

Colors a white that's "Blended Just Right" to Stay Sparkling Bright!

Dutch Boy HOUSE PAINT

*A HOME where Laughter Lingers
and Loveliness Lingers, too!*

The New "Dutch Boy" Paint is BLENDED to Stay Bright

one... that happy blend of beauty and protection... keep it bright and protected with the new "Dutch Boy" Blended Paint. The house paint that not only stays on but stays good looking, white or white... it's BLENDED Just Right... to STAY Bright!

Specialty BLENDED to Fit the Job...

"Dutch Boy" Paint Blended? Because different types of call for different kind of paint. To give you house paint a greatest beauty and protection, the white cannot be made in one color... one the time like the porch and deck paint, the "Dutch Boy" brings you the completely new line of paint described in the right... each scientifically blended by experts to do its own special job especially well.

"Dutch Boy" Blended Paints are the triumph of more than 30 years' outdoor paint research... the longest research project of its kind... your home's best friend is the "Dutch Boy" Blended "Dutch Boy" Painter now... look for his name in your telephone directory.

- 1. LIGHT WHITE STAY BRIGHT—IT'S BLENDED!**
"Dutch Boy" Bright White is self-blending! The surface continually centers itself... prevents the color from fading... and for a lasting white finish that stays white!
- 2. WHITE STAY FINE—IT'S BLENDED!**
"Dutch Boy" Fine is on clay and fresh... and they stay crisp and fresh! Specially blended to stay white... they stay white, they stay white, they stay white!
- 3. TUNE CHERRY STAY BRIGHT—IT'S BLENDED!**
"Dutch Boy" Tune and Tint Colors are BLENDED... they work to your home's protection. They're blended for garden furniture, too.
- 4. PINK & BLUE STAY BRIGHT—IT'S BLENDED!**
"Dutch Boy" Pink and Blue are BLENDED for extra toughness... it stands up under heavy foot traffic and weather!
- 5. PRIMER STAYS AND BLENDS—IT'S BLENDED!**
"Dutch Boy" Primer is a new and lasting primer... it holds fast to your wall and holds your paint! "Dutch Boy" Primer White or Tint you get a superior two-color paint job, even on unpainted wood!

MADE BY THE MASTERS OF THE FAMOUS "DUTCH BOY" WHITE LEAD

*This is a small copy
of one of the ads
run this year in big
national magazines
to tell folks about
Dutch Boy Paint.*

*Talk Dutch Boy
when you paint—
it makes sense
and
produces dollars.*

Dutch Boy Painter

100 U.S. PAT. OFF.

Published by NATIONAL LEAD COMPANY • 111 Broadway, New York 6, N. Y.

Pursuant to Sec. 350 and 351, General Business Law, Consolidated Laws of New York, the names of the following Company officers are published:

J. A. MARTINO, President • J. B. HENRICH, Secretary • CHARLES SIMON, Treasurer

Volume 40

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ALL FOR ONE and ONE FOR ALL

HOW many jobs have you done lately that by the highest standards could be called perfect? Not mere touch-ups or trim-and-sash chores, but honest-to-goodness house painting jobs, where you felt the deep satisfaction of having done your best, with the best, under the best possible circumstances. If your answer is "Very few," you will be in good and numerous company.

A well-nigh perfect house painting job is compounded from so many elements. There are so many factors, so many variables that must be in absolute agreement in order to produce a real masterpiece of the painting art. Among the various controlling factors is the matter of having to stick to a quoted price, thus placing a limitation on extra time and effort; the difficulty of getting together at one time in one place thoroughly qualified and conscientious workmen; the impossibility of controlling the weather during the job; the hazards imposed by previous paintings on old work and the handicaps of working on some types of lumber on new work; the necessity of using precisely the right materials for every phase of the painting operation—materials that will not merely perform their individual functions perfectly but that will also be completely compatible as an overall painting system. When one analyzes the requirements of a job that leaves nothing to be desired, it is a tribute to good management that there are

so many that are done so well.

The "tempera" and the "mores," as our old Roman friends used to say in explaining inexplicable situations, have wrought many changes in the painting business. The "times" and the "habits" of people have been responsible for some of the obstacles found in the path to the so-called perfect job nowadays. Years ago cost-plus contracts were not rarities as they are today. Now contractors seldom are given the green light to do a job the best way they know how, use the best materials on the market, take all the time required, then render a bill at cost plus an agreed-upon percentage of profit.

Nowadays comparatively few journeymen have behind them a fully-served term of apprenticeship. It used to be the other way 'round.

For several years now the heavy demand for housing has forced both a lowering of construction standards and the use of building materials on which it is hard to do a top-notch paint job.

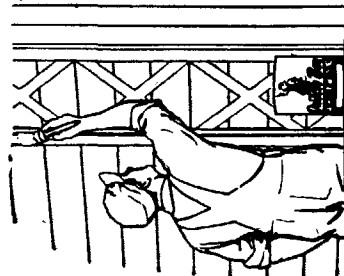
So far as paint materials go, the old timers listening in will let out a loud howl of protest if we say that, in this respect at least, today's painters are better off than those of yesteryear. But it is a fact. Even the old standbys—lead and oil—are improved over a decade or two ago. However, under present conditions, it is not lead and oil that we have in mind. We are thinking of ready-to-use materials in general

and Dutch Boy Paints in particular. Probably very few painters have viewed the current situation as it relates to labor and materials in this light but it takes no brain-benumbing reasoning to figure that National Lead Company, by producing a line of ace-quality blended paints, has done a whale of a lot to take up some of the slack in the general slackening off of long-held standards of quality in painting. Many a contractor today has no one but himself qualified to prepare paint on the job, and he can't spare the time. And those painters who have such men on the payroll are most reluctant to assign them to work which so far as time cards and job records go is unproduc-

tive. With journeymen getting more money in a day than they once earned in a week, the more brush work and the less paddle work done, the better, so the man who meets the payroll figures.

We who make and market Dutch Boy materials have a tremendous stake in the well-being of this country's painting industry. We have kept our line in tune with the times. So far as it has been within our power and province, we have done and will continue to do our best to make possible the production of top quality jobs. For this purpose *all* our efforts are directed *for one* end . . . *one* top grade line of goods *for all* quality house painting purposes. That's the Dutch Boy line—and creed.

All for one . . . One for all



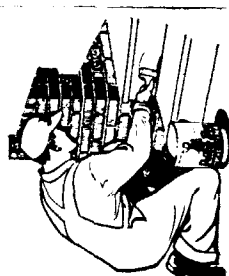
BRIGHT WHITE—for the house that must be truly white . . . and must stay that way.

PRIMER-UNDERCOATER, with its sealing, hiding and anchoring properties, provides the proper foundation for the finish coat. They team up to turn out a top quality job.

SASH & TRIM—to give any house that distinctive touch, the well-placed accent that "makes" the job. Put up in white and black and 8 shiny, showy colors that keep their "umph" through season after season.

BODY TINTS—for the house that looks best in color. Choice of 7 popular tints—all clean-cut and true in color tone. They keep their fresh-as-a-daisy complexions for months on end. For special tints use **TINTING WHITE**, a quick and easy mixer.

PORCH & DECK—for surfaces that have to take a beating from scuffing feet, scraping furniture and scrubbing brushes, plus the worst the weather has to offer. This sleek, sturdy paint comes in four wanted colors.



What's Wrong In This Picture?

WE nearly said, "What's wrong with this picture?" but on second thought decided that the picture itself is all right. It is, in fact, a very good photo of a window sill paint failure, taken by an expert with a \$700 Speed Graflex outfit. What's wrong is something in the picture. And judging by the show of hands in response to the question, even those apprentices back there in the rear rows seem to have an answer: "Severe cross-grain cracking of piled-up paint coats." Correct. That is what the craftsman would call a failure that showed those typical deep, nearly parallel ruts in the film running across the short way of the board.

The reason paint acts like this on an indoor window sill is pretty plain—it was exposed as much if not more to

changeable exterior weather than to practically stable interior conditions. For a while, and until the coating became too thick due to repeated repaintings, the film did its best to give and take with the wooden sill as the weather changed with the seasons. Finally it grew tired of this stretch-and-shrink act and decided to stay put. Something had to give—and it wasn't the underlying wood. Obviously the swelling and contraction of the sill was greater along its length (with the grain) than across its width (across the grain) so the cracking took place where the stress was greatest—at right angles to the long pull.

Window sill painting failures of this sort are prone to occur most where maintenance painting schedules are

strictest. In apartment buildings, for example, where the landlords realize the wisdom of keeping the property shipshape at all times. This policy, with which we most certainly agree, is fine as far as repainting regularly goes. But it should also include, where indicated, a certain amount of de-painting.

To get down to cases, the sill in the photograph here was repainted, along with the walls and other woodwork in all the building's suites, every fall for many years. Since windows are up nearly always in fair weather, often in

foul, the sills may well be considered as outside, rather than inside, woodwork. (Note that the casing below the sill and the round-the-room baseboard visible in the photos, painted the same as the sills and as often, show perfect films—these areas were not subjected to rain, snow or direct sunshine.) The interior enamel-type paint habitually used on all the woodwork obviously could not stand such weather exposure. Also it had no time in which to wear thin before new coats went on over it. Thus the sills had small chance of re-

De-painting comes before repainting. Liberal and repeated application of a powerful liquid paint remover, and in-between scraping with a putty knife, gets all the old coating off right down to bare wood. Note that the sill casing and baseboard, painted as often and with the same paint as the sill, shows no sign of cracking.



The sill is off to a fresh start. A brisk scrubbing with turps gets the last trace of remover off the wood, then comes a coat of Dutch Boy Primer-Undercoater and a coat of Dutch Boy Sash and Trim white, tinted a light cream with oil color to match the rest of the interior woodwork.

taining as presentable an appearance nor as integral a film as the rest of the woodwork. Too brittle a coating and too much of it and—c-r-a-c-k, a paint failure.

The remedy for the failure is simplicity itself. Remove the old coating cleanly right down to the wood. Use a high grade liquid paint remover to soften the film and scrape with a broadknife or putty knife. (It required four applications, each followed by vigorous scraping, to completely de-paint the sill shown here.) A thorough

scrubbing with turpentine after the old paint has been cleaned off, readies the sill for a fresh start. Which means a coat of Dutch Boy Primer-Undercoater, followed by a coat of Dutch Boy Sash and Trim paint which will withstand the peculiar outdoor-indoor conditions to which sills are subject. Since this exterior paint probably will have to match the color of the interior paint used elsewhere on the woodwork, the chances are that No. 210 white Sash and Trim can be used when tinted to suit with Dutch Boy colors-in-oil.

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Fashion Note:

THERE'S A DECIDED "DUTCH BOY" TREND IN Ladies' Wear

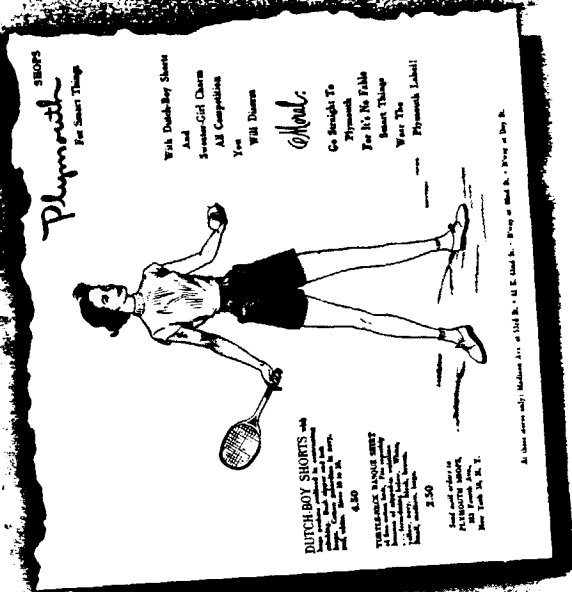
DUTCH BOY paint products have for so long been so widely and consistently advertised that the term "Dutch Boy" has become a household word. We were about to say, "a household word for good paint" but stopped short because recent advertisements in several periodicals, depicting various items of "Dutch Boy" wearing apparel, have raised a doubt, albeit a small one, about the validity of such a statement. If the vogue for applying the term "Dutch Boy" to all manner of "personal" property persists, we will be hard put to convince folks that *the* Dutch Boy identifies something allied to *real* property.

Seriously though, the one, only and original Dutch Boy is flattered by this appropriation of his name—not his likeness—for use with merchandise far removed from his own domain of paint. Normally a modest individual, the Dutch Boy admits to nursing a secret pride in a popularity with the fair sex that he insists is clearly demonstrated by the ads reproduced here. If he were not held in high regard by the ladies, why, he reasons, would they be attracted by "Dutch Boy" hats, "Dutch Boy" shoes, "Dutch Boy" shorts, etc.? Surely, as some other advertiser has said, "such popularity must be deserved."

As legal guardians, so to speak, of the "Dutch Boy" name as it applies to articles of our manufacture, and of the "Dutch Boy" likeness as it applies to any merchandise, we are genuinely intrigued by the current "Dutch Boy" trend in women's wear. And we cherish the hope that the ladies who outfit themselves with Dutch Boy hats and shoes and shorts and such will insist on Dutch Boy Paints when it comes to dressing up their homes, inside and out.



These ads, left to right above, appeared in "Charm" magazine, "Life" magazine and "New York Daily News". The bottom ad ran in the "New York Herald Tribune". To high-top the Dutch Boy "Gedens" in the U. S. Rubber Co. ad, we took the liberty of enlarging it. Similarly, for reasons of better visibility, we enlarged the words "Dutch-Boy Shorts" in the Plymouth Shops ad.



The colors to be employed for the stencils obviously should be chosen to go well with the ground color and the room furnishings. By "going well" we don't mean to imply that true harmony—as that between two shades of one color—must be attained. Often strong contrasts are desirable. What should be avoided are color schemes that clearly violate all rules of good taste. The safest combination consists, of course, of two soft pastel shades of the same basic color. On the Wonsover color card these could be cream and buff, or ivory and off white, or colonial green and sunlit green, to mention a few.

When it comes to tools there isn't much choice. A real stencil brush is desirable. A closely bristled two-inch varnish brush will do, as will a bridled fitch. Although most stencilling is done with brushes, interesting effects can be obtained by applying the stencil color with a cloth pounce or sponge.

The stencils may be the mass-produced factory variety or the home-made product of the painter. Stock patterns are, of course, sharply cut and have supporting ties properly placed for required strength and stability in use. Satisfactory home-made patterns can be produced on regular stencil stock from carefully traced designs, using an "X-acto" knife or stiff razor blade. Necessary ties should be drawn in the design before cutting. If these are made by guess and by gosh without plan as the cutting proceeds the whole job may be botched.

Now we come to the paint. Since this article was prompted to a degree by the interest shown in the Wonsover display, we will be consistent and suggest that Dutch Boy Wonsover be used. The Wonsover ground coat, and on most repaint wall jobs, the *only* coat thanks to the hiding power and sturdiness of this new oil flat, is an ideal surface on which to apply stencils. Because Wonsover produces a hard, stable film and one that has a truly flat finish, the stencil paint, also

eral factors which are: (a) a clear conception by the painter of precisely the decorative effect that is to be attained—he must not improvise as he goes along; (b) selection of appropriate designs (and sizes) for the room to be decorated; (c) judicious placement of the patterns on the wall areas; (d) choice of proper colors—either harmonious or contrasting—for the background and for the stencils that are to be applied over it; (e) good brushes, sharply-cut stencils and good paint; (f) crisp, neat application of the paint through the stencil openings.

Taking up these aspects of the job in detail in the sequence given, the painter and the customer must agree on just what kind of decoration is to be done, whether the walls are to be spotted, stencilled, border stencilled, "diaper" stencilled or some other grouping used. It may be that just a simple border design is wanted above or below the plate rail. It may be that a sort of big-figured wall paper effect is desired. Or perhaps spot designs at the room corners will fill the bill.

Once the general decorative plan has been outlined, the type of design should be agreed on. Flowers, trees, conventionalized objects, geometrical shapes, etc., usually "fit" well in living rooms, halls and dining rooms. Certain stylized figures of birds, snow flakes, flowers and plants are appropriate for bedrooms. Stencils used in kitchens usually have some relation to articles of food or utensils or tableware. The nautical or marine motif prevails in bathrooms. Whatever the designs selected, they should be of a size that will look "in place"—not so large as to dominate the room, not so small as to be obscure.

As to the placement of the patterns, many painters make certain beforehand of accuracy of spacing, symmetry or balance by lightly tracing chalk outlines on the walls in the selected stencil spots. After this is done it is easy enough to see whether the chalked designs are right "on the nose" or need shifting.

WHEN Wonsover, the new Dutch Boy oil base flat paint, was unveiled before the nation's top-flight home-decoration writers early this year, an added attraction in one of the demonstration rooms was an interesting use of stencils. The walls of this room, like the others on view, were beautifully done with Wonsover, then a series of simple stencil designs was applied—also with Wonsover—in a nicely spaced all-over pattern. The ease with which Wonsover went over Wonsover, so to speak, and the close harmony in finish, tone and texture, between the ground coat and the stencil paint evoked much favorable comment from the usually blasé critics. In fact, before the close of the "show," practically all of the experts tried their hands at Wonsover stencilling on previously prepared Wonsover-painted panels and agreed that here was an especially newsworthy angle of the Wonsover demonstration.

It should be made clear right at the start that any stand-out stencil job, as was the Wonsover demonstration, results only from a happy union of sev-

Wonsover, goes on nicely, bonds well and becomes a virtual part of the base coat. New wall surfaces of plaster, wallboard, brick or concrete, require a size or primer before the Wonsover ground coat goes on. Well-anchored wall papers or fabrics can also be painted, of course, but due to the patterns or textures usually encountered on these wall coverings, it is common practice to apply two coats of Wonsover to build up a uniform ground.

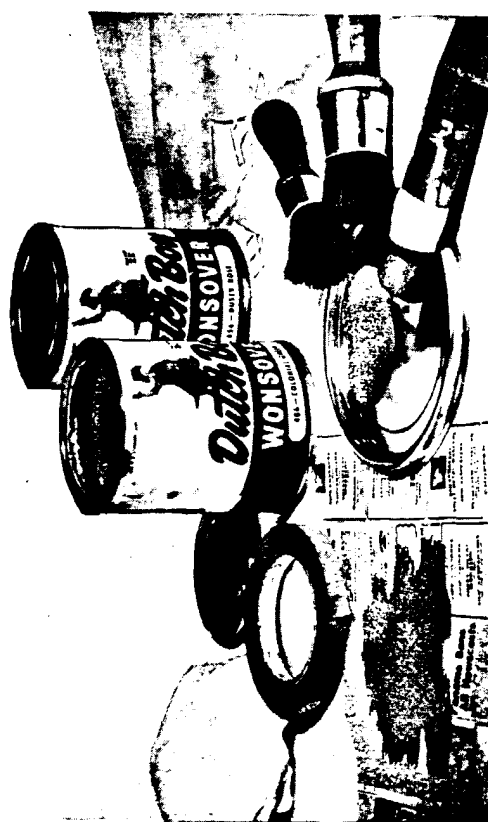
As those who have used this fine oil base flat have learned, Wonsover as it comes in the package is of excellent stencil-paint consistency. A small puddle of well-mixed Wonsover may be spooned or poured into a shallow dish (or a paint can cover) and this portion used as the source of supply. Ordinarily stencilling doesn't require much paint and doling it out in this manner prevents wastage and insures the shallow dipping a stencil brush requires.

It goes without saying that neatness is a must in the application of the paint in the transfer of the design. The paint should be picked up sparingly by the stencil brush from the saucer or can lid, the brush wiped out on a piece of newspaper to remove the excess paint (which is practically all of it), and the actual stencilling can commence. Use

the brush with a short, snappy tamping stroke, much in the manner of a wall stippling brush, taking care to keep the bristles from bending under the cut edges of the stencil. Tamping at an angle, applying too much force and using too wet a brush result in fuzzy edges, blurs and amateurish work. The stencil should be firmly held against the wall, all portions of the paper in complete contact with the wall—and kept that way until the pattern has been transferred. The stencil then is removed deftly, with no slipping and sliding to blur the wet paint.

Stencilling, for most painters, is an easily acquired art. Is it profitable? Painters who have a bent for this type of decoration and possess a sense of the fitness of things—design as well as color—and are not bashful about letting prospective customers know their capabilities at this branch of the painting art, can certainly ask and get more money than is warranted for plain, unrelieved wall work.

(Please note: National Lead Company is not in the stencil cutting and selling business. However, we will be glad to direct interested painters and dealers to a convenient source of supply for the patterns illustrated in this article.)



PAINT PROBLEMS

National Lead Company's staff of practical paint men will help you solve your painting problems without charge. Address your letters to National Lead Co., Room 1815, 111 Broadway, New York 6, 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.

Wax Finish on Papered Walls

QUESTION: We have a number of papered walls to wax with liquid wax, which is to be thinned down with naphtha. In some tests we have made in the shop on this paper, the finish comes out a bit on the dark side, because the wax itself seems to be gray in color. The wax, we are told, is made for this sort of work. How can we be sure of a good job on this expensive paper?

ANSWER: It has been our experience that in jobs of this kind the paper is given a very thin coat of weak glue size before the waxing is attempted. The best grade of flake glue obtainable should, of course, be used for the size. This coat should not change the color of the paper appreciably. As a matter of fact, in the "good old days" when expensive hand-blocked papers were used in the finer homes, a coat of this type of glue size was applied and followed with a coat of high grade copal varnish to protect the costly paper. In your case, after the size has thoroughly dried, the properly thinned wax you have, if brushed on carefully and uniformly, should produce a good job. If a shop test made on this paper following our suggestions does not turn out as you wish, your best move will be to get in touch with the makers of your liquid wax and put the problem up to them.

Hand-Rubbed Enamel Job

QUESTION: I have a job to do that calls for a hand-rubbed enamel finish. In a quarter-century of experience I have never had to do this type of work. Can you give me any suggestions on doing it?

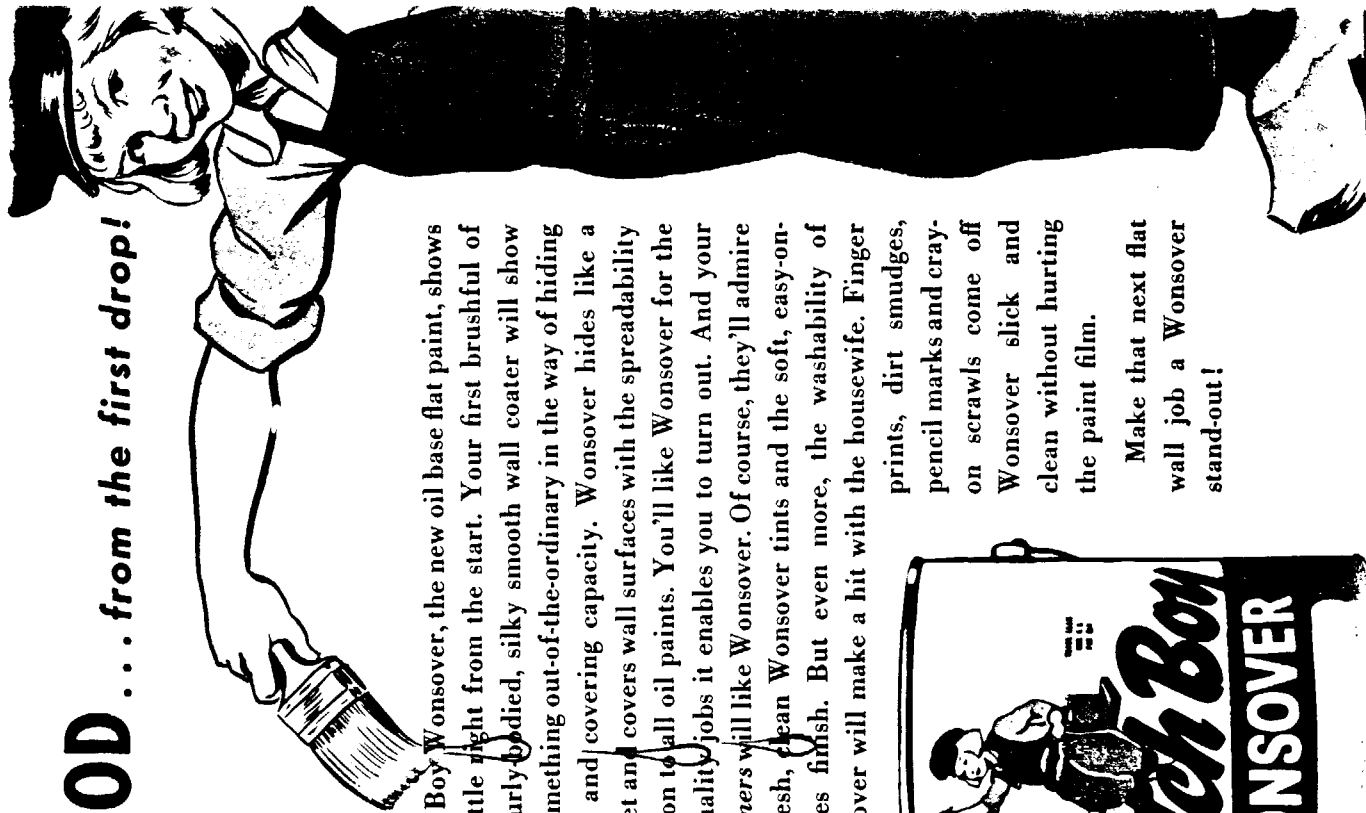
ANSWER: It isn't surprising that in 25 years of painting you have never had a hand-rubbed enamel job because

during that span the cost of labor to produce this particular effect has been all out of proportion to the value of the job. Particularly so, because there have been available many excellent semi-gloss and flat enamels that serve the purpose very nicely.

However, if the laborious method must be used, the first step in the job is to prime the wood in the usual manner, then use one or two coats of enamel undercoat. On the solid, well covered and sealed ground apply a coat of good, hard-drying enamel which should be allowed to dry and harden thoroughly. No attempt should be made to rub it until there is no risk of the enamel's picking up specks of the abrasive material to be used. The first rubbing is done with fine powdered pumice stone mixed with water to form a thin paste. With felt padding rub this paste on the enamel, working with the grain of the wood, not cross grain. In rubbing work that includes moldings or other decorative detail, be careful not to rub through the coating on the raised portions.

When all the gloss has been removed from the surface by careful, even rubbing, the work should be rinsed with clear water and dried. A coat of regular rubbing enamel can now be applied. When this has dried and hardened completely, rub with a mixture of pumice stone and crude oil (or other non-drying oil) until the gloss is uniformly removed. You can observe the evenness of the finish by viewing it from a side angle, looking for areas that may be a bit shinier than the rest of the surface. The result at this stage should be what is called an old silk or satin finish.

GOOD ... from the first drop!



Dutch Boy Wonsover, the new oil base flat paint, shows its mettle right from the start. Your first brushful of this burly bodied, silky smooth wall coater will show you something out-of-the-ordinary in the way of hiding power and covering capacity. Wonsover hides like a blanket and covers wall surfaces with the spreadability common to all oil paints. You'll like Wonsover for the top quality jobs it enables you to turn out. And your customers will like Wonsover. Of course, they'll admire the fresh, clean Wonsover tints and the soft, easy-on-the-eyes finish. But even more, the washability of Wonsover will make a hit with the housewife. Finger prints, dirt smudges, pencil marks and crayon scrawls come off Wonsover slick and clean without hurting the paint film.

Make that next flat wall job a Wonsover stand-out!



de-salting their products nowadays! The whitish deposit you find on brickwork is called efflorescence and results from water soluble salts contained in the brick or mortar being leached out by moisture and left on the surface as a white powdery accumulation. The only way to remove the deposit is to wire-brush it from the surface. To prevent its reappearance, it is the custom to wash down the walls with a half-and-half mixture of commercial muriatic acid and water, and, after the work has dried out thoroughly, apply a mixture of equal parts Dutch Boy boiled linseed oil and Dutch Boy Lead Mixing Oil. After a few days of good drying weather, complete the job with a coat of straight Dutch Boy Lead Mixing Oil.

Preventing Spreading of Grain Color

QUESTION: In some graining work I have been doing, I have had trouble keeping the traced-in grain color lines from spreading out and running into each other. On this job I mixed raw sienna and burnt umber to get the proper base color, then added turps and drier. I applied this very thin on a dry, flat ground. While this was wet I traced in the grain, mostly burnt umber thinned with turps, using a small camel's hair brush. I let the job set a few minutes, then stippled lightly with a flat dry brush. What's wrong with this method?

ANSWER: Your trouble probably lay with both the ground coat and the graining liquid. The ground coat, of the selected color, should be designed to dry with an eggshell finish. This can be produced by adding about a half-pint of good varnish to each gallon of the flat ground coat paint you have been using. The glaze coat liquid, to which you add your colors to obtain the overall color of the wood being imitated, should consist of two parts raw linseed oil, three parts turpentine and one part drier. Or better still, use straight Dutch Boy flatting oil—it sets up a little slower. It is good practice to varnish the work after it is dry and hard.

NLI

If a truly high gloss is wanted, do a final polishing with rotten stone and crude oil. Wipe clean with a soft rag.

Treating Smoke-Smudged Plaster

QUESTION: How can we make sure that heavy smudges from kerosene smoke on new plaster won't bleed through paint later to be applied to the walls? A kerosene stove, used in a new house by the plasterer to help dry out the walls, exploded and the smoke badly stained the fresh plaster.

ANSWER: Wash the walls with a strong solution of washing powder or soap and then rinse with clear water. Because the plaster is new and probably contains active alkali which would "burn" an oil paint, it is advisable to follow with a coat of a zinc sulphate solution—two pounds of zinc sulphate to each gallon of water. Allow several days for complete drying out, brush off the crystals formed on the plaster by the sulphate treatment, then apply a coat of Dutch Boy Wall Primer. If, after standing a week or so, no evidence of bleeding of the smudge appears, give the walls a coat of Dutch Boy Wonsover of the selected color. Should there be any sign of the smudge coming through the primer coat, however, it will be necessary to apply over it a thin coat of white shellac before the Wonsover goes on.

Removing Efflorescence on Brick Jobs

QUESTION: We have lately run into brick painting jobs where we find we will have to first get rid of some white salt-like material that covers much of the brick surface. How can this be permanently removed? Would a coat or two of Lead Mixing Oil keep the salts from re-forming?

ANSWER: When we started answering paint questions twenty-five or thirty years ago, inquiries like yours came in virtually every mail. In recent years only an occasional one arrives. Maybe the brick and mortar people are