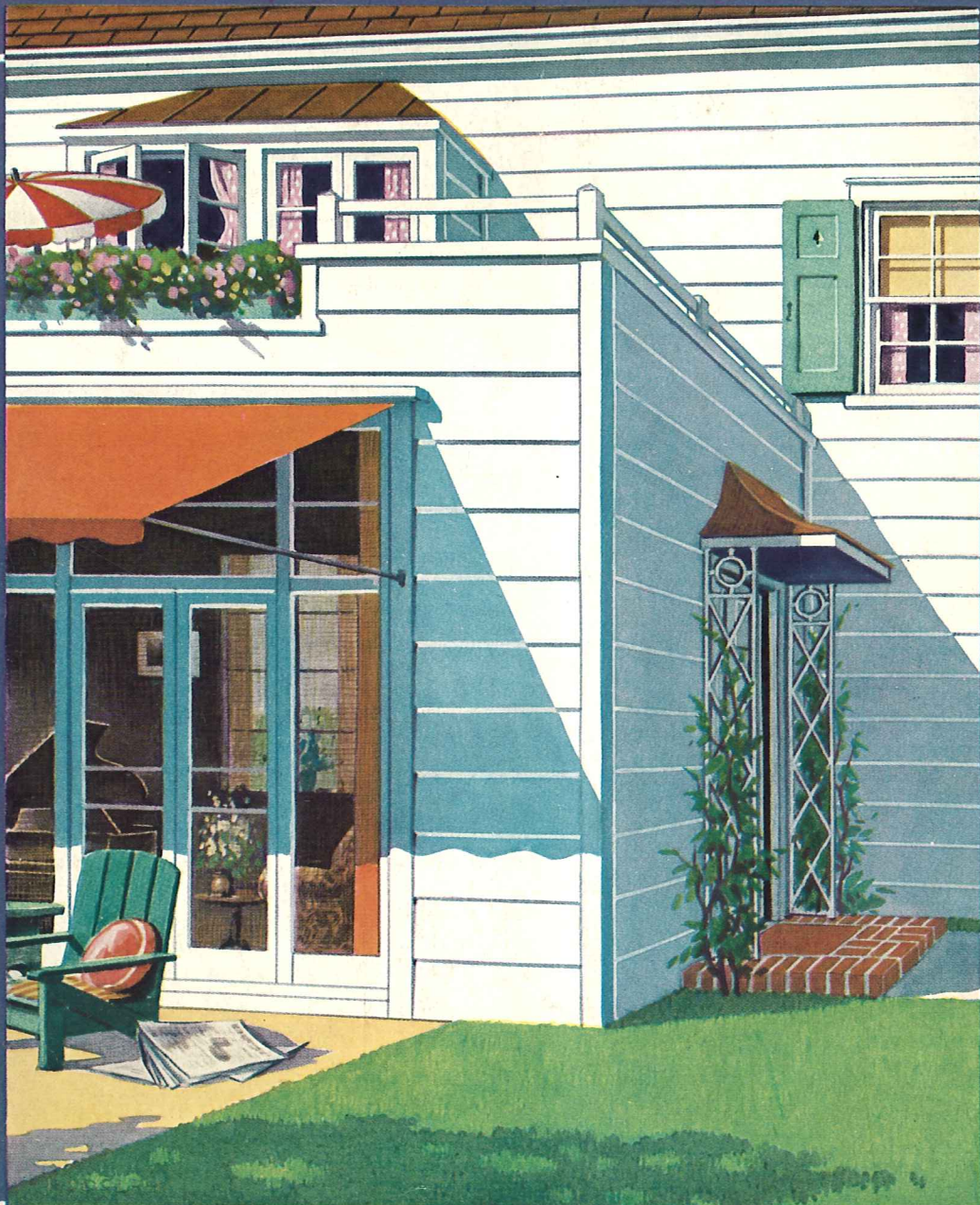


# *The* HOUSE WE LIVE IN



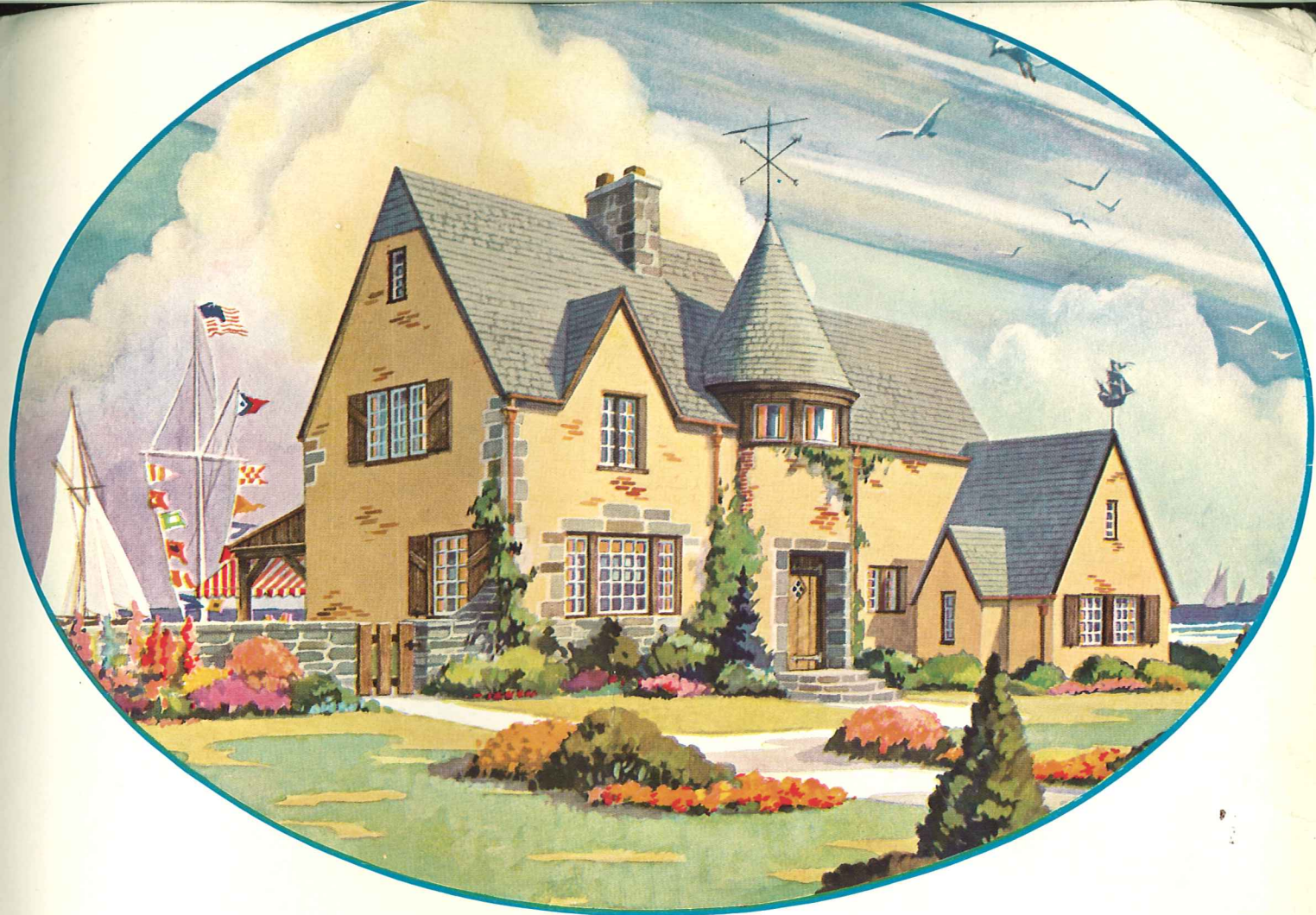
ITS PROTECTION AND DECORATION

Pi 6767

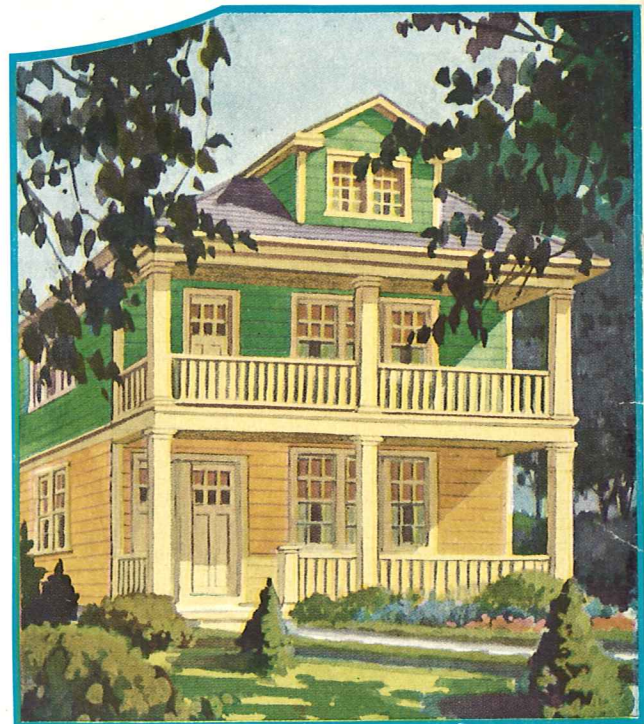


## NATIONAL LEAD COMPANY

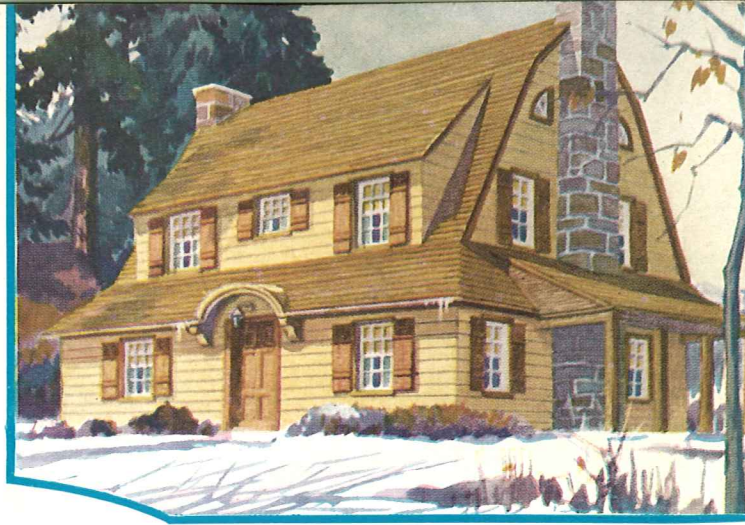
111 Broadway, NEW YORK • 116 Oak Street, BUFFALO • 900 West 18th Street, CHICAGO • 659 Freeman Avenue, CINCINNATI • 1213 West Third Street, CLEVELAND • 722 Chestnut Street, ST. LOUIS • 973 John Street, SEATTLE • 1211 N. W. Glisan Street, PORTLAND, Oregon • 2240-24th Street, SAN FRANCISCO • 932 Wilson Street, LOS ANGELES • National-Boston Lead Co., 800 Albany Street, BOSTON • National Lead & Oil Co. of Pennsylvania, 316 Fourth Avenue, PITTSBURGH • John T. Lewis & Bros. Co., Widener Building, PHILADELPHIA.



The painting of stucco can add greatly to its attractiveness and to its preservation as well



The use of the same trim color throughout serves to unify a two-color body treatment



(upper left) Another principle to be remembered in using a two-color body effect is to always use the darker color on the upper half.



(upper right) Individuality has been achieved for this fairly common type by the selection of colors that are not ordinarily used.

The painting of wooden shutters offers an excellent chance for color interest. For example, on these two houses although the body color is approximately the same, note how the shutter colors change the effect.





The three yellow houses on this page illustrate the principle that when there is an over-abundance of trim or when the house is small and the windows numerous and irregular in size it is generally better to avoid marked contrast between body color and trim color.



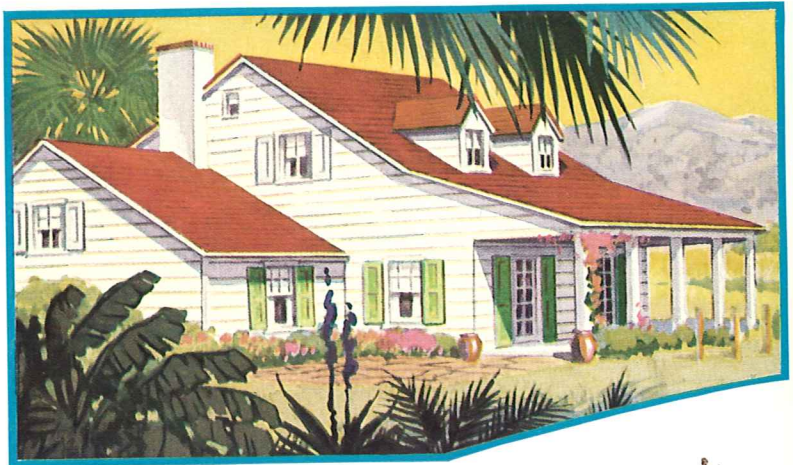


The house above has been "color-treated" to hold down its apparent size and subordinate the disturbing effect of so many openings and angles . . . the southern colonial type at the left has been accorded its conventional color dress, and the two lower pictures show more variations of the two-color body treatment.





The ranch style house below depicts the use of varying shutter colors . . . an interesting color note that could be used more frequently than it is.



Note how the use of the body color on what would normally be trim around the sun porch windows makes this house more compact in appearance.



A good example of using the same color for body and trim. The color interest is concentrated in the painted shutters.



White is extensively used for exterior painting and it is always in good taste no matter what the size or architecture of the house as evidenced by the widely variant examples on this page. Shutters or the window sash can be used for color spots.

(above) Today's vogue for painting brick is sound from a decorative standpoint because of the added interest it brings. White-lead paint also waterproofs brick and prevents moisture trouble.







(upper left) Another example of painting stucco to add color interest and distinction.

\* \* \* \*

The three Colonial type houses on this page, in addition to illustrating treatments that go well with the style, offer excellent examples of the use of the same color for both trim and sash



NORMAN CUTHBERT RUDOLPH

# THE HOUSE WE LIVE IN

## ITS PROTECTION AND DECORATION



THE PURPOSE of this booklet is not—as you may think—merely to sell paint or to sell a painter's services. Rather its chief object is to impress upon the reader the common sense of *thoughtfully buying* both of these important elements in a paint job.

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

In the first place, there are but two reasons why houses are painted—for appearance or for protection. Of course, no one needs to tell an owner when his house looks shabby. Sometimes it may be more evident as, for instance, when the house next door gets a new coat. Then the contrast is so great that the shabby house looks dingier than ever.

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

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

### **WHEN SHOULD PAINTING BE DONE ?**

Let us discuss the matter from a practical viewpoint. Assuming that the house will have to be painted eventually, then it becomes simply a question of *when* to paint. Should it be now? Or can it wait until later?

First look over your house carefully with a critical eye. What do you find? Unless it has been a long time since the previous painting or unless the previous job was done with poor quality paint and incompetent labor, it is seldom that you find the paint has entirely failed. What you are likely to find are unprotected spots where exposure has been particularly severe.

Every time it rains or it snows or there is a heavy dew, moisture penetrates these unprotected places. Moisture has a way of working behind the scenes, so to speak. At first, its destructive action is not apparent but if allowed to persist there will be a warped clapboard, a split porch column, or cracked stucco as visual evidence of what has been going on.

### **LACK OF PAINT PROTECTION COSTLY**

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

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

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

from now it may be two dollars. When paint is needed you pay for it whether you put it on or put it off. There is no moratorium in Nature—no such thing as saying “Yes, my house needs painting now, but it will be all right until fall” and then have the destructive forces that are now at work just cease until you are ready. Next fall or next spring or next year the surface condition of your house will be just that much worse and you will have to pay just that much more because of the delay.

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

### **HOW ABOUT THE INSIDE OF YOUR HOME?**

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

Subconsciously, though, we are affected. Bright, cheerful, colorful rooms awake corresponding qualities in ourselves. They add to the home a pleasure in living that is out of all proportion to the cost of such renovation. Suppose, as a test, you make a tour of your own home—from room to room—looking at them as a stranger might. See them as they are. Imagine them as they might be.

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

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

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

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

### **WHITE - LEAD IS PAINTER'S ANSWER**

But what is the best paint? As far as the skilled painter is concerned, this question has but one answer—white-lead. His experience has proved to him beyond the question of doubt that for economy, durability and long-lasting appearance there is no paint equal to pure white-lead.

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

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

### **THE VALUE OF A CUSTOM-MADE PAINT**

This "made to order" characteristic of white-lead is important to the painter and important to you. He knows, for instance, that the various sides of your house differ in exposure to the weather and that allowance should be made for this in the paint; that paint for yellow pine should be mixed differently than that for white pine; that humid climates require a reduction in the oil content of the paint; that the undercoat should be so mixed that it will provide proper "tooth" for the top coat; and so on. All of these things add to the life of a paint job and with white-lead the

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

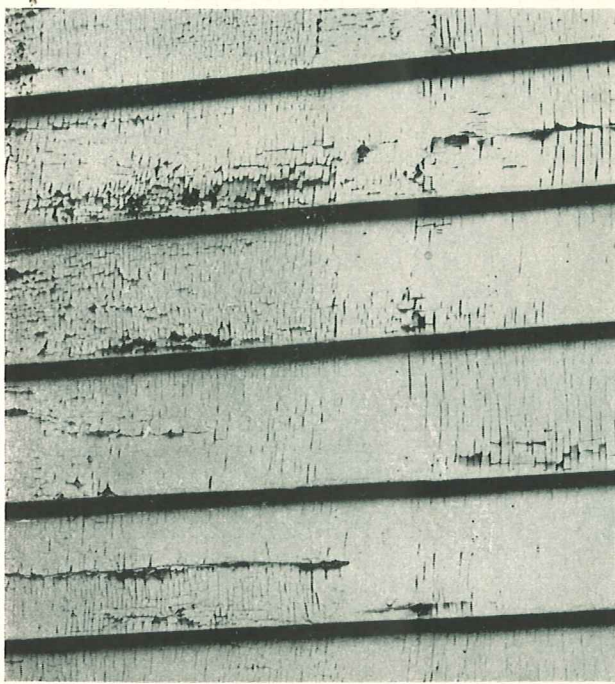
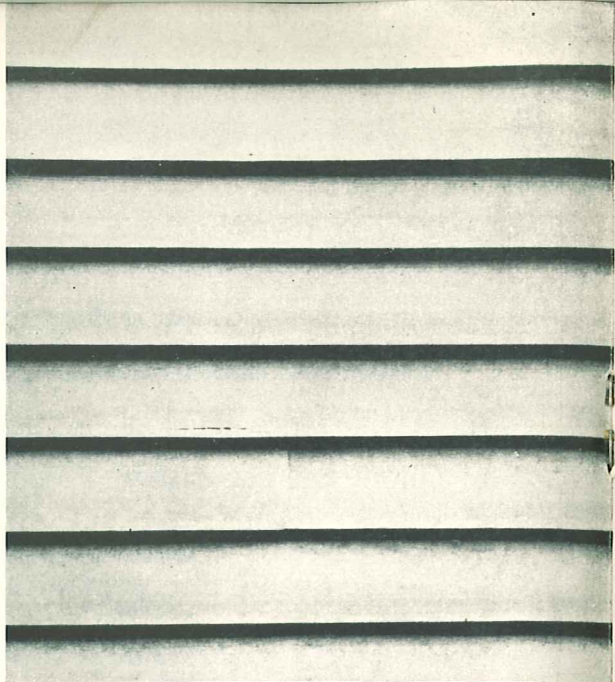
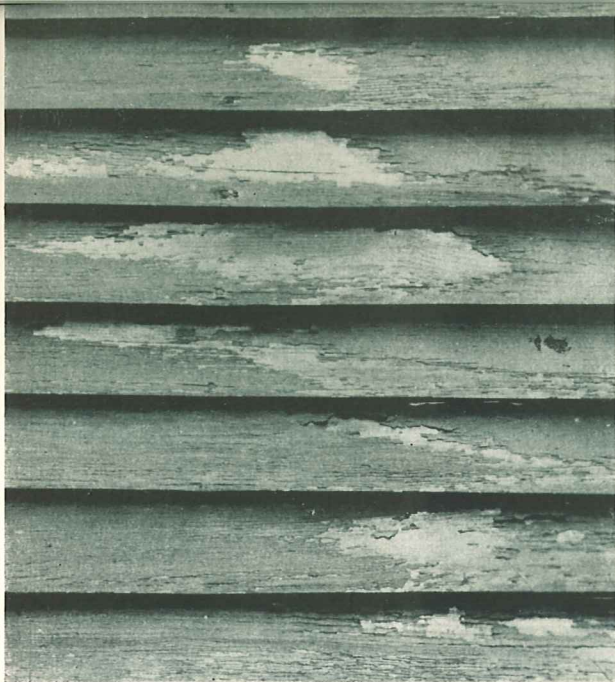
In addition, white-lead brings you the opportunity to choose from a wide range of colors, just the tint or shade you desire. No need to compromise on something approximately what you have in mind. Finally, and very important, is the fact that you can be sure of what's in the paint—the quality of every ingredient—the composition of every brushful.

### **AN ELASTIC PAINT IS NECESSARY**

The paint you want on your house should give a tough, highly weather-resistant coating and should retain its good appearance over a long period. The paint film, furthermore, should remain elastic. This is important. Wood contracts and expands due to atmospheric changes. A paint film that is hard and unyielding, or that becomes so, cannot follow this alternate shrinking and stretching of the material to which it is applied. Consequently it pulls apart. Cracks appear in the film that extend clear through to the wood beneath. Moisture entering these cracks gets under the paint; causes it to scale from the surface leaving bare spots that grow larger as time goes on and that are totally unprotected from the weather. Before any repainting can be done all the old paint must be removed and the inevitable result is an expensive preparation job.

### **NO CRACKING WITH WHITE LEAD**

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



## PHOTOS OF ACTUAL JOBS TELL STORY

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

At the left in the top row, for example, the camera shows a "cheap" paint job at the end of a year and a half. The owner originally paid \$110 and now it will cost him \$60 for burning off the scaling paint and approximately \$60 more for an extra priming coat making a total of \$230 or \$153 per year of service. Contrast this with the Dutch Boy job at the end of four years. Original cost was \$120 but this surface requires no burning off and therefore no priming coat to replace removed paint. This owner's per year cost is \$30 instead of \$153.

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## ANOTHER DUTCH BOY USER SAVES

Here again "cheap" paint turned an apparent saving into a mighty expensive experiment. As the photograph shows, the job at the extreme left has failed and failed badly at the end of only nine months. To the \$150 cost for the original painting job, this owner must add \$75 to burn and scrape off the entire surface and another \$75 for a new priming coat to put the surface back in condition for repainting. That's \$300 for less than a year's service . . . pretty expensive when you consider that the Dutch Boy job shows a smooth, unbroken film still protecting the surface four years after the original painting. The original cost of the Dutch Boy job was slightly more than that of the "cheap" paint job but figured on the per year basis the Dutch Boy user is way ahead.

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## ONE HOUSE; TWO PAINTS; TWO RESULTS

Both halves of this double house were painted at the same time. The owner of one side experimented with "cheap" paint. The left half of the photograph shows what happened. The owner of the right half paid \$16 more for his job than his neighbor and used Dutch Boy. That was two years ago and now the "cheap" paint has cracked so badly that the owner must repaint. This means that he has to pay for burning off the scaling paint, for applying a new priming coat and for repainting . . . \$160 in all. The white-lead user . . . with plenty of wear still left in his job and knowing that when repainting is necessary he will have no expensive preparation costs to add to the price . . . can well be proud of his good buying.



Also, discuss with him what allowance has been made for surface preparation—getting it ready for painting. By this we mean such things as sandpapering and dusting off the surface to be painted; cleaning out gutters; nailing down loose clapboards and shingles; replacing any small pieces that may be missing; scraping off any loose paint; touching up bare spots; removing loose putty from sash; or, in event of a badly blistered or scaled surface, burning and scraping off all the old paint.

### **OTHER THINGS TO CHECK OVER**

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

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

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

### **BE SURE EVERYTHING'S INCLUDED**

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

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

### **WHAT A CAREFUL PAINTER DOES**

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

### **USE THE CHECK LIST - CONTRACT**

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

is not using similar blanks, will be glad to have the job handled this way.

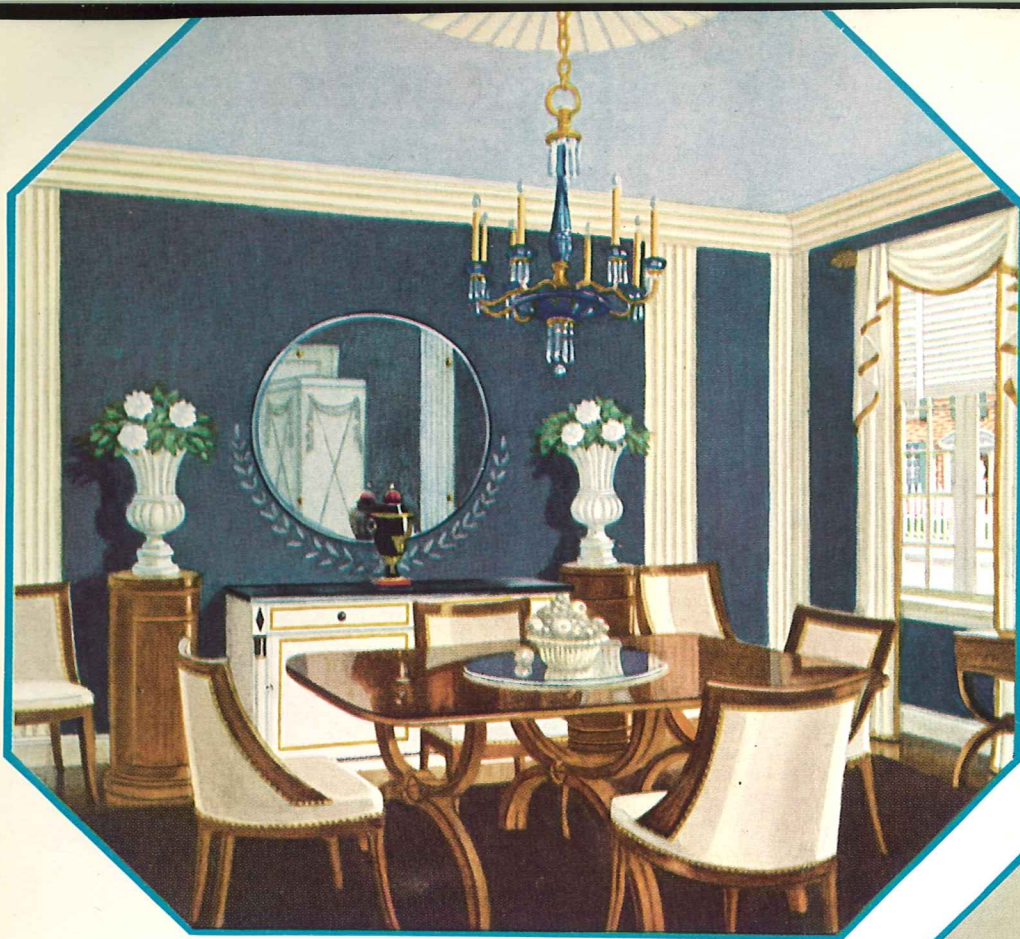
Let us emphasize once more the importance of having definite specifications. Specify the surfaces to be painted, the number of coats and the Dutch Boy materials to be used. And, in this latter case, if you are to know that the materials are what they are supposed to be, they should be delivered to the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

### **FREE DECORATIVE SERVICE AVAILABLE**

We hope also that the color illustrations throughout the booklet will be of assistance to you in selecting the proper color treatment for your house. Should you desire further specific information along this line, we are glad to offer you the services of our Department of Decoration. Simply write to us for a blank which you can fill out with the necessary data. When this is returned, individual color schemes will be made up to fit your particular requirements. There is no cost or obligation.

This service is likewise available for answering any special questions of a technical nature that either you or your painter might have. In this connection, if you refer to any of the illustrations, please mention the edition of the booklet as well as the page number. Confusion may result otherwise. This is the ninth edition.

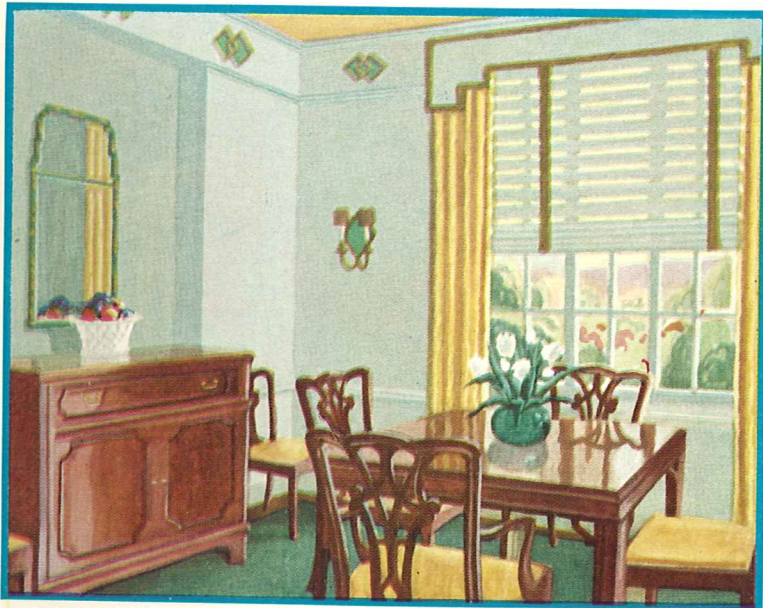
As a final word, let us repeat—if your house needs painting now, there are three important things to do—choose a reliable painter—specify Dutch Boy—select a good color scheme. And, *don't delay*.



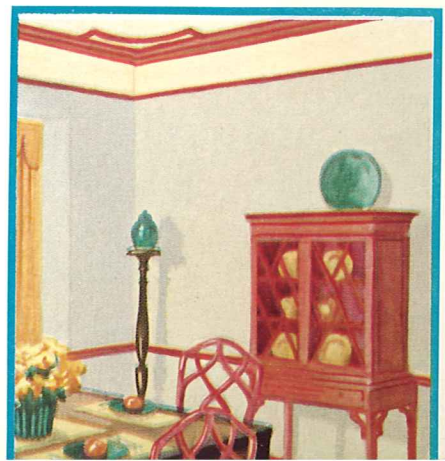
This unusually deep wall color is sufficiently relieved by the white moulding and the painted pilasters. The design beneath the mirror is a simple stencil.

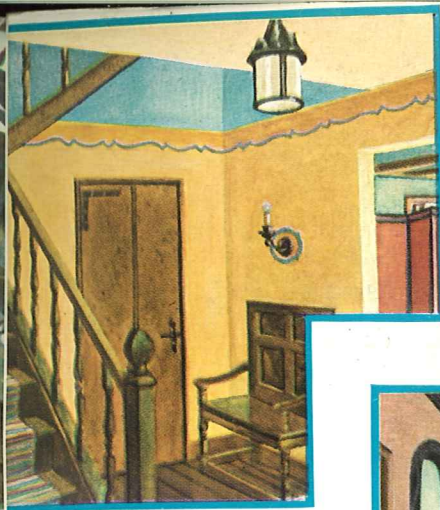
Stencilling an appropriate design on ceiling timbers is sometimes good practice.

Interesting is the handling of the recess back of the sideboard. Painting it a slightly darker shade gives depth.

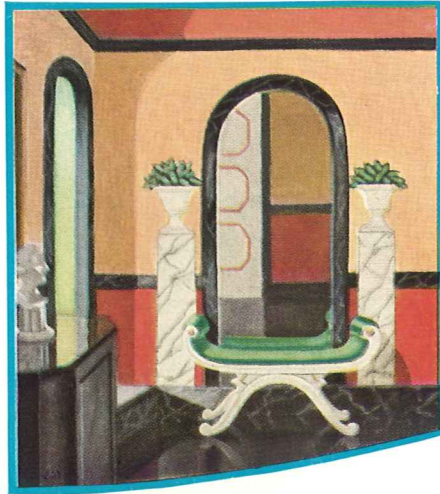


Here the furniture color has been repeated on the room trim. The ceiling corner has a simple curved banding line to add interest.

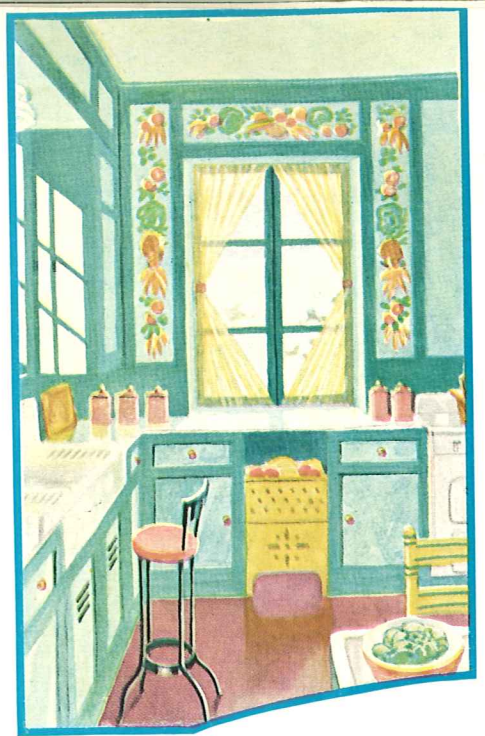




Red's primary use is for accent but it can be the major color in a foyer where little time is spent.



Showing how a wall color in a hall can be changed on the upper half.



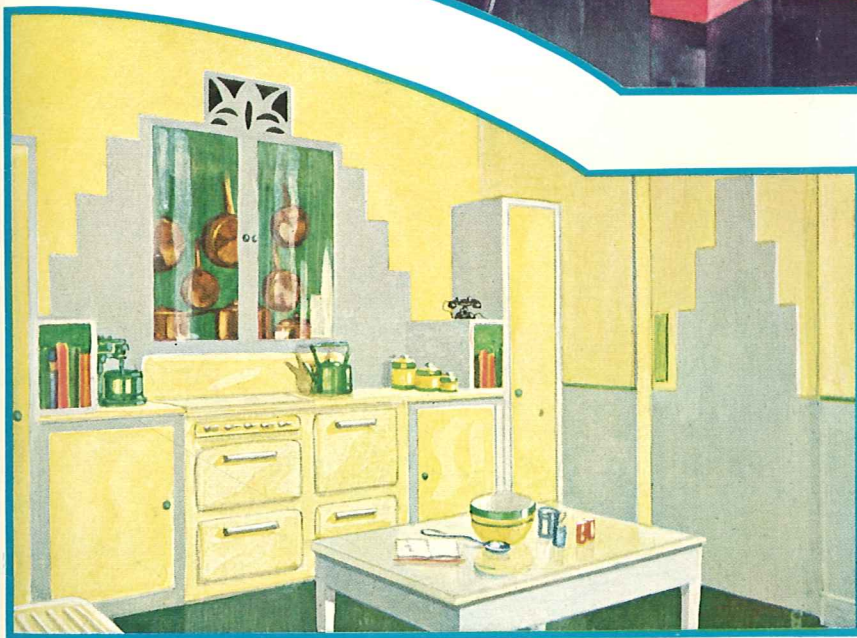
The stencilled border of garden vegetables is easy to produce and gives individuality to this kitchen.



The simple star stencil helps to "make" this Colonial hall. It is touches like these that spell the difference between decoration and just painting.



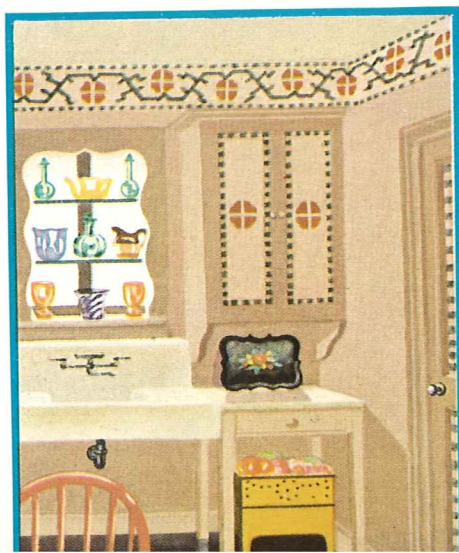
In this kitchen both the scalloped banding line and the decorative spot back of the stove are stencilled.



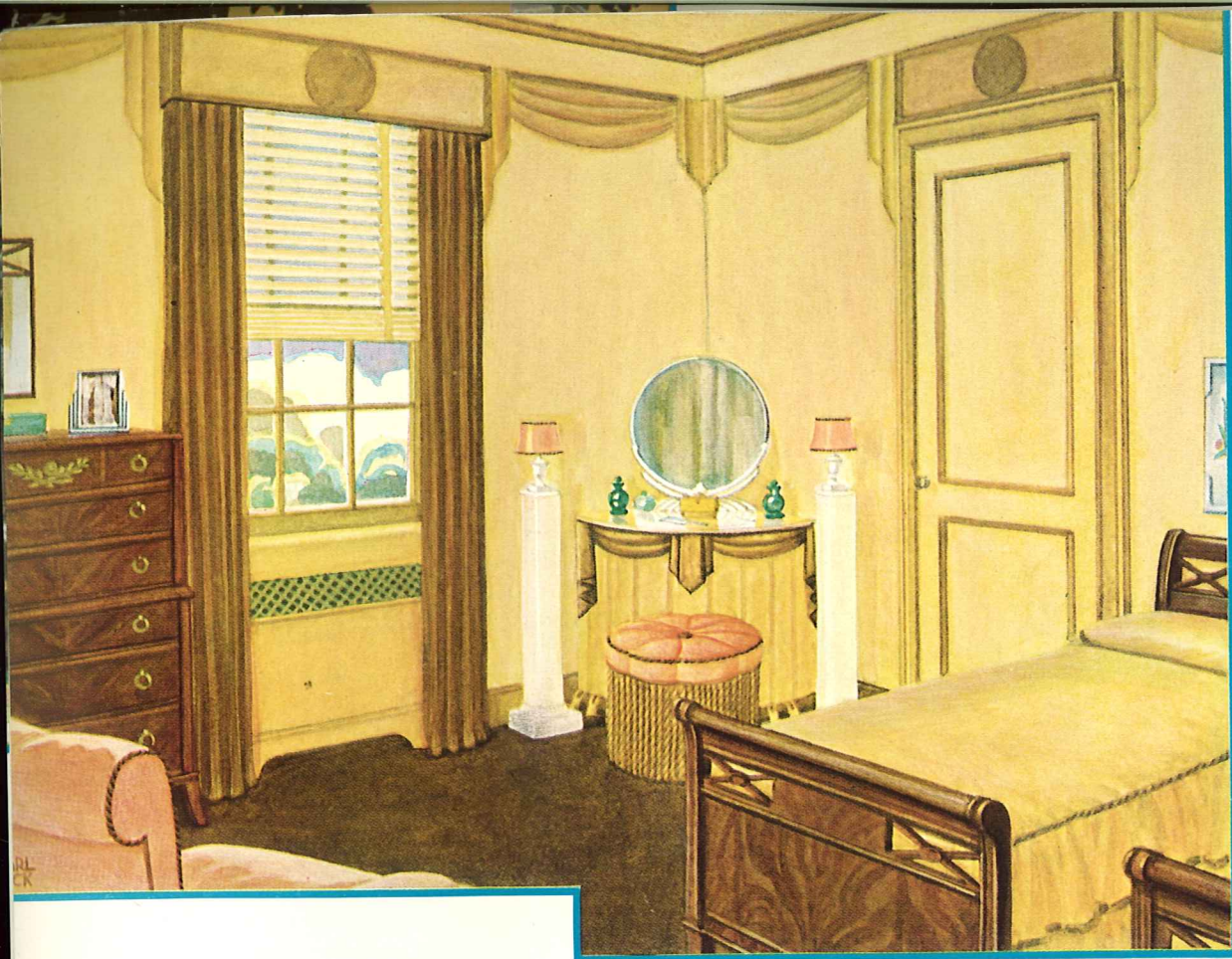
An unusual use of trim colors . . . the gray for design and the green for the cupboard and other recesses



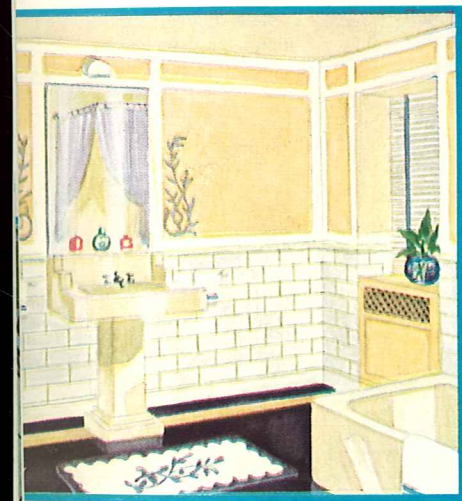
The combination of a receding blue and walls painted to simulate windows adds space to this small kitchen. The tulips are stencilled.



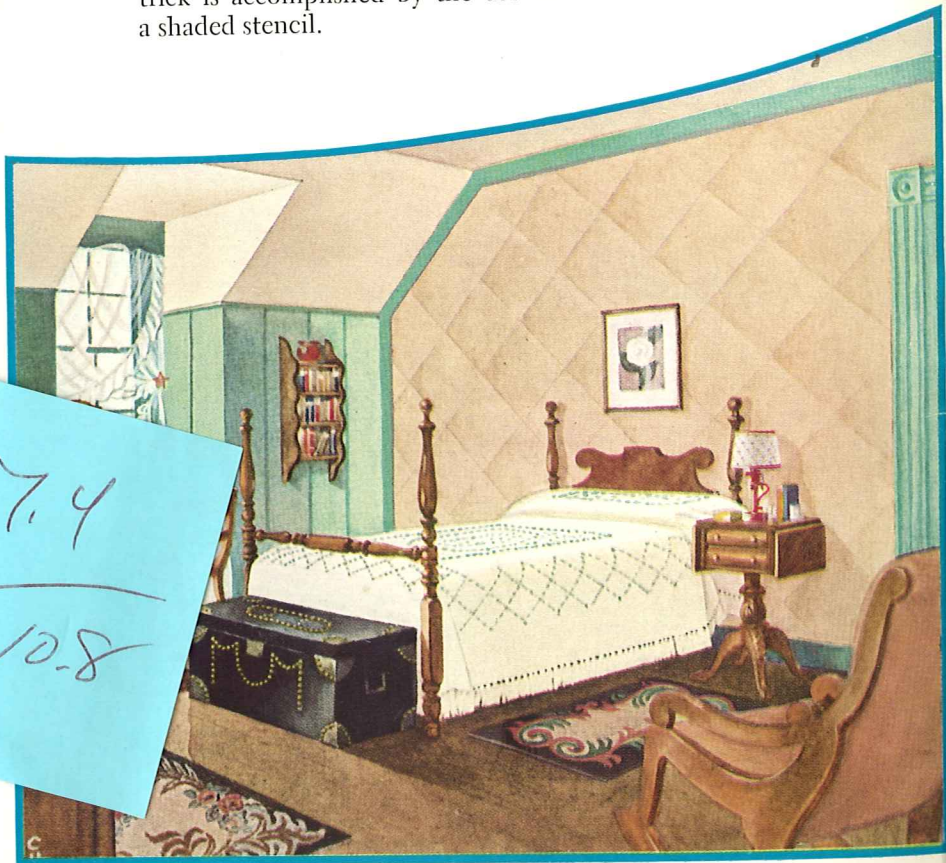
This sampler motif used in this kitchen is likewise stencilled.



The drape effect around the border of this room is actually painted. The trick is accomplished by the use of a shaded stencil.

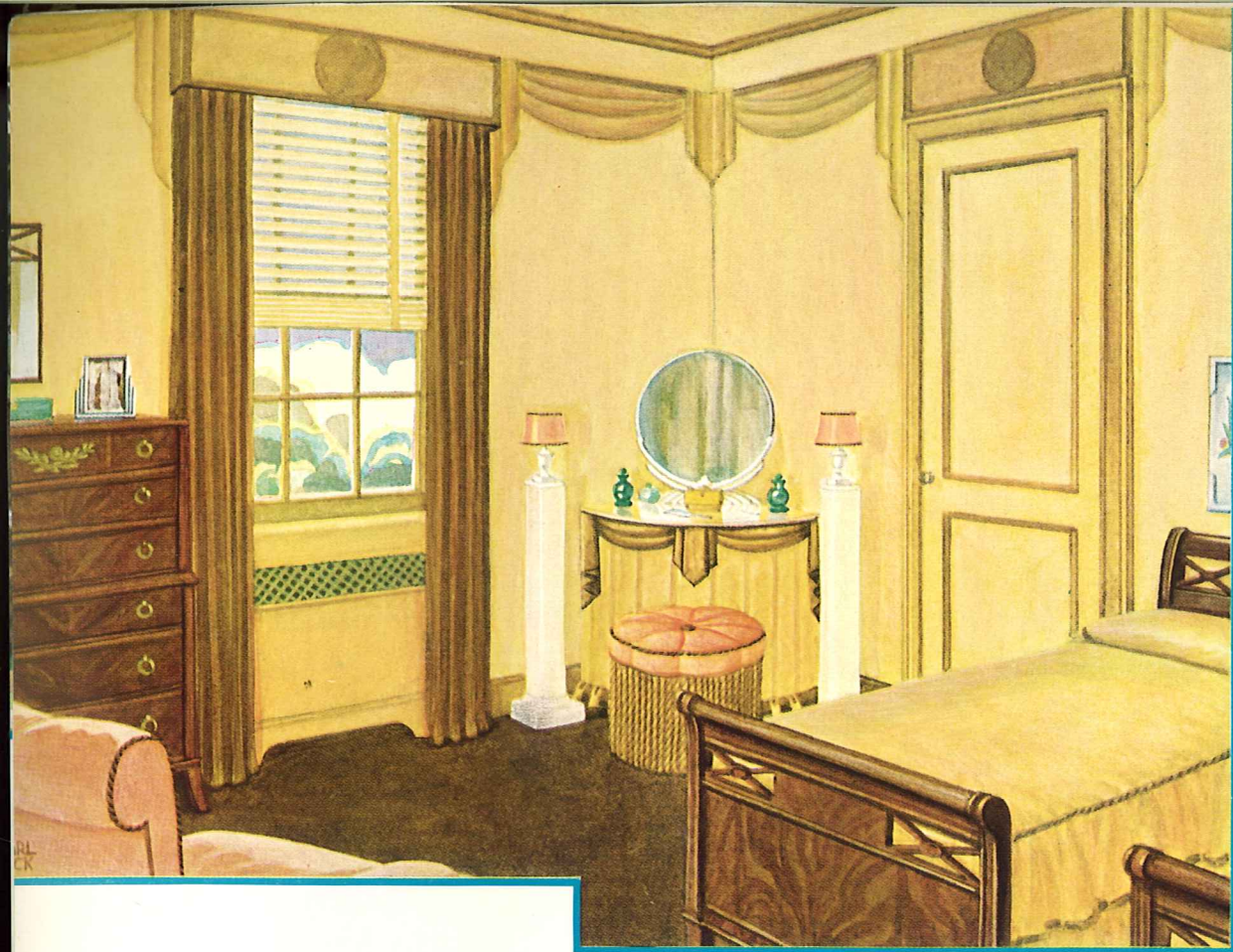


Note the rug design repeated on either side of the mirror.

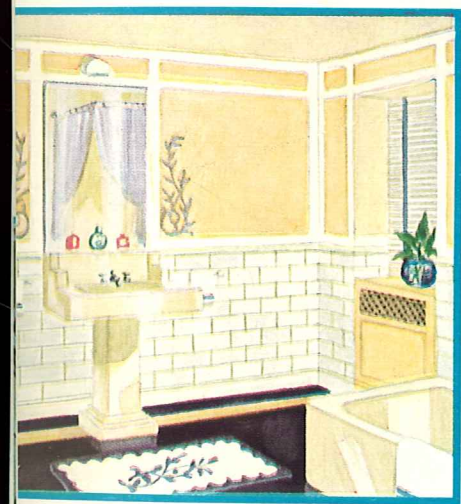


Here a diamond motif for the bedspread is repeated on the painted wall. The pleasant contrast of the wood trim also adds much interest to this room.

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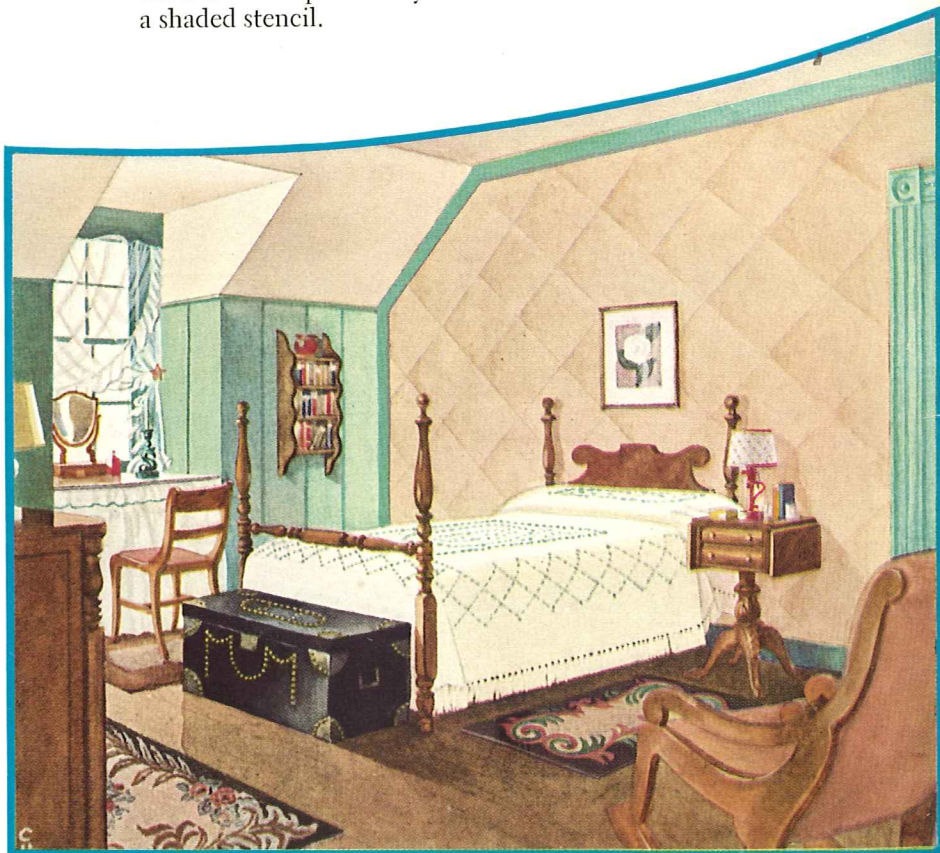


The drape effect around the border of this room is actually painted. The trick is accomplished by the use of a shaded stencil.



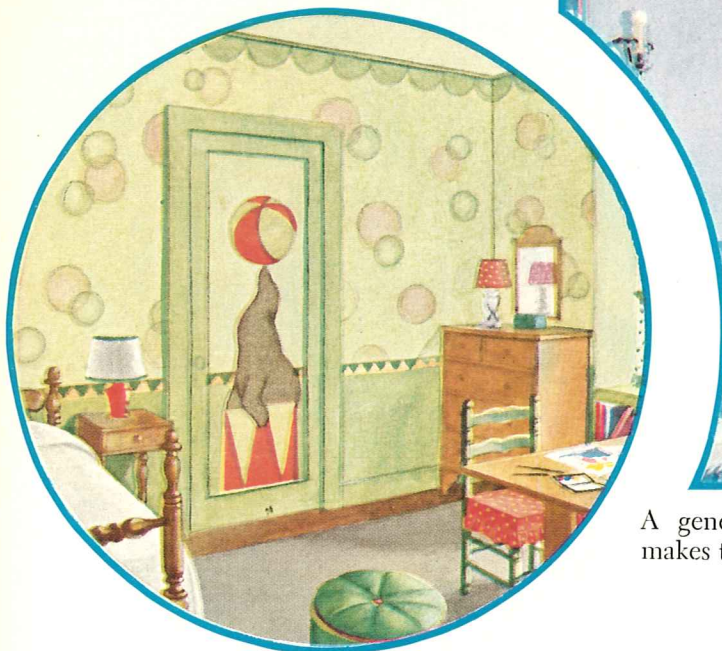
Note the rug design repeated on either side of the mirror.

Here a diamond motif found in the bedspread is repeated on the painted wall. The pleasant contrast of the wood trim also adds much interest to this room.

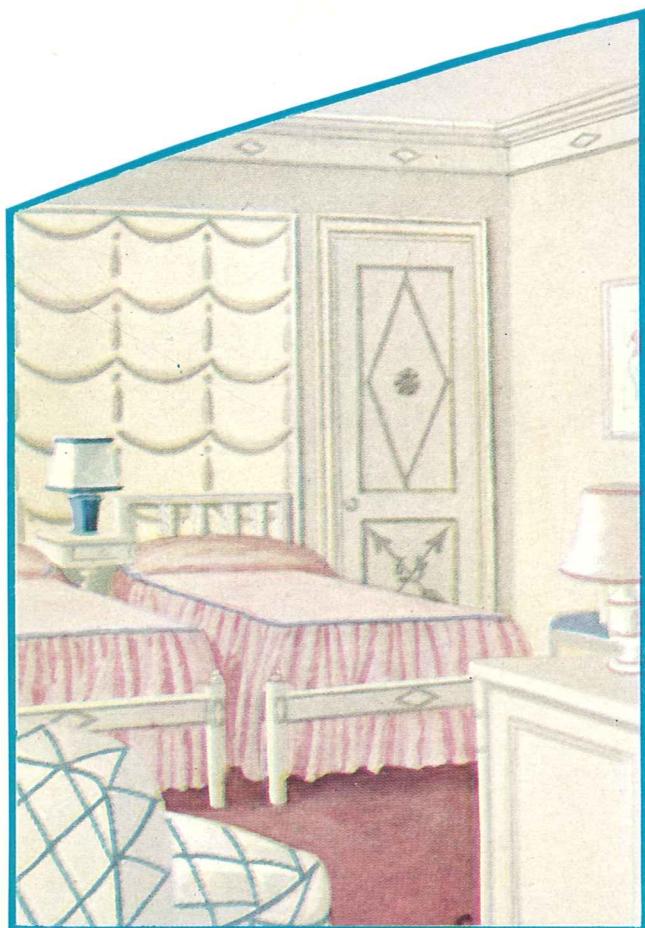




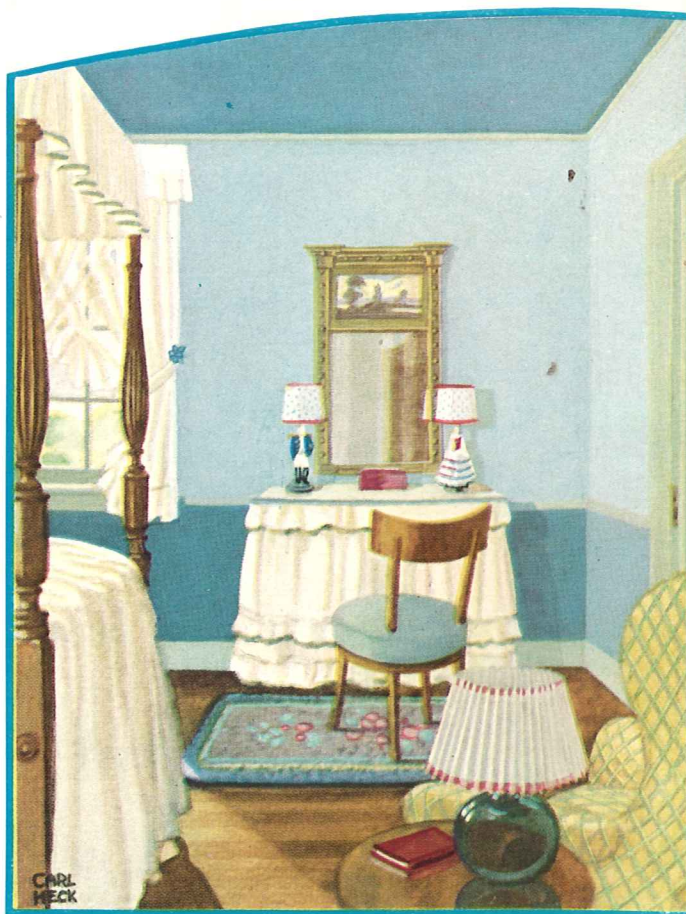
Marine stencils are responsible for the unconventional treatment of the bath at the right. The wave effect gives an illusion of distance.



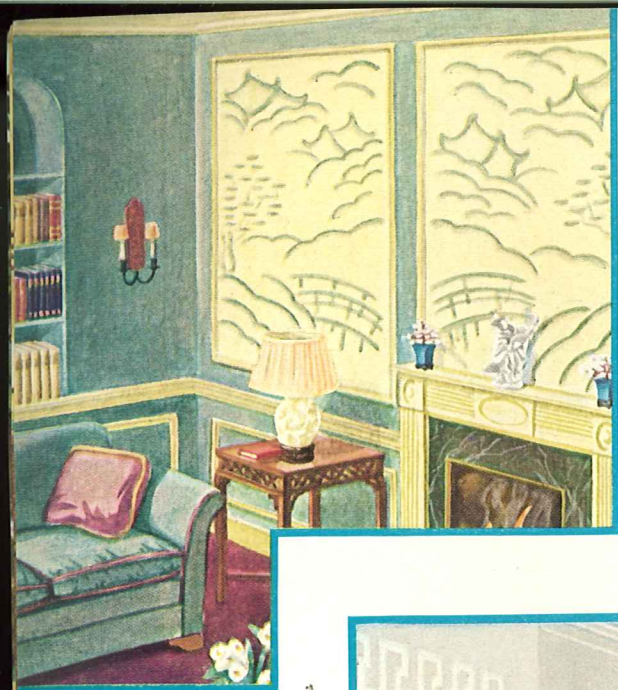
A generous use of stencils makes this a real child's room



A two-toned stencil pattern provides an interesting panel treatment for one side of this French gray bedroom. The diamond motif makes this room a decorative entity.



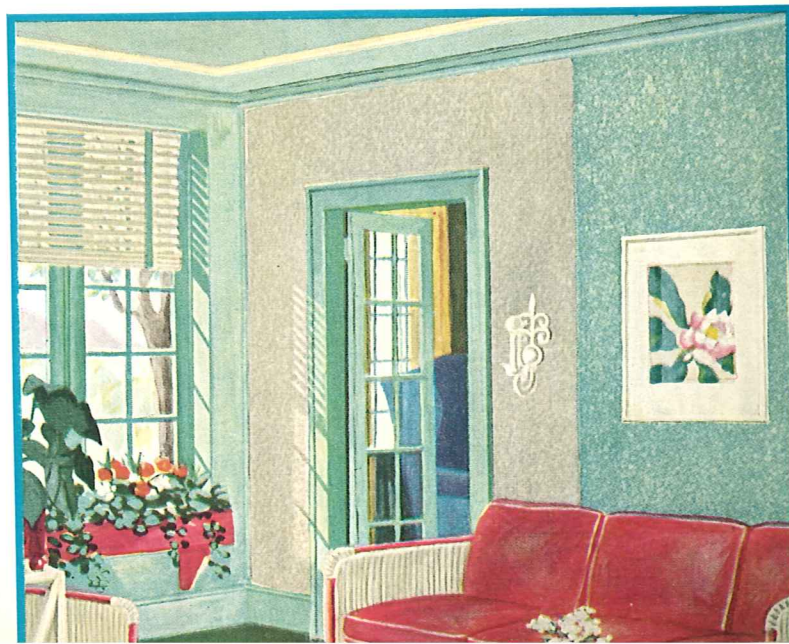
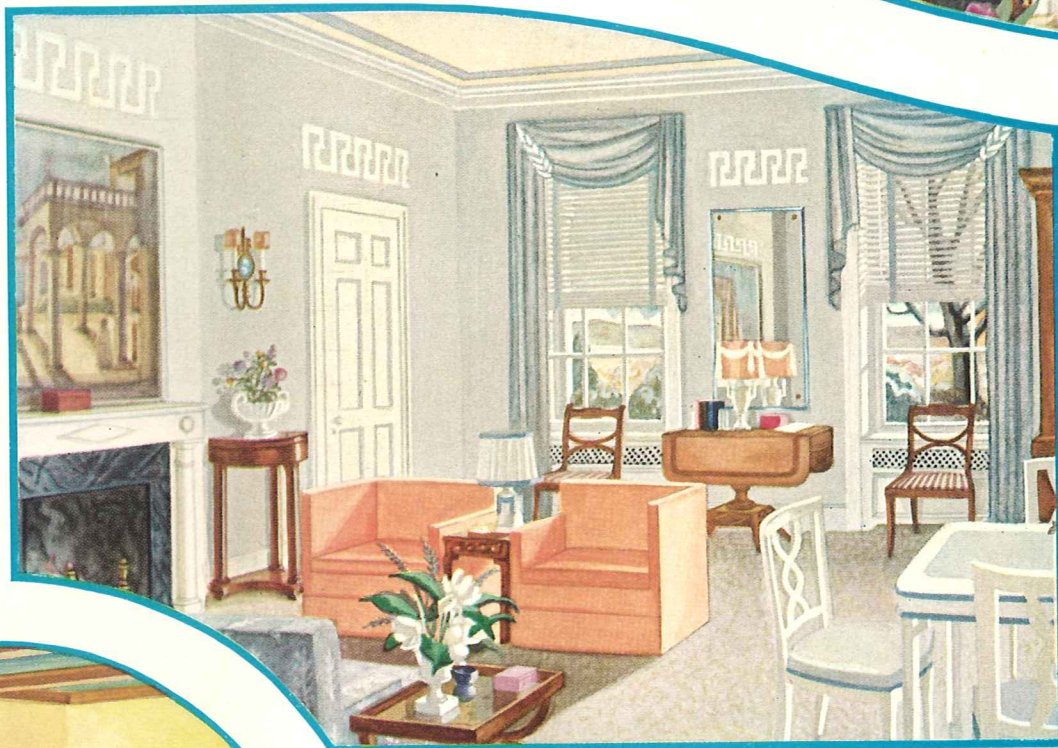
The dark ceiling in this Colonial bedroom adds to the feeling of quiet restfulness.



Decorated panels on one wall of a room are always interesting when keyed to the period of the room. Typical applications are shown in these two very widely different living rooms.



Gray is an ideal neutral background. Note how in this room the color tones in with the furniture and hangings.



The use of two colors on a sidewall through wide vertical stripes.



DUTCH BOY PRODUCTS can be identified  
by the familiar Dutch Boy trade mark  
which prominently appears on every package

Pi 6767



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