

Easy to mix ...with white-lead

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With white-lead and oil plastic paint you can obtain textured finishes that are in the latest mode . . . modified or low-relief textures that are distinctive, durable and washable . . .

It is a simple matter for the painter to mix plastic paint of his own from materials carried in the shop . . . and furthermore produce an almost unlimited variety of distinctive textured finishes of the low-relief type now so popular.

This is possible by using the old-reliable Dutch Boy white-lead . . . making a plastic paint with it by adding whitening, Dutch Boy flattening oil and drier.

The resulting white-lead and oil plastic paint ("plastic lead," some painters call it) is rela-



Two blunt sticks, each rounded at one end, are used to produce the swirls illustrated. This is merely one of many unique and beautiful finishes possible with "plastic lead."

tively low in cost and, besides, possesses many other advantages.

Easily Applied and Worked

Such a plastic paint is easy to mix and to apply. It is mixed, tinted with colors-in-oil and brushed on like other white-lead paint. When applied, it can be readily manipulated or worked into a variety of interesting designs. It remains workable on the wall for at least an hour. To produce different textures, use a brush, a whisk-broom, graining comb, cloth, sponge or straight-edge . . . or any other means. The number of textural designs you can obtain is practically unlimited.

"Plastic lead" sets up overnight. Then it can be glazed if desired, though without glazing

MIXING DIRECTIONS

For each gallon of white-lead and oil plastic paint is 100 parts of Dutch Boy white-lead (heavy paste), 22 lbs. dry Dutch Boy flattening oil, 1/4 pint drier.

Mix the white-lead with half the flattening oil and the drier. Then mix the same with the whitening. Stir the mixture into the white-lead mixture. Add the drier. The "plastic lead" is now ready for application.

Try It Out . . . Mix up a small experimental batch of white-lead and oil plastic paint and try it out. That's the real way of finding out what it is like and what it will do.

All the experimenting can be done on one panel. Simply work one texture over the other. This plastic paint remains workable long enough to enable you to run through the textures illustrated, and others which you may develop yourself.

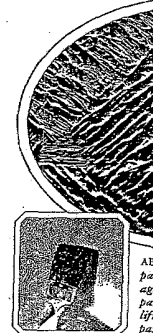
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RIGHT—Draw a gr comb down the paint the spaced lines. Next use of crumpled paper against the paint be there, producing the shown.

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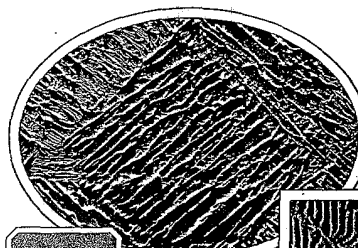
plastic paint and oil!

it is a complete, durable, washable finish of
itself. No size is necessary to permit glazing.

Detailed information on request

If you desire fuller information about this
use for Dutch Boy white-lead, write for book-
let "White-Lead and Oil Plastic Finishes." It
covers the subject in complete detail and shows
in color some of the effects obtainable. The
illustrations on these pages show but a few of
the designs that the painter may secure. Ad-
dress the branch office nearest you.

A damp sponge, given a half turn and pulled sharply away, produces this texture.



ABOVE—To secure this pattern, slap a flat brush against the wet plastic paint. As the brush is lifted it pulls the plastic paint into ridges as shown.



RIGHT—Draw a graining comb down the paint to give the spaced lines. Next tamp a wad of crumpled paper lightly against the paint here and there, producing the effect shown.



A wad of lintless cloth pressed against the wet plastic paint and dragged downward in a figure S movement gives this design.

Save the surface and you save all — *Backed*

UTCH BOY

WHITE-LEAD

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