

VOL. XII

The

No. 3

Dutch Boy Painter

PUBLISHED

BY

1919

NATIONAL LEAD CO.



RED-LEADING

By "BILLY" ROSS
Kearny, N. J.

TO insure a first class job of red-leading, the painter must use *pure* red-lead. And when I say *pure* red-lead, I have in mind Dutch Boy red-lead. The Federal Shipbuilding Company of Kearny, New Jersey, where I am employed, used tons upon tons of Dutch Boy red-lead on ships built during the war. Its covering capacity was satisfactory from every standpoint.

The old maxim, "cleanliness is next to godliness," applies well to red-leading. Every plate or piece of steel or iron must first be cleaned

by the use of steel wire brushes, scrapers and sandpaper. In cases where the rust is difficult to remove, the chipping hammer is used before the red-lead is applied. Some plates are harder to clean off than others. I find that if a coat of paraffine is applied and allowed to stand for a time, it eats the rust and makes it easier to clean off.

The manner of applying red-lead is similar to ordinary painting.

The first boat built by the Federal Company during the war was the "Liberty." It was launched June 9, 1918, and laid in the "wet basin" until October 3, that year. When the ship was sent to the dry dock, I found that in cleaning the bottom the Dutch Boy red-lead had stood the test.

Our Go-The-Limit Guarantee

OUR Go-The-Limit Guarantee Plan means increased business for your dealer who carries

US BLACKSHELLS

Are you in the market? If not, write our nearest agents for particulars.



National Lead Company

Boston Chicago Cleveland
Buffalo Cincinnati St. Louis

(NATIONAL LEAD & OIL CO., Pittsburgh.)

FEDERAL SHIPBUILDER

The Red Leader

A word or two must be said
Of the merits of red lead.
Whether applied to wood or steel.
From the masts down to the keel
But then, again, lest we forget
About the man with brush and pot
For his job is no easy lot
To scrape and brush and scrape
All the rust from off the plates—
The Red Leader.

And then he applies the first coat
Upon the hulls of our boats
You would wonder how it could be
That such a change is made by he,
So don't laugh and scoff,
For he has only begun
To show you what can be done
With a pot of red lead and a brush or two:
You'd be surprised at what he can do.

The Red Leader.

By Billy Ross

The
"Thin Red Line"
— — —
The
Thin Red Lead
Line With Apologies



Chris

Ross

Cottam

Fields

Nager

PAINT PLAYS BIG PART IN WINNING WAR

IN this photographic reproduction of a page from the "Federal Shipbuilder," the official magazine of the Federal Shipbuilding Company of Kearny, New Jersey, appears a well-deserved tribute to the red-leader from the pen of "Billy" Ross, himself a painter.

Probably no product played a more important part in winning the war than did paint and its allied interests, and no trade made greater sacrifices and met them more cheerfully than did the Master Painters of America.

During 1917 and 1918 the Federal Government used over 20,000,000 gallons of paint and varnish products.

Red-lead in large quantities was used to protect Uncle Sam's merchant and war-ships, which were built in numbers unsurpassed in the history of the country. The red-leader, therefore, became one of the most important soldiers in the home trenches.

Needless to say, Dutch Boy red-lead was used extensively not only by the Federal Shipbuilding Company, but by all the shipyards in the country.

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Philadelphia
IAL LEAD & OIL Co.
Pittsburgh

ad Company

The DUTCH BOY PAINTER



A MAGAZINE DEVOTED TO THE INTERESTS OF GOOD PAINTING

PUBLISHED BY

NATIONAL LEAD COMPANY

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Dealing with the Question of Using Sizes

SIZES

What They Are — When to Use and Why

Formulas for Painting Various Materials
and Interior Work

MOST interior walls are of plaster. There is no means of securing uniformity of plaster. Some spots are more porous than others. These the painter describes as "hot spots." In some places the finishing plaster is thinner than in other places, as the rough stuff underneath is not always of an even surface. In some cases the plaster or the rough stuff may contain salts soluble in water which force their way to the surface and appear

as saltpeter. This substance some-
times works itself thru paint coat-
ings. In order to secure proper
results in the painting of plaster
within a reasonable time
after the plaster is fin-
ished, it is often neces-
sary to use what are
known as sizes.



Sizes in General

Some painters will not use sizes at all, and other painters claim that they are always necessary. In the opinion of National Lead Company's practi-

cal men, sizes in some cases are necessary but not always. In view of the unwillingness of building owners to allow plastered surfaces to mature properly, they are needed more frequently than they otherwise would.

In addition to porous places in plaster, which can be corrected by sizes, a plaster often shows fine, hair-like cracks due simply to the shrinkage of the plaster as it dries out. These "fire cracks," as they are often called, show up after painting because they absorb oil from the paint adjacent to the crack, leaving a flat line. Generally a size is the only remedy unless several coats of paint are applied.

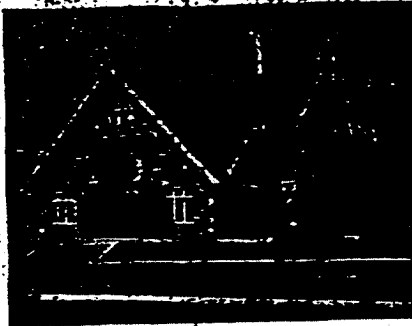
There are three particular classes of sizes: Glue sizes, varnish sizes, and starch sizes.

Glue Sizes

Glue sizes are mostly used over priming coats of paint. The reason for this is to save the sizing if found to be unnecessary. Sometimes, if



Lobby of Penn-Harris Hotel, Harrisburg, Pa. Hotel has 250 guest rooms. Painted throughout with Dutch Boy white-lead.



Craftsman's Club of Delaware County, Drexel Hill, Pa. Interior painted with Dutch Boy white-lead and linseed-oil by T. E. Humphrey, Philadelphia. Pa. Club equipped for dramatics, lectures, dancing and other social activities.

walls are known to be very porous, glue sizes may be used directly upon the plaster. When applied over the priming coat, the glue solution should be very thin and should be well brushed out. The purpose of the glue sizes is to stop the suction. If the priming coat shows no porous spots or hair cracks, it is safe to apply additional coats without the use of the size. Good glue should be used, and it should be perfectly clean and well strained.

Varnish Sizes

A good varnish size should dry to a hard film after flowing on glass. If the film does not harden so as to be slightly brittle in three days, it should not be used. Shellac is a good spirit varnish size but is rather expensive. Boiled linseed oil, thinned with turpentine, may be considered in the varnish-size class and gives very satisfactory results, especially if mixed with the right quantity of white lead.



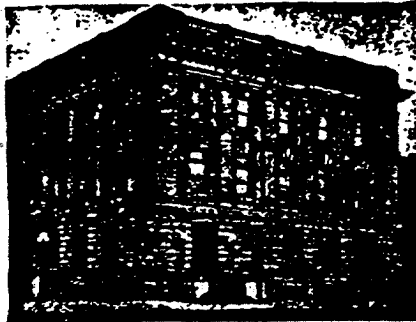
Post-Office and Court House, Harrisburg, Pa. Painted with Dutch Boy by the Fairfax Contracting Co., Ambrose B. Standard, Taylor, supervising architect.

Starch

In some instances which are mixtures of mineral matter (boiled with water) a plaster surface, some painters to results.

Other Tr

In a different class of methods of walls to get rid of to some extent for the surface. Solution in water has been recommended for this purpose of aluminum and have also been used however, discolors makes it more difficult paint. This practice the free lime is a good one, but it is resorted to unless involves additional great deal of work also applies to the



Post-Office and Court House, Elmira, N.Y. Interior painted with Dutch Boy white-lead and linseed-oil by the Fairfax Contracting Co., Geneva, N. Y. Ambrose B. Standard, contractor; James Knox Taylor, supervising architect—both of Washington, D. C.

Starch Sizes

In some instances, starch sizes, which are mixtures of starch and mineral matter of various kinds, boiled with water and applied to a plaster surface, are reported by some painters to have given good results.

Other Treatments

In a different class are the chemical methods of treating plaster walls to get rid of the alkali, and to some extent for the sealing of the surface. Solutions of zinc sulphate in water have been recommended for this purpose. Sulphate of aluminum and sulphate of iron have also been used. The latter, however, discolors the plaster, and makes it more difficult to hide with paint. This practice of neutralizing the free lime in the plaster is a good one, but it should not be resorted to unless necessary, as it involves additional expense and a great deal of work. This remark also applies to the use of sizes.

When to Apply Sizes

Some walls require no sizes, but it is hard to tell whether sizes are necessary until the work has been commenced. Many painters apply the priming coat to plaster walls first, after which they are able to decide whether it is necessary to apply a size over it or not. On the other hand, zinc sulphate solutions, if used, must be applied to the unpainted plaster. Usually varnish sizes are applied to the plaster, altho some painters claim to use a varnish size over the priming coat. Starch sizes are applied directly to the plaster.

Fabric Coverings

To avoid the disfiguring of painted walls, due to the cracking of plaster, the walls are sometimes covered with muslin or a specially prepared fabric of some kind, the edges being butted together after careful trimming. Fabrics, applied in much the same way as wall paper, can be painted when dry,



Albert P. Koenigsmann residence, Milwaukee, Wis. Exterior painted with Dutch Boy white-lead by Surges Brothers, Milwaukee. Balconies and porch roof grille painted with Dutch Boy red-lead.

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rich in oil, and a large amount of colors is required, some of the oil should be drawn off before the colors are added to the paint. Drier is sometimes needed where colors rich in oil are used.

Formulas

The formulas that follow represent what we believe to be the best painting practice to meet average conditions.

New Plaster Walls (Inside)

Priming Coat.—100 pounds (2.81 gallons) Dutch Boy white-lead; 7 gallons pure kettle-boiled linseed-oil; 1 gallon pure turpentine. Or 100 pounds (2.81 gallons) Dutch Boy white-lead; 7 gallons pure raw linseed-oil; 1 gallon pure turpentine; 3 pints drier. These formulas make about 11 gallons of paint, and will cover about 6,500 square feet, one coat.

In dealing with porous or "hot" walls, it is well to modify the priming coat formula by replacing some of the linseed-oil with varnish. When varnish or sizing coat has been used, no priming coat is required. If the priming coat does not properly fill and seal the wall surface, the body coat formula should be altered by replacing some of the flattening-oil with raw linseed-oil and adding enough drier to dry the linseed-oil.

Body Coat.—100 pounds (2.81 gallons) Dutch Boy white-lead; 2 to 3 gallons Dutch Boy flattening-oil. This formula makes from 5 to 6 gallons of paint, and will cover from 3,600 to 4,500 square feet, one coat.



Dutch Boy flattening-oil should be found in every dealer's or painter's store or shop. It fills a long-felt want in interior painting.

Finishing Coat (Flat).—Same as "Body Coat" formula. Has same covering capacity.

Finishing Coat (Eggshell Gloss).—100 pounds (2.81 gallons) Dutch Boy white-lead; $\frac{3}{4}$ gallon light enamel varnish; $1\frac{1}{2}$ to 2 gallons Dutch Boy flattening-oil. This formula makes from 5 to $5\frac{1}{2}$ gallons of paint, and will cover from 3,600 to 4,000 square feet, one coat.

Two-Coat Work

Three-coat work is recommended for all interior painting. However, the painter is often called upon for a two-coat job. In such cases, use the priming and finishing coats herein given, making the first coat a little darker than the second.

Special Finishes for Wood (Inside)

White (Flat or Eggshell Gloss).—For flat or eggshell gloss finish over a suitable undercoating on woodwork, use proper formula for finishing coat as given under "New Plaster Walls (Inside)."

Ivory Finish.—For ivory finish, tint last coat with suitable colors to give desired shade.

Flat Finishes for Brick (Outside)

Milwaukee Finish.—For flat Milwaukee finish for outside brick, stucco, or stone over a suitable undercoating, the formula for "Finishing Coat (Flat)," given under "New Plaster Walls (Inside)," makes a paint which is superior to a turpentine flat paint. The paint is improved by the addition of a suitable quantity of raw linseed-oil and the necessary drier.

Brick-Red Finish.—For flat brick-red finish for outside brick over a suitable undercoating, the color thinned with Dutch Boy flattening-oil makes a better paint than when thinned with turpentine.

Repainting Plaster Walls (Inside)

Before repainting, wall should be carefully cleaned and repaired. If the work is to be done over old paint having a high gloss, the surface should first be roughened with sandpaper. No priming coat is necessary in repainting. For body and finishing coats, use same formulas as for "New Plaster Walls (Inside)."



A Paint Store's Debt to the War

By ALBERT B. TIBBETS

IT was the morning after Sergeant William Orpen, Jr., 328 Infantry, A. E. F., had returned from a year's service overseas. He had exchanged his uniform for "cits", prepared to resume his place in civilian life as junior member of the firm of William Orpen & Son, dealers in paint, wall paper and the like.

"My, but you look fine!" exclaimed his mother, as he emerged from his bedroom and prepared to go to the store. "Army life certainly did wonders for you, didn't it?"

"Yes, and I'm rarin' to go," replied the erstwhile sergeant (now, just plain Bill). "I've got some ideas which army life taught me and which I hope to convince Dad we should use in our business."

With an affectionate farewell for his mother, Bill was off for business. As he walked, Bill's thoughts turned to his surroundings.

"Well, the old place hasn't changed much," observed Bill to himself. "Same old streets, same

old weather-beaten houses, same old stores—same old town. I guess my ideas will work out here all right."

Finding his father busy with a customer when he reached the store, Bill continued his critical observations. What he had been thinking of the town he was soon convinced applied to the store, only to a greater degree. The spacious show windows needed washing badly. The merchandise in the windows evidently had not been changed for months. The aisles were so cluttered with piles of white-lead kegs, racks holding wall-paper samples and the like that it was about as difficult to get through as a wire entanglement before a German trench. Bill might have explored farther with like results, but the approach of his father put an end to his observations.

"Say, Dad," remarked Bill, "I wonder—er, I—er, I'd like to have a



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Bill, "I
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talk with you—now, if you've got time?"

"Why certainly, son," leading the way to an old desk at the rear of the store. "Sit down and tell me all about it."

"Well, it's this way, Dad—I've been thinking a whole lot about this business. You know before I left about the only idea I had was to have a good time. I haven't the idea now that I know it all, but I can't help thinking that some of the things they taught us over there could be applied to this business with good results.

"You know Dad, one of the biggest things in the army is system. Everything you do, whether it's brushing your teeth or bayoneting a Hun, must be done just so. If they hadn't had system, they'd never got anywhere, would they? Isn't the same thing true of business? Of course, you can get along after a fashion, but I believe you will agree with me that a really successful business can't be built up without system.

"In other words, think how much better we might do with this store if the stock were neatly arranged and neatly displayed and everything were easy to get at. And suppose we knew exactly what it costs us to do business. We could then price our merchandise at the lowest price possible and still show a profit, instead of guessing at costs and prices. Sometimes, no doubt, we've been charging too much and other times too little. Isn't all this true, Dad?"

"Yes," admitted Mr. Orpen,

after some moments of silence and thought, "perhaps you are right. I suppose I've suffered from what you might call small-town inertia. I've simply let things slide along in the old way without taking the trouble to change. With you back on the job, perhaps something can be done about it. Now then, go ahead."

"Well, another thing the army taught me was that a force must be on the offensive to win. An army on the defensive may hold its own but it can't win territory. Dad, this business hasn't been aggressive enough. We've been on the defensive, holding our own, perhaps, but not getting ahead. I think we ought to go after business more, instead of waiting for it to come to us.

"We've been doing business solely on your personality. Because a lot of people in this town like you, they have continued to trade with you even though they can get better service, have a larger selection from which to choose and shop in a cleaner, more inviting store by doing business with either of our competitors. It seems to me that if we fixed this place up, and it needn't cost much, and put in an up-to-date stock for which there is a demand and do a little advertising, we would not only hold the trade we now have but before long would be getting a lot of business that is now going to our two friends down the street. What do you say, Dad?"

"It's a go, my boy; that's all I've got to say about it," declared

Painters' Wages Increased

SECRETARY A. H. McGHAN of the International Association of Master House Painters and Decorators has issued an interesting report on the wage scale and other working conditions that prevailed in the painting industry in 143 cities of the United States and Canada on May 1, 1919.

The average wages paid painters in the 143 cities listed is 64 to 66 $\frac{3}{4}$ cents an hour, as compared to 54 $\frac{1}{2}$ to 57 $\frac{1}{2}$ cents in 1918—an average increase of nearly 10 cents an hour. The lowest wage is 43 $\frac{3}{4}$ cents an hour, paid in Parkersburg, West Virginia; the highest is 90 cents, paid in Salt Lake City, Utah, and in Washington, D. C. The wage scale in Tacoma, Wash., is 75 to 90 cents an hour.

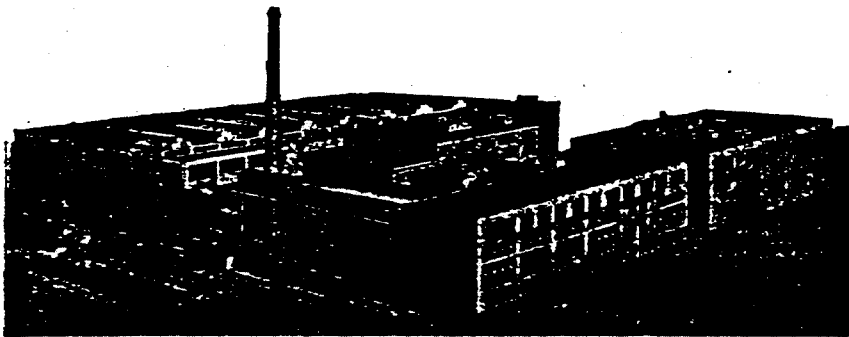
Of the 143 localities tabulated, 62 have an agreement with unions

and 80 have none. No return on this point was received from Wausau, Wisconsin.

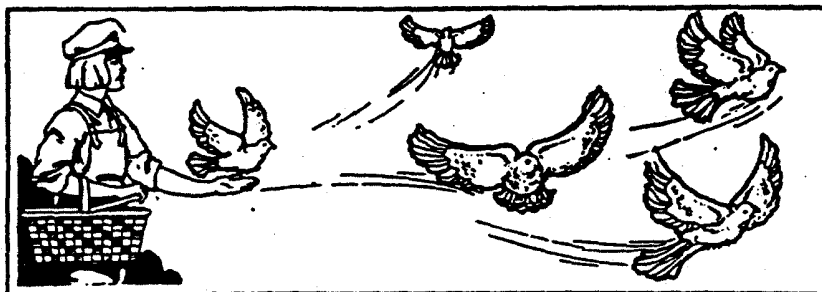
The eight-hour work-day prevails in 132 of the cities listed; the nine-hour day in nine cities; and the ten-hour day in two cities, Altoona, Pa., and Manning, Ia. In Milwaukee, Wisc., and Winnipeg, Canada, both the eight-hour day and the nine-hour day prevail.

Of the cities which made returns on the amount paid for overtime, 101 pay time-and-a-half and 20 pay double time.

On May 1 painters were on strike in 11 of the 143 cities listed, namely, Fall River, Lawrence and Newton, Mass.; Pittsburgh, Reading and Scranton, Pa.; Toronto and Winnipeg, Canada; Atlanta, Ga.; Jacksonville, Fla.; Syracuse, N. Y.



New National Lead Company factory, Cincinnati, O. Floor area, about five acres. Re-enforced concrete construction throughout. Electric power. Corroding department operated entirely with overhead cranes. Capacity 10,000 tons white-lead and 15,000 tons mixed metals per annum.



Five Peace-Time Campaigns

"SAVE the Surface," "Clean Up—Paint Up," "Spruce Up," "Build Now," and "Own Your Own Home"—these are the slogans of five peace-time campaigns which should be actively supported by every live paint dealer and painter in the country.

To get behind the two government building programs, "Build Now" and "Own Your Own Home," is merely a good business principle. Any movement that will help to revive or increase building activities will benefit the painting trade. So also will the "Spruce Up" campaign, another government movement, help the painting business.

But especially should the "Save the Surface" and "Clean Up—Paint Up" campaigns receive the attention of the paint trade. They belong to the paint trade. They are fundamental and direct in their bearing on the permanent prosperity of the paint industry. When the public has been educated on the economic and artistic value of

surface protection and beautifying, no building program or boom will be required to make painting business brisk. The regular and frequent renewal of the painted and varnished surfaces of old property will keep business good.

Recognition of the importance of these campaigns to the trade should cause painters and dealers to give considerable thought to plans for making them successes.

Probably the best method of pushing the campaigns in the average community is thru some kind of a town improvement club. The five campaigns could be made the club's program or platform of activities. Committees could import speakers for public meetings, arrange publicity, and in other ways push their respective campaigns. The Federal Government has an excellent plan for encouraging private capital to build. This can be secured by writing the Department of Labor at Washington, D. C.



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The individual efforts of dealers and painters, however, should be concentrated on the "Save the Surface" campaign. There are several reasons why precedence should be given to this campaign. Several master painter associations are financially interested, having contributed to the campaign publicity fund. By emphasizing the economic value of preserving surfaces with paint or varnish, the campaign is no doubt greatly assisting painters and dealers in their efforts to combat "high price talk," which is heard so frequently nowadays.

While beautifying is a powerful motive for coating surfaces and is therefore not neglected by the campaign, preservation has been selected for the keynote because it is so timely; it helps to convince the consumer that regardless of high prices of materials and labor it is wiser economically to paint than not to paint. In other words, the consumer is brought to the conclusion by reading campaign advertisements that the deterioration of his unprotected property will represent a loss greater than the increased cost of protecting the surfaces with paint or varnish.

This drive on the consumer is costing the contributors \$500,000, at the rate of \$100,000 a year. The money is being carefully spent for advertisements in magazines of national circulations, follow-up booklets and other campaign necessities.

How to cash in on this campaign of education is a problem that

every painter and dealer should make a strenuous effort to solve. There are many suggestions that can be made, but each dealer and painter is in the best position possible to know what methods should be employed to most effectively localize the national campaign.

Newspaper advertisements, window displays, circulars, personal letters, and personal solicitation are the recognized "follow-ups" of any national advertising campaign. THE DUTCH BOY PAINTER and the Educational Committee of the "Save the Surface" campaign, Room 632, The Bourse, Philadelphia, Pa., stand prepared to assist painters and dealers in every way possible in their efforts to localize and push the campaign. Advance copies of campaign advertisements can be secured by writing THE DUTCH BOY PAINTER. The campaign follow-up booklet, thoroughly illustrated and presenting in detail the surface-saving idea, and any other information about the campaign that may be desired, can be had from the Educational Committee. Posters for window displays, master painters' booklets, consumers' booklets, and advertising electrotypes can no doubt be secured by writing manufacturers of paint materials.

Dealers and painters are offered in this campaign an opportunity to increase their business materially. Will they seize it by localizing the powerful appeal back of the "Save the Surface" campaign? We believe they will.

Paint Brushes: Their Selection And Care

by John Upton.

ANY man will do better and more work with the right tools. The painter is no exception to the rule.

Brushes are the most important tools used by the painter. Given a poor brush and there will be a loss in quantity and quality of his work. A good brush will last enough longer than a poor one to make up the difference in cost, besides resulting in better work. Yet when we go to buy good brushes and find that the price has about doubled there is considerable temptation to try the cheaper article.

The best way is to get the best brushes possible and then take good care of them. Brushes bearing the name of some reliable maker are the safest buy.

Genuine bristles taper and are split at the ends. If a loose one is pulled out and burned, it will curl but not flame. Imitation bristles burn like cotton.

Horse-hair bristles do not taper, have square ends and are lacking in spring. They form a brush that is soft and flabby.

The white, bleached bristles cost more and are not any better.

No brush should be rejected just because it has some short bristles; they are there for a purpose. It is the ends of the bristles which hold the paint best and so if all the bristles were of the same length the paint holding power of the brush would be materially reduced as soon as the ends were worn off. By buying brushes with bristles of varying lengths, the painter will have new ends coming into use until the brush is worn down short.

For outside work, perhaps the best brush is the round one, known as the "pound". There are some painters who do not like these and prefer a flat brush. They should not be over five inches in width and those for trim should of course be smaller. On inside work, a chiseled brush set in rubber should be satisfactory.

New brushes often have loose hairs and dirt in them and should therefore be thoroly cleaned before using.

Some painters "swell" a brush before using it, but the only part

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of a brush that should be treated is the handle. The brush should be held with the bristles up and spread, so that the water can be dropped on the handle.

New bristles should not be soaked in water before being used in paint. After a brush has been used the bristles can be kept soft by continuous soaking in a bucket of water or oil. The brushes should not be allowed to rest on the bristles but should be hung on a wire or on nails driven in the sides of the keg. I often use a long coiled spring which reaches across the paint pail, placing the handles in the coils. Where brushes are not to be used for some time, it is best to clean them in benzine or kerosene and wash out with warm water.



But with all our care we may have a brush dry up and get hard and then it becomes necessary to use heroic measures. A pocket knife is the first remedy. The short, hard, outside bristles should be trimmed off, unless the painter wishes to spend the time in softening them. Then turpentine or gasoline should be used. After soaking them for some time the bristles should be rubbed on a rough surface.

If warmed, benzole will soften hard brushes; also ammonia water, benzine, hot linseed-oil, paint and varnish remover. The latter should not be used on good bristles as it will make them soft and flabby.

To harden and stiffen the bristles, turpentine should be used.

THIS little girl in Dutch Boy costume gave President E. J. Cornish, of National Lead Company, a pleasant surprise at a recent dinner of the Cleveland Paint, Oil and Varnish Club, which was given in his honor as President of the National Paint, Oil and Varnish Association. She was lifted to the table in front of Mr. Cornish and sang "Come on Papa," right "at" the guest of honor. When Mr. Cornish showed his appreciation, she sang "Everything Is Peaches Down In Georgia." The little singer is Gladys Briggs, the nine-year-old daughter of Mr. and Mrs. W. S. Briggs of Cleveland. The stunt was staged by H. L. Grund, G. Truaxall and M. B. Fisher, the entertainment committee of the Cleveland Club.



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a shell hole.

"I thought I was plugged thru and thru. My chest felt numb and dead. Another chap toppled into the same shell hole with most of one side of his face gone. A bullet had struck him in the cheek, and, in going thru, carried with it teeth and bits of jawbone. He couldn't even smoke a cigarette, which was a misfortune.

"I imagine we both thought we soon would be angels. I hadn't even looked at my wound. But as time dragged on and neither of us showed signs of winging heavenward, we both got busy and bandaged each other's hurts. It was then I discovered that the bullet that got me had followed across one of my ribs for about five inches. You may appreciate what a relief this discovery was to a fellow who had been in dismal expectation of an internal hemorrhage any moment.

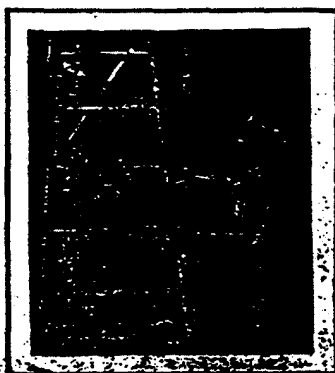
"But it wasn't until I reached the hospital, after passing thru five aid stations, that I discovered the part played by the Dutch Boy

book. That was the next night. I had to go thru my pockets before they took away my clothes and prepared me for an operation. I had carried the book in the upper right hand pocket of my tunic.

"The book was ripped and torn and gore-soaked. Even the little pencil that was part of it showed a trace of having encountered Jerry's speeding token of Kultur. After a week in a hospital at Etaps, I was shipped to Tommy Atkin's 'blighty.' There I was slowly mended and strengthened for further grips with Jerry, but before I was well enough the Boche quit cold. I didn't get back to my outfit until the day before New Year's.

"To give you an idea of the havoc Fritz wrought among us in that fracas of the Hindenburg line, my company went in with two officers and 140 men. Two days later it emerged with no officers and only 22 men."

Mr. Mitchell is the 27-year-old son of Mr. and Mrs. George S. Mitchell, 310 Pennell Street, Chester, Pa.



"The Dutch Boy on the Rio Grande" is what they call this little painter in Del Rio, Texas. His name is John Arlington Faribault, the three-year-old son of W. V. Faribault, one of our painter friends. He was born on Galveston Island, October 20, 1915