

Now I've Got Both...



You painters who prefer paste white lead—the strictly pure article in easy-to-mix soft paste form—will find exactly what you want in the familiar black and orange keg. It's whiter than ever, hides better than ever and has better body. And it's as adaptable as ever—it's the base of paint for nearly all surfaces.

You painters who want white lead paint—the strictly pure 100% white lead article in ready-to-use form—will find exactly what you want in the brilliant new white and blue container. It's made to do a stand-out, stand-up job in just two coats even on bare outside wood.

Dutch Boy Painter
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BLACKOUT PAINTING

This modern war, total war, imposes upon civilians far behind the actual battle fronts certain precautions which must be taken for the preservation of life and limb and of all the facilities that keep the war machine going and the civil population active in its behalf.

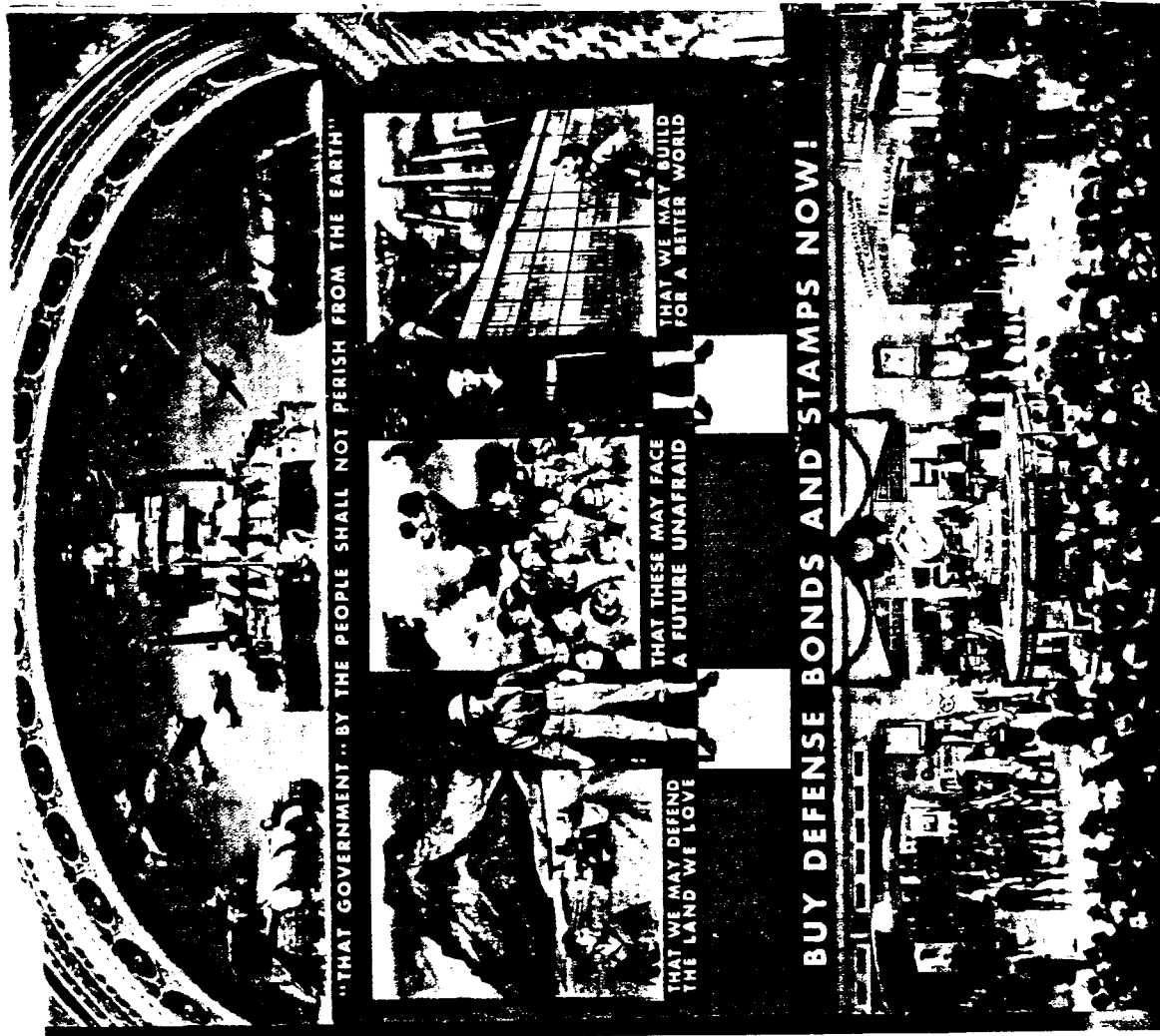
Since the enemy cannot hit and thus destroy what he cannot see and does not know exists, the twin devices of blackouts and camouflage are usually employed. Both in blackouts and in camouflage, paint plays a prominent part. It is therefore essential that painters be completely informed about the work they may be called upon to do in the protection of homes, factories,

shops and other buildings. This article will discuss blackout paints and painting only, because the art of camouflage is a highly specialized one and the concealment of military or civilian installations by means of paint coatings is properly supervised only by specialists in this field.

Much of what we know about effective methods of blacking-out derives from the pioneering done in England. By hard-earned experience the people of Great Britain learned the need of preventing light issuing from homes, factories and places of business serving as locators or aiming points for Axis bombers.

In many kinds of structures, such as homes, hospitals, hotels, stores, etc., complete blackouts may be achieved by taping dark window shades to the window frames or installing tight-fitting plywood or wallboard panels in all windows. Such devices are desirable because they can be removed in the daytime to permit daylight to enter the rooms.

Factories, however, present a different problem. Here ventilation as well as light are factors to consider. Painting the windows would be all right if the windows did not have to be



World's Largest Photographic Mural, Grand Central Station, New York City.
—Wade World Photo

More clearly than a million words, this 100' x 118' photomural tells the reason for Defense Bonds and Stamps and why we should buy them. This is truly a BIG message, telling the biggest story of our time. Make your investment in your country's security—make it BIG and make it NOW.

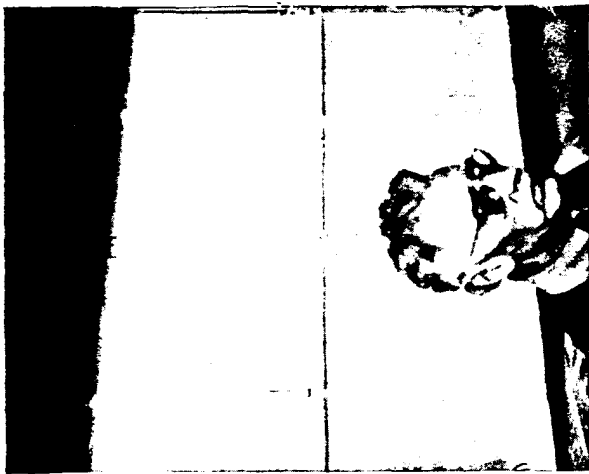
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opened for necessary ventilation. Some effective means, such as "baffles", must be employed to keep artificial light from passing through the openings.

Regardless of the type of paint used for blackout purposes, it is obvious that it should be applied so as to prevent any light penetration and put on in a way that prevents reflection of light from outside sources. This means that the paint should be put on the outside surface of the windows or skylights and that the coating should be as glossless as possible. In some cases, the outside surface of the glass is coated with varnish and, while this is still tacky, dirt or sand from the adjacent land is blown on. This procedure accomplishes the necessary flattening-out and, at the same time, gives protective concealment.

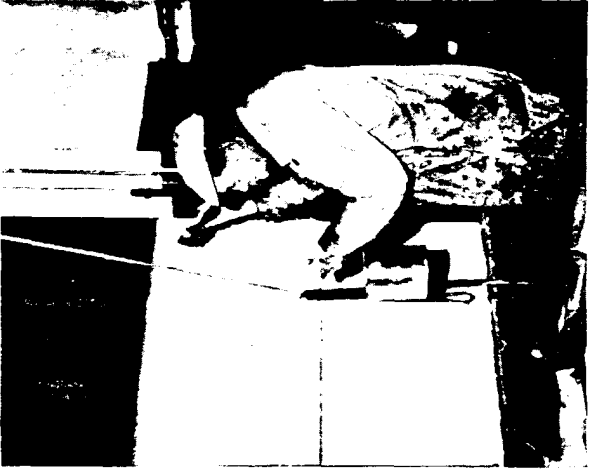
While blackout paints are usually thought of as being black, any other color may be used providing it is so opaque that no light shows through the film and that it dries flat.

There has been some demand for blackout paints that can readily be removed from glass but such coatings have not proved very durable and may need frequent renewal. Moreover, attempts have been made to combine as one product a satisfactory blackout paint and a shatter-resistant coating. These materials have not been very successful. It is best to use a regular blackout paint and, to minimize shattering from bomb-blast, to attach cellulose acetate sheeting, sheets of waxed or oiled paper, or strips of rubberized tape or strong masking tape to the windows and adjacent frames.



SEATTLE, WASH..... When first blackouts were ordered, Seattle Times newsroom was blacked out by painting windows with black paint. Editors found that this was a little hard on the eyes, as the black paint absorbed most of the light.

Many an old-time painter will entertain some doubts that glass can safely be coated with a black or dark colored paint. He may recall some case in which the glass cracked under the heat of the sun. Some instances of breakage have occurred, to be sure, but on investigation the trouble has usually proved to be due to a partial application of paint and not simply to the color used. Breakage may occur, too, when the paint is applied to the inside surface of the window, but, as has been emphasized here, blackout



Next step was "de-blackening the blackout". Blackened windows were in turn painted white on the inside of the glass, thus making the room much cheerier to work in. —*U.S. World Photo*

paint should be an exterior coating. To shed some light on this debatable point, the Scientific Section of the National Paint, Varnish and Lacquer Association recently undertook certain tests designed to prove or disprove the theory that glass painted black will crack when exposed to the rays of the sun.

In the test that most closely approximated actual service conditions, a large casement window in a south exposure was used. The glass was painted a flat black on the outside surface. A thermometer was attached to the room

side of the glass, to record the rise in temperature due to the sun's heat. As a check on the temperature of the test window, a thermometer was also attached to the room side of another window, left unpainted, located adjacent to the test window. The temperature ranges were as follows:

Black			
Time	Painted Glass	Unpainted Glass	
8:45 A.M.	52° F.	55° F.	
10:45 A.M.	118° F.	86° F.	
2:45 P.M.	93° F.	72° F.	
3:45 P.M.	72° F.	63° F.	

The test was made in Washington, D. C., on December 22, 1941, on a clear cold day when the outdoor temperature was about 37° F. No breakage of glass resulted.

As a result of this test and of several others in which heat from infrared lamps was used, it was concluded that window panes of the usual sizes are not likely to crack if painted with blackout paint. It is realized, of course, that large lights of glass in store windows and factories may not be immune. Also the records of breakage kept by large insurance companies indicate that breakage of glass may occur when only a portion of the surface is painted, thus setting up unequal strains in the painted and clear areas.

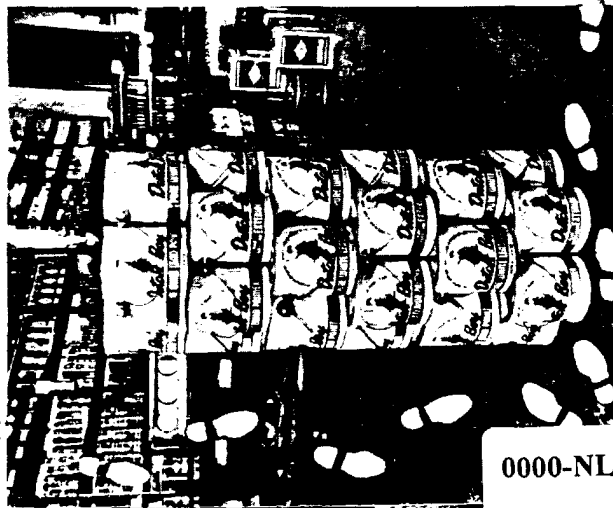
For those who desire complete information on blackouts, there is available a booklet prepared by the War Department with the cooperation of other Federal Agencies. This booklet, titled "Blackouts", may be obtained from the U. S. Office of Civilian Defense, Washington, D. C.

STACK 'EM UP... AND THEY PRACTICALLY WALK OUT

IT didn't take distributors long to find out that in Dutch Boy Pure White Lead Paint they had a fast seller on their hands. And numerous smart merchandisers haven't bothered to rack up this new paint on their shelves or counters—they stack it up right in the aisles, where in store lingo, it "practically walks out".

This photo shows how a full line Dutch Boy dealer in Ridgefield Park, N. J., Kramer's Paint Store, exposes Dutch Boy ready-mixed white lead to the gaze and the "heft" of prospective paint buyers. This particular stack contains 21 gallons of Primer and an equal amount of Outside White.

Note: Because this new Dutch Boy



product is such a *heavy* favorite, in every way, make sure your floor will hold the weight before you build this 42 can stack—six tiers of seven cans each. If you're in doubt, make your stack smaller—but make one.

While we're talking about Dutch Boy Pure White Lead Paint, look over our shoulder and read a couple of letters recently received. Here's one from Paul Smith of the Swift Decorating Co., Birmingham, Alabama:

"Knowing you are interested in what users think of your products, I would like to say that Dutch Boy Pure White Lead Paint is the finest paint I've ever used. Every painter, at one time or another, receives extra fees for outstanding paint jobs. All work for which I have received more than I asked has been done with Dutch Boy Paint. Dutch Boy jobs do the 'next-door-neighbor' type of advertising, an advantage that painters appreciate."

Now read this one from J. C. N. Noel of Elizabeth, N. J.:

"I take this opportunity to commend your ready-mixed white lead paint which I have just used for the first time. I was surprised by its excellent hiding, whiteness and spread. This particular job was one that had been burned-off and, because of the dark and uneven surface left after the old paint was removed, it was set up for three coats. I put on the Primer and let that stand about a week. Then I put on the Outside White. When the owner saw how nice and solid and white the job looked with only two coats he said just the two would be enough. However, he promised me some other work to make up for the coat I missed out on."

Saving Left-over Paint



IN more ways than one, the business of running a paint shop resembles the business of running a household. There is the never-ending washing of dishes in the house, and the endless cleaning of pots in the shop, in order to have clean utensils always on tap. And there is the problem of left-overs of food in the kitchen and of paint in the shop. The housewife has largely solved her problem with practical kitchen appliances, the refrigerator and containers for the uneaten food. The painter, however, very often has failed to solve his left-over problem. Money just dries up in tough, messy skins on paint that has been left in cans and pots not promptly cared for.

In these days when materials are apt to be both scarce and expensive, good housekeeping in the shop is a *must*. In the off-season there should be time to really accomplish some of the things we merely think about, and know that we ought to do, when jobs are in full swing.

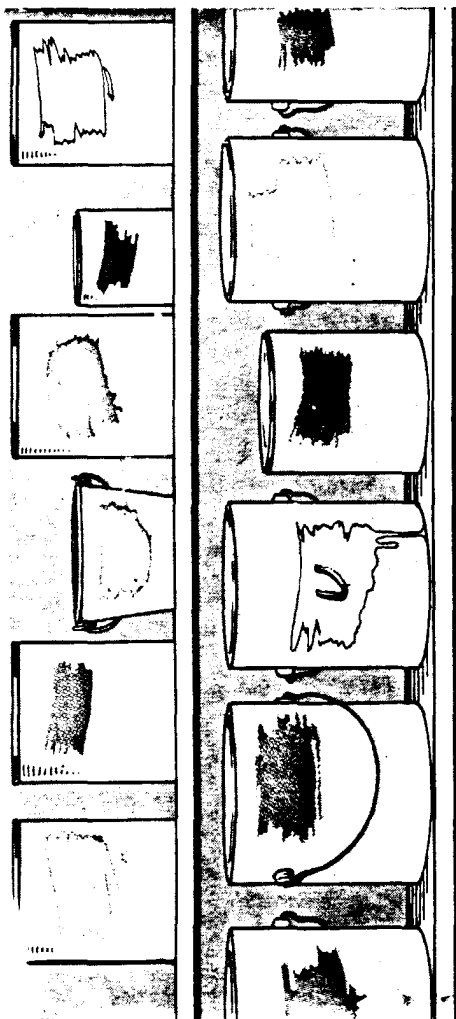
Nearly every one of us will agree that the thing to do is to devise a simple system for properly labeling and storing for future use odd pints, quarts and more of paint returned from various jobs. The hard part of the proposition is putting the plan into operation, however. We begin with high hopes of saving money we have lost in paint gone bad and we make

a start toward reform only to have other things come along that take us out of the shop, plop us down in the truck or car, to estimate a job, chase materials, collect bills, etc. All this is calculated to make us throw our newly devised book records of left-overs out the window, because more important things need doing.

Thus, any practical, any workable, plan for saving left-over paints must recognize the fact that the painting contractor is an up-and-going fellow of necessity, not a shop fixture or a desk worker. Of course, if the business is big enough to warrant employing a shop-man, systematic labeling and record-keeping are practical.

For most of us smaller contractors, though, there are some things that can be done to cut down waste and to

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keep the shop from being snowed under with rapidly accumulating pots and cans. First, it is important to drill into the head of every man on the job that he must keep covers on cans hammered down tightly to keep out the air that causes skinning.

Next, we must insist that the men make paint cans reasonably clean when they pour out the last of the paint they contain. There is no need, usually, to wash out the cans—a good wiping-out with the brush usually leaves them clean enough for further use.

Finally, a hundred pound lead keg, with cover, filled with benzine, is a most useful item on the job. (It should be kept in a safe place, of course, and away from fire and smokers.) Into this keg of benzine should go pots, strainers, paddles and brushes for a quick, thorough bath, which will leave them ready for use.

If the above three points are adhered to by the men on the jobs, leftover paints returned to the shop can

be quickly and methodically handled. Each can is opened and a dab of the contents is brushed on the cover and on the side of the can. Then the cover is hammered on tight. If desired, the amount of paint left in the can may be penciled on the side.

After properly identifying and marking the cans of left-overs, place them on the shelf for future use. The color daub on each can will tell you the color inside and will also show whether it is a flat or a gloss paint. A large "U" marked with pencil or nail on the painted spots on the cans containing enamel undercoaters will help to identify this type of paint.

When left-over pots come back to the shop with only an inch or two of paint left in them, there would be skinning over in short order merely because of the amount of air that would be locked in when the lid was hammered on. So it is best not to try to save these small amounts separately. Put all the greens, blues, yellows and

Dutch Boy Painter

reds together in one pot and mark it "Mixed Dark". Put all odds and ends of ivory, cream, light blue, etc. together and mark this pot "Mixed Light". To a pot of left-over flat paint of this type you need merely add white paint and some flattening oil, then after a thorough straining you have a paint that is useful for many purposes.

In this connection, some painters use some of their left-overs, on occasion, as good-will builders. On interior jobs where there is paint left, the painter takes a clean pint or half-pint can, fills it with the surplus paint, marks the can neatly—"Jones'

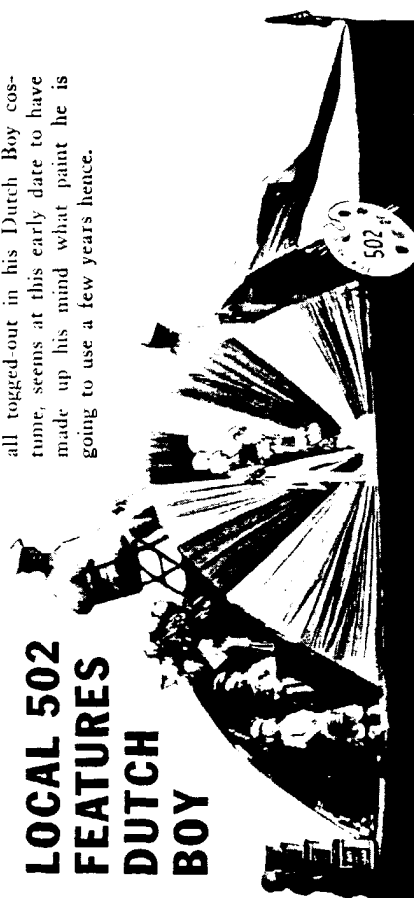
Kitchen" or "Smith's Bath", etc., and presents the can to the lady of the house. The painter suggests, "This may come in handy to touch up furniture bruises, picture hook holes or other marred places on the walls". The paint may never be used but the gesture will have earned the housewife's gratitude.

There are, no doubt, some painters around who are such accurate estimators and mixers that they are not bothered by left-overs. But most of us miss the mark by varying degrees and we do have a very real problem that is worth some effort to solve.

PLANNING original and attractive parade floats is a pretty tough job usually until someone in charge ups and says, "I got it! Let's use the Dutch Boy!" And almost before the magic words are spoken, the committee has settled on an eye-catching layout.

This is the float featured by Local 502 of the Brotherhood of Painters, Decorators and Paperhangers of America in the Labor Day Parade in Rock Island and Moline, Illinois. The little painter-of-the-future standing there on the rear deck, all togged-out in his Dutch Boy costume, seems at this early date to have made up his mind what paint he is going to use a few years hence.

LOCAL 502 FEATURES DUTCH BOY



MIXING 20-GALLON BATCHES OF WHITE LEAD PAINT

AS all practical painters know, the mixing formulas for white lead paint are almost always based on the 100 lb. keg unit. For most house painting jobs, the amount of white lead paint produced on this basis is about right for all practical purposes. Now that a good many contractors are

figuring on or are engaged in work that calls for large quantities of lead and oil paint—defense housing jobs, for example—it is well to have at hand the directions for making large batches. Formulas for mixing 20-gallon lots (approx.) of paint for both new and old exterior wood appear below:

Standard Formulas from National Lead Company "Handbook on Painting."

Paint Intended for	Dutch Boy Soft Paste White Lead (Pounds)	Dutch Boy Raw or Boiled Linseed Oil (Gallons)	Turpentine (Gallons)	Dutch Boy Liquid Drier* (Pints)	Amount of Paint Produced (Gallons)
Priming Coat (New Wood)	250	10	5	2½	23½
Body Coat (New Wood)	300	4½	4½	3	19½
First Coat (Repaint)	250	5	5	2½	18½
Finish Coat	300	9¾	...	3	19¾

* Note: If boiled linseed oil is used, omit drier.

Formulas for Making Exterior White Lead Paints to Conform with Federal Specification TT-P-156

Paint Intended for	Dutch Boy Soft Paste White Lead (Pounds)	Dutch Boy Raw Linseed Oil (Gallons)	Dutch Boy Boiled Linseed Oil (Gallons)	Dutch Boy Liquid Drier (Pints)	Amount of Paint Produced (Gallons)
Finish Coat (or)	300	9¾	...	3	19½
Finish Coat	300	...	9¾	...	19½

Formulas from F. H. A. Circular No. 6 (Two Coat Painting—New Wood)

Paint Intended for	Soft Paste White Lead (Pounds)	Linseed Oil (Gallons)	Pure Turpentine (Gallons)	Liquid Drier (Pints)	Exterior Varnish (Gallons)	Amount of Paint Produced (Gallons)
First Coat *	300	4½	1½	3	2¼	18¾
Finish Coat	300	8	1½	3	...	19¼

* Note: ¾ pint raw umber in oil to be added to this first coat formula.

THOSE of us who have glimpsed our better halves as they arise in the gray light of early morn and have seen, a few hours later, the transformation wrought by a session at the dressing table with cream, powder, rouge, etcetera, can really appreciate a similar touch of magic in the before and after pictures shown at the right.

This house in East Mauch Chunk, Pa., owned by William H. Wilhelm, Treasurer of the Mauch Chunk Trust Company, certainly had that "cold gray dawn" look before it was

WHITE LEAD



taken in hand by painting contractor A. B. Mann, also of Mauch Chunk. Mr. Mann got busy with three coats of Dutch Boy white lead and linseed oil paint and the rejuvenation of the property was startling.

Some of you painters out there, who are having trouble describing to home owners just how much you can improve the looks of their places, will take the hint. You'll show this page around and let it do a little convincing without your doing much talking.

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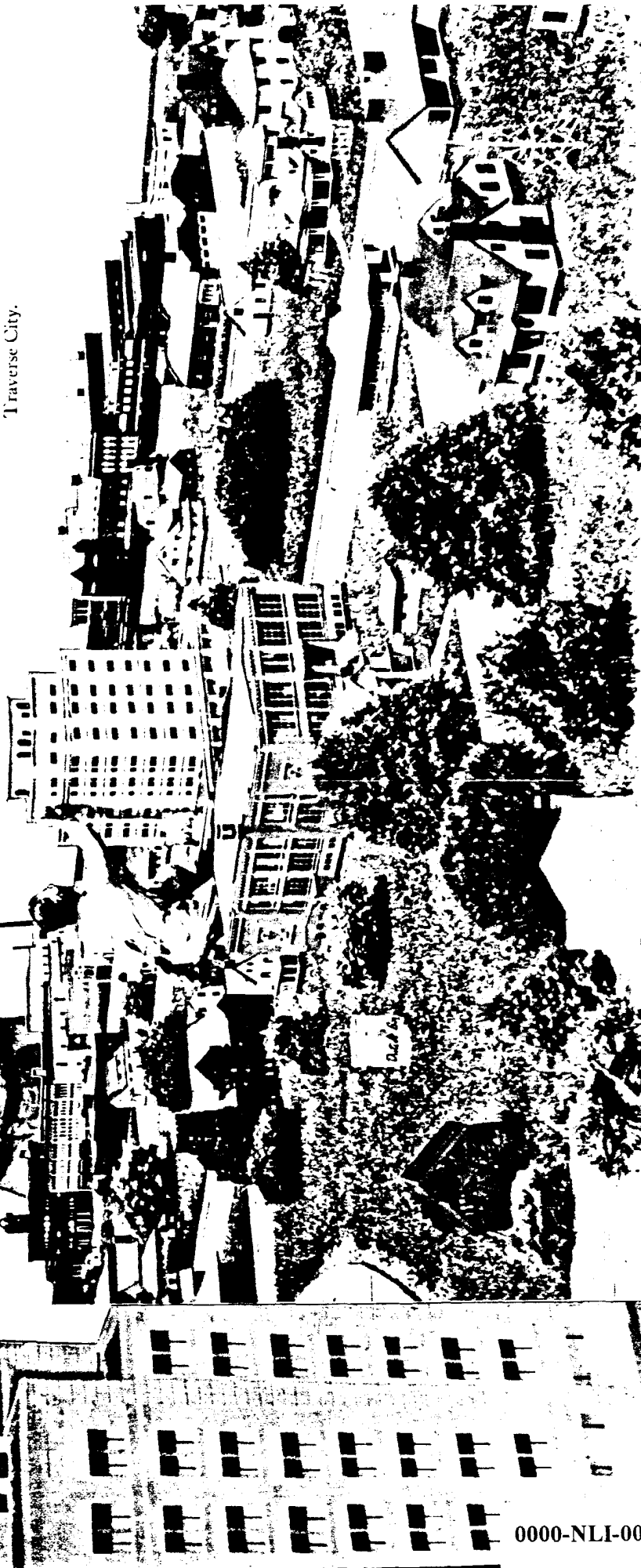
176 GILLS PAINT A WHOLE CITY

The man who sees to it that the model buildings are kept spick-and-span, Fred Scheidel, is shown doing a bit of work on the City's tallest building. Note below the comparative size of gallon cans of Dutch Boy Paint and structures nearby.

YES, you read it correctly the first time—176 gills, not gals. That's the quantity of Dutch Boy white lead paint required to weatherproof an entire town. But . . . this is no ordinary city—it's "The Miniature City" located in Clinch Park, Traverse City, Michigan, which, since its construction in 1933, has been a star tourist attraction. Folks from all parts of the country visit this "Tom Thumb Town", marvel at the completeness of its details, then

deposit their nickels in coin boxes in order to see the City's various facilities go into realistic action.

There are nearly 200 buildings in this unique project, all modelled after full-size structures in Traverse City. There's even a residence "under construction" visible in the lower left corner of the photo below. These diminutive homes, stores, mills and office buildings are regularly painted with Dutch Boy materials. The work is done under the direction of Fred J. Scheidel as a part of his job in charge of maintenance of municipally-owned buildings in Traverse City.



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FLOOR FINISHING . . . AND REFINISHING

THE frequency with which problems concerning floor finishing arrive at the mail desk of our Technical Service Division prompts us to set down here information on the subject which should be of interest to every painter who is called upon to do "floor work" in any of its phases.

Housing activities in connection with national defense projects have been instrumental in creating considerable modernization work in residential, business and factory buildings in many localities. These jobs of improving and reclaiming old or outdated structures naturally include fixing up the floors. Since some modernization jobs call for the laying of new floors as well as the rehabilitation of old ones, the following observations—and those which will appear in the next number of this magazine—include suggestions for finishing new wood floors as well as for refinishing old wood flooring.

Painting New Wood Floors

Where a bare, uncovered floor is not intended to contribute anything to the appearance of the room and will not receive hard service, it may be made of wood that has no pleasing grain, or is of an inferior grade, or is poorly matched. Here paint is the proper finishing material to assure easy cleaning, interesting color and decoration. The type of paint to use depends upon the kind of lumber used—whether it is soft wood or hard wood.

If the floor is made of spruce, pine, fir or other soft wood, the paint for the priming coat should be mixed on the following basis:

Dutch Boy soft paste white lead	100 lbs.
Dutch Boy raw linseed oil	3 gals.
Pure turpentine	2 gals.
Dutch Boy liquid drier	1 pt.
Oil color for tinting to suit.	

This mix makes $8\frac{3}{8}$ gals. of paint that will prime about 600 sq. ft. to 800 sq. feet of new soft wood flooring per gallon.

The paint in this first coat, as well as in *all other coats*, should be applied with a well-filled brush and must be spread out carefully and rubbed in closely. A prime cause of sticky floors is too much oil in the paint or flowing on the paint in any or all coats so thick that it does not dry properly, then hurrying too much with succeeding coats. Spread the paint out well, rub it in "close" and allow plenty of time for drying—three main points in producing a good floor job.

If the floor is made of birch, maple, beech or some other hard wood, use a priming coat mixed as directed above, but cut the linseed oil down to $2\frac{1}{2}$ gallons. Oak and walnut are never painted unless old and much worn, scarred and bruised.

After the primer is dry and hard, all open joints, cracks, nail holes and other defects should be filled with putty—preferably of the white lead, whitening and linseed oil variety. A little floor varnish in this putty makes

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A New Note in PAINT WINDOWS

MAIN OR SIDING DUTCH BOY PAINT PROTECTS YOUR HOME

Did You Ever WEIGH YOUR PAINT IF NOT WHY NOT?

lot of lead, Dutch Boy Pure White Lead Paint should be the heaviest paint of all. Passersby had only to glance at the scale to learn that the gallon of Dutch Boy Paint thereon weighed, with the can, 21½ lbs.

The "paint-protection" angle is also well carried out in this window by the Dutch Boy figure with the umbrella over the poster showing a popular color scheme for a Colonial-type residence. All in all, this window really has a message for paint-minded people . . . and a cue for other Dutch Boy dealers.

WHEN a product has some special selling feature, why not tell the world about it? So thought A. O. Wheeler of Pittsburg, Kansas, when he prepared to install a Dutch Boy Paint window in the Wheeler Paint and Wallpaper Store. Following through with his idea, Mr. Wheeler worked out the arrangement shown here.

As with most folks who know paint values, Mr. Wheeler believes that weight is a pretty good index of house paint quality, and since lead is heavy and since high grade paint contains a

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No. 3 steel wool dipped in a hot water-Gold Dust solution quickly removes old paint or varnish dissolved by liquid or paste removers; it bleaches the floor and removes any wax.

it set harder and stick tighter. Fill all the holes and cracks a little more than full, pressing the putty in with a knife. When the putty has dried hard, smooth it off with sandpaper and clean up the dust.

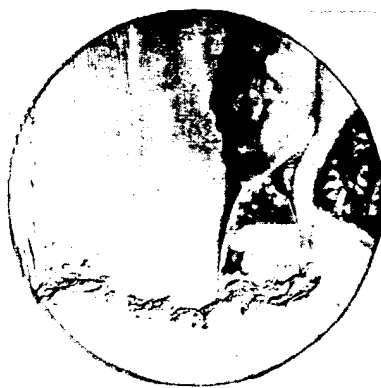
For the next coat, on either soft wood or hard wood floors, use a paint mixed on this basis:

Dutch Boy soft paste white lead 100 lbs.
First quality floor varnish 1 gal.
Pure turpentine 2 1/4 gals.

This paint may be tinted to about the color of the finishing coat with Dutch Boy colors.

The above mix makes 6 1/2 gals. of paint that will cover at the rate of 700 sq. ft. to 800 sq. ft. per gallon.

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After brushing the paint remover on a few boards and letting it "work", use a broad scraper to take off the paint that has been softened.

large wad of No. 3 coarse steel wool in the water and scrub off the stripped surface. That will usually take off everything and leave the wood clean and free from wax from the remover. Sometimes two or more applications of the remover are necessary to cut the old paint or varnish enough.

If the paint is taken off with lye or other caustic remover, the surface will have to be washed with strong vinegar water after all the leavings have been cleaned up, in order to neutralize all remaining traces of alkali. Regardless of the method used to remove the paint, the floor should then be thoroughly washed with clean, warm water and allowed plenty of time to dry out. When dry, make sure all floor boards are securely nailed and

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it should be stripped off, using an electric floor sanding machine, a torch and scraper, or a paint remover—paste or liquid. This removal of the old paint may be troublesome and expensive but it is necessary if a good repainting job is to result.

Paint or varnish removed with liquid or paste removers commonly sold for that purpose is most practically handled in less time and with less work this way: Brush the liquid or paste on to three or four boards from wall to wall, or coat in a patch about a yard square. Use a broad scraping knife to roughly skin off the sludge. Then have a half pail of hot water in which about one-half package of Gold Dust, or similar washing powder, has been dissolved. Dip a

After the first coat of paint is dry, fill cracks with putty mixed from paste white lead, dry whitening, linseed oil and floor varnish.



Painting Old Wood Floors

The first thing to do before painting an old wood floor is to get it in shape to receive paint. If the wood has old paint on it that is blistered, rough and scaly, or is thick and gummy

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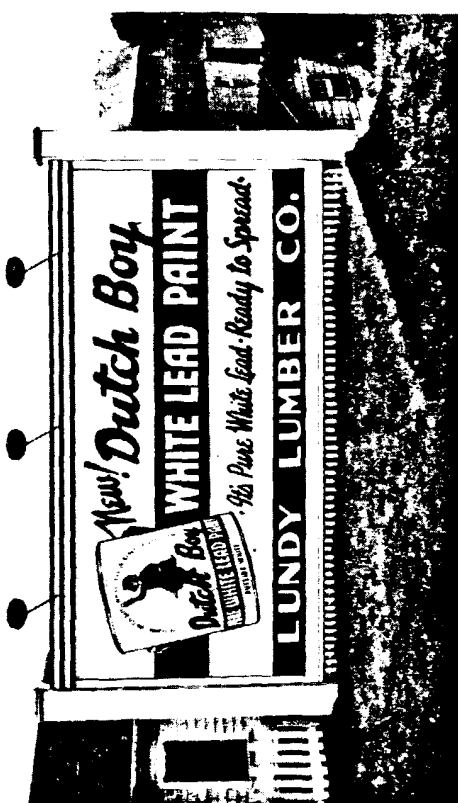
are firm and solid. Fill the cracks, let dry, sand the cracks level and brush off the dust. Paint as outlined under "Painting New Wood Floors".

In repainting old wood floors on which the old paint is in good shape, the priming coat is not needed. The floor should first be carefully cleaned, however, and all defects puttied up.

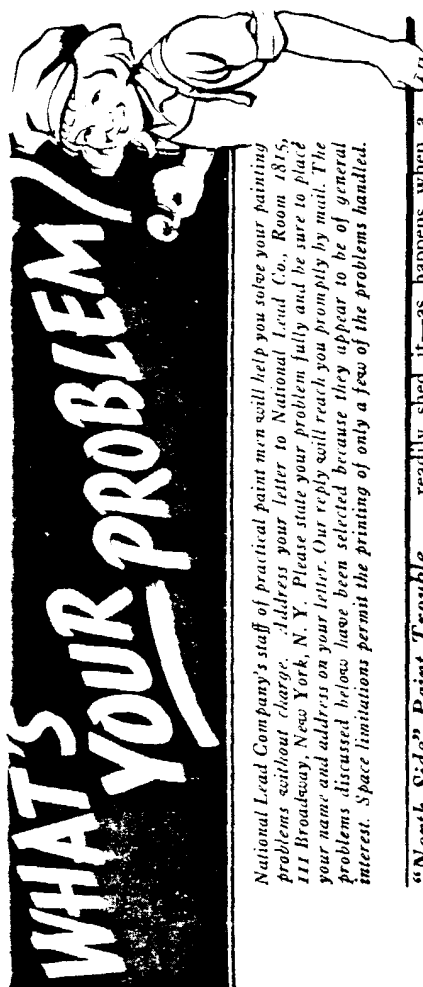
Old wood floors that have never been painted or treated in any way should, of course, be repaired and then prepared for painting as suggested under "Painting New Wood Floors".

Painted floors, when hard and dry, may be waxed like varnished floors. Such a finish, if renewed regularly, will protect the paint from scratches and assure a very long life.

Some floors are painted to bring them into harmony with the room color plan or to make them conform to a traditional style. For example, American Colonial floors were painted various colors, or were done in spatter colors and mottled effects and were given border designs, corner designs and all-over designs with stencils.



Many are the ways in which distributors of Dutch Boy Pure White Lead Paint cooperate to boost the sale of this new product. Here is the way Lundy Lumber Company of Williamsport, Pa., gives a helping—and appreciated—hand. This big painted bulletin, illuminated at night, beams out a message that few passersby can fail to note.



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 1815, 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 have been selected because they appear to be of general interest. Space limitations permit the printing of only a few of the problems handled.

"North Side" Paint Trouble

Question: I have observed that the north sides of several of the houses we have painted have a tendency to become spotty. The other exposures do not show this uneven appearance but, instead, seem to chalk slowly and naturally. What is the cause of this "north side" condition and what is the cure for it?

Answer: In most all of this country, for the greater part of the year at least, the sun does not have the same access to the north sides of dwellings as it does to the other three sides. Thus the chalking that occurs on the east, south and west exposures generally does not take place normally or uniformly on the more sheltered north side. This condition is true, too, where one or more of the other exposures is in practically continuous shade because of nearby buildings, heavy foliage, etc.

Lacking the same conditions of exposure as on the other sides of the house, it follows that if the identical finishing coat formula is used on all sides, the north or sheltered side will accumulate dust and dirt and will not

readily shed it—as happens when a paint film chalks naturally.

In cases where the sheltered side shows spottiness and uneven appearance, the best plan is to mix the finishing coat paint for that side separately, using a reduced oil formula. The paint may be mixed on the basis of 100 lbs. Dutch Boy white lead, 2½ gals. linseed oil, 1 qt. turpentine and 1 pt. drier. This mix produces a paint film that is a little harder than usual and one that should wear at about the same rate as one made on the regular finishing coat basis, but subjected to more severe exposure.

Painting Porcelain Tile

Question: Please tell me how to do a good paint job on black and green porcelain tile in a bathroom. The customer wants the job done in white.

Answer: Although tile is seldom painted, you should be able to do a satisfactory job if your customer will allow you to apply three coats of paint to be sure to hide the dark tile. Due to the nature of the tile's surface and its effect on the adhesion of

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paint, it would be risky to try to put on two coats of paint that would be thick enough to hide the green and black. Three coats are better, from the standpoints of adhesion and hiding.

For the first coat thin $12\frac{1}{2}$ lbs. Dutch Boy white lead with $\frac{1}{2}$ gal. Dutch Boy Lead Mixing Oil and add this paint to an equal volume of Dutch Boy wall primer. This will give you a priming coat that will stay put and that will have satisfactory hiding. Make sure the tile is clean and free from dirt and grease, then brush the priming coat on closely. After this coat is dry and hard, put on second and third coats mixed on the basis of equal quantities of Dutch Boy white lead and Dutch Boy Lead Mixing Oil.

For a gloss finish on the tile, use a prepared white enamel for the finishing coat, instead of the one specified above.

Stain-dip for Shingles

Question: One of our customers is going to have his house covered with new cedar shingles and he has asked us to stain them first. A very light gray is desired. We are going to dip the shingles and would appreciate your views on the right type of stain to use. The house will eventually be painted, so we don't want to use any stain that will later come through.

Answer: Your non-bleeding staining liquid can be made of Dutch Boy boiled linseed oil and Dutch Boy flattening oil on the basis of two gallons of linseed oil to one gallon of

flattening oil. Or, if Dutch Boy flattening oil is not readily available, use Dutch Boy Lead Mixing Oil, 3 parts, and Dutch Boy linseed oil (boiled or raw), one part. For a light gray stain mix $12\frac{1}{2}$ lbs. Dutch Boy white lead and a touch of either lampblack or raw umber with each gallon of staining liquid.

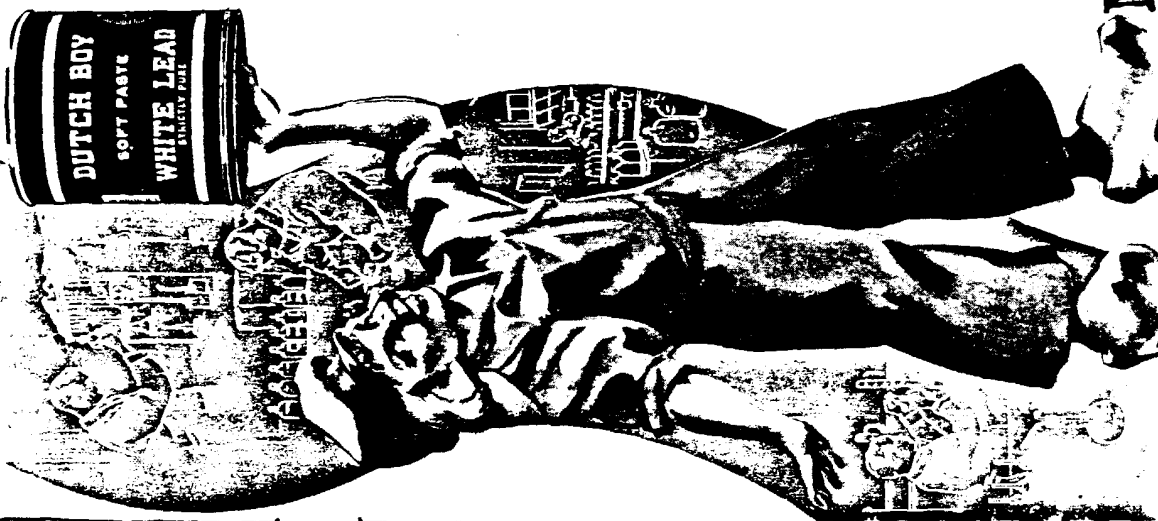
After dipping each shingle, brush the surplus stain from the surface before stacking for drying. Where the price of the job will permit, it is a good plan to brush another coat of stain on the shingles after they are nailed to the sidewalls.

Quick-setting Putty for Use on Steel

Question: We have been using a putty, for leveling off deep-set rivet holes on ships' hulls and bulkheads, consisting of paste white lead, whitening and spar varnish. This putty stays put and does a good job but it dries somewhat slowly. We might say that the puttying is done between the first and second coats of red lead paint on this steel work. For a faster-setting putty, it has been suggested that we use dry red lead, japan gold size and a little turpentine. Do you think this latter type would be better for our purpose?

Answer: We do not believe that the red lead-gold size-turps putty will give as good results as the white lead-whitening-spar varnish article. It will not adhere as well nor for so long a time. To somewhat hasten the setting and drying of the white lead-whitening-spar varnish putty, without hurting its adherence and elasticity, we would

IT'S EASY When you know how



To RAISE a product's quality—
To BOOST its paint value—
Is not as easy as it may seem,
Especially when the product has
Always enjoyed top rating.
However, a staff of earnest
Seekers-for-something-better,
(Usually called research men)
With skill born of experience,
Working in Dutch Boy "labs"
Have improved on perfection—
Which is to say: They have made
Dutch Boy paste White Lead
An even better white lead—
Made it *three ways better*:
(One) In Whiteness,
(Two) In Hiding,
(Three) In Body.
Today's Dutch Boy White Lead
Gives you these improvements,
Besides unparalleled economy
And unequalled adaptability.
There's proof in every keg.

NLI

Dutch Boy Painter

suggest adding some Dutch Boy liquid drier to each batch— $\frac{1}{2}$ pint to each gallon of varnish that is used.

Painting Farm Implements

Question: A farmer customer wants me to paint a number of old farm implements. Most of the tools are of steel and wood. Some of the metal and wooden parts are to be finished in black, others in red. Can you give me some formulas for this work?

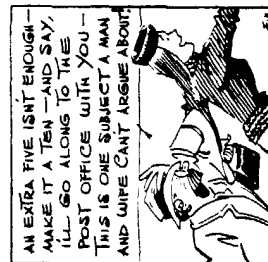
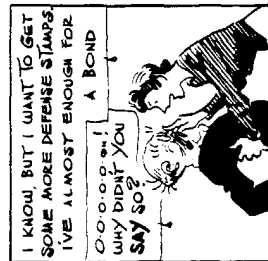
Answer: Before painting, be sure the wood is clean and dry and the metal clean and free from rust. For the first coat on the wooden parts, use a priming coat based on the regular outside new wood formula, which is:

Dutch Boy White Lead 100 lbs.
Dutch Boy Raw Linseed Oil 4 gals.
Pure turpentine 2 gals.

Dutch Boy Liquid Drier 1 pt.
Tint with Dutch Boy Venetian Red if wood work is to be finished red, or tint with Dutch Boy Lampblack to a medium gray if wood is to be black.

For the metal tools and parts, use Dutch Boy Quick Drying red lead for the priming coat, regardless of the color these items are to be finished.

Mr. and Mrs.



With But a Single Thought

By Arthur Fehell & Eileen Hoover

For a bright red finishing coat, on both the primed wood and metal surfaces, use bulletin red and venetian red. Mix it as follows:

Dutch Boy Bulletin Red $\frac{1}{2}$ gal.
Dutch Boy Venetian Red $\frac{1}{2}$ gal.
Dutch Boy Raw Linseed Oil 2 qts.
Good spar varnish 1 qt.
Dutch Boy Liquid Drier $1\frac{1}{2}$ pts.

For a black finishing coat, on both the primed wood and metal surfaces, use Dutch Boy Lampblack. Mix it as follows:

Dutch Boy Lampblack 1 gal.
Dutch Boy Raw Linseed Oil 2 qts.
Good spar varnish 2 qts.
Dutch Boy Liquid Drier $1\frac{1}{2}$ pts.

If you intend to paint the handles of small tools, in the case of the red finish coat, use just 1 qt. of oil and 2 qts. of varnish with 1 pt. of drier, to each gallon of the bulletin red-venetian red combination, in order to get a harder coating. For small tool handles that are to be finished in black, it is advisable to use only 1 qt. of oil, 3 qts. of varnish and 1 pt. of drier to each gallon of lampblack.



With those who like their "lead" in liquid form, Dutch Boy Pure White Lead Paint is "riding high." And why not? Here's a top quality product, a strictly pure white lead paint. It rates high in whiteness, high in hiding, high in all around performance. Launched to meet the special needs of a "two-coat system," Dutch Boy Pure White Lead Paint is riding the crest of deserved popularity.

Dutch Boy Painter

VOL. 35, No. 3, 1942



"United We Stand"
NLI



WHAT WILL THEIR VERDICT BE?

This war is total war. Every one of us is involved. All must participate—if not by serving in our armed forces, then by buying War Bonds. Each of us must contribute to victory... or pay tribute in defeat.

Take the stand before the men who do the fighting. Testify concerning your own war effort. What, under oath, would *you* be able to say? What could *you* tell this jury of Americans-in-uniform? And what would be the verdict of these fellow citizens who are ready "to give all forever, while you are asked to lend for a while"?

Convince these men that your purse, if not your person, is in service for the duration... in the uniform of U. S. War Bonds. Enlisting not less than 10 per cent of your income in this investment-for-Victory is proof positive that you've seen your duty... and are doing it.



0000-NLI-000019877



"HERE'S THE MAKIN'S

for paint for a lot of jobs. What's wrapped up inside these few *Dutch Boy* packages is actually the makin's for many types of paint—priming coat, body coat and finish coat paint for outside wood; flat, eggshell and gloss paint for interior woodwork, plaster and wallboard; undercoaters for enamel; topcoats for metal; paints that can be straight-brushed, stippled, mottled or stencilled.

"I stick to dependable *Dutch Boy* goods these days, not only because I don't have to tie up so much of my money in stock but also because my *Dutch Boy* work stands up and gives my customers a long run for *their* money. And, speaking of money, my gallon cost on these top quality mixed-to-fit paints is mighty low, too!"

★ ★ ★ ★ ★ ★ ★ ★ *Dutch*
Magazine
PUBLISHED BY NATIONAL LEAD COMPANY
111 BROADWAY, ROOM 1815, NEW YORK, N. Y.

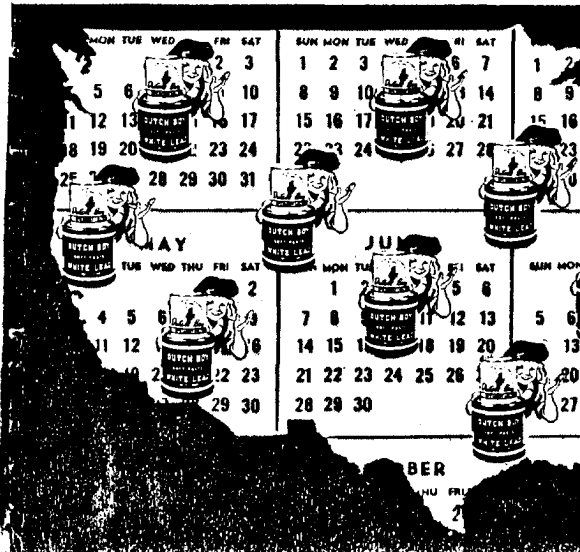
CONSISTENT QUALITY + PERSISTENCE PUT DUTCH BOY ON

IT has been said that advertising cannot endow any product with a virtue that does not exist in the product itself. That statement is true, of course, insofar as it refers to the inherent qualities of a product. For example, no amount of advertising can put keen edges on inherently dull razor blades. But advertising can, as a business force, give a product a most valuable virtue—that of availability, placing it in easy reach of the public.

Now, we're not talking about worthless merchandise masquerading as something worthwhile. We're not discussing phonies. We're talking about

quality need, the worth s

Since in mind lead as be a dep will sta inherent power, things, believed important cause th strated point, h



mouse trap than your neighbor and the world will make a beaten path to your door." Maybe so. But we have a hunch that, no matter how good a mouse trap—or a paint—a man makes these days, he'd be doing the world a better service if he used modern methods of mass communication to tell the world about his product, then went a step further and made it as easy as possible for folks to buy the product by placing stocks within their easy reach.

of other painters have known about Dutch Boy in the first place if you hadn't seen it advertised? Because you and thousands of other painters have wished to use Dutch Boy, dealers all over the country have stocked it. Because Dutch Boy has measured up to expectations, you continue to use it and dealers therefore continue to stock it. Literal-minded folks may say that advertising isn't necessary, that all you've got to do is to "build a better

No Shortage of White Lead

THE war effort naturally has made, is now making, and will continue to make, unusual demands upon stocks of many materials. In the case of some of these materials, there is a sufficient supply to meet war production needs only. In the case of others, there is a sufficiently large supply available to meet essential civilian needs as well as all military requirements. White lead, fortunately, falls into the latter class. There is no shortage of this important paint material.

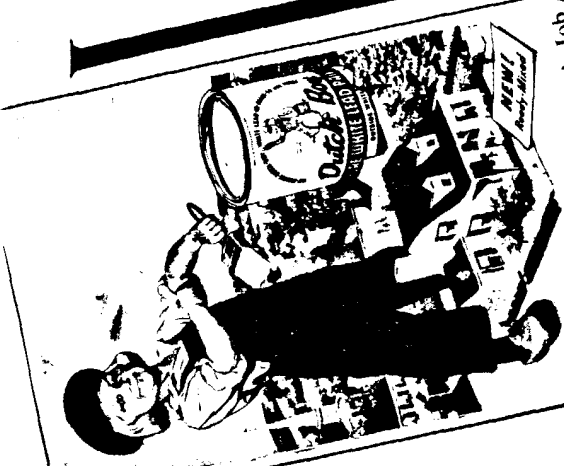
The Army and Navy Munitions Board, for example, recently recognized this fact by issuing a statement to the effect that white lead, red lead and other lead pigments may at present be used without restriction in Army and Navy construction.

In the light of this favorable white lead situation, there is no good reason why any painter or his customers should be asked to use substitutes for

time-tried pure white lead. As a matter of fact, there is every reason why you should keep on using Dutch Boy white lead, paste or paint, in all your painting work. As has been amply proved by its peace-time performance, Dutch Boy white lead paint has no superior for war-time duty. This paint really stands up, it renders long, honest service, it is the lasting paint that makes things last. Thus it conserves both paint and building materials.

Far from being considered "unpatriotic" to paint with white lead, it is indeed just the opposite, at this time, to fortify our homes and farms and factories—all the things we own—with this most dependable, longest lasting paint protection obtainable.

Remember, too, that the Dutch Boy white lead sold today is the same strictly pure, high-grade product as always. There has been no change at all in its fine quality.



The Boy who's doing a Man's Job of Home Defense

The Dutch Boy has done a man's job in the paint business. He has been the most successful of all paint brands for over 50 years. He has been the most popular of all paint brands for over 50 years. He has been the most successful of all paint brands for over 50 years. He has been the most popular of all paint brands for over 50 years.

Right in Step for Home Defense



It's a time of "set-backs"—the time when the enemy is trying to break through our defenses. It's a time when the enemy is trying to break through our defenses. It's a time when the enemy is trying to break through our defenses. It's a time when the enemy is trying to break through our defenses.

• A NATIONAL LEAD COMPANY

Dutch Boy Paint Company, Inc., 100 Broadway, New York, N.Y.

• A NATIONAL LEAD COMPANY

Dutch Boy Paint Company, Inc., 100 Broadway, New York, N.Y.

Dutch Boy's persistent advertising, over the country over the years, plus, of course, the consistent quality of the product, has earned nationwide distribution. When you think of Dutch Boy's whiteness, hiding power, body, easy working properties, and economy, think also of its availability—it is ready and waiting for you, all the time, everywhere.

COLOR EQUIPMENT FOR PROFITABLE DECORATING JOBS

NOT the least important reason why the painting business seldom becomes monotonous is the continual influx of new color names into the language of the trade. Each year, yes, every season, is sure to produce its batch of tints, shades and hues bearing names borrowed from the textile business, the grocery trade, the farm and garden and many other sources of color-term inspiration.

To be fully armed to meet the color whims and fancies of his housewife clientele the painter finds it almost necessary to read all the women's magazines and the homemaker's pages in the newspapers and to sit in on the afternoon bridge parties in which home decoration is discussed. There is, in truth, no telling what color names may be sprung upon the unprepared or unsuspecting painter. And even though the name may be suggestive of a certain standard color, there is no assurance that, if the standard color is shown the lady of the house, she will recognize it as "something I saw in the 'Ladies' Home Companion'". Even though she may specify a light tan, if you take burnt umber to demonstrate

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its hue, she may have in mind a tint produced by raw or burnt sienna.

Trying to meet the customer's wishes for certain shades of certain colors can be a time-consuming, expensive proposition, too. In one case that comes to mind, the housewife had specified "a light tan" for the walls of her living room. While two men patched the cracks in the walls, the third man set about mixing the tan. When he thought he had the tint about right, the color mixer spread a brushful out on a piece of wallboard and showed it to the lady. "No," she said, "that's not it." Whereupon she went into the next room and got a magazine. Turning to a full page color ad for some drapery materials, she pointed out the wall color to the painter and said, "There, that's the color I want."

Now, as we all know, printed colors



Dutch Boy Painter

in magazines are one thing and painted colors on the wall are quite another. In this particular case, the printed wall color, what with shadows put in by the artist, perspective, half-tone dots, etc., could have been cream, tan, putty or a half dozen other colors, depending on the exact spot of the picture selected.

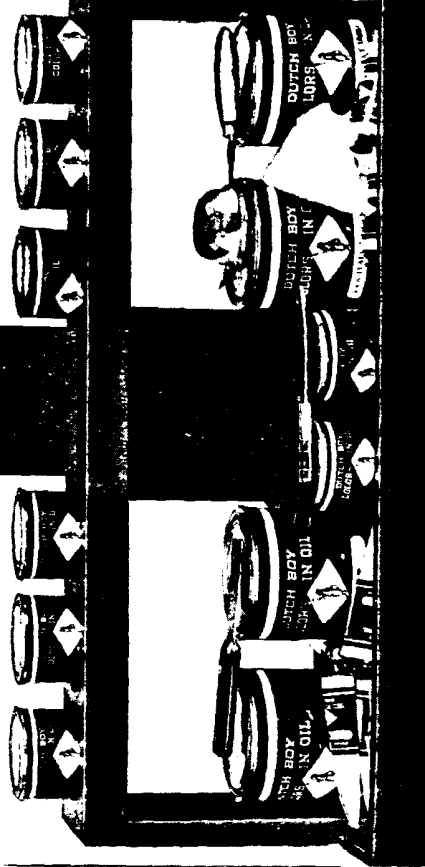
Well, the upshot of the thing was that the painter mixed eleven different tints in all, in an effort to get just what the lady wanted, and during this time, the two men had finished patching up and were waiting to start painting.

To beat this bugaboo of unpreparedness in discussing and matching colors on interior jobs, an enterprising painting contractor of our acquaintance built and fitted out a portable color rack that has proved highly successful. This rack was modeled along the lines of a "decorators' color case" used principally as a sales promotion item. A picture of the color rack is shown here.

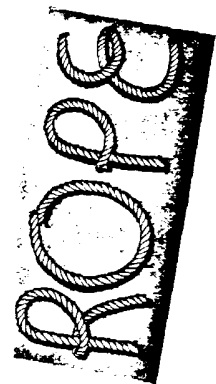


With this rack right at hand, it is obvious that it would take a pretty imaginative housewife to "dream up" a tint that the painter could not duplicate very quickly.

The decorator's color case on the next page is a more



NTI



**TAKE CARE OF YOUR
Here's How...**

ONE of the effects of the war in the Pacific was the cutting off, some months ago, of supplies of Manila fiber from the Philippines. It thus became necessary for the government to divert all existing stocks of Manila fiber to the production of rope for war needs, leaving civilian requirements to be met by rope made from other materials. That this situation is bound to affect painters whose work calls for swing stages and rigging goes without saying.

Of interest in this connection are General Preference Order M-36 and the Amendments thereto issued by the War Production Board's Division of Industry Operations, "to conserve the supply and direct the distribution of Manila fiber and Manila cordage." The Order and Amendments point out that:

" . . . the uncertainty of future shipments of Manila fiber from abroad . . . Manila cordage have created a shortage thereof for defense, for private account and for export, and it is necessary in the public interest and to promote the defense of the United States, to conserve the supply and direct the distribution thereof . . . " The Amendments then describe in full detail the sale and delivery restrictions imposed by the W.P.B. and list certain exemptions of types of Manila cordage which are not, however, ordinarily . . .

In the Amendments, Manila cordage is defined as "cables and ropes $\frac{1}{4}$ " in diameter and larger, and twines used for fishing nets, in which Manila fiber either alone or in combination with other materials is used."

In substance, the government orders restrict solely to war all Manila fiber and all Manila cordage.

To meet this situation as fully as possible, the big cordage concerns are producing, during this emergency, rope made from the best available sisalana fibers. This rope is designed to give satisfactory service for general use. It has about 80% of the tensile strength of genuine Manila rope, hence it may be necessary in some instances to provide this "emergency" rope of a proportionately larger diameter in order to obtain the safety factor of Manila rope.

Since all rope must be conserved for the duration, at least, it becomes a patriotic duty for all users who depend upon rope in the execution of their jobs, to use what rope they have, or may contemplate purchasing, to the best possible advantage and to make it last as long as possible.

Care of Rope

Even a moderate strain on a rope in which there is a kink may overstress the fibers at the point of the bend.

This color kit is a most useful selling tool, just as the color rack is a most useful working tool. People who are thinking of redecorating a room or two, or the whole interior, are glad to see before hand, just how suggested tints actually look and to judge whether the colors will go well with the interior furnishings. The use of the kit also develops confidence in the painter and shows that he knows the ins and outs of color mixing.

If a painter is going to make a fair income out of contracting he must have something more to offer his trade than just labor and material, which forces him to operate on the dead level of price competition. Practical decorating ideas are the key to better prices. And the customer's acceptance of these ideas depends a lot on the confidence the owner has in the painter that the decorating will be carried out successfully. The color rack and the color kit both help to develop that sort of confidence.

elaborate item than the rack and, as stated, serves a broader purpose. Brought to the house of a prospective customer, it creates a very favorable impression. It gives the home owner confidence in the artistic ability of the decorator and gives the decorator a chance to talk about and demonstrate color ideas, which, in turn, helps to get the customer's mind off the price angle which nearly always is first in the customer's thoughts.

This case, or kit, is made mostly of plywood. It contains a good range of tinting colors, a couple of 5 lb. tins of Dutch Boy white lead, small cans of Lead Mixing Oil and Dutch Boy linseed oil, putty knife, spatulas, strainer, rags, can covers for mixing pans, and a supply of sheets of stencil paper which, in the shop, have been ground-coated with flat white and ivory paint on both sides. These sheets are used for brushing out and demonstrating colors mixed on the job for the customer.

Thus every precaution should be taken to avoid kinking. Kinking is most likely to occur when a rope is wet, due to shrinkage of the rope which is caused by the swelling of the fibers and consequent shortening of the lay. To avoid kinks in new rope while uncoiling, lay the coil on the floor with the inside end down; then reach down through the center of the coil and pull this end up

perature and where air may circulate through the loops or coils. Ropes are sometimes thrown down in a corner of a shop or storeroom and covered with other material so that the air cannot circulate properly through the coils. With such treatment, rope cannot be expected to retain its proper condition. Small ropes should be hung up, and large ropes coiled on gratings

The following procedure is suggested in the inspection of rope:

1. Look for abrasions and broken fibers on the outside.
2. Inspect the inner fibers by unlaying the rope in several places. If the inner yarns are bright, clear and unspotted, the rope strength has been preserved to a large degree.
3. Unwind from the rope a piece of yarn eight inches long and break it with your hands. If the yarn breaks with little effort, your rope is unsafe.
4. Rope used around acid or caustic should be inspected frequently. If black or rusty-brown spots are noted, test the fibers as described in paragraph 3, and discard all rope in which the fibers fail.
5. Rope that has lost its feel of pliability or stretch or in which the fibers have lost their luster and appear dry and brittle, should be viewed with suspicion and never used on scaffolding where there is a possibility of injury to workers or damage to property.

and unwind the coil counter clockwise. If it uncoils in the wrong direction, turn the coil over and pull the end out on the other side.

Ropes should not be stored in a dirty condition. To clean a rope it should be hung in loops over a beam or bar placed at a convenient height. The sand or mud should then be removed with a garden hose, care being taken that the pressure of the stream of water is not so great as to force the dirt further into the rope. After washing, the rope should be allowed to dry and then lightly rapped or shaken thoroughly to remove any remaining dirt. The rope should be stored in a dry place where it will not be exposed to high tem-

a round, smooth surface of sufficient diameter. If the object has sharp corners, pads of burlap or bagging should be placed over the sharp edges.

Rope should never be dragged along the ground; to do so rubs off some of its substance and it picks up sand and grit which may work into the interior of the rope, cutting the fibers.

Surface wear of the rope occurs when the sheave holes in the blocks are too small to permit sufficient clearance, and when the rope is out of proper alignment, thus causing it to chafe against the block. Internal wear, or friction, of the fibers is always present when the rope is running over a sheave or pulley. The smaller the diameter of the pulley, the greater the friction. Eventually, chafing on the outside and the internal friction break up the fibers. The life of a rope is greatly prolonged by using blocks with sheaves of large diameter—Manila rope of 1" diameter requires a block with a 9" long shell.

During rope manufacture the fibers are treated with oil to preserve them and to lubricate the internal fibers. The lubricant constitutes from 8% to 12% of the weight of the rope. Do not attempt to lubricate your rope—good rope is adequately lubricated during its manufacture.

Many chemicals are injurious to rope fibers. Rope should never be stored close to acids or alkalis, nor left in contact with chemicals or fumes. Acids used in the washing of buildings

and acids used in storage batteries are especially injurious. Do not allow drying oils, such as linseed, or any paint, to get on your ropes.

The main causes of rope deterioration aside from exposure to damage by fire and acids, are excess loading, external abrasion and internal wear. External wear is most easily detected.

When the surface threads of a rope have worn about half way through, the rope may have to be discarded as unsafe to use.

Internal wear, due to excess bending and tension, is revealed by the presence of a white, powdery residue of the inside yarns. By unwinding one yarn from the strand the extent of this damage may be detected. Under most working conditions internal wear, unless extensive, is not a serious factor.

The most serious abuse is excess loading. Any load beyond 75% of the rope's breaking strength will cause permanent injury. This type of damage may be detected by examination of the inside yarns which will be wholly or partially broken, depending on the amount of the overload.

If rope is given periodic inspections for accidental cuts and abrasions, and a reasonable factor of safety is used for determining the load (about 5 for most conditions), it will give long and dependable service.

Turn page for a picture story of how to make your rope last.

HOW TO MAKE YOUR ROPE LAST LONGER

1. Don't drag rope along the ground. Carry the coil on your shoulder. Dragging rope rubs off some of its outer fibers, and the grit and sand picked up may work into the interior of the rope, weakening the fibers.
2. Keep your rope free of kinks at all times. Kinks in a rope under strain will harm the fibers at the point of the bend. Kinking is most likely to occur when a rope is wet, due to shrinkage of the rope caused by a swelling of the fibers, thus shortening the lay.
3. Avoid running rope over sharp corners where the strain may damage the fibers. In making a rope fast select, if possible, an anchorage with a smooth surface of large diameter. Place a pad of bagging or rags between the rope and any sharp edges over which the rope must pass under load.
4. Keep your rope clean. When it becomes dirty, loop it loosely on a bar and gently hose the dirt off and out. Shake the rope well, allow it to dry and store in a dry, cool, airy place.
5. Use blocks of proper size. Surface wear of rope occurs when the sheave holes (swallows) in the block are too small to permit sufficient clearance. Rope life is prolonged by using blocks with sheaves of large diameter. Manila rope of 1 inch diameter requires a block with a shell length of 9 inches.

6. Don't store your rope by winding it up and tossing it into a corner of the shop. Small ropes should be coiled neatly and hung on a bar or beam where air circulates freely. Large ropes should be coiled and placed on gratings raised off the floor.

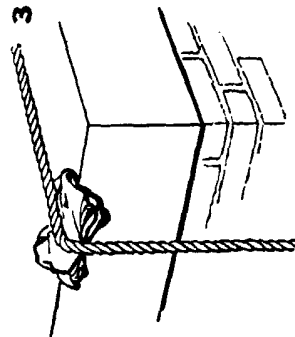
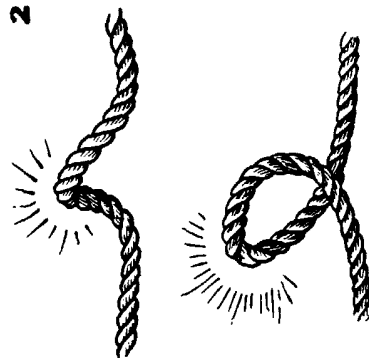
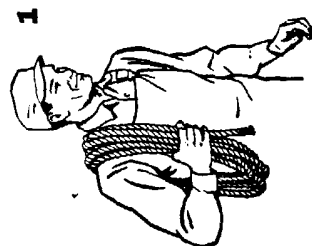
INSPECT YOUR ROPE FREQUENTLY

Before using rope on any job, inspect it throughout its entire length, for external wear, broken or cut fibers, variations in size or roundness of strands, discoloration and rotting. Look for black or rusty-brown spots. If these or other suspicious-looking areas are noticed, unlay the strands and note con-

dition of the newly exposed fibers. If the inner yarns are bright, clear and unspotted the rope strength has not been weakened. If the strands appear damaged, unwind an eight- or ten-inch piece of yarn and break it in your hands. If it breaks easily, the rope is unsafe and should be discarded.



NLI



SOME THINGS THE PAINT DEALER SHOULD KNOW ABOUT CEILING PRICES

THE General Maximum Price Regulation, issued by the OPA (Office of Price Administration) went into effect for retail stores on May 18. Although the OPA, with Bulletin No. 1, issued on April 28, and with Bulletin No. 2, issued on May 14, thoroughly explained the Regulation, there still are some retailers who are not complying fully with all of its provisions. This may be due to lack of information on the part of the dealer, or to a misunderstanding of certain aspects of the Regulation, or perhaps just to an attitude of "we never do today what we can put off till tomorrow." We hope in this article to be of assistance by highlighting the sections of the Regulation as they particularly apply to paint retailers.

We haven't the space to reprint the complete text of the two Bulletins already issued—each runs to thirty pages. If you failed to receive the Bulletins or if you have mislaid them, you can get copies from the OPA in Washington, or from the OPA Regional, State or District Office nearest you.

The General Maximum Price Regulation places a ceiling—the top price you can charge for any article—over practically all items sold at retail. In paint stores, or in paint departments, every painting and decorating item except linseed oil is covered.

This ceiling price is the highest price you charged for each commodity delivered by you during March 1942.

It happens that in some sections of the country, certain paint-stock items may not have been sold or delivered as early in the painting season as March. To establish your ceiling prices on goods which did not move in March, use the *highest offering price* for delivery of those items during March.

If you have articles for sale now that were not carried by you in March, the ceiling on these items should be prices no higher than the maximum March prices of similar articles most nearly like them. For example, if you are now selling a varnish you did not stock or sell in March, the ceiling price should be the highest price at which a similar varnish sold, or was offered for sale, in March.

If you have an article for sale now that you did not sell or deliver in March and you had no similar item on sale in March, your ceiling price on this item should not be higher than the highest March price of your most closely competitive retailer for the same item.

It isn't likely that you will have in stock any item for which you cannot establish a ceiling price under the above conditions. However, if you do have such an item, your nearest OPA office will give you information on how to arrive at the proper ceiling price.



Records the Retailer Must Keep in His Store

The record-keeping provisions of the Maximum Price Regulation require the retailer to do six things:

1. Preserve all existing records of March 1942 prices.
2. Keep the same kind of records or documents relating to prices charged after May 18.
3. Prepare a statement of highest prices charged in March. This statement must be kept in the store and made available for examination by any person during the retailer's ordinary business hours. It does not at present have to be prepared in any specified form so long as it is perfectly clear from the statement what the maximum price is for each particular article.
4. Keep records showing the basis for determining the maximum price of any item sold after May 18.
5. Continue to provide customary sales slips and give receipts.
6. Properly identify all merchandise in displaying prices or preparing statements of maximum prices.

How to Identify Merchandise

The Regulation requires proper identification of merchandise in connection with:

1. Display of ceiling prices on "cost-of-living" items.
2. Preparing the statement of base-period (March 1942) prices to be kept in the store, and

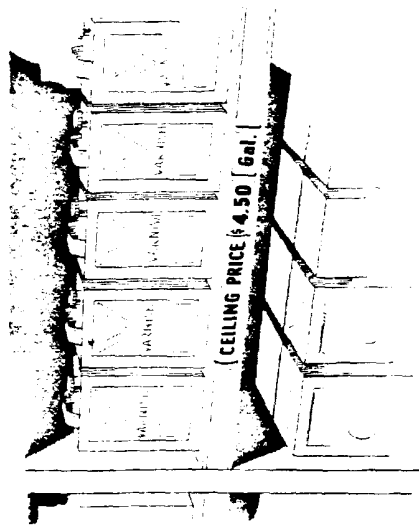
3. Preparing the list of maximum prices of cost-of-living commodities for filing with the local War Price and Rationing Board.

Cost-of-Living Commodities

In paragraphs 1 and 3 next above you will note the phrase "cost-of-living" items or commodities. This is the term applied to certain merchandise by the OPA. The list of items defined as "cost-of-living" commodities is set forth in Appendix "B" of the General Maximum Price Regulation. Items in this classification are those that are in practically daily use by most people in and around their homes. Included under this heading are most canned goods, meats, bread, etc., in the food line; many common household remedies and toilet items; clothing of all kinds; household furniture, appliances and furnishings; certain hardware and agricultural supplies; fuel, etc.

In the paint store or department such items as exterior and interior ready mixed paints, varnish, shellac, enamels, lacquer, stains, cold water type paints, and other liquid coatings that are intended for application just as they come in the container are classified as cost-of-living commodities. Thus, it will be seen that of the Dutch Boy items handled by most paint dealers, the ready-to-apply products such as pure white lead paint (both the Primer and the Outside White), wall primer and red lead paint are classed as *cost-of-living* commodities, while paste white

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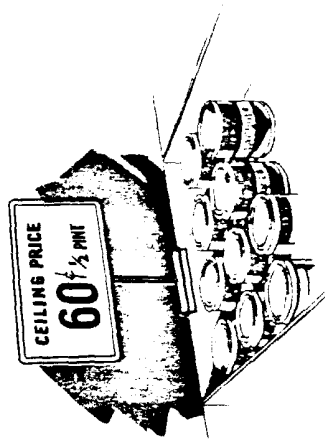
lead, paste red lead, flattening oil, Lead Mixing Oil, drier and colors-in-oil are not. Linseed oil, as stated previously, is excepted from the Maximum Price Regulation.

Now, referring to the paragraphs under the sub-heading "How to Identify Merchandise," it will be noted that cost-of-living items must be given certain attention over and above that accorded items not so classified. Paragraph 1 calls for the *display* of ceiling prices on cost-of-living items. Paragraph 3 calls for the *preparation of a list* of maximum prices of cost-of-living items *for filing* with the local War Price and Rationing Board.

So far as the display or posting of ceiling prices on cost-of-living commodities is concerned, the OPA allows retailers considerable latitude. If the dealer bears in mind the purpose of the price-marking or posting requirement he will have no difficulty in conforming. Briefly, the purpose is to make the ceiling prices of cost-of-living items *clearly visible* to customers who enter the store without having to search for

these prices. The idea behind this prominent price-posting is two-fold—(1) to demonstrate to consumers that their cost of living is not rising and, (2) to show that the retailer is playing an important part in combating inflation.

The retailer may select the method of marking or posting which will be easiest and most effective for his particular store layout. He can mark the ceiling price plainly on the commodity itself or on the shelf, bin, rack or holder



on which the item is kept; or the prices may be posted at the place in the store where the commodity is offered for sale.

To repeat, whatever marking system is used, ceiling prices must be displayed on or near the merchandise, easily visible to customers. The maximum price must be identified as "Ceiling Price" or "Our Ceiling." Signs marked "All prices in this store are no higher than our ceiling" or a counter marker such as "All prices on merchandise on this counter are ceiling prices" are not acceptable, according to the Regulation. It is not acceptable merely to display

a price book or price catalog near the point of sale which the customer may look at if he chooses. Also, it is not acceptable to have several sheets of price lists posted near the point of sale so that the consumer must thumb through the pages. The customer should be made aware of the ceiling price whether or not he has a special interest in seeing it. Obviously the printing or lettering should be large and clear. Illustrations of various approved methods of price marking or posting are shown on these pages.

Displaying Ceiling Prices for Items Selling Below Ceiling

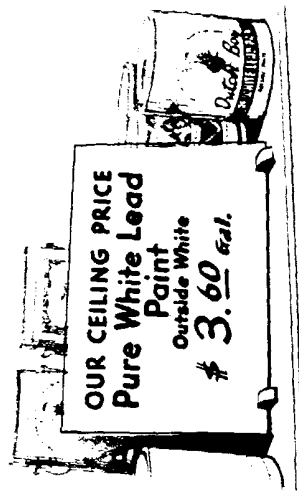
Whenever an item is sold below the ceiling price either in the regular course of business or at a special sale, the ceiling



ing price must be shown on whatever type of price marker (see sign above) is used, even though the actual selling

price below the ceiling is also shown.

In addition to the special treatment given the display of ceiling prices on cost-of-living items in the store, the Regulation requires the preparation of a list of maximum prices for these commodities for filing with the local War Price and Rationing Board by July 1. The preparation of this statement is clearly outlined in OPA Bulletin No. 2, issued April 28. For the typical paint or hardware store the making of this statement should not be too difficult because the number of cost-of-living items carried by these stores is not great. All the statement, preferably typewritten on the dealer's regular letterhead, calls for is the list of cost-of-living commodities sold by the store and on the line opposite each commodity is placed the manufacturer's name or code or style number, any other identification or description of the product, and the maximum price of that item. Following the filing with the local War Price and Rationing Board of the initial statement, additional statements must be filed on the first day of ensuing months showing ceiling prices on cost-of-living items sold by the retailer after July 1 which were not reported previously.



DUTCH BOY MARKETS NEW WEAPON TO FIGHT RUST



ANTICIPATING calls for a fast-setting, pure red lead paint, which can be purchased without a priority certificate, the makers of Dutch Boy products have just brought out Dutch Boy Semi Quick-Drying Red Lead. This should be good news not only to those concerned with the painting of large steel structures but also to painters who encounter fire escapes, iron fences, grilles, gratings and other metal objects or surfaces in the regular run of their house painting.

An outstanding feature of this new

red lead paint is its prompt setting-and-drying rate. Under normal conditions this paint dries tack-free in 4 to 6 hours and dries for recoating the next day. This compares with the somewhat longer drying period allowed before re-coating a straight red lead-linseed oil paint. In addition to this real advantage now, when jobs of all kinds must be done as quickly as possible, Dutch Boy Semi Quick-Drying Red Lead possesses these other qualifications:

Adhesion—It has the ability to take hold of a surface and the tenacity to retain that grip.

Brushability—It has excellent "working" properties; it brushes easily, without pull or drag.

Body—It has the substance, the consistency, to produce a husky, solid-looking, long wearing coating.

Fluidity—It has the ability to flow out readily, properly "wetting" the surface, getting into cracks and joints and around rivets, bolts and nuts.

Finish—It dries to a low sheen, permitting anchorage of succeeding coats.

Quality—It is a high grade red lead paint in every respect, assuring honest service and long-lasting protection.

Dutch Boy Semi Quick-Drying Red Lead weighs 21.6 lbs. per gallon. It is composed of 73% (by weight) pigment and 27% (by weight) vehicle. It is put up in convenient-size packages.



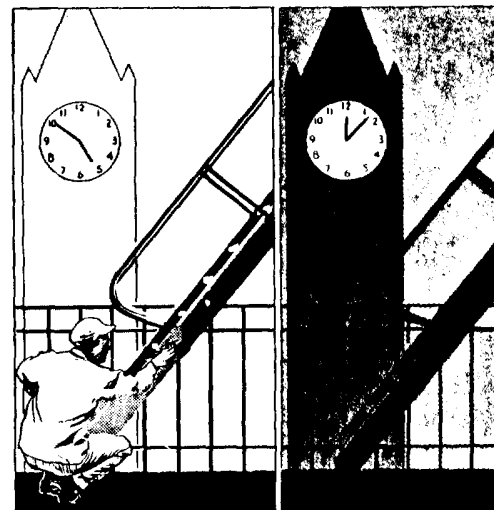
Dutch Boy Semi Quick-Drying Red Lead is pure red lead paint, ready for the brush. The pigment is highly oxidized red lead. This red lead is ground in a special vehicle which contains the correct proportions of linseed oil, resin, thinner and drier to permit prompt and thorough drying and, also important, to produce a coating that is resistant to moisture, wear and abrasion and that is elastic enough to give and take with temperature changes, without rupture.

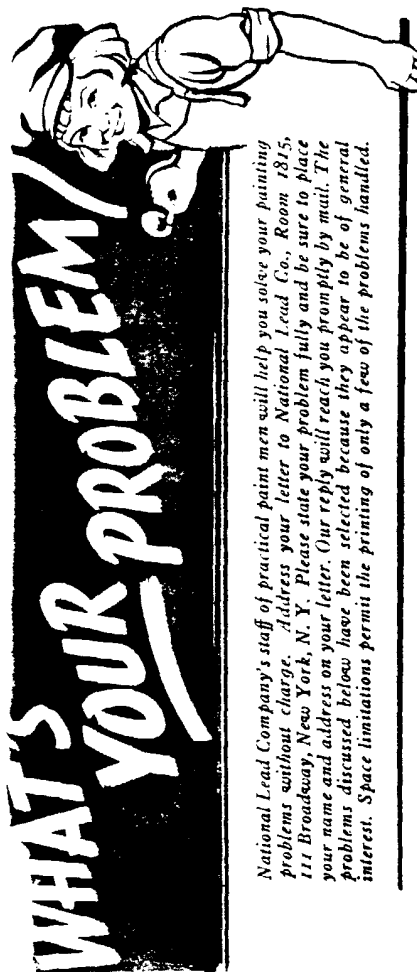
This paint is primarily a priming coat paint for all exposed iron and steel surfaces. It should also be used for the second coat on metal that has not been painted before. On repaint work,

it should be cleaned and primed. Quick-drying and ac-

Dutch Boy Semi Quick-Drying Red Lead is a test for a substance. pure red lead paint, drying the Du-

Wet at 5 P.M.





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 1815, 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 have been selected because they appear to be of general interest. Space limitations permit the printing of only a few of the problems handled.

Making Close Color-Matches

Question: In my work in an Army paint shop I occasionally have to mix paint to match certain shades very closely. I have trouble, however, with some colors, particularly grays. Can you give me any suggestions for matching tints so that when the paint is dry it won't look darker than it does in the pot?

Answer: It is true that in mixing certain colors such as lamp black grays, or tints of raw and burnt sienna, raw and burnt umber, etc., the paint looks darker when it dries than it did when wet. This, as all experienced house painters and decorators know, is simply a peculiarity of certain colors and allowance is generally made for the difference when the batch is tinted.

The darkening is not so noticeable in flat paints as it is in full gloss paints but in both cases it is safe practice to use just a little less color than would be necessary to tint the batch to an exact match with the sample or color chip. Some of our painter friends spread a little of the tinted wet paint on a highly and quickly absorbent surface such as white blotting paper which promptly absorbs much of the

oil, leaving the paint film with about the same color strength it would show when completely dry on the regular wood, plaster or other surface. This is not an accurate method of determining the strength of tints, of course, but it does help to avoid over-tinting.

Glazed Finish on Brick

Question: I have a job of painting the front and exposed side wall of an old brick store building. The owner wants a glazed finish. The building is built of plain common brick, never painted before. How do I go about doing a job that will stand up?

Answer: The first thing to do is to build up a good surface on which to apply the glaze. Go over the brick with a stiff bristle brush or wire brush to remove all loose mortar, dust, etc. Then put on a priming coat mixed on this basis:

Dutch Boy white lead	100 lbs.
Dutch Boy raw linseed oil	5 gals.
Pure turpentine	3/4 gal.
Dutch Boy liquid drier	1 pt.

This mix makes about 9 1/8 gallons of paint that should cover about 200 sq. ft. of surface per gallon.

After the priming coat dries, apply

... your FINANCIAL shape. Contractors by the thousands, big operators and one man shops, now are able to tell almost to a penny how they stand financially. The Business Record Sheet gives them that vital information and does it quickly. This sheet provides a place to record every single business transaction, fully, accurately and understandably. It is bookkeeping streamlined to meet present-day needs of the painting contractor.

The Dutch Boy Business Record Outfit includes in a sturdy, sectional-post binder a set of Business Record Sheets and Job Record Envelopes, together with such auxiliary sheets as

Trial Balance, Statement and Ledger Sheets. Complete instructions come with each Outfit. Altogether there is sufficient material to carry the average business through a couple of years' operation.

If the "set of books" you are using doesn't show your financial shape quickly and accurately, change to the Business Record Outfit. Mail your order with remittance of \$3—check or money order. The Outfit will be sent you promptly, all shipping charges prepaid.

NATIONAL LEAD COMPANY

Room 1815

111 Broadway New York, N. Y.

Dutch Boy Painter.

a second coat mixed on this basis:
 Dutch Boy white lead 100 lbs.
 Dutch Boy raw linseed oil 3 gals.
 Pure turpentine 1 gal.
 Dutch Boy liquid drier 1 pt.
 This mix makes about $7\frac{3}{4}$ gallons of paint that will cover at the rate of 400 sq. ft. per gallon.

Now you will need a final paint coat that dries fairly flat, on which to apply your glaze. Mix the finishing coat paint on this basis:

Dutch Boy white lead 100 lbs.
 Dutch Boy Lead Mixing Oil 4 gals.
 This mix makes $7\frac{3}{4}$ gallons of paint that will cover about 500 sq. ft. of surface per gallon. The paint should be tinted with Dutch Boy colors-in-oil to match the desired color.

When this coat is dry and hard, you can brush on the glaze coat. The glaze may be mixed as follows:

Dutch Boy Lead Mixing Oil 3 gals.
 Spar varnish 1 gal.
 or
 Dutch Boy flattening oil 2 gals.
 Spar varnish 2 gals.

To tint the glaze, add to it small amounts of the selected colors-in-oil. Colors often used are raw and burnt umber, and raw or burnt sienna.

Removing Cold Water Paint from Exterior Cement

Question: What is the best method of removing a cold water paint coating from a cement surfaced building? The building will later be painted with your white lead.

Answer: Wire-brushing the surface should take off the cold water paint. If the area is large, it probably would pay

you to rent a power brush for the job. Your paint and hardware dealer should be able to tell you where one of these machines is available. Exterior-type water paints generally have a binder that is particularly resistant to moisture, otherwise you would be able to scrub the coating off much as you do calcimine on interiors.

Before you start painting, be sure you remove all the old cold water coating, repair any cracks and holes and have the surface dry, smooth and clean.

Refinishing Fiber or Grass Rugs

Question: What is the usual method of painting old faded fiber rugs so that they will look presentable?

Answer: The best method of "rejuvenating" faded fiber rugs follows: Spread a thick mat of newspapers on the floor and lay the rug out flat. For the stain simply use Dutch Boy flattening oil to which the necessary Dutch Boy colors-in-oil have been added.

The amount of color required will depend on how deep a tone is wanted—ordinarily a pint of the color to each gallon of flattening oil is sufficiently strong to freshen up the faded colors of the rug. The stain should be applied freely, with a wide brush, so that it penetrates the fibers and imparts a uniform appearance to the rug. If something more decorative than an over-all single-tone is wanted, stencils or masks may be used for certain patterns in various colors. Give the rug time to dry through before putting in service.

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"CHECKERBOARD" TEST



ONE of our first moves in developing a genuine two-coat paint system was to perfect a primer that would really *hide*, as well as seal and stay put. In hiding power paint-outs on standard "checkerboard" test sheets, *Dutch Boy Exterior Primer* virtually "whites-out" the black spots! Yes sir, this new *all white lead* primer really does *hide*!

For two-coat jobs that give you a jump on competition, a good move is *Dutch Boy Pure White Lead Paint*—a coat of Exterior Primer crowned with a coat of Outside White. Man! Here's two-coat work that lands you right in the king row!

Bear in mind, too, that this two-coat system can be used in repainting as well as on new work.





5 blends with 1 aim

5 means to 1 end

The sole aim of Dutch Boy Blended Paint

Is to turn out work

The likes of which in looks and life

Cannot be matched except by other Dutch Boy jobs.

The reason? Just this:

Each of the 5 exterior paints

Is blended to play its specialized part in achieving the ultimate aim

Of dealer and painter and owner—a superlative house painting job.

The 5 means to this happy end are:

Dutch Boy Primer-Undercoater... has what it takes to hide, seal and grip.

Dutch Boy Body Tints... they're lively, they're lovely, they're lasting.

Dutch Boy Bright White... it starts bright, it wears right, it stays white.

Dutch Boy Sash & Trim Colors... they're showy, shiny, sturdy.

Dutch Boy Tinting White... a pure "shop white" for quick 'n' easy mixing of "out-of-stock" tints.

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