

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



PRESCRIPTION
for long useful life

*Apply pure white-lead
at regular intervals*

unfailingly 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.

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.

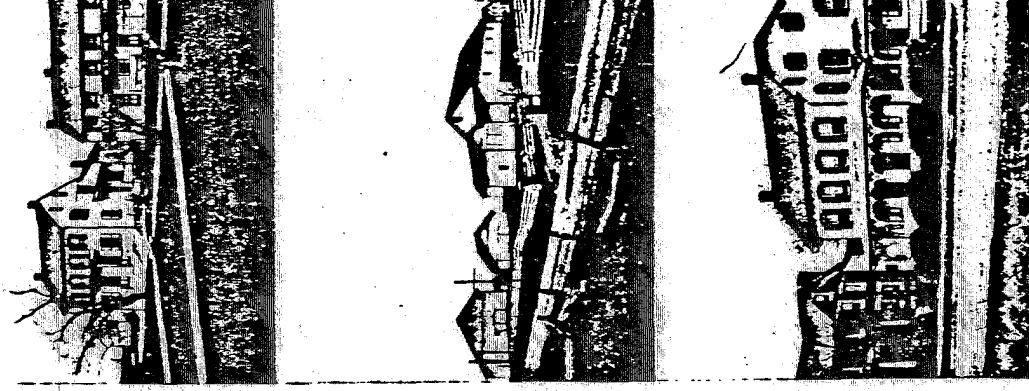
Equally good examples of sound painting practice, though perhaps not quite so old nor so steeped in early American history, are not hard to find. The photographs on the next page show property in Lancaster County, Pennsylvania, that has gracefully weathered the heat and cold of a hundred summers



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.

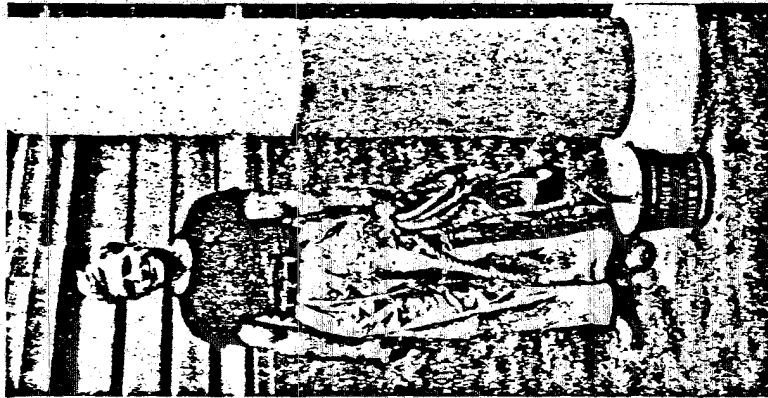
N. Y. Because the Stanleys have always used Dutch Boy white-lead on work that required paint, they figured we would be sufficiently interested in the job they were to do on the flagpole that stands in front of the Metropolitan Museum in New York to want to take some photographs of the painting. We were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

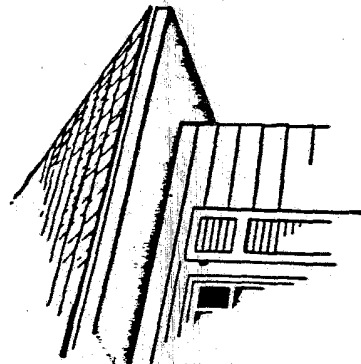
Asked what he thought about when he was suspended way up in thin air, Mr. Stanley replied that he just kept his mind on his work and didn't particularly notice his altitude. He said that

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-



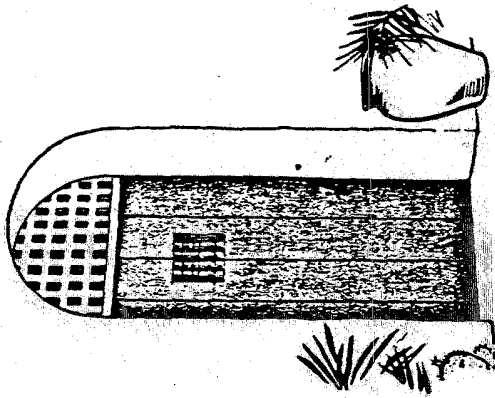
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trast to the white or light-tinted paint that covers the body of the structure. It will be readily understood, of course, that these bold, deep colors cannot properly be used on large areas, the rule being: The stronger the color, the smaller the area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



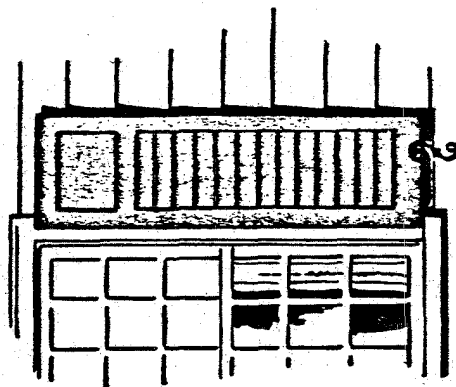
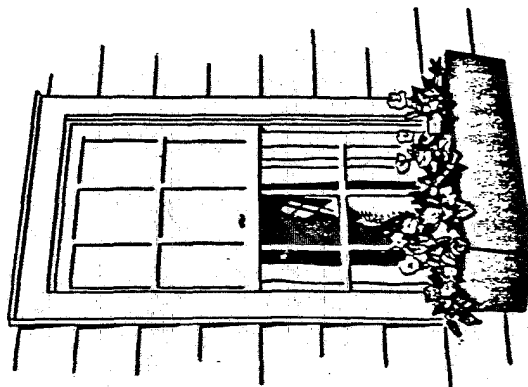
observed that the yield in finishing coat paint will vary from 1 7/8 gallons to 3 1/4 gallons. The paint will cover about 600 square feet per gallon on properly undercoated woodwork.

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 paint	Approx. yield in gallons of finishing coat
(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 1/8
1 gal. Tuscan Red	2 qts.	1 qt.	1 pt.	1 1/8
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	ADDRESS	DATE	EMPLOYER'S SOCIAL SECURITY NUMBER	EMPLOYEE'S SOCIAL SECURITY NUMBER	EMPLOYEE'S NAME	EMPLOYEE'S ADDRESS	EMPLOYEE'S DATE	EMPLOYEE'S EMPLOYER'S SOCIAL SECURITY NUMBER	EMPLOYEE'S EMPLOYER'S NAME	EMPLOYEE'S EMPLOYER'S ADDRESS	EMPLOYEE'S EMPLOYER'S DATE
JOHN DOE	1000 1st St.	1/1/39	097-10-900	097-10-900	JOHN DOE	1000 1st St.	1/1/39	097-10-900	JOHN DOE	1000 1st St.	1/1/39
JANE DOE	1000 1st St.	1/1/39	097-10-900	097-10-900	JANE DOE	1000 1st St.	1/1/39	097-10-900	JANE DOE	1000 1st St.	1/1/39

NAME OF EMPLOYER	ADDRESS	DATE	EMPLOYER'S SOCIAL SECURITY NUMBER	EMPLOYEE'S SOCIAL SECURITY NUMBER	EMPLOYEE'S NAME	EMPLOYEE'S ADDRESS	EMPLOYEE'S DATE	EMPLOYEE'S EMPLOYER'S SOCIAL SECURITY NUMBER	EMPLOYEE'S EMPLOYER'S NAME	EMPLOYEE'S EMPLOYER'S ADDRESS	EMPLOYEE'S EMPLOYER'S DATE
ROBERT ROY COMPANY, INC.	1000 1st St.	1/1/39	097-10-900	097-10-900	JOHN DOE	1000 1st St.	1/1/39	097-10-900	JOHN DOE	1000 1st St.	1/1/39
ROBERT ROY COMPANY, INC.	1000 1st St.	1/1/39	097-10-900	097-10-900	JANE DOE	1000 1st St.	1/1/39	097-10-900	JANE DOE	1000 1st St.	1/1/39

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),

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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 other business forms for painters, are sold only on a remittance-with-order basis—we make no C.O.D. or "open account" shipments.

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



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-

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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

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This trim has an oil stain on it now but the owner wants a finish that will stand up better. Varnish over the stain doesn't last long.

Answer: Assuming that a linseed oil, and not a creosote, stain has previously been used, we suggest using a mixture of two parts Dutch Boy boiled linseed oil and one part Dutch Boy flattening oil. A very small amount of Dutch Boy burnt umber, or some other suitable color-in-oil, might well be added to the oil mixture as a slight touch of color may serve to freshen up the trim. Two or three applications of this liquid should give the owner the effect desired and one that will last for some time.

Removing Casein Paint Spots from Concrete Floor

Question: In painting the walls of a boiler room several weeks ago, some of the casein paint was carelessly spilled on the concrete floor. The floor is rather rough and the spots won't come off with ordinary paint remover. Can you offer a suggestion for getting rid of these spots?

Answer: There are several types of casein paint on the market and some of them are pretty stubborn when it is necessary to remove them from a porous material like cement or concrete. However, we suggest that you add about a tablespoonful of sal soda to a gallon of hot water, wet the spots with this liquid, and allow a few minutes for it to soak in. Then rub the areas briskly with a stiff fiber brush and the paint ought to come off.

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Semi-Gloss Paint Finish on Varnished Interior Woodwork

Question: I have eighteen rooms to re-decorate on a job I am about to start. All the wood trim in the rooms is now varnished and the owner wants it done over with a semi-gloss finish, ivory color. What is the proper procedure on this job?

Answer: Rub down the woodwork with sandpaper to cut the gloss of the varnish and to remove some of it; then dust the wood carefully. Mix a first coat paint by using equal parts of Dutch Boy soft paste white-lead and Lead Mixing Oil. Tint the paint lightly with a little Dutch Boy raw sienna. Apply this coat to the woodwork and allow it time to dry hard.

For the semi-gloss finish coat mix your paint according to this formula:

- 50 lbs. Dutch Boy soft paste white-lead
- 1½ gals. Dutch Boy Lead Mixing Oil
- 3 gals. Dutch Boy wall primer
- 1 tube (2 oz.) Dutch Boy raw sienna in oil

This coat, as well as the first coat, may be expected to cover about 800 sq. ft. per gallon.

If you have no wall primer handy, you can use high-grade enamel instead in the finish coat. In this event, tint the enamel separately with an ounce or so of raw sienna ground in japan. Then add this tinted enamel to an equal quantity of the same white-lead and Lead Mixing Oil paint suggested for the first coat on your woodwork.

The better the lead, the better the paint; the better the paint, the better the job. Dutch Boy white-lead has always made good paint that made good on the job. Now Dutch Boy makes an even better paint because of recent improvements in whiteness and body and hiding power. Step in at your paint store and step out with stepped-up Dutch Boy white-lead.



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

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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. Conflicting 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 Sabimite, made by United States Gypsum Company. Among the several other acoustical materials not illustrated here are Kencooustic, Type

VI, made by David E. Kennedy, Inc.; VII, made by National Gypsum Company; Absorbstone, Type VII, made by pany; and Fiberglass Tile, made by Lase-Stevenson Co.; Acoustex, Type Owens-Corning Fiberglas Corporation.

The following illustrations and descriptions, given with the manufacturer's 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. Temcooustic 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.

MUFFLESTONE— 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 Mufflestone 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 4608 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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NLI 003413

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 enameled 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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All acoustical materials depend mainly for their efficiency on a certain porosity of surface and/or substance. They are intended to be utilitarian and are not primarily used for any special decorative value. Their main purpose is to please the ear rather than the eye. Nevertheless, there may come a time, either when the sound-proofing installation is made or later when the surfaces are soiled, when cleaning and painting must be considered.

Several types of acoustical material are colored or coated as part of the manufacturing process. Some have no added coloring or coating. Still others have an oil paint, varnish or enamel coating. But while the original finish may last for a long time, it eventually collects so much dust and dirt that the surface absorbs too much light and thus gives the interior a dark and dingy aspect. Even in the case of enameled units, ultimate painting may be required to meet the decorative needs of the interior. Of course, acoustical materials are often cleaned with wall paper cleaners, soap and water, and sometimes with vacuum cleaners. But, sooner or later, painting becomes necessary, if the material is paintable.

In painting acoustical materials the idea is to cover the surface but not to seal it. So far as is practicable, the pores, fissures and perforations must not be filled with paint or "filmed over." A too-heavy paint, or one that is improperly applied, will reduce the acoustical efficiency of the material.

READING SPRUCES UP

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 Maidencreck Water Reservoir buildings and the Pagoda."

In describing the painting of the Waterworks building, Mr. Weiss tells us that Mr. Hammahoe 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.

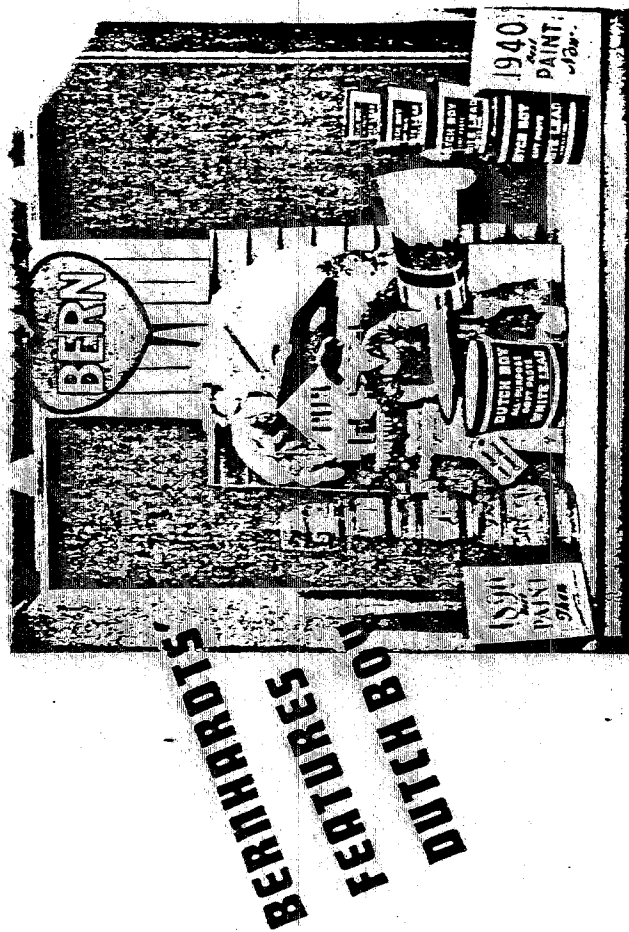
VISITORS to the city of Reading, Pennsylvania, as well as the citizens themselves, have good reason for commenting on the way the city-owned buildings are kept spick and span. Over the past few years, the city fathers of Reading have carried on a program of repairs and repainting that has been an eye-opener 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. Hammahoe, well-known decorator and painter, this renovating work has been carried out in a most efficient manner. For several years considerable city property maintenance



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

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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 oak 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.

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Precisely the Right Note

at precisely the right time with precisely the right feeling . . . that's the distinguishing mark of the master pianist. And the mark that distinguishes the master painter is his ability to produce precisely the kind of paint that will best serve its purpose. With Dutch Boy white-lead and Dutch Boy oils and colors, the master painter has at his command precisely the right materials to produce paint that can be depended upon to give a noteworthy performance.



NLI 003415

A SHOW WINDOW

from the
"SHOW ME" STATE

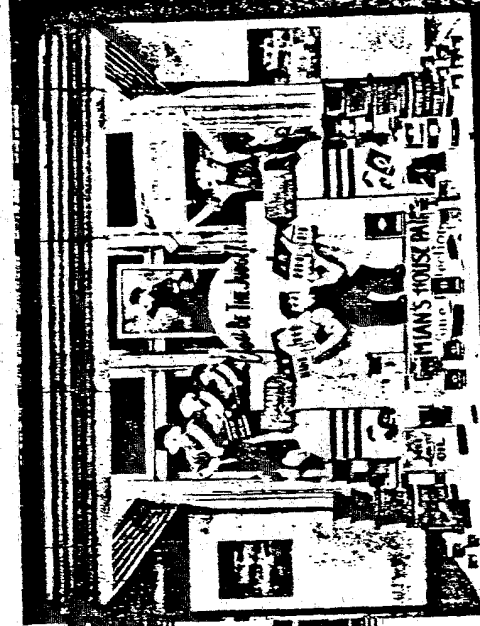
The Rogers & Baldwin Hardware Company, in whose store at 313-315 South Avenue, Springfield, Missouri, this window display recently appeared, was founded in 1885 and incorporated in 1901. The firm does both a retail and a wholesale business in shelf and heavy hardware, Dutch Boy products and other painting 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.

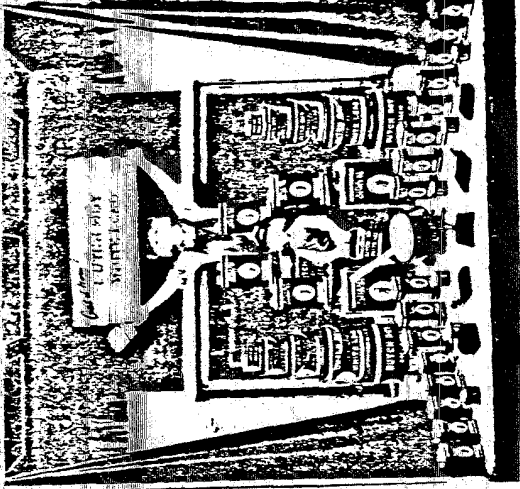
DZIMIAN CREDITS DUTCH BOY

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 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!



PAINTS-VARNISHES



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BOOST YOUR FALL BUSINESS ...FHA Lends A Helping Hand

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.

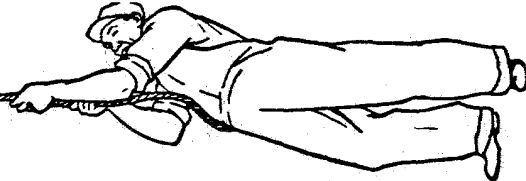
This fall, as last, painters and paint dealers who lost out on considerable spring business have a chance to make up at least a portion of the lost ground. They can do this by cooperating with the country-wide modernization campaign sponsored by building materials manufacturers and supported wholeheartedly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

suade 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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YOUR
OWN
EFFORT



You can fix up your HOME for

TO Modernize TO Repair

FHA PAY-BY-THE-MONTH PLAN

Efficiency

Beauty

Protection

Comfort

Liability

Convenience

\$1,100,000.00

WORTH OF

MODERNIZATION

has already been sold on

...PAY-BY-THE-MONTH

Dealers...

FHA

HERES HOW THE FHA PLAN CAN MEAN MORE NEW SALES FOR YOU...

Fall 1940

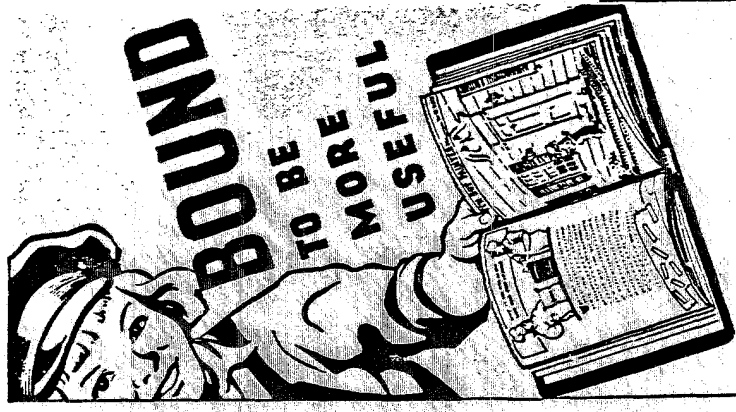
TOP: Three-color window streamer, 60" x 16", and two side Display No. 5, in ordering. **CENTER:** Cover page of "Dealer Guide". **LEFT:** Three-color window poster, 28 1/4" x 38 1/4".

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

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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.

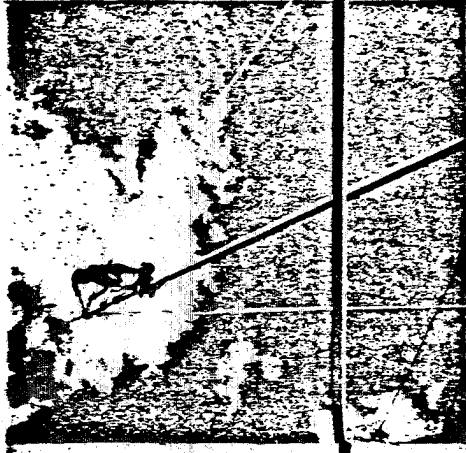
He believes in the utmost caution in preparation; the "ounce of prevention" is the code by which he works, and which he requires of all who work for him. His advice is "You can't be sorry for your carelessness—on the way down". His recipe is good equipment, steady nerves, and confidence. As to materials, 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—his hobby his work.



Far Left: Ed Stanley, Sr. "off duty". Left: Painting flag pole atop the RCA 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.

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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 and we would like your advice on how best 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

properly when it was installed. Plywood and some types of wood composition board that are not presized, 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

Dutch Boy Painter

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

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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.

FORMS

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.

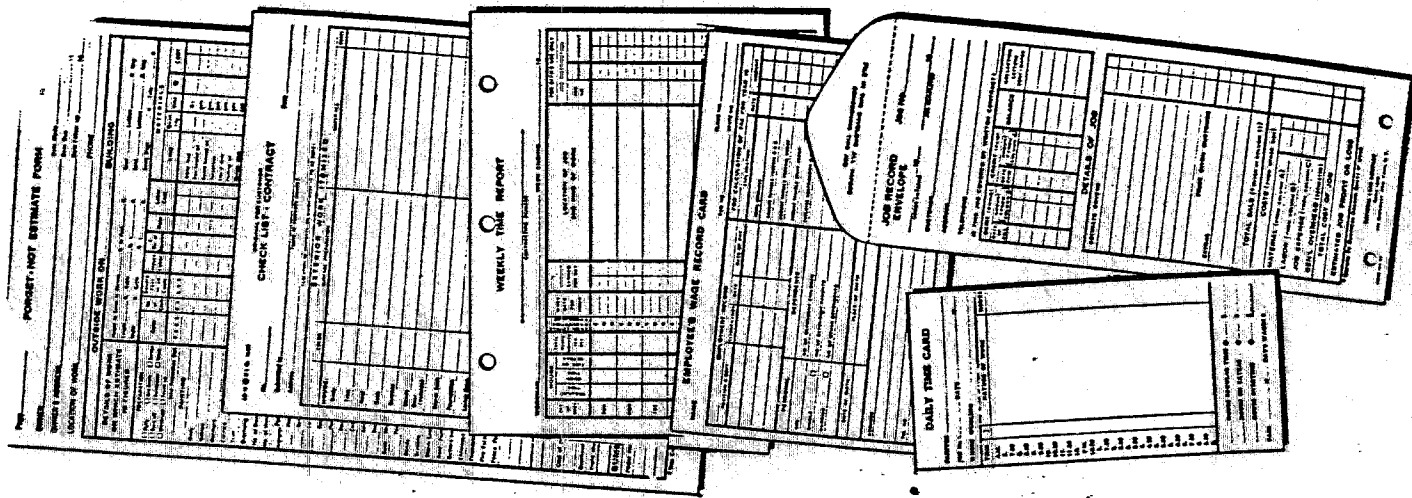
Daily Time Cards
Labor is the biggest element of cost on nearly all jobs and it is necessary to have some means of keeping track of what each man does each day. These cards serve the purpose. Size of card, 3½ x 7½ inches. Price, 40 cents per 100.

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.

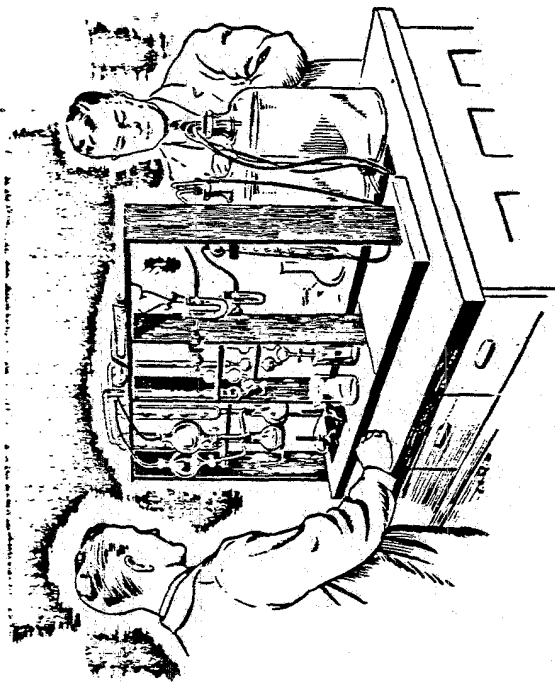
Binder for Job Envelopes
Sturdy two-ring binder to hold 100 Job Record Envelopes. Price, 85 cents. Send your order, with remittance—check, money order or postage stamps—to:

NATIONAL LEAD COMPANY

Room 1815, 111 Broadway, New York City



KEEPING AHEAD OF THE TIMES



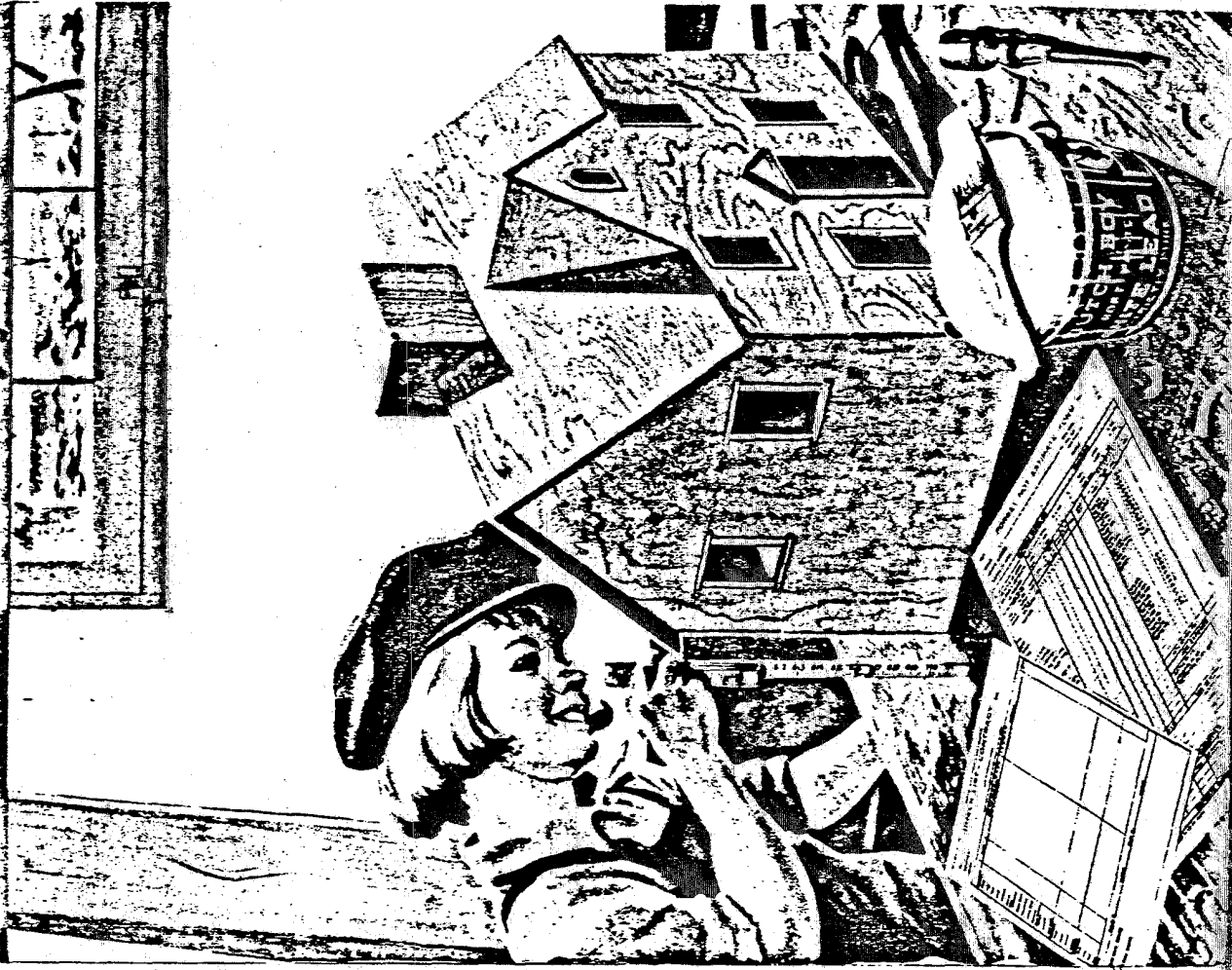
THE future of Dutch Boy white-lead is as full of promise as its past has been rich in performance. That's because the Dutch Boy research staff never lets well enough alone. You have but to try today's Dutch Boy to prove that it is better than ever. Yet Dutch Boy laboratories and factories are still seeking,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

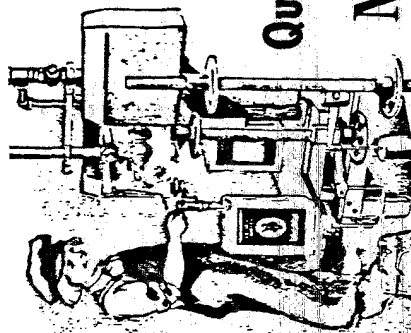


NLI 003421

DUTCH BOY PAINTER

Magazine Vol. 33 No. 5 1940





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.

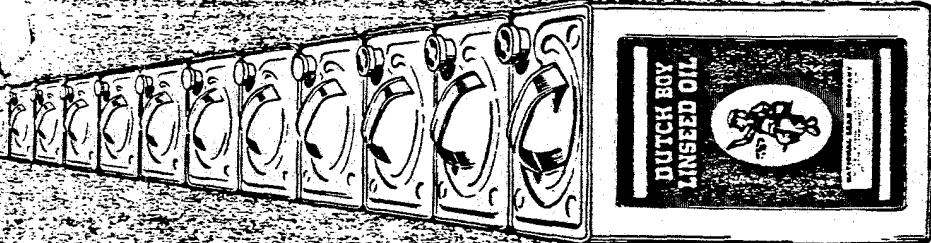
DEALERS like to handle packaged Dutch Boy oil because:

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.



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.

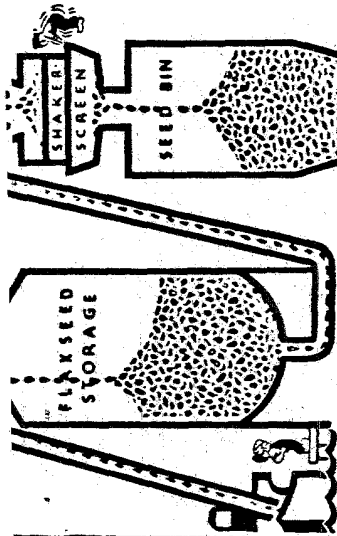
On the following pages we have tried to show, by means of a flow-chart and by actual photographs, precisely how choice flaxseed is changed

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—

NLI 003422



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

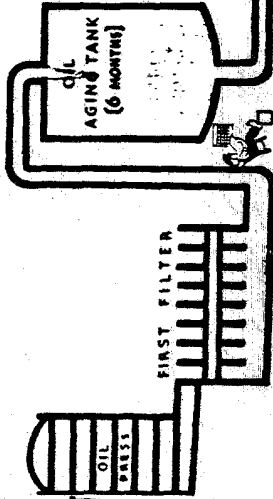
more than nineteen pounds or two and a half gallons.

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,

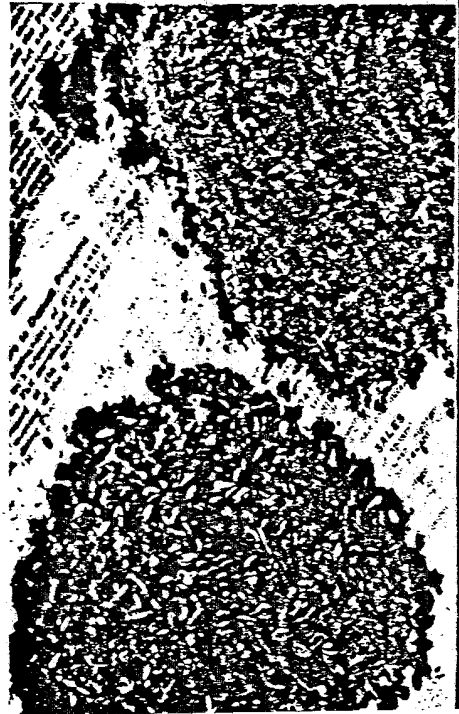
to be hauled away and finally burned. The cleaned flaxseed is now conveyed to the 20,000 bushel storage bin on the top floor of the building. From here the flaxseed "flows" through outlets and into conveyors that lead to steel-roller mills. In these mills the sleek, brown seeds lose their streamlined 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., 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 heaving 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

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.



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

Dutch Boy Painter

out from the bottom of the cooler and dumps its load onto a mat placed on the cake-former table. The box slides back to the cooler, 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



Dutch Boy Painter

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"

PAINTS, GLASS, VARNISHES, WALL PAPER, SECRET'S PAINT STORE, 107, PHONE 470 - FREE DELIVERY

THE photo at the left shows how the Secret Wall Paper & Paint Store of Geneseo, Illinois, advertises Dutch Boy. This sign was painted for Verné 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

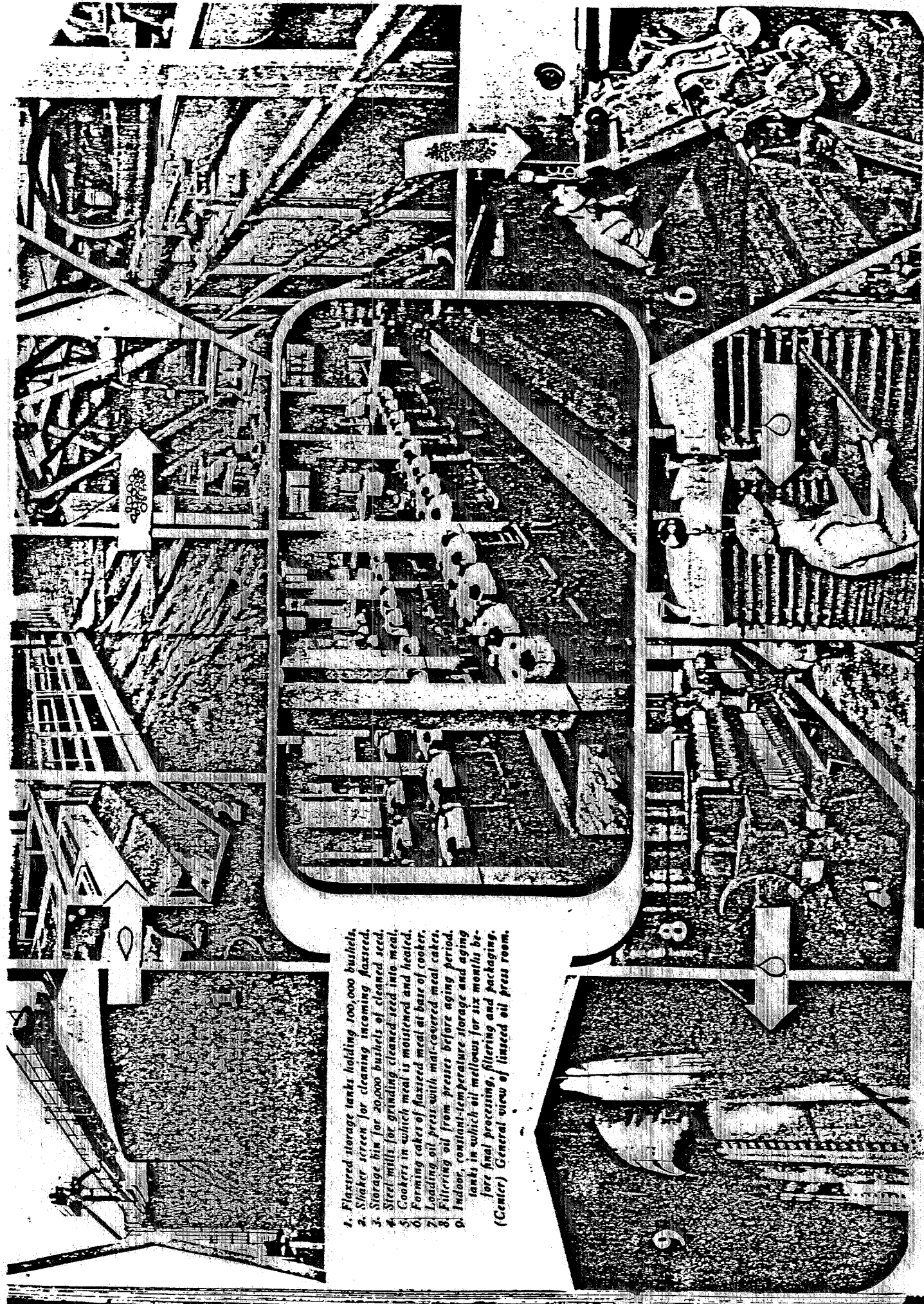
Ask for the best paint material money can buy. It is the cheapest in the long run. For 2000 Years White Lead Has Been the Principal Paint Pigment and Still Is. When You Want a Fine Job that Will Endure Through the Years—Ask for

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.



1. Flaxseed storage tanks holding 100,000 bushels.
 2. Shaker screen for cleaning incoming flaxseed.
 3. Storage bin for 20,000 bushels of cleaned seed.
 4. Steel mill for grinding cleaned seed into meal.
 5. Cookers in which meal is moistened and heated.
 6. Forming cakes of flaxseed meal at base of cooker.
 7. Loading oil press with meal-covered meal cakes.
 8. Filtering oil from press before aging period.
 9. Indoor, constant-temperature storage and aging tanks in which oil mellow for six months before final processing, filtering and packaging.
 (Center) General view of lined oil press room.

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Dutch Boy Painter

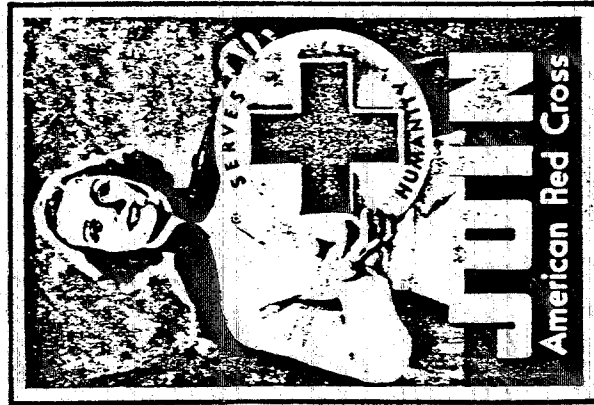
or ground into meal, to farming and dairy districts where it is highly valued as a protein-rich feed for cattle, hogs, horses, sheep and poultry.

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.

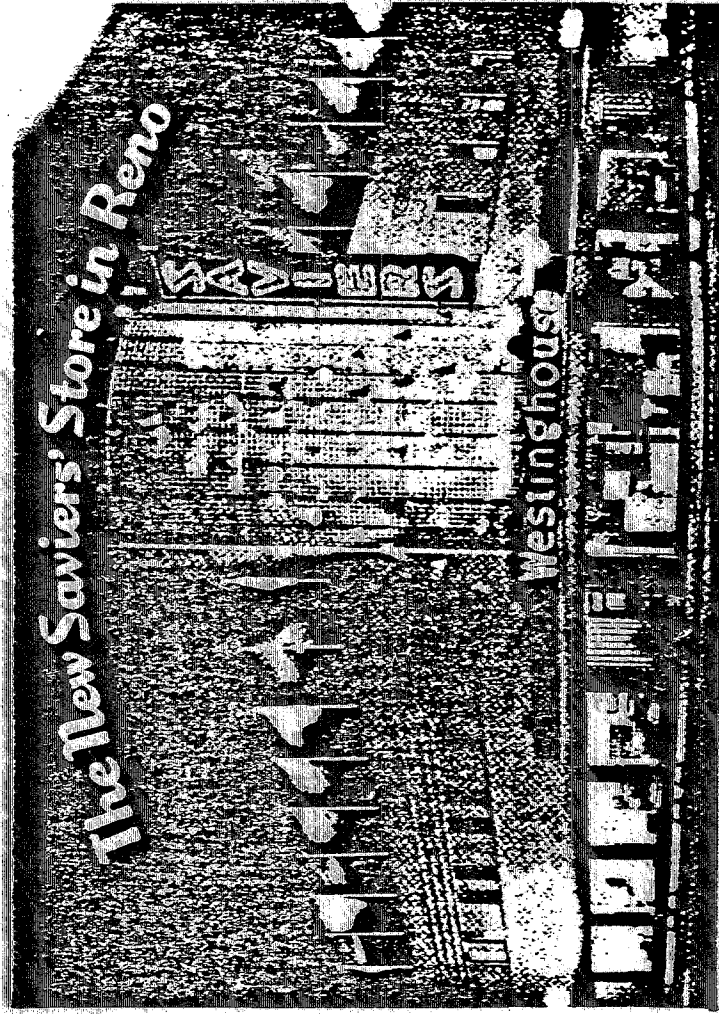
In this same building is located the equipment that produces special types of linseed oil for many purposes and several industries: Oil for printing and lithographic inks, oil for linoleum and oil cloth, oil for leathers, oil for disinfectants, oil for drugs, and so on. In all, twenty-seven standard 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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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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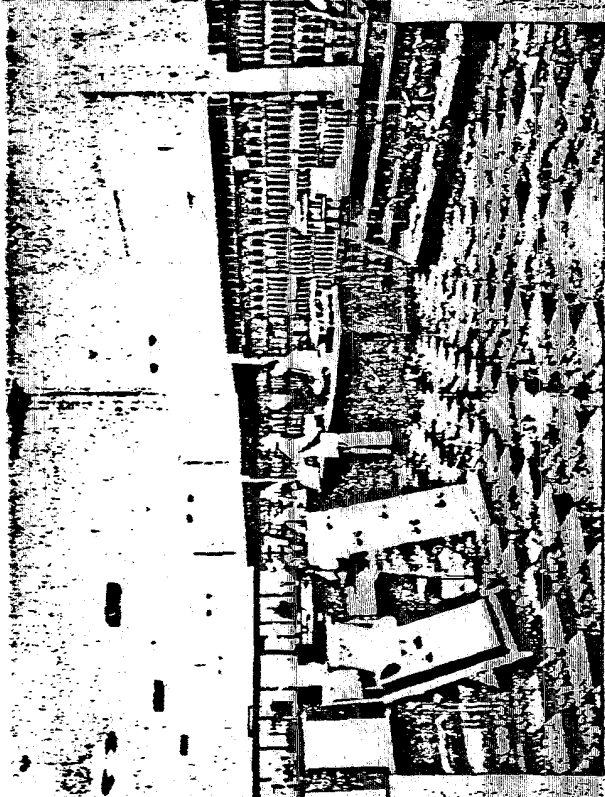


This "Dutch Boy" (actually a girl) greeted visitors to the store on the opening day

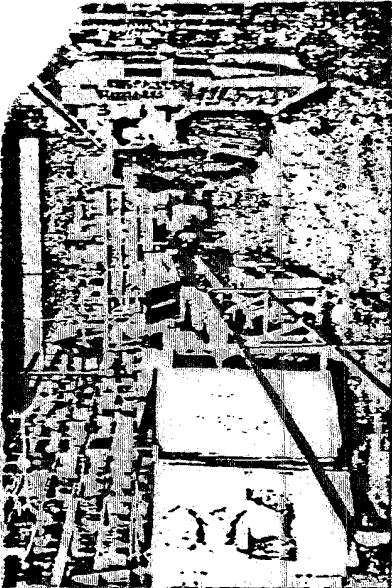
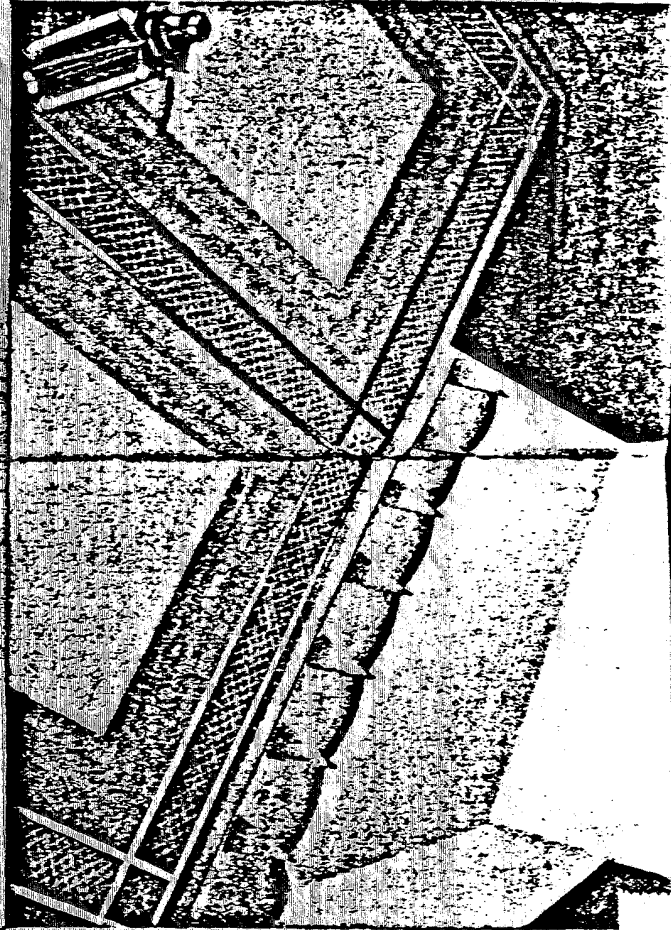
a matter of fact, Saviers is generally credited with carrying the largest paint and painters' supply stock in the Pacific Coast territory. And, as might be expected, the Dutch Boy line is prominently displayed.

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.



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



This is the way the original Saviers' store looked in the trade of thirty odd 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

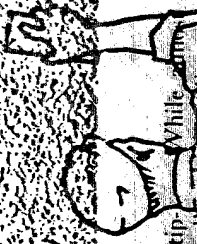
OF AMERICA
FEBRUARY 4-5-6-7, 1941
ST. PAUL, MINN.

LOWRY HOTEL, ST. PAUL, MINN.
hotel reservations, reduced rail fares, etc.,

For information regarding convention, 1955 University Ave., St. Paul, Minn.
write to George S. Johnson,

—Plan to Go

STIPPLING PAINT

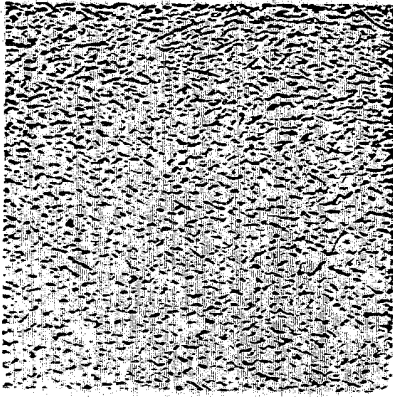
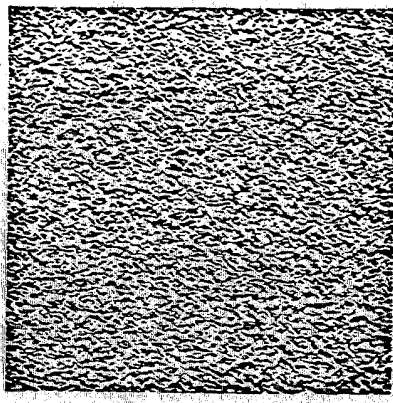


TO the ordinary bystander, stippling paint on a plaster wall looks like a job that could be done by anyone. As, in truth, it can be done —after a fashion. But, as with many other phases of the painting craft, there is more to a good stippling job than meets the casual eye.

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 any kind of paint—any 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

stippling can be done when the paint is just about to set up. That is to say, the paint is ready to stipple when the brush marks have stopped their tendency to flow out. Naturally, a fast-drying paint must be stippled within a few minutes after application while a slow-drying paint can wait much longer. The white-lead and flattening oil or Lead Mixing Oil paint described above is a "medium setter". It permits good stippling even on a one-man job if too much area is not taken in with the brush-work before the stippler is used. As a rule, on a solo job, a wall area six by twelve feet can be coated in before

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

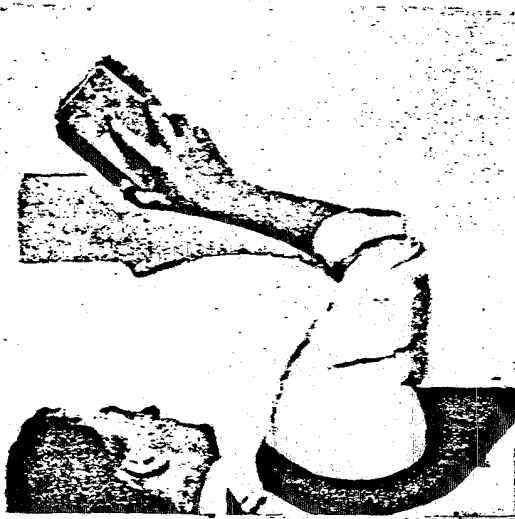
and working quality to produce good clean-textured stippling.

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 3¼ 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

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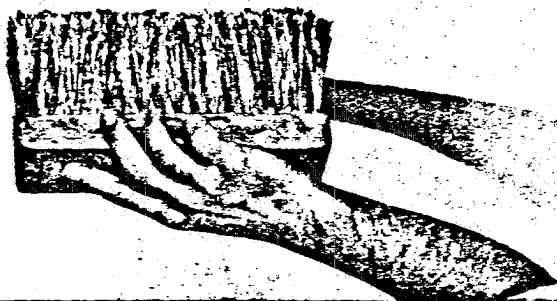


Give the brush a quarter twist of the wrist between taps. This prevents the formation of a square pattern that results when the brush is held vertically for all strokes

is used, the bristles are apt to spread out and either blur the work or leave old 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

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.

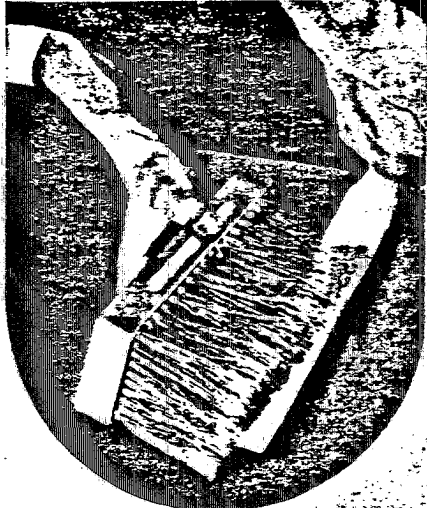
How frequently a stippling brush should be cleaned during a job depends on the type of paint being used and how closely the stippler follows up the applicator of the paint. The stippling brush should not be allowed to accumulate a lot of paint. An overloaded brush will be less effective and



The bristle ends should all make contact with the wall surface at the same instant—brush should be held back and lifted

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

is used, the bristles are apt to spread out and either blur the work or leave old 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 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

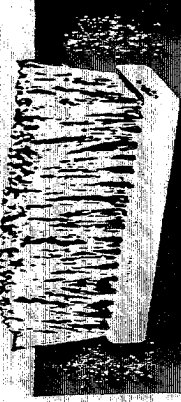
will produce a texture that differs materially from one that is fairly clean. It is advisable to occasionally draw the bristles across the edge of a board, paint pot or brush wiper to remove the paint that has piled up on the bristles. On big jobs, it is good practice to have two or more brushes available 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



Always 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

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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

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

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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

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