

THE DUTCH BOY'S LEAD PARTY



*A Paint Book
for
Girls and Boys*

With which is bound
COLOR HARMONY IN THE HOME
A Booklet for the Grown-ups



USE THESE COLORS TO PAINT THE PICTURES



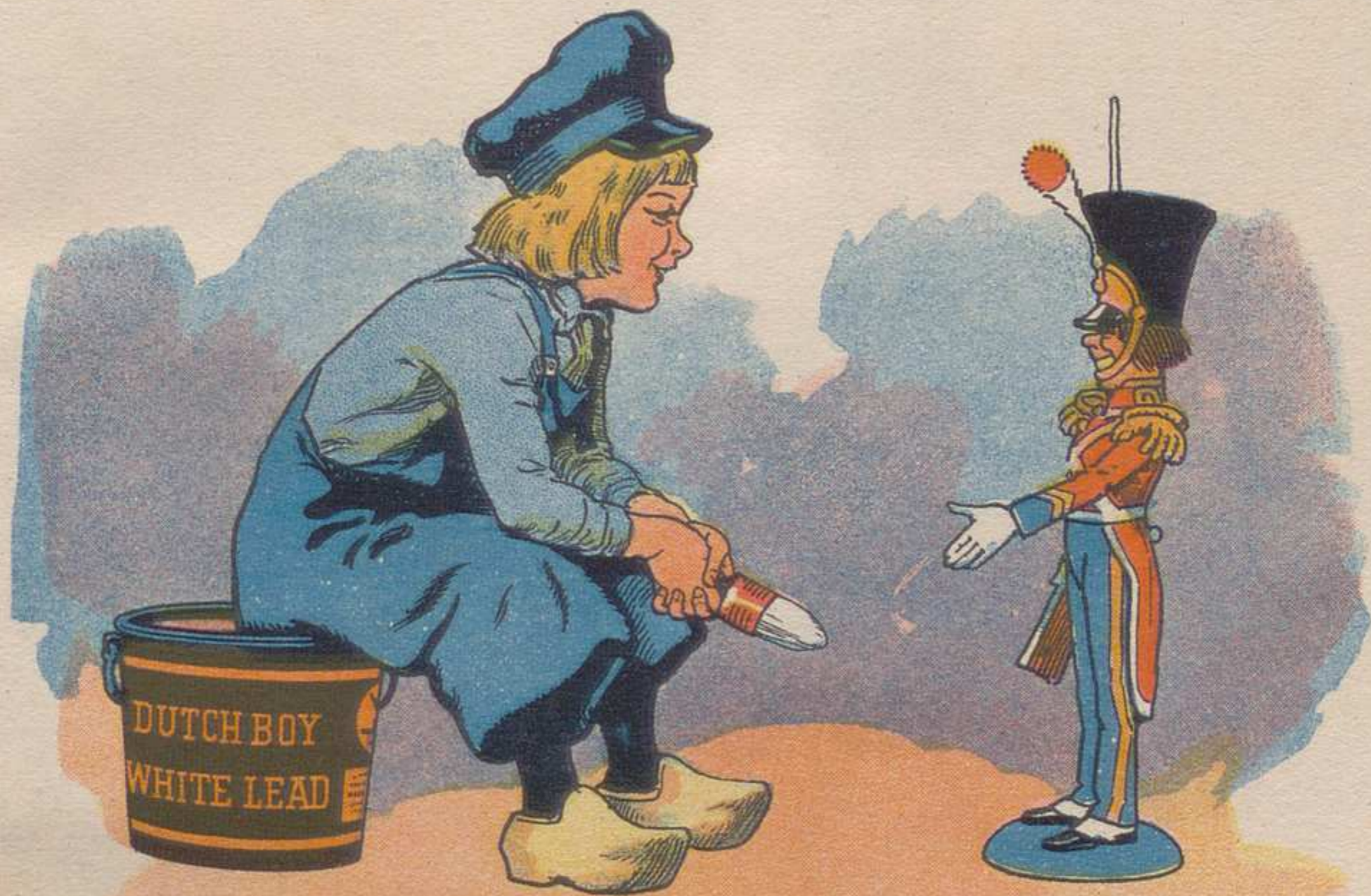
These color blocks are real water colors. Use them with a wet paint brush just as you would little cakes of paint. Don't use too much water. Blue and yellow make green; red and yellow make orange; blue and red make purple.

Pam

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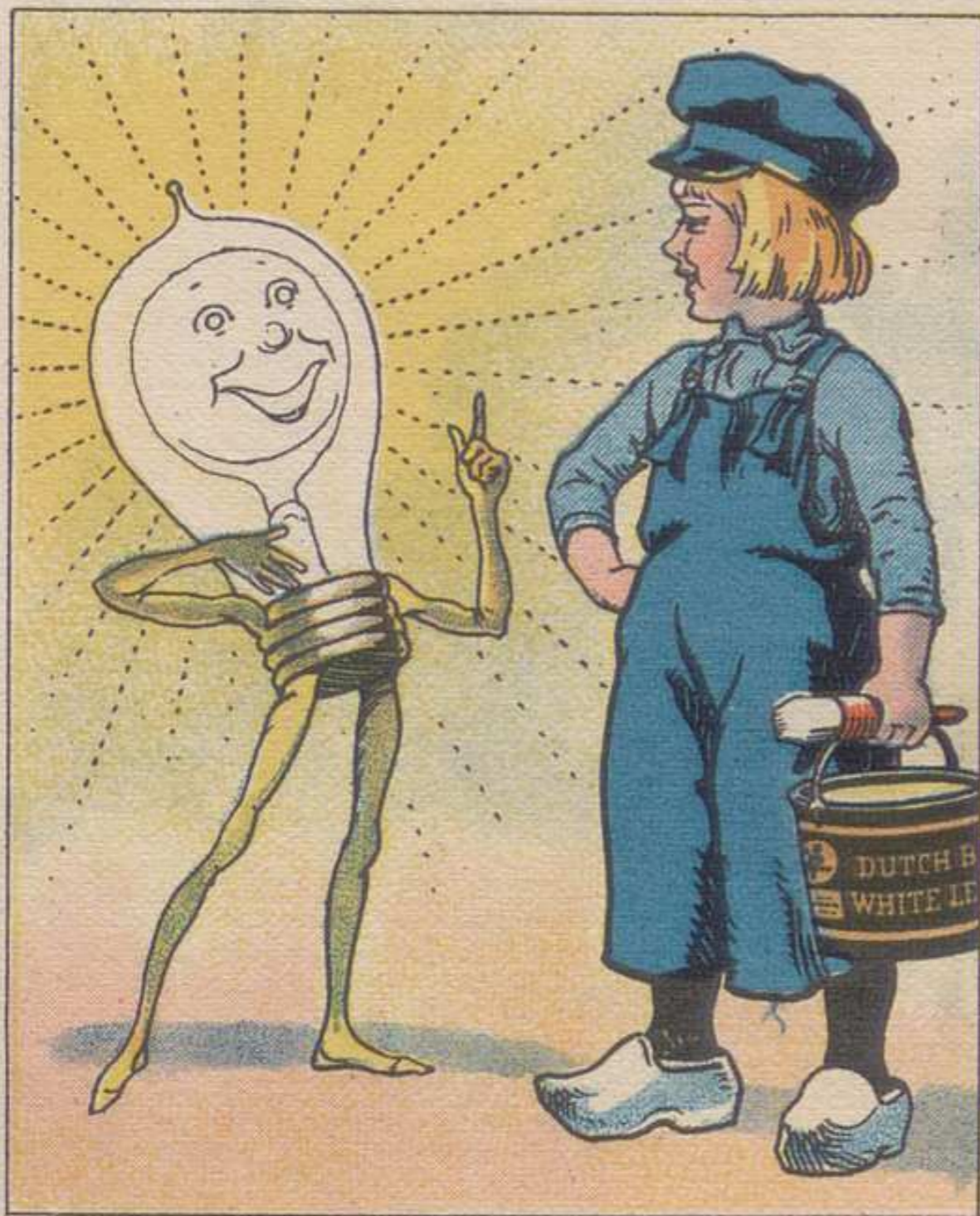
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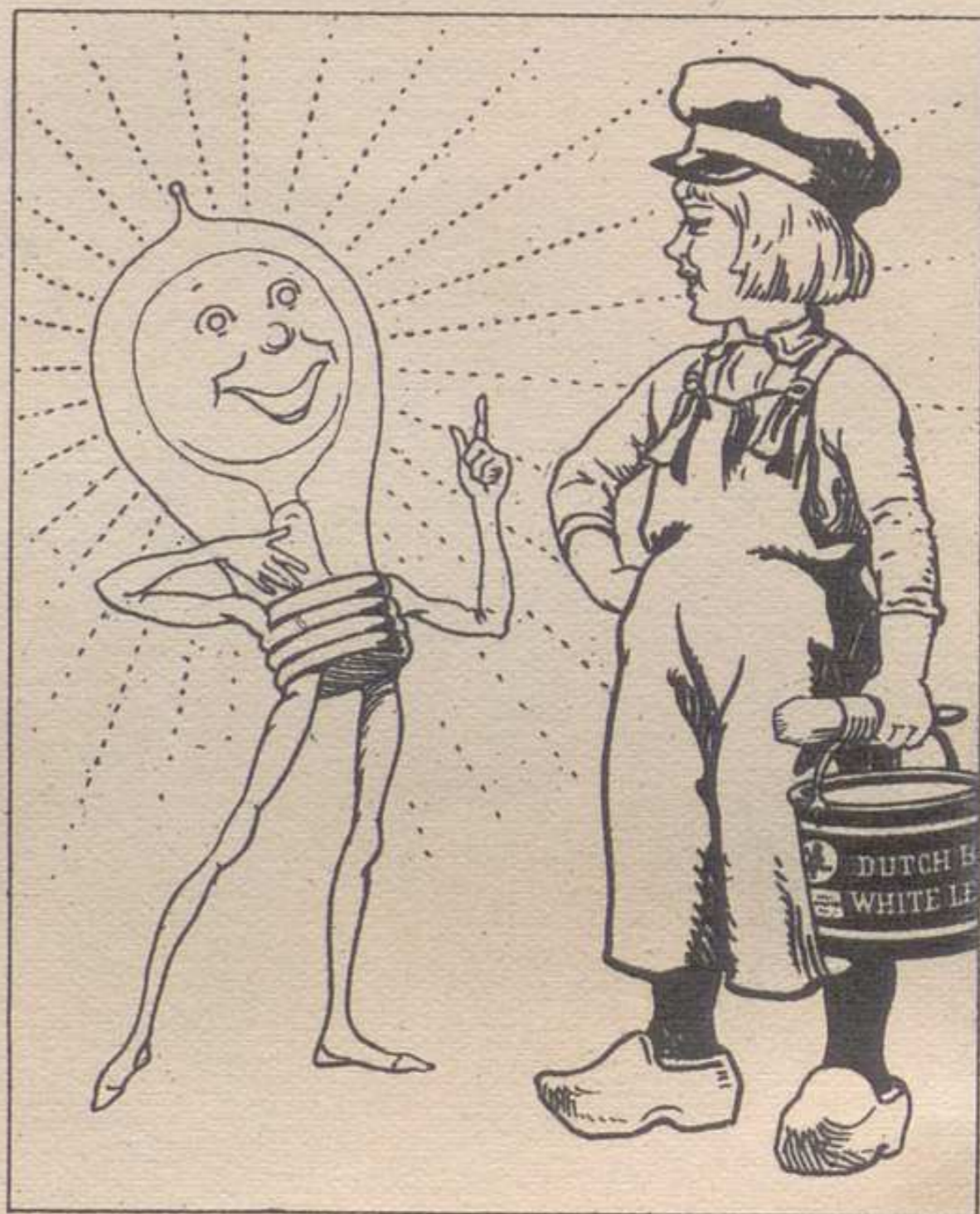
A little Toy Lead Soldier
Once to the Dutch Boy said,
“We have some fine relations
Who all contain some lead.”

“Why don’t you give a party
So folks can meet and see
The other happy members
Of the great Lead family?”

Electric light bulbs, cut glass, the lenses of cameras, telescopes, microscopes and eye-glasses—in fact all fine glass is made by fusing sand and red-lead together. Red-lead is a fine, orange-red powder. It is a lead oxide, that is, a chemical compound of lead and oxygen. Lead in glass gives brightness and greater power.

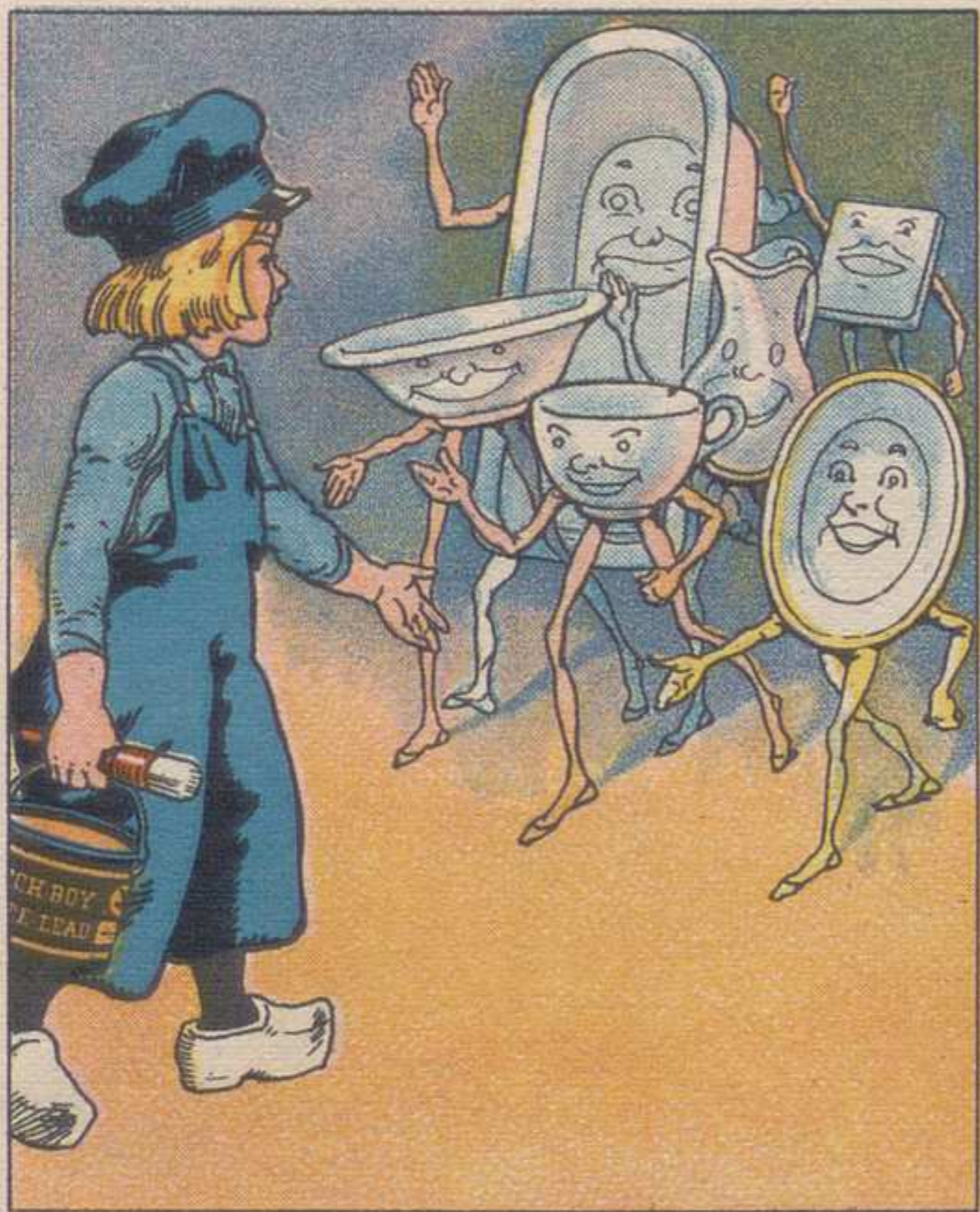


The first one at the party
Was gay Electric Light.
He said, "I'm very brilliant,
I always shine at night!"

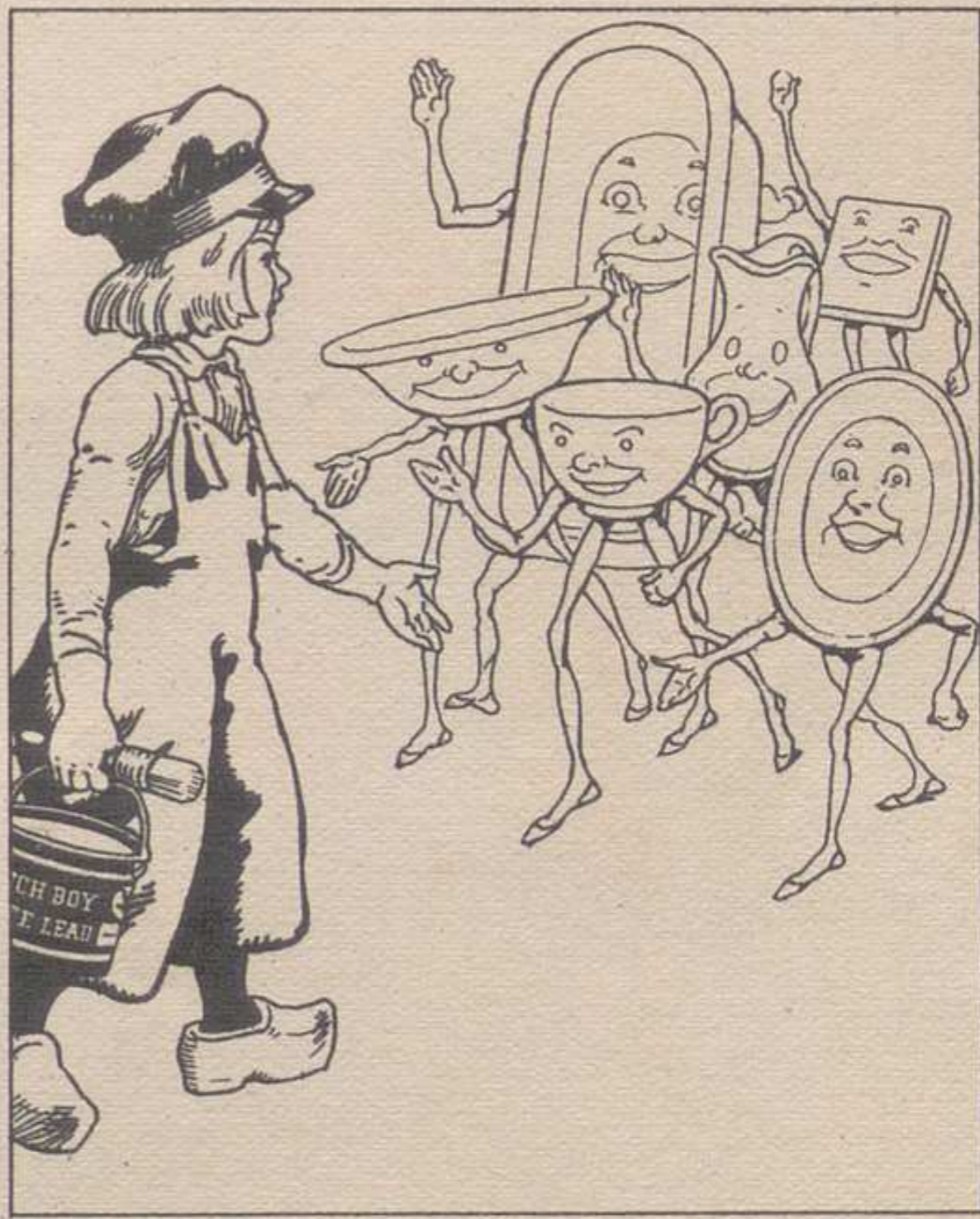


"No little of my brilliance
Is due to my glass head,
Which gives a light much brighter
Because it's made with lead."

China and enameled ironware owe their handsome glazed finish to lead. The glaze is made of white-lead (lead carbonate) or red-lead or litharge (lead oxides) and other glazing materials. The articles are dipped into or sprayed with the glazing mixture, which is a milky paste. Then the articles are fired or baked.



Then came the Cups and Saucers
The Tiles and Bathtub too,
The Washbowl and the Pitcher;
All smiling bright and new.



"The glaze on us," they shouted,
"Is partly made of lead
And thus we're all related!"
"That's true!" the Dutch Boy said.

Most rubber contains lead. The lead is used with sulphur in curing the crude rubber gum to impart toughness, resiliency and weight. Sometimes the lead used is in the form of red-lead or litharge; other times it is in the form of white-lead or lead sulphate.



A pair of Rubbers entered
And took the Dutch Boy's arm.
They said, "We are protectors,
Who keep you dry and warm.

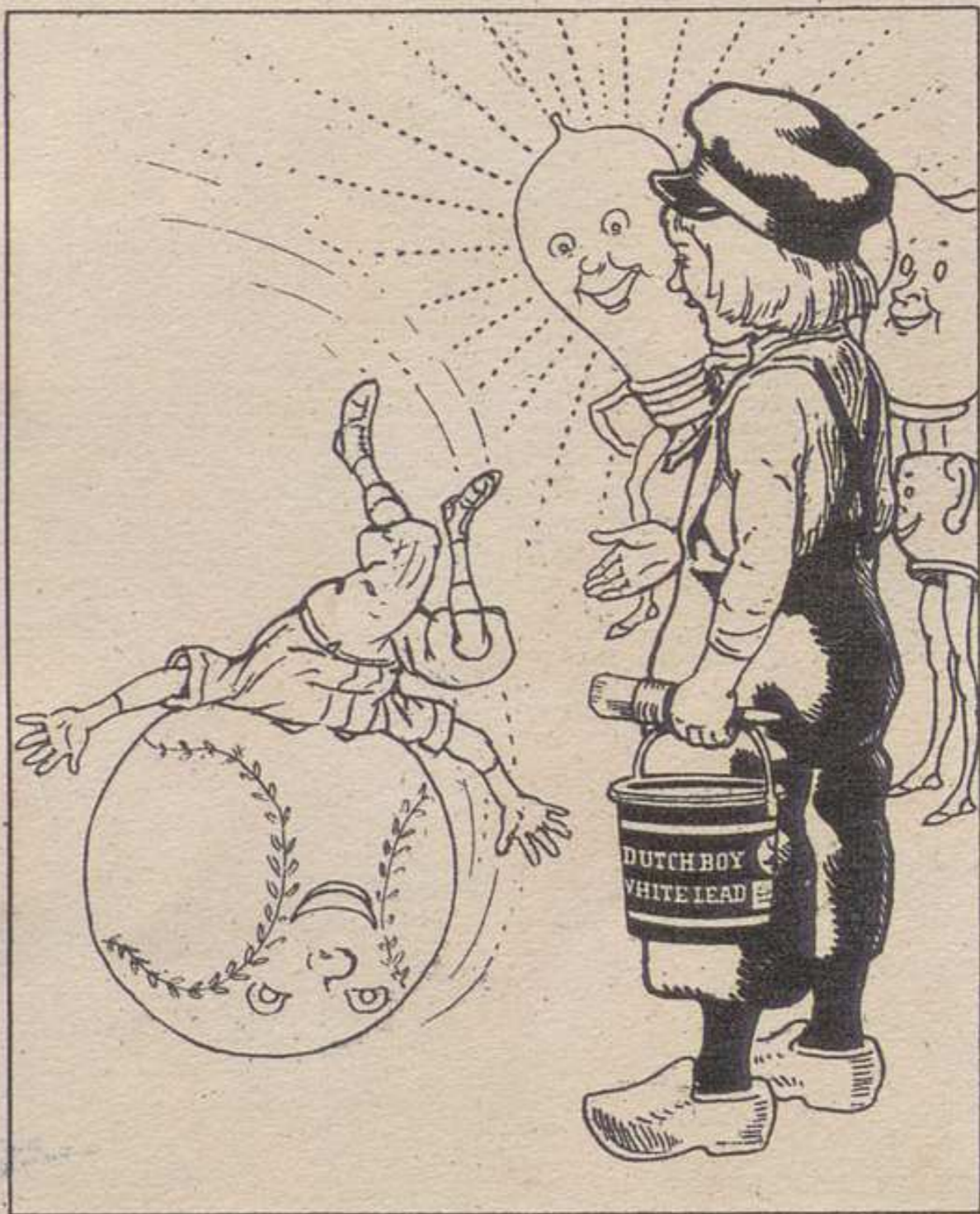


"You know when we were moulded
The man who made us said
We're strong and tough and lively,
Because in us there's lead."

The baseball contains lead in its rubber core. There is also lead in tennis balls and footballs, as well as in rubber pipestems, combs, hose, belting, fountain pens, insulation, tires, etc.



And then, 'twas most surprising,
A Baseball rolled right in.
"Good morning little Dutch Boy,"
He chuckled with a grin.



"I've come to join the party
For I belong you see;
I'm made inside of rubber
Therefore there's lead in me."

There is no lead in a lead pencil. What's called the "lead" is graphite and graphite is carbon. The eraser, however, contains lead, being made of rubber.

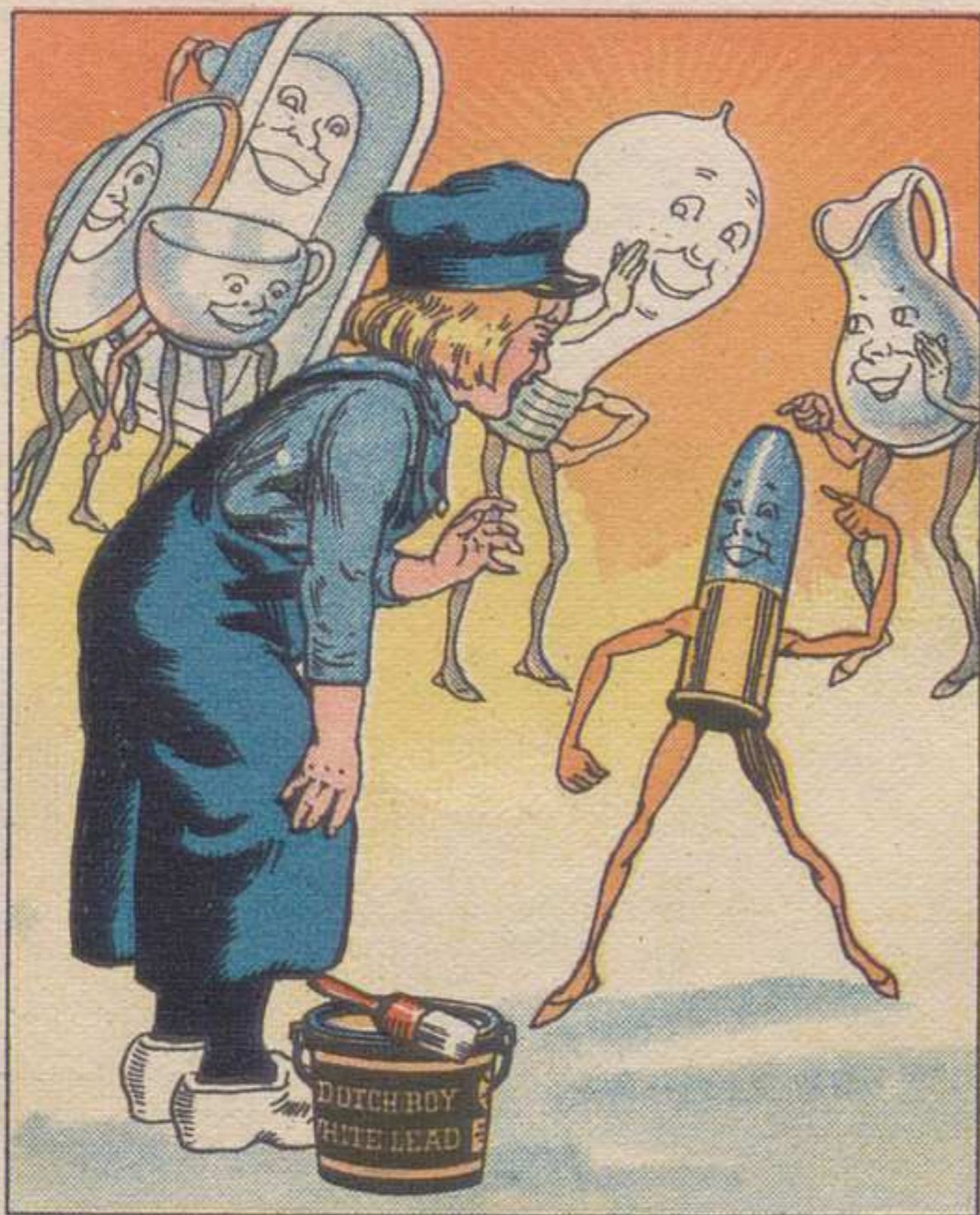


There came a sad Lead Pencil
Who cried, while tears he shed,
"I want to join your party
But I contain no lead."



"My 'Lead' is really graphite
And graphite is not lead."
"There's lead in your eraser,
Come in," the Dutch Boy said.

As everyone knows, metal lead is used in cartridges and shot shells. No other metal has the qualities needed for making ammunition. Lead has great weight in minimum bulk, which makes it cut thru the air with unswerving velocity.

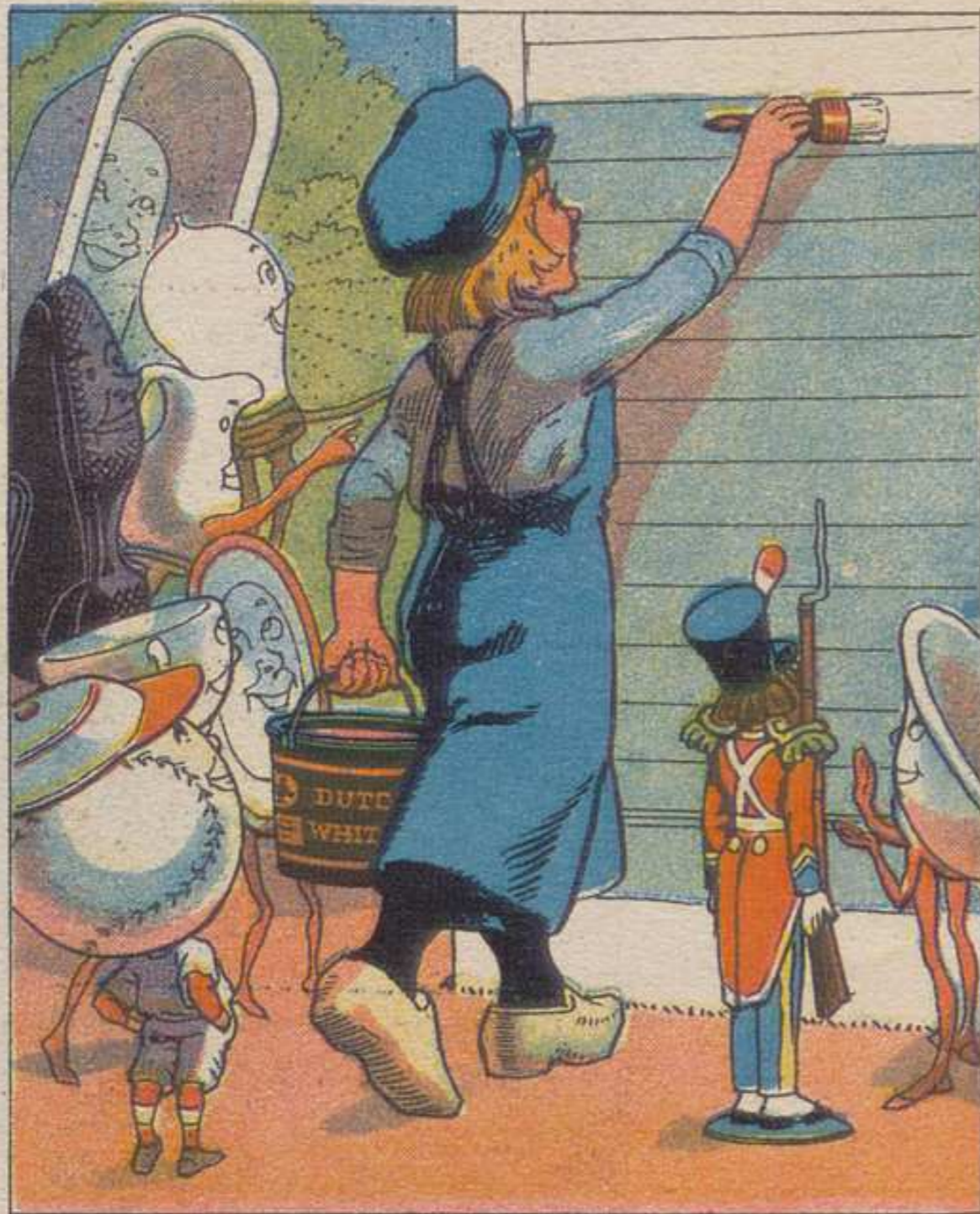


The next was little Bullet
Who spoke up loud and clear.
He said, "I'm surely happy
To be among you here."



"I travel straight and swiftly
When from a gun I'm sped.
You see, I'm small yet heavy
Because I'm made of lead."

One of the most important uses of lead is in paint. By mixing white-lead with linseed oil, the painter produces a long-wearing gloss paint for exterior work. When he uses flattening oil with the white-lead, he gets a washable flat paint for interior work. In either case, the paint may be left white or may be tinted to suit.



And then the Dutch Boy showed them
How all good painters spread
The paint which saves the surface
Because it's made with lead.



The guests were all delighted
And to the Dutch Boy said,
"We're proud to be related
To Dutch Boy pure white-lead."

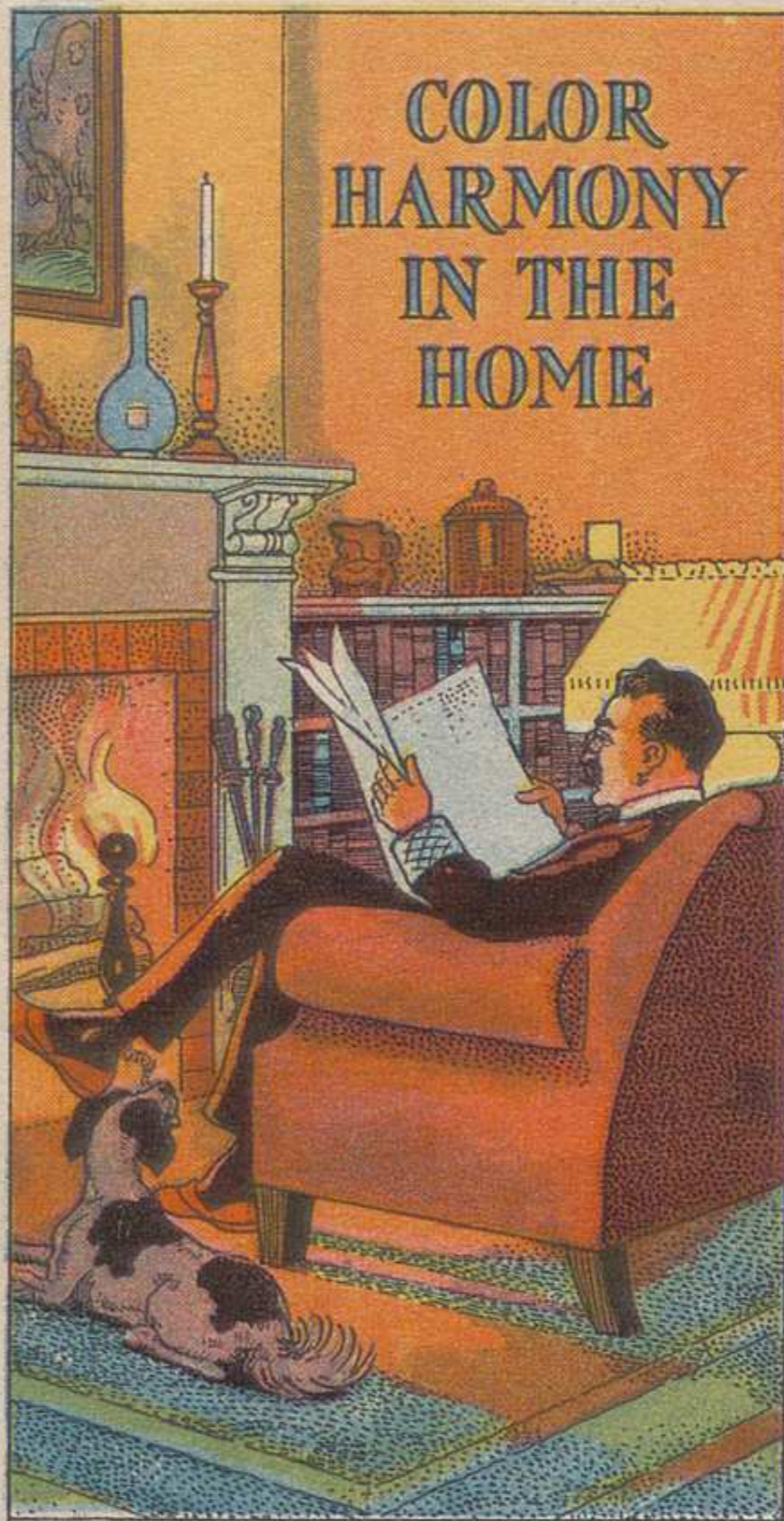
Tear off this Booklet, fold it down
the middle so the cover is outside
and give to father
or mother to read.

TEAR OFF HERE

NATIONAL LEAD COMPANY

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(JOHN T. LEWIS & BROS. CO. PHILADELPHIA)
(NATIONAL LEAD & OIL CO. PITTSBURGH)



COLOR HARMONY IN THE HOME

Every day, in every way, we Americans are striving to make our homes better and better. We are making them more livable and more enjoyable. And we have come to the realization that it is just as easy and just as inexpensive to have a home which is tastefully decorated as it is to have one which is fantastic or monotonous or otherwise unattractive.

Good taste is always a higher and safer standard than a mere fad or fashion. It outlasts any passing fancy and is never freakish. It rests on the laws of harmony which do not change.

The first principle in the making of an artistic home is simplicity. Stick to simple color combinations. A scheme which is simple is most likely to be lastingly pleasing and therefore successful.

Simple color combinations do not necessarily mean the usual one-tone flat-painted wall, altho the latter or only modest figure effects are

Two coats are sufficient in repainting wood if the old paint is in good condition as it serves as a priming coat. Sometimes one coat will be found sufficient.

New plaster should not ordinarily be painted until it has dried and set for a year. Some painters, however, artificially age such walls by applying a coat of zinc sulphate solution made in the proportion of two pounds of zinc sulphate to a gallon of water.

When painting new plaster walls, three coats should be used. Two coats should be used when old plaster walls are painted a different color from the old paint.

TIME BETWEEN COATS

Allow plenty of time between coats for the paint to dry. Exterior work should be allowed to dry two or three days before the next coat is applied and interior work at least twenty-four hours.

BOOK ON PAINTING

Our Handy Book on Painting gives additional information regarding the mixing and applying of paint for many purposes. Write for a copy if you are interested in pursuing the subject of painting further and would like to have more detailed information.

As colors-in-oil of different manufacturers vary in strength, the above formulas are at best only approximate. Therefore add the color-in-oil gradually (stir in a drop or two at a time) and stop when the desired tint is reached, even if the formula calls for more. So also, if the tint is too light, add more color-in-oil until the tint is exactly right. Before adding the tinting colors, thin them to about the same consistency as the white paint with linseed oil, flatting oil or turpentine, depending upon whether gloss or flat paint is being used.

HOW MUCH PAINT TO MAKE

| <u>POUNDS WHITE-LEAD</u> | <u>HOW MUCH PAINT IT MAKES</u> | <u>SQUARE FEET IT COVERS</u> |
|------------------------------|------------------------------------|----------------------------------|
| 5 | 2½ pints | 185 |
| 10 | 2½ quarts | 375 |
| 12½ | 3 " | 450 |
| 25 | 1½ gallons | 900 |
| 50 | 3 " | 1800 |
| 100 | 6 " | 3600 |

HOW MANY COATS

Three coats of white-lead paint are recommended for unpainted wood, inside as well as outside. Many try to make two coats do, but it is mistaken economy. The third coat adds only one-third to the cost and makes twice as good a job. That is, it will look better and last much longer.

most satisfying and in the best taste. To those who prefer suggestion of figure or broken effects rather than a plain wall, a number of very beautiful and highly decorative effects are available—while still retaining the advantages of the painted wall, washableness, sanitariness and rich texture.

Among the interesting wall treatments obtainable are blended effects such as the rich and harmonious Tiffany finish and the two-tone glaze. The latter gives to the walls an interesting antique appearance.

Then there is two-tone stippling that produces a pleasant all-over mottled effect. One-tone stippling gives to the wall a rougher and more interesting texture than the smooth flat finish.

Stenciling serves to break the monotony of plain walls effectively. A wide variety of stencil patterns is obtainable. Even simpler wall treatments are striping and paneling with paint.

Very pretty mottled effects are obtained by tamping the finishing

coat, while still wet, with a sponge, burlap, rag or a wad of paper. This treatment removes some of the finishing coat, allowing the undertone to show thru.

There is a comparatively new wall treatment that produces delightful figured effects in two tones. In one respect it is similar to that just described, as a two-tone effect is secured by removing some of the finishing coat. It is radically different however in its effect, as it gives a more decided design. The process is simplicity itself. It consists of rolling a wad of crumpled newspaper over a wet finishing coat of one color applied on a ground of another color. The result is a remarkably attractive clean-cut figured effect in two tones, quite different from any other wall treatment.

A FLOOR AS A UNIT

A mistake made oftentimes is to introduce a variety of color schemes on a floor or in a suite. It is not necessary to use the selfsame tint in all the rooms, but it is wise to use related colors and different

TINTING ONE GALLON OF PAINT

| TINT | COLOR-IN-OIL | GLOSS PAINT | FLAT PAINT |
|-------------|-------------------------|---------------------|----------------------|
| Pink | Venetian Red | 1 $\frac{1}{8}$ oz. | 1 $\frac{1}{2}$ oz. |
| Light Blue | Chinese Blue | $\frac{1}{2}$ " | $\frac{3}{4}$ " |
| Light Green | Chrome Green Medium | 9 $\frac{3}{4}$ " | 13 " |
| Green | Chrome Green Medium | 2 lbs. | 2 $\frac{3}{4}$ lbs. |
| Buff | Chrome Yellow Medium | 2 $\frac{3}{4}$ oz. | 3 $\frac{3}{4}$ oz. |
| Cream | Chrome Yellow Lemon | $\frac{1}{8}$ " | $\frac{1}{6}$ " |
| Yellow | Chrome Yellow Lemon | 4 $\frac{1}{4}$ " | 5 $\frac{3}{4}$ " |
| Light Drab | Burnt Umber | 1 $\frac{1}{2}$ " | 2 " |
| Dark Drab | " " | 5 " | 6 $\frac{3}{4}$ " |
| Light Gray | Lampblack | $\frac{1}{2}$ " | $\frac{3}{4}$ " |
| Dark Gray | " | 1 $\frac{3}{4}$ " | 1 $\frac{3}{4}$ " |

A little Venetian red added to any of the above colors, except the greens, will give a warmer tint. In case of the greens, the warmer effects are secured by adding yellow. If a colder color is desired, add a little Chinese blue to the pink, greens, drabs and grays and a little chrome green with a touch of blue to the cream, yellow and buff. To soften or gray a color, add a little lampblack. To lighten a color, simply use less color-in-oil or more white-lead; to darken it, add more color-in-oil.

COLORED PAINT

One of the special advantages of making paint from white-lead is that it can be colored to the exact tint you want simply by adding tinting colors ground in oil. These colors-in-oil can be bought in small quantities where the white-lead is bought. Varying quantities of lamp-black added to white paint will produce a line of grays, chrome yellow will make cream or any yellow tint, chrome green will make greens, Chinese blue will make blues, etc.

Formulas for securing a number of popular colors are listed on the opposite page. These formulas give the amount of color-in-oil required to tint one gallon, either of gloss paint or flat paint made with white-lead. A lesser or greater quantity of paint may be tinted to the desired color simply by decreasing or increasing proportionately the amount of color-in-oil called for by the formula.

tints of those colors to relieve the monotony. Where a hall separates two rooms, a different scheme is allowable in the two rooms providing there is a key color established in the hall that ties them together. That is, there should be some color in the hall common to both rooms. If the openings between rooms are single doors, greater freedom is permissible, but it is best always to avoid violent contrasts. Keep the colors subdued.

Bear in mind that the scheme of decoration for a single room, as well as a suite, should harmonize with the rugs, hangings, etc. A simple way of securing complete harmony is to take the prevailing color of the floor coverings and use a tint of it on the walls.

DISTRIBUTING THE COLOR

Walls, floors and ceilings should be less intense than the objects which appear against them. Using delicate, neutral tones, with ceilings lightest, walls next, floors darkest, and trim either a deeper or lighter shade than the sidewall color, gives

a room an air of restful comfort. Light cream, ivory or light gray is preferable for ceilings. Never use pure white. It has no color value and is not related to any of the other colors used in the general scheme of treatment. The same is true of white for wood trim.

EFFECT OF COLORS

Light colors are best for dark rooms and vice versa. For rooms on the sunny side of the house, use the cooler colors. The warmer colors are best suited for rooms on the north or shady side. Colorists tell us that yellow, red and orange are advancing colors and make a room appear smaller. On the other hand, blue, green and gray enlarge the apparent size of a room, being receding colors. Whatever selections are made, large areas should be in subdued tones. Bright reds, deep blues, purple, orange and brilliant green may be effective when used in small areas; when overdone, they become vulgar. Grays, tans, browns, gray greens,

oil and turpentine, using two parts linseed oil and one part turpentine.

Flat Paint: — To make flat paint, mix together equal parts of white-lead and flatting oil (or turpentine). Pour the flatting liquid into the white-lead a little at a time, stirring thoroly before adding each additional quantity. If turpentine is used, finally add one teaspoonful for each pint of paint. If flatting oil is used, no drier is necessary. You can buy our Dutch Boy flatting oil in one- and five-gallon cans at most paint stores.

Flat paint, mixed as directed above, can be used for all coats on interior woodwork and for the second and third coats on plaster. For the *priming* coat on plaster, it is better to use *boiled* linseed oil with the white-lead instead of the flatting oil, because the plaster often has so-called "fire-cracks" in it, which appear later as fine dull lines to mar the beauty of the finished surface. Boiled oil seals these cracks better than other thinners. If boiled oil cannot be obtained, use raw linseed oil. It is just as good in most cases but it will not prevent fire-cracks so well. In case raw oil must be used, put in some liquid drier (a tablespoonful to every quart of oil) after the paint is all mixed. Stir it in well.

bulk, the liquid portion, if any difference, being slightly in excess.

Gloss Paint: — The simplest way to mix gloss paint is as follows:

1. Measure out half as much white-lead as the quantity of paint needed.
2. Empty the white-lead into a pail or other suitable paint pot large enough to hold three times the amount of the white-lead.
3. Fill the vessel used to measure out the white-lead one-fifth full with turpentine.
4. Fill up remaining four-fifths of vessel with pure raw linseed oil.
5. Pour a little of the liquid (not more than a pint) into the white-lead and stir it in well. When well mixed, stir in a little more of the liquid and so on until all the liquid is mixed into the white-lead.
6. Stir in liquid turpentine drier to the amount of about one tablespoonful (or one-eighth of a gill) to each pint of oil used.
7. Strain thru cheesecloth.

This produces a good heavy paint which is suitable for repainting and for the last two coats on new wood. If for any reason a thinner paint is wanted, pour some of the heavy paint into another paint pot and thin it with linseed oil and turpentine. For example, for the first or priming coat on new unpainted wood, increase the amount of paint by half with a mixture of linseed

etc., are in better taste, appearing to advantage on large surfaces.

Living Room — Tans, medium brown, warm gray, old blue, gray green and other soft colors are excellent for living rooms.

Hall — In general, the color should be close to that of the living room but light enough in tone to help brighten the hall if it is poorly illuminated.

Dining Room — Soft old blue, dull orange, gray green, dark tans and rich browns are suitable if the dining room is not too dark.

Kitchen — Light grays, soft greens and yellows are more satisfactory than walls of plain white, as they eliminate unpleasant glare and offer a bright, cheerful effect.

Bedrooms — As bedrooms are shut off from each other, each room may be considered independently. Creams, soft yellows, delicate blues and light grays are restful colors and appropriate for bedrooms.

Bathroom — May be treated as a separate unit but preferably in light tints to give an atmosphere of cleanliness. Ivory, creams, light grays and buff are suitable.

SOFT FLAT EFFECTS

With white-lead and flattening oil, it is possible to obtain the most beautiful, soft effects on interior walls and woodwork. You cannot get an idea of a beautiful white-lead wall if you have never seen

one done as the real decorator does it. There is no gloss. There are no brush marks. As for tints, the most delicate and elusive are obtainable. There is a character and distinction to white-leaded interiors which can be had in no other way.

With flattening oils, the daintily tinted white-lead can be applied more rapidly and cheaply and the *washability* has been increased. Three coats now give the most beautiful effects, whereas in the old days it was quite common to put on from six to ten or even more.

AN ADVISORY SERVICE

Should you at any time desire additional help in the choice of a color scheme for the house outside or any rooms inside, we shall be glad to work out the problem for you. We maintain a staff of colorists for just this purpose. Their advice is yours for the asking—no obligation. Specific directions for obtaining any of the mottled or figured effects described will also be sent on request.

WHITE-LEAD PAINT

It is generally recognized that paint made of pure white-lead has no equal in decorative and protective qualities whether used for interior or exterior painting. Mixed with flattening oil or turpentine, pure white-lead makes a glossless or flat paint for interior use which is remarkable for its beauty and washability. Mixed with linseed oil, turpentine and drier, pure white-lead makes a gloss paint for exterior use which is unexcelled for durability and all-around economy. In either case the paint may be colored to the exact tint desired, simply by the addition of the proper tinting pigments.

Our white-lead is used by the best painters the country over. It is the well-known Dutch Boy brand and can be bought at all leading paint stores in 1, 5, 12½, 25, 50 and 100 pound packages.

HOW TO MIX PAINT

It takes only a few minutes to thin white-lead into paint. For average purposes, the white-lead and liquid portions of the paint should be about equal in



This is the Dutch Boy trademark — a guaranty of high quality in paint materials, such as white-lead, red-lead, linseed oil and flatting oil, and in lead products such as babbitt metal and solder.

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