THE DUTCH BOY PAINTER-CARTER TIMES

A MAGAZINE DEVOTED TO THE INTERESTS OF GOOD PAINTING

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The Dutch Boy Was an Irish Boy

THE original Dutch Boy Painter was a New Jersey Irish boy. Today twenty-four years after the Dutch Boy portrait was made, the original model is discovered in a pent house on top of the Brooklyn Daily Eagle building. Today he does not pose with a paint brush, keg and wooden shoes. Instead he sits over a drawing board sketching and painting.

The Dutch Boy

He may be drawing a newspaper cartoon that ridicules a passing fad or presents the gist of an international struggle. He may be creating a comic strip of a duck performing antics no bird ever dreamed, or it may be boys playing as all boys play. And the expression on his face reminds one of the expression of the Dutch Boy, a combination of mischievousness and seriousness of purpose that has won such affection for the famous trade-mark throughout the country.

One day in 1907 young Michael Brady was playing near his home in Montclair, when Lawrence Carmichael Earle, noted portrait painter, was passing by. Mr. Earle was thinking of a new picture he was to paint—a portrait of a Dutch Boy as the trade-mark for National Lead Company. Perhaps he was thinking also of Gainsborough's "Blue Boy," to which the picture he planned was later to be compared. Perhaps he was wondering who could serve as model. However that may be, he saw Michael and knew that his search for a model was ended. The boy was the right age, his eyes were the color he wanted, and the boy's face held the painter's fancy.

The details of the posing were

easily arranged. Mr. Earle had access to the studio of his friend, George Inness, not far from the Brady home. Wooden shoes, blue overalls and cap were purchased. The boy was told to wear the clothes at play for a few days so that they would look as if they belonged to him and not like a masquerade costume.

Never had Michael felt so important as when he sat on the model stand with the artist before him, busy at work on a canvas. Never had he seen such a room with an immense skylight and plaster casts of heads and torsos and hands and feet.

His arm held aloft like the arm of Liberty grew tired, but there were frequent rest periods when he could explore the studio room and see how the work on the canvas progressed. And every day at the end of the posing he received his pay of two dollars an hour. This, the first money he ever earned, he spent quickly on orgies of candy and pop. Before the painting was finished the family doctor was called in to diagnose a strange and painful attack of stomach ache.

From the time he first posed, Michael had but one ambition. He forgot his former intentions of becoming a cowboy or a circus acrobat. He was going to make pictures when he grew up. With Mr. Earle as his hero and a print of the portrait of himself as a direct incentive, he spent long hours covering sheets of paper and occasionally fences and walls with his first artistic attempts.

He never lost sight of that childhood ambition. Today, working for the Brooklyn Eagle, he is one of the country's powerful cartoonists. With his pictures he influences the tastes and political thought of thousands of people. With his comics he delights children and adults in several cities.

The portrait of Mr. Brady as a boy in overalls and wooden shoes has inspired him to realize a high ambition. To house painters, decorators and many others, the portrait stands as a mark of high quality paint products and inspires them with confidence in work done with those products.

The new dormitory for women, University of Michigan, Ann Arbor. Exterior paint work done with Carter white-lead by Mumma, Bohnholf & Meibeyer, Inc., decorators of Saginaw and Detroit

Silvering Mirrors

By J. P. St. George *

APPARENTLY a great number of painters are interested in the matter of silvering and resilvering mirrors. This is indicated by the frequent letters on the subject sent to our question department.

It is necessary, when ordering new glass for use as a mirror, to specify the purpose for which the glass is intended so that the manufacturer can supply a suitable polished glass free from scratches, mars, or irregularities of any kind.

The glass is first thoroughly cleaned, great care being taken not to scratch it. For the silvering, according to the cold method, two solutions are required.

Solution No. 1 is made by dissolving 560 grams of nitrate of silver in 8 ounces of distilled water. Strong ammonia should be added to this until the solution turns to a brown color while it is being stirred. The addition of ammonia is continued until the solution again becomes clear. Then 520 grams of silver nitrate are added and the solution is stirred until this is completely dissolved. The solution turns to a brown color. In other words, starting with the addition of the first batch of silver nitrate, the solution should color, clear, and again color. If it does not, the ammonia is probably weak.

After the 520 grams of silver nitrate have been added, and the mixture again turns brown, distilled water is added until the mixture is made up to 1 quart. This is filtered into a brown glass bottle.

Solution No. 2, consists of the following: 394 grams of silver nitrate are dissolved in 6 ounces of distilled water. 394 grams of rochelle salts (sodium potassium tartrate) are then added. This solution is then placed over a gas flame and boiled for five or six minutes in an enameled ironware vessel. After the boiling, it is permitted to cool and is made up to 1 quart with distilled water and filtered into a glass bottle. If the solutions do not remain clear, they should be filtered just before they are used.

When the glass to be used is perfectly clean, it is laid exactly level on a table. Each square foot of glass requires 3 ounces of solution No. 1 and an equal amount of solution No. 2. The proper amount of solution No. 2 is poured into solution No. 1, the two thoroughly mixed and immediately poured on the plate of glass. The glass should

* *National Lead Company Research Laboratories, Department of Technical Paint Service.*

be covered all over clear to the edge. If the solution tends to run off the edge of the glass due to some roughness or small chips broken from the edge, the running can be stopped with a small piece of paraffin wax rubbed on the edge. The solution is left on the glass for about one hour or longer, until all of the silver has settled to the glass surface. Naturally, the work must be done under the cleanest conditions possible if best results are to be obtained. The temperature of the room should be from 60 to 70° F.

After the glass has been silvered, it should be tipped up and the solution poured off. The glass is then placed on edge and rinsed carefully with clean water. When the silver has become dry, a coat of thin white shellac is applied over it. Then one or two coats of thin black enamel made with superfine lampblack, a little varnish and pure turpentine, may be applied. This backing should dry flat. When the black coating has thoroughly dried the silvering is finished. The mirror may then be framed.

In resilvering an old mirror, the same method is followed. First, however, all the old backing and silver must be removed. Varnish remover may be used to take off the shellac or varnish. Nitric acid or a solution of nitric acid and water (half and half) is generally used to remove the silver. Tie cotton batting to a stick, dip this in the acid and rub thoroughly. Take care not to scratch the glass while the silver is being removed. Then proceed as in silvering a new mirror.

"8 out of 10 painters" wore derby hats in 1885. William Diedrich, the employer of these men, is in dark suit, center, flanked by youngsters. Still a successful painting contractor today in Detroit, he recommends Dutch Boy and Carter products

THIS magazine is not going to print movie reviews as a regular practice. But a film like "One Painter to Another" is too important not to talk about. Here is a movie made for painters, dealing with matters of utmost concern to them. It is shown at the painter meetings sponsored by National Lead Company.

"One Painter to Another" tells the story of Tom Collins, painter. He is a likeable, easy-going fellow whose business is not doing so well, at least from the profit standpoint. He handles a fair number of jobs, but he can't get ahead. The wolf may not be at the door, but his creditors are there too often.

He goes to his friend, John Anderson, for advice. Anderson also is a painter. He does about the same volume of business as Collins, but he is successful. His bank account shows a good figure.

Anderson does not see Collins as a competitor. "We'd be a lot better off," he says, "if we painters could all get together and put up a stiff battle against our *real* competitors—the salesmen who convince people to buy luxuries instead of having their houses painted."

Anderson asks Collins a few questions about the way he runs his business. "Do you get your overhead *in* all your jobs, and do you get it *out* of them?"

Collins is vague about overhead. It shouldn't amount to much anyway, he guesses.

"That's where you're wrong," he

is told. "It's a big item in your business as well as in mine. I find it about twenty-five per cent of my labor cost or fifteen per cent of my total yearly business." Anderson shows him a National Lead Company blank for figuring overhead, convinces him that he must figure a definite charge for overhead in every estimate he makes.

Then Anderson explains his bookkeeping system which is based on the forms we sell at cost to painters —the Check List-Contract Form, the Forget-Not Estimating Form, the Job Record Envelope, and the Daily Time Card. Collins is surprised to see how simply the system works.

"It's a good method," he says, "but if I should work according to this system, I'd lose out on a lot of jobs. When I figure labor and material cost, add overhead and twenty-five per cent profit, my estimates will look pretty high."

"Yes, I know," Anderson answers. "Although my price is higher than some, I get a lot of jobs by doing a little real selling. Don't think I get all the competitive jobs I go after. That's why I do most of my business where there isn't any competition."

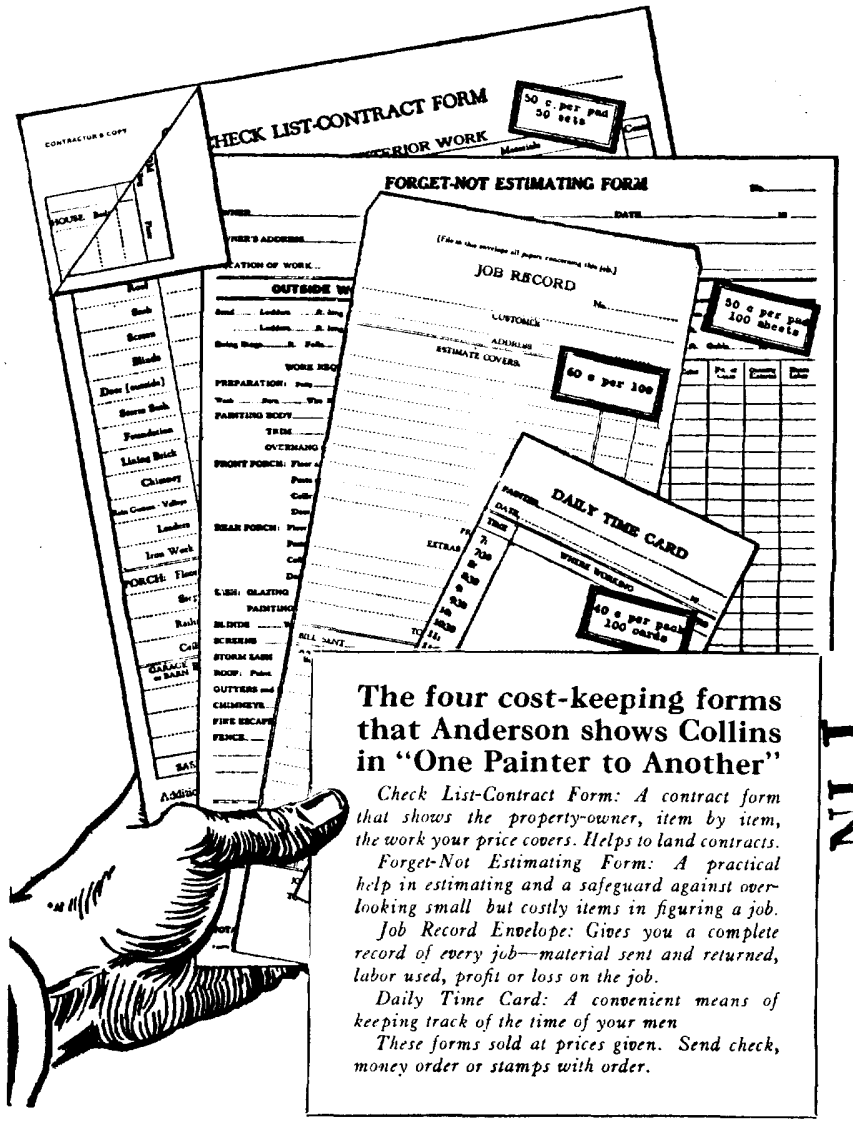
A flash-back shows Anderson doing some real selling, using the Never Fail Plan. We see how Anderson approaches a prospect, how he goes over the job carefully and impresses the prospect that he knows paint and painting. We see how he justifies his price by showing need for surface preparation. We see that he does not give an offhand price, but returns the next day with the Check List-Contract Form ready for the customer to sign. It's a good lesson in salesmanship.

Next Anderson tells Collins something about collecting. He advises him to present the bill himself, not to mail it. Then he shows some sample collection letters to send after overdue bills.

In Anderson's paint shop we see a workman mixing soft paste white-lead and learn that Anderson uses Dutch Boy or Carter white-lead exclusively.

The movie ends with a trip to National Lead Company's experiment station at Sayville, Long Island. There the manager of the station shows the two painters how paint is tested by years of exposure to sun and wind and rain. "We experiment here for our own information," he tells them. "We've tested practically every exterior paint formula in use, and in fourteen years experimenting we haven't found anything to equal white-lead for outside use."

Don't miss the next National Lead Company meeting to which you are invited. The movie, "One Painter to Another" will alone make it worth your while. And the film will be but one of the features of the meeting.



The four cost-keeping forms that Anderson shows Collins in "One Painter to Another"

Check List-Contract Form: A contract form that shows the property-owner, item by item, the work your price covers. Helps to land contracts.

Forget-Not Estimating Form: A practical help in estimating and a safeguard against overlooking small but costly items in figuring a job.

Job Record Envelope: Gives you a complete record of every job—material sent and returned, labor used, profit or loss on the job.

Daily Time Card: A convenient means of keeping track of the time of your men

These forms sold at prices given. Send check, money order or stamps with order.

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A Case In the Interest of Honest Business

Last month, in the Superior Court at New Bedford, Mass., a decision was handed down in a suit in which National Lead Company was concerned. Because the case was unusual in some respects, the details of it may be of interest to readers of the Dutch Boy Painter-Carter Times, particularly jobbers and dealers who may at some time run into a similar set of circumstances in their own business.

The facts in the case are covered in the following memorandum which was prepared by the attorney who represented us.

MEYER J. LEVINE and Samuel Bolusky were convicted on February 28, 1931, in the Superior Court at New Bedford, Massachusetts, before judge Thomas J. Hammond of that court, of the larceny of 360 kegs of white-lead and 32 drums of linseed oil of the property of the National Lead Company and conspiracy to steal the same. The trial occupied the greater part of two weeks. The defendants were represented by a battery of lawyers including John C. Johnston of Boston, an authority on the law of larceny.

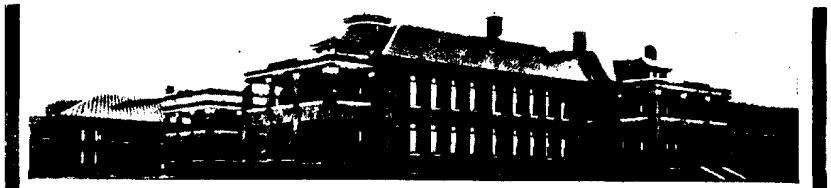
During the trial of the case there were approximately twenty-five witnesses called to the stand by the Commonwealth. The defendant Levine was sentenced by Judge Hammond to one year in the House of Correction at New Bedford and a fine of $1000. The defendant Bolusky was sentenced to six months in the House of Correction at New Bedford and a fine of $500. Both defendants have alleged exceptions on questions of law to the Supreme Judicial Court of Massachusetts which will be argued in the near future.

The National Lead Company case, the complaint by indictment against the defendants, was prepared by ex-Assistant District Attorney Henry P. Fielding of Boston, counsel in the matter for the lead company, who sat in at the trial with Assistant District Attorney Frank E. Smith of Taunton who tried the case for the Commonwealth.

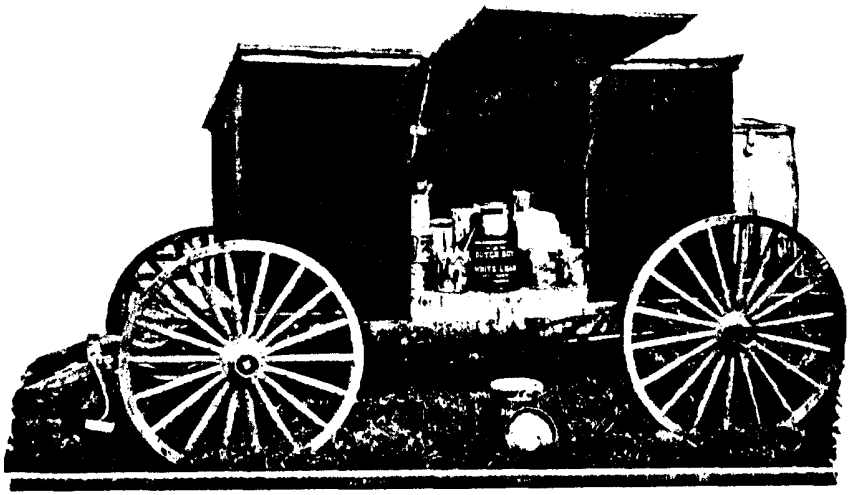
In 1928 Levine with others obtained an option on the mill property of the old Conanicut Mills at Fall River, Massachusetts, and with others organized the Massachusetts Thread Mills, Inc. Levine became treasurer of the Massachusetts Thread Mills, Inc. That corporation went into the hands of a receiver in January, 1930.

Late in November, 1929, the Massachusetts Thread Mills, Inc. through Samuel Bolusky, one of the defendants, ordered from the National Lead Company, Atlantic Branch, New York City, 360 kegs of white-lead and 32 drums of linseed oil allegedly for the purpose of painting the old Conanicut Mills property which consisted of extensive buildings. The goods were consigned from New York by the Fall River Line to Fall River, Massachusetts, and were sold "Net Cash." Upon arrival at Fall River, all of the goods were immediately transhipped by trucks and sold to various parties in Winthrop, East Boston, Roxbury, Dorchester and Taunton, Massachusetts, and Providence, Rhode Island, for approximately one thousand dollars less than the net cash invoice prices. No payment was ever made to the National Lead Company. The matter was called to the attention of District Attorney William C. Crossley who presented the matter to the Grand Jury at New Bedford in February, 1930. Indictments followed. Because of the various dilatory movements on the part of the defense the District Attorney was unable to get the case to trial until Friday, February 20, 1931. In the main the contention of the defence was that the transaction was a civil transaction, but the court held otherwise. Among the representations made by the defendants upon which the Commonwealth relied for the proof of its case were the representations that the defendants were painting the mills and that they owned the real estate connected with the mill property. It appeared in evidence in the case that the bulk of the moneys received from the sale of the lead and oil went into the personal account of Meyer J. Levine, the treasurer of the Massachusetts Thread Mills, Inc.

When the main facts in the case were first discovered, the matter was laid before President E. J. Cornish, National Lead Company, at New York, who gave immediate instructions for investigation and prosecution in the interest of better business.



New Douglas County Home, Omaha, Neb. All exterior painting done by James F. Willer with Carter white-lead supplied through Omaha branch of O'Brien Varnish Co.



Hitching Old Dobbin to the Shop

IN Proctor, Vermont, which has been called the original spotless town, the sidewalks of marble, the houses built on marble basements and a large administrative building of marble all bear testimony to the Vermont Marble Company.

The fresh appearance of the houses and wooden buildings of the plant testify to a regular schedule of painting. M. J. Graves, head painter for the company, and his crew of twelve men keep busy the whole year 'round. Mr. Graves hitches old Dobbin to the shop pictured here and drives to the job. When he arrives he has everything necessary to take care of any average job, large or small—varnishing a front door, painting a porch or giving a house a coating of pure white-lead and linseed oil.

There is no running back to a shop at the other end of town for a pint of turpentine, some steel wool, a can of color or a putty knife. A mixing barrel is carried on the spare tire end of the wagon. Everything else needed is inside the wagon.

The Vermont Marble Company has a number of large quarries in Vermont, one in Alaska and one in Colorado. A few of the many important structures in which this firm's marble was used are: Saint Gaudens Memorial, Cornish, N. H.; Public Library of Detroit, Mich.; Arlington Memorial, National Cemetery, Arlington, Va.; and the Tomb of the Unknown Soldier.

A firm that deals in such an enduring product as marble insists on high quality material for its own use. There is no experimenting with questionable substitutes. Pure white-lead naturally holds high favor with this company.

Dirt Discoloration On Outside Paint

DISCOLORATION due to the adherence of dust and dirt develops to some extent on all exterior painted surfaces and is so universal that it deserves the most careful study and consideration.

A recent national survey of painting work as actually carried on in this country, covering hundreds of buildings, brought out that in urban communities about 34% of all jobs are finished in white and 53% of all jobs are finished in white or light tints while in rural communities about 62% of all jobs are finished in white and 73% in white or light tints. The same survey shows that in urban communities the average job is repainted every four years and in rural communities every six years. In most cases repainting is not required for protection but is done largely because dirt collection on the painted surface necessitates repainting to restore the appearance and, of course, houses painted in white and light tints become unsightly more quickly than those painted in darker colors. This accurate estimate of the large proportion of houses which are finished in white and light tints and the fairly frequent repainting which is required to improve the appearance clearly indicates the great importance of understanding the cause and prevention of dirt discoloration.

Paint films which are durable under exterior weather exposure must remain relatively elastic which requires a certain degree of softness. Furthermore all such durable exterior paints are considerably softened by contact with water even though they may again become fairly hard after they have had a chance to dry.

Particles of dust and dirt carried by wind are driven against painted surfaces with considerable force and tend to slightly penetrate the paint and adhere closely to it. Of course this action is greater with soft paint films than with hard ones. For this reason dirt collects more rapidly on

new paint films during the early stages of their life than it does on older paint films which have become harder by complete oxidation. Dirt also collects more rapidly on paint films immediately after they have been wet by heavy rains than on paint films which are thoroughly dry. We cannot prevent the relative softness of new paint films during the oxidizing and hardening stage nor can we prevent the wetting of the paint films by rain but it is within our control to formulate paint so that it will harden rapidly and remain relatively hard through its drying stage, through its later life and even when wet by heavy rain.

The priming coat on new wood is designed to fill and seal the porous structure of the wood and furnish a firm and solid foundation for the body coat. The body coat on new wood and the first coat for repainting over old paint in good condition are designed to give good hiding and good solid body to the paint film and furnish a suitable foundation for the finishing coat.

Generally speaking, dirt adherence is not a question in which the priming and body coats are greatly concerned but is a trouble which develops on the finishing coat and may be controlled by proper formulation of this coat.

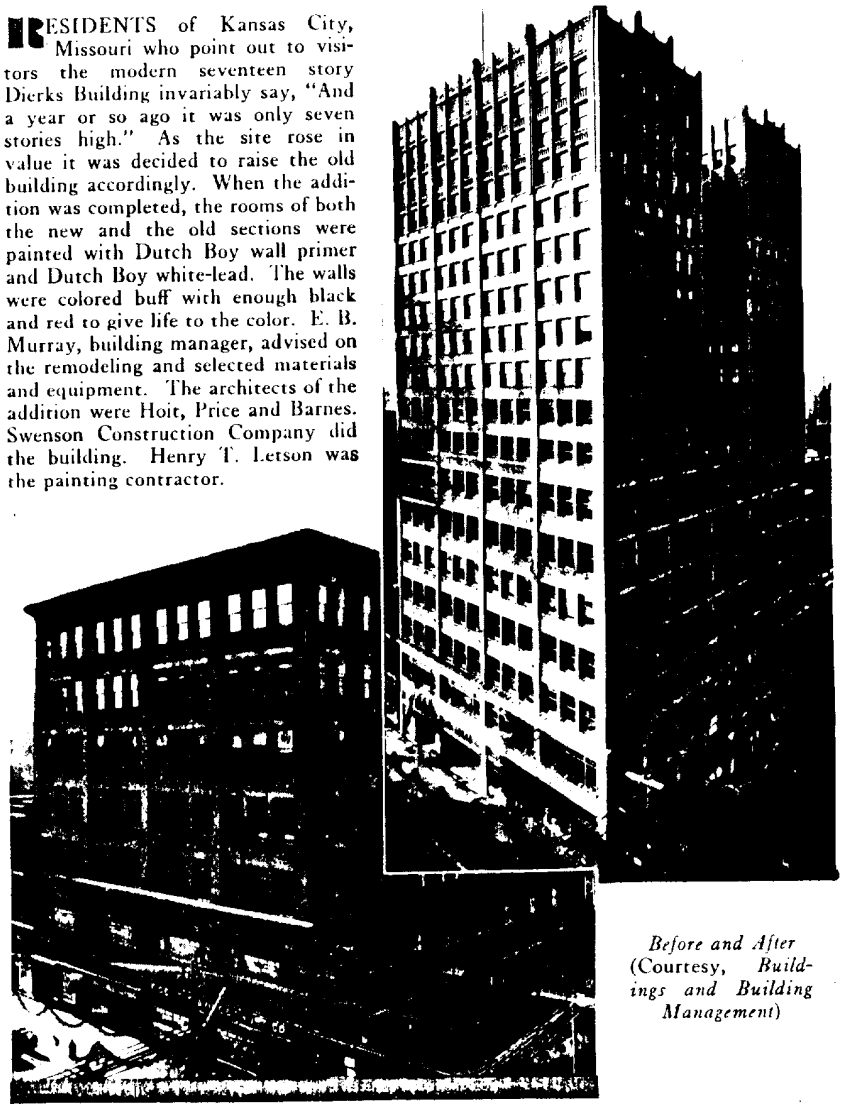
We all know that linseed oil alone is not a practical protective coating as it will remain comparatively soft and even three coats of pure linseed oil will not withstand the action of the weather for any length of time. We also know that when white-lead is mixed with linseed oil and spread in the form of a paint film, such paint will dry relatively hard and will have great durability and long life. As we begin to add white-lead to linseed oil, that is make thicker and heavier paint, we increase the hardness and durability of the paint film and the more white-lead we add the harder and more durable the paint film will be until we reach a point of greatest durability.

It is obvious that paint made by thinning 100 pounds of heavy paste white-lead with, let us say, six gallons of linseed oil will dry with a fairly soft film which will not be as durable as paint containing less oil. The question is then, "What is the point of greatest durability and what are the ideal proportions of white-lead and linseed oil which will make the most durable and satisfactory paint for the finishing coat?"

Many years of experience, going back several generations, and many scientific and practical tests have clearly shown that, for direct exposure to sunlight and weather under most climatic conditions, the most durable finishing coat paint is made by thinning 100 pounds of heavy paste white-lead with 3 to 3½ gallons of linseed oil with a small amount of turpentine and the necessary drier, or the same paint made

(Continued on page 40)

RESIDENTS of Kansas City, Missouri who point out to visitors the modern seventeen story Dierks Building invariably say, "And a year or so ago it was only seven stories high." As the site rose in value it was decided to raise the old building accordingly. When the addition was completed, the rooms of both the new and the old sections were painted with Dutch Boy wall primer and Dutch Boy white-lead. The walls were colored buff with enough black and red to give life to the color. E. B. Murray, building manager, advised on the remodeling and selected materials and equipment. The architects of the addition were Hoit, Price and Barnes. Swenson Construction Company did the building. Henry T. Letson was the painting contractor.



Before and After (Courtesy, *Buildings and Building Management*)

(Continued from page 38)

by thinning 100 pounds of soft paste white-lead with 2¼ to 2¾ gallons of linseed oil with a similar amount of turpentine and drier. Such paint will show less tendency to chalk, will hold its gloss for a greater length of time and will be more satisfactory than if a greater amount of oil is used. This gives us a clear understanding of how to make the most durable paint for the finishing coat exposed to direct sunlight and weather. Let us now consider how this influences dirt discoloration.

Generally speaking, the more oil a paint film contains the softer it will be, the more rapidly dirt will collect and the more unsightly the paint film will become. To lessen the adherence of dirt, the oil in the paint should be reduced as much as possible, as shown by the fact that a flat paint, made by simply thinning heavy paste white-lead to brushing consistency with turpentine, becomes quite hard soon after application, remains hard and collects practically no dirt throughout its lifetime. From the standpoint of dirt collection alone, it would be well to use flat paint for the finishing coat but flat paint will chalk excessively. For that reason it is not practical for this particular purpose. We should, however, use the smallest amount of oil permitted for paint of greatest durability. In other words the finishing coat for surfaces exposed to sunlight and weather should be made with not to exceed 3 to 3½ gallons of linseed oil to 100 pounds of heavy paste white-lead or 2¼ to 2¾ gallons of linseed oil to 100 pounds of soft paste white-lead with a small amount of turpentine to give proper brushing consistency and the necessary drier to make the paint dry hard. Such paint will have great durability and will be reasonably free from dirt discoloration under most average climatic conditions.

Generally speaking, 3 to 3½ gallons of linseed oil to 100 pounds of heavy paste white-lead or 2¼ to 2¾ gallons of linseed oil to 100 pounds of soft paste white-lead should be considered the maximum amount of oil for the finishing coat. Such formulas, however, do not necessarily represent the minimum amount of oil because under certain conditions the use of a considerably smaller proportion of oil is very desirable.

In warm, moist climates, such as locations near the ocean and in tropical and semi-tropical areas, reduction of the oil in the finishing coat to even 2 to 2½ gallons to 100 pounds of heavy paste white-lead or 1¼ to 1¾ gallons to 100 pounds of soft paste white-lead will often be a great advantage and improve the results. This is particularly true in locations where mildew growth is prevalent. Mildew discoloration may often be prevented or greatly checked by the use of harder finishing coat paint films made by greatly reducing the oil. In these reduced oil formulas it is, of course, necessary to increase the turpentine sufficiently to give brushing consistency.

Even in temperate climates, reduced oil formulas can frequently be used to advantage as, for instance, in an extremely shaded location or on the north side of a house. It is entirely logical and reasonable to paint the north side of a building with a finishing coat containing less oil than is used for the south side of the same house. Most excellent results may sometimes be obtained by the use of 3 to 3½ gallons of linseed oil to 100 pounds of heavy paste white-lead or 2¼ to 2¾ gallons of linseed oil to 100 pounds of soft paste white-lead for the finishing coat for the sides of a house which dry rapidly because they are in direct sunlight, with 2 to 2½ gallons of linseed oil to 100 pounds of heavy paste white-lead or 1¼ to 1¾ gallons of linseed oil to 100 pounds of soft paste white-lead for the north side on which the sun never shines. Such practice will result in very satisfactory, durable paint jobs which will be reasonably free from dirt discoloration and will retain their fine appearance much longer than when greater proportions of oil are used.

Paints made with reduced amounts of oil, with the addition of the necessary turpentine to give brushing consistency, have easy-brushing qualities, are economical to make and apply, have long life and are reasonably free from dirt discoloration. Buildings painted in accordance with this practice retain their fine appearance for a long time. Such practice results in greater economy and satisfaction to the owner which makes a satisfied customer and in the end is equally advantageous to the painter.

"If I had my life to live over, I'd be a painter again," says James D. Culp who has been in the business since 1876. "I have tried almost every paint on the market today and many that aren't being made now. I place my stamp of approval on Dutch Boy and Carter white-lead and oil"

"Steeple Bob" Merrill

ROBERT MERRILL, 3055 Lakeland Place, Coney Island, N. Y., a steeple jack for more than fifty years, is still painting flag poles, repairing weather vanes and redecorating towers and steeples. Many jobs such as the flag pole on the World Building in New York he has painted and repainted over a period of years. Then, too, they are putting up higher buildings than when he first started in the business and an extra difficult job or a new record for height makes a job more interesting for him.

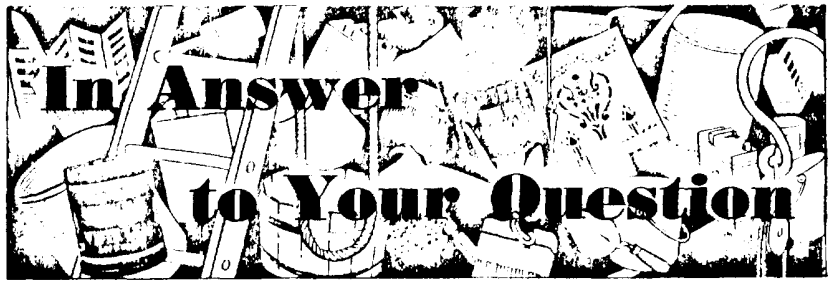
Steeple Bob, standing, and three fellow workmen

"A steeple climber may not think he is afraid when he is 'way up on a job," Merrill said, "but his body will be afraid. His body will tense and his arm or leg that he's hanging on with will grip much tighter than need be.

"Yes, I'm often frightened," he said in answer to a question. "Something unexpected like the slipping of the haul line an inch or two or a sudden noise will give me a good scare. I'm nervous, too, but when I'm up on a job and get panicky I just stop." We thought he was going to say he would stop and go to the ground. "I just stop," he said, "and think of something else."

On top of the Eiffel Tower in Paris, on the dome of St. Peter's in Rome, on Milan Cathedral, the Metropolitan Life Tower, the Diana of the old Madison Square Garden, and on the State House dome in Boston, he has worked and looked at the world below. Perhaps the most glorious sight of all was from the top of the Woolworth Building where he was working when news of the Armistice came to New York.

"Steeple Bob" Merrill, famous for his daring feats, has never been known to be reckless on a job. He inspects scaffolding with care, chooses strong rope, proceeds up a job with intelligent caution. He performs a job with skill and uses the best materials such as Dutch Boy white-lead and pure linseed oil.



The experience of our paint experts, the facilities of our laboratories and the services of our colorists are at your command. If you have any painting or decorating problems, your request for information addressed to National Lead Company, Room 1816, 111 Broadway, New York, N. Y., will be answered promptly.

Be sure your street and number are on your letter. Sometimes questions go unanswered because of insufficient addresses.

Creamy White or Blue White

Is it good practice to add a little blue to outside white-lead paint to obtain a clear white?

Answer—The white obtained when Dutch Boy or Carter white-lead is reduced to paint with linseed oil should prove entirely satisfactory for outside wood. When the paint is in the bucket or just after it has been applied, the yellow of the linseed oil tends to make it assume a yellowish cast. This soon bleaches, however, under exterior exposure. Within a few days, the white is sufficiently free from hue to present a highly satisfactory appearance.

The tendency in recent years has been to add a little raw sienna to produce a creamy white contrary to the former custom of using a little Chinese blue or Prussian blue to make a cold white. Just a touch of blue added to the white-lead paint tends to neutralize the yellow of the oil and, when the oil itself undergoes the bleaching action, the result is a comparatively cold white.

Walnut Trim Color

How should I treat black walnut wood trim to give it a uniform color?

Answer—It is a good practice to use a high-grade paste wood filler tinted with a little umber. This helps to give a uniform color on the trim and also assists in producing an even surface over which to apply the finish, whether it be oil, shellac, varnish or wax.

Marble Effects With Paint

Will you tell me how to imitate marble with paint?

Answer—First of all familiarize yourself with the appearance of the marble you wish to imitate. The following directions explain the methods of reproducing the two most common marbles.

White Marble

The ground coat for white marble should be composed of:

100 lbs. Dutch Boy or Carter white-lead (heavy paste)
¼ oz. lampblack
¼ oz. French ochre
1½ gals. raw linseed oil
1½ gals. pure turpentine
1 pt. pure drier

Before this has set up, blend in a few spots and lines of light gray composed of white-lead, lampblack and thinners to represent inner veining. When this background is dry, put in veins, very irregular in shape and width, using pure lampblack or dropblack thinned with a little turpentine to which enough varnish has been added to form a good bond. A few thin markings of a rust color, which may be produced by the use of burnt sienna, help to produce a natural effect.

For the veining, a regular veining fitch may be used. For blending, the use of a hog hair or camel hair blender is advised.

When the paint has dried hard, apply over all a coat of varnish thinned with a little turpentine. After this has dried thoroughly, apply a coat of varnish used as received in can. This coat should be rubbed down with fine pumice and water to remove gloss. The surface should then be washed free of pumice and rubbed with rotten stone and oil. This will give a rich luster such as is found in polished marble.

If a gloss finish is desired, simply apply two or more coats of thin varnish.

Black Marble

Black marble ground coat:

100 lbs. Dutch Boy or Carter white-lead (heavy paste)
¼ lb. lampblack
1½ gals. raw linseed oil
1½ gals. pure turpentine
1 pt. pure drier

After this is dry, apply a coat of superfine lampblack thinned with a little pure turpentine, with varnish added as a binder. After this has set up, but before it is thoroughly dry, paint in a few irregular veins. A thin, dark gray paint composed of lampblack and a little white-lead and turpentine is suitable for this work. The veining may be done with white-lead thinned to proper brushing consistency with a mixture of equal parts varnish and turpentine.

Formulas for Radiator Paint

I have a job of finishing some radiators in ivory. Every paint I tried peels off. What formulas do you advise?

Answer—Your trouble may be due to either of the following: (1) the metal was not absolutely clean; (2) the paints you used were too hard, brittle and inelastic to expand and contract with the metal.

It is probably advisable to strip off all the old paint with a good paint remover and a wire brush, cleaning the radiators thoroughly. This done, give the metal a priming coat based on the formula below:

100 lbs. Dutch Boy or Carter white-lead (heavy paste)
2 gals. raw linseed oil
1 gal. pure turpentine
1 pt. pure drier

Brush this paint out well and allow it to dry thoroughly.

For the second coat use either of the following formulas:

100 lbs. Dutch Boy or Carter white-lead (heavy paste)
2 gals. Dutch Boy flatting oil
or
100 lbs. Dutch Boy or Carter white-lead (heavy paste)
2 gals. pure turpentine
1 pt. pure drier

For the third coat, if the finish is to be flat, mix the paint as follows:

100 lbs. Dutch Boy or Carter white-lead (heavy paste)
2 gals. Dutch Boy flatting oil
or
100 lbs. Dutch Boy or Carter white-lead (heavy paste)
2 gals. pure turpentine
1 pt. floor varnish
½ pt. pure drier

If an eggshell gloss finish is desired, use either of the following formulas for the third coat:

100 lbs. Dutch Boy or Carter white-lead (heavy paste)
1½ gals. Dutch Boy flatting oil
¾ gal. floor varnish
or
100 lbs. Dutch Boy or Carter white-lead (heavy paste)
1½ gals. pure turpentine
¾ gal. floor varnish
½ pt. pure drier

Steam should not be allowed to pass through the radiators until the last coat is dry and hard. Sudden heat is harmful to any oil paint.

Painting a Hot Stack

I am going to paint a smokestack that is warm all the time. Every paint applied so far has peeled off in a short time. It is to be painted black. What do you recommend?

Answer—No oil paint can be expected to give satisfactory results when the temperature of the surface on which it is applied is higher than 350° F. Temperatures above that point are harmful to the linseed oil binder. One of the simplest and cheapest ways to treat a smokestack of this kind is to give it a coat or two of straight black asphaltum varnish. This is sold in several

grades. The higher grades are, as a general rule, better able to withstand heat than the lower grades. If the temperature of the stack is very high, even this may not give good results over a very long period but asphaltum varnish is comparatively inexpensive and, if the stack can be reached easily, the treatment can be readily renewed when necessary.

Painting Tile

How can I get good results painting over shiny bathroom tile?

Answer—Paint adheres exceptionally well to tile. If you have ever tried to remove paint spots from tile, you know this to be a fact.

Wash the tile clean with soap and water, rinse it off and then, when the surface is perfectly dry, apply a first coat consisting of equal parts Dutch Boy Wall Primer and paint mixed as follows:

100 lbs. Dutch Boy or Carter white-lead (heavy paste)
2 gals. Dutch Boy flatting oil

From here on, treat exactly in the same way as when painting interior plaster.

Plastic Paint on Varnished Wood

I have some work to do on show window panels which are oak, varnished and rubbed. Will plastic paint over varnish hold and not peel off?

Answer—Plastic paint made with Dutch Boy or Carter white-lead will adhere to the surface you mention provided the varnish finish is first cut with sandpaper to give the proper tooth.

Painting Over Wall Paper

Can I do a permanent paint job over wall paper and will it look just as good as if the paper were off? What would be the best way of removing the paper?

Answer—In practically all cases, it is best to take off the wall paper before applying an oil paint. This is recommended even though the paper may seem to be adhering firmly enough to furnish a satisfactory foundation for paint. An exception is sometimes made in the case of heavy embossed papers that are glued on well. It should be remembered, however, that in some cities a fire law prohibits painting over wall paper.

One of the best methods of removing old wall paper is with the recently developed steam removers. This type of apparatus shoots a jet of steam which works through the paper, so softening the adhesive that, as the nozzle is drawn down the wall, the paper practically falls off.

The usual way of removing wall paper is to soak it with fairly warm water and then strip it off with a broad knife. After the paper has been removed, the wall should be washed to free it of all glue or paste.

NLI

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