



HOLD YOUR BONDS



DUTCH BOY PAINTER

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DON'T UNDERFIGURE THOSE OVERDUE JOBS

A BLOCK-BY-BLOCK canvass of almost any residential community in normal times revealed at least a few houses that stood in need of paint. A similar inspection trip today shows double the number of paint-needy homes.

Some of these houses have gone a long time since the last painting—so long, in fact, that it is going to take a lot of work and cost a lot of money to bring them back to "normal." This is especially true of those houses built just before the war primarily as speculative propositions, and on which the builders used not enough paint and that of questionable quality. Too often two thin coats were applied on completion of the dwelling, the idea being that the new owner would add a coat within a year or so.

Well, the war came along and what with one thing or another, that needed third coat just didn't materialize. So today this type of house, in particular, looks pretty sad indeed. It's going to require as much new paint as it should originally have received and most likely some pre-painting preparation.

These just before-the-war speculatively built homes are perhaps the most

paint-finished of the large proportion of houses now needing repainting. This class of property, to be sure, is usually found only in and on the fringes of the larger cities. But it represents quite a sizeable market for the painters thereabouts.

Elsewhere, and almost everywhere, there are the ordinary dwellings which normally were kept pretty well painted until the war interrupted the regular maintenance schedule. Many of these houses, in the 15 to 30 year old bracket, are looking much older than their age by reason of cracks and chinks and sagging siding which have appeared since the last painting.

Specifically, these are some of the things the painter will find, or will see if he looks for them, on many a repaint job for some time to come:

(a) The old paint coating worn to nothing after prolonged exposure and perhaps excessive chalking. The wood may even be bare on some areas. A job like this should present no repaint ing difficulties, since, in effect, it should be treated as practically new work, after dusting off and cleaning up.

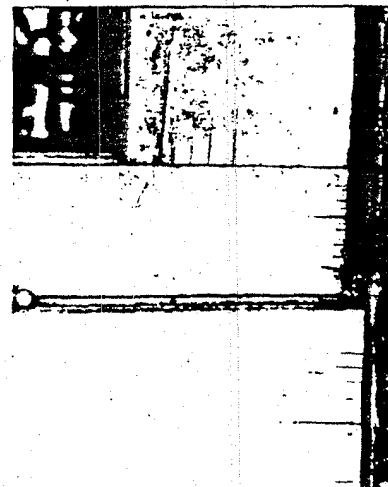
(b) Cracked and scaling paint that has been misbehaving so long that it



has practically all come off, or at least come loose, by itself. Here the repainting job may actually have been made easier by long neglect. The work of removing the paint has been lessened and the original moisture or trouble-some sap in the lumber may long since have disappeared. At any rate, the thing to do is to get rid of the remaining loosened paint and treat the bared areas as new work, the rest as repaint.

(c) Damage to the woodwork itself, as well as to the paint. This shows up most often when the lumber was not well seasoned when the house was built. The siding is warped and joints have opened at the corner boards, cornice fascia boards and window sash. This type of job, as well as the type

(d) on which cracks have developed in the lumber where siding butts corner boards and casings and where splits appear around nail holes, calls for much re-nailing and considerable puttying. The nailing and resetting of nail heads should, of course, precede the painting. The puttying, however, should be done only after the cracks,

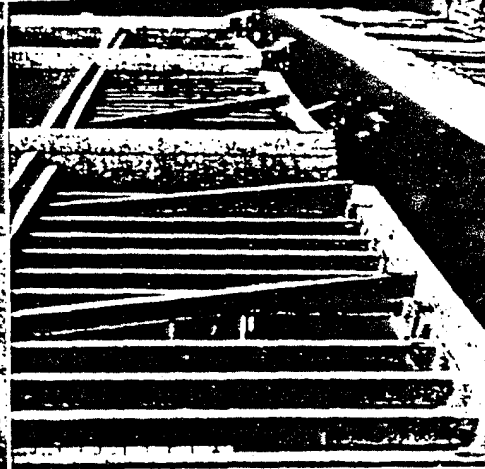


splits and holes have received a coat of paint. White lead putty, firmly pressed into the openings on top of a coat of paint makes a permanent repair which, of course, is completely hidden when the final coats go on.

(e) Actual repair or replacement of too-long neglected woodwork, metal flashings and drip caps may or may not be left to the painter but if they are, this added expense should not be overlooked when figuring.

It should be perfectly obvious that a good many, if not all, of these jobs of painting weather-worn property cannot be done for the same money as an ordinary repaint job. The labor cost of preparing the surface must be closely checked and some leeway allowed for. There is more cleaning off to do, more dusting and scraping. Re-nailing of warped and loose boards and split sills, etc., will take time. The resetting of many siding or other nails will take time. So will the puttying of the abnormal number of cracks, splits and nail holes. Finally, the dry, weather-worn surfaces may be so much more absorbent than normal that more paint will be required and also more time to apply it.

On these pages are shown some of the things that develop on long overdue paint jobs. Nail holes come to light; cracks appear in siding, sash and corner boards; putty dries out and crumbles; gutters rust; porch posts and railings come out; and all these defects must be corrected before work is covered in your price.





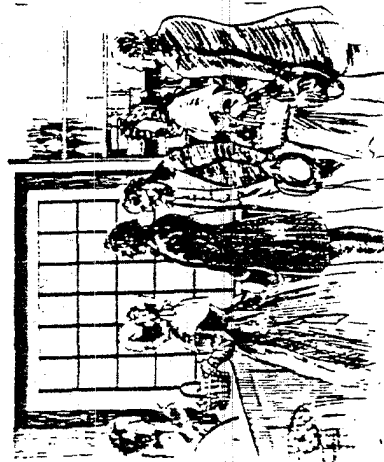
This paint is doing its best to save the painter the work of removing it. That which doesn't peel off will have to be forcibly removed, however, and the surface treated as new work.

One redeeming feature about some of these jobs may well be the opportunity given the painter to get the house back on the track of future freedom from paint troubles. This applies especially to those "spec-bilt" houses mentioned earlier. Where time and

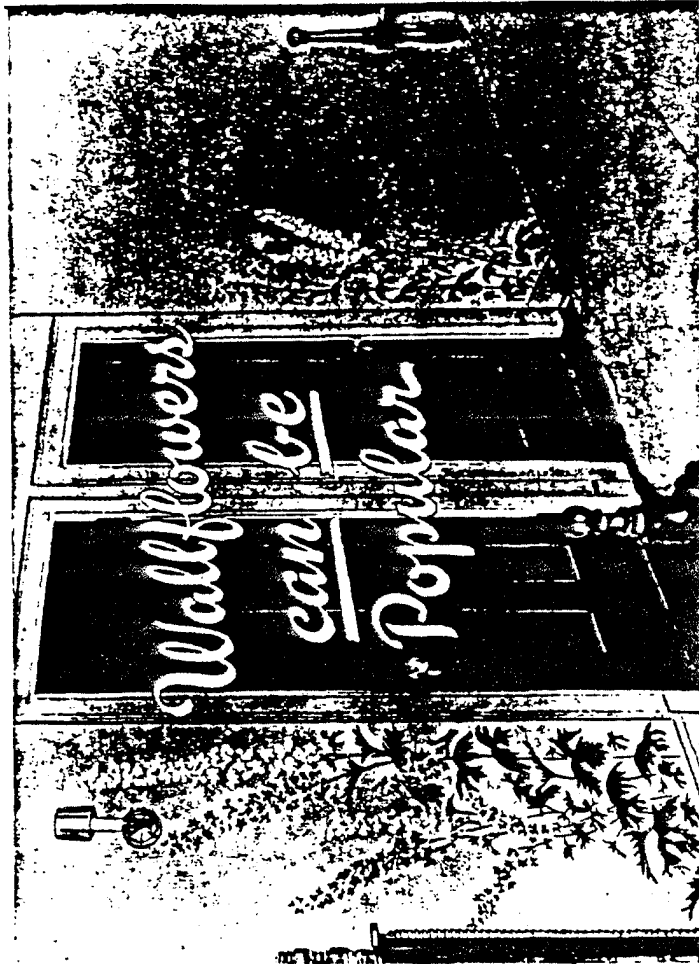
weather, plus a little help from the painter, have succeeded in getting rid of the "cheap" paint originally applied, the thing to do now is to put good old reliable lead and oil on the job, from the bare wood on out. That will keep up-keep down and appearances up.

SHOPPING IS DIFFICULT NOW, BUT IT WAS WORSE THEN

WHEN you go into a store these days and you are forced to wait longer than usual to make your purchase, don't feel too badly.



We are told that in some English retail establishments about a century ago the store people were definitely more independent than they seem to some to be today. In those good old days a man had to take off his cap or hat when he entered the sacred portals of the emporium. If a customer became impatient and stepped out of line to get his goods more quickly, one of the store people would shout, "Get back in your place and stay there until your turn comes!" And if anyone, man or woman, attempted to talk back he or she was quickly silenced with a curt "Shut-up!"



SO much of the interior painting done during the past couple of years has been of the plain, flat variety that many homeowners doubtless are anxious to get some decoration as well as paint on their walls next time the rooms need sprucing up.

As all of us know, stencils offer the simplest means of relieving plain wall surfaces. They are easy to obtain and are easy to use with but little practice. What may not be so easy is the choice of stencil designs and the selection of colors, both for the stencil and for the ground on which it is to be applied.

The delphinium design, patterned after the tall, graceful garden flower, can be a happy choice for use in most dining rooms and bedrooms. A stencil

Corners and wall areas next to doors, in bed rooms or dining rooms, are ideal places on which to use the large, graceful delphinium stencil.

of this type naturally cannot be used like an ordinary "repeat" design for borders or all-over wall treatment because of its size and shape. But for room corners and areas adjacent to doorways it is ideal. This fact alone is a big help because correct stencil placement often proves bothersome both to painters and their customers.

A glance at the illustrations on these pages will show how well the delphinium design "fits" a room. The stencil used here measures about 30 x 60 inches. For smaller rooms or rooms with lower ceilings a pattern 20 x 48 inches would be in better proportion.

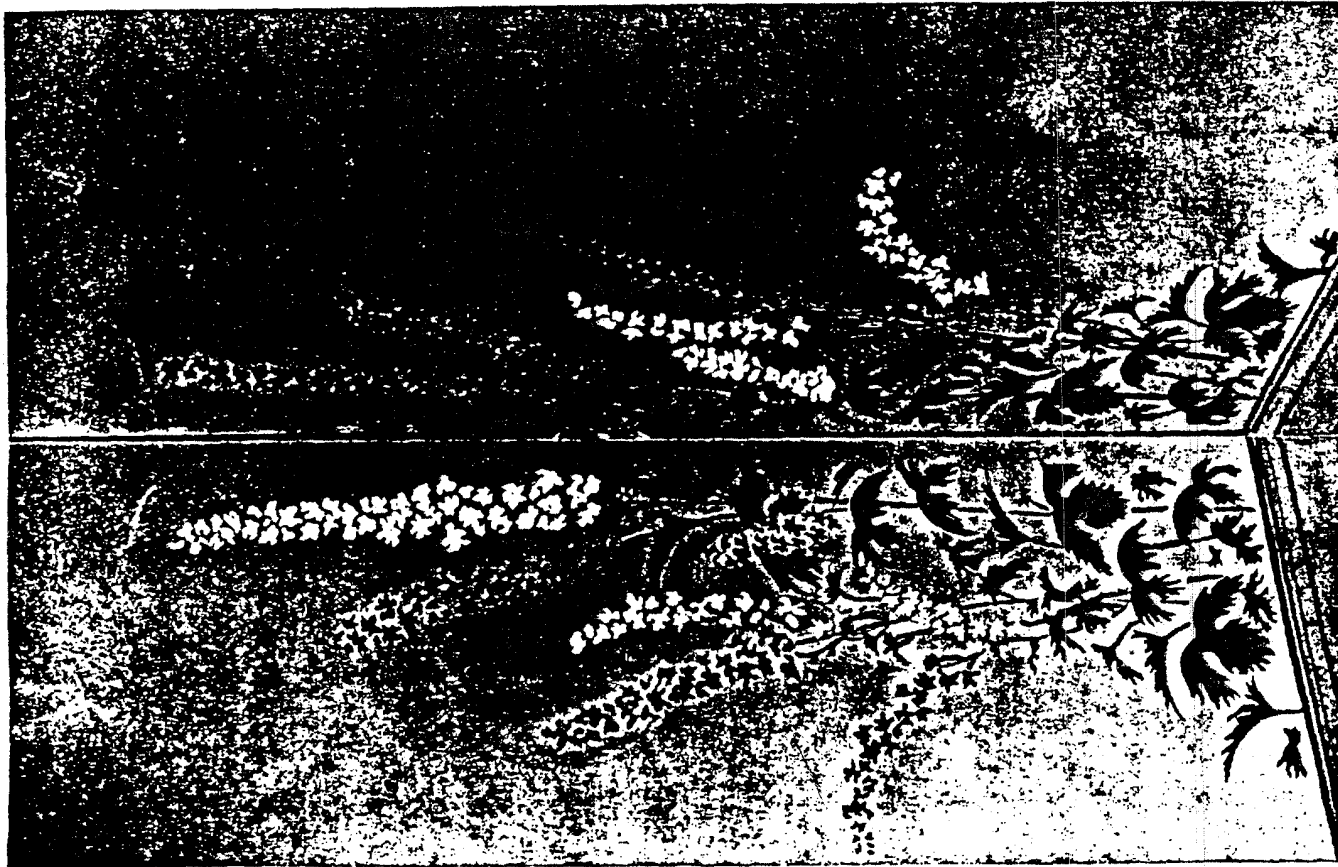
The job described and shown here, applying the delphinium four times and using five colors in each pattern, required about eight hours to complete, once the walls were painted and dry.

The work was begun by painting the walls with Dutch Boy White Lead thinned with Dutch Boy Flattening Oil, the ground coat paint being composed of 25 lbs. of lead and a half gallon of oil, tinted with light chrome yellow to the lightest possible shade. But it was yellow, not cream or ivory. The trim was an enamel that matched the walls, while the ceiling was an off-white on the wall yellow order.

A little of the ground coat paint, before tinting, was put aside for use as stenciling paint. Some of this was then tinted with colors in oil to three values or shades of delphinium blue for the flowers—one light, one medium, one dark. Delphinium blue, of course, leans slightly toward the red, so cobalt blue and a bit of Tuscan red were the colors used. For a few of the flower spikes, plain white paint was employed, as will be noted in the photos. Medium dark, grayed yellow-green was used in stenciling the leaves and flower stems.

The whole color effect was of a stylized and light pastel effect, rather than naturalistic. In order to "hold its place on the wall" as part of the background of the room, the delphinium design must be produced in low contrasting soft pastel colors. To use crude, raw contrasting colors would be something less than artistic.

For those who may not as yet have



a working acquaintance with the art of stencil decoration, let us repeat that it is not at all difficult. Of course, the right materials, tools and methods must be used. It is in the actual transference of the design that most painters have their trouble, and that trouble is blurred, smeared edges. The rule is that one must work with a comparatively empty brush—an over-loaded brush is bound to cause blots and ragged edges. Clean, sharp transfers of the design result from (1) loading the brush well with color by dipping it into the pot; (2) wiping the brush against the lip of the pot to force out much of the color; (3) "stamping" the brush on a board, cardboard or pad of newspaper. When you think the brush is almost dry, it should be about right to start transferring the stencil. When more color is needed it can be picked up from the board or pad.

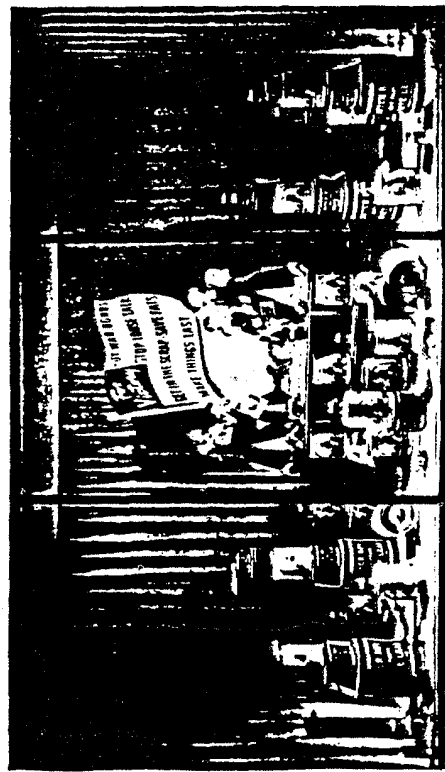
Stenciling paint or color should never be thin and "runny." It should have a heavy body. When oil colors are used straight, right from the can or tube, they should be thinned to working consistency with turpentine, flattening oil or varnish; never with straight linseed oil. Oil thinning often causes the paint to run under the stencil.

Stenciling is most easily done on flat-painted surfaces but it can be done on enamel or varnish if care is exercised. Stencils also are very effective on stained or natural finished wood.

The commonest type of stencil brush is the shoe-dauber style which comes in diameters from one-half inch to two

or more inches. Ordinary flat or round wall brushes can be used for stenciling but it makes the work more difficult. The shoe-dauber style brush lends itself to the sort of brush action good stencil transfer demands—a tapping blow, using the brush like a hammer, to pound the color through the stencil openings. When a mistake is made, blots or use of the wrong color—it is a simple matter to wipe off the paint promptly with a cloth dampened with turpentine. The stencil paper itself can also be cleaned with a rag.

The stencil must be firmly held against the wall while the color is being applied. Some painters fasten it tightly with masking tape or medical tape. Others use a putty knife, a stiff bent wire or merely their freeland fingers. The important thing is to keep the stencil tight and steady.



This nicely-balanced and skillfully lighted Dutch Boy display recently appeared in the window of the Jacob Jung Company store in Sheboygan, Wisconsin. In addition to retelling the Company also specializes in decorating and interior designing—the eye and the hand of an expert are plainly evident in this arrangement of Dutch Boy Products.

BOAT PAINTING—II

METAL work that is to be painted must first be freed of all rust, grease, dirt, moisture and other foreign substances. For priming metal there is nothing better than a high grade red lead primer such as Dutch Boy Semi Quick Drying Red Lead thinned with turpentine—a pint of turps to the gallon. This paint dries for recoating the following day, although a longer drying period is always desirable for marine service. The body and finishing coats should be Dutch Boy White Lead mixed the same as for outside

wood. The paint for either or both coats, may, of course, be tinted with colors in oil.

For repainting metal work, the formulas suggested for repainting woodwork may be used, after the metal surface has been properly spot-painted with red lead paint.

The hulls of wooden boats, as well as iron or steel hulls, used in salt water require a so-called bottom anti-fouling paint of the copper-containing variety. This type of coating is used to retard marine growths such as grass and barnacles.

The seams of wooden hulls are usually calked with regular calking compound, or with calking cotton well saturated with soft paste white lead, thinned by the addition of about half its volume of linseed replacement oil.

Assuming that the seams are calked or are primed and filled with seam compound, copper paint can be applied according to the paint maker's directions. As a rule, the final coat is put on the bottom about five or six hours

before the boat is placed in the water. Best results from an anti-fouling standpoint are usually secured if the last coat of copper paint is slightly tacky at the time the hull is put into service. However, it is well in every case to follow closely the directions given by the maker of the anti-fouling paint.

Bottoms that have previously been painted and on which the calking and undercoat paints are still in sound condition require only a good cleaning and scrubbing to present a proper surface

to receive the indicated number of coats of anti-fouling paint, applied as suggested for new hulls.

The preliminary treatment of underwater metal hulls is the same as for all other metal—a good cleaning to remove rust, grease, etc., followed by priming and body coats of Dutch Boy Semi Quick-Drying Red Lead which must be allowed ample time to dry hard and tough. With these undercoats applied to protect the metal, the anti-fouling paint can be applied, as in the case of wooden hulls.

While the decision on the decoration of cabin interiors is a matter of personal taste, the problem of protection of the woodwork or wallboard is a matter of necessity. Thus only top quality materials, from first coat to last, should be employed.

A good primer for interior woodwork or wallboard may be mixed as follows:

Dutch Boy Soft Paste White Lead	100 lbs.
Dutch Boy Linseed Replacement Oil	3 gals.
Turpentine	2 gals.

Yield	8 1/4 gals.
Coverage per gallon	600 sq. ft.

The second and finishing coats for flat finished interiors can be mixed as follows:

Dutch Boy Soft Paste White Lead	100 lbs.
Dutch Boy Flattening Oil	2 gals.

Yield	5 1/4 gals.
Coverage per gallon	600 sq. ft.

For gloss and semi gloss finishes there are a number of first class marine paints available.

So far as naturally finished woodwork on interiors is concerned, the

Two of a Kind.... and both ACE-HIGH



For

doing the job a

good 2-coat system first-coat must do—seal, hide and “uniform” the surface, anchor firmly, and provide a sound base for the top coat—**DUTCH BOY EXTE-RIOR PRIMER** can't be beat.

For

doing the job a

good 2-coat system last-coat must do—bond itself to the undercoat, contribute hiding power, and furnish a smooth, solid, weather-fighting finish—**DUTCH BOY OUTSIDE WHITE** can't be beat.

2334

This formula produces $5\frac{1}{4}$ gals. of paint, which should spread at the rate of 700 sq. ft. per gallon. Tint, if necessary, with colors in oil.

The first coat suggested above contains sufficient binder to satisfy the extra porosity of the fire cracks and to form a good anchorage for the top coat. The finish coat should dry with a smooth, flat, uniform finish, showing no evidence of the troublesome cracks. A stipple finish is often given as an extra precaution.

Filling Wallboard Joints

QUESTION: Several rooms in a house I have to paint are ceiled with wallboard. The joints are open $\frac{1}{8}$ to $\frac{1}{4}$ inch. What is the best way to fill these cracks?

ANSWER: First prime the wallboard, including the open joints, with the following primer:

100 lbs. Dutch Boy Soft Paste White Lead
4 gals. Dutch Boy Linseed Replacement Oil
Then fill the cracks with a filler made as follows: Add fine bolted whiting to Dutch Boy Soft Paste White Lead, working it in thoroughly. Use enough whiting to produce a crumbly mixture, then reduce it to putty consistency by adding a liquid composed of equal parts of floor varnish and drier. Force this putty well into the joints and smooth off with a putty knife.

This filler dries rather quickly but it stays put and should give excellent service. Before going ahead with the painting, it will be necessary, of course, to go over the filled cracks with sandpaper to get rid of roughness and to level them off even with the rest of the surface.

two coat job—Exterior Primer, then a coat of Outside White.

Or, if you use paste white lead, mix the first repaint coat paint thus:

100 lbs. Dutch Boy Soft Paste White Lead
2 gals. Dutch Boy Linseed Replacement Oil
2 gals. Turpentine

Mix the finish coat paint as follows:

100 lbs. Dutch Boy Soft Paste White Lead
1 1/2 gals. Dutch Boy Linseed Replacement Oil

Hiding Fire Cracks

QUESTION: Very often we are able to get by with one coat of paint on our plaster wall jobs but now and then we hit one that gives us trouble. After applying the paint, we notice numerous “hair” cracks or fire cracks on which the paint turns a lighter color than on the rest of the wall. How can we overcome this trouble?

ANSWER: The lightness of the color is due to absorption of the paint vehicle by the edges of the fire cracks. In many instances these cracks are so fine they cannot be seen upon ordinary examination of the wall before painting. Only after the paint coat is applied do they advertise their presence.

Jobs of this sort need two coats of paint if the fire cracks are to be kept hidden. Mix the first coat as follows: 100 lbs. Dutch Boy Soft Paste White Lead
2 gals. Dutch Boy Linseed Replacement Oil
1 gal. Dutch Boy Flattening Oil

This formula produces $6\frac{1}{4}$ gals. of paint, which will spread at the rate of 600 sq. ft. per gallon. The paint may be tinted with colors in oil to about the color wanted in the finish coat.

The finish coat should be mixed on this basis:

100 lbs. Dutch Boy Soft Paste White Lead
2 gals. Dutch Boy Flattening Oil

POT after POT after POT



of High Quality, Low-Cost PAINT

Every keg of Dutch Boy White Lead gives you lots of paint for little money. You know that. And you also know that it's good paint, measured by any common yardstick—hiding power, spread, body, protection, durability, looks, etc. But suppose you're asked, "Quick, now—How much paint does a hundred of lead make? How much does a gallon cost you, mixed?" Tell 'em that, using standard formulas, you get $9\frac{1}{4}$ gallons of priming coat paint or $6\frac{1}{2}$ gallons of finish coat from a keg of Dutch Boy. The priming coat paint costs you about \$2.25 and the finish coat about \$2.70 per gallon. Quality, Quantity, Economy—you get all three in **DUTCH BOY WHITE LEAD**