

Annapolis, Md., a City of Great Historical Significance



Below, the Dorsey House, reputedly the first meeting place of the Assembly at Annapolis in February, 1695. Painted with white lead this building shows the importance of painting brick structures to maintain permanent beauty and protection. Paint prevents penetration of damaging moisture in masonry, is a medium for periodic restyling, and maintains cleanliness and freshness, especially for old structures

No. 4

Below, the Colonial Post Inn, built by Dr. Charles Carroll about 1730. With the colonial-mail-post system, it is said that this Inn became the first Annapolis Post Office and headquarters for the early post-chaisses



SITUATED at the mouth of the Severn River where it flows into Chesapeake Bay lies the historic city of Annapolis, capital of Maryland. From its two centers, State Circle and Church Circle, the visitor may take any of the old streets leading from the circles like the spokes of a wheel and rediscover many of the interesting landmarks of the old American city. From its founding in 1649 down to its present wide recognition as the home of the United States Naval Academy, Annapolis has occupied an important place in the American scene. It was here that Saint John's College, the first free school in the United States, was established in 1696. Eighty-seven years later, in 1783, General Washington turned in his resignation as Commander-in-Chief of the Continental Army to the Continental Congress which was convened at that time in the temporary capital at Annapolis. One year later the peace treaty with England, in which the independence of the United States was recognized, was ratified here by Congress. Today, Annapolis is perhaps best known for the Naval Academy founded in 1845 by George Bancroft, Secretary of the Navy under President Polk.

Three of the historical landmarks in Annapolis are illustrated on this page. These, as well as many other buildings of historical significance, have been decorated and protected for generations with pure white lead.

The Sands House, oldest frame house in Annapolis. Originally built by an Englishman it was sold to Jonathan Sands shortly before completion. It has been owned and lived in by members of the Sands family from that day until the present—almost two and one-half centuries. An unusual spiral staircase, hand-carved mantel pieces, and low-beamed ceilings add to the distinctive colonial character of the interior. Pure white lead and oil paint preserves the charm of both exterior and interior of this historic landmark

HAYMAN STUDIO

THIS IS NO. 4 OF A SERIES REPRESENTATIVE OF THE MANY AMERICAN LANDMARKS IN VARIOUS SECTIONS OF THE COUNTRY THAT ARE PRESERVED FOR THE FUTURE WITH PURE WHITE LEAD AND OIL PAINT. MANY OF THEM HAVE ALWAYS BEEN PROTECTED WITH THIS RELIABLE MATERIAL ACCORDING TO AVAILABLE RECORDS.

Far-Sighted Government Painting Practice in New Brunswick, N. J.

*Maximum protection and decoration
for a community's buildings at mini-
mum cost is assured by pure white
lead paint*



MANY fine examples of a community's civic pride in its public-owned buildings may be seen in New Brunswick, N. J. The Middlesex County Court House and the famous Buccleuch Mansion are two which catch the visitor's attention. Both beautified and protected with pure white lead and oil, these buildings will continue to be a source of great pride to the residents of New Brunswick and of great interest to the many travelers who visit this city every year.

The Middlesex County Court House is a stately structure fronted by six Doric columns. Originally built in 1840, a fire in 1931 destroyed a portion of the upper galleries and the wood columns. After its restoration the whole structure received a complete painting with pure white lead and oil. Of particular interest is the paint treatment given the wood columns to suggest stone construction. Three coats of white lead were applied and, while the last coat was still wet, a fine sand aggregate was sprayed on under pressure. The final effect so closely approaches the appearance of real stone that it cannot be detected except by close examination. The painting was done under the supervision of James A. Lyons, advising painter for Middlesex County.

The Buccleuch Mansion, an historic homestead built by Anthony White in 1734, is now a city-owned museum containing a priceless collection of early American antiques and relics. Situated in Buccleuch Park



*The Middlesex
County Court
House and the
historic Buccleuch Mansion,
both in New
Brunswick, N. J.,
are fine examples
of the perform-
ance of white
lead*

this old mansion stands on a rise of land overlooking the Raritan River. The home remained in the possession of the White family until 1774 when it was purchased by the English general, William Burton, who kept it until it was confiscated in 1783 by the Commission of Forfeited Estates. During this period the crack cavalry regiment known as the Enniskillen Dragoons was stationed on the estate with the officers having quarters in the old mansion. The top floor and the bannister on the stairs show the sabre cuts and hack marks today that were put there by these officers during their stay. The mansion came into the possession of Colonel Joseph Warren Scott in 1821 and remained in that family until its presentation to the city in 1911 by Anthony J. Dey. Construction of the building is clapboard

over a half size brick wall, decorated and protected with pure white lead and oil by the city of New Brunswick.

Today, as in the past, pure white lead and oil continues to protect a great many of America's oldest shrines and public buildings. Freedom from cracking and scaling and unflinching protection year after year are ideal compliments to the gleaming beauty white lead imparts to buildings. Recognition of these advantages is shown by the great number of city and county governments all over the country that specify white lead and oil. Its ability to give really low cost maintenance without the danger of unsightly appearance due to failure, has made it a standby paint for institutions and organizations desiring the best in paint protection and beauty for the buildings they maintain.



The uptown branch of the Dry Dock Savings Institution, New York City. Louis Weeks and Cross and Cross, architects. "Weathercaps" have been used extensively recently on this building, applied under the direction of the Universal Insurance Co., New York City. Other applications of lead on this building were described in LEAD, July, 1937.

WURTS BROS.

Five Years of Weathercap Development and Use

Then it is pressed into the compound making intimate contact with the masonry and forcing the excess compound into the bonding grooves on the underside of the cross members. The compound forms an elastic, adhesive seal for the joint which is protected against sunlight and air by the indestructible cap. Non-corroding, easy to bend and notch, the cap fits any type of joint regardless of contour or irregular rough-cut masonry. Moreover, being made of lead there is no staining on the masonry.

Although the major use for the caps are on copings, cornices and similar parts as used on the Airlines Building, Dry Dock Savings Institution, both in N. Y. City, and the Connecticut National Guard Hangar, Hartford, Conn., there are numerous other applications such as for steps, stone walls, window sills and glass block.

Steps, for instance, are very often unsightly due to joint failures. In the photographs are shown the before and after views of the steps of a large New Jersey high school. Mortar and calking compound had crumbled from the joints; the corners of the stones had been chipped in cleaning out the broken mortar, and the entire approach was unsightly and necessitated yearly maintenance cost. Now installed, the lead caps have eliminated any future maintenance and make a much more attractive entrance.

Although the caps make permanent

THOUSANDS of feet of lead "Weathercap" have been used, since its introduction a few years ago (LEAD, Jan., 1939), on such important buildings as the new Airlines Terminal Building, New York City, the Rhode Island State Capitol Building, Providence, the up-town branch of the Dry Dock Savings Institution, New York City, the Finance Building, at Harrisburg, Pa., and many other mon-

umental structures and large buildings.

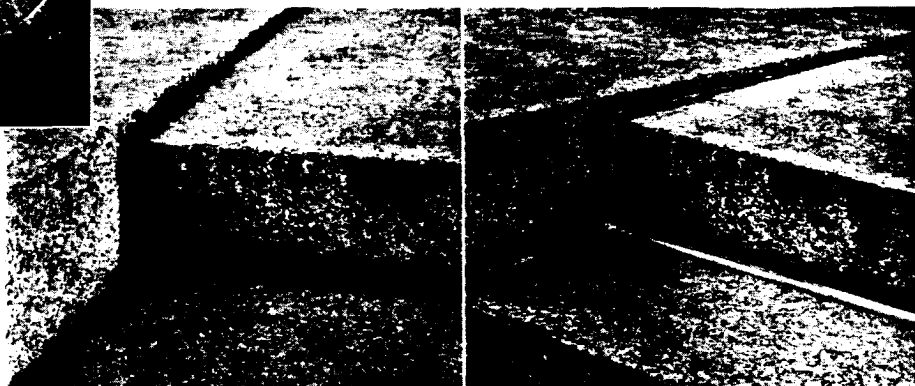
Since the pyramids of ancient Egypt the problem of providing permanent protection for masonry joints has been a troublesome one. Calking compounds offered a temporary solution to such joint failures but the trouble has continued since these compounds, organic by nature, are subject to deterioration from sunlight and air.

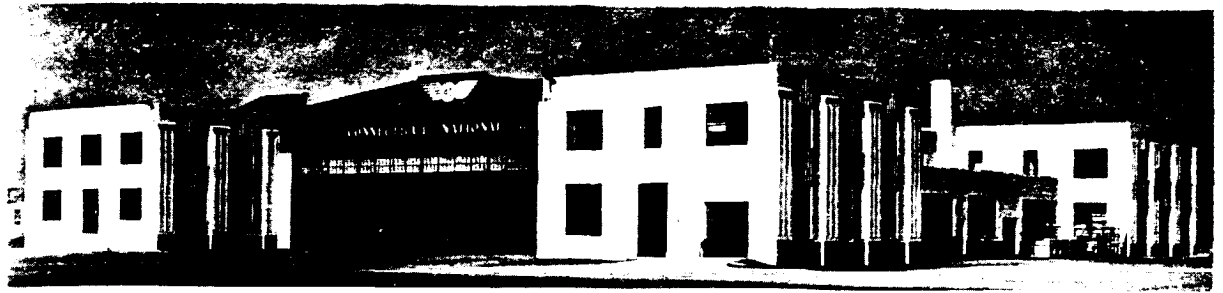
Lead "Weathercap" consists of an extruded lead cap with a cross-member which overlaps the masonry joint and is anchored on the underside into the calking compound filling the joint. Flat or cove type caps are made to fit any joint condition.

Joints are raked out and filled with good calking compound; the cap is cut to size and notched for the corners.



A close-up of the flat and cove type caps. At right, before and after views of steps on a New Jersey high school. Note the clean-cut appearance of the caps





protection sure, when properly set in a good calking compound, it should be remembered that the cap and setting compound must work hand in hand to give this protection. Regardless of the effectiveness of the cap in providing protection against weather.

sunlight and other agents, a compound which deteriorates within itself, losing its adhesion, drying out or hardening, would fail to maintain the watertight seal inside the joint and the entire installation would be unsatisfactory. The Minwax Company, Inc., New

Connecticut National Guard Hangar, Hartford, Conn., Payne and Keeffe, architects. "Weathercap" was used in all coping joints

York City, manufacturers of quality calking compounds, are the producers and distributors of "Weathercap."

White Lead Paint Keeps Exacting Customers Satisfied

KOHLER, the town-planned Wisconsin industrial garden village where Kohler of Kohler plumbing fixtures are made, is known far and wide. Much of the painting of Kohler properties in the village and on the farms which fringe the community has been done by the painting contracting firm of Mark J. Eggebeen and Sons, Sheboygan and Kohler, Wisconsin. Most of this firm's painting is done with pure white lead and oil.

Mr. Eggebeen has a list of 113 regular customers who constantly come back to him for painting work. For instance, in 1939 he did work of some kind for 100 of these regular customers. He has also just completed painting 10 new houses in a nearby development with pure white lead.

A contractor who is able to satisfy customers demanding the high stand-

ards represented at Kohler and hold a list of regular customers year after year can only do so by means of a quality of work that is beyond criticism. Says Mr. Eggebeen, "I have been painting for 32 years and have always tried to give my customers a job they could be proud of. I have tried to build a reputation as a painter in the community that would be free from criticism. I have used white lead

paint on 99 per cent of my jobs and I know that my reputation as a painter has been maintained because of this. Nothing can beat white lead when it comes to satisfying the most scrupulous customer."

Mr. Eggebeen also recommends white lead for interior walls because he knows that customers will be well satisfied by the saving in maintenance expense resulting from the ability of this paint to stand repeated washing. He says that it requires only four minutes to mix paint from 100 lb. of soft paste white lead. He always mixes his white lead in advance and allows it to age for several days before using.



Some of the attractive homes in Kohler, Wis., and, above, Mark J. Eggebeen and his three sons on a job



Your money ahead when you paint with
White Lead



STROKES FROM THE PAINT BRUSH

Painting In Cold Weather

MOST people give up all thought of painting house exteriors as soon as the winter season starts. Painters, home owners, architects and builders are all tempted to stop exterior painting as soon as the first real cold spell sets in, and wait until spring to start their exterior painting programs. In many instances, especially where a house is to be placed on the market, or where the old film has worn away to such a point that repainting at the earliest possible time is necessary, this delay is a great inconvenience. Furthermore, the delay is unnecessary in many instances because even in the most rugged climates, there are many fine days of good weather during the winter. In fact, warm clear days may continue for several weeks, and satisfactory painting can be done during these periods provided a few common-sense precautions are observed when the painter mixes his paint and applies it. It is obvious that the reason for the attitude assumed by people, concerning painting during winter, is caused primarily by the fact that paint does not set up and dry quickly during cold weather. Slight adjustments of formulas can, in many instances, offset the difficulty which might be encountered in the event that the customary formulas were employed.

Surface Preparation

When winter painting is undertaken, the usual surface preparation is necessary; that is, when the old film is in good condition, dry brushing with a fairly stiff brush is all that should be necessary. When cracking and scaling has occurred to a limited extent and only on a limited area, the defective paint films can be removed and the edges of the films adjoining the bare area can be beveled with sandpaper so that there is

no abrupt break in the film. Old jobs that have shown cracking and scaling, or other serious defects over the entire surface, may be stripped by means of torch and scraper, or a good outside paint remover.

In so far as the painting is concerned, there are certain precautions to observe. Heavy frosts during the night are common during late fall, winter and very early spring. Consequently, the siding should be given plenty of time to dry out each day before any painting is started. It takes some time for the morning sun to dry the siding sufficiently to make it ready for the application of paint, and therefore painting before ten o'clock in the morning is, in most cases, inadvisable. At about three in the afternoon, painting should be stopped. In fact, if the temperature begins to drop rapidly at any time during the day the indications are that a cold spell, or perhaps a stormy spell, is due and it is advisable to stop painting immediately.

Application

Scientific investigation over a long period of years has shown that the use of an excess amount of oil in reducing the paint is one of the basic causes of cold weather painting troubles. The proportions of pigment and oil should be properly adjusted in order that the paint job may give maximum durability and protection. At the same time, the fact that paint based on regular formulas is more viscous in cool weather than in warm weather indicates that something must be added to the paint to reduce its consistency so that it can be properly brushed. Some individuals, in order to reduce the consistency, have followed the practice of adding extra linseed oil. This is a mistake, because the extra linseed oil results in the production of a softer paint film, which is obviously

undesirable. Turpentine—rather than oil—should be added to reduce the consistency so that the paint can be properly brushed. Turpentine, while reducing the consistency, evaporates as the film dries and leaves the relative proportions of linseed oil and pigment unchanged. Obviously, since a definite proportion of oil and pigment has been found most effective for each type of job, this addition of turpentine is preferable to an increase of the linseed oil, or non-volatile portion, which would change the “pigment-fixed vehicle” proportions. For example, the standard formula for the finishing coat on wood siding calls for one-half linseed oil and one-half paste white lead by volume. In winter weather this should be mixed exactly as the formula prescribes. However, turpentine may be added until the paint reaches the proper brushing consistency. The amount of turpentine that will be needed will depend upon the temperature. Any reliable painter is competent to judge when the right amount of turpentine has been added to make the mixture brush smoothly and evenly, and at the same time, retain its body, hiding power and other essential characteristics. Since the extra turpentine will evaporate, as stated before, the dry film should possess the same physical characteristics that would be present in the film produced by the mixture of equal parts of oil and paste white lead during warmer weather.

Choice of Materials

The materials used in painting, properly combined, are an important factor in the production of a good paint job. Naturally, the painter's ability and his experience are indispensable, but even the best painter cannot be expected to produce a first-class job with poor materials. If the painter has available readily adapt-