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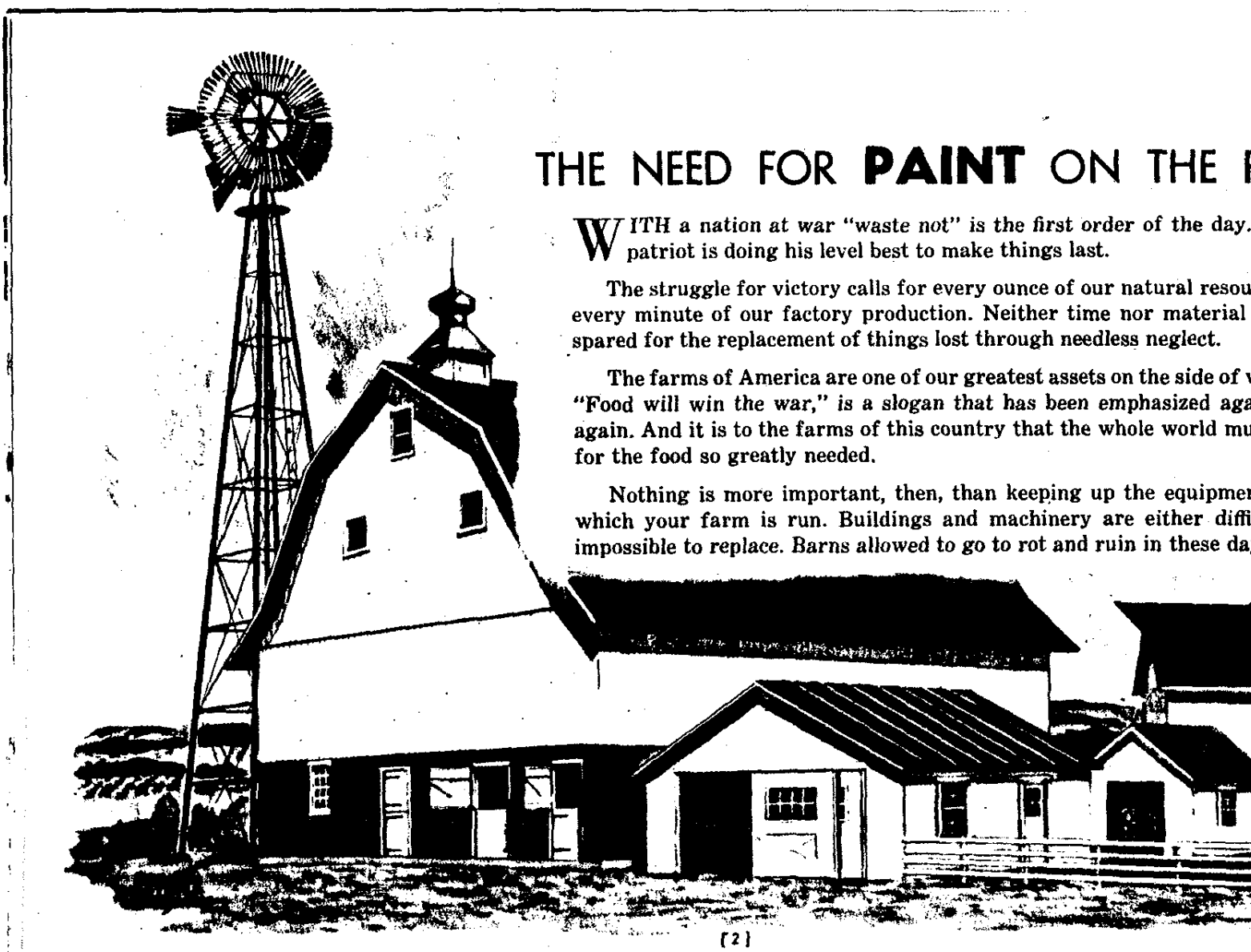
FARM PAINTING GUIDE

NLI 11383



THE NEED FOR **PAINT** ON THE F

WITH a nation at war "waste not" is the first order of the day. patriot is doing his level best to make things last.

The struggle for victory calls for every ounce of our natural resou every minute of our factory production. Neither time nor material spared for the replacement of things lost through needless neglect.

The farms of America are one of our greatest assets on the side of "Food will win the war," is a slogan that has been emphasized aga again. And it is to the farms of this country that the whole world mu for the food so greatly needed.

Nothing is more important, then, than keeping up the equipme which your farm is run. Buildings and machinery are either diffi impossible to replace. Barns allowed to go to rot and ruin in these da

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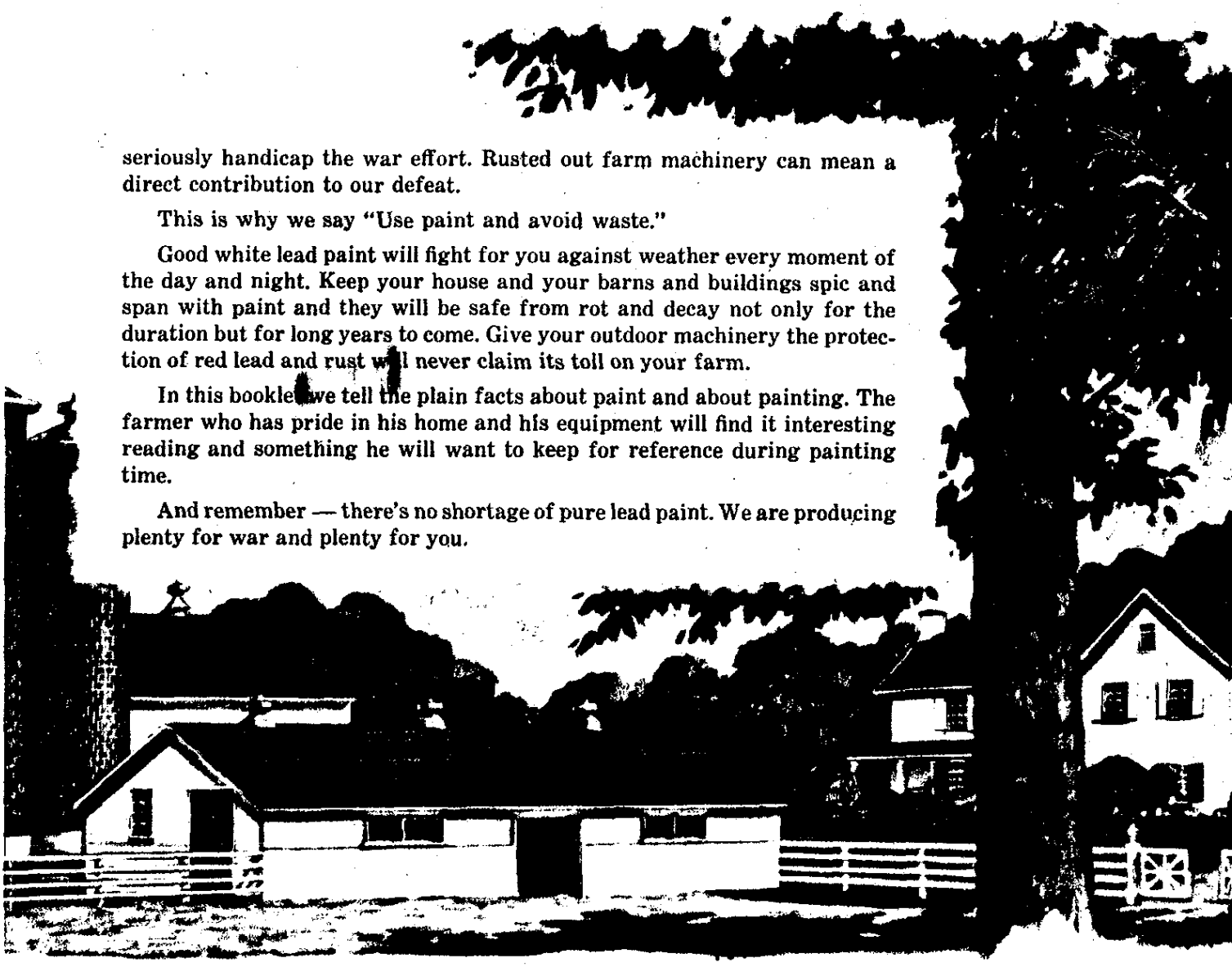
seriously handicap the war effort. Rusted out farm machinery can mean a direct contribution to our defeat.

This is why we say "Use paint and avoid waste."

Good white lead paint will fight for you against weather every moment of the day and night. Keep your house and your barns and buildings spic and span with paint and they will be safe from rot and decay not only for the duration but for long years to come. Give your outdoor machinery the protection of red lead and rust will never claim its toll on your farm.

In this booklet we tell the plain facts about paint and about painting. The farmer who has pride in his home and his equipment will find it interesting reading and something he will want to keep for reference during painting time.

And remember — there's no shortage of pure lead paint. We are producing plenty for war and plenty for you.



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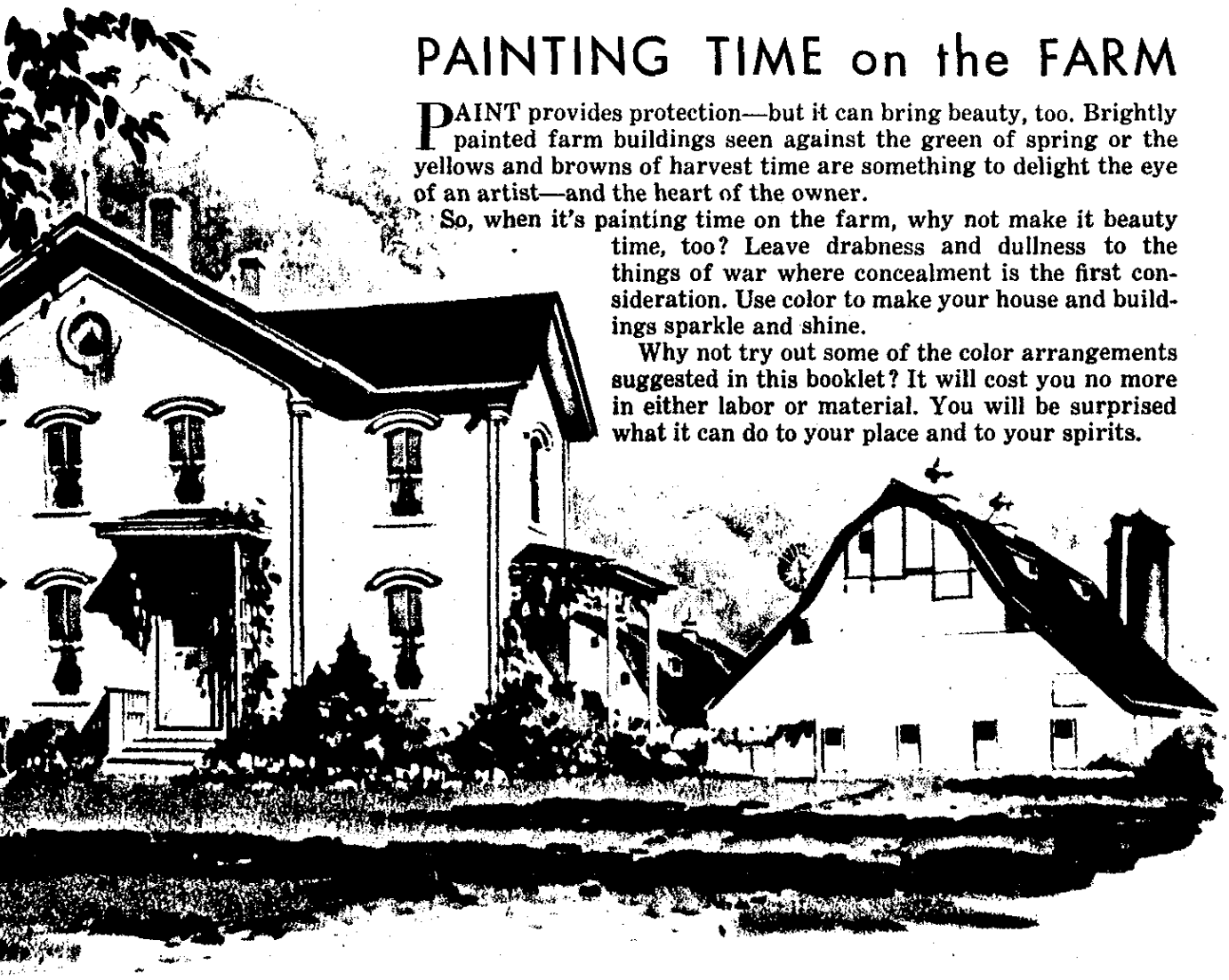
PAINTING TIME on the FARM

PAINT provides protection—but it can bring beauty, too. Brightly painted farm buildings seen against the green of spring or the yellows and browns of harvest time are something to delight the eye of an artist—and the heart of the owner.

So, when it's painting time on the farm, why not make it beauty time, too? Leave drabness and dullness to the things of war where concealment is the first consideration. Use color to make your house and buildings sparkle and shine.

Why not try out some of the color arrangements suggested in this booklet? It will cost you no more in either labor or material. You will be surprised what it can do to your place and to your spirits.





BEST PAINT?



Dutch Boy Shines Up Billings Homestead

Here's what two coats of white lead did to the old home of Samuel P. Billings at Deerfield, Mass. The house was built in 1860.

IF you are selecting a paint to be used outside, the "best" is the one that can do two things. First, it must give long life under the constant hammering of weather. Second, it should have the ability to wear down smoothly without cracking or scaling and be ready for repainting without extra preparation costs.

These two single factors mean more to the paint buyer's pocket book than a whole list of claims.

No matter how well a house paint may look in the can or right after it is put on, or how little it cost per gallon, or what ingredients it contains — it just isn't the best paint for you unless it lasts long and wears down so smoothly that the surface can be repainted without extra expense.

Long life and smooth wear are well known characteristics of pure white lead paint. This is not just an unsupported claim. It is backed by years and years of experience on thousands and thousands of homes. It is further supported by statements made by many impartial experts in government bureaus and consumer organizations. It also receives daily confirmation by architects and painters who stake their reputation on white lead's durability — upon their knowledge of how it wears and saves.

And, here's another important point. In these days substitutes are a necessity in so many cases. But pure white lead paint is still the same in composition and performance as it was "before Pearl Harbor." There is no need for the paint user to sacrifice paint life or paint quality when he can go to his dealer and get Dutch Boy.

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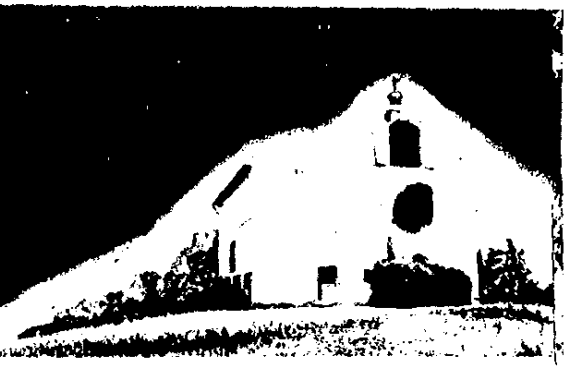
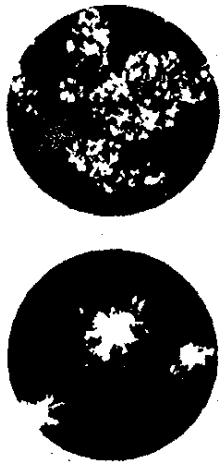
DUTCH BOY'S DURABILITY



DUTCH BOY is pure white lead. As such it possesses all the unique characteristics of this famous paint pigment. And nature has endowed white lead with certain "good habits" that are possesed in equal degree by no other pigment so far developed.

One of these "good habits" is white lead's strong attraction for linseed oil — the liquid part of every good quality exterior house paint on the market.

How strong an attraction this is will be seen from a simple example which takes place during white lead's manufacture. During most of the various grinding and screening steps of the manufacturing process the white lead is mixed with water. Then, toward the end of the process, pure linseed oil is stirred into the water and white lead mixture. As soon as this is done every tiny particle of white lead attracts the oil and drives off the water so that the water floats to the top. That's how strong is the bond between white lead and linseed oil.



Photographs of lead soaps taken through a microscope and under polarized light to show how lead particles (the white feathery spots) "bloom out" in the linseed oil (the dark area) to form a perfect bond.

This friendly cooperation between oil and pigment continues even after the white lead paint is applied and in service. Right in the paint film itself the white lead and the oil form what chemists call organic lead compounds or "lead soaps." Note the pictures at the left.

The reasons for the formation of these compounds are too technical to describe here. What is more important to the paint user is their effect on the life of the paint.

Paint technologists have found that these formations do a very important job. They insure an intimate contact between the oil and the pigment not only while the paint is in

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tains elasticity. It does not crack and scale as the surface expands and contracts.

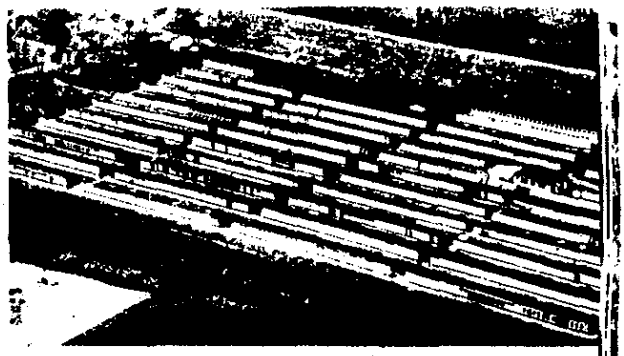
These are the unique advantages of white lead which mean dollars and cents to you in less frequent repainting and low cost per year paint jobs.

'Of course to these can be added all the other white lead "plus's" such as easy brushing, high whiteness, far spread and low price per gallon.

Case History Shows White Lead's Superiority

At left is an actual photograph of a cheap paint job after one year's exposure contrasted with a white lead job four years old. Both jobs were on the same building. Play safe with white lead.





National Lead Company's large paint testing farm at Sayville, L. I., one of several located in various parts of the country. Here on this extensive tract all types of paints are tested and retested under actual service conditions.

Here's What the Dept. of Agriculture Says About White Lead:

"Type 'L' Paint: The pigment consists entirely of white lead except for the additions of colored pigments to make the tinted paints. This paint, if used exclusively, remains the best choice for house owners who wish to allow very long intervals, longer than the durability of any other white or tinted paint, to elapse between paint jobs. When worn out, a coating consisting wholly of white lead, on woods that hold paint well, will still go through a long period of neglect during which it looks shabby but not unkempt. After such neglect, a white lead surface can easily be repainted without undue expense."

(Above quotation is from Consumers Guide, Vol. 5, No. 17, published by the A.A.A. Division of the U. S. Dept. of Agriculture.)

WHAT ABOUT



HERE'S the story on price when it comes to mixing your own paint from Dutch Boy and pure linseed oil. You can figure it for yourself with the table opposite.

Suppose the price of white lead in your locality is $13.00 per 100 lbs. and linseed oil $1.20 per gallon. On the table, as you will see, the cost per gallon for pure white lead paint is only $2.52.



Compare this, or whatever the correct price may be in your locality, with the price per gallon of other paints. Then remember that for this low price you are also getting pure white lead's durability and quality.

Why sacrifice the very definite advantages of good paint when you can get Dutch Boy at such a low price per gallon?

AVERAGE COST PER GALLON
2-COAT — REPAINT JOB — OUTSIDE WOOD
The square in which your oil cost and your white lead cost meet gives you the average cost per gallon of paint.

White Lead Cost per 100 lbs.	(These prices include Turpentine at $1.00 a gallon and drier* at 50 cents a pint) Pure Linseed Oil — Cost per Gallon: $1.00	$1.10	$1.20	$1.30	$1.40	$1.50	$1.60	$1.70
$12.00	$2.30	$2.33	$2.38	$2.41	$2.45	$2.49	$2.53	$2.57
12.25	2.33	2.38	2.41	2.45	2.48	2.52	2.56	2.60
12.50	2.38	2.41	2.45	2.48	2.52	2.56	2.59	2.64
12.75	2.41	2.45	2.49	2.52	2.56	2.59	2.63	2.67
13.00	2.45	2.48	2.52	2.56	2.59	2.63	2.66	2.71
13.25	2.48	2.52	2.56	2.59	2.63	2.66	2.70	2.74
13.50	2.52	2.56	2.59	2.63	2.66	2.70	2.74	2.78
13.75	2.55	2.59	2.63	2.66	2.71	2.74	2.77	2.82
14.00	2.60	2.63	2.66	2.70	2.74	2.77	2.81	2.84
14.25	2.63	2.66	2.70	2.74	2.77	2.81	2.84	2.89
14.50	2.66	2.70	2.74	2.77	2.81	2.84	2.89	2.92
14.75	2.70	2.72	2.77	2.81	2.84	2.89	2.92	2.96
15.00	2.73	2.77	2.81	2.84	2.89	2.92	2.96	3.00
15.25	2.77	2.81	2.84	2.89	2.92	2.96	2.99	3.03
15.50	2.80	2.84	2.89	2.92	2.96	2.99	3.03	3.07

*If Dutch Boy boiled linseed oil is used, no drier is needed.

NLI 113840



And Now READY-MIXED

Read About This Special Primer for First Coat

In addition to the regular Outside White, Dutch Boy Pure White Lead Paint comes in an Exterior Primer form. For the first coat on new wood or, in repainting, this special mix gives unusual hiding and sealing of the surface. With Exterior Primer as the first coat and Outside White as the second coat you'll get a two-coat job — even on new or previously unpainted wood — that will delight you. In brightness and hiding it is the equal of any two-coat combination on the market today! And, as for durability and wear —remember it is a pure white lead job from start to finish.



YES, here is pure white lead paint all ready to brush on the surface. And, if you think you have spread good paint before, just try a few brushfuls of this high-hiding, easy-working surface coater.

Your brush will slide along with the greatest of ease and every stroke will leave a coat of gleaming whiteness that protects and beautifies.

If you want white lead's quality and long life *plus* convenience you'll go for this new Dutch Boy paint. It comes only in white but, of course, like all white lead paint it can be tinted to any other color you want by simply adding colors in oil.

And, you will find, too, that it costs no more than regular quality paint. You pay no premium for Dutch Boy's many advantages.



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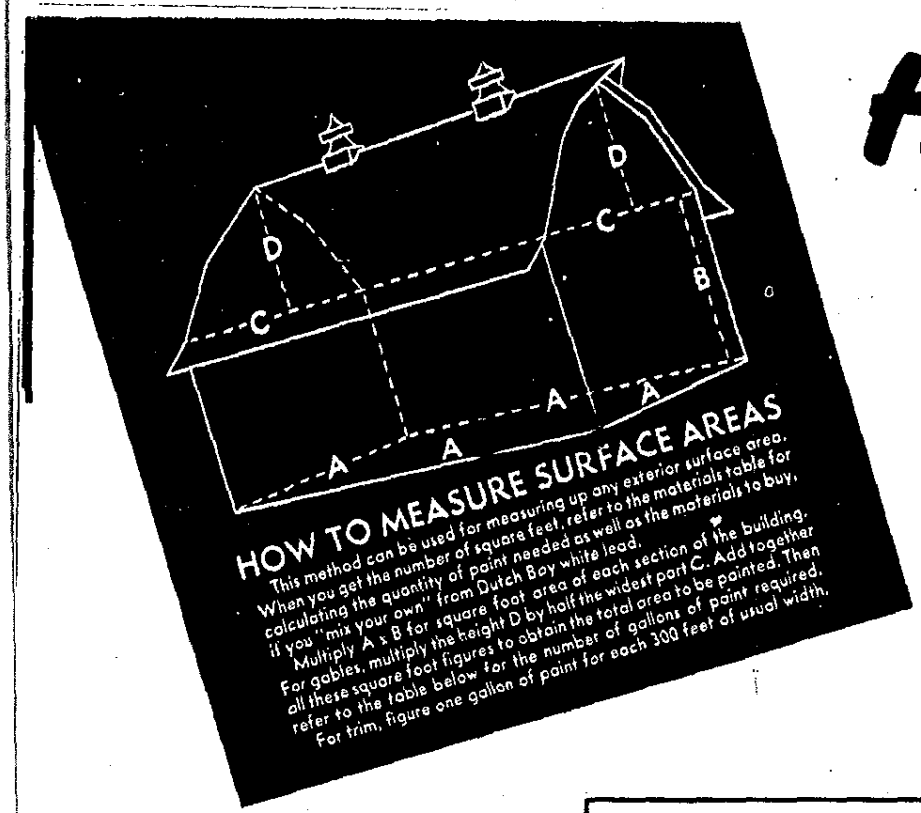

HOW MUCH

EVEN the expert can't figure to the drop how much paint he'll need to do a given job. There are too many variables such as type of surface, condition of the old paint, amount of brushing and the like.

But these directions and examples will help you figure your job in such a way that you will have enough paint to do the work with a little left over. With white lead paint this doesn't mean waste because you can mix it with other white lead paint for the next job, or save it for touch up work. Keep it away from air and it will be as fresh as ever when you need it again. Better a little too much than much too little.

MATERIALS Required for Painting 1000 Sq. Ft.

	REPAINT WORK — 2 COATS		NEW WORK — 3 COATS	
	Outside Wood	Wood Shingles	Outside Wood	Wood Shingles
White Lead...	40 lbs.	55 lbs.	65 lbs.	120 lbs.
Linseed Oil....	1⅛ gals.	1⅝ gals.	1¾ gals.	3¾ gals.
Turpentine....	2 qts.	3 pts.	3 qts.	1½ gals.
Liquid Drier..	½ pt.	½ pt.	¾ pt.	1¼ pts.
Gals. of Paint.	3	4	4¾	9¼

"Example" Method of Estimating

This method is somewhat more approximate than the measuring system described at upper left, but if the building you are to paint is reasonably close in size to one of those shown on the page opposite, you may prefer to use this simpler calculation.

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PAINT DO YOU NEED ?

SMALL



APPROX. DIMENSIONS:

Height	10 Ft.	*will contain about*
Front	26 Ft.	1,000 Sq. Ft. in Sides
Side	24 Ft.	240 Sq. Ft. in Gables
		300 Sq. Ft. Other Sur.
		1,540 Sq. Ft. Total

Paint required for 2-coat repaint job: about 4½ gals.
or
60 lbs. white lead.
1⅝ gal. linseed oil
3 qts. turpentine
¾ pt. liquid drier

MEDIUM



APPROX. DIMENSIONS:

Height	18 Ft.	*will contain about*
Front	24 Ft.	1,800 Sq. Ft. in Sides
Side	26 Ft.	210 Sq. Ft. in Gables
		890 Sq. Ft. Other Sur.
		2,900 Sq. Ft. Total

Paint needed for 2-coat repaint job: about 9 gals.
or
120 lbs. white lead.
3⅜ gals. linseed oil
1½ gals. turpentine
1½ pts. liquid drier

LARGE



APPROX. DIMENSIONS:

Height	18 Ft.	*will contain about*
Front	20 Ft.	3,500 Sq. Ft. in Sides
Side	78 Ft.	200 Sq. Ft. in Gables
		1,050 Sq. Ft. Other Sur.
		4,750 Sq. Ft. Total

Paint required for 2-coat repaint job: about 14¼ gals.
or
190 lbs. white lead.
5¼ gals. linseed oil
2½ gals. turpentine
2½ pts. liquid drier

SMALL



APPROX. DIMENSIONS:

Height	10 Ft.	*will contain about*
Front	20 Ft.	800 Sq. Ft. in Sides
Side	20 Ft.	200 Sq. Ft. in Gables
		1,000 Sq. Ft. Total

Paint needed for 2-coat repaint job: about 3 gals.
or
40 lbs. white lead.
1⅛ gals. linseed oil
2 qts. turpentine
½ pt. liquid drier

MEDIUM

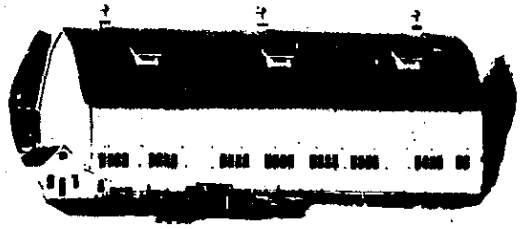


APPROX. DIMENSIONS:

Height	45 Ft.	*will contain about*
Front	50 Ft.	2,940 Sq. Ft. in Sides
Side	54 Ft.	1,080 Sq. Ft. in Gables
		4,020 Sq. Ft. Total

Paint needed for 2-coat repaint job: about 12 gals.
or
160 lbs. white lead.
4½ gals. linseed oil
2 gals. turpentine
2 pts. liquid drier

LARGE



APPROX. DIMENSIONS:

Height	50 Ft.	*will contain about*
Front	40 Ft.	5,600 Sq. Ft. in Sides
Side	72 Ft.	1,000 Sq. Ft. in Gables
		6,600 Sq. Ft. Total

Paint required for 2-coat repaint job: about 20 gals.
or
265 lbs. white lead.
7½ gals. linseed oil
3½ gals. turpentine
3½ pts. liquid drier

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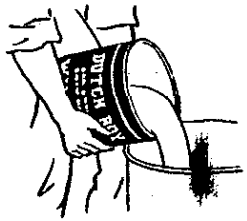
HOW TO MIX PURE WH

FROM PASTE



STEP ONE

Stir the paste in the package just enough to mix in any free liquid on the top. Then put as much as needed into the mixing tub.

STEP TWO



Reduce to paint by stirring in — a little at a time — the liquid called for by the formula. Add color if desired.

MIX SUFFICIENT PAINT

Be sure to mix enough paint to do the job, particularly if it is a tinted paint. Left-over pure white lead paint, regardless of its color or its formulation, is always usable for odd jobs.

Unused portions of paste white lead can be kept soft and free from skins if a one inch layer of water is poured on the surface of the lead and the container kept tightly covered. Of course, this water should be removed before the lead is again stirred.

To keep paint, pour it into a container that it will fill as completely as possible. Then seal tightly with an airtight cover.

STRAINING THE PAINT

Straining freshly mixed paint improves its brushing qualities and, in the case of tinted paint, it prevents the possibility of color streaking. With paint that has stood for some time it removes skins and hardened particles.

A section of fine mesh wire screening makes a handy paint strainer that can be used again and again if rinsed in kerosene or thinner immediately after use. Or a piece of double cheesecloth will do the trick equally well.

(Directions below are for soft paste white lead. If heavy paste is used a little turpentine may be added.)

REPAINTING OUTSIDE WOOD

(Including wood shingles)

FIRST COAT



DRIER: Add ¼ pint to each gallon of paint, if raw linseed oil is used. Boiled linseed oil requires no drier.

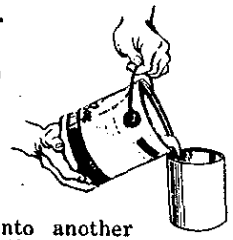
* For flat finish on shingles use Lead Mixing Oil instead of linseed oil in this coat. No drier required.

FINISH COAT



WITH PAINT

JUST THIS



Pour off into another container all the free liquid on top of paint.



AND THIS

Pour back this liquid, a little at a time, stirring it in thoroughly.

AND IT'S READY TO SPREAD

NLI 113844

ITE LEAD HOW TO TINT

EIGHT POPULAR COLORS

Here are eight attractive tints to select from. All of them are nice clean colors especially selected to look well in any farm setting. The quantities of color given are for tinting one gallon of white lead paint. Simply multiply the amount shown by the number of gallons you have to tint to find out how much color to buy.

IVORY
½ Tube or ⅛ Pint
Raw Sienna

LIGHT TAN
½ Tube or ⅛ Pint
Burt Umber

PUTTY
1 Tube or ⅛ Pint
Raw Umber

DARK BUFF
1 Quart Raw
Sienna

CREAM
2 Tubes or ¼ Pint
French Ochre

MED. GRAY
½ Tube or ⅛ Pint
Lampblack

LIGHT GREEN
⅛ Pint C.P.
Chromium
Oxide Green

LEMON
½ Tube C.P.
Lemon Chrome
Yellow

MANY COLORS POSSIBLE WITH DUTCH BOY

White lead paint, mixed from paste or bought ready to use, is white in color. But it can be easily colored to a wide range of shades and tints through the use of colors in oil.

A few popular colors are suggested below. All these are simply made with just one color in oil. Add the color, *just a little at a time*, until you get the tint you want. Never put in a big batch of color at once or you may get too dark a shade. It's easy to tint your paint a little darker but it takes a lot more white paint to make it lighter.

Use Dutch Boy Colors

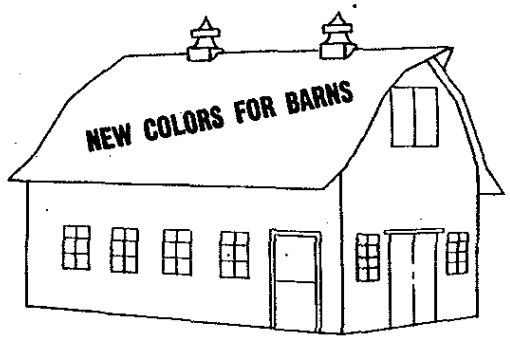
Ask your dealer for Dutch Boy Colors when you want to tint paint. They are carefully made to produce clean, clear tints. They are also high in tinting strength so that a little goes a long way. And to make it easier for you they are so manufactured that they quickly mix into the paint without lumping or streaking.

TRIM COLORS

You can mix your own Dutch Boy trim colors, too, by adding the necessary oil and thinners to Dutch Boy colors. Because of their color strength they contain no white lead.

Use these paints for the finishing coat only. The undercoat should be regular white lead paint, preferably tinted to a medium shade of the trim color.

With white lead paint there is no need to stick to the traditional red for barns and other farm buildings. Why not strike a new note with a medium gray or a nice tan, for example. Make your farm a distinctive one.



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the Surface FOR PAINTING

ace is a very impor-
job. No matter what
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shful of paint is ap-
oose paint, grease or
should be removed.
es should be sand-

Knots and sappy streaks should be given a thin coat of shellac after the first coat of paint is dry. Be sure the shellac extends well over the edges of the sappy areas.

Fill cracks, nail holes and minor surface defects with white lead putty after the first coat of paint is dry.

PEELING PAINT *MUST BE REMOVED*



To apply a fresh coat on top of paint that has started to scale and peel is a waste of material and labor. Sooner or later whatever old paint still remains may loosen up, come off and bring the new paint with it.

The only safe practice is to remove all the old paint that shows any indication of coming loose. This can be done with paint remover, in paste form, or, as is frequently the case, with a blow torch.

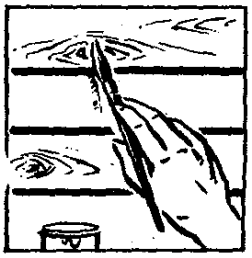
A blow-torch should be carefully handled. Keep the flame away from loose joints, knot holes, cracks and underneath clapboards or shingles. Never use a torch when the flame might touch glass.

Hold the flame at an angle about an inch from the painted surface and about two inches ahead of the scraper. As the paint bubbles up and softens, it can be scraped off.

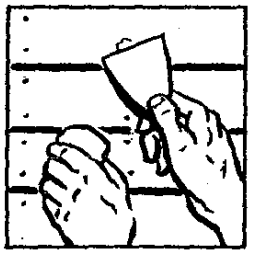
SANDPAPER ROUGH SPOTS



SHELLAC KNOTS



PUTTY HOLES



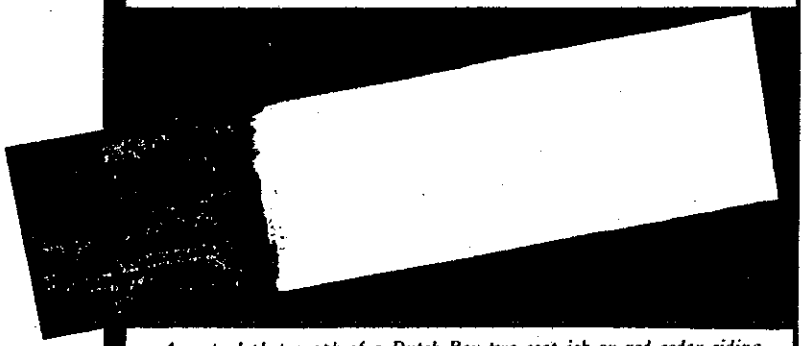
Painting Hints

HOW MANY COATS?

The number of paint coats to be put on a surface can be generally stated as three coats on a previously unpainted surface and two coats on repaint work.

However, on unpainted exterior wood, white lead jobs are being done today in two coats as well as in three. The combination of Dutch Boy Pure White Lead Exterior Primer and Pure White Lead Outside White is designed for this very purpose.

Also, on repaint work, if the old surface is in fairly good physical condition, one coat of Dutch Boy can be used to freshen up and give new durability to the old film.



An actual photograph of a Dutch Boy two coat job on red cedar siding. The first coat is Dutch Boy Exterior Primer. See how it hides the bare wood. At the right the finish coat of Outside White has been applied. Perfect coverage — sparkling whiteness in only two coats.

HOW PAINT SHOULD BE APPLIED

WHITE lead paint for exterior use should be applied freely with a full—but not dripping—brush. If a three coat job is being done the paint should be brushed out well to form moderately thin coats, cross brushed and then finished up with light strokes.

On two-coat work, the priming coat should be applied more freely with moderate brushing and allowed to level.

All paint should be applied in a coat of uniform thickness. Avoid too thin a coat or an excessively thick one by using a well filled brush and proper brushing.

THINGS TO AVOID



No surface should be painted while it is wet or damp. If the material is very porous it is better to paint after several days of clear dry weather.

If outside painting is necessary in cold weather, choose periods when the air is clear and the surface free of frost and dampness.

Time between coats should be sufficient to assure complete drying and a firm surface. A good test is to rub the surface with 1/0 sandpaper. If the paper does not clog up with paint, the surface is ready for the next coat.

NLI 113847

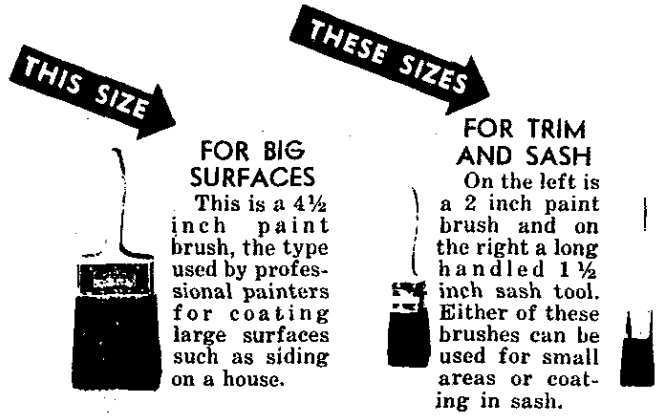
HELPFUL FACTS THAT WILL MAKE PAINTING EASIER

Use the Right Brush!

NOTHING is more wasteful of the painter's time and energy than to use a brush that is the wrong size for the job.

Using a two or three inch brush on large surfaces not only is tiresome but also prevents proper spread of the paint and therefore affects the paint's durability.

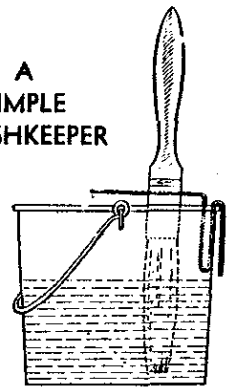
On the other hand, the shape of a large brush can be ruined by using the narrow edge to paint in small surfaces that should be done with a one or two inch brush.



FOR BIG SURFACES
This is a 4½ inch paint brush, the type used by professional painters for coating large surfaces such as siding on a house.

FOR TRIM AND SASH
On the left is a 2 inch paint brush and on the right a long handled 1½ inch sash tool. Either of these brushes can be used for small areas or coating in sash.

Use Clean Brushes!


A SIMPLE BRUSHKEEPER

A dirty, caked up brush makes hard work of painting. Keep your brushes clean, particularly in these times when pure bristle brushes are irreplaceable.

Never let paint dry in a brush. If you are painting and must interrupt the job for more than an hour or two, put the wet brush in a brush-keeper filled with turpentine or kerosene.

When the job is finished wash out the brushes in kerosene. If you do not expect to use it again for some time further, clean the brush with ordinary yellow laundry soap, rinse with clear water and dry it thoroughly.

Then when you want to paint again your brushes will be as good as new.

HOW TO MAKE GOOD PUTTY

Good putty is important. Cheap types, made with marble dust or with petroleum oils, will soften up and discolor the paint.

White lead putty, the best there is for any work, can be easily made by using Dutch Boy soft paste white lead and fine bolted whiting. Work the whiting into the paste thoroughly, kneading the mixture with the hands as soon as it is dry enough to handle. The weight of whiting required will be about one-fourth that of the white lead paste.

NLI 113848

AVOIDING PAINTING TROUBLES

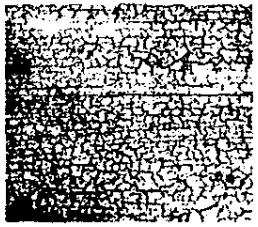
GOOD paint doesn't fail prematurely unless it is improperly mixed, carelessly applied or asked to do the impossible.

One of the impossible things that paint is sometimes asked to do is to stay on a surface where excessive moisture is present behind the paint film. This condition will loosen the paint's adhesion to the surface and is responsible for practically all the cases of paint peeling.

Obviously, no surface should be painted while it is wet but very frequently moisture trouble occurs after the painting is done on a dry, or at least apparently dry, surface. The difficulty in these cases can usually be traced to definite defects in construction. To cite a few typical examples:

1—Lack of flashing or its incorrect use.
2—Poor fitting of siding against door and window casings or corner boards.
3—Improper installation of moisture barrier in sidewall insulation.
4—Siding or porch skirting touching soil.
5—No ventilation between soil and floor.
6—Hollow porch columns without ventilating holes at top and bottom.

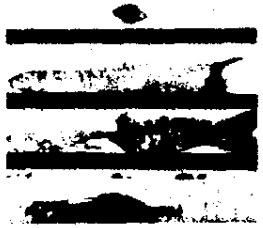
Of course, if any of these or other similar faults in construction are present, they must be corrected to prevent paint failure.



ALLIGATORING

CAUSE: The application of a hard type of paint film over a film that is much softer. The soft undercoat may be the result of improper formulation, the use of a soft drying pigment like yellow ochre, or the use of large amounts of straight color pigments.

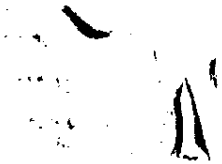
HOW TO AVOID: Do not apply a paint that will form a hard film over a paint film that is much softer. Allow ample time between coats for drying and hardening. Before repainting a surface that has alligatored extensively, remove all of the old paint, down to the wood.



PEELING

CAUSE: It may be the use of the wrong type of paint or poor application on an improperly prepared surface. Frequently, it is excessive moisture in the material that is painted that moves through to the underside of the paint film so that the paint's adhesion is broken and the paint peels off.

HOW TO AVOID: Make sure that the material to be painted is clean and in proper condition to receive paint; that it is thoroughly dry, not only on the surface but throughout. If there are any construction faults the proper repairs should be made.



BLISTERING

CAUSE: Usually excessive moisture, either present in the wood at the time of painting, or gaining access to it at some later time. Heat of the sun, or heat from inside the house, moves the moisture through the wood to the underside of the paint film and loosens the paint's adhesion. If vapor pressure is then built up, blisters are formed.

HOW TO AVOID: Make sure that there are no construction faults and that the material to be painted is dry. Before repainting a blistered surface, remove all the old paint.



SPOTTING

CAUSE: Uneven absorption of oil from the finishing coat by the surface underneath.

HOW TO AVOID: This defect will not occur when the finish coat is applied over a properly sealed surface.

NLI 113849

AVOIDING PAINTING TROUBLES—continued

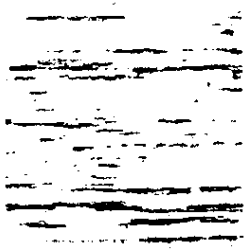


MILDEW

CAUSE: A dark-colored fungus that grows on soft paint films under the combined condition of moisture, warmth and shade.

HOW TO AVOID: Where mildewing has previously occurred, remove all fungus possible by washing surface thoroughly. Use a solution of paint cleaning compound or a mixture of one-quarter pound of washing soda to a gallon of water. Rinse well and repaint. The addition of mercuric chloride (corrosive sublimate) to the paint (both coats) aids. Use about an ounce to every gallon of white lead paint. It may be added to the paint in either of two ways. First method: Dissolve the mercuric chloride in alcohol by placing a container with a small amount of alcohol in a hot water bath (but not over an open flame). Second method: Make a very thin paste of the mercuric chloride and a small amount of linseed oil and turpentine. Add gradually to the paint, stirring it in thoroughly.

CAUTION: Mercuric chloride is a deadly poison. Use with great care.



CRACKING AND SCALING

CAUSE: Paint that has become hard and brittle due to its age or composition so that it can no longer follow the movement of the wood surface underneath.

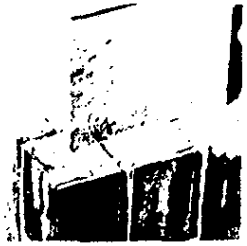
HOW TO AVOID: Use properly formulated white lead paint. It remains elastic and retains its adhesion.



DISCOLORATION FROM METAL

CAUSE: Formation of metal salts washed down over the surface of the paint film by rain. When the paint contains certain white pigments, the salts actually stain the film so that it is impossible to remove the discoloration.

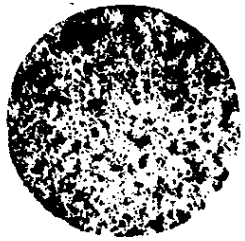
HOW TO AVOID: Pure white lead paint is not permanently stained by these salts and any normal discoloration that is deposited on the surface of a white lead film from this source can be washed away.



WASHING

CAUSE: The use of improper ingredients in the paint, such as water soluble materials or materials that become water soluble through chemical reaction.

HOW TO AVOID: Use properly formulated white lead paint which does not contain or form water soluble materials.



DIRT DISCOLORATION

CAUSE: Every painted surface collects dirt as it ages. However, there is such a thing as excessive discoloration while the paint job is still fairly new. The use of a finishing coat that contains too much linseed oil or oil of poor quality.

HOW TO AVOID: Be sure the final coat is properly formulated. In localities where the atmosphere is particularly dirty use less linseed oil in the final coat.

NLI 113850

RED LEAD FOR METAL SURFACES



Rust never rests. It is a constant enemy ready to turn valuable metal into worthless junk. But there's one sure way to beat rust to the punch. Use Dutch Boy red lead. Its bright red color will signal safety from rust and corrosion for all the metal surfaces around your farm.

This includes all sorts of farm machinery, which is so difficult to replace these days, as well as iron roofs, ventilators, wire fences and metal gates.

You can get Dutch Boy red lead in dry or paste form and mix it with oil yourself. Or, there is the ready-mixed kind that you can brush on today and recoat tomorrow.

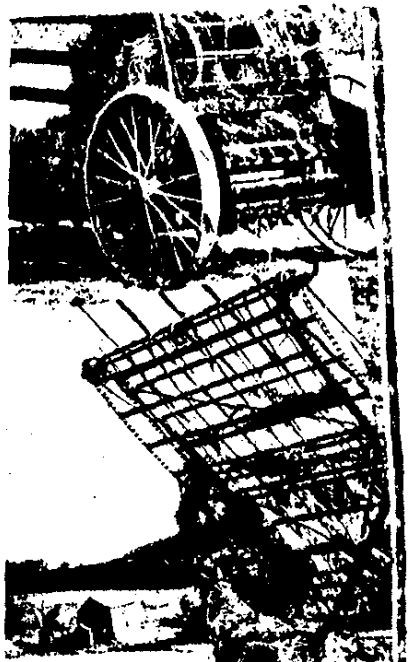


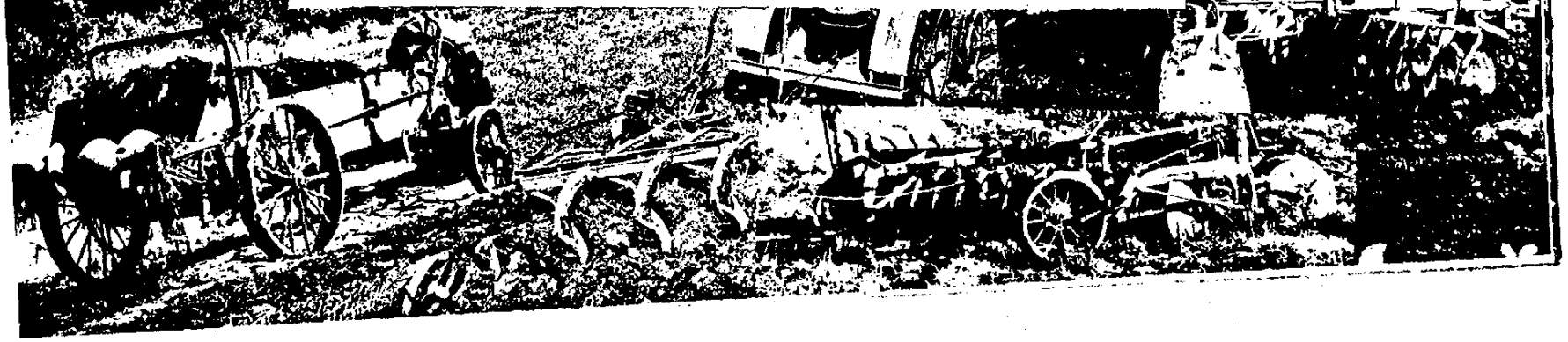
Both will give you the same long-wearing protection—the proven durability that has made Dutch Boy the choice of leading engineers. It is the next-to-metal protector of many of the country's biggest structures as well as countless thousands of other iron and steel surfaces.

HOW TO MIX RED LEAD PAINT FROM DRY RED LEAD

To make a half gallon of red lead paint, using linseed oil and dry red lead, proceed as follows:

1. Into one pint of linseed oil, mix 10 pounds of dry red lead, a little at a time.
2. Let this mixture stand for about three days.
3. Then add another pint of linseed oil and stir thoroughly.
4. Just before you are ready to use the paint stir in one pint of a mixture consisting of two-thirds turpentine and one-third drier.





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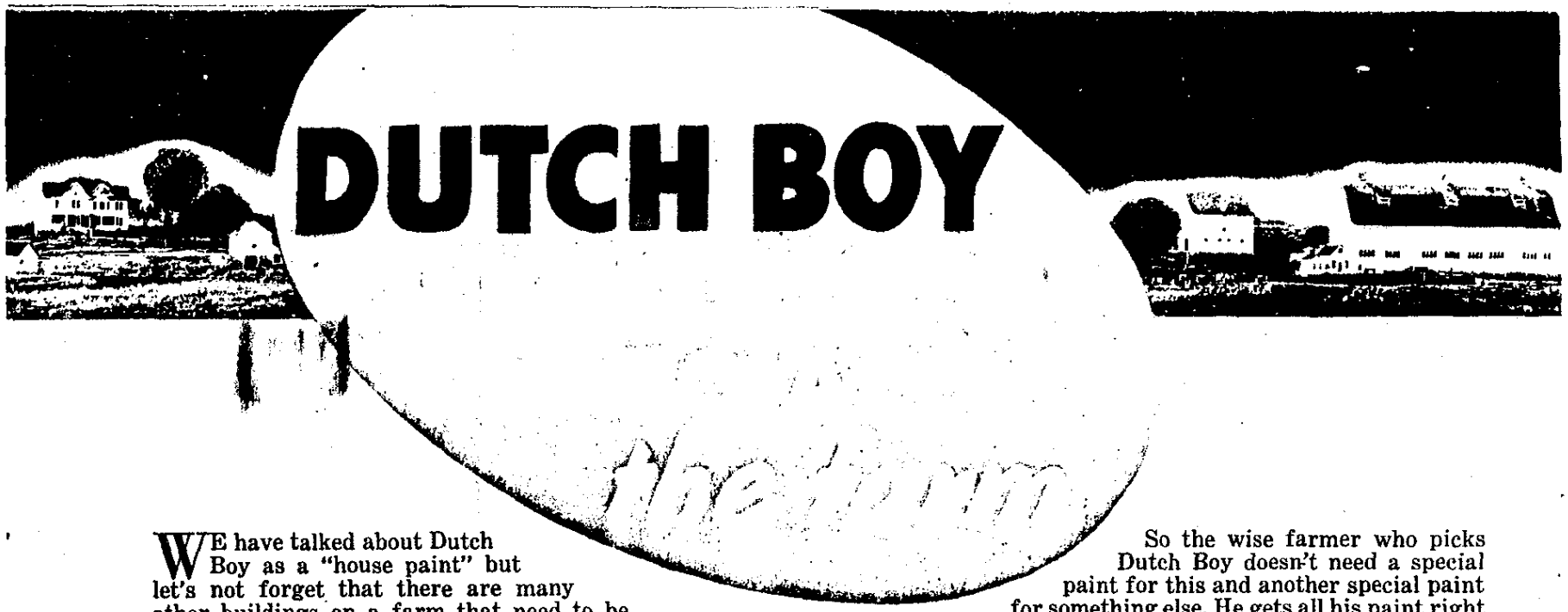


WE have talked about Dutch Boy as a "house paint" but let's not forget that there are many other buildings on a farm that need to be protected from weather.

And this is one of Dutch Boy white lead's greatest advantages to the farmer. With it you can mix a paint that is suitable for every type of surface that you want to paint.

It is fine for exterior wood, of course. But white lead paint is equally durable and decorative for shingles, either wood or asbestos cement, and for such surfaces as brick, stucco, concrete and stone.

Dutch Boy can be used inside, too, to decorate and beautify woodwork and plaster. In this case, the white lead should be mixed with Dutch Boy Lead Mixing Oil to make a flat paint just as linseed oil and turpentine make a gloss paint for exterior surfaces.

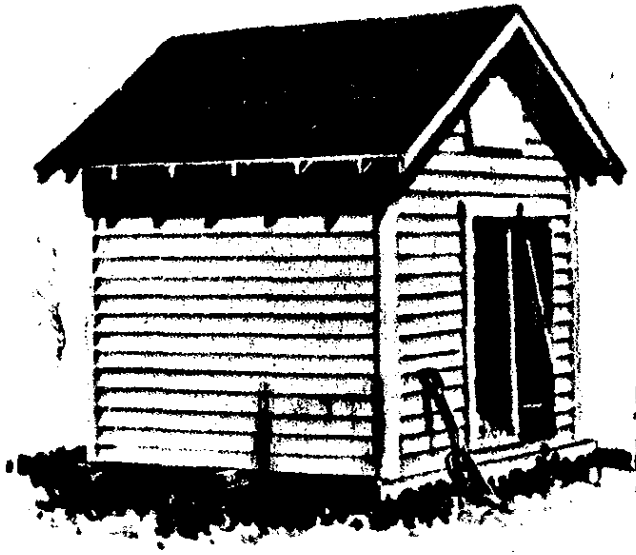
So the wise farmer who picks Dutch Boy doesn't need a special paint for this and another special paint for something else. He gets all his paint right out of the same container. And it's all pure white lead paint. Left-overs can be put together with no danger of spoiling the paint for later use.

It's a good idea to always have some Dutch Boy around, ready for those odd jobs when you have an hour or two to spare. Keep things touched up and the big jobs will be less frequent and you will keep weather damage from getting the upper hand.

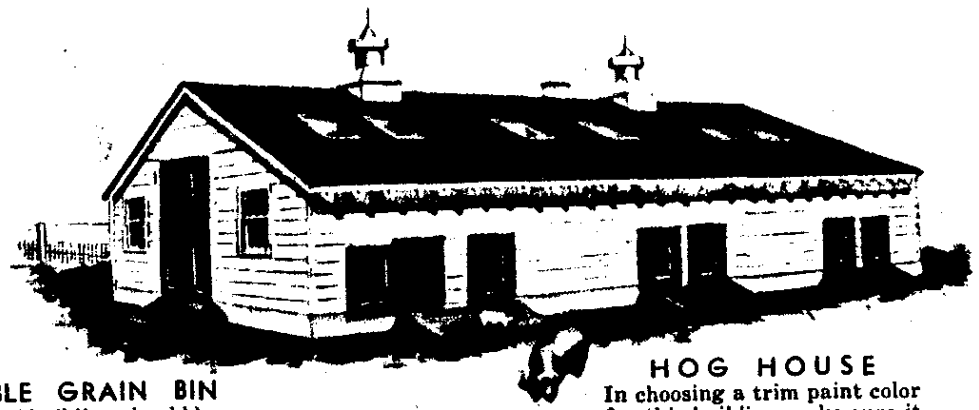
On the pages that follow we have pictured suggestions of how some of the smaller but important farm structures can be painted with Dutch Boy. Look them over for ideas that you can apply to your buildings.

Give Dutch Boy protection to all the farm.

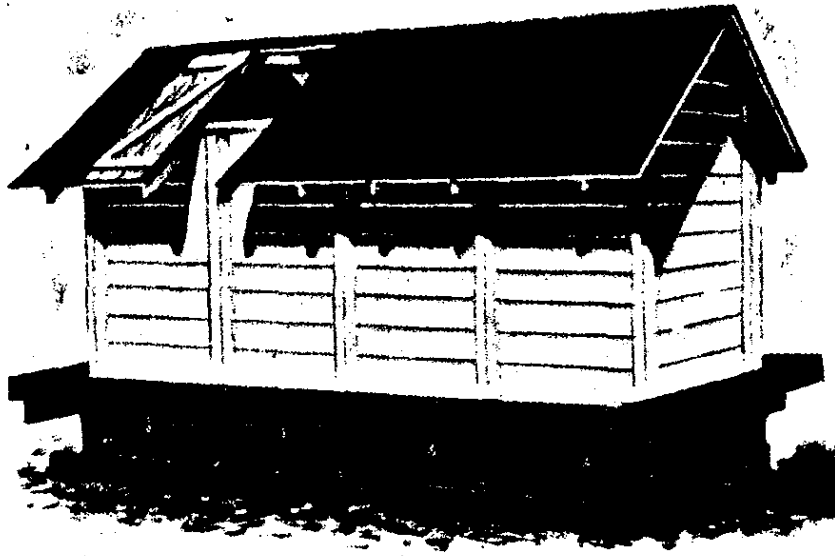
NL1 113852



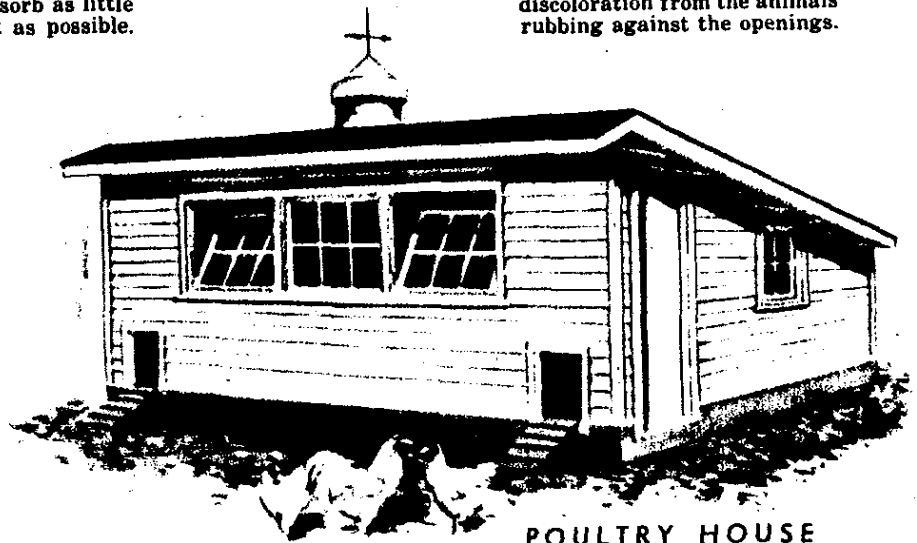
PORTABLE GRAIN BIN
This type of building should be painted in some pleasing *light* color that will absorb as little of the sun's heat as possible.



HOG HOUSE
In choosing a trim paint color for this building make sure it *is dark enough* to hide the dirt discoloration from the animals rubbing against the openings.

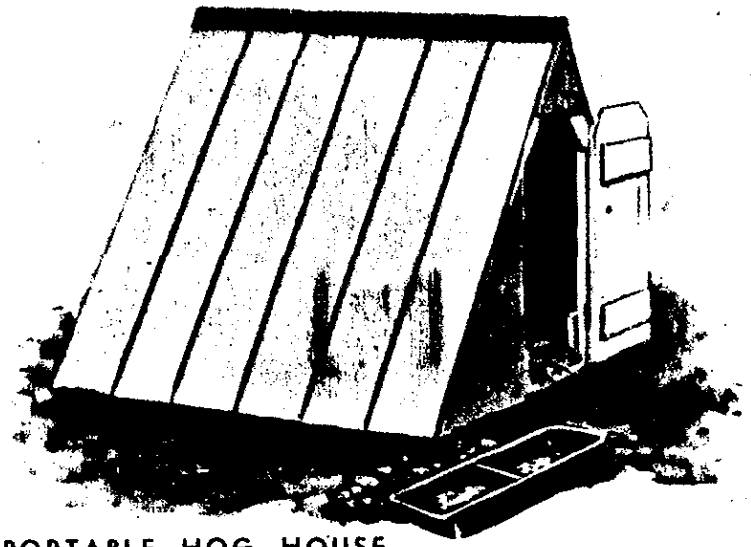


CATTLE FEEDER
Note how the under section has been painted a color against which the mud spatterings will not show up.



POULTRY HOUSE
White is always a good practical color for poultry houses. A suitable trim color can be used to add interest.

NLI 113853

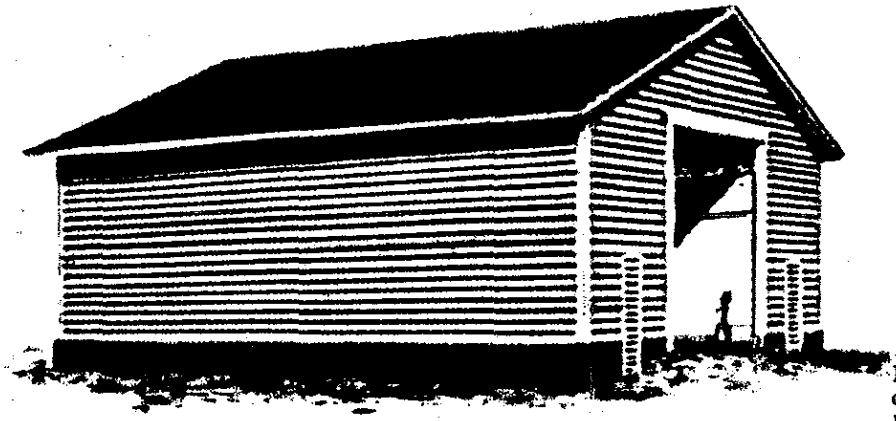


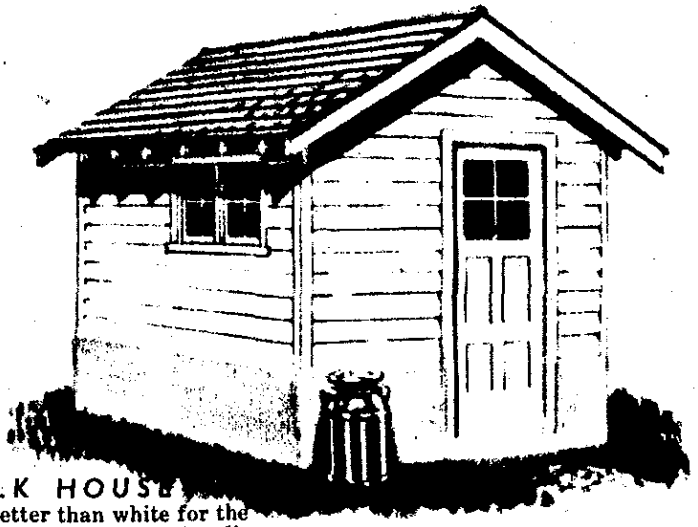
PORTABLE HOG HOUSE
The above color selection is one way of making these little buildings attractive as well as keeping them protected from the wear of weather.



MACHINE SHOP AND SHED
A dark color that does not soil easily can be used for doors and set off by white where greasy hands do not touch. Note the metal roof with its protecting primer coat of red lead.

CORN CRIB
These structures should be painted against weather and at the same time they can be made to look a pleasing part of a well painted farm.





MILK HOUSE
Nothing is better than white for the dairy buildings. It signifies cleanliness and purity; keeps sanitary.

NLI 113854

—and don't neglect THE INTERIOR

PAINT isn't needed much for protection on the inside of the house. But it is important for beauty and decoration.

Nothing spruces up a room and your family's spirits like a coat of Dutch Boy flat paint in some bright and cheerful color. It's like a spring tonic to get rid of dirty walls and make everything fresh and clean again.

Paint can make any home more livable. Well selected color will bring your rooms up to date — make a home that the whole family will take pride in. It will help to keep the young folks contented "





the farm."

If you are interested in learning more a
to decorate your rooms write for our boo
Defense of Your Home." which tells abou
with paint. It contains suggestions in full
well as an interesting discussion of decorat
ciples. It's free for the asking. Address an
the offices shown below.

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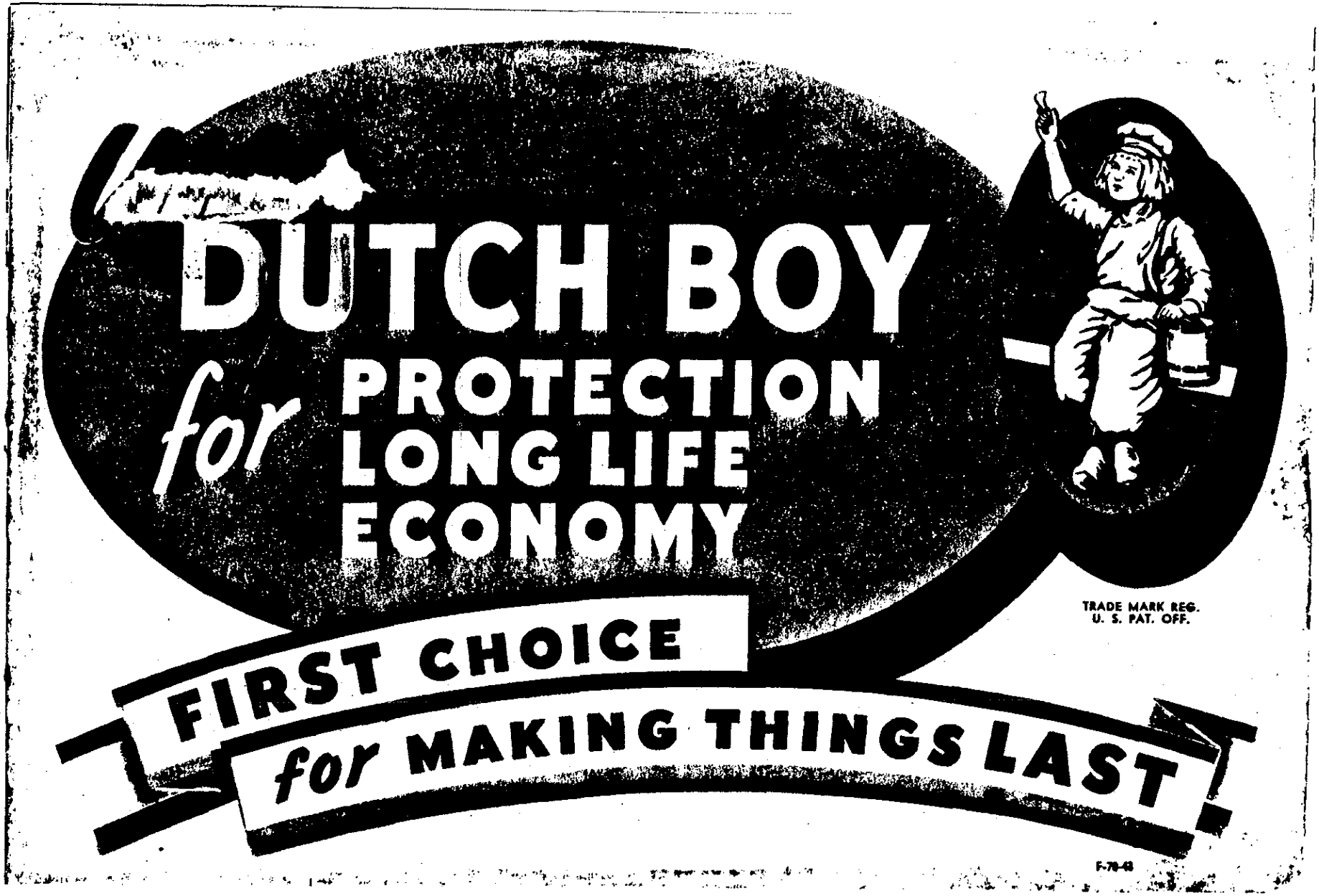
DUTCH BOY
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