PAINTING
PROTECTIVE & DECORATIVE
THE DUTCH-BOY PAINTER
PAINTING

Protective and Decorative

AN ATTEMPT TO HELP THE HOUSE-OWNER SOLVE FREQUENT AND VEXING PROBLEMS

NATIONAL LEAD COMPANY

NEW YORK :: BOSTON :: BUFFALO :: CHICAGO
CINCINNATI :: CLEVELAND :: PHILADELPHIA
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By O. C. HARN
FOREWORD

CONSIDERING that it is his money which pays the bill, the house owner, as a rule, has too little part in the details connected with the painting and repainting of his property. He chooses the color scheme, perhaps, but takes no precautions that the material used shall be such as to give permanency to the colors and protection to the surface beneath. The most important point—from the money standpoint—is thus neglected.

Fortunately for him the majority of painters are competent, conscientious men, who of choice use good material and apply it with judgment and skill. The advent of ready-prepared paint, however, has opened the door to unskilled workmen—not real painters—who solicit painting contracts solely on their ability to wield a brush. These men know no more than the man who hires them about mixing paint to suit the particular job in hand and must resort to a ready-prepared paint, of which the very best that can be said is that it may be excellent for some services, in a certain condition, in a given climate, at a particular season, but cannot be expected to serve equally well on all kinds of surfaces in all the variety of circumstances for which differences in climate, altitude and atmospheric conditions are responsible.

It may be your good fortune always to fall into the hands of good painters; they are in the majority and are trustworthy. But so long as the pretender is abroad there is a chance of your hiring him. That others have done so, shabby houses, with peeling paint, as well as too frequent visits of the painter, mutely testify.
The houseowner is by no means helpless. A very little knowledge of paint would enable him to guard his own interests, and to give some practical hints on the subject is the mission of this book. It will not make “every man his own painter.” To become a painter takes long and studious application. But it will tell him what paint is; what a good paint, properly applied, may be expected to accomplish; and how to tell the good from the bad.

The real painter is always glad when good material is specifically named. It gives him a definite basis on which to estimate and enables him to furnish a completed job which will add to his reputation.

The subject of this book is house-paint, that is protective paint, as distinguished from the various pigments and mixtures used in the arts purely for purposes of color and entirely worthless, many of them, when exposed to the weather. Paint in this protective sense is used to preserve the wood from decay and to add pleasing color to the structure painted.

Some interesting facts which the house-owner should know about the materials used in painting are first given, followed by suggestions for color schemes, illustrated by colored plates. These suggestions have been prepared by experienced decorators and cover both exterior and interior decoration.

If the furniture and hangings in any of the rooms shown in the chapter on interior decoration should give one reader the impression that the whole scheme is too elaborate for his simple house, or should impress another reader that the scheme is not elaborate enough and is unworthy his more sumptuous
mansion, let each observe that color harmonies remain constant, whether the furnishing materials be expensive or modest. Four walls, a ceiling and a floor are elements common to every room and are the essential factors to be dealt with.

The color harmonies illustrated in this book, therefore, are suitable for the simplest houses modestly furnished, as well as for elaborate homes rich in expensive hangings, oriental rugs and art furniture. Not only are the color harmonies suggested suitable for both high-priced and modest dwellings, but paint as the finish for walls and woodwork is to be recommended for all classes of houses. There are certain rooms where, if they can be afforded, expensive woods in natural finish are often very desirable for the trimming, but in all ordinary cases the varied and harmonious tints, as well as the beautiful and sanitary finish, obtainable with paint are most desirable. Also for the decoration of walls and ceilings there is nothing so satisfactory as the fine gradations of tints obtainable with paint, and nothing so sanitary as that material’s impervious finish. Paint is the most economical in the long run.
I

What Paint Is

Paint is a mixture of solid particles (called the pigment) and a liquid (called the vehicle), which, when spread out in thin layers upon a surface, dries solid and protects the surface to which it clings.

Only One Vehicle

There is only one liquid which perfectly answers the purpose of a vehicle, namely, Linseed Oil. Poppy Oil would do quite as well, perhaps, but it is more expensive and therefore cannot compete. Other oils—vegetable, animal and mineral—are frequently used, but the result is a substitute for paint, no matter how good the pigments mixed with the oil may be. Accordingly our first caution to the houseowner is to insist on having pure linseed oil used in all his painting. It is vital.

Linseed Oil is a yellow liquid obtained from flaxseed, “lin” or “lint” being the ancient term by which flax was known. The oil is extracted by crushing the flaxseed and is of tremendous importance in the paint industry.

The property which makes it "the oil par excellence for paint purposes" is, according to Hurst, the eminent English lecturer on paint technology, that "when exposed to the air it gradually becomes hard, 'dries up,' in doing which it takes up from the atmosphere a large proportion of oxygen, forming a new compound of resinous character. In this power of combining with oxygen, linseed oil is distinguished very markedly from other oils which have little or no power of combining with oxygen."*

A Tough Film

The resulting film which the dried linseed oil makes is elastic, tough and insoluble in the moisture and gases to which ordinary atmospheric conditions would subject it.

The other essential ingredient of paint is a pigment—the solid part—and here, too, nature has provided only one practicable material for the purpose. This is white lead. As there are other usable oils besides linseed, so there are other materials besides white lead which can be used for pigments, but white lead is called the natural paint pigment because

* G. H. Hurst, "Painters' Colors, Oils and Varnishes."
it is the only white pigment known, which, when mixed alone with
linseed oil to a consistency proper for painting, yields a perfect paint.
All other white pigments, if used at all, must be used with white lead, or
to form combinations which are imitations of white lead. Some are so
transparent that they will not hide the wood, and no one attempts to use
them alone. Others are objectionable also because they dry hard and
inelastic, which causes them to crack and peel off as the material beneath
shrinks and expands with the changes in the weather.

WHY LEAD SHOULD BE PURE

As remarked above, such pigments can be used if white lead is mixed
with them; or, in other words, white lead can stand some adulteration
without entirely losing the valuable characteristics which make it a natural
paint, but its usefulness is impaired in direct proportion to the admixture
of other ingredients. Thus, the addition of other materials decreases the
covering power, that is, it necessitates a larger quantity of paint to
properly obscure a given surface. More important still, the adulterations
rob the paint of the lasting qualities which pure white lead possesses.

To put it in still another way, pigments which by themselves cannot
be made to act even temporarily like paint can, by the addition of some
white lead, be made to assume the appearance, for a time, of nature's
true paint. But it is beyond the power of this fractional proportion of
white lead to make the mixture wear like the pure white lead alone.

WHAT WHITE LEAD IS

Without going into technicalities, white lead, nature's true paint
pigment, is a white powder made by exposing metallic lead to the fumes
of weak acetic acid (vinegar) and carbonic acid gas.*

Commercially there are various ways of producing it, but the best is the
method known as the old Dutch process. It is simplicity itself. The lead is
cast into perforated disks, or "buckles," about six inches in diameter, which
are piled flat in earthen pots, so made that only the fumes of the acetic acid
in the bottom come in direct contact with the metal. A bed of spent tan-
bark is first spread, and the earthenware pots placed thereon. A floor of
boards is laid over the pots, and another layer of tanbark on the boards.
A second layer of pots is then arranged on the tanbark, and alternating

* Chemically, white lead is a combination of carbonate of lead and hydrated oxide of lead.

[ 9 ]
layers of tanbark and pots are built up until a high “stack” is formed. The acid fumes attack the lead and the tanbark gives off carbonic acid gas. The chemical process continues until the metal “buckle” is corroded into white lead. The process takes from 90 to 110 days.

The white substance is then ground between stone burrs—ground and reground with painstaking care in clear water, which washes out all acids and impurities—sifted through fine silk meshes, and when sufficiently fine is mixed with linseed oil in the form of a paste, as desired.

**MIXED PIGMENTS**

White lead mixed with other substances is met with in the trade in two forms: first, that of mixed or ready-prepared paints, and second, spurious “white lead.” Of the two, the former is, as a rule, by far the more honest. The mixed paint is generally sold as “So-and-So’s Paint,” no particular emphasis being laid on the ingredients, and where ingredients are mentioned, the reputable manufacturers make no claim that they use white lead alone.

On the other hand, there are almost countless brands of so-called “white lead” on the market which are not pure white lead.

Some have considerable white lead and a small amount of adulterant. Many have absolutely no white lead in them. Between these two extremes lies the remainder of so-called “white leads,” the quantity of adulterant varying with the avarice and nerve of the manufacturer. The labels on the spurious products are oftentimes ingenious. A popular expression is to say, “The white lead in this keg is guaranteed absolutely pure.” The manufacturer thus eases his conscience, for undoubtedly the small percentage of white lead the mixture contains is absolutely pure!

As a rule, however, the manufacturers apparently have no consciences to appease, for in most cases the label says simply and flatly “pure white lead,” and lets it go at that.

**APPEARANCES ARE DECEITFUL**

It is impossible to detect the common adulterant in white lead by the eye or any other organ of sense. There is a simple and infallible test, however, accessible to anyone who cares to make it. Place a small quantity of the supposed “white lead,” say the size of a small pea, in a hollow scooped out of a piece of charcoal, and direct the flame of a gas or alcohol lamp, or a candle, upon it by means of a blow-pipe.
A TEST FOR ADULTERATION

If the material is pure white lead, the heat will reduce it in a few moments to \textit{metallic lead}. If it is adulterated, complete reduction will not take place. The adulterant will remain as an ash or residue. We will send a blow-pipe, without cost, to anyone who desires to make this test.

Something has been done in a legislative way to protect the public against these frauds, but until there is a satisfactory law universally applicable, the buyer’s only practical protection (outside of the blow-pipe test given above) lies in purchasing only a well-known, reliable brand. The Dutch Boy Painter trademark on a keg of white lead is the best possible protection, for it guarantees not only a pure but a perfectly made product as well.
II
What Paint Does

WHAT do we do when we paint? How does the paint act?

With the answers to these questions better understood, the folly of using certain of the materials we have described will be more apparent.

Wood is porous, and while the tree is growing these pores are filled with sap. As the sap dries out, the pores are left empty. The perfect paint takes advantage of these pores, and penetrates them while in liquid form, making, when dry, a tough coating on the outside anchored into the wood by innumerable little tentacles which are as much a part of the outside film as the clinched nail is a part of the head which remains on the surface of the wood.

To secure this hook-like hold in the wood, linseed oil and white lead are both necessary. If linseed oil, adulterated with corn oil, fish oil, kerosene, benzine, etc., is used (we have already seen that these oils cannot be used at all alone because they will not dry), the mixture will break up the pigment and form a thin spreadable mass, and it will even penetrate the pores (just as water or any other moisture will), but it has no affinity for the pigment and therefore penetrates the pores alone, leaving the pigment to stick on the outside for a time, and then scale off.

PENETRATES THE PORES

Pure linseed oil, on the contrary, commingles with white lead in so intimate a union that it penetrates the wood pores, not as oil, but as oil and white lead—an inseparable compound. When the film hardens, we do not have oil in the pores and white lead on the outside, but a new substance made of oil and white lead, both inside and out, which cannot be separated from the wood either by force or time's changes. It will wear gradually down under the attacks of the weather, but wears uniformly, every part of the painted surface being protected by a smooth, even film.

The intimate union formed by white lead in linseed oil with a wood surface is comparable to a good glue joint, which everyone knows is harder to break apart than the wood fibres themselves. It is nicely shown, too, by the following experiment: Take two old painted wood surfaces, one painted with pure lead in oil and the other with mixed pigments. You can scrape the lead film off in fine dust with a knife blade or a bit of
broken glass, just as you can scrape the wood itself away, but you cannot get a knife point under the paint film and lift it off the wood. Properly mixed, applied and set, it is to all intents and purposes a part of the wood.

With a film of mixed pigments, especially if they have a hard element among them, you will find a different state of affairs. The film may in spots resist scraping to a greater degree than the lead film, but if you insert the point of a knife into some of the cracks which you will find in the surface, you will be able to peel the paint off in little flakes or scales, leaving the wood clean. What your knife can do, the weather does in time, leaving the splotched condition alluded to before.

The elasticity of white lead paint is one of the secrets of its freedom from the cracking and scaling evil. As wood shrinks and expands from the action of cold and heat, or bends in response to the swaying of the wind, the lead paint film easily accommodates itself to the slight change of form and its tentacle hold is not loosened. Hard paint films cannot stand the action. Not being able to bend or give, they break, crack and scale off.

SCRAPING AND BURNING

The life of a paint that scales in patches must be deemed as terminating when the first scales begin to drop off, not by the length of time some of it will cling; for repainting must be done at once if the wood is to be saved. Not only so, but a cracking, scaling paint entails trouble and expense when repainting is necessary. The painter finds some of the paint clinging like glue, while in other spots the wood is bare. He must smooth the whole surface by scraping or burning, which is dangerous and expensive. An old surface painted with white lead is ready for new paint as soon as the accumulated dust is brushed off.

PRIMING COAT MOST IMPORTANT

As we study the nature of wood and the action of paint upon it, we see the seriousness of the mistake which many make—that of using inferior materials for the priming coat on the theory that, as it is to be covered by a second and third coat, and therefore will be exposed neither to wear nor to the eye, anything will do for the primer. In reality it is the most important coat of the three. If you are under the necessity of using inferior paint anywhere, put it on last, not first. It will do less damage there. To put on as a priming coat a hard paint that is apt to scale, subjects the whole paint film to the risk of dropping off from insufficient anchorage. On the other hand, the use of a primer which never properly sets, such as ochre, is just as bad, for paint applied on top of it is very apt to crawl and check.
III

What Paint Costs

You may pay a high or a low price for paint and still be left in the dark as to its real cost. One paint may be cheaper than another at the same price because it takes less of it to cover the same surface. A third paint at a higher price per gallon and no more covering power might be the most economical of the three because of its longer life on the house.

Prices vary according to locality, season and trade conditions, but should you consult a price-list in any paint trade journal, you would find white lead quoted perhaps 15 per cent. higher than zinc oxide and perhaps nine or ten times as high as barytes. When it comes to silica, chalk and the other "fillers" or "extenders," they are even cheaper than barytes. They range from $16 to $18 per ton for barytes down to as low as $2.75 per ton for chalk—all of them less than a cent a pound. White lead is seen to be considerably the most expensive, yet when combinations of pigments are made to imitate it, the mixture of the low-priced ingredients costs the consumer approximately white lead prices. This fact is easily understood. Not only does the manufacturercovet the large profit made by selling at white lead prices, but he knows that to sell at a low price would be to admit at once that the article is not what it pretends to be.

Accordingly, when genuine white lead retails at 8 or 9 cents, alleged "white lead" will retail at 6 and 7 cents per pound, the ingredients of which, if bought separately, would not exceed 1½ cents to 2 cents. The following is a sample of the make-up of one of these imitation white leads, when freed from its oil, taken from a large number of analyses:

<table>
<thead>
<tr>
<th></th>
<th>lbs.</th>
<th>Price</th>
</tr>
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<tbody>
<tr>
<td>White Lead</td>
<td>10 .08</td>
<td>.080</td>
</tr>
<tr>
<td>Zinc White</td>
<td>7 .0635</td>
<td>.435</td>
</tr>
<tr>
<td>Barytes</td>
<td>83 .009</td>
<td>.747</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100</strong></td>
<td><strong>$1.982</strong></td>
</tr>
</tbody>
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EXPENSIVE IN REALITY

This figures up less than 2 cents per pound, but retails at 6 or 7 cents. This is a fair sample of how expensive in reality the so-called cheap "white leads" are. If you want what is in them, do not pay more than
their market price. There are spurious "white leads," of course, with greater proportions of real white lead in them—some as high as 50 per cent.—and, again, there are some which contain not a trace of white lead.

The purchaser, pays more in any case, than he would have done had he bought the ingredients separately and mixed them himself; how much more depends on which mixture happened to be foisted upon him—the partly adulterated or the wholly fraudulent.

In the case of ready-prepared paints, the situation is different. The cost per gallon is sometimes higher than for pure white lead paint, although the ingredients substituted for white lead are cheaper. You pay the extra price for the manufacturer's special method, or because you believe the manufacturer's claim to superiority for his composition.

**DIFFERENCE IN PRICE**

There is not a great deal of difference in the price per gallon of pure white lead paint and the more prominent ready-prepared paints. The white lead paint will cost, including proper tinting materials and driers, from $1.65 per gallon to $1.80, according to the local price of the ingredients (varying with freight charges).

The better mixed paints run from $2.00 to $2.50 per gallon. A gallon of mixed paint, however, containing pigments which are deficient in covering power, will spread over only about 300 square feet of surface, two coats, while the pure lead and oil will cover 400 to 500 square feet, two coats, according to the conditions of the wood and the skill and care with which it is brushed out.

When it comes to wear, we have seen white lead outlast any imitation, however clever, and this still further reduces the comparative cost of white lead paint. As long as weather conditions vary, so long will the normal life of paint vary. But experienced painters will tell you that for long wear and consequent low cost per year you should use pure white lead and oil.

We continually receive letters and pictures from white-leaders describing houses which they painted from ten to fifteen years ago and which are still well protected. On the other hand, it is well known that many a cheap paint will scarcely last until the painting bill is paid.

**SAVING ON THE NEXT BILL**

Finally, the fact that white lead paint wears down uniformly, leaving a perfect surface for repainting (see page 12), takes off a good portion of the
next painting bill; for it is not at all rare that a painter has to charge more for scraping and burning off an old splotched surface, owing to the mixed pigments in the original paint, than for applying the new paint when once the surface is ready for it. The great saving on this score will be appreciated only if account is kept of the outlay for painting in a dozen or more years.

In looking back over these cost facts, the showing of pure white lead paint from the standpoint of ultimate expense is so remarkable that we will close this chapter with a resume in a few words of its advantages:

FOUR POINTS ON COST

*It costs less per gallon than many.*
*It covers more surface than any other.*
*It has no competition in lasting qualities.*
*It entails no extra cost for preparing the surface for repainting as other paints do.*

In every respect pure white lead mixed with linseed oil is the most economical paint that can be used.
How to Paint

THE houseowner can make his painting job doubly satisfactory if he will learn a few cardinal principles about painting as well as learn to know the genuine paint from imitations.

The first of these is: Do not try to save a little money on the quality of the materials used in the priming coat. It is the most important of all (see page 13). Second: This priming coat must be entirely different from the other coats in consistency. No absolute rule can be given for it. If that could be done, one of the greatest obstacles in the way of the success of ready-prepared paints would be removed. All depends on the kind of wood and its condition at the time. It is sufficient to say, however, that the primer will take more oil than subsequent coats, for the porous wood will absorb more of the priming coat than any other and will also extract some oil from the pigment. Accordingly, enough oil must be used to satisfy the wood and still leave the mixture of pigment and oil in correct proportions to form the intimate union necessary for a perfect paint. New wood, in average condition, will require six to seven gallons raw linseed oil to 100 pounds of white lead, whereas the following coats will need only three and one-half to four and one-half gallons to the same quantity of white lead. If the job is repainting an old house, the first coat, although sometimes called a priming coat, is more like a second coat would be on a new house, and there should be less, if any, difference between it and the following coat. As intimated above, different kinds of woods vary in absorption power and it is the painter's business to know the nature of each.

Third: The painter should be instructed to brush the paint well into the pores and not simply "flow" it on, as is frequently done. In the old days when round brushes were used more than now, the paint was brushed in more thoroughly and better jobs were the result.

Fourth: Use only the best liquid drier of some well-known manu-
facturer. Use as little turpentine and drier as possible for outside work.

Fifth: Never paint while the wood is wet or while rain or snow is falling, or immediately after a frost, however light. The pores of wet
wood are already filled with moisture, and the paint film, therefore, does not get the anchor hold in them which is necessary to make it stick.

Sixth: For filling nail-holes, cracks, etc., use nothing but putty made of linseed oil and equal parts of white lead and whiting. Much of the putty sold at present is made of other oils than linseed, and ground clifystone-sand. Its use explains the appearance of yellow nail-holes and cracks.

Seventh: Tints are produced with strictly pure white lead by adding the proper colors in oil, which are staple in all paint dealers' stocks. For black and the very deepest colors, the color pigments are used alone, principally for trimming.

**CHOOSE WARM TINTS**

Eighth: If you would have the utmost wear out of your paint, choose warm tints rather than cold ones. Careful experiments in our laboratory, as well as general observation, seem to prove that white lead tinted with burnt sienna, lamp black and the oxides of iron makes the most durable paints possible to obtain. These give browns, olive-greens, reds, etc. Harsh greens, yellows and cold colors in general do not wear so well. The theory is that those tints which reflect or turn back the color rays mentioned also turn back the heat rays, which, if they penetrated the paint film, would help to disintegrate it.

Ninth: Have your painter bring his white lead and linseed oil and mix them on the premises. Look for the Dutch Boy Painter trademark.

Tenth: Do not allow the paint to stand long after being mixed, but have it applied while fresh.

**EMPLOY A GOOD PAINTER**

Finally, employ a good painter. This point is given last, but is of prime importance. It is not economy to set unskilled labor at a job of painting just because anyone can spread the paint on in some sort of fashion. The painter's experience in diagnosing the needs of the wood, and his knowledge of just the right proportions of lead, oil and drier to fit the case, make him absolutely necessary to a good, economical job of painting. Like good materials, a good painter pays for himself.
V

Choosing the Exterior Color Scheme

There are two questions of great importance to every home maker. First, how best to preserve and beautify the house he lives in; second, how to make the most of a building plot limited in area.

We Americans are fast learning that it is just as easy and just as inexpensive to have homes that are tastefully decorated and grounds that are well planned as it is to have them fantastic and unattractive. With all our hurry we are somehow finding time and means to care about what is artistic.

We are learning that good taste is a higher and a safer standard than a mere fad or style or fashion. Good taste outlasts any passing fancy and is never freakish. It rests on the laws of harmony, which do not change.

One other thing which we have found out is that the selection of the right color scheme for one's house adds dollars and cents to the value of the property as well as gives satisfaction and pleasure both to the owner and his neighbors.

The house owner's first need is a clear idea of what goes towards the making of an artistic home, and the first principle in that idea is the rule of simplicity. A scheme of decoration that is simple and appropriate is likely to be pleasing and therefore successful.

Those two rules of simplicity and fitness are of the highest importance when applied to the painting of the house and to planning the bits of landscape around it. The house must appear to fit into the place where it has to stand. The way it does fit depends a great deal upon the way it is painted and the way the grounds about it are laid out. There must be harmony in the color scheme itself, harmony in the plan of the grounds, harmony between the house and its neighbors.

The value of this book lies in the fact that the suggestions in it are definite and practical. In order to enlarge its scope and usefulness, small pictures are grouped with each colored engraving, showing houses to which the same or similar treatment has been successfully applied. Each house shown represents an actual example of harmonious and tasteful painting. So large a variety of suggestions is sure to include some that will meet the needs of any inquirer.

The grounds and buildings of a suburban or country home, carefully
planned, will be an unfailing source of pleasure to the owner and to his appreciative neighbors. Fortunately, a good example is more likely to be followed than a bad one, and the existence of one beautiful place, however modest, will stimulate the owners of adjoining properties, often transforming a whole neighborhood.

In the colored engravings, showing six model schemes for the artistic painting of various styles of houses, no attempt has been made to present expensive and pretentious houses only, nor to offer correct models for building new houses. Rather we have tried to show what can be done with various types of actual and prevalent houses, ranging from the simple and modest to the more elaborate and imposing, by tasteful selection of color schemes to suit the type to which one’s house belongs.

GENERAL SUGGESTIONS ON COLOR

A house which is set closely among trees or other verdure should not be painted green or olive, though there may be no objection to green trimming. Colors contrasting with the surroundings are better for the body. If a house is low, with a tendency to “squattiness,” a dark color should not be used. Paint it light and preserve the benefit of what height it possesses.

Nothing is better than pure white for certain styles of country and suburban houses, especially if set snugly against a green background and amidst green surroundings. Naturally, however, white is a poor scheme for factory towns or other dirty localities. A very light gray, like French or pearl gray, may be more durable than pure white, and yet give nearly white effects.

Houses with shingled upper stories as a rule should be painted on the lower story a lighter shade than the shingles. The shingles may be Indian red, dark brown, dark green or some olive shade. The body should harmonize, as light or dark olive with Indian red, cream with browns, the grays with dark green or dull red.

Not all colors and tints are equally durable. Colors like the grass greens, blues and comparatively cool shades of yellow, hasten the deterioration of the paint film. This is due to the fact that they do not reflect or turn back the heat rays of the sun, but allow them to penetrate the film.

Tints based on the reds, browns and blacks are, as a rule, the most durable. Thus the grays, the slates, the browns, the richer yellows, etc., are excellent for wear and are at the same time the most pleasing on the house. We therefore recommend them most frequently in our designs.

Perhaps a word should be added for the benefit of those who may have always thought of white lead as good for white paint only. The fact is,
white is and must be used as the base in making all paints of light tint and many paints of dark shades, too. Black and certain intense shades of blue, red, brown and yellow can be produced without using any white base, but by far the greater number of tints, especially those most admired for house paint and the most durable for that purpose, are made by mixing a small portion of tinting color with a large portion of white lead. A few ounces of color pigment are often enough to tint 100 pounds of white lead to the desired shade.

MORE IMPORTANT THAN COLOR

As important as the color scheme is, it is not the most important consideration in painting your house.

Choose your color scheme carefully, but choose your paint still more carefully; otherwise your beautiful color scheme may vanish in a few months.

Aside from a few perishable tints which cannot be secured in any durable material, you practically have an unlimited range of tints and shades to choose from if you use pure white lead and pure linseed oil in all your paint.

Pure white lead and pure linseed oil make a combination which has been known for generations as the best paint for all general painting. It still stands unequalled, both for durability and for the wide range of its possibilities in decoration. From white down through the widest possible gradations of every imaginable tint and shade, pure white lead paint, made to order, meets every whim. The user of stock paints is naturally limited to stock tints.

WHERE THE DANGER LIES

All house paint, except the very dark colors, is made from white lead and linseed oil or from substitutes made to imitate one or both of these two standard ingredients. Three things, then, threaten the durability of your paint: first, the adulteration of the white lead; second, adulteration of the linseed oil; third, the use of a very perishable coloring material to tint the white lead. To be sure of getting pure white lead, pure linseed oil and proper tinting material, the first step, obviously, is to buy the ingredients separately and have them mixed into paint specially for you.

Sometimes imitation paint is represented as pure white lead and pure linseed oil. That is fraud.

Sometimes you are told that there is something else in the paint, but that it is put there because it has been discovered that white lead makes better paint if some other white substance is added to it. In the face of pure white lead’s long years of undisputed success, the burden of proof is on the person who proposes to tamper with it. Don’t let experiments be
Plate L

For explanation of color plate, see page 31
made on your house at your expense. Ask the experimenter three pertinent questions.

Ask him, first, how it comes that out of ten advocates of adding something to white lead to "improve" it no two will agree upon just what should be added! Each is sure that the addition favored by the other makes the paint very bad!

Ask him, second, how it is that every material suggested as an "improver" is cheaper than white lead; and why, though it costs the manufacturer less, the combination of white lead and the cheaper material costs the consumer more than pure white lead!

Ask him, finally, how it is that scaling, splotched houses have followed in the trail wherever the "combination pigment" theory has been applied, while on the other hand there was never a case known where pure white lead and pure linseed oil paint scaled off! Paint, even when made of white lead and oil, can be so abused in its application as to make trouble (as for instance, when it is applied to a damp surface), but your painter will vouch for the statement we have just made that pure white lead and pure linseed oil paint will not scale off.

So much for the pigment: now, as to the "vehicle" or liquid. If the linseed oil is adulterated, the paint will never dry properly and the film never become tough.

Adulterations are difficult to detect. For white lead there is the blow-pipe test, a sure detector of adulterants, but there is no simple and absolute test for linseed oil. The presence of fish oil and, generally, rosin oil, can be detected by the rank odor, for pure linseed oil, when rubbed briskly between the hands, has the pleasant and familiar aroma of flaxseed. But corn oil (which has been a frequent adulterant at times), while possessing a strong odor, cannot always be detected unless a large quantity has been used. If a few drops of linseed oil be placed upon a black-painted surface and a bluish tinge or cast appears about the edge, such as kerosene exhibits, it is evidence of adulteration by use of petroleum.

But even chemists are sometimes deceived by the more subtle adulterations, and the best protection is the name of a reliable maker. Learn by inquiry what is generally recognized as a reputable brand and insist on your painter's using it. You cannot go astray if the Dutch Boy is on the linseed oil can the same as on the white lead keg.

Finally, as to tinting colors. If the paint is to be white, no coloring materials are needed, but if a tint is desired, chrome green, french ochre, prussian blue, chrome yellow, venetian red or some such "colors in oil," as they are called, must be added in small quantities to the white lead.
Plate M
For explanation of color plate, see page 31
These tinting colors must be of high grade or they will fade out and spoil an otherwise good job.

HOW TO PROTECT YOURSELF

What the property owner wants is a painting job which will last and look well a reasonable length of time. Experience has shown that paint made of pure white lead and pure linseed oil wears, is reliable, gives the property owner his money’s worth. Specify those materials and see that your painter uses them. To secure pure white lead is easy. Look for the Dutch Boy Painter trade-mark on the side of the steel keg. White lead so marked is guaranteed pure. We also recommend our linseed oil; it is absolutely pure and of the highest quality.

Have our white lead and the other ingredients brought to your premises and mixed there. This is not only surety that you get the materials you specify, but it insures the paints being mixed fresh for your job. The latter is a very important point, next to the purity of the materials, the most vital to the durability of the work. A good painter would no more think of putting on your house paint mixed for entirely different conditions or a paint made to meet general conditions than a good doctor would prescribe the same medicine for all kinds of diseases.

The paint film is apt to crumble if the ingredients are not mixed in proper order. This crumbling or “chalking” is then blamed on the white lead. The remedy is properly the painter’s business, but the house owner, himself, is often responsible. By insisting on a low price he indirectly influences the painter to hurry and to adopt short cuts at the expense of good work. First, thin the white lead paste by mixing with oil. Tinting colors should next be added, then more of the oil. Finally, the turpentine, if that material is to be used, should be stirred in, and for outside work not more than one part turpentine should be used to five parts oil.

Paint is more easily mixed and will spread farther if more turpentine is used than we recommend and if it is added before the final oil. A contractor may be able to make a slightly lower bid by doing the job in a way which allows him to work faster and spread the paint out farther, but the house owner should remember that spreading the paint over a large surface is one thing, while covering the surface properly and producing a paint film which will wear well are entirely different things.

A slight saving at the expense of durability will be costly in the end.

Use good materials mixed right and put on in coats of proper thickness. A job will result which will put off the day of repainting several years. That is true economy in painting.

[ 25 ]
Plate N
For explanation of color plate, see page 31
VI

Planning the Grounds

It should be no more expensive to have one's house and grounds well thought out and beautiful than to have them ill considered and ordinary. The difference is chiefly in knowing how to plan them.

Exposure to the sun and prevailing winds govern the location of the main rooms and piazzas of the house, and these rooms and piazzas in turn will probably dictate the location of the lawn and garden and other special points of interest. The vegetable garden will naturally be toward the rear of the plot.

A landscape picture appears, of necessity, different from each point. It cannot be made equally beautiful from all. Select, therefore, the most important view, the most capable of being well treated, and concentrate the effort there so as to produce a beautiful result from that point.

The object of landscape work is to create a picture that will be in keeping with its surroundings. Violent contrasts are to be avoided. "Ornaments should be incidental. Foliage is fundamental. Greensward is the canvas on which the picture is spread. Plants are more useful for the position they occupy than for their kinds. Walks and drives are no part of a landscape picture; they are a necessity."

To compose the picture study the surroundings, arrange the groups of trees and plants to harmonize with the masses of foliage or other features on the adjoining properties. Views must be considered. Unsightly objects should be screened out. A formal flower garden is by no means a necessity, but is often a very attractive and proper feature. Both shrubs and flowers should be so arranged that the period of bloom of one set of flowers will be followed by others. Flowers in parterres or beds should be so selected that portions of them will be kept blooming throughout the summer.

What Kinds of Flowers and Shrubs

In selecting the shrubs, trees and flowers for the landscape plot, the nature of the grounds and the climate must always be taken into account.

For irregular plant groups select varieties of golden bell, rose of Sharon, spiræa, lilac, viburnum, hydrangea, deutzia, dogwood, kerria, stephenandra, rhodoty pus.

[ 27 ]
Plate O
For explanation of color plate, see page 31
These may be supplemented with evergreen trees of moderate size, including pines, spruces, cedars, hemlocks and junipers.

Beautiful evergreen groups for shady places are composed of rhododendrons (both native and hybrid), mountain laurel and azaleas.

Specimen evergreen trees, Austrian pines, Scotch pines, Koster’s blue spruce and boxwood.

In front of the foliage groups and bordering closely may be planted bright-flowering borders of hardy perennials and annuals. Perennials include asters, poppies, daisies, coreopsis, larkspur, foxglove, gaillardia, hibiscus, lobelia, peonies, phlox and scabiosa. Annuals include pansies, mignonette, heliotrope, sweet alyssum, verbenas, marigolds, nasturtiums, salvias and gladiolas.

For hedges, California privet, rosa rugosa, spiræa varieties and Japan barberry. Hardy perennials and annuals would also be used in the garden.

For shade trees, hard and soft maples, pin oaks, lindens, catalpas, sweet gum, tulip tree, oriental palm and native beech.

For high screening, rapid growing trees, such as Carolina and Lombardy poplars, which may be planted closely.

The actual effects will depend considerably upon the proper selection of these specimens. It is best to have a planting plan, showing the disposition of the various features.

Carefully plot the grounds on a good sized sheet, indicating the house, walks, and other features in their proper positions and in right proportions. Select from the list of shrubs and flowers the varieties preferred or that are most available, and compose the whole picture on paper. This will be a practical guide and will be a great help in securing the desired effect.

There are already, in the vicinity of many large cities, numerous examples of small houses, and indeed cottages, designed by architects of the highest standing, who have not thought it beneath them to give the same conscientious study to these small houses that they give to their larger problems.

A small plot is just as worthy of thought as a small house. Much can be done with it, not by overloading it with decoration but by placing a few carefully selected plants, trees and shrubs in just the right place.
Plate P
For explanation of color plate, see page 31
EXPLANATION OF THE COLORED PLATES

In these notes each first suggestion describes the color scheme actually used on the house shown in the colored plate. Each second suggestion would be suitable for the same house. Either suggestion could be adapted to the houses shown in the small pictures accompanying the respective plates.

(In order to secure exact tints and shades recommended in the following suggestions, see heading "Color Formulas" in index in back of book.)

PLATE L.

Suggestion No. 1.—Body, deep pearl gray; trim, white; blinds, blind green; roof, weathered; sash, white.

Suggestion No. 2.—Body, cream; trim, white; blinds, Indian red; roof, Indian red; sash, dark olive.

PLATE M.

Suggestion No. 1.—Body, cream; trim, white; blinds, venetian red; roof, Indian red; sash, white.

Suggestion No. 2.—Body, light gray; trim, light olive green; blinds, tuscan red; roof, tuscan red; sash, tuscan red.

PLATE N.

Suggestion No. 1.—Body, neutral drab; trim, white; blinds, tuscan red; gable, tuscan red; roof, weathered; sash, white.

Suggestion No. 2.—Body, colonial yellow; trim, white; blinds, dark olive green; gable, dark olive green; roof, weathered; sash, Indian red.

PLATE O.

Suggestion No. 1.—Body, white; trim, white; blinds, blind green; roof, light green; sash, white.

Suggestion No. 2.—Body, buff; trim, white; blinds, venetian red; roof, weathered; sash, tuscan red.

PLATE P.

Suggestion No. 1.—Body, colonial yellow; trim, white; blinds, blind green; roof, weathered; sash, white.

Suggestion No. 2.—Body, white; trim, white; blinds, dark green; roof, tuscan red; sash, tuscan red.

[ 31 ]
Plate Q

For explanation of color plate, see page 33
Plate Q.

Suggestion No. 1.—Body, light buff; trim, white; roof, venetian red; sash, white.

Suggestion No. 2.—Body, light gray; trim, white; roof, dark olive green; sash, tuscan red.

HAVING THE WORK DONE

After the material and the color scheme have been chosen, the next thing for the property owner to think of is getting the work done.

Four ways are available. First, ask several painters for estimates; second, hire a reliable painter without preliminary bids; third, purchase the material and hire a painter to apply it; fourth, buy the materials and apply the paint one's self. The last is advisable only when a painter is not within reach.
PLATE R, LIVING-ROOM
For explanation of color plate, see page 37
COLOR plays an important part in our comfort, happiness and health. No room is successful unless harmony of color has been taken into consideration. Many otherwise beautiful interiors fail because conflicting colors have been selected or because the rooms have not been treated in relation to each other. No room can be treated independently without a loss to the general harmony of the house.

Color has the power to alter the apparent proportions of a room. Red contracts, blue and yellow expand. Green, unless very dark, has little effect upon the room, keeping the walls, as decorators say, well in place. Tan, gray, blue and pink have the effect of adding space, while brown, unless very light, has the same quality as green.

To the majority of people, green is restful, red stimulating and blue depressing; but under certain conditions, these colors may have quite a different effect. Blue when combined with tan or certain tones of yellow is anything but depressing, while red, if placed in a dark room, will so absorb the light as to make the room positively gloomy. Green holds its own, but is warm or cold according to the proportion of blue or yellow of which it is composed.

Pure yellow is the most sunshiny color in existence and is far more satisfactory in a north room than red.

After the color for a room has been decided comes the question of treatment. The beauty of a plain wall needs no emphasis. Highly figured walls are fatiguing and the eye soon wearies of them. In rooms where there are pictures and bric-a-brac, a figured wall is often very confusing. It is, therefore, with relief that we turn to the restful, quiet effect of plain walls.

The value of a painted wall from a sanitary standpoint is well known, but comparatively few have realized, until recently, the possibilities of the painted wall from the viewpoint of beauty. The following illustrations, representative of different types of rooms, show wall effects obtained by the use of solid tints in combination and of pure white lead and pure linseed oil tinted to suit various requirements and tastes.
PLATE S,  
BUNGALOW LIVING ROOM  
For explanation of color plate, see page 37
While it must not be thought that the color harmonies suggested in these pages are entirely unsuitable for figured effects in the wall decorations, it will be seen that a variety of charming schemes can be obtained by the use of plain colors and that on the whole they are more desirable in a home than figured effects. The plain colors contribute the restful atmosphere so essential in our homes, particularly in these days of restless activity. Quiet surroundings tend toward the simplifying of life.

Twelve suggestions for the proper blending of color in the decoration of various types of rooms are given in the following pages. Six of these are illustrated in color.

**Plate R, Living Room**

*Suggestion No. 1*, as in illustration: side wall, gray blue; ceiling and frieze, cream white; trim, cream white; fireplace, reddish brick; floor, dark oak; stencil No. 327 in brown; rugs, oriental designs with blue and brown predominating; curtains, soft cream silk.

This combination of blue and cream is always appropriate for Colonial furniture. The stencil design on the wall may be carried out on the curtains, making a decorative feature on the plain silk that is pleasing.

*Suggestion No. 2*: walls, Colonial yellow; ceiling and frieze, cream; trim, cream; fireplace, reddish brick; floor, dark oak; stencil in soft blue; rugs, combination of blue and brown; curtains, deep cream with stenciled border in blue.

This combination cannot fail to please, for it is quiet and refined. Pillow covers and lamps give it the touch of bright color needed.

**Plate S, Bungalow Living Room**

*Suggestion No. 1*, as in illustration: walls, brown; ceiling and frieze, deep cream; trim, mission oak; tile, cream slightly variegated with reddish; floor, dark oak; stencil No. 307, a Chippendale design in soft shade of brown; rugs, two shades of grayish green.

Combination of green and brown are always restful. The stenciled band above the picture moulding helps to unite the light and dark shades in the side wall.

*Suggestion No. 2*: walls, Colonial yellow; frieze and ceiling, cream; trim, mission oak; tile, venetian red; floor, dark oak; stencil in soft brown; rugs in two shades of brown.

This brown combination can be relieved by introducing color in the chair cushions and table cover, but brown is a good and reliable color for the home. Everything blends with it.
PLATE T, DINING-ROOM

For explanation of color plate, see page 39.
**Plate T, Dining-Room**

*Suggestion No. 1,* as in illustration: lower side wall, greenish blue; upper side wall, light green; ceiling, cream; trim, early English; tile, pale green; floor, dark oak; stencil, No. 228 in blue, venetian red and yellow; rug, greenish blue.

This unusual combination shows that it is possible to blend together certain shades of blue and green and produce pleasing and artistic results.

*Suggestion No. 2:* lower side wall, old blue; upper side wall, tan; ceiling, cream white; trim, early English; tile, cream; floor, dark oak; stencil, brown, blue and yellow; rug, old blue and brown.

This is a new combination and suggestive of old tapestries. All of these colors should be soft and neutral, for the bright color can be introduced into this scheme by the silver and glass of the table service.

**Plate U, Bedroom**

*Suggestion No. 1,* as in illustration: side wall, cream with panel of soft rose; ceiling, cream white; trim, light gray; floor, medium oak; stencil No. 289 in blue, brown and rose; drapery, cream white ground with blue, rose and green in figure design; rug, blue with brown border.

This is a dainty bedroom, suggestive of good taste. The paneling is a departure from a plain wall and is a pleasing variation.

*Suggestion No. 2:* side wall, cream white; panel of gray; ceiling, cream white; trim, gray; floor, medium oak; stencil in green, gray and rose; drapery, white ground with green, brown and rose in figure design; rug, two shades of green and a little gray in border.

This is a cool restful combination of colors, but especially useful in a guest room where there is warm sunlight.

**Plate V, Library and Hall**

*Suggestion No. 1,* as in illustration: side wall in library, pale green; frieze and ceiling, cream; trim, mission oak; floor, dark oak; fireplace, red brick; stencil No. 245 in deeper shade of green than wall; rugs, oriental; side wall in hall, pale buff; ceiling, cream; small stencil in panel No. 299 in brown.

Plenty of color is introduced into this scheme by the books and figure designs in the rugs. It makes the room seem warm and cheerful, two things to be considered when decorating a library.
PLATE U, BEDROOM
For explanation of color
plate, see page 39
Suggestion No. 2: side wall in library, soft brown; frieze and ceiling, cream, trim, mission oak; fireplace, red brick; floor, dark oak; stencil, brown; rugs in brown, blue and venetian red in figure design; side wall in hall, light gray blue; ceiling, cream; small stencil in hall, old blue.

This scheme is suitable for any room where the wood trim is of the soft brown. It gives universal satisfaction.

Plate W, Kitchen

Suggestion No. 1, as in illustration: side wall, buff; ceiling, cream white; tile, cream; trim, natural yellow pine.

This scheme makes a cool, light kitchen to work in. The blue and white linoleum is so clean and wholesome and repays for the labor of cleaning.

Suggestion No. 2: side wall, light green; ceiling, cream white; trim, very light green; linoleum, green and brown.

Green is a cool and quiet color, and looks clean. A decided advantage when choosing a color scheme for a kitchen.

Beautiful Effects with Paint

The desirability of painted walls and woodwork, from the standpoint both of beauty and utility, has already been briefly touched upon. Paint is sanitary above all other wall coverings; it is economical because of its durability; and, if white lead is used, every gradation of tint and shade is available, which is not the case in a prepared wall covering. In the latter case one is limited to the colors supplied by the manufacturer. In the case of white lead paint, the painter makes to your order any tint you desire.

But in painting as in everything else, there is a right and a wrong thing to use and a right and a wrong way to use it.

White lead and linseed oil are the standard paint materials and have been so for generations. Paint made from these two materials has the advantage of giving the most beautiful effects and of making at the same time the most durable protecting film.

For interior decoration, the beautiful soft white peculiar to white lead is especially valuable. Every woman appreciates it who has noticed the effect of glaring, bluish white walls and ceilings on gowns and complexions, particularly at night under artificial light. This characteristic softness of white lead is carried into the infinite tints and shades made with it; for most tints, especially the more delicate ones, require such a tiny bit of coloring matter that the texture and peculiarities of the white lead remain dominant.
PLATE I,
LIBRARY and HALL.
For explanation of color plate, see page 39
Pure white lead paint is uniform, clear and smooth in color and finish. It does not streak nor mottle as composite paints often do.

For durability it is in a class by itself. It does not crack nor scale but wears down smoothly, leaving a perfect surface for repainting.

While woodwork and plaster walls should be painted throughout with white lead and linseed oil as described, iron work, such as heaters, pipes, registers, etc., should be painted first with our red lead mixed with linseed oil, and then finished with white lead and oil tinted to suit the color scheme of the room.

Be careful not to allow any painting of any kind over a damp surface. Plastered walls should be allowed to dry out thoroughly before painting or the paint will be sure to peel.

DUTCH BOY PAINT MATERIALS

Emphasis has been laid in the preceding pages on the importance of securing good paint materials, both for the protection of your buildings and for their proper care from the standpoint of appearance. We trust that you will want to know more about our white lead and our linseed oil, both of which we guarantee to be absolutely pure and of the highest quality possible to make. We are very confident that if your painting is done with them it will prove satisfactory and economical. If you cannot get them at your regular dealers, there is some merchant in your vicinity who will supply them. We shall be glad to send you the name of such a dealer on request. The Dutch Boy Painter is our trade mark. Look for him on our products.
PLATE IV, KITCHEN

For explanation of color plate, see page 41
VIII

Stenciling

THE use of stencils on walls, draperies and hangings has become so popular that it has found a permanent and important place in decorative art. Nor is this demand for stencils a passing fancy or a short-lived fad. It has become a part of the treatment of interiors and as such the stencil will be with us for a great many years and the selection of the proper stencil is now a subject for as much study as the general color scheme itself.

The first thing to do when selecting the stencil design is to consider the character of the rooms, their size, shape, windows, wood trim and other features. This gives a general idea of the effect wanted.

Next the room should be considered as a unit, the spaces to be decorated, the height of the ceiling, position of the picture or plate rail, and, if possible, the rugs and furniture used in the room should all enter into this consideration. Having noted these details a stencil and a color scheme should be selected which will harmonize.

Stenciling cannot be reduced to an exact science. No set rules can be given to the decorator as to what to do in this case or that. If stenciling could be reduced to exactness it would eliminate imagination and freedom of expression and would no longer be an art. Stenciling is a fine art, the variety of beautiful effects which may be obtained by its use is only limited by the range of the decorator’s imagination. Although the most artistic stenciling is done by decorators with natural artistic ability, the average painter can produce pleasing and satisfactory results by studying a variety of supposed cases.

A colonial hall needs a simple, dignified trim, such as a narrow heading, with corners suitable to run around the baseboard and doors, and up the staircase. Where the woodwork is heavy or dark a more elaborate treatment can be used above a rather low moulding.

Small reception halls need a small conventional stencil and a ceiling dropped about five inches. The stencil should follow under the moulding.

In living rooms the decorations should as far as possible correspond with the furnishings.

A room in which mahogany furniture is used looks best with simple woodwork painted either in soft gray or ivory. A soft egg shell finish is always preferable to a hard, glaring enamel finish. Such a room calls for a delicate design for a frieze which may be applied in different colors.

If the woodwork is oak and the furniture of the heavy oak styles, then the decorations should be broader and heavier to correspond. A frieze
lends itself well to a stronger decorative scheme applied in soft brown and
green for the base and violet or mauve for the flowers. If the design is
delicately applied an excellent result can be obtained.

In decorating the dining room rich colors may be used. This does
not mean gaudy colors, but rather colors that are deep and soft. The
decorations should correspond with the wood trim and the style of the
furniture used.

If the trim is painted mahogany or ivory color, use a delicate stencil
pattern, as beautiful furniture or woodwork should not be overshadowed by
the decorations. If the wall has a simple plate rail, put a small design under
the rail, as the placing of china on the rail serves to add to the coloring.

The stenciling of a room is in many respects the most delicate and
difficult work a decorator has to do. Unless the stencil is applied in a
straight line along the wall the beautiful effect of the stencil is spoiled.
If by accident or lack of skill in brushing out the paint, it creeps under
the stencil, the work will turn out mussy.

The first requisite for high-grade stencil work is a good stencil brush.
Secure a brush with good, smooth, pliable bristles. The size of the brush
depends on the size of the apertures in the stencil pattern. If the apert-
ures are small, as in the case of a fine beading, a No. 2 stencil brush would
answer, whereas if the apertures are large a No. 4 stencil brush would be
found more suitable.

When using the brush tie or bridle the bristles half way down so
that they will not spread under the stencil. See that the brush does not
carry too much paint. In stippling do not use thin paint, use it thick and
then tap on the colors lightly with a stippling brush.

Before applying the stencil study it. A stencil is not uniformly
strong, and unless the stenciler is cautious he may ruin the stencil before
he is through with the work. When you come to a delicate part of the
pattern, work slowly and always brush from the edge of the aperture to
the center, never from the center to the edge.

We issue a stencil catalogue showing over one hundred stencil designs.
The stencils themselves are sold at a very nominal price. The catalogue
will be sent free to anyone requesting it.
IX

Tints in Paint

It is a mistake to think of white lead as good only for painting white. All but the most sombre shades are made by tinting white lead with "tinting colors." We give here the formulas for tints mentioned on pages 31, 33, 37, 39 and 41, for your painter's guidance.

BUFF
100 lbs. Dutch Boy white lead
7½ oz. medium chrome yellow.

BROWN
100 lbs. Dutch Boy white lead
13 lbs. french ochre
2 lbs. 4½ oz. venetian red

BROWN (Soft)
102 lbs. Dutch Boy white lead
1 lb. 9½ oz. venetian red
1 oz. french ochre
5 oz. lampblack

BLUE (Old)
100 lbs. Dutch Boy white lead
1 lb. 11 oz. chrome green
7½ oz. lampblack

BLUE (Greenish)
100 lbs. Dutch Boy white lead
9 lbs. 10 oz. french ochre
7 oz. prussian blue
5 oz. lampblack

BLUE (Gray)
100 lbs. Dutch Boy white lead
15 lbs. 4 oz. cobalt blue
1½ oz. lampblack

CREAM
100 lbs. Dutch Boy white lead
1 lb. medium chrome yellow
6½ oz. french ochre

CREAM WHITE
100 lbs. Dutch Boy white lead
2 oz. lemon chrome yellow

DRAB (Neutral)
100 lbs. Dutch Boy white lead
3 lbs. french ochre
1 oz. venetian red
3 oz. lampblack

GRAY (Deep Pearl)
100 lbs. Dutch Boy white lead
5 lbs. ochre
5 oz. lampblack
6½ oz. venetian red

GRAY (Light)
100 lbs. Dutch Boy white lead
3 oz. cobalt blue
½ oz. lemon chrome yellow

GRAY
100 lbs. Dutch Boy white lead
6 oz. cobalt blue
1 oz. venetian red

GREEN (Blind)
Straight color in oil as you buy it

GREEN (Light)
100 lbs. Dutch Boy white lead
7 oz. chrome green
4 oz. lemon chrome yellow

GREEN (Pale)
100 lbs. Dutch Boy white lead
7 oz. chrome green
6 oz. lemon chrome green
1½ oz. lampblack

OLIVE (Dark)
100 lbs. Dutch Boy white lead
8½ lbs. medium chrome green
4 lbs. 9 oz. french ochre
3 lbs. 10 oz. lampblack

OLIVE (Light)
100 lbs. Dutch Boy white lead
6 lbs. medium chrome yellow
4 oz. french ochre
5 oz. lampblack

RED (Venetian)
Straight color in oil as you buy it

RED (Tuscan)
Straight color in oil as you buy it

RED (Indian)
Straight color in oil as you buy it

ROSE (Soft)
100 lbs. Dutch Boy white lead
3 oz. venetian red

TAN
100 lbs. Dutch Boy white lead
12½ oz. french ochre
5½ oz. chrome yellow
1½ oz. lampblack

YELLOW (Colonial)
100 lbs. Dutch Boy white lead
1 lb. medium chrome yellow
6½ oz. french ochre
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