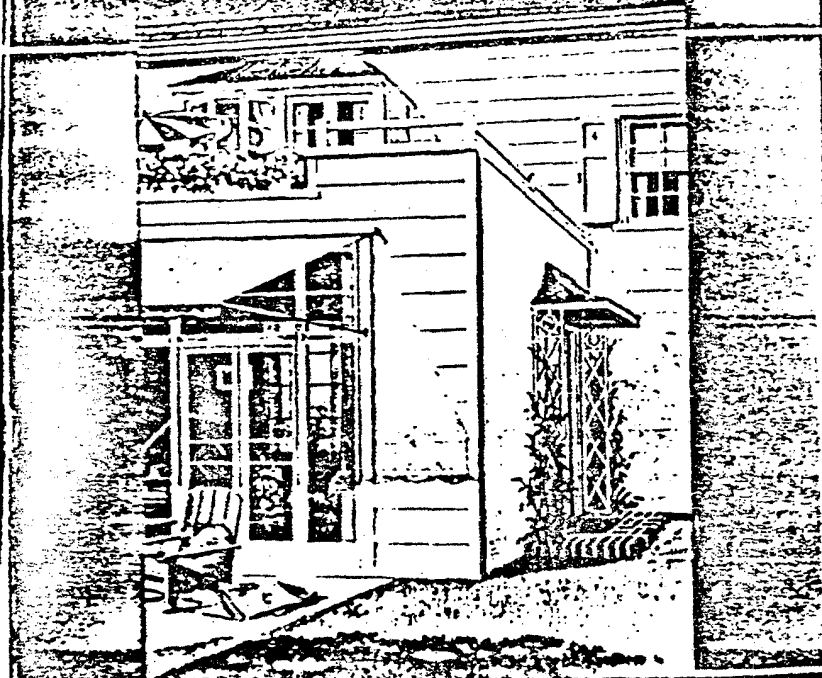


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The HOUSE WE LIVE IN



ITS PROTECTION AND DECORATION

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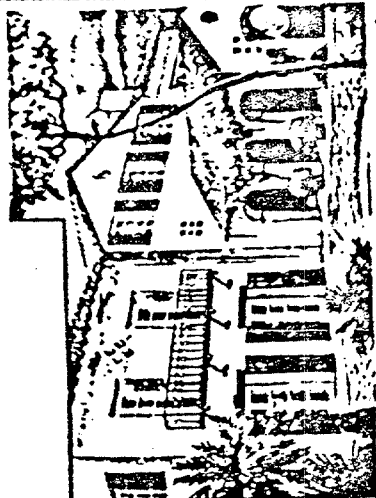
EXTERNAL VIEW

In this first section of the
booklet, we discuss suggested
color treatments for many old
black and white photos. It is
our hope that the color photo
techniques demonstrated and
presented in the explanation
section will help you decide
on the selection of the right
color for your own home

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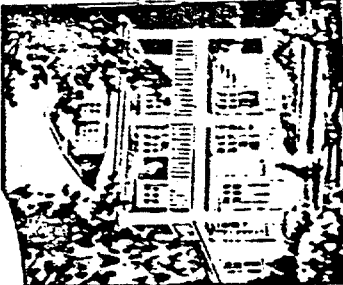
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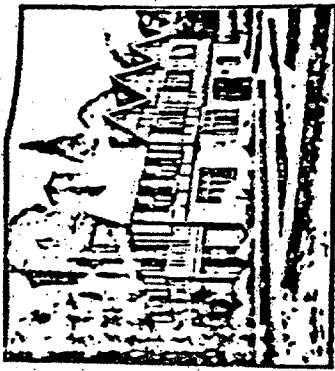
The painting of a scene of a building with a central tower and many windows, surrounded by trees.

Page 1

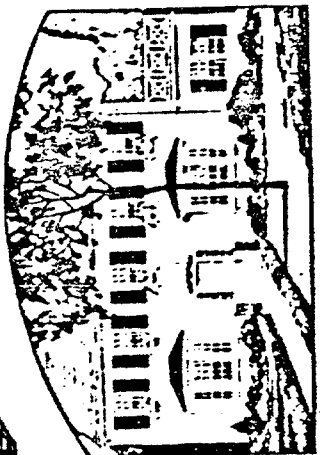


The painting of a scene of a building with a central tower and many windows, surrounded by trees.

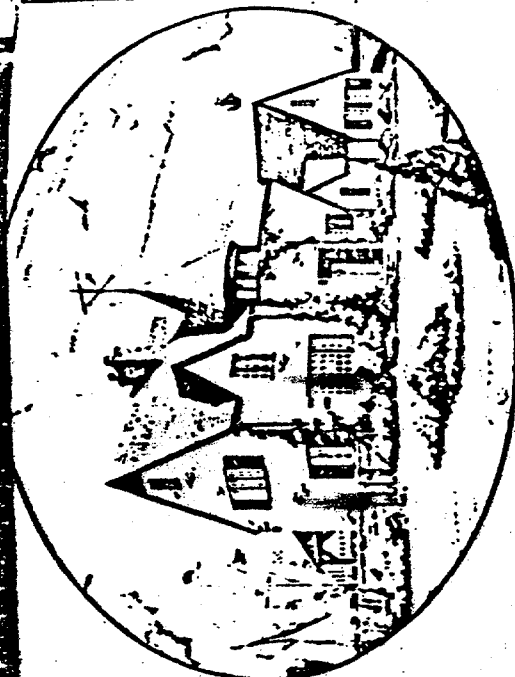
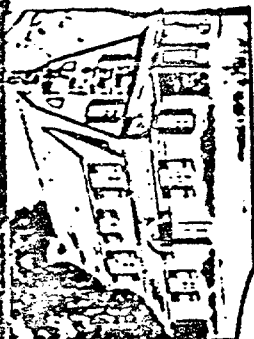
Page 2



The painting of a scene of a building with a central tower and many windows, surrounded by trees.



The painting of a scene of a building with a central tower and many windows, surrounded by trees.

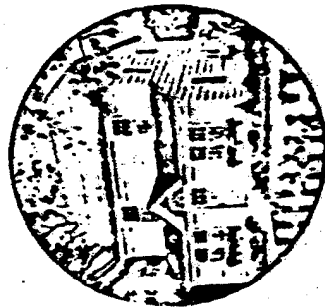
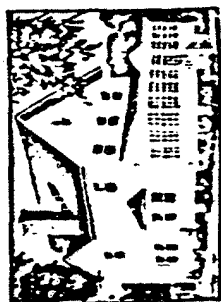
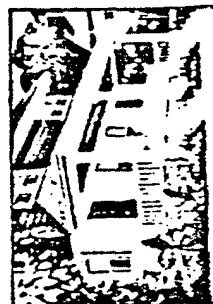
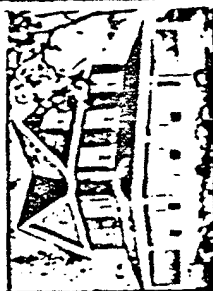


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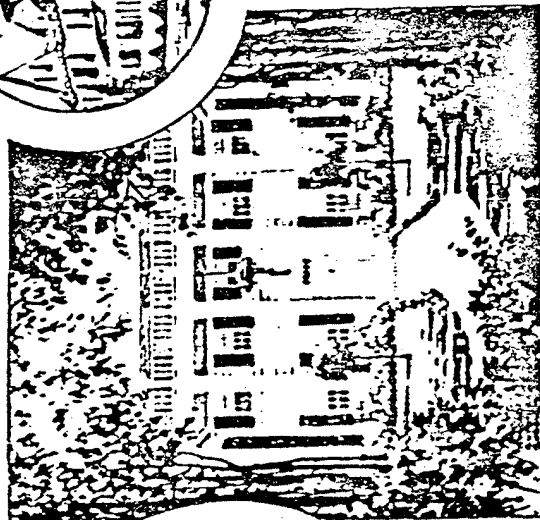
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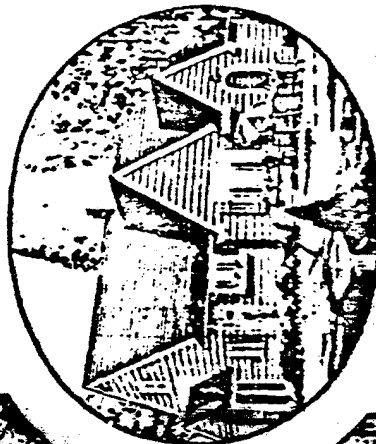
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The first of the three buildings shown in this illustration is the one which was destroyed by the fire. The second building is the one which was destroyed by the fire. The third building is the one which was destroyed by the fire.



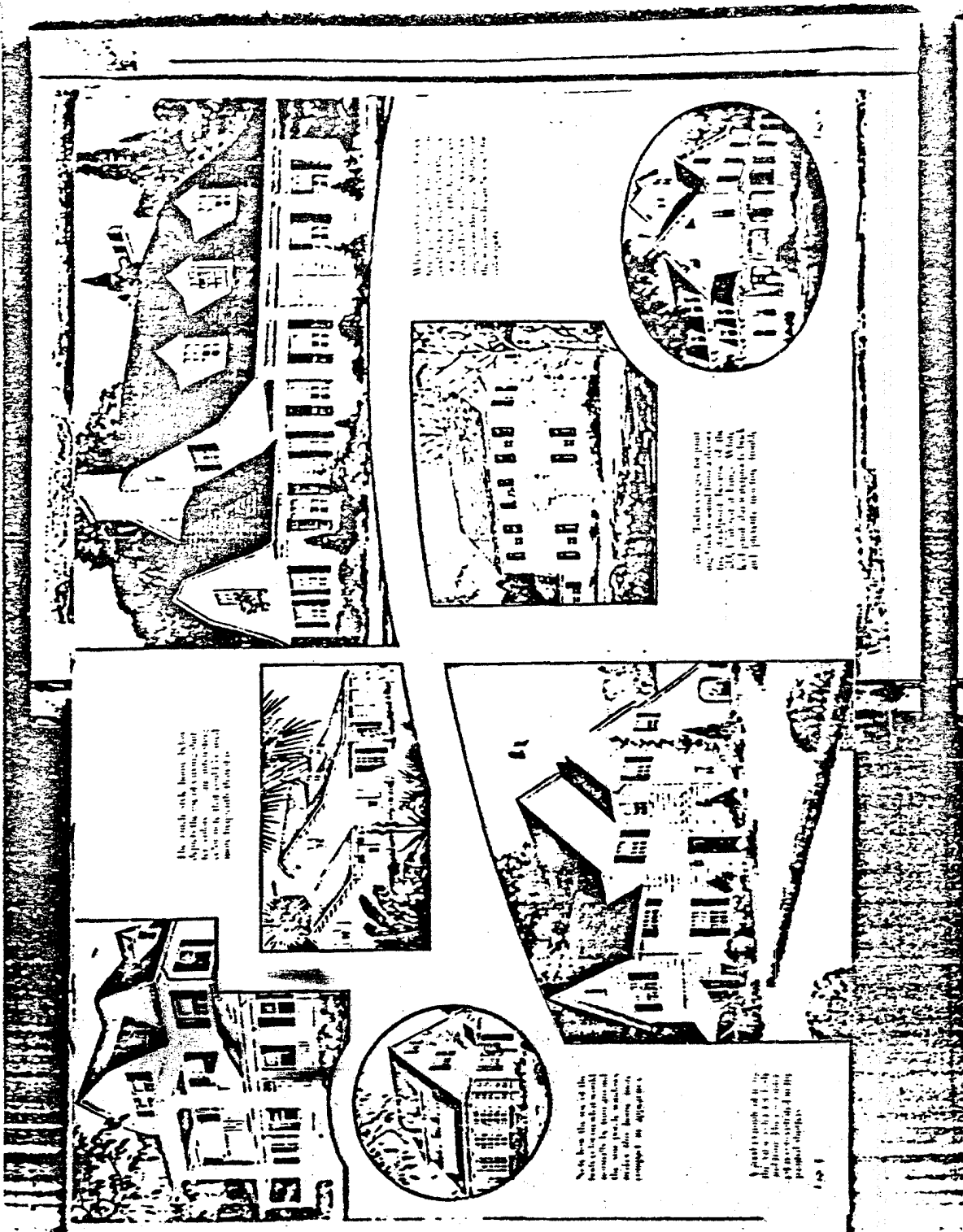
The first of the three buildings shown in this illustration is the one which was destroyed by the fire. The second building is the one which was destroyed by the fire. The third building is the one which was destroyed by the fire.



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THE HOUSE WE LIVE IN

ITS PROTECTION AND DECORATION

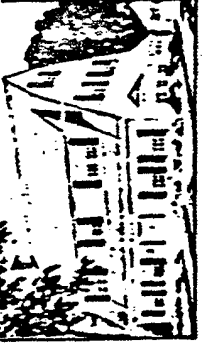


This is never of this build is not... as you may think... needs to be painted or to sell a painter's services. Rather his chief object is to impress upon the trader the common sense of thoughtfully buying both of these important elements in a paint job.

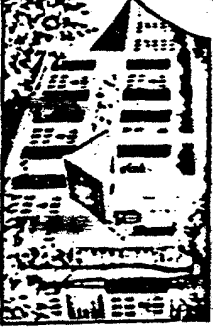
This does not imply a technical treatise on the art of painting. Every house owner, however, should have an intelligent understanding of what paint does and of what the painter does so he can judge values.

In the first place, there are, but more to come, the houses are painted for appearance or for protection. Of course, no one needs to fill an entire house when his house looks shabby. Sometimes it may be more, even if, for instance, when the house next door is a new coat. The conclusion is so great that the shabby house looks shabby than ever.

But the average owner is painted by his place and knows that, just like a new suit or clothes, a fresh paint job adds to his self respect, and his sense of well being as a member of the community. Yet they are times, perhaps, when the temptation is to say "Yes, the place looks badly but it might be another season before it really needs paint."



Signs of the weathering, shown by the color and texture of the paint.



The three types of paint shown in this advertisement are: (1) a good quality paint, (2) a cheap paint, and (3) a paint that is not worth the money.



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There is a home the danger lies. Not that your house is going to fall about your ears for the lack of paint. But because the chances are that when you do paint you will have to pay dearly for the delay.

Let us discuss the matter from a practical view point. Assuming that the house will have to be painted eventually, then it has only a simple question of when to paint. Should it be now? Or can it wait until later?

First look at your house. Are the walls with a fine, dry, white surface? Or are they covered with a long time since the previous painting in milk or paint? Unless it has been a long time since the previous painting in milk or paint, you are probably dealing with poor quality paint and incipient lead paint. It is well known that you find the paint has crumbled. What you are likely to find are unpainted spots where exposure has been partly or fully worn.

Every time it rains or it snows or there is a heavy dew, something penetrates these unpainted places. Moisture has a way of working behind the surface, so to speak. At first, its action is not apparent, but it allowed to proceed there will be a rapid disintegration, a split, peeling, or a cracked surface, and evidence of what has been going on.

Of course, after the effect is visible there is only one thing to do—replace and repaint. Whatever this costs, whether it is much or little, is money that would have been saved if paint had been applied when and where it was needed.

Furthermore, the painting itself is likely to cost you more. If the house has gone too long it may require three coats to give the appearance that two coats would have produced previously. Or even if you can get by with two coats on the main part of the house, everything replaced will require three. All this is extra material—extra labor—extra expense.

It is easy to be misled by the false reasoning that the dollar can be not spent now for needed painting is that much saved. Six months from now instead of a dollar you may have to pay a dollar and a quarter—a year

from now it may be two dollars. When paint is needed you pay for it whether you put it on or not. There is no moratorium in Nature—no such thing as saying "Yes, my house needs painting now, but it will be all right until fall" and then have the destructive forces that are now at work just cease until you are ready. Next fall or next spring or next year the surface condition of your house will be just that much worse and you will have to pay just that much more because of the delay.

So, for the sake of your own pocketbook, get the painter in time. Have the job done when it should be done. Save yourself needless repairs and enjoy the profitable pride of owning an attractively painted house.

HOW ABOUT THE INTERIOR OF YOUR HOME?

Let's think a bit about the inside, too. Here, of course, protection is unimportant. Beauty of color—adornment—ad effect—why we paint our walls and woodwork. We know this, yet how often it escapes our common sense that these daily surroundings are getting a bit dull.

Subconscious, though, we are affected. Bright, cheerful, colorful rooms make comforting qualities in ourselves. They add to the home a pleasure in having that result of all preparation to the cost of such room as to room—looking at them as a stranger might. See them as they are. Imagine them as they might be.

Remember that paint is not limited to plainness. Some effects should you desire something a little different, a little more elaborate, there are several variations that your painter can produce. Some of these are shown in the rooms illustrated in the interior section of this booklet.

But whether it is an outside job, an interior job or both, the next question that suggests itself is how should the work be done? What paint should be used? And who should apply it?

When it comes to the paint it always pays to use the best. After all, what you are buying is a paint job's paint life. If the paint does not stand

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improperly you are being cheated out of a portion of your investment in material and labor. This is why it is never good business to put on a "cheap" paint. Not only does it fail to preserve its appearance for a satisfactory period, but it impresses a heavy tax in surface preparations, labor before you can repaint once more.

W H I T E - L E A D - I N - P A I N T - I S - A - V A L U E - A D D E D - P R O D U C T - A S - F A R - A S - T H E - S K I L L E D - P A I N T E R - I S - C O N C E R N E D - T H I S - C O N S I D E R A T I O N - H A S - B U T - N O - I M P O R T A N C E - W H I T E - L E A D - T H I S - E X P E R I E N C E - H A S - P R O V E D - T O - B E - T H E - G R E A T E S T - C O N F I D E N C E - G I V E R - F O R - C O N S U M E R - D I S C R E D I T - A N D - L O N G - L A S T I N G - A P P E A R A N C E - T H E R E - I S - N O - P A I N T - E Q U A L - T O - P U R E - W H I T E - L E A D .

The reputable painter cannot afford to guess when it comes to paint. His livelihood, his business future, his reputation as a craftsman all depend on knowing what paint will back up his every claim. Does it not speak for itself when this type of painter, the country over, recommends and uses white lead?

White lead, as you probably know, is sold in paste form - a concentrated paint. Before this paste white lead can be used on your house the painter must add linseed oil, turpentine and drier oil. To make that paint he would use only lead mixing oil or flaking oil. Pure white lead paint contains no other ingredients unless it is to be tinted, in which case the proper Dutch Boy colors in oil are added to produce the tint you want.

This "make or make" character of white lead is important to the painter and important to you. The houses, for instance, that the various colors of your house differ in exposure to the weather and that allowance should be made for this in the paint, that paint for yellow pine should be mixed differently than that for white pine, that linseed linseed requires a extra foot in the oil content of the paint, that the most trust should be so mixed that it will provide proper "body" for the top coat, and so on. All of these things add to the life of a paint job and with white lead the

painter can vary the amounts of oil and other ingredients to produce the best job for you. In fact, white lead in the hands of a real painter assumes a custom made paint designed to fit the conditions of your house.

In addition, white lead brings you the opportunity to choose from a wide range of colors, not the tint or shade you desire. No need to compromise on something approximately what you have in mind. Finally, and very important, is the fact that you can be sure of what's in the paint - the quality of every ingredient - the composition of every handful.

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A white lead film is never subject to flaking or chalking. It remains elastic, conforms to the "give and take" of the surface beneath. Consequently it does not crack and scale and when repainting time comes around there is no need, each paint to be burned or scraped off - a job which sometimes costs almost as much as the actual repainting. It stays unbroken, sound and even, wearing down slowly by gradual chalking, always providing a continuous coat of protection for the surface that it covers.

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PHOTOGRAPHIC ACTUALS FOR THE STAFF

The photographs on the opposite page are of real jobs. In the left-hand column are those done with "cheap" paint and alongside them are those done with "cheap" paint and figures on each page that "cheap" paint can't last long enough to make it cheap.

At the left in the top row, for example, the camera shows a "cheap" paint job at the end of a year and a half. The camera regularly paid \$15, and now it will cost him \$15 for having off the scaling paint and approximately \$15 more for an extra painting cost making a total of \$30 for \$15 per year of service. Compared this with the Dutch Boy job at the end of four years (the end cost was \$15) but this surface requires no burning off and therefore no painting cost to replace burned paint. This means \$15 per year cost is \$15, instead of \$30.

PHOTOGRAPHIC ACTUALS FOR THE STAFF

Here again "cheap" paint turned an apparent saving into a real loss, even was experienced. As the photograph shows, the job at the exterior left has failed and is badly at the end of only nine months. In the \$15 cost for the original painting job, this cost must add \$15 to burn and scrape off the entire surface and re-paint. So for a new painting cost to put the surface back in condition for repainting. That's \$30 for less than a year's service... pretty expensive when you consider that the Dutch Boy job shows a smooth, undamaged film still protecting the surface four years after the original painting. The original cost of the Dutch Boy job was slightly more than that of the "cheap" paint job but figured out for the first year from the Dutch Boy job it was ahead.

PHOTOGRAPHIC ACTUALS FOR THE STAFF

Both halves of this double house were painted at the same time. The owner of one side experienced with "cheap" paint. The left half of the photograph shows what happened. The owner of the right half paid \$15 more for his job than his in labor and used Dutch Boy. That was four years ago and now the "cheap" paint has cracked so badly that the owner must repaint. This means that he has to pay for burning off the scaling paint, for applying a new painting cost and for repainting... \$30 in all. The whole deal over... with plenty of wear still left on his job and knowing that when repainting is necessary he will have an expensive preparation cost to add to the price... can we will be proud of his good buying.

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Page 14

Page 15

PAINTING REQUIREMENTS

Painting will never be a standardized affair. There are too many variable factors that affect the finished result and that influence the life of the paint job. Humidity, kind of surface, condition of surface, time of year, amount of sunlight are just a few of the elements whose effects must be known to have a man is qualified to say "I am a master painter."

If you surprise you, for example, that even pure white lead paint that has lasted for four, five, six, and even more years on thousands of houses might last only half that time on your house if it is applied to the skilled and inexperienced laborer. You cannot expect the hands-on-the-factory worker who has taken up painting as a "fill-in" to know the things that must be done if you are to get a paint job that will look right and last right. To him paint is paint, regardless of when or where it is to be applied. He hasn't had the training or the experience to teach him differently. Do not allow him to experiment on your house at your expense. The return on your painting investment is directly affected not only by the paint used but by the degree of skill with which it is applied.

If you do not know the painter selecting your paint, either through word of mouth or through work he has done for you, his family or neighbors, take the trouble to check his references. Talk with the people he has worked for. Make sure that he is reputable, that he is a side track of work that he is a competent craftsman.

When it comes to the estimate, there are some things that should be understood by you and your painter. This is the best way to avoid the probability of future controversy. First, be sure the estimate covers everything that you want painted—the house itself including porch and trim, the roof, the blinds, the screens, the shutters and gutters, the garage, fences, toolboxes, porches—and that the number of coats on each is specified.

Remember the amount you pay for a paint or for a paint job doesn't determine how much it costs. Years of wear are the determining factor. Let's take an example: If you use a "cheap" paint on your house, pay \$1.00, we'll say, for the job and get as much as two years' service out of it, you do get a "cheap" paint but you don't get a cheap paint job—and when you pay for it at the rate of \$1.00 a year.

If a thick, white lead paint, on the other hand, at \$2.00, keeps up only four years—and most painters claim it is good for at least six or six and a half years—is only \$2.00 a year instead of \$1.00. And what the important fact here. For every extra year that white lead lasts that is, every year beyond four—you save an additional \$1.00.

Besides, don't forget that white lead paint wears down uniformly, leaving a smooth even surface, and this takes off a good portion of the next painting bill. Often a painter has to change about as much as he wraps off old white paint as for applying the new paint. And here, the new paint must be replaced with an extra coat—three coats instead of the usual two for the painting. A preliminary dipping of it off that properly white lead surface is worth a week when painting time comes.

We have seen that the most important thing to remember is to apply the white lead paint in a way that is most economical. It is to apply the dollars and cents value of competent, skilled painting craftsmanship. If there is no more to painting than covering the surface, you could get anybody to do it. Then, the less you paid for the labor the better off you would be. But painting isn't simply covering the surface with a substance called paint. Painting is an acquired art. It is acquired through training under competent supervision, through study of good practice and through experience of knowing what to do and how to do it.

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Do not forget the screens. Has allowance been made for their painting? And are their frames to be painted the same color on both sides or is the inside to match the surround of the room for which the screen is designed? Also make sure about the rod, that is, whether it is to be included and, if so, whether paint or stain is figured.

W H A T A P A H T T H I P A V A T T H H H H H

There are a few other points that, while they do not directly influence the life of the paint job, do have an effect on your pocketbook and your temper. For instance, an exterior work the careful painter will make sure that any shrubbery or walls that might be damaged by paint spots are covered with drop cloths and on interior work will see that everything that might be damaged by paint is well protected. He will also see that neither he nor his men track up the house going in and out. He will have a rack for his ladders or store them in such a way that your lawn is not injured. He will see that no paint is left on the window glass in case an extra charge by the window cleaner. If awnings are applied, they will be taken down and not painted around. The windows when painted should be braced against shut. The rod if it is made of lockable slings will be protected when it is necessary to walk over it. Of course these are all things that are not usually covered in a specification but the designer with a workable job and it will do no harm to discuss them in a hand

As a convenience to you and to the painter who does your work, we are enclosing a copy, in duplicate, of what is known as a Check List Contract Blank. On this blank, which is in the form of a contract, are listed all of the surfaces which are normally painted so that it is a simple matter to include the work to be covered by the contract. There is also provision made for the specifying of definite materials to be used on the job. We urge you to use this blank, and we know that your painter, if he

Also, discuss with him what allowance has been made for surface preparation, getting it ready for painting. By this we mean such things as sandpapering and chiseling off the surface to be painted, cleaning out gutters, making down hose (leakage and slings), replacing any small pieces that may be missing, scraping off any loose paint, touching up blisters, removing loose putty from sash, or, in event of a badly blistered or scaled surface, removing and scraping off all the old paint.

W H A T A P A H T T H I P A V A T T H H H H

Surface preparation is so important on an interior job. If the plaster is new and has not sufficiently aged, a weathering wash of zinc sulphate may be required. There are usually holes to be filled, cracks to be closed up, loose paint to be removed. If the previous paint has a gloss, the entire surface should be sandpapered. Much the same things apply to interior woodwork. Make sure that these points are covered in the estimate.

The filling of cracks and surface defects in exterior wood is an important consideration. All nail holes, dents, cracks, joints and other defects should be pointed after the priming or first coat of paint has been applied and is thoroughly dried. If your house is shabby, was allowance made for filling cracks that often exist around the doors and windows?

Now about the painting of the sash. It makes a lot of difference whether a painter figures only one coat over the putty or whether he intends to trace the sash a second time, after the final coat goes on the house. If your house has two coats, the putty should have two also.

W H A T A P A H T T H I P A V A T T H H H H

Check up on how the painter plans to do the porch floors. There is a surface that gets a lot of wear and must be carefully painted to give service. This includes sandpapering before painting, putting the cracks and sandpapering each successive coat. If your house has concrete porches, are they or are they not included in the estimate?

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Let us emphasize once more: the importance of having definite specifications *before* the surfaces to be painted. The number of coats and the Poths for materials to be used. And, in this latter case, if you are not to know that the materials are what they are supposed to be, they should be delivered in the job in their original containers, sealed and with these facts plainly in evidence. Take the slight trouble to check up on the job before. The reputable painter will not be bothered by your carefulness. It is so much to his interest and yours to have this point well verified while the job is in progress.

We hope that the color illustrations throughout the book will be of assistance to you in selecting the proper color treatment for your choice. Should you desire further specific information along this line, we are 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. When this is returned, individual color schemes will be made up to fit your particular requirements. There is no cost or obligation.

This service is likewise available for answering any special questions and a technical team that either you or your painter might have. In this common form, if you refer to any of the illustrations, please mention the edition(s) of the booklet as well as the page number. Confusion may result otherwise. It has to be the simplest solution.

As a final word, let us repeat—if your house needs painting now, there are three important things to do—choose a reliable painter—specify Dutch Lin—select a good color scheme. And, don't delay.

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the the business side has
been regarded as the most
important. The selling side has
always been the most important

indicated as the result, and then
 1-4-5-6 and the 1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-103

...the ...

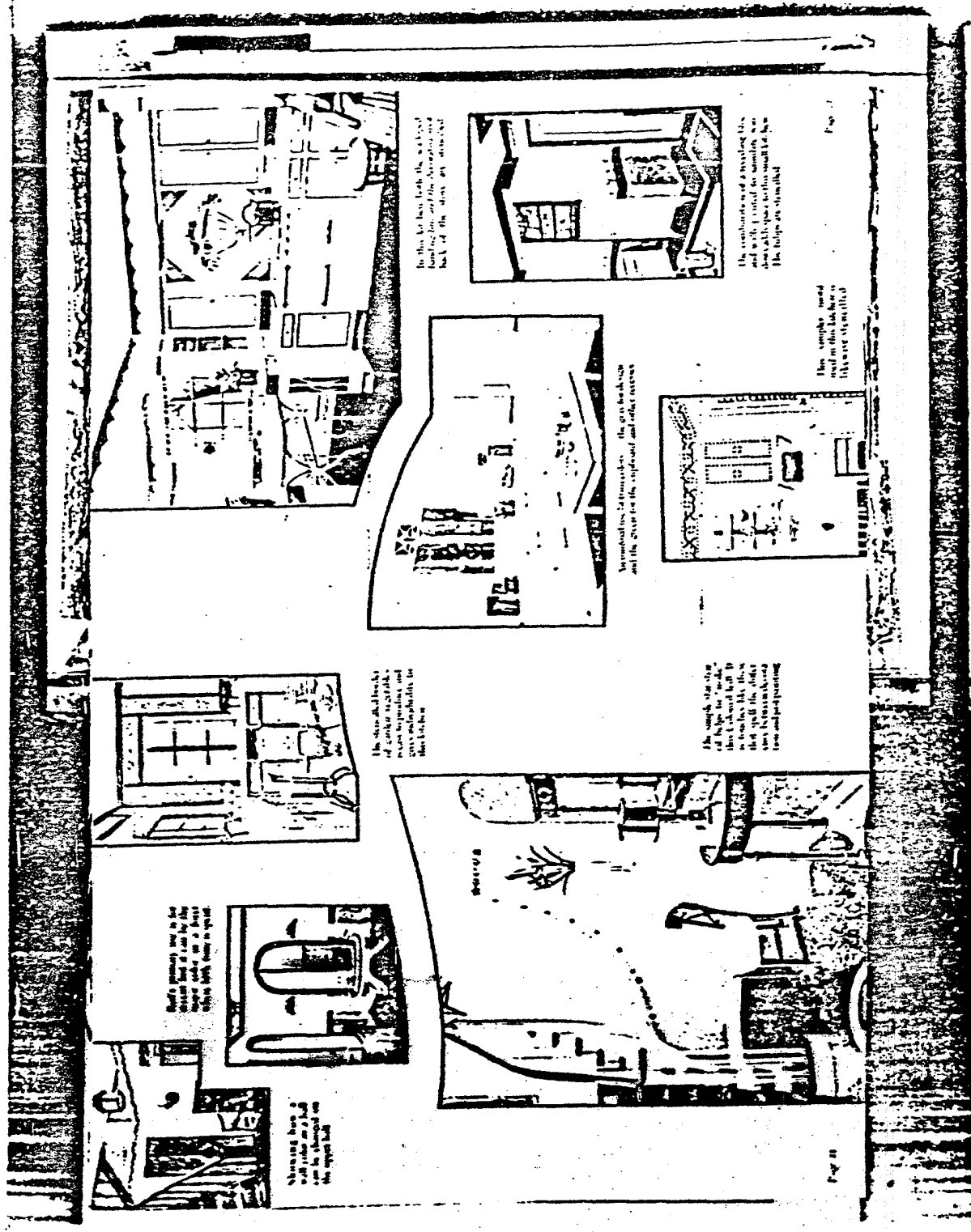
has noticeable shape and
is covered with white hairs.
The whole body is covered with
fine parallel scales. The
body is in the form of a
cylindrical tube.

INT

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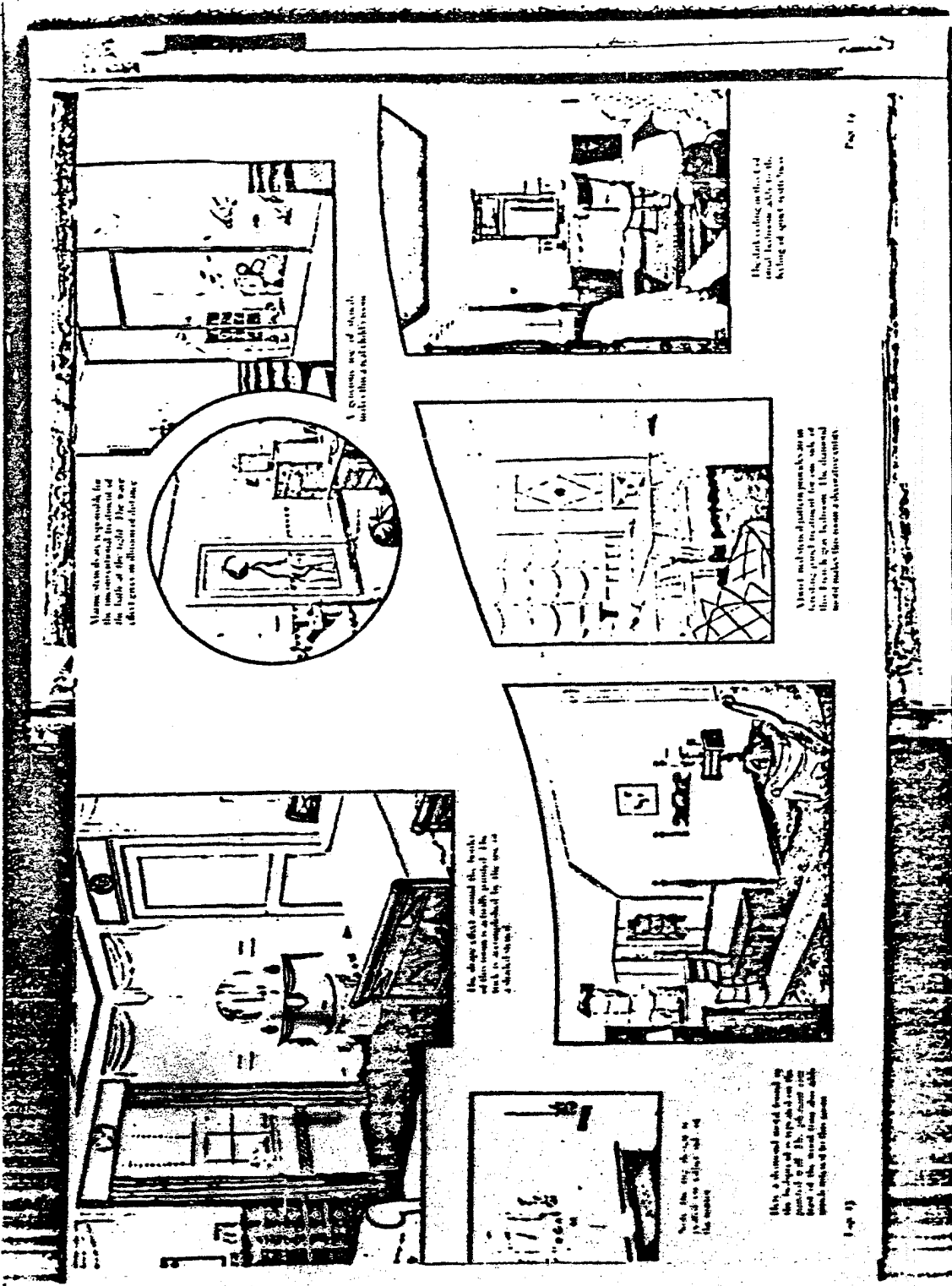
00057

NLT 1123/0



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14311



The dark clothing in this and the other photographs is due to the lighting of the room.

A person is seen in the room.

Various objects are visible in the room.

A person is seen in the room.

The person is seen in the room.

The person is seen in the room.

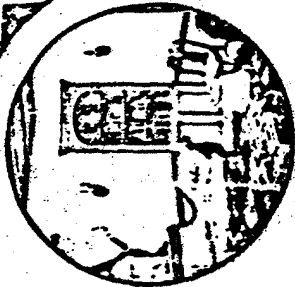
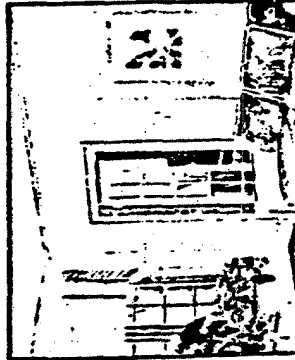
The person is seen in the room.

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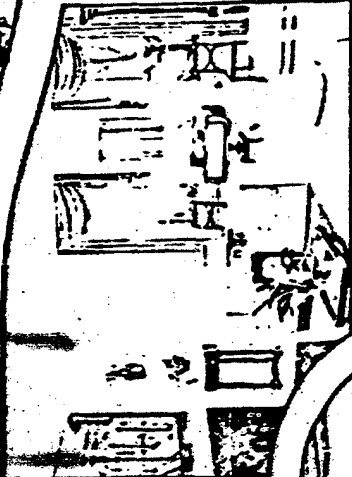
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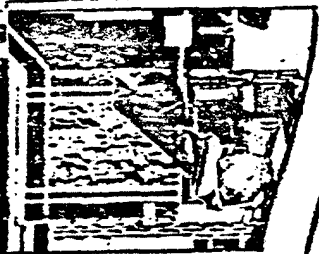
Dutch Ben Producers can be identified by the familiar Dutch Boy trade mark which prominently appears on every package



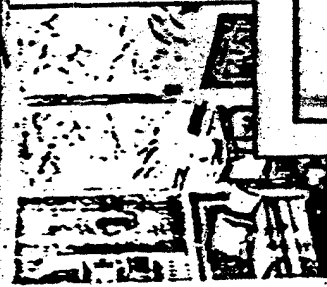
The size of the window is a factor in the amount of light that enters the room



When a window is placed in a room, it is important to consider the amount of light that enters the room and the amount of heat that is lost through the window



It is important to consider the amount of light that enters the room and the amount of heat that is lost through the window



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NLI 112573

INTERIOR COLOR SCHEMES

However, together in this
section are examples of all the
essential terms of the average
house. Many additional lines
have been employed to give a
sense of effects. The object of
this section is to show you with
your pointer in hand, how to
the proper interior decoration
of your own home.

AD-18

ORIGINAL FOR CUSTOMER
CHECK LIST - CONTRACT

No. _____

Date _____

Submitted to _____
(NAME OF PROPERTY OWNER)Address _____
(LOCATION OF PROPERTY ON WHICH WORK IS TO BE DONE)

EXTERIOR WORK ITEMIZED				
	COLOR	SURFACE PREPARATION	MATERIALS	COATS
HOUSE:				
Body				
Trim				
Roof				
Sash				
Screens				
Blinds				
Door (outside)				
Storm Sash				
Foundation				
Lining Brick				
Chimney				
Rain Gutters-Valleys				
Leaders				
Iron Work				
PORCH:				
Floor				
Steps				
Railing				
Ceiling				
GARAGE or BARN:				
Body				
Trim				
Roof				
Sash				
SASH:				
		Reputty in _____ windows	Glaze in _____ windows	
Additional Items-Exterior _____				
Additional Items-Interior _____				

NLI 112574

INTERIOR WORK ITEMIZED								
	ROOM				ROOM			
	Walls	Woodwork	Ceiling	Floor	Walls	Woodwork	Ceiling	Floor
COLOR								
FINISH								
SURFACE PREPARATION								
MATERIAL								
NO. OF COATS								
	ROOM				ROOM			
COLOR								
FINISH								
SURFACE PREPARATION								
MATERIAL								
NO. OF COATS								
	ROOM				ROOM			
COLOR								
FINISH								
SURFACE PREPARATION								
MATERIAL								
NO. OF COATS								
	ROOM				ROOM			
COLOR								
FINISH								
SURFACE PREPARATION								
MATERIAL								
NO. OF COATS								

CONTRACT

The contractor agrees to do, in a thoroughly workmanlike manner, the work specified on this sheet. All materials, tools, equipment and labor to be furnished by the contractor. Work to start _____ and to be completed on or before _____, weather and other conditions beyond contractor's control permitting.

Contract price \$ _____. Terms of payment. After first coat is applied \$ _____; On completion of job \$ _____;

Accepted _____ Signed _____
Property Owner Painting Contractor

NLI 112575

DUPLICATE FOR CONTRACTOR
CHECK LIST - CONTRACT

No. _____

Date _____

Submitted to _____
(NAME OF PROPERTY OWNER)Address _____
(LOCATION OF PROPERTY ON WHICH WORK IS TO BE DONE)

EXTERIOR WORK ITEMIZED				
	COLOR	SURFACE PREPARATION	MATERIALS	COATS
HOUSE:				
Body				
Trim				
Roof				
Sash				
Screens				
Blinds				
Door (outside)				
Storm Sash				
Foundation				
Lining Brick				
Chimney				
Rain Gutters-Valleys				
Leaders				
Iron Work				
PORCH:				
Floor				
Steps				
Railing				
Ceiling				
GARAGE or BARN:				
Body				
Trim				
Roof				
Sash				
SASH:				
		Reputty in _____ windows	Glaze in _____ windows	
Additional Items—Exterior _____				
Additional Items—Interior _____				

INTERIOR WORK ITEMIZED								
	ROOM				ROOM			
	Walls	Woodwork	Ceiling	Floor	Walls	Woodwork	Ceiling	Floor
COLOR								
FINISH								
SURFACE PREPARATION								
MATERIAL								
NO. OF COATS								
	ROOM				ROOM			
COLOR								
FINISH								
SURFACE PREPARATION								
MATERIAL								
NO. OF COATS								
	ROOM				ROOM			
COLOR								
FINISH								
SURFACE PREPARATION								
MATERIAL								
NO. OF COATS								
	ROOM				ROOM			
COLOR								
FINISH								
SURFACE PREPARATION								
MATERIAL								
NO. OF COATS								

CONTRACT

The contractor agrees to do, in a thoroughly workmanlike manner, the work specified on this sheet. All materials, tools, equipment and labor to be furnished by the contractor. Work to start _____ and to be completed on or before _____, weather and other conditions beyond contractor's control permitting.

Contract price \$ _____. Terms of payment. After first coat is applied \$ _____; On completion of Job \$ _____;

Accepted _____ Signed _____
Property Owner Painting Contractor

NLI 112577

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The HOUSE WE LIVE IN

THE ROCKEY F. L. L. is one of
the signs of the painter who came in
on the scene.

This painter asked us to talk plainly to you about paint. That naturally
gives us confidence in him. You probably will feel the same way, for when a
painter is anxious to lay the facts about paint before a prospective patron, it is
pretty good proof that he believes in square dealing.

It will take only a few minutes to read the booklet. Those few minutes
may be the means of saving you many dollars on your painting bills—besides
insuring you a satisfaction from the painting that cannot be reckoned in dollars
and cents.

If your property needs painting, inside or outside, now is the time to
consider having the work done with good paint by a good painter. Delay means
decay, decay means replacement. It is far less costly to repaint now than to replace
later on.

Very truly yours,

National Lead Company

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NLI 112578

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The HOUSE WE LIVE IN

THE BOOKLET *shows up in the air* which you reported to us among our of our most engaging advertisements.

As you are evidently one of those property owners who takes a keen interest in the type of paint that is put on his house, you are going to enjoy reading "The House We Live In." In this booklet are set down in black and white the important guide points to a lasting, attractive and well executed paint job. Here are pointers that many owners learn only through costly experience. You can know them through a few minutes' reading.

Of course, you are also going to be interested in the illustrations and in the color schemes they suggest. But no matter what combination of colors you may select, remember that the appearance as well as the protective value of your paint job a year . . . two years . . . four years from now is going to depend on your choice of paint. The photograph may that you saw in our advertisement, and which we reproduce in this booklet, proves what happens to "cheap" paint as compared with long wearing white lead paint.

One more thought—if your property needs painting now, this is the time to get it started. It is far less costly to repaint now than to replace later on.

Very truly yours,

National Lead Company

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1487

ALL

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74-57

*The above parties requested
that this matter be sent to
you with his compliments.*