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PAINTING
WHITE-LEAD

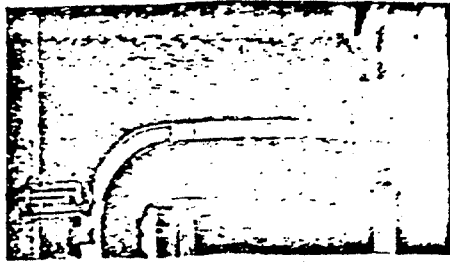
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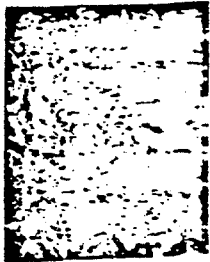
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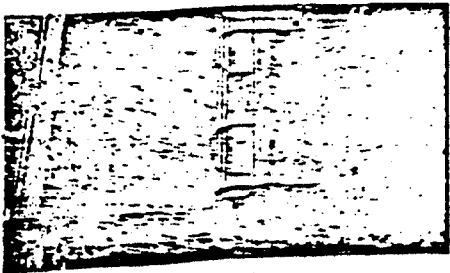
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THE SPONGE TYPING TOOL



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The sponge typing tool is a device used for typing on a typewriter. It is made of a soft, porous material, such as sponge, and is designed to be placed over the typebars of the typewriter. The sponge typing tool is used to create a soft, muffled sound when the typewriter is operated, which is useful for typing in a quiet environment or for creating a specific sound effect in a recording.

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WHITE-LEAD
P. DITING

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PAINTING THE PAINT

One of the most important factors in the life of a building is the quality of its paint. The paint should be applied in a uniform, smooth, and durable manner. The following instructions are given for the purpose of ensuring that the paint is applied in the best possible manner.

PREPARATION OF SURFACE

The surface to be painted should be clean, dry, and free of all loose material. Any dirt, grease, or oil should be removed by washing with a solution of mild soap and water. The surface should then be allowed to dry completely.

PRIMER

A primer should be applied to the surface before the main coat of paint. The primer should be applied in a uniform, smooth, and durable manner. The primer should be allowed to dry completely before the main coat of paint is applied.

MAIN COAT OF PAINT

The main coat of paint should be applied in a uniform, smooth, and durable manner. The paint should be applied in a single coat, and should be allowed to dry completely before the next coat is applied.

FINISH COAT

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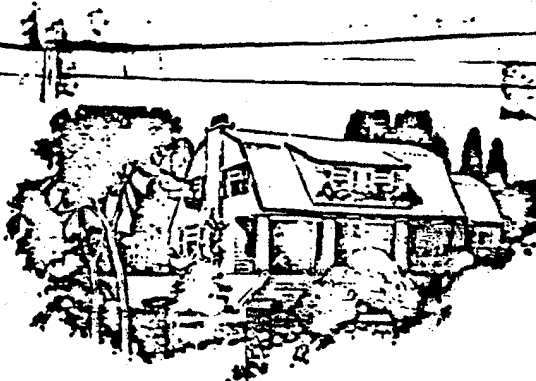
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*T*HE enclosed booklet on the subject of painting is sent you because we believe you are interested in improving and protecting your property.

For the owner whose house needs painting, this book contains numerous suggestions regarding the proper paint to buy, the most artistic color schemes to consider and what to expect in the way of workmanship.

Good paint and good workmanship are always economical in the long run. We therefore urge you to select the paint materials which master-painters all agree represent the most satisfactory and longest-wearing job. Next, engage a painter whom you know to be reliable and experienced.

Having done this, you may rest easy as to getting results that will please you.

We hope you will find this booklet useful. If you need any further information on the subject of painting, write us.

Very truly yours,

NATIONAL LEAD COMPANY

Please take care to read the first chapter on the principles of painting.
It may give you some helpful suggestions.



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Wet paint

DUTCH BOY
WHITE LEAD



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GET READY FOR
**SPRING
PAINTING**
*Carry a Complete
Stock*

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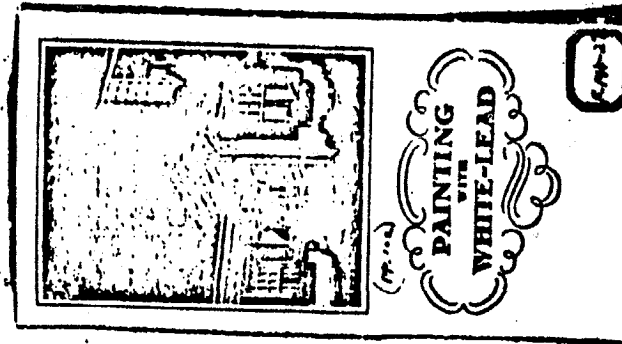
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ANNALS OF THE ENTOMOLOGICAL SOCIETY OF AMERICA

How much paint?

The type of surface being painted is an important factor in determining the quality of paint applied. The surface should be smooth and free from dirt, oil, and other foreign matter. The paint should be applied in a uniform coat, and the surface should be allowed to dry before the next coat is applied.

[illegible]

The following table shows the results of the survey conducted by the Department of Health and Social Security, which was carried out in 1974.

In the case of requested record, last volume with
current record of 1939 was a white tie and dress from
current set, 1 piece long-sleeved. In past days
I have seen the same tie from other people wearing
the same record of long-sleeved and in the last of
the set of 1939.

If white tie is used with a half pint line
measured of than the current given above.

The story continues in missing last night for a
few days. The officers and men, who are sub-
stantially the same as those given in "Nightingale
and the Fox," state that, on account of the
missing of the fox, and the fact that the fox was
not found, the fox was not found.

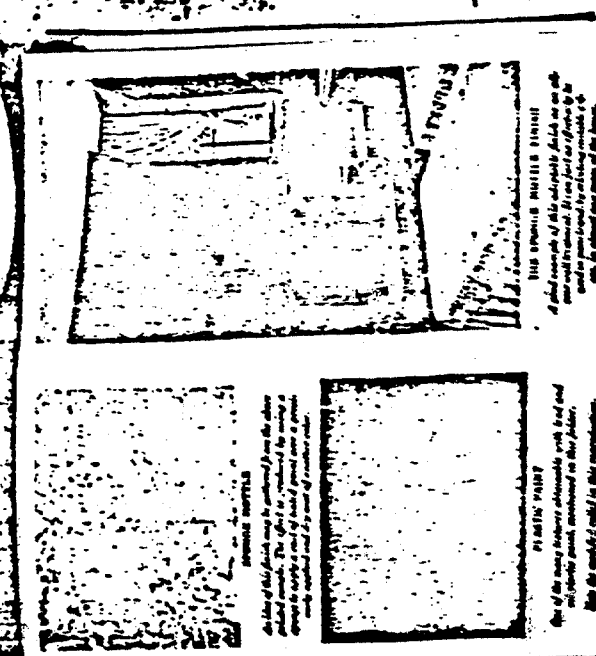
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If the latter be more judiciously applied, it will be found to be a most valuable remedy in the treatment of the disease.

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NLI 110293

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TINTING THE PAINT

The quantities of colors-in-oil required to produce the various colors shown in this folder are given below. Colors-in-oil may be purchased, either in tubes or cans, at the store where you buy the white-lead. As colors-in-oil of different brands vary in strength, the formulas are necessarily approximate. It is best, therefore, to add colors-in-oil gradually in tinting paint, making frequent comparisons with the sample being matched. White-lead added to tinted paint will lighten the color. More tinting material will deepen it.

COLOR FORMULAS

(Based on tinting 100 lbs. of Dutch Boy white-lead. Reduce quantities of colors-in-oil proportionately for smaller amounts of white-lead.)

- 1—1 lb. french ochre.
- 5—4 oz. lampblack; 8 oz. medium chrome yellow; 6 oz. medium chrome green.
- 7—1 lb. lampblack; 1 lb. chinese blue.
- 8—1 lb. lampblack; 1 lb. chinese blue; 5 lbs. medium chrome green.
- 10—1 lb. medium chrome yellow; 2 lbs. french ochre.
- 11—2 oz. lampblack.
- 12—2 oz. lampblack; 2 oz. venetian red.
- 14—35 lbs. french ochre.
- 15—35 lbs. french ochre; 1 lb. lampblack; 2 lbs. venetian red.
- 20—8 oz. medium chrome yellow; 2 oz. medium chrome green; 1 oz. lampblack.
- 21—8 oz. lampblack.
- 22—2½ lbs. medium chrome yellow.
- 23—2½ lbs. medium chrome yellow; 12 oz. lampblack.
- 28—1 oz. lampblack; 1 lb. french ochre; 3 oz. medium chrome yellow.
- 709—100 lbs. venetian red; 40 lbs. indian red; no white-lead.
- 33—4 oz. medium chrome yellow.
- 35—4 oz. venetian red; 2 oz. medium chrome yellow.
- 37—4 oz. venetian red; 2 oz. medium chrome yellow; 1 oz. lampblack.
- 38—8 oz. medium chrome yellow.
- 39—8 oz. medium chrome yellow; 1½ oz. medium chrome green.
- 40—8 oz. medium chrome yellow; 1½ oz. medium chrome green; 1 oz. lampblack.
- 42—1 oz. chinese blue; 4 oz. medium chrome green.
- 45—9 oz. french ochre; 2 oz. lampblack; 1 oz. venetian red.
- 45—6 lbs. french ochre.
- 48—6 lbs. french ochre; 1½ oz. lampblack; 3 oz. venetian red.
- 52—½ oz. chinese blue; 1 oz. medium chrome green.
- 54—1 oz. lampblack.

PAINTING INSIDE WOOD

When interior wood is being painted for the first time, it should receive a priming coat mixed on the basis of 10 pounds white-lead†, 2½ pints raw linseed oil*, 2½ pints turpentine, ¼ pint drier. Then finish with two coats of paint, using the formula specified for repainting inside plaster as the second coat and as a final coat one based on 20 pounds of white-lead†, 3 pints of flatting oil and 1 pint of pale varnish (suitable for enamel). If the wood has been painted before omit the priming coat.

PLASTIC PAINT

Dutch Boy white-lead, combined with whiting and Dutch Boy flatting oil, makes an ideal plastic paint. This type of plastic paint produces a wall finish of modified texture (see color reproduction of sample in this folder) which is in keeping with the trend away from excessively rough surfaces.

It is made with materials that are stocked by every paint dealer and has the additional advantages of being relatively low in cost as well as easy to apply. Moreover the finish, like all white-lead and flatting oil effects, is of high quality, can be washed readily and is extremely durable.

White-lead and oil plastic paint is mixed according to the following formula, only one coat being used: 100 pounds Dutch Boy white-lead (heavy paste), 22 pounds dry whiting, 1½ gallons Dutch Boy flatting oil, 1 gill drier.

First break up or thin the white-lead with 3 quarts or half the flatting oil specified. Do the same with the whiting. Then combine both mixtures and stir in the drier. The resulting paint, although heavy, will brush out with comparative ease after which it may be textured.

The paint may be tinted prior to its application or have colors-in-oil worked into it while it is still wet on the wall. It sets up overnight. New plaster walls should be primed in the usual way before the coat of plastic paint is applied.

* See note on previous page.

† See note on previous page.

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