

ADVERTISEMENTS
FOR
1926

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OUR PART in the GOLDEN AGE of ARCHITECTURE

NATIONAL LEAD COMPANY, 111 BROADWAY, NEW YORK, N. Y.

THE Golden Age of Architecture, marked by the past fifty years, has witnessed many improvements in the products of National Lead Company as well as the development by our organization of a number of new materials of interest in connection with construction and decoration. Some of our contributions to this period of great progress in architecture are those described below.

WHITE-LEAD

The day of "lead-in-oil" in wooden kegs has gone. Today this paint material, still the standard for exterior and interior decoration, is marketed in seamless pails and kegs of steel. The steel containers do not absorb any of the linseed oil, thus insuring the delivery of the white-lead paste with the same oil content it has when it leaves the factory.

Except for the change in packing, the "lead-in-oil" of today, such as Dutch Boy white-lead, is not a vastly different product from the paste white-lead of fifty years ago. Its composition remains unchanged, but it has been improved from the standpoint of uniformity. Due to modern machinery, the present-day production of white-lead can be better controlled with the result that a more uniform product as regards purity and fineness is possible. These are qualities which make for a paint of extreme durability, great hiding power and exceptional beauty.



The Dutch Boy Painter

FLATTING OIL

It was not so many years ago that flat effects in interior decorating were obtained with white-lead by mixing it with turpentine. Flat paint so made has given place to flat paint composed of white-lead and Dutch Boy flattening oil. The advantages of this new flattening medium are its greater binding power and a handsomer finish. With a few coats of white-lead and flattening oil, it is possible to produce a finish of a beauty which closely resembles a many-coat, rubbed-down job. It is with this paint that the many distinctive interior finishes so much in vogue are being obtained, such as the Crumpled Roll, Spunge Mottle, Tiffany, Wiped Stencil, Lace Stencil, and so forth.

RED-LEAD

Fifty years ago, all red-lead was marketed in dry or powder form. Now this excellent paint material, which is used so generally for the protection of iron and steel structures against corrosion, can be had also in paste and liquid form. The paste and liquid products were made possible by a process developed by us which results in a more highly oxidized pigment. Highly oxidized red-lead when incorporated with linseed oil will stay wet in the container, which was not true of old-style red-lead. That the development of

a more highly oxidized red-lead was a distinct step forward is indicated by the extensive use these days of Dutch Boy paste red-lead and Dutch Boy liquid red-lead.

HOYT HARDLEAD

Many of the old-world architectural masterpieces, with their roofs and ornamental work of lead, stand today as evidence of the permanence and beauty of this metal. The lead used in olden times was soft lead. Today, the architect has at his disposal for building purposes the same metal but in an improved form. It is Hoyt Hardlead. A special alloy of lead hardened with antimony, Hoyt Hardlead possesses a much greater tensile strength than soft lead. It can, therefore, be used in thinner sheets, making it thoroughly practical and adaptable to modern building construction. It can also be stamped, formed, or cast in any shape desired and is quite generally used today for roofing, flashings, valleys, leader-pipes, cornices, gutters, ornamental pipe-heads, gargoyles, spandrels, and so forth.

CINCH ANCHORS

The advent of cinch anchors marked an advance in the fastening of ornamental and structural fixtures to concrete, cement and other masonry. Cinch anchors are based on the principles of the wedge, the screw and the lever. Each anchor consists of two or more expansion units which fit on a threaded or an unthreaded bolt. These expansion units are in two parts—an iron cone and a lead collar. The iron cone, when forced into the lead collar, either by capping or screwing up the bolt, expands the lead against the wall of the hole into which the cinch anchor is inserted. This insures a complete surface grip, thus providing an anchorage which will hold beyond the tensile and shearing strength of the strongest wrought-iron or steel bolt.

LEAD CAMES

Several important developments in lead comes have taken place. The first was the reinforced came. This came, which has a steel bar thru its center, makes possible stained glass windows of greater rigidity. More recently, we have developed a process of mechanically producing rustic and antique comes which in appearance are like the hand-wrought comes of the artisans of the past. There is the same soft, irregular outline in the designs, and no two pieces are ever exactly alike. The feeling and atmosphere of the old craftsmanship have been completely preserved.

If there is any special information that you want on lead or its many uses in art, industry and daily life, write to National Lead Company, 111 Broadway, New York City.

HISTORICAL ADVERTISING SECTION

NLI 001477

What paint will you use this spring?

You will see the face of the Dutch Boy Painter on every keg of Dutch Boy white-lead. It guarantees a product of the highest quality. In addition to white-lead there are also made under this trademark red-lead, zinc, barium, and tinning oil, for use with white-lead in painting interiors.



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Dutch Boy White-Lead MAKES AN ALL-LEAD PAINT

MANY house-owners today will answer that question by saying, "Paint made of Dutch Boy white-lead and pure linseed oil." Why do they prefer this paint?

Dutch Boy white-lead is pure white-lead, corroded from the metal, lead. It makes an all-lead paint which resists the attacks of the weather. It gives sure protection. Best of all, it weathers.

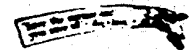
If your house needs paint—if it is beginning to look a bit weather-worn and shabby, cover it now with Dutch Boy white-lead paint. Thus, you insure yourself against loss from decay. You increase the value of your property. A well-painted house brings a higher price than one that is paint-starved.

Dutch Boy white-lead paint is very reasonable in price. Only 100 pounds of Dutch Boy white-lead is required to make seven gallons of pure lead paint. The real economy, however, in using this paint begins after you buy it. Dutch Boy white-lead paint is durable under all kinds of weather. It does not crack or scale. It enables you to save the cost of repairs you would have to make sooner or later on unpainted and deteriorating property. It lengthens the period between repaintings. And each succeeding year the appearance and the condition of the house painted with Dutch Boy white-lead make evident the superiority of this pure lead paint.

For first-hand information on Dutch Boy white-lead paint consult the most reliable painter in your neighborhood. He knows its qualities and its suitability for your particular job.

Write for new paint booklet

"Decorating the Home" is a new free booklet illustrated in color which suggests decorative treatments for exteriors and interiors. It will be sent you if you write our nearest branch. If you are planning to decorate your home, write our Department of Decoration in care of our nearest branch. Specialists will help you plan distinctive color treatments without charge.



NATIONAL LEAD COMPANY
New York, 111 Broadway. Boston, 131 State Street. Buffalo, 116 Oak Street. Chicago, 900 West 18th Street. Cincinnati, 659 Freeman Avenue. Cleveland, 820 West Superior Avenue. St. Louis, 722 Chestnut Street. San Francisco, 465 California Street. Pittsburgh, National Lead & Oil Co. of Pa., 316 Fourth Avenue. Philadelphia, John T. Lewis & Bros. Co., 437 Chestnut Street.

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Saturday Evening Post—April 1
Colliers—April 15
National Geographic—April
Review of Reviews—May
America Magazine—April
Red Book—April
Nations Business—April

Country Gentleman—April
Success—Farmers—April
Farmers—March 2
Hoard's Farm Journal—March 25
Indiana Farmers—March 15
Kansas Farmer—March 2

Michigan Farmer—March 6
Missouri Farmer—March 15
Nebraska Farmer—March 15
Ohio Farmer—March 27
Oklahoma Farmer—March 15
Pacific Rural Press—March 27

Pennsylvania Farmer—March 27
Prairie Farmer—March 2
Progressive Farmer—March 15
Rural New Yorker—March 20
Wallace's Farmer—March 15
Wisconsin Agriculturist—March 27

NLI 001479

THE PAINTING OF NEW INTERIOR WOOD

*Preparing the Surface . . . Puttying . . . Number of Coats
Requirements of Each Coat . . . Drying Time . . . Flat and
Egg-Shell Finishes . . . Tinting Paint . . . Formulas*

Third of a series of articles, designed to be filed for reference, on the painting of various building materials

As interior wood is not exposed to the sun and rain, paint for it is mixed differently from that for exterior wood. Furthermore, a gloss paint is always used on outside work, whereas on inside work there is a choice of finishes ranging from the flat to the egg-shell. The following formulae for the painting of interior wood is similar to the painting of exterior wood and the same general principles apply. The surface is prepared for painting in the same way, the same number of coats are used, and the paint may be white or colored.

Conditioning the Surface

Before any painting is done, the wood should be clean, smooth and free from dust and other foreign matter. When required, the surface should be smoothed off with sandpaper. Then all knots and sap streaks should receive a coat of pure alkali shellac brushed over with a brush. The shellac should be allowed a half day to dry.

In puttying up nail holes, cracks, etc., and other places, the putty used should be composed of linseed oil and equal parts of white-lead and whiting. The puttying should be done after the priming coat is applied and dry. When the putty has had sufficient time to dry, the rough, unpurged places should be sandpapered down smooth.

Number of Coats

For wholly satisfactory results, new interior wood should receive three coats of paint—a priming coat, a body coat, and a finishing coat. At least twenty-four hours should be allowed between coats.

Requirements of Each Coat

If any coat in a painting job is of more importance than another, it is the priming coat. This coat forms the foundation for the other coats. It should contain a sufficient quantity of white-lead and the paint should be of such a nature as to be able to penetrate the wood fibre and fill its porous structure.

The body coat should be designed to give a fairly hard and firm film yet one elastic enough to follow any movement of the wood due to contraction and expansion. This coat should also possess considerable hiding power.

The finishing coat is a finishing coat in many ways. The paint when dry should present a smooth, solid surface. In addition to looking well, it should not be subject to mechanical wear under ordinary conditions, and it should be able to stand frequent washing. The question of washability is particularly important. Some paints are more stable than others, and do not change after a few months in such a way as to become soluble to some extent in water.

Flat and Egg-Shell Finishes

Most interior painting nowadays, flat as well as woodwork, is done in flat and

egg-shell effects. In the producing of these finishes with white-lead, flapping oil is largely superseding turpentine. Flapping oil has the advantage of binding the pigment particles together more strongly, much as does linseed oil in gloss paint, and it also results in a finish with a depth of tone and a richness obtainable in no other way. White-lead paint made with flapping oil also sets up more slowly and works more easily under the brush.

Tinted Paint

The painting of interior wood calls for delicate color effects. Any desirable tint can be secured by adding the proper coloring material to white-lead paint. It is important that colloidal pigments be used, as it is usually impossible to secure any desired coloring effect. The oil resin should be added to the white-lead before it is added to painting consistency. When coloring colors are used in sufficient quantity to alter the consistency of the paint, the amount of vehicle specified in the formula should be increased by adding an equal amount of oil and turpentine by weight, as the amount of coloring material added.

Formulas

Below are the formulas generally used in painting new interior wood. In each case, the second formula is an alternative to be followed if turpentine instead of flapping oil is to be used.

Priming Coat

For average sized interior woods with fairly uniform grain structure, such as white pine, cedar, red oak and poplar, the following priming coat is recommended:

100 pounds Dutch B. white-lead
1 gallon Dutch B. flapping oil
1 gallon Dutch B. flapping oil
1 pint pure distill.

100 pounds Dutch B. white-lead
1 gallon Dutch B. flapping oil
1 gallon Dutch B. flapping oil
1 pint pure distill.

The following is a more economical paint which will give about the same hiding power as the above. It is made by an even proportion of oil and an even amount of oil, such as hard turpentine, and a small amount of the lighter distillate in the formula. The turpentine in the formula is the lighter distillate of the wood to be painted.

Second Coat

100 pounds Dutch B. white-lead
1 gallon Dutch B. flapping oil
1 gallon Dutch B. flapping oil
1 pint pure distill.

100 pounds Dutch B. white-lead
1 gallon Dutch B. flapping oil
1 gallon Dutch B. flapping oil
1 pint pure distill.

The flapping oil formula makes 2 1/2 gallons of paint, which should cover about 1,000 to 1,200 square feet, one coat. The flapping oil and turpentine formula makes 2 1/2 gallons of paint, which should cover about 1,000 square feet, one coat.

Third Coat—Flat Finish

100 pounds Dutch B. white-lead
1 gallon Dutch B. flapping oil
1 gallon Dutch B. flapping oil
1 pint pure distill.

100 pounds Dutch B. white-lead
1 gallon Dutch B. flapping oil
1 gallon Dutch B. flapping oil
1 pint pure distill.

The flapping oil formula makes 2 1/2 gallons of paint, which should cover about 1,000 to 1,200 square feet, one coat. The flapping oil and turpentine formula makes 2 1/2 gallons of paint, which should cover about 1,000 square feet, one coat.

Third Coat—Egg-Shell Finish

100 pounds Dutch B. white-lead
1 gallon Dutch B. flapping oil
1 gallon Dutch B. flapping oil
1 pint pure distill.

100 pounds Dutch B. white-lead
1 gallon Dutch B. flapping oil
1 gallon Dutch B. flapping oil
1 pint pure distill.

Each of these formulas makes 2 1/2 gallons of paint, which should cover about 1,000 to 1,200 square feet, one coat.

Third Coat—Tinted Finish

The following formulas should be used only on dark colors:

100 pounds Dutch B. white-lead
1 gallon Dutch B. flapping oil
1 gallon Dutch B. flapping oil
1 pint pure distill.

100 pounds Dutch B. white-lead
1 gallon Dutch B. flapping oil
1 gallon Dutch B. flapping oil
1 pint pure distill.

The first formula makes 2 1/2 gallons of paint, which should cover about 1,000 to 1,200 square feet, one coat. The second formula makes 2 1/2 gallons of paint, which should cover about 1,000 to 1,200 square feet, one coat.

These two formulas are restricted to dark colors, because lighter colored paints containing considerable quantities of oil will not hold up under the same conditions. When a lighter colored oil paint is required, the formula below is recommended.

Third Coat—Tinted Finish

The following formulas should be used for light colors:

100 pounds Dutch B. white-lead
1 gallon Dutch B. flapping oil
1 gallon Dutch B. flapping oil
1 pint pure distill.

The white-lead paint should be first mixed with turpentine in the proportion of 1 part white-lead to 2 parts turpentine. The white-lead should then be drawn off and the turpentine added to the white-lead.

The formula makes one gallon of paint, which should cover about 100 square feet, one coat.

Standard Specifications

Complete directions and formulas for painting different materials used in building construction, including metal, masonry, and plaster, are contained in the "Standard Specifications for the Use of White Lead Paint," and the "Standard Specifications for the Use of Red Lead Paint." Both these specifications have in this publication, giving the specifications for paint and the American Society for Testing Materials, and the United States Government. Copies may be had upon application to our nearest branch.

NATIONAL LEAD COMPANY

New York, 111 Broadway • Boston, 111 State Street
Buffalo, 110 Third Street • Chicago, 100 West 19th Street • Cincinnati, 211 Freeman Avenue
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