

New Work	Exterior Wood Per Sq. Yd.	Interior Plaster Per Sq. Yd.
Priming Coat	\$0.0276	\$0.0353
Second Coat	.0294	.0299
Third Coat	.0292	(Flat) .0294
		(Eggshell) .0303
Repainting		
First Coat	.0268	.0299
Second Coat	.0292	(Flat) .0294
		(Eggshell) .0303

The figures in this table represent the true initial cost of white-lead and oil paint.* These figures (or the buyer's own figures, arrived at in the same way and based on the actual prices of the materials)

* For the purposes of this article, it has been assumed that a man can spread one type of paint at the same rate as any other type of paint. This is to ignore the superior ease of spreading white-lead and oil paint which painters everywhere recognize and which in most cases reduces the labor cost of applying it.

Painting New Outside Woodwork†

	PRIMING COAT	2nd COAT	3rd COAT
Dutch Boy white-lead	100 lbs.	100 lbs.	100 lbs.
Dutch Boy linseed oil	4 gals.	1½ gals.	3 gals.
Pure turpentine	1¾ gals.	1¾ gals.	
Dutch Boy liquid drier	1 pint	1 pint	1 pint
Makes	9 gals.	6 gals.	6¾ gals.
Will cover about	5400 sq. ft.	4200 sq. ft.	4375 sq. ft.

Repainting Outside Woodwork

	1st COAT	2nd COAT
Dutch Boy white-lead	100 lbs.	100 lbs.
Dutch Boy linseed oil	2 gals.	3 gals.
Pure turpentine	1¾ gals.	
Dutch Boy liquid drier	1 pint	1 pint
Makes	7 gals.	6¾ gals.
Will cover about	4900 sq. ft.	4375 sq. ft.

should be used as a basis of comparison with the initial cost of other paints under consideration.

In computing the *actual* cost of paint—i. e. its cost per unit area of surface per year—again two variables must be considered. Just as coverage and price per gallon are the two factors which go to make up the true initial cost of a paint, so durability and initial cost are the two factors which go to make up the actual cost of paint.

It is not practicable to give definite figures as to the durability of a paint. So many purely local factors affect the life of a paint film that the buyer must be guided by his own experience or the experience of others in his locality in estimating the life of paint. Generally speaking, paint films last anywhere from two to ten years. Suffice it to say that the superior durability of white-lead paint will, as a general thing, give it the lowest cost per unit area of surface per annum.

Painting Interior Plaster

PRIMING COAT	SECOND COAT**
(Omit this coat on previously painted plaster)	
Dutch Boy white-lead	100 lbs.
Dutch Boy flattening oil	1¾ gals.
Dutch Boy wall primer	2 gals.
1 gal. covers 700 sq. ft.	Makes 7 gals.
	Will cover about 5600 sq. ft.
	3rd COAT** (Flat) (Eggshell)
Dutch Boy white-lead	100 lbs.
Dutch Boy flattening oil	1¾ gals.
Dutch Boy wall primer	1¾ gals.
Makes	5 gals.
Will cover about	4000 sq. ft.
	13 gals.
	10,400 sq. ft.

All formulas, both interior and exterior, make white paint which may be tinted with Dutch Boy colors-in-oil. These new colors require no thinning before being added to the paint.

* First Coat on repaint work. † Formulas are based on the use of Dutch Boy All-Purpose Soft Paste White-lead.

** Second Coat on repaint work.

The Plaid Stencil Effect

MOST newly-developed wall treatments possess, in some degree, qualities of modernity and distinctiveness. Not all of them, however, at the same time possess the equally important qualities of practicality and versatility. When a treatment is created that combines all four qualities, it meets with a ready response from all sides. Such a treatment is the Plaid Stencil effect, recently developed by National Lead Company's Department of Decoration.

The Plaid Stencil effect is, first of all, practical—that is, it is simple, easy to do and inexpensive. Secondly, it is versatile. It is suitable for any informal interior, whether in a public building or a private home, and it can be used as a border pattern or an all-over wall design. Thirdly, it is modern, being in line with the latest trend in interior decoration. Finally, it is distinctive and unusual, without being bizarre.

The idea for the Plaid Stencil effect originated

from the latest practice of interior decorators who are using clothing fabrics for furniture coverings and for drapes instead of the conventional chintz, damask and other materials. Since a clothing fabric design such as plaid can very easily and successfully be imitated on a wall with paint, this method of wall treatment gives the decorator a chance to match the wall decoration with the furnishings of a room.

The Plaid Stencil design may be employed satisfactorily in most rooms in which an ordinary stencil would be used.

The surface to be decorated may be of wood, plaster or of any other material having a fairly smooth texture.

The best results



DUTCH BOY
ALL-PURPOSE
SOFT PASTE

An improved soft paste white-lead that will produce a perfect inside flat paint as well as a durable outside gloss. Comes in 100 lb. kegs and 50, 25 and 12½ lb. pails



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First Step in Applying a Plaid Stencil Design

Dutch Boy flatting oil or 100 lbs. of Dutch Boy heavy paste white-lead reduced with two gallons of flatting oil. If the ground coat is stippled, a very pleasing soft effect will be imparted to the plaid finish.

The stencil itself should be cut to the shape of the design wanted. Oftentimes the trouble of cutting the stencil can be saved, since any ordinary stencil with fairly wide openings can be used. The plaid wall effects illustrated in this article were made with a stencil specially cut for the purpose. The stencil was cut by hand from a piece of prepared stencil board. Before cutting, it was given a coat of linseed oil to protect and preserve it.

The paint for the stencilling is obtained by mixing a quantity of Dutch Boy colors-in-oil with an equal volume of dry whiting which has been thinned to painting consistency with Dutch Boy flatting oil. The colors chosen should contrast well with each other and with the color of the sidewall. As many as three different colors may be used with very good results. On the other hand, a single color or two tones of one color similar to the ground coat tint will produce a soft and pleasing effect.

By looking closely at the two illustrations of a painter applying the design, it will be seen that the plaid effect is obtained with a series of very fine lines, made by the bristles of the brush. These fine lines suggest the threads of the plaid fabric. Naturally in applying the design, the brush must not carry too much paint or the result will be a smudge. The best procedure is to spread a little of the stencil paint on a board or shallow tray and work the brush lightly into it. In this way the brush can be kept fairly dry and will never become saturated. A different brush, $2\frac{1}{2}$ or 3 inches wide, is used for each color.

**DUTCH BOY
LINSEED OIL**

A clear, well-settled, carefully filtered linseed oil, made from selected flaxseed. Sold in packages sealed at the factory. Comes in five gallon and one gallon cans



are obtained if the surface is first given a ground coat of flat paint, tinted to a color which will harmonize with the desired stencil colors. This paint should be mixed on the basis of 100 lbs. Dutch Boy All-Purpose soft paste white-lead reduced with $1\frac{3}{4}$ gallons

of flatting oil or 100 lbs. of Dutch Boy heavy paste white-lead reduced with two gallons of flatting oil. If the ground coat is stippled, a very pleasing soft effect will be imparted to the plaid finish.

The stencil should lie flat on the surface. The best way to accomplish this is to hold the stencil in place with a piece of masking tape and then press it close to the wall with the left hand as the paint is applied.

After the stencil is in place, the brush is worked lightly into the paint in the receptacle, then dragged diagonally across the stencil from the upper right to the lower left. If two colors are being used, one stroke is made with one color and the second stroke with the second color. As the work progresses the stencil is moved along or down the wall as the case may be, the lines always being kept in the same direction. The stencil paint will dry to the touch in about 20 minutes. It is then possible to go over the work already done, this time dragging the brush diagonally from the upper left to the lower right. The colors, of course, should be alternated as before.

One of the chief advantages of the Plaid Stencil effect lies in the fact that it is capable of many variations. As has been pointed out, it can be used as an all-over design or merely as a border pattern. In both cases the number and width of the parallel stripes which compose each unit of the design can be varied to suit requirements.

Furthermore, the Plaid Stencil can be used as a single spot design placed at intervals along the wall. It also can be employed as a panel "fill-in". On large wall surfaces, a plaid border can be used to suggest panels if none exist.

Still further variations are possible through the selection and arrangement of colors. The colors may be used alternately as already suggested, or all the strokes in one direction may be in one tint and all the opposing strokes in another.

The Plaid Stencil is suitable for almost all interiors. In the home, it is especially attractive in any informal room such as a recreation room, nursery, sun room, kitchen, bedroom or bath. One contractor made good use of a plaid design on a bathroom ceiling. He cut his stencil so that the parallel lines consisted of one wide stripe, flanked on either side by two small ones. The pattern was applied over the entire ceiling and dropped one foot down the side-walls where it was finished off with a banding line.

The Plaid Stencil may be used also in restaurants and shops selling women's or children's wear.



Second Step in Applying a Plaid Stencil Design