

*The*  
DUTCH BOY PAINTER  
MAGAZINE

BOUND VOLUME XXXII

Containing the Five Numbers Issued in

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THIRTY-SECOND YEAR

# TABLE OF CONTENTS OF VOLUME XXXII, 1939

(D) indicates "DEALERS" Advertising Issue  
(P) indicates "PAINTERS" Advertising Issue

| A                                                                                                     | PAGE   |
|-------------------------------------------------------------------------------------------------------|--------|
| Advertisement (Dutch Boy Products)<br>2-D, 120                                                        | 69     |
| Advertisement (Dutch Boy White-<br>Lead) 18D-P, 24D-P, 30, 48, 50, 70, 71,<br>72, 74, 95, 96, 98, 120 | 35     |
| Advertisement (Job Sign) 2P, 110                                                                      | 46, 47 |
| Advertisement (Lead Industries) 29                                                                    | 107    |
| Advertisement (National Magazine, Re-<br>production) 18D-P, 30, 72, 96                                | 92     |
| Advertisements, Dealer Newspaper 5D                                                                   |        |
| Advertisements, Painter Newspaper 8P                                                                  |        |
| Advertising Campaign for White-<br>Lead 27, 64, 65                                                    |        |
| Advertising for Dealers 3D                                                                            |        |
| Advertising for Painters 3P                                                                           |        |
| Airviews 67                                                                                           |        |
| "Amaryllis" Stencil 90                                                                                |        |
| An Unusual Window Display 28                                                                          |        |
| "Ancient Ships" Stencil 57                                                                            |        |
| Anklam, R. H. (Painter) 43                                                                            |        |
| Answer May Be Striping 99                                                                             |        |
| Answers to Paint Questions 44, 68, 93, 116                                                            |        |
| Apprentice Training 15D-P                                                                             |        |
| Assorted Pot Hooks 42                                                                                 |        |
| At Home in Wyoming 84                                                                                 |        |
| Barker-Jennings Hardware Co. (Dealer) 63                                                              |        |
| "Baroque" Stencil 90                                                                                  |        |
| Berkeley's Western Week 78                                                                            |        |
| Better Housing Campaign 51                                                                            |        |
| Better Workmen Mean Better Jobs 15D-P                                                                 |        |
| Binder for Dutch Boy Painter Maga-<br>zine 22D-P, 23D-P, 26, 119                                      |        |
| Blotter for Dealers 6D                                                                                |        |
| Blotter-Mailer 7P                                                                                     |        |
| Boatmen's Bank of St. Louis (D. B.<br>Job) 83                                                         |        |
| Bodine, Harry (D. B. Rep.) 38                                                                         |        |
| Bookkeeping System for Painters 107                                                                   |        |
| "Bottles and Glasses" Stencil 58                                                                      |        |
| Bradley, Wm. E. (Hotel Prop.) 11D-P                                                                   |        |
| Brick, Smoked, Cleaning 116                                                                           |        |
| C                                                                                                     |        |
| "Calla Lily" Stencil 90                                                                               |        |
| Campaign by FFA 51                                                                                    |        |
| Canvas Deck, Painting 45                                                                              |        |
| Chart, Styling 21D-P                                                                                  |        |
| Check List-Contract Blank 46, 47                                                                      |        |
| Christmas Window, Prize-Winning 10D                                                                   |        |
| "Chrysanthemum" Stencil 58                                                                            |        |
| Church, Marshall, Texas (D. B. Job) 37                                                                |        |
| Cleaning Smoked Brick 116                                                                             |        |
| Closing Seams on Wallboard Job 93                                                                     |        |
| Cloth, Painting on 117                                                                                |        |
| Color Changes on Wall Paint 45                                                                        |        |
| Colorless Finish for Wallboard 44                                                                     |        |
| Color Pack, Painters' 9P                                                                              |        |
| Colors, Oil or Japan 46                                                                               |        |
| Contented, Keeping Customers 14D-P                                                                    |        |
| Counterweights for Swing Stages 39                                                                    |        |
| Crack Filler for Floors 94                                                                            |        |
| Cracks, Filling, in Rough Plaster 117                                                                 |        |
| Credit, Keep It Good 32                                                                               |        |
| Customers, Keeping Contented 14D-P                                                                    |        |
| D                                                                                                     |        |
| Daily Time Card 46, 47                                                                                |        |
| Dark Brown Paint, Mixing 69                                                                           |        |
| Dealer Helps by FFA 51                                                                                |        |
| Dealer Movie Slides 5D                                                                                |        |
| Dealer Newspaper Advertisements 5D                                                                    |        |
| Dealers' Blotter 6D                                                                                   |        |
| Deaton, B. L. (D. B. Rep.) 11D-P                                                                      |        |
| de Campi, E. A. (D. B. Rep.) 92                                                                       |        |
| Deck, Canvas, Painting 45                                                                             |        |
| Decoration, Interior 99                                                                               |        |
| III                                                                                                   |        |



|                                                            | PAGE            |
|------------------------------------------------------------|-----------------|
| Nelson Company, N. O. (Lead Goods).....                    | 109             |
| Nelson, P. Stacey (Painter).....                           | 92              |
| Newspaper Advertisements, Dealer.....                      | 5D              |
| Newspaper Advertisements, Painter.....                     | 8P              |
| Non-Bleeding Shingle Stain.....                            | 117             |
| Nuderscher, Frank (Artist).....                            | 82              |
| "Nursery Animals" Stencil.....                             | 89              |
| <b>O</b>                                                   |                 |
| Oak Door, Finishing.....                                   | 94              |
| Oil Colors or Japan Colors.....                            | 46              |
| Old Business Card.....                                     | 35              |
| "Old Fashioned Pink" Stencil.....                          | 89              |
| Old Store Front.....                                       | 35              |
| Open for Business—in 10 Seconds.....12D-P,                 | 13D-P           |
| Outside Flat Paint.....                                    | 70              |
| Overalls, Lettering on.....                                | 117             |
| <b>P</b>                                                   |                 |
| Pack, Color, Painters'.....                                | 9P              |
| Paint, Flat, Exterior.....                                 | 70              |
| Paint for Lavatory.....                                    | 68              |
| Paint, Mixing Dark Brown.....                              | 69              |
| Paint Questions Answered.....                              | 44, 68, 93, 116 |
| Paint Store, The (Dealer).....                             | 109             |
| Paint Styling.....                                         | 19D-P           |
| Paint the Radiators.....                                   | 79              |
| Paint, Wall, Changes Color.....                            | 45              |
| Painter Movie Slides.....                                  | 8P              |
| Painter Newspaper Advertisements.....                      | 8P              |
| Painters' Business Helps.....                              | 46, 47, 107     |
| Painters' Color Pack.....                                  | 9P              |
| Painting and Decorating Contractors of America.....        | 15D-P           |
| Painting Canvas Deck.....                                  | 45              |
| Painting, Handbook on.....                                 | 9P              |
| Painting on Cloth.....                                     | 117             |
| Painting over Varnished Gumwood.....                       | 69              |
| Painting Plywood.....                                      | 102             |
| "Painting with White-Lead" Folder.....                     | 6D              |
| Panelling, Pine, Lightening.....                           | 118             |
| Photos from Airplanes.....                                 | 67              |
| Pine Panelling, Lightening.....                            | 118             |
| Plan, Dutch Boy Easy Payment.....                          | 3P, 5P          |
| Plan, Property Inspection.....                             | 3P              |
| Plaster Cracks, Filling.....                               | 117             |
| Plying the Brush on Plywood.....                           | 102             |
| Plywood Painting.....                                      | 102             |
| Pot Hooks, Assorted.....                                   | 42              |
| Price Hill Paint & Glass Co. (Dealer).....                 | 108             |
| Prize-Winning Christmas Window.....                        | 101             |
| Putty, Loosening Hard.....                                 | 45              |
| <b>Q</b>                                                   |                 |
| Quality, A Tribute to.....                                 | 82              |
| Questions, Paint, Answered.....                            | 44, 68, 93, 116 |
| <b>R</b>                                                   |                 |
| Radiator Painting.....                                     | 79              |
| Raftery, L. M. (Official, Bhd. P. D. & P. of A.).....      | 17D-P           |
| Ranck, Emmanuel (Farm Owner).....                          | 67              |
| Rechnitzer, Harvey (Painter).....                          | 62              |
| Red Cedar Woodwork, Finish for.....                        | 68              |
| Reineke, Fred W. (Store Official).....                     | 115             |
| Reineke Sons—Ted, Russell and Harry (Store Officials)..... | 115             |
| Reineke Wall Paper & Paint Co. (Dealer).....               | 114, 115        |
| Removing Spots from Maple Floor.....                       | 93              |
| Richmond Glass Shop (Dealer).....                          | 61              |
| Riggs, C. W. (D. B. Rep.).....                             | 62              |
| Rohrer, Mrs. John C. (Farm Owner).....                     | 67              |
| Rohrer, Milton (Farm Owner).....                           | 67              |
| Rock, Clinton (D. B. Rep.).....                            | 37              |
| "Rococo" Stencil.....                                      | 90              |
| <b>S</b>                                                   |                 |
| San Francisco Branch Employees.....                        | 78              |
| Scott, Thomas (Painter).....                               | 86              |
| Seams, Closing, on Wallboard Job.....                      | 93              |
| Seigel, Henry, Paint Truck (Dealer).....                   | 108             |
| Selling Paint Jobs.....                                    | 3P              |
| Shingle Stain That Won't Bleed.....                        | 117             |
| Shop-Trailer.....                                          | 62              |
| Sign, Job (Advertisement).....                             | 2P, 110         |
| Sign, Wet Paint.....                                       | 10P             |
| Slides, Movie, for Dealers.....                            | 5D              |
| Slides, Movie, for Painters.....                           | 8P              |
| Smoked Brick, Cleaning.....                                | 116             |
| Spatter Finish for Floors.....                             | 112             |
| Spots, Removing, from Maple Floor.....                     | 93              |
| Staging, Swing.....                                        | 39              |
| Stain, Shingle, Non-Bleeding.....                          | 117             |
| Stains, Ink, on Marble.....                                | 44              |
| "Star & Rope Border" Stencil.....                          | 58              |

|                                                | PAGE                                                      |
|------------------------------------------------|-----------------------------------------------------------|
| Stencil Designs.....                           | 55, 56, 57, 58, 59, 89, 90, 91                            |
| Stencilling.....                               | 54, 88                                                    |
| Stencils, "Trading Up" with.....               | 54                                                        |
| Stencils, Where Plain Walls Won't Do.....      | 88                                                        |
| Strassburg, Albert A. (Painter).....           | 101                                                       |
| Stripping Guide.....                           | 101                                                       |
| Stripping May Be the Answer.....               | 99                                                        |
| Styling Chart, Exterior.....                   | 21D-P                                                     |
| Styling Chart, Interior.....                   | 21D-P                                                     |
| Styling with Paint.....                        | 19D-P                                                     |
| Substitutes (White-Lead Advertisment).....     | 50                                                        |
| Swing Stage Counterweights.....                | 39                                                        |
| Symbols of Stability (Advertisement).....      | 125                                                       |
| <b>T</b>                                       |                                                           |
| Telling the World About White-Lead.....        | 64, 65                                                    |
| There's Something New Under the Sun.....       | 67                                                        |
| "Trading Up" with Stencils.....                | 54                                                        |
| Trailer-Shop.....                              | 62                                                        |
| Training Apprentices.....                      | 15D-P                                                     |
| Tribute to Quality.....                        | 82                                                        |
| Troubles Due to Moisture.....                  | 75                                                        |
| <b>U</b>                                       |                                                           |
| U. S. Wind Engine & Pump Co.....               | 92                                                        |
| <b>V</b>                                       |                                                           |
| Varnished Gumwood, Painting over.....          | 69                                                        |
| Vert Antique Marble Imitation.....             | 87                                                        |
| Virginia Baptist Hospital (D. B. Job).....     | 63                                                        |
| Volume Formulation.....                        | 31                                                        |
| <b>W</b>                                       |                                                           |
| Wade, Henry N. (Mfr.).....                     | 92                                                        |
| Wage Record Card.....                          | 46, 47                                                    |
| Wallboard, Finish for.....                     | 44                                                        |
| Wallboard Job, Closing Seams on.....           | 93                                                        |
| Wall Paint Changing Color.....                 | 45                                                        |
| Walsh, Martin P. (D. P. Rep.).....             | 39                                                        |
| Weden, H., Paint Store (Dealer).....           | 35                                                        |
| Weekly Time Report.....                        | 46, 47                                                    |
| Weiss, John C. (D. B. Rep.).....               | 67                                                        |
| Wet Paint Sign.....                            | 10P                                                       |
| What Do You Know About Moisture Troubles?..... | 75                                                        |
| Where Plain Walls Won't Do, Use Stencils.....  | 88                                                        |
| White-Lead Advertisements.....                 | 18D-P, 24D-P, 30, 48, 50, 70, 71, 72, 74, 95, 96, 98, 120 |
| White-Lead Advertising Campaign.....           | 27, 64                                                    |
| White-Lead Mixing Directions.....              | 31                                                        |
| Who's That Knocking at Your Door?.....         | 3D-P                                                      |
| Williams, H. G. (Painter).....                 | 43                                                        |
| Window, Christmas, Prize-Winning.....          | 10D                                                       |
| Window Display, Dutch Boy, 1939.....           | 8D                                                        |
| Window Displays, Dutch Boy (Dealer).....       | 10D, 28, 60, 61, 78, 85, 108, 109, 114, 115               |
| Winter, A. E. (Store Official).....            | 84                                                        |
| Woodwork, Red Cedar, Finish for.....           | 68                                                        |
| Wyoming, At Home in.....                       | 84                                                        |
| Wyoming Paint & Glass Co. (Dealer).....        | 84                                                        |
| <b>Y</b>                                       |                                                           |
| Yeager, Chas. (Dealer).....                    | 108                                                       |
| You Can Sell Style as Well as Utility.....     | 19D-P                                                     |

# DUTCH BOY PAINTER

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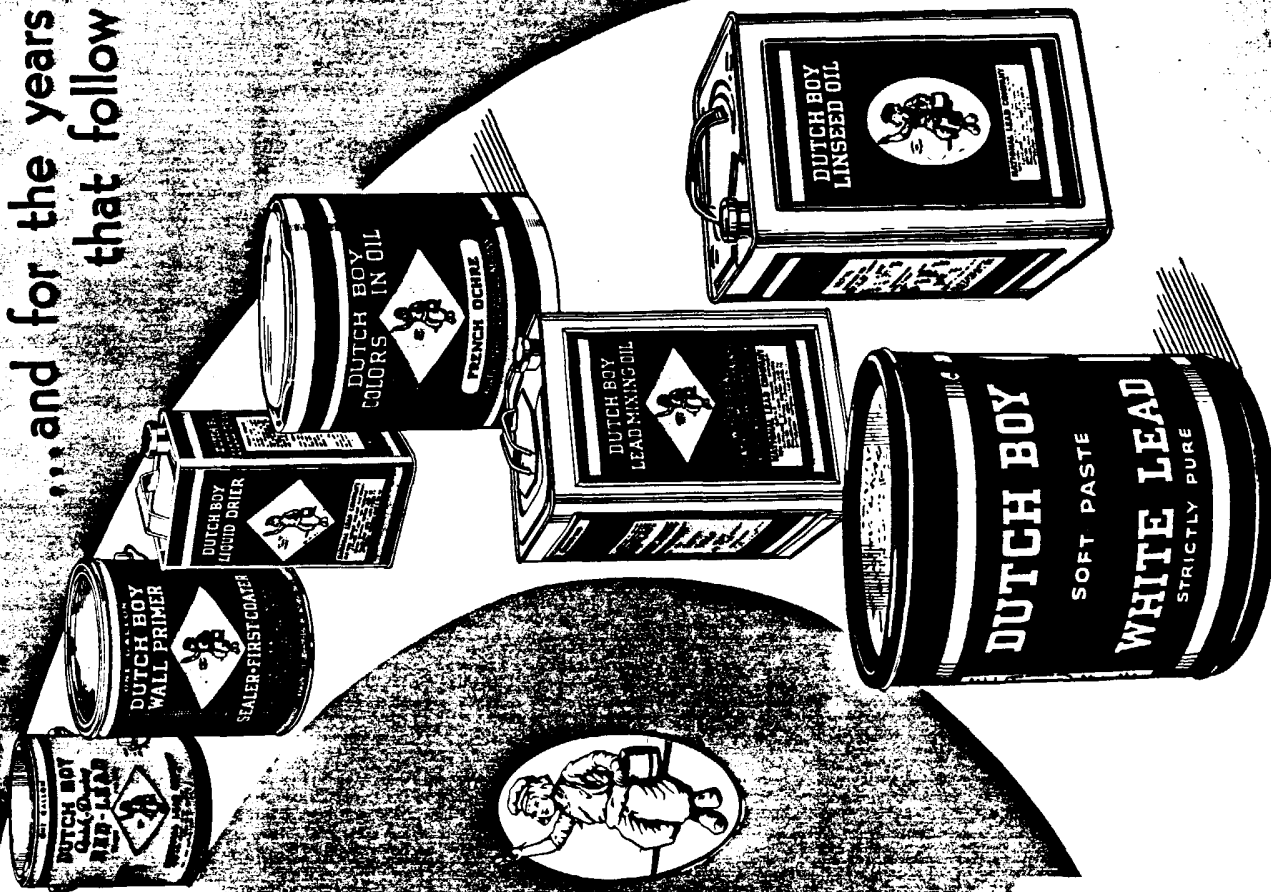
VOLUME 32



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# Here's Your LINE for '39

...and for the years  
that follow



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## DUTCH BOY PRINTER Magazine

Volume 32

1939

No. 1

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## WHO'S THAT KNOCKING AT YOUR DOOR?

**IT'S OPPORTUNITY**, of course —opportunity to get your share of the business that is placed regularly by your local painting contractors.

That the established contracting painter is the paint dealer's Number One customer is hardly open to question. He buys the big sizes in volume while other classes of trade buy in the "one-twelfth of a dozen" range. Because painting is his business, the contractor buys and uses lots of paint. Because he is a craftsman, he prefers materials that work properly with the tools of the trade and that are adaptable to all types of jobs.

The Dutch Boy line of painting materials fits the painter's specification to a T—from the hundred pound keg of white-lead right on through to the half-pint can of drier. Since all the products are designed to work together, they ought to be sold together.

And that's where the paint dealer fits in . . . that's where he finds his profit opportunity. The big idea in modern merchandising, whether it be food-stuffs, ladies' lingerie or building mate-

rials, is to sell not only the asked-for item but also as many related products as possible.

In the case of Dutch Boy products, the situation is especially favorable, from both the seller's and the buyer's standpoint, because the related items are really related—they're all in one happy family; they all carry the Dutch Boy quality trade-mark. No one is asked to buy a pig in a poke, for the sake of an expanded sale, because no one has ever bought or sold a Dutch Boy product that didn't measure up to the promise of quality implied by the Dutch Boy trade-mark. And this point takes on a special importance with established contractors because they cannot afford to buy any material that will reflect unfavorably on either their judgment or on their workmanship. They know that "cheap" paint doesn't last long enough to make it cheap. They would rather have a customer come back in four or five years than to have him come back in one year—with a complaint on his mind and a chip on his shoulder.

In addition to their preference for

selves may be too bulky or too heavy for certain purposes, attractive lithographed cutouts are available.

Many dealers are putting into practice the various rules of good merchandising pointed out here by installing Dutch Boy departments—they set off a section of shelving for Dutch Boy

cal point toward which painters will inevitably gravitate as they come into the store, and it will enable them to concentrate their attention on a complete line of their favorite goods.

(2) It helps the dealer and his salespeople sell related items when only white-lead may have been called for.

(3) It gets the goods out in plain sight and exposes them to sale.

(4) It stamps the store as headquarters for products that have a real value as prestige-builders.

If you have been planning to take advantage of profit-opportunities that have too long been neglected, make your start now. The following pages show some of the features that will help you advertise Dutch Boy products. Look them over, then check and mail the order card for the items which best suit your type of business. And next time the Dutch Boy representative calls around, have him give you his ideas on building up a Dutch Boy department.

So far as Dutch Boy products are concerned, they all lend themselves to display purposes—in the window, on the shelves or as “island” displays on the floor. And, where the goods them-

**MY!**

**Do I Look Like THAT?**

Many houses around town would not let you in if they could see you sitting down as they see them on television. It's dirty, believed or peeling. Under such conditions, no house can look its best. And, since the remedy needed only to be mind deep, we have just the right materials to make your house look young again—long wearing Dutch Boy white lead and a wide variety of paints, varnishes, magnetic colors, etc. And our prices are right, our service prompt!

**DEALER'S NAME AND ADDRESS WILL BE INSERTED HERE**

**IT'S THE BEST VALUE**







*W. T. Martin Hardware Co., Inc., Charlottesville, Va.*

**C**HRISTMAS stockings have long since returned to their less glamorous duties, the tinsel and the colored lights have become accustomed to their fifty-week vacation, but in Charlottesville, Virginia, you will still hear people say as they nod toward the Martin store, "I can't pass here without recalling that beautiful Christmas window."

Here's the story behind the window. In order to stimulate early Christmas shopping, the Charlottesville, Va., Retail Merchants Association sponsored a window display competition. Windows were to be decorated prior to

November 30, they were to be masked from public view until the unveiling at seven on the evening of the 30th, when the three judges were to pass up and down the streets, to choose displays which, in their estimation, excelled in

neatness, cleanliness, originality, harmony and coherence.

The W. T. Martin Hardware people decided to inject just as much human interest as possible in their display, and to keep it simple and have it tell a story instantly recognizable.

When the judges inspected the window they saw a group of Dutch Boys, with holly wreaths concealing their paint buckets, caroling at the entrance of a cozy home. Inside the store, a Victrola played appropriate music that was brought outdoors by a speaker placed above the window.

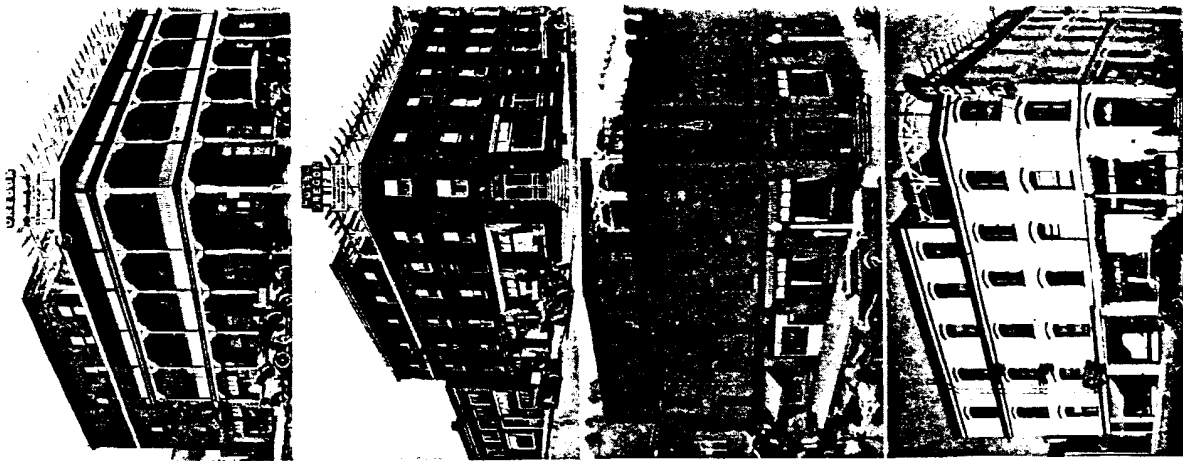
This display, in the opinion of the judges, had "everything" and won first prize. Belatedly, but nevertheless wholeheartedly, we congratulate the Martin organization on a novel idea, beautifully executed.

**T**HE four pictures at the right tell a story that words could never convey. So, as briefly as befits the subject, we will supply the necessary historical data, to wit: The Hood River Hotel, formerly the Hotel Oregon, located at Hood River, Oregon, was built in 1901. The picture at the top was taken in

## *Evolution of a Landmark—or, You Can Brush Away Those Years*

1910. The building was remodeled in 1915, shortly before the name was changed. Picture Number 2 shows the hotel bereft of its double-deck veranda. Picture Number 3 was taken in 1937, about a year after the 83-room hostelry was purchased by the present owner, Wm. E. Bradley. Picture Number 4 also was taken in 1937, after a renovating treatment with Dutch Boy products applied by Industrial Spray Painting Co. of Portland, the materials having been supplied by Franz Hardware of Hood River.

Dutch Boy's Portland branch manager, B. L. Deaton, who sent us the pictures, calls particular attention to the cars parked near the building at each step in its evolution. Mr. Deaton says that the dates on which the several pictures were taken can be pretty accurately guessed by looking at the cars.



# Open for Business... in 10 Seconds

1. Hammer blows at crimps draw crimps from under chime (inside roll) at top of keg

2. Tapping lid loose

3. Opened... in less time than it takes to tell about it

matter of cold fact, it is no trouble at all. A few well-aimed swings of a hammer and there you are—one hundred pounds of the whitest, finest, hidingest and best bodied lead that ever bore the famous Dutch Boy Painter trade-mark.

onds time, any painter can open it—the keg, not the window.

For the especial benefit of the many new users of the better-than-ever lead Dutch Boy is making these days, we show in picture strip sequence both the way the kegs are sealed and the way they are opened. It goes without saying, of course, that it would be worth a lot of trouble to get at the kind of lead that is put up in Dutch Boy kegs but, as a

WE came mighty near giving Robert Ripley an item for his "Believe It or Not" feature the other day but we decided that even Mr. Ripley might turn it down as unbelievable. What was the item? Why, we found a painter who had trouble opening a Dutch Boy lead keg.

As 99 44/100 per cent of our subscribers know from personal experience, a Dutch Boy keg is just about the easiest opener on the market. True, when the keg leaves our plant, it is sealed tighter than a Pullman window—it has to be to prevent oil seepage—but, given a hammer and about 10 sec-

# BETTER WORKMEN MEAN BETTER JOBS —BETTER JOBS MEAN BETTER BUSINESS

WILLIAM R. MUIRHEAD, 2nd  
Chairman—National Vocational Committee  
Painting & Decorating Contractors of America

IN considering ways and means of improving our business and our economic position in the days to come, we are bound to realize the importance of employing dependable, trained workmen. In other words, if we give our customers better jobs, they'll give us more jobs to do and the more good jobs we do, the better off we'll be. Skilled workmen, in a trade so complex as ours, are not developed overnight. It takes several years of properly supervised training to turn out a workman who can be depended upon to handle the types of jobs we prefer to do.

Through the years of the depression, when there was so little business to be had, not much attention was paid to the training of painters. Consequently, there have been few apprentices learning the trade. Indirectly, this situation was partially responsible for the drifting into the trade of a number of persons who are really no credit to our business.

Unfortunately, our trade is one of several about which many people have queer notions. There are any number of such people around the country who think that because they whitewashed fences when they were boys, they now are qualified to call themselves painters. Most of us have learned that instead of lowering costs, employment of such

men actually raises them. We have found that it requires two or three such men to do the work which one fully competent man could do. We have had the experience of having to do over certain jobs on which they have worked. That means wasted time and wasted materials. We have found that nine times out of ten, because of their incompetence, these men have antagonized good customers. The situation is similar to that of realizing that we are losing money out of our pockets, and not understanding why—until we find a hole in our pockets. The wise man does not continue to put money in a pocket that has a hole in it.

For a long time leaders in our industry have recognized that one of the best ways of improving competitive conditions, of pushing out jackleg mechanics and carpetbag contractors, is to see to it that men who call themselves painters are fully skilled painters. There is only one method of training men to be fully skilled painters and that is through a period of apprenticeship.

Realizing this, the Painting and Decorating Contractors of America joined with the Brotherhood of Painters and Decorators, and with the assistance of the Federal Committee on Apprenticeship, U. S. Department of Labor, formulated National Standards

15

## KEEPING CUSTOMERS CONTENTED

is the aim of every real businessman, whether he be a paint dealer, a grocer, a barber or a restaurateur. Good paint, properly applied in judicious colors, does its share in keeping the customers happy and in keeping them coming.

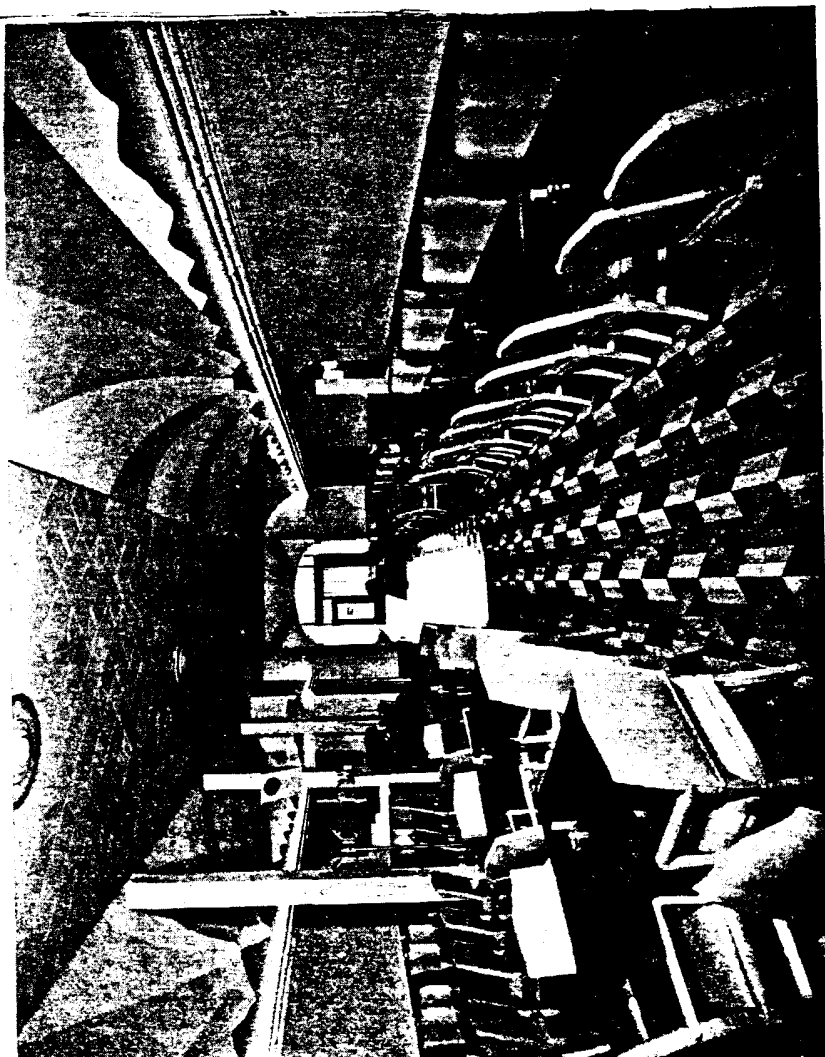
The picture on this page shows the interior of the cocktail lounge (looking toward the front entrance) of the Jockey Club, Great Falls, Montana. The painting was done, with Dutch Boy materials, by Peder Evenson, Great

Falls painting contractor. The decorations were designed by Claude K. Dunne of the Grogan-Robinson Lumber Company of Great Falls.

The lounge is 24 feet x 90 feet. The ceiling is done in light tan, the curved cove is painted in typical sunset ray tones, and the side walls are peach-colored. The chairs and wall seats are upholstered in peach-tinted leather, trimmed in black. Lighting is indirect, concealed Neon lights being used.

14

0000-NLI-000019723



for the training of future painters. These Standards represent the most advanced thinking of the leaders in both organizations. These men are aware of the fact that most of the industry's ills are caused by the people who make up the industry; and that the only sound way to maintain pride of craftsmanship, as well as an understanding of good business principles and business ethics, is to set up standards by which these ideals may be made an essential element in the training of the men entering the trade.

The National Standards are based on the idea that a young man can be made into a skilled workman only after he has had full work experience on actual jobs in all the processes of his trade. It likewise holds that the well-rounded mechanic should have supplementary instruction in such school subjects as will enable him to know the "why," as well as the "how," of his job. And such instruction would, naturally, include courses in the business side of the industry—cost of materials, figuring bids, overhead and labor costs, etc.

Local systems of apprenticeship are administered by joint committees, composed of equal numbers of employers and employees. Approximately 25 of these local joint apprenticeship committees have been set up in various parts of the country and have adopted local standards of apprenticeship in line with the National Standards. The success of our industry's apprenticeship efforts, and the benefits resulting from appren-

ticeship will be forthcoming only to the extent to which employers and employees throughout the country proceed with the setting up of these local apprenticeship systems.

At the time the National Standards were adopted, the assistance which could be given our local organizations in establishing local apprenticeship programs by the Federal Committee on Apprenticeship was limited, due to the need for getting along with a small field staff. The enlargement of the Committee's staff now makes it possible for the Committee to provide field service in all parts of the country.

In order to assist local groups in the formation of committees, a manual entitled "Building a National Painting and Decorating Apprenticeship System", containing information on how local committees can be recruited and developed, has been prepared by the Painting and Decorating Contractors Association in conjunction with the employees' organization, and with the assistance of the Federal Committee on Apprenticeship. This Manual, which also contains a typical set of local standards, has gone to the printers, and will be ready for distribution shortly. In addition, the U. S. Office of Education has issued a bulletin designed to assist painting instructors in the preparation of related instruction courses for painters' apprentices.

With this printed material available, and with the assistance of the consulting and field service of the Federal



Committee, we should go forward rapidly with our program. It is my earnest hope that leaders of the trade in every locality will take their responsibility seriously, and play their parts in helping solve the apprenticeship problem.

It should be explained, however, that the industry has no intention of asking apprenticeship committees to advocate the indenturing of apprentices on a wholesale basis. Rather, it is hoped that the committees will determine the need for thoroughly skilled painters in their localities and be guided by this need. Wherever possible, young men already employed in the trade in some capacity should be given preference at the apprenticeship opportunities which may be open.

Two considerations should be uppermost in the minds of all those having to do with the training of apprentices: First, that all apprentices should be fully trained; second, while the apprentice is being trained, his welfare should be completely protected.

This apprenticeship problem, which has for a long time perplexed not only our own industry, but also nearly all

"We believe that apprenticeship, supplemented by trade extension education, is the proper method of entry into any trade. Organized labor has found that men who have learned their trade by this method make the best mechanics and the best union members. From the standpoint of the employer, men trained in the shop are far superior to those of equal skill hired from the outside. The outsider is not trained to the policies and traditions of the firm and does not fully com-

others which require the services of skilled workmen, can be solved. The method of its solution has been carefully worked out in such a manner that the interests of the employer, the labor union, the apprentice and the public are protected. But the application of the method requires the cooperation of all parties if the full benefits are to be obtained.

An encouraging start has already been made. We must not allow our enthusiasm to cool. If we do, we shall pass up an opportunity to remedy a very bad condition in our industry. It affects us now and it will affect us even more seriously in the future. There is no question but that our future economic security rests largely on a proper and lasting solution to the apprenticeship problem.

A letter addressed to W. R. Muirhead, 714 Colorado Avenue, Bridgeport, Conn., will bring you further information on the apprenticeship program of the Painting and Decorating Contractors of America, and detailed suggestions on methods of tackling the problem in your own city.

prehend its standards of skill and craftsmanship and quality. Further, his only interest is in his job and he will work for that shop only as long as he thinks there is no advantage to him in working elsewhere."

—L. M. Refinery, Sixth General Vice-President of the Brotherhood of Painters, Decorators and Paperhangers of America, speaking before the Trade and Industrial Education section of American Vocational Association, at its convention in St. Louis last December.



# BRUSH AWAY THOSE YEARS

*A Dutch Boy Beauty Treatment keeps an Old House Looking Young*

Have you met the Dutch Boy? America's champion house painter. The boy who can make the marks of time vanish from your house. The lad whose transforming touch will bring back the sparkle of newness to your home.

**Scotch on his mother's side.** Yes, the Dutch Boy is a champion money saver, too. Reports from home owners prove conclusively that in the long run Dutch Boy actually *saves* far more than low grade paint. Why? Because the boy does not crack and scale (see photographs at right). It resists the weather onslaughts down slowly by gradual chalking, a real substantial savings. (1) There are no "and there's" of low grade paint to be buried and scraped off. (2) It is therefore not necessary to apply a new priming coat.

When your painting contractor recommends Dutch Boy White Lead, of one thing you may be sure. He's aiming to give you real *value* for your money.

No one knows paint like a painter. The paint will be mixed to order to meet the special requirements of the job. It can be left white or tinted to the exact colors you specify.

**Be an expert paint buyer.** Just send in the coupon below. It will secure a free copy of our booklet, "So You're Going to Paint." Tells everything you need to know to buy a paint job—how to select the right paint and the right painter. Fifty-two illustrations in color. And you'll also receive full information on the Dutch Boy Easy Payment Plan for those who wish to pay for their painting in installments. Address Dept. 118, in care of nearest branch. Write today.



**THIS IS A SMALL PORCH BUT THE COLOR OF THE PORCH MAKES KNOWN TO THE WORLD.**

*Dutch Boy advertisements in The Saturday Evening Post, Colliers, Time, American Home, and Better Homes and Gardens magazines feature homes that have been styled with paint. Clip and save the "ads" as they appear . . . you can use them in your selling*

# YOU CAN SELL *Style* . . . AS WELL AS UTILITY

**MOST** painting contractors are family men. And as family men, many of them recall having seen their womenfolk take a package of dye and change the color of a shirtwaist or a skirt or a dress. If the mere man delved into the whys and wherefores of this transformation he no doubt was told, "Well, I didn't want to buy a new dress so, to be in style, I bought ten cents worth of dye and changed the color of this old dress from Alice blue to grape purple, the newest shade. Now I'll get a white belt and attach a frilly collar and I'll be dressed in the height of fashion."

Recalling such incidents as this, don't you see a parallel in the newest thing in painting—styling with paint? Of course you do. It may be a little difficult at first to grasp the idea of imparting style to as large an object as a ten-room house—we've always thought of style in terms of smaller things—but once you've sensed the possibilities inherent in this new approach to better profits, you'll quickly adjust your viewpoint. Style, in dyeing rayon, in enameling refrigerators, in staining fingernails, in lacquering furniture, in painting houses, is nothing more or less than using color in a manner that is considered proper by those whose job it is to watch, record and report the many and

varied activities of the public at large. But, you say, styling as a general term covers more than the field of color. Right! Style may concern size and shape as well as color but, to keep in style it is not always possible to alter the size and shape of certain articles, and it is not always possible to replace them with new, stylish models. So, styling with paint, as we see it, does for the homeowner precisely what styling with dye did for the woman we quoted in our opening paragraph.

There haven't been a great many houses built during the past ten years. There are still in a completely habitable state many homes built twenty, thirty, yes sixty years ago. The problem is, how to make them look younger, look less old fashioned, look modern. Sure, we can tear down awkward wings, strip off outmoded "ginger-bread", and change architectural details. But such procedure costs a lot of money and many style-aware home owners don't have that kind of money to spend.

The way to approach this problem is not with a set of blue prints and a saw and hammer but with the latest information on paint styling and a pot and brush. For, to the householder who wants to be up-to-date, styling with paint suggests a good way to save some

have been built within the year, on the valid assumption that what is being done on the new house of today will become the style of tomorrow on old houses that need modernization.

**For authentic information on style trends in interior decoration, rooms in model houses, model rooms in department stores and decorators' establishments, illustrations in leading magazines, etc., were carefully studied and analyzed. As a result, it has been possible to keep a finger on the pulse of "what's new in interior decoration" and to develop certain rules for the use of color in the painting of interiors to keep them in tune with the times.**

Information of the type given here is of no value, obviously, if it is hidden away in some filing cabinet. It must be broadcast to all members of the industry, from the biggest maker of raw materials to the smallest painting contractor and, of course, through the various divisions of the industry, to the home-owning public. Manufacturers will give style information in their advertisements, in their trade literature;

dealers will pass the word along over the counter and in their advertising: painting contractors, who stand to benefit most because they *do* the styled jobs, will talk styling with paint to their customers. Now is a good time to start—if you didn't begin yesterday.

21

### Architectural Type

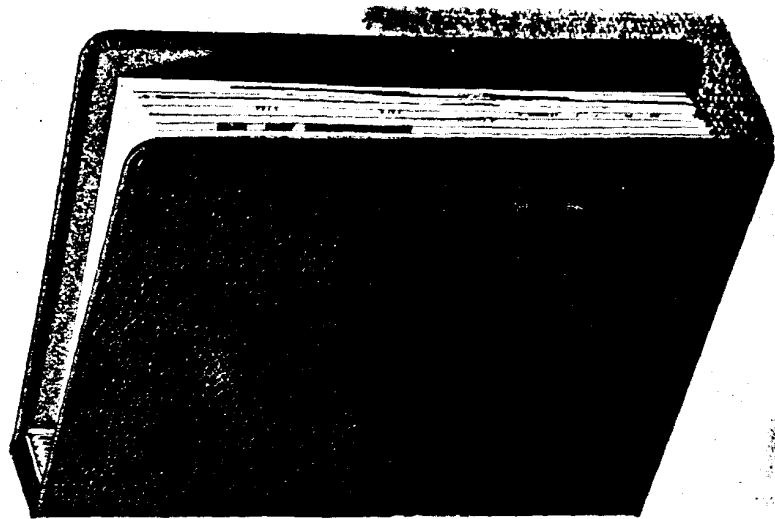
| Part of House | Colonial                                                                                      | Small Cottage                                                                                   | Large Cottage                                                                                    | English                                                                                | French                                                                                 | Spanish                                                                                         | Modern                                                                                  |
|---------------|-----------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------|
| Roof          |  medium dark |  bright colors |  medium to dark |  dark |  dark |  bright colors |  ..... |
| Body          | light in color                                                                                | light in color                                                                                  | light in color                                                                                   | light in color                                                                         | light or medium                                                                        | light in color                                                                                  | light in color                                                                          |
| Trim          | same as body color                                                                            | lighter or darker than body color                                                               | lighter than body color                                                                          | darker than body color                                                                 | same as body color                                                                     | darker than body color                                                                          | same or darker than body color                                                          |
| Sash          | same as body color                                                                            | same as body color                                                                              | same as body color                                                                               | different from body color                                                              | same as body color                                                                     | same or different from body color                                                               | same as body color                                                                      |
| Door          | same as body color                                                                            | same as body color                                                                              | same as body color                                                                               | different from body color                                                              | same as body color                                                                     | same as body color                                                                              | same as body color                                                                      |
| Shutters      | one floor same as body—different                                                              | different from body color                                                                       | different from body color                                                                        | .....                                                                                  | one floor same as body—different                                                       | different from body color                                                                       | .....                                                                                   |

**Table II. Simple Rules for Styling Certain Interiors**

| Room                            | Walls                                        | Ceilings                                        | Trim                                    |
|---------------------------------|----------------------------------------------|-------------------------------------------------|-----------------------------------------|
| Living Rooms                    | single color—<br>one wall different in color | dark as wall—<br>different in color             | darker than wall—<br>different in color |
| Halls                           | single color                                 | same or darker than wall—<br>different in color | same as wall or darker in color         |
| Bedrooms                        | single color—<br>one wall different in color | lighter than wall—<br>different in color        | lighter or same as wall color           |
| Kitchens and<br>Breakfast Rooms | single color                                 | lighter than wall—<br>different in color        | lighter tint of wall color              |
| Bathrooms                       | single color to harmonize with tile          | lighter than wall—<br>different in color        | match tile trim                         |

## Decorative Notes on Interior Style Trends

1. Plain one-tone walls are most popular.
2. One or two walls should be in a color different from the others.
3. Panels should be painted to match the stile color.
4. Dado is decreasing in popularity.
5. Border spot stencils are increasing in use.
6. All-over patterns are occasionally used.
7. Vertical stripes are popular.
8. Horizontal stripes are next most popular.



## *Keep your Copies of the* **DUTCH BOY PAINTER** **MAGAZINE** *in this New Binder*

**R**EADERS tell us that they find our little magazine both easy to read and worth reading. They tell us that every number is worth saving. BUT, all too often we get a letter that says, "Please send me another copy of the Dutch Boy Painter—the one that had the article on new styles in house painting. I mislaid or lost my regular copy."

This binder is sturdy, simple and compact. It holds two years' issues of this magazine, with extra space for an index which we will send free each

year-end to everyone who buys a binder. The pictures show just how this binder operates, how easy it is to insert copies of the magazine and, if need be, to remove them. No punching holes, no trimming of edges, no bother at all.

If you've saved up a lot of back copies of the Dutch Boy Painter, you'll want to keep them safe and in good shape in these binders. If you are going to start saving copies beginning with the number 14, to you are now reading, you'll need this binder.

Buy 75 cents worth of postage stamps, or buy a 75 cent

money order, or write out a check for 75 cents and mail this remittance, with a note saying, "I enclose 75 cents for one of those new D B P binders. Send it postpaid," giving your name and address plainly, to

**NATIONAL LEAD COMPANY**

Room 2020

111 Broadway

New York, N. Y.

WHITENESS — UP  
HIDING — UP  
BODY — UP

DUTCH BOY

*Better than ever*

WHITE LEAD

*Dutch Boy Hits a NEW HIGH  
in Paint & Value*

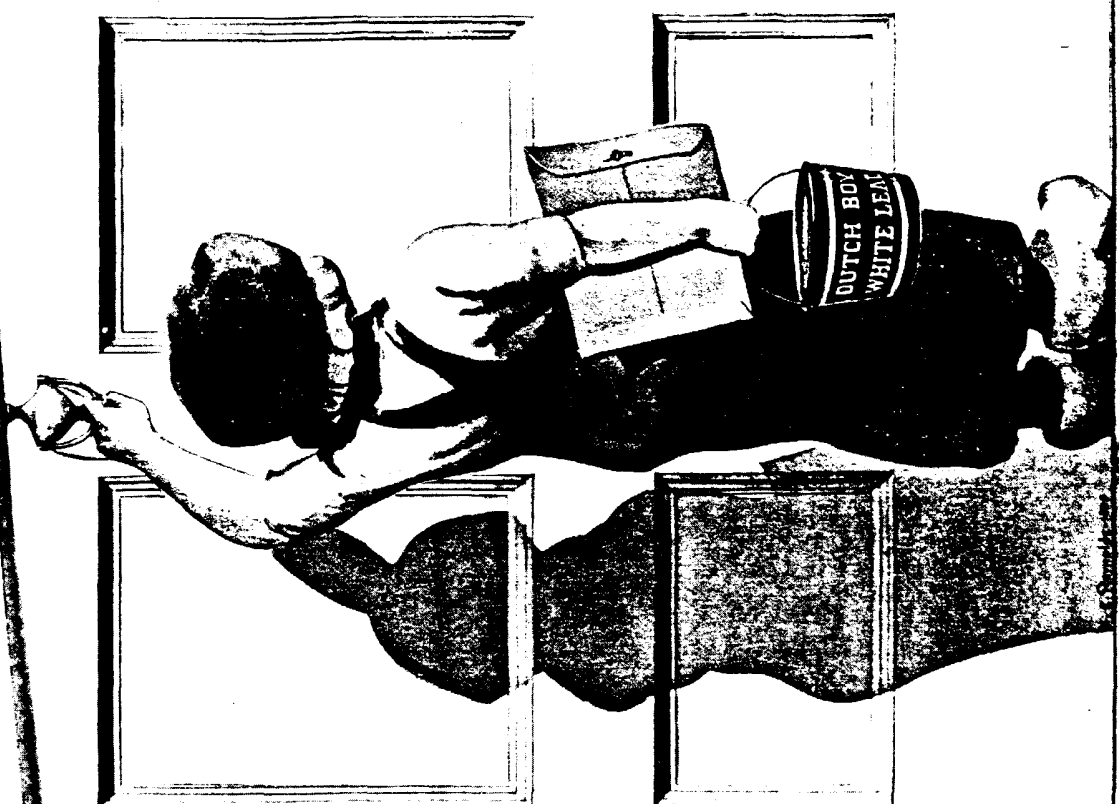
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# DUTCH BOY PAINTER

MAGAZINE

No. 1 1939

VOLUME 32



# Here's the SIGN for '39

**PAINTED BY**  
**Yes, IT'S A QUALITY PAINT JOB**

**CONTRACTOR'S NAME, ADDRESS  
AND PHONE  
WILL BE PRINTED IN THIS SPACE**

**DUTCH BOY  
WHITE LEAD**



## the NEW Dutch Boy Job Sign

**I**T'S GOOD BUSINESS to advertise your business when and where you're doing business—right on the job. Whether you work on a house two days or two weeks this sign should be there in sight of passerby. They'll know who is doing the job and what materials are being used. And they'll conclude that the combination must be good or it wouldn't be advertised. Naturally, home owners who see the sign will keep you in mind when they have some painting to do.

*This all-metal sign measures 3 ft. x 2 ft. It is well made, with turned edges, and should last for years. Liberal space is allowed for your business imprint.*

The price is modest—two signs for two dollars, four signs for three dollars, six signs for four dollars, ten or more signs, fifty cents each. These prices are based on orders for signs carrying identical imprints. If assorted imprints are desired for one lot of signs, there is an extra charge of fifty cents for each change of wording. All shipping charges are prepaid. Because these signs are made to order, they must be sold on a strictly cash-with-order basis—no C.O.D.'s or charge orders. Send your remittance—by check or money order—together with clear wording for the imprint, to:

**NATIONAL LEAD COMPANY**  
ROOM 2020 111 BROADWAY NEW YORK, N. Y.

# DUTCH BOY PAINTER Magazine

Volume 32 1939 No. 1

Published bi-monthly by National Lead Company, Room 2020, 111 Broadway, New York, N. Y., in the interest of better painting. Mailed without charge to painters and paint dealers.



## WHO'S THAT KNOCKING AT YOUR DOOR?

**W**HY, it's opportunity, of course —opportunity to increase your business, to step up your earnings. Maybe you've heard the knock before but, because you were busy listening to the radio, or adjusting the oil burner, or defrosting the refrigerator, or tinkering with the car, you didn't bother to see who was at the door.

Did it ever occur to you that the very fellows who sell radios, furnaces, refrigerators and cars use the same methods in distributing their merchandise that you, too, have an opportunity to use? If these men were not able to offer their customers-to-be an easy payment plan, they wouldn't have many customers—that-are. Possibly the men who sell those things wouldn't get any larger share of their potential customers without an easy payment plan than painters get when they don't offer a time payment plan. Or, to state it another way: If painters made as good use of easy payment plans as do the sellers of other products, painters would get a share of the money that is going into other businessmen's pockets these days.

Right at this point, stop reading and start thinking out your answer to this question: "Why don't I try the Dutch Boy Easy Payment Plan?" \* \* \* \*

What excuses did you give yourself . . . what excuses did you give yourself for not using the plan? You are making all the money you want? Hardly. You have all the jobs you can handle? Hardly. You can always get cash on the keg-head? Hardly. You think there's too much red tape to this method of selling? There isn't. You think you would be a little hesitant to suggest this method of paying for a job? Don't let that stop you—home owners have this same proposition put up to them practically every time they are ready to make any major purchase. You think, finally, that since this is a *buying* plan for home-owners, it must be a *selling* plan for the painter and this being so, you conclude that because you are no great shakes as a salesman you could not sell successfully.

This last-expressed thought probably offers the real clue to the mystery of why more contractors don't take ad-

## Dutch Boy Painter

vantage of the easy payment plan. They shy away from selling because they feel they're shy on selling ability. It is to overcome this assumed lack of the salesman's touch that we have developed not only the Dutch Boy Easy Payment Plan but also the Property Inspection Plan that leads naturally to prospects for the easy payment plan.

Here's how: Mr. Stumped-by-Selling Painting Contractor decides he wants to make more money. To do this he knows he must do more jobs. To do more jobs he must go after them. He "goes after them" by sending the owners of paint-needy homes a combination blotter-mailer (see page 7). This suggests to the home-owner that it might be well to have his place looked over by a painting expert, the contractor whose name and address are printed on the card. This Free Inspection will tell the owner, without obligation, just what needs to be done to put the house in A-1 condition, paintwise. The owner thinks that's a fair enough proposition so he signs his name to the tear-off postal and mails it. The painter gets the card. He goes over to the house, makes his inspection and fills out a report blank. The blank lists the work needed to put the house in good condition.

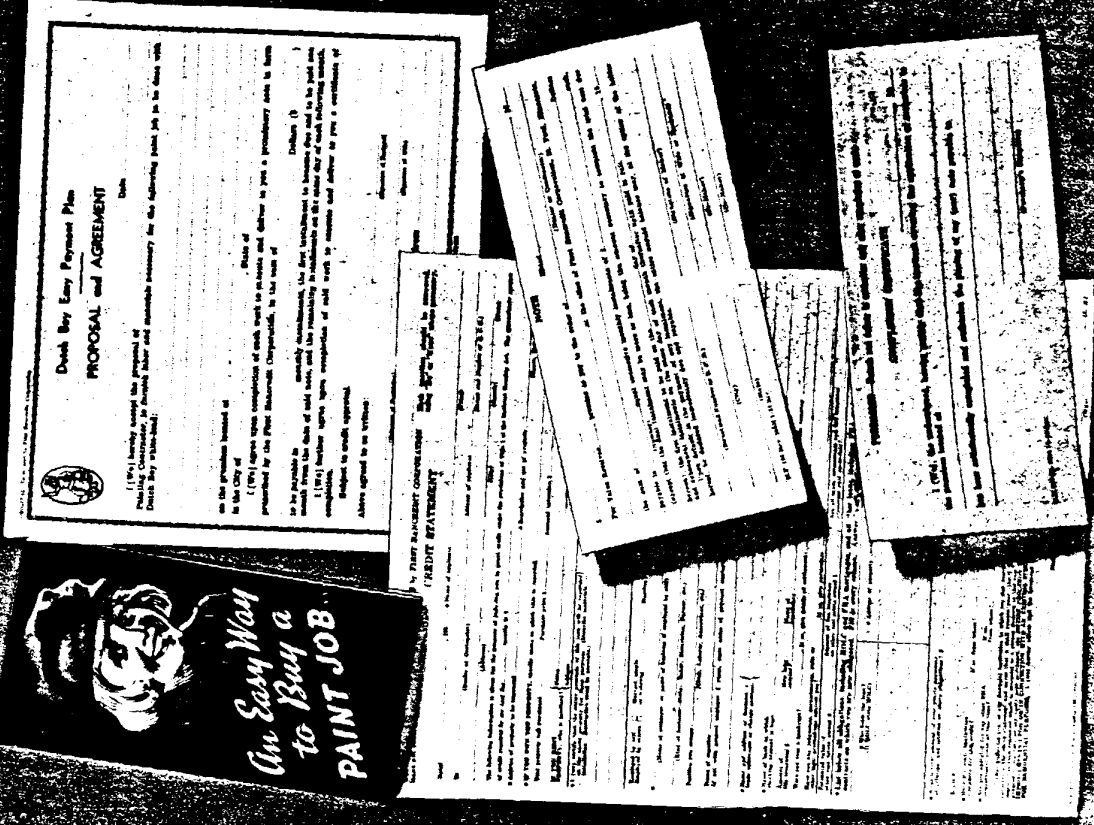
The owner asks the price and the painter *doesn't* say, "I'm afraid I'll have to charge you \$300 for this job, Mr. So-and-So." No siree. He is using

the Dutch Boy Easy Payment Plan. He has figured the price on that basis. He says, "You probably expected to pay quite a bit more than my price, considering the kind of work I do and the quality of the materials I use, but I figure the cost at only \$17.95 a month, using the Dutch Boy Easy Payment Plan. There's no down payment, of course. That's most reasonable, isn't it?" About all the owner can say in reply is "Yes".

Now, in all sincerity, is there any reason under the sun that *you* can't sell painting this way? Other things, some less expensive, some more costly, are being sold in just this manner every day by men who are not born salesmen and who have had no more sales training than the typical painting contractor.

The painting contractor today who complains about poor business and cheap competition is very much like the man who rushes around the house looking for his eyeglasses, bawls out his family for mislaying them and creates a terrible uproar—only to discover that the object of his search was right there on his forehead all the time. The Dutch Boy Free Property Inspection Plan and the Dutch Boy Easy Payment Plan are right there "on the forehead" of the very selfsame painters who blame poor business and cheap competition for their woes when, to be perfectly frank, the trouble may lie in short-sightedness.

On the following pages are shown the features the Dutch Boy offers you, without charge, to step up your profits in 1939. Mail the order card for the features you will use.



These DUTCH BOY EASY PAYMENT PLAN forms available without charge to painting contractors and paint dealers who wish to take advantage of this new selling idea.







**WET**

**DUTCH BOY WHITE LEAD**

**PAINTER'S NAME HERE**

**THERE'S A NEW PAINT JOB  
IN YOUR NEIGHBORHOOD**

*at* *Write address of job  
in this space*

**LOOK over this sample of our work. It may give you some ideas on how a Dutch Boy paint job could brighten and modernize your own home. You can depend on us to carry out your ideas to your own home. And while our equipment is still back to furnish some of our out price especially attractive. Just do it today. We can make it for you. NO COST. NO OBLIGATION. But do it today.**

**BUSINESS REPLY CARD**  
POSTAGE WILL BE PAID BY—  
**PAINTER'S NAME  
AND ADDRESS  
HERE**

FIRST CLASS  
REGISTERED MAIL  
NEW YORK, N.Y.

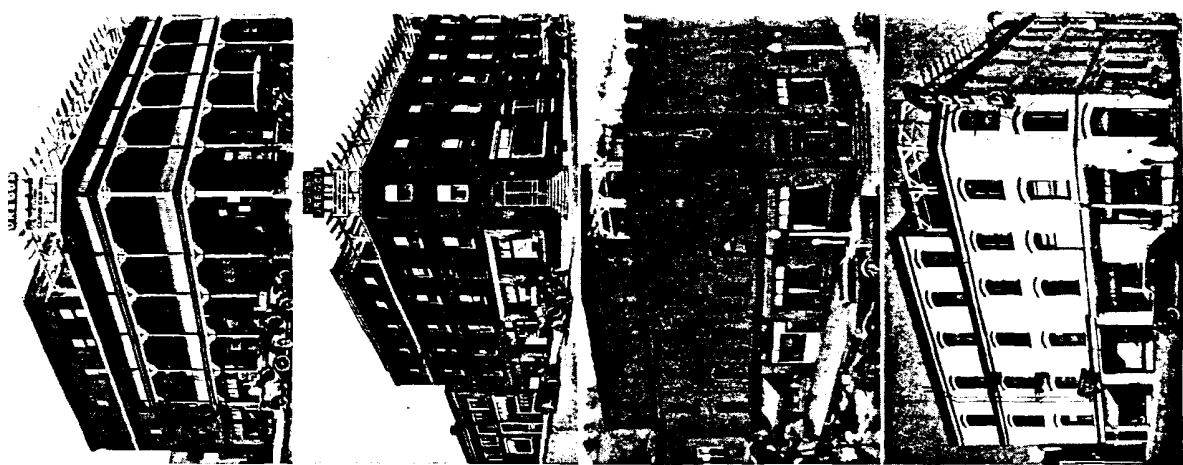
**HIGH SCHOOL MAIL FOLDER**  
This folder will enable you to reach the nearest Dutch Boy paint store. It will also enable you to reach the nearest Dutch Boy paint store. It will also enable you to reach the nearest Dutch Boy paint store.

**T**HE four pictures at the right tell a story that words could never convey. So, as briefly as befits the subject, we will supply the necessary historical data, to wit: The Hood River Hotel, formerly the Hotel Oregon, located at Hood River, Oregon, was built in 1901. The picture at the top was taken in

## *Evolution of a Landmark—or, You Can Brush Away Those Years*

1910. The building was remodeled in 1915, shortly before the name was changed. Picture Number 2 shows the hotel bereft of its double-deck veranda. Picture Number 3 was taken in 1937, about a year after the 83-room hostelry was purchased by the present owner, Wm. E. Bradley. Picture Number 4 also was taken in 1937, after a renovating treatment with Dutch Boy products applied by Industrial Spray Painting Co. of Portland, the materials having been supplied by Franz Hardware of Hood River.

Dutch Boy's Portland branch manager, B. L. Deaton, who sent us the pictures, calls particular attention to the cars parked near the building at each step in its evolution. Mr. Deaton says that the dates on which the several pictures were taken can be pretty accurately guessed by looking at the cars.

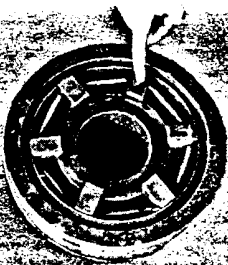


# Open for Business... in 10 Seconds

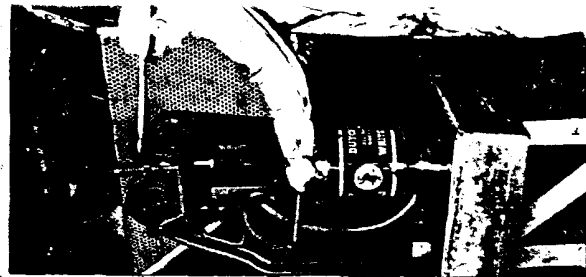
1. Hammer blows at crimps draw crimps from under chime (inside roll) at top of keg

2. Tapping lid loose

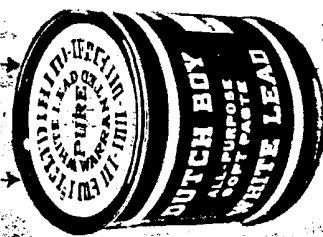
3. Opened... in less time than it takes to tell about it



Place crimping tool under chime



Next turn of the crimp



matter of cold fact, it is no trouble at all. A few well-aimed swings of a hammer and there you are—one hundred pounds of the whitest, finest, hidingest and best bodied lead that ever bore the famous Dutch Boy Painter trade-mark.

onds time, any painter can open it—the keg, not the window.

For the especial benefit of the many new users of the better-than-ever lead Dutch Boy is making these days, we show in picture strip sequence both the way the kegs are sealed and the way they are opened. It goes without saying, of course, that it would be worth a lot of trouble to get at the kind of lead that is put up in Dutch Boy kegs but, as a

WE came mighty near giving Robert Ripley an item for his "Believe It or Not" feature the other day but we decided that even Mr. Ripley might turn it down as unbelievable. What was the item? Why, we found a painter who had trouble opening a Dutch Boy lead keg.

As 99 44/100 per cent of our subscribers know from personal experience, a Dutch Boy keg is just about the easiest opener on the market. True, when the keg leaves our plant, it is sealed tighter than a Pullman window—it has to be to prevent oil seepage—but, given a hammer and about 10 sec-

# BETTER WORKMEN MEAN BETTER JOBS —BETTER JOBS MEAN BETTER BUSINESS

WILLIAM R. MUIRHEAD, 2nd  
Chairman—National Vocational Committee  
Painting & Decorating Contractors of America

**I**N considering ways and means of improving our business and our economic position in the days to come, we are bound to realize the importance of employing dependable, trained workmen. In other words, if we give our customers better jobs, they'll give us more jobs to do and the more good jobs we do, the better off we'll be. Skilled workmen, in a trade so complex as ours, are not developed overnight. It takes several years of properly supervised training to turn out a workman who can be depended upon to handle the types of jobs we prefer to do.

Through the years of the depression, when there was so little business to be had, not much attention was paid to the training of painters. Consequently, there have been few apprentices learning the trade. Indirectly, this situation was partially responsible for the drifting into the trade of a number of persons who are really no credit to our business.

Unfortunately, our trade is one of several about which many people have queer notions. There are any number of such people around the country who think that because they whitewashed fences when they were boys, they now are qualified to call themselves painters. Most of us have learned that instead of lowering costs, employment of such

men actually raises them. We have found that it requires two or three such men to do the work which one fully competent man could do. We have had the experience of having to do over certain jobs on which they have worked. That means wasted time and wasted materials. We have found that nine times out of ten, because of their incompetence, these men have antagonized good customers. The situation is similar to that of realizing that we are losing money out of our pockets, and not understanding why—until we find a hole in our pockets. The wise man does not continue to put money in a pocket that has a hole in it.

For a long time leaders in our industry have recognized that one of the best ways of improving competitive conditions, of pushing out jackleg mechanics and carpetbag contractors, is to see to it that men who call themselves painters are fully skilled painters. There is only one method of training men to be fully skilled painters and that is through a period of apprenticeship.

Realizing this, the Painting and Decorating Contractors of America joined with the Brotherhood of Painters and Decorators, and with the assistance of the Federal Committee on Apprenticeship, U. S. Department of Labor, formulated National Standards

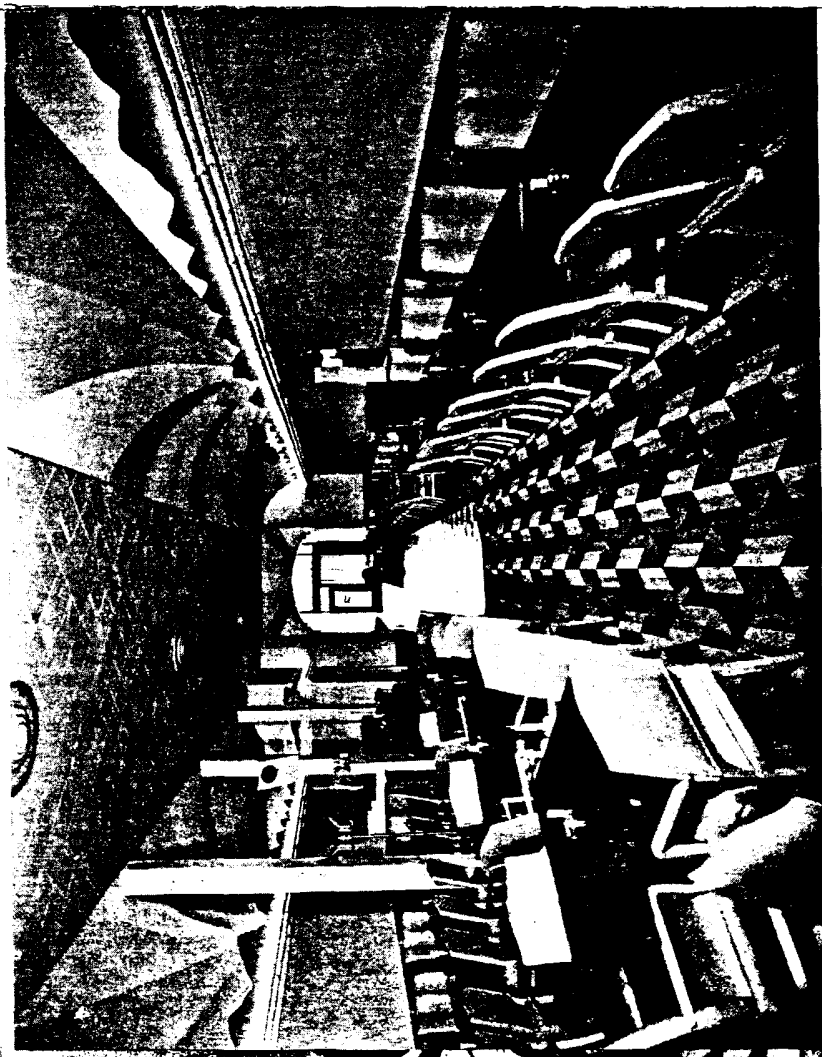
## KEEPING CUSTOMERS CONTENTED

is the aim of every real businessman, whether he be a paint dealer, a grocer, a barber or a restaurateur. Good paint, properly applied in judicious colors, does its share in keeping the customers happy and in keeping them coming.

The picture on this page shows the interior of the cocktail lounge (looking toward the front entrance) of the Jockey Club, Great Falls, Montana. The painting was done, with Dutch Boy materials, by Peder Evenson, Great

Falls painting contractor. The decorations were designed by Claude K. Duncan of the Grogan-Robinson Lumber Company of Great Falls.

The lounge is 24 feet x 90 feet. The ceiling is done in light tan, the curved cove is painted in typical sunset ray tones, and the side walls are peach-colored. The chairs and wall seats are upholstered in peach-tinted leather, trimmed in black. Lighting is indirect, concealed Neon lights being used.



## Dutch Boy Painter

for the training of future painters. These Standards represent the most advanced thinking of the leaders in both organizations. These men are aware of the fact that most of the industry's ills are caused by the people who make up the industry; and that the only sound way to maintain pride of craftsmanship, as well as an understanding of good business principles and business ethics, is to set up standards by which these ideals may be made an essential element in the training of the men entering the trade.

The National Standards are based on the idea that a young man can be made into a skilled workman only after he has had full work experience on actual jobs in all the processes of his trade. It likewise holds that the well-rounded mechanic should have supplementary instruction in such school subjects as will enable him to know the "why", as well as the "how", of his job. And such instruction would, naturally, include courses in the business side of the industry—cost of materials, figuring bids, overhead and labor costs, etc.

Local systems of apprenticeship are administered by joint committees, composed of equal numbers of employers and employees. Approximately 25 of these local joint apprenticeship committees have been set up in various parts of the country and have adopted local standards of apprenticeship in line with the National Standards. The success of our industry's apprenticeship efforts, and the benefits resulting from appren-

ticeship will be forthcoming only to the extent to which employers and employees throughout the country proceed with the setting up of these local apprenticeship systems.

At the time the National Standards were adopted, the assistance which could be given our local organizations in establishing local apprenticeship programs by the Federal Committee on Apprenticeship was limited, due to the need for getting along with a small field staff. The enlargement of the Committee's staff now makes it possible for the Committee to provide field service in all parts of the country.

In order to assist local groups in the formation of committees, a manual entitled "Building a National Painting and Decorating Apprenticeship System", containing information on how local committees can be recruited and developed, has been prepared by the Painting and Decorating Contractors Association in conjunction with the employees' organization, and with the assistance of the Federal Committee on Apprenticeship. This Manual, which also contains a typical set of local standards, has gone to the printers, and will be ready for distribution shortly. In addition, the U. S. Office of Education has issued a bulletin designed to assist painting instructors in the preparation of related instruction courses for painters' apprentices.

With this printed material available, and with the assistance of the consulting and field service of the Federal



## Dutch Boy Painter

Committee, we should go forward rapidly with our program. It is my earnest hope that leaders of the trade in every locality will take their responsibility seriously, and play their parts in helping solve the apprenticeship problem.

It should be explained, however, that the industry has no intention of asking apprenticeship committees to advocate the indenturing of apprentices on a wholesale basis. Rather, it is hoped that the committees will determine the need for thoroughly skilled painters in their localities and be guided by this need. Wherever possible, young men already employed in the trade in some capacity should be given preference at the apprenticeship opportunities which may be open.

Two considerations should be uppermost in the minds of all those having to do with the training of apprentices: First, that all apprentices should be fully trained; second, while the apprentice is being trained, his welfare should be completely protected.

This apprenticeship problem, which has for a long time perplexed not only our own industry, but also nearly all

others which require the services of skilled workmen, can be solved. The method of its solution has been carefully worked out in such a manner that the interests of the employer, the labor union, the apprentice and the public are protected. But the application of the method requires the cooperation of all parties if the full benefits are to be obtained.

An encouraging start has already been made. We must not allow our enthusiasm to cool. If we do, we shall pass up an opportunity to remedy a very bad condition in our industry. It affects us now and it will affect us even more seriously in the future. There is no question but that our future economic security rests largely on a proper and lasting solution to the apprenticeship problem.

A letter addressed to W. R. Muirhead, 714 Colorado Avenue, Bridgeport, Conn., will bring you further information on the apprenticeship program of the Painting and Decorating Contractors of America, and detailed suggestions on methods of tackling the problem in your own city.

\* \*

prehend its standards of skill and craftsmanship and quality. Further, his only interest is in his job and he will work for that shop only as long as he thinks there is no advantage to him in working elsewhere."

—L. M. Rafferty, Sixth General Vice-President of the Brotherhood of Painters, Decorators and Paperhangers of America, speaking before the Trade and Industrial Education section of American Vocational Association, at its convention in St. Louis last December.

\* \*

"We believe that apprenticeship, supplemented by trade extension education, is the proper method of entry into any trade. Organized labor has found that men who have learned their trade by this method make the best mechanics and the best union members. From the standpoint of the employer, men trained in the shop are far superior to those of equal skill hired from the outside. The outsider is not trained to the policies and traditions of the firm and does not fully com-

# YOU CAN SELL *Style*

## ... AS WELL AS UTILITY

**M**OST painting contractors are family men. And as family men, many of them recall having seen their womenfolk take a package of dye and change the color of a shirtwaist or a skirt or a dress. If the mere man delved into the whys and wherefores of this transformation he no doubt was told, "Well, I didn't want to buy a new dress so, to be in style, I bought ten cents worth of dye and changed the color of this old dress from Alice blue to grape purple, the newest shade. Now I'll get a white belt and attach a frilly collar and I'll be dressed in the height of fashion."

Recalling such incidents as this, don't you see a parallel in the newest thing in painting—styling with paint? Of course you do. It may be a little difficult at first to grasp the idea of imparting style to as large an object as a ten-room house—we've always thought of style in terms of smaller things—but once you've sensed the possibilities inherent in this new approach to better profits, you'll quickly adjust your viewpoint. Style, in dyeing rayon, in enameling refrigerators, in staining fingernails, in lacquering furniture, in painting houses, is nothing more or less than using color in a manner that is considered proper by those whose job it is to watch, record and report the many and

varied activities of the public at large. But, you say, styling as a general term covers more than the field of color. Right! Style may concern size and shape as well as color but, to keep in style it is not always possible to alter the size and shape of certain articles, and it is not always possible to replace them with new, stylish models. So, styling with paint, as we see it, does for the homeowner precisely what styling with dye did for the woman we quoted in our opening paragraph.

There haven't been a great many houses built during the past ten years. There are still in a completely habitable state many homes built twenty, thirty, yes sixty years ago. The problem is, how to make them look younger, look less old fashioned, look modern. Sure, we can tear down awkward wings, strip off outmoded "ginger-bread", and change architectural details. But such procedure costs a lot of money and many style-aware home owners don't have that kind of money to spend.

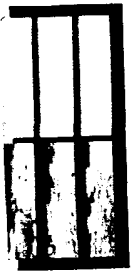
The way to approach this problem is not with a set of blue prints and a saw and hammer but with the latest information on paint styling and a pot and brush. For, to the householder who wants to be up-to-date, styling with paint suggests a good way to save some



A beautiful example of modern styling in house painting. Unity is preserved by painting the body of the house, window trim and large shutters in the same color.

## BRUSH AWAY THOSE YEARS

*A Dutch Boy Beauty Treatment keeps an Old House Looking Young*



No one knows paint like a painter. The painter will be mixed to order to meet the special requirements of the job. It can be left white or tinted to the exact colors you specify.

**Be an expert paint buyer.** Just send in the coupon below. You'll receive a free copy of our booklet, "So You're Going to Paint." Tells everything you need to know to buy a paint job—how to style your house with a smart new color scheme, how to select the right paint and the right painter. Fifty-two illustrations in color. And you'll also receive full information on the Dutch Boy Easy Payment Plan for those who wish to pay for their painting in installments. Address Dept. 318, nearest branch White today.



**THIS IS A SMALL ADVERTISEMENT IN THE PILL COLORED PAGE OF REPRODUCTION CANNING IN THE MACHINES**

Have you met the Dutch Boy? America's champion painter. The boy whose magic brush will make the marks of years vanish from your house. The lad whose transforming touch will bring back the sparkle of newness to your home.

**Scotch on his mother's side.** Yes, the Dutch Boy is a champion money saver, too. Reports from home owners prove conclusively that in the long run Dutch Boy actually *costs less* than cheap, low-grade paint. Why? Because Dutch Boy not only lasts much longer but also does not crack and scale (see photographs at right). It resists the weather subduer—wears down slowly by gradual chalking. So when it finally comes time to repaint, you make two substantial savings. (1) There are no "lags" and starts of low-grade paint to be burned and scraped off. (2) It is therefore not necessary to apply a new priming coat.

When your painting contractor recommends Dutch Boy White-Lead, of one thing you may be sure. He's aiming to give you real value for your money.

*Dutch Boy advertisements in The Saturday Evening Post, Colliers, Time, American Home, and Better Homes and Gardens magazines feature homes that have been styled with paint. Clip and save the "ads" as they appear . . . you can use them in your selling*

## Dutch Boy Painter

money—if he rebuilds to modernize, he pays not only the carpenter but also the painter who must finish the job. If he repaints to modernize, he deals only with the painter.

The painter who adds the "style approach" to his selling equipment adds a third appeal to the argument on which he hopes to land jobs. For years he has talked paint for protection and paint for appearance. Now he can also talk paint for style. In other words, he has talked about paint for utility, necessity. Now he can talk paint for style. Where necessity sells one item, style sells two, six or a dozen—a new car when the old one shows a few thousand miles on the speedometer, a complete shoe wardrobe when one pair of oxfords has served well enough, complete redecoration because flat tints may be "out" and Tiffany may be "in". In practically every field of merchandising endeavor, style is the real sales maker today.

Let us review briefly what styling with paint means. It means the selection of colors that are currently in demand and using them in a manner that follows current style trends.

Where and how is this information obtained? It is derived from an analysis of the different exteriors and interiors that have been surveyed by the Council for Paint Styling. This Council and its committees, through a nation-wide organization of investigators connected with the paint industry, have noted changing styles in house painting, as expressed on dwellings that

20

have been built within the year, on the valid assumption that what is being done on the new house of today will become the style of tomorrow on old houses that need modernization.

For authentic information on style trends in interior decoration, rooms in model houses, model rooms in department stores and decorators' establishments, illustrations in leading magazines, etc., were carefully studied and analyzed. As a result, it has been possible to keep a finger on the pulse of "what's new in interior decoration" and to develop certain rules for the use of color in the painting of interiors to keep them in tune with the times.

To point up this discussion, we print opposite, two tables which give specific information on the latest style trends in painting exteriors and interiors.

Information of the type given here is of no value, obviously, if it is hidden away in some filing cabinet. It must be broadcast to all members of the industry, from the biggest maker of raw materials to the smallest painting contractor and, of course, through the various divisions of the industry, to the home-owning public. Manufacturers will give style information in their advertisements, in their trade literature; dealers will pass the word along over the counter and in their advertising; painting contractors, who stand to benefit most because they do the styled jobs, will talk styling with paint to their customers. Now is a good time to start—if you didn't begin yesterday.

Table I. Simple Rules for Styling Certain Exteriors

| Part of House | Architectural Type               |                                   |                           |                           |                                  |
|---------------|----------------------------------|-----------------------------------|---------------------------|---------------------------|----------------------------------|
|               | Colonial                         | Small Cottage                     | Large Cottage             | English                   | French                           |
| Roof          | medium dark                      | bright colors                     | medium to dark            | dark                      | dark                             |
| Body          | light in color                   | light in color                    | light in color            | light in color            | light in color                   |
| Trim          | same as body color               | lighter or darker than body color | lighter than body color   | darker than body color    | same as body color               |
| Sash          | same as body color               | same as body color                | same as body color        | different from body color | same as body color               |
| Door          | same as body color               | same as body color                | same as body color        | different from body color | same as body color               |
| Shutters      | one floor same as body—different | different from body color         | different from body color | different from body color | one floor same as body—different |

Table II. Simple Rules for Styling Certain Interiors

| Room                         | Walls                                        | Ceilings                                        | Trim                                    |
|------------------------------|----------------------------------------------|-------------------------------------------------|-----------------------------------------|
| Living Rooms                 | single color—<br>one wall different in color | dark as wall—<br>different in color             | darker than wall—<br>different in color |
| Halls                        | single color                                 | same or darker than wall—<br>different in color | same as wall or darker in color         |
| Bedrooms                     | single color—<br>one wall different in color | lighter than wall—<br>different in color        | lighter or same as wall color           |
| Kitchens and Breakfast Rooms | single color                                 | lighter than wall—<br>different in color        | lighter tint of wall color              |
| Bathrooms                    | single color to harmonize with tile          | lighter than wall—<br>different in color        | match tile trim                         |

## Decorative Notes on Interior Style Trends

1. Plain one-tone walls are most popular.
2. One or two walls should be in a color different from the others.
3. Panels should be painted to match the stile color.
4. Dado is decreasing in popularity.
5. Border spot stencils are increasing in use.
6. All-over patterns are occasionally used.
7. Vertical stripes are popular.
8. Horizontal stripes are next most popular.

21



## Keep your Copies of the **DUTCH BOY PAINTER** **MAGAZINE** *in this New Binder*

**R**EADERS tell us that they find our little magazine both easy to read and worth reading. They tell us that every number is worth saving. BUT, all too often we get a letter that says, "Please send me another copy of the Dutch Boy Painter—the one that had the article on new styles in house painting. I mislaid or lost my regular copy."

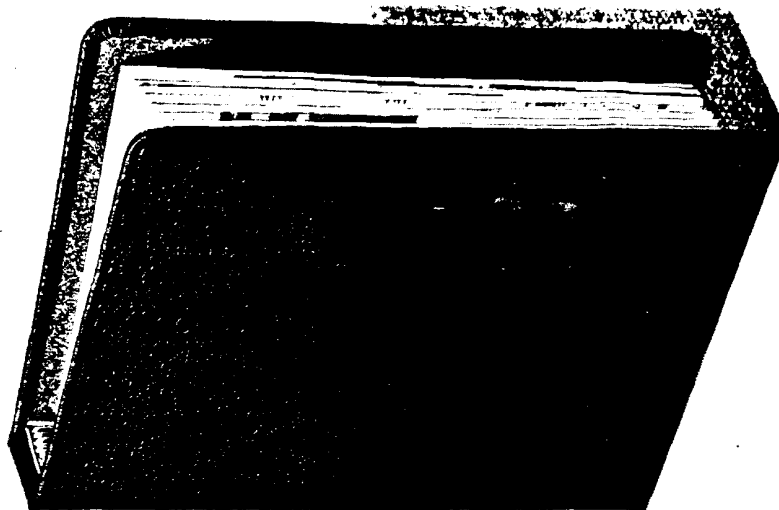
tical, good-looking, long-lasting binder—at a price that every reader could easily afford to pay. After examining a number of models, we chose the one shown here—and ordered a good stock.

This binder is sturdy, simple and compact. It holds two years' issues of this magazine, with extra space for an index which we will send free each

year-end to everyone who buys a binder. The pictures show just how this binder operates, how easy it is to insert copies of the magazine and, if need be, to remove them. No punching holes, no trimming of edges, no bother at all.

If you've saved up a lot of back copies of the Dutch Boy Painter, you'll want to keep them safe and in good shape in these binders. If you are going to start saving copies beginning with the number you are now reading, you'll need this binder.

Buy 75 cents worth of postage stamps, or buy a 75 cent



money order, or write out a check for 75 cents and mail this remittance, with a note saying, "I enclose 75 cents for one of those new D B P binders. Send it postpaid," giving your name and address plainly, to

**NATIONAL LEAD COMPANY**

Room 2020 111 Broadway

New York, N. Y.

# DUTCH BOY PAINTS

MAGAZINE

Vol. 32 No. 2 19

NEW YORK  
WORLD'S  
FAIR

GOLDEN GATE  
INTERNATIONAL  
EXPOSITION



WHITENESS - UP  
HIDING - UP  
BODY - UP

DUTCH BOY

*Better than ever*

WHITE LEAD

*Dutch Boy Hits a NEW HIGH  
in Paint Value*

0000-NLI-000019740

# Get Yours Yet?



## ... the NEW BINDER

for the Dutch Boy Painter magazine. This binder is practical, sturdy, handsome. Holds two-years' issues. Magazines can be inserted in a jiffy—no punching or trimming needed. Price, 75 cents, postpaid. Send your order for "a D.B.P. binder", with 75 cents in stamps, check or money order, to:

**NATIONAL LEAD CO.**

Room 2020  
111 Broadway  
New York, N. Y.



**THIS USEFUL BOOK**

Two-Years' Issues of equal  
plus "Dutch Boy Painter"

**THIS BINDER**

0000-NLI-000019741

## DUTCH BOY PAINTER Magazine

Volume 32

1939

No. 2



Published bi-monthly by National Lead Company, Room 2020, 111 Broadway, New York, N. Y., in the interest of better painting. Mailed without charge to painters and paint dealers.

## LEAD INDUSTRY BEGINS CAMPAIGN TO ADVERTISE WHITE-LEAD

**F**OR painting contractors and paint dealers, a piece of important news these days is the big, new, cooperative advertising effort in behalf of white-lead just getting under way in a number of leading national magazines. The campaign is sponsored by the miner, smelter, refiner and white-lead manufacturer members of the Lead Industries Association.

A series of large-size advertisements in such widely read magazines as the Saturday Evening Post, Collier's, American Home, Country Gentleman and Better Homes and Gardens will bring the white-lead story to the public in general and to home-owners in particular. Some idea of the scope of the magazine campaign may be gained by trying to visualize the total of 67,570,526 separate messages that will be carried in the publications named.

Supporting this major activity will be a series of advertisements in trade magazines covering the paint, painting, architectural, building and lumber fields. In addition, there will be newspaper publicity, direct-mail advertising,

booklets and other appropriate items.

This Lead Industry campaign, aimed to consolidate the position long held by white-lead in the painting field, should awaken more than an academic interest in those who sell and apply paint. It should do more than confirm their faith in a time-tested material. It should furnish the incentive to support white-lead more vigorously than ever. It should help pave the way for increased profit and prestige for both painters and dealers. It should hardly be necessary to point out that the manufacturer, the distributor and the painter are links in the same chain. A campaign designed to sell white-lead is bound to prove helpful also to those who handle and who use white-lead. Because white-lead, by its very nature is a "cooperative" material: Its distribution and its use both call for teamwork.

This campaign, running parallel to the national Dutch Boy campaign, doubles the amount of advertising ordinarily used in presenting white-lead to the public. And to get the most out of the Industry—Dutch Boy combina-

## Dutch Boy Painter

tion, the aggressive dealer and painter will make more intensive use of Dutch Boy advertising features. Dealers will give more prominence to Dutch Boy white-lead, will give longer showings of Dutch Boy displays, will feature Dutch Boy at every opportunity. Similarly, painters will give wider circulation to Dutch Boy mailing pieces, will write "Dutch Boy" into their contracts and will bring Dutch Boy to their jobs.

Reproduced, in reduced size, on the following pages are two full-page national magazine advertisements—one being the first "ad" in the Lead Industries' campaign; the other, the current Dutch Boy page. Both drive home to home-owners the selfsame arguments that painters and dealers use in their daily contacts with their customers—

that white-lead is long-lasting paint... that white-lead is economical paint. These two acknowledged advantages from the home-owner's standpoint are likewise advantages from the painter's standpoint, because by doing jobs that last and that thus cost less he builds up his own reputation. And from the dealer's viewpoint, he gains by selling white-lead because this paint stays sold.

The Lead Industry campaign and the Dutch Boy campaign both center public attention on white-lead. The white-lead dealer and the white-lead painter will get their share of attention—and the resulting increased business—in proportion to their active cooperation in support of the white-lead industry. The lead industry is setting the pace. Tie in with both campaigns!

## AN UNUSUAL DUTCH BOY WINDOW



Dutch Boy displays always get warm welcomes at the Hart Wall-paper & Paint Company Store, 3236 West 26th Street, Chicago, not merely because the displays are attractive and practical, but also because they lend themselves to realistic layouts, of which this is a good example. In this case the Dutch Boy display has been incorporated in the painted background scenery. The house shown is a wooden model, surrounded by a "lawn" on which are placed various Dutch Boy paint products.

Here's where the best paint gets its start



I'm a miner not a painter. The metal I mine out of the earth is lead. And munter that lead is what gives life and gumption to paint.

You think I'm prejudiced? Ask any painter who's been at it long enough to see how his work stands weather He'll tell you the same.

You see, lead is a metal that just about lasts forever. And the basis of white lead is lead.

I figure that's one of the reasons white lead gives you a covering that lies snug and firm and durable—free from hard cracklines as lead itself.

So most of the real good painters are

boosters for whitelead paint. They know that the way a white lead job stands up helps to build their reputation.

And the swell part of it is, you save money when you paint with white lead, because it's one of those rare cases where the best is the cheapest.

LEAD INDUSTRIES ASSOCIATION  
410 Lexington Avenue, New York, N. Y.



Pick a real painter as well as your paint if you want a real job. For the painter who knows his craft knows the difference between white lead and other paints. He'll bring the paint on a wooden back up till it cures to the lead line paint between party and stone to take just one simple example.

Spice money ahead... when you use

White Lead

This is a small reproduction of the first Lead Industries' "ad"

# FORMULAS IN PICTURE FORM

HOME IS WHAT YOU MAKE IT



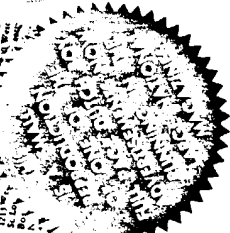
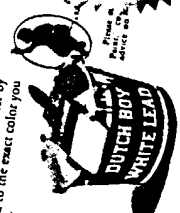
Good Paint makes it a home to be proud of

**Thus Spring, the Dutch Boy offers a double initi-**  
**First, the pleasure of seeing your house look**  
**new again—the pleasure of seeing it sparkle with**  
**fresh color.**  
 That's a real thrill. But here's one that's even  
 better. **Now you repeat, my friend.** Try one of the  
 new suggestions for repainting your house with  
 paint illustrated in the Dutch Boy Book. "So  
 you're going to paint." And give yourself the  
 thrill of seeing your house *look better* than you  
 ever imagined it could.  
 That's no exaggeration. By following modern  
 trends in the use of color, you can make strike  
 transformations in old homes. Just how to  
 do it is explained clearly and simply in the  
 Dutch Boy Book with its 32 illustrations in color.  
 The coupon at right will bring you a free copy.  
 Of course, this booklet has a highly practical  
 side too. In addition to its styling information,  
 it tells you all you need to know to buy a long-  
 lasting, money-saving paint job.  
 After all, when you paint a house you want

it to stay painted. You don't want low-grade  
 paint—the kind that cracks and scales, (see  
 photograph). What you're after is the long-  
 lasting economy of Dutch Boy.  
 When your painting contractor recommends  
 Dutch Boy White-Lead, let him tell you that this  
 time-tested paint does not crack and scale. It  
 resists the weather & Dutch subboomers and  
 wears a smooth, unbroken surface. This leaves  
 your paint job looking like an ideal founda-  
 tion for new paint. Every application of Dutch  
 Boy White-Lead is expertly mixed-to-order by  
 specific, **Not too heavy**  
**paint like a painter.**  
 P. S. Don't overlook our  
 booklet offer. At the  
 same time you will re-  
 ceive full details of the  
 Dutch Boy Easy-Paint  
 Plan for those who pre-  
 fer to pay for their paint-  
 ing jobs in installments

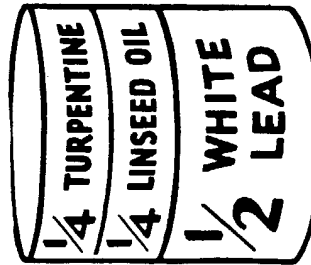


**DUTCH BOY**  
 The trade name for the best quality of paint ever made. It is the only paint that is so perfectly mixed-to-order by specific, **Not too heavy**  
**paint like a painter.**  
 The Dutch Boy Book is a free copy. The coupon at right will bring you a free copy. Of course, this booklet has a highly practical side too. In addition to its styling information, it tells you all you need to know to buy a long-lasting, money-saving paint job. After all, when you paint a house you want

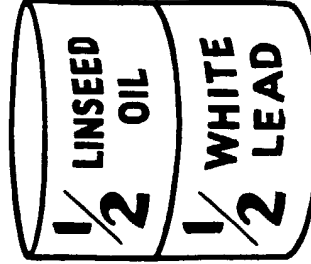


FOR REPAINTING EXTERIOR WOOD

FIRST COAT



FINISH COAT



**DRIER:** If raw linseed oil is used add 1/4 pint drier to each gallon of paint mixed. Boiled linseed oil requires no drier.

**A**N OLD Chinese proverb has it that "a picture is worth ten thousand words". That's a lot of words especially for the celestial who warns us, "No tikkee, no shirtee!" but that's beside the point. The point is, have you ever seen "pictures" of the usual white-lead paint mixing formulas?

Well, here they are—"illustrated" directions for mixing white-lead paint for repainting outside woodwork. For some reason or other (the publishers of the popular picture magazines could explain) mixing directions in this new

form seem much easier to grasp and to translate into a batch of paint than do the customary formulas consisting entirely of words and figures.

This method of showing paint formulation should be especially popular with those who, reading a formula calling for "100 lbs. of white-lead", etc., but needing only a couple of gallons of paint, are at a loss how to refigure on a smaller batch basis. To mix three gallons of finish coat paint, just add 1 1/2 gals. of linseed oil to a 50-lb. pail (1 1/2 gals.) of white-lead, for example.

TO HIS customers, the contractor is a man who takes contracts for painting and decorating, a man who mixes, tints and spreads protective and decorative materials. To his dealers, a painting contractor is a man who is a good credit risk, or a poor credit risk, or an uncertain credit risk. The home-owner sees one side of the painter, the dealer sees the other.

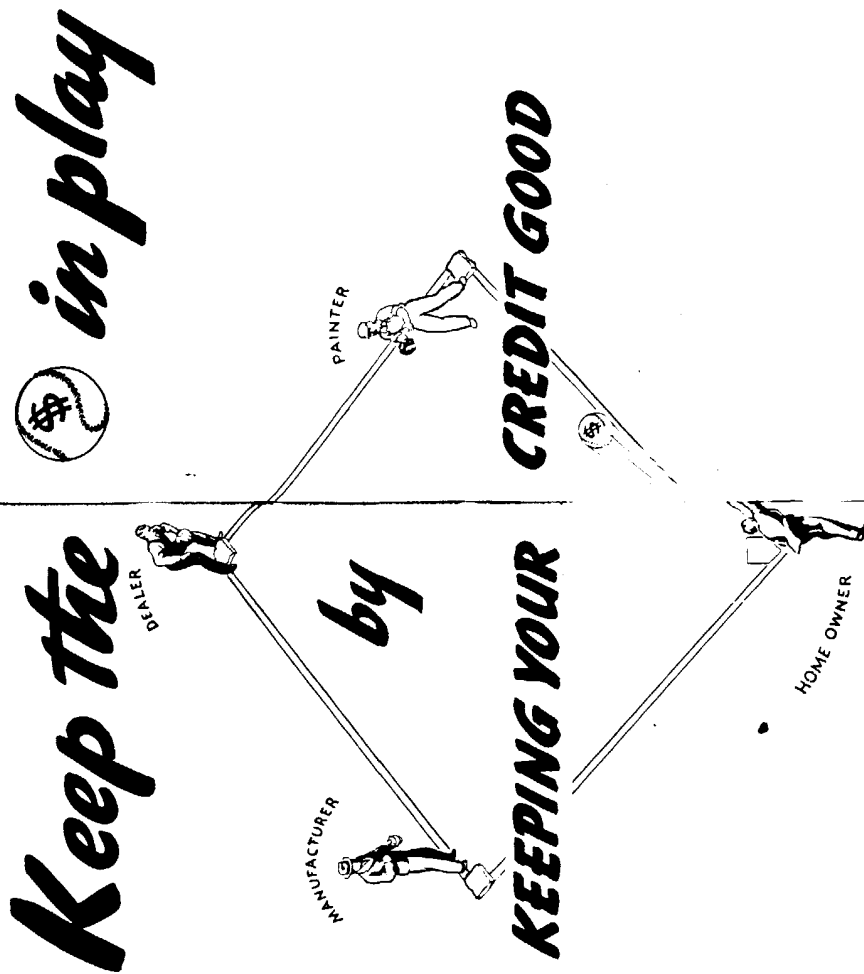
Because a man is a good painter, it does not necessarily follow that he is a good business man. But, generally speaking, a contractor who "knows his way around" on a painting job also knows all the other angles of his business. He knows how to estimate jobs, how to schedule them, how to buy his materials, how to keep books and how to collect his bills.

There is a more than accidental relationship between good jobs and good credit. The painter who enjoys a good credit rating gets the goods he asks for, the goods he wants, the goods he needs to do good jobs. The painter who is looked upon as a poor risk or an uncertain risk may have to effect some compromise with quality in his materials; hence cannot do high-quality work. In short "beggars can't be choosers".

The dealer's definition of a good credit risk is short and sweet: "A man who pays his bills promptly". And the dealer knows why the man classed as good credit pays promptly.

For one thing, the prompt-paying painter collects for his jobs promptly. He makes his final brush strokes, cleans up the premises, collects his equipment and has his bill in the owner's hands

32



before that gentleman gets through saying, "Well, the old place certainly looks a lot better!"

Any number of jobs are turned over to painters with verbal instructions on what to do and only oral agreements as to price and terms of payment. In the absence of other provisions, no payment

is due until the work is done and the home-owner can take his time settling up. It is, of course, generally understood that the bill is to be sent immediately on completion of the job so that the owner will know what he has to pay before he has time to hunt up excuses for not paying promptly. When the painter puts off the billing, the

home-owner puts off the paying. The contractor, however, must pay his workmen or they'll quit him. So he pays the weekly wages out of what probably is his small capital and the dealer has to wait for his money for the materials. When this process has been repeated several times, the dealer naturally puts the painter down as a poor risk and shuts off credit.

One of the methods used by painters who are able to pay promptly because they are first paid promptly is to get a signed contract on every job. The contract may call for a one-third payment after first coat, another third after body coat and the final third on completion of the job. Or it may call for full payment on completion. The terms are adjusted to the satisfaction of both parties. But the main thing is that the papers are signed by both parties.

Another method of insuring prompt payment is the use of the installment plan. Under this plan, both the painter and his dealer are assured of prompt payment, the credit risk having been assumed by the financing organization. It is perhaps unnecessary to point out that, if a painting contractor used the easy payment plan on all his jobs, the question of credit for materials would never arise. Neither would the painter have to worry about meeting his payroll.

There is another factor that indirectly affects the credit situation—the factor of estimating. If a job that is figured at \$200 costs \$300 to do, the \$100 mistake must come out of somebody's pocket, usually the painter's. No

33

## Dutch Boy Painter

one can guarantee the correctness of any estimate, of course, but one can take all reasonable precautions against making errors. Using an estimating form that not only provides blanks for the desired figures but one that also lists all details of the job, thus preventing oversights, is certainly the best way to estimate a job's costs in advance.

The mention of "job costs" brings up still another factor that ultimately influences a painting contractor's credit standing. Job costs can only be known by keeping accurate records of jobs in work and jobs completed. This means using time cards, job records and, very important, a properly designed book-keeping system. Only by using these things can a painter get at his labor and materials costs and at those other costs lumped under the term "overhead expense". As a matter of fact, it is entirely conceivable that a poor credit rating can be attributed in many instances to ignorance of overhead. Because under his overhead expenses a painter must include not merely his truck costs, his telephone, advertising, taxes, rent, depreciation and so on but he must also include uncollectable bills. These items make a sizable figure and unless each job pays a proportionate part of that figure, aside from profit, it won't be long before the painter will have to ask his dealer to "stand him off a little longer" for the materials he has bought.

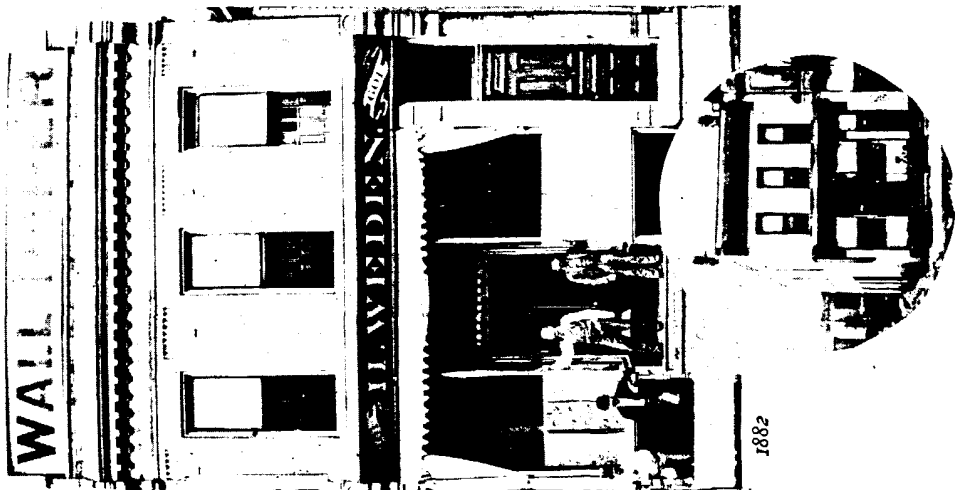
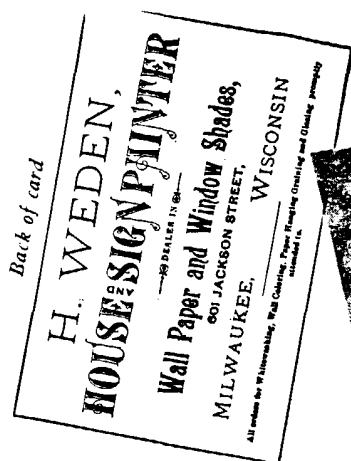
We have outlined in the foregoing paragraphs some of the factors that

affect the painting contractor's credit standing. We have also tried to show that good credit ratings and good paint jobs go together. But that's not the whole story. The painter who has a reputation for paying promptly can usually buy to better advantage. He can take advantage of turns in the market and can get prompt deliveries. He can get the lowest figures consistent with the quantities of materials he buys.

Finally, the painting contractor's

Do You Remember?

credit position plays an important part in the structure of the entire industry. He is a link in the long chain of credit and when he meets his obligations promptly, the dealer and the jobber can meet theirs promptly, the manufacturer can pay the suppliers of raw materials and the cycle can go on uninterruptedly until it gets back to the very same home-owners whose houses need the services of the man with the paint brush—your services. How's your credit?



WHEN a man or, for that matter, a magazine, begins to take long and frequent looks back to the good old days, it's a sure sign old Father Time has him, or it, firmly in hand. Or so

they say. This magazine is thirty-two years old and that, according to those who profess to know, is an exceedingly ripe old age for a company magazine.

Now that we've broken down (figuratively, of course) and confessed our age, our more or less gentle readers will please refrain from remarking "Aha, I told you so," when they see this item. Because herein we take a long look back to the days of hoop skirts, bustles, shaving mugs and mutton-chop whiskers.

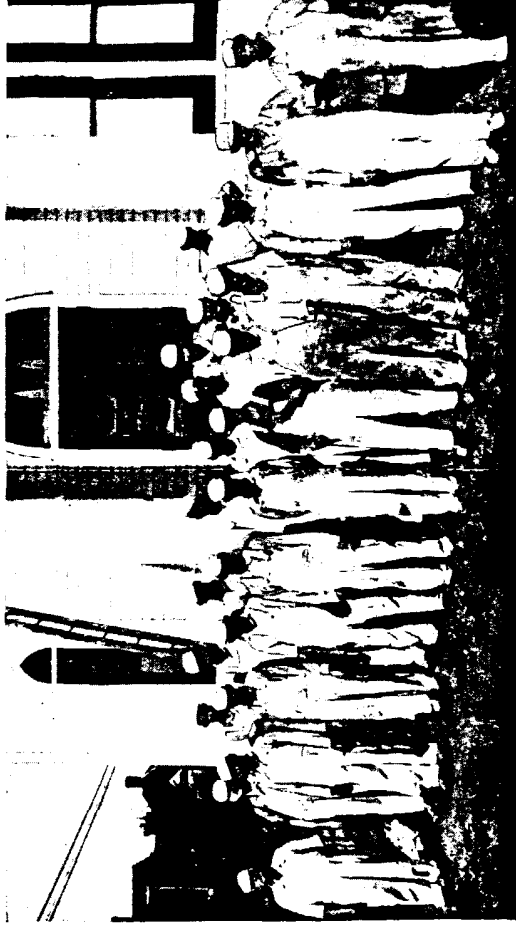
The business card shown here was

de rigueur for merchants of the 1880's. Done in red on a gold background, the busy little harvesters were favorite characters in the gas-light era, even as the little Dutch Boy is your favorite trade character today.

This card was used by Henry C. Weden when he operated a painting and wallpaper business in Milwaukee, Wisconsin. Mr. Weden came to America in 1860 at the age of eleven. He shortly was taken on as an apprentice in Civil War days by the Milwaukee painting firm of P. Peterson and Son. In 1865, still a mere youth, Weden opened a shop of his own at 601 Jackson Street, now 1137 N. Jackson, because of street renumbering. One of the pictures shows the store in 1882, the other cut shows the store today after three remodellings.

Mr. Weden worked hard and soon built up a painting and decorating business that for many years was rated as Milwaukee's largest. He employed from forty to seventy-five men and his services were in constant demand by the leading families of the city. He was an advocate and user of pure white-lead, making his purchases of Carter or Red Seal (now Dutch Boy) in car lots.

Three of Mr. Weden's boys, of a family of four boys and seven girls, took over their father's business at his death in 1912. Fred T. Weden, the surviving owner, now runs the business and, as may be seen from inspecting the sign on the store front, operates under the name of H. Weden's Son Co.



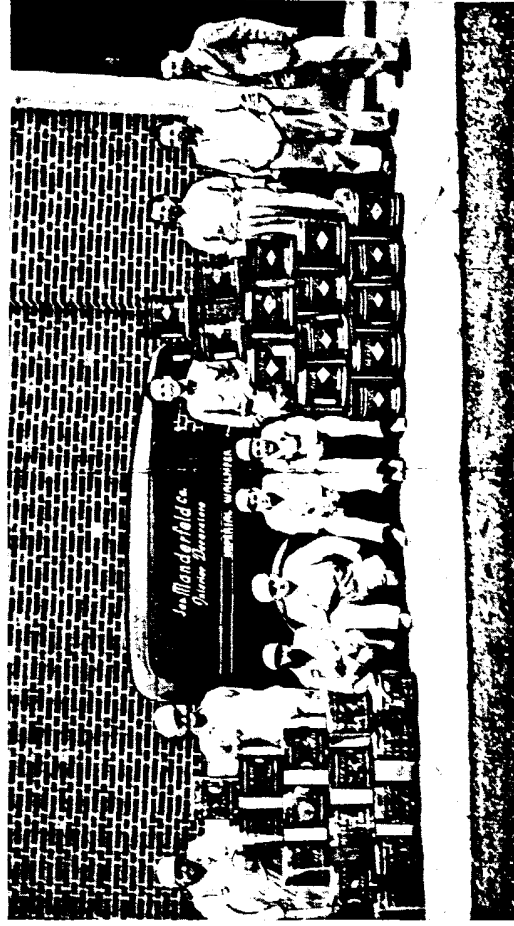
### A GOOD JOB . . . AND A GOOD DEED

Not long ago, one of the churches in Marshall, Texas, needed painting. The church treasury was not overly burdened with ready money and there was some doubt that the painting could be done. There was some doubt, that is, until Local Union No. 436 decided to take a hand. Two dozen members of the Local got busy with their equipment and Dutch Boy materials and painted the church in short order. The job would have been completed even more quickly except for the fact that the good ladies of the church congregation insisted on handing out sandwiches and refreshments at frequent intervals.

### THE MANDERFELDS OF MANKATO

say that Dutch Boy is tops for spread, hiding power and durability. And their men add, "Dutch Boy is the real thing—it's our favorite material." Several months ago, Dutch Boy's unofficial itinerant photographer, Clint Rock, happened to be passing the Franklin High School in Mankato, Minnesota, when he noticed the Manderfeld truck at the curb. So Rock got the boys out and lined them up, with the result shown here.

This school job required 6500 lbs. of Dutch Boy white-lead and 250 gals. of Dutch Boy Lead Mixing Oil—all used on the interior. The Mankato school board is well pleased with the job.

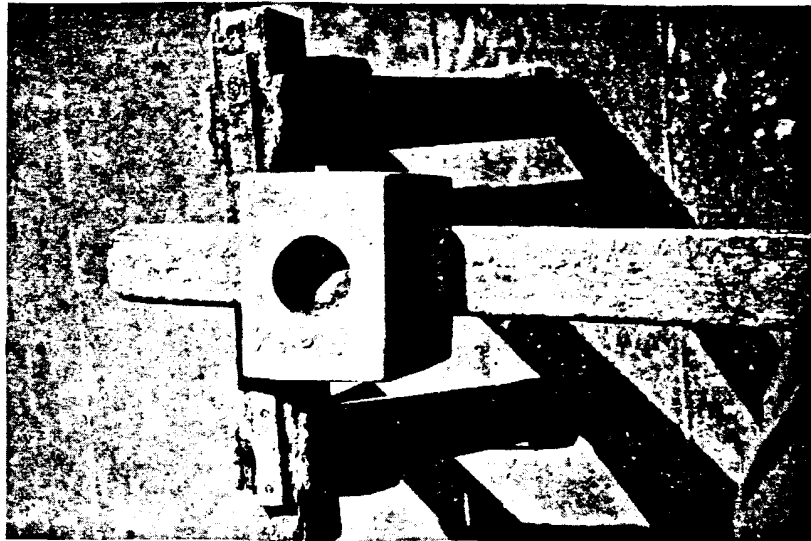


# COUNTERWEIGHTS FOR SWING STAGES

by MARTIN P. WALSH, St. Louis Branch, National Lead Company

THE first consideration on any painting job is, of course, the safety of the men doing the work, of the tenants or occupants of the building and of the general public. And safety measures become even more important when the job requires scaffolding or swing staging. The painting contractor who is set up to handle large jobs is always on the lookout for devices and equipment that will make his work safer and at the same time, that will add something to the efficiency of his working crews.

Figure 1



Among the numerous items that come under the watchful and anxious eyes of the contractor or foreman are the outriggers and counterweights that make swing stages practicable on many jobs. It is impossible, of course, to use cornice hooks in some instances and it is also often impractical to anchor the ropes to roof structures—chimneys, pent houses, water tank supports, etc. In these cases it is customary to



FANNIN COUNTY COURTHOUSE  
BONHAM, TEXAS

As even a casual observer might conclude, the only valid reason for painting this sturdy and well-migh weatherproof structure would be for the sake of appearance. Not that stone, concrete, brick and mortar are unattractive but because, following a fire several years ago, it was necessary to rebuild parts of this courthouse. Somehow the various materials didn't "jell" into a uniform, harmonious appearance. So it was decided to paint the entire exterior with Dutch Boy materials, mixed and applied under the supervision of Claud English, Bonham painting contractor. Harry Bodine,

Dutch Boy field man in northern Texas, sent us the picture of the courthouse and of Mr. English and his son who, quite logically, is also a "Dutch Boy Painter".

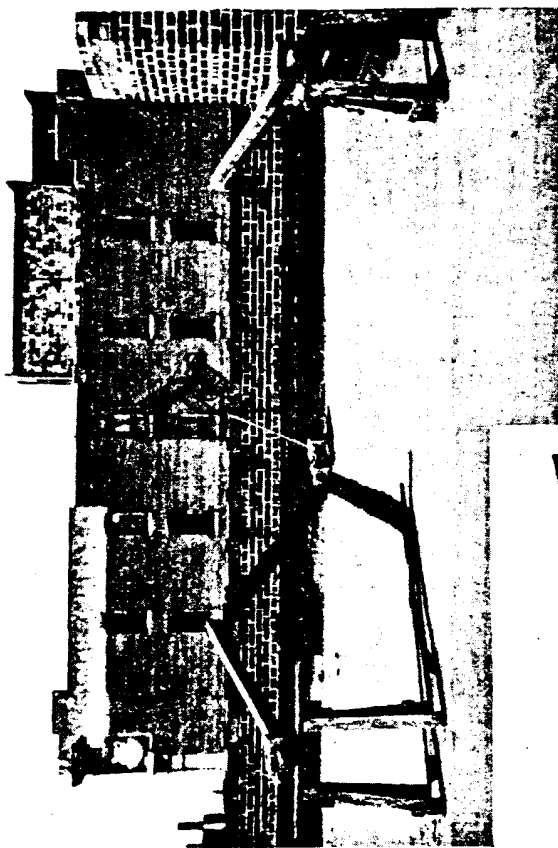


Figure 2

Figure 3



hard rain, causing, at the very least, a lot of inconvenience. It was to overcome these troubles, and potentially hazardous situations, that Mr. Joseph Ganz of the J. Ganz Painting Company of St. Louis, Missouri, set about designing a type of swing stage anchor that would not only be safer than sand bags but would also have other advantages such as portability and adaptability.

Mr. Ganz had cast at a foundry, a set of counterweights or anchors, each weighing 90 lbs. and measuring 12" x 12" x 8", with center openings 4" x 4" for inserting the 4 x 4 outriggers. Fig-

ure 1 shows one of the anchors in use. Note also the hole in the block through which a bolt can be dropped to keep the anchor from slipping. Figure 2 shows the roof of a building on which a stage is swung, with outriggers supported on horses. It will be noted that these supports are needed in this instance because of the height of the parapet. The counterweights shown are much more compact and businesslike than the sand bags formerly employed.

Another use for these weights is indicated in Figure 2. The two blocks placed close to the parapet are being used as anchors for the painter's lifeline, since the roof itself offered no suitable object or support for this rope.

Figure 3 shows the front of the building on the roof of which the rigging and counterweights pictured in Figure 2 are located. It is on jobs like this that Mr.

Ganz' cast iron anchors prove their utility. They are also used on structures several stories higher, although certain obvious allowances must be made as regards the length of the outriggers and the weight of the counterweights. For example, while a 20' x 28" stage, with

guard rail, brackets, etc., weighs about 200 lbs., and the workmen with their materials may gross 400 lbs., it makes a big difference whether 40 feet of rope support the stage or 80 feet. It is not feasible in an article of this type to give definite figures on weights, lengths and positions of the various items of rigging equipment for specific jobs, but there is one detail that deserves emphatic mention. This is illustrated in Figure 4. The suspension end of the outrigger should be kept as close as possible to the building because the shorter the leverage at this end, the more effective the counterweight at the other end. Likewise it is important to provide proper reinforcement of the outrigger at the point where it rests on the wall or parapet. These details may be covered in local or state safety laws but whether or not they are, they deserve special attention.

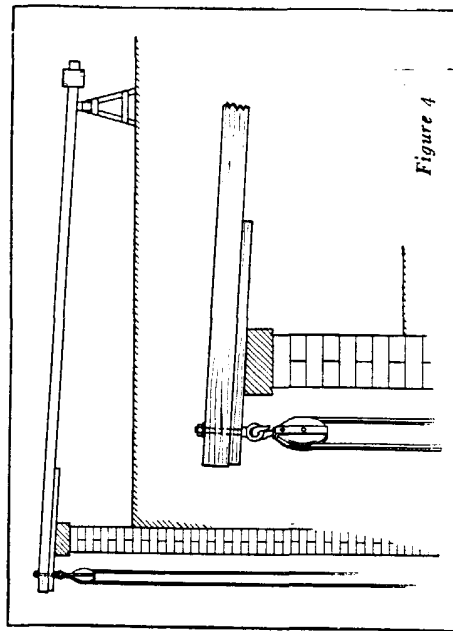


Figure 4

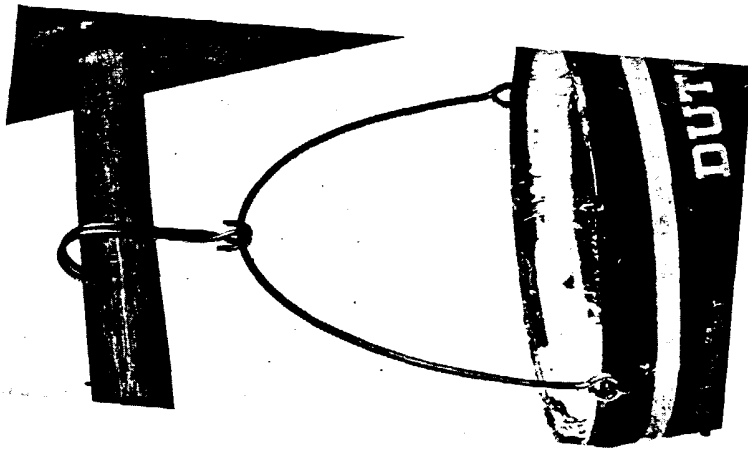
# POT HOOKS ...ASSORTED

IF, when we printed the pictures of a couple of new-fangled paint pot hooks in previous issues of this magazine, we thought we had exhausted the possibilities inherent in a short piece of bent wire, we were sadly mistaken. No doubt the old-time S-shaped hook is still a long way from becoming a collector's item—but we wouldn't guarantee it on the basis of recent contributions from numerous painter friends.

In the short span of a couple of weeks following the mailing of the last 1938 number of the Dutch Boy Painter magazine we received several ingenious hooks of unorthodox shape. Three of these pot hangers are shown here. In the event that you, more or less gentle reader, have an urge to send us a gadget that you think others of the craft might wish to copy, we suggest that these hooks be studied carefully to make sure that yours is different. Otherwise, it is conceivable that many of our readers might wish to cancel their subscriptions, feeling that they must look forward to a steady diet of pot hooks.

42

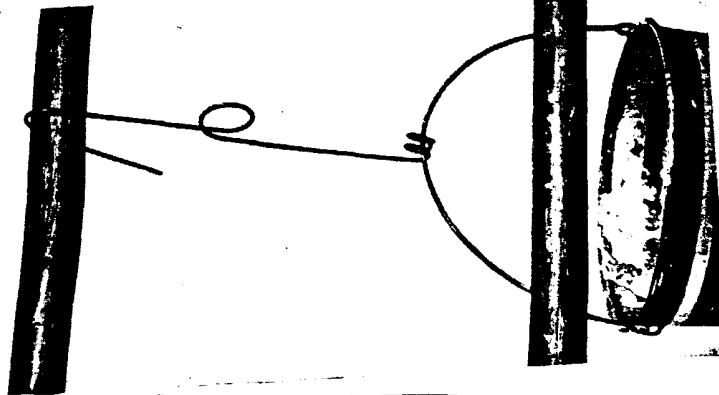
1.



This hook was devised by F. S. Mason of Bondsville, Mass. It was formed by bending a double wire to form the usual ring loop, then bending the handle ends in small opposing hooks. Mr. Mason, who is 81 years of age, claims that his hook "takes up little room and, because the pail handle is securely caught in the double end, will not fall into the paint bucket, an occurrence that always calls forth considerable profanity."

This hook was submitted by R. H. Anklam of Minneapolis. As may be seen in the illustration, this specimen is rather longer than most hooks. It has the conventional ring loop at one end and an unconventional pig-tail twist at the pot end. In the middle is a finger loop the exact use of which was not explained in Mr. Anklam's letter.

2.



No. 3 in our hook parade was forwarded by H. G. Williams of Rogers, Arkansas. It is a trail hook and, as such, carries no large loop for hanging suspension. This simple but tricky article consists of nothing more than a length of tread links from a tire chain, the end links being opened enough to form hooks. Unlike one-piece rigid rail hooks, this one fits any ladder, is easy to carry and use and holds the pot in a good working position.

43



# PAINT QUESTIONS ANSWERED

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

## Colorless Finish for Wallboard

**Question:** What sort of finish can I apply to a fibre wallboard ceiling that will not change the original color of the surface? If there is nothing practical for this, and I have to use paint, what sizing should I use?

**Answer:** Shellac might be used, but even the palest shellac probably would slightly change the appearance, if not the color, of the wallboard because the fibre board finish is dull and flat and shellac dries with a gloss. On some types of wallboard which are not excessively absorbent, it is possible to use a very weak glue size, followed by a thin coat of water-white varnish. You might try both the above suggestions.

If they do not work and you are forced to use paint in order to make the surface washable, you can get a flat finish that you can tint to about the color of the original bare wallboard. In this event, first prime the surface with Dutch Boy wall primer tinted slightly with raw Italian sienna. This primer will cover about 200 square feet per

gallon on most types of absorbent wallboard. For the second coat (and any additional coats) mix equal amounts of Dutch Boy white-lead and Dutch Boy flattening oil, tinted with raw Italian sienna to the original wallboard color. A straight brush finish might be all right but a stippled finish should be even better.

## Ink Stains on Marble

**Question:** I have some ink spots to clean off a marble slab and have tried several removers without success. Can you tell me how to get the stains off?

**Answer:** If the ink on the marble is of the usual blue-black writing variety, we believe you can clean off the spots with a liberal application of regular ink eradicator, sold by nearly all stationery stores. If the ink is of the carbon type, however, it will be more difficult to remove. Prepare a mixture of soft soap (soap chips softened with hot water will do), pumice stone and household ammonia. Make a thin paste of this,

spread it over the spots and allow it to stand a half hour or so. Then, with a stiff brush and hot water, scrub the paste well into the discoloration. Rinse well, and if the spots are not entirely gone, repeat the treatment. Should some of the gloss of the marble surface be removed, your local monument dealer should be able to tell you how to restore it.

## Loosening Hard Putty

**Question:** In reglazing window sash I usually have difficulty in cleaning out the old hard putty. Is there a special tool made for this work?

**Answer:** If your regular putty knives or chisels don't get the putty out, try one of the triangular-headed gadgets used for opening beer cans. Many painters of our acquaintance find this tool perfectly suited to putty stripping.

## Painting Canvas Deck

**Question:** What is the best way to paint a new canvas outside porch floor deck? This floor is over a varnished pine ceiling and must be watertight.

**Answer:** In order to insure a watertight deck, you must, of course, start with the floor on which the canvas is laid. If the floor is new wood, give it a priming coat based on 100 lbs. Dutch Boy soft paste white-lead, 4 gals. raw linseed oil, 1 3/4 gals. turpentine and 1 pt. drier. After this primer has dried hard, apply a heavy white-lead paint based on 100 lbs. of white-lead and 2 1/2 gals. boiled linseed oil. While this paint coat is still wet the canvas may be laid.

## Dutch Boy Painter

The usual procedure is to lay the canvas damp, tacking it securely in place after stretching it, and then rolling it down firmly into the white-lead paint. If some of the paint oozes up through the mesh, scrape it off with a broad knife or scraper. After the canvas has been tacked, stretched and rolled smoothly, allow it several days to dry thoroughly.

Now put on a coat of paint based on 100 lbs. Dutch Boy soft paste white-lead, 1 1/2 gals. raw linseed oil, 1 1/2 gals. turpentine and 1 pt. drier. This mix makes about six gallons of paint that should be spread at the rate of about 700 sq. ft. per gallon. When this coat is dry and hard, you can finish up with a coat of good exterior porch or deck paint applied as directed on the can.

## Will Paint Changing Color

**Question:** We were called back to look at an interior job we did a year or so ago. The wall areas behind pictures (which the customer now wants to hang in different places) have changed color considerably. In a blue room, the places behind the pictures have a greenish cast; in a gray room, the areas are brownish; in the ivory rooms the places are almost a buff. How can I explain this condition to my customer and is there any remedy?

**Answer:** Where daylight cannot act equally on all interior painted surfaces, there is bound to be some darkening of those areas that get least light, especially if the paint used contained any appreciable amount of linseed oil. As you know, pigments do not ordinarily change color indoors—it is the oil that

## Dutch Boy Painter

causes darkening. If your customer does not want the interior repainted at this time, ask her or him to leave the pictures off the walls for a while, say a month or six weeks, and we believe you will find that the formerly unexposed areas will have returned to about the shade of the surrounding walls.

Generally speaking, the flatter the finish on interior walls, the less noticeable will be the changes in color that you observed. Also, such changes are less discernible on medium buffs than they are on greens, blues, pinks and grays. To help head off complaints of this nature in the future, use flat paint made by mixing Dutch Boy white-lead and Dutch Boy Lead Mixing Oil and suggest colors that are not apt to darken much if used in dark places.

### Oil Colors or Japan Colors

*Question: What is the difference between colors-in-oil and colors-in-japan?*

*Answer:* Oil colors are tinting pigments that are ground in pure raw linseed oil alone or in pure raw linseed oil with a little turpentine added. Japan colors are ground in japan drier. Oil colors are generally used by painters for all ordinary house painting purposes. Japan colors dry faster than oil colors; hence are usually employed when a straight color finish is wanted—as in sign painting, lettering on glass, etc. Japan colors are also frequently used in tinting enamels because the japan vehicle is more compatible with the vehicle that is ordinarily used in enamels.

## MODERNIZE YOUR BUSINESS METHODS

### WEEKLY TIME REPORTS

For those painting contractors who prefer to keep weekly, rather than daily, time records, this form is suggested. Provides space for noting social security tax deductions and workman's signature. Size of sheet,  $8\frac{1}{2} \times 7$  inches. Price, 35 cents per pad of 50 sheets, postpaid.

### CHECK LIST-CONTRACT BLANKS

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

### EMPLOYEE'S WAGE RECORD CARDS

These cards are especially designed to simplify the gathering and recording of information needed by painting contractors in making out various tax returns—income, unemployment, old age benefit, etc. Size of cards,  $8 \times 5$  inches. Price, 2 cents each, postpaid.

### FORGET-NOT ESTIMATE FORMS

These blanks encourage the making of accurate estimates. The Check List-Contract. One side of sheet for exterior work, other side for interior. Size of sheet,  $8\frac{1}{2} \times 14$  inches. Price, 50 cents per pad of 100 sheets, postpaid.

### DAILY TIME CARDS

Labor is the biggest element of cost on nearly all jobs and cards serve the purpose. Size of card,  $3\frac{1}{2} \times 7\frac{1}{4}$  inches. Price, 40 cents per 100, postpaid.

### FOR RECORD ENVELOPES

Keep complete records of every job on (and in) these envelopes. Estimate details, materials, labor, overhead and profit are noted in the envelope. All papers relating to the job are filed in the envelope. Size of envelope,  $4\frac{1}{2} \times 10\frac{1}{2}$  inches. Price, 60 cents per 100, postpaid.

## USE THESE FORMS

The collage displays several forms used by painting contractors. At the top left is a 'FORGET-NOT ESTIMATE FORM' with a grid for listing materials and labor. To its right is a 'CHECK LIST-CONTRACT' form. Below these are a 'DAILY TIME CARD' and a 'WEEKLY TIME REPORT' form. At the bottom left is an 'EMPLOYEE'S WAGE RECORD CARD' with a grid for recording employee hours and wages. To its right is a 'FOR RECORD ENVELOPES' form, which is a large envelope designed to hold all job-related documents.

# DUTCH BOY PAINTER

MAGAZINE

Vol. 32 No. 3 1939



# HIDING

# Stepped Up!

# WHITENESS

# Stepped Up!

# INCREASED

## WHITENESS for whiter

**whites and cleaner**

**tints ... BETTER BODY for**

## improved paint-making

## qualities... DENSER HIDING

**for more solid-looking**

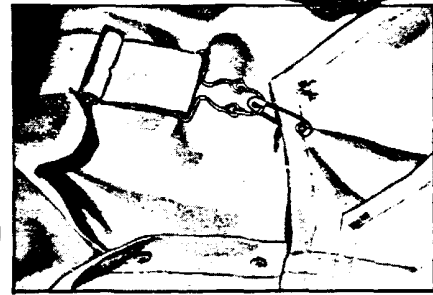
## paint jobs - three reasons

**why DUTCH BOY is**

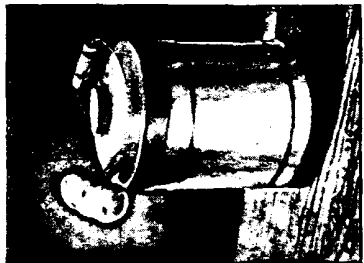
**better than ever.**

**DUTCH BOY WHITE-LEAD is Better Than Ever!**

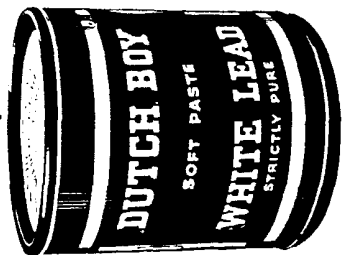
# SUBSTITUTES



*-may do in a pinch!*



**S**AFETY PINS, painters' caps and raw potatoes may take the places of buttons, strainers and corks—on occasion. But when it comes to paint, nothing can take the place of white-lead. For brushing ease, breadth of spread, durability and all-around usefulness, white-lead is in a class by itself. And there's no need to look for substitutes for Dutch Boy white-lead. Wherever there are painters who know good paint — and that's just about everywhere — you'll find this package of paint value ➡



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## DUTCH BOY PAINTER Magazine

Volume 32 1939

No. 3

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## FHA LEADS NEW DRIVE

**S**INCE the organization of the Federal Housing Administration (FHA) under the National Housing Act (NHA) of 1934, thousands of home owners have modernized their homes. Practically all branches of the building trades have benefited—they did the work. Practically all dealers in building materials have benefited—they sold the goods. Practically all manufacturers of building materials have benefited—they made the goods.

Modernization means bringing up-to-date. And since paint plays a prominent part in many modernization projects, painting contractors and paint dealers have felt the influence of the FHA's Better Housing Campaign right from its beginning.

Now the FHA has launched a summer-long drive to stimulate home modernization. This revival of the earlier campaign is using for

its theme, "Fix Up Your Home! Modernize Outside and Inside."

The FHA has prepared a number of items for paint dealers to step up interest in home modernization. Among the various features—all of which are furnished without charge—are, (1) colorful window display pieces which may be adapted to the needs of individual stores; (2) "check list" booklets for dealer distribution to home owners; (3) leaflets telling how dealers can increase sales through the FHA plan; (4) proofs of illustrations and newspaper advertisements for dealers' use.

Other mediums besides store display, direct mail and newspapers will be used during the campaign. Car cards will be seen in trains, cars and buses. Radio programs will be heard on a large number of stations across the country. A Technicolor movie,



Dealer Window Sign—36" Square

"Miracles of Modernization", is being released to motion picture houses. Special posters are being supplied to the 10,000 lending agencies that are co-operating with the FHA.

The painting contractor who has an FHA insured partial payment plan to offer his customers is in position to secure many jobs that would not come his way otherwise. The Dutch Boy Easy Payment Plan, in which the financing is done by the First Bancredit Corporation, is recommended to all users of Dutch Boy white-lead. Features of the Dutch Boy Plan are: Payment in full on completion of the job; low interest rates; no down payment; repayment periods ranging up to 36 months; no charge for credit reports on accepted jobs. And because the First Bancredit Corporation has numerous branch offices, loan applications are handled promptly.

To refresh the memories of those who may have forgotten some of the facts, it will be recalled that, under the National Housing Act, the FHA was given the job of stimulating employment in the construction industry through a Better Housing Campaign, a movement to encourage owners of residential, business and other properties to build, rebuild and modernize.

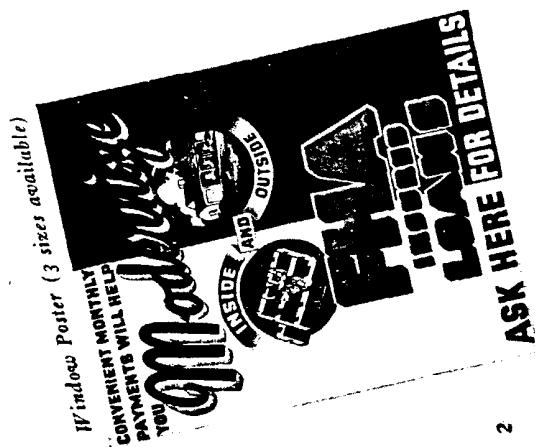
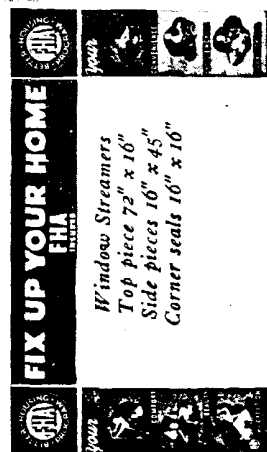
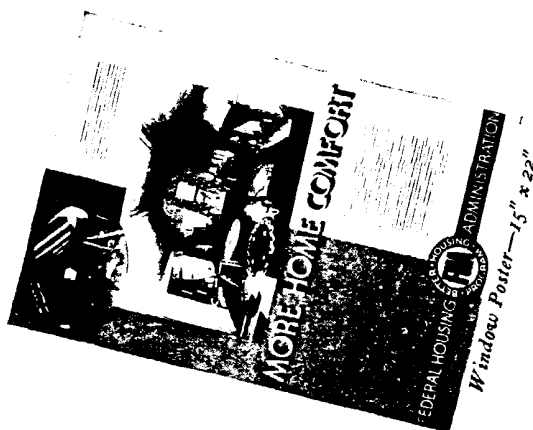
The encouragement was based chiefly on bringing to the construction field a merchandising device that heretofore had been used successfully in other lines—the installment payment idea. The FHA devised a plan for insuring loans made by accredited private lend-

ing companies. It is this loan insurance feature that has made possible the flow of capital into the construction field necessary for partial payment financing on a large scale.

Under Title I of the National Housing Act, the FHA makes no loans—it insures loans made for modernization purposes by private lending agencies. This insurance is limited by law to 20% of the total sum loaned by any one agency for modernization purposes.

Looking back over the past five years, nearly everyone agrees that the FHA has, by popularizing the pay-out-of-income idea in the building field, brought together thousands of buyers and sellers who, under a spot-cash system, would have been unable to do any business at all. Naturally those painting contractors and paint dealers who have cooperated closely with the Better Housing Campaign have shared proportionately in the business thus developed.

With this new summer campaign getting under way in earnest, painting contractors and paint dealers should need no urging to tie up with it promptly. Painters who want the facts about the Dutch Boy Easy Payment Plan can get them by writing the editor of this magazine. Dealers who will use the window display pieces and leaflets described above should send their requests right away to FHA, 1001 Vermont Avenue, N.W., Washington, D. C., or to the nearest FHA field office. Just ask for "FHA free dealer helps mentioned in the Dutch Boy Painter magazine", stating size of store window.



# "TRADING UP" WITH STENCILS



ANY properly estimated and efficiently done paint job will net the painter a profit. That's true whether the job consists of painting the back fence for the town tight-wad or of decorating a mansion for the man who just struck oil. But it takes a lot of "back fence" or plain painting jobs to equal the profit that can be expected on a job that allows the painter to use his head as well as his hands.

Once a painter settles into the rut of strictly competitive-price jobs, it's a pretty tough proposition to get out. And often the rut gets so deep, the painter has to reach up to touch bottom.

The way to get out of the rut is to "trade up". That's a term often used by retail merchants. When a man comes into the store and starts to look for a dollar shirt, the merchant gently eases him over to the dollar-and-a-half or two-dollar counter—and proceeds to sell the customer a higher grade, and higher priced article.

Now, when it comes to painting, it isn't especially difficult to make two dollars of profit grow where but one

grew before. Of course, it's all in the know-how. The merchant we mentioned didn't grab the customer by the seat of his pants and hoist him over to the higher priced goods. No siree! He suggested to the customer that the one dollar article was all right for some purposes and that he had customers who insisted on paying only that amount. "But," the salesman continued, "let me show you a much better value. Just step over to this counter, please. Now here's a garment that is guaranteed not to shrink, no matter how often it's washed. It won't fade. The buttons are sewed on to stay on. The collar and cuffs need no starching and they won't wilt. At only two dollars, this shirt is a real value." And so on.

If this merchant were selling paint jobs, he'd use just about the same tactics when he called on Mrs. Home Owner to see about "doing over a couple of rooms." That is, the merchant would use the same trading up tactics if he could offer the lady a job of decorating that, even though it cost him little more to produce, would look like a lot more when completed.

Assuming that the ambitious painter wants to turn his back on the type of

## Dutch Boy Painter

jobs that develop into "I'll do it for less than he does" scrambles, what is a simple procedure? The answer is: Suggest stencils. Do it by showing shop-made sample panels. Demonstrate to the housewife precisely what you can do, to turn a "so-so" room into one that friends will admire—and want to copy.

It's in selling like this, trading up like this, that the real profits lie. It's no trick at all to get good prices for jobs that really give the customer something more than she or he visualized before the painter arrived. Make 'em want something more than everyday wall work and they'll pay for it.

Stencils, admittedly, are old stuff. But so are paint, paper and calcimine. The stencil method of wall decoration probably is as old as the painting trade, but it has enjoyed popularity in the past, it enjoys its present vogue, and it will enjoy popularity in the future, for several reasons. One reason is the adaptability of stencils, both as to design and placement on wall surfaces.

Another reason is that stencils cost little and are available everywhere. Still another reason is that no especial skill is needed to use

them properly. Furthermore, it is not difficult to give the customer a preview of what you can offer in the way of stencil decoration.

Proof of the popularity of stencils, if proof be needed, is found in the painters' meetings held by Dutch Boy field men. This year, and indeed every recent year, the topic that arouses the most enthusiasm during the interior decorating section of the meeting, is the stencil demonstration. The Dutch Boy representative exhibits a wide variety of stencilled panels and, by actual demonstration, shows how one or more of the effects are produced. This year, the featured pattern is the "Leaf Design". It was chosen because it is extremely easy to handle and because it is so well adapted to numerous pleasing combination treatments. Also, the leaf design may be used in almost any room.

The illustrations on these pages show clearly a few of the effects that are easily produced with the leaf design. Figure 1 shows the stencil itself. Figure

2 suggests a simple but interesting overlapping pattern running around the room just below the ceiling line. In this pat-

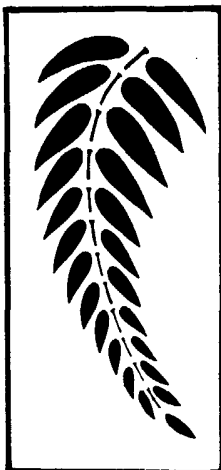


Figure 1



Figure 2



Figure 3



Figure 4

stencil, using light and dark colors.

A novel use of the leaf design is shown in Figure 4. This "palm tree" effect, which may be used in cocktail lounges, restaurants, taverns, etc., is secured by repeatedly transferring the stencil in light and dark tints of one color, to form the crown of a palm tree. The tree "trunk" is painted on the wall free-hand. Figure 5 shows a treatment obtained in somewhat the same manner as the "palm tree" but used along the base of a wall or at the top of a dado.

Figure 6 offers a suggestion for in-

tern, as in some of the others, the variations are obtained merely by reversing the stencil. Figure 3 illustrates what can be done with alternate re-

versals of the

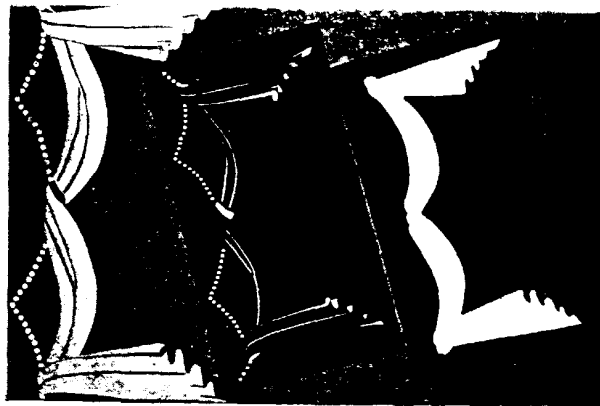
dividualizing a decorative treatment. This monogram design—initials and leaves—is particularly appropriate for use as a center wall motif in a bathroom niche, or it may be used in a smaller size over towel racks.

To show further the versatility of the leaf design, note the four effects indicated in Figure 7. The pattern in the lower right corner was transferred full strength with a stencil brush in the usual manner. The pattern above it was also applied in the customary way but, before the paint set, parts of the design were wiped lightly with a rag, giving a shaded appearance to the leaf. The pattern at the lower left shows a deep tint at the base of the leaf design, growing lighter toward the small end. Above this is shown a fourth method of handling the stencil color. In this instance, the stencil brush was lightly tapped on the design, thus transferring only a small amount of color.

On a previous page it was said that stencilling required no particular skill. And that's true. However, it does take some practice—in the shop on wall board samples, preferably—to get clean, sharp outlines. The stencils themselves must have been carefully cut by the manufacturer, the paint must be of the right consistency and ingredients, the stencil must be attached or held firmly to the wall, the stencil brush must be of suitable shape and quality, the brush should carry a minimum of paint and should be used with a tapping stroke, and the stencil must be lifted off the wall carefully without its



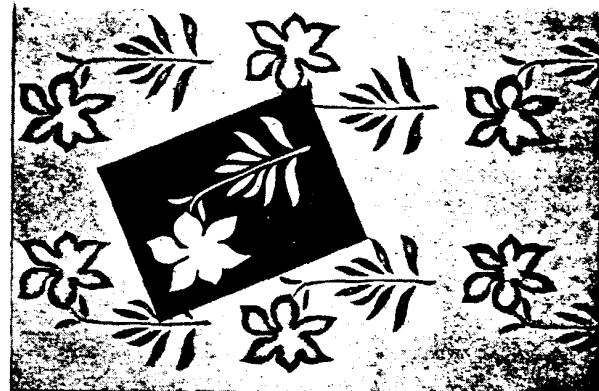
J-39 Dogwood



X-39 Drapery Frieze

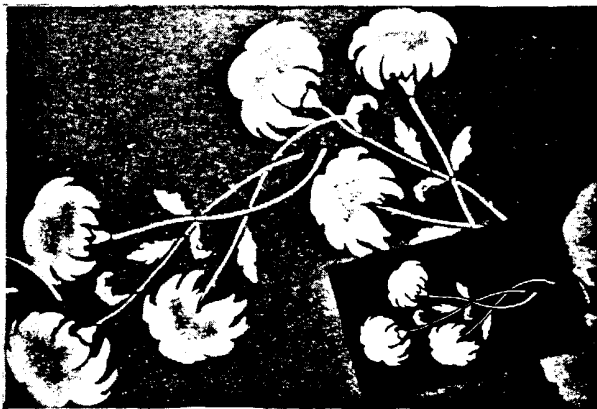


O-39 Ancient Ships

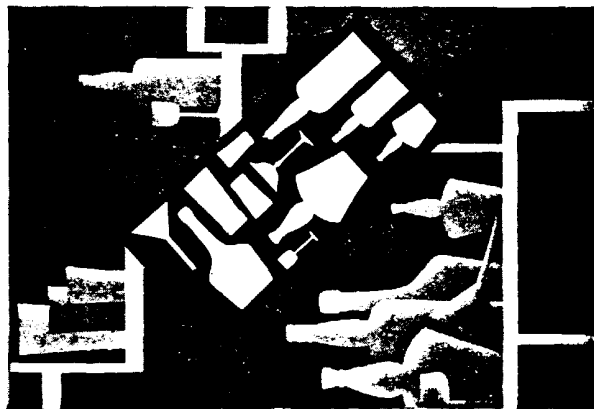


N-39 Lily

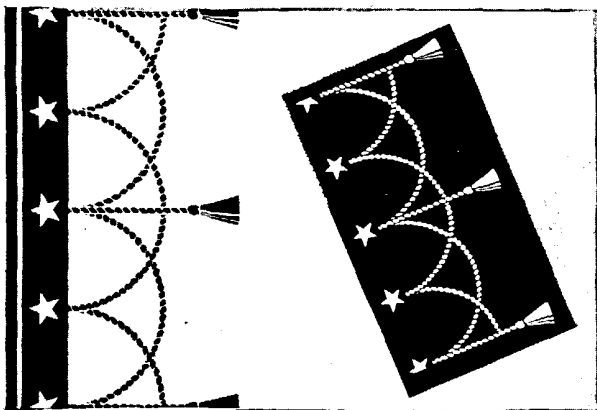




E-39 Chrysanthemums



S-39 Bottles & Glasses



C-39 Star & Rope Border



B-39 Leaf Design

sliding over the wet transferred design. And, in reversing the pattern, the stencil must be wiped clean before the next transfer.

For ground coats on stencil jobs, and for all interior wall work for that matter, there is nothing better than Dutch Boy white-lead mixed with an equal volume of Dutch Boy Lead Mixing Oil. This paint, which may be easily tinted with Dutch Boy colors in oil, works nicely under the brush, covers well and spreads far. It sets up at a rate that makes it easy to avoid laps, while taking sufficient care to brush out the paint properly. The film dries with a practically glossless finish and one that can be washed repeatedly by the housewife without damage to the finish. Stencil colors properly applied to this white-lead ground coat get a good anchorage and do not sag and run.

For the stencil paint, merely add to any given quantity of Dutch Boy color, half as much Dutch Boy Lead Mixing Oil or flattening oil by volume. If the straight color is too dark or strong, add Dutch Boy white-lead until the right tint is reached. This may require slightly more Lead Mixing Oil or flattening oil to compensate for the added white pigment.

So far as brushes are concerned, most paint dealers handle the two or three types that are generally used for stencil work. The regular short-bristle stencil brush and the hog bristle glue brush are the most popular types.

To hold the stencil against the wall, some painters use push-pins or thumb



Figure 6

tacks, or use masking tape or medical tape. It doesn't matter much which means of attachment is used, just so the paper lies flat against the wall and stays that way during the stenciling, without skidding, flopping or otherwise allowing the paint to squeeze under the stencil edges.

As has been emphasized in previous articles on stencils, it should be understood that National Lead Company does not make, handle or sell stencils. As a service to our painter and dealer friends, however, we will furnish interested readers with information as to stencil sizes, suggested color combinations, etc., for the stencils shown on pages 57 and 58. Address your request for "1939 stencil information" to National Lead Company, Room 2020, 111 Broadway, New York, N. Y.

Figure 7

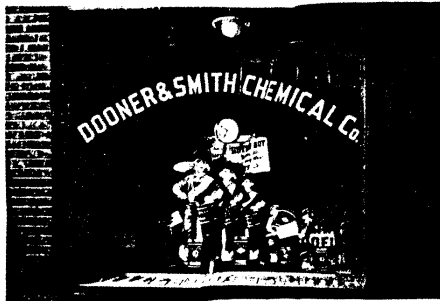


DELTA'S  
DUTCH BOY DISPLAY



The Dutch Boy trims periodically installed in the windows of Delta Hardware Company branch, Escanaba, Michigan, by Ervin Paulin always get a big hand from the populace. This picture, sent us by W. A. Nelson of the Delta organization, suggests one reason for the Upper Peninsula's Dutch Boy-mindedness.

SIX-FIFTY P.M.  
... AND STILL WORKING



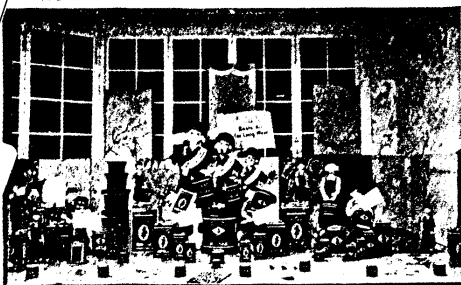
The Dooner & Smith Chemical Company of 374 Mulberry Street, Newark, N. J., won't be brought to book under the Wages and Hours Law for working the Dutch Boy Painter overtime. The clock in this window says "6:50" . . . but, shucks, Dutch Boy is used to being on the job all the time, in the window or on the house.

DUTCH BOY  
IN THE RICHMOND GLASS SHOP



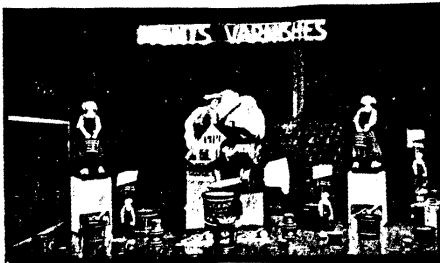
The Richmond Glass Shop, 314 West Broad Street, Richmond, Va., handles a lot of Dutch Boy white-lead. But the display only 187½ lbs. of Dutch Boy when he trimmed this window. This effective Dutch Boy display, however, he did not omit any of Dutch Boy features.

GARRELTS USE  
NO HALF-WAY MEASURES



When it comes to exposing Dutch Boy to the public gaze, Henry G. Garrelts and Sons, 313 State Street, Quincy, Illinois, go "all the way." They have been in the paint business long enough (since 1868) to know that painters are interested in quality and lots of it. They get it here.

NAECKELS' KNOWS  
THE NEEDS OF PAINTERS



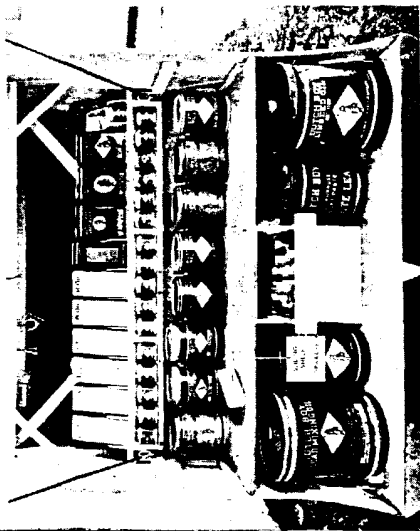
This window demonstrates that Naeckels' knows painter's preferences, too. Chas. Naeckel's Sons Company, Davenport, Iowa, had its beginnings way back in the days that followed the Civil War. The founder, Charles Naeckels, started out in the painting business and that eventually led to his opening a paint store. He brought his sons Alex, Louis and Oscar into the business and, more recently, the grandsons, Carl, Dick and Herbert, came in.

WHEW! LOTS OF SWELL PHOTOS OF DUTCH BOY WINDOWS  
SENT IN BY DUTCH BOY DISTRIBUTORS --- AND ONLY  
A COUPLE PAGES TO RUN 'EM ON!  
WHERE'S THAT PAPER STRETCHER?



...for Dutch Boy Dealer

85/61000-TIN-0000  
1975



## TRAILER - SHOP

**T**HERE are lots of trailers on the highways these days but it's a pretty safe bet that you won't run into many, literally or figuratively, like the one built and operated by Harvey Rechnitzer, enterprising painting contractor of Escondido, California. The photo below shows Mr. Rechnitzer and his portable paint shop. Note especially the streamlined construction—even the ladder brackets on top of the trailer are streamlined. And, of course, you notice the Dutch Boy trade-mark signs prominently displayed. Just additional evidence that the paint that was most popular in the slow-moving ox-cart days

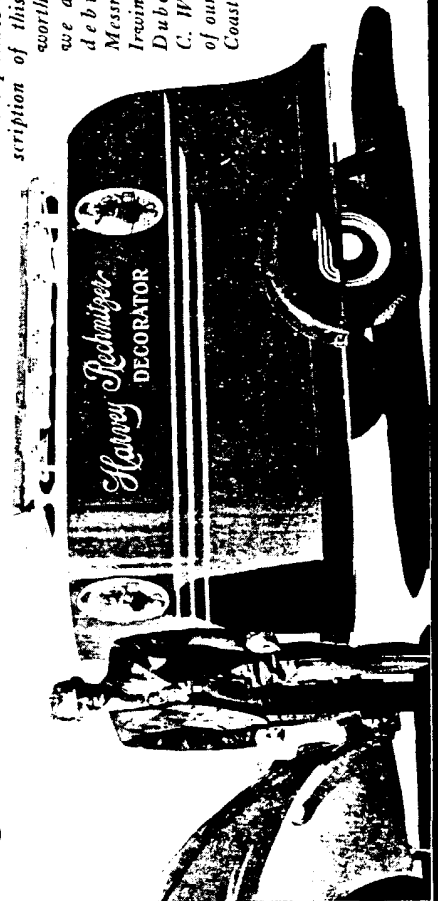
retains its popularity in this streamlined, high speed era.

The other photograph gives you an idea of the arrangement and carrying capacity of the paint shop on wheels. This is really the business end of the trailer. The shelf with the brush on it slides in and out, as necessary, providing a table on which mixing and tinting are done. A set of three drawers is suspended from the shelf, the picture showing the top (brush) drawer open. Ordinarily all unopened packages, case goods, drop cloths, etc., are carried in the front end of the trailer, which also serves as a dressing room for Mr. Rechnitzer. The entrance door to the dressing room is located in the right (curb) side of the trailer.

All in all, this job is a dandy. As a matter of fact, it won a prize in last fall's Grape Day Parade, sponsored by the City of Escondido.

Mr. Rechnitzer uses what little spare time he has in woodworking. From ironwood found in the nearby desert, he makes nut bowls, cookie jars and other pieces that are useful as well as ornamental.

*For the pictures and description of this newsworthy outfit, we are indebted to Messrs. H. D. Irewin, E. A. Dubois and C. W. Riggs of our Pacific Coast Branch*



## Virginia Baptist Hospital

LYNCHBURG, VIRGINIA

**I**T IS difficult indeed, to conceive a higher purpose for paint than that of beautifying, protecting and preserving institutions devoted to the treatment and rehabilitation of humankind. In a manner of speaking, paint does for the hospital what the hospital does for humanity—adds life to its years and years to its life. And it is with a special pride that Dutch Boy looks at its record of long and faithful service on many of the country's outstanding hospitals.

A job of particular interest is the Virginia Baptist Hospital, Lynchburg, Virginia. The architect, Mr. Stanhope Johnson, and the painting contractor, Mr. W. T. Hancock (photo at right), knowing that top performance comes only from top quality merchandise, selected Dutch Boy materials for the repainting of the hospital. The work required about a ton of Dutch Boy white-lead, furnished by the Barker-Jennings Hardware Co. of Lynchburg.



# TELLING THE WORLD ABOUT WHITE LEAD

I T'S a mighty comforting feeling to know that in showing your preference for a certain product you have the assurance that comes from experience in its use and also the backing offered by the entire industry that makes the product. That's why white-lead painters and white-lead dealers have always

shown so much interest in the long sustained Dutch Boy national advertising and are showing increasing interest in the Lead Industries white-lead campaign that began just a short time ago.

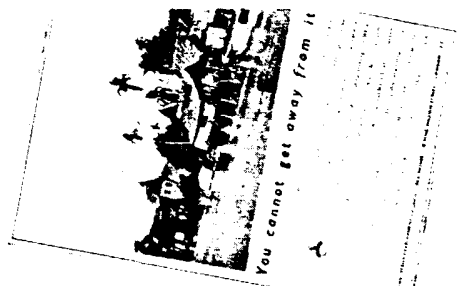
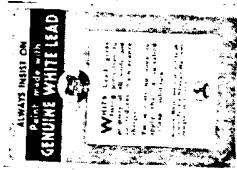
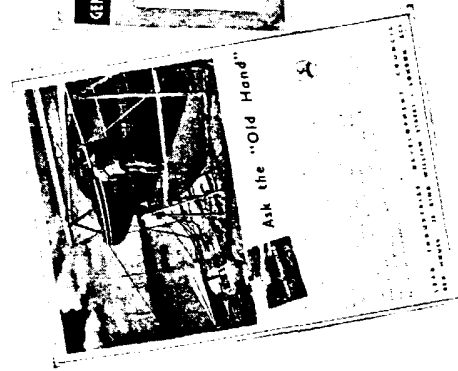
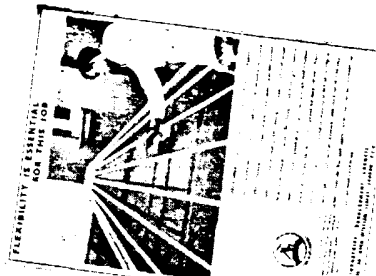
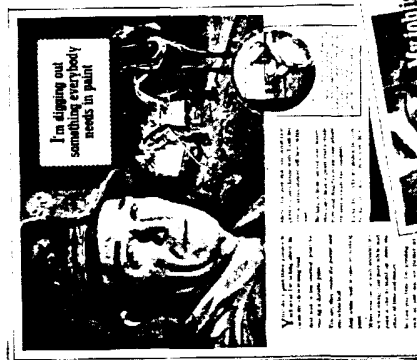
For reasons too numerous to mention, white-lead has been the Number One paint material ever since house painting became a recognized trade. This isn't to say that white-lead today is the same as it was in the early days, however. Then the painter had to mix the dry white-lead with oil and spend laborious hours getting his paint ready. Now his white-lead comes to him in a soft paste form that, having been thoroughly mixed with oil in powerful mills

at the factory, needs merely to be thinned with more oil to make it paint. Thus today's painters and paint dealers have even more reason than their forebears to use and to sell white-lead, what with a vastly improved product and the support of strong, consistent national advertising.

In practically every issue of this magazine for a good many years, the current Dutch Boy national magazine page, necessarily in reduced size, has appeared. Here, at the left of this "spread", are shown, in greatly reduced size, two recent page "ads" in the Lead Industries campaign.

American painters and paint dealers will also be interested in what's being done in other parts of the world to confirm the faith of those who buy, sell,

use and specify white-lead. The International White Lead Convention, with headquarters in London, England, has for some years been engaged in publicizing the merits of white-lead. Through newspapers and magazines circulating in the British Isles, Europe, Asia, Africa and the Antipodes, the white-lead story has been told in many tongues but always in the universally understood language of quality, durability and economy. The six "ads" reproduced below are typical of those being used in the countries named. In addition to space in newspapers and magazines, our overseas friends distribute booklets, blotters, circulars, signs and other forms of collateral advertising—all aimed to tell their part of the world substantially what our part is being told: You're Money Ahead When You Use White-Lead. You can tell that to your customers with the assurance that it is backed by a voice being heard round the world.



# Something THERE'S NOTHING NEW UNDER THE SUN

**P**HOTOGRAPHS of Dutch Boy jobs are nothing new. We get hundreds every year. And we're glad to have them. But when a recent day's mail brought the photos shown on this page, we got out a mental blue pencil and corrected the statement that every editor believes without reservation.

There is *something* new under the sun—a painting contractor who has a flying photographer take aerial photos of his Dutch Boy jobs. The air-minded contractor is Clair Eckman of Strasburg, Pa. The jobs shown are groups of farm buildings located near Strasburg and owned by (A) Emanuel Ranck, (B) Mrs. John C. Rohrer, and (C) Milton Rohrer. These jobs required about four and a half tons of Dutch Boy white-lead.

Mr. Eckman, who does a good deal of rural work, which always involves a number of scattered buildings on each job, has certainly hit upon the ideal way of getting complete farm jobs in one picture. No earthbound lensman could maneuver his camera into a position from which he could shoot houses, barns, silos, corn cribs, poultry houses, sheds, etc., with one snap of the shutter—which is what aerial photographer Walter Hallowell did from his plane when he got these views.

The credit for showing us that there is something new under the sun goes to John C. Weiss, enterprising field man of our Philadelphia branch, John F. Weiss & Bros. Company.



**"Dutch Boy" Housecoat**  
WITH MATCHING SLIPPERS  
2.98

**"Dutch Boy" Housecoat**  
WITH MATCHING SLIPPERS  
2.98

**"Dutch Boy" Housecoat**  
WITH MATCHING SLIPPERS  
2.98

**"Dutch Boy" Housecoat**  
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WITH MATCHING SLIPPERS  
2.98

**"Dutch Boy" Housecoat**  
WITH MATCHING SLIPPERS  
2.98

## DID OUR DUTCH BOY START IT?

be the first time such things have happened. Perhaps you will recall the Camel cigarette advertisements of six or seven years ago. The attractive young lady who appeared in the "ads" wore a very fetching chapeau (that's "hat" to youse guys who forgot all the French you learned twenty-odd years ago from Madelon), and before long all the milliners from Helena to Halifax were busy selling "Camel Hats".

So, no matter whether you credit our Dutch Boy with starting the ball rolling or merely giving it a nudge with his wooden shoes, look at the above reproductions of a few typical "ads" that appeared in the newspapers—then hide this magazine so the little lady won't see this page. Otherwise she'll think we've started a series of fashion articles and you'll be lucky to get your hands on future copies.

**J**UDGING by fashion notes, illustrations and "ads" in recent newspapers, magazines and show windows, the country has gone Dutch Boy in no uncertain style (pun). To trace any fad or fashion right back to its source is, of course, about as hard as trying to find out who ate the first oyster. But the Dutch Boy's home folks, tossing aside all modesty, like to harbor a faint suspicion that perhaps the widespread Dutch Boy advertising put some bees in the bonnets of the designing profession. The style-setters couldn't have selected a more popular motif or model. Dutch Boy has set the pace in home decoration and house preservation for lo, these many years.

And should some fashion Sherlock Holmes discover that Dutch Boy advertising was, in a measure, responsible for the Dutch Boy vogue, it would not



## PAINT QUESTIONS ANSWERED

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

### Finish for Red Cedar Woodwork

**Question:** What is a good method of finishing red cedar interior woodwork so that the wood will show its natural grain and color?

**Answer:** One way to get the sort of finish you want is to apply a good quality pale paste wood filler to the work, allow it to partly set, then rub across the grain with rags or burlap to remove the excess filler from the woodwork. Then, after the filler has completely dried, apply a coat of very thin shellac. After the shellac has hardened the woodwork may be waxed and rubbed as per directions on the paste wax container.

Another popular finish is produced as follows: Use pale paste filler on the cedar, and rub off the excess, as explained above. When the filler is dry and hard, give the work a coat of good furniture varnish. After drying, sand down with double O sandpaper and wipe clean. Then put on a coat of high

68



## Dutch Boy Painter

However, a "sand-finish" is often used on toilet and washroom walls, the sand having been blown or sprayed on the wet finish coat. An even more effective drawing deterrent is ground cork, which is applied to the tacky finish coat in the same manner as sand. Cork will break pencil points faster than authors and artists can sharpen them.

### Mixing a Dark Brown Paint

**Question:** A year ago I painted a frame dwelling a dark brown. Now the color is a very deep gray. To obtain the brown color I mixed red-lead with lampblack. It looks to me as though the red has entirely "faded" out, leaving just the black. The owner now wants the place painted again and he wants it dark brown—a color that will not act like the other one did. Should I mix the paint with a white-lead base?

**Answer:** The "fading" or changing of color of the brown paint apparently was due, not to the quality of the materials used but was, instead, due to their characteristics. Red-lead is not a tinting pigment. It is primarily a primer and body coater for metal work because of its rust preventive qualities. A properly tinted white-lead paint is used over the red-lead, chiefly for the sake of appearance, because a straight red-lead finish coat, exposed to the action of sunlight and weathering, gradually loses its red color and assumes a grayish cast. In other words, the surface of the red-lead (oxide) gradually changes to white-lead (carbonate). This loss of color does not, however, mean any loss in protective ability. In your case, the

lampblack retained its color but the red-lead did not.

Where a rich, deep brown is required, it is seldom made from a white base. French ochre is often used. A mixture of French ochre, venetian red and lampblack produces a pleasing brown. Or you can mix raw sienna, burnt sienna and lampblack. Bulletin red and lampblack also will make a deep brown that will not prematurely change color.

### Painting over Varnished Gumwood

**Question:** I recently had a job, in a modeled house, of painting the gumwood trim that had previously been varnished. The old varnish was not alligatored or in bad condition so I cleaned it thoroughly and sanded it so the paint would stick. I then gave the work three good coats of paint as specified in the Handbook on Painting. The job, I thought, turned out well, but the owner says it is not satisfactory. He had another painter look the job over and the other painter says the paint and old varnish will have to come off down to the wood. He claims that all gumwood must have a special oil treatment before it can be painted. All this is news to me and I would like your opinion about this "special treatment".

**Answer:** Without knowing precisely why the owner said your job was unsatisfactory, it is difficult to put a finger on what may have been the cause of the trouble, real or imagined. From your description of the old finish and your method of painting, we would say that you followed the practice of most painters of our acquaintance. We have never heard of an instance in which

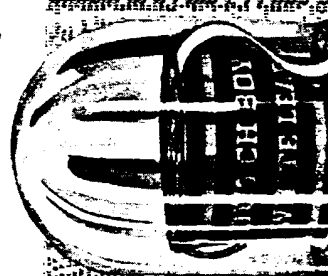
69

## DUTCH BOY "LEAD" HITS NEW HIGH IN PAINT VALUE

### Recent Improvements Make Dutch Boy Better Than Ever

The big news in the paint line these days centers on Dutch Boy White-Lead. This time-honored paint pigment is now whiter than ever, has more body than ever, hides better than ever.

Dutch Boy White-Lead has always been considered tops in quality, brushability, adaptability and economy. Now, with its stepped-up Whiteness, Body and Hiding, Dutch Boy clearly is a bigger paint value than ever. It's "preferred stock" in paint shops.



gunwood, either new work or old work that, as in your case, was properly cleaned and sanded, required an "oil treatment" before paint was applied. If your paint was mixed according to the recommended formulas, both as to the kind and quantity of ingredients, if the paint was properly applied and if sufficient time elapsed between coats, we don't know what else you could have done to satisfy the owner.

#### Outside Flat Paint

**Question:** I am about to start work on a frame house on which the old paint is cracking and peeling. The owner wants a white job and wants it to have a flat finish. What are your suggestions?

**Answer:** In the first place, we assume that you are going to burn and scrape off all the old failing paint. This will give you a bare wood surface to work on. For the first coat mix your paint as follows:

- 100 lbs. Dutch Boy white-lead
- 4 gals. Dutch Boy raw linseed oil
- 1 1/4 gals. pure turpentine
- 1 pt. Dutch Boy liquid drier

After this primer is dry and hard, put on a body coat consisting of

- 100 lbs. Dutch Boy white-lead
- 1 1/2 gals. Dutch Boy raw linseed oil
- 1 1/4 gals. pure turpentine
- 1 pt. Dutch Boy liquid drier

The finish coat should consist of equal volumes of Dutch Boy white-lead and Dutch Boy Lead Mixing Oil — 100 lbs. of white-lead and 3 1/4 gals. of Lead Mixing Oil. This will give you a practically glossless finish that should wear as well as the usual final gloss coat and one that will be easy to paint over when it comes time for re-painting.

Treat Your HOME Like An OLD FRIEND



This house has been styled with paint in a popular yet conservative color treatment in such has been shipped up and maintained by retaining the door and windows with red.

### Give the house you love the best protection you can afford!

Living in a house of your own is one of life's richest experiences. As the years glide by, you find yourself thinking of that home as an old friend—a loyal friend for whom the best is home too good.

In paint (look for post) the best is also the cheapest in the end. It's the best protection you can afford. It's the best protection you can afford.

How Dutch Boy saves money is shown by the photographs on the right. Notice how the low grade paint has cracked and scaled. Such a surface cannot be repaired until the old paint has been burred and removed. Then the new priming coat—which will be necessary.

Now look at the Dutch Boy job. Still in good condition. This long-lasting paint does not crack and scale. Instead it wears down slowly by gradual chalking. This leaves a smooth unbroken surface—an ideal foundation for new paint.

Your painting contractor is an expert at making old

houses look new. Call him today—and have the color. The paint will be mixed from Dutch Boy White-Lead to meet your special requirements and tinted to the exact color you ask for. No one knows paint like a painter.

Be an expert painter's buyer. Just send in the coupon below. You will receive a free copy of our book, "Your Guide to the Best Paint for the Job." It tells you how to style your house with a smart, modern color scheme. It also tells you how to select the right paint and the right painter. Fifty-two illustrations in color.

Form on the Dutch Boy Bay Pay-ment Plan for these paint jobs. You will pay for your paint in installments. Write nearest branch, Dept. 319.



LOW GRADE PAINT

Notice how the low grade paint has cracked and scaled. Such a surface cannot be repaired until the old paint has been burred and removed. Then the new priming coat—which will be necessary.

Now look at the Dutch Boy job. Still in good condition. This long-lasting paint does not crack and scale. Instead it wears down slowly by gradual chalking. This leaves a smooth unbroken surface—an ideal foundation for new paint.



Dutch Boy advertisements in The Saturday Evening Post, Colliers, Time, American Home, and Better Homes and Gardens magazines feature homes that have been styled with paint Clip and save the "ads" as they appear... you can use them in your selling

# DUTCH BOY PAINTER MAGAZINE

Vol. 32 No. 4 1932



BRICK • CONCRETE • STUCCO • PLASTER • INTERIOR WOODWORK • SIDING • SHINGLES



VARIETY



QUALITY

SIMPLICITY

ECONOMY

DURABILITY

... *All yours with* **DUTCH BOY**

0000-NLI-000019765

## DUTCH BOY PAINTER Magazine

Volume 32

1939

No. 4



Published bi-monthly by National Lead Company, Room 2020, 111 Broadway, New York, N. Y., in the interest of better painting. Mailed without charge to painters and paint dealers.

## What Do You Know About MOISTURE TROUBLES?

**W**ATER is undoubtedly a very fine article to build bridges over, to sail boats on and to catch fish in, but it's a mighty poor material to build a paint film on, in or over. In speaking of water we mean, of course, moisture in both the liquid and vapor forms.

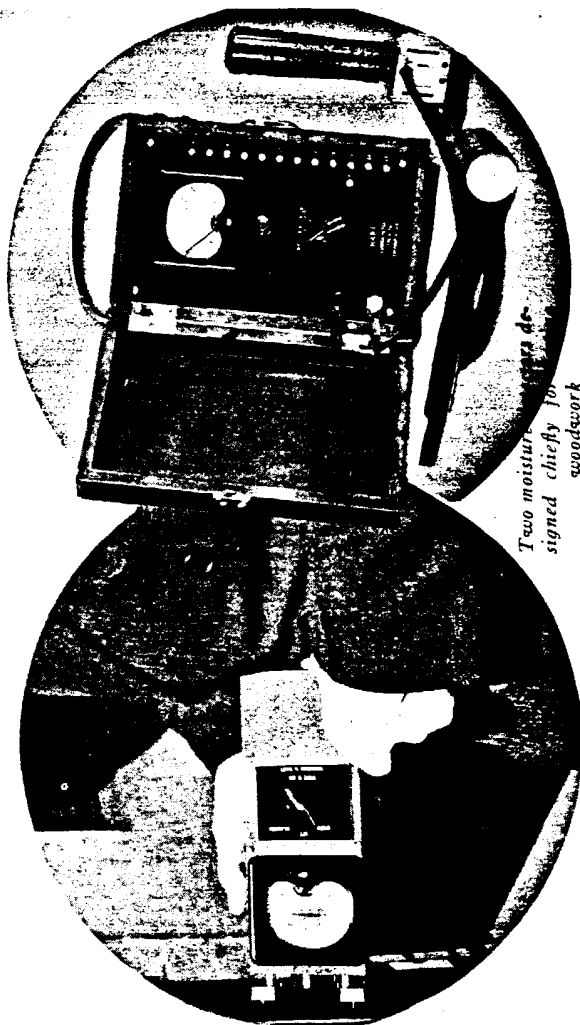
A glance at the table of contents of practically any paint magazine, any where, any time, would reveal articles headed something like this—"Moisture—Paint Enemy No. 1" or "Paint and Water Don't Mix." A study of the mail received regularly by our Technical Paint Service would prove that the greatest single cause of paint troubles is  $H_2O$ , in one form or another. The jobs studied by our field men, in running down paint difficulties, indicate that moisture is the culprit in the majority of cases.

So paint *vs* moisture is an old, yet always new, story. And painters generally, though they know that moisture causes many of their headaches, are frequently at a loss as to the methods of identifying and eliminating the source of the moisture that brings on their

troubles. In practically all types of jobs—interior work on plaster, wall board and woodwork; and exterior work on siding, shingles, brick, stucco and concrete—the painter may experience trouble due to moisture. And the most common evidence of moisture is blistered paint. These blisters may be the size of a split pea or the size of a large clam shell. Puncture the blisters and water usually runs out.

The immediate cause of the blister formation is the pressure of the water vapor imprisoned behind the paint film. The sun's rays and the warmth on the "airside" of the paint film tend to draw the moisture from the painted material—be it wood, brick, concrete, etc.—and since this vapor cannot gain free and ready access to the outer air, it presses against the undersurface of the paint film, loosens its grip and bulges it outward.

All this is rather elementary and easy to understand, of course. But what may not be easy to understand are the reasons for the moisture's presence behind the paint coating. Here's where the



Two moisture gauges designed chiefly for woodwork

painter's detective abilities come into play. On new work the commonest moisture source is wet plaster inside the structure or damp sidewalls forming the building. Here, of course, there can be no paint-blister evidence of moisture because no paint has yet been applied. It is in cases of this type—new work—as well as in many other instances, that the “moisture meter” or “moisture gauge” can be of real help both in convincing the home owner that the building isn't ready for paint and in justifying the painter's stand in asking a postponement of the job.

These “moisture detectors,” some types of which are shown on these pages, indicate the presence of moisture in the surface tested and also show the percentage of moisture at the time and in the area of the test. In other words, these instruments act much as does a fever thermometer which will show whether the patient has a “temperature” and, if so, how many degrees it is

above normal. The gauges or meters operate on the general principle that a wet “short” between the meter terminals will offer less resistance to the passage of electric current than will a dry connection. Easily read dials on the instruments give the investigator the information he is after.

It isn't to be expected that every painter equip himself with a moisture detector. These gauges are not as cheap as good brushes. The least expensive model that we've used sells for around \$20 and other types range up to triple that figure. It is conceivable, however, that an investment of this sort would pay dividends to many a large contractor. In the eyes of a disgruntled property owner, there is something mighty convincing and businesslike about the use of this instrument when it is employed on a job that has failed or is likely to fail because of moisture-trouble. The difference between new jobs on which moisture difficulties may occur

## Dutch Boy Painter

after painting and old jobs on which blistering has appeared is one that is all in the next painter's favor. That is, he has some factual evidence to work on, in order to trace the trouble. He may find that the blistering is localized, which would indicate a leak above or near the areas where the paint failed. A close inspection of joints and flashings will usually reveal the cracks through which moisture gains admittance. If these openings are closed and the affected areas cleaned of paint and allowed to dry out thoroughly, future blistering may be avoided.

Moisture that gets behind the paint film and that cannot be blamed on defective building construction, is generally harder to trace to its source. Where there is no apparent reason to suspect exterior leaks, the moisture may be due to vapors manufactured within the rooms of the structure or within the air spaces in the walls themselves.

Some of the factors which may lead to moisture condensation behind the paint film are:

(a) The greater absorptency or porosity of some modern plaster bases and sheathing materials as compared with older materials that were less absorbent.

(b) The more widespread use of humidification systems or other devices for raising indoor humidity in cold weather.

(c) The generally tighter types of construction now being used, including weatherstripping of windows and doors, which results in fewer changes of air per day within the house so that evaporation due to occupancy gives rise to a higher degree of humidification. Forced circulation in many modern heating plants leads some occupants to neglect to open windows as often as they formerly did.

(d) Elimination of “waste space” in designing houses by cutting down attic



and basement space, hallways, and even partial or complete elimination of basements, thereby cutting down the cubic content per person and bringing about higher humidification by the evaporation due to occupancy.

(c) More general use of shower baths and a more plentiful supply of hot water, so that the evaporation per occupant has probably increased.

Now, all of these factors are, in themselves, desirable things so far as the home owner is concerned. But they do add to the moisture problem and may put an impossible burden on the painting contractor who, unsuspectingly, promises the owner a good, lasting paint job.

The above factors affecting humidity are described in some detail so that the

painter, who certainly cannot alter the living habits of his patrons, can at least offer some plausible reasons when asked to explain blistering that cannot be traced to leaks or faulty construction.

The solution to the problem of keeping moisture due to excess humidity within the house, out of the hollow spaces in the exterior walls is not simple. It consists of installing moisture barriers in the air spaces in the walls and providing sufficient ventilation to permit evaporation of the pent-up moisture before it can condense behind the paint coating.

If the painter suspects that moisture in the sidewalls is the cause of paint troubles, he will do well to suggest to the home owner that pieces of siding be



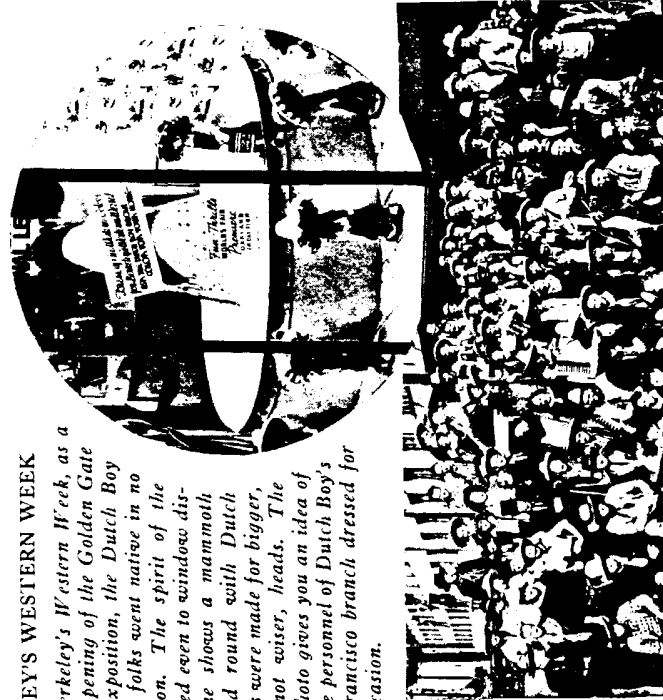
removed in the affected areas. With the siding removed, actual water or water stains may be found on the inside of the siding and on the sheathing paper. Here, too, a moisture gauge can well be used, to prove that the excess moisture in the wood caused the blistering of the paint. Normally dry wood contains 10 to 15% of moisture. Wood that contains 20 to 30% of moisture generally carries cracked and blistering paint as evidence of its large moisture content.

So far as the paint itself is concerned, there is no practical paint mixture or method of application that will prevent blistering, should moisture conditions reach the point of causing a paint failure. Paint mixed with a high ratio of pigment to linseed oil is more resistant to blistering and, if it does blister, forms fewer though larger blisters

than a paint containing a larger percentage of linseed oil. Tests made at the Forest Products Laboratory indicated that the exterior house paint most resistant to blistering is pure white-lead and linseed oil, mixed to a rather heavy consistency and allowed time to age properly before being subjected to abnormal moisture conditions.

All in all, the painting contractor's job these days is far from being the sinecure that too many home owners think it is. And it is strictly up to the painter to prove to home owners that he really knows his business, not merely by demonstrating skill in mixing and applying paint but also in diagnosing the many ills to which paint coatings fall heir and which the home owner will blame on the painter if said painter doesn't know the answers beforehand.

**BERKELEY'S WESTERN WEEK**  
To celebrate Berkeley's Western Week, as a prelude to the opening of the Golden Gate International Exposition, the Dutch Boy Painter and his folks went native in no uncertain fashion. The spirit of the occasion extended even to window displays. This one shows a mammoth sombrero ringed round with Dutch Boys whose hats were made for bigger, though not wider, heads. The other photo gives you an idea of how the personnel of Dutch Boy's San Francisco branch dressed for the occasion.



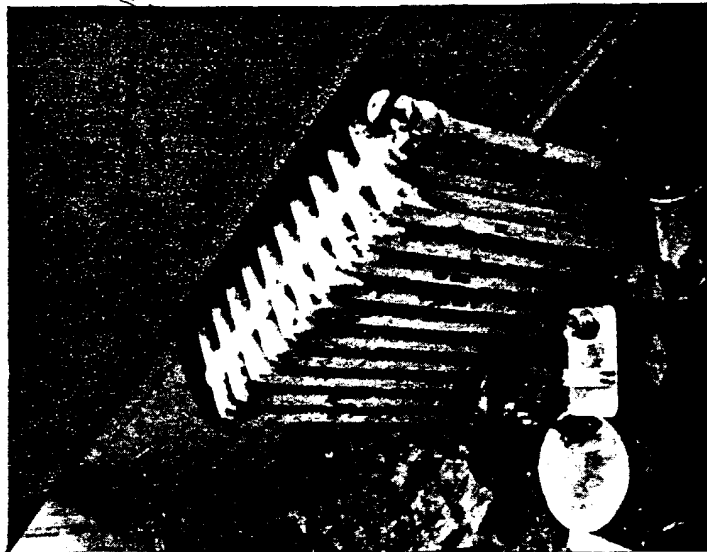
## PAINT THE RADIATORS

**WHEN** you were young the chances are you were often reminded by grown-ups that "little boys should be seen and not heard." And also when you were young, the chances are that the radiators in your house and in your neighbor's homes were treated as though they should be seen, as well as "felt."

A radiator is a mighty handy article on a cold, wintry day and the family is perfectly willing to overlook its awkwardness and prominence as it sends

out its waves of warmth. But useful though that set of coils may be, when the heat's on, is there any good reason why it should not be made less conspicuous—to the eye—all the time?

The modern idea is to treat radiators as integral parts of the wall surface against which they are placed or in which they are recessed. And, since the walls and the interior woodwork are often painted, the radiators should be painted, as well. This practice certainly is a step toward simplicity, not



*This radiator is "gone"—it must  
bare metal before refinishing*

enough to give good adherence and elasticity. The amount of linseed oil ground into Dutch Boy soft paste white-lead is sufficient for most radiator painting. Thus, when this lead is reduced with Lead Mixing Oil, you have a paint that stays put and that matches the wall paint both in color and in finish.

As to the effect of heat on a paint of the type described above, much depends both on the color of the paint and on the time given the paint to dry out before the heat is turned on.

White or very light-tinted paints tend to darken somewhat on exposure to heat. Thus, if the interior scheme calls for a very light wall color, the radiator paint may be tinted a couple of shades lighter, to allow for the slight deepening of the tint later on. The medium shades of gray, buff, green, etc., that are used on walls these days, should hold their color on the radiators as well as on the walls.

The tinting pigments used in the paint have some effect, too. Generally speaking the earth pigments, such as the umbers and siennas and ochres, stand heat better than do the chemical-produced colors—chrome yellows and chrome greens, blues, etc.

Insufficient drying time, for the job as a whole and between coats, can be a real cause of trouble in painting radiators. If each coat is not given time to dry properly (and by drying properly we mean not just the surface of the paint but clear through the body of the

merely in providing the materials for an interior job but it also simplifies the decorative scheme. Instead of trying to visualize the effect that would be produced if the radiators were done one way and the walls another, all the painter and the housewife need agree on is the all-over wall color or treatment, because the radiators are to be included in it.

In treating radiators in the modern manner, that is, painting them, the same paint that is used on the walls may be employed. This assumes, of course, that the wall paint is a high grade article such as that produced by mixing Dutch Boy white-lead with an equal volume of Dutch Boy Lead Mixing Oil and tinting to suit with Dutch Boy colors-in-oil. Paints for use on radiators should carry some linseed oil,



film) and if the job is not allowed to stand for a sufficiently long time before the heat is turned on, blistering and eventual cracking and peeling are almost sure to occur.

The first step in painting radiators, as in painting anything else to stay painted, is to get the surface in shape to take and hold paint. On many old radiators this means complete removal of the old finish, right down to bare, clean metal. Radiators on which the previous coating is sound, though dirty, require merely a good cleaning.

Where the old finish has been removed by chipping, scraping, wire-brushing or with steel wool, a final cleaning with benzine, or some other solvent, may not be necessary but it is desirable. If the old finish has been taken off with a paint remover of some kind, a thorough scrubbing with benzine is necessary before painting.

Dutch Boy quick-drying red-lead is just what the doctor ordered for priming radiators, once the metal has been prepared. This first-coater gets a bulldog grip on the metal, flows out smoothly and forms the type of film that affords proper anchorage for the coats that are applied on top of it. These coats, a body and a finishing coat, can be the regular white-lead-Lead Mixing Oil paint that is used on the walls or woodwork adjacent to the radiator.

Assuming that the radiator's old coating is sound and has been cleaned properly, and that the reason for painting is chiefly one of decoration, no

primer is required. Just put on two coats (sometimes one will do) of the white-lead-Lead Mixing Oil wall paint.

There has been a lot of discussion of late regarding the heating efficiency of radiators finished in silver, copper or gold bronze and those painted with a good wall paint. A number of years ago, a series of tests were made that were designed to shed some light on this heating efficiency problem. These tests were made with typical cast iron vertical tube radiators, some of which were coated with bronzes, some with enamels and others with various paints.

The results of the tests showed that when radiators were painted with high grade wall paint, more heat was given off than when radiators were finished with the other coatings. It was also



*Producing a plain, antique finish. Right section shows ivory-tinted white-lead ground coat, center portion shows raw umber glaze coat being wiped to highlight coil edges, leaving fairly deep color in the hollows. Completed section of job at left*

shown that the final coat on the radiator was the one that increased or reduced heat transmission. It is pretty generally agreed that light tints of high grade flat or semi-flat wall paints provide the most efficient heating surfaces on radiators. This is an additional reason to give to home owners when you suggest that, the next time they redecorate, their radiators ought to be painted.

## A TRIBUTE TO QUALITY

**D**UTCH BOY colors-in-oil are made for house-painting purposes. And, used as tinting pigments for colored paint or straight for solid color work, they give the painter everything he expects to find in top grade colors-in-oil—high tinting strength, true color tone, convenience and economy.

Perhaps it is not strange, then, to learn that Dutch Boy colors are used by outstanding artists in the execution of some of their important works. Nevertheless, we invariably feel a pardonable glow of pride when examples of this unexpected use of Dutch Boy colors are brought to our attention.

A case in point is the work of



*Frank Nuderscher*

## Dutch Boy Painter

the founding of the city. Dutch Boy colors-in-oil were used exclusively by Mr. Nuderscher in painting these murals. He says that he finds Dutch Boy colors absolutely pure and perfectly suited to the needs of the artist. And he recommends their use to his art class which averages forty ambitious students.

Mr. Frank Nuderscher in the banking rooms of the Boatmen's Bank of St. Louis. Mr. Nuderscher, who is a member of the National Society of Mural Decorators, was commissioned to paint three murals, each 9 feet by 10 feet, for the bank. This work was completed some time ago and has occasioned much favorable comment.

One of the murals depicts the founding of St. Louis in 1764 by Pierre Laclède and Chouteau. The other two show the St. Louis river front as it appears today and as it looked in 1847.

The pictures on this page give a general view of the group of murals as it appears in the banking room and also a close-up of the painting that shows



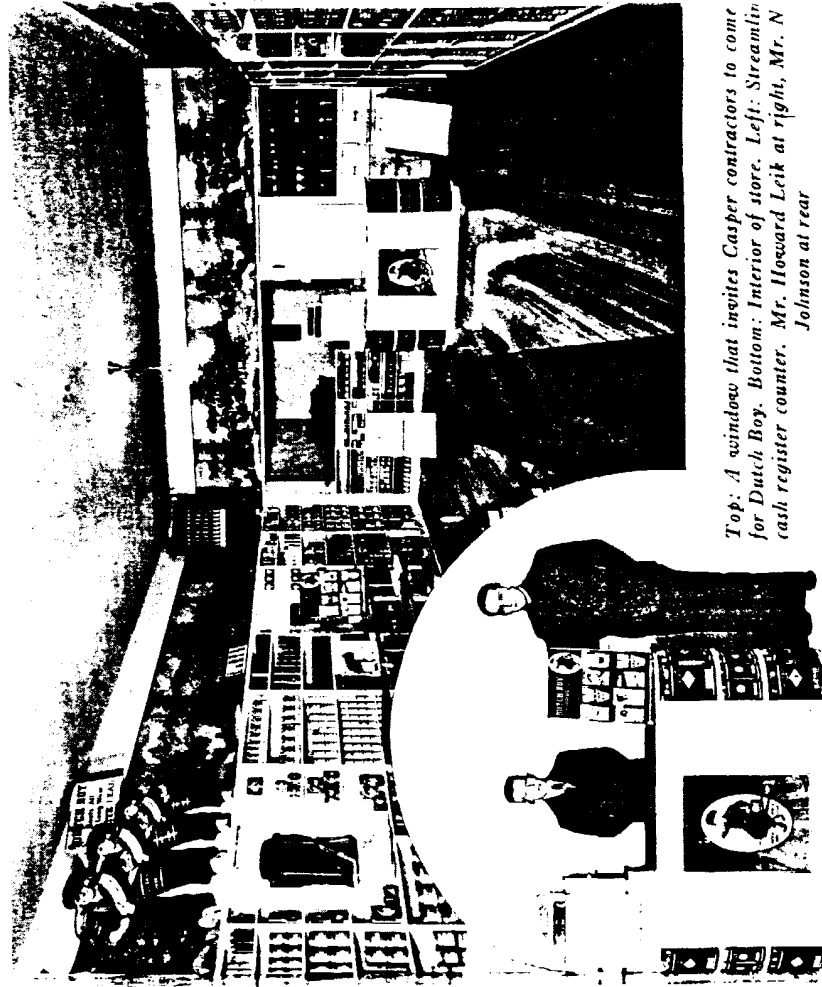
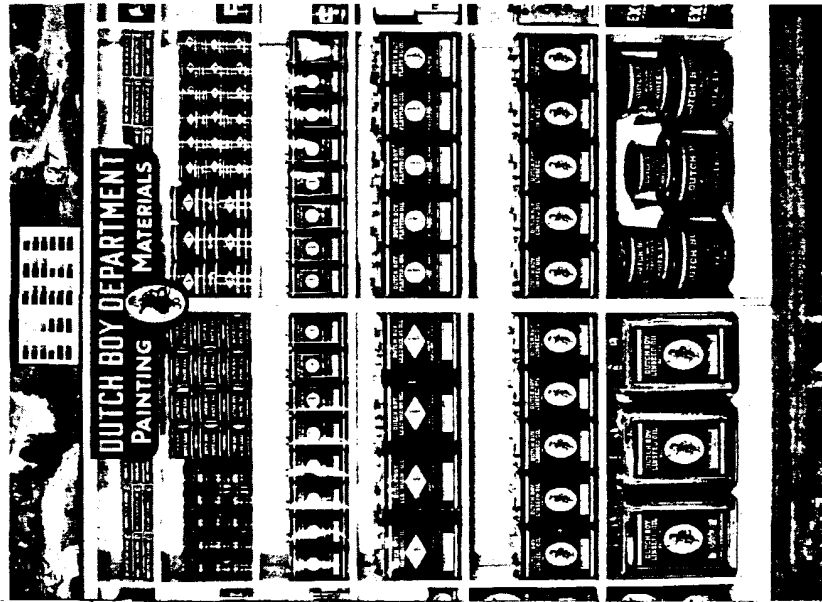
*Right: Close-up of the left-hand mural, "Founding of St. Louis", in the group shown in the general view (below) of the banking room of Boatmen's Bank*





If our memory serves, Wyoming is the state in which originates, so the old cow-hands say, Powder River—the stream that is a mile wide, a foot deep and that runs uphill. Few sections of the country can point to so interesting, if actual, a phenomenon as famed Powder River. And few sections can boast of as complete and as well-ordered a paint store as the one pictured on these pages—the Wyoming Paint & Glass Company, in the city of Casper.

This business, formerly known as the Casper Glass & Paint Company, was purchased in 1929 by Messrs. N. J. Leik and R. H. Hawley. Howard J. Leik entered the business in 1930 and his brother T. N. Leik came in a year later. In March, 1939 the firm adopted its present name and a new corporation was formed with Howard J. Leik as President and Treasurer; A. E. Winter as Vice-president; and N. J. Leik as Secretary. The firm specializes in glass store fronts and, if plans work out, intends to expand its sphere of operations to include the entire state.



Top: A window that invites Casper contractors to come for Dutch Boy. Bottom: Interior of store. Left: Streamlin cash register counter. Mr. Howard Leik at right, Mr. N. Johnson at rear

# An Expert in Reproducing Grain and Vein with Paint



.. THOMAS SCOTT

young craftsmen who would welcome a chance to learn how to do the type of work that has gained him recognition.

To enlarge his sphere of action, Mr. Scott developed a system of instruction that includes charts and leaflets, together with actual full-color illustrations of each of several types of graining and marbling. The color plates, size 18 x 12 inches show, for example, Sienna Marble, Vert Antique (green marble, which is shown on the opposite page), American Walnut, Knotty Pine, Mahogany, Chestnut and so on through the list of woods commonly reproduced by graining methods.

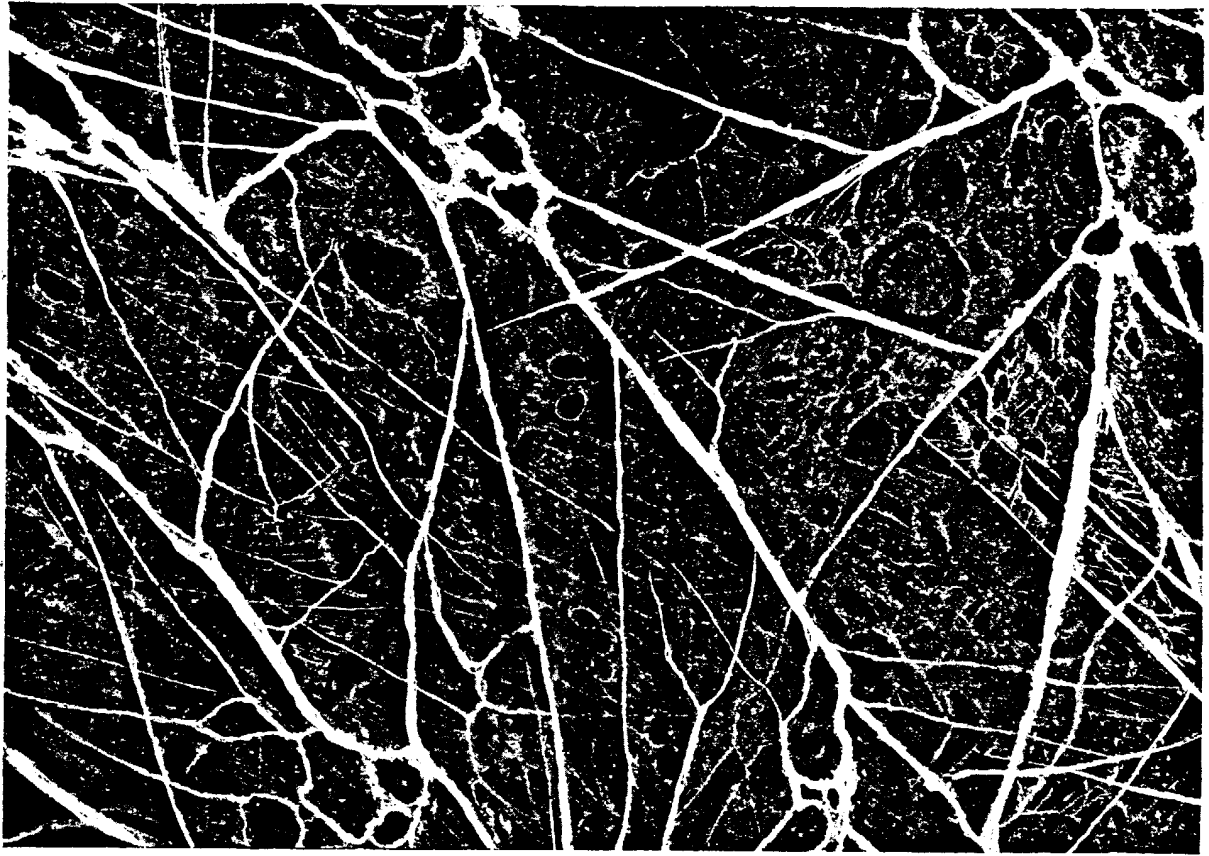
We mention Mr. Scott's activity in his chosen field because our Technical Paint Service is continually getting inquiries from readers of this magazine asking about graining and marbling, requesting samples of the work and occasionally asking for information on trade schools where graining and marbling are taught. Any one with a real interest in this work can get complete information by dropping a line to Mr. Thomas Scott, 4904 Griscom Street, Philadelphia, Pa.

It is, perhaps, proper to add that in the Dutch Boy line, Mr. Scott finds most of the materials he needs in doing the type of graining and marbling that has repeatedly carried off top honors at exhibitions around the country.

TELL a man something often enough and he begins to believe it—unless there is evidence to support an opposite view. We've all heard the statement that graining and marbling are lost arts, that they are things of the past. We've heard this statement so often that we are inclined to take some stock in it. But we won't accept it at face value so long as men like Thomas Scott of Philadelphia are around.

First, last and always a true craftsman, Mr. Scott has devoted a large share of his time and talent in recent years to the development of a training course that would allow him to pass along to the coming generation of craftsmen the things he has learned about painted reproductions of natural woods and marbles.

While Mr. Scott has established classes in which he personally teaches his graining and marbling methods, he has felt that his efforts were too largely localized, that throughout the country there were numbers of up-and-coming



# WHERE PLAIN WALLS WON'T DO, USE STENCILS!

IF YOU were to ask several of your home owner customers, at random, why they preferred painted interior walls, the replies you'd get probably would boil down to this: (a) Painted walls are easy to keep clean, fresh-looking and sanitary. (b) Walls may be kept in harmony with the interior furnishings by the judicious use of variously tinted paints. (c) Paint is an economical wall coating.

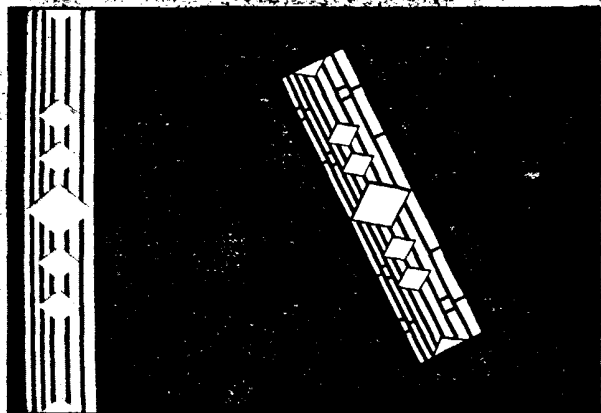
The paint you have in mind is, of course, that which is produced by mixing Dutch Boy white-lead with Dutch Boy Lead Mixing Oil.

When you asked your above mentioned customers why they preferred painted walls, it is quite possible that one or more of them may have said, "Of course I prefer paint and I'd like to use it in *all* of our rooms, but two of them are so proportioned that we just have to use a wall covering with a pattern that makes the ceilings seem higher.

I don't think we can get the effect we want with paint."

It's in cases like this that stencils can furnish the answer. The housewife with the low-ceilinged rooms undoubtedly knows about stencils, but her acquaintance with them may be limited to their use around the upper walls or the dado, or as spot designs in panels or in corners. It is true that a great many stencil jobs call for horizontal designs as well as for localized decoration in selected "spots". But it is also true that occasionally you'll find a job where the painter, aware of the unusual or awkward proportions of a room, employed a vertical motif that gave the room a sense of airiness and height that it had lacked before he arrived with his stencils.

The dining room shown on these pages is a case in point. The room has a 7' 6" ceiling, and with the horizontal surfaces found in the room—table top,



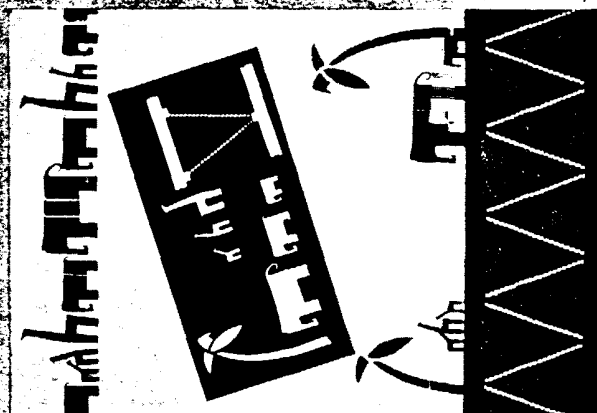
E-39 Modernistic Band



M-39 Nursery Animals



E-39 Old Fashioned Pink



M-39 Nursery Animals

chair seats, radiator covers, etc.—together with the horizontal lines of the recessed sideboard shelves and the cross bars of the French windows—the general effect was one of squattiness. Naturally the only logical place to do something to give added height to the room was the wall surface. So a vertical pattern was applied where it seemed most fitting. The stencil used was the Calla Lily shown as G-39 on page 90.

This particular job also demonstrates the adaptability of stencil decoration as regards variation in the stencil design itself. In running the vertical repeats of the Calla Lily up the wall, it was apparent that a finial or topping-off was needed, rather than the blunt terminal of the original pattern. So the painter merely added, in reverse, one of the lilies in the pattern as a finishing touch. And to make a continuous design of the three repeats of the Calla Lily group, he traced frehand the stems needed for the connections.

So far as spot designs are concerned, the cut below shows how the Amaryllis stencil appears in a bathroom that is typical of many that are not especially modern in their appointments.

A good use of the Chrysanthemum stencil (illustrated in Vol. 32, No. 3, Dutch Boy Painter magazine) is shown above. In this room a door opening was sealed up with wall-board. The lower part of the recess is now being used as a book and knick-knack nook. Before the chrysanthemums

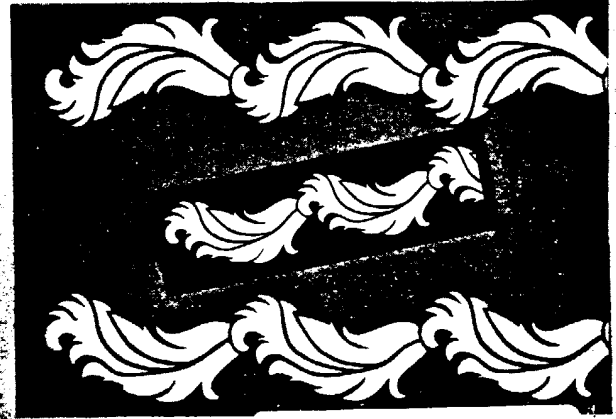
were added, the upper part of the panel was most uninteresting.

The illustrations and description in this article will, we hope, furnish some ideas to painters who are called in on jobs not merely to push a brush over a wall but to offer some constructive suggestions for interior decoration as well.

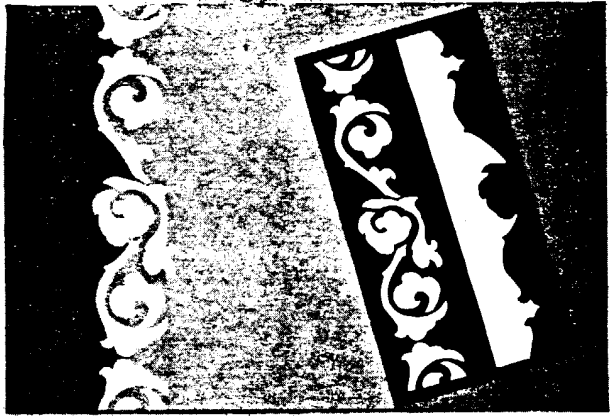
*If you want a copy of a leaflet showing the complete assortment of 1939 stencil patterns designed by our Department of Decoration, address your request to National Lead Company, Room 2020, 111 Broadway, New York, N. Y. Suggested color combinations will be sent with the leaflet.*



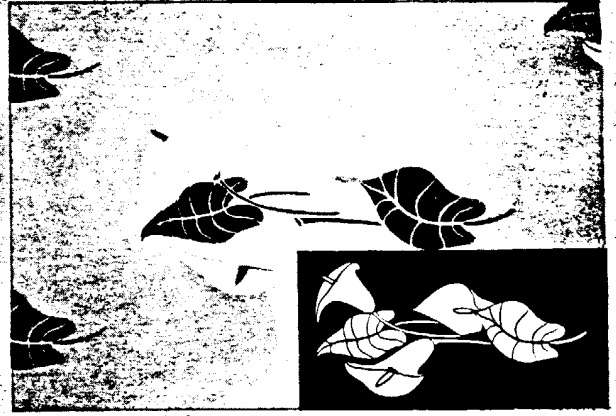
A-39 Amaryllis



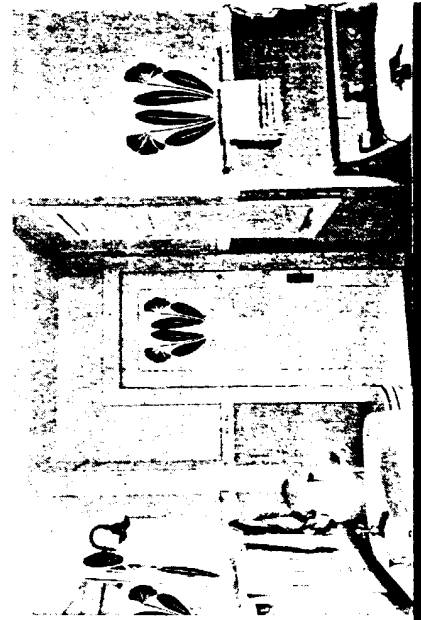
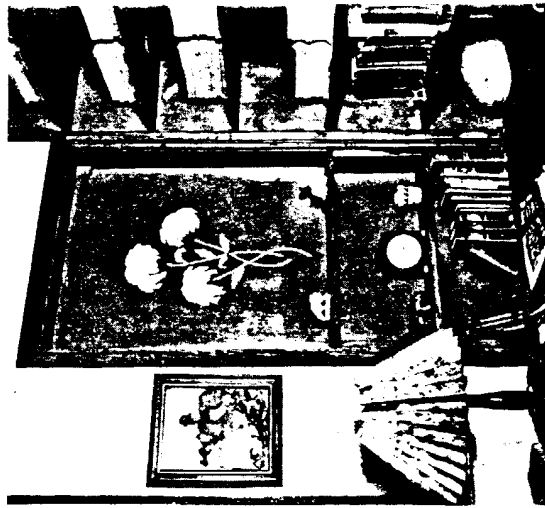
A-39 Baroque



W-39 Rococo



G-39 Calla Lily



## BUYS DUTCH BOY FOR HIS BUSINESS ... USES DUTCH BOY ON HIS HOME

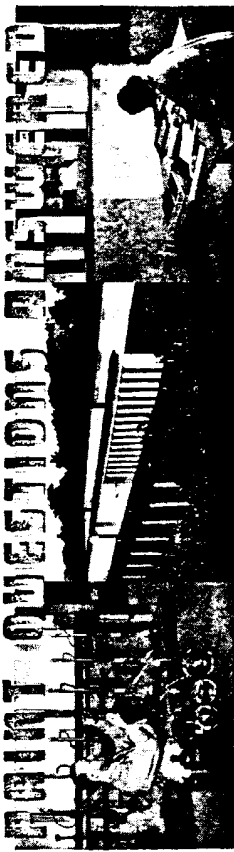
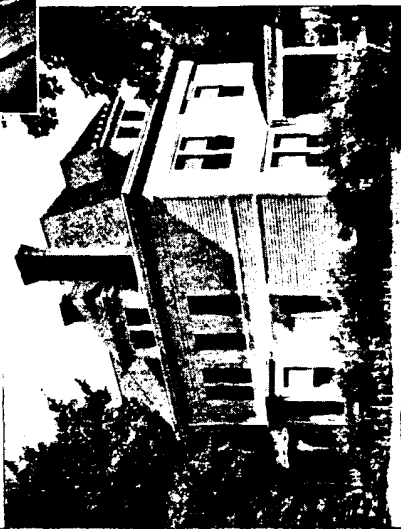
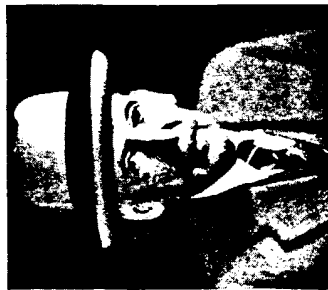
TO BE connected with one business for twenty-five years is rather uncommon. To be connected with one business for a half-century is decidedly unusual. But to be connected with one business for seventy years—well, that's one for the book.

Mr. Henry N. Wade, whose age falls just nine years short of the even century mark, has been with the U. S. Wind Engine & Pump Company of Batavia, Illinois, for three score and ten years. That's a record of continuous service mighty hard to match. And judging by

Mr. Wade's zest for his work, we suppose that he is beginning to think that he has good prospects of a steady job with the pump company and has given up the idea of going out to try his hand at something else.

A good many years ago, as we reckon time, but only a short while back as no doubt Mr. Wade reckons it, the present manager of our Chicago branch, Mr. E. A. de Campi, called on Mr. Wade and acquainted him with our company's products. This business relationship, fostered by a mutual desire for making and selling quality products, has endured for 37 years. That is to say, the U. S. Wind Engine & Pump Company has used our metal products and red-lead since 1902.

As if to prove that what's good in the business is also good at home, Mr. Wade follows through with Dutch Boy white-lead on his residence. The house, after its recent painting by Mr. P. Stacey Nelson, Batavia painting contractor, is shown in the photograph at the left. Above is a likeness of Mr. Wade and at the bottom of this page is a general view of the plant of the U. S. Wind Engine & Pump Company.



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

### Closing Seams on Wallboard Job

**Question:** We are about to start a job in a room that has been lined with wallboard nailed to furring strips. The joints between sections are pretty tight but they will show if we don't fill them. What do you suggest for the filler?

**Answer:** All makers of wallboard furnish directions for putting up and finishing off their own particular type of board, but if you don't know whose board it is or where it was bought, proceed as follows:

Prime the entire job with Dutch Boy wall primer and allow this coat, which is both a sealer and a paint coat, to dry out. Your seam-filler will consist of 3 parts, by weight, of cold water calcimine, 2 parts of Dutch Boy soft paste white-lead and 1 part of plaster of paris. Reduce the calcimine with lukewarm water to a thick, smooth paste and mix with the white-lead. Just before using, work the plaster of paris into the mixture. Force this filler into the joints

between the wallboard panels, using a putty knife or other suitable tool, taking care to leave no ridges that the following paint coats won't hide. When the filler has dried, go ahead with the painting.

### Removing Spots from Maple Floor

**Question:** Fresh plaster was spattered on a maple floor in a new building in which I am working. I scraped off the plaster, then used an oxalic acid bleach solution and followed with a borax neutralizer. The maple turned red on the areas I had treated. Can you suggest a way to remove these spots?

**Answer:** It appears that your difficulty arises from the fact that you applied a "neutralizer" to the spots following the oxalic acid treatment. The usual procedure in cases like the one you described is to do as you did except to omit any "neutralizer". After using the oxalic solution, the floor should have been allowed to dry and the treated areas sanded and dusted.

To get rid of the "red spots" now on

## Dutch Boy Painter

the floor, we suggest using a fairly strong sodium thiosulphate solution. This is nothing more than the familiar "hypo" used by photographers in their "fixing" bath when developing and washing films. If the first application does not get all the stain out, give the spots a repeat treatment.

### Crack Filler for Floors

**Question:** Can you suggest some good material for filling floor cracks? Caulking compound has been considered but it is too expensive. We would like to get hold of something that could be used in a caulking gun. Should the cracks be filled before or after the floor sanding machine is used?

**Answer:** The crack-filler commonly used on floors having cracks less than a quarter-inch wide is white-lead putty. This is made up for the job by working about 5 lbs. of fine bolted whiting into 25 lbs. of Dutch Boy soft paste white-lead. Knead the mass thoroughly and give it a good beating with a club or mallet, to get the mixture smooth and the whiting completely incorporated. Let the putty stand a day or two to sweat, then re-knead it before using. To keep the filled cracks from showing too prominently, the putty should be tinted with the proper Dutch Boy oil color, to match the floor boards.

Whether this putty is applied with a knife or through a caulking gun, the cracks should be moistened with linseed oil in advance of the actual filling. If this is not done, some of the oil will be drawn out of the putty, thus preventing its getting a firm and lasting grip.

94

For cracks wider than a quarter-inch, many painters use ordinary cheap white blotting paper, soaked in water to produce a mushy, pulpy mass. After squeezing out as much of the water as possible, mix the mass with whiting and glue size, adding enough of the proper dry tinting color to match the general color of the floor. The edges of the cracks should be moistened with water before this blotter-dough is knifed in. We say "knifed" because it would be difficult to use this sort of crack-filler in a gun.

Whether the cracks are filled with white-lead putty or with blotter-dough, the filling should be done and left to dry thoroughly before the floor is sanded or surfaced. The machine will smooth off the tops of the filled cracks so that a good shellacking and varnishing job can be done when the floor is finished.

### Finishing Oak Door

**Question:** I have to finish an oak front door. The customer wants the original grain and color retained. How shall I go about it?

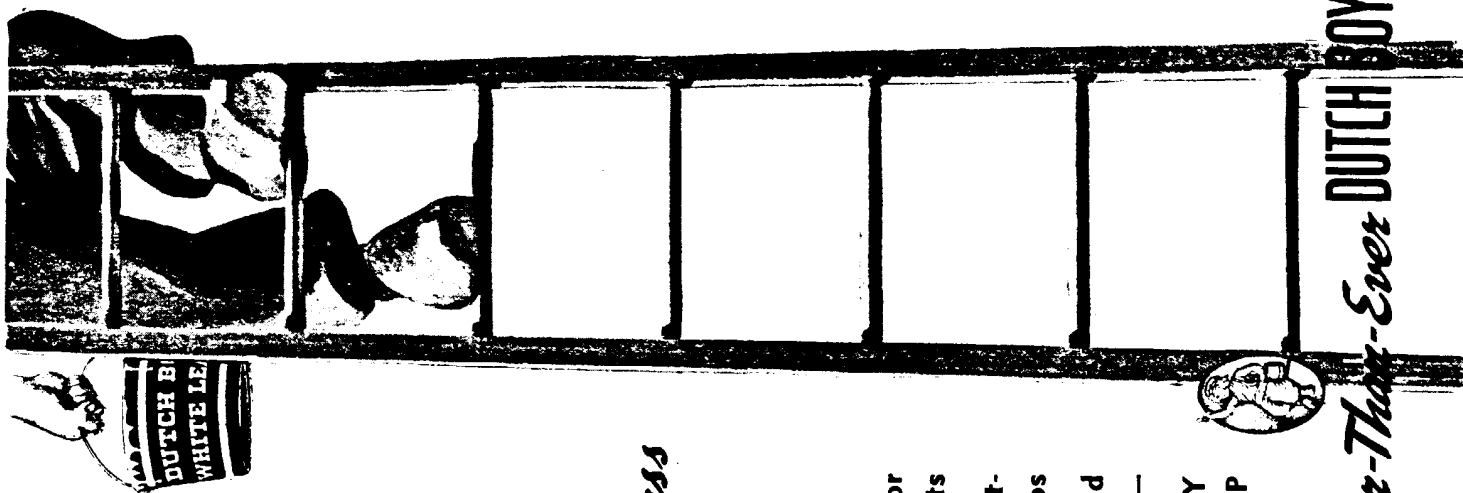
**Answer:** First fill the wood with a pale paste silex filler. After the filler has dried for an hour, rub briskly across the grain with coarse burlap or excelsior to remove the surplus filler left on the surface. Now sandpaper the surface lightly with Number 0 or 00 sandpaper. Dust the door carefully, then apply a coat of good exterior varnish that has been thinned a bit with turpentine. After this coat has dried hard, give the door a final coat of varnish just as it comes in the container.

# UP

*in Whiteness  
in Hiding  
in Body*

- **INCREASED WHITENESS** for whiter whites and cleaner tints
- **DENSER HIDING** for more attractive, solid-looking paint jobs
- **BETTER BODY** for improved paint-making characteristics—
- 3 ways in which **DUTCH BOY** white-lead has been **STEPPED UP**

*Stock UP with Better-Than-Ever DUTCH BOY*



**DUTCH BOY PAINTER**  
MAGAZINE  
Vol. 32 No. 5 1939

Vol. 32 No. 5 1939



*A House that  
is LOVED*

Nothing like white for a small cottage. Red roof adds styling interest.

THE HOUSE YOU LOVE  
DESERVES DUTCH BOY  
PROTECTION



New paint — to make the home you love more lovely? To give it a jewel-like sparkle in its green serenity of lawn and shrubs and trees? Paint what a pleasure to watch it smoothly flowing from the painter's brush onto the four walls of your home? It's Dutch Boy. It tells you, and it's your home. It's fine paint protection as money can buy.

And in the long run, Dutch Boy protection is also the most economical. Why? Because Dutch Boy paint not only lasts a long time but also does not crack and scale (see photograph at right). It resists the weather rubbishly — wears down slowly leaving a smooth unbroken surface. So when it finally comes time to repaint, you make two substantial savings: less paint to be bought and scraped off. (2) It is therefore not necessary to employ a new painting crew.

**BE AN EXPERT PAINT BUYER.** Just send in the coupon. You'll receive a free copy of our booklet, "So You're Going to Paint" with 52 illustrations in color. Tells how to select the

house that is loved  
has a maiden path  
that leads to an open door.  
Within comes the laughter  
of childhood's play  
that entered first.

*A house that is loved  
holds a mother's smile,  
and a father's side by side  
And in the years,  
with the Children grow  
its arms are still open*

...ought paint and the right painter. Gives suggestions for resurfacing your house with modern color schemes — which are easily carried out because Dutch Boy may be left white or tinted to any color desired. You'll also receive information on the Dutch Boy Easy Payment Plan for owners who wish to pay for their painting in installments. Write to Dept. 331, nearest branch.

NATIONAL LEAD COMPANY 111 Broadway New York.  
116 Oak St Buffalo, 900 West 16th St, Chicago 639 Freeman  
Ave Cincinnati, 1313 West Third St, Cleveland 727 Chestnut  
St Louisville, 2249 24th St, San Francisco National Boston  
Lead Co., 800 Albany St Boston, National Lead & Oil Co of  
Pennsylvania 116 Fourth Ave Pittsburgh John T Lewis & Bros Co.,  
Philadelphia, Philadelphia.

*Dutch Boy advertisements in The Saturday Evening Post, Colliers', Time, American Home, and Better Homes and Gardens magazines feature homes that have been styled with paint.*

*Clip and save the "ads" as they appear . . . you can use them in your selling*



**NATIONAL LEAD**  
Dept. 331 (See pg. 6)  
Please send me your free

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**STRIPING MAY BE THE ANSWER**

**H**AVE you ever done a plain, one-color interior wall job, which, when finished, looked all right and *was* all right from the standpoint of workmanship but that seemed to lack some simple decorative touch that would have “made” the job? Of course you have, if you’ve been in the business long enough to know that “spackle” isn’t what a hen does when she lays an egg.

Chances are that, when you've done one of these "not quite" jobs, you've stood off to one side of the room with the lady of the house and the conversation has run something like this:

*She:* "Well, that does look better now. The color is about right, too. The walls seem rather plain, though. Maybe when I get my curtains and drapes up and the pictures hung the walls won't look so uninteresting."

**You:** "I could run a stencil border around the room, say just above the tops of the doors and windows. That'd help get rid of the plainness."

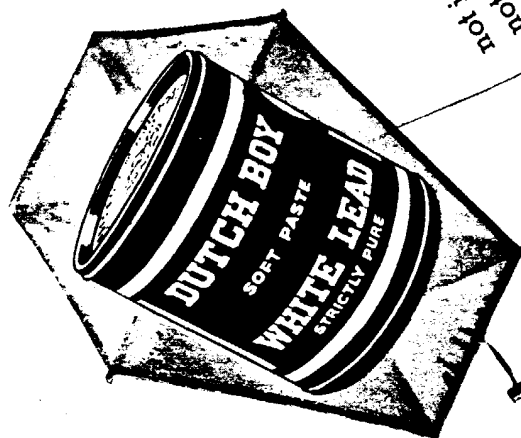
*She:* "No, I had stencils here last time, you know. Besides, I'll want you

to use some sort of stencil decoration in the bathroom and in the kitchen—that'll be enough stencilling. . . . Oh, well, I guess this room will do, plain as it is."

And you, after touching up a couple of spots where the madam's skirt swished against the wall as she turned to go back to her household duties, step over to where your paint pots are standing on one of your old drop cloths and proceed to clean up.

Next time you run into one of those situations where a bit of extra color or a suggestion of a simple decoration seems lacking, consider striping.

Striping, as you know, means running narrow bands of paint around the walls, a few inches from and parallel with the wood trim. The stripe can be close to the color of the walls, or it can be a lot darker or a lot lighter. The width of the stripe, its color and the distance from the wood trim will usually depend on the size of the room, the amount of decoration required to offset the objectionable plainness and also on the bold-



**IT'S**  
not in just one direction  
but in just two directions  
**WHITE-TEND**

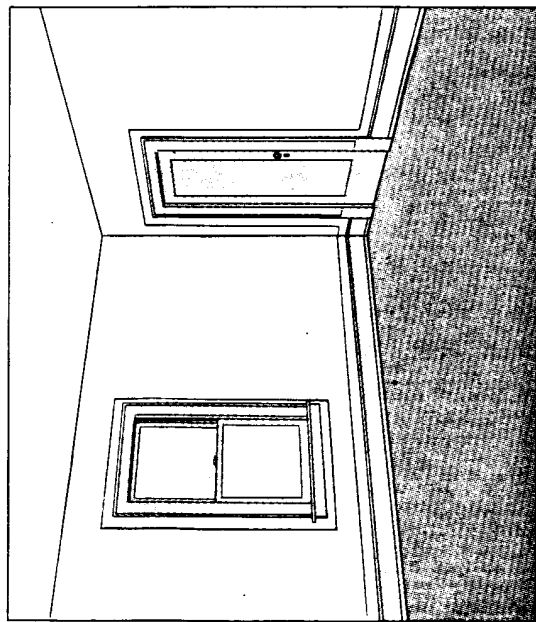
**HITS A NEW HIGH IN PAINT VALUE**

economy—mean that Dutch Boy  
ferred — convenience, adaptability,  
vantages for which Dutch Boy has long been pre-  
that has Better Body than ever  
ad-

**NOW YOU CAN GET DUTCH BOY'S WHITER Better than ever**



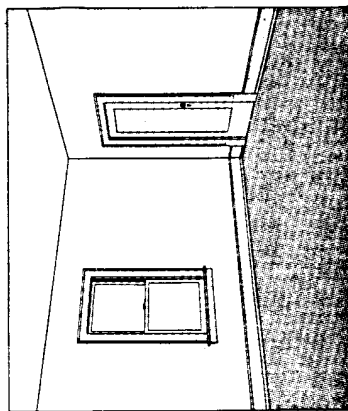
## Dutch Boy Painter



*Room with striping. Note that the plainness has been relieved*

ness or prominence of the door and window casings. And, of course, the general effect of the finished striping job must go well with the room when the interior is completely furnished.

*Same room without striping*



100

Speaking generally, large, sparsely furnished rooms can stand a heavier and bolder striping line than can smaller, more crowded rooms. Also some restraint must be used in the amount of striping employed. Where there are several windows with none too generous wall space above and below, where there are also a couple of door openings and where there are recessed radiators or upper or lower registers, it is easy to get too much striping in a room. In cases like this it is better to run stripes around only the more important openings where the decorative line can be practically continuous. In other words, there is no point in accenting such details as radiator enclosures or registers or other small apertures that ought not be emphasized by outlining them.

So far as the mechanics of striping are concerned, it's a safe bet that many readers, possibly graduates of auto or truck body painting shops or of farm implement finishing plants, will look with disdain on any mechanical aids in producing a straight, even line. These self-reliant souls, possessors of expert hands, steady arms and prac-

ticed eyes, merely decide where the stripe is to go, dip their brushes into the pots, spread out a couple of spare fingers of their brush-hand as a touch-guide against the adjacent door or window frame or baseboard and proceed to run a line as perfect as any one could wish—no bulges, no shakiness, no variation from the true vertical or horizontal.

There are many other painters, however, without benefit of earlier training in wagon works or furniture factories, who must rely on chalk lines, straightedges, masking tape or other aids to work that is true to trim and of even width.

Good, clean-cut striping can be done with a little practice by most any painter who, lacking the "expert hand, steady arm", etc., referred to previously, provides himself with the proper equipment. Aside from the paint, he should have some narrow brushes, a rule, several rolls of masking tape (if he prefers that sort of guide) or a straightedge on which he can rest the ferrule of his brush in guiding it parallel to the trim. Or, he can provide himself with a striping guide like the one shown here.

Striping, unlike some types of decoration, is done as the final phase of the painting job. Therefore, gadgets like awls or push pins or thumb tacks which might be a help in running guide lines can seldom be used because the holes they make are hard to hide, there being no following coat of paint.

*This lining or striping guide, made by Albert A. Strasburg of Sheboygan Falls, Wisconsin, is used like a stencil*





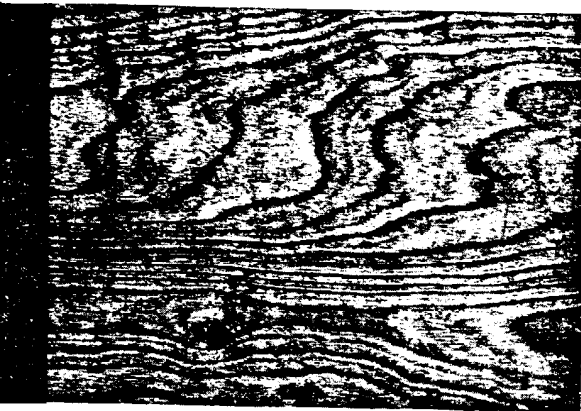
*One of the characteristics of fir plywood → is boldness of grain which gives strong color contrast in the naked or lightly stained wood. When painted, the grain is hidden, so far as color is concerned, but may be seen as a watered silk pattern when the work is viewed from side angles. A practical and economical way to hide the grain completely is to apply a low-relief lead and oil plastic paint*



must be of a suitable grade, perhaps the type known as G 1 S or the wall board grade. On both of these grades, the face of the panel is sound and smooth and there are no knots, splits or patches which may be present on the back or unexposed side of the same sheet. One popular transparent finish is secured by coating the plywood with a resin base sealer, sandpapering after the sealer is dry, then waxing. The paste wax is applied in two coats, rags being used to apply the wax and later to rub it to a good finish.

Another finishing method that utilizes the grain of the plywood as part of the general decorative effect can be produced with stains. For regular staining procedure, the plywood is first coated with flattening oil and while this oil is wet, the stain is applied. A satisfactory stain may be made by thinning a pint of color in oil with a gallon of flattening oil. To imitate walnut woodwork, Vandyke brown or a mixture of burnt sienna and drop black may be used with

*The grain formation of birch plywood → is fairly bold but may be completely hidden, both as to color and contour by paint applied in the usual manner*



ter his major concern on walls and ceilings. Then he began to find composition board or plaster board surfaces that needed his attention. Occasionally he met up with sheet metal, particularly on ceilings. In recent years he has encountered plywood surfaces.

Plywood, as is generally known, is simply a triple-decker wood sandwich—three (sometimes five) thin slices of wood, with the grain direction of the center wafer at right angles to the outer slices, stuck together with glue. Plywood is popular for certain types of jobs, among many architects and builders, because it is economical, convenient and easily handled and because it lends itself to a variety of decorative treatments.

For some time after its introduction as a material for wall surfaces, plywood was commonly treated in a manner that brought out the natural grain and coloring of the wood. In other words, the painter used coatings that were more or less transparent. More recently, architects and interior decorators have specified finishes that render the grain of the wood comparatively inconspicuous, or have sought effects that have entirely concealed the grain.

There are several ways in which to finish plywood so that the grain is emphasized. It is perhaps unnecessary to say that, wherever these nearly transparent finishes are used, the plywood



**I**N THE long procession of craftsmen who contribute their brains and brawn to the construction of buildings, the painter brings up the rear. That is to say, the painter does his stuff only after the draftsmen, excavators, masons, carpenters, plumbers, electricians, plasterers and roofers have done theirs. The painter is a finisher and because he is usually the last man on the job, he has to take things as he finds them. If the architect or home-owner has sprung something new on him, or if he runs into unfamiliar situations, he's supposed to do a good job anyway.

For many years, the painter starting the interior work on a job found plas-



*Giving fir plywood a coat of flat white-lead paint over a coat of wall primer. Most any type of finishing coat may be applied over this body coat—flat, either plain or stippled; eggshell gloss, made by mixing white-lead flat paint, volume for volume, with Dutch Boy wall primer; gloss, by applying enamel just as it comes in the package*

the flattening oil. Lighter stains can be made with raw sienna and raw umber or raw sienna and burnt umber.

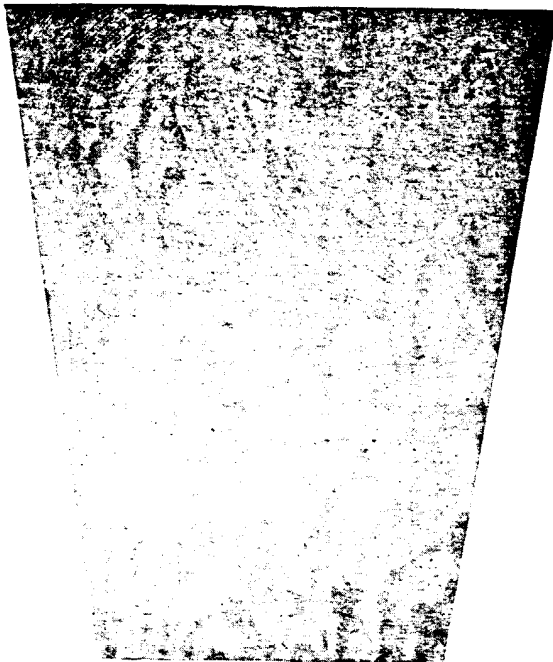
A silver gray effect may be produced by applying a coat of filler to the plywood. The filler consists of three parts by weight of soft paste white-lead and two parts by weight of fine silica, reduced to a thin paint with a liquid composed of equal amounts of turpentine and good coach japan. This filler is brushed on the bare plywood, allowed to set slightly, then rubbed across the grain with stiff felt or other suitable material. The rubbing forces the filler into the softer grain of the wood and removes it from the harder grain.

If the specifications call for an effect that practically conceals the grain of

104

the plywood, a crumpled roll or sponge mottle finish may be suggested. In this event, the first thing to do is to prime the plywood with a good first coater and sealer such as Dutch Boy wall primer. When this first coat has dried hard, apply second and third coats of paint made by mixing equal parts by volume of Dutch Boy soft paste white-lead and Lead Mixing Oil. Both these coats may be tinted, if desired, the last a bit deeper than the preceding coat. The crumpled roll or sponge mottle effect is secured just as it is on plaster walls or wallboard.

To completely hide the grain of plywood or to mask closely fitted joints between plywood panels or to conceal small blemishes and cracks in imperfect



*This watered silk effect is clearly seen when a painted panel is viewed from the side*



*The same panel as seen from the front, rather than from the side. Grain is barely perceptible*

105

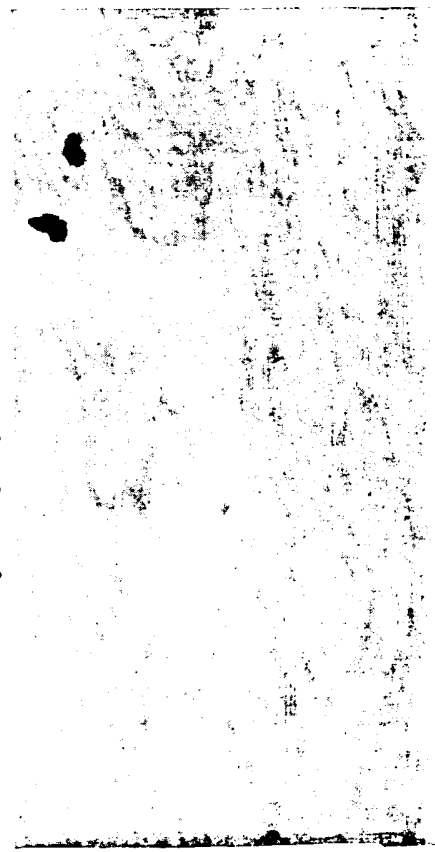


Low-relief lead and oil plastic paint, applied over a primed and body-coated plywood panel, completely hides the grain. In this case, the plastic paint coat was stippled with a cheesecloth pounce

plywood, it is necessary to use a heavy paint of the plastic type. In this situation, the plywood should first be primed with Dutch Boy wall primer. After this coat is dry, a white-lead plastic paint should be applied. This paint consists of 100 lbs. of Dutch Boy soft paste white-lead and 22 lbs. of dry whiting thinned with  $1\frac{1}{4}$  gals. of Dutch Boy flattening oil. A quarter pint of drier should be added to the mix. This formula produces about  $5\frac{1}{2}$  gallons of paint which will normally cover about 900 square feet of primed plywood. Colors in oil may be added to this paint if need be. A wide variety of textures can be secured by manipulating

the thick, partly set-up, plastic paint. A sponge may be used, a brush, whisk broom, comb or any other suitable tool. The pronounced grain that is characteristic of practically all fir plywood is, of course, the chief point of interest in many plywood installations. It need not be assumed, however, that this particular feature of plywood makes it especially difficult to paint properly. Experienced painters know that, in white-lead and a few other standard materials, they have "the mixings" for just about any type of paint for any type of surface. On plywood jobs they get the desired hiding with white-lead and oil plastic paint, plain or stippled.

Fir plywood filled and lightly stained, toning down the grain contrast but preserving its general character



| 193<br>DATE                       | ITEMS                  | CHECK<br>No. | CASH IN BANK       |                |
|-----------------------------------|------------------------|--------------|--------------------|----------------|
|                                   |                        |              | DEBIT<br>Deposited | Credit<br>Paid |
|                                   | TOTALS BROUGHT FORWARD |              |                    |                |
| <i>In Case You Didn't Know --</i> |                        |              |                    |                |

**P**ROCEEDING on the slim possibility that there may be, somewhere within the borders of these United States, a painting contractor who has not heard of the Dutch Boy Business Record Outfit, allow us to state a few facts.

This Outfit is a simple, complete one-page bookkeeping system designed especially for painting contractors. Of course we wouldn't call it an "Outfit" if it consisted of just one sheet of paper. As a matter of fact, it contains sufficient sheets to carry an average painting business through about two years of bookkeeping. But the recording of all day-by-day business transactions is done on just one sheet. This means that spread before the contractor on a single sheet is a complete picture of his business.

Proceeding across the sheet from left to right, he sees (1) how much money he has in the bank; (2) how much is owed him by his customers; (3) the value of materials on hand; (4) his labor costs on various jobs; (5) his overhead costs; (6) total sales; (7) depreciation on his equipment; (8) amount he owes his suppliers; and (9) the net worth of his business.

For detailed records of each job's cost and its history, Job Record Envelopes (50 supplied with each Outfit) are used.

To enable the contractor to take off monthly trial balances (to prove the correctness of his entries) Monthly Trial Balance sheets are included with each Outfit, as is also a Statement sheet which is useful in making Profit & Loss and

Asset & Liability statements when "the books" are closed.

Thus the complete Business Record Outfit, put up in a handsome, sturdy sectional post binder, consists of 24 Business Record sheets, 2 Trial Balance sheets, 1 Statement sheet, 2 All-Purpose Ledger sheets (which the contractor may use for personal accounts) and 50 Job Record Envelopes. To make doubly sure that this simplified method of bookkeeping is understood, complete instructions and filled-out example sheets come with each Outfit.

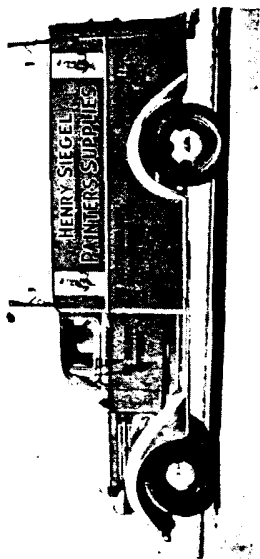
Based on what this Outfit can do for you, the price of \$3, postpaid, certainly does seem modest. Every painting contractor who doesn't have a truth-telling, easy-to-keep set of books, can well afford this Outfit, which costs him no more than a good paint brush.

Here is what Mr. C. J. Heintz of Newark, N. J., says about the Outfit:

"I have used your Business Record Outfit for one year and I don't see how I kept things straight before I bought it. It sure is a relief to have all my figures on one page now, instead of in the half dozen books I formerly needed."

If you wish to adopt this simplified system, merely send us your check or money order for \$3 and say, "Send me a complete Business Record Outfit."

Be sure to give your name and address plainly so that your package will reach you promptly. Address your order to: National Lead Company, Room 2020, 111 Broadway, New York, N. Y.

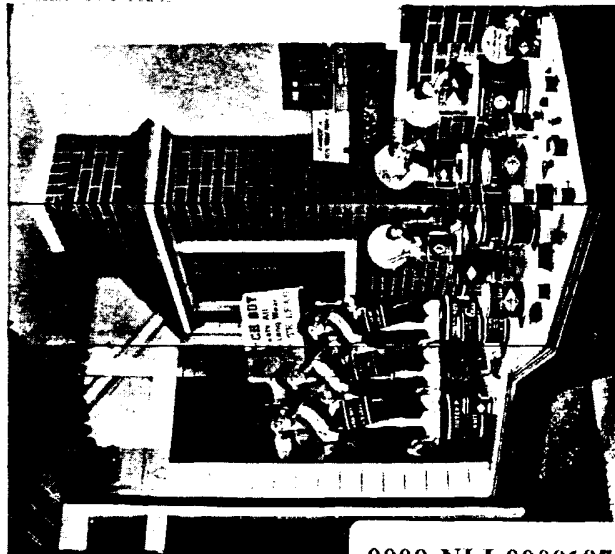


SIEGEL'S "DOUBLE-DUTY" TRUCK

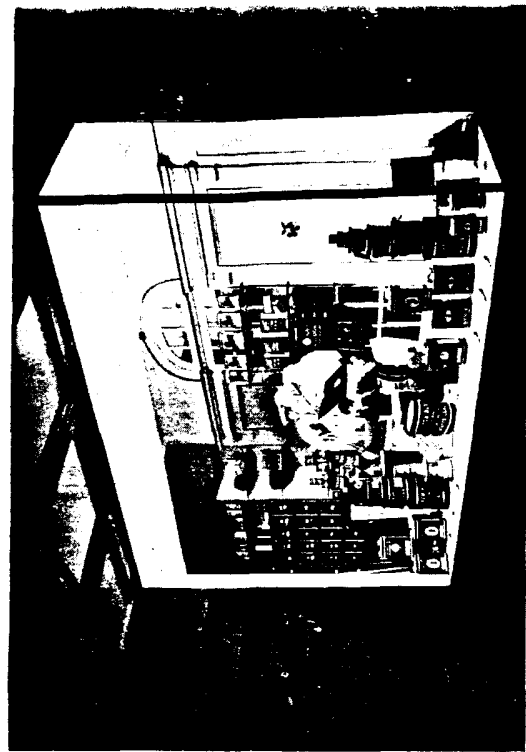
Trucks are rated according to their weight - carrying capacity - half ton, ton, five ton, and so on. But no truck is ever overloaded if its owner calls on it to carry a well-known trade-mark too. No matter how much "weight" said trademark may carry. Here we show the truck of Henry Siegel, painters' supply wholesaler, 1751 Amsterdam Ave., New York, which not only delivers the goods but also delivers good impressions en route.

#### YEAR AFTER YEAR

Among the many loyal Dutch Boy distributors who, year after year (and often twice a year) feature Dutch Boy in their windows, is Hockenjos, large painting supply concern that operates stores in the New Jersey cities of East Orange, Elizabeth, Irvington, Montclair, Morristown, Newark and Paterson. The photo below shows the Dutch Boy display in the East Orange store.



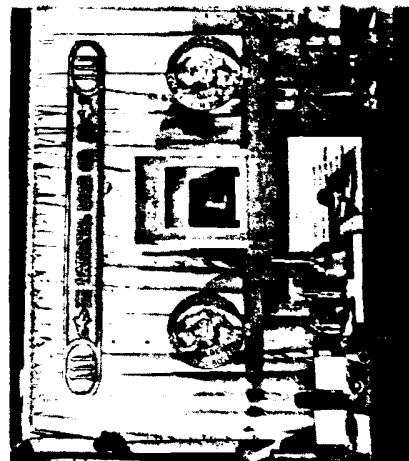
DUTCH BOY—LEFT TO RIGHT, TOP TO BOTTOM . . . that's the sort of window Chas. Yerr of Price Hill Paint & Glass Company, Cincinnati, puts in to show folksy what he thinks of Dutch Boy paint materials. If a painter can't get what he wants in this window, he's just plumb unreasonable. The Price Hill people also show their regard for the Dutch Boy Line by including it in their listing in the Cincinnati classified telephone directory.



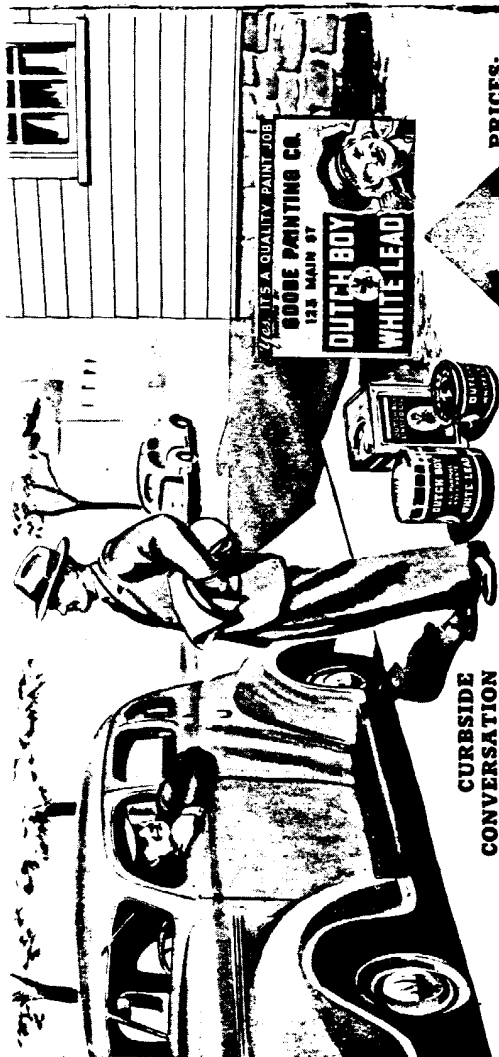
#### A LIGHT SHOT IN THE DARK

This photograph of a recent Dutch Boy display in the window of The Paint Store, Traverse City, Michigan, is interesting not simply because it shows the complete Dutch Boy line, also because it shows the goods to advantage. After taking dozens of photos each year and regretfully having to pencil many that would reproduce poorly, it is a real pleasure to receive one, like the above, in which the window display is practically perfect. And if the photographer cannot get a clean, crisp "shot" of a window because it is so brightly lit, you can be sure that night passerby <sup>can</sup> have to press noses against the glass and call on their imaginations to <sup>so</sup> <sup>get</sup> <sup>what's</sup> <sup>inside</sup>.

#### JUST A REMINDER



The Dutch Boy folks who make and market your favorite paint materials produce top grade lead pipe, sheet lead, solder, bearing mals—in fact, just about everything in the lead and lead-alloy line. The photograph shows a recent exhibit in the showroom of N. O. Nelson Company, important St. Louis jobber of Dutch Boy lead goods. The Nelson Company also has branches at various points in the south, southwest and west.



**CURBSIDE CONVERSATION**

**MOTORIST:** I drive by here often . . . been watching this job. You the boss?

**CONTRACTOR:** Yes sir! My name's Goode. Glad you noticed the job. Not the only one around here, though. One right across the street.

**MOTORIST:** Guess this one caught my eye because of that sign. Looks pretty businesslike.

**CONTRACTOR:** Well, I figured that if contractors in other lines find it good business to sign their jobs, I'd try the same thing.

**MOTORIST:** Say, you act like an up-to-date painter. Gives me an idea. My place needs painting. Hop in—we'll drive over and you can give me a figure.

**MOTORIST:** If you're a good painter, a "Dutch Boy" user, don't be bashful. Get a couple of these Metal Job Signs and tell the world.

**PRICES:**

- 2 signs . . . . . \$2
- 4 signs . . . . . 3
- 6 signs . . . . . 4
- 10 or more signs, 50c ea.

Signs shipped prepaid. Above prices include imprinting of painter's name, address and phone. If no imprinting is desired, deduct 25% from the above prices. If signs ordered are wanted with different imprints, add 50 cents for each change desired. No C. O. D. orders, please.

**THIS SIGN**

**SIGN YOUR JOBS WITH THIS SIGN**

**NATIONAL LEAD CO.**  
Room 2020, 111 Broadway, New York, N. Y.

Please ship ☐ cash, ☐ check, ☐ money order, to:

Name \_\_\_\_\_ Date \_\_\_\_\_

Full Address \_\_\_\_\_

Put this imprint on the signs— { \_\_\_\_\_  
(Painter's Name or Name of Firm)

\_\_\_\_\_ (Phone Number and Street Address)

**ORDER BLANK**

**FIRST NATIONAL BANK MIDLAND, TEXAS**

A COUPLE of years ago, an energetic young printing salesman breezed into our office with a rough dummy of an educational leaflet that he claimed would sell lots of white-lead and oil paint. On looking over the illustrations we promptly discovered that the young man's enthusiasm greatly outweighed his paint knowledge. For, while he showed a lead mine as the source of white-lead, he had an oil well derrick to show the source of linseed oil.

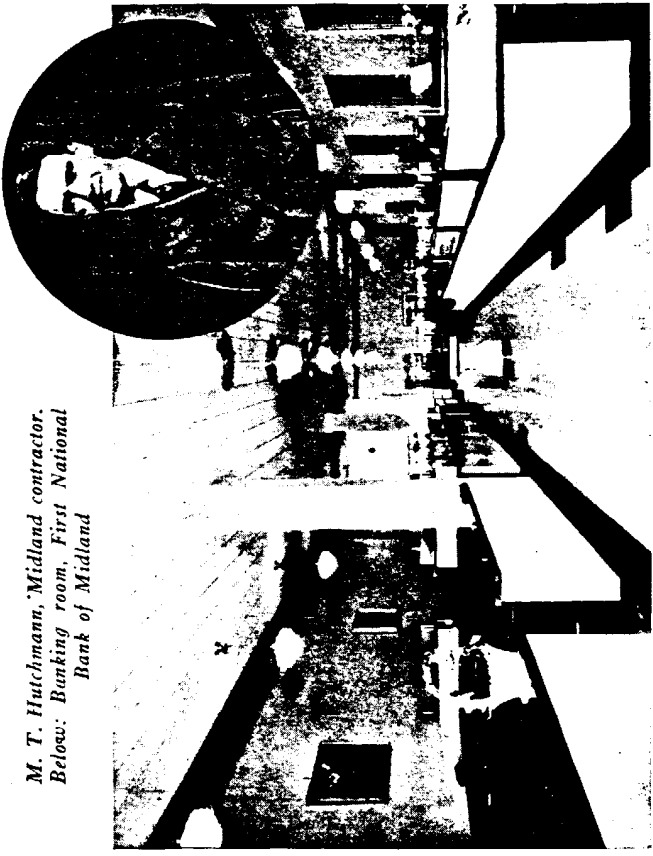
This printing salesman should have spent some time in Midland, Texas. There he would have found plenty of people who know their oil and their paint equally well. Midland is located

in the heart of the vast West Texas oil district and more than a hundred oil concerns that operate in the Permian Basin have offices in the city.

Midland is justly proud of its First National Bank Building, an eight-story, air-conditioned structure erected about a year ago. And Dutch Boy takes justifiable pride, too, in the painting job done in the building by M. T. Hutchmann, Midland painting contractor.

The architect, Wyatt C. Hedrick of Fort Worth, wrote what some might consider a pretty stiff "washing" clause into the interior painting specifications for this bank. Mr. Hutchmann, knowing that paint mixed and applied ac-

*M. T. Hutchmann, Midland contractor. Below: Banking room, First National Bank of Midland*



684710003-17N-00000

cording to the Dutch Boy Interior Painting System can be depended upon for real washability, as well as for good appearance and durability, used these

## SPATTER FINISH FOR FLOORS

**R**UMOR has it that the first spatter finish job was entirely unpremeditated. A painter was doing some multi-color wall work on rough plaster and using brushes that were entirely too stiff for the purpose. As he progressed around the room he left behind him on the edge of the floor a beautiful trail of freckles of various hues. (This was in the days before drop cloths were invented, by the way.) When the customer, a colonial lady with an eye for new ideas in interior decoration, came in and spied the nifty border around the floor, she exclaimed, "Well at last I've found a painter with ingenuity enough to figure out a new type of decoration and gumption enough to go ahead and do it!"

Now, as we said at the outset, this is merely a rumor, like the one about roast pork having been discovered when a hog-house burned down. But, rumor or no, the spatter finish did start somewhere and it is still popular in colonial-type homes. And the reason for this article is the number of inquiries that lately have come in asking just how the spatter finish is executed.

In the first place, the floors should be clean, dry and smooth. If they are of

materials on the job—3400 lbs. of Dutch Boy white-lead and 100 gallons each of Dutch Boy wall primer and Dutch Boy Lead Mixing Oil.

some soft wood, such as white pine, poplar or hemlock, prime them with paint mixed as follows:

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

If boiled linseed oil is used, the drier may be omitted. This mix makes about 83½ gals. of paint that will cover from 600 sq. ft. to 700 sq. ft. per gallon.

If, however, the floors are of some hard wood—oak, maple, ash, yellow pine, etc.—prime with paint mixed as indicated above but use only 2½ gals. of linseed oil.

Brush this priming coat out well—a common cause of sticky floors is flowing the paint on so thick that it fails to dry properly, then hurrying too much with the other coats.

When the priming coat has dried thoroughly, fill all cracks, holes and dents with white-lead putty, firmly pressed in place and leveled out flush with the floor surface. When the putty is dry, rub it smooth with sandpaper and wipe up the dust.

For the body or second coat on new floors, no matter whether the wood is of the soft or the hard variety, use paint mixed as follows and tinted to suit:



100 lbs. Dutch Boy soft paste white-lead  
½ gal. Dutch Boy raw linseed oil  
2¼ gals. pure turpentine  
½ pt. Dutch Boy liquid drier

If boiled linseed oil is used, the drier may be omitted. This mix makes about 6 gals. of paint that covers about 700 sq. ft. to the gallon.

When the above coat has dried hard, put on the finishing coat, the paint having been mixed as follows and tinted to suit:

100 lbs. Dutch Boy soft paste white-lead  
½ gal. Dutch Boy raw linseed oil  
¾ gal. pure turpentine  
1 gal. floor varnish

½ pt. Dutch Boy liquid drier  
If boiled linseed oil is used, the drier may be omitted. This mix makes about 5½ gals. of paint that will cover about 700 sq. ft. to the gallon.

If the floors you are to paint are not new but have previously been painted and the old paint is still in fair shape, you need not apply the priming coat suggested above.

The spatter colors may be based on the same formula used for the finishing

SPATTER THIS WAY



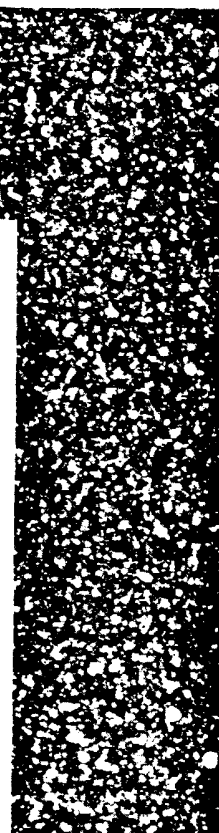
Draw brush downward with light pressure against straight-edge

— OR LIKE THIS



Strike brush sharply against straightedge, jarring droplets off bristle ends

Border shows one-color reproduction of spatter work that was done in four colors on floor. The spatters are about the size of the actual spots produced on the job.

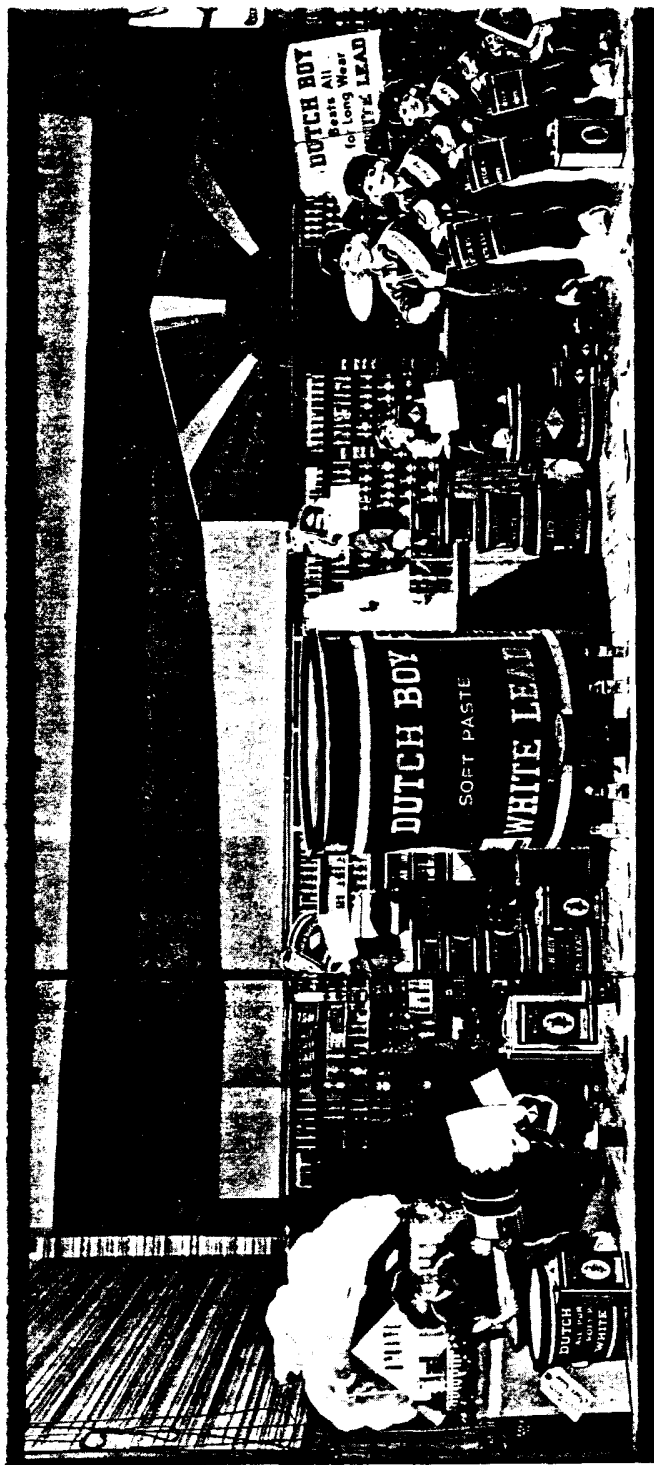


coat paint but, of course, you will want several colors. So take a gallon or so of untinted finishing coat paint, split it up into four quarts and tint each of the four quarts a different color, choosing tints that go well with each other and with the floor ground coat color. Also, have a separate brush for each of the four colors.

As to the actual spattering, take in, in one stretch, only a workable area of the floor at a time. Hold a straight-edge, or other straight piece of wood, in the left hand, dip the brush lightly into one of the colors, then draw the bristles briskly downward across the edge of the straightedge. This deposits the color on the floor in a fine spray.

After spattering a couple of square yards of floor with the first color, repeat with the second color, using a clean brush and drawing it across a fresh edge on the straightedge. Continue as above with the other colors. Then move on to the next stretch and repeat the spatter process, taking care not to get the paint pots and brushes mixed up and reserving the same section of the straightedge for the successive spatterings of the proper colors.

Another way to spatter the paint on the floor is to simply strike the paint-filled brush against the straightedge, palm of hand, or some other object allowing the droplets of paint to spray on the floor. To decide which method gives you results that the house owner likes, try out both on cardboard or wallboard sheets laid on the shop floor.



*Dutch Boy display in north side store shown at top. Small cut shows Dutch Boy window in old south side store. The new store is located at 3351 Gravois Avenue*

glancing at these pictures of recent Dutch Boy windows.

Fred W. Reineke took over, in 1902, the contracting business started by his father in St. Louis in 1865. After some ten years at contracting, Mr. Reineke became associated with another concern with whom he remained for about twenty years. In 1934 he opened a store in south St. Louis. The business grew so rapidly that a new store was opened in north St. Louis the following year.

The new south side store, recently put into operation, has 8000 square feet of floor space devoted exclusively to the service of painters and decorators. It embodies all modern improvements, including air-conditioned offices. Fred W. Reineke is the treasurer of the concern and his sons—Ted, Russell and



## ...OF ST. LOUIS

**I** F you're from Missouri, you've been in St. Louis. And, if you've been in St. Louis, it's probable that you've heard of the Reineke Wallpaper & Paint Company.

This up-and-coming concern operates two stores in St. Louis, one at 5149 Easton Avenue and the other at 3351 Gravois Avenue. Both are important Dutch Boy outlets, as may be sensed by



# PAINT QUESTIONS ANSWERED

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

## Cleaning Smoked Brick

**Question:** What do you recommend for use in cleaning red brickwork that has been badly smudged by smoke from a nearby fire?

**Answer:** A satisfactory brick-cleaning job can usually be done with a liquid composed of equal parts of muriatic acid and water. This liquid is washed over the bricks with an old broom or a fibre brush, care being taken not to spatter it on the hands, face or clothing, or on adjacent painted areas. Immediately after the muriatic wash is applied, it should be rinsed off thoroughly with clear water. Prompt removal of the acid is advised because it reacts with and may be harmful to the mortar in which the bricks are set.

If for some reason, the above procedure doesn't get the smudge off the brick, try this: Soften laundry soap chips in sufficient water to make about a gallon of soft soap. Stir into this soft soap a pint of household ammonia and 2 lbs. of powdered pumice stone. Give the smoky brick a preliminary brushing

with a wire brush to get off as much loose dust and soot as possible. Then, using a fibre wall brush, spread the soap mixture evenly over the affected area. Let this work on the smoked surface for a half hour or so, then scrub briskly with a stiff brush, working the paste well into the brickwork. Finally, rinse it all off with clear water, hosed on if possible. This procedure nearly always proves effective, not only for cleaning stains off brick, but also in tidying up stone sills, cement steps, statuary and other items that, over the course of time or through accident, acquire a coating of dirt, grime or other discoloration.

## Oil Colors or Japan Colors

**Question:** What is the difference between colors in oil and colors in Japan?

**Answer:** Oil colors are tinting pigments that are ground in pure raw linseed oil alone or in pure raw linseed oil with a little turpentine added. Japan colors are ground in japan drier. Oil colors are generally used by painters for



## Dutch Boy Painter

all ordinary house painting purposes. Japan colors dry faster than oil colors; hence are usually employed when a straight color finish is wanted—as in sign painting, lettering on glass, etc. Japan colors are also frequently used in tinting enamels because the japan vehicle is more compatible with the vehicle used in enamels.

## Filling Cracks in Rough Plaster

**Question:** We don't have any trouble filling cracks in smooth plaster walls, but do have difficulty with them in rough plaster. How should cracks be filled when working on rough plaster walls?

**Answer:** After cutting out the cracks in the usual manner—wider next to the lath than at the wall surface—wet the edges and fill tightly with patching plaster. Before the patch sets hard, rough up the surface with a small wire brush. You can, with a little practice, make the patch match the roughness of the rest of the wall very closely. After the patches have dried out hard, spot-paint them with Dutch Boy wall primer. When these touched-up areas have dried thoroughly, go ahead with the painting in the usual way.

## Lettering on Overalls

**Question:** I tried to do a neat job of lettering our firm's name on the backs of our white jackets but the work looked pretty messy. The paint was hard to get into the cloth and the edges of the letters were ragged. How can I do clean-cut lettering?

**Answer:** Your trouble probably was due to using ordinary linseed oil paint. We suggest that you get some good

## Shingle Stain That Won't Bleed

**Question:** One of my customers has just built a shingle-sided house. He wants it stained now and expects to paint later. How can I make a stain for these wood shingles that won't bleed through the paint that may be applied some years from now?

**Answer:** The staining liquid should be composed of two parts Dutch Boy boiled linseed oil and one part Dutch Boy flattening oil or turpentine. Or, as an alternative, the liquid may be composed of three parts Dutch Boy Lead Mixing Oil and one part Dutch Boy linseed oil, either boiled or raw.

Not much color is needed to tint this liquid for staining purposes. If a gray stain is wanted, add 12½ lbs. Dutch Boy soft paste white-lead and a touch of lamp black to each gallon of liquid. For a deep red-brown, add a pint of Dutch Boy Indian red to each gallon of liquid; for bright red, use a pint of Dutch Boy venetian red to the gallon; for a permanent green, use ¾ pint of Dutch Boy chromium oxide; for a fairly permanent

## Dutch Boy Painter

ment green, use 1½ pints Dutch Boy medium chrome green; for a golden brown, use ¼ pint Dutch Boy raw Italian sienna and ¾ pint Dutch Boy burnt turkey umber; for a seal brown, use 1 pint Dutch Boy raw turkey umber. There is nothing in the liquids or colors named that will bleed when the shingles are painted later on.

The stain, which should be very thoroughly mixed to incorporate the tinting colors with the liquid, should be brushed well in to the shingles. Because the surface is very absorbent, the area covered by a gallon of the stain will probably be not more than two hundred square feet.

### Lightening Dark-Stained Pine Panelling

*Question: I would like your advice as to the best method of removing a dark oak-colored stain and wax finish from the yellow pine wall panelling of a room. The old finish must come off to the bare wood, and the panels refinished lighter with a sort of silver gray effect.*

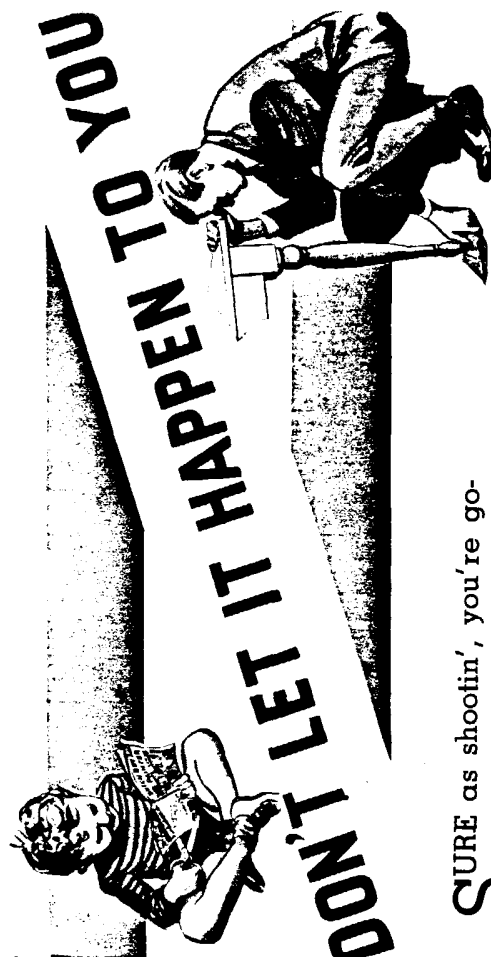
*I have experimented on a small panel by using a strong solution of floor bleaching compound, used hot and strong enough to remove varnish and shellac. After rinsing, I applied a hot saturated oxalic acid solution and let set for 15 minutes before rinsing. Even so, the wood still has a yellowish or raw sienna color which I would like to bleach out. I would appreciate your advice as to the best method of removing the old finish entirely and refinish as indicated.*

*Answer: We assume that the treatment you gave the dark oak-colored panels was effective in removing all of the old wax. The yellowish or raw*

sienna color may be simply the natural yellow of the pine itself, and since this yellowish tone is due partly to resin, which it would be practically impossible to remove, we believe that you have already succeeded in getting the wood as light a color as possible.

You might, however, obtain a little ordinary hypo solution such as photographers use, and apply this on the area that you have already tested. On some types of wood, the hypo solution works a little better than the oxalic acid. If you do not succeed in bleaching the color any further, the best suggestion we can make is that you try out the silver gray filler on the test panel to determine whether or not the effect meets your customer's requirements.

The silver gray filler is composed of three parts, by weight, Dutch Boy soft paste white-lead and two parts, by weight, fine silica. Reduce this pigment to a thin paint by adding a thinner composed of equal parts of pure turpentine and good coach japan. Brush this paint on the panel and allow it to set. Before it has hardened, rub the panel cross-grain with stiff felt, or some other suitable fabric, to force the filler into the grain of the wood and at the same time removing all filler that can't be taken up by the wood. The filler may be colored slightly to provide a grayish cast, by adding to it a small amount of prussian blue or lamp black. When the filler has dried hard, the test panel can be finished with an oil rub or with wax, and then shown to your customer.



**S**URE as shootin', you're going to want to look up some item that has appeared in the Dutch Boy Painter magazine. Maybe it is an article on painting asbestos shingles... or a solution to a paint problem... or a story on styling with paint. Whatever it is, you'll want it. But you won't find it if the youngsters have cut up that copy or the oldsters have used it to shim up the short table leg.

**The way to be sure that you'll have your back copies of this magazine when you want them, as you want them, is to keep them in good shape in a binder**

This binder is especially made for preserving copies of the Dutch Boy Painter magazine. It's sturdy, handsome, practical. It holds twelve copies (with yearly indexes that will be sent without charge at the close of each year). It sells for just 79 cents, postage paid. Send your order, with check, money order or postage stamps to

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