs and finishing costs, the exterior painting

Dutch Boy Painter

frame construction should be mixed as directed in the following formulas:

PRIMING COAT

- 100 lbs. Dutch Boy soft paste white-lead
 1½ gals. Dutch Boy raw linseed oil
 ¾ gal. exterior spar varnish
 ½ gal. pure turpentine
 1 pt. Dutch Boy liquid drier
 ¼ pt. Dutch Boy raw umber in oil
Yield: 6⅞ gallons

FINISH COAT (A)

- 100 lbs. Dutch Boy soft paste white-lead
 2⅔ gals. Dutch Boy raw linseed oil
 3 pts. pure turpentine
 1 pt. Dutch Boy liquid drier
Yield: 6⅔ gallons
 or

FINISH COAT (B)

- 100 lbs. Dutch Boy soft paste white-lead
 3¼ gals. Dutch Boy raw linseed oil
 1 pt. Dutch Boy liquid drier
Yield: 6⅝ gallons

The priming coat formula and finish coat A comply with the formulas given in Technical Circular No. 6, February, 1940, on "Two-Coat Paint Systems for Exterior Use", issued by Technical Division, Federal Housing Administration, Washington, D. C. These formulas are the ones to follow on all FHA two-coat jobs. The priming coat given and finish coat B are the formulas recommended for two-coat work in the Handbook on Painting. As will be noticed, the only difference between the

two finish coat formulas, A and B, is the relative amounts of volatile and non-volatile thinners used.

While these formulas are intended to produce paint for pure white jobs, the paint may be tinted any shade of any color as circumstances may require. The small amount of raw umber indicated in the priming coat mix is specified because an off-white first coat hides

GETTEMULLER EMPHASIZES DUTCH BOY

It may take a long look to count all the Dutch Boys in this window but one glance tells the whole story, "Here are the makings for good paint jobs." This display, recently installed in a window of the store of H. J. Gettemuller & Co., Inc., 514-516 Ensor Street, Baltimore, Md., shows not only the full Dutch Boy line of paint materials but also practically a full line of Dutch Boy window cut-outs. As a matter of fact, there are 17 "Boys" in evidence.

The Gettemuller business began in Baltimore more than a half century ago. Originally located near the famous Belair Market, the business moved about three years ago to the brand new building on Ensor Street. The active members of the firm are Herman and Fred Gettemuller, sons of the founder, and Harry Gettemuller, a grandson.

better on bare lumber, especially those grades and species that show strongly contrasting colors in the grain formation. Also, there is less tendency towards skips and holidays when the finishing coat is applied because of the slight difference in color between the two coats.

The FHA circular has this to say about film thickness and spread-



Dutch Boy Painter.

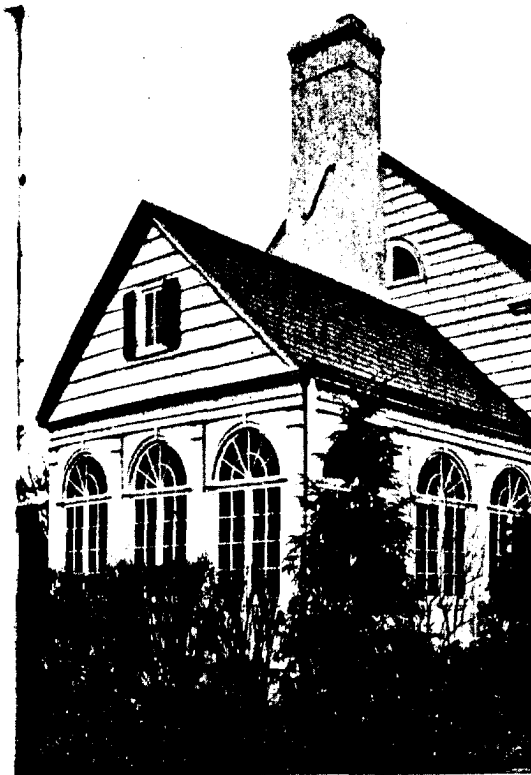
film thickness which will provide good hiding and at the same time provide a durable coating on new wood, should be approximately 0.005 inch. It is recognized that the amount of paint necessary to obtain this thickness will vary according to the absorptiveness of the material to which the paint is applied, and the amount of volatile liquid in the paint. This is true with new wood of different species. Even with 'controlled penetration' there is some variation in the amounts of the fixed oils and even of the pigments that are absorbed by the wood, and the amount of absorption will naturally affect the resultant film thickness. Also, over-thinning and over-brushing will affect the film thickness and will very definitely affect the durability of the paint. It can readily be seen that a paint designed to be applied at a spreading rate of 450 sq. ft. per gallon for the prime coat and 550 sq. ft. per gallon for the finish coat, would not provide as durable a coating when thinned or brushed out to cover 700 sq. ft. per gallon for the primer and 800 sq. ft. per gallon for the finish coat even though it might possibly retain adequate hiding properties. In general, however, an adequate film thickness providing hiding and durability will be obtained when a properly designed paint for exterior use is spread at approximately 450 sq. ft. per gallon for the prime coat and 550 sq. ft. per gallon for the finish coat."

The Technical Division of FHA also "recognizes that some two-coat

paint systems acceptable under these provisions, though equivalent to conventional three-coat paint jobs in respect to *hiding*, may not be equal to good three-coat work in durability, and as a result, may have to be repainted sooner than would be the case if three coats were applied."

In this connection it might be pointed out that from the standpoint of wearing quality, as well as from that of appearance, the often-demonstrated durability of Dutch Boy white-lead is especially desirable on two-coat jobs. Moreover, the manner in which a Dutch Boy job habitually wears out—by slow, even chalking, rather than cracking and scaling—is an important point since, if economy dictated a two-coat job in the first place, the owner certainly won't wish to foot a bill for excessive preparation costs when it's time to repaint.

So far as the application of the paint on a two-coat job is concerned, the painter can well exercise just a little more care than he does on standard three-coat work. This applies especially to making well-matched joints in each of the two coats and to planning the work so that the finish coat stretches are either shorter or longer than the priming coat stretches. Since the paint on a two-coat job is applied so as to get maximum hiding, consistent with a fair spreading rate, from each coat, any extra paint piled up on double-lapped joints may stand out rather prominently after the job begins to wear.



A NOTABLE EXAMPLE DUTCH BOY'S PAINT

THIS recently built home, located in Kensington Road, Garden City, Long Island, is an excellent example not only of present-day construction practices but of modern painting practices as well. The lower body of the house is of brick and the upper body is shingled. Both the brick and the shingles are painted pure white with Dutch Boy white-lead. This, in itself, demonstrates the adaptability of Dutch Boy white-lead paint—the undercoats were designed to



Personality

LET'S "shuffle off to Buffalo" for a story about a painter who, among the paint-minded people of that city, is as well established, though for not quite so long, as Niagara Falls—Mr. John B. Barnes. If this magazine circulated solely in western New York State there'd be no occasion to print Mr. Barnes' story. There's hardly a building of any consequence in that locality that hasn't, at one time or another, come under his ministrations with pot and brush.

To start at the beginning, as all biographical sketches should, John Barnes was born August 22, 1860 in Newcastle-on-Tyne, England. At an age that today would seem tender indeed, young Barnes went to sea on one of the old sailing vessels, the "Queen of the North". The ship's master, Henry Milvein, was also the owner of an English white-lead factory, so, during young Barnes' 7-year period of apprenticeship aboard the ship, he had occasion to strike up more than a passing acquaintanceship with white-lead painting. In fact, Barnes earned his keep and nothing more for the seven years by keeping the vessel in good trim.

Having served his apprenticeship and after having worked up to second mate

Sketch

of the good ship "Queen of the North", Mr. Barnes decided to go to the U. S. A. He arrived here in 1885, travelled about a bit, and settled three years later in Buffalo at 63 Woepel Street, the address at which, after 52 years, he still resides. Mr. Barnes lost no time setting up in the painting business. He capitalized on his early experience aboard ship and had no difficulty in making a good living for his wife and family which eventually included nine children.

As was mentioned earlier, examples of Mr. Barnes' work may be seen everywhere in Buffalo and vicinity. Some of his bigger jobs, all Dutch Boy, of course, are the Buffalo City Hall, St. Andrews (church) on-the-Hudson,

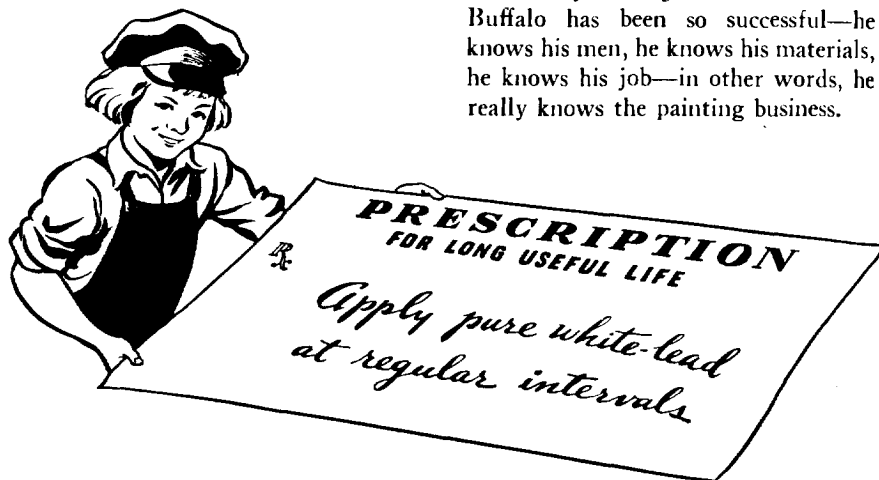


Dutch Boy Painter

was out on one of the Barnes firm's jobs when the photographer arrived.

In furnishing the material on which this "sketch" is based, Buffalo Branch Dutch Boy representative Willard Downing adds this note: "Mr. Barnes is widely known for his ability to make

unfailingly accurate estimates on jobs of all types. He knows his men so well that he can tell exactly the number of square feet he can expect each man to cover in a certain specified time on every type of painting or decorating job." This being so, it is easy to understand why Mr. John B. Barnes of Buffalo has been so successful—he knows his men, he knows his materials, he knows his job—in other words, he really knows the painting business.



MOST people who desire to establish the fact that buildings painted regularly with white-lead live to a ripe old age, point out numerous Colonial landmarks as shining examples. We all know, of course, that the first frame dwellings erected in this country were put up by the earliest settlers and were painted with pure white-lead paint. Since numbers of these hardy folk arrived in, and mostly remained in, what became the thirteen original colonies, that territory is where today we see standing evidence of good

colonial design, good construction and good painting practices.

Practically all of these buildings have been taken over by Federal, state or local bodies who aim to preserve the structures and contents for posterity.

Equally good examples of sound painting practice, though perhaps not quite so old nor so steeped in early American history, are not hard to find. The photographs on the next page show property in Lancaster County, Pennsylvania, that has gracefully weathered the heat and cold of a hundred summers

and winters, thanks to the protection afforded by pure white-lead paint. The picture at the bottom of the group at the right shows the home of Mrs. P. Bachman Rohrer in East Petersburg, Pa. The two other pictures are views of Mrs. Rohrer's farm houses and other farm buildings located a few miles from East Petersburg.

These properties, now owned by Mrs. Rohrer, were formerly owned by Mr. Tobias Hershey, Mrs. Rohrer's father. It was Mr. Hershey who decided on the original color scheme—white with green trim—a combination that has been used ever since. The farm buildings are painted every ten years and the town residence is painted every seven years. All of Mrs. Rohrer's buildings, despite their age, are today in excellent condition, due partly to adherence to a regular painting schedule and partly to Mrs. Rohrer's insistence on materials that have stood the test of time, applied by skilled painters.

The Dutch Boy materials used on these properties are mixed and applied by painting contractors Walter Zurphy and William Myers of East Petersburg and are purchased from Lancaster Paint & Glass Company of Lancaster, Pa. Philadelphia branch Dutch Boy representatives Schofield and Longhurst recently visited the farm and report that Mrs. Rohrer continues to be pleased with the appearance, durability and economy of her Dutch Boy jobs.

"THERE'S NOT MUCH ROOM AT THE TOP

—says Ed. Stanley, Jr.

"NO steeple jack ever took much stock in the piece of advice often offered by successful business men: 'You've got to start at the bottom and work up.' At least those of us who are not at home unless we're up in the air don't take that advice literally. It's true that, to paint a stack or a flagpole you've got to start climbing from the bottom but you never really start the job till you've arrived at the top."

If Mr. Stanley didn't use those exact words when he dropped in on us the other day, he said something that amounted to the same thing.

Now, your editor works about 200 feet in the air himself—but it happens to be on the twentieth floor of a very substantial building. He frequently has the pleasure of visits with painters and decorators. But seldom does an honest-to-goodness steeple jack stop in. So when Edward Stanley, Jr. of the Bronx put in an appearance he was welcomed with the respect due a man who is in the habit of being looked up to and who is frequently responsible for an epidemic of stiff necks. When your editor was lots younger he was known to climb telegraph poles, clamber around on roofs, paint off extension ladders and generally feel at ease in the higher altitudes. But the years have brought caution. Just looking down a short flight of steps is apt to produce that sinking feeling. Our visitor, therefore, was regarded with due interest.



It should be explained here that our first contact with Mr. Stanley was by telephone last fall. He was then working with his father in the rigging and steeple jack business of E. J. Stanley & Son. He is now operating his own business as the Anchor Steeple Jack Service, 1165 Pugsley Avenue, Bronx.

Dutch Boy Painter.

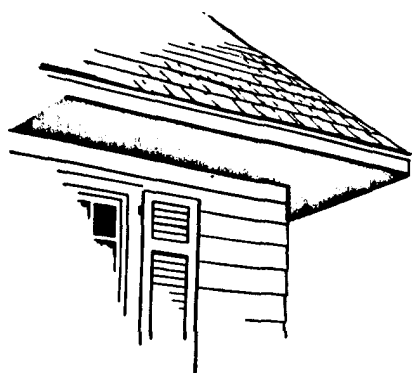
duty as the mast on the America's Cup defender yacht "Columbia" which beat Sir Thomas Lipton's challenger in the 1899 races. In the course of this flag-pole job, while working his way up the shaft, Stanley noticed a couple of yellow spots on the old paint covering the metal collar that joined the lower section of the pole to the top section. With his hammer he tapped the suspicious-looking spots and much to his surprise the hammer head went right through the metal. It had rusted so badly that the pole had to be condemned and a new one put up.

Asked what he thought about when he was suspended way up in thin air, Mr. Stanley replied that he just kept his mind on his work and didn't particularly notice his altitude. He said that

any steeple jack worthy of the name never had any qualms about looking down from his lofty perch—it was all the same to him whether he looked up, down, or sideways. Occasionally the motion of the clouds across the sky was a bit bothersome and, of course, strong winds were a nuisance, but generally speaking, he gave his precarious perch no more notice than did the house painter working on a swing stage.

On most of his pole and steeple jobs, Mr. Stanley uses equipment of his own making. He says that when he selects the materials for his rigs and puts them together himself he knows they're right. Just as he knows that the Dutch Boy white-lead paint he mixes himself will give the right kind of service on his difficult and spectacular jobs.

STRAIGHT COLOR FINISHES FOR OUTSIDE WOOD



A NATURAL "by-product" of the styling-with-paint movement is the interest shown by buyers, sellers and specifiers of paint in the bright, full-toned colors currently suggested for use on limited areas of houses to accent or emphasize certain features of the dwelling. On most of the common types of homes—Colonial, English, Spanish, large and small cottages, etc.—such exterior details as trim, sash, shutters, doors and window boxes are now often painted in strong, lively colors that harmonize with or offer a con-

trast to the white or light-tinted paint that covers the body of the structure. It will be readily understood, of course, that these bold, deep colors cannot properly be used on large areas, the rule being: The stronger the color, the smaller the area on which it can be used with good taste.

Many painters who formerly bought Dutch Boy colors-in-oil solely for tinting purposes are now using these colors "straight" for finish coats on trim, shutters, sash and other parts of their house painting jobs. The same qualities for which Dutch Boy colors are preferred for tinting purposes are equally desirable for straight color finishes—high tinting strength, true color tone, fineness and easy-working consistency.

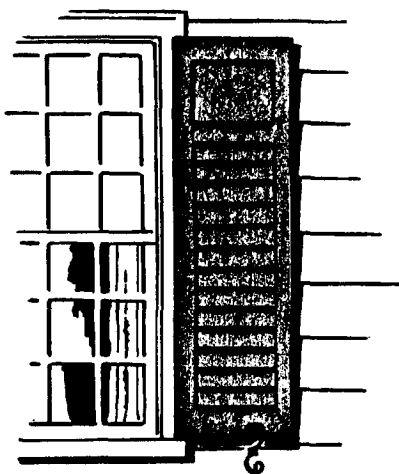
Years ago, when most "tinting colors" were put up either as dry pigments or as stiff pastes, it was a rather difficult and tedious job to reduce them to paint consistency. With Dutch Boy colors-in-oil, however, it now is as easy to mix a straight color paint as it is to mix white paint from Dutch Boy soft paste white-lead. This is so because Dutch Boy colors are sold in the form of a soft, buttery paste of about the same consistency as soft paste white-lead.

The table on page 65 outlines the formulas for fourteen popular outside finish coat colors. All are based on using one gallon of straight Dutch Boy color as the pigment portion of the paint. When the gallon of color is mixed with the quantity of vehicle and drier indicated in each case, it will be

Dutch Boy Painter

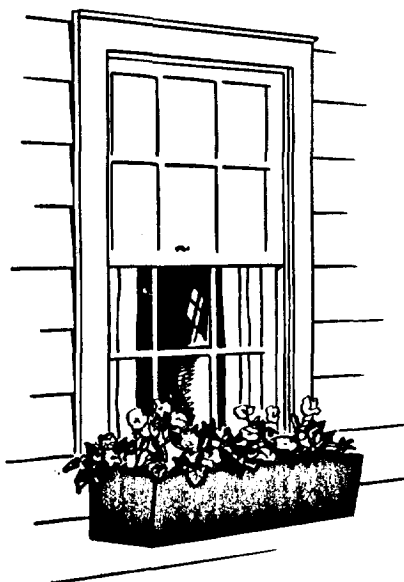
appearance and wearing qualities of straight color finishing coat paints depend a good deal on how well the ground has been prepared. That is to say, freedom from early flatting and fading especially, are in large measure due to properly designed and applied undercoats. Because the only coat that is seen and evaluated by the home owner is the finishing coat, that is the one that gets all the blame for premature failure.

To get reasonable durability in a job, it is necessary to provide a hard, semi-gloss coat on which to apply the finish color coat. It is also advisable, in mixing undercoats for the yellows, reds, light green and blue, to tint the paint



to about a medium shade of the straight color finish coat. Where a dark green or black is to be used as the finish coat color, the undercoat should be tinted to a gray by adding a couple of ounces of lampblack in oil to each gallon of undercoat paint. This tinting of the undercoat helps to bring out the full depth and richness of the finishing coat color. A well-covered and well-sealed surface is essential as a foundation for a smooth, lustrous finish that may be expected to retain its gloss for a reasonable time. And proper tinting of the undercoat adds depth and solidity to the colored finishing coat.

Note: The colors used in the drawings that accompany this article are, of course, printing-ink colors, and do not necessarily match any specific color produced by the straight color finishing coat formulas on the opposite page.



MIXING FORM Straight Color Finishing Coat Pa

Color Name

(Dutch Boy Colors-in-Oil)

- 1 gal. C. P. Chrome Yellow—Lemon ...
- 1 gal. C. P. Chrome Yellow—Medium ..
- 1 gal. C. P. Chrome Yellow—Orange ...
- 1 gal. Chromium Oxide Green.....
- 1 gal. C. P. Chrome Green—Light
- 1 gal. C. P. Chrome Green—Medium ...
- 1 gal. C. P. Chrome Green—Dark
- 1 gal. Bronze Green
- 1 gal. English Venetian Red.....
- 1 gal. Tuscan Red
- 1 gal. Indian Red
- 1 gal. Bulletin Red
- 1 gal. Lampblack
- 1 gal. Dutch Boy Blue.....

A NEW USE FOR WA

EVERY painting contractor in the country naturally wishes to comply fully with all of the provisions of the Social Security Act that apply to his own particular business. Some contractors of our acquaintance, however, have not kept themselves up-to-date on certain amendments to the original Social Security Act and have therefore neglected to keep proper records.

The following excerpt from "Social Security Act Amendments of 1939", approved August 10, 1939, may not

NAME of Employee: John Doe Social Security #067-10-900
 Employer: Robert Roy Company, Inc.

STATEMENT OF Yearly Earnings and F.O.A.B. Deductions of Employee

PERIOD	MONTH	DATE	TOTAL EARNINGS	F.O.A.B. DEDUCT	EMPLOYEE'S SIGNATURE	EMPLOYER'S SIGNATURE
1937	17	98	1798 79		John Doe	
1938	23	12	2311 82		John Doe	
1939	20	23	2022 99		John Doe	

NAME of Employer: Robert Roy Company, Inc.

Record of Yearly Earnings and Federal Old Age Benefit Deductions of John Doe, Employee Social Security #067-10-900

PERIOD	MONTH	DATE	TOTAL EARNINGS	F.O.A.B. DEDUCT	PERIOD	MONTH	DATE	TOTAL EARNINGS	F.O.A.B. DEDUCT	PERIOD	MONTH	DATE	TOTAL EARNINGS	F.O.A.B. DEDUCT
1937	17	98	1798 79		1937	17	98	1798 79		1937	17	98	1798 79	
1938	23	12	2311 82		1938	23	12	2311 82		1938	23	12	2311 82	
1939	20	23	2022 99		1939	20	23	2022 99		1939	20	23	2022 99	

or less. No deduction is made from wages earned in excess of \$3,000.

"SEC. 1403. RECEIPTS FOR EMPLOYEES.

"(a) REQUIREMENT—Every employer shall furnish to each of his employees a written statement or statements, in a form suitable for retention by the employee, showing the wages paid by him to the employee after December 31, 1939. Each statement shall cover a calendar year, or one, two, three, or four calendar quarters, whether or not within the same calendar year, and shall show the name of the employer, the name of the employee, the period covered by the statement, the total amount of wages paid within such period, and the amount of the tax imposed by Section 1400 with respect to such wages. Each statement shall be furnished to the employee not

later than the last day of the second calendar month following the period covered by the statement, except that, if the employee leaves the employ of the employer, the final statement shall be furnished on the day on which the last payment of wages is made to the employee. The employer may, at his option, furnish such a statement to any employee at the time of each payment of wages to the employee during any calendar quarter, in lieu of a statement covering such quarter; and, in such case, the statement may show the date of payment of the wages, in lieu of the period covered by the statement.

"(b) PENALTY FOR FAILURE TO FURNISH—Any employer who wilfully fails to furnish a statement to an employee in the manner, at the time, and showing the information, required under subsection (a),

shall for each such failure be subject to a civil penalty of not more than \$5."

NOTE: Section 1400, referred to above, is the section of the Social Security Act which provides for the current 1% tax on employees' wages.

The Employee's Wage Record Card, made available to contractors in January, 1937 by the makers of Dutch Boy products, is being widely used for its original purpose, namely, the recording of the weekly wages of each employee and of Old Age Benefit deductions together with certain other items indicated by column headings on the card.

These Wage Record Cards can also be used for the "written statements" mentioned in the August, 1939 amendments to the Social Security Act, printed above. When the card is filled out with the name of the employer, name and social security number of the employee, the year it applies to, the amount of wages and the Federal Old Age Benefit deductions for the period, it can be given to the employee, thus constituting a legal written statement.

It is further suggested that not one, but two cards be filled out for each employee. One card can thus be retained permanently by the employer to show the employee's yearly earnings. The other card in the pair can be made out as directed by the law and it becomes the property of the employee whose name it bears. This card should be handed the employee at the end of each quarter or other specified period for the employee's examination and



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

Waterproofing Brick Walls without Changing Their Color

Question: We have a customer who owns an apartment building. After driving rains, moisture appears to seep through the brick walls on the northeast side of the building. The owner wants to stop this seepage but doesn't want to change the color of the brick. Can you suggest a good waterproofer that is colorless?

Answer: In most instances, two or three coats of clear Dutch Boy Lead Mixing Oil prove satisfactory for sealing brick walls against moisture penetration. This oil, however, does change the color of the brick very slightly because, to be water-resistant, the oil must form a film over the normally rough and absorbent surface of the brick. Most folks don't object to the small color change as it makes the brick look cleaner and fresher.

Another suggestion, one that is particularly appropriate in localities where the humidity is relatively high most of the year, is to use a moisture proofer composed of equal parts of Dutch Boy

boiled linseed oil and Dutch Boy Lead Mixing Oil, for the first coat, followed by a coat or two of straight Lead Mixing Oil. If this system is used, three days of good drying weather should be allowed following the first coat, before the Lead Mixing Oil is applied. Under the first-mentioned procedure, one day is usually enough to allow for drying between coats.

Changing Floor Finish from Oil to Varnish

Question: On a remodelling project here, a public building is being made over into an apartment house. The floors, formerly oil-treated, have to be refinished. What is the best way to go about this job?

Answer: The non-drying oils generally applied to floors to keep down dust and to preserve the wood usually penetrate pretty deeply so it may not be an easy job to change from the oil finish to a hard shellac and varnish finish. To begin with, scrub the floors energetically with soap and warm wa-

ter. When they have dried, rub in benzine with coarse burlap or fine steel wool to remove as much of the floor oil as possible. Then get a sanding machine (they can usually be rented from paint supply houses) and sand the floor surface.

The above treatment is laborious and expensive but it is the only practical way to remove the oil which has been deposited and ground into the grain of the wood over a period of years.

Following the sanding, dust the floors well and then go ahead with the usual shellac and varnish coats.

Finishing North Carolina Pine

Question: After finishing the interior woodwork—which is North Carolina pine—in two houses recently, one of the owners said two coats of paint on the woodwork would have done just as well as the three coats I applied. I used Dutch Boy wall primer, an enamel undercoat and a semi-gloss finish coat, all white. If this kind of wood can be painted properly in two coats, I certainly have been on the wrong track for a good many years. What is your opinion?

Answer: North Carolina pine, or yellow pine, is a difficult proposition for two-coat work. The summer wood and the spring wood in practically all species of pine differ greatly in their porosity. The soft portions absorb considerable vehicle from the priming coat and the hard portions little, if any. In order to build up a well-covered, uniform ground for the finish coat, both a good priming coat and a solid body coat are essential, especially so if the finish



LET'S SEE NOW . . . IT'S A TWO-COAT
JOB . . . I'LL NEED ABOUT FOURTEEN
GALLONS OF PAINT. LEAD'S SELLING AT
ELEVEN-SEVENTY-FIVE, OIL'S A DOLLAR,
TURPS SIXTY CENTS AND DRIER TWO
DOLLARS. THE MATERIALS I NEED COME
TO THIRTY DOLLARS AND FORTY-FIVE
CENTS . . . DIVIDE BY FOURTEEN AND-
SAY! THAT'S **ONLY 2.18 A GALLON!** WHO
SAID QUALITY CAN'T TALK PRICE . . .
AND IN A LANGUAGE
I CAN UNDERSTAND!

DUTCH BOY PAINTER



Material prices in some localities may be
lower or higher than those given above

0000-NLI-000019840



"AT LAST WE'RE LIVING IN

A Home of Our Own

...LET'S KEEP IT A HOME TO BE PROUD OF!"

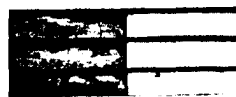
Right after we were married, Jim and I decided that one of the things we wanted most in life was a home of our own.

Last Spring we found just the place for us—a little old house, shabby and run-down, but with lots of possibilities—at a price we could afford. In our remodeling, new paint worked wonders. We found all sorts of interesting painting ideas in a Dutch Boy book called *So You're Going to Paint*.*

Of course, beauty wasn't the only reason we chose Dutch Boy. Jim's father is a retired painting contractor. And he swears by Dutch Boy—says you can't beat it for economy.

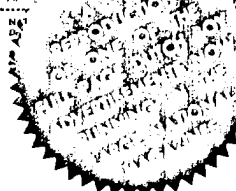
"Don't let me catch you two using anything but Dutch Boy White-Lead," he told us. "It's more than just a long wearing paint—it's one that doesn't crack and scale. And that means a big saving at repaint time." (See photographs at right.)

NATIONAL LEAD COMPANY 111 Broadway, New York
116 Oak St., Buffalo, 908 West 18th St., Chicago, 679
Foreman Ave., Cincinnati, 1215
West Third St., Cleveland, 712
Chesnut St., St. Louis, 2740
16th St., San Francisco, Minnesota
Benson Lead Co., 880 Albany St.,
Boston, National Lead & Oil Co.
of Penn., 1376 River Ave., Pitts-
burgh, John T. Lewand Bros. Co.,
Walston Bldg., Philadelphia.



LOW-GRADE PAINT DUTCH BOY

"Quoting 'already' after Four years old and still in
only a short period of years. in same interior at low grade
Right after this picture was taken, the paint had to be
burned off as a top of a
Owner was also
pay for it.
All this
figured.



*This Dutch Boy Book, *So You're Going to Paint*, is yours for the asking. Fifty-two illustrations in color show you what to do—and what not to do. The coupon will bring you a free copy.

0000-NLI-000019841

DUTCH BOY PAINT

Volume 33

19

Published bi-monthly by National Lead Company, N. Y., in the interest of better painting. Mailed

PAINTING ACOUSTIC

TIME was, and not so long ago at that, when the painter looked upon his interior wall work, so far as the surfaces to be painted were concerned, as a pretty well standardized, matter-of-fact proposition. "Fix up the cracks, stop the suction and apply the paint"—these were the general specifications that covered a good share of all wall work because it was done on ordinary plaster. And even now many painters find their interior jobs run largely to the old familiar type.

Painters today, however, principally those working in the large cities, are often confronted with interiors that present problems not encountered years ago. More and more walls and ceilings are being called on to perform added duties in this "business of living". They are treated as more than mere partitions that divide buildings into convenient units. Specifically, wall and ceiling surfaces, particularly those in many public and business buildings, are being used to give an extra measure of comfort to, and to increase the efficiency of, those who use the interiors.

In their efforts to increase the usefulness of interiors, and in the work-

Dutch Boy Painter

paint in a special manner. On the other hand, the painter may be told to go ahead and treat the walls and ceilings just like ordinary plaster. Conflict of opinion regarding paintability of certain materials is especially apt to occur in buildings that have changed owners or managers after the original sound-proof material was installed. In cases of this sort, the new manager or owner may not have had passed on to him the suggestions regarding cleaning or refinishing given the man in charge when the acoustical job was done.

A proper approach to the job of maintaining—cleaning, painting, decorating, etc.—acoustical materials must include some knowledge of what these materials are and why they are used. Essentially, acoustical materials of the type considered here, act on sound waves, or noise, much like a blotter acts on moisture. The comparison isn't quite as simple as that but it will serve the purpose. Sounds arising in a room strike the walls and ceilings and, instead of rebounding, as from ordinary plaster, wallboard and wood, are absorbed. To be sound-absorbent, the wall surfacing material must possess certain characteristics. In some instances, these characteristics are altered and thus rendered less effective if a paint coating intervenes.

There are eight general types of acoustical (sound-absorbing) materials. These are classified by the Acoustical Materials Association as follows:

I. Cast units composed of small uni-

form mineral particles held together with Portland cement.

II. Cast units having a surface composed of or resembling small uniform granules. The binder may be gypsum or any other suitable mineral binder.

III. Cast units having a surface composed of or resembling irregular, rough granules. The binder may be gypsum or any other suitable mineral binder.

IV. Units having a mechanically perforated surface, which acts as a covering for the sound absorbent material.

V. Units which are mechanically perforated, the perforations extending into the sound absorbent material.

VI. Units having a fissured surface.

VII. Compressed units composed of long wood fibers held together with a mineral binder. This type shall not have a mechanically perforated surface.

VIII. Felted fiber or wood pulp units which have a surface that is not mechanically perforated.

In addition to the factory-made units described above, there are several makes of acoustical plaster on the market. Among these plasters, which are mixed and applied at the job, much like ordinary plaster, are Macoustic, made by National Gypsum Company; Reverbolite, made by American Gypsum Division of the Celotex Corporation; and Sabinite, made by United States Gypsum Company. Among the several other acoustical materials not illustrated here are Kencoustic, Type

VI, made by David E. Kennedy, Inc.; VII, Absorbatone, Type VII, made by Luse-Stevenson Co.; Acoustex, Type

The following illustrations and descriptions, by the manufacturers' approval, are intended to familiarize the reader with the appearance and surface characteristics of several acoustical materials. All cuts are one-half size" photographs of stock materials furnished by the manufacturers. The numbered divisions on

CORKOUSTIC B4—

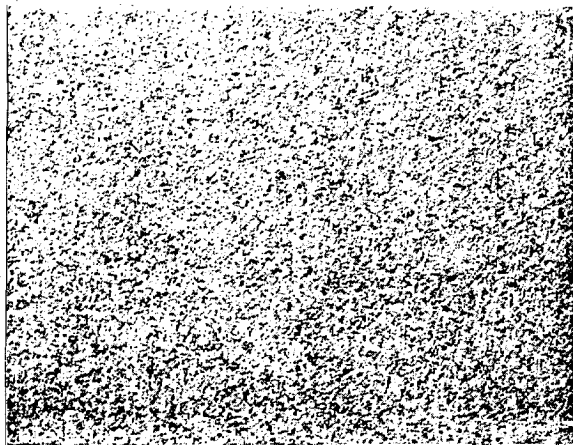
Armstrong Cork Company

Type VI. Installed in various sized units from 6" x 12" to 24" x 24". Units are factory painted, in white, ivory or buff or other special colors, with an oil-base paint. Corkoustic may be repainted with a thin white-lead flat paint without loss of acoustical efficiency, if paint is applied so as not to clog the porous surface.

TEMCOUSTIC F1—

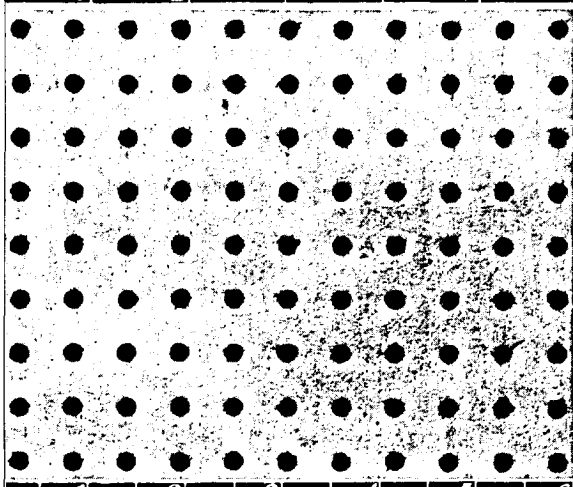
Armstrong Cork Company

Type VIII. Installed in various sized units from 6" x 12" to 12" x 12". Units are factory painted, in white or ivory, with an oil-base paint. Temcoustic may be repainted with white-lead flat paint with little loss of acoustical efficiency, if the paint is mixed very thin and is carefully applied with light or "feathery" brush strokes.



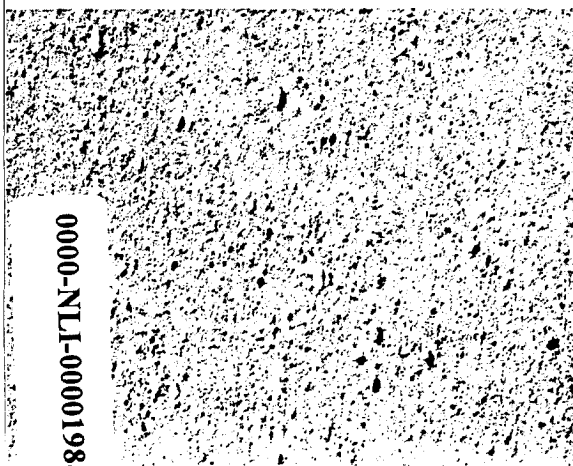
CALISTONE—Celotex Corporation

Type I. Installed in various sized units from 6" x 12" to 12" x 24", in either a Sand Finish Grey or a Sand Finish White. The sound-absorbing efficiency of Calistone is considerably reduced if painted by ordinary methods. Where painting is necessary it should be done with a spray-gun using very thin white-lead flat paint. Skillful handling of the spray is required in order to achieve thin, uniform coverage.



ACOUSTI-CELOTEX— Celotex Corporation

Type V. Perforated 441 holes per sq. ft. Installed in various sized units from 6" x 12" to 12" x 24". Units are supplied with a "Rolled Ivory" finish or with a "Varnished and Hot Rolled" finish, or in special colors with flat or gloss finish. Acousti-Celotex may be painted with white-lead flat paint without loss of acoustical efficiency if paint is not permitted to clog the perforations.

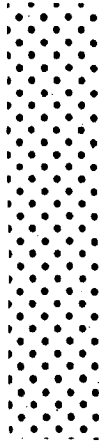


MUFFLETONE— Celotex Corporation

Type II. Installed in various sized units from 6" x 12" to 12" x 18", in a standard white finish or in several integrally colored pastel shades. The sound-absorbing efficiency of Muffletone is considerably reduced if painted by ordinary methods. Where painting is necessary it should be carefully done with a spray-gun using very thin white-lead flat paint.

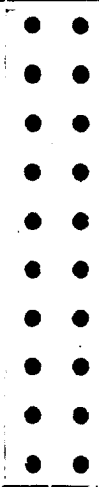
SANACOUSTIC— Johns-Manville

Type IV. Perforated 4,608 holes per sq. ft. Installed in various sized units from 12" x 12" to 12" x 24". The perforated metal has a baked enamel finish applied at the factory. Sanacoustic units may be painted with white-lead paint without loss of acoustical efficiency providing the perforations are not clogged with paint.



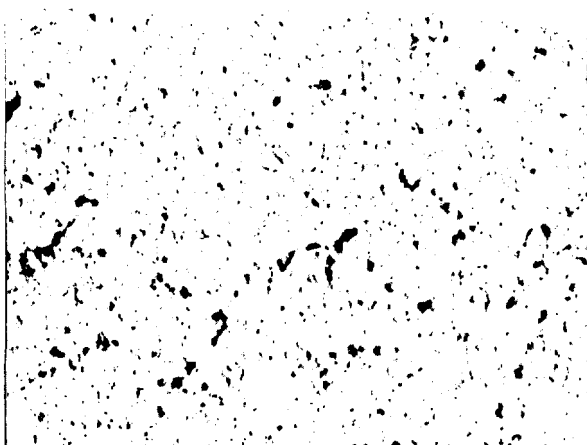
TRANSITE—Johns-Manville

Type IV. Perforated 576 holes per sq. ft. Installed in various sized units and panels from 12" x 12" to 24" x 48". Units and panels are furnished in natural buff finish and in cream white. Transite units and panels may be painted with white-lead paint without loss of acoustical efficiency providing the perforations are not clogged with paint.



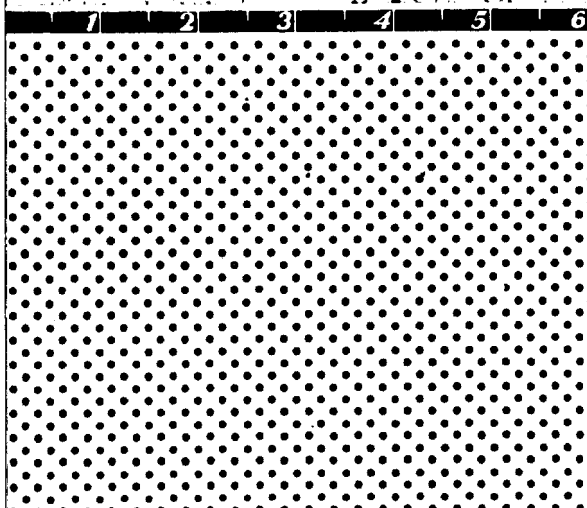
PERMACOUSTIC— Johns-Manville

Type VI. Installed in various sized units from 6" x 12" to 12" x 24", in white or light cream color finish. Permacoustic units may be painted with white-lead flat paint without reducing the sound-absorbing efficiency providing the paint is mixed very thin and is uniformly brushed out to prevent undue filming-over of the porous surface.



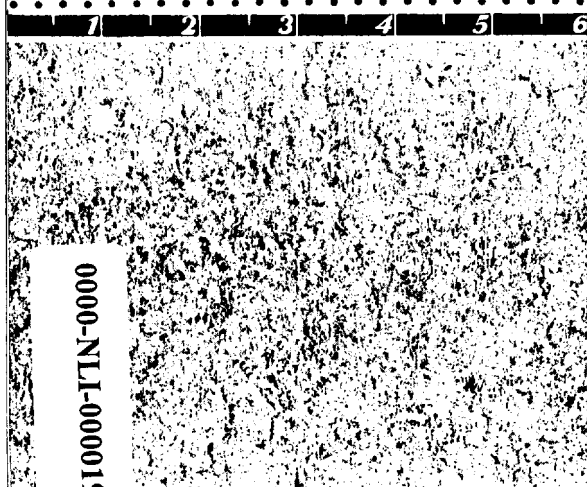
ACOUSTONE D—
United States Gypsum Company

Type VI. Installed in various sized units from 6" x 12" to 9" x 18", integrally tinted at the factory in white, ivory or cream color. Acoustone may be painted with white-lead flat paint without loss of acoustical efficiency providing the paint is mixed very thin and is uniformly brushed out to prevent undue filming-over of the porous surface.



PERFATONE—
United States Gypsum Company

Type IV. Perforated 4,608 holes per sq. ft. Installed in units measuring 12" x 24". The perforated metal has a baked enamel finish applied at the factory, either white or ivory color. Perfatone metal tile may be painted with white-lead paint without loss of acoustical efficiency providing the perforations are not clogged with paint.



QUIETONE—
United States Gypsum Company

Type VIII. Installed in units measuring 12" x 12". Supplied in two textures—natural ivory colored sanded surface; and natural mottled light buff colored "brushed" surface. Quietone should not be painted with oil paint. It may be spray-painted with a very thin flat paint made by thinning white-lead with turpentine.



All acoustical materials depend mainly for their efficiency on a certain porosity of surface and/or substance. They are intended to be utilitarian and are not primarily used for any special decorative value. Their main purpose is to please the ear rather than the eye. Nevertheless, there may come a time, either when the sound-proofing installation is made or later when the surfaces are soiled, when cleaning and painting must be considered.

Several types of acoustical material are colored or coated as part of the manufacturing process. Some have no added coloring or coating. Still others have an oil paint, varnish or enamel coating. But while the original finish may last for a long time, it eventually collects so much dust and dirt that the surface absorbs too much light and thus gives the interior a dark and dingy aspect. Even in the case of enamelled units, ultimate painting may be required to meet the decorative needs of the interior. Of course, acoustical materials are often cleaned with wall paper cleaners, soap and water, and sometimes with vacuum cleaners. But, sooner or later, painting becomes necessary, if the material is paintable.

In painting acoustical materials the idea is to cover the surface but not to seal it. So far as is practicable, the pores, fissures and perforations must not be filled with paint or "filmed over." A too-heavy paint, or one that is improperly applied, will reduce the acoustical efficiency of the material.



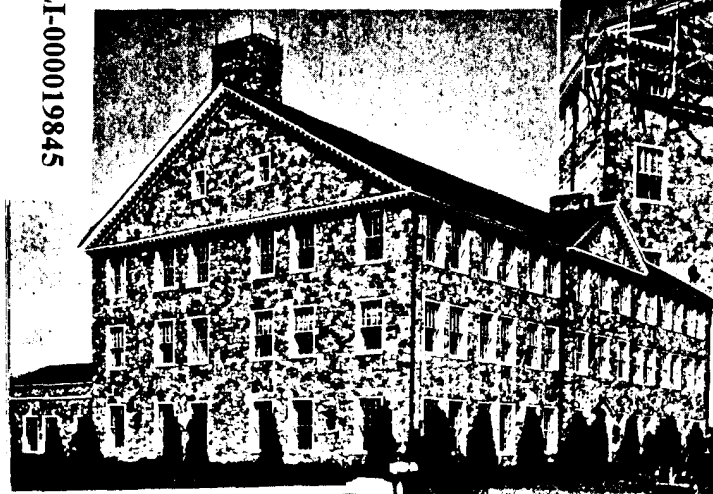
READING SPRUCES UP

VISITORS to the city of Reading, Pennsylvania, as well as the citizens themselves, have good reason for commenting on the way the city-owned buildings are kept spick and span. Over the past few years, the city fathers of Reading have carried on a program of repairs and repainting that has been an eye-opener to those who live in communities where civic pride gets less visible emphasis.

The photographs on these pages were sent in by John C. Weiss, field man working out of our Philadelphia branch, John T. Lewis & Bros. Co. Mr. Weiss tells us: "Under the leadership of Mr. E. L. Hannahoe, well-known decorator and painter, this renovating work has been carried out in a most efficient manner. For several years considerable city property maintenance

has been done with Dutch Boy white-lead. As a matter of fact, nearly a carload of lead has already been used. Among the units, owned and operated by the city of Reading, that have been painted are the Engineering Bureau, the Fire Department buildings, the Maiden creek Water Reservoir buildings and the Pagoda."

In describing the painting of the Waterworks building, Mr. Weiss tells us that Mr. Hannahoe had to exercise considerable ingenuity in devising a scaffold for the main structure. As will be seen in the photos below, the very wide cornice of the building presented a real problem. It was solved by using 4 x 4's which were anchored inside the building and protruded through the windows. After crossbracing the timbers planks were laid and the painters went about their job without difficulty.



Top: The Pagoda.
Bottom: Two views
of the Maiden creek
Reservoir Building

**BERNHARDT'S
FEATURES
DUTCH BOY**



AS all window displays should, this one, recently installed in a window of the David Bernhardt Paint & Glass Company store in New Orleans, tells its story quickly, clearly and convincingly. If the message was stated in words, it would run like this:

"Pure white-lead paint has been protecting homes for a half century" (a gross understatement of fact, we might interpolate) "and although the sturdy oaken kegs of the '90's have given way to the trim steel Dutch Boy kegs of today there has been no change in white-lead's ability to protect and preserve the Nation's homes. The famous trade character, the Dutch Boy Painter, stands for paint that 'stands up'. The symbol above the display says 'Bernhardt—a good store in which to get painters' and glaziers' materials'."

Precisely the Right

at precisely the right time with
ing . . . that's the distinguish
pianist. And the mark that d
painter is his ability to produc
paint that will best serve its pu
white-lead and Dutch Boy oils
painter has at his command pr
rials to produce paint that can
give a noteworthy performance



0000-NLI-000019846

A SHOW WINDOW from the "SHOW ME" STATE

The Rogers & Baldwin Hardware Company, in whose store at 313-315 South Avenue, Springfield, Missouri, this window display recently appeared, was founded in 1885 and incorporated in 1901. The firm does both a retail and a wholesale business in shelf and heavy hardware, Dutch Boy products and other painting essentials, and has a staff of salesmen covering Southwest Missouri, Northwest Arkansas, Northeast Oklahoma and Southeast Kansas.

A special feature of this display, as you may have noticed, is the opened 25 lb. bucket of Dutch Boy white-lead. No doubt many painters who looked into the window obeyed that strong impulse to go into the store and came out with Dutch Boy for their next job.

DZIMIAN CREDITS DUTCH BOY

for a good share of the success he has enjoyed in building up his painters' supply business. Located at 1131 Broadway, Buffalo, N. Y., the store of S. A.

Dzimian, Inc., has for years attracted volume buyers because this trade naturally gravitates toward the sign of the Dutch Boy. And, with this window lay-

out, Dzimian has made sure that identification of his store would be quick and easy. In addition to using current Dutch Boy displays supported by the full line of Dutch Boy materials, Dzimian clips Dutch Boy full page ads from the national magazines and pastes them on his window. No wonder this store handles as much as 50 tons of Dutch Boy white-lead per year!

PAINTS-VARNISHES



BOOST YOUR FA ...FHA Lends

BIG LEAGUE baseball games, washed out by spring rains, are played later on in the year as parts of double-headers.

Not so with rained-out painting jobs. As a general rule, the property owner who intended to paint this spring but was stopped by bad weather, puts the job off till next spring. Just why the work is postponed for a year instead of for a few months, nobody seems to know. Much of the year's finest painting weather occurs in most sections of the country between September 1st and December 1st.

This fall, as last, painters and paint dealers who lost out on considerable spring business have a chance to make up at least a portion of the lost ground. They can do this by cooperating with the country-wide modernization campaign sponsored by building materials manufacturers and supported wholeheartedly by the Federal Housing Administration. The campaign, designed to per-

suade
vamp
down
some
strong
closel
paign
this y
idea:
Mod
mont
FHA
ing a
Pa
paint
suppo
found
tion
new
featu
(Tit
those
with
are
volun
plan,
Adm
that
moder
made
about
of pr
ready
Plan.



You can fix up your HOME for

Beauty

Protection

Comfort

TO Modernize TO Repair

ASK FOR DETAILS

FHA

PAY-BY-THE MONTH PLAN

\$1,100,000,000 worth of

MODERNIZATION has already been sold on

FHA...PAY-BY-THE-MONTH TERMS

Dealers...

HERE'S HOW THE FHA PLAN CAN MEAN MORE NEW SALES FOR YOU...

Fall 1940

You can fix up your HOME for

Efficiency

Livability

Convenience

Convenient Monthly Payments Will Help You

MODERNIZE

ASK FOR DETAILS

FHA Pay-by-the-Month PLAN

TOP: Three-color window streamer, 60" x 16", and two side pieces, 16" x 60". Ask FHA for "Window Display No. 5", in ordering. CENTER: Cover page of "Dealer Guide". LEFT: Three-color window poster, 28 1/4" x 38 1/4".

are availing themselves of the benefits offered by the FHA Plan. The mounting figures also suggest that the painting industry stands to benefit in direct proportion to the amount of cooperation it gives during the coming months.

As a matter of fact, FHA officials throughout the country point out that industry is approaching that agency more and more frequently with cooperative suggestions and plans to make the most of the FHA modernization and repair program. In line with these suggestions, FHA has again prepared literature and display mate-

seem to be steadily rising and at present average about 10,000 a week. This increased activity indicates that the public and the lending institutions realize and

Dutch Boy Painter.

rial for the trade. This is available at headquarters in Washington, or through FHA's sixty-four field offices.

The material includes a colorful window display printed in dark red, blue, and yellow and a cleverly illustrated booklet with a check list for home owners, printed in red and black. A mimeographed piece describes how paint dealers can develop and handle business under the "Property Improvement Credit Plan", Title I of the National Housing Act. It is a brief merchandising manual that suggests means by which paint distributors may increase their sales through the FHA plan of installment payments.

Both the display material and literature are available to all dealers wishing to be identified with the national modernization program, but it will be sent only on direct request of the dealer or of the painter who operates a store. It is suggested that this be done *as soon as possible* since quantities are limited.

By tying up with the FHA Plan the painting industry profits in two ways: more sales can be closed, and dealer and painter get cash payment.

If you want to develop some "double-header" business now to make up for that which was "postponed on account of bad weather" earlier in the year, lose no time in getting in touch with FHA headquarters in Washington, D. C., or with your regional FHA office. Ask for literature and suggestions that will make your cooperation really effective.

M
the
in v
inf
Whe
copi
plac
buy
espe
of t
zine
with
stan
Add
pan
way



Ed Stanley, Sr. Proves With Pictures

YOU CAN'T KEEP A GOOD MAN DOWN

IN the steeplejack article that appeared in the last number (Vol. 33, No. 3) of the Dutch Boy Painter magazine it was reported that we had learned Mr. E. J. Stanley, Senior, 1951 Gleason Avenue, Bronx, New York, had retired from the active work of painting and repairing stacks, flag poles and steeples. That statement was incorrect. And, as proof that he is still both literally and figuratively at the top of his profession, Mr. Stanley furnished photos of himself in action on two recent jobs—see opposite page.

When we learned from Mr. Stanley, Sr. that we were in error in stating he was no longer active, we offered him our apologies and suggested that he give us some facts about himself and his work on which to base an article that would serve to set the record straight.

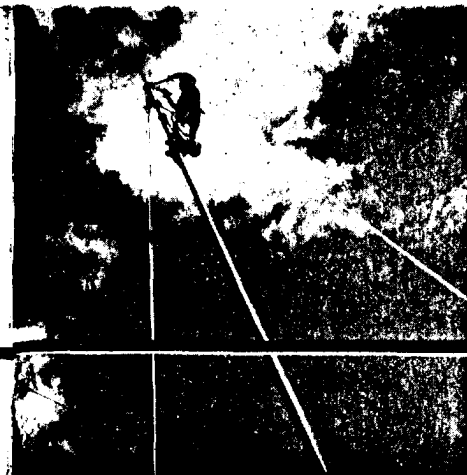
As a youth, Ed Stanley worked at outside painting. It wasn't long, however, before his natural ability and enthusiasm led him into the highly specialized field of steeplejacking. Under the guidance of Mr. Franz Regal, for whom he served as appren-

tice, he became one of the top men in the business.

In all his years of steeplejacking, Mr. Stanley has never suffered serious injury, nor has he ever been responsible for others getting hurt. Nevertheless, he protects his workmen with State Compensation and he protects the man who engages him with Public Liability and Property Damage Insurance.

He believes in the utmost caution in preparation; the "ounce of prevention" is the code by which he works, and which he requires of all who work for him. His advice is "You can't be sorry for your carelessness—on the way down". His recipe is good equipment, steady nerves, and confidence. As to materials, Ed Stanley has used Dutch Boy white-lead for thirty years.

The one near-accident Mr. Stanley experienced happened some years ago when he was doing a stack job. Due to a misunderstanding in the maintenance department of the building, the new shift of workmen were not advised that someone was working on the stack—with the result that the boilers were



turned on. But, thanks to a high wind and Stanley's quick sense of the emergency, he threw himself onto the outside of the stack and hung there on his ropes until he was revived. When it was mentioned to him by the amazed workmen later on, he calmly answered, "It's all in a day's work". Mrs. Stanley accepts her husband's occupation like any other housewife—but she has no desire to see him actually at work.

After 35 years of continually facing danger, Mr. Stanley rates himself a better steeplejack today than yesterday—and is sure that tomorrow will find him still better. His services are in demand by many of New York's largest business houses and by federal and municipal departments in the New York area.

When asked why he doesn't give up his hazardous work, Mr. Stanley replies, "If I did, I would probably have a nervous breakdown". Perhaps another reason is that he has the rare ability to make his work his hobby—and his hobby his work.

Far
"off
flag
buil
Nea
Re
of
Chu
ing



National Lead Company's staff of practical paint men will help you solve your painting problems without charge. Address your letter to National Lead Co., Room 1815, 111 Broadway, New York, N. Y. Please state your problem fully and be sure to place your name and address on your letter. Our reply will reach you promptly by mail. The problems discussed below have been selected because they appear to be of general interest. Space limitations permit the printing of only a few of the problems handled.

Paint "Frosting" on Glass

Question: In our paint store there are glass transoms about three feet high above the regular show windows. The sun shines in brightly a good share of each clear day. Is there some way to paint these transoms so that the strong glare is kept down while still letting in most of the light? I've seen windows like these painted in other stores but the paint doesn't stay on in good shape.

Answer: Your transoms can very easily be "frosted" to cut down the sun's glare while still admitting plenty of daylight. First clean the glass inside and out. Then wipe the inside surfaces with pure denatured alcohol and allow this to evaporate. Do not touch the glass with the fingers or cloth following the alcohol rub.

Mix a thin paint from equal volumes of Dutch Boy soft paste white-lead and Dutch Boy flattening oil, say a pint of lead and pint of oil. Apply this thin paint to the inside surface of the glass using a soft brush, then stipple lightly with a wall stippler or a bridled sash tool to produce a uniform coating, free of brush marks.

Allow this paint to dry and notice whether or not the sun's glare has been sufficiently reduced. If not, apply another thin coat and stipple it.

The secret of making paint stick to glass, for a "frosted" effect, or for any other purpose, lies in having an absolutely clean surface to work on—no dust or finger marks—and in using white-lead paint in very thin coats.

Covering Joints in Plywood

Question: We have a job of fixing up a room the walls and ceilings of which are plywood. When the house was built a few months ago, the joints of the plywood were taped with muslin, then the walls were papered and the ceiling painted. Now nearly all the joints have split open on the ceiling and walls. We did not do the original job and we would like your advice on how best to fix the joints so they won't cause trouble.

Answer: Assuming that the material in question actually is plywood and not some kind of plain wood veneer or composition board, the chances are that the plywood used was either an unsuitable grade or that it was not primed or sized

properly when it was installed. Plywood and some types of wood composition board that are not presized, should be primed on both sides and all edges with Dutch Boy wall primer before the sheets are nailed in place on the walls. This minimizes any tendency of the panels or sheets to shrink or swell due to changes in moisture content of the material and to humidity in the room.

In order for you to correct any future tendency of the plywood to warp it would be necessary to remove the sheets and size or backprime them. This, no doubt, is out of the question. Possibly your best move is to strip the wallpaper from the walls and clean the ceiling and allow the walls and ceiling to dry thoroughly. Prime the walls with Dutch Boy wall primer, then fill the joints and cracks with a putty made from Dutch Boy soft-paste white-lead stiffened with dry whiting. Follow with two coats of paint, on walls and ceilings, made by mixing equal volumes of Dutch Boy soft-paste white-lead and Dutch Boy Lead Mixing Oil, tinted as desired.

Painting a Metal Ceiling

Question: The paint on an embossed metal ceiling in a store that we are going to paint is cracking and coming loose in several places. The paint that comes off seems to be very brittle and crumbles easily when handled. How should we go about repainting this ceiling so the job will last?

Answer: In the first place, it will be necessary to remove all of the paint now on the ceiling. Even though the paint

on some have n loose la As you paint underc paint, movers stores, the lab

Wh cleaned vent s making in the p bared n ing red and be into ev design

Foll coat of ing eq paste v Mixing called finish coat of ing O coat, m coat pa For a prepar

Quest to show difficult tried ar

Dutch Boy Painter

screen is rolled up the paint cracks and flakes off. The screen is made of canvas. Can you suggest a good paint for this purpose and one that will have good light reflection?

Answer: Of the several methods of treating motion picture screens, we believe you will find the following procedure very satisfactory:

First, dissolve finely sliced beeswax in cold turpentine. This will require three or four days, at the end of which time the resulting mass should be of the consistency of soft soap. To each pound of this wax paste add three pounds of Dutch Boy soft paste white-lead, three tablespoonfuls of soft soap and three tablespoonfuls of japan drier. Mix these ingredients very carefully and when the batch is thoroughly mixed and uniform, apply the paste to the stretched-out screen with a large spatula. Be sure that all the pores in the fabric are filled, then smooth off gently with a broadknife or spatula to remove the excess material that did not get into the mesh of the fabric.

Allow the screen to dry out completely, then back it up with smooth wallboard and sandpaper the coated surface lightly with 000 sandpaper. After dusting, apply a coat of Dutch Boy wall primer thinned with about one-quarter as much turpentine.

Finally, apply a thin coat of paint based on this formula:

- 12½ lbs. Dutch Boy white-lead
- 2½ pts. Dutch Boy flattening oil
- ½ pt. good floor varnish

1 tablespoon Dutch Boy liquid drier
This coat should be brushed out very

carefully and cross-brushed lightly so that all brush marks are eliminated. As you know, the clarity and brightness with which the moving pictures are reproduced depend greatly upon the color, smoothness and uniformity of the finish of your screen.

The above description of the filling and painting of fabric is a good one to follow not only on movie screens but also whenever fabric of any kind requires painting and a fair degree of waterproofing with sufficient flexibility to permit rolling.

Painting Canvas-Covered Pipes

Question: I have contracted to paint several large rooms in each of which there are a number of canvas-covered pipes which are to be painted white the same as the walls. The covering is regular 8-oz. white duck. The owner of this building had a similar job done a couple of years ago in another building and the work did not turn out satisfactorily. I am anxious to do a first-class job on these pipes and would appreciate your recommendations.

Answer: For the first coat on the canvas covering use Dutch Boy wall primer. You will find this better for the purpose than either a glue size or an unpigmented varnish size. After the primer is dry and hard, apply two coats of paint made by mixing equal volumes of Dutch Boy soft paste white-lead and Dutch Boy Lead Mixing Oil. This will give you a practically flat finish on the pipe, one that should match the finish of the adjacent plaster walls that are painted in the same manner.

FORMS

to help you

MAKE MORE MONEY

TO BE successful these days, the painting contractor needs more than the mere tools of his craft. He needs "the tools of his business", too. Shown here are six of these "tools". They help you estimate accurately, help you run your jobs and your shop efficiently and help you keep the data so necessary for figuring current taxes.

Forget-Not Estimate Forms

These blanks encourage the making of accurate estimates. They provide the data needed in filling out forms such as the Check List-Contract. One side of sheet for exterior work, other side for interior. Size of sheet, 8½ x 14 inches. Price, 50 cents per pad of 100 sheets.

Check List-Contract Blanks

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

Weekly Time Reports

For those who prefer to keep weekly, rather than daily, time records this form is suggested. Has space for social security tax deductions and signature. Size of sheet, 8½ x 7 inches. Price, 35 cents per pad of 50 sheets.

Employee's Wage Record Cards

These cards are especially designed to simplify the gathering and recording of information needed in making out various tax returns—Income, unemployment, old age benefit, etc. Size of cards, 8 x 5 inches. Price, 2 cents each.

Daily Time Cards

Labor is the biggest element of cost on nearly all jobs and it is necessary to have some means of keeping track of what each man does each day. These cards serve the purpose. Size of card, 3½ x 7¼ inches. Price, 40 cents per 100.

Job Record Envelopes

Keep complete records of every job on (and in) these envelopes. Estimate details, materials, labor, overhead and profit are noted on the envelope; papers concerning the job are filed inside. Size of envelope, 4½ x 10½ inches. Price, 60 cents per 100.

Binder for Job Envelopes

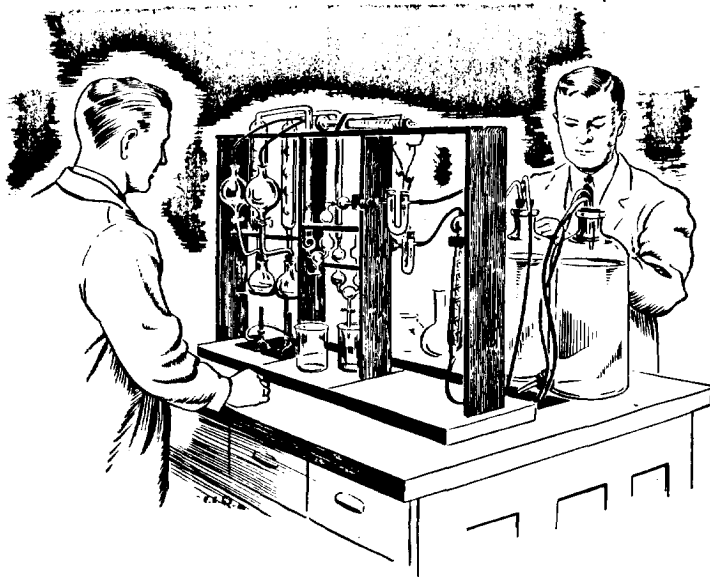
Sturdy two-ring binder to hold 100 Job Record Envelopes. Price, 85 cents.

Send your order, with remittance—check, money order or postage stamps—to:

NATIONAL LEAD COMPANY

Room 1815, 111 Broadway, New York City

KEEPING *AHEAD* OF THE TIMES



THE future of Dutch Boy white-lead is as full of promise as its past has been rich in performance. That's because the Dutch Boy research staff never lets well enough alone. You have but to try today's Dutch Boy to prove that it is better than ever. Yet Dutch Boy laboratories and factories are still seeking, and finding, ways to improve on those qualities that have made Dutch Boy the painter's preferred paint.



DUTCH BOY PAINTER



DUTCH BOY To DEALER To PAINTER Quality and Quantity are Assured

MORE and more, as its advantages are realized, dealers and painters are turning to Dutch Boy "sealed can" linseed oil—the oil that is aged and mellowed for six months before it leaves the factory.

DEALERS like to handle packaged Dutch Boy oil because:

1. It saves space.
2. It cuts down waste.
3. It saves selling time.
4. It invites good display.
5. It eliminates a constant fire hazard.
6. It does away with filling orphan containers that may or may not be clean and that may or may not hold the assumed gallonage.

PAINTERS like to purchase packaged Dutch Boy oil because:

1. It is pure oil.
2. It is so easy to handle.
3. It assures accurate weight and measure.
4. It eliminates the need for saving old cans.
5. It proves to customers that well-known materials are being used.
6. It is easily identified—no need to go about the shop sniffing nameless containers.

Next time you need linseed oil, make it aged and mellowed Dutch Boy linseed oil—raw or boiled—in 5-gallon or 1-gallon sealed cans.

DUTCH BOY PAINT

Volume 33

1940

Published bi-monthly by National Lead Company, N. Y., in the interest of better painting. Mailed with

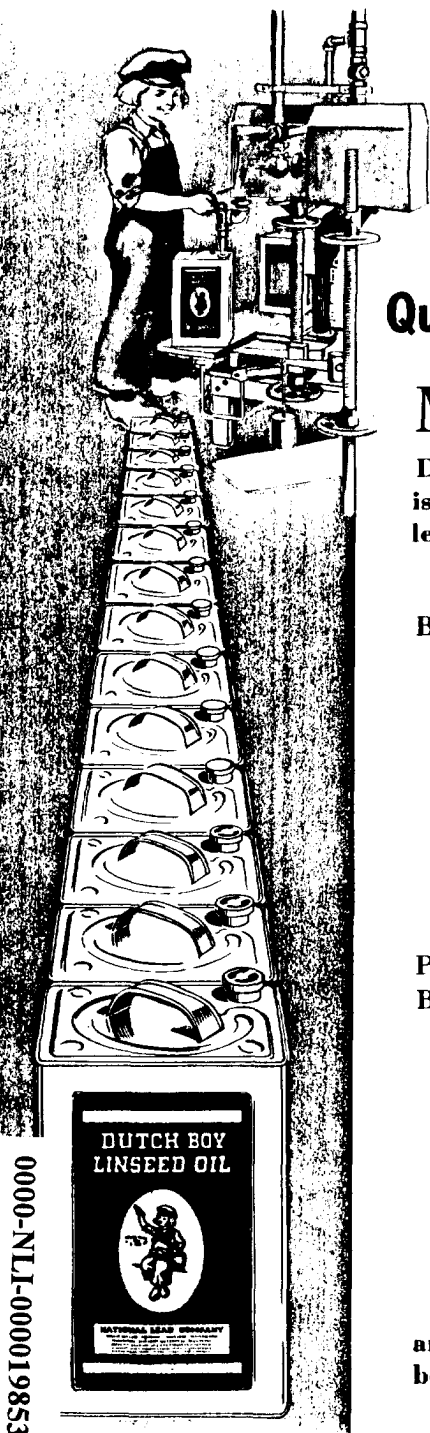
NEW DUTCH BOY LINSEED OIL NOW IN PRODUCTION

THE new linseed oil plant in Brooklyn of National Lead Company's Atlantic Branch has been completed. Since early August, clear, pure oil, from the finest flaxseed, has been coming out of the filters and pouring into the storage tanks.

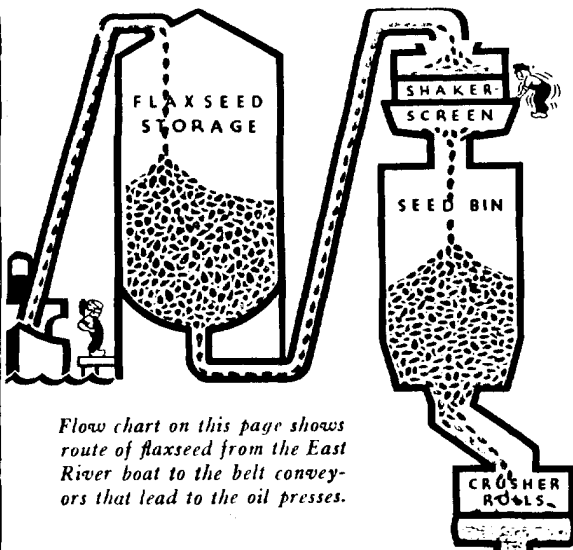
Before the erection job was started, the management gave instructions to the construction people to design and set up a plant that would embody the very latest ideas in linseed oil processing. They were asked to install equipment that would make possible the production of oil that would be even better than that turned out for so many years by the old factory, destroyed by fire. How well their task has been done we leave first to the findings of technicians, then to the tests of the laboratory staff, and finally to the results noticed by the painters of the country.

On the following pages we have tried to show, by means of a flow-chart and by actual photographs, precisely how choice flaxseed is changed

into
the
show
ing
rigid
at c
fina
low
T
prov
seed
the
refe
Gol
our
F
ligh
tie
buck
seed
each
The
a b
pou
was
of a
one-



0000-NLI-000019853



Flow chart on this page shows route of flaxseed from the East River boat to the belt conveyors that lead to the oil presses.

seed during harvesting, handling and transport from the fields to the plant. This sifting and shaking allows the flaxseed to drop through to hoppers and conveyors to continue through the process. However, the impurities above mentioned do not pass the screen. They fall off the low end and into receptacles,

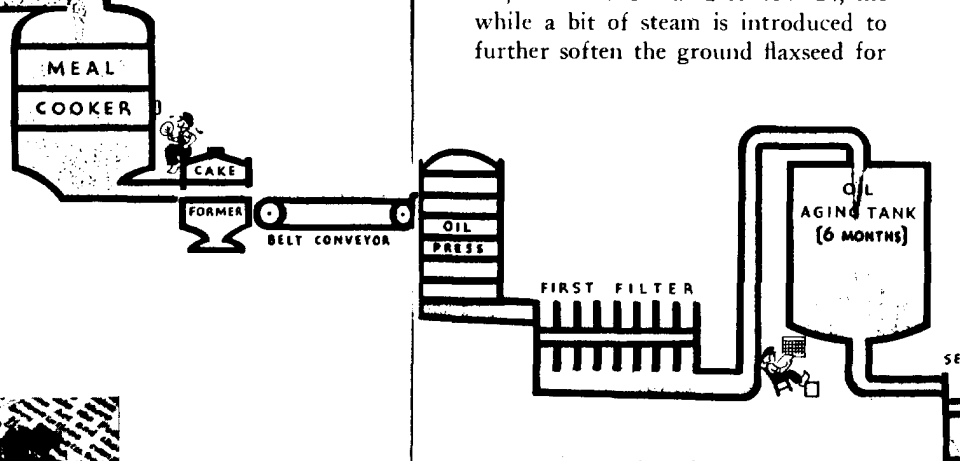
to be hauled away and finally burned.

The cleaned flaxseed is now conveyed to the 20,000 bushel storage bin on the top floor of the building. From here the flaxseed "flows" through outlets and into conveyors that lead to steel roller mills. In these mills the sleek, brown seeds lose their streamlined shape. The five steel rolls in the mills crush the seed into meal—a form in which oil extraction is made easier.

The flaxseed meal travels now to the cookers—two stories tall and seven feet in diameter. In these huge cookers, the meal is heated to 200° F., the while a bit of steam is introduced to further soften the ground flaxseed for

more than nineteen pounds or two and a half gallons.

From the "yard" we make our way to the screen room on the fourth floor of the main building. Here we see the flaxseed, that comes from the silos via bucket and screw conveyors, drop from hoppers on to shaker screens. These screens, powerfully agitated, shake the seed free from impurities such as small weeds, splinters, pods, bits of string, etc., that have been mixed in with the



the squeeze that is soon to come.

Having looked down into the heaving mass of warm meal in the cookers from the balcony, we go down to the main floor—the big room in which the meal becomes linseed oil. At the base of each cooker we see a workman standing behind a device that at first glance looks like a steam pants-presser in a tailor shop. This is the cake-former. A box of warm meal shuttles

Left: Handful of cleaned flaxseed as it looks before entering crusher. Right: Same seed as it looks in the form of meal as it enters cooker.



Dutch Boy Painter

out from the bottom of the cooker and dumps its load onto a mat placed on the cake-former table. The box slides back to the cooker, the workman folds the loose ends of the mat over the deposited meal, then pulls a lever. The heavy lid of the cake-former comes down, on top of the mat-covered mass of meal and a cake is formed. The workman releases the lid, shoves the cake onto the adjacent conveyor belt and is ready to repeat his operations.

The conveyor carries the cake along to another workman who is loading an oil press. A battery, or row, of twelve

presses is ranged alongside each of the conveyor belts. Each oil press consists of a series of twenty-two shelves on each of which a meal cake is placed. The press man lifts the cake off the conveyor, slips it into a shelf of the press and repeats this procedure until the press is loaded. Then pressure is turned on and the big squeeze begins.

The press in action works much like a piston in a cylinder. A pressure of 900,000 pounds is exerted on the piston at the base of the press, slowly forcing the shelves upward. The movement is progressive—the lowest shelf inches upward, then the next

and, so on until the whole group is compressed into a vertical space one-third as deep as when in the "free" position. As the first cakes feel the squeeze, the meal begins to give up its oil. It drips, slowly at first, off the edges and falls into troughs at the base of the press. When the full pressure of the powerful hydraulic ram is exerted, oil—pure and golden, literally rains off the press, drops into the troughs and runs into tanks from which it goes to horizontal filter presses. After this filtering, the linseed oil is pumped into storage tanks, each with a 30,000 gallon capacity, for aging.

W
has
cakes
shelv
separ
ment
draw
the
loadi
As
rock
when
are s
to th
edges
is st

SECREST "SIGNS UP"



THE photo at the left shows how the Secrest Wall Paper & Paint Store of Geneseo, Illinois, advertises Dutch Boy. This sign was painted for Verne Secrest, owner of the business, by George Pobanz of Geneseo.

The Secrest store has been in operation since March of this year and business is reported to be good. Mr. Secrest writes us that Dutch Boy white-lead has been an important factor in attracting a good share of the local painters' business and that Dutch Boy sales have far exceeded expectations. In his letter to us, Mr. Secrest adds, significantly, "a painter in another city used our Dutch Boy white-lead on the home of a salesman for another paint company".

GOOD PAINT

THAT the trade is sold on Dutch Boy quality is evidenced by the number of dealers and painters who not only use Dutch Boy on their own houses but also give it their advertising support. The advertisement reproduced here is a case in point. This endorsement of Dutch Boy white lead recently appeared in the Taylor County STAR-NEWS, published at Medford, Wisconsin. When asked for permission to reproduce the ad, Mr. A. C. Emmons, manager of the Emmons Oil and Paint Company, told us to use the clipping in any way we saw fit. Well, we think it fitting and proper to use this space to thank our Medford friends for spreading the gospel of good paint.

bu
F
P
Y

inc



Dutch Boy Painter

or ground into meal, to farming and dairy districts where it is highly valued as a protein-rich feed for cattle, hogs, horses, sheep and poultry.

Now, to get back to the oil. We last saw it pouring into the 30,000-gallon storage tanks after the filtering process. If we had the time, we could wait, a mere matter of 180 days, beside the storage tanks to watch the oil we have been following take the next step. However, we are impatient to move on so we decide to see what happens to oil that was put into these tanks long before we arrived. Following the aging-mellowing period, the linseed oil is again

filtered and finally, if to be sold as raw oil, pumped into the tanks from which the familiar black and orange Dutch Boy cans are filled. Oil destined to be marketed as boiled linseed oil, goes from the aging tanks to another building in which it is given the necessary treatment before being pumped into the filling tanks.

In this same building is located the equipment that produces special types of linseed oil for many purposes and several industries: Oil for printing and lithographic inks, oil for linoleum and oil cloth, oil for leathers, oil for disinfectants, oil for drugs, and so on. In all, twenty-seven standard types are in regular production and many other kinds are made on special order. It is interesting to note that, with the exception of boiled linseed oil (in the making of which driers are incorporated), nothing is added to the pure linseed oil to adapt it to its varied uses. It is simply a question of processing by means of heat, for heat-treated oils, or by means of cold, for refrigerated oils.

Our inspection trip is over. We have seen how white lead's partner-in-paint is produced the Dutch Boy way. From seed to meal to cake to oil—from river boat to filling tank—we have gained a lasting impression not merely of modern equipment and efficient layout but also of the experience, skill and patience that is as much a part of every drop of Dutch Boy oil as the original flaxseed itself.



The New Saviers



AN important mercantile event of the year in Reno, Nevada, was the opening of the new store of H. E. Saviers and Sons, Inc. Merely moving into larger quarters marks a long-to-be-remembered milestone in the lifetime of any business. But to take over so large and modern a structure as that into which the Saviers' business moved marks a most significant milestone. It is a tribute to the abilities of the management and staff. It means whole-hearted endorsement by the public of the firm's policies. It indicates complete faith in the future.

The president of the company, Mr. H. E. Saviers, set up in Reno in 1907 as a painting contractor and also

operated a paint business. He passed on the business to his son, H. E. Saviers, Jr., who has been in the business since 1921. The new store is a modern building with a large display window and a well-lit interior. It is a fitting place for a business that has been in the community for so long.



This "Dutch Boy" (actually a girl) greeted visitors to the store on the opening days

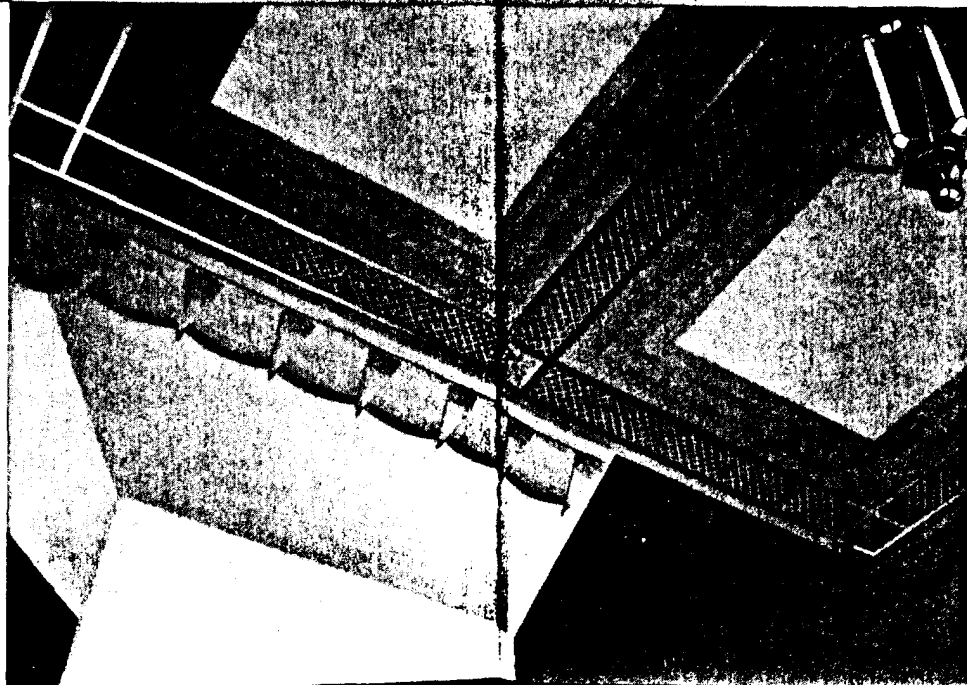
a matter of fact, Saviers is generally credited with carrying the largest paint and painters' supply stock in the Pacific Coast territory. And, as might be expected, the Dutch Boy line is prominently displayed.

Mr. Saviers' personal acquaintance with Dutch Boy materials goes back to his early contracting days, so it is only natural that he carry the line for his present extensive painting contractor trade. In this connection, we are told that a highlight of the two-day new store-opening ceremony was provided by "a very sweet little girl who", according to paint store manager A. L. Crocker and Dutch Boy representative Frank Ross, "dressed as a Dutch Boy, circulated through the store, giving lollypops to the children".

Since paint has always been one of Mr. Saviers' favorite subjects, both as a decorating material and as stock in trade, it was to be expected that he would take especial pride in the painting of the interior of the new building.



Above: Main salesroom of the new store—bright, neat, well-stocked. Below: Ceiling and upper wall decoration in one of the rooms of the Saviers' building



Dutch Boy Painter—

design is, of course, stencilled. Six shades of orange are used. In the wide drape sections the deepest orange is at the bottom and the shades get progressively lighter toward the ceiling line. In the narrow drape sections this shade sequence is reversed, the deepest orange being at the ceiling line. A continuous silver band around the room at the side wall-ceiling joint, effectively diverts attention from any possible irregularity in the cove or any departure from true parallel in the edges of the ceiling and the side wall border lines.

The principal side wall color, down to the chair rail, is a few shades

deeper than the cream used in the centers of the ceiling panels. The wall below the chair rail is a still darker cream. Adjoining the upper edge of the chair rail a one-inch wide stripe of very deep cream has been placed to do away with any suggestion of smudges which might be expected to appear on light colored paint when the chair rail is dusted.

The color scheme, as a whole, employed in the interior of the building, demonstrates once again the versatility of Dutch Boy white-lead, oils and colors in the hands of a competent painter who closely follows the ideas of practical yet imaginative designers.

An Invitation—

57th ANNUAL CONVENTION
PAINTING AND DECORATING CONTRACTORS
OF AMERICA
FEBRUARY 4-5-6-7, 1941
LOWRY HOTEL, ST. PAUL, MINN.

For information regarding convention, hotel reservations, reduced rail fares, etc., write to George S. Johnson, 1955 University Ave., St. Paul, Minn.

—Plan to Go

STIPPLING

TO the ordinary bystander, stippling paint on a plaster wall looks like a job that could be done by anyone. As, in truth, it can be done —after a fashion. But, as with many other phases of the painting craft, there is more to a good stippling job than meets the casual eye.

Stippling is employed chiefly to produce an even, uniformly covered surface by obliterating brush marks and irregularities in the paint coating. In so doing, a slight texture is imparted to the paint film that makes a flat paint appear flatter and an egg-shell gloss paint appear fairly flat. Since paint that is to be stippled need not be brushed on to the wall with the extreme care that a straight brush finish requires, stippling does not add much to the cost of a job. As is well recognized, it takes very skillful brush work to spread flat paint on a wall so smoothly and evenly that the job will dry with no suggestion of brush marks or laps or shiners. The paint must be just right, the brush nearly perfect, the wall surface smooth and well sealed and the lighting conditions excellent. In addition, the job takes time to do right. Where stippling is called for, on the other hand, nearly perfect conditions are not essential.



Give the brush a quarter twist of the wrist between laps. This prevents the formation of a square pattern that results when the brush is held vertically for all strokes

and working quality to produce good clean-textured stippling.

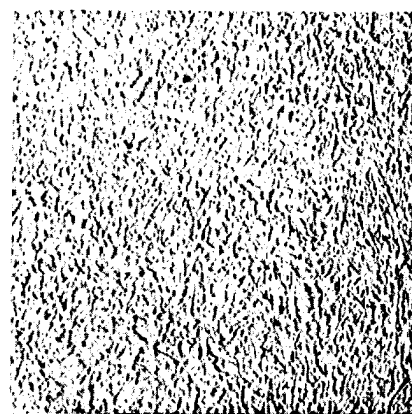
A good brush is a prime necessity for a satisfactory stippling job. Although there are several styles of stippling brushes, the one most often used for working large areas on plaster walls has the appearance of a square-cornered, long-bristled scrubbing brush. The back (handle) of the brush is a block of wood from 2½ to 3½ inches wide, 6 to 8 inches long and about an inch thick. The bristles are stiff and are 2½ to 3⅛ inches long.

While we are on the subject of brushes, it may be well to put in a few words about their care before discussing their actual use. As anyone

who has had occasion to buy them is well aware, good stippling brushes cost real money. An ordinary wall brush can be thrown out or used on rough work after its best days are over but a good wall stippler must last a long time to pay for itself and even when partly worn, it is of little value for any other type of work.

Stippling brushes of the usual wood-back, rectangular type can readily be cleaned out with turpentine or benzine, followed with soap and warm water, care being taken to see that the handle stays out of the water. A good lather should be developed and worked well into the bristles to get out every bit of paint. Then the brush shaken out vigorously and allowed to dry thoroughly. When not in use the brush must not be left standing on the bristle ends or lying on its side. Hang it, so that the bristles ride free of all contact, or let it rest on its back. The object of this extra care is to prevent the bristles from being bent or curled for so long a time that the distortion becomes permanent. When this happens, the brush loses much of its value as a stippling tool. Keep the bristles straight—at right angles to the back—at all times when the brush is not working.

Although there may be considerable latitude in the time allowed between the brushing on of the paint and the beginning of the stippling operation, it will be found that the best



This is the way a stippling job looks when, (a) the wet paint is stippled too soon after application or (b) when the paint is mixed too thin, or (c) when it is spread too thin

stippling can be done when the paint is just about to set up. That is to say, the paint is ready to stipple when the brush marks have stopped their tendency to flow out. Naturally, a fast-drying paint must be stippled within a few minutes after application while a slow-drying paint can wait much longer. The white-lead and flattening oil or Lead Mixing Oil paint described above is a "medium setter". It permits good stippling even on a one-man job if too much area is not taken in with the brushwork before the stippler is used. As a rule, on a solo job, a wall area six by twelve feet can be coated in before

Mask-type stencils are often applied with a stippling brush. In this case a mask in the form of a landscape design is being used

Dutch Boy Painter



The bristle ends should all make contact with the wall surface at the same instant—brush should be held sharp and rigid.

is used, the bristles are apt to spread out and either blur the work or leave odd impressions in the film. It is a good plan to turn the brush slightly between taps; otherwise it may leave a square pattern that is objectionable.

Avoid stippling clear to the edge of a stretch. Work to within a couple of inches of the margin of the stretch, and after the next stretch is coated in, the lap may be stippled to form an invisible joint. If the stippling were carried right up to the edge of the

When the bristles hit the wall in the manner shown below, the stippled effect will be spoiled due to slippage which results in blurs.



form this operation. The brush must be firmly held and must meet the wall surface squarely, the bristles being at right angles to the wall when contact is made. The pressure of the brush must be uniform at both ends and sides. The tap must be sharp and the brush withdrawn quickly and cleanly. If it slips ever so slightly, no well-defined texture will be produced.

The beginner usually pounds too hard until he discovers that force isn't at all necessary. If too much force

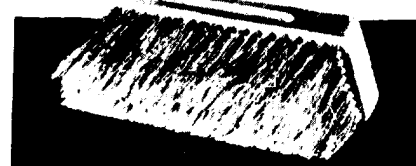


stretch, that edge would receive a double coat of paint when the joint is made and this would show up with a different texture, thus emphasizing the joints when the job is finished.

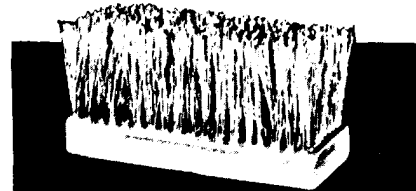
Two men rarely produce stippling jobs that look exactly alike. One may strike harder than the other or hold his brush differently. Similarly, the same man may produce one type of stipple when he begins work in the morning and a different type at the end of the day, when he is tired.

How frequently a stippling brush should be cleaned during a job depends on the type of paint being used and how closely the stippler follows up the applier of the paint. The stippling brush should not be allowed to accumulate a lot of paint. An overloaded brush will be less effective and

Never leave the brush like this—



allow it to rest flat on its back.





National Lead Company's staff of practical paint men will help you solve your painting problems without charge. Address your letter to National Lead Co., Room 1815, 111 Broadway, New York, N. Y. Please state your problem fully and be sure to place your name and address on your letter. Our reply will reach you promptly by mail. The problems discussed below have been selected because they appear to be of general interest. Space limitations permit the printing of only a few of the problems handled.

Cause of Paint Blistering

Question: The paint on a porch deck is blistering and peeling badly. The paint has been on for several years and since the house is old, there apparently are many coats of paint involved. What causes the blistering at this late date?

Answer: As you doubtless know, blistering and peeling can almost always be attributed to moisture behind the paint film. This moisture need not necessarily be true water vapor. In many cases of failing deck or porch floor paint we have investigated, it was found that the painting had years ago been done with paints too rich in oil. This old trapped oil eventually decomposes and produces a vapor or gas that tries to get out. Blisters then form and peeling starts soon after.

In all cases of this sort, it is advisable to remove all the old paint down to the bare wood and start the painting cycle all over again. The removal can be done with a slow-drying paint remover or with a torch and scraper. When the deck is

cleaned of paint, prime and proceed with the painting as on new work.

Repainting Stained Shingle Band above Siding

Question: I have a house to paint, the upper story of which is shingled and the lower story clapboarded. The shingles had been dip-stained dark red ten years ago and have faded slightly. The color appears to have run down on to the white paint on the siding below. The paint on the siding has chalked slightly. Are there any special precautions to take before repainting and restaining?

Answer: The shingles may originally have been treated with a creosote stain carrying an excess of red pigment or stained with a linseed oil stain having not only an excess of red pigment but also one that contained an aniline dye. In either case, it will be advisable to start the job by vigorously brushing the shingles with a coarse, stiff brush to remove as much loose pigment as possible.

Then apply one or two coats of

stain consisting of two parts Dutch Boy boiled linseed oil and one part Dutch Boy flattening oil. To this oil mixture, add Dutch Boy Indian red at the rate of one pint of color to each gallon of the liquid. This will produce a dark red that may approach the original color of the shingles.

The lower story siding should also be cleaned off thoroughly with a stiff brush. If the discolored areas remain untouched by the brushing, coat them over with rosin-free shellac, 2 lb. cut. Follow with two coats of Dutch Boy white-lead and linseed oil paint mixed according to our standard formulas.

Painting Cement Pool

Question: One of my customers has a cement pool in his garden. He wants it painted a light green tint. The last time the pool was painted the green color faded out in a short time. What paint should I use and how should it be tinted so it won't fade?

Answer: To say that any particular color won't fade under any and all conditions would be to make a very broad statement indeed. In the case of your cement garden pool, perhaps the best material to use will be a paint composed of equal volumes of Dutch Boy soft paste white-lead and Dutch Boy Lead Mixing Oil, tinted with Dutch Boy chromium oxide green. Assuming that the paint now on the cement is in good shape except for its faded condition apply a first coat of the white-lead and Lead Mixing Oil paint after the pool has been emptied

Dutch Boy Painter.

been treated with materials that would cause trouble.

Your local paint store undoubtedly handles a commercial bleach that would do the work satisfactorily. If you want to make your own bleach use a hot, saturated oxalic acid solution. Add oxalic acid crystals to boiling water until no more can be dissolved. Carefully apply this hot solution to the woodwork and allow it to dry. Another effective bleach is ordinary hypo solution used by commercial photographers.

Filling Joints of Plaster Wallboard

Question: How can I fill the joints in walls lined with plaster wallboard?

Answer: After the wallboards have been nailed in place with about an eighth inch space between boards, the entire surface should be primed with Dutch Boy wall primer. Force the paint well into the joints and allow the job to dry. To calk the joints, stiffen paste white-lead with dry whitening to very stiff putty consistency so that the mass is almost crumbly when worked between the fingers. Then mix varnish and japan drier, in equal parts, with the batch to reduce it to normal putty consistency. Knife this putty into the wallboard joints and into all nailholes. The mixture dries quickly and will stay put.

"Lath-Shadow" on Painted Plaster

Question: Dark lines that look like lath marks have appeared on the walls and ceiling of an interior job I painted a few years ago. I am going to repaint this room soon

and I would like to know if there is any way of preventing the reappearance of these dark, parallel stripes.

Answer: Apparently the only way to prevent "lath-shadow" is to insulate the outer walls and ceilings of the rooms in which this trouble occurs. At any rate these marks do not appear in well-insulated dwellings. An investigation into this "lath-shadow" phenomenon some years ago indicated that it is due simply to accumulations of dust, the theory being that those portions of the plaster wall that are directly backed up by wooden lath or beams do not change in temperature as rapidly or readily as the more porous portions between the lath. Slight air currents that are present under these conditions are responsible for depositing more dust on some parts of the wall or ceiling surface than on others. After a year or two, the outlines of the lath show up rather clearly on the walls and ceilings.

This explanation seems plausible because lath marks do not appear on partition walls nor on lower-story ceilings. And, as noted, they do not show up on well-insulated walls because the air currents responsible for dust accumulation are not present.

Where insulating the house merely to prevent "lath-shadow" is out of the question, our only suggestion is that you paint the walls and ceilings with Dutch Boy white-lead and Lead Mixing Oil paint, tinted to suit. This paint can be washed or cleaned as frequently as may be necessary without harm.



Get off o

MOST of you
you put
staging or s
They're start
store, or pick
materials. Th
right foot. T
that "well be
time to say

DUTCH
DUTCH
DUTCH
DUTCH

To end right,
your customer
you finish the
left on the su

Get off on the

DUTCH



• *PORTRAIT OF A PROMISE* •

To some, the Dutch Boy Painter printed on a package is merely a pleasing picture—

To others, the symbol is simply the sign of the sponsor—

But in its deeper meaning and in the truest sense, the Dutch Boy Painter trade-mark is more than a picture, more than the mark of the maker. It is a guarantee of quality, a pledge of value, a promise of honest performance.