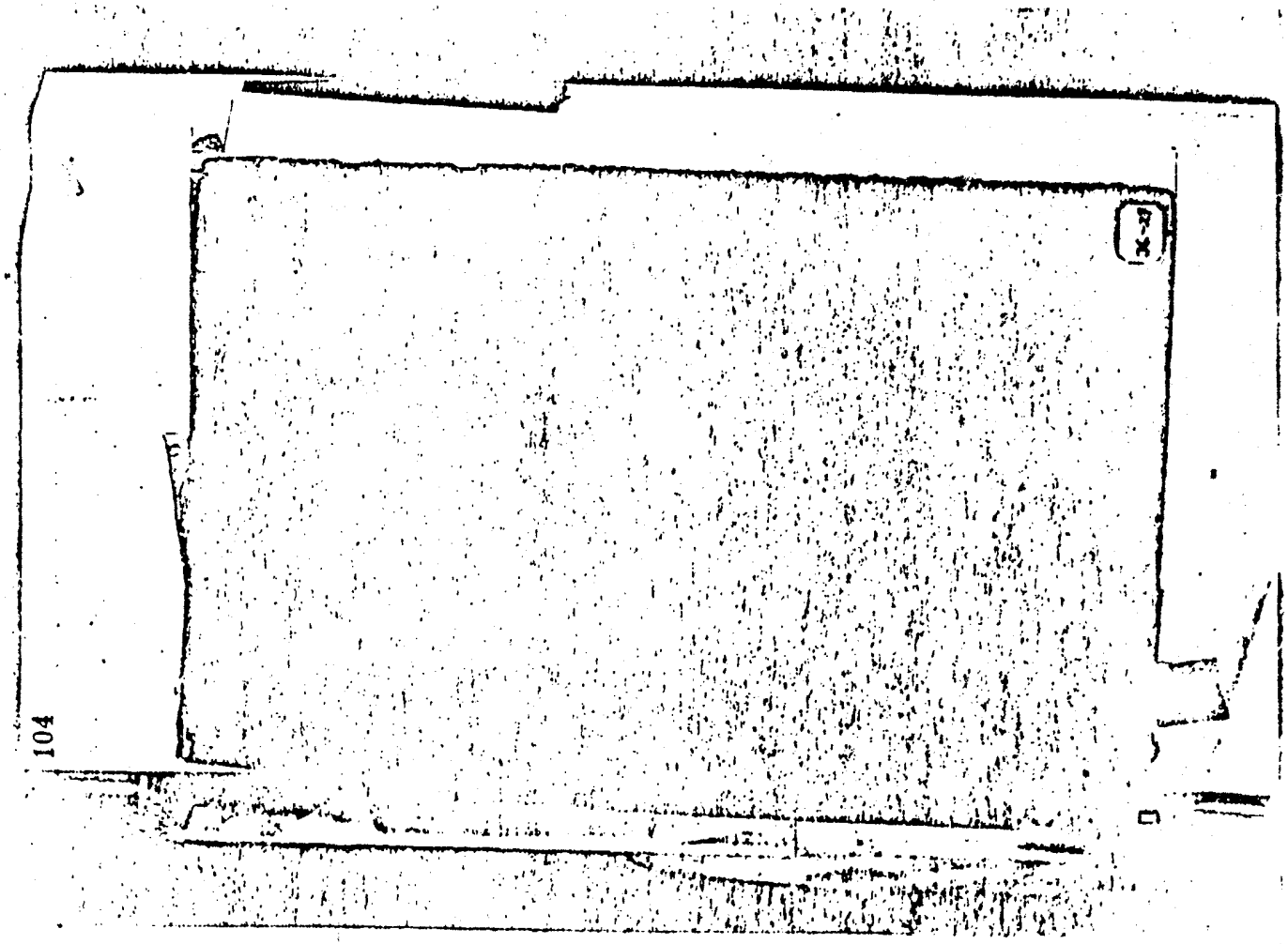
NOTICE: If the film image is less clear than this notice, it is due to the quality of the document being filmed

NLI 110299



NOTICE: If the film image is less clear than this notice, it is due to the quality of the document being filmed

00059

NLI 110300

THE HOUSE WE LIVE IN

Its Decoration Its Protection

A Practical Guide for the Property Owner Treating in a Clear Manner the Three Essentials of Surface Saving and Decoration—The Color Scheme, The Paint and the Painter.

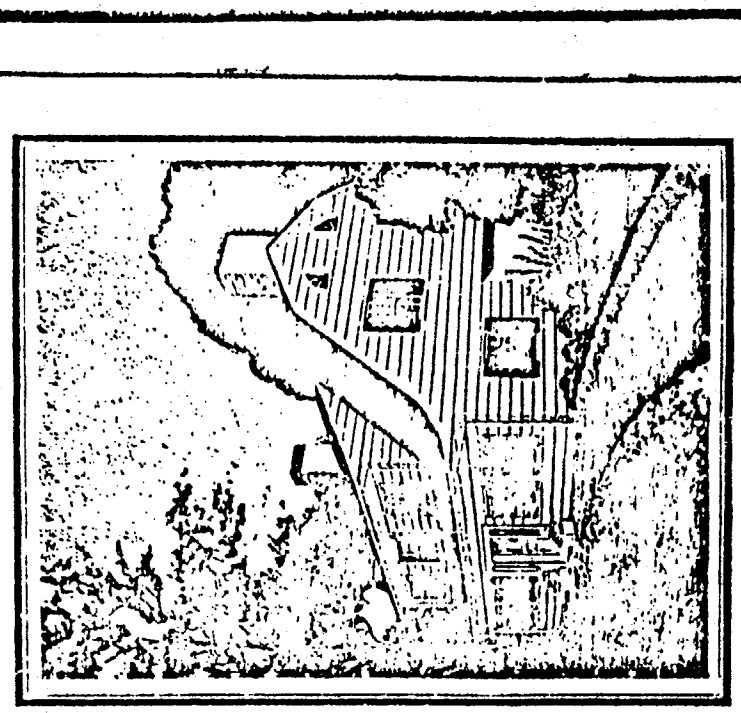
PRICE FIFTY CENTS

NATIONAL LEAD COMPANY

NEW YORK
BUFFALO
BOSTON
CINCINNATI
PHILADELPHIA
CHICAGO
CLEVELAND
PITTSBURGH
SAN FRANCISCO
ST. LOUIS

NOTICE: if the film image is less clear than this notice, it is due to the quality of the document being filmed

NLI 110301



— THE COLOR SCHEME —

1. Selecting Exterior Colors

THE selection of a color treatment for the exterior of the house should be an agreement between personal preference and the requirements of the particular home and its location. The fact that a certain color or combination of colors looks attractive on one house does not argue that it will be pleasing on a house of an entirely different type in an entirely different location. The size and shape of a house, its natural surroundings and the colors of neighboring buildings are important factors to be considered.



This does not mean that for any one house there is only one ideal color combination. As a matter of fact there are usually several alternate arrangements of color that conform with good taste and at the same time allow for the satisfaction of personal likes.

There is actually so much to be gained in added pride and satisfaction through a color selection in accordance with the simple, fundamental rules of color harmony as against the haphazard method of "I like green and buff, let's paint it that way" that the slight extra effort of careful planning is well worth while.

The fundamentals of decoration as applied to the exterior of the house may be classified under three heads, each of which is a controlling factor in the selection of a color treatment. These are the size of the house, the type of house and the setting or surroundings.

INFLUENCE OF SIZE

On small houses it is generally a good plan to use a light color. This does not necessarily mean white. There is a great range of light grays, greens, yellows and tans that are suitable for exterior use under proper conditions and from which you can select a distinctive color scheme.

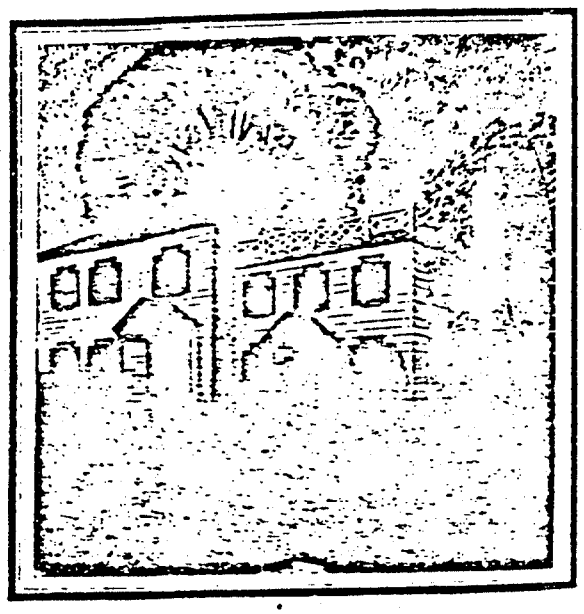
Light colors make a small house appear larger. On the other hand, dark colors make a house appear smaller and there are times when their use on a large house is desirable to bring its apparent size into proportion with surroundings.

Tall narrow houses look shorter and more in proportion when accented a two-color body treatment. Occasionally the architectural lines will not permit this treatment, in which case a light color should be applied for the body with a dark contrasting trim. In carrying out a two-color treatment for the body of a house it should be remembered that light

NOTICE: If the film image is less clear than this notice, it is due to the quality of the document being filmed

00059

NLI 110302



Where is a time-honored treatment for the New England Colonial house and its modern adaptations. The possessor of such a house, however, may go to every, light green or warm gray with harmonizing trim colors, without violating any of the principles of good decoration. In the above illustration, color has been used to excellent advantage in bringing out the good points of this early type of architecture.

NOTICE: If the film image is less clear than this notice, it is due to the quality of the document being filmed

00059

NLI 110303

NOTICE: If the film image is less clear than this notice, it is due to the quality of the document being filmed

colors and dark colors are greatly accentuated when used together and for this reason the two colors used should not contrast too strongly. The upper portion may be painted the darker color, preferably one blending with the roof. A medium color for the trim will help bring the two body colors together.

COLORS FOR DISTINCT TYPES

Custom has associated certain colors with some of the more widely known types of houses. While these are nearly always in good taste it is possible to use other colors with equally good results. For instance, yellow or white are usually thought of as the proper colors for Colonial houses, yet grays and light greens can be employed to good advantage on houses of this type and those closely resembling the Colonial.

It is a mistaken notion that bungalows look well only in dark colors. Most pleasing effects, especially on bungalows built partly of clapboards, may be secured by the use of white and light colors such as buff, gray, light brown, etc. The roofs of bungalows are nearly always in strong, dark colors—venetian red and olive green for instance.

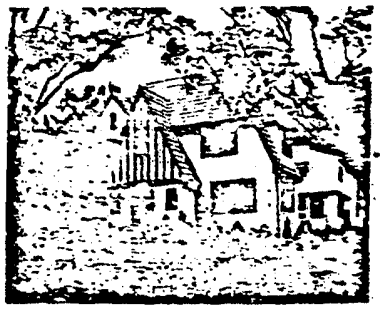
RELATION TO SURROUNDINGS

The natural surroundings of a house necessarily influence the choice of color. When a small house is surrounded by trees, for instance, it needs light colors to provide a contrast, otherwise it will not make any showing at all, due to the shadows thrown upon it. Even a large house surrounded by dense foliage which throws it into shadow looks better in such colors as warm grays and tans than in very dark colors.

An excellent general rule to follow when there is considerable foliage around the house is to choose a color that offers sufficient contrast to offset the effect of the shadows present.

Neighboring houses should be kept in mind as well in deciding upon a color scheme. Unless houses are a considerable distance apart their colors have a very decided influence upon each other. One color treatment may ruin the good points of the other.

A house situated between two others should be in harmony with both of them. Suppose there is a yellow house on one side and a red house on the other. The



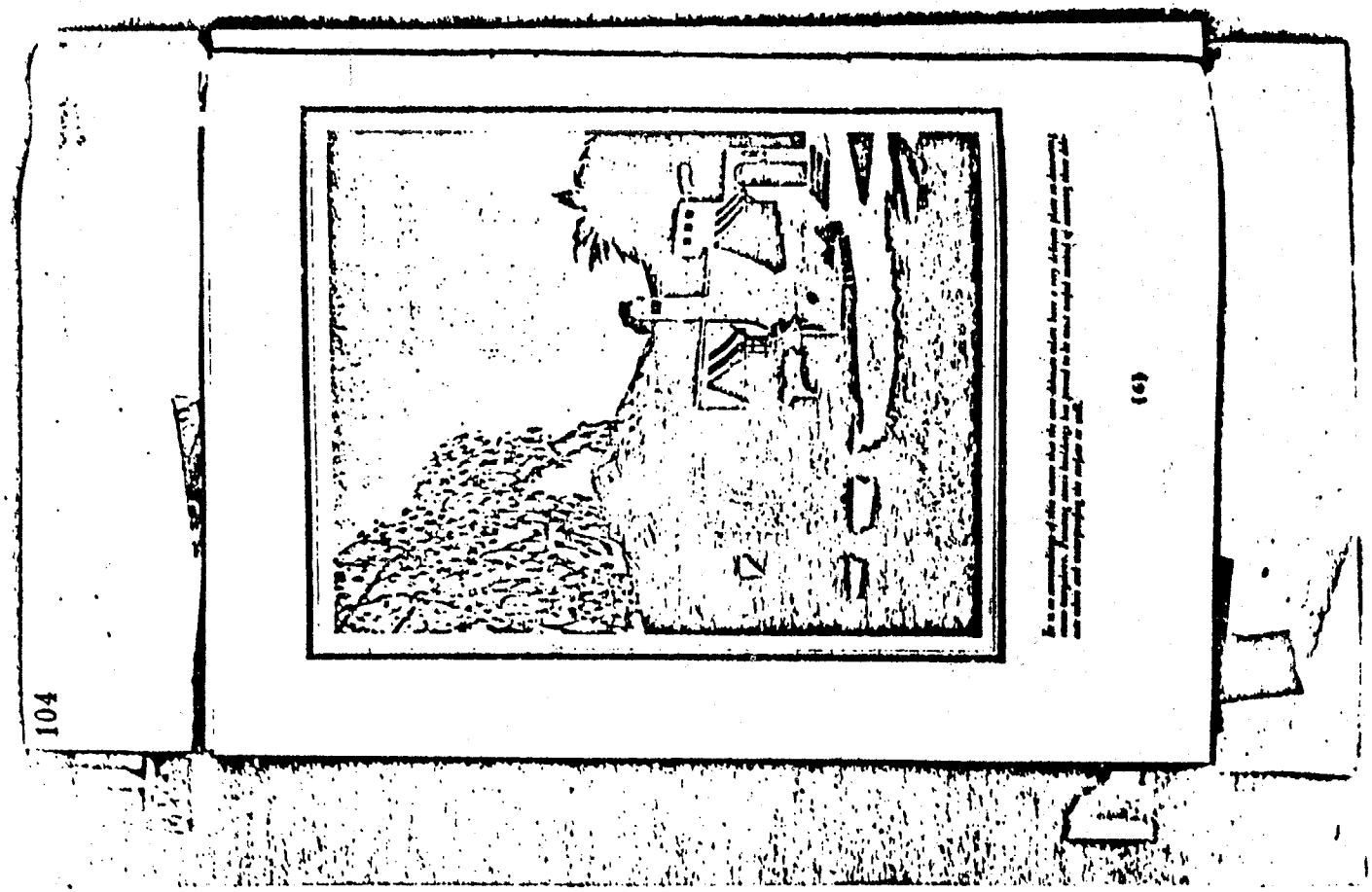
The [illegible] of [illegible] [illegible] of [illegible], such as English half-timbered, [illegible], etc., is usually painted a dark color so as to give a pleasing contrast with the natural [illegible]. If a warmer effect is desired the body should be painted in such colors as buff, light tans, warm grays, etc. Roofs, if painted, may be treated as bright or dull red or green, or the same color as the timber [illegible].

00059

NLI 110304

NOTICE: If the film image is less clear than this notice, it is due to the quality of the document being filmed

NLI 110305

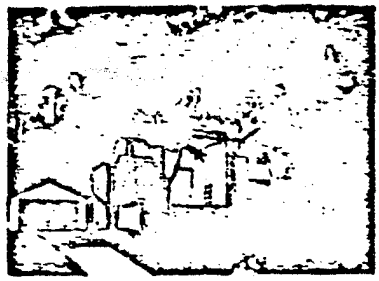


104

house in the middle might be painted some tint or shade of a green-blue, which is the complementary color to orange formed by the red and the yellow.

FURTHER COLOR SUGGESTIONS

A study of the various colored illustrations of exteriors throughout this booklet will repay you with ideas as to color treatment that can be adapted to your own house. We have attempted to show a number of the common architectural types. Probably no one illustration will duplicate your house exactly, but, if the type is there, it is fairly certain that your house will look equally well in a similar color scheme if conditions much the same. We are also glad to offer you the services of our Department of Decoration. Simply write to us for a blank which you can fill out with the necessary data and return. Color schemes will then be made up to fit your particular case. There is no cost or obligation attached to the use of this service.



Houses usually surrounded by trees and therefore in shadow should be treated with rigid colors that afford contrasts to the setting. Unless this is done the house and [illegible] architectural beauty of [illegible] will be hidden in the deep shadows. It is quite apparent that the house above, if treated in darker shades, would become a part of the background and its effectiveness lost.

2. Selecting Interior Colors

Interior decoration is the art of bringing into pleasing harmony the room and its contents. While the working out of this function is not as simple as the definition it can be reduced to a few fundamental rules of color.

Color is the all-important tool of the decorator. With it rooms are made to appear smaller or larger, warm or cold, bright or subdued. Skilfully employed, color converts a blank space and four walls into a delight to the eye.

With the great number of colors at command it is well to consider first, before making a selection for a given room, which tint or tints is most appropriate for the particular room being decorated. Is it a living room, a dining room, a sleeping room, a hall, or kitchen? Each room serves a different purpose and the use to which a room is put determines to a considerable extent the wall colors that are most suitable.

COLOR INFLUENCES SIZE OF ROOM

Light colors on the walls make small rooms appear larger. The light and grayed colors are excellent for use on the walls of a small room when it is desired to make it appear as roomy as possible. Light blues and greens, or colors tinged with blue or green, are particularly good for this pur-

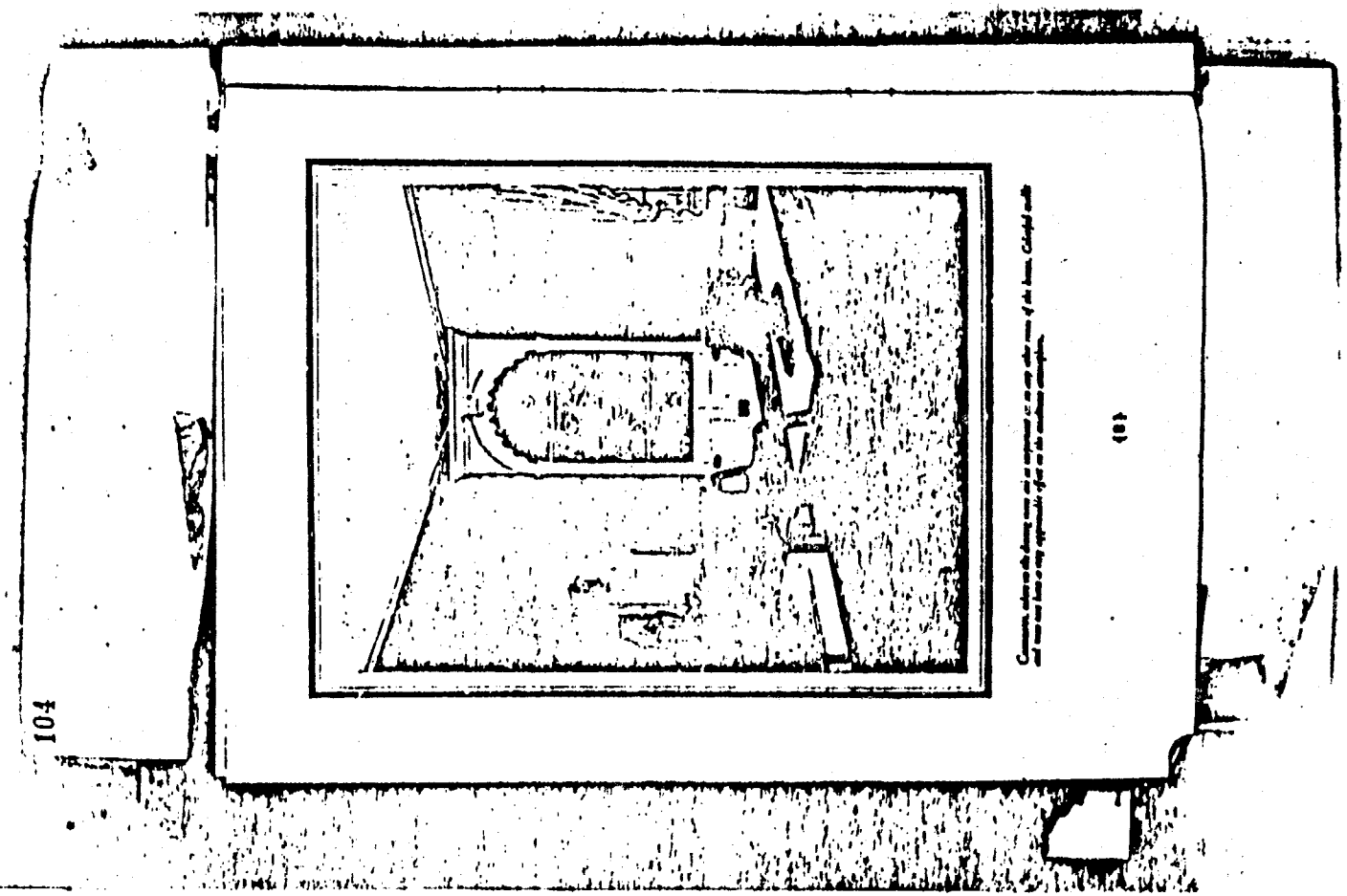
NOTICE: If the film image is less clear than this notice, it is due to the quality of the document being filmed

00059

NLI 110306

NOTICE: If the film image is less clear than this notice, it is due to the quality of the document being filmed

NLI 110307



NOTICE: If the film image is less clear than this notice, it is due to the quality of the document being filmed

pose because they are what is known as receding colors. In other words, they make surfaces appear more distant than they actually are.

If the ceiling of a room is high, the use of a color but a little lighter than the wall color will bring it down apparently and make it appear lower. Carrying the ceiling color down on the side walls as far as the molding also helps to accomplish the same effect. It is often a good plan in long narrow rooms, where the ceiling is unusually high, to bring the ceiling color down in this manner two or three feet below the ceiling cove, using a wide molding to cover the line where the two colors meet. A treatment of this kind reduces the appearance of height and also brings the ends of the room closer together.

USING COLOR TO CONTROL LIGHT

Dark, depressing rooms can be wonderfully improved by using light colors on the walls. Light gray, buff, cream or ivory are good for use in rooms of this character as well as in small rooms. Yellow is a good light reflector and in extremely dark rooms, where artificial illumination has to be resorted to in the daytime, yellow will be found a most economical and decorative color to use.

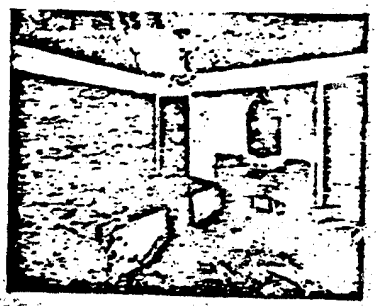
Glaring and unshaded rooms will be much more restful and pleasing with walls of green, gray or blue-gray, or colors on the green or blue order. Of course, in the very light tones, where a substantial amount of white is present, this effect is not so pronounced. The stronger the natural light of the room, the deeper may be the green or blue employed.

SOME COLORS INDUCE FEELING OF WARMTH

Reds and yellows are warm colors and wherever these colors, or their derivatives, predominate a feeling of warmth is produced. This is true in varying degrees of the modifications of red and yellow ranging from the palest straw tint down through orange and brown, and from the most delicate rose to the deepest crimson and mahogany.

In rooms with bleak northern exposure, warm colors are preferable to give the effect of warmth and cheer. In cooler climates warm colors on the walls make pleasanter and more cheerful homes.

The range of colors from green through blue-green, green-blue, blue and violet-blue are cool colors, blue containing a suggestion of green being the coolest. The



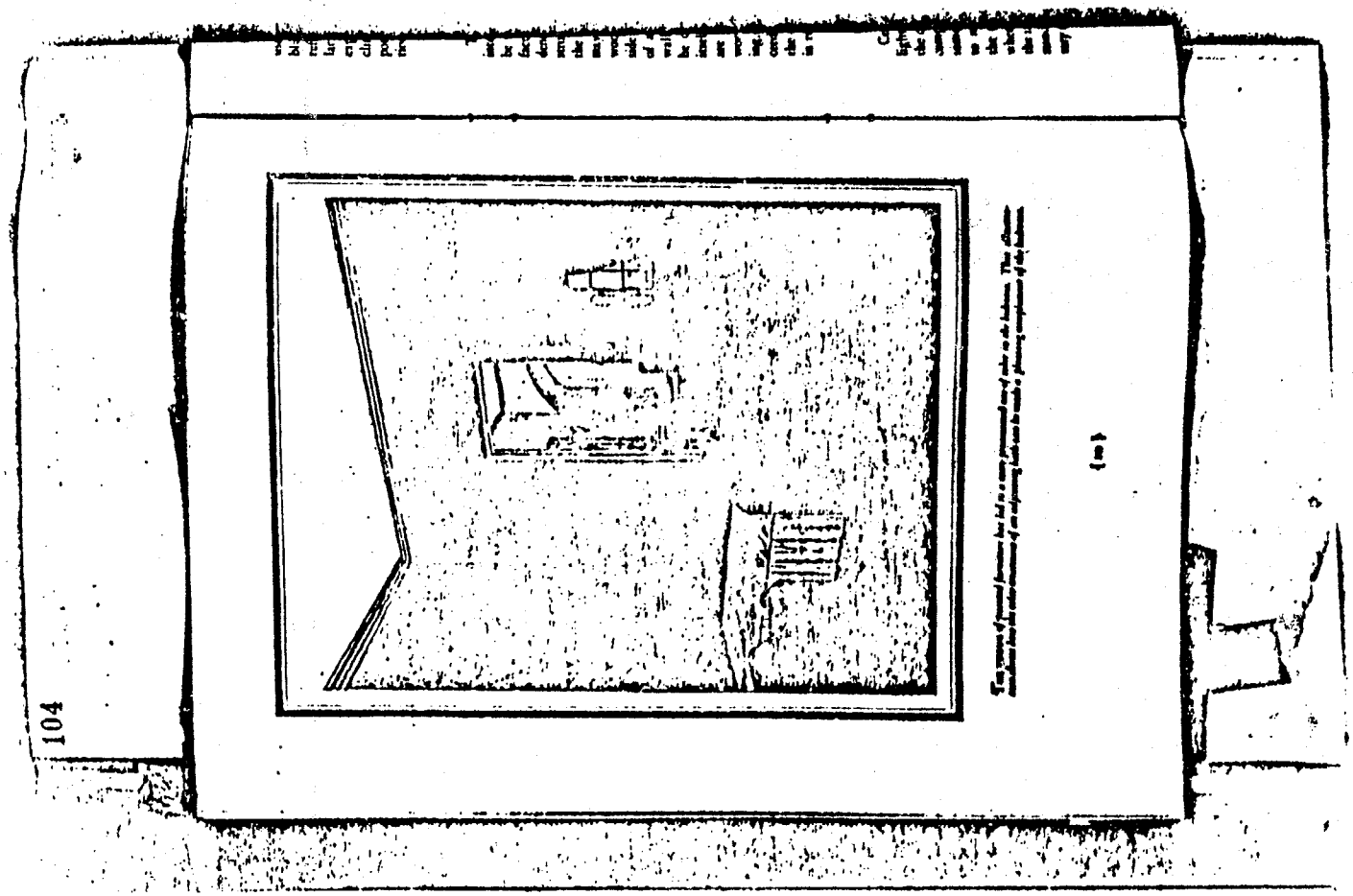
By use of materials to reduce the apparent height of a ceiling, the ceiling color is sometimes dropped to the molding line as shown in the above illustration.

00059

NLI 110308

NOTICE: If the film image is less clear than this notice, it is due to the quality of the document being filmed

NLI 110309



NOTICE: if the film image is less clear than this notice, it is due to the quality of the document being filmed

use of the cooler colors, especially the blues and greens, make a room cool and refreshing. For this reason they are particularly valuable in rooms with a southern exposure or in homes in hot or warm climates. This function of color is an important consideration in the proper selection of a color scheme.

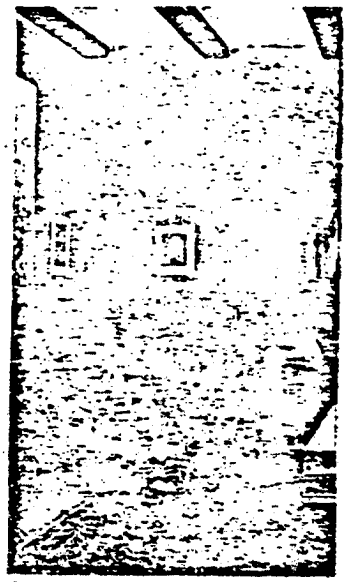
WHAT COLOR FOR THE WOODWORK?

There is no sound reason why interior woodwork should always be white or ivory. As a matter of fact there is a rapidly growing tendency to employ comparatively strong colors in the treatment of the trim. Many beautiful effects may be obtained by painting the woodwork a deeper tone of the side wall color, with a striping line of a contrasting hue. Or, if the walls are fairly dark, the trim may be carried out in the wall color itself. For example, pale green walls are delightful with darker green woodwork and grayed violet striping, while deep ivory walls are exceedingly attractive with trim of the same color and a striping line in robin's egg blue.

CHOOSING THE CEILING COLOR

Ceilings should always be of a lighter color than the walls even in the case of very high ones when a comparatively dark ceiling color is sometimes used. It is a mistake to make ceilings white, as then the eye comes to an abrupt stop when the ceiling line is reached and the impression is that of four walls standing alone without the necessary structure to hold them in place.

A very slight tinge of the wall color in the ceiling carries the eye without an abrupt break from the walls to the ceiling and gives the room a finished appearance. It also shows that all of the structural planes have been carefully considered in the decoration, for the ceiling is an important part of the structure of a room, and its decoration should not be less care-



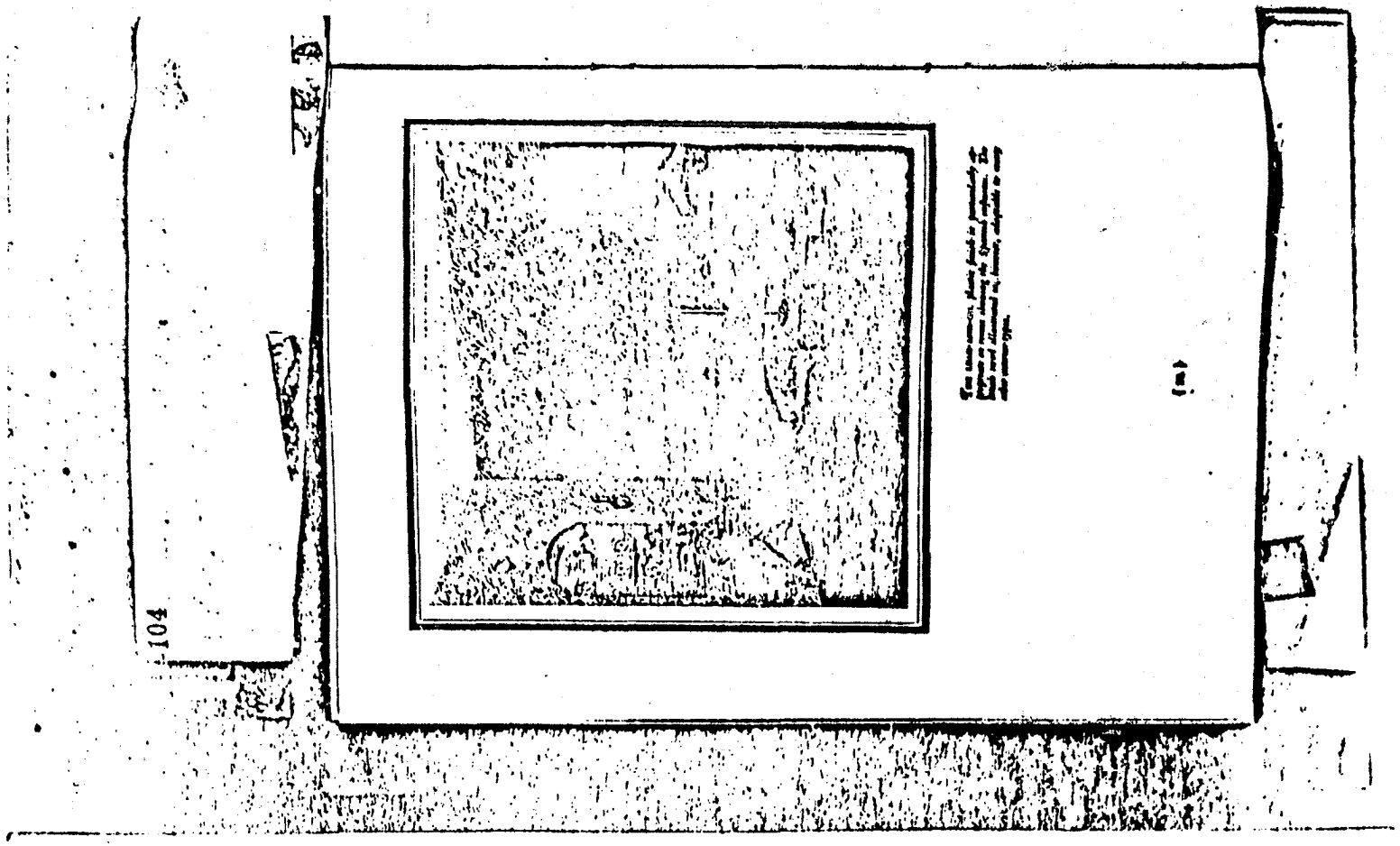
This [illegible] tiffany may be used to create an illusion of increased height. This is due, of course, to the gradual lightening of the color as it approaches the ceiling line. Aside from this very useful function, however, the shaded tiffany is one of the most pleasing and satisfactory of all the blended wall finishes, both from an aesthetic and from a practical standpoint.

00059

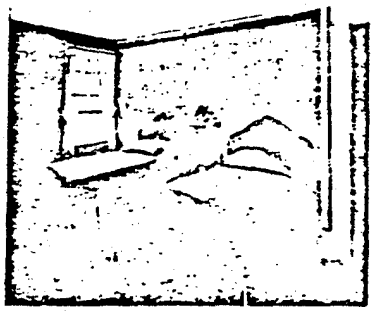
NLI 110310

NOTICE: If the film image is less clear than this notice, it is due to the quality of the document being filmed

NLI 110311



NOTICE: If the film image is less clear than this notice, it is due to the quality of the document being filmed



Stenciling is a very useful decorative treatment. Used to simulate wall paper it adds a touch of interest to the effect without adding appreciably to the cost. As can be seen in the above illustration it is nothing more than a narrow bordering line of a deeper color than that applied on the side wall. This line (in some cases a double line or more) parallels the wood trim and the ceiling line, the distance away depending upon the width of the strips.

fully worked out than that of the other surfaces of the room.

A WHOLE FLOOR AS A UNIT

The mistake is sometimes made of introducing a series of unrelated color schemes on a floor or in a suite. When the living room, dining room, library and hall, for example, communicate by wide openings, there should be a fairly close relation between the various color schemes so as to tie them together. It is not necessary or ever desirable to use the same tint or shade on the walls of all the rooms but it is often a good plan to use the same *color* throughout, relying upon tints and shades of that color to provide the proper variation.

If the openings between rooms are but single doors, greater freedom is permissible, but it is always best to avoid too much contrast from one room to another.

It goes without saying that the scheme of decoration, whether for a single room or a suite of rooms, should harmonize with the rugs, hangings, etc. Probably the simplest way to assure this is to take the prevailing color of the floor coverings and use a tint of it on the walls. Where this is not desired some other harmonizing color may be employed on the walls.

3. Distinctive Wall Finishes

There is no more versatile decorative medium than all-lead paint. First, because the painter mixes and colors white-lead paint to order, there is practically no limit to the number of shades and tints that you can secure. Then, in addition to color selection, there is a wide choice of wall effects or finishes. For those who prefer wear simplicity there is the one-coat smooth finish. For those who want something a bit more unusual there are figured effects—the sponge mottle, the crumpled roll and the various stencil finishes—or the glaze effects such as the tiffany. And for those who like rough finish walls there is the plastic finish with its many textures and its infinite possibilities of combining color and pattern.

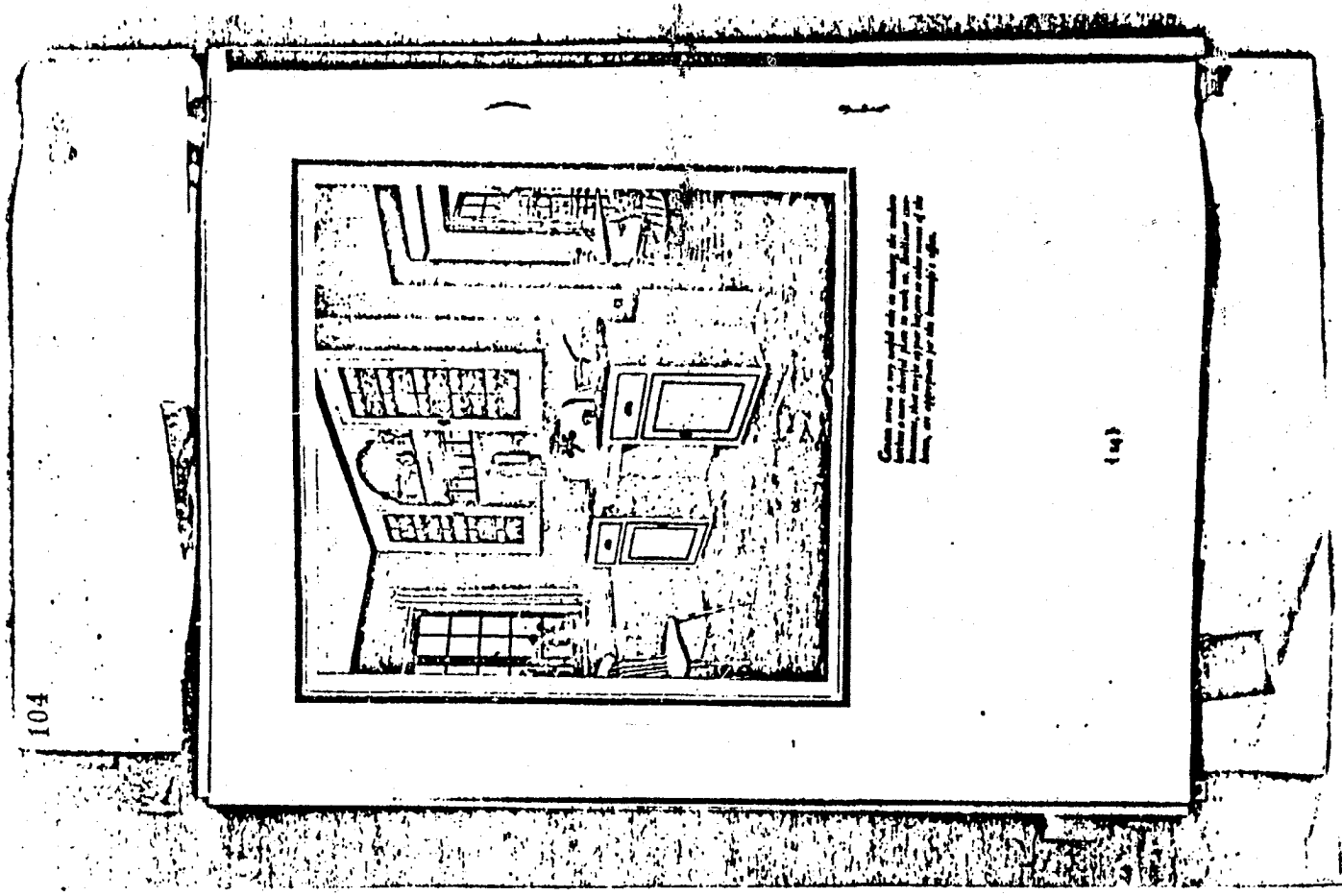
The interior illustrations in this booklet show how these various effects can

00059

NLI 110312

NOTICE: If the film image is less clear than this notice, it is due to the quality of the document being filmed

NLI 110313



NOTICE: If the film image is less clear than this notice, it is due to the quality of the document being filmed

be used and serve to give some idea of how they influence the appearance of a room in which they are employed.

THE COMBED STENCIL

This type of finish is a most ingenious and useful adaptation of the stencil idea. While it has an extensive use as a finish for formal rooms, it can be treated in such a way that it presents a charming finish for many of the more intimate rooms in the average home.

One of the most interesting effects of the latter type is obtained by using a tiffany treatment in panels and then finishing with the combed stencil within the panel borders. Or, instead of placing the stencil over the entire panel, employ only a strip as a border effect inside the panel moldings. Either of these two treatments will result in a most charming and unusual effect.

In producing the combed stencil effect the stencil is placed against the wall while the glaze is still wet and a graining comb is drawn vertically and then horizontally across the surface. In this simple operation the teeth of the comb penetrate through the openings of the stencil removing a little of the glaze coat. This permits the ground color to show through the delicate line tracery, established by the combing process.

The combed finish in panels is entirely appropriate for a drawing room or a fairly large living room, or it can be used to impart a distinctly feminine touch to the boudoir.

TIFFANY WITH WIPED STENCIL

The tiffany, originally developed by the famous *Tiffany Studios* of New York City, holds an undisputed place among painted wall finishes.

It may be rendered in deep tones, such as one resembling old leather, or it may

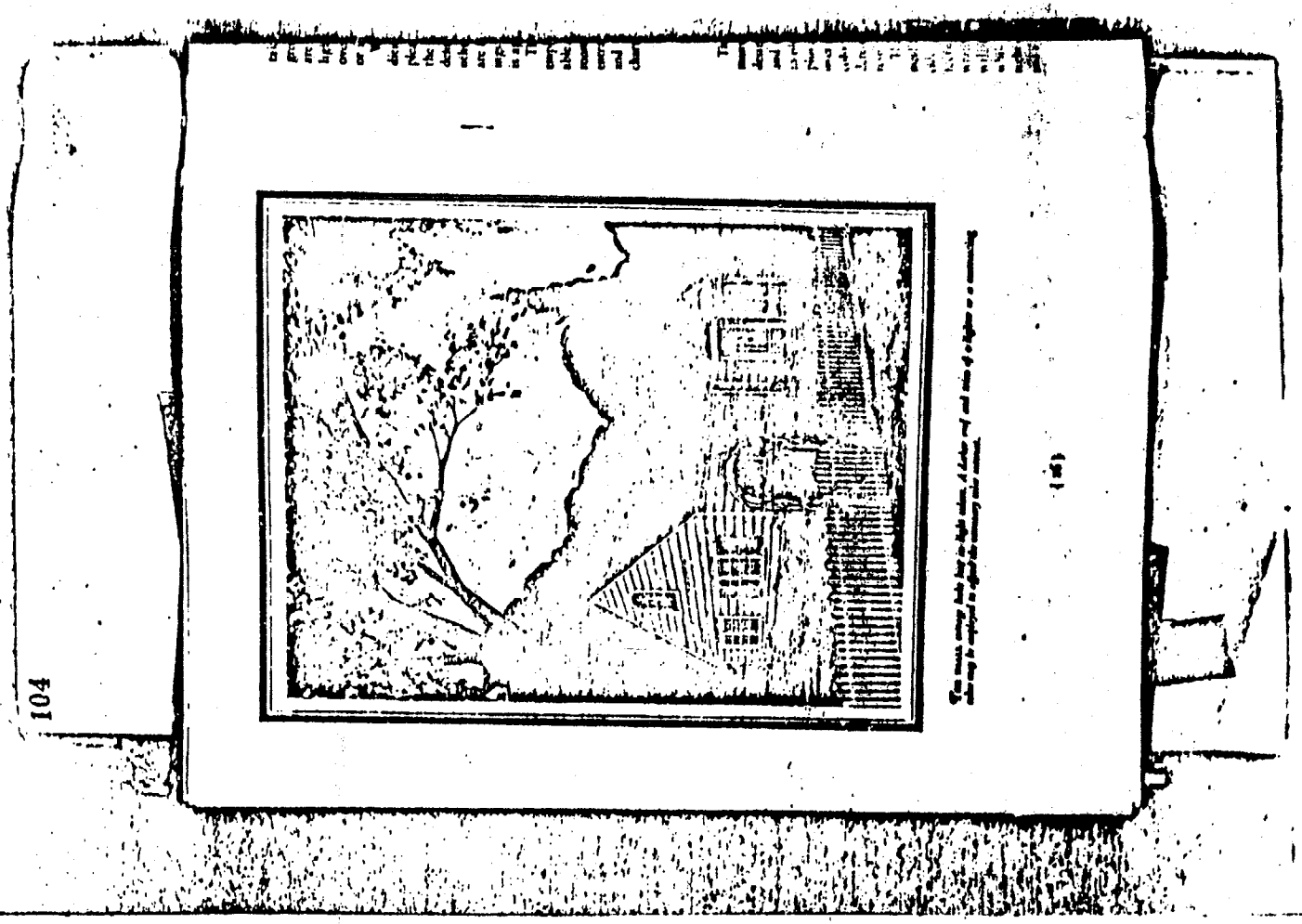


00059

NLI 110314

NOTICE: If the film image is less clear than this notice, it is due to the quality of the document being filmed

NLI 110315



take the form of the more delicate blues, greens, grays and pinks. The deeper effects are generally confined to panels but the lighter tiffany may be applied as an all-over wall treatment, as a ceiling finish, or in panels.

When the wiped stencil is used—an additional decorative touch particularly pleasing with the tiffany—the outline of the stencil pattern may be either sharply defined or left soft and indistinct. In another variation the glazing colors are first wiped out through the openings and then one of the clear colors is applied through the stencil.

The wiped stencil usually may be employed wherever the tiffany is suitable. In such interiors as a large living room or dining room, the library or entrance hall, a well selected tiffany and wiped stencil often provide a charming method of decoration.

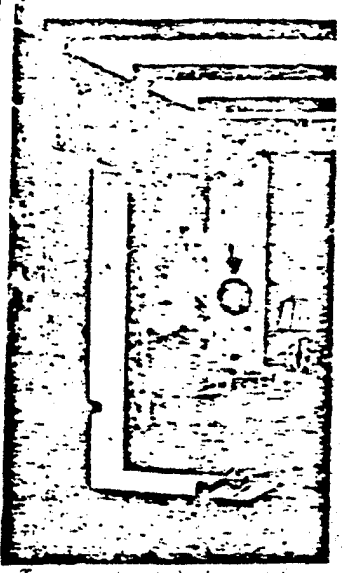
CRUMPLED ROLL

The crumpled roll finish possesses many advantages. The soft, feathery design is distinctive and individual and tends to conceal any fine cracks in old plaster. The finish may be employed either in panels or as an all-over treatment. Usually a darker color rolled over a light-colored undercoat gives the most satisfactory result.

The kind of paper used and the method of crumpling it have a decided influence on the finished effect. Medium weight paper or light wrapping paper, crumpled loosely, will produce widely spaced figures, while the same paper crumpled more tightly will result in smaller designs and a softer effect.

Simply changing the color combination the size and outline of the pattern or the method of employment adapts this finish to rooms of widely differing requirements. Practically the only limitation to its use is the fact that it must be applied over a smooth finish wall.

It is obvious, of course, that on rough finish plaster the rolled paper will not lift sufficient color out of the depressions to produce the desired effect.



[illegible]

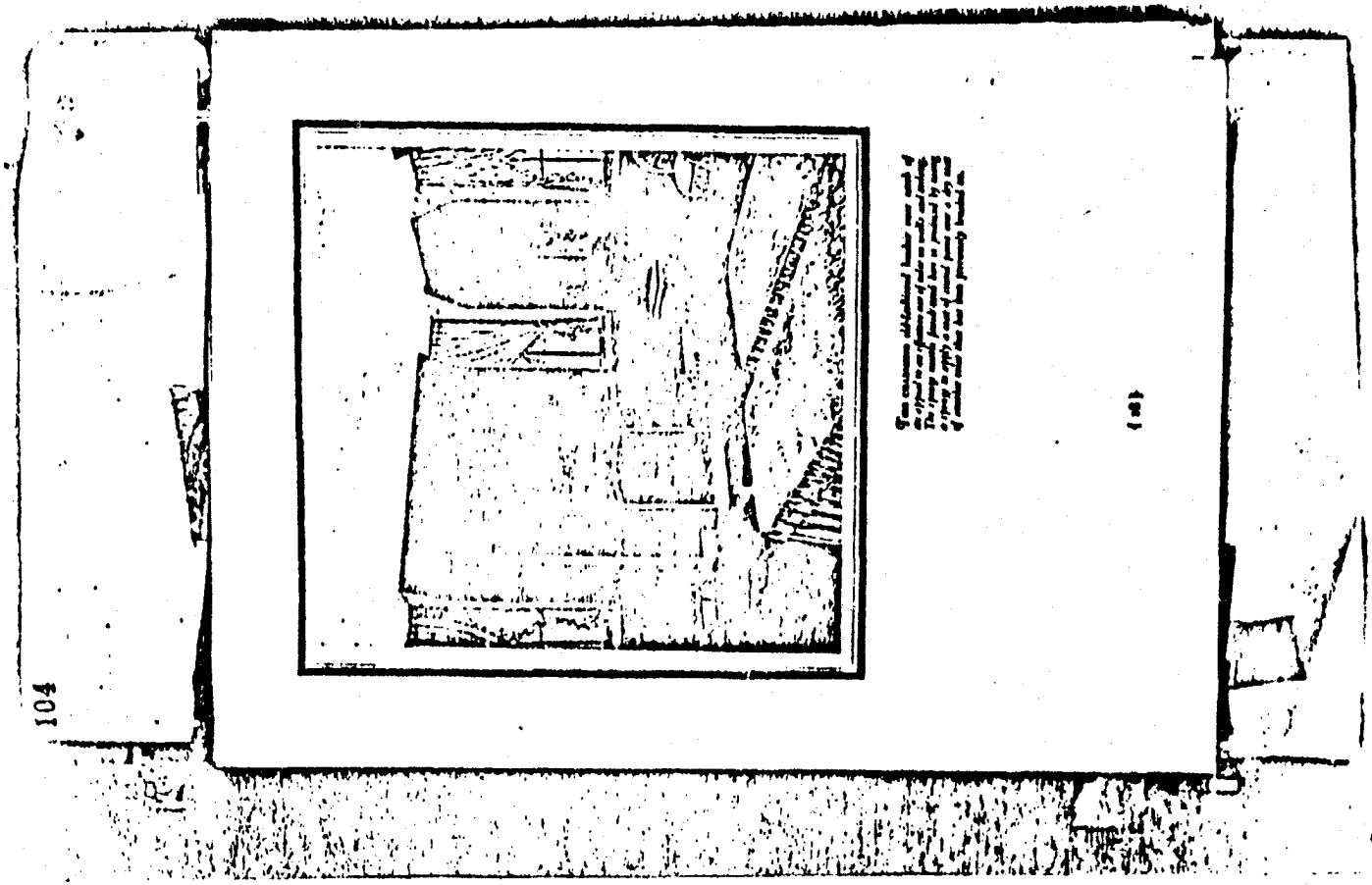
NOTICE: If the film image is less clear than this notice, it is due to the quality of the document being filmed

00059

NLI 110316

NOTICE: If the film image is less clear than this notice, it is due to the quality of the document being filmed

NLI 110317



NOTICE: If the film image is less clear than this notice, it is due to the quality of the document being filmed

SPONGE MOTTLE

The sponge mottle is an interesting wall finish of wide adaptability. Not only can it be used in many different types of interiors, but also with as many different colors as desired. Usually, however, one or two in addition to the undercoat color will be found sufficient. This finish is suitable for use either in panels or as an all-over treatment.

The sponge is usually applied in a haphazard manner with no attempt to secure a regular pattern, although a regular pattern is occasionally used with very satisfactory results. As a rule, however, the haphazard mottling will prove more satisfactory for the reason that a great deal of the charm of the sponge mottle finish lies in its irregularity.

Due to its simplicity and the ease with which it can be produced, the sponge mottle finish is one of the most practical and satisfactory figured effects.

Almost any room in the average home can be decorated successfully in the sponge mottle finish. Ordinarily it is suitable for such interiors as living room, dining room, entrance hall and bedroom.



Two simple finish is produced by rolling a wad of crumpled paper down over a freshly painted wall, lifting some of the wet color and exposing the color underneath. Simply changing the color combination, the size and outline of the pattern or the method of employment adapts the crumpled wall finish to rooms of widely differing requirements.

THE SHADED TIFFANY

There are times when the type of wall decoration can assist in overcoming an architectural condition. For example, in a room with a too low ceiling the shaded tiffany may be employed, either in panels or as an all-over wall treatment, to increase the apparent height of the room.

Aside from this very useful function, however, the shaded tiffany is one of the most pleasing and satisfactory wall finishes. Starting at baseboard or wainscoting in deep, rich, carefully blended tones, it extends toward the ceiling line, gradually thinning out until at the top there is scarcely more than the undercoat color showing. It is this blending and gradual shading that creates the illusion of increased height. The shaded tiffany can be used as well in rooms of ordinary height. The blend may be of warm browns and reds and yellows, or it may take the form of cooler colors, such as green and blue. An ivory undercoat color is usually employed.

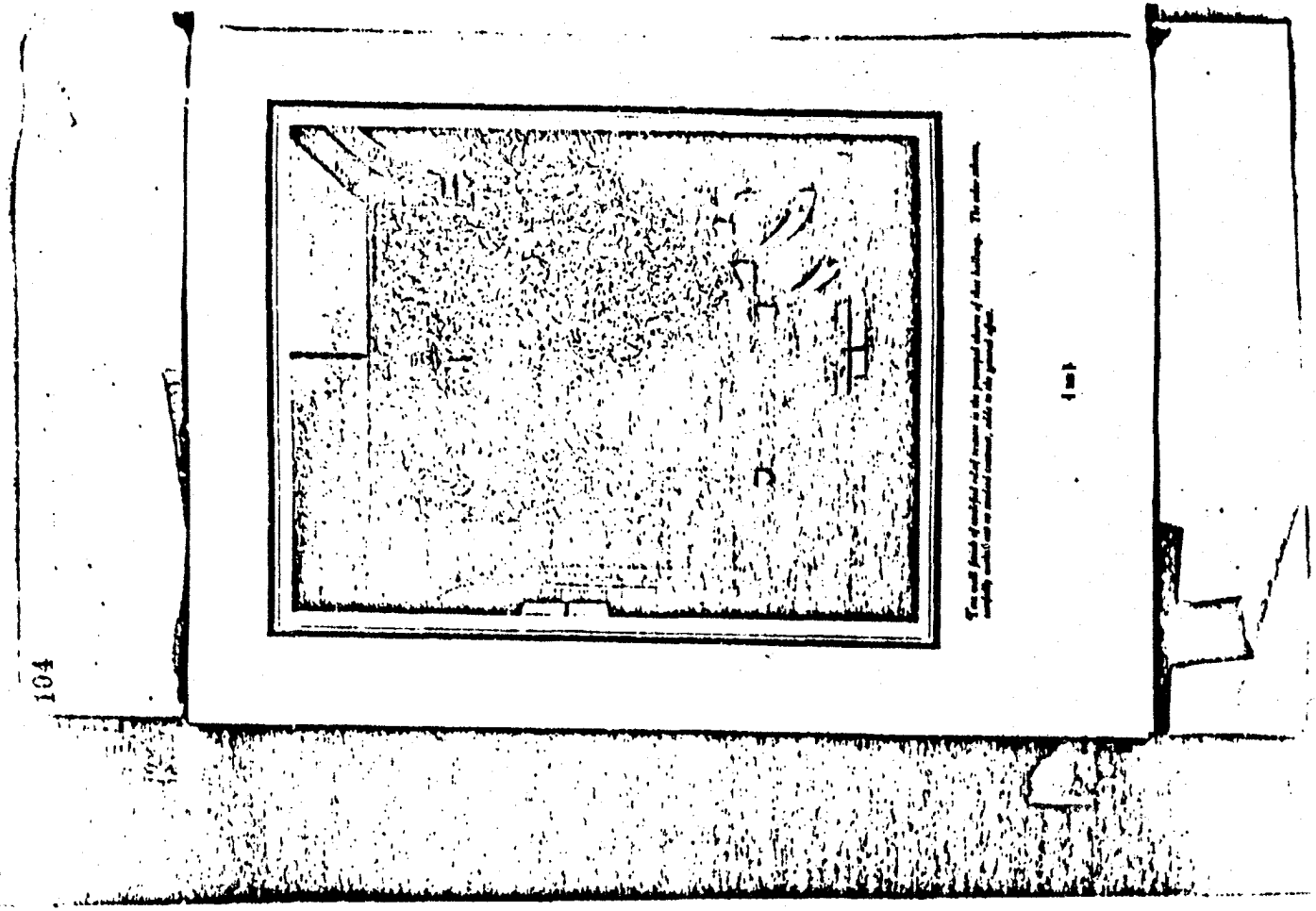
A dining room, a living room, den or billiard room can be most charmingly finished in the shaded tiffany.

00059

NLI 110318

NOTICE: If the film image is less clear than this notice, it is due to the quality of the document being filmed

NLI 110319



STRIPING

Striping is a simple and inexpensive method of emphasizing the simplicity and beauty of a one-tone interior. It consists of nothing more than a narrow banding line of a deeper color than that applied on the side wall. This banding line is applied directly to the side wall and outlines all window frames, door frames, and other interior trim. The stripe may range from three-quarters of an inch to one and one-quarter inches in width, depending upon the size of the room. In some cases a double line is used; one wide and the other narrow.

All banding lines parallel the wood trim and ceiling line, the distance away depending upon the width of the stripe. The usual distance in a normal size room is from three to four inches for a three-quarter inch stripe. A wide stripe would be placed a proportionately greater distance from the trim.

The effect achieved depends upon the choice of color for the striping or banding line. A color very close to that of the wall color as, for instance, a buff wall and light brown stripe will result in a subdued effect. On the other hand, an intensely contrasting color will add snap and brilliance. Such a combination would be a light yellow wall with dark green banding. Colors for the striping should be chosen, therefore, with this factor in mind.

Striping, of course, can be applied on any one-tone interior and is particularly suitable for rooms such as kitchen and bathroom.

WHITE-LEAD AND OIL PLASTIC PAINT

There is being displayed today an increasing interest in the possibilities that plastic paints hold for producing textured finishes.

The advent of textural finishes, of course, does not signify the abandonment of other types of wall treatment. The dignified one-tone wall which is always in good taste, as well as the other effects mentioned, will continue to occupy an important place in decoration. The introduction of textural finishes, however, does mean a widening of the scope of lead paint as a decorative medium.

As happens not infrequently when new ideas take hold, the first attempts at plastic paint work were overdone. Users of it went to the extreme. Color effects were garish, so much so in fact that they became known as "jazz" effects. Textures were extremely rough, the deep recesses in the finish affording an excellent lodging place for dirt and dust.

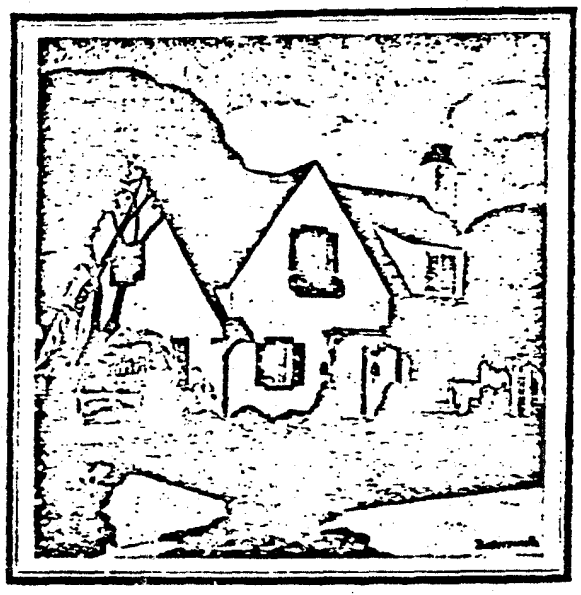
As was inevitable a reaction set in and a more conservative, more sanitary type of textural finish is now becoming popular. Such a finish is easily obtainable with a white-lead and oil plastic paint. When manipulated, this plastic paint gives a modified or low relief texture which is quite in keeping with the demand imposed for a textural finish midway between the smooth painted wall and very rough-textured effects. The resulting effect has been described as combining the restraint of the untextured painted wall with the distinction of hand-worked plaster.

There are many different textures that can be produced with white-lead and oil plastic paint. Some of these are illustrated in this booklet. Any up-to-date painter can produce these effects as well as variations of them. If the painter should be unfamiliar with the formula for mixing white-lead and oil plastic paint or with the method of producing any of the textures such information will be furnished gladly by our Department of Decoration.

NOTICE: If the film image is less clear than this notice, it is due to the quality of the document being filmed

00059

NLI 110320



Stream bottom of the larger type do not lend themselves quite as well to compromise colors as do the smaller ones. Nevertheless color is required to amusement their anthropomorphic history. Paint is likewise just as important for the making of the stream surface.

NOTICE: If the film image is less clear than this notice, it is due to the quality of the document being filmed

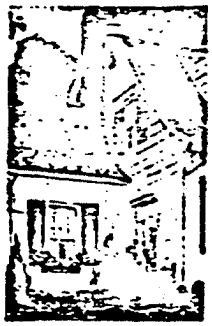
00059

NLI 110321

— THE PAINT —

1. What Paint Is

PAINT is a mixture of solid particles (called the pigment) and a liquid (called the vehicle) which dries solid when spread out in thin layers upon a surface, protecting and decorating the surface to which it clings.



THE PIGMENT

Since early Colonial times, pure white-lead has been used for painting. It was the standard paint pigment in those days and is still the standard today. Professional painters the country over mix their paint from pure white-lead.

White-lead is hydrated basic carbonate of lead—a fine, white pigment obtained by chemical process from metallic lead. As sold in paint stores, it is in paste form—that is, mixed with a percentage of pure linseed oil.

When more linseed oil is added to the paste, together with turpentine and drier, gloss paint for outside work is produced. If flatting oil is mixed into the paste white-lead, flat paint for interior use is made. White paint results in either case. This may be readily colored as desired by adding the proper colors-in-oil.

In mixing paint to order, as described, the painter is able to control it absolutely. He can mix it thick or thin and vary the proportions of ingredients to meet any surface condition. He is able to match *exactly* a wide range of desirable colors. This is especially appreciated by those whose tastes are discriminating and who are not satisfied with a tint which is only approximately what they have in mind. Finally, and very important, one is absolutely sure of the *composition* of the paint because he can see its component parts.

MERITS OF AN ALL-LEAD PAINT

Pure white-lead paint is noted for its remarkable durability and unexcelled protective qualities. It gives a tough, highly weather-resistant coating which retains its good appearance over a long period. The film, furthermore, remains elastic. This is important. Wood, for example, contracts and expands due to atmospheric changes. A paint film that is hard and unyielding, or becomes so, cannot follow this alternate shrinking and stretching of the material to which it is applied. Consequently, it ruptures—cracks and scales off. A white-lead film, because of its elasticity, is not subject to cracking and scaling. It stays unbroken, smooth and

NOTICE: If the film image is less clear than this notice, it is due to the quality of the document being filmed

00059

NLI 110322

NOTICE: If the film image is less clear than this notice, it is due to the quality of the document being filmed

00059

NLI 110323

(14)

even. When repainting time comes around, there is no old, scaly paint to be burned or scraped off—a job which sometimes costs almost as much as the actual painting itself.

WHITE-LEAD
IN TWO FORMS

Dutch Boy white-lead is sold in two forms—as a fairly stout paste and as a soft paste. The only difference between the two pastes is that the latter, called Dutch Boy soft paste white-lead, has mixed into it a little more linseed oil than the former and therefore may be thinned to paint more quickly. Both products are pure "lead in oil," containing pure white-lead and pure linseed oil—*nothing else*.

2. Some Facts on Painting Cost

Very little time should be spent in the consideration of the price per gallon of the paint to be used. But much attention should be paid to the price *per year*.

We do not say this because pure lead-and-oil paint fears comparison on price per gallon. As a matter of fact, the price per gallon of "lead and oil" always compares favorably with the price per gallon of other paints, except those of the very inferior class.

Length of wear is so much more important, however, that it really makes no difference whether the white-lead paint figures high or low per gallon in comparison with others. It always turns out to be the most economical in the end. That is what counts.

If the paint that is to be compared with "lead and oil" happens to be the higher, per gallon, then the conclusion is simple; for there is no paint which lasts longer than "lead and oil." If the other paint happens to cost less, a little example in arithmetic may help to prove how unsafe it would be to be tempted by its price.



Scrubbing the flat side of a paint brush against the wet plastic paint will produce a mature similar to this. It may be grasped after it is dry if desired. This is but one of the mixtures that can be produced with an ordinary paint brush. The mixture illustrated on page 10, the brush used, is another of the most popular brush mixtures.

A LITTLE
ARITHMETIC

The wage scale of painters varies in different localities but, for the purposes of this example, let us say that it takes about $8 worth of

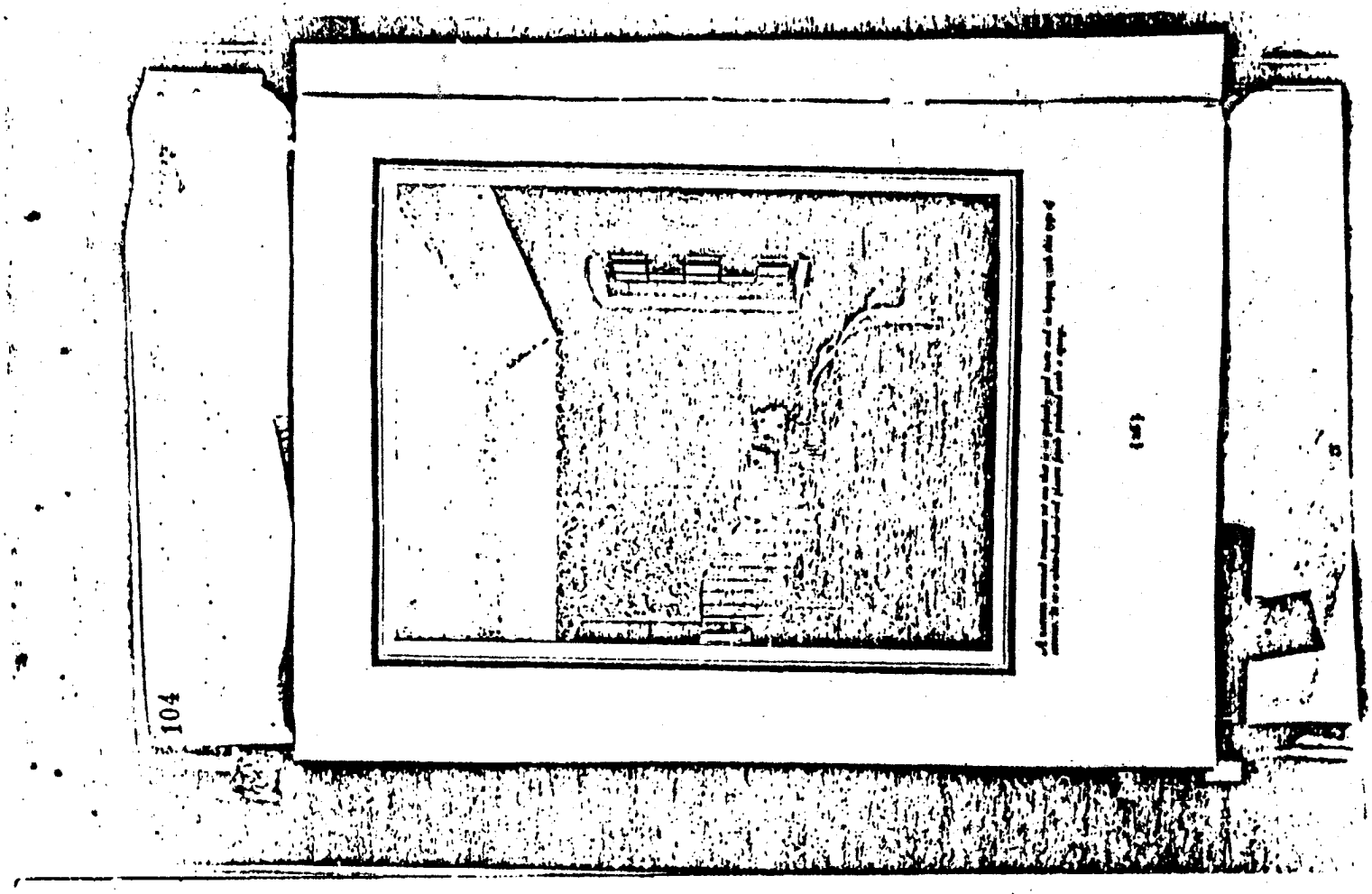
NOTICE: If the film image is less clear than this notice, it is due to the quality of the document being filmed

00059

NLI 110324

NOTICE: If the film image is less clear than this notice, it is due to the quality of the document being filmed

NLI 110325



labor to apply one gallon of paint—good, bad or indifferent. If a good paint (one which will last say four years) costs $3 per gallon, that will mean $12 per gallon *applied*. As it will last four years, the painting job will cost $2.75 per gallon, per year.

Now suppose we were tempted to buy an inferior paint because of its attractive price, figuring that even if it did not last so long it would be cheap. If such a paint should turn out to last only three years instead of four, what should its price have been to make it an "even break" with the better paint? Would $2.25 per gallon (that is, three-fourths of $3) be right? It would as some people consider it; but figure it out.

We have seen that, by using the $3 paint, our total cost for both labor and paint will not exceed $2.75 per year. For the three years then, the total expenditure should not exceed $8.25. The labor of applying costs the same in either case, namely $8. This leaves only 25 cents available for purchasing the gallon of paint. The three-year paint at $2.25 now looks rather high, doesn't it?



After necessary coats of paint, gradual thin coating. The sponge was simply wrapped around the small stick the paint was easily worked. In another experiment, painted opposite, the sponge is turned slightly on the wet painted panels.

SAVING ON THE NEXT BILL

The fact that white-lead paint wears down uniformly, leaving a perfect surface for repainting, takes off a good portion of the next painting bill. As stated before, oftentimes a painter has to charge about as much for burning and scraping off the old scaly paint as for applying the new paint. A preliminary dusting off is all that a properly white-leaded surface needs when repainting time comes. Of all the points to consider when *choosing* paint this one is perhaps the most often overlooked by the property owner and is one which costs him money.

"SPREADING AND COVERING"

How far a paint will "spread" indicates nothing. A paint may spread a thousand square feet to the gallon and yet not actually *hide* a square inch of surface. Linseed oil *by itself*, for example, will spread further than any paint but it will not hide the surface beneath, as it is not opaque.

There is a vast difference between *hiding* or *covering power* and mere *spread*.

White-lead is a very opaque pigment and when mixed with linseed oil possesses great hiding power. Under average conditions, a gallon of pure white-lead paint will cover about 500 square feet of surface, two coats, and hide it satisfactorily.

In addition to covering exceedingly well, pure white-lead paint works easily

NOTICE: If the film image is less clear than this notice, it is due to the quality of the document being filmed

00059

NLI 110326

NOTICE: If the film image is less clear than this notice, it is due to the quality of the document being filmed

under the brush. It has the quality of becoming apparently more fluid the more it is brushed. The maximum surface, can therefore be covered with it in a day. In other words, it takes less time to paint a given surface with white-lead. This is very important. Great covering power and easy-working qualities are two factors which reduce the comparative cost of pure white-lead paint.

WEAR IS ANOTHER FACTOR

Experienced painters say that for long wear, and consequent lower cost per year, pure white-lead and oil should be used. A good job of white-leading may be expected to last four years on the average. Right along we receive letters from painters, describing buildings which were painted with white-lead from ten to fifteen years ago and are still well protected. These, of course, are exceptional cases but they serve to show the long wear which is in pure white-lead paint. It is a well-known fact, on the other hand, that many a cheap paint will last scarcely until the painting bill is paid.

00059

NLI 110327

NOTICE: If the film image is less clear than this notice, it is due to the quality of the document being filmed

THE PAINTER

A GOOD painter should be employed. It is not economy to set unskilled labor at a job of painting just because anyone can spread paint on in some sort of fashion. The skilled painter's experience in diagnosing the needs of the surface and his knowledge of just the right proportions of lead, oil, turpentine and drier to fit the case make how a good investment. Like good materials, a good painter pays for himself. The good painter is partial to "lead and oil" and because of his knowledge and training he can be depended upon to apply it with skill and judgment.

FINDING A PAINTER

The simplest way to choose a painter is to find out what class of work he is doing—who are his customers. If he works for particular people, if he can refer to satis-

00059

NLI 110328

NOTICE: If the film image is less clear than this notice, it is due to the quality of the document being filmed

factory jobs he has done, he is probably competent and reliable. Do not expect him, however, to compete in price with the fellow who sprang up a full-fledged painter overnight.

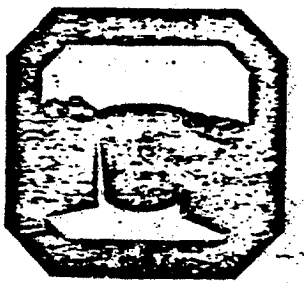
SPECIFY THE MATERIALS

The real painter has nothing to hide and is anxious to work for property owners who know something about the relative merits of paints. The painter who knows his business is also always glad when good materials are specifically named. It gives him a definite basis on which to estimate and enables him to furnish a completed job which will add to his reputation. Nothing is so unfair to the honest, conscientious painter as to make him bid blindly. "Best materials" mean one thing to him *and* an entirely different thing to the unscrupulous man. Make them bid on the same materials *by brand*. If you believe that Dutch Boy white-lead will give you the best results, make your specifications read that way. It is the only fair way both to you and the painter.

GET THE PAINTER IN TIME

Painting is one of the things that costs money to do without. Wear from weather is continually taking place and if there is *insufficient paint protection*, the house suffers. Just how much depends upon how long the needed painting is put off. Waiting until spring or for another month or two sometimes means a big repair bill in addition to the eventual painting cost.

If your house needs painting now, there are three things to do—select a good color scheme—*specify* good materials by name—choose a reliable painter (*and be sure to get the painter on time*).



00059

NLI 110329

NOTICE: If the film image is less clear than this notice, it is due to the quality of the document being filmed

NLI 110330

