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Ground: Cream. *Glazing colors:* Burnt sienna, rose lake, chinese blue.

The Sponge Mottled Finish

This is another form of wall decoration that is simple yet interesting and effective. It is easy to apply and the only extra tool needed is a sponge. It works equally well on smooth or sand-finished walls and may, on occasion, be used in combination with the crumpled roll finish on panel work, using one form of decoration inside the panels and the other for the balance of the wall. It is equally effective as an all-over wall treatment. It is not restricted to the use of one color, as two or more colors are often successfully employed.



very slightly with flattening oil for easy manipulation. A separate brush should be used for each color.

With a clean four-inch wall brush, spread a coat of the clear glazing liquid on the dry ground coat, covering only as much surface as can be conveniently worked at one time and from the base board to the moulding. On this wet glazing liquid daub the three or four selected tinting colors here and there, carelessly and irregularly, as shown in Figure 1.

The next step is to blend these spots of color into the others nearby while the colors and the glazing liquid are still wet. Do this by rubbing them with a wad of cheesecloth as large as can be conveniently handled, employing a circular or figure-eight motion, and then tamping the surface until the spots are blended into a cloudy effect, like sunlight shining through an art glass window onto a plain wall. Figure 2 shows how proper blending of the colors will result.

This completes the process, which is repeated, stretch after stretch until the room is finished. On rough, sand-finished walls the blending can be done better with a wall stippler than with a wad of cheesecloth.

Some good color combinations are:

Ground: Cream. *Glazing colors:* Burnt umber, burnt sienna, raw sienna.

Ground: Ivory. *Glazing colors:* Cobalt blue, lampblack, rose lake.

Ground: Gray. *Glazing colors:* Cobalt blue, raw sienna, drop black.

dried, the necessary ground coat, or coats, may be applied.

Tiffany Glazing and Blending

This form of decoration may be used on nearly all types of wall surfaces—in homes, public buildings, churches and theaters. It lends itself to any color scheme, is simple in method, easy of execution, and versatile in treatment. It can be applied to all properly painted surfaces—plaster walls, fabric covered walls, or wallboard.

Glazing is simply the application and manipulation of semi-transparent colors which will change the tone of the painted surface without entirely hiding it. It follows, then, that the final ground coat should be tinted to conform to the general color scheme. A deep cream color will be found correct for all finishes in tans, browns, greens, buff and yellows. White or oyster white backgrounds serve for light grays and blues, and a light pink background for old rose, lavender, and other shades where red is prominent.

The glazing colors recommended are Dutch Boy colors ground in oil, because of their greater purity of tone, strength of color and convenience.

The glazing liquid is a thin, transparent vehicle that is applied to the painted surface and permits the glazing colors to be evenly and nicely blended. Dutch Boy flattening oil makes an excellent glazing liquid, or Dutch Boy Lead Mixing Oil may be used.

The tinting colors may be thinned



with other water-type paints must be cleaned of these coatings down to the bare plaster before oil paint is put on. Once the old coating is removed and the wall dry, Dutch Boy wall primer, or a primer made by mixing 100 pounds Dutch Boy white-lead and 4 or 5 gallons Lead Mixing Oil, should be applied. This is true, too, of new plaster walls, wallboard or wall fabric. In the case of new plaster which usually contains free alkali, a preliminary wash with zinc sulphate solution is required. This neutralizer, consisting of two pounds of zinc sulphate dissolved in a gallon of water, is brushed onto the plaster and allowed to dry. Crystals which form on the surface should be brushed off before the primer is applied. When the priming coat has

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As in other forms of decoration, the walls are first painted in the color desired for the ground color, the final coat to be a flat or an egg shell gloss. When this coat is bone dry, a harmonizing color of heavy brushing consistency is prepared.

Next cut an ordinary sponge cleanly in half. Then pour a little of the paint on a board or other flat surface. Press the flat side of the sponge in the wet paint and repeatedly tamp the wall with the flat side of the sponge. This will leave a design where the structure of the sponge touches (see Figure 3). For a finer pattern use the uncut surface of the sponge. The idea is to use the

sponge as you would a rubber stamp, transferring the paint from the board to the wall, leaving the impression of the sponge wherever it touches. To avoid a repetition of pattern the sponge should be turned in the hand frequently. There is hardly a limit to the choice of colors that may be used with this treatment, as it is equally effective with soft, harmonious tints or sharply contrasting shades. In fact, the greater the contrast the more distinct will be the pattern.

For living rooms or halls the colors may be a buff ground with cream finish, medium gray with old rose finish, warm gray with cream finish, golden yellow with golden brown, light tan with leather brown and many other combinations.

For bedrooms two shades of blue, two shades of pink, pink and soft gray, or any other combination of soft, pleasing tints may be used.

The Crumpled Roll Finish

This popular form of interior decoration is possible only on smooth finished walls. It is easy to produce and adaptable to practically all interiors. It is very pleasing with its soft, feathery design which gives an even all-over treatment without any distinct pattern.

The walls are first painted the color desired, the ground coat being flat or an egg shell gloss. Allow this to dry hard and then apply another coat of paint of a color which will harmonize with the ground coat. Coat in a strip



a finer figure. When dry, a stripe can be painted in some darker color around the edge of the panels, or a small, enameled moulding can be used.

For color combinations, it is advisable to employ colors nearly alike, such as a light gray for the ground coat and a slightly darker gray for the finishing coat, particularly for small rooms. On large, unbroken wall areas strongly contrasting colors may be used.

In bedrooms the more delicate tints are used, such as a light gray over a pink, a light gray over a slightly darker gray, a light blue over a medium blue, a soft gray green over a lighter gray green, old rose over pink, and so on.

In the larger rooms a tan over a cream ground, or some shade of deep brown over buff, or a light green over a buff, are good color combinations.



Personality Sketch

DISTILL almost any successful paint contracting business and, after all else has evaporated, chances are you'll find at the bottom of the beaker a man who is by nature a good craftsman and by choice a good business man. And the spark that motivates him is ambition to succeed.

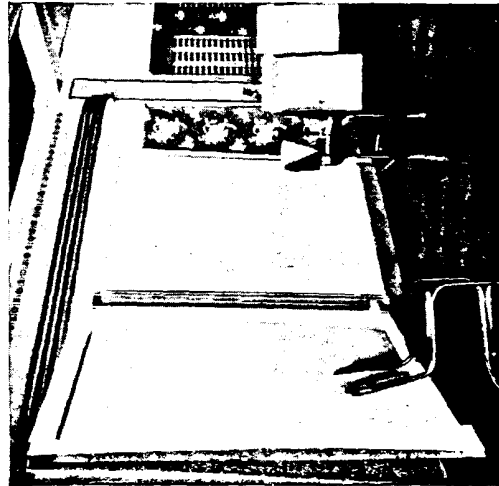
If one of St. Paul's going painting concerns were analyzed, or distilled, to discover just what makes it go, the energetic personality of Conrad Haglund would quickly be revealed. That is the conclusion inevitably drawn from a short biographical sketch of Mr. Haglund, recently sent us by Clint Rock, one of the Dutch Boy field men who frequently double as reporters for this magazine.

Mr. Haglund came to this country from Sweden in 1910—a big, husky lad, full of ambition and with a head full of ideas he felt he could put into practice here. He learned his trade in his native land, the birthplace of many of our real craftsmen. Shortly after arriving in St. Paul, young Haglund convinced F. R. Mann & Son, at that time one of the city's largest and oldest decorating firms, that he was a really good craftsman and promptly went on the concern's payroll. Four years later, Haglund decided to start out on his own and put into operation the ideas he long had harbored but for which

Conrad Haglund, St. Paul painting contractor, as sketched by the Dutch Boy artist

there was no outlet as a journeyman. Since turning contractor in 1914 he has handled many important jobs in the Twin Cities, one of the largest of which was the 32-story First National Bank Building in St. Paul. Haglund employs between 20 and 30 men regularly, in operating under the slogan "No job too big or too small" and covers every field of painting endeavor. In the words of Clint Rock, "Mr.

Haglund's chief concern is giving his customers full value for the dollars they spend on their painting needs. That this policy pays dividends in real money, as well as in building a reputation, is demonstrated by the fact that after the above-mentioned bank job was done (in record time incidentally) Mr. Haglund bought a new car, took aboard his wife and two children and



Dutch Boy Painter

drove to New York. Reaching the metropolis, the Haglunds, car and all, took passage to his native Sweden for a ninety day holiday. On his return to St. Paul, Mr. Haglund got back into harness and started to earn more dividends, in cash as well as in reputation, and now is anxious to have the overseas fuss settled so he can enjoy an encore to his previous trip."

The picture at the left shows a corner of the customers' "selection" room in the Haglund Shop. Here customers can select colors and wall finishes in a clean, restful atmosphere. The photo below shows a typical Haglund advertising display, located in a vacant store in which the window space was rented for the occasion. It features the model homes first shown in LIFE magazine.

No success story about a painting contractor would be complete if mention of materials was omitted. So we'll tell you what you knew all along—Mr. Haglund is a stickler for the best obtainable. And he means Dutch Boy.

TO-2952
CONRAD HAGLUND
PAINTING CONTRACTOR
1113 EAST NEW STREET
OR TOO LARGE OR TOO SMALL

WE HAVE THE MOST MODERN EQUIPMENT
Paint or Decorate Your HOME, OFFICE, STORE, CHURCH OR FACTORY.

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At the Riverside (California) Harvest Festival last fall, one of the displays that received a great deal of attention and caused much favorable comment was a miniature "House and Garden Exhibit" sponsored by the Schmidt Paint and Paper Company of 3823 Market Street, Riverside. This charming layout, photograph of which is shown opposite, was conceived by James Bowen, a Pacific Coast Dutch Boy representative. Actual construction was done by a cabinet-maker, a carpenter, a craft-and-hobby teacher, a graduate electrical engineer and Mr. Bowen.

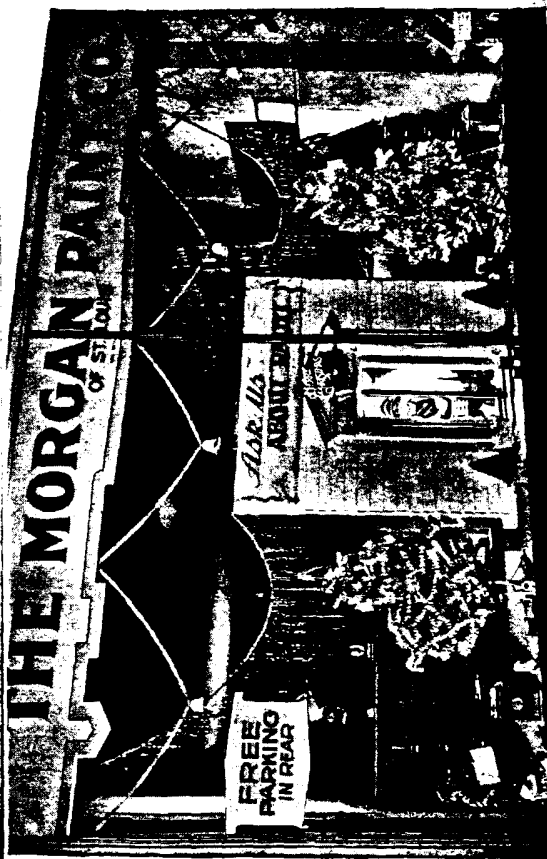
The Dutch Colonial house is built on the scale of one inch to the foot and this scale holds true also of all details such as furniture, draperies, curtains, rugs, pictures, table linen and even door knobs and water taps. The construction job required 262 hours of labor; the painting and finishing required 57 hours; making the Dutch Boy figures, landscaping the garden plot, erecting picket fences, etc., took 42 hours. All in all, the materials cost about \$90.

The four tiny Dutch Boy figures in evidence were used to carry out the theme of "Paint Protection for the

American Home," Dutch Boy products having been used in painting the house. For those of our friends who are garden-minded, we give the following facts about the plant and garden plot in which the house is situated.

Only live plants were used—they were normal in every respect except that they were dwarfed by chemical treatment of the seeds or permanently dwarfed by chemicals. This phase of the project was handled by Mr. J. A. Craven of Glendale, California, who, our informant tells us, is the only man able to dwarf living plants by chemicals. We are told further, that Mr. Craven employs neither the "Chinese method" of stunting which entails periodic cutting of the tap root, nor the "India method" which calls for food starvation. Mr. Craven's dwarfed plants are watered every other day and could be planted successfully in any good soil.

Among the specimens of tiny trees in the exhibit were a four year old "Monkey Puzzle tree"; cypress trees, eight years old; and a three year old pomegranate tree bearing both blossoms and fruit. The lawn of Red Top dwarf grass grew so well it had to be trimmed periodically with barber's shears.



Santa Meets Dutch Boy at Morgans

RARELY does a Christmas season fade into the New Year but that it provides additional evidence that the Dutch Boy Painter, as a trade character, knows no off-season. Though there is a lull in the painting business, Dutch Boy stays on the job, helping store owners to spread the Christmas message of good will.

Window display men "go all out" in planning and installing Holiday windows. It's the high-spot of their year. And, in casting about for ideas and material with which to put in a standout window nothing in the store is overlooked. If there is a Dutch Boy figure or cut-out handy, like as not that will give the display man the idea he has been hunting. What matter if

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snow is flying and the temperature is down to zero? What matter if house-painting is on few people's minds? Here is a trade character that not only typifies good paint but one that stands for good will as well. So, into the window goes the Dutch Boy and the major part of the Christmas display problem is solved.

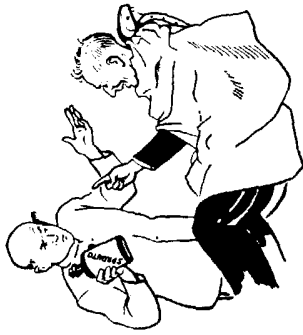
The picture above shows specifically how the display man in the Morgan Paint Company store, 3556 Olive Street, St. Louis, Mo., used the Dutch Boy in his Holiday display. Brightly trimmed and lighted Christmas trees flank a nicely painted doorway in which the Dutch Boy figure stands. We have no means of knowing how many people accepted the invitation above the door — "Ask Us About Paint"—but we are confident that few people who passed the store failed to grasp the significance of this window's good will - good paint message.

Paint Up A Good Front

fore, and finally passing up, the store that apparently doesn't think enough of its paint to apply some to its own front.

The paint store, or any store handling paint, can hardly suggest to home owners that paint's the thing for brightening up, for protection, if that store doesn't practice what it preaches or implies. True, many store fronts in recent years have been modernized—glazed tile, enameled metal, bronze panelling and enlarged show windows have been installed. But paintable fronts are still plentiful, as a quick tour of most any business district will prove. And these paintable fronts are apt to look decidedly out-of-date when situated alongside the newer all-metal or glazed jobs unless good paint is judiciously and periodically used on them.

A shabby front is not only a poor advertisement for a paint-selling establishment from the standpoint of inconsistency—it also forms a poor setting for displays that must be used in the windows to attract the eyes of passers-



THERE is something a bit unconvincing about a bald-headed barber's offer to give you "a good shampoo with Sprouto Scalp Tonic—it will grow hair on a door knob." We always suspect there is something amiss when the announcer on the Kold Prevention capsule program shows up with a bull-frog voice in lieu of his customary tenor. And many folks, no doubt, elevate their eyebrows when they pass a paint store that shows no external evidence of the wares stocked within. Truly "consistency", as some one once said "thou art a jewel."

Humankind, by and large, has a fine sense of the fitness of things. The prospective customer for a suit of clothes finds his urge-to-buy going into reverse when he is approached by a salesman whose appearance suggests he just dried out after a heavy rain, or fell asleep before he could get his clothes off. Similarly, paint-minded folks with no special allegiance to any particular store can be excused for hesitating be-



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front, window and all, and must surely sense the lack of harmony.

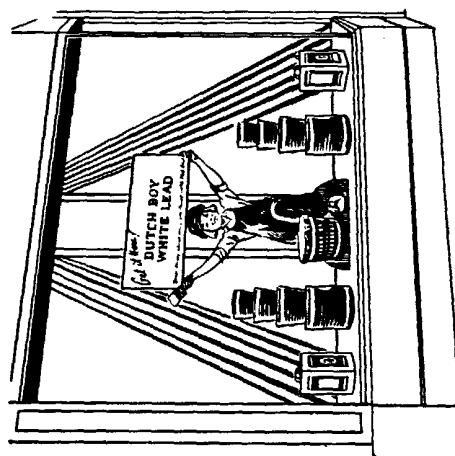
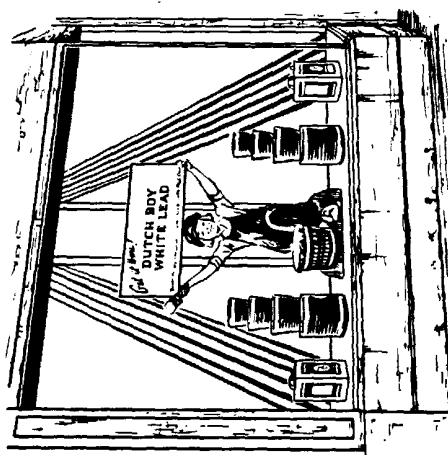
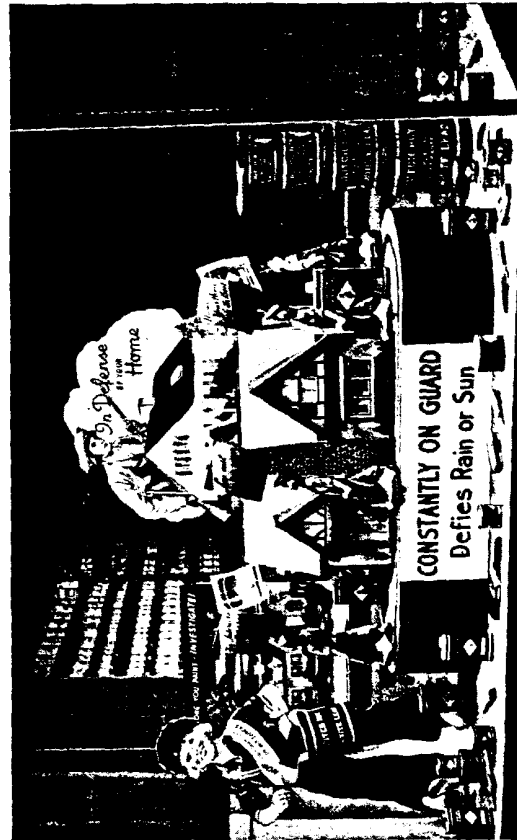
Keeping the paint store front well painted is just plain good business because it is most effective advertising at the point of sale. It bespeaks confidence in one's goods and gives a day-by-day demonstration of what paint can do as a protector of surfaces and an improver of appearances. *Paint up a good front.*

DUTCH BOYS ON THE MOVE

cannot show are the Dutch Boy Painters marching around the model house in the manner of sentries on post. The statuettes are attached to a track which slowly carries them round and round the house. Mr. Burkstaller, who conceived and built the display and its mechanical features, comes by his knowledge of Dutch Boy products quite naturally—he is the son of one of Roswell's leading contractors.

by. The display man, at home in his store, may become accustomed to a front that is down-at-the-heel. He gets into the window with his goods and his props, makes tentative arrangements and darts outside to see how things look. In the process, he is apt to concentrate on his handiwork rather than on its fixed environment. But the passerby gets a quick reaction to the entire

TAKING his cue from the messages carried by recent Dutch Boy window displays, Bill Burkstaller of the Pecos Valley Lumber Company, Roswell, New Mexico, recently put in a Dutch Boy window that moved passersby to stop, look and linger. The picture here shows Dutch Boy products, of course, as well as Dutch Boy window cutouts, altered to suit the purpose of the display. What the photo





National Lead Company's staff of practical paint men will help you solve your painting problems without charge. Address your letter to National Lead Co., Room 2020, 111 Broadway, New York, N. Y. Please state your problem fully and be sure to place your name and address on your letter. Our reply will reach you promptly by mail. The problems discussed below have been selected because they appear to be of general interest. Space limitations permit the printing of only a few of the problems handled.

Painting Chemical "Lab" Work Bench

Question: Can you advise me how to treat a chemical laboratory work bench so as to render the wood acid, alkali and water proof?

Answer: Assuming that the bench top is constructed of good, well-seasoned hardwood, you can make it reasonably acid, alkali and water proof by following these directions:

First prepare these solutions or have a druggist or chemist mix them—

- No. I— 125 grams copper sulphate
125 grams potassium chloride
1000 grams water
- No. II— 150 grams fresh anilin oil
180 grams concentrated hydrochloric acid
1000 grams water

The wood to be treated must be free from paint, varnish, wax, grease or chemicals. First apply a coat of solution number I, boiling hot, using an ordinary paint brush. Let the bench dry thoroughly. Then apply a second coat of the same solution.

When the second coat has dried in

thoroughly, apply a coat of solution number II. Allow this to dry and then recoat with the same liquid. After this last coat has dried, wash away with hot soap suds any excess chemical that has remained on the surface of the work. Let the bench again dry out thoroughly and apply raw linseed oil, rubbing the oil well into the wood with a felt pad or a wad of cheese cloth. This will impart a medium polish to the surface.

Sized Plaster Patches "Show"

Question: In a remodelled house in which we were working a short time ago we painted several walls in which old door openings had been closed in with studding, lath and plaster. These big patched areas were given a coat of shellac as a size, then the walls were painted with three coats of flat paint. Now the patches show right through the paint. What causes this?

Answer: The patched areas should have been primed, not sized, with a pigmented primer such as Dutch Boy wall primer. When you simply seal the plaster surface, and thereby produce a

Dutch Boy Painter

The actual laying of the canvas is not difficult. A section of the wall is coated in with the adhesive, a strip wide enough to receive one full width of the canvas. Place the cloth, which should be cut to the proper length, against the pasted wall and smooth it out. The second strip of canvas is laid so that it overlaps the first strip by about one inch. A steel straightedge is then placed along the center of the lap and both thicknesses of canvas are cut through with a very sharp knife. This severs a portion of the top strip, as well as a portion of the under strip. The edge of the top strip may be lifted to permit the removal of the "ribbon" cut from the under strip.

The two edges having been cut by the same knife stroke can now be butted together very neatly and rolled firmly. The canvas, after drying out, can then be painted just as if it were a bare plaster surface.

Painting Canvas Awnings

Question: Never having painted awnings before, I would like your suggestions for this type of work. The canvas is several years old and the blue color is faded out.

Answer: Paint for canvas awnings must necessarily be rather elastic, assuming of course that the awnings are periodically rolled. One way to treat the canvas is to put on a coat of glue size as a sort of filler and primer. The size consists of good flake glue, softened in cold water and melted in hot water. Before using, add to the size a little alum that has been dissolved in hot

gloss finish, as you usually do with shellac, there is a readily noticeable difference between the new work and the surrounding areas because of a difference in texture. Dutch Boy wall primer is a paint, not a thin size, and it not only seals the plaster surface but it also forms a good anchorage for the paint coats that follow. Had the patched areas been thus primed (after properly neutralizing the free alkali in the fresh plaster) and the primer feathered off a short way on the old plaster, three good flat paint coats certainly would have completely hidden the places that formerly had been doorways.

Canvassing Plastered Walls

Question: I have a customer who wants canvas on his walls; the canvas is then to be painted. The plaster is cracked rather badly and it is pretty glossy. How can I get the canvas to look smooth and stay put?

Answer: We assume that the plaster has been, or will be, patched and sanded smooth. This is absolutely necessary on a canvas job. The fabric cannot be expected to hide definite irregularities in a surface. When the fresh plaster is thoroughly dry, the patches should be neutralized, if necessary, with a zinc sulphate solution—two pounds of zinc sulphate dissolved in a gallon of water. After the neutralized patches have dried out, prime these spots with Dutch Boy wall primer. The canvas may be hung after the primer is dry and hard. Use any good prepared adhesive in accordance with the manufacturer's label directions.

Dutch Boy Painter

water. Apply the warm size to the canvas with a large brush and allow the coating to dry thoroughly before any paint is put on.

The painting is done with two coats, each based on this formula:
100 lbs. Dutch Boy heavy paste white-lead.

2 gals. Dutch Boy boiled linseed oil.
1 gal. pure turpentine.

This paint may, of course, be tinted with Dutch Boy colors in oil. Care must be exercised in the amount of oil color used because too great a quantity will retard the drying of the job.

Another, and more expensive treatment consists of the following: Dissolve white beeswax in just enough turpentine to make a soft paste. To 12 ounces of this paste add two pounds of Dutch Boy heavy paste white-lead and two tablespoonfuls of soft soap. Mix these ingredients thoroughly and apply the resulting paste to the canvas with a large spatula, spreading it out as smoothly and evenly as possible. Surplus paste should be scraped off. The purpose of this beeswax, white-lead and soap mixture is to close the pores of the fabric without appreciably stiffening it.

Use this same paste, but thinned to paint consistency with a liquid composed of equal parts of Dutch Boy boiled linseed oil and turpentine, for the second coat. This should be applied with a paint brush, care being used to brush the paint out well. After this coat is dry and hard a second coat can be applied. Both coats may, of course, be tinted with Dutch Boy colors in oil.

Greenish Tint for Copper

Question: A house I am painting white has a copper roof. The owner would like to have the copper look old, with a grayish green effect. How can this be produced, with paint or some other material?

Answer: The familiar gray-green tone of old copper (some call it a "patina" or "verdigris"), put there by the actions of Mother Nature and Father Time, is difficult to imitate. Many painters do a passable job with vinegar, several treatments being required as a rule. In going about the job, first make sure the copper is thoroughly clean, then brush on a coat of ordinary household vinegar. Repeat every other day for a week, and you will likely have as good an imitation of aged copper as may be obtained quickly.

Removing Slow-Drying Paint

Question: Having contracted to repaint the trim on a house last painted five years ago, I am up against a problem. This paint, after five years, is still sticky on some portions of the building. How should it be treated? The owner does not want it removed with a blow torch and scraper.

Answer: It would be impracticable to sandpaper or brush off the tacky paint, of course. Possibly the only thing to do is to use one of the paint removers that are now being widely used on exterior paint. These removers are spread on with a brush, allowed to remain for several hours to thoroughly soften the old tacky paint, then a scraper is used to take off the paint down to the bare wood. The directions on the remover package explain the precise procedure.



Keep Your Copies in This Binder

PAINTERS and dealers all over the country are finding this Binder the answer to the question, "How can the information contained in every copy of the Dutch Boy Painter magazine best be saved for future use?"

Designed especially for binding copies of this magazine, the new Binder is practical, sturdy and handsome. And it is economical. It costs you a mere 75 cents, delivered. The Binder can easily repay its cost by preserving for you some needed item of paint information that might have been lost because that particular issue was mislaid.

Start now to build a "library of paint information" by binding your "Dutch Boy Painters." Buy the Binder. Send remittance of 75 cents—check, money order or stamps—to: NATIONAL LEAD CO., Room 2020, 111 Broadway, New York





WHY IS MY KEG OF LEAD
LIKE YOUR SACK OF FLOUR?

WELL, in the first place, both white-lead and flour are standard, basic items—yours in food stores, mine in paint stores. Both are staples with country-wide distribution.

In the second place, both are commodities that most people understand. There is nothing mysterious about them . . . they're just good, pure, dependable materials.

In the third place, both are adaptable. I take white-lead, and with various oils and thinners, make many types of paint. You take flour as a base, and using other things with it, make bread, cake, cookies, biscuits and so on.

With your sack of flour, plus a few other ingredients, you have the makings for about everything a baker has to bake. And you don't need to tie up much money in stock.

With my keg or two of lead, plus a few oils and thinners and colors, I have the makings for about every type of paint my jobs demand. I don't have a big inventory of materials either, nor any waste to speak of, to dry up part of my profit.



DUTCH BOY PAINTER Magazine Vol. 33 No. 1 194

Get it Here!

**DUTCH BOY
WHITE LEAD**

You're money ahead when you paint with White Lead



PAINTERS' SUPPLIES

Ground: Cream. *Glazing colors:* Burnt sienna, rose lake, chinese blue.

The Sponge Mottled Finish

This is another form of wall decoration that is simple yet interesting and effective. It is easy to apply and the only extra tool needed is a sponge. It works equally well on smooth or sand-finished walls and may, on occasion, be used in combination with the crumpled roll finish on panel work, using one form of decoration inside the panels and the other for the balance of the wall. It is equally effective as an all-over wall treatment. It is not restricted to the use of one color, as two or more colors are often successfully employed.



very slightly with flating oil for easy manipulation. A separate brush should be used for each color.

With a clean four-inch wall brush, spread a coat of the clear glazing liquid on the dry ground coat, covering only as much surface as can be conveniently worked at one time and from the base board to the moulding. On this wet glazing liquid daub the three or four selected tinting colors here and there, carelessly and irregularly, as shown in Figure 1.

The next step is to blend these spots of color into the others nearby while the colors and the glazing liquid are still wet. Do this by rubbing them with a wad of cheesecloth as large as can be conveniently handled, employing a circular or figure-eight motion, and then tamping the surface until the spots are blended into a cloudy effect, like sunlight shining through an art glass window onto a plain wall. Figure 2 shows how proper blending of the colors will result.

This completes the process, which is repeated, stretch after stretch until the room is finished. On rough, sand-finished walls the blending can be done better with a wall stippler than with a wad of cheesecloth.

Some good color combinations are:

Ground: Cream. *Glazing colors:* Burnt umber, burnt sienna, raw sienna.

Ground: Ivory. *Glazing colors:* Cobalt blue, lampblack, rose lake.

Ground: Gray. *Glazing colors:* Cobalt blue, raw sienna, drop black.

dried, the necessary ground coat, or coats, may be applied.

Tiffany Glazing and Blending

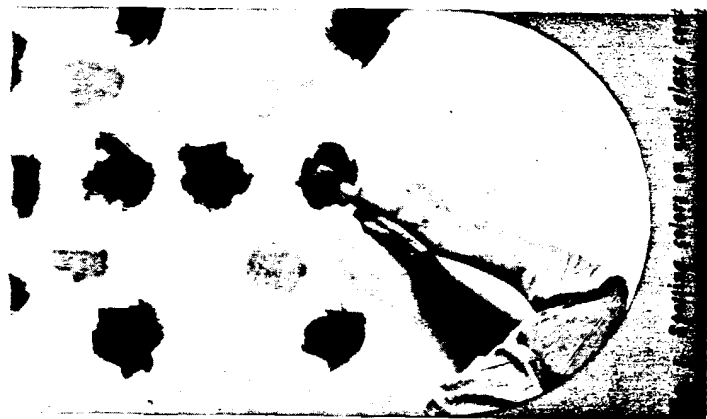
This form of decoration may be used on nearly all types of wall surfaces—in homes, public buildings, churches and theaters. It lends itself to any color scheme, is simple in method, easy of execution, and versatile in treatment. It can be applied to all properly painted surfaces—plaster walls, fabric covered walls, or wallboard.

Glazing is simply the application and manipulation of semi-transparent colors which will change the tone of the painted surface without entirely hiding it. It follows, then, that the final ground coat should be tinted to conform to the general color scheme. A deep cream color will be found correct for all finishes in tans, browns, greens, buff and yellows. White or oyster white backgrounds serve for light grays and blues, and a light pink background for old rose, lavender, and other shades where red is prominent.

The glazing colors recommended are Dutch Boy colors ground in oil, because of their greater purity of tone, strength of color and convenience.

The glazing liquid is a thin, transparent vehicle that is applied to the painted surface and permits the glazing colors to be evenly and nicely blended. Dutch Boy flating oil makes an excellent glazing liquid, or Dutch Boy Lead Mixing Oil may be used.

The tinting colors may be thinned



with other water-type paints must be cleaned of these coatings down to the bare plaster before oil paint is put on. Once the old coating is removed and the wall dry, Dutch Boy wall primer, or a primer made by mixing 100 pounds Dutch Boy white-lead and 4 or 5 gallons Lead Mixing Oil, should be applied. This is true, too, of new plaster walls, wallboard or wall fabric. In the case of new plaster which usually contains free alkali, a preliminary wash with zinc sulphate solution is required. This neutralizer, consisting of two pounds of zinc sulphate dissolved in a gallon of water, is brushed onto the plaster and allowed to dry. Crystals which form on the surface should be brushed off before the primer is applied. When the priming coat has

Dutch Boy Painter

As in other forms of decoration, the walls are first painted in the color desired for the ground color, the final coat to be a flat or an egg shell gloss. When this coat is bone dry, a harmonizing color of heavy brushing consistency is prepared.

Next cut an ordinary sponge cleanly in half. Then pour a little of the paint on a board or other flat surface. Press the flat side of the sponge in the wet paint and repeatedly tamp the wall with the flat side of the sponge. This will leave a design where the structure of the sponge touches (see Figure 3). For a finer pattern use the uncut surface of the sponge. The idea is to use the

sponge as you would a rubber stamp, transferring the paint from the board to the wall, leaving the impression of the sponge wherever it touches. To avoid a repetition of pattern the sponge should be turned in the hand frequently. There is hardly a limit to the choice of colors that may be used with this treatment, as it is equally effective with soft, harmonious tints or sharply contrasting shades. In fact, the greater the contrast the more distinct will be the pattern.

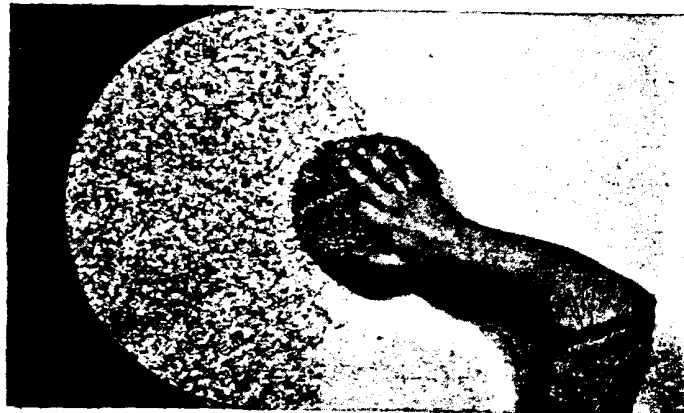
For living rooms or halls the colors may be a buff ground with cream finish, medium gray with old rose finish, warm gray with cream finish, golden yellow with golden brown, light tan with leather brown and many other combinations.

For bedrooms two shades of blue, two shades of pink, pink and soft gray, or any other combination of soft, pleasing tints may be used.

The Crumpled Roll Finish

This popular form of interior decoration is possible only on smooth finished walls. It is easy to produce and adaptable to practically all interiors. It is very pleasing with its soft, feathery design which gives an even all-over treatment without any distinct pattern.

The walls are first painted the color desired, the ground coat being flat or an egg shell gloss. Allow this to dry hard and then apply another coat of paint of a color which will harmonize with the ground coat. Coat in a strip



of wall three or four feet wide from moulding to base board. While this paint is still wet take a double sheet of newspaper and crumple it into a wadded roll about a foot long. Beginning at the top of the freshly painted surface press the crumpled roll against the wet paint (Figure 4) and carefully roll the paper down the wall, rotating it with the fingers and being careful not to let it skid on the wet paint.

As the projecting parts of the roll touch the wall they will lift off some of the wet paint, showing the ground color underneath. Go clear to the bottom of the wall and then open up the paper, turn the wet side in and again crumple it so that new, dry surfaces will be available to roll down the wall for the next stretch. Have plenty of old newspapers handy so as to be able to use clean rolls frequently.

Different kinds of paper produce different effects. A newspaper makes a bold, prominent figure when it is crumpled loosely. Crumpled more tightly it makes a finer, closer pattern. Wrapping paper makes a large, pronounced figure. Tissue paper gives a soft, fine, closely knit design.

Excellent panel effects may be obtained with the crumpled roll treatment. The whole surface may be painted in one color, after which the panels are carefully laid off. The final coat in the panels should be a trifle darker or lighter than the space outside of the panels and a softer paper used on the panel work so as to show



a finer figure. When dry, a stripe can be painted in some darker color around the edge of the panels, or a small, enameled moulding can be used.

For color combinations, it is advisable to employ colors nearly alike, such as a light gray for the ground coat and a slightly darker gray for the finishing coat, particularly for small rooms. On large, unbroken wall areas strongly contrasting colors may be used.

In bedrooms the more delicate tints are used, such as a light gray over a pink, a light gray over a slightly darker gray, a light blue over a medium blue, a soft gray green over a lighter gray green, old rose over pink, and so on.

In the larger rooms a tan over a cream ground, or some shade of deep brown over buff, or a light green over a buff, are good color combinations.

Personality Sketch

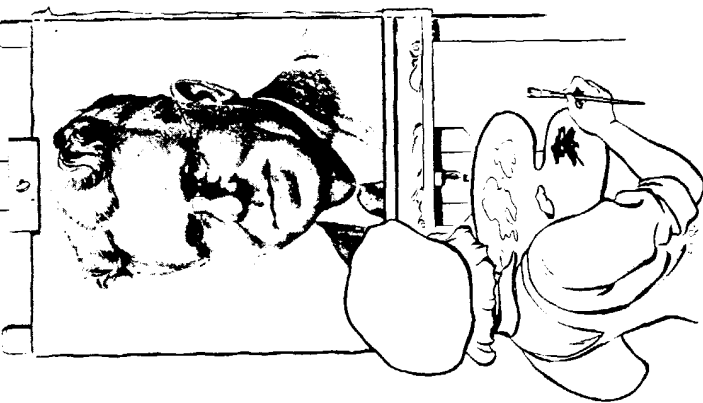
DISTILL almost any successful paint contracting business and, after all else has evaporated, chances are you'll find at the bottom of the beaker a man who is by nature a good craftsman and by choice a good business man. And the spark that motivates him is ambition to succeed.

If one of St. Paul's going painting concerns were analyzed, or distilled, to discover just what makes it go, the energetic personality of Conrad Haglund would quickly be revealed. That is the conclusion inevitably drawn from a short biographical sketch of Mr. Haglund, recently sent us by Clint Rock, one of the Dutch Boy field men who frequently double as reporters for this magazine.

Mr. Haglund came to this country from Sweden in 1910—a big, husky lad, full of ambition and with a head full of ideas he felt he could put into practice here. He learned his trade in his native land, the birthplace of many of our real craftsmen. Shortly after arriving in St. Paul, young Haglund convinced F. R. Mann & Son, at that time one of the city's largest and oldest decorating firms, that he was a really good craftsman and promptly went on the concern's payroll. Four years later, Haglund decided to start out on his own and put into operation the ideas he long had harbored but for which

Conrad Haglund, St. Paul painting contractor, as sketched by the Dutch Boy artist

there was no outlet as a journeyman. Since turning contractor in 1914 he has handled many important jobs in the Twin Cities, one of the largest of which was the 32-story First National Bank Building in St. Paul. Haglund employs between 20 and 30 men regularly, in operating under the slogan "No job too big or too small" and covers every field of painting endeavor. In the words of Clint Rock, "Mr.



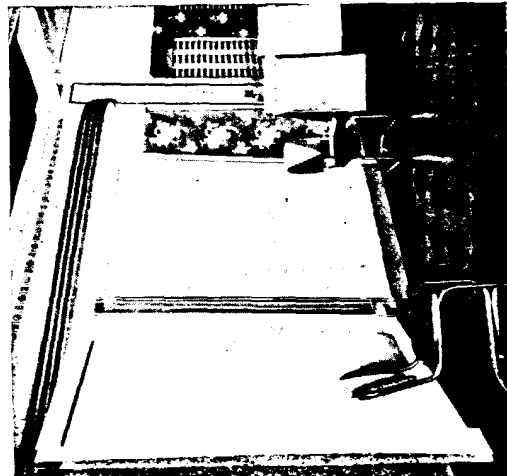
Dutch Boy Painter

Haglund's chief concern is giving his customers full value for the dollars they spend on their painting needs. That this policy pays dividends in real money, as well as in building a reputation, is demonstrated by the fact that after the above-mentioned bank job was done (in record time incidentally) Mr. Haglund bought a new car, took aboard his wife and two children and

drove to New York. Reaching the metropolis, the Haglunds, car and all, took passage to his native Sweden for a ninety day holiday. On his return to St. Paul, Mr. Haglund got back into harness and started to earn more dividends, in cash as well as in reputation, and now is anxious to have the overseas fuss settled so he can enjoy an encore to his previous trip."

The picture at the left shows a corner of the customers' "selection" room in the Haglund Shop. Here customers can select colors and wall finishes in a clean, restful atmosphere. The photo below shows a typical Haglund advertising display, located in a vacant store in which the window space was rented for the occasion. It features the model homes first shown in LIFE magazine.

No success story about a painting contractor would be complete if mention of materials was omitted. So we'll tell you what you knew all along—Mr. Haglund is a stickler for the best obtainable. And he means Dutch Boy.



TO-2952

CONRAD HAGLUND

PAINTING CONTRACTOR

1301 E. 13TH STREET

FOR TOO LARGE OR TOO SMALL

WE HAVE THE MOST MODERN EQUIPMENT

Paint or Decorate

HOME, OFFICE, STORE, CHURCH OR FACTORY

WE USE DUTCH BOY PRODUCTS

The most PERMANENT COLORS FOR OUTSIDE WORK.

See our new SHOWROOM

HUNDREDS OF SUGGESTIONS ON INTERIOR DECORATING

SPRAYING EQUIPPED PLASTIC WORK

WE HAVE THE MOST MODERN EQUIPMENT

Paint or Decorate

HOME, OFFICE, STORE, CHURCH OR FACTORY

WE USE DUTCH BOY PRODUCTS

The most PERMANENT COLORS FOR OUTSIDE WORK.

See our new SHOWROOM

HUNDREDS OF SUGGESTIONS ON INTERIOR DECORATING

DUTCH BOY DEFENDS



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AT the Riverside (California) Harvest Festival last fall, one of the displays that received a great deal of attention and caused much favorable comment was a miniature "House and Garden Exhibit" sponsored by the Schmidt Paint and Paper Company of 3823 Market Street, Riverside. This charming layout, photograph of which is shown opposite, was conceived by James Bowen, a Pacific Coast Dutch Boy representative. Actual construction was done by a cabinet-maker, a carpenter, a craft-and-hobby teacher, a graduate electrical engineer and Mr. Bowen.

The Dutch Colonial house is built on the scale of one inch to the foot and this scale holds true also of all details such as furniture, draperies, curtains, rugs, pictures, table linen and even door knobs and water taps. The construction job required 262 hours of labor; the painting and finishing required 57 hours; making the Dutch Boy figures, landscaping the garden plot, erecting picket fences, etc., took 42 hours. All in all, the materials cost about \$90.

The four tiny Dutch Boy figures in evidence were used to carry out the theme of "Paint Protection for the

American Home," Dutch Boy products having been used in painting the house.

For those of our friends who are garden-minded, we give the following facts about the plant and garden plot in which the house is situated.

Only live plants were used—they were normal in every respect except that they were dwarfed by chemical treatment of the seeds or permanently dwarfed by chemicals. This phase of the project was handled by Mr. J. A. Craven of Glendale, California, who, our informant tells us, is the only man able to dwarf living plants by chemicals. We are told further, that Mr. Craven employs neither the "Chinese method" of stunting which entails periodic cutting of the tap root, nor the "India method" which calls for food starvation. Mr. Craven's dwarfed plants are watered every other day and could be planted successfully in any good soil.

Among the specimens of tiny trees in the exhibit were a four year old "Monkey Puzzle tree"; cypress trees, eight years old; and a three year old pomegranate tree bearing both blossoms and fruit. The lawn of Red Top dwarf grass grew so well it had to be trimmed periodically with barber's shears.

MULTIPLY YOURSELF



UNTIL someone discovers a way for a man to be personally present in many places at the same time, advertising will be sure of having a job to do. Nowadays, especially, with competition growing always keener, the ambitious painting contractor faces a real problem in making himself known, in selling himself, to a sufficiently large number of prospective customers to enable him to carry on a successful business. This is particularly true of the small contractor who must not only tend to his shop duties but must also swing a brush, as well. This man has little time and perhaps even less inclination to call cold on prospects.

It is to help painting contractors increase their working radius, to enable them to be several places at one time, to help them to begin sales, that the Dutch Boy people for many years have offered advertising assistance without cost to the painter. The sole job of these features, so far as the user is concerned and no matter what the form or shape of the piece, is to suggest to the house owner that his house needs painting and to impress on the house owner's mind that the sender of the advertise-

ment is the man to do the work. The actual closing of a job is, of course, up to the painter for the very simple reason that an estimate must be made and a price agreed on. Printed advertising alone can and does sell loaves of bread, bottles of milk and many other items of standard size, weight and price. But painting jobs are as varied as anything can be and must be talked over before the dotted line stage is reached. Therefore, you can well expect your advertising to get leads and interviews for you but, in all fairness, don't expect it to go out and bring in customers with contracts all signed.

We mentioned competition growing keener. We don't mean competition between you and your brother contractors. We do mean the kind of competition that exists between the painting industry, of which you are a part, and other industries. Many a possible buyer of your services finds in his mailbox an advertisement for an oil-burner, a radio, a living-room suite or an insulation job. The folks who sell these things are your competitors when the money that might have gone for a paint job goes instead for them. The way to get on

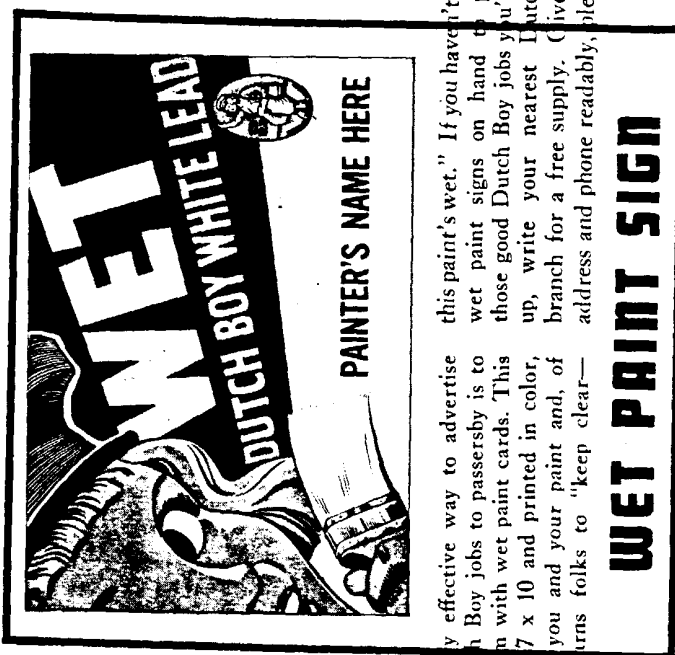
Dutch Boy Painter

even terms is to take a leaf out of their book—do some advertising, too. By and large, you've got a real bulge on these competitors right at the start because you don't even have to get into a house to find out who needs a paint job. You have a further edge, too—even though a home-owner receives leaflets from four or five oil-burner makers, for example, your advertising piece probably will be the only one

from a painting contractor. You'll have that field pretty much to yourself. Unless you have already lined up all the jobs you can possibly take care of, why not use some advertising to help make this a really profitable year? The features described on these pages are offered without charge to users of Dutch Boy white-lead. Merely address your request to the Dutch Boy branch office located nearest you.

NATIONAL LEAD COMPANY

111 Broadway, NEW YORK; 116 Oak St., BUFFALO; 900 West 18th St., CHICAGO; 659 Freeman Avenue, CINCINNATI; 1319 West Third St., CLEVELAND; 722 Chestnut St., ST. LOUIS; 2240 24th St., SAN FRANCISCO; National Lead Co., 800 Albany St., BOSTON; National Lead & Oil Co. of Pennsylvania, 316 Fourth Avenue, PITTSBURGH; John T. Lewis & Bros. Co., Widener Building, PHILADELPHIA.



One very effective way to advertise your Dutch Boy jobs to passersby is to "sign" them with wet paint cards. This card, size 7 x 10 and printed in color, advertises you and your paint and, of course, warns folks to "keep clear—

this paint's wet." If you haven't enough wet paint signs on hand to post on those good Dutch Boy jobs you've lined up, write your nearest Dutch Boy branch for a free supply. Give name, address and phone readably, please.

WET PAINT SIGN

NEIGHBORHOOD MAILER

ADVERTISINGLY speaking, the painting contractor is very much more fortunately situated than many of his competitors-for-the-homeowner's dollar. When he has done a house painting job—a Dutch Boy job, if you please—he can bring it to the attention of passersby, with his name linked to it, of course, by means of job signs and wet paint signs. Both the job and the advertising are right out in the open.

To further advertise his job to those who may see it regularly, as well as to folks who do not habitually pass the site, the painter can send the "Neighborhood Mailer" shown below.

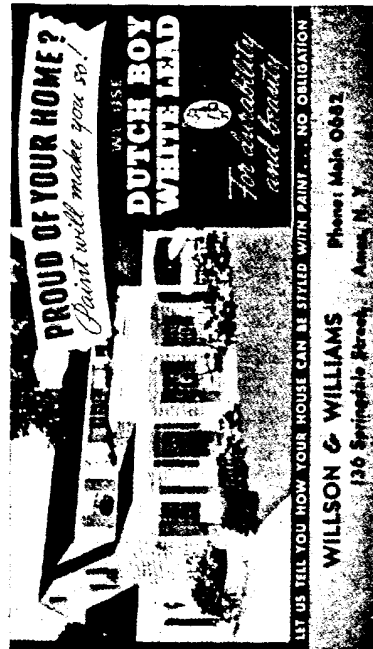
Here's how it works: Have a supply of these mailers on hand. When you begin a job in a residential neighborhood, look over the houses in the same block and in adjacent blocks. Note the houses that need painting. Put the addresses in your memo book.

You can learn the owners' names from deliverymen or storekeepers, etc. When your list is complete, neatly fill in the job's address in the "tag" space on the message side of the mailer, address the cards and stamp and mail them. Chances are you'll be asked to figure on several jobs in the neighborhood, but even though you land just one *trim* job, you will have gotten a good return for your small postage and trouble investment.

Doesn't this sound like a simple, workable, effective, job-getting idea? Well, that's just what it is. If you're a "Dutch Boy Painter" (if you're not, you ought to be!) write the nearest Dutch Boy office for a supply of these Neighborhood Mailers. They'll be furnished you without charge, all neatly imprinted with your name, phone and address IF you'll sign your request legibly and fully.



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THE way to determine a blotter's effectiveness as an advertising-message carrier is to recall how you yourself treat blotters when they are sent you by business firms. If you're anything like Mr. Average Man about whom we hear so much, it's a pretty safe bet that you hang onto all blotters you receive. That's because blotters are useful articles. Folks just don't throw away anything useful, lestwise people who can afford to don't.

So blotters as an advertising medium and carefully distributed of course, are "a natural." Especially for painting contractors. Home owners, as you know, don't buy a paint job as they buy a loaf of bread—every other day or so. You might send a blotter to a needy paint-needy home and, just at that particular time, the owner may be making his last payment on a doctor's bill. He is going to paint next month,

probably. But the blotter is there, doing its job anyway, reminding the owner every time he sees or uses it that the painter whose name it bears is the one to call when the coast is clear.

Now's the time to put in a supply of blotters—Dutch Boy blotters. Insert them in letters you write to home owners. Send one with each estimate you make. Ask your bank and your post office if you can leave a blotter on their writing desks. Don't hand 'em out in bunches to school kids and don't drop them in private mail boxes. Put out your blotters judiciously and they'll put in a word for you where it'll do the most good.

If you use Dutch Boy white lead ask the nearest Dutch Boy branch office for a supply of blotters. They'll be printed with your name, address and phone if you'll state these three items plainly in your request.

ADVERTISING BLOTTER

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National Lead Company's staff of practical paint men will help you solve your painting problems without charge. Address your letter to National Lead Co., Room 2020, 111 Broadway, New York, N. Y. Please state your problem fully and be sure to place your name and address on your letter. Our reply will reach you promptly by mail. The problems discussed below have been selected because they appear to be of general interest. Space limitations permit the printing of only a few of the problems handled.

Painting Chemical "Lab" Work Bench

Question: Can you advise me how to treat a chemical laboratory work bench so as to render the wood acid, alkali and water proof?

Answer: Assuming that the bench top is constructed of good, well-seasoned hardwood, you can make it reasonably acid, alkali and water proof by following these directions:

First prepare these solutions or have a druggist or chemist mix them—

- No. I— 125 grams copper sulphate
125 grams potassium chloride
1000 grams water
- No. II— 150 grams fresh anilin oil
180 grams concentrated hydrochloric acid
1000 grams water

The wood to be treated must be free from paint, varnish, wax, grease or chemicals. First apply a coat of solution number I, boiling hot, using an ordinary paint brush. Let the bench dry thoroughly. Then apply a second coat of the same solution.

When the second coat has dried in

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thoroughly, apply a coat of solution number II. Allow this to dry and then recoat with the same liquid. After this last coat has dried, wash away with hot soap suds any excess chemical that has remained on the surface of the work. Let the bench again dry out thoroughly and apply raw linseed oil, rubbing the oil well into the wood with a felt pad or a wad of cheese cloth. This will impart a medium polish to the surface.

Sized Plaster Patches "Show"

Question: In a remodelled house in which we were working a short time ago we painted several walls in which old door openings had been closed in with studding, lath and plaster. These big patched areas were given a coat of shellac as a size, then the walls were painted with three coats of flat paint. Now the patches show right through the paint. What causes this?

Answer: The patched areas should have been primed, not sized, with a pigmented primer such as Dutch Boy wall primer. When you simply seal the plaster surface, and thereby produce a

gloss finish, as you usually do with shellac, there is a readily noticeable difference between the new work and the surrounding areas because of a difference in texture. Dutch Boy wall primer is a paint, not a thin size, and it not only seals the plaster surface but it also forms a good anchorage for the paint coats that follow. Had the patched areas been thus primed (after properly neutralizing the free alkali in the fresh plaster) and the primer feathered off a short way on the old plaster, three good flat paint coats certainly would have completely hidden the places that formerly had been doorways.

Canvassing Plastered Walls

Question: I have a customer who wants canvas on his walls; the canvas is then to be painted. The plaster is cracked rather badly and it is pretty glossy. How can I get the canvas to look smooth and stay put?

Answer: We assume that the plaster has been, or will be, patched and sanded smooth. This is absolutely necessary on a canvas job. The fabric cannot be expected to hide definite irregularities in a surface. When the fresh plaster is thoroughly dry, the patches should be neutralized, if necessary, with a zinc sulphate solution—two pounds of zinc sulphate dissolved in a gallon of water. After the neutralized patches have dried out, prime these spots with Dutch Boy wall primer. The canvas may be hung after the primer is dry and hard. Use any good prepared adhesive in accordance with the manufacturer's label directions.

Dutch Boy Painter

The actual laying of the canvas is not difficult. A section of the wall is coated in with the adhesive, a strip wide enough to receive one full width of the canvas. Place the cloth, which should be cut to the proper length, against the pasted wall and smooth it out. The second strip of canvas is laid so that it overlaps the first strip by about one inch. A steel straightedge is then placed along the center of the lap and both thicknesses of canvas are cut through with a very sharp knife. This severs a portion of the top strip, as well as a portion of the under strip. The edge of the top strip may be lifted to permit the removal of the "ribbon" cut from the under strip.

The two edges having been cut by the same knife stroke can now be butted together very neatly and rolled firmly. The canvas, after drying out, can then be painted just as if it were a bare plaster surface.

Painting Canvas Awnings

Question: Never having painted awnings before, I would like your suggestions for this type of work. The canvas is several years old and the blue color is faded out.

Answer: Paint for canvas awnings must necessarily be rather elastic, assuming of course that the awnings are periodically rolled. One way to treat the canvas is to put on a coat of glue size as a sort of filler and primer. The size consists of good flake glue, softened in cold water and melted in hot water. Before using, add to the size a little alum that has been dissolved in hot

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Dutch Boy Painter

water. Apply the warm size to the canvas with a large brush and allow the coating to dry thoroughly before any paint is put on.

The painting is done with two coats, each based on this formula:

100 lbs. Dutch Boy heavy paste white-lead.

2 gals. Dutch Boy boiled linseed oil.

1 gal. pure turpentine.

This paint may, of course, be tinted with Dutch Boy colors in oil. Care must be exercised in the amount of oil color used because too great a quantity will retard the drying of the job.

Another, and more expensive treatment consists of the following: Dissolve white beeswax in just enough turpentine to make a soft paste. To 12 ounces of this paste add two pounds of Dutch Boy heavy paste white-lead and two tablespoonfuls of soft soap. Mix these ingredients thoroughly and apply the resulting paste to the canvas with a large spatula, spreading it out as smoothly and evenly as possible. Surplus paste should be scraped off. The purpose of this beeswax, white-lead and soap mixture is to close the pores of the fabric without appreciably stiffening it.

Use this same paste, but thinned to paint consistency with a liquid composed of equal parts of Dutch Boy boiled linseed oil and turpentine, for the second coat. This should be applied with a paint brush, care being used to brush the paint out well. After this coat is dry and hard a second coat can be applied. Both coats may, of course, be tinted with Dutch Boy colors in oil.

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Greenish Tint for Copper

Question: A house I am painting white has a copper roof. The owner would like to have the copper look old, with a grayish green effect. How can this be produced, with paint or some other material?

Answer: The familiar gray-green tone of old copper (some call it a "patina" or "verdigris"), put there by the actions of Mother Nature and Father Time, is difficult to imitate. Many painters do a passable job with vinegar, several treatments being required as a rule. In going about the job, first make sure the copper is thoroughly clean, then brush on a coat of ordinary household vinegar. Repeat every other day for a week, and you will likely have as good an imitation of aged copper as may be obtained quickly.

Removing Slow-Drying Paint

Question: Having contracted to repaint the trim on a house last painted five years ago, I am up against a problem. This paint, after five years, is still sticky on some portions of the building. How should it be treated? The owner does not want it removed with a blow torch and scraper.

Answer: It would be impracticable to sandpaper or brush off the tacky paint, of course. Possibly the only thing to do is to use one of the paint removers that are now being widely used on exterior paint. These removers are spread on with a brush, allowed to remain for several hours to thoroughly soften the old tacky paint, then a scraper is used to take off the paint down to the bare wood. The directions on the remover package explain the precise procedure.



Keep Your Copies in This Binder

DUTCH BOY PAINTER

PAINTERS and dealers all over the country are finding this Binder the answer to the question, "How can the information contained in every copy of the Dutch Boy Painter magazine best be saved for future use?"

Designed especially for binding copies of this magazine, the new Binder is practical, sturdy and handsome. And it is economical. It costs you a mere 75 cents, delivered. The Binder can easily repay its cost by preserving for you some needed item of paint information that might have been lost because that particular issue was mislaid.

Start now to build a "library of paint information" by binding your "Dutch Boy Painters." Buy the Binder. Send remittance of 75 cents—check, money order or stamps—to: NATIONAL LEAD CO., Room 2020, 111 Broadway, New York



WELL, in the first place, both white-lead and flour are standard, basic items—yours in food stores, mine in paint stores. Both are staples with country-wide distribution.

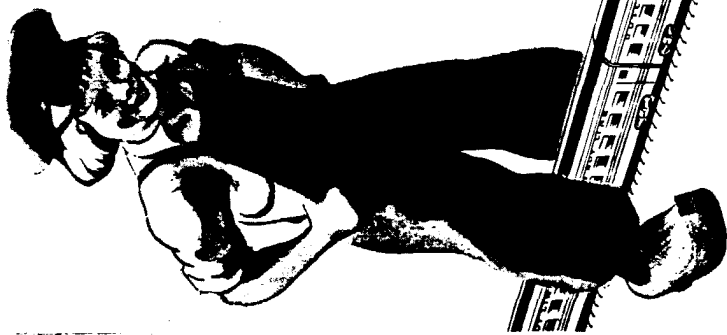
In the second place, both are commodities that most people understand. There is nothing mysterious about them . . . they're just good, pure, dependable materials.

In the third place, both are adaptable. I take white-lead, and with various oils and thinners, make many types of paint. You take flour as a base, and using other things with it, make bread, cake, cookies, biscuits and so on.

With your sack of flour, plus a few other ingredients, you have the makings for about everything a baker has to bake. And you don't need to tie up much money in stock.

With my keg or two of lead, plus a few oils and thinners and colors, I have the makings for about every type of paint my jobs demand. I don't have a big inventory of materials either, nor any waste to speak of, to ~~dry up part of my~~ profit.





USE THE DUTCH BOY LINE

... it's the safe, sure, direct route to Profitstown and Reputationville. If you've found the going rough and uncertain, if you'd like to make some real headway, switch over to the Dutch Boy Line.

There's quality "by the carload" in every Dutch Boy product—white-lead, linseed oil, liquid drier, Lead Mixing Oil, wall primer, colors-in-oil and quick-drying red-lead. Now's the time to make your "reservations" ... see your dealer.

ALL ABOARD!

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DUTCH BOY PAINTER



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PAINTING SIDE WALL SHINGLES

MANY of the small homes built during the past few years, and many being put up today, have wood shingle side walls or use shingles in the gables or on other parts of the structure beside the roof. While ordinary siding is usually painted to produce a gloss finish, many owners of shingled houses prefer a flat effect since that is the traditional finish on houses of this type. The flat finish that is produced by a Dutch Boy white-lead and Lead Mixing Oil paint is ideal for the final coat on side wall shingles.

In the matter of color, the majority of owners of shingled dwellings prefer white or light tints because these colors generally provide a note of cheerfulness and charm and, in the case of small houses, add to their apparent size.

While shingled side walls may be just a little harder to paint, due to the roughness of the surface, than straight siding, there is no real difficulty involved in turning out a first class job.

The first coat on bare wood shingles should be pretty thin to satisfy absorption and to get down into the numerous joints and irregularities. To rub the primer in "closely" many painters favor the use of rather stiff, well-worn

brushes. This is the accepted standard priming coat formula:

100 lbs. Dutch Boy soft paste white-lead

4 gals. Dutch Boy raw linseed oil
2 gals. pure turpentine

1 pt. Dutch Boy liquid drier

These materials make a total of $9\frac{3}{4}$ gallons of paint that may be spread, on the average, at the rate of 200 square feet per gallon.

The second coat, to be applied after the priming coat is hard and dry, should be mixed as follows:

100 lbs. Dutch Boy soft paste white-lead

2 gals. Dutch Boy raw linseed oil
1 gal. pure turpentine

1 pt. Dutch Boy liquid drier

The above mix makes $6\frac{3}{4}$ gallons of paint which will spread on the primed surface at the rate of 400 square feet per gallon.

The finishing coat paint is made by mixing approximately equal volumes of Dutch Boy soft paste white-lead and Lead Mixing Oil which, stated in figures, means 100 lbs. of white-lead and about $3\frac{1}{2}$ gals. of Lead Mixing Oil. In painting a shingled job that was

Dutch Boy Painter

previously painted with oil paint, the first coat should consist of:

100 lbs. Dutch Boy soft paste white-lead
2½ gals. Dutch Boy raw linseed oil
1¼ gals. pure turpentine
1 pt. Dutch Boy liquid drier

This mix makes 7½ gallons of paint that will spread at the rate of 500 square feet per gallon.

The last coat on a repaint job will be the same as on new three-coat work.

If boiled linseed oil instead of raw is used in any of the above formulas, the drier may be omitted.

In painting wood shingles used as siding, the usual precautions as to dryness, surface preparation and so on should be observed. Old paint coatings should be wire-brushed to remove dirt, dust and loose paint.

If the shingles have been stained with a material that contained creosote or

other non-drying oils it is risky to attempt a white or light tinted paint job because of the danger of bleeding. If there is any reason to expect future discoloration, it is wise to suggest a dark colored paint or to recommend another job of staining.

Where painting seems out of the question, an excellent staining job can be done with a liquid composed of three parts Lead Mixing Oil and one part Dutch Boy boiled linseed oil. This liquid can, of course, be tinted with Dutch Boy colors in oil. To produce a gray stain, mix 12½ lbs. of Dutch Boy soft paste white-lead and a bit of lampblack into each gallon of the staining liquid. If the job calls for a green finish, add ¾ pt. Dutch Boy chromium oxide to each gallon of liquid. A seal brown tint will be produced if 1 pt. Dutch Boy raw turkey umber is mixed with each gallon of the staining liquid.

CAMPERS COME AND CAMPERS GO..... BUT DUTCH BOY STAYS ON THE JOB

FOLKS who spend their vacations at Camp House, Brimson, Minnesota, can "rough it" and get as far back to nature as they wish. But there is one sure sign of civilization that they cannot escape, and that is paint. Located in one of the many good fishing and playground areas for which Minnesota is noted, Camp House naturally presents a "woodsy", rustic atmosphere that perfectly suits its environment. It is this environment and

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the year-round climatic conditions that make paint not only desirable but necessary. Although the twenty-six camp buildings have log side walls, a sizable area of each structure is cut lumber which needs paint protection.

The buildings of Camp House (some of them are pictured opposite) were recently painted by the Duluth firm of Red Arrow Painters & Decorators. When the job was finished, the firm's proprietor, Ray Dawson, whose

photograph appears below, wrote us:

"The Camp's owners are greatly pleased with the job. Because the paint went on so well and worked so nicely we were able to do the job in one-third less time with the same number of men



used in previous years. The hiding power of the paint was a revelation. Every time this job has been done, the log side walls have been coated with dark green oil stain, some of which manages to get over on to the trim which is painted last. Usually we had difficulty in hiding the stain spatters on the trim with one coat of white paint. But this year, using Dutch Boy white-lead on the trim, we had no trouble whatever. I'm sold on Dutch Boy."

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PAINTING GUARANTEES

It has been said that the only kind of painting guarantee worth having is one from a contractor whose record indicates that he never needs to give one. In other words, one who deals with a painting contractor whose jobs stand up and are "worth the money" is really much better off than one who deals with a painter whose work needs the backing of a written promise to make good if the work doesn't.

Every so often painting contractors, seeking jobs to keep their crews going, run into situations where performance guarantees are demanded. Here is a statement contained in a contract that a painting contractor recently was expected to sign:

"All work under this contract shall be guaranteed not to chalk, discolor, fade, crack or peel off, and any work which becomes defective within three years from acceptance of the building is to be made good at the exclusive expense of the contractor."

It is conceivable that a painter who is really up against it for work will put his name to such a statement. It is also conceivable that, in the majority of cases, the painter will not be required to come back to do the work over. But the risk that is involved in putting one's signature to such a comprehensive guarantee must make any

estimated profit appear doubtful indeed. The person with a job to get may demand the signing of an agreement that clearly specifies: (a) the extent of the job; (b) the materials to be used; (c) the manner of mixing them; (d) the application of the materials; (e) the amount and extent of surface preparation; (f) the colors, finishes and the number of coats; and (g) the terms and dates of payment.

A contract of this type, when signed by the painter, constitutes a guarantee on his part that all details of his work will conform to the contract specifications. There can be no skimping of surface preparation, no omission of coats, no adulteration of materials, without running the risk of being called to account.

No painting contractor, properly equipped and qualified to do the work covered in the specifications, should hesitate to sign such a statement as this before beginning the work. The person who lets the contract cannot in fairness, however, expect a painter to sign a further clause guaranteeing a certain life for the job or a freedom from certain troubles that are beyond the painter's control.

Seldom, if ever, are all the elements that affect the performance of a paint coating completely within the control

Dutch Boy Painter

which no painter can afford to indulge. Painting contractors who habitually use this line on their stationery—"All work guaranteed for one year"—either are blissfully unaware of its real meaning or, knowing its implications, have carefully rehearsed alibis on tap for customers who seek an accounting.

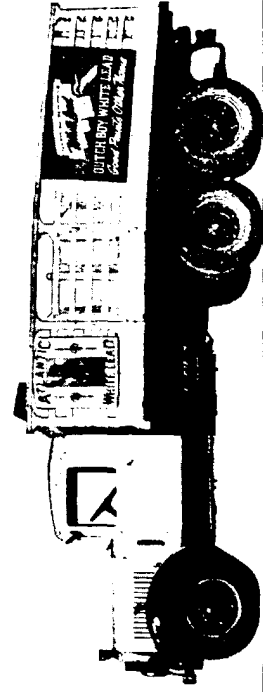
The best suggestion that can be given painting contractors is: Sign no guarantee that covers anything over which you do not have complete control; sign any guarantee that covers details of work that you are equipped and qualified to do. And you can also properly include a clause in your contract that will insure your getting all your money and getting it on time.

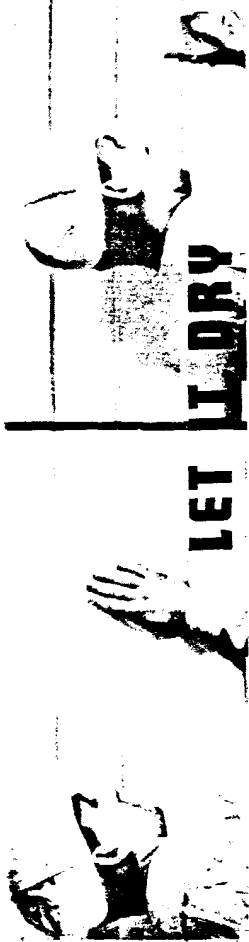
HERE'S COOPERATION

THE makers of Dutch Boy products naturally are cooperating closely with the Lead Industries Association in the white-lead publicity campaign now beginning its second year. The picture below shows one way Dutch Boy ties up. This husky truck, one of a fleet operated by the Atlantic Branch of National Lead Company in the thickly populated New York Met-

ropolitan area, bears on its sides large signs showing the familiar pictorial trade-mark—"You're Money Ahead When You Paint with White-Lead".

You have a stake in this white-lead campaign, too. The dealer who handles white-lead and the painter who mixes and spreads it are direct beneficiaries of the good will created by the Lead Industries Association campaign.





IT IS sometimes difficult to determine when a bare surface—be it wood, plaster, brick or concrete—is dry enough to paint. It is often difficult to determine whether a painted surface is dry enough to recoat. In the first instance it is water in some form that creates the hazard. In the second, it is partly dried oil.

To prevent trouble in the first instance, it is necessary only to allow the suspected moisture to evaporate (or, of course, if it is due to leaks, to repair the leaks). In the second instance, trouble can be headed off if the paint coat is allowed time to dry.

Proper drying time—that's the big point. Paint, the material that furnishes weather protection to building materials, is itself subject to the whims of the weather before it settles down to its protective job. Who is to say just how long it will take a paint film to dry hard enough for recoating? If everything entering into the job is, let us say, typical—the surface is normally absorbent, the paint is properly formulated, and then is adequately brushed out—we might expect the film to dry to a predictable hardness in a specified span of hours. If, however, the weather changes and the humidity rises from 50 per cent to 90 per cent, drying calculations go out the window.

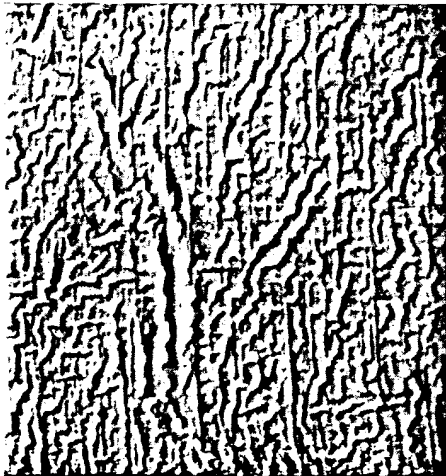
Once a coat of outside paint has been spread, there is no practical means of

speeding up the drying. If the weather is good, the film will dry in the expected time and the job can proceed according to schedule. If the weather turns bad the painter is helpless. Yet too often he is persuaded by the house owner to go ahead and put the next coat on so the household can get back to normalcy.

The field reports of investigators employed by paint companies show that one of the major causes of paint troubles is insufficient drying time between coats. An experienced trouble-shooter usually need only glance at a case of alligatoring or some types of wrinkling to know what caused the difficulty—a coat that dried over one that didn't.

It is perfectly obvious that, if a painter knew that damp weather, higher humidity, was approaching he could alter his paint formulation to meet the expected condition. He would use a little less oil and a little more turps or would add a little more drier. If he suspected that this altered undercoat would affect the looks or wearing quality of the finished job, he would naturally make the needed adjustments in his finish coat. Not being a weather forecaster, however, the painter must mix and apply his paint expecting that everything will be all right.

That brings us to the intriguing question: Just when is paint dry? Some paint technologists will tell you that good paint is never truly dry, that an



Wrinkling is caused, among other things, by surface drying of a thick paint film when changes in temperature and humidity occur before the coat has had time to dry uniformly

elastic paint film stays that way because if it dried out completely it would be brittle. We won't argue that point. But we do insist that it often requires more than a quick flick of the finger to tell whether a film is dry and hard enough to recoat. Surface drying and deep-drying are two different things.

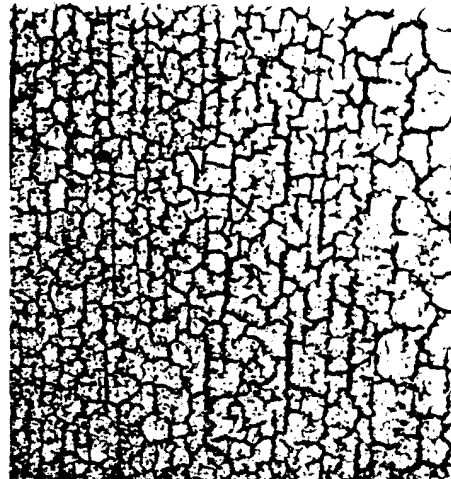
There isn't room here to go into a technical discussion of how and why an oil paint dries. It is generally understood, however, that linseed oil dries by taking up oxygen from the air and that this oxygen appetite is whetted by adding drying agents to the oil. That is to say, straight raw linseed oil spread on glass will dry to a certain degree of hardness in 48 hours but if drier is added to the oil it will reach that same degree of hardness in 24 hours.

A single coat of paint isn't very thick, possibly one five-hundredths of an inch. But it does take some time for the linseed oil within the film to get the oxygen that is passed to it from the outside.

Meanwhile the oil on the air side of the film has accepted its quota of oxygen and to all outward appearances the coat is dry. How can we be sure? A dig with a finger nail may show that the coat is not hard all the way through. A more reliable test is a rub with medium sandpaper. The abrasion of the sand removes some of the particles of the film and if these stick tightly to the paper and do not dust off easily, it is a sure sign that the paint is not dry enough for recoating.

No experienced painter will, voluntarily, knowingly spread one coat of paint over another coat that is not ready for it. Yet it is done, much too frequently, due to pressure from property owners and to mistaken conclusions drawn by painters themselves. "Let it dry" is a three-word admonition that, if scrupulously followed, would cut paint complaints practically in half.

Alligatoring almost always results when insufficient drying time is allowed between coats. It occurs on the top coat, whereas "cracking" is a defect that affects all coats



PAINT STYLING NEWS

THE Council for Paint Styling, the division of the National Paint, Varnish & Lacquer Association that gathers, interprets and distributes information on styling with paint, has released another "Style Trend Report". Before reporting on this Report, it may be well first to review the styling movement.

For a good many years, there was in the minds of a number of people engaged in the paint business, an idea, albeit a hazy one, that painting jobs could be sold on the basis of an appeal to the style-consciousness of home owners. That is to say, there was a feeling that if the new element of style could be added to the old arguments of protection and beauty, the market for painting could be considerably widened. There was plenty of evidence available that style appeal really did sell goods in other lines—automobile, housefurnishing, clothing, store fixtures, and so on.

The style idea, germinating in the minds of several paint trade people, finally took shape as a paint selling tool at a conference of paint industry members a little over two years ago. These people felt that they had a lusty infant on their hands and also a problem on how to go about its bringing-up. Committees were formed and country-covering investigators appointed. The investigators were given the job of reporting on the manner in which houses of all types and styles were currently being painted outside. They were also asked to report on interior painting.

In addition to these field reports, studies were to be made in other directions—advertisements of products in which home backgrounds were used, housing exhibits, model homes, decorator's shows and the like were to be inspected and reports made on current usage of painting and decorating materials.

The next problem tackled at the meeting concerned the concentration of all this information that was to be gathered, and finally its interpretation. All field reports were to be turned in at Paint Styling headquarters where they would be studied and classified. From these reports it was expected that it would be possible to detect trends in the use of paint, trends that would show which colors were popular and on what parts of the house they were used.

The painting style study got under way shortly after that first group meeting. Reports from investigators started to come in and in a very short time the organization was working smoothly. When sufficient data on which to base conclusions had been collected and classified, the Council for Paint Styling made its first formal report to the members of the industry. That report was reviewed in the Dutch Boy Painter magazine some time ago.

The first report was, of course, a pioneering effort. It gave the industry a starting point from which trends could be followed. It set down certain facts with which later findings could be compared. The report just received brings the styling proposition right

Dutch Boy Painter

down to date by showing where and how the trends noted in the first report have speeded up or slowed down or have undergone no particular change.

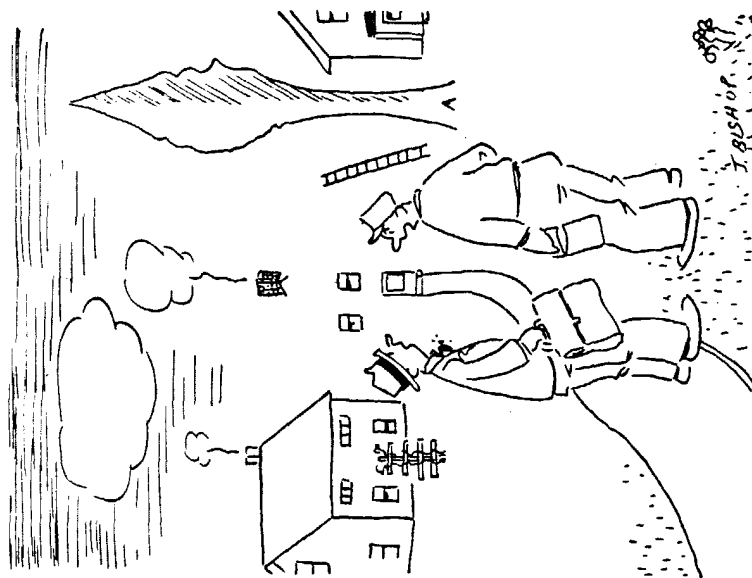
Here, in substance, is what this latest report says about style trends in exterior painting:

The most favored types of homes now being built are the Colonial, the small cottage and the large cottage. Of all the homes covered by the survey, 78% fall into these three classifications. Modern architecture is on the upgrade, while English, French and Spanish types are somewhat less popular than formerly.

There is an increase in the use of a combination of building materials for body construction of Colonial, English and French type homes. The favored combinations are: clapboards and brick, stone and clapboards, clapboards and wood shingles, stucco and clapboards, and brick and stone.

The use of shutters on homes is on the upgrade, although it is still the practice to build English, Spanish and Modern type houses without shutters.

Following the above preliminary



"Yeh, I was a camouflage expert during the war"

comments, the Style Trend Report gives fundamental rules, based on country-wide investigations, for styling the several types of homes commonly identified by their architectural outlines as Colonial, English, Large Cottage, Small Cottage, Spanish and Modern. Examples of these six common types of homes are shown on the following pages, also basic styling rules and the colors that currently are being used.

Directions for Paint-Styling Six Common Types of Homes

COLONIAL TYPE

Basic Rules: ROOF—Medium to dark in color. BODY—Light in color. TRIM—Lighter than body (white body calls for white trim). SASH—Same as trim color. SHUTTERS—Different from and darker than other colors used. DOOR—Same color as used on trim.



Colors Now in Vogue: ROOF—Dark gray, medium yellow-green, greenish gray. BODY—White, light ivory, light gray, medium ivory. TRIM—White, light ivory, medium ivory, light gray. SASH—Light ivory, medium ivory, light cream, light gray. SHUTTERS—Dark blue-green, dark olive green, medium blue-green, dark green-blue. DOOR—White, light ivory, light cream, medium ivory.

ENGLISH TYPE

Basic Rules: ROOF—Medium to dark in color. BODY—Light in color. TRIM—Darker than body color. SASH—Different from other colors used or same color as trim. DOOR—Different from other colors on the house.



Colors Now in Vogue: ROOF—Medium yellow-green, greenish gray, medium blue-green, dark gray, dark brown. BODY—White or off white, medium ivory, light ivory, light cream. TRIM—Dark brown, medium brown, Vandyke brown, light blue-green. SASH—Dark brown, white, medium brown, black, medium ivory. DOOR—Dark blue-green, red, white.

LARGE COTTAGE TYPE

Basic Rules: ROOF—Medium to dark in color. BODY—Light in color. TRIM—Lighter than body color (white body calls for white trim). SASH—Same as trim color or different from other colors used. SHUTTERS—Different from other colors used. DOOR—Different from other colors used.



Colors Now in Vogue: ROOF—Dark and medium grays, terra cotta, maroon, blue-green. BODY—White, medium ivory, light ivory, light cream, light and medium brown, lemon yellow. TRIM—White, medium ivory, light ivory, light cream, buff. SASH—White, light cream, medium ivory, lemon yellow, black, light ivory. SHUTTERS—Medium blue-green, dark blue-green, bright blue, white, terra cotta, light blue-green. DOOR—White, medium ivory, light cream, dark olive green, dark brown, medium brown.



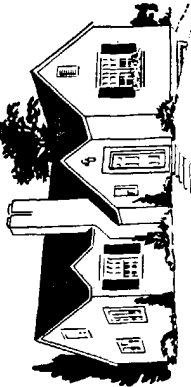
SPANISH TYPE

Basic Rules: ROOF—Bright in color. BODY—Light to medium in color. TRIM—Darker than body color. SASH—Same as trim. SHUTTERS—Different from body color. DOOR—Different from body color.

Colors Now in Vogue: ROOF—Terra cotta, variegated bright colors, dark gray. BODY—White, buff, light ivory, medium ivory. TRIM—Medium yellow, light blue, dark brown, medium yellow-green, terra cotta. SASH—Dark brown, light ivory, light blue, terra cotta. SHUTTERS—Light blue, bright blue, terra cotta, dark brown. DOOR—Dark brown, terra cotta, light ivory, white, lemon yellow.

MODERN TYPE

Basic Rules: ROOF—Dark in color. BODY—Light in color. TRIM—Darker than body. SASH—Same as trim. DOOR—Different from body. **Colors Now in Vogue:** ROOF—Dark gray, black. BODY—White, light ivory, medium ivory, light gray, light cream. TRIM—White, ivory, medium brown, dark green-blue, medium blue, light brown. SASH—White, medium blue, medium brown, light ivory, bright blue, medium blue. Vandyke brown. DOOR—Medium brown, light ivory, bright blue, medium blue.



SMALL COTTAGE TYPE

Basic Rules: ROOF—Bright in color. BODY—Light in color. TRIM—Lighter than body color (white body calls for white trim). SASH—Same as trim color. SHUTTERS—Different from and darker than other colors used.

DOOR—Different from other colors used or same as trim. **Colors Now in Vogue:** ROOF—Variegated, dark gray, greenish gray, medium bright blue. BODY—White, medium ivory, light ivory, light cream, buff. TRIM—White, medium ivory, light cream, lemon yellow. SASH—White, medium ivory, light ivory, light cream. SHUTTERS—Medium blue-green, dark blue, dark blue-green, medium dark blue. DOOR—White, medium ivory, light ivory, dark blue, medium dark blue, lemon yellow, black.

EVEN THE LABEL IS IMPROVED

SOME years ago a popular slogan in the toilet goods trade was "We couldn't improve the powder, so we improved the box." In the light of later scientific advances in practically all manufacturing processes, the makers of that particular item have undoubtedly also improved their product, just as have the makers of Dutch Boy white-lead found ways to better theirs.

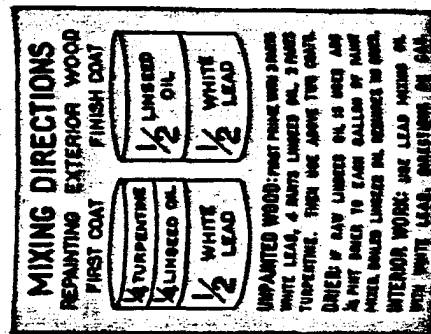
Changing a product is one phase of merchandising and changing the package is quite another. This is especially true with a commodity like white-lead which, as you know, is put up in heavy steel packages. Anyone can see the change in the container but the user is aware of the change in the goods.

In line with the Dutch Boy policy of improvement in its products and their containers you may have noticed, or will shortly notice, the new "Mixing Directions" label lithographed on the side of the steel packages. The picture shows the panel.

The reasons for including mixing instructions on the package are pretty obvious. These directions would have appeared on the containers long ago if some one previously had been bright

enough to think up the new "volume formulation" idea on which the directions are based. As a matter of fact, mixing formulas printed on wax paper were inserted in white-lead packages for many years because then it was thought impossible to condense the instructions sufficiently to print them on the square. This is no longer true, thanks to the development of the "volume method" of white-lead packaging.

The painter to whom white-lead is a mystery (yes, we hear of one occasionally!) now carries the information he wants right on the package. The painter who strayed away from the fold but who has "come back to lead for good" may not have kept up to date on lead paint mixing practices. He, too, can look to the package for help. Yes, and there are old timers who have been known to run into house owners who insist that "there shouldn't be any turpentine in that coat" or "you've got that too thick—put in some more oil". Said old timers can save many an argument about what to use and how much, by picking up the lead bucket or the empty keg and pointing out to the customer the mixing directions put there by the maker of the white-lead.



DUTCH BOY IS BETTER THAN EVER

—thanks to continuous research

IN every progressive industrial establishment today, apart from the men needed to make the goods, apart from the money required to run the business and apart from the staff needed to market and sell the goods, there is a group of earnest workers whose job it is to be eternally dissatisfied. Not dissatisfied with their jobs or with any element in the business itself, but dissatisfied with the goods.

These men are continually trying to improve the quality and the qualities of the thing the plant puts on the market. And the management places at their disposal every possible device and facility to aid them in their work.

In the manufacture of Dutch Boy white-lead these men, the research staff and the operators of so-called "pilot" plants, have contributed greatly to the improvements made in Dutch Boy white-lead.

It so happens that white-lead, along with certain staples in other lines—flour and sugar and salt in the food line; and linen, wool and cotton in the fabric line—goes a long way back into the past. Improvements in these staples have been many, of course, but in the long backward view, they appear sporadic and far apart. It is true that, in their essential properties, white-lead, flour, sugar, wool, cotton and so on, are much like their counterparts of a couple of centuries ago. But the spirit of

progress that permeates the research worker in every field has brought about many changes in even the most "unalterable" staple. If it were possible to compare the flour, the salt, the cotton and the white-lead of 1740 with the corresponding 1940 article the influence of the research man, plus up-to-



If it were possible to look at a BB shot through this instrument (adjusted for routine white-lead tests) the shot would appear to be a lead boulder about 15 feet in diameter. Under the prisms, lenses, and lights of these high-powered microscopes, dry white-lead is studied to determine particle size, shape and distribution—important considerations bearing on oil absorption, opacity and paint-making quality.



times. The past quarter century has seen the change from a stiff paste that required laborious "breaking up", to a soft paste that made mixing easy. This span of years has also seen the introduction of an all-purpose grind of soft paste white-lead, suitable for both inside flat paint and for outside work. Adding some turpentine to the earlier soft paste lead gave this new grind its "all-purpose" feature, plus a new polish and smoothness imparted by the extra grinding.

Improvements have not stopped at the form in which the product is marketed. Our research men constantly try to improve the pigment itself. In the present grind of Dutch Boy white-lead you find the results of this continuous search for something better.

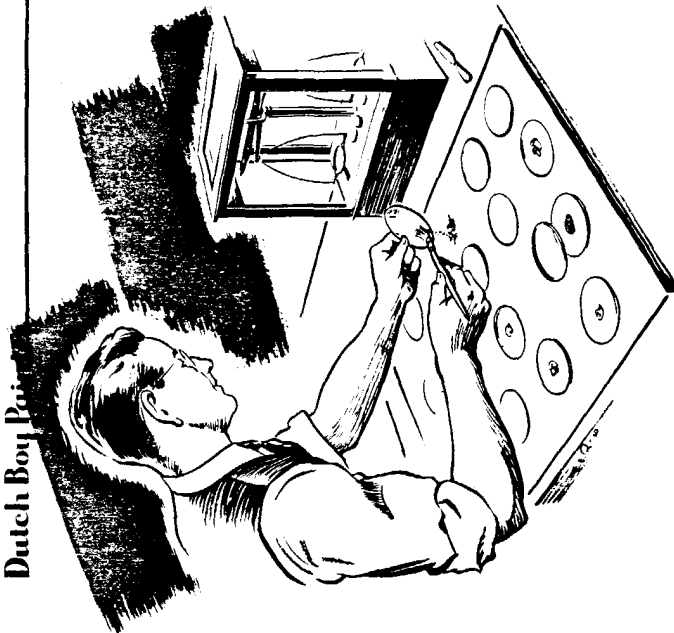
Taking the improvements one at a time, let's look first at *whiteness*. We say the new Dutch Boy is whiter. Now, as you know, white is white and it is impossible to make comparisons unless you have the old white-lead to stack up with the new. Mere recollection of a previous degree of whiteness would be

a poor standard by which to judge the new product. A technical paint man equipped with scientific apparatus can quickly and accurately make comparisons, however. He uses a photometer. In the "comparative whiteness test", a small mound of dry white-lead is placed alongside a block of pure magnesium oxide, the whitest substance known and the one with the highest light-reflective value. It will reflect about 97% of white light, in the technician's language. The whiteness of the white-lead is calculated by a comparison of its light-reflective property with that of the block of magnesium oxide.

Ten years ago, commercial white-lead examined in a photometer usually reflected about 81% of white light. Today's Dutch Boy lead will reflect approximately 90%. That's an important increase in whiteness—one direction in which Dutch Boy has been stepped up.

Another recent improvement has been an increase in the *hiding power* of Dutch Boy white-lead. As in the case of whiteness, variations in the hiding power of opaque pigments are usually more readily identified by the technician than by the painter. You, of course, know as well as the technician that better hiding power means that the paint will cover better and go farther, making a more economical paint.

A common laboratory method of determining the hiding power of white-lead is to thin the pigment to brushing consistency with linseed oil and spread



The swiftness of the ink printed on this sheet can be determined on this laboratory scale. Here, however, the balances are used to weigh samples of white-lead that are used in making tinting strength tests. After the samples are mixed with linseed oil and lamplight, the resulting pastes are carefully spread on glass strips which are then compared with predetermined tinting strength standards

date plant equipment, would quickly be apparent.

The Dutch Boy white-lead that is available everywhere today is a prime example of the steady improvement of product that occurs when research men "keep everlastingly at it". Any painter whose span of activity at the trade covers no more than the last twenty-five years realizes that white-lead has not stood still to rest on or admire the laurels it has earned since colonial



the paint on a smooth black surface or on a "checkerboard" test panel. The area that can be completely hidden is an index to the hiding power of the paint.

Ten years ago, a gallon of pure white-lead paint, formulated on the basis of equal volumes of paste white-lead and linseed oil, as for exterior gloss finishing coat work, would cover about 170 square feet of black surface completely. Today's Dutch Boy white-lead, mixed with linseed oil on the same basis, will completely hide about 210 square feet of black surface. That's



"Black-outs" may be the vogue in some corners of the world but in this corner of our Research Laboratories "white-outs" are the order of the day. Here we see a man making one of a series of laboratory tests of samples of white-lead to determine its hiding power. The greater the area completely hidden, the greater the hiding power

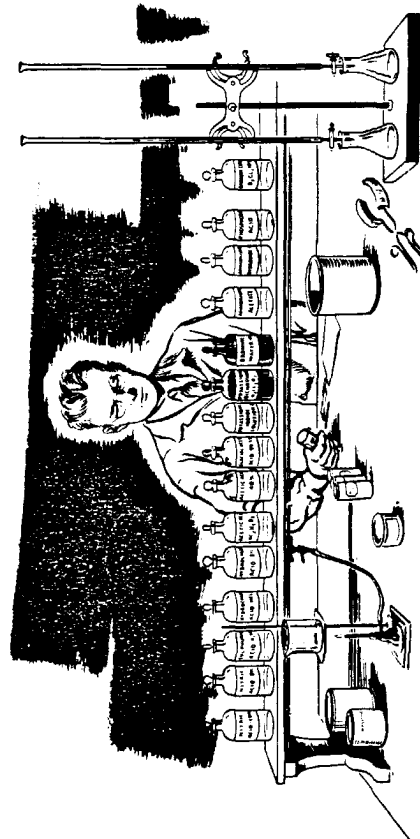
Dutch Boy Painter.

a 23% increase and that's why we say Dutch Boy's hiding power has been increased.

The third improvement takes the shape of better *body*. While extra whiteness and increased hiding power are qualities that are most apparent on the painted surface, better body shows up most in the mixing quality of the paste white-lead. A lead with better body will be able to take up more oil and still produce a properly brushable paint. This quality is evident in easier brushing and smoother spread, with less

tendency to run or sag. It also helps to provide the solid-looking type of finish coat that property owners demand these days. In view of this better painting quality, we say that Dutch Boy's body has been improved.

It should be emphasized that the three improvements explained here in detail have been made in Dutch Boy white-lead without changing any of the other features that have made Dutch Boy the universal favorite of painters—Dutch Boy white-lead still is tops in quality, convenience and adaptability.



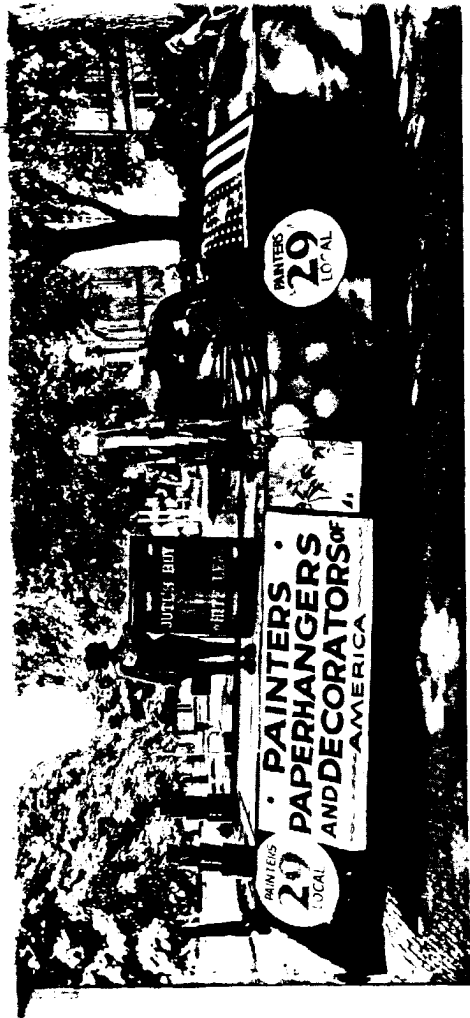
What may look like a shelf in a pharmaceutical supply house is merely a double-deck table in our Research Laboratories. Shown here are the chemicals (in liquid form) used in making tests to determine various essential qualities of white-lead. Beginning at your left the labels on these bottles read: nitric acid-conc., sulphuric acid, hydrochloric acid-HCl, hydrochloric acid-dil., acetic acid-HC.H.O., acetic acid-40%, glacial acetic acid-99.5%, potassium iodide solution-10%, potassium bichromate-K₂Cr₂O₇, bromine water-Br-H₂O, ammonium acetate, ammonium hydroxide-conc., phosphoric acid, barium chloride-BaCl₂·10%—an imposing array of items used to determine the state of "health" of any given sample of white-lead

L. U. 29's PRIZE-WINNING FLOAT

THE Labor Day Parade has long been a feature of that holiday's festivities in Galesburg, Illinois. Last Labor Day thirty different unions participated in the parade, many with floats symbolic of their particular craft or occupation. When the float pictured here came down the street no one had to look twice to learn what it represented or by whom it was sponsored. The signs on its apron told part of the story, the boy and the keg on the deck told the rest. Some of the spectators saw in the float as it moved slowly past, the general form and outline of a giant Dutch Boy wooden shoe.

The thought, time and effort spent in designing and trimming this float brought Local Union No. 29, of the Brotherhood of Painters, Decorators and Paperhangers of America, ample reward. It was awarded first prize by the parade judges.

L. U. 29 was organized in December, 1896 and its charter has been in full force ever since. There are 83 members in the Local, all active boosters of their trade and of their organization. The membership turned out for the parade 100 per cent. Some of the men who marched with the winning float are shown in the picture below.





National Lead Company's staff of practical paint men will help you solve your painting problems without charge. Address your letter to National Lead Co., Room 2020, 111 Broadway, New York, N. Y. Please state your problem fully and be sure to place your name and address on your letter. Our reply will reach you promptly by mail. The problems discussed below have been selected because they appear to be of general interest. Space limitations permit the printing of only a few of the problems handled.

Green Paint to Stand Sunlight

Question: I have a job of painting the trim and sash on an old-fashioned brick store front. The owner wants a green paint, one that will stand up and not fade badly or change color after a few months' exposure. The last job was done a year ago with a "permanent blind green" but it now looks blue rather than green. What kind of green paint can I use that holds its color?

Answer: First sand down the sash and trim and remove all loose and flaky paint. Then put on a first coat based on this formula (to cover about 600 square feet of surface):

- 12½ lbs. Dutch Boy soft paste white-lead
- 1 qt. Dutch Boy raw linseed oil
- 1 qt. pure turpentine
- ½ pt. Dutch Boy chromium oxide green
- ¼ pt. Dutch Boy liquid drier

When this coat is dry and hard, apply the finishing coat of straight chromium oxide green. To make a gallon of this paint, mix ½ gallon Dutch Boy chromium oxide green with 2½ pints Dutch Boy raw linseed oil, 1 pint outside spar varnish and an eighth of a

pint of Dutch Boy liquid drier. Should the owner want this paint a bit darker, after he sees you spread a brushful or two, merely mix a bit of lampblack with the paint in the pot.

As it comes in the can, C. P. chromium oxide green is not as deep-toned as some other greens such as C. P. chrome green-dark or medium chrome green, blue or yellow shade, but it undergoes much less change on exposure than the darker greens and is as permanent a green, under all usual exposure conditions, as you can obtain.

Smoothing Rough Plastic Finish

Question: I have a job of painting some rooms that are now finished in rough plastic paint of the water-thinned type. The owner wants the walls smoothed off first. What is the best way to go about it?

Answer: Usually water-thinned plastics of the type you describe can be removed by thoroughly soaking the surface with hot water. In some instances, where paint or varnish has been put on over the water-thinned plastic, it is

Dutch Boy Painter

illumination after a period of several months following the painting was due almost entirely to dust accumulation on the ceiling.

Painting Lawn Furniture

Question: Is it possible or practicable to paint varnished oak chairs and tables so that they can be used and left outdoors?

Answer: While it is not customary to paint good quality oak furniture, it can be done. However, most household furniture that is going to be transferred to lawn duty for the summer is simply sanded down carefully, dusted, and then given two coats of high quality spar varnish. If the chairs and tables must be painted, first sand off the old varnish to remove all gloss, then paint with two coats of flat paint made by mixing equal quantities of Dutch Boy soft paste white-lead and Lead Mixing Oil. Allow plenty of drying time between coats. After the second coat is dry, apply a coat of prepared outside enamel—it is available in many colors.

Painting Composition Shingles

Question: Can you tell me if it is possible to get a good paint job on composition shingles on a roof? The roof is now a faded medium green and the owner wants it a deep blue.

Answer: Regular house paint won't work on shingles of the type you describe. The composition contains non-drying materials that would be almost certain to bleed through the usual type of paint film. Our best recommendation is that you inquire at your paint,

necessary to use a good paint and varnish remover first and then follow this with a warm solution of sal soda to soften the texturing material. After this treatment, the bare plaster walls should be rinsed well and then neutralized with vinegar before any oil paint can be applied.

Some painting contractors have found it advisable to use small portable sandpapering machines for smoothing off the rough plastic surface so that it can be primed and painted. Before you attempt to get the plastic paint off with a liquid or paste remover and sal soda, we would suggest that you ask your paint dealer whether he has a suitable sanding machine available for such jobs, one that he rents out at nominal cost.

Ceiling Paint for Efficient Lighting

Question: In an office building job I have coming up, a question was raised regarding the ceiling paint—whether a flat lead paint, light ivory tint, would quickly discolor above the light fixtures, each of which carry three 500 watt lamps and hang about three feet from the ceiling. Can you offer any suggestions?

Answer: The paint you have in mind, if it is to be Dutch Boy white-lead and Lead Mixing Oil, tinted ivory with Dutch Boy raw sienna, will keep its color about as long as any other type of paint that could be used on the ceiling. The discoloration that occurs eventually will be due more to the usual dust and dirt collection than to the heat from the lights. On a job recently brought to our attention, and closely resembling yours, the small decrease in

Dutch Boy Painter

hardware or lumber dealer for a kind of paint made especially for the sort of job you have in mind. We understand that this paint comes in black, dark green, dark red and dark brown, so you may not be able to get the dark blue your customer wants.

Refinishing Pipe Organ Pipes

Question: What material would you suggest for refinishing the pipes of the organ in a church? The organist insists we use no coating that would alter the tones of the pipes.

Answer: Usually a single brush coat of gold bronze enamel does a good job of refinishing organ pipes. As to the precise color of the bronze powder, you can select any shade ranging from pale gold to deep copper. Whatever bronze you buy should be mixed with Dutch Boy Lead Mixing Oil. This will insure your having a coating with good brushing qualities and one that carries sufficient binder to adhere properly.

Organ pipes depend almost entirely on their respective lengths and diameters for their tones, so coatings of bronze or of flat or gloss paint would not appreciably alter the tones of the pipes.

Use of Glazing Liquid

Question: In doing a glazing job I usually have trouble with the glazing liquid running. The colors applied over the wet glaze coat run down the wall and are difficult to control. How can I prevent this trouble?

Answer: Even a well-formulated glazing liquid such as Dutch Boy flat-

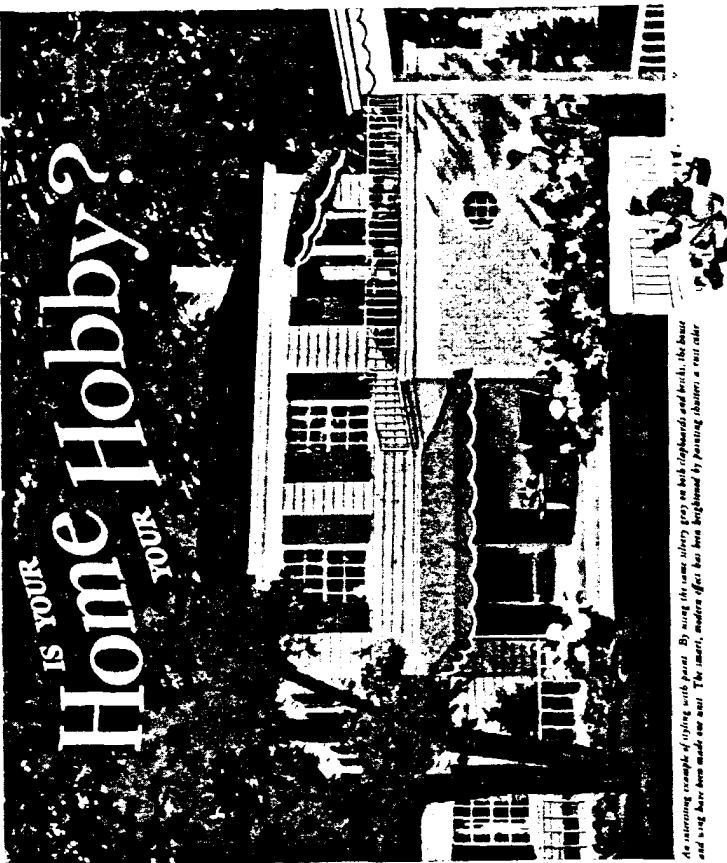
ting oil, if used too freely over the ground coat, will run and the glaze colors will run with it. However, if the liquid is applied sparingly so that it merely forms a damp film over the surface, and if only a workable area is coated in at a time, no difficulty should occur. Apply the flattening oil with a wad of cheesecloth, rubbing it out over the working area, then while this glaze is still wet, dab on the tinting colors which have previously been thinned with flattening oil. Following this you can go ahead with the blending.

Painting Window Screens

Question: We have some window screens to paint all white, both the frame and the mesh. The previous painter sprayed the screens and they look streaked. Can you offer any suggestions on painting these screens so they will turn out right?

Answer: Use a very thin white-lead paint on the wire mesh. You can make this paint by mixing Dutch Boy soft paste white-lead with $1\frac{1}{2}$ times its volume of a liquid composed of equal parts of Dutch Boy boiled linseed oil, good spar varnish and pure turpentine. This paint should be brushed on evenly, then cross-brushed several times on both sides of the screen, after which the frame should be tapped lightly (or brushed with a practically dry brush) to rid the wire of any excess paint that might clog the mesh.

After the wire portion of the screen is painted and dry for handling, the frame may be painted with white-lead paint mixed as usual for exterior wood.



Are screening examples of styling with paint. By using the same white-lead gray on both clapboards and bricks, the house and a very little more made one unit. The smart, modern effect has been heightened by painting shutters a rich color.



—then you believe in painting it to stay painted

What finer hobby than home? A hobby that husbands and wife enjoy together—working side by side to improve and beautify the house they live in.

Does that describe your feeling for your home? Then Dutch Boy is your paint.

A paint as honest and conscientious as the face of the little Dutch Boy in its trade-mark. A paint that resists rain, snow and summer sun with true Dutch stubbornness.

A thrifty paint—the loyal ally of your pocket. Dutch Boy White-Lead does not crack and scale. Therefore—no costly "extras" at repainting time—see photographs at right.

Your painting contractor is an expert at helping old houses regain their youth. Call him today—and soon you'll have the pleasure of seeing your home sparkle with bright new Dutch Boy paint.

Want to make yourself a smart paint buyer? Then send for and read "So You're Going To Paint"—our free booklet with 12 illustrations, in color. The coupon brings it to you.

NATIONAL LEAD COMPANY, 111 Broadway, New York 116, U.S.A. Write for your free booklet to: National Lead Company, Dept. 100, 111 Broadway, New York 116, U.S.A.

ALBERT J. BROWN, Co. of Paints & Varnishes, 1000 Lexington Ave., New York 17, N.Y. (Cable: "Dutch Boy")



LOOK FOR THE DUTCH BOY. Four years old and still in excellent condition. Right after this picture was taken, the Dutch Boy was used to paint a large building. Not a sign of cracking and scaling. And no more painting. And no more expense. And no more time. And no more trouble. And no more worry. And no more headache. And no more sleepless nights. And no more... (text continues in a similar pattern)

This is a small reproduction of one of the full color Dutch Boy advertisements appearing in the U.S. national magazines. Watch for them.

STREAMLINE YOUR INVENTORY

by standardizing on Dutch Boy materials. The Dutch Boy line is broad enough to meet your job-to-job paint needs, short enough to find room in even a one-man shop, versatile enough to give you the makin's for nearly every type of paint you're called on to apply. Keep your shop inventory low and keep your paint quality high . . . Buy the Dutch Boy line.



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DUTCH BOY PAINTER



Magazine

Volume 33

1940

Number 3

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For 2-Coat Work on New Outside Wood USE DUTCH BOY

THE painting industry, as an important division of the construction industry, is vitally interested in any program that will encourage families of average means to buy or build homes of their own. For the past several years many architects, real estate operators, building contractors and building supply firms have directed their efforts chiefly toward designing and erecting dwellings that could be priced low enough to attract the largest possible number of prospective house buyers. With the active support and cooperation of the Federal Housing Administration, it has been possible to offer these low-cost homes on terms that are much more attractive than was thought feasible even a few years ago.

It is obvious that, to keep the cost of these dwellings just as low as possible, economies have been necessary all along the line, from blue print to grading. In many cases, in order to preserve the proper ratio between construction costs and finishing costs, the exterior painting

specifications have called for two coats of paint instead of the three coats considered standard practice on new frame construction.

When a painting contractor is called on to do two-coat work on new frame buildings, whether on extensive developments for real estate operators or on a single dwelling for a new home purchaser, he need not depart from the pure white-lead paint he has always used for three-coat new work and two-coat repainting. He can still have Dutch Boy white-lead's convenience, easy working qualities and its proved durability, along with new proof of Dutch Boy's adaptability to all requirements. And, even though the paint is not mixed quite the same as for standard three-coat work, he may feel sure of the ingredients that go into the mix—they are materials that all contractors are accustomed to using and, being staple articles, they can be bought wherever paint materials are sold.

The paint for a two-coat job on new

frame construction should be mixed as directed in the following formulas:

PRIMING COAT

100 lbs. Dutch Boy soft paste white-lead
1 1/2 gals. Dutch Boy raw linseed oil
3/4 gal. exterior spar varnish
1/2 gal. pure turpentine
1 pt. Dutch Boy liquid drier
1/4 pt. Dutch Boy raw umber in oil
Yield: 6 1/8 gallons

FINISH COAT (A)

100 lbs. Dutch Boy soft paste white-lead
2 2/3 gals. Dutch Boy raw linseed oil
3 pts. pure turpentine
1 pt. Dutch Boy liquid drier
Yield: 6 3/8 gallons
or

FINISH COAT (B)

100 lbs. Dutch Boy soft paste white-lead
3 3/4 gals. Dutch Boy raw linseed oil
1 pt. Dutch Boy liquid drier
Yield: 6 5/8 gallons

The priming coat formula and finish coat A comply with the formulas given in Technical Circular No. 6, February, 1940, on "Two-Coat Paint Systems for Exterior Use", issued by Technical Division, Federal Housing Administration, Washington, D. C. These formulas are the ones to follow on all FHA two-coat jobs. The priming coat given and finish coat B are the formulas recommended for two-coat work in the Handbook on Painting. As will be noticed, the only difference between the

two finish coat formulas, A and B, is the relative amounts of volatile and non-volatile thinners used.

While these formulas are intended to produce paint for pure white jobs, the paint may be tinted any shade of any color as circumstances may require. The small amount of raw umber indicated in the priming coat mix is specified because an off-white first coat hides

GETTEMULLER EMPHASIZES DUTCH BOY

It may take a long look to count all the Dutch Boys in this window but one glance tells the whole story, "Here are the makings for good paint jobs." This display, recently installed in a window of the store of H. J. Gettemuller & Co., Inc., 514-516 Ensor Street, Baltimore, Md., shows not only the full Dutch Boy line of paint materials but also practically a full line of Dutch Boy window cut-outs. As a matter of fact, there are 17 "Boys" in evidence.

The Gettemuller business began in Baltimore more than a half century ago. Originally located near the famous Belair Market, the business moved about three years ago to the brand new building on Ensor Street. The active members of the firm are Herman and Fred Gettemuller, sons of the founder, and Harry Gettemuller, a grandson.

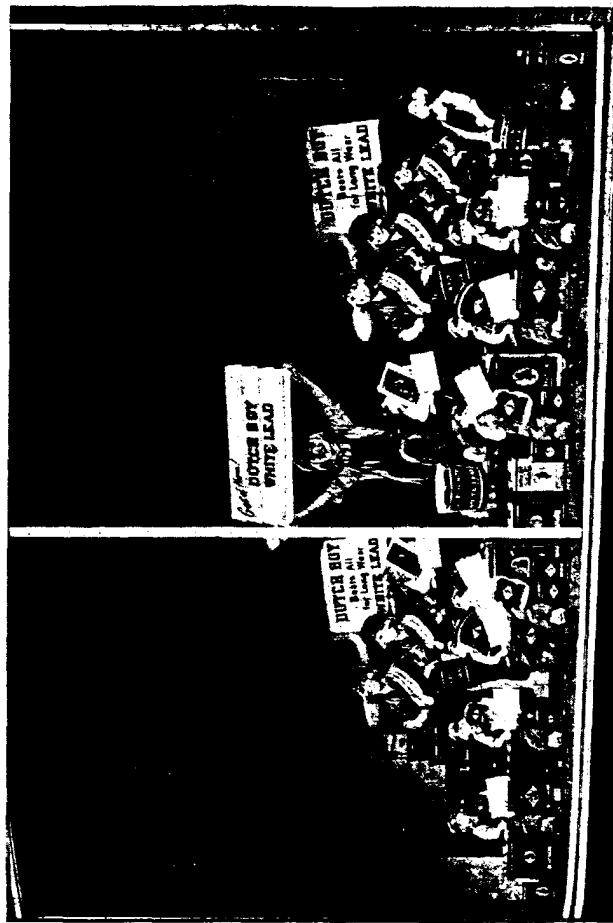


better on bare lumber, especially those grades and species that show strongly contrasting colors in the grain formation. Also, there is less tendency towards skips and holidays when the finishing coat is applied because of the slight difference in color between the two coats.

The FHA circular has this to say about film thickness and spreading rate of the paint.

"The durability of any paint is dependent not only on the use of quality ingredients in the paint, but also to a considerable extent on the (dry) film thickness of the paint. The film thickness in turn is definitely related to the spreading rate of the paint.

"Information obtained from authoritative sources indicates that the (dry)



Dutch Boy Painter

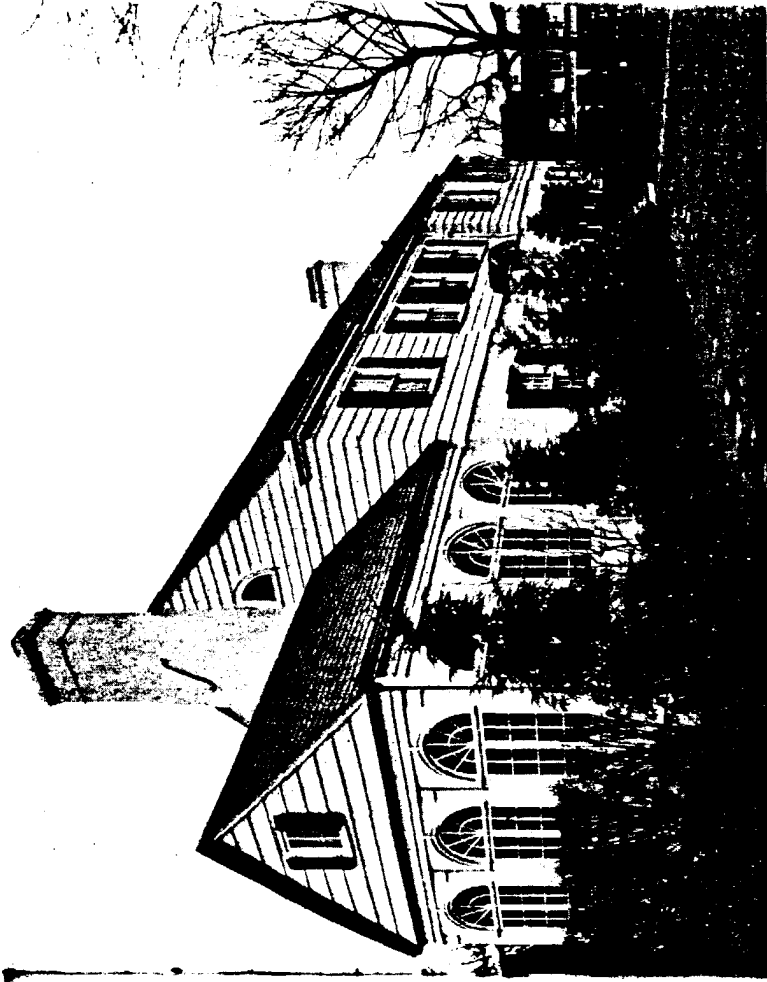
film thickness which will provide good hiding and at the same time provide a durable coating on new wood, should be approximately 0.005 inch. It is recognized that the amount of paint necessary to obtain this thickness will vary according to the absorptiveness of the material to which the paint is applied, and the amount of volatile liquid in the paint. This is true with new wood of different species. Even with 'controlled penetration' there is some variation in the amounts of the fixed oils and even of the pigments that are absorbed by the wood, and the amount of absorption will naturally affect the resultant 'film thickness. Also, over-thinning and over-brushing will affect the film thickness and will very definitely affect the durability of the paint. It can readily be seen that a paint designed to be applied at a spreading rate of 450 sq. ft. per gallon for the prime coat and 550 sq. ft. per gallon for the finish coat, would not provide as durable a coating when thinned or brushed out to cover 700 sq. ft. per gallon for the primer and 800 sq. ft. per gallon for the finish coat even though it might possibly retain adequate hiding properties. In general, however, an adequate film thickness providing hiding and durability will be obtained when a properly designed paint for exterior use is spread at approximately 450 sq. ft. per gallon for the prime coat and 550 sq. ft. per gallon for the finish coat."

The Technical Division of FHA also "recognizes that some two-coat

paint systems acceptable under these provisions, though equivalent to conventional three-coat paint jobs in respect to *hiding*, may not be equal to good three-coat work in durability, and as a result, may have to be repainted sooner than would be the case if three coats were applied."

In this connection it might be pointed out that from the standpoint of wearing quality, as well as from that of appearance, the often-demonstrated durability of Dutch Boy white-lead is especially desirable on two-coat jobs. Moreover, the manner in which a Dutch Boy job habitually wears out—by slow, even chalking, rather than cracking and scaling—is an important point since, if economy dictated a two-coat job in the first place, the owner certainly won't wish to foot a bill for excessive preparation costs when it's time to repaint.

So far as the application of the paint on a two-coat job is concerned, the painter can well exercise just a little more care than he does on standard three-coat work. This applies especially to making well-matched joints in each of the two coats and to planning the work so that the finish coat stretches are either shorter or longer than the priming coat stretches. Since the paint on a two-coat job is applied so as to get maximum hiding, consistent with a fair spreading rate, from each coat, any extra paint piled up on double-lapped joints may stand out rather prominently after the job begins to wear.



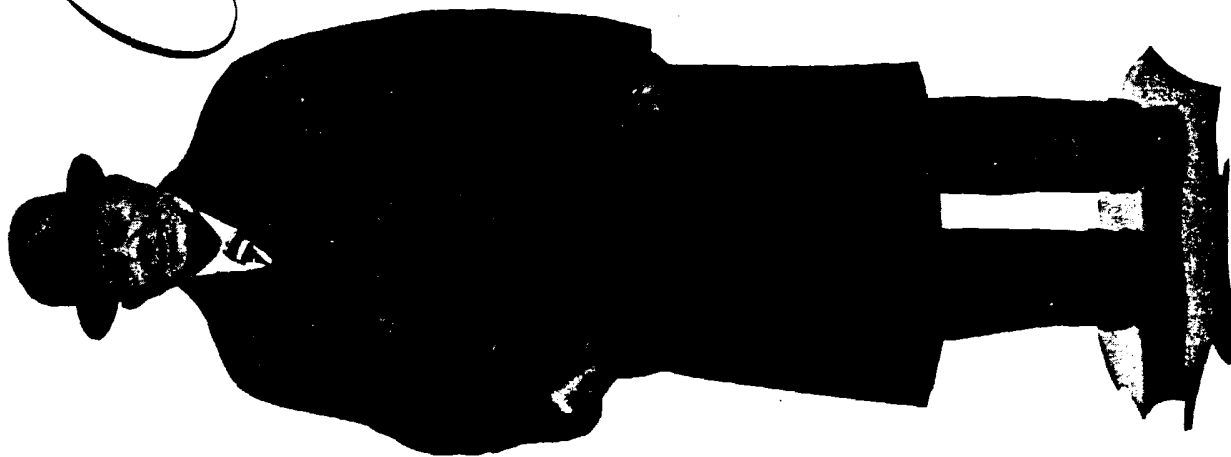
A NOTABLE EXAMPLE OF DUTCH BOY'S ADAPTABILITY

THIS recently built home, located in Kensington Road, Garden City, Long Island, is an excellent example not only of present-day construction practices but of modern painting practices as well. The lower body of the house is of brick and the upper body is shingled. Both the brick and the shingles are painted pure white with Dutch Boy white-lead. This, in itself, demonstrates the adaptability of Dutch Boy white-lead paint—the undercoats were designed to

fit the particular surface they cover, while the same type finishing coat served for the whole body. This final coat is a flat paint made by mixing Dutch Boy white-lead, volume for volume, with Dutch Boy Lead Mixing Oil. A modern note in color combinations has been achieved by painting the shutters with Dutch Boy lampblack paint.

The painting contractor who handled this interesting job was George Davison of Rockville Center, Long Island.

Personality



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LET'S "shuffle off to Buffalo" for a story about a painter who, among the paint-minded people of that city, is as well established, though for not quite so long, as Niagara Falls—Mr. John B. Barnes. If this magazine circulated solely in western New York State there'd be no occasion to print Mr. Barnes' story. There's hardly a building of any consequence in that locality that hasn't, at one time or another, come under his ministrations with pot and brush.

To start at the beginning, as all biographical sketches should, John Barnes was born August 22, 1860 in New-castle-on-Tyne, England. At an age that today would seem tender indeed, young Barnes went to sea on one of the old sailing vessels, the "Queen of the North". The ship's master, Henry Milvein, was also the owner of an English white-lead factory, so, during young Barnes' 7-year period of apprenticeship aboard the ship, he had occasion to strike up more than a passing acquaintance with white-lead painting. In fact, Barnes earned his keep and nothing more for the seven years by keeping the vessel in good trim.

Having served his apprenticeship and after having worked up to second mate

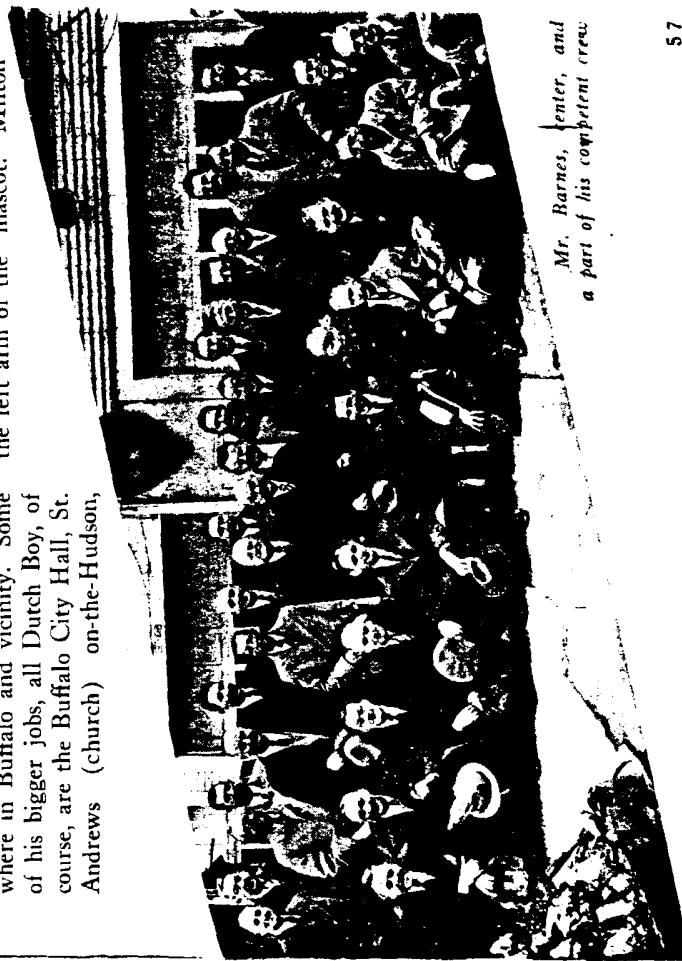
Sketch

of the good ship "Queen of the North", Mr. Barnes decided to go to the U. S. A. He arrived here in 1885, travelled about a bit, and settled three years later in Buffalo at 63 Woepel Street, the address at which, after 52 years, he still resides. Mr. Barnes lost no time setting up in the painting business. He capitalized on his early experience aboard ship and had no difficulty in making a good living for his wife and family which eventually included nine children.

As was mentioned earlier, examples of Mr. Barnes' work may be seen everywhere in Buffalo and vicinity. Some of his bigger jobs, all Dutch Boy, of course, are the Buffalo City Hall, St. Andrews (church) on-the-Hudson,

Commodore Perry and Lake View Housing projects and the Courthouse at Smithport, N. Y. In his half-century and more of activity, Mr. Barnes figures he has used about 500 tons of Cornell (a Dutch Boy brand) white-lead.

During the past year, Mr. Barnes had as many as 67 painters in his employ and his gross business ran to \$240,000. Over a period of years, the payroll averages 35 men steadily employed, each man earning about \$2,500 annually. To help him carry on the business, Mr. Barnes, whose photograph appears on the opposite page, has his two sons, Earl and Milton, as partners. In the group photograph below, Earl appears in the front row next to the left arm of the "mascot." Milton



Mr. Barnes, center, and a part of his competent crew

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was out on one of the Barnes firm's jobs when the photographer arrived.

In furnishing the material on which this "sketch" is based, Buffalo Branch Dutch Boy representative Willard Downing adds this note: "Mr. Barnes is widely known for his ability to make

unfailing accurate estimates on jobs of all types. He knows his men so well that he can tell exactly the number of square feet he can expect each man to cover in a certain specified time on every type of painting or decorating job." This being so, it is easy to understand why Mr. John B. Barnes of Buffalo has been so successful—he knows his men, he knows his materials, he knows his job—in other words, he really knows the painting business.



PRESCRIPTION
FOR LONG USEFUL LIFE

*Apply pure white-lead
at regular intervals*

MOST people who desire to establish the fact that buildings painted regularly with white-lead live to a ripe old age, point out numerous Colonial landmarks as shining examples. We all know, of course, that the first frame dwellings erected in this country were put up by the earliest settlers and were painted with pure white-lead paint. Since numbers of these hardy folk arrived in, and mostly remained in, what became the thirteen original colonies, that territory is where today we see standing evidence of good

colonial design, good construction and good painting practices.

Practically all of these buildings have been taken over by Federal, state or local bodies who aim to preserve the structures and contents for posterity.

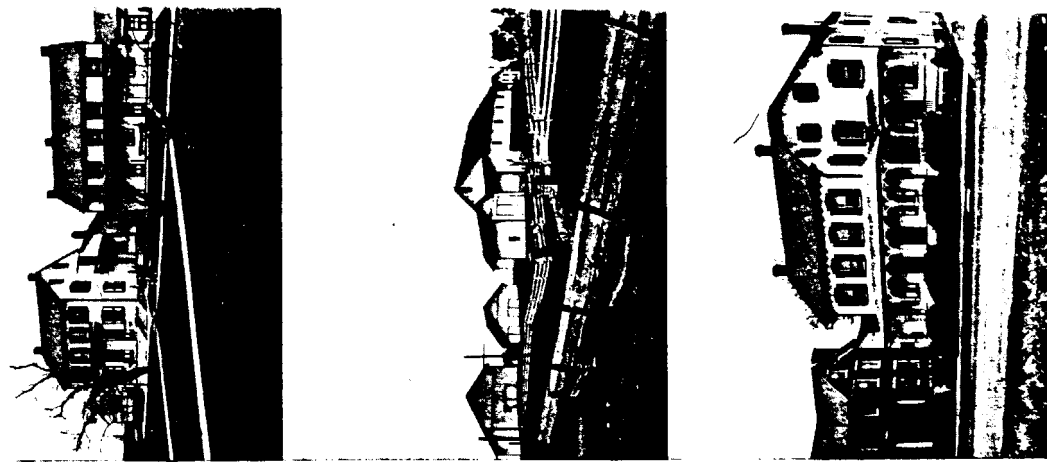
Equally good examples of sound painting practice, though perhaps not quite so old nor so steeped in early American history, are not hard to find.

The photographs on the next page show property in Lancaster County, Pennsylvania, that has gracefully weathered the heat and cold of a hundred summers

and winters, thanks to the protection afforded by pure white-lead paint. The picture at the bottom of the group at the right shows the home of Mrs. P. Bachman Rohrer in East Petersburg, Pa. The two other pictures are views of Mrs. Rohrer's farm houses and other farm buildings located a few miles from East Petersburg.

These properties, now owned by Mrs. Rohrer, were formerly owned by Mr. Tobias Hershey, Mrs. Rohrer's father. It was Mr. Hershey who decided on the original color scheme—white with green trim—a combination that has been used ever since. The farm buildings are painted every ten years and the town residence is painted every seven years. All of Mrs. Rohrer's buildings, despite their age, are today in excellent condition, due partly to adherence to a regular painting schedule and partly to Mrs. Rohrer's insistence on materials that have stood the test of time, applied by skilled painters.

The Dutch Boy materials used on these properties are mixed and applied by painting contractors Walter Zurphy and William Myers of East Petersburg and are purchased from Lancaster Paint & Glass Company of Lancaster, Pa. Philadelphia branch Dutch Boy representatives Schofield and Longhurst recently visited the farm and report that Mrs. Rohrer continues to be pleased with the appearance, durability and economy of her Dutch Boy jobs.



"THERE'S NOT MUCH ROOM AT THE TOP IN MY BUSINESS"

—says Ed. Stanley, Jr.

NO steeple jack ever took much stock in the piece of advice often offered by successful business men: 'You've got to start at the bottom and work up.' At least those of us who are not at home unless we're up in the air don't take that advice literally. It's true that, to paint a stack or a flagpole you've got to start climbing from the bottom but you never really start the job till you've arrived at the top."

If Mr. Stanley didn't use those exact words when he dropped in on us the other day, he said something that amounted to the same thing.

Now, your editor works about 200 feet in the air himself—but it happens to be on the twentieth floor of a very substantial building. He frequently has the pleasure of visits with painters and decorators. But seldom does an honest-to-goodness steeple jack stop in. So when Edward Stanley, Jr. of the Bronx put in an appearance he was welcomed with the respect due a man who is in the habit of being looked up to and who is frequently responsible for an epidemic of stiff necks. When your editor was lots younger he was known to climb telegraph poles, clamber around on roofs, paint off extension ladders and generally feel at ease in the higher altitudes. But the years have brought caution. Just looking down a short flight of steps is apt to produce that sinking feeling. Our visitor, therefore, was regarded with due interest.

N. Y. Because the Stanleys have always used Dutch Boy white-lead on work that required paint, they figured we would be sufficiently interested in the job they were to do on the flagpole that stands in front of the Metropolitan Museum in New York to take some photographs of the painting. We were interested and we did take the photos, two of which are reproduced on these pages.

That's how we made the acquaintance of Ed. Stanley, Jr. And that's why we felt free to ask him some questions about his work in particular and steeplejacking in general.

We learned that the elder Stanley in his years of work had painted close to 5,000 flagpoles and steeples before he decided to give up active pole, stack and steeple climbing. The firm worked on some of the largest churches and on some of the tallest stacks and flagpoles in the Metropolitan area.

The junior Stanley painted the flagpole on the 70 story RCA building in Rockefeller Center, as well as the horizontal poles that are located on the Fifth Avenue face of the building. He figures he has worked on a couple of thousand "tall ones" in the dozen or so years he has been in the business.

One of Stanley's unusual jobs was the painting of the 195 foot pole on the Kingsbridge Armory in New York City, headquarters of the 258th Field Artillery and the 27th Tank Company. One section of the pole had seen earlier



It should be explained here that our first contact with Mr. Stanley was by telephone last fall. He was then working with his father in the rigging and steeple jack business of E. J. Stanley & Son. He is now operating his own business as the Anchor Steeple Jack Service, 1165 Pugsley Avenue, Bronx,

duty as the mast on the America's Cup defender yacht "Columbia" which beat Sir Thomas Lipton's challenger in the 1899 races. In the course of this flag-pole job, while working his way up the shaft, Stanley noticed a couple of yellow spots on the old paint covering the metal collar that joined the lower section of the pole to the top section. With his hammer he tapped the suspicious-looking spots and much to his surprise the hammer head went right through the metal. It had rusted so badly that the pole had to be condemned and a new one put up.

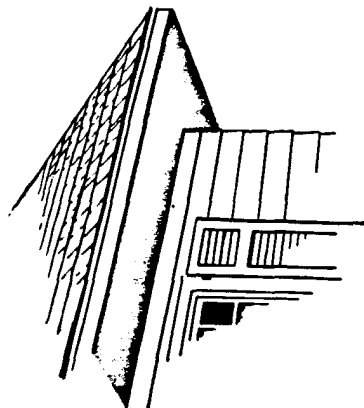
Asked what he thought about when he was suspended way up in thin air, Mr. Stanley replied that he just kept his mind on his work and didn't particularly notice his altitude. He said that

any steeple jack worthy of the name never had any qualms about looking down from his lofty perch—it was all the same to him whether he looked up, down, or sideways. Occasionally the motion of the clouds across the sky was a bit bothersome and, of course, strong winds were a nuisance, but generally speaking, he gave his precarious perch no more notice than did the house painter working on a swing stage.

On most of his pole and steeple jobs, Mr. Stanley uses equipment of his own making. He says that when he selects the materials for his rigs and puts them together himself he knows they're right. Just as he knows that the Dutch Boy white-lead paint he mixes himself will give the right kind of service on his difficult and spectacular jobs.

STRAIGHT COLOR FINISHES FOR OUTSIDE WOOD

A NATURAL "by-product" of the styling-with-paint movement is the interest shown by buyers, sellers and specifiers of paint in the bright, full-toned colors currently suggested for use on limited areas of houses to accent or emphasize certain features of the dwelling. On most of the common types of homes—Colonial, English, Spanish, large and small cottages, etc.—such exterior details as trim, sash, shutters, doors and window boxes are now often painted in strong, lively colors that harmonize with or offer a con-

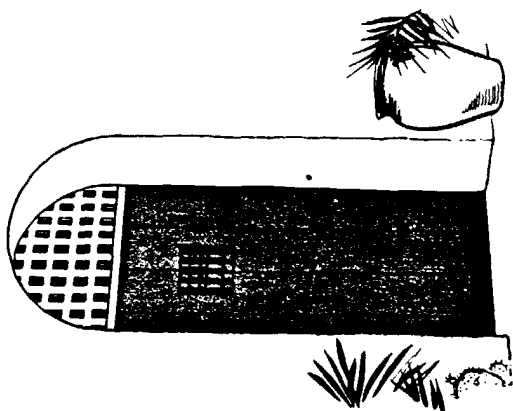


trast to the white or light-tinted paint that covers the body of the structure. It will be readily understood, of course, that these bold, deep colors cannot properly be used on large areas, the rule being: The stronger the color, the smaller the area on which it can be used with good taste.

Many painters who formerly bought Dutch Boy colors-in-oil solely for tinting purposes are now using these colors "straight" for finish coats on trim, shutters, sash and other parts of their house painting jobs. The same qualities for which Dutch Boy colors are preferred for tinting purposes are equally desirable for straight color finishes—high tinting strength, true color tone, fineness and easy-working consistency.

Years ago, when most "tinting colors" were put up either as dry pigments or as stiff pastes, it was a rather difficult and tedious job to reduce them to paint consistency. With Dutch Boy colors-in-oil, however, it now is as easy to mix a straight color paint as it is to mix white paint from Dutch Boy soft paste white-lead. This is so because Dutch Boy colors are sold in the form of a soft, buttery paste of about the same consistency as soft paste white-lead.

The table on page 65 outlines the formulas for fourteen popular outside finish coat colors. All are based on using one gallon of straight Dutch Boy color as the pigment portion of the paint. When the gallon of color is mixed with the quantity of vehicle and drier indicated in each case, it will be



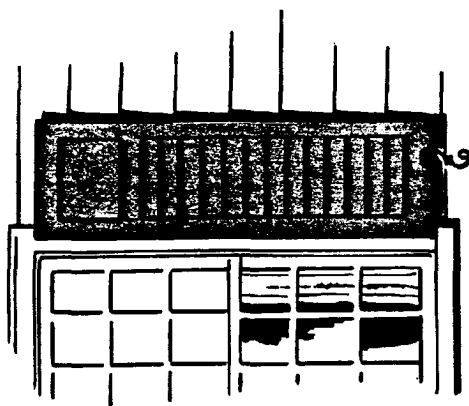
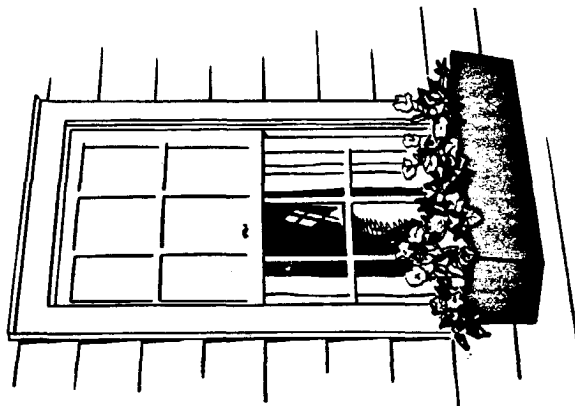
observed that the yield in finishing coat paint will vary from 1 7/8 gallons to 3 1/4 gallons. The paint will cover about 600 square feet per gallon on properly undercoated woodwork.

For smaller areas—a couple of doors, or a few shutters, or some window boxes, for example—the colored finish coat paint can very properly be made by mixing equal quantities of color and vehicle. That is to say, if a quart of Bulletin Red paint is needed for some window boxes, simply thin a pint of Dutch Boy Bulletin Red with a pint of a vehicle that is composed two-thirds of raw linseed oil and one-third of outside spar varnish. To facilitate drying, add a tablespoonful of liquid drier before the paint is spread.

As with all types of painting, the

appearance and wearing qualities of straight color finishing coat paints depend a good deal on how well the ground has been prepared. That is to say, freedom from early flattening and fading especially, are in large measure due to properly designed and applied undercoats. Because the only coat that is seen and evaluated by the home owner is the finishing coat, that is the one that gets all the blame for premature failure.

To get reasonable durability in a job, it is necessary to provide a hard, semi-gloss coat on which to apply the finish color coat. It is also advisable, in mixing undercoats for the yellows, reds, light green and blue, to tint the paint



to about a medium shade of the straight color finish coat. Where a dark green or black is to be used as the finish coat color, the undercoat should be tinted to a gray by adding a couple of ounces of lampblack in oil to each gallon of undercoat paint. This tinting of the undercoat helps to bring out the full depth and richness of the finishing coat color. A well-covered and well-sealed surface is essential as a foundation for a smooth, lustrous finish that may be expected to retain its gloss for a reasonable time. And proper tinting of the undercoat adds depth and solidity to the colored finishing coat.

Note: The colors used in the drawings that accompany this article are, of course, printing-ink colors, and do not necessarily match any specific color produced by the straight color finishing coat formulas on the opposite page.

MIXING FORMULAS

Straight Color Finishing Coat Paints for Outside Woodwork

Color Name	Raw Linseed Oil	Exterior Spar Varnish	Drier	Approx. yield in gallons of finishing coat paint
(Dutch Boy Colors-in-Oil)				
1 gal. C. P. Chrome Yellow—Lemon ...	4 qts.	1 1/2 qts.	3/4 pt.	2 1/2
1 gal. C. P. Chrome Yellow—Medium ..	3 qts.	1 qt.	3/4 pt.	2 1/8
1 gal. C. P. Chrome Yellow—Orange ..	4 qts.	1 1/2 qts.	3/4 pt.	2 1/2
1 gal. Chromium Oxide Green.....	2 1/2 qts.	1 qt.	1 pt.	2
1 gal. C. P. Chrome Green—Light	5 qts.	2 qts.	1 pt.	2 7/8
1 gal. C. P. Chrome Green—Medium ..	6 qts.	2 1/2 qts.	1 pt.	3 1/4
1 gal. C. P. Chrome Green—Dark	5 qts.	2 qts.	1 pt.	2 7/8
1 gal. Bronze Green	2 1/2 qts.	1 qt.	1 pt.	2
1 gal. English Venetian Red.....	2 qts.	1 qt.	1 pt.	1 7/8
1 gal. Tuscan Red	2 qts.	1 qt.	1 pt.	1 7/8
1 gal. Indian Red	3 qts.	1 qt.	1 pt.	2 1/8
1 gal. Bulletin Red	2 qts.	1 qt.	1 1/2 pts.	2
1 gal. Lampblack	2 qts.	2 qts.	1 1/2 pts.	2 1/4
1 gal. Dutch Boy Blue.....	4 qts.	...	...	2

A NEW USE FOR WAGE RECORD CARDS

EVERY painting contractor in the country naturally wishes to comply fully with all of the provisions of the Social Security Act that apply to his own particular business. Some contractors of our acquaintance, however, have not kept themselves up-to-date on certain amendments to the original Social Security Act and have therefore neglected to keep proper records.

The following excerpt from "Social Security Act Amendments of 1939", approved August 10, 1939, may not

have been brought to the attention of some of our readers. It concerns receipts given employees for Federal Old Age Benefit (F.O.A.B.) tax deductions made by employers. All painting contractors (and, of course, paint dealers) as well as most other types of employers of one or more people, are required to make deductions from wages earned by employees. During the years 1937-1940 inclusive, the deduction is one per cent of the wages paid during the year if the total wages are \$3,000

NAME of Employee: John Doe
 Social Security #087-10-900

Employer: Robert Roy Company, Inc.
 STATEMENT OF YEARLY Earnings and DEDUCTIONS

NAME of Employer: Robert Roy Company, Inc.
 Record of Yearly Earnings and Federal Old Age Benefit Deductions of John Doe, Employee

PERIOD	TOTAL EARNINGS	F.O.A.B. DEDUCTIONS	NET EARNINGS	PERIOD	TOTAL EARNINGS	F.O.A.B. DEDUCTIONS	NET EARNINGS
1937 12 31	1798 79	108 74	1690 05	1940 12 31	1798 79	108 74	1690 05
1938 12 31	2311 82	136 74	2175 08	1941 12 31	2311 82	136 74	2175 08
1939 12 31	2021 89	123 25	1898 64	1942 12 31	2021 89	123 25	1898 64

(A)

(B)

or less. No deduction is made from wages earned in excess of \$3,000.

"SEC. 1403. RECEIPTS FOR EMPLOYEES.

"(a) REQUIREMENT—Every employer shall furnish to each of his employees a written statement or statements, in a form suitable for retention by the employee, showing the wages paid by him to the employee after December 31, 1939. Each statement shall cover a calendar year, or one, two, three, or four calendar quarters, whether or not within the same calendar year, and shall show the name of the employer, the name of the employee, the period covered by the statement, the total amount of wages paid within such period, and the amount of the tax imposed by Section 1400 with respect to such wages. Each statement shall be furnished to the employee not

later than the last day of the second calendar month following the period covered by the statement, except that, if the employee leaves the employ of the employer, the final statement shall be furnished on the day on which the last payment of wages is made to the employee. The employer may, at his option, furnish such a statement to any employee at the time of each payment of wages to the employee during any calendar quarter, in lieu of a statement covering such quarter; and, in such case, the statement may show the date of payment of the wages, in lieu of the period covered by the statement.

"(b) PENALTY FOR FAILURE TO FURNISH—Any employer who wilfully fails to furnish a statement to an employee in the manner, at the time, and showing the information, required under subsection (a),

shall for each such failure be subject to a civil penalty of not more than \$5."

NOTE: Section 1400, referred to above, is the section of the Social Security Act which provides for the current 1% tax on employees' wages.

The Employee's Wage Record Card, made available to contractors in January, 1937 by the makers of Dutch Boy products, is being widely used for its original purpose, namely, the recording of the weekly wages of each employee and of Old Age Benefit deductions together with certain other items indicated by column headings on the card.

These Wage Record Cards can also be used for the "written statements" mentioned in the August, 1939 amendments to the Social Security Act, printed above. When the card is filled out with the name of the employer, name and social security number of the employee, the year it applies to, the amount of wages and the Federal Old Age Benefit deductions for the period, it can be given to the employee, thus constituting a legal written statement.

It is further suggested that not one, but two cards be filled out for each employee. One card can thus be retained permanently by the employer to show the employee's yearly earnings. The other card in the pair can be made out as directed by the law and it becomes the property of the employee whose name it bears. This card should be handed the employee at the end of each quarter or other specified period for the employee's examination and

signature, which is to be placed opposite the amounts acknowledged as having been paid. Then, if the employee so desires, he can return the card to the employer for safe-keeping. Thus this card will be available to the employee at any time, on demand, and it can be turned over to him at the termination of his employment or can be given the employee's wife or heirs in case of death, for use in presenting claims for Social Security insurance to the federal government.

If two of these Wage Record Cards are made out for each employee and kept up-to-date, the employer will always have a permanent record of wages paid and deductions made, and the employee will have the statement required by the provisions of the Social Security Act and its amendments.

The illustration opposite shows how the Wage Record Cards are adapted for use as an employee wage statement (A) and as an employer wage record (B). Each card provides space in which to record virtually a whole lifetime's wages for one employee. Painting contractors wishing a supply of these cards may obtain them by ordering from National Lead Company, Room 2020, 111 Broadway, New York, and sending remittance of two cents per card—postage stamps, checks or money orders are acceptable. These cards, like our other business forms for painters, are sold only on a remittance-with-order basis—we make no C.O.D. or "open account" shipments.



National Lead Company's staff of practical paint men will help you solve your painting problems without charge. Address your letter to National Lead Co., Room 2020, 111 Broadway, New York, N. Y. Please state your problem fully and be sure to place your name and address on your letter. Our reply will reach you promptly by mail. The problems discussed below have been selected because they appear to be of general interest. Space limitations permit the printing of only a few of the problems handled.

Waterproofing Brick Walls without Changing Their Color

Question: We have a customer who owns an apartment building. After driving rains, moisture appears to seep through the brick walls on the northeast side of the building. The owner wants to stop this seepage but doesn't want to change the color of the brick. Can you suggest a good waterproofer that is colorless?

Answer: In most instances, two or three coats of clear Dutch Boy Lead Mixing Oil prove satisfactory for sealing brick walls against moisture penetration. This oil, however, does change the color of the brick very slightly because, to be water-resistant, the oil must form a film over the normally rough and absorbent surface of the brick. Most folks don't object to the small color change as it makes the brick look cleaner and fresher.

Another suggestion, one that is particularly appropriate in localities where the humidity is relatively high most of the year, is to use a moisture proofer composed of equal parts of Dutch Boy

boiled linseed oil and Dutch Boy Lead Mixing Oil, for the first coat, followed by a coat or two of straight Lead Mixing Oil. If this system is used, three days of good drying weather should be allowed following the first coat, before the Lead Mixing Oil is applied. Under the first-mentioned procedure, one day is usually enough to allow for drying between coats.

Changing Floor Finish from Oil to Varnish

Question: On a remodeling project here, a public building is being made over into an apartment house. The floors, formerly oil-treated, have to be refinished. What is the best way to go about this job?

Answer: The non-drying oils generally applied to floors to keep down dust and to preserve the wood usually penetrate pretty deeply so it may not be an easy job to change from the oil finish to a hard shellac and varnish finish. To begin with, scrub the floors energetically with soap and warm wa-

Dutch Boy Painter

coat is to be a semi-gloss enamel. On a purely "price" proposition, it may be possible to do a fair job in two coats on yellow pine woodwork, but if the owner wants the trim to have a quality look and is willing to pay for it, three good coats are none to many.

Refinishing Old Walnut Door to Restore Its Natural Color

Question: A customer wants me to refinish in its natural color a walnut door that has been varnished several times and has begun to look rather dingy. After sanding off all the old varnish coats, will it be best to use a paste filler on the wood, or is some other procedure necessary?

Answer: Walnut is a rather open-grained wood and it is most advisable to fill it with a good paste wood filler after all the old finish has been removed from the door. If you want to freshen up the color a bit, add a little Dutch Boy burnt umber or vandyke brown to your filler before it is rubbed in.

After the filler has been rubbed properly to remove the surplus that hasn't gone into the grain, allow the job time to dry and harden. Then apply a coat of good quality interior varnish. When this is dry, rub it down lightly with fine powdered pumice on a damp rag. Finally dust the door thoroughly; then finish with a flat varnish, applied according to the directions on the label.

Oil Stain for Outside Wood Trim

Question: Can you suggest a treatment for the trim on the exterior of a house that will allow the grain of the wood to show?

ter. When they have dried, rub in benzine with coarse burlap or fine steel wool to remove as much of the floor oil as possible. Then get a sanding machine (they can usually be rented from paint supply houses) and sand the floor surface.

The above treatment is laborious and expensive but it is the only practical way to remove the oil which has been deposited and ground into the grain of the wood over a period of years.

Following the sanding, dust the floors well and then go ahead with the usual shellac and varnish coats.

Finishing North Carolina Pine

Question: After finishing the interior woodwork—which is North Carolina pine—in two houses recently, one of the owners said two coats of paint on the woodwork would have done just as well as the three coats I applied. I used Dutch Boy wall primer, an enamel undercoat and a semi-gloss finish coat, all white. If this kind of wood can be painted properly in two coats, I certainly have been on the wrong track for a good many years. What is your opinion?

Answer: North Carolina pine, or yellow pine, is a difficult proposition for two-coat work. The summer wood and the spring wood in practically all species of pine differ greatly in their porosity. The soft portions absorb considerable vehicle from the priming coat and the hard portions little, if any. In order to build up a well-covered, uniform ground for the finish coat, both a good priming coat and a solid body coat are essential, especially so if the finish

LET'S SEE NOW . . . IT'S A TWO-COAT JOB . . . I'LL NEED ABOUT FOURTEEN GALLONS OF PAINT. LEAD'S SELLING AT ELEVEN-SEVENTY-FIVE, OIL'S A DOLLAR, TURPS SIXTY CENTS AND DRIER TWO DOLLARS. THE MATERIALS I NEED COME TO THIRTY DOLLARS AND FORTY-FIVE CENTS . . . DIVIDE BY FOURTEEN AND- SAY! THAT'S **ONLY 2.18 A GALLON!** WHO SAID QUALITY CAN'T TALK PRICE . . . AND IN A LANGUAGE I CAN UNDERSTAND!



Material prices in some localities may be lower or higher than those given above



PAINTING ACOUSTICAL MATERIALS

TIME was, and not so long ago at that, when the painter looked upon his interior wall work, so far as the surfaces to be painted were concerned, as a pretty well standardized, matter-of-fact proposition. "Fix up the cracks, stop the suction and apply the paint"—these were the general specifications that covered a good share of all wall work because it was done on ordinary plaster. And even now many painters find their interior jobs run largely to the old familiar type.

Painters today, however, principally those working in the large cities, are often confronted with interiors that present problems not encountered years ago. More and more walls and ceilings are being called on to perform added duties in this "business of living". They are treated as more than mere partitions that divide buildings into convenient units. Specifically, wall and ceiling surfaces, particularly those in many public and business buildings, are being used to give an extra measure of comfort to, and to increase the efficiency of, those who use the interiors.

In their efforts to increase the usefulness of interiors, and in the work-



"AT LAST WE'RE LIVING IN
A Home of Our Own



...LET'S KEEP IT A HOME TO BE PROUD OF!"

Right after we were married, Jim and I decided that one of the things we wanted most in life was a home of our own.

Last Spring we found just the place for us—a little old house, shabby and run-down, but with lots of possibilities—at a price we could afford. In our remodeling, new paint worked wonders. We found all sorts of interesting painting ideas in a Dutch Boy book called *So Your Going to Paint*.*

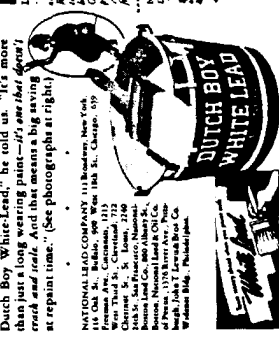
Of course, beauty wasn't the only reason we chose Dutch Boy. Jim's father is a retired painting contractor. And he swears by Dutch Boy—says you can't beat it for economy.

*The Dutch Boy Book, *So You're Going to Paint*, is worth for the asking. Fifty-two illustrations in color show you what to do—and what not to do. The coupon will bring you a free copy.

LOW-GRADE PAINT DUTCH BOY

Four years old and still in perfect condition. These walls were painted with Dutch Boy White-Lead. Right after the paint was so completely new that it was hard to tell it was old. And it cost only a few cents more than the paint that was used before.

Over two million of these "All-Boys" are being sold every day.



NATIONAL LEAD COMPANY 111 Broadway, New York
116 Oak St., Buffalo, N.Y. 10201 St. Charles, Mo.
West Third St., Cleveland, 112
Chester St., S. E. Corner, 2100
Bremen Lead Co., 300 Albany St.,
Boston, 11118th Lead Co., Inc.,
South, 10th Lead Co., Inc.,
W. Adams Bldg., Philadelphia.

paint in a special manner. On the other hand, the painter may be told to go ahead and treat the walls and ceilings just like ordinary plaster. Conflict of opinion regarding paintability of certain materials is especially apt to occur in buildings that have changed owners or managers after the original sound-proof material was installed. In cases of this sort, the new manager or owner may not have had passed on to him the suggestions regarding cleaning or refinishing given the man in charge when the acoustical job was done.

A proper approach to the job of maintaining—cleaning, painting, decorating, etc.—acoustical materials must include some knowledge of what these materials are and why they are used. Essentially, acoustical materials of the type considered here, act on sound waves, or noise, much like a blotter acts on moisture. The comparison isn't quite as simple as that but it will serve the purpose. Sounds arising in a room strike the walls and ceilings and, instead of rebounding, as from ordinary plaster, wallboard and wood, are absorbed. To be sound-absorbent, the wall surfacing material must possess certain characteristics. In some instances, these characteristics are altered and thus rendered less effective if a paint coating intervenes.

There are eight general types of acoustical (sound-absorbing) materials. These are classified by the Acoustical Materials Association as follows:

I. Cast units composed of small uni-

form mineral particles held together with Portland cement.

II. Cast units having a surface composed of or resembling small uniform granules. The binder may be gypsum or any other suitable mineral binder.

III. Cast units having a surface composed of or resembling irregular, rough granules. The binder may be gypsum or any other suitable mineral binder.

IV. Units having a mechanically perforated surface, which acts as a covering for the sound absorbent material.

V. Units which are mechanically perforated, the perforations extending into the sound absorbent material.

VI. Units having a fissured surface.

VII. Compressed units composed of long wood fibers held together with a mineral binder. This type shall not have a mechanically perforated surface.

VIII. Felted fiber or wood pulp units which have a surface that is not mechanically perforated.

In addition to the factory-made units described above, there are several makes of acoustical plaster on the market. Among these plasters, which are mixed and applied at the job, much like ordinary plaster, are Macoustic, made by National Gypsum Company; Reverbolite, made by American Gypsum Division of the Celotex Corporation; and Sabinite, made by United States Gypsum Company. Among the several other acoustical materials not illustrated here are Kencoustic, Type



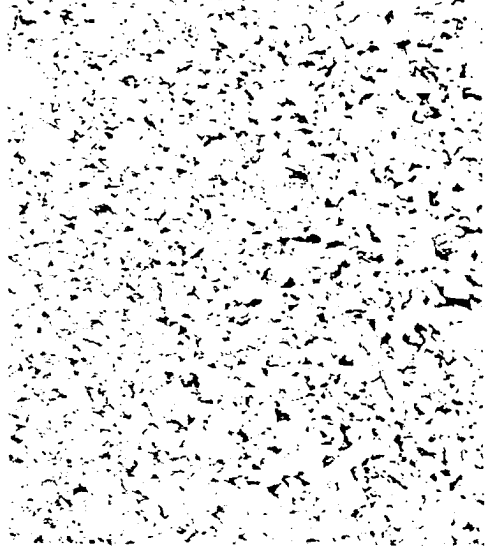
VI, made by David E. Kennedy, Inc.; VII, made by National Gypsum Company; Type VII, made by Absorbantone, Type VII, made by Luse-Stevenson Co.; Acoustex, Type Owens-Corning Fiberglas Corporation.

The following illustrations and descriptions, given with the manufacturers' approval, are intended to familiarize painters with the appearance and surface characteristics of several of the commonly used acoustical materials. All cuts are one-half scale reproductions of "life-size" photographs of stock materials furnished by the respective manufacturers. The numbered divisions on the "tape" indicate inches

CORKOUSTIC B4—

Armstrong Cork Company

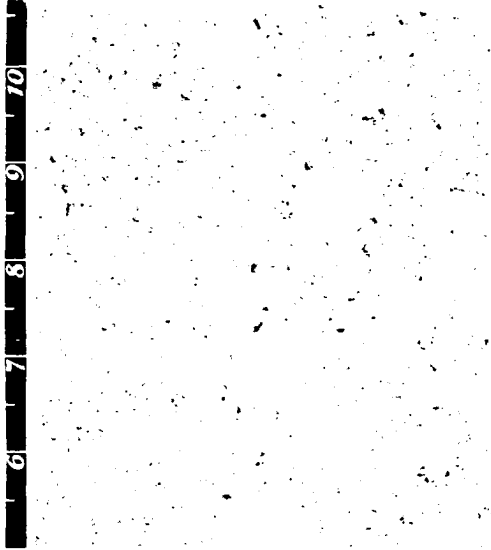
Type VI. Installed in various sized units from 6" x 12" to 24" x 24". Units are factory painted, in white, ivory or buff or other special colors, with an oil-base paint. Corkoustic may be repainted with a thin white-lead flat paint without loss of acoustical efficiency, if paint is applied so as not to clog the porous surface.



TEMCOUSTIC F1—

Armstrong Cork Company

Type VIII. Installed in various sized units from 6" x 12" to 12" x 12". Units are factory painted, in white or ivory, with an oil-base paint. Temcoustic may be repainted with white-lead flat paint with little loss of acoustical efficiency, if the paint is mixed very thin and is carefully applied with light or "feathery" brush strokes.



CALISTONE-Celotex Corporation

Type I. Installed in various sized units from 6" x 12" to 12" x 24", in either a Sand Finish Grey or a Sand Finish White. The sound-absorbing efficiency of Calistone is considerably reduced if painted by ordinary methods. Where painting is necessary it should be done with a spray-gun using very thin white-lead flat paint. Skillful handling of the spray is required in order to achieve thin, uniform coverage.

ACOUSTI-CELOTEX— Celotex Corporation

Type V. Perforated 441 holes per sq. ft. Installed in various sized units from 6" x 12" to 12" x 24". Units are supplied with a "Rolled Ivory" finish or with a "Varnished and Hot Rolled" finish, or in special colors with flat or gloss finish. Acousti-Celotex may be painted with white-lead flat paint without loss of acoustical efficiency if paint is not permitted to clog the perforations.

MUFFLETONE— Celotex Corporation

Type II. Installed in various sized units from 6" x 12" to 12" x 18", in a standard white finish or in several integrally colored pastel shades. The sound-absorbing efficiency of Muffletone is considerably reduced if painted by ordinary methods. Where painting is necessary it should be carefully done with a spray-gun using very thin white-lead flat paint.

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SANACOUSTIC— Johns-Manville

Type IV. Perforated 4,608 holes per sq. ft. Installed in various sized units from 12" x 12" to 12" x 24". The perforated metal has a baked enamel finish applied at the factory. Sanacoustic units may be painted with white-lead paint without loss of acoustical efficiency providing the perforations are not clogged with paint.

TRANSITE—Johns-Manville

Type IV. Perforated 576 holes per sq. ft. Installed in various sized units and panels from 12" x 12" to 24" x 48". Units and panels are furnished in natural buff finish and in cream white. Transite units and panels may be painted with white-lead paint without loss of acoustical efficiency providing the perforations are not clogged with paint.

PERMACOUSTIC— Johns-Manville

Type VI. Installed in various sized units from 6" x 12" to 12" x 24", in white or light cream color finish. Permacoustic units may be painted with white-lead flat paint without reducing the sound-absorbing efficiency providing the paint is mixed very thin and is uniformly brushed out to prevent undue filming-over of the porous surface.

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ACOUSTONE D—
United States Gypsum Company

Type VI. Installed in various sized units from 6" x 12" to 9" x 18", integrally tinted at the factory in white, ivory or cream color. Acoustone may be painted with white-lead flat paint without loss of acoustical efficiency providing the paint is mixed very thin and is uniformly brushed out to prevent undue filming-over of the porous surface.

PERFATONE—
United States Gypsum Company

Type IV. Perforated 4,608 holes per sq. ft. Installed in units measuring 12" x 24". The perforated metal has a baked enamel finish applied at the factory, either white or ivory color. Perfatone metal tile may be painted with white-lead paint without loss of acoustical efficiency providing the perforations are not clogged with paint.

QUIETONE—
United States Gypsum Company

Type VIII. Installed in units measuring 12" x 12". Supplied in two textures—natural ivory colored sanded surface; and natural mottled light buff colored "brushed" surface. Quietone should not be painted with oil paint. It may be spray-painted with a very thin flat paint made by thinning white-lead with turpentine.

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Dutch Boy Painter

The paint must be carefully mixed, sparingly used, and uniformly applied.

Dutch Boy soft paste white-lead, thinned with slightly more than an equal volume of Dutch Boy Lead Mixing Oil, that is, 100 lbs. of lead and 4 gals. of oil, produces a paint that "fits" practically all acoustical materials that have a factory-applied oil paint finish.

For materials (usually Types I, II and III and sometimes Types VI, VII and VIII) that have no factory-applied oil paint, varnish or enamel finish, the paint may be thinned further by adding a small amount of turpentine.

Before any paint is applied, the acoustical materials should be cleaned with a vacuum cleaner attachment to remove as much dust as possible from the porous surface or perforations. Soiled surfaces of previously gloss-painted or enamelled acoustical materials may be washed with mild soap and water, then rinsed with clear water and allowed to dry thoroughly. Thus prepared, the material may be painted.

Some contractors prefer to spray-paint certain types of acoustical materials, while others favor brushwork. Whatever the method of application, the work calls for extra care. The thin paint usually required will not hide as well as paint intended for ordinary work nor will it, in many cases, spread very far. Three or more coats of white or very light colored paint may be needed for complete hiding on some materials and where the surface to be painted is very dark in color.

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READING SPRUCES UP



VISITORS to the city of Reading, Pennsylvania, as well as the citizens themselves, have good reason for commenting on the way the city-owned buildings are kept spick and span. Over the past few years, the city fathers of Reading have carried on a program of repairs and repainting that has been an eye-opener to those who live in communities where civic pride gets less visible emphasis.

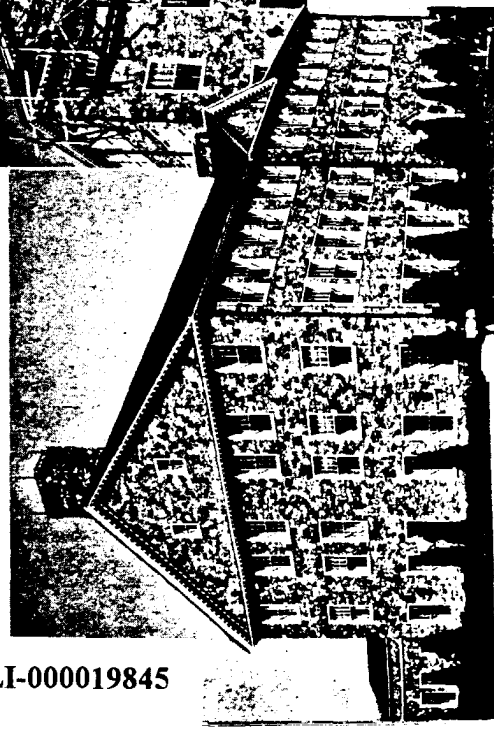
The photographs on these pages were sent in by John C. Weiss, field man working out of our Philadelphia branch, John T. Lewis & Bros. Co. Mr. Weiss tells us: "Under the leadership of Mr. E. L. Hannahoe, well-known decorator and painter, this renovating work has been carried out in a most efficient manner. For several years considerable city property maintenance

has been done with Dutch Boy white-lead. As a matter of fact, nearly a carload of lead has already been used. Among the units, owned and operated by the city of Reading, that have been painted are the Engineering Bureau, the Fire Department buildings, the Maiden Creek Water Reservoir buildings and the Pagoda."

In describing the painting of the Waterworks building, Mr. Weiss tells us that Mr. Hannahoe had to exercise considerable ingenuity in devising a scaffold for the main structure. As will be seen in the photos below, the very wide cornice of the building presented a real problem. It was solved by using 4 x 4's which were anchored inside the building and protruded through the windows. After crossbracing the timbers planks were laid and the painters went about their job without difficulty.



Top: The Pagoda.
Bottom: Two views
of the Maiden Creek
Reservoir Building



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BERNHARDT'S FEATURES DUTCH BOY



AS all window displays should, this one, recently installed in a window of the David Bernhardt Paint & Glass Company store in New Orleans, tells its story quickly, clearly and convincingly. If the message was stated in words, it would run like this:

"Pure white-lead paint has been protecting homes for a half century" (a gross understatement of fact, we might interpolate) "and although the sturdy oaken kegs of the '90's have given way to the trim steel Dutch Boy kegs of today there has been no change in white-lead's ability to protect and preserve the Nation's homes. The famous trade character, the Dutch Boy Painter, stands for paint that 'stands up'. The symbol above the display says 'Bernhardt—a good store in which to get painters' and glaziers' materials'."

Incidentally, quite a number of folks went to Bernhardt's for Dutch Boy white-lead in '39—they sold carloads.

J. E. Kelley, St. Louis branch Dutch Boy representative, who helped to devise and install the window display, tells us that the David Bernhardt Paint and Glass Company was founded in 1880 by David Bernhardt, father of the present owners—William D. Bernhardt, President and Collier A. Bernhardt, Vice President. Fred Dittmann is Secretary and Treasurer. In 1905 the business moved from 100 Camp Street to 323 Camp Street and has since expanded to include the present frontage of 317-323 Camp Street.

The store handles many nationally advertised materials in the paint and glass supply field and also does a large business as glazing contractors.

Precisely the Right

at precisely the right time with
ing . . . that's the distinguishing
pianist. And the mark that d
painter is his ability to produce
paint that will best serve its pur
white-lead and Dutch Boy oils
painter has at his command pr
rials to produce paint that can
give a noteworthy performance



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PAINTS-VARNISHES

A SHOW WINDOW

from the
"SHOW ME" STATE

The Rogers & Baldwin Hardware Company, in whose store at 313-315 South Avenue, Springfield, Missouri, this window display recently appeared, was founded in 1885 and incorporated in 1901. The firm does both a retail and a wholesale business in shelf and heavy hardware, Dutch Boy products and other painting essentials, and has a staff of salesmen covering Southwest Missouri, Northwest Arkansas, Northeast Oklahoma and Southeast Kansas.

A special feature of this display, as you may have noticed, is the opened 25 lb. bucket of Dutch Boy white-lead. No doubt many painters who looked into the window obeyed that strong impulse to go into the store and came out with Dutch Boy for their next job.

DZIMIAN CREDITS DUTCH BOY

For a good share of the success he has enjoyed in building up his painters' supply business. Located at 1131 Broadway, Buffalo, N. Y., the store of S. A.

Dzimian, Inc., has for years attracted volume buyers because this trade naturally gravitates toward the sign of the Dutch Boy. And, with this window layout, Dzimian has made sure that identification of his store would be quick and easy. In addition to using current Dutch Boy displays supported by the full line of Dutch Boy materials, Dzimian clips Dutch Boy full page ads from the national magazines and pastes them on his window. No wonder this store handles as much as 50 tons of Dutch Boy white-lead per year!

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BIG LEAGUE baseball games, washed out by spring rains, are played later on in the year as parts of double-headers.

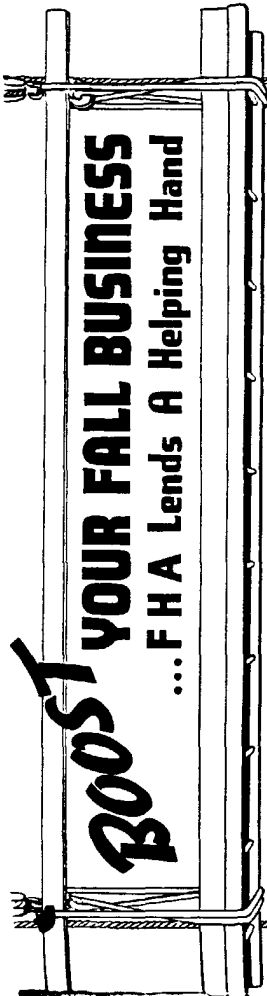
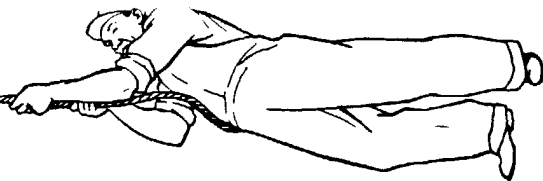
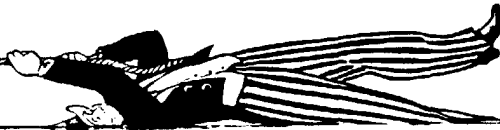
Not so with rained-out painting jobs. As a general rule, the property owner who intended to paint this spring but was stopped by bad weather, puts the job off till next spring. Just why the work is postponed for a year instead of for a few months, nobody seems to know. Much of the year's finest painting weather occurs in most sections of the country between September 1st and December 1st.

This fall, as last, painters and paint dealers who lost out on considerable spring business have a chance to make up at least a portion of the lost ground. They can do this by cooperating with the country-wide modernization campaign sponsored by building materials manufacturers and supported wholeheartedly by the Federal Housing Administration. The campaign, designed to per-

sue property owners to revamp, repair and repaint run-down property, got under way some weeks ago and is going strong. The drive is patterned closely after last year's campaign and, like its predecessor, this year's effort stresses the idea: "Fix Up Your Home! Modernize!" Convenient monthly payments on the FHA Plan of installment buying are featured.

Painting contractors and paint dealers who aggressively supported last year's drive found that many modernization jobs could be closed and new prospects developed by featuring FHA-insured (Title I) loans. Plainly, those who tie up energetically with the plan have done, and are doing, a considerable volume of business under this plan, since Federal Housing Administration figures prove that about 3,000,000 of these modernization loans have been made to date. That means about \$1,100,000,000 worth of property improvement already financed on the FHA Plan. Applications for loans

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You can fix up your HOME for

TO Modernize TO Repair

ASK FOR DETAILS

FHA PAY-BY-THE MONTH PLAN

Efficiency

Beauty

Protection

Comfort

Liability

Convenience

\$1,100,000,000 worth of MODERNIZATION

has already been sold on PAY-BY-THE-MONTH TERMS

FHA Dealers...

HERE'S HOW THE FHA PLAN CAN MEAN MORE NEW SALES FOR YOU... Fall 1940

Convenient Monthly Payments Will Help You MODERNIZE

ASK FOR DETAILS

FHA Pay-by-the-Month Plan

TOP: Three-color window streamer, 60" x 16", and two side pieces, 16" x 60". Ask FHA for "Window Display No. 5", in ordering. **CENTER:** Cover page of "Dealer Guide". **LEFT:** Three-color window poster, 28 3/4" x 38 3/4".

are availing themselves of the benefits offered by the FHA Plan. The mounting figures also suggest that the painting industry stands to benefit in direct proportion to the amount of cooperation it gives during the coming months.

As a matter of fact, FHA officials throughout the country point out that industry is approaching that agency more and more frequently with cooperative suggestions and plans to make the most of the FHA modernization and repair program. In line with these suggestions, FHA has again prepared literature and display mate-

seem to be steadily rising and at present average about 10,000 a week. This increased activity indicates that the public and the lending institutions realize and

Dutch Boy Painter.

material for the trade. This is available at headquarters in Washington, or through FHA's sixty-four field offices.

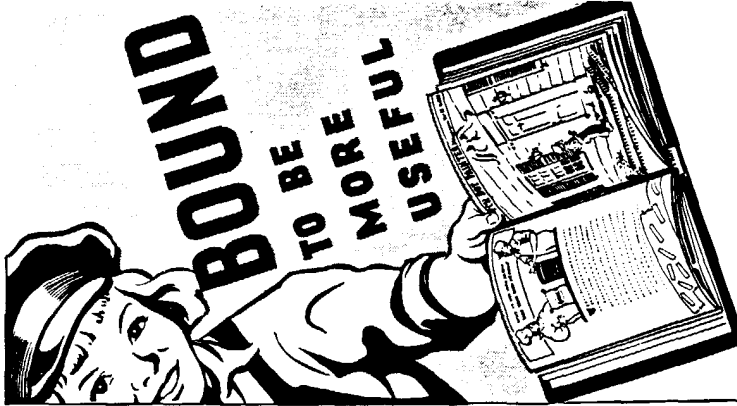
The material includes a colorful window display printed in dark red, blue, and yellow and a cleverly illustrated booklet with a check list for home owners, printed in red and black. A mimeographed piece describes how paint dealers can develop and handle business under the "Property Improvement Credit Plan", Title I of the National Housing Act. It is a brief merchandising manual that suggests means by which paint distributors may increase their sales through the FHA plan of installment payments.

Both the display material and literature are available to all dealers wishing to be identified with the national modernization program, but it will be sent only on direct request of the dealer or of the painter who operates a store.

It is suggested that this be done as soon as possible since quantities are limited.

By tying up with the FHA Plan the painting industry profits in two ways: more sales can be closed, and dealer and painter get cash payment.

If you want to develop some "double-header" business now to make up for that which was "postponed on account of bad weather" earlier in the year, lose no time in getting in touch with FHA headquarters in Washington, D. C., or with your regional FHA office. Ask for literature and suggestions that will make your cooperation really effective.



MANY'S the time many a painter has searched his shop in vain for copies of the Dutch Boy Painter magazine in which certain items of paint information have appeared. When the postman brought those copies they were read—and misplaced. That won't happen if you buy and use this binder designed especially to preserve your copies of the Dutch Boy Painter magazine. Send your order to-day, with remittance of 75 cents in stamps, check or money order. Address: National Lead Company, Room 1815, 111 Broadway, New York City.



Ed Stanley, Sr. Proves With Pictures

YOU CAN'T KEEP A GOOD MAN DOWN

IN the steeplejack article that appeared in the last number (Vol. 33, No. 3) of the Dutch Boy Painter magazine it was reported that we had learned Mr. E. J. Stanley, Senior, 1951 Gleason Avenue, Bronx, New York, had retired from the active work of painting and repairing stacks, flag poles and steeples. That statement was incorrect. And, as proof that he is still both literally and figuratively at the top of his profession, Mr. Stanley furnished photos of himself in action on two recent jobs—see opposite page.

When we learned from Mr. Stanley, Sr. that we were in error in stating he was no longer active, we offered him our apologies and suggested that he give us some facts about himself and his work on which to base an article that would serve to set the record straight.

As a youth, Ed Stanley worked at outside painting. It wasn't long, however, before his natural ability and enthusiasm led him into the highly specialized field of steeplejacking. Under the guidance of Mr. Franz Regal, for whom he served as appren-

tice, he became one of the top men in the business.

In all his years of steeplejacking, Mr. Stanley has never suffered serious injury, nor has he ever been responsible for others getting hurt. Nevertheless, he protects his workmen with State Compensation and he protects the man who engages him with Public Liability and Property Damage Insurance.

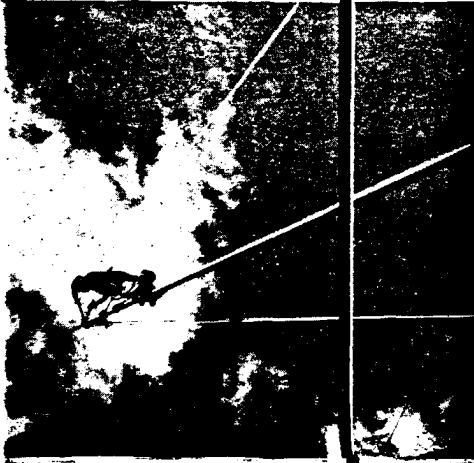
He believes in the utmost caution in preparation; the "ounce of prevention" is the code by which he works, and which he requires of all who work for him. His advice is "You can't be sorry for your carelessness—on the way down". His recipe is good equipment, steady nerves, and confidence. As to materials, Ed Stanley has used Dutch Boy white-lead for thirty years.

The one near-accident Mr. Stanley experienced happened some years ago when he was doing a stack job. Due to a misunderstanding in the maintenance department of the building, the new shift of workmen were not advised that someone was working on the stack—with the result that the boilers were

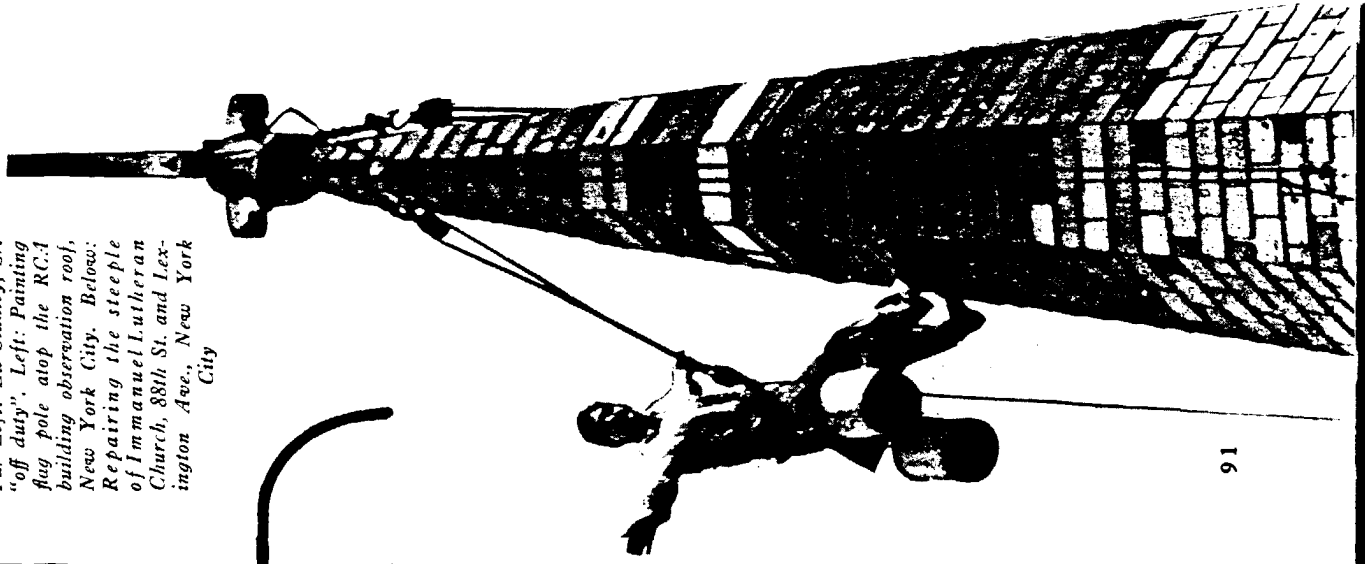
turned on. But, thanks to a high wind and Stanley's quick sense of the emergency, he threw himself onto the outside of the stack and hung there on his ropes until he was revived. When it was mentioned to him by the amazed workmen later on, he calmly answered, "It's all in a day's work". Mrs. Stanley accepts her husband's occupation like any other housewife—but she has no desire to see him actually at work.

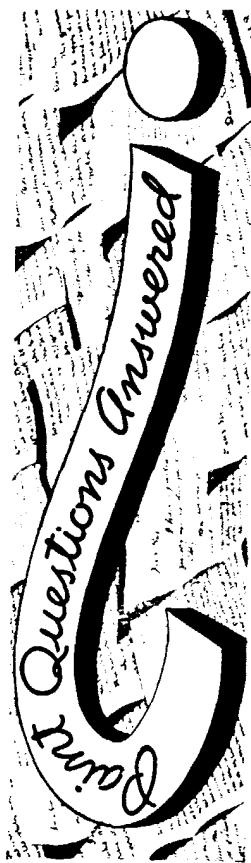
After 35 years of continually facing danger, Mr. Stanley rates himself a better steeplejack today than yesterday—and is sure that tomorrow will find him still better. His services are in demand by many of New York's largest business houses and by federal and municipal departments in the New York area.

When asked why he doesn't give up his hazardous work, Mr. Stanley replies, "If I did, I would probably have a nervous breakdown". Perhaps another reason is that he has the rare ability to make his work his hobby—and his hobby his work.



Far Left: Ed Stanley, Sr. "off duty". Left: Painting flag pole atop the R.C.A. building observation roof, New York City. Below: Repairing the steeple of Immanuel Lutheran Church, 88th St. and Lexington Ave., New York City





National Lead Company's staff of practical paint men will help you solve your painting problems without charge. Address your letter to National Lead Co., Room 1815, 111 Broadway, New York, N. Y. Please state your problem fully and be sure to place your name and address on your letter. Our reply will reach you promptly by mail. The problems discussed below have been selected because they appear to be of general interest. Space limitations permit the printing of only a few of the problems handled.

Paint "Frosting" on Glass

Question: In our paint store there are glass transoms about three feet high above the regular show windows. The sun shines in brightly a good share of each clear day. Is there some way to paint these transoms so that the strong glare is kept down while still letting in most of the light? I've seen windows like these painted in other stores but the paint doesn't stay on in good shape.

Answer: Your transoms can very easily be "frosted" to cut down the sun's glare while still admitting plenty of daylight. First clean the glass inside and out. Then wipe the inside surfaces with pure denatured alcohol and allow this to evaporate. Do not touch the glass with the fingers or cloth following the alcohol rub.

Mix a thin paint from equal volumes of Dutch Boy soft paste white-lead and Dutch Boy flattening oil, say a pint of lead and pint of oil. Apply this thin paint to the inside surface of the glass using a soft brush, then stipple lightly with a wall stippler or a bridled sash tool to produce a uniform coating, free of brush marks.

Allow this paint to dry and notice whether or not the sun's glare has been sufficiently reduced. If not, apply another thin coat and stipple it.

The secret of making paint stick to glass, for a "frosted" effect, or for any other purpose, lies in having an absolutely clean surface to work on—no dust or finger marks—and in using white-lead paint in very thin coats.

Covering Joints in Plywood

Question: We have a job of fixing up a room the walls and ceilings of which are plywood. When the house was built a few months ago, the joints of the plywood were taped with muslin, then the walls were papered and the ceiling painted. Now nearly all the joints have split open on the ceiling and walls. We did not do the original job to fix the joints so they won't cause trouble.

Answer: Assuming that the material in question actually is plywood and not some kind of plain wood veneer or composition board, the chances are that the plywood used was either an unsuitable grade or that it was not primed or sized

Dutch Boy Painter

properly when it was installed. Plywood and some types of wood composition board that are not primed, should be primed on both sides and all edges with Dutch Boy wall primer before the sheets are nailed in place on the walls. This minimizes any tendency of the panels or sheets to shrink or swell due to changes in moisture content of the material and to humidity in the room.

In order for you to correct any future tendency of the plywood to warp it would be necessary to remove the sheets and size or backprime them. This, no doubt, is out of the question. Possibly your best move is to strip the wallpaper from the walls and clean the ceiling and allow the walls and ceiling to dry thoroughly. Prime the walls with Dutch Boy wall primer, then fill the joints and cracks with a putty made from Dutch Boy soft-paste white-lead stiffened with dry whiting. Follow with two coats of paint, on walls and ceilings, made by mixing equal volumes of Dutch Boy soft-paste white-lead and Dutch Boy Lead Mixing Oil, tinted as desired.

Painting a Metal Ceiling

Question: The paint on an embossed metal ceiling in a store that we are going to paint is cracking and coming loose in several places. The paint that comes off seems to be very brittle and crumbles easily when handled. How should we go about repainting this ceiling so the job will last?

Answer: In the first place, it will be necessary to remove all of the paint now on the ceiling. Even though the paint

on some areas seems to be tight you have no assurance that it won't come loose later just as it has in other places. As you know, even the best of new paint cannot hold poorly anchored undercoats in place. To remove the paint, use one of the slow-drying removers that are sold in most paint stores, following the directions given on the label of the can of remover.

When the old paint is entirely cleaned off, wipe the metal with a solvent such as turpentine or benzine, making sure there is no danger of fire in the process. For the first coat on the bare metal use Dutch Boy quick-drying red-lead. Brush this coat out well and be sure you have forced the paint into every indentation in the embossed design of the ceiling.

Following the red-lead coat apply a coat of white-lead paint, made by mixing equal volumes of Dutch Boy soft paste white-lead and Dutch Boy Lead Mixing Oil, tinted to about the color called for in the finish coat. If a flat finish is wanted, simply apply another coat of the white-lead and Lead Mixing Oil paint. For a semi-gloss finish coat, mix an equal volume of second coat paint with Dutch Boy wall primer. For a full gloss finish, use a high grade prepared enamel.

Coating for Movie Screen

Question: In making a screen on which to show moving pictures I have run into difficulties in painting. Some paints I have tried are so stiff and brittle that when the

Dutch Boy Painter

screen is rolled up the paint cracks and flakes off. The screen is made of canvas. Can you suggest a good paint for this purpose and one that will have good light reflection?

Answer: Of the several methods of treating motion picture screens, we believe you will find the following procedure very satisfactory:

First, dissolve finely sliced beeswax in cold turpentine. This will require three or four days, at the end of which time the resulting mass should be of the consistency of soft soap. To each pound of this wax paste add three pounds of Dutch Boy soft paste white-lead, three tablespoonfuls of soft soap and three tablespoonfuls of japan drier. Mix these ingredients very carefully and when the batch is thoroughly mixed and uniform, apply the paste to the stretched-out screen with a large spatula. Be sure that all the pores in the fabric are filled, then smooth off gently with a broadknife or spatula to remove the excess material that did not get into the mesh of the fabric.

Allow the screen to dry out completely, then back it up with smooth wallboard and sandpaper the coated surface lightly with 000 sandpaper. After dusting, apply a coat of Dutch Boy wall primer thinned with about one-quarter as much turpentine.

Finally, apply a thin coat of paint based on this formula:

- 12½ lbs. Dutch Boy white-lead
- 2½ pts. Dutch Boy flattening oil
- ½ pt. good floor varnish
- 1 tablespoon Dutch Boy liquid drier

This coat should be brushed out very

carefully and cross-brushed lightly so that all brush marks are eliminated. As you know, the clarity and brightness with which the moving pictures are reproduced depend greatly upon the color, smoothness and uniformity of the finish of your screen.

The above description of the filling and painting of fabric is a good one to follow not only on movie screens but also whenever fabric of any kind requires painting and a fair degree of waterproofing with sufficient flexibility to permit rolling.

Painting Canvas-Covered Pipes

Question: I have contracted to paint several large rooms in each of which there are a number of canvas-covered pipes which are to be painted white the same as the walls. The covering is regular 8-oz. white duck. The owner of this building had a similar job done a couple of years ago in another building and the work did not turn out satisfactorily. I am anxious to do a first-class job on these pipes and would appreciate your recommendations.

Answer: For the first coat on the canvas covering use Dutch Boy wall primer. You will find this better for the purpose than either a glue size or an unpigmented varnish size. After the primer is dry and hard, apply two coats of paint made by mixing equal volumes of Dutch Boy soft paste white-lead and Dutch Boy Lead Mixing Oil. This will give you a practically flat finish on the pipe, one that should match the finish of the adjacent plaster walls that are painted in the same manner.

F O R M S

to help you

MAKE MORE MONEY

TO BE successful these days, the painting contractor needs more than the mere tools of his craft. He needs "the tools of his business," too. Shown here are six of these "tools". They help you estimate accurately, help you run your jobs and your shop efficiently, and help you keep the data so necessary for figuring current taxes.

Forget-Not Estimate Forms
These blanks encourage the making of accurate estimates. They provide the data needed in filling out forms such as the Check List-Contract. One side of sheet for exterior work, other side for interior. Size of sheet, 8½ x 14 inches. Price, 50 cents per pad of 100 sheets.

Check List-Contract Blanks
These blanks tell the customer just what will be done for the price quoted. They carry a form of contract that specifies both the price and the terms of payment. One side of sheet for exterior jobs, the other for interior. Put up in pads of 50 duplicate sets. Size of sheet, 8 x 11 inches. Price, 50 cents per pad.

Weekly Time Reports
For those who prefer to keep weekly, rather than daily, time records this form is suggested. Has space for social security tax deductions and signature. Size of sheet, 8½ x 7 inches. Price, 35 cents per pad of 50 sheets.

Employee's Wage Record Cards
These cards are especially designed to simplify the gathering and recording of information needed in making out various tax returns—Income, unemployment, old age benefit, etc. Size of cards, 8 x 5 inches. Price, 2 cents each.

Daily Time Cards
Labor is the biggest element of cost on nearly all jobs and it is necessary to have some means of keeping track of what each man does each day. These cards serve the purpose. Size of card, 3½ x 7¼ inches. Price, 40 cents per 100.

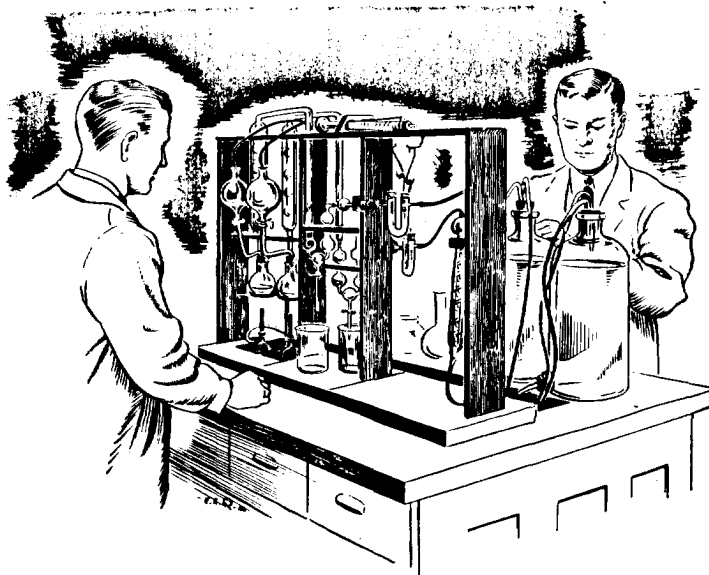
Job Record Envelopes
Keep complete records of every job on (and in) these envelopes. Estimate details, materials, labor, overhead and profit are noted on the envelope; papers concerning the job are filed inside. Size of envelope, 4½ x 10½ inches. Price, 60 cents per 100.

Binder for Job Envelopes
Sturdy two-ring binder to hold 100 Job Record Envelopes. Price, 85 cents.
Send your order, with remittance—check, money order or postage stamps—to:

NATIONAL LEAD COMPANY

Room 1815, 111 Broadway, New York City

KEEPING AHEAD OF THE TIMES



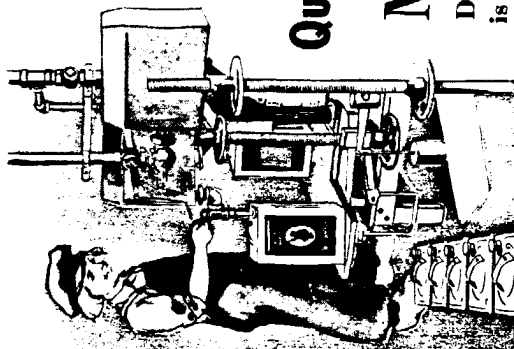
THE future of Dutch Boy white-lead is as full of promise as its past has been rich in performance. That's because the Dutch Boy research staff never lets well enough alone. You have but to try today's Dutch Boy to prove that it is better than ever. Yet Dutch Boy laboratories and factories are still seeking, and finding, ways to improve on those qualities that have made Dutch Boy the painter's preferred paint.



DUTCH BOY PAINTER



0000-NLI-000019852



DUTCH BOY To DEALER To PAINTER

Quality and Quantity are Assured

MORE and more, as its advantages are realized, dealers and painters are turning to Dutch Boy "sealed can" linseed oil—the oil that is aged and mellowed for six months before it leaves the factory.

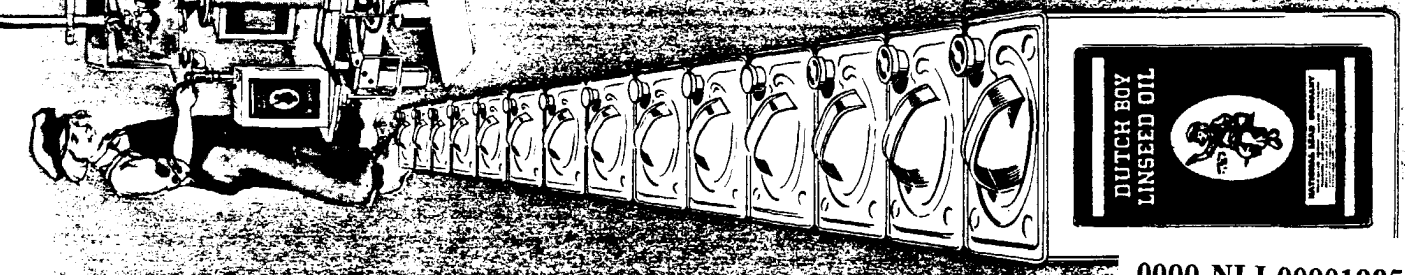
DEALERS like to handle packaged Dutch Boy oil because:

1. It saves space.
2. It cuts down waste.
3. It saves selling time.
4. It invites good display.
5. It eliminates a constant fire hazard.
6. It does away with filling orphan containers that may or may not be clean and that may or may not hold the assumed gallonage.

PAINTERS like to purchase packaged Dutch Boy oil because:

1. It is pure oil.
2. It is so easy to handle.
3. It assures accurate weight and measure.
4. It eliminates the need for saving old cans.
5. It proves to customers that well-known materials are being used.
6. It is easily identified—no need to go about the shop sniffing nameless containers.

Next time you need linseed oil, make it aged and mellowed Dutch Boy linseed oil—raw or boiled—in 5-gallon or 1-gallon sealed cans.



0000-NLI-000019853

DUTCH BOY PAINTER Magazine

Volume 33 1940 Number 5
Published bi-monthly by National Lead Company, Room 1815, 111 Broadway, New York, N. Y., in the interest of better painting. Mailed without charge to painters and paint dealers.

NEW DUTCH BOY LINSEED OIL PLANT NOW IN PRODUCTION

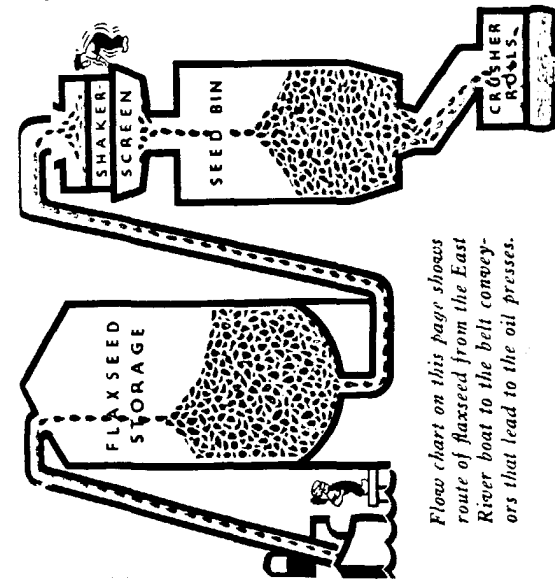
THE new linseed oil plant in Brooklyn of National Lead Company's Atlantic Branch has been completed. Since early August, clear, pure oil, from the finest flaxseed, has been coming out of the filters and pouring into the storage tanks.

Before the erection job was started, the management gave instructions to the construction people to design and set up a plant that would embody the very latest ideas in linseed oil processing. They were asked to install equipment that would make possible the production of oil that would be even better than that turned out for so many years by the old factory, destroyed by fire. How well their task has been done we leave first to the findings of technicians, then to the tests of the laboratory staff, and finally to the results noticed by the painters of the country.

On the following pages we have tried to show, by means of a flow-chart and by actual photographs, precisely how choice flaxseed is changed into top-quality linseed oil. What the diagram and the pictures cannot show is the skill of the plant's operating crew, the expert supervision, the rigid control of time and temperature at critical stages in the process and, finally, the unhurried aging and mellowing in the huge storage tanks.

The illustrations will, we hope, provide a clear picture of modern linseed oil manufacture. And now, with the diagram and the photos ready for reference, let's go over to the foot of Gold Street in Brooklyn and make our own inspection.

First we see a big East River lighter with a cargo of flaxseed aboard tie up at the company dock. Soon a bucket-conveyor starts to transfer the seed to the twin giant storage silos—each holds 50,000 bushels of seed. The plant superintendent tells us that a bushel of flaxseed weighs fifty-six pounds, that the bushel of seed, which was harvested from about an eighth of an acre of land, will yield about one-third its weight in linseed oil—



Flow chart on this page shows route of flaxseed from the East River boat to the belt conveyors that lead to the oil presses.

more than nineteen pounds or two and a half gallons.

From the "yard" we make our way to the screen room on the fourth floor of the main building. Here we see the flaxseed, that comes from the silos via bucket and screw conveyors, drop from hoppers on to shaker screens. These screens, powerfully agitated, shake the seed free from impurities such as small weeds, splinters, pods, bits of string, etc., that have been mixed in with the

seed during harvesting, handling and transport from the fields to the plant. This sifting and shaking allows the flaxseed to drop through to hoppers and conveyors to continue through the process. However, the impurities above mentioned do not pass the screen. They fall off the low end and into receptacles,

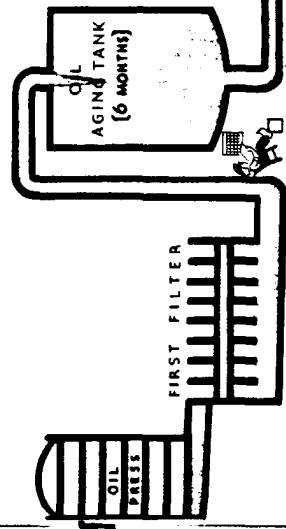
Left: Handful of cleaned flaxseed as it looks before entering crusher. Right: Same seed as it looks in the form of meal as it enters cooker.



to be hauled away and finally burned. The cleaned flaxseed is now conveyed to the 20,000 bushel storage bin on the top floor of the building. From here the flaxseed "flows" through outlets and into conveyors that lead to steel roller mills. In these mills the sleek, brown seeds lose their streamlined shape. The five steel rolls in the mills crush the seed into meal—a form in which oil extraction is made easier.

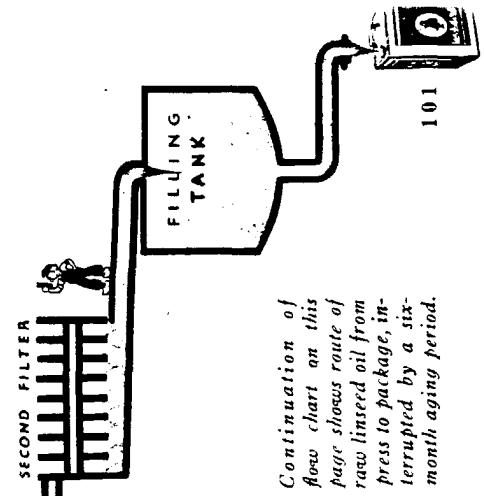
The flaxseed meal travels now to the cookers—two stories tall and seven feet in diameter. In these huge cookers, the meal is heated to 200° F., the while a bit of steam is introduced to further soften the ground flaxseed for

Pure raw linseed oil, made from the finest flaxseed, doubly filtered, aged and mellowed for six months—the oil you get in Dutch Boy sealed packages.



the squeeze that is soon to come.

Having looked down into the heavy mass of warm meal in the cookers from the balcony, we go down to the main floor—the big room in which the meal becomes linseed oil. At the base of each cooker we see a workman standing behind a device that at first glance looks like a steam pants-presser in a tailor shop. This is the cake-former. A box of warm meal shuttles



Continuation of flow chart on this page shows route of raw linseed oil from press to package, interrupted by a six-month aging period.

out from the bottom of the cooker and dumps its load onto a mat placed on the cake-former table. The box slides back to the cooker, the workman folds the loose ends of the mat over the deposited meal, then pulls a lever. The heavy lid of the cake-former comes down on top of the mat-covered mass of meal and a cake is formed. The workman releases the lid, shoves the cake onto the adjacent conveyor belt and is ready to repeat his operations.

The conveyor carries the cake along to another workman who is loading an oil press. A battery, or row, of twelve

presses is ranged alongside each of the conveyor belts. Each oil press consists of a series of twenty-two shelves on each of which a meal cake is placed. The press man lifts the cake off the conveyor, slips it into a shelf of the press and repeats this procedure until the press is loaded. Then pressure is turned on and the big squeeze begins.

The press in action works much like a piston in a cylinder. A pressure of 900,000 pounds is exerted on the piston at the base of the press, slowly forcing the shelves upward. The movement is progressive—the lowest shelf inches upward, then the next



and, so on until the whole group is compressed into a vertical space one-third as deep as when in the "free" position. As the first cakes feel the squeeze, the meal begins to give up its oil. It drips, slowly at first, off the edges and falls into troughs at the base of the press. When the full pressure of the powerful hydraulic ram is exerted, oil—pure and golden, literally rains off the press, drops into the troughs and runs into tanks from which it goes to horizontal filter presses. After this filtering, the linseed oil is pumped into storage tanks, each with a 30,000 gallon capacity, for aging.

When the last possible drop of oil has been forced from the stack of cakes, the pressure is relieved, the shelves slowly move downward and separate. Finally the opening movement ceases. Workmen then withdraw the cakes from the shelves and the press is ready to begin another loading and squeezing cycle.

As the cakes are removed, hard as rock and about one-third as thick as when they entered the press, the mats are stripped off. The cake is trucked to the trimming table where the soft edges are trimmed off. Then the cake is stored to await shipment, as cake

SECRET "SIGNS UP"

THE photo at the left shows how the Secret Wall Paper & Paint Store of Geneseo, Illinois, advertises Dutch Boy. This sign was painted for Verne Secret, owner of the business, by George Pobanz of Geneseo.

The Secret store has been in operation since March of this year and business is reported to be good. Mr. Secret writes us that Dutch Boy white-lead has been an important factor in attracting a good share of the local painters' business and that Dutch Boy sales have far exceeded expectations. In his letter to us, Mr. Secret adds, significantly, "a painter in another city used our Dutch Boy white-lead on the home of a salesman for another paint company".



GOOD PAINT AD-VICE

(From the Taylor County Star-News)

When You Paint The House

Ask for the best paint material money can buy. It is the cheapest in the long run. For 2000 Years White Lead Has Been the Principal Paint Pigment and Still Is. When You Want a Fine Job that Will Endure Through the Years—Ask for

DUTCH BOY WHITE LEAD

You can get it in Medford at the following dealers:

Carl Opitz Medford Lumber Co.
Medford Co-operative Store
O. & N. Lumber Company
Emmons Oil and Paint Store

THAT the trade is sold on Dutch Boy quality is evidenced by the number of dealers and painters who not only use Dutch Boy on their own houses but also give it their advertising support. The advertisement reproduced here is a case in point. This endorsement of Dutch Boy white lead recently appeared in the Taylor County Star-News, published at Medford, Wisconsin. When asked for permission to reproduce the ad, Mr. A. C. Emmons, manager of the Emmons Oil and Paint Company, told us to use the clipping in any way we saw fit. Well, we think it fitting and proper to use this space to thank our Medford friends for spreading the gospel of good paint.

Dutch Boy Painter

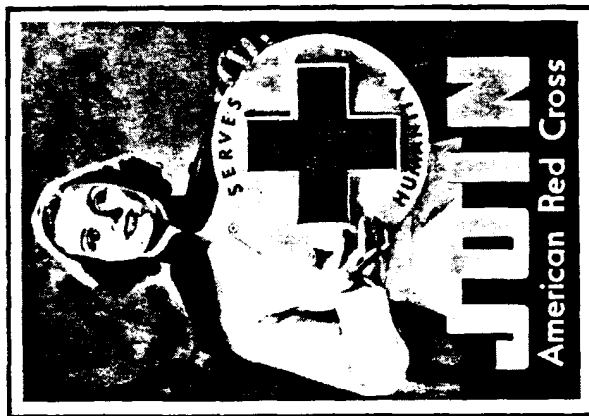
or ground into meal, to farming and dairy districts where it is highly valued as a protein-rich feed for cattle, hogs, horses, sheep and poultry.

Now, to get back to the oil. We last saw it pouring into the 30,000-gallon storage tanks after the filtering process. If we had the time, we could wait, a mere matter of 180 days, beside the storage tanks to watch the oil we have been following take the next step. However, we are impatient to move on so we decide to see what happens to oil that was put into these tanks long before we arrived. Following the aging-mellowing period, the linseed oil is again

filtered and finally, if to be sold as raw oil, pumped into the tanks from which the familiar black and orange Dutch Boy cans are filled. Oil destined to be marketed as boiled linseed oil, goes from the aging tanks to another building in which it is given the necessary treatment before being pumped into the filling tanks.

In this same building is located the equipment that produces special types of linseed oil for many purposes and several industries: Oil for printing and lithographic inks, oil for linoleum and oil cloth, oil for leathers, oil for disinfectants, oil for drugs, and so on. In all, twenty-seven standard types are in regular production and many other kinds are made on special order. It is interesting to note that, with the exception of boiled linseed oil (in the making of which driers are incorporated), nothing is added to the pure linseed oil to adapt it to its varied uses. It is simply a question of processing by means of heat, for heat-treated oils, or by means of cold, for refrigerated oils.

Our inspection trip is over. We have seen how white lead's partner-in-paint is produced the Dutch Boy way. From seed to meal to cake to oil—from river boat to filling tank—we have gained a lasting impression not merely of modern equipment and efficient layout but also of the experience, skill and patience that is as much a part of every drop of Dutch Boy oil as the original flaxseed itself.



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The New Saviers' Store in Reno

SAVIERS

Westinghouse

An important mercantile event of the year in Reno, Nevada, was the opening of the new store of H. E. Saviers and Sons, Inc. Merely moving into larger quarters marks a long-to-be-remembered milestone in the lifetime of any business. But to take over so large and modern a structure as that into which the Saviers' business moved marks a most significant milestone. It is a tribute to the abilities of the management and staff. It means whole-hearted endorsement by the public of the firm's policies. It indicates complete faith in the future.

The president of the company, Mr. H. E. Saviers, set up in Reno in 1907 as a painting contractor and also

operated a retail paint store. As years passed, the store came to occupy more and more of Mr. Saviers' time and attention with the final result that the contracting business was discontinued. In 1912, Claude E. Saviers, son of the founder, entered the firm. Six years later, the scope of the business was widened to include a line of electrical goods and phonographs. In the score of years that have followed, the volume has expanded to a point where Saviers is recognized as Nevada's largest distributor of electrical appliances, radios and refrigerators.

Even though the original business has since been greatly diversified, the paint end has not been neglected. As

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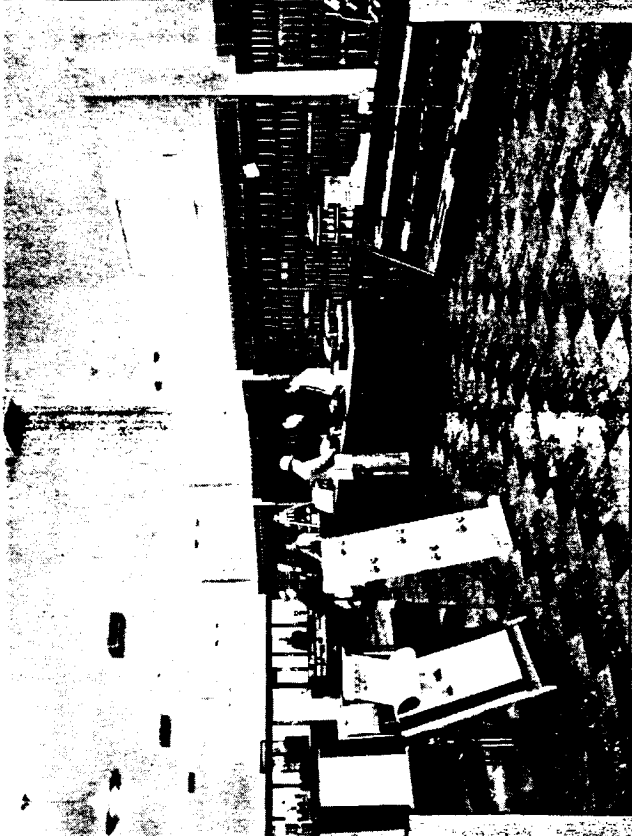
This "Dutch Boy" (actually a girl) greeted visitors to the store on the opening days.

a matter of fact, Saviers is generally credited with carrying the largest paint and painters' supply stock in the Pacific Coast territory. And, as might be expected, the Dutch Boy line is prominently displayed.

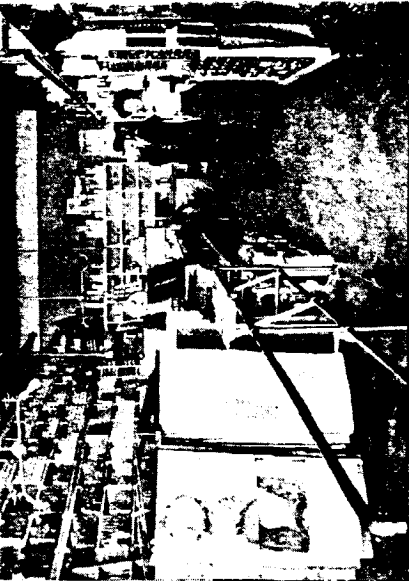
Mr. Saviers' personal acquaintance with Dutch Boy materials goes back to his early contracting days, so it is only natural that he carry the line for his present extensive painting contractor trade. In this connection, we are told that a highlight of the two-day new store-opening ceremony was provided by "a very sweet little girl who", according to paint store manager A. L. Crocker and Dutch Boy representative Frank Ross, "dressed as a Dutch Boy, circulated through the store, giving lollypops to the children".

Since paint has always been one of Mr. Saviers' favorite subjects, both as a decorating material and as stock in trade, it was to be expected that he would take especial pride in the painting of the interior of the new building.

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Above: Main salesroom of the new store—well stocked. Below: Ceiling and upper wall decoration in one of the rooms of the Saviers' building.



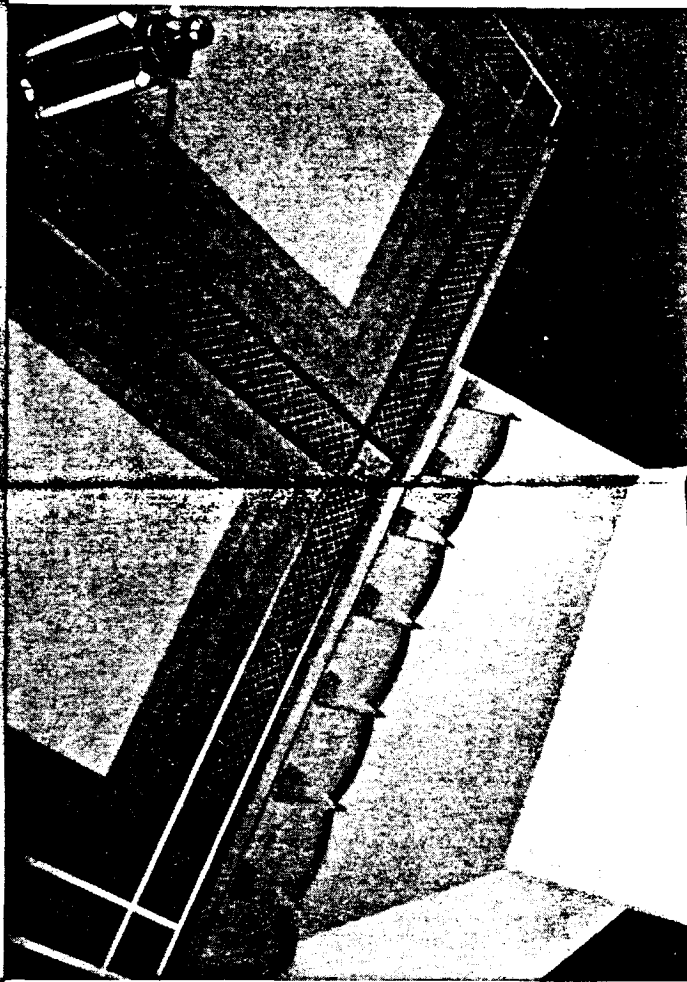
This is the way the original painter's store looked in the thirties—thirty years ago.

The decorative scheme, as worked out by Mr. Ross, shows an effective combination of design and color in keeping with the modern aspect of the store itself. In the main hall of the building, the center areas of the ceiling panels are painted a light cream. Around this field is a three-inch band of a slightly deeper cream, then a four-inch band of a still darker cream, and finally a five-inch band of tan.

The ten-inch wide stiles which break the ceiling into the panels described above, show a mosaic or square block tile effect produced by stenciling an old rose paint over the base cream color that forms the center of the ceiling panels. The stiles are outlined with a one-inch silver line which, in turn, is outlined with a very thin line of burnt umber. The squares at the junctions of the stiles are filled in with a stencil done in old blue.

The color handling in the modern drape design border that runs around the room is worthy of comment. The

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Dutch Boy Painter

design is, of course, stencilled. Six shades of orange are used. In the wide drape sections the deepest orange is at the bottom and the shades get progressively lighter toward the ceiling line. In the narrow drape sections this shade sequence is reversed, the deepest orange being at the ceiling line. A continuous silver band around the room at the side wall-ceiling joint, effectively diverts attention from any possible irregularity in the cove or any departure from true parallel in the edges of the ceiling and the side wall border lines.

The principal side wall color, down to the chair rail, is a few shades

deeper than the cream used in the centers of the ceiling panels. The wall below the chair rail is a still darker cream. Adjoining the upper edge of the chair rail a one-inch wide stripe of very deep cream has been placed to do away with any suggestion of smudges which might be expected to appear on light colored paint when the chair rail is dusted.

The color scheme, as a whole, employed in the interior of the building, demonstrates once again the versatility of Dutch Boy white-lead, oils and colors in the hands of a competent painter who closely follows the ideas of practical yet imaginative designers.

An Invitation—

57th ANNUAL CONVENTION
PAINTING AND DECORATING CONTRACTORS

OF AMERICA
FEBRUARY 4-5-6-7, 1941
ST. PAUL, MINN.
LOWRY HOTEL

For information regarding convention, hotel reservations, reduced rail fares, etc., write to George S. Johnston, 1955 University Ave., St. Paul, Minn.

—Plan to Go

STIPPLING PAINT

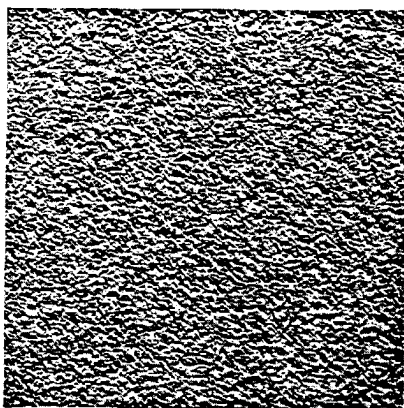


TO the ordinary bystander, stippling paint on a plaster wall looks like a job that could be done by anyone. As, in truth, it can be done—after a fashion. But, as with many other phases of the painting craft, there is more to a good stippling job than meets the casual eye.

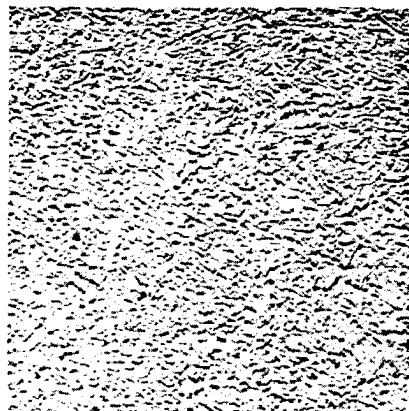
Stippling is employed chiefly to produce an even, uniformly covered surface by obliterating brush marks and irregularities in the paint coating. In so doing, a slight texture is imparted to the paint film that makes a flat paint appear flatter and an egg-shell gloss paint appear fairly flat. Since paint that is to be stippled need not be brushed on to the wall with the extreme care that a straight brush finish requires, stippling does not add much to the cost of a job. As is well recognized, it takes very skillful brush work to spread flat paint on a wall so smoothly and evenly that the job will dry with no suggestion of brush marks or laps or shiners. The paint must be just right, the brush nearly perfect, the wall surface smooth and well sealed and the lighting conditions excellent. In addition, the job takes time to do right. Where stippling is called for, on the other hand, nearly perfect conditions are not essential.

While there is any kind of paint—thin, medium or heavy; flat, eggshell or gloss—can be stippled, the stipple pattern of raised dots of paint will be perfectly retained in the dry film only when the paint contains the right materials mixed to the right consistency and stippled after the proper interval. Enamel-type coatings, due to the fact that they are designed to flow out after application, naturally will not retain the desired texture after stippling. A too-thin paint may be stippled but the act of stippling will generally displace so much paint from the depressions thus formed in the coating that the film as a whole will not appear to have covered properly. Gloss paints are not generally stippled because they are normally used on walls that readily accumulate dirt and grease; hence need frequent cleaning which would be made more difficult if the paint coating were given a stippled texture.

The ideal type of paint for stippling is a nearly glossless paint of fairly heavy body and with good hiding and spreading qualities. Such a paint is produced by mixing Dutch Boy white-lead with flattening oil or Lead Mixing Oil, on the basis of 100 lbs. of white-lead and 1½ to 2 gallons of oil. This paint has the required body



This is the way a stippled job should look. The paint film had time to "settle" before the stippling. The little points of paint are clean cut and show no evidence of wilting.



This is the way a stippling job looks when, (a) the wet paint is stippled too soon after application or (b) when the paint is mixed too thin, or (c) when it is spread too thin.

starting to stipple. Other factors besides the composition and consistency of the paint that affect the time-spread between application and stippling are the humidity, temperature and ventilation of the room.

Stippling may be described as a rapid, short-stroke tamping of the wet paint with a brush. There is, however, a right and a wrong way to per-



Mask-type stencils are often applied with a stippling brush. In this case a mask in the form of a landscape design is being used.

who has had occasion to buy them is well aware, good stippling brushes cost real money. An ordinary wall brush can be thrown out or used on rough work after its best days are over but a good wall stippler must last a long time to pay for itself and even when partly worn, it is of little value for any other type of work.

Stippling brushes of the usual wood-back, rectangular type can readily be cleaned out with turpentine or benzine, followed with soap and warm water, care being taken to see that the handle stays out of the water. A good lather should be developed and worked well into the bristles to get out every bit of paint. Then the bristles should be rinsed well, the brush shaken out vigorously and allowed to dry thoroughly. When not in use the brush must not be left standing on the bristle ends or lying on its side. Hang it, so that the bristles ride free of all contact, or let it rest on its back. The object of this extra care is to prevent the bristles from being bent or curled for so long a time that the distortion becomes permanent. When this happens, the brush loses much of its value as a stippling tool. Keep the bristles straight—at right angles to the back—at all times when the brush is not working.

Although there may be considerable latitude in the time allowed between the brushing on of the paint and the beginning of the stippling operation, it will be found that the best



Give the brush a quarter twist of the wrist between taps. This prevents the formation of a square pattern that results when the brush is held vertically for all strokes.

and working quality to produce good clean-textured stippling.

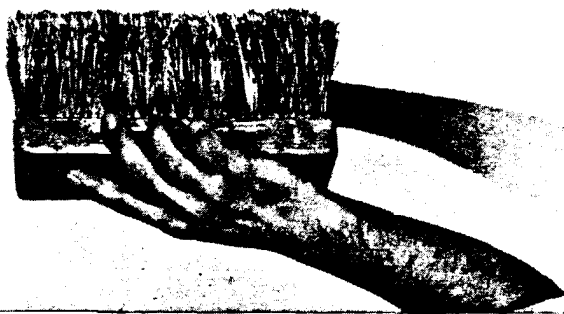
A good brush is a prime necessity for a satisfactory stippling job. Although there are several styles of stippling brushes, the one most often used for working large areas on plaster walls has the appearance of a square-cornered, long-bristled scrubbing brush. The back (handle) of the brush is a block of wood from 2½ to 3½ inches wide, 6 to 8 inches long and about an inch thick. The bristles are stiff and are 2½ to 3½ inches long.

While we are on the subject of brushes, it may be well to put in a few words about their care before discussing their actual use. As anyone

is used, the bristles are apt to spread out and either blur the work or leave odd impressions in the film. It is a good plan to turn the brush slightly between taps; otherwise it may leave a square pattern that is objectionable.

Avoid stippling clear to the edge of a stretch. Work to within a couple of inches of the margin of the stretch, and after the next stretch is coated in, the lap may be stippled to form an invisible joint. If the stippling were carried right up to the edge of the

When the bristles hit the wall in the manner shown below, the stippled effect will be spoiled due to stippage which results in blurs.



The bristle ends should all make contact with the wall surface at the same instant—

form this operation. The brush must be firmly held and must meet the wall surface squarely, the bristles being at right angles to the wall when contact is made. The pressure of the brush must be uniform at both ends and sides. The tap must be sharp and the brush withdrawn quickly and cleanly. If it slips ever so slightly, no well-defined texture will be produced.

The beginner usually pounds too hard until he discovers that force isn't at all necessary. If too much force

stretch, that edge' would receive a double coat of paint when the joint is made and this would show up with a different texture, thus emphasizing the joints when the job is finished.

Two men rarely produce stippling jobs that look exactly alike. One may strike harder than the other or hold his brush differently. Similarly, the same man may produce one type of stipple when he begins work in the morning and a different type at the end of the day, when he is tired.

How frequently a stippling brush should be cleaned during a job depends on the type of paint being used and how closely the stippler follows up the applicator of the paint. The stippling brush should not be allowed to accumulate a lot of paint. An overloaded brush will be less effective and



When the brush collects too much paint to do sharp stippling wipe off the surplus on a straight edge and clean the bristles with turpentine. Let it dry before resuming work.

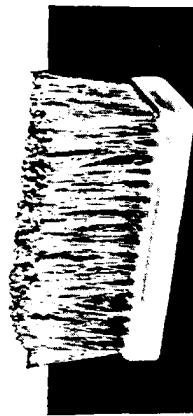
will produce a texture that differs materially from one that is fairly clean. It is advisable to occasionally draw the bristles across the edge of a board, paint pot or brush wiper to remove the paint that has piled up on the bristles. On big jobs, it is good practice to have two or more brushes available so that the job need not be interrupted for brush cleaning.

After a brush is cleaned with turpentine or benzine during the course of a job, care must be taken to see that all the solvent is shaken out of the bristles before the brush is again used. If the turps or benzine is allowed to stay in the brush, blotches and blurs will appear on the paint coating to mar the uniform texture that the stippling is expected to produce.

Never leave the brush like this.



Allow it to rest flat on its back.



Paint Questions Answered

National Lead Company's staff of practical paint men will help you solve your painting problems without charge. Address your letter to National Lead Co., Room 1815, 111 Broadway, New York, N. Y. Please state your problem fully and be sure to place your name and address on your letter. Our reply will reach you promptly by mail. The problems discussed below have been selected because they appear to be of general interest. Space limitations permit the printing of only a few of the problems handled.

Cause of Paint Blistering

Question: The paint on a porch deck is blistering and peeling badly. The paint has been on for several years and since the house is old, there apparently are many coats of paint involved. What causes the blistering at this late date?

Answer: As you doubtless know, blistering and peeling can almost always be attributed to moisture behind the paint film. This moisture need not necessarily be true water vapor. In many cases of failing deck or porch floor paint we have investigated, it was found that the painting had years ago been done with paints too rich in oil. This old trapped oil eventually decomposes and produces a vapor or gas that tries to get out. Blisters then form and peeling starts soon after.

In all cases of this sort, it is advisable to remove all the old paint down to the bare wood and start the painting cycle all over again. The removal can be done with a slow-drying paint remover or with a torch and scraper. When the deck is

cleaned of paint, prime and proceed with the painting as on new work.

Repainting Stained Shingle Band above Siding

Question: I have a house to paint, the upper story of which is shingled and the lower story clapboarded. The shingles had been dip-stained dark red ten years ago and have faded slightly. The color appears to have run down on to the white paint on the siding below. The paint on the siding has chalked slightly. Are there any special precautions to take before repainting and restaining?

Answer: The shingles may originally have been treated with a creosote stain carrying an excess of red pigment or stained with a linseed oil stain having not only an excess of red pigment but also one that contained an aniline dye. In either case, it will be advisable to start the job by vigorously brushing the shingles with a coarse, stiff brush to remove as much loose pigment as possible.

Then apply one or two coats of

Dutch Boy Painter

stain consisting of two parts Dutch Boy boiled linseed oil and one part Dutch Boy flatting oil. To this oil mixture, add Dutch Boy Indian red at the rate of one pint of color to each gallon of the liquid. This will produce a dark red that may approach the original color of the shingles.

The lower story siding should also be cleaned off thoroughly with a stiff brush. If the discolored areas remain untouched by the brushing, coat them over with rosin-free shellac, 2 lb. cut. Follow with two coats of Dutch Boy white-lead and linseed oil paint mixed according to our standard formulas.

Painting Cement Pool

Question: One of my customers has a cement pool in his garden. He wants it painted a light green tint. The last time the pool was painted the green color faded out in a short time. What paint should I use and how should it be tinted so it won't fade?

Answer: To say that any particular color won't fade under any and all conditions would be to make a very broad statement indeed. In the case of your cement garden pool, perhaps the best material to use will be a paint composed of equal volumes of Dutch Boy soft paste white-lead and Dutch Boy Lead Mixing Oil, tinted with Dutch Boy chromium oxide green.

Assuming that the paint now on the cement is in good shape except for its faded condition apply a first coat of the white-lead and Lead Mixing Oil paint after the pool has been emptied

and allowed sufficient time to dry thoroughly. A second coat of the same paint can be applied after the first coat is dry and hard. If a slightly grayer green than the one produced with chromium oxide is desired, add a bit of lampblack to the finishing coat paint.

Preparation for Painting after a Fire

Question: How can I treat various surfaces in a room in which there has recently been a fire? Most fire-damage jobs I have done turned out unsatisfactorily because I have never been sure just how to neutralize the affected surfaces before painting.

Answer: Following most fires in frame buildings there are always certain amounts of soot, grime and chemicals deposited on the walls, ceilings and floors. After the interior has dried out, the first job is to clean off the affected areas. Use a strong solution of washing powder, or sal soda, in hot water, or use regular paint cleaner that may be bought in your paint store. After the cleaning, rinse all cleaned surfaces two or three times with clear water. When the interior is dry you can inspect the various surfaces and determine which areas need complete painting and varnishing and which need only a repaint coat or two.

Bleaching Walnut Woodwork

Question: Is it possible to bleach walnut? If so, what materials should be used?

Answer: Walnut, as well as many other species of wood, can be bleached provided the wood has not previously

Dutch Boy Painter

been treated with materials that would cause trouble.

Your local paint store undoubtedly handles a commercial bleach that would do the work satisfactorily. If you want to make your own bleach use a hot, saturated oxalic acid solution. Add oxalic acid crystals to boiling water until no more can be dissolved. Carefully apply this hot solution to the woodwork and allow it to dry. Another effective bleach is ordinary hypo solution used by commercial photographers.

Filling Joints of Plaster Wallboard

Question: How can I fill the joints in walls lined with plaster wallboard?

Answer: After the wallboards have been nailed in place with about an eighth inch space between boards, the entire surface should be primed with Dutch Boy wall primer. Force the paint well into the joints and allow the job to dry. To caulk the joints, stiffen paste white-lead with dry whitening to very stiff putty consistency so that the mass is almost crumbly when worked between the fingers. Then mix varnish and japan drier, in equal parts, with the batch to reduce it to normal putty consistency. Knife this putty into the wallboard joints and into all nailholes. The mixture dries quickly and will stay put.

"Lath-Shadow" on Painted Plaster

Question: Dark lines that look like lath marks have appeared on the walls and ceiling of an interior job I painted a few years ago. I am going to repaint this room soon

and I would like to know if there is any way of preventing the reappearance of these dark, parallel stripes.

Answer: Apparently the only way to prevent "lath-shadow" is to insulate the outer walls and ceilings of the rooms in which this trouble occurs. At any rate these marks do not appear in well-insulated dwellings. An investigation into this "lath-shadow" phenomenon some years ago indicated that it is due simply to accumulations of dust, the theory being that those portions of the plaster wall that are directly backed up by wooden lath or beams do not change in temperature as rapidly or readily as the more porous portions between the lath. Slight air currents that are present under these conditions are responsible for depositing more dust on some parts of the wall or ceiling surface than on others. After a year or two, the outlines of the lath show up rather clearly on the walls and ceilings.

This explanation seems plausible because lath marks do not appear on partition walls nor on lower-story ceilings. And, as noted, they do not show up on well-insulated walls because the air currents responsible for dust accumulation are not present.

Where insulating the house merely to prevent "lath-shadow" is out of the question, our only suggestion is that you paint the walls and ceilings with Dutch Boy white-lead and Lead Mixing Oil paint, tinted to suit. This paint can be washed or cleaned as frequently as may be necessary without harm.



Get off on the Right Foot

MOST of your jobs are started long before you put up the ladders, set up the staging or spread out the drop cloths. They're started when you step into the store, or pick up the phone, to order your materials. That's the time to get off on the right foot. That's the time to remember that "well begun is half done". That's the time to say

DUTCH BOY WHITE LEAD
DUTCH BOY LINSEED OIL
DUTCH BOY COLORS IN OIL
DUTCH BOY LIQUID DRIER

To end right, start right. Because all that your customer sees, and lives with, when you finish the job, are the materials you've left on the surfaces painted.

Get off on the right foot — buy and apply

DUTCH BOY MATERIALS



• PORTRAIT OF A PROMISE •

To some, the Dutch Boy Painter printed on a package is merely a pleasing picture—

To others, the symbol is simply the sign of the sponsor—

But in its deeper meaning and in the truest sense, the Dutch Boy Painter trade-mark is more than a picture, more than the mark of the maker. It is a guarantee of quality, a pledge of value, a promise of honest performance.