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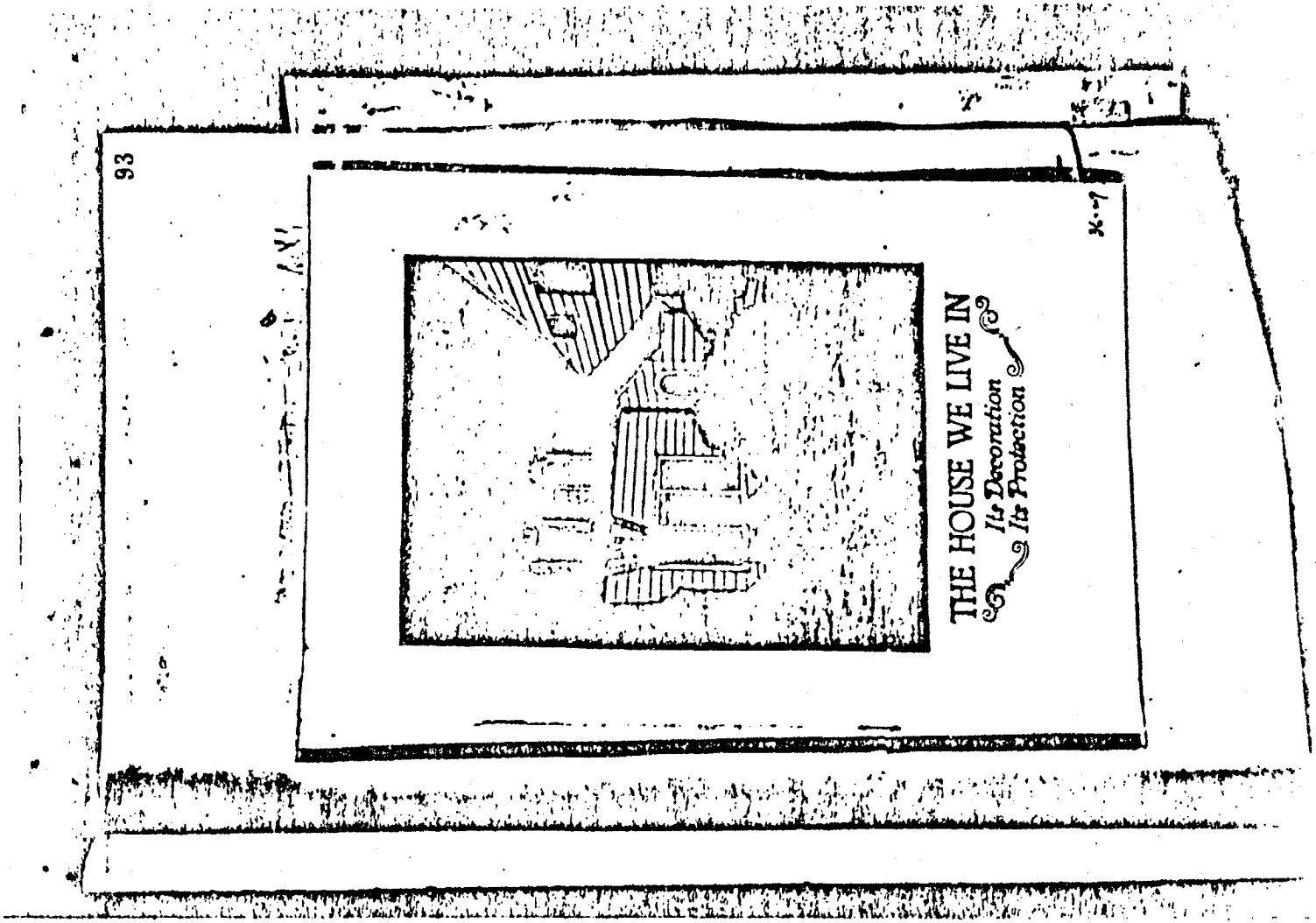

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FORM 36-27

The House We Live In

Its Decoration
Its Protection

A PRACTICAL GUIDE FOR THE PROPERTY-OWNER TREATING IN A CLEAR MANNER THE THREE ESSENTIALS OF SURFACE-SAVING AND DECORATION—THE PAINTING, THE PAINT AND THE PAINTER



NATIONAL LEAD COMPANY

NEW YORK 111 Broadway
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CHICAGO 900 West 18th Street
BUFFALO 116 Oak Street
CINCINNATI 659 Freeman Avenue
CLEVELAND 820 West Superior Avenue
ST. LOUIS 722 Chestnut Street
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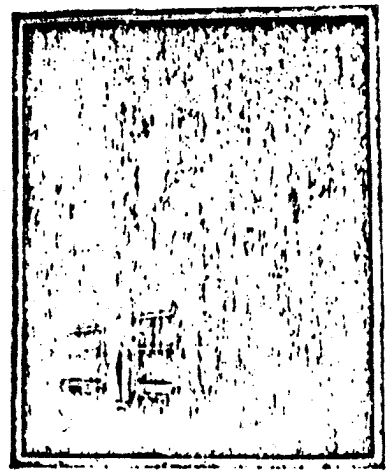

THE PAINTING

I. Selecting Exterior Colors

THE selection of a color treatment for the exterior of the house should be an agreement between personal preference and the requirements of the particular situation. The fact that a certain color or combination of colors looks attractive on one house does not argue that it will be pleasing on a house of an entirely different type in an entirely different location. The size and shape of a house, its natural surroundings and the colors of neighboring buildings are important factors to be considered.

This does not mean that for any one house there is only one ideal color combination. As a matter of fact there are often several alternate arrangements of color that conform with good taste and at the same time allow for the satisfaction of personal likes. Alternate color schemes are suggested under the illustrations of various types of houses on the pages that follow. Each one of these treatments has been selected to conform with the architectural lines of the house and consequently can be used with pleasing results on any house of similar size and lines, providing, of course, that the colors do not clash with those of neighboring structures.

There is actually so much to be gained in added poise and satisfaction thru a color selection in accordance with the simple, fundamental rules of color harmony as against the haphazard method of "I like green and buff, let's paint it that way" that the slight extra effort of careful choosing is well worth while.

The fundamentals of decoration as applied to the exterior of the house may be classified under three groups, each of which is a controlling factor in the selection of a color treatment. These three groups or factors are the size of the house, the type of house and the surroundings.

Influence of Size

On small houses it is generally a good plan to use light colors. Light colors make a small house appear larger. On the other hand, dark colors make a house appear smaller and there are times when their use on a large house is desirable to bring its apparent size into proportion with surroundings.

Tall narrow houses look shorter and more in proportion when accorded a two-color body treatment. Occasionally the architectural lines will not permit this treatment in which case a light color should be applied for the body with a dark contrasting trim. In carrying out a two color treatment for the body of a house it should be remembered that light colors and dark colors are greatly accentuated when used together and for this reason the two colors used should not contrast too strongly. The upper portion may be painted the darker color, preferably one blending with the roof. A medium color for the trim will help bring the two body colors together.

A dark colored roof will lessen the apparent height of a house.

Colors for Distinct Types

Custom has associated certain colors with some of the more widely known types of houses. While these are nearly always in good taste it is frequently possible to use other colors with equally good results. For instance, yellow or white are usually thought of as the proper colors for colonial houses, yet grays can be employed to good advantage on houses of this type and those closely resembling it.

The timber framing of houses built of concrete or stucco, such as English half-timbered, Italian or Renaissance, etc., are usually painted a dark color so as to give a pleasing contrast with the stucco. If a warmer effect is desired the stucco should be painted in such colors as buff, light tans, warm gray, etc. Roofs, if painted, may be treated in bright, or dull red or green or the same color as the timber construction.

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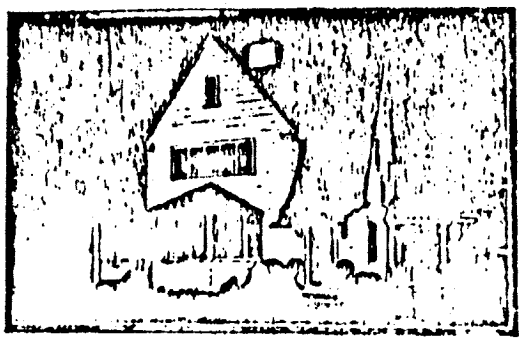


It is a mistaken notion that bungalows look best in dark colors. The most pleasing effects, especially on bungalows built partly of clapboards, may be secured by the use of white and light colors such as buff, gray, light brown, etc. The roofs of bungalows are nearly always in stained, dark colors—venetian red and olive green for instance.

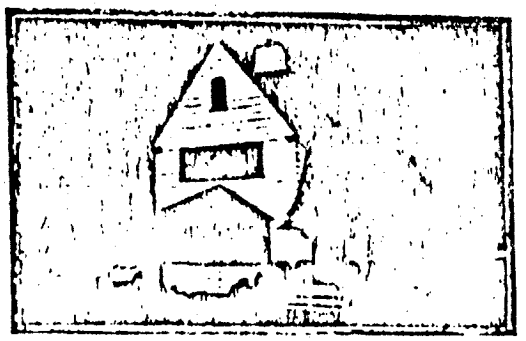
Relation to Surroundings

The natural surroundings of a house necessarily influence the choice of color. When a small house is surrounded by trees, for instance, it needs light colors to provide a contrast; otherwise it will not make any showing at all, due to the shadows thrown upon it. Even a large house surrounded by dense foliage which throws it into shadow looks better in such colors as warm grays and tans than in very dark colors.

An excellent general rule to follow when there is considerable foliage around the house is to choose a color that offers sufficient contrast to offset the effect of the shadows present.

Neighboring houses should be kept in mind as well in deciding upon a color scheme. Unless houses are a considerable distance apart their colors have a very decided influence upon each other, the color treatment may ruin the good points of the other.

A house situated between two others should be in harmony with both of them. Suppose there is a yellow house on one side and a red house on



the other. The house in the middle should be painted some tint or shade of a green color.

If a house on one side is dull in color and a house on the other is very bright, the middle house should be given a treatment midway between the two, so chosen that neither of the extremes just cited would predominate. Otherwise it will look very dull itself when viewed from the side of the bright house or very bright when viewed from the side of the dull house. It should afford a transition between the two. For instance, one of the houses is painted a very dead gray and the other a bright orange-yellow. A soft gravel green should be used on the middle house to break the abrupt contrast from the dull house and still contain enough of a harmonizing color to make a pleasant transition to the bright orange-yellow house.

II. Selecting Interior Colors

Interior decoration is the art of bringing into pleasant harmony the room and its contents. While the working out of this function is not as simple as the definition it can be reduced to a few fundamental rules of color.

Color is the all important tool of the decorator. With it rooms are made to appear smaller or larger, warm or cold, bright or subdued. Skill-

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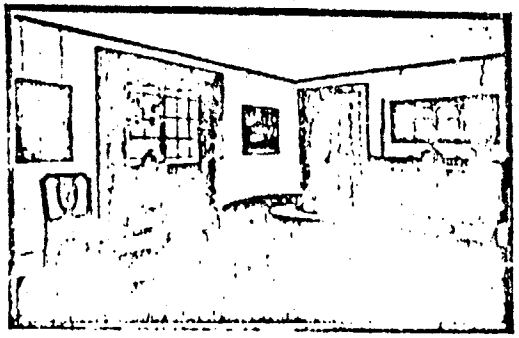
fully employed, color converts a blank space and four walls into a delight to the eye.

With the great number of colors at command it is well to consider first, before making a selection for a given room, which tint or tints is most appropriate for the particular room being decorated. Is it a living room, a dining room, a sleeping room, a hall, or kitchen. Each room serves a different purpose and the use to which a room is put determines to a considerable extent the wall colors that are most suitable. This principle is brought out in the illustrations of interiors which appear in this booklet.

Color Influences Size of Room

Light colors on the walls make small rooms appear larger. The light and grayed colors are excellent for use on the walls of a small room when it is desired to make it appear as roomy as possible. Light blues and greens, or colors tinged with blue or green, are particularly good for this purpose because they are what is known as receding colors. In other words, they make surfaces appear more distant than they actually are.

Of course, dark colors on the walls make a room look smaller. While extremely dark colors are seldom used on interiors, decorators do resort to the use of comparatively strong colors on the walls of large rooms to reduce their apparent size and therefore make them more hospitable.



If the ceiling of a room is high, the use of a color but a little lighter than the wall color will bring it down apparently and make it appear lower. Carrying the ceiling color down on the side walls so far as the molding also helps to accomplish the same effect. It is often a good plan in long narrow rooms, where the ceiling is unusually high, to bring the ceiling color down in this manner two or three feet below the ceiling curve, using a wide molding to cover the line where the two colors meet. A treatment of this kind reduces the appearance of height and also brings the ends of the room closer together.

Using Color to Control Light

Dark, depressing rooms can be wonderfully improved by using light colors on the walls. Light gray, buff, cream or ivory are good for use in rooms of this character as well as in small rooms. Yellow is the best light reflector and in extremely dark rooms where artificial illumination has to be resorted to in the daytime yellow will be found the most economical color to use.

Glaring and sunless bedrooms will be much more restful and pleasing with walls of green, gray or blue gray, or colors on the green or blue scales. Of course, in the very light tints, where a substantial amount of white is present, this characteristic is not so pronounced. The stronger the natural light of the room, the deeper may be the green or blue employed.

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Color Induces Feeling of Warmth

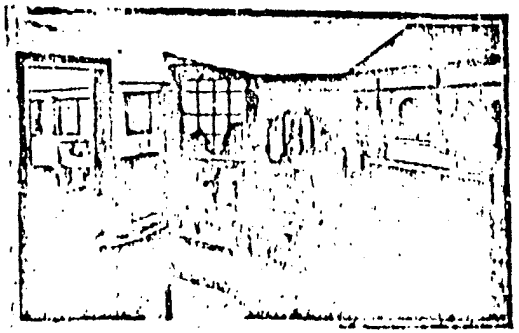
Reds and yellows are warm colors and wherever these colors, or their derivatives, are used a feeling of warmth is produced. This is true in varying degrees of the combinations of red and yellow ranging from the palest straw tint down thru orange and brown, and from the most delicate rose to the deepest crimson and mahogany.

In rooms with ideal northern exposure, warm colors are preferable to give the effect of warmth and cheer. In cooler climates warm colors on the walls make pleasanter and more cheerful homes.

The range of colors from green thru blue-green, green-blue, blue and violet-blue are cool colors, blue containing a suggestion of green being the coolest. The use of the cooler colors, especially the blues and greens, make a room cool and refreshing. For this reason they are particularly valuable in rooms with a southern exposure or in homes in hot or warm climates.

What Color for the Woodwork?

There is no reason, other than custom, why woodwork should always be white or ivory. As a matter of fact there is a rapidly growing tendency to employ comparatively strong colors in the treatment of the trim. Many beautiful effects may be obtained by painting the woodwork a contrasting color to the walls. If the walls are a very light color the woodwork may be carried out in a contrasting grayed color or vice versa. For



example, pale green walls are delightful with cream or grayed violet woodwork, while deep ivory walls are exceedingly attractive with woodwork in robin's egg blue.

If the woodwork is to be dark, it is customary to finish it in natural wood or stain it. Dark stained woodwork looks well with walls in a grayed tint of the same color. For example, red brown woodwork is effective with cream walls or dark green woodwork with grayed green walls. In very small rooms it is often advisable to treat the woodwork in the same color as the walls or just a shade or two darker.

Choosing the Ceiling Color

Ceilings should always be of a lighter color than the walls even in the case of very high ones when a comparatively dark ceiling color is sometimes used. It is a mistake, however, to make ceilings white. The eye comes to an abrupt stop when the ceiling line is reached and the impression is that of four walls standing alone without the necessary structure to hold them in place.

A very slight tinge of the wall color in the ceiling carries the eye without an abrupt break from the walls to the ceiling and gives the room a finished appearance. It also shows that all of the structural planes have been carefully considered in the decorations, for the ceiling is an important part of the structure of a room, and its decoration should not be less carefully worked out than that of the other surfaces.

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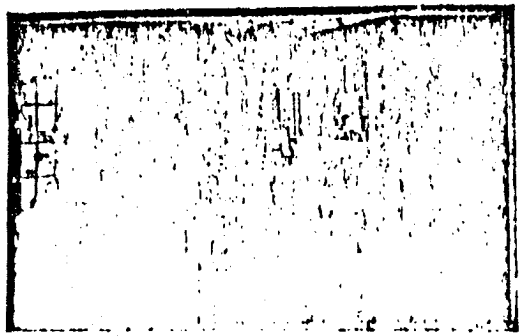


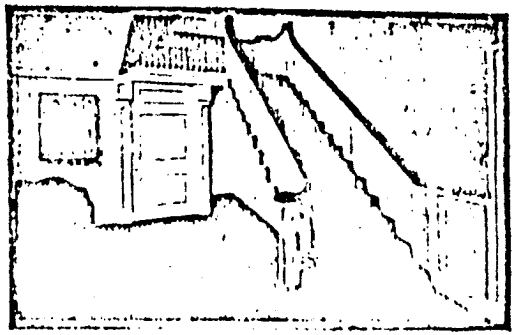
If the wall color is light, a good rule for a ceiling color is to use one part of wall color to four parts of white, or in other words, use a ceiling color one-fourth as intense as the wall color. If a medium color is selected for the walls, it is better to reduce the ceiling color to one-eighth of the wall color.

A Whole Floor as a Unit

The mistake is sometimes made of introducing a series of unrelated color schemes on a floor or in a suite. When the living room, dining room, library and hall, for example, communicate by wide openings, there should be a fairly close relation between the various color schemes so as to tie them together. It is not necessary or even desirable to use the same tint or shade on the walls of all the rooms but it is often a good plan to use the same color throughout, relying upon tints and shades of that color to provide the proper variation.

If the openings between rooms are but single doors, greater freedom is permissible but it is always best to avoid too much contrast from one room to another.

It goes without saying that the scheme of decoration, whether for a single room or a suite of rooms, should harmonize with the rugs, hangings, etc. Probably the simplest way to assure this is to take the prevailing color of the floor coverings and use a tint of it on the walls. Where this is not desirable some other harmonizing color may be employed on the walls.



III. Distinctive Wall Finishes

The one tone painted wall is preferred by many people with tastefully decorated homes. On the other hand there are many with equally good taste who make use of some of the beautiful decorative finishes that are available with paint. In this way they satisfy their desire to have distinctive walls which at the same time retain all the advantages of the painted wall—wholesomeness, sanitary qualities and pleasing texture. The flexibility of paint as a decorative medium makes it a favorite of modern decorators.

Stripes (Illustration page 12)

Striping is a simple and inexpensive method of emphasizing the simplicity and beauty of a one-tone interior. It consists of nothing more than a narrow banding line of a deeper color than that applied on the side wall. This banding line is applied directly to the side wall and outlines all window frames, door frames, and other interior trim. The stripe may range from three-quarters of an inch to one and one-quarter inches in width, depending upon the size of the room. In some cases a double line is used; one wide and the other narrow.

All banding lines parallel the wood trim and ceiling line, the distance away depending upon the width of the stripe. The usual distance in a normal size room is from three to four inches for a three-quarter inch stripe. A wide stripe would be placed a proportionately greater distance from the trim.

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For the breakfast room, or the combination breakfast and dining room such as the one pictured, painted furniture with walls to harmonize furnish the appropriate touch. While a certain amount of freedom is permissible in the choice of warm colors for the furniture and walls it is better taste to confine the selection to the less brilliant and glaring shades. In the above room, a light cream ceiling, light green side walls and light gray glazed woodwork would be very attractive.

The effect achieved depends upon the choice of color for the striping or banding line. A color very close to that of the wall color as, for instance, a buff wall and light brown strip will result in a subdued effect. On the other hand, an intensely contrasting color will add snap and brilliance. Such a combination would be a light yellow wall with dark green banding. Colors for the striping should be chosen, therefore, with this factor in mind.

Striping, of course, can be applied on any one-tone interior and is particularly suitable for rooms such as kitchen and bedroom.

Crumpled Roll (illustrated on page 19)

The crumpled roll finish possesses many advantages. The soft, feathery design is distinctive and individual and tends to conceal the cracks in old plaster. The finish may be employed either in panels or as an all-over treatment. In panels greater contrast of colors is permitted. Usually a darker color rolled over a light-colored undercoat gives the most satisfactory result.

The kind of paper used and the method of crumpling it have a decided influence on the finished effect. Medium weight paper or light wrapping paper, crumpled loosely, will produce widely spaced figures, while the same paper crumpled more tightly will result in smaller designs and a softer effect. Tissue paper or light paper crumpled and recrumpled several times will produce a still softer effect.

Simply changing the color combination, the size and outline of the

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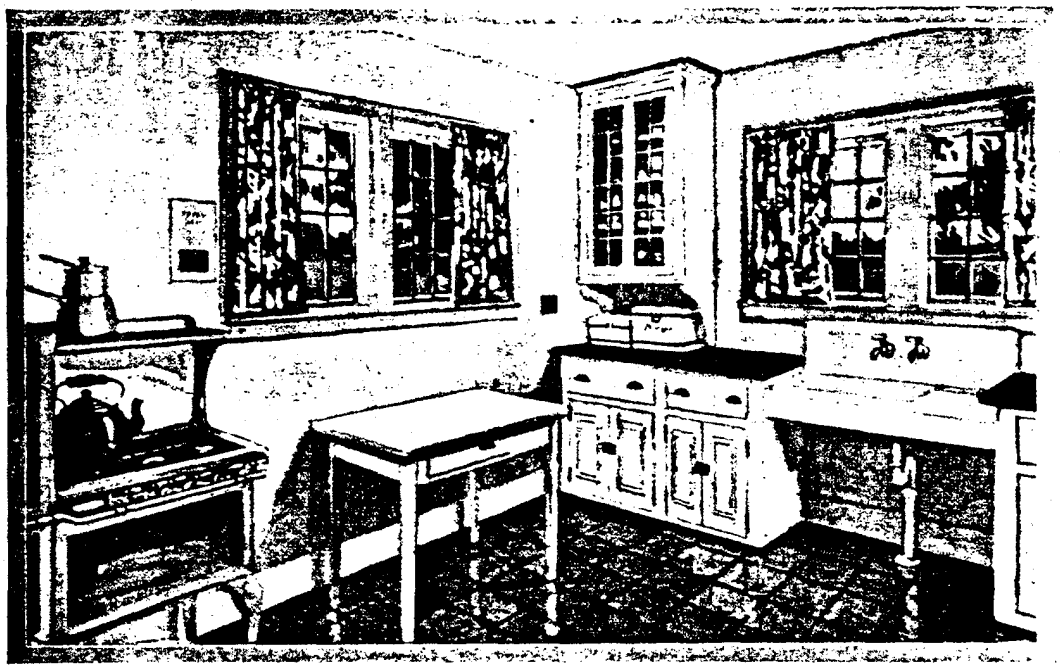

The kitchen is probably the most utilitarian room in the home. But this is no reason why, as is too often the case, the kitchen should be either dingy or unattractively decorated. A room used as much as the kitchen is should be bright, cheerful and clean-looking. An all-white kitchen is preferred by many, but a color just off the white, such as a cream, is more satisfactory. It is less glaring and does not soil so readily. Other attractive color schemes are light cream for the ceiling, light blue or light olive green for the side walls and ivory or light cream for the trim.

pattern or the method of employment adapts this finish to rooms of widely differing requirements. Practically the only limitation to its use is the fact that it must be applied over a smooth finish wall.

Sponge-Mottle (illustrated on page 21)

The sponge-mottle is an interesting wall finish of wide adaptability. Not only can it be used in many different types of interiors, but also with as many different colors as desired. Usually, however, one or two in addition to the undercoat color will be found sufficient. This finish is suitable for use either in panels or as an all-over treatment. Where panels are employed there is greater leeway in the use of strongly contrasting colors.

Either the undercoat or the mottling color may predominate in the sponge-mottle finish. The choice depends, of course, upon the colors selected and upon the type of room being decorated.

The sponge is usually applied in a haphazard manner with no attempt to secure a regular pattern, altho a regular pattern is occasionally used with very satisfactory results. As a rule, however, the haphazard mottling will prove more satisfactory for the reason that a great deal of the charm of the sponge-mottle finish lies in its irregularity.

Almost any room in the average home can be decorated successfully in the sponge-mottle finish. Ordinarily it is suitable for such interiors as living room, dining room, entrance hall and bedroom.

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The Shaded Tiffany

There are times when the type of wall decoration ran amiss in overcoming an architectural condition. For example, in a room with a too low ceiling the shaded tiffany may be employed either in panels or as an all-over wall treatment, to increase the apparent height of the room.

Aside from this very useful function, however, the shaded tiffany is one of the most pleasing and satisfactory wall finishes. Starting at the hand or suggestion in deep, rich, carefully blended tones, it extends toward the ceiling line, gradually thinning out until at the top there is

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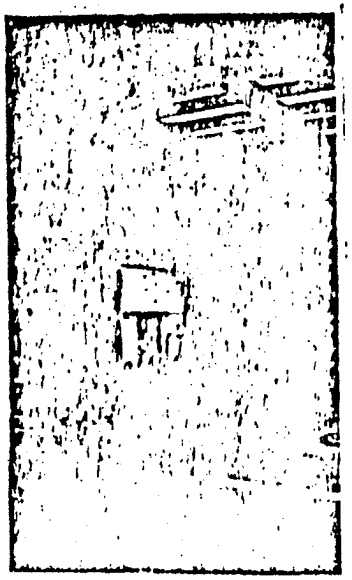
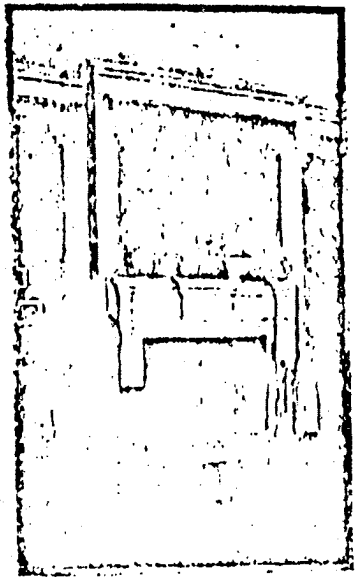
Tiffany with Wiped Stencil



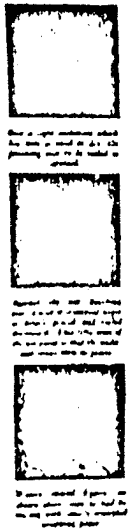
Tiffany with Wiped Stencil

The tiffany holds an undisputed place among painted wall finishes. Its rich, soft blend and subdued coloring make it an ideal background. The tiffany may be rendered in deep tones, such as one resembling old leather, or it may take the form of the more delicate blues, greens, grays and pinks. The deeper effects are generally confined to panels but the lighter tiffany may be applied as an all-over wall treatment, as a ceiling finish, or in panels.

The wiped stencil is a decorative touch often used in connection with a tiffany. As its name suggests, the stencil is placed against the wall while



Crumpled Ball



the tiffany is wet and the glazing colors wiped out with a cloth thru the openings in the stencil. This exposes the undercoat color.

The outline of the stencil pattern may be either sharply defined or left soft and indistinct. In another variation the glazing colors are first wiped out thru the openings and then one of the clear colors is applied thru the stencil.

The wiped stencil usually may be employed wherever the tiffany is suitable. In such interiors as a large living room or dining room, the library or entrance hall, a well selected tiffany and wiped stencil often provide a charming method of decoration.

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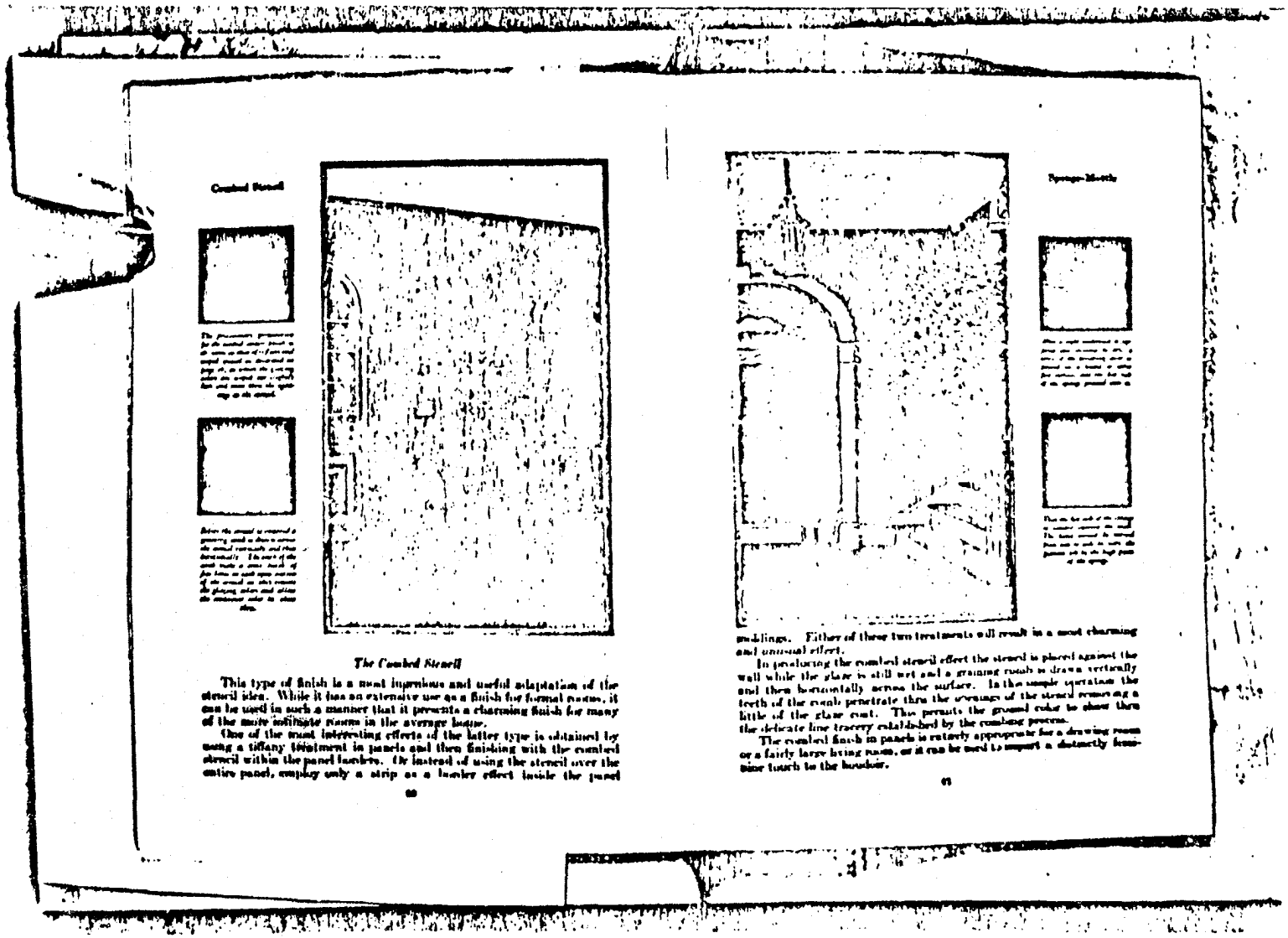

The Combed Stencil

This type of finish is a most ingenious and useful adaptation of the stencil idea. While it has an extensive use as a finish for formal rooms, it can be used in such a manner that it presents a charming finish for many of the more intimate rooms in the average home.

One of the most interesting effects of the latter type is obtained by using a tiffany treatment in panels and then finishing with the combed stencil within the panel borders. Or instead of using the stencil over the entire panel, employ only a strip as a border effect inside the panel

mouldings. Either of these two treatments will result in a most charming and unusual effect.

In producing the combed stencil effect the stencil is placed against the wall while the glaze is still wet and a graining comb is drawn vertically and then horizontally across the surface. In the simple operation the teeth of the comb penetrate thru the coverage of the stencil removing a little of the glaze coat. This permits the ground color to show thru the delicate line tracery established by the combing process.

The combed finish in panels is entirely appropriate for a dining room or a fairly large living room, or it can be used to impart a distinctly feminine touch to the boudoir.

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THE PAINT

I. What Paint Is

PAINT is a mixture of solid particles (called the pigment) and a liquid (called the vehicle) which dries solid, when spread out in thin layers upon a surface, protecting and decorating the surface to which it clings.

The Pigment

White-lead is nature's true paint pigment for with linseed oil and without the aid of any admixture of other pigments it makes an elastic film, hides the surface in a superior way, is extremely durable, and works under the brush to the supreme satisfaction of the painter.

White-lead can stand some adulteration without entirely losing the valuable characteristics which make it a natural paint. Its usefulness is impaired, however, in direct proportion to the admixture of other ingredients. The addition of other materials usually decreases the great covering or hiding power of white-lead. More important, still, the adulteration robs the paint of the lasting qualities which an all-lead paint possesses.

What White-lead Is

White-lead is simply lead converted by the chemical action of weak acetic acid (vinegar) and carbonic acid gas into a fine, white powder.

White-lead has many of the valuable characteristics of the metal lead, such as extreme durability, toughness and weather-resistance.

The Vehicle

The other essential ingredient of paint is a vehicle, that is, the liquid portion.

Linseed oil is the most useful of the paint vehicles and for many purposes it is the only one which should be used. It is a yellow liquid obtained from the seed of the flax plant.

One of the properties which makes linseed oil a superior paint vehicle is that it gradually hardens into an insoluble, tough, elastic film when exposed to the air. It also possesses a natural affinity for white-lead. This is very important for the oil sticks to the fine white-lead particles in so intimate a manner that when it penetrates the pores of wood it carries the white-lead with it, and that portion of the paint which lies on the surface is there to be disintegrated by sun or weather.

In the case of linseed oil, as with white-lead, substitutes claimed to be "just as good" are sometimes offered. Some of these substitutes are worthless. Under no circumstances should one be persuaded to use any vehicle for outside painting in place of pure linseed oil, unless he has proved it to be satisfactory. In general, for one substitute that possesses virtue there are many that are simply adulterants.

Linseed oil, too, is very usually "doctored" either surreptitiously or under pretense of improving it, especially at times when linseed oil is high in price.

There is no simple and absolute test for purity in linseed oil as there is for white-lead. The only safeguard is to insist upon the product of a reliable manufacturer. Naturally the best way of being sure is to buy an oil which is put up in sealed containers, such as Dutch Boy linseed oil.

Flatting Oil

Paint that is made with linseed oil gives a gloss finish. Such a finish is desirable for all exterior painting but for comparatively little interior painting. Nowadays most interiors are done in glossless or "flat" effects.

Up to a few years ago, flat finishes were obtained with white-lead by using turpentine as the vehicle. Very satisfactory results were thus produced, but in recent years the popularity of the painted wall has immeasurably increased by the development of Dutch Boy flatting oil. It is made by combining certain vegetable oils and turpentine in such a way that a flat finish is obtained without sacrifice of that quality which binds the pigment particles together. The resulting finish is more velvety to the eye and more washable.

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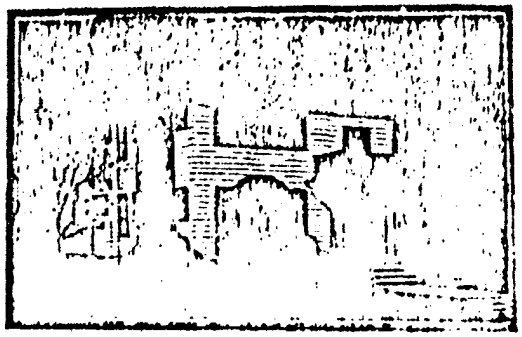

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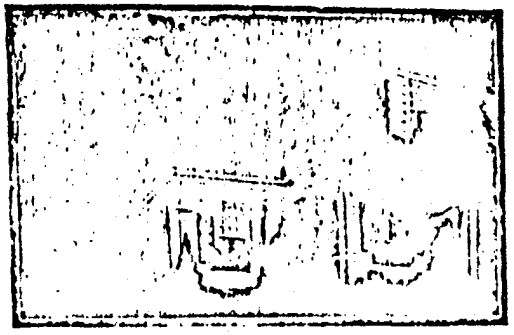
Dutch Boy flatting oil, being of a varnish character, gives a finish far superior in appearance to that obtainable with cheap vehicles, which the called flatting oils, are no more than mere petroleum thinners. Its durability is naturally much greater, and actually it is also cheaper, if reckoned by the job and by the year rather than by the gallon, because of its superior spreading rate and durability.

The washability of paint made with Dutch Boy white-lead and Dutch Boy flatting oil is one of its outstanding qualities. Because of its hardness, approaching as it does the hardness of enamel paints, it is not easily soiled. Such a paint can be kept reasonably clean by washing with clean water and a good quality of hand soap. It is, therefore, particularly of advantage where soiling is likely to occur, as on doors, door-jambs, etc.

How Paint Is Made

White-lead is sold in paste form, that is, mixed with a small percentage of linseed oil. Simply thinning the paste white-lead to brushing consistency by stirring in more linseed oil (or flatting oil, if a flat finish is wanted) makes white paint.

To make colored paint, the addition of the proper tinting colors to the white-lead is all that is necessary. These tinting colors are sold in paste form and are called "colors-in-oil."



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In the case of gloss paint (made with linseed oil as explained before) a small quantity of turpentine is usually added to induce better penetration and a little drier to make the paint dry more quickly. No turpentine or drier is added to flat paint made with flatting oil as the latter already contains drier and dries very rapidly.

In mixing paint to order, as described, the painter is able to control it absolutely. He can mix it thick or thin and vary the proportions of ingredients to meet any surface condition. He is able to match exactly any desired color. This is especially appreciated by those whose tastes are discriminating and who are not satisfied with a tint which is only approximately what they have in mind. Finally, and very important, one is absolutely sure of the composition of his paint.

Old Fashioned "Lead and Oil"

Paint mixed to order of pure white-lead and pure linseed oil is the good, old fashioned kind "lead and oil" which our forefathers knew. It is the same paint which has brought down to us the many fine colonial mansions which we see today in an excellent state of preservation.

In the face of white-lead's long years of undisputed success, the burden of proof is on the person who proposes to substitute something else for it. And experiments should certainly not be made at the buyer's expense.

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II. What Paint Does

Surfaces to be painted (except metallic surfaces) are porous. The perfect paint takes advantage of these pores. It penetrates them, making when dry a tough coating on the outside which is anchored *into* the wood by countless little hooks.

When pure lead-and-oil paint hardens, we do not have oil in the pores and white-lead on the outside. We have a new substance made of oil and white-lead both inside and outside, which cannot be separated from the wood either by force or time's changes. It will wear down gradually under the attacks of weather but wears smoothly — no cracking, no scaling.

Like a Glue Joint

The intimate union formed by "lead and oil" with a wood surface is comparable to a good glue joint which everyone knows is harder to break apart than the wood fibres themselves. It is nicely shown, too, by a simple experiment. Find a piece of wood which has been painted for some time with "lead and oil." You can scrape off the lead film in fine dust with a knife blade, just as you can scrape away the wood, but you cannot get a knife point under the paint film and *lift it off the wood*. Properly mixed, applied and set, lead-and-oil paint is to all intents and purposes a part of the wood.

"Lead and Oil" Stretches

The elasticity of pure white-lead paint is one of the secrets of its freedom from the cracking and scaling evil. As the surface shrinks and expands from the action of cold and heat, or bends in response to the swaying of the wind, the lead paint film easily accommodates itself to the changes and its hold is not loosened. Hard paint films cannot stand the action. Not being able to bend or give, they break, crack and scale off.

III. What Paint Costs

Very little time should be spent in the consideration of the price per gallon or per pound of the paint material to be purchased. But much attention should be paid to the price *per year*.

We do not say this because pure lead-and-oil paint fears comparison on price per gallon. As a matter of fact, the price per gallon of "lead and oil" always compares favorably with the price per gallon of other paints, except those of the very inferior class.

Length of wear is so much more important, however, that it really makes no difference whether the white-lead paint figures high or low per gallon in comparison with others. It always turns out to be the most economical in the end. That is what counts.

A Little Arithmetic

If the paint that is to be compared with "lead and oil" happens to be the higher per gallon, then the conclusion is simple; for there is no paint which lasts longer than "lead and oil." If the other paint happens



[illegible]

to cost less, a little example in arithmetic may help to prove how unsafe it would be to be tempted by its price.

It takes at present wage scales, about [illegible] worth of labor to apply one gallon of paint — good, bad or indifferent. If a good paint — one which will last say four years — costs [illegible] per gallon, that will mean [illegible] per gallon *applied*. As it will last four years, the painting job will cost [illegible] per gallon, per year.

Now suppose we were tempted to buy an inferior paint because of its attractive price, figuring that even if it did not last so long it would be

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cheap. If such a paint should turn out to last only three years instead of four, what should its price have been to make it an "even break" with the better paint? Would $4.23 per gallon (that is, three-fourths of $5) be right? It would as most people consider it; but figure it out.

We have seen that, by using the $3 paint, our total cost for both labor and paint will not exceed $4.75 per year. For the three years then, the total expenditure should not exceed $14.25. The labor of applying costs the same in either case, namely, $10. This leaves only $3 cents available for purchasing the gallon of paint. The three-year paint at $4.50 now looks rather high, doesn't it?

"Spreading and Covering"

How far a paint will "spread" indicates nothing. A paint may spread a thousand square feet to the gallon and yet not actually *hide* a square inch of surface. Linseed oil by itself, for example, will spread farther than any paint but it will not hide the surface beneath, as it is not opaque.

There is a vast difference between *hiding or covering power* and mere *spread*.

White lead is an extremely fine pigment and when mixed with linseed oil possesses a great hiding power. Under average conditions, a gallon of pure white-lead paint will cover about 500 square feet of surface, two coats, and hide it satisfactorily.

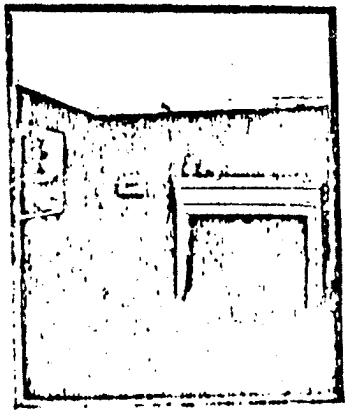
In addition to covering exceedingly well, pure white-lead paint works easily under the brush. It has the quality of becoming apparently more fluid the more it is brushed. The maximum surface can therefore be covered with it in a day. In other words, it takes less time to paint a given surface with white lead. With labor costs high this is very important. Great covering power and easy-working qualities are two factors which reduce the comparative cost of pure white-lead paint.

Wear Is Another Factor

Experienced painters say that for long wear, and consequent lower cost per year, pure white-lead and oil should be used. A *good job* of white-leading may be expected to last *four years* on the average. Right along we receive letters from painters describing buildings which were painted with white-lead from ten to fifteen years ago, and are still well protected. These, of course, are exceptional cases but they serve to show the long wear which is in pure white-lead paint. It is a well known fact, on the other hand, that many a cheap paint will last scarcely until the painting bill is paid.

Saving on the Next Bill

The fact that white-lead paint wears down uniformly, leaving a perfect surface for repainting, takes off a good portion of the *next* painting bill. Oftentimes a painter has to charge more for burning and scraping off the old scaly paint than for applying the new paint. A preliminary dusting off is all that a properly white-leaded surface needs when repainting time comes. Of all the points to consider when choosing paint this one is perhaps the most often overlooked by the property-owner and the one which costs him the most money.



THE PAINTER

A GOOD painter should be employed. It is not economy to set unskilled labor at a job of painting just because anyone can spread paint on in some sort of fashion. The skilled painter's experience in diagnosing the needs of the surface and his knowledge of just the right proportions of lead, oil, turpentine and dryer to fit the case make him a good investment. Like good materials, a good painter pays for himself. The good painter is partial to "lead and oil" and he can be depended upon to apply it with skill and judgment.

Picking a Painter

An excellent way to choose a painter is to find out what class of work he is doing—who are his customers. If he works for particular people, if he can refer to satisfactory jobs he has done, he is probably competent

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and reliable. Do not expect him, however, to compete in price with the fellow who sprang up a full-fledged painter overnight.

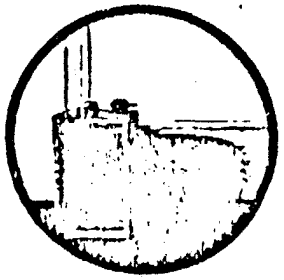
Specify the Materials

The real painter has nothing to hide and is anxious to work for prospective property-owners who know something about the relative merits of paints. The painter who knows his business is also always glad when good materials are specifically named. It gives him a definite basis on which to estimate and enables him to furnish a completed job which will add to his reputation. Nothing is so unfair to the honest, conscientious painter as to make him bid blindly. "Best materials" mean one thing to him and an entirely different thing to the unscrupulous man. Make them bid on the same materials *by brand*. If you believe that Dutch Boy white lead and pure linseed oil will give you the best results, make your specifications read that way. It is the only fair way both to you and the painter.

Get the Painter in Time

Painting is one of the things that costs money to do without. Wear from weather is continually taking place and if there is insufficient paint protection, the house suffers. Just how much depends upon how long the needed painting is put off. Waiting until Spring or for another month or two sometimes means a big repair bill in addition to the eventual painting cost.

If your house needs painting now, there are three things to do—select a good color scheme—specify good materials by name—choose a reliable painter and above all *get the painter in time.*



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