



INTRODUCTION

The Purpose of This Manual is to provide a source of authentic information on Time-Tested Paint Products for intelligent selling. Here you will find facts about application, coverage and the purpose of each product . . . facts you can easily find and assimilate . . . facts that will help to sell customers the right paint product for their needs.

What a Salesman Should Know to sell paint the *right* way is brought out in this manual. A salesman to be successful in selling paint must know the *right* answers for customer's painting questions. A salesman must speak with authority about the facts he is quoting . . . he must anticipate the needs of a customer and recommend additional preparation and products if they are necessary for the customer to get a good lasting job. A salesman must know something about color, surface treatments, preparatory work, etc., to build a background for himself so the jobs he sells stay *sold* and result in repeat business.

How to Use This Manual effectively is the secret of good paint selling. It is divided into sections under which will be found many products that do certain specific jobs of finishing. The products are related one to the other and where advisable, reference is made to similar or allied products in other sections. If an exterior finish is needed it will be found under the exterior finish section, etc. You can't go wrong or miss an opportunity to recommend the right finish for the job in question. Coverage charts for ready reference in figuring the amount of paint necessary to do different sizes and types of surfaces are in the back of the book. A guide to successful painting is contained in the last section.



EXTERIOR PAINT PRODUCTS

[illegible]

EXTERIOR PRODUCTS

Seal-Right

A remarkable paint to be used as a priming coat on new work and on old work where the wood has become bare due to scraping or wire brushing in the removal of loose paint. Part of the vehicle is a long oil Spar Varnish that has the same elasticity as oil. The Spar Varnish seals the wood surface completely against moisture and gives a better bond to the wood, particularly lumber that is hard and sappy.

This vehicle forms an impervious film that is more durable than that of linseed oil. It is unusually waterproof, dries hard and eliminates the possibility of blistering, peeling and checking of succeeding coats. Succeeding coats of paint will spread farther per gallon over this Time-Tested House Paint Primer than will other primers.

It is furnished in white only and is to be applied to new wood just as it comes from the can without any reduction. It covers approximately 600 square feet per gallon one coat.

DURABLE PAINT—Prepared

As nearly a perfect paint as it is possible to manufacture. When applied in accordance with directions it gives maximum protection, and long wear—a paint that is exceptionally economical when measured by years of service. Time-Tested House Paint is made in white and eighteen colors.

USE THE RIGHT PAINT

The greatest expense of any painting job is not the price of the paint, but the *cost of application*. It does not pay either to use cheap paint or to apply good paint carelessly. Such work must be repainted frequently, making additional labor and material cost. Good paint properly applied may have a greater first cost, but in the end it is the most economical.

ONLY FIRST GRADE

There is only one grade of Time-Tested House Paint—Prepared—the best. Broad experience in the manufacture of all kinds of finishes has convinced us that the proper results can never be obtained by the use of inferior paints or varnishes. We believe that the consuming trade prefers to buy quality products.

TIME TESTED PAINT FORMULAE

Our formulae are not theoretical. Each formula has been put through the most rigorous tests and under adverse conditions has shown unexcelled permanence and durability. Aside

from the lead and zinc pigments that have always been considered as the proper bases for outside paint, this product carries just the proper amount of titanated pigments to produce the utmost in opacity. It is so formulated that it eliminates staining and discoloration caused by copper screens and ornamental trimming on many homes.

Don't permit your customers to be misled by exaggerated claims made by some manufacturers as to the coverage that can be obtained from a gallon of their product. Many of these materials carry pigments that have unusual opacity and coverage but some are given to premature chalking, others produce a hard and brittle film. Other materials do not produce sufficient film thickness which are anything but the desired qualities looked for in high grade house paint.

PROPER APPLICATION OF TIME-TESTED HOUSE PAINT—PREPARED

House Paint, like other paint products, must be mixed thoroughly and uniformly. Pour from the can nearly all of the liquid and, with a flat paddle stir the pigments and the remaining portion of the liquid until thoroughly mixed. Add a small portion of the liquid that was poured off to the mixture already made, and thoroughly incorporate it, continuing this process until the entire gallon of paint has been thoroughly mixed. Have an empty container that will hold at least a gallon of paint or as much as has been mixed, and pour the mixed paint back and forth from one container into the other until it is of a smooth and even consistency with the pigments and oil thoroughly and evenly incorporated.

DIRECTIONS FOR USE NEW WORK

New work should always be primed with Time-Tested House Paint Primer. This specially prepared first coater will insure perfect results. The primer is for use on all kinds of wood and particularly the porous and absorbent type such as Cedar and Red Wood. The sappy types such as Yellow Pine, Spruce, Gum, and Fir, will also produce a better finish when properly primed. The primer should be applied as it comes from the container, and at no time should it be reduced.

Second Coat

At least one pint of turpentine to each gallon of paint should be added for this coat. This reduces the gloss of the second coat and produces a surface that will eliminate sagging and crawling of the finishing coat. When applying the second coat to more absorbent lumber such as Cedar and Red Wood, it is advisable to increase the quantity of turpentine, using 1½ pints of turpentine to each gallon of prepared paint.

Third or Finishing Coat

Do not be afraid to use "Elbow Grease". Flowed on rather than brushed into the surface satisfactory results.

This final coat should be Time-Tested House Paint as it comes from the can.

TIME-TESTED PAINT REDUCED FOR PRIMING

Where Time-Tested House Paint Primer is not used, Time-Tested House Paint can be used as a primer coat when reduced with raw linseed oil and turpentine in the quantity depending on the kind of wood to be primed. The purpose of the additional oil in the primer is not only to satisfy the wood with oil and turpentine, but to prevent absorption of succeeding coats. The oil added to this coat is to assist penetration, and to carry the oil and pigment into the wood, produce a foundation for succeeding coats, and properly knit and bind together.

While we have recommended the addition of turpentine to assist in the absorption of linseed oil, there are other woods such as Yellow Pine, White Pine, Pitch. To produce the best results these woods should be primed with a paint only slightly reduced, because of their inability to absorb oil. In such instances, it is better to use linseed oil but to use a pint of turpentine to each gallon of paint. In Cypress, Fir, Gum, and other woods where the same condition exists, the elimination of linseed oil suggested and the use of turpentine recommended.

Another practice is to wash the sappy wood with Solvent Naphtha or turpentine, before brushing on the primer. This wash dissolves the gum on the surface of the wood and produces a surface soft enough to let the paint and turpentine take hold. In some instances, a pint of Solvent Naphtha is substituted for turpentine in the primer. Each gallon of the paint to further increase penetration because of the quick evaporating properties of the small quantities of prime coat embodying it can be applied one time. Never use Benzol in the second or third coat.

OLD WORK

Any surface to be repainted should be carefully prepared. Foreign matter should be brushed off, all loose paint should be removed with a putty knife or wire brush, rust removed from downspouts, or flashings, and any loose boards should be nailed. Extreme care should be exercised that the siding material is in good shape over the window and door headers, etc.

Buildings in every part of the country are in need of paint. If repainting is deferred too long,

EXTERIOR PRODUCTS

extremely dry and porous, and for this reason must again be satisfied with oil. Those exposed to the sun for the longest part of the day will need the most linseed oil. One quart of oil and one pint of turpentine added to each gallon of Prepared House Paint is recommended on the first coat, while on the unexposed side, one pint of oil and one quart of turpentine is advisable for a first coat.

A repaint job requires two coats and in cases where the lumber has been exposed, Time-Tested House Paint Primer should be applied as a primer, or Prepared House Paint may be used, thinned as recommended under "New Work". The final, or finishing coat, on old work should be *Time-Tested House Paint Prepared* just as it comes from the can.

Titan-O-Zinc Outside White

This product can rightfully be termed the "ROLLS-ROYCE" of exterior paints. Here is a paint product that will spread farther per gallon, cover more solidly with one coat, and retain its pure whiteness under adverse conditions.

It is similar to a paint that has been made in Europe for many years. Lead Paints are banned in Europe because of the danger of Lead Poisoning. It is lead free, consequently, non-poisonous. Not only is it ideal for residence painting and every other exterior surface, but the attention of the farmer is especially called to this product as it eliminates all possibility of lead poisoning of live stock characteristically known as "cribbers".

This product is formulated so that it will not stain from copper screens and the brass and iron trim found on many residences, or from nail heads which become bare and produce rust stains.

Zinc-O-White House Paint

The result of years of research work and practical tests, it is a perfectly balanced formula, its pigments are ground in refined linseed oil, a pale liquid dryer, and nothing else. It will not break, chip, or crack, and leaves a perfect surface for repainting. It is white and stays white; and what is also important, costs less and is truly economical.

Made in White only but it can be tinted to any shade desired by using Colors in Oil. It covers 720 square feet one coat per gallon.

Household Paint

This is a dependable, economical paint for exterior use. It is made of products selected for their quality and is an easy working, long wearing, and a solid covering paint.

In addition to its exterior application, it is well adapted to household use. It is satisfactory for painting interior wood

EXTERIOR PRODUCTS

Sell Two Coat Paint Jobs!

Time-Tested House Paint Primer

(For the First Coat)

With

Time-Tested House Paint (Prepared)

(For the Second Coat)



Time-Tested House Paint Primer is the perfect primer for house painting. It is made of the same basic materials used in the finest exterior varnishes, together with correct, balanced pigments to make it waterproof. It prevents absorption of moisture and seals the surface perfectly on new wood and old. One coat of PRIMER and a second coat of Prepared Paint on new work produces a thickness of film that meets the most rigid specifications for two coat work.

★ ★ ★

How to Sell More

PORCH & DECK PAINT

Recommend that porch sills and joists be protected with Porch and Deck Paint to eliminate rot and decay. Suggest that the underneath parts of the steps and porch floor need protection and your Porch and Deck Paint volume will increase as will the appreciation of your customers.

EXTERIOR PRODUCTS

work, cupboards, etc., and for other decorating and painting around the home. This line contains many colors that are well adapted for walls where a long-wearing washable paint is required.

Reduced 100% with equal quantities of turpentine or naphtha mineral spirits and linseed oil. Handy Home will make an exceptionally long-wearing shingle stain.

It is made in 16 different colors, Gloss and Flat, White and Black. It covers 600 square feet per gallon, one coat.

PASTE AND SEMI-PASTE PAINTS

Paste Paints, while not as common in their uses as prepared paints, have distinct advantages. The dealer is familiar with the economy of Paste Paints from an investment standpoint, and the consumer is also afforded an economy due to its lower cost when reduced for application. Care must be exercised, however, to see that only pure raw linseed oil and pure spirits of turpentine are used in the reduction of Paste Paints.

Titan-O-Zinc Paste Paint

This product embodies all of the outstanding qualities of Prepared Paint. It is unusually white and retains its whiteness; it covers farther per gallon and more solidly in one coat than other paint. This Paste Paint takes more reduction per gallon with linseed oil and turpentine than other pastes. As in our titinated Outside White, the basic pigment is Titanium Oxide combined with sunproof Lithopone and just enough Zinc Oxide to give it necessary hardness of film which retards chalking and leaves the surface in perfect condition for repainting. This Time-Tested Paste Paint is an ideal product for use on residences, particularly in those neighborhoods where fumes are prevalent. It is lead free and doesn't discolor. It is also an ideal product for use by real estate operators because one coat covers as well as two coats of ordinary house paint. Painters prefer it as a Paste Paint because they can control its reduction and produce a paint that will meet the cost requirements of their customers.

DIRECTIONS FOR USE

NEW WORK—Surface Preparation

The surface must be dry, free from dirt and all other foreign matter. Knots and sappy places should be given a coat of Aluminum if available, or Shellac.

Priming Coat

We recommend Time-Tested House Paint Primer or this same Paste Paint reduced in the proportion of 6 quarts of linseed oil and 1 quart of turpentine to each gallon of paste. This coat should be well brushed into the wood and allowed to dry thoroughly before applying succeeding coats.

EXTERIOR PRODUCTS

Second Coat

Ordinarily, two coats will produce a satisfactory job and in such instances use the product as directed in the next paragraph under caption, "Finishing Coat". If three coats are to be used, reduce the Paste Paint with 3 to 4 quarts of linseed oil and 1 quart of turpentine to each gallon of paste.

Finishing Coat

After the previous coats have thoroughly dried, apply paint using one gallon of Paste Paint reduced with 5 quarts of raw linseed oil.

OLD WORK—First Coat

Clean the surface carefully, removing all loose paint, blisters, or paint scale with a scraper, wire brush, or by burning. On this work only two coats are necessary. For the first, or priming coat, use this Time-Tested Paste Paint reduced with 5 quarts of linseed oil and 1 quart of turpentine, brushing it well over and into the surface.

Second Coat

Allow the first coat to dry thoroughly before applying the finishing coat, which should be thinned in the proportion of 4 to 5 quarts of linseed oil to each gallon of Paste Paint.

Master Painter's White Semi-Paste

This Semi-Paste White is a high grade semi-paste paint for exterior and interior use. It is made in semi-paste form to save cost of containers, transportation and handling. The dealer and consumer benefit greatly by this saving.

Semi-Paste White contains every necessary ingredient of a perfect House Paint.

CAUTION: To insure best results, observe the following: Employ a good painter, stir paint thoroughly, have surface to be painted clean and dry, brush each coat well into the wood and sappy knots a coat of aluminum before priming. Do your painting in warm, dry weather if possible.

DIRECTIONS FOR USE

Tinting

If paint is to be tinted, the necessary amount of oil colors should be thoroughly mixed into the paint before adding the oil. Use only high grade oil colors for tinting such as Pure Colors in Oil.

New Work

The best priming coat for new work is Time-tested House Paint Primer, or Semi-Paste reduced in the proportion of 5 quarts of linseed oil and 1 quart of turpentine to a gallon of paste. This should be brushed in thoroughly and allowed sufficient time to become perfectly dry.

For Second Coat Work

Reduce Semi-Paste White in the proportion of 3 to 4 quarts of linseed oil and 1 quart of turpentine to a gallon of paste. Allow sufficient time to become perfectly dry.

For Third and Finishing Coat

Reduce Semi-Paste White in the proportion of one gallon of linseed oil to a gallon of paste.

Old Work

Clean the surface carefully. Remove paint scale or blisters with scraper, wire brush, or by burning. If old paint is chalky, for the first coat add to each gallon of paint one extra pint of pure linseed oil and one-half pint of turpentine, to assist penetration. Finish with Semi-Paste White thinned gallon for gallon with linseed oil.

MISCELLANEOUS HOUSE PAINT PRODUCTS**Stucco Paint**

This product is used to make damp-proof and uniform in color, exterior and interior surfaces of concrete, cement, stucco, unglazed tile, brick and stone, without changing the surface texture. It produces a pleasing decorative effect which, in 90 days' time, dulls down and takes on the true appearance of cement or stucco surfaces.

The pigments are those commonly used in all exterior paints. The vehicle, instead of being Raw Linseed Oil, is a treated oil and is not subject to the same saponification as Linseed Oil when in contact with alkalis. Being more water-proof, it prevents the absorption of moisture that creates active alkali always found in concrete, stucco and brick, and it is quicker drying.

Instructions for Application

Concrete, stucco, brick and stone absorb water rapidly and extreme caution must be used to see that the surface is thoroughly dried out before painting.

NEW WORK

To each gallon of the coating add one quart of Mixing Liquid. This coat should be applied liberally and brushed well into the pores so that it penetrates the surface.

Second Coat

Allow at least 48 hours for the first coat to thoroughly dry. Any spots on the surface that show flat, should receive a second application reduced in the same way as the prime coat. These spots should also be allowed at least 48 hours for drying.

Due to the unusual opacity of this produce, only two coats are necessary for a finished job. The final, or finishing coat, applied just as it comes from the can, and brushed out evenly and uniformly.

OLD WORK

Remove all loose paint from old surfaces, touch up spots, as recommended for the prime coat on new work.

Made in six colors and white. The white can be tinted, as desired, with any of the other shades in the line of exterior paint in oil.

On concrete, cement, stucco, brick or stone, will cover from 150 to 240 square feet of surface depending on the porosity. The second coat will cover 350 to 400 square feet per gallon, depending upon condition of the surface.

Porch and Deck Paint

This product is made especially for use on concrete, wood or concrete and steps but because of its toughness, weather-resisting, and waterproof qualities, it is equally as well fitted for use on decks of boats, motor-craft. This product will successfully withstand the action of rain, snow, ice, and the hot sun. Even when subjected to water for long periods of time, it will not spot white.

Porch and Deck Paint is manufactured in five pounds and ten pounds cans, which cover from 600 to 700 square feet per gallon.

Driwal

Driwal is a product known for years for its extreme dependability on many of the world's finest and most important buildings. It is recognized by leading architects and building managers as the finest water-proofing and damp-proofing medium available.

Driwal is a colorless protective preparation designed for the proper treatment of natural stone, cement, concrete, brick, unglazed tile, mortar, adobe, etc. It is sold in foreign markets and is used on many of Europe's finest buildings, among the most famous Parthenon at Athens, Greece.

While damp-proofing is the primary purpose of Driwal, stain-proofing is a field of almost equal importance, particularly on buildings of natural and artificial stone and concrete. Clear Driwal is widely recognized for its value in preventing stain, spotting and discoloration, the general dinginess which commonly results from soot and grime. It also prevents the formation of alkalis, and sulphides which may be present in the face or in the mortar and materials that are used. It will check and in many instances entirely prevent efflorescence.

Clear Driwal is of special merit for preserving the surface of Indiana limestone. On structures where concrete is used, Driwal may, in a year, save many

cost. The breaking and crumbling of concrete and of mortar frequently due to winter freezing of water which has penetrated the surface may often be eliminated.

Clear Driwal contains no wax, no paraffin, no water and is not an emulsion that will be subject to saponification.

An excellent method of application is by a liberal spray coat followed immediately by a brush coat. By this method any runs or accumulation of surplus material on sills or other projections will be picked up. The results of brush applications are equally as satisfactory and for stain or soot prevention one thorough saturating application of clear Driwal is usually sufficient although two applications give more permanent results. For damp-proofing, two applications are always recommended and it will be found more efficient and more economical in the long run. Allow at least 24 hours between coats and where convenient, a lapse of several days between applications is preferable. On stone, Driwal will cover from 175 to 225 square feet per gallon for the first coat and for the second application from 225 to 275 square feet. On more porous surfaces such as cement, stucco or brick, the average coverage is 50 square feet per gallon.

Trim and Trellis Colors

These colors have been subjected to rigorous tests over a long period of time and it has been conclusively proven that they are ideally suited for many uses such as: exterior trim on houses, exterior ornamental iron and grill work, iron fences, trellises, pergolas, lawn furniture and on store fronts.

Trim and Trellis colors are made with synthetic resins and varnishes as a base and should not be confused with products like Prepared House Paint which are linseed oil base materials. They possess extreme weather resistance, will not crack or check, they dry quickly but work like an oil paint under the brush, cover solidly with one coat and are very permanent in color. Will cover approximately 720 sq. ft. per gallon one coat.

Euston Liquid White Lead

Euston Liquid White Lead is manufactured especially for those who desire a ready mixed pure white lead paint. It is particularly for home owners and others who are still firm believers in the supremacy of straight white lead for exterior decoration and who are not in a position to break up paste lead as does the master painter. Euston Liquid White Lead is composed of pure carbonate of lead and linseed oil with just the necessary amount of turpentine dryer. This product has the same extreme whiteness as Euston White Lead, works just as easily under the brush, covers as solidly and, because of its extreme fineness of grind, dries with a smooth, glossy finish closely resembling enamel.

Euston White Lead

Euston White Lead is another Glidden achievement embodying the same outstanding superior quality as their other products. Its chief characteristic is its whiteness which excels that of any other white lead manufactured. Euston White Lead produces at least 100 paint per 100 pounds than competitive brands and stands solidly because of its opaqueness. It produces a smooth and enamel-like film thicker than other leads. Its properties, with the exception of the whiteness, are identical with those of the finest white lead, but to its fineness of grind. The whiteness of Euston White Lead is the result of the secret process under which it is manufactured. Euston Lead is pure carbonate of lead.

There is one quick and effective way to demonstrate the superiority of Euston Lead. Take a piece of glass and upon it a small amount of this lead, and place upon it another piece of glass with a similar quantity of any other white lead. The difference in color is surprising. A prospective purchaser of lead will inevitably see the difference. Our representative will prepare a panel of this lead which can be kept on your paint counter for demonstration purposes.

Euston is furnished in three forms—the Heavy White Lead Soft Paste, and the All-Purpose Soft Paste. The All-Purpose Soft Paste is the most popular, because it breaks up, and the fact that it can be used for interior as well as exterior, and that, when used as a base coat of exterior house paint, it requires very little additional to produce a smooth, easy-working paint.

Euston White Lead All-Purpose Soft Paste, mixed with 1 3/4 to 2 gallons of Flattening Oil, produces a smooth, easy-working flat finish for interior wall decoration. Based on 100 pounds of Euston Lead, it requires from 5 to 5 1/4 gallons of paint.

This same quantity of flattening oil added to 100 pounds of Euston Lead with additional quantities of boiled linseed oil or varnish, will produce varying egg-shell effects depending upon the amount of oil or varnish used.

Following are recommendations for the proper use of Euston White Lead to the proper consistency for the first, intermediate coat, and finishing coat on new work for the first and second coat on repaint jobs:

Reduced in keeping with our recommendations, Euston White Lead will cover approximately 720 square feet per gallon one coat, which is 10% more surface covered by ordinary white lead.

EXTERIOR PRODUCTS

Instructions for Thinning Euston Lead in Oil

REGULAR PASTE (9% OIL)

Repainting Outside Wood—

First Coat

Euston Lead in Oil	100 Lbs.	Pure Turps	2 Gals.
Raw Linseed Oil	2 Gals.	Drier	1 Pt.
		Gallons of Paint	About 7 Gals.

Second Coat

Euston Lead in Oil	100 Lbs.	Pure Turps	1 Pt.
Raw Linseed Oil	3¼-4 Gals.	Drier	1 Pt.
		Gallons of Paint	6¼-7 Gals.

Painting New Outside Wood—

Priming Coat

Euston Lead in Oil	100 Lbs.	Pure Turps	2 Gals.
Raw Linseed Oil	4 Gals.	Drier	1 Pt.
		Gallons of Paint	9 Gals.

Second Coat

Euston Lead in Oil	100 Lbs.	Pure Turps	1½ Gals.
Raw Linseed Oil	1½ Gals.	Drier	1 Pt.
		Gallons of Paint	About 6 Gals.

Third Coat

Euston Lead in Oil	100 Lbs.	Pure Turps	1 Pt.
Raw Linseed Oil	3¼-4 Gals.	Drier	1 Pt.
		Gallons of Paint	6¼-7 Gals.

EUSTON Lead will cover 10% more surface than other Leads.

The preceding tables are not extravagant claims but conservative estimates based on actual experience.

Some Lead literature makes no allowance for windows, doors, or other openings, as we do in this schedule.

APPROXIMATE COVERAGES

Priming coat	700 sq. ft. per gal.
Second coat	750 sq. ft. per gal.
Finishing coat	750 sq. ft. per gal.

EXTERIOR PRODUCTS

Instructions for Thinning Euston Lead and All-Purpose Soft Paste

(9% OIL—2% TURPENTINE)

Repainting Outside Wood—

First Coat

Euston Turpentine Soft Paste	100 Lbs.	Turpentine
Linseed Oil	2 Gals.	Drier
		Gallons of Paint

Second Coat

Euston Turpentine Soft Paste	100 Lbs.	Turpentine
Linseed Oil	3¼-4 Gals.	Drier
		Gallons of Paint

Painting New Wood—

Priming Coat

Euston All-Purpose Soft Paste	100 Lbs.	Turpentine
Linseed Oil	4 Gals.	Drier
		Gallons of Paint

Second Coat

Euston All-Purpose Soft Paste	100 Lbs.	Turpentine
Linseed Oil	1½ Gals.	Drier
		Gallons of Paint

Third Coat

Euston All-Purpose Soft Paste	100 Lbs.	Turpentine
Linseed Oil	3¼-4 Gals.	Drier
		Gallons of Paint

Painting New Outside Wood—

Instructions for Thinning Euston Lead

SOFT PASTE (12% OIL)

Repainting Outside Wood—

First Coat

Euston Soft Paste Lead	100 Lbs.	Pure Turps
Raw Linseed Oil	3-3½ Gals.	Drier
		Gallons of Paint

Second Coat

Euston Soft Paste Lead	100 Lbs.	Drier
Raw Linseed Oil	3-3½ Gals.	Approximate Gal.
Pure Turps	1 Pt.	Paint

Painting New Outside Wood—

Priming Coat

Euston Soft Paste Lead	100 Lbs.	Pure Turps
Raw Linseed Oil	3¼ Gals.	Drier
		Gallons of Paint

Second Coat

Euston Soft Paste Lead	100 Lbs.	Pure Turps
Raw Linseed Oil	1½ Gals.	Drier
		Gallons of Paint

Third Coat

Euston Soft Paste Lead	100 Lbs.	Pure Turps
Raw Linseed Oil	3-3½ Gals.	Drier
		Gallons of Paint

Repainting Outside Wood—(Old Work)—

EXTERIOR PRODUCTS



FARM PAINTS

Durable Barn Paint

Material of this nature has a wide use, not only on barns but also on factory buildings, outbuildings and many other structures of rough lumber where decoration is secondary to protection from the elements. It is also used extensively on metal buildings, metal roofs, and in the tinshop where it is excellent for painting caves and down-spouts. Painters also use it for this purpose in connection with house painting.

The pigment used in Red Barn Paint is iron oxide which gives it excellent wearing qualities. This, combined with the essential paint oils, produces a long wearing, elastic, weather-resisting paint.

Barn Paint, particularly the red, is recommended for painting brick buildings. Its waterproof qualities, ability to seal porous brick, and natural brick color together with its low cost make it a satisfactory finish for surfaces of this kind.

Directions for application of Barn Paint are the same as those covered in previous paragraphs on Exterior Painting. Two coats will be found sufficient for most surfaces. The first coat should be thinned with raw linseed oil. This is especially recommended at this time because, for the past several years, the majority of farm buildings have been neglected and the surface must be well satisfied with linseed oil when repainting.

A metal surface should be carefully gone over to remove all rust and scale, after which two coats of barn paint of the color selected can be applied.

For brick the first coat of barn paint should be reduced with Cement Mixing Liquid and any spots that show unusual absorption should be given a second application. Then, after the entire surface has been allowed to dry for at least three days, apply a coat of Barn Paint as it comes from the can.

On a wood surface it will cover approximately 275 square feet two coats to the gallon; on metal, 325; and on brick 200

EXTERIOR PRODUCTS

to 225, two coats to the gallon, depending upon porosity of the surface.

Wagon, Truck, Tractor or Machinery Paint

Wagon, Truck, Tractor or Machinery Paint is a protective, as well as a decorative paint made especially for use on agricultural implements, tractors, farm and delivery wagons, and for outside use generally on either wood or metal. It is estimated that millions of dollars are wasted every year on the farms of the country through rust and deterioration of machinery which is left exposed to the weather without paint protection. Much of this loss may be avoided by giving such machinery occasional coats of Wagon, Truck, Tractor or Machinery Paint.

Wagon, Truck, Tractor or Machinery Paint is furnished in six permanent colors and black, which cover solidly with one coat and maintain their gloss over a long period of time.

All surfaces to be repainted must be clean, dry, and free from grease or rust. Remove grease with gasoline and use sandpaper to remove all rust spots from metal. Use a good brush and spread the paint evenly as it comes from the can after a very thorough stirring. No thinning is required.

*Don't Miss
a Farm Paint Sale!*

There's A

TIME-TESTED

PAINT PRODUCT

For Every Farm Paint Need

EXTERIOR PRODUCTS

ROOF PAINTS

Shingle Stain

Shingle Stains embody the same quality material as all other Time-tested products. The base of Shingle Stain is a refined and treated oil which is recognized as the best wood preservative available. Our product is permanent in color and will give long life and protection to the shingles.

NEW WORK

The most practical way to stain shingles is to dip them into a container which will accommodate at least a dozen or more shingles at one time. Then remove them to another receptacle or trough and allow to properly drain. This process will afford protection to all exposed parts of the shingle.

OLD WORK

On all old work the shingles must be brushed and particular care should be used to see that all portions, particularly the edges, are well coated. Two coats are recommended.

COVERING CAPACITY

For dipping, two gallons of stain will cover 1,000 regulation size shingles with a $\frac{3}{4}$ dip. For brushing, 150 square feet is a conservative estimate for one coat. For two coats one gallon will cover 100 square feet.

Rough sawed shingles require 40% more stain than those smoothly finished.

Factory and Roof Paint

When economy is a consideration, this material can be recommended as a very satisfactory paint for general use on interior or exterior surfaces. It is made of high grade materials, covers solidly, and can be used on all buildings, wood or metal. It is also suitable for use on fences, bridges, structural iron work, and other outdoor surfaces. This product finds a large field of use on temporary structures built over sidewalks and around large buildings to protect pedestrians during construction.

Manufactured in dark shades of green, gray, red, brown and black, it covers 600 feet to the gallon one coat on wood and 700 feet on metal.

Cold Process Asphalt (Emulsified)

Asphalt has long been recognized as the most efficient waterproofing medium available. It is asphalt in its purest form carried in suspension by water. After the water has evaporated from the coat applied, there is nothing left on the surface but a protecting film of pure asphalt that will with-

EXTERIOR PRODUCTS

stand the elements for years without becoming brittle. It retains all of the essential life-giving oils found in pure asphalt.

This product has outstanding advantages over the ordinary roof paint in that it actually impregnates the surface. Cold Process Asphalt has no odor, is non-inflammable, and is easy to apply even on damp surfaces. If thinning is necessary, only water need be used.

Brush it on roofs of metal, composition, paper or felt. In industrial plants this product affords unusual protection, not only because of its waterproofing qualities but also because it is resistant to acid. It is a superior coating for water storage tank interiors and, being free from odors, it can be used safely on tanks for the storage of drinking water. Applied to the exterior of foundations below ground level it will waterproof basements holding back all water seepage because of its ability to resist unusual water pressure.

Cold Process Asphalt is also supplied in a cement form which is used to patch holes in roofs, flashing, and gutters. It carries an asbestos fibre that eliminates the possibility of cracking after years of long exposure. This product is best applied by troweling. It covers approximately 80 square feet to the gallon.

Black Roof Paint

This is an acid-free, heavy body paint recommended especially for metal and composition roofs and surfaces subject to exposure. The base of this material is asphalt reduced by the addition of oil to add further life and elasticity. The liquids that it carries retard corrosion and make it an excellent protective coating for all roof surfaces of metal, composition, paper and felt.

Black roof paint will cover 150 square feet per gallon.

Liquid Roof Cement

Liquid Roof Cement is a heavy asphalt paint material combined with asbestos fibre and is used as a protective coating for roofing of any nature and for repairing leaks in gutters, valleys, flashing, etc. It can be applied with a brush and will not sag, creep, blister, crack or peel. Its heavy body permits a heavier application than does Black Roof Paint. It will satisfactorily remedy roof surfaces that are leaking because of small cracks, breaks, or nail holes.

Plastic Roof Cement

This is a pliable plastic cement to be applied with a trowel. It is indispensable for patching large leaks in roofs, valleys, and flashing.

EXTERIOR PRODUCTS

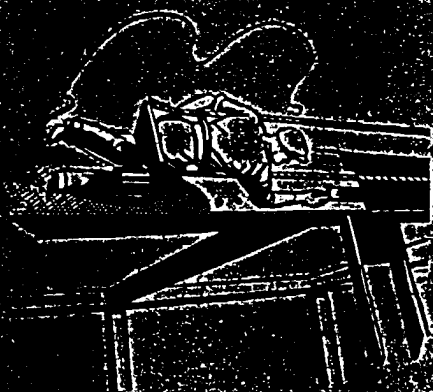
Tinners' Red

Tinners' Red is for use on metal roofs, flashing, gutters, and downspouts, and for work inside tin shops.

This material is also very popular with sheet metal workers. There is no finer product of its kind. It differs from many of the paints commonly called Tinners' Red, which are sold on price alone, as it is a product permanent in color, and absolutely waterproof. A rainstorm coming up immediately after application will not harm it. Because it is quick drying, it does not hold up the finishing operations for which it is used in a tin shop. Being elastic, it will not chip on bending the tin or metal and it is tough enough to resist the scuffing and scraping to which metal is subjected.

All surfaces should be clean, free from shop grease or dirt, and thoroughly dry.

Tinners' Red is furnished only in semi-gloss in order not to intensify the irregularities found in most metal roof surfaces. It will cover 700 square feet per gallon, one coat.

**METAL PROTECTIVE PAINTS**

No matter how good the protection of metals is, it must be maintained by the application of exterior metal protective paint. It must be constant guard from rust and corrosion. In the past, many paints for exterior metal have been used. Apply a protective paint of one color and finish, and it will be complete, lasting protection. Paints will be applied to a metal.

WATER-RESISTANT

METAL PROTECTIVE PAINT

INTERIOR PAINT

FLOOR FINISHES

ENAMELS

Metal Paint

Every requirement of a high grade metal product is embodied in this product. It is the result of years of experiment, and observation of the product in use.

A combination of pigments is used, each one for a distinct purpose in the formula. Outstanding features are graphite and red lead, combined with linseed oil, other treated oils to impart the necessary elasticity, weather and the action of acids and gases found in industrial centers. Time-tested, it maintains its gloss and makes it unaffected by extreme heat or cold weather. Its exceptional toughness enables it to withstand unusual scratches and scuffing.

It is intended especially for both field and shop use on structural steel, but it also can be used as a primer paint on all outdoor surfaces of metal such as ornamental iron, grill work, metal stanchions, window frames and casings, conduit pipes, metal roofs or any other metal surface that must be protected from oxidation and corrosion.

This product is furnished in shades of gray, brown and black. When two coats or more are applied, at least 48 hours should be allowed for proper drying between coats.

It covers approximately 600 square feet per gallon.

Liquid Red Lead

The product is recommended whenever a surface of Red Lead is specified on structural steel. It comes in a liquid form and combines extreme elasticity with rust-preventive characteristics of Red Lead. It is the ideal undercoat to be used any place where a first coat of Red Lead is recommended. On all exterior metal surfaces, plates, etc., become bare through years of service should be primed with a coating of Liquid Red Lead.

Galvanized Iron Primer

While this product is recommended especially for use on galvanized iron, it is also an ideal primer for all outdoor surfaces such as metal sash frames, store fronts, etc. It is only used as an undercoat and reduces to a minimum the possibility of peeling and scaling which is so common when ordinary paints are applied to galvanized surfaces. As a special precaution, however, it is recommended that a galvanized surface be given a period of time to weather and, when this is not possible, it should be treated with a solvent naphtha or turpentine.

Graphite Liquid Paint

This product contains only sufficient amount of graphite pigments besides graphite to keep the product in

EXTERIOR PRODUCTS

tion in the container. Graphite Liquid Paint can be used any place where an exterior paint is desired. It is especially desirable, because of its heat resisting qualities as a paint for boilers, engine fronts and chimneys.

Smoke Stack Black

This product has been especially manufactured to withstand the extreme heat to which smoke stacks are subjected. It bakes hard to the metal, practically becoming a part of it, and forms a protective film over the surface that prevents the metal from corroding for a long period of time. Smoke Stack Black can be applied to all surfaces subject to heat, such as boiler fronts, steam and hot water pipes, and the fronts of engines.

Water Tank Finishes

In every direction we may look we see, surrounding us, water tanks, many of them of enormous capacities. Our industrial factories have large tanks for their fire prevention systems, apartment houses and hotels carry reserves for their water systems as well and practically every inland community water department has storage tanks carrying large quantities of water.

These tanks, whether they are of metal or wood, have to be carefully protected from the elements to prevent leaking which would result in damage amounting, in many instances, to several thousands of dollars. Tanks of wood have to be carefully protected to prevent shrinkage while on metal tanks corrosion is the deterioration that has to be prevented.

The Pittsburgh Des Moines Steel Company, the largest builders of outdoor tanks, conducted a test at their Ambridge, Pa., plant in which every manufacturer in this country was given the privilege of submitting the best materials that they could recommend for the preservation of the interior of these tanks. On the completion of this test the materials that were submitted by us, and are known now as Time-tested's No. 1525 Chromate Primer and our S-1777 Gray Synthetic Gun Vehicle Enamel were given ratings of 100% and ever since that time this large organization has been using our products on all installations. These products are available to all of our customers and inasmuch as a large tank will require several times the amount of paint that is necessary to finish one large house job it is well worth the time of our dealers to keep constantly in touch with their industrial neighbors as well as the local water departments because they can be assured that you as a Time-tested dealer are in a position to supply them with the very finest materials that are available, for the finishing of the interior of metal tanks.

For the interior of wooden tanks there is no better product to recommend than Cold Process Asphalt. The base of this

EXTERIOR PRODUCTS

material is asphalt recognized as the best waterproofing medium that is available today. It is odorless and will not contaminate drinking water.

For the exterior of these same tanks, as well as the under structures, which are invariably of metal, we recommend Time-Tested House Paint.

INTERIOR PRODUCTS

WALL PAINTS

Wall Paints are produced in three distinct washable finishes: Flat, Semi-Gloss, and Gloss. The latter is particularly adapted to kitchens and bathrooms where the surfaces are constantly subjected to moisture, steam, and deposits of grease from cooking.

DIRECTIONS FOR WALL PREPARATION

All wall surfaces, when new, should be given ample time to thoroughly season and dry out. When this time has elapsed, test the walls for hot lime or alkali, using Phenolphthalein, which can be purchased at any drug store. If a pink cast shows these elements to be present, apply a solution consisting of three pounds of Zinc Sulphate dissolved in a gallon of water. Mild cases can be remedied with an application of vinegar. Generally speaking, however, a priming coat is all that is necessary.

Allow the primer coat to dry for at least 24 hours. Where extreme durability is desired, two coats over a primer are recommended and the intermediate coat of a flat or semi-gloss should be that product in the color selected, mixed with equal parts of wall primer. For a gloss finish reduce the intermediate coat with one pint of turpentine. Final finishing coats should be the Wall Finish in Flat, Gloss or Semi-Gloss as it comes from the can. If only one succeeding coat is considered necessary, apply the finish of the color selected as it comes from the can.

OLD WORK

All old surfaces should be carefully cleaned free from grease, smoke, and other foreign matter before repainting. One coat of Wall Primer applied over this surface will properly seal all small checks and fine cracks that appear. Large cracks should be filled with Patching Plaster and then sized thoroughly. Follow with one or two coats of Wall Finish in gloss selected.

For the first coat on old wood surfaces, use wall finish that has been reduced with 10% of Turpentine. Metal surfaces require no priming. Use one or two coats of the finish selected, just as it comes from the can.

Oil First Coater

Oil First Coater is a comparatively new addition to the Time-Tested line and was introduced after long research and experimentation. It is without question the most efficient wall primer that can be used. It successfully seals the most porous surfaces, and, at the same time, helps to counteract the alkali and action of hot lime which is present in so many new wall surfaces.

Oil First Coater also is an excellent sealer for the many types of composition boards that are on the market today.

Oil First Coater, properly used, is quick drying, and one gallon should be reduced with one pint of turpentine or Naphtha. Applied in this manner, it will set up dry enough for succeeding coats of paint in four hours, thus eliminating much of the inconvenience of repainting in the home, and the time lost in waiting for coats to dry.

Oil First Coater is pigmented and should be completely mixed before using. The pigment gives it the outstanding advantage of covering discolorations in the original wall surface and provides an excellent foundation for succeeding coats of wall paint. In many instances, its use will save the application of one coat of finishing material. Brick, cement, and stone surfaces should be given one or more coats of wall finish.

On rough sanded surfaces, Oil First Coater will cover from 300 to 350 square feet per gallon, depending upon the wall structure, while on smooth finishes of plaster, the coverage will run from 400 to 450 square feet per gallon per coat.

Deco-Tone Flat Wall Finish

Durable—Sanitary—Washable

This is an ideal sanitary wall finish. This Flat Wall Finish contains no poisonous pigments and is particularly recommended for walls, ceilings, and other surfaces in the decoration of residences, theatres, churches, schools, hotels, hospitals, sanitariums, public buildings, and other places where a non-absorbent washable finish is necessary.

This product dries with a slight sheen that is washable. Its soft velvety lustre makes it an ideal interior finish.

It can be used on all plaster surfaces—rough, smooth, or unfinished, and composition wall board, burlap, or any other soft wall material, as well as on metal ceilings and wood surfaces.

Flat Wall Finish is produced in White and 14 charming soft warm tints. A further variety of delicate tints can be developed by mixing any of these shades with white or with another color.

The covering properties depend upon the surface. On a rough sand finish plaster, the average coverage is 300 square feet per gallon; on smooth plaster, 450 square feet per gallon. The finishing coat will cover from 500 to 550 square feet per gallon.

Deco-Glo Semi-Gloss

Semi-Gloss wall finishes are highly recommended for use in hospitals, hotels, public buildings, schools, apartment houses, and offices; in fact, every place where a wall finish of unusual durability is required.

Semi-Gloss can be used by anyone with ordinary skill. The outstanding quality of this product is its ability to stand up in one coat over surfaces that have become discolored.

Where a finish of extreme cleanliness is required, Gloss, as its hard enamel-like surface permits it to be cleaned as easily as porcelain.

This Time-tested product is recommended for use in kitchens, breakfast nooks, bedrooms, or any other room in the home. It is an ideal finish for woodwork because of its durability, solid covering, and easy working properties.

It dries with a soft, restful sheen that reflects a moderate amount of light without glare, and is produced in a variety of colors.

The first coat will cover from 400 to 450 square feet per gallon, depending upon the smoothness of the surface. The second coat will cover from 500 to 550 square feet per gallon.

Gloss Interior Finish

Gloss Interior Wall Finishes are specially prepared for use on the walls of kitchens, bathrooms, and other rooms that must be washed or cleaned frequently.

Interior Gloss Wall Finishes dry with a high gloss film that is hard, tough, and adhesive, and can be washed without impairing its brilliancy. It is an ideal finish for walls, and can be used with satisfaction on woodwork. When a high gloss, wear-resisting finish is desired. At home, Gloss Interior is adaptable for use in hallways, dairies, hotels, and office buildings, where it embodies the qualities of this product is desired.

It works easily under the brush, shows no laps or sags.

Furnished in white, and eight popular tints. It can be used in the same manner as all other wall finishes. It requires only two coats over a properly primed new wall surface, and gives a very satisfactory finish.

On smooth plastered, well-primed walls, a first coat will cover from 450 to 500 square feet per gallon, while the second coat will cover from 550 to 600 square feet, or more, per gallon.

Sealette

Sealette is a washable interior flat wall paint in a ready-to-use form, reduced for use with Mineral Spirits, Painters Naphtha, or Turpentine. Sealette seals and protects wall finishes in one operation. Sealette can be applied over plaster, texture paints, wall board, plywood, or any other surface previously painted with flat oil paint, or any clean, solid, interior paintable surface. It can be brushed or sprayed. For brush application it is

INTERIOR PRODUCTS

3 pints of thinner—for spray application we recommend 4 pints of thinner per gallon.

Sealette has exceptional hide—one coat being usually sufficient. It sets in about an hour, and dries quickly thereafter to a smooth, flat finish. It can be easily re-coated if a second coat is necessary, as over very dark or porous surfaces. Coverage is approximately 200 to 600 square feet per gallon of unreduced paste, depending on the method of application and type of surface.

OTHER FLAT WALL FINISHES

Master Painter's Flat White

This is a product that is intended particularly for use by the Master Painter in the home, especially for basement and attic work where an economical and thoroughly dependable, easy-working wall finish is desired. It will cover well in one coat, although two coats are generally recommended for new work over properly primed surfaces.

Master Painter's Flat White is furnished in one gallon cans only, and will cover approximately the same amount of surface per gallon as Speed-Wall Flat Wall Finish.

Flat Wall Primer

General directions for the use of this material will be found under the caption "Flat Wall Finishes". It has excellent sealing properties, is alkali resistant, and can be applied to a wall just as it comes from the can. Under normal conditions, this material mixed with equal quantities of the Wall Finish selected, will produce a satisfactory sealed surface.

This Wall Primer is an economical product as the addition of Flat Wall Finish imparts a color to the first or priming coat, and, in most instances, saves the use of one coat of finishing material. Under no circumstances are more than two finishing coats necessary and in most cases, one will be sufficient.

Flattening Oil

Flattening Oil is designed especially for reducing White Lead in Oil or Semi-Paste Paint to produce Flat or Eggshell effects for wall decorations. This product increases the binding properties of the other liquids in the base material, thereby eliminating all possibilities of powdering and chipping.

While Linseed Oil can be used with White Lead to produce an enamel undercoat, Flattening Oil is superior for this purpose. From one and three-quarter gallons to two gallons of Flattening Oil added to 100 pounds of White Lead with one pint of dryer will produce an excellent flat finish for walls.

INTERIOR PRODUCTS

The sheen of any wall finish is governed by the amount of Oil First Coater that is added to the mixture.

Glazing Liquid

Glazing Liquid is a clear, well-drying liquid made primarily to be used in producing a tiffany finish effect in wall decoration. This product sets up slowly enough to permit the painter to apply it and then stipple it slowly in order to secure the effect he desires.

This product is often mixed with Colors in Oil to produce an antique and polychrome effect on furniture, woodwork, and moulding.

A tiffany effect is the result of blending contrasting colors for walls through the medium of Glazing Liquid. It is used most frequently in public buildings and restaurants, although it has also become quite popular for the dining or living room of the home.

This effect is obtained by first building up a wall surface with the necessary coats of wall paint. Because of its lack of high gloss, and its non-porous surface, Time-tested Semi-Gloss is the ideal product to use for this purpose. After the surface has dried, Glazing Liquid should be applied to as much of the wall surface as can be worked conveniently at one time. Immediately following this application, reduce one or more shades of Color in Oil to a creamy consistency by the addition of Glazing Liquid, and spot the wall surface, applying the color heavily at the bottom. Then, use a cloth to blend one spot into the other. The heavier application of color at the base of the wall will give a darker effect than at the top. After this blending is accomplished, crumple a cloth or rag, and use to stipple the entire wall surface to give an irregular and mottled effect.

Dricoat

Dricoat is a most unusual product and offers unlimited sales possibilities to the home owner as well as the hotel, public building and the industrial plant. As paint manufacturers we receive more inquiries for a product that will successfully combat conditions of moisture without peeling and scaling than we do on any other product in our entire line.

The seepage of water through foundations is a condition with which the home owner is confronted. In the hotel there is also this same seepage in basements and sub-basements. Industrial plants have departments that are continually subjected to moisture and condensation in various processes of their manufacture and then, too, every community has its local laundries and creameries where these same conditions exist.

Dricoat is a breather type of paint in that it does not form a hard, impervious film on the wall surface but instead the

INTERIOR PRODUCTS

special pigments from which it is manufactured permit the moisture that is in the wall surface to pass through the film.

Ninety per cent of blistering and peeling can be attributed to moisture and the fact that this moisture back of a paint film sets up pressure either from the water itself or its vapors. When moisture cannot pass through the paint film blistering takes place and eventually scaling. The ability of Driccoat to permit moisture to pass through it without any lifting of the film or causing discoloration, makes it the ideal paint for surfaces such as are described.

Driccoat, to produce the desired results, should be applied to new surfaces that are free from dirt and grease although it is not necessary that they be absolutely dry. All old paint should be removed. Two coats are recommended and will produce a solid covering, flat finish of high light reflecting value. If desired, Driccoat can be tinted to light shades with Pure Color in Oil reduced with turpentine.

Spray-Day-Lite

In every community there is a demand for Spray-Day-Lite (more commonly referred to as mill white), the available volume exceeding by many times the purchases of wall finishes ordinarily sold by the local dealers.

A field for solicitation of Spray-Day-Lite business lies in every school, college, office building, apartment building, hotel, hospital, laundry, dairy, brewery, and industrial building in every city and town in this country.

Spray-Day-Lite is a product made for spraying though it can be satisfactorily brushed. Properly applied it will produce better and whiter results than two coats of ordinary paint. The big advantage lies in the fact that with but little experimentation the applicator can handle the spray gun and produce a solid covering, smooth coating that can be washed like tile over grimy and badly discolored and dirty surfaces. It will not flake, crack, chip or peel when applied on a solid surface and can be as successfully applied to concrete, tile, plaster, steel and stucco as to wood.

One of the big outstanding qualities in Spray-Day-Lite is that this material produces but little fog (over spray) that has dried by the time it reaches the floor surface and consequently there is not the expensive cleaning up cost that follows when ordinary paints are used through spraying equipment. It comes ready to apply. The material after being thoroughly mixed need only be poured into the cup of the spray gun, and applied by the regular method of Spray application.

Recommend RELATED BRUSHES

One of the most important factors on is the brush used. A good brush makes better—it makes painting easier and you sell paint, be sure your customer portance of a good brush and has one use. Recommend Related Brushes . . . the type for every paint job!

★ ★ ★ ★

Related Brushes are made of the finest obtainable. The bristles in each brush permanently gripped in the handle. Bristles and hair are properly blended hard and soft stocks that give the brush long life and trouble-free service. Every brush in this line is here because years of experience have proved it to be the size and type painting contractors and amateur painters want to use.

Sell Related Brushes for every paint small . . . they give you profitable business customer profitable service.



FLOOR FINISHES

Exterior Porch Floors

There is no surface subjected to harder wear and more severe abuse than floors, both inside the home and on the porch. Porch floors are not only subjected to the wear of walking and the dragging and scraping of furniture, but to the ravages of the elements as well. A paint for this purpose must incorporate toughness and elasticity to withstand the hardest kind of wear. It must also withstand constant scrubbing and the rain water that lies upon porches from time to time.

FINISHING EXTERIOR PORCH SURFACES

There is no better primer that can be used as a first coat on new floors than Time-Tested House Paint Primer. This product should be applied just as it comes from the can and, after drying from 48 to 72 hours, it can then be re-coated with one or two coats of Porch and Deck Paint just as it comes from the can.

In laying a new porch floor, it is advisable to back prime or paint the underside of the flooring and thoroughly coat the tongues and grooves with Porch and Deck Paint. In following this practice it is, of course, necessary also to remove any excess paint that is forced out of the joints at the time of laying the floor.

REPAINTING OLD FLOORS

Old floor surfaces should be perfectly clean and dry before attempting to repaint. Scrub the surface, if it is necessary, to remove any deposits of dust, dirt, and grease that have accumulated. Two coats are recommended for old work, the first coat to be reduced with one pint of Turpentine to a gallon of Porch and Deck Paint. Care should be given to porch steps by thoroughly brushing the first coat into any worn or bare portions.

Florenamel

This Time-tested product is an innovation in the line of floor coatings for interior or exterior use. It is quick-drying and under normal conditions can be walked on in from six to eight hours. It can be applied on wood or cement floors and is recommended particularly for refinishing linoleum where the original design has been worn away. One coat applied to linoleum will add years of life and result in an attractive, easily washed floor covering. A linoleum rug painted in this way can be made more attractive by stippling contrasting colors on the base shade used. Attractive designs can also be stenciled into the corners with other colors.

Not only is it particularly well suited for floors, but its high gloss and easy working properties make it an ideal finish for plastered walls where a gloss washable surface is desired. Several colors in the line are suitable for woodwork, others for furniture, and any one of them is excellent

FLOOR FINISHES

for use on dados in kitchens, bathrooms, etc. This product is equally satisfactory on exteriors but in applying it outside one pint of Boiled Linseed Oil should be added to each gallon.

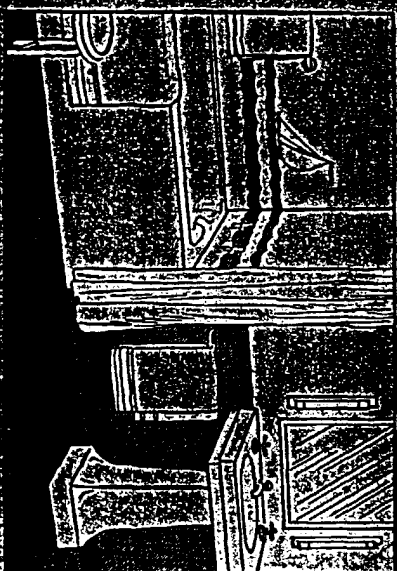
Masticrete

Masticrete is a permanent and efficient material for the patching, repairing and resurfacing of all types of traffic bearing surfaces of concrete, wood, metal, tile, asphalt and composition, namely: floors, ramps, docks, piers, runways, driveways, sidewalks, stair treads, trucking aisles, loading platforms, etc., in factories, warehouses, garages, terminals, service stations, schools, etc.

Masticrete eliminates costly losses due to damage to merchandise dumped from trucks that tip over when striking holes in floors, it eliminates production losses because repairs can be made and completed overnight and it eliminates the need of costly floor preparation for its application.

Two parts Masticrete, an asphalt base product, mixed with one part Portland Cement and two parts of clean sharp sand and three parts of stone or gravel, not over $\frac{1}{4}$ " in size, and sufficient water to make the mixture easily workable under a trowel is recommended for surfaces subjected to heavy rolling traffic. Material for surfaces subjected to foot traffic can be mixed with one part of cement, four parts of sand and two parts of Masticrete. The above formulas are all based on volume.

All surfaces must be primed with Masticrete Primer.



ENAMELS

Color your most important furniture and interior decoration to color for your money for every type of room and for all odd pieces of furniture. Enamels are the most important room paint and the most economical for quality and durability and have immediate non-fading properties.

INTERIOR PRODUCTS

Architectural Enamels*Directions for Application*

Architectural Enamels are used principally upon three kinds of interior surfaces—woodwork, walls, and furniture. Of these three, woodwork finishing is probably the most important. An enameled surface, like a house, requires a strong foundation. It is essential, therefore, that particular time and attention be given its preparation.

Enamel Undercoats are usually flat or eggshell, with unusual opacity and good flowing properties, which minimize the time necessary for sanding them to a smooth surface. They have sufficient sealing properties to prevent the absorption of the finishing coats.

New work should be thoroughly sanded before applying the first coat of enamel undercoat. This should be thinned with 25% turpentine so that it will penetrate the pores of the wood, and form a surface to which succeeding coats will adhere. For high class work, additional undercoats should be added. If specifications call for three coats, the second should be reduced with 10% turpentine, and the third coat applied as it comes from the can.

The first coat of enamel should be mixed with Enamel Undercoat, 1 quart to the gallon, and applied to the surface. After it is thoroughly dry, sand lightly, and follow with one or more coats of finishing enamel, as desired.

**Ripolin Enamel (BLT)**

More than 40 years of research and scientific development together with tests, have established the fame of Ripolin Enamel throughout the civilized world. All European countries, South America, Africa, Australia, and North America, have approved and accepted Ripolin as the world's finest and most durable enamel.

In the United States, Ripolin has been used on thousands of the finest homes and public buildings, such as churches, colleges, hotels, hospitals, and skyscrapers, where years of continuous service have not dimmed its luster and beauty.

Architects and painters throughout the country recognize Ripolin as the finest enamel for either interior or exterior decoration. The beauty of its finish, its extreme durability, and the ease with which it can be applied, together with its permanency of luster and depth of beauty, even when subjected to the most severe usage, have given Ripolin its world-wide popularity.

When Ripolin was first introduced into this country, it was supplied in only the one quality known as Architectural BLT, which, because of its high oil content, required some 48 to 72 hours for each coat to dry. This Ripolin is still available in attractive colors, in addition to Gloss White, Flat White, and Gloss Black.

Ripolin Enamel will cover from 750 to 800 square feet one coat per gallon.

Ripolin Q. D.

Recently there has been an ever-increasing demand for a quicker drying Ripolin Enamel. After years of the most careful research, it was found possible to produce a material which dries in a much shorter length of time, and still retains all of the outstanding qualities of BLT Ripolin.

Fifteen attractive colors, and white, have been selected for the Ripolin Q. D. line in accordance with the style trend of today. Customers can be certain that Ripolin colors are absolutely correct for use in the home, or on any other surface where a high grade enamel finish is desired.

Q. D. Ripolin levels out free from brush marks, producing a finish that has the flint-like hardness, depth of gloss and beauty of the very finest glazed tile. When painting over white or any color similar to that being used, usually one coat produces satisfactory results. Q. D. Ripolin can be applied to iron, plaster, fibre board, and tile, as well as wood surfaces. Complete instructions for proper application are on the can.

Ripolin Undercoat

Ripolin Undercoat is a dense, opaque, solid covering White that flows and levels free from brush marks. It produces the proper foundation for succeeding coats of Ripolin Enamel and requires but little sanding. The second coat should be Enamel Undercoat mixed with at least 25% of Ripolin Enamel. On old work where an Undercoat is necessary, one coat of Ripolin Undercoat will usually be found sufficient.

Ripolin Gloss Thinnings

It is recommended that this product be used but sparingly in any Ripolin Finishing Schedule. Ripolin, as it is furnished by us, is, we feel, of just the proper consistency for application. There may be instances, however, where a can has been kept open too long and the evaporation of some of the vehicles used has caused a bodying of the paint itself. In such an instance we would recommend the use of Ripolin Gloss Thinnings rather than turpentine because this material will maintain the natural gloss of Ripolin whereas turpentine has a flattening effect.

Superior Spedene Enamel

A high gloss enamel that retains its original gloss throughout its entire life. Intended primarily for interior work it cannot be surpassed as an enamel for the home, public buildings and hotels where a washable finish is desired. This product is quick drying, is not blued so that in the hands of the painter and creams can be developed through the use of oil for tinting.

This material will not sag and its exceptional qualities eliminate all possibilities of brush marks. Available in 1 gallon containers and quarts.

Velvet Spedene Enamel

A companion product to the Time-tested described in preceding paragraph, possessing all the qualities but drying with an even egg-shell gloss finishings and high lights. It works easy under the brush, finishes free from all sags and brush marks. Available in 1 gallon containers and quarts.

Blood-Coate

A new type of enamel undercoat recently produced has met with immediate acceptance by the user, particularly, the master painter.

The big outstanding advantage is in its quick drying qualities which enable it to be sanded or re-coated without ordinary undercoats. Its quick drying properties impair its leveling or flowing qualities. This enamel levels out free from brush marks just as fast as grade of long oil enamels do. It sands easily, its unusual flow makes only light sanding necessary.

Containing liquids that possess sealing qualities, it produces the succeeding coats of enamel showing the fullness, and depth of gloss. It is not porous, consequently does not absorb any of the liquids that are applied to the enamel coat.

Manufactured in white only. It is advisable on new work, to reduce the first coat 10% with turpentine. The second coat should be applied just as it comes from the can. The first coat will cover 450 square feet and the second will cover 500 square feet.

Enamel Undercoat

This product is a thoroughly dependable enamel used by some on the very highest type of work. It has excellent opacity, easy working qualities, and freedom from brush marks, thus requiring only a minimum

It embodies the sealing properties necessary to hold out succeeding coats of enamel with all of their natural fullness and depth of gloss. On new work two coats of Undercoat are recommended; the first one should be reduced about 10% with turpentine. The first coat will cover 450 square feet to the gallon, the second approximately 500 square feet per gallon.

One-Coat Gloss Enamel

An enamel made to give results exceeding expectations where cost is a factor. This material will cover solidly with one coat and dries with a high gloss that is retained throughout its life. A trace of blue added to it will intensify its whiteness but it is made in a true white so that it will take tinting colors perfectly where tinting is called for. Its easy working qualities and freedom from sagging has established this product as a favorite with the Master Painter for those jobs where price is a factor. It is put up in 1 gallon containers and quarts.

One-Coat Semi-Gloss Enamel

An enamel that even with its very favorable price will produce unexpected results. It dries with a semi-gloss finish free from flashing and has excellent working qualities under the brush making it suitable not only for woodwork and standing trim but wall surfaces as well. It is put up in 1 gallon containers and quarts.

Bloodspar Enamel (Four Hour)

The Enamels in this line fit every need where a finish of this type is desired. They can be used on any surface of hard or soft wood, baseboards, stairs, window frames, screens, blinds, doors, radiators, pipes, fences, vehicles, agricultural implements; in fact, on any and all surfaces, indoors or out, that need a touch of new enamel to renew their beauty, durability and usefulness.

DIRECTIONS FOR USE

One coat of the darker colors is usually sufficient and also for the lighter colors, except on old discolored surfaces where an undercoat of Flat White should first be applied, to be followed with one or two coats of Enamel.

On new work, one coat of undercoat should be applied, followed by a coat that has been mixed one-half undercoat and one-half Enamel of the color selected, and then one or two coats of Enamel will give the best results. More complete directions will be found on the can.

Four Hour Enamels today are furnished in eighteen attractive colors, including Black and White. This Enamel will cover about 600 square feet per gallon, depending upon the nature of the surface.

Var-Lac Varnish Stain

Varnish Stain colors and preserves the beauty of itself. A varnish and stain combined, it creates a result with one application, on wood previously finished.

For furniture, floors, woodwork, doors, interior trim, in fact, any place where a varnished finish is desired, the natural beauty and grain of the wood, Varnish Stain can be used with the assurance that it will restore the finish of the surface to which it is applied, enhance its color and impart the utmost in durability and protection.

DIRECTIONS FOR USE

One coat is usually sufficient when the effect desired is darker in tone than the old finish.

When a lighter effect is desired, over old, dark surfaces, apply one coat of Ground Color. With one or two coats of Varnish Stain of the desired color, beautiful grained effects can be obtained by the use of the Varnish Stain Color applied over the Ground Color. The Varnish Stain is then applied to preserve the grained effect and give it gloss and richness.

Although it is advisable on new wood, if time is desired, build up a finish following the directions given in this book under the subject, *Varnishes*, Varnish Stain, nevertheless, produce a satisfactory result. Varnish Stain and varnishes the surface at the same time, so in instances two, and never more than three coats.

Screen Enamel

This is a dense solid covering Black Enamel. It can be used on screens or other surfaces in and outside of the house. It will afford protection as well as a decorative effect. To a screen, it goes on easily, will not clog the mesh and affords protection against rust. It is equally suitable on the wood or metal frame of the screen.

Stove Pipe Or Iron Enamel

This heat resisting Black Enamel is intended for use on parts of the stove except that surface subjected to the flame. It does not have the disagreeable odoristic of most enamels of this type, and will retain its color some time. Stove Pipe and Iron Enamel is a factory for use on all surfaces around the house. If Black Enamel finish is desired, and particularly where subjected to heat—such as furnace doors, hot water pipes, irons, radiators, etc.

INTERIOR PRODUCTS

Crack and Crevice Filler

This material is furnished in paste form. Its function is to fill the cracks that exist in old floor surfaces between the boards, as well as nail holes and other breaks in the boards themselves. This material, properly applied, will not shrink or break loose when dry.

Ground Color

Ground Color resembles natural wood and dries to a flat finish which, at the same time, bonds itself very tightly to the old surface. After the Ground Color has been applied, Graining Color is used and an artificial grained effect made on the surface by a Graining Tool before the Graining Color sets. Graining Color is soluble in water and any design that is not satisfactory can be removed either by washing it from the surface with water, or by applying another coat of Graining Color over it, on which a new grained design can be created. After the Graining Color has dried, one or two coats of any time-tested Clear Varnish or Varnish Stain, in any color that may be selected, will give a true wood effect.

Linoleum Lacquer

Linoleum Lacq has all of the qualities necessary in a linoleum finish. It is waterproof, durable, washable, water-white in color, and has quick drying properties. Linoleum Lacq can be applied to any linoleum surface, properly cleaned and dried, and can be walked on in 30 minutes. This means a great deal to the housewife, particularly when used on kitchen linoleum.

Linoleum Lacq can be washed repeatedly, and applications at intervals of six months will protect the body of the linoleum against wear, and add many years of life.

GENERAL DIRECTIONS

It is advisable to use a new brush for the application of Lacq rather than one that has been previously used in paint or varnish. A soft hair brush will give the best results. The brush should be kept full of lacquer at all times and the material flowed freely upon the surface. Do not brush lacquer out as one does paint, varnish, or enamel, but simply lay it on with one or two strokes and proceed across the entire surface as quickly as possible. Lacquer dries quickly and sets in a few minutes' time, but has the peculiarity of softening up all preceding coats. Consequently, any blemishes that show in the first coat will correct themselves with the application of the second coat without further brushing. This softening sags, and imperfections that may have been left by preceding coats.

WATER THINNED PAINTS

Our water-thinned paints are the most perfect of their kind. They are easy to apply, dry quickly, and are completely waterproof. They are also available in a variety of colors and finishes. The water-thinned paints are the most perfect of their kind. They are easy to apply, dry quickly, and are completely waterproof. They are also available in a variety of colors and finishes.

MISCELLANEOUS PRODUCTS

AUTO FINISHES

VARNISHES STAINS, FILLERS

POLISHES WAXES, CLEANERS

WATER THINNED PAINTS

WATER THINNED PRODUCTS

SPRED Washable Water-Thinned Paint

SPRED is modern! It is a new type of finish for every type of interior wall surface; new or old plaster, wallboard, wall-paper, brick, concrete, Keene Cement, canvas, and painted surfaces. It is economical because it reduces costs with water. Coupled with these unusual qualities, it is durable, long lasting, and washable.

SPRED is different because it is made from specially treated oils, the production of which is carefully guarded. Being oil, the elasticity of the paint film is maintained and there is less possibility of cracking, chipping, and flaking than when hard resins or rosin are used.

Purified Soya Protein binds together all of the other solids in SPRED with the result that the entire film is closely knit, solid, homogeneous and more adhesive. Purified Soya Protein has marked advantages over casein because there is no deterioration or rancidity possible. Consequently, objectionable odors are eliminated. SPRED can be easily washed with soap and water to remove dirt, grease, pencil marks, ink, etc. We emphasize the washability of SPRED as it is far superior to the ordinary casein paints.

In SPRED you have, in addition to its washability, all these qualities—

Quick Drying—SPRED dries in 30 minutes.

Solid Covering—SPRED covers most surfaces in one coat.

Light Reflection—SPRED in White has a light reflecting value of 90%.

Lusterless Flat—SPRED dries with a restful flat finish.

No Objectionable Odor—While painting or afterwards.

Water Thinned—One gallon of SPRED produces one and a half gallons of paint (See directions).

Economical—One gallon is enough for an average room.

Application: SPRED is thinned with water only. First, thoroughly stir a gallon of SPRED in the original container until evenly dispersed into a soft, creamy paste. Following this, transfer the contents to another container and add a half gallon of water to the paste slowly, stirring constantly.

SPRED requires no primer on solid surfaces that are not exceptionally porous. If porosity is evident, one coat of "Time-Tested" Wall Primer or Hydraulic Primer is recommended.

Previously painted surfaces that still possess their original gloss should be sanded to produce some tooth.

Application is best with a brush $3\frac{1}{2}$ " or over in width. The wider Flat Kalsomine Brushes also work nicely. "Time-Tested" has recently produced and marketed a new paint applicator, the "Roll-It-On." This tool is of the roller type and produces an excellent job with SPRED.

WATER THINNED PRODUCTS

Coverage: The coverage of SPRED will be governed entirely by the type of surface to which it is to be applied and ranges from 250 ft. per gallon, reduced, on porous brick, cement, and wallboard, to 800 sq. ft. on the smooth, well sealed surfaces.

Mezotone Soya Protein Paste Paint

This product is the result of years of laboratory experimentation with the Soybean and is an improvement over casein paints because it is made with pure isolated Alpha Protein from the Soybean. Soya Protein, a derivative of the Soybean, was found to be the perfect binder for water thinned paints. The development and use of Soya Protein makes it one of the most outstanding, economical wall finishes developed in the paint industry in recent years.

The vehicle reveals the pure color of the pigment which binds permanently to the surface. For this reason, mural artists, architects and decorators choose it for mural paintings as well as for the finish of interior walls and ceilings. They know that color schemes will remain unimpaired by the aging of the paint.

It has been found to reflect measurably more light than other paints. The surface of the paint film of Soya Protein Paste Paint is microscopically grained and porous. Light striking this surface is scattered, not reflected. The result is a glareless, diffusing quality that is an essential of eye comfort and the effective utilization of light. This means that you get more effective light for your money on electric bills and better distribution in natural and artificial light.

One of its most important uses is its application over old and soiled wallpaper. Be sure that the paper to be painted will not bleed. Paper with Aniline dye, gold or similar materials in the design, should not be painted. If the paper is tight against the plaster, shows no breaks or cracks then a satisfactory job of renewing the beauty of your walls is assured.

The coverage of this product is remarkable and the cost per square foot is exceptionally low. It mixes easily, quickly and 1 gallon of paste makes $1\frac{1}{2}$ gallons of paint. It can be applied to green plaster walls and other surfaces without sizing. This paint does not chip or flake when applied to clean solid surfaces, but we do not recommend it for application over Kalsomine or similar materials.

There is no disagreeable after odor. It is nonpoisonous and non-inflammable. In one hour it is dry to touch and after 30 days it may be washed with a very mild soap and water. It flows on easily and dries with no laps or brush marks.

NEW WORK:

On new plaster cut out all cracks, holes and indentations in the surface and scrape clean. Wet down these places and

WATER THINNED PRODUCTS

patch with Patching Plaster. After the patching plaster has dried thoroughly, sand it level with the rest of the surface. Do not fill cracks, nail holes, etc., with regular oil putty. To do so will cause oil spots to appear in the finished job.

OLD WORK:

Remove dust, loose dirt or scaling material adhering to the surface. On all cracks, holes and indentures follow directions given for New Work. Kalsomine must be washed off *completely* before any application of Soya Protein Paste Paint. For insulating and hard-pressed boards, remove all loose dirt and dust adhering to the surface. In such case, prime the surface with Hydraulic Primer first. If the board is made of cooked pine fiber it might possibly bleed.

Brilliant Colors

Water is all that is required to prepare Brilliant Colors for use—no expensive oils or thinners necessary. Their ability to blend or intermix one color with another is remarkable. The color you get is smooth, even and applies without streaks.

When mixed with other water thinned paints, Brilliant Colors produce permanent, non-fading shades . . . and it is easy to get the distinctive color you desire. Use Brilliant Colors for striking decorative effects or to tint water thinned paints to any shade desired.

Brilliant Colors combine, to a higher degree than has ever before been possible, the ability to hide, to cover further, be more beautiful and have greater permanence. Laboratory research and experience under actual conditions prove that colors shown in this line fill every decorating and tinting requirement.

Brilliant Colors offer the decorator unlimited opportunities for unusual color effects in apartments, homes, hotels, stores, schools and restaurants. Rooms may be redecorated one day and ready for occupancy the next. No time is lost in re-decorating places of business.

Brilliant Colors recast perfectly. Any number of coats of the same or different colors may be applied without danger of bleeding, lifting or peeling.

Texture Wall Finish

Here is a paint capable of satisfying every requirement of modern interior decorating! It is economical, dependable, and easily acquired. Texture effects are obtained with whisk broom, stippling brush, sponge, wadded paper, crumpled cloth or by the palm of the hand.

With these tools, many types of textures can easily be worked out to suit almost any architectural design. Use

Texture Finish over any dry and clean surface . . . for new work over plaster, gypsum, wall board and other insulating wall boards, it is ideal.

Texture Wall Finish comes in dry powder form and is made ready for use simply by mixing 1 to 1½ pints of water to each pound of powder depending upon the thickness of texture desired.

Remove all loose, scaling or lifeless paint. Remove all whitewash, calcimine, dirt, grease, wax, or efflorescence. Glossy surfaces should be dulled with sandpaper or a washing with Sal Soda followed by a thorough rinsing with clear water. Fill cracks with our Patching Plaster.

Coverage varies from one to four square yards per pound depending upon water addition and type of texture desired.

DO NOT LET TEXTURE WALL FINISH HARDEN on brush, hands, clothing, woodwork, as it is insoluble in water and difficult to remove.

Casein Paint (Dry Powder)

This is the most economical casein paint offered for sale today! This statement has been proven to be true through the most exhaustive tests on large wall surfaces. Other materials may have sold for less by the gallon but Casein Paint (Dry Powder) more than overcame that handicap when coverage figures were obtained.

Casein Paint (Dry Powder) has unusual covering capacity with one coat and usually one coat does a perfect job. The tints are clean and the white is the whitest white that can be produced.

A washable casein cold water paint in dry powder form for all wall and ceiling surfaces, for homes, stores, garages, hotels. Dries in 40 minutes, possesses maximum light reflectivity without glare or eye-strain and is most economical since water, not expensive thinners, is used for reduction.

The resultant film is flat, shows no laps or brush marks and will not yellow with age. Unusual adhesion permits it to be painted over with oil paints if desired without danger of peeling. It can be used over damp plaster since water can evaporate through the porous film. Sizing is unnecessary on surfaces of uniform porosity. Five pounds when reduced with four pints of water will cover from 300 to 500 square feet. (Covers 300 to 600 square feet per gallon), depending on porosity of surface.

Casein Paint is ideal for use on plaster, brick, concrete and stone where live lime and alkali may be present.

Ad-El-Ite Hygienic Kalsomine

When properly applied, Ad-El-Ite Hygienic Kalsomine has the decorative quality of oil paint. It has a large and varied

use because of its economy. One coat of Kalsomine applied will give a pleasing and satisfactory job. Each package is usually sufficient for the ordinary room. Kalsomine is not washable and cannot be satisfactorily removed.

The use of Kalsomine for ceilings in finer homes as a substitute for wallpaper, is becoming quite common. It is also used extensively in all types of public buildings. Frequently plaster walls are coated with Kalsomine every year or from six months to a year in order to let them dry out, age, and cure before they are finished with permanent oil paints. Remove all Kalsomine before applying new oil paints.

In conjunction with Hygienic Kalsomine, use Hygienic Kalsize, which should be used as a primer coat. Kalsize, which comes in powdered form, is mixed with water to a paint consistency and applied to the surface. It seals perfectly and should be allowed to dry 24 hours before applying the succeeding coat of Kalsomine.

Ad-El-Ite Hygienic Kalsomine comes in two colors. One is to be mixed with hot water and the other with cold water. Kalsomine is very convenient wherever hot water is not available.

APPLICATION OF AD-EL-ITE HYGIENIC KALSOMINE

All surfaces to be finished should be dry. If old kalsomine should be removed by washing and then the surface should be permitted to dry thoroughly.

If Hygienic Kalsize is not available, varnish, shellac, or glue can be used as a size for plaster.

Hygienic Kalsomine is prepared for application by adding sufficient water to form a paste, stirring thoroughly to remove all lumps. After this has been done, additional water can be added and stirred again. For each of two quarts has been added to the contents of each package. After the mixture has been made, allow it to stand from twenty to thirty minutes. If this mixture is too thick, add a very small quantity of water.

Only application of a properly prepared Kalsomine that is necessary for any surface and for this purpose use a Kalsomine Brush—6", 7", or 8" wide—should be used. The material should be flowed on freely and evenly, but not spread excessively or spread out in the same way that oil paint is applied.

Ad-El-Ite Hygienic Kalsomine is furnished in attractive colors, and white. All shades can be made by mixing a much wider range of delicate tints.

Cement and Stucco Paint (Dry Powder)

Cement is a basic ingredient in this product. When properly applied over stucco or concrete exterior, it becomes a part of the surface itself and cannot be removed. Paints of this type have been used successfully

WATER THINNED PRODUCTS

the South and West. With the great improvements made in Cement and Stucco Paint its use has become general throughout the country. This product conforms to Government Specifications as a waterproofing cement paint and its use as a waterproofer will be found completely satisfactory!

Surface Preparation: Remove all dirt, loose scale, and foreign material from the wall. Thoroughly wet the surface before application to insure proper curing of the paint film.

Mixing: Place the contents of the package in a clean container and add water in the ratio of three pints to five pounds of dry powder. Stir until free from lumps. Then add 2 pints of water to bring paint to the proper consistency.

Excellent results are obtained by applying cement and stucco paint with a Dutch or Kalsomine brush. Covering capacity is from 100-150 square feet per five pounds of dry powder depending upon the porosity and type of surface.

Increased water resistance may be obtained by applying a second coat after the first coat has dried for 24 hours. The surface of the first coat must be dampened with water before the second coat is applied.

Caution: Mix only sufficient material to last for any four-hour period.

If painting during extremely dry and hot weather it is advisable to lightly hose the paint surface at intervals to keep it damp and to promote the curing of the paint.

Hydraulic Primer (Lime Locking)

For application over painted and patched walls and ceilings, new plastered walls and ceilings of lime plaster, gypsum plaster, or cement plaster, interior poured concrete surfaces, new or old unpainted concrete floors, fibre wallboard, gypsum wallboard, insulation board. All surfaces must be dry, clean, and free from all foreign matter, dust, grease, and dirt.

Use a clean, metal pail, slowly add $3\frac{1}{2}$ pints of normal temperature water to each 5 pounds Hydraulic Primer and stir until a stiff, smooth paste, free from lumps, is obtained. Allow to stand thirty minutes, then stir thoroughly and slowly add $1\frac{1}{2}$ pints more of water, stirring constantly. This makes a total of 5 pints of water. Stir until a uniform mix is obtained and the material is ready for use.

Hydraulic Primer has a tendency to settle; therefore, stir often during application.

For best results use a calamine type brush. Apply primer freely. Be sure that the surface is completely covered uniformly. Over rough surfaces, the primer should be stippled into all pits and rough spots to secure uniform coating.

Hydraulic Primer will cover from approximately 40 to 100 sq. ft. per lb., depending upon surfaces over which it is applied and method of application.

WATER THINNED PRODUCTS

use because of its economy. One coat of Kalsomine properly applied will give a pleasing and satisfactory job. A five pound package is usually sufficient for the ordinary room. Kalsomine is not washable and cannot be satisfactorily recoated.

The use of Kalsomine for ceilings in finer residences as a substitute for wallpaper, is becoming quite common. It is also used extensively in all types of public buildings. Frequently plaster walls are coated with Kalsomine for a period of from six months to a year in order to let them thoroughly dry out, age, and cure before they are finished with the more permanent oil paints. Remove all Kalsomine before painting.

In conjunction with Hygienic Kalsomine, we also market Hygienic Kalsize, which should be used as a first or prime coat. Kalsize, which comes in powdered form, is mixed with water to a paint consistency and applied to the surface. It seals perfectly and should be allowed to dry 24 hours before applying the succeeding coat of Kalsomine.

Ad-El-Ite Hygienic Kalsomine comes in two forms—one to be mixed with hot water and the other with cold. Cold water Kalsomine is very convenient wherever hot water is not available.

APPLICATION OF AD-EL-ITE HYGIENIC KALSOMINE

All surfaces to be finished should be dry. Any previous Kalsomine should be removed by washing and the surface permitted to dry thoroughly.

If Hygienic Kalsize is not available, varnish, gloss oil, shellac, or glue can be used as a size for plaster.

Hygienic Kalsomine is prepared for application by gradually adding sufficient water to form a paste, stirring thoroughly to remove all lumps. After this has been accomplished, additional water can be added and stirred again until a total of two quarts has been added to the contents of a five pound package. After the mixture has been made, allow it to stand from twenty to thirty minutes. If this mixture is too heavy, add a very small quantity of water.

Only application of a properly prepared Kalsomine is all that is necessary for any surface and for this purpose a Kalsomine Brush—6" 7", or 8" wide—should be used. The material should be flowed on freely and evenly, but not brushed excessively or spread out in the same way that house paint or wall paint is applied.

Ad-El-Ite Hygienic Kalsomine is furnished in twelve attractive colors, and white. All shades can be inter-mixed to make a much wider range of delicate tints.

Cement and Stucco Paint (Dry Powder)

Cement is a basic ingredient in this product and when it is properly applied over stucco or concrete exterior surfaces, it becomes a part of the surface itself and cannot chip or peel! Paints of this type have been used successfully for years in

WATER THINNED PRODUCTS

the South and West. With the great improvements made in Cement and Stucco Paint its use has become general throughout the country. This product conforms to Government Specifications as a waterproofing cement paint and its use as a waterproofer will be found completely satisfactory!

Surface Preparation: Remove all dirt, loose scale, and foreign material from the wall. Thoroughly wet the surface before application to insure proper curing of the paint film.

Mixing: Place the contents of the package in a clean container and add water in the ratio of three pints to five pounds of dry powder. Stir until free from lumps. Then add 2 pints of water to bring paint to the proper consistency.

Excellent results are obtained by applying cement and stucco paint with a Dutch or Kalsomine brush. Covering capacity is from 100-150 square feet per five pounds of dry powder depending upon the porosity and type of surface.

Increased water resistance may be obtained by applying a second coat after the first coat has dried for 24 hours. The surface of the first coat must be dampened with water before the second coat is applied.

Caution: Mix only sufficient material to last for any four-hour period.

If painting during extremely dry and hot weather it is advisable to lightly hose the paint surface at intervals to keep it damp and to promote the curing of the paint.

Hydraulic Primer (Lime Locking)

For application over painted and patched walls and ceilings, new plastered walls and ceilings of lime plaster, gypsum plaster, or cement plaster, interior poured concrete surfaces, new or old unpainted concrete floors, fibre wallboard, gypsum wallboard, insulation board. All surfaces must be dry, clean, and free from all foreign matter, dust, grease, and dirt.

Use a clean, metal pail, slowly add $3\frac{1}{2}$ pints of normal temperature water to each 5 pounds Hydraulic Primer and stir until a stiff, smooth paste, free from lumps, is obtained. Allow to stand thirty minutes, then stir thoroughly and slowly add $1\frac{1}{2}$ pints more of water, stirring constantly. This makes a total of 5 pints of water. Stir until a uniform mix is obtained and the material is ready for use.

Hydraulic Primer has a tendency to settle; therefore, stir often during application.

For best results use a calcimine type brush. Apply primer freely. Be sure that the surface is completely covered uniformly. Over rough surfaces, the primer should be stippled into all pits and rough spots to secure uniform coating. Hydraulic Primer will cover from approximately 40 to 100 sq. ft. per lb., depending upon surfaces over which it is applied and method of application.

WATER THINNED PRODUCTS

Plastic Surfacer

Plastic Surfacer will not shrink, crack or swell, and when thoroughly dry it may be sandpapered to a smooth surface without tearing or breaking at the edges. It is free from oils or materials that might affect any finish applied over it. Succeeding coats of undercoat and enamel or paint stand out with all their customary gloss and fullness.

Plastic Surfacer is excellent application to painted or unpainted surfaces of plaster, concrete, metal, wood, wallboard, canvas, and tile. Plastic Surfacer is not brittle, dries hard and tough in a few hours depending upon the thickness applied.

Mix Plastic Surfacer with enough cold water to make a pliable putty-like substance and apply with a putty-knife or scraper. Press surfacer down firmly into bottoms of holes, cracks or crevices. Smooth up the surface with a putty knife and allow to become thoroughly hard which usually will take from two to three hours according to condition of the surface to which it is applied.

Caution:

Do not mix more than can be used in $1\frac{1}{2}$ hours. Do not mix in a vessel containing unused Surfacer. Do not mix old and new batches as this will cause Surfacer to harden before it can be used.

Patching Plaster

Recommended for patching all interior wall surfaces of plaster, smooth or sand finished, stucco, brick, or cement.

This Patching Plaster will not shrink or crack as is often the case with plaster of paris. Contains no lime or other ingredients harmful to paints or kalsomines.

For repairing tinted stucco or tuck pointing brick work, dry colors may be added to secure the desired tints.

Add to a small amount of the Patching Plaster sufficient cold water to make a thin mixture, then mix in more plaster until a consistency is reached that is best suited to the job.

To fill small cracks apply the paste with a brush, removing the surplus material from the surface with a moist sponge. Large patches should be applied with a trowel and smoothed flat, after the cracks or holes have been cleaned.

In all cases old lath and exposed surfaces of the broken mortar should be well wetted down with water before applying the Patching Plaster.

No attempt should be made to remoisten the patch once the material has set. Long cracks should be cut open to an even width and wider at the bottom or inner side than at the surface, to afford a lock for the Patching Plaster.



INTERIOR PRODUCTS

Prepared Wax

This wax is furnished in the customary paste form for finishing, refinishing and polishing floors, woodwork, furniture, and automobiles.

Pale in color, Prepared Wax will not darken a natural finished wood surface. It polishes more easily and quickly than other waxes, because it is manufactured entirely from hard waxes and contains no paraffine. There is no softening up or tendency to become sticky during hot and humid weather.

APPLICATION OF PREPARED WAX

While it is customary for some finishers to apply wax directly to a stained and filled floor surface, this procedure does not produce the same high and lasting gloss that results when the surface is sealed with either shellac or varnish. All new surfaces will produce the most satisfactory finish if, after staining and filling, a light coat of shellac or varnish that has been reduced 10% with turpentine is applied. It is recommended, however, that either of these finishes be allowed to stand several days before the application of the wax so that they will be perfectly dry and hard. If wax is applied before this time, the solvents of the wax have a tendency to again soften the film, and penetrate so that the shellac or varnish will never dry perfectly.

Ren-O-Wax

Ren-O-Wax is a n... floor coating that has become very popular. It dries quickly with the customary wax gloss without rubbing and polishing.

All surfaces to which Ren-O-Wax is to be applied should be clean and dry and, if they have been previously finished with paste wax, it should be removed by washing the surface with warm water to which a small amount of Ammonia has been added. Ren-O-Wax can be brushed on, applied with a saturated cloth, or with one of the many styles of long handled applicators that are available today. Ren-O-Wax should be applied evenly without excessive brushing and allowed to dry at least 30 minutes before it is walked on. After the material has dried and been used for several days, the gloss will increase. Even though streaks may show immediately after application, the entire floor will show an even gloss after a few days.

Hypol Polish

A furniture polish that must really be tried to be appreciated. It polishes easier, restores the original beauty of the surface quicker and furniture retains its luster longer when polished with this product than with any other polish made. Put up in 1 gallon containers, quarts, pints and 1/2 pints.

INTERIOR PRODUCTS

Floor and Furniture Polish

Floor and Furniture Polish is an outstanding product. It does not leave deposits of oil and grease on the surface to which it has been applied. This material can be used with safety on the very finest high finished furniture, either varnished or lacquered, and will not injure the film in any way. It contains no strong solvents or acid to injure these finishes and result in their eventual checking or crazing. Instead, it adds life to the finish to which it is applied. Due to its quick cleaning and polishing action, it restores the beauty and brilliancy to furniture that may have become dull and lusterless from long service.

Metal Polish

This is a most efficient polish for all metal surfaces. It has no harsh or coarse abrasive to brighten metal through cutting action but is made of materials having solvent and cleaning actions on dirt or grease. This polish is used safely on nickel or chromium. After a surface is cleaned and polished with Time-tested Metal Polish, a light protecting film of one of its principal ingredients remains protecting the surface from the spotting action of water for a long time.

Dustless Floor Oil

Dustless Floor Oil is intended especially for use on unfinished wood floors of store-rooms, etc. It keeps down the dust and does not discolor the wood. This product also serves as an excellent polish for varnished floors. It can be used to renew floor mops and, when mixed with sawdust, will produce an excellent sweeping compound.

Slick Cleaner

It is really a pleasure to use Slick Cleaner because it works so effectively and removes dirt, grease and grime of every description with practically no effort. All that is necessary is to wipe a little Slick Cleaner on the surface, through the use of a sponge or a cloth that has been moistened with water, and then rinse it off with clear water.

The uses to which Slick Cleaner can be applied are innumerable ranging from floors and woodwork to the finest fabric in the home, dishes, laundry and can even be used on the hands because it is so mild it will not affect the most delicate skin. At the same time it has a cleansing action that enables it to remove the most stubborn and deep seated grease spots on walls, woodwork and other surfaces.

Our dealers who have been most successful in selling Slick Cleaner usually have a can of it open on their counters so that they can demonstrate its unusual effectiveness to the housewife. Properly demonstrated the sale of a quart of Slick Cleaner is easily effected and it is found that the dealer soon has a steady customer for Slick Cleaner.



VARNISHES, STAINS, FILLERS, ETC.

Many of our finest and most famous successes have been in the finish and stain industry. In the face of the industry's demand for new and better formulas for varnishes, stains, and fillers, we have developed in this section many of our finest recommendations.

VARNISHES, STAINS, FILLERS

Our line of varnishes is modern and up-to-date, embodying all advance methods of manufacture, as well as raw materials of proven merit.

APPLICATION OF VARNISH

The uses of varnish are so wide and varied that directions for the application of this material under all conditions would be long and probably confusing. Inasmuch as the readers of this book are concerned mainly with the refinishing of the woodwork and floors and furnishings of homes, directions will be confined to those surfaces.

NEW FLOORS

The most serious error made in finishing of floor surfaces is sealing the surface with shellac, a liquid wood filler, or a substitute shellac. Materials of this kind should never be used on a floor surface because they have no affinity for the succeeding coats of varnish and result in chipping the varnish film. Floor surfaces should be built up with varnish from the bare wood, thinning the first coat with turpentine and finishing off with one or more full flowing coats of the varnish just as it comes from the can. For best results on new work, three coats should be applied.

OPEN GRAINED WOOD

Open grained wood, oak being the most commonly used in all floor surfaces, should be filled with paste wood filler after having been carefully sanded and cleaned. Paste wood fillers are reduced with Naphtha or turpentine to a creamy consistency which can be freely brushed into the floor surface. This filler becomes flat in from 15 to 20 minutes and, when this stage is reached, any excess filler lying on top of the floor should be removed by wiping it off with a coarse burlap cloth across the grain.

This application of paste wood filler should be allowed sufficient time, at least overnight, for thorough drying. The entire floor surface should be sanded thoroughly to remove the filler that was not cleaned off in the wiping process.

From this point, proceed with as many coats of varnish as is necessary. The first coat should be reduced at least 10% with turpentine and allowed to dry for the time shown on the label. One or two additional coats will give satisfactory results, the varnish being used just as it comes from the can, allowing the required time for proper drying between the second and third coats.

Paste wood fillers come in various shades and can be used to stain the floor to light or dark shades of oak, as well as to fill it. Where colors other than these are desired, the floor should first receive a coat of stain which, after drying for 12 hours, can be coated with paste wood filler. Then go on according to directions given in the preceding paragraph.

CLOSE GRAINED WOOD

The woods ordinarily used in floor surfaces, such as maple, birch, and yellow pine, do not require the paste wood fillers necessary for open grained wood. In finishing close grained wood, two or three coats of varnish are all that are required. The first coat, because of the wood's close texture, should be reduced 25% with turpentine. After this coat has dried for the required time, follow with one or two succeeding coats to build up the proper varnish film.

If a colored effect is desired on the floor instead of the natural wood, apply a first coat of Wood Stain and allow it to dry at least twelve hours. After this application, sand the wood lightly and follow with succeeding coats of varnish as recommended in the preceding paragraph.

REFINISHING OLD FLOORS

In refinishing previously varnished floor surfaces, care must be taken to see that the old surface is free from dust, dirt, and all other foreign matter. A careful washing is recommended, but ample time must be allowed for the floor surface to become perfectly dry. The proper drying temperature for varnish is 70 degrees and effort should be made to maintain that temperature as nearly as possible. Do not apply varnish in any room where there is an open gas fire, as this will result in a dull finish and sometimes crazing or checking, due to the lack of hydrogen in the air which has been consumed by the open flame. Heat from gas stoves should be avoided.

Portions of a floor surface that are more worn than others, such as an entrance, call for special attention, particularly if the varnish has been worn down to the wood. These spots should be washed carefully but if washing does not remove the stains, this can be done by bleaching with Oxalic Acid, or with one of several efficient powders. After one of these has been used carefully rinse the spots that have been treated and allow them to become perfectly dry. Then, before varnishing the entire floor surface, apply a coat of varnish that has been thinned 10% with turpentine to these spots.

All old floors should be tested carefully to see that they have not been previously waxed, as no varnish will dry over a waxed surface. If wax is present, or if the floors have been dusted with oil mops, the floor should be washed very carefully with Naphtha to remove all traces of wax or oil deposits.

No old floor will require more than two coats of varnish, and there are many instances where one coat will restore its original beauty.

FINISHING WOODWORK AND INTERIOR TRIM

The preparation of the wood is essential in order to bring out the natural beauty of the grain. It should be sanded very carefully to a smooth surface. It is common practice to sponge the wood surface to raise all particles of the fibre in the wood so that they can be cut away during the sanding operation.

After the wood surface has been properly dried, apply one coat of wood stain of the color desired.

Next, reduce white or orange shellac at least 50% with natural alcohol and apply a light coat of this mixture. When the shellac has dried, sand the entire surface again to a fine finish. Then on open grained wood, such as pine, walnut, etc., apply one coat of Paste Wood Filler of proper color, allowing it to set 20 minutes before sanding. What remains on the surface—across rather than with the grain.

Allow the Paste Wood Filler to dry at least 24 hours, then sand to remove all filler still remaining on the surface. Then operation.

Apply as many coats of varnish as necessary, following the directions on the can and leaving ample time between coats for proper drying.

If specifications call for a rubbed finish, after the last coat of varnish has dried, rub the surface with pumice stone and water, or with fine sand in oil. Pumice stone and water produces a dull finish, while sand in oil produces an eggshell gloss. The combination of these operations produces a beautiful finish.

REFINISHING OLD WOODWORK

All chipped, scratched, or bare spots should be filled with a stain matching the color of the original wood. The color can be controlled readily by applying a mixture of stain and shellac to these bare spots and wiping it just enough to give a close match. These spots should next be touched with shellac and sanded to a smooth finish. When the shellac is thoroughly dried, the entire surface can be given two coats of varnish, allowing the time stated on the can between coats.

FINISHING FURNITURE

The directions for finishing and re-finishing woodwork are identical with those given above on woodwork and interior trim. All new work should be stained, given a coat of shellac, filled, and then the necessary coats of varnish should be applied. One to three coats should be used, depending on the class of finish desired.

On some jobs the application of the filler coat is reversed. The filler is first applied and the surface is stained. This process gives a uniform finish with little contrast between the stained and filled wood. It is better than when the stain is first applied, shellacked, and later filled. Either method is entirely satisfactory; the only precaution to take is to see that each coat is perfectly dry before the next is applied.

Selection of the proper varnish for furniture is very important. Varnishes are made that will stand up to heat from hot dishes or alcohol, and will retain

VARNISHES, STAINS, FILLERS

without becoming tacky or soft when subjected to the heat of the body. Among the furniture varnishes of our manufacture are those that can be rubbed and polished to a finish such as is found on pianos and most expensive furniture.

EXTERIOR VARNISHES

Deco-Spar

This Time-tested Varnish incorporates the latest developments of research and manufacture. It is made from synthetic type resins; and, because of the unusual qualities and characteristics of these resins, such as water resistance, elasticity and adhesion, they have found a real place in the varnish industry, and is recommended as the finest varnish available today for either interior or exterior use.

A product of this kind must stand every known test. It must retain its gloss, when used on the outside, against all of the elements—rain, wind, sun, water, and ice. It must not turn white from water. This product has been kept submerged for weeks without showing any impairment. It must be sufficiently elastic so that it will not chip, and it must have adhesive and binding qualities in order to prevent peeling on wood, metal, or any other properly prepared surface to which it may be applied.

It possesses all of these qualities, together with a greater depth and fullness than any other varnish. One coat gives the same appearance as a job finished with two or three coats of ordinary spar. These properties make it ideal for use on floors. It is also pale in color, will not scratch white, and gives a very satisfactory finish. Furthermore, it is ideal for furniture because it is alcohol-proof and after drying for 72 hours, can be rubbed to a dull finish.

Bloodspar Outside

A Spar Varnish primarily for outside use.

It is pale in color and is sufficiently elastic to expand and contract with rapid changes in temperature. Rain, snow, ice, or extreme heat will not affect it. It is recommended for use anywhere an outside varnish is desired, and will give protection and retain its gloss indefinitely.

There are many places inside the home where this Varnish should be used, especially on window sills, around the kitchen sink, or any other spot where the surface is subjected to extreme dampness. A Spar Varnish is further desirable because it will not water spot white.

INTERIOR VARNISHES

Bloodspar Inside Varnish

An interior Varnish recommended for finishing interior woodwork, trim, casings, and doors. While not as tough or elastic as a Floor Varnish, it embodies other characteristics

VARNISHES, STAINS, FILLERS

that enable it to dry sufficiently hard to be rubbed to a dull finish. Although intended for the very finest interior trim, it can be used on furniture as well. It is pale in color, works easily under the brush, and stays open long enough to enable the painter to lay it off and pick up an overflow of the material. After drying 72 hours, it can be rubbed to a dull finish or rubbed and polished.

This is a Time-tested product and dries dust free within 3 hours, and is dry enough to handle in from 12 to 18 hours, depending upon drying conditions.

No-Glo

As its name implies, dries with a dull or rubbed effect. The most expensive operation in any varnish job is the hand rubbing required for a dull finish. This varnish saves this expense and produces the same effect. It is an excellent varnish for all interior work, except floors, where a dull finish is desired.

It is only recommended as a final or finishing coat over previous coats of gloss varnish. It should be stirred well before using so that the transparent pigment that it carries will be thoroughly incorporated in the liquid.

It is different from the ordinary flat varnish, in that it dries free from all cloudiness and preserves the natural beauty of the wood, enhancing rather than impairing the beauty of the grain.

Marvel Spar

This varnish was originally manufactured for use by the master painter. It is unusually heavy in body so that it can be thinned to take care of his requirements. It has, however, become very popular for general household use. Due to its unusually heavy body, it will not dry as quickly as other varnishes. One coat of this product will produce the same results as two coats of ordinary varnish. Being waterproof and wear resisting, is an excellent floor varnish, and is also suitable for woodwork and standing trim—in fact, for all surfaces about the home.

Cabinet Polishing Varnish

A rubbing and polishing varnish of the very highest grade. Although ideal for use on the fine interior trim of residences, hotels, schools, etc., its most important application is on furniture, cabinet work, store fixtures, etc. It is designed particularly for dull rubbing or polishing and, when polished, produces a richness and depth of gloss that is comparable to the finish on the very finest of pianos. This product is pale in color. It has sufficient body to avoid breaking through the edges during the rubbing and polishing process. Dries hard, and will not soften or become tacky when subjected to body temperatures.

VARNISHES, STAINS, FILLERS

Bar and Table-Top Finishing

While intended for uses its name implies, this product, which is a straight synthetic base varnish, will prove so satisfactory for all surfaces in the home, the public building or the club, that it could be well termed a "general purpose varnish."

Bar and Table-Top Finishing Varnish has been subjected to boiling water tests for hours with no noticeable effect on its film or its gloss. Alcohol will in no way affect it and its high solids and long oil content make it an unusually durable and wear-resisting varnish.

On table tops it will not mark or turn white from hot dishes. Applied to chairs it will not soften up and become tacky from body heat. Where desired, it can be rubbed and polished which, together with all of its other properties, makes it ideal for woodwork and all types of furniture.

Painters Interior Varnish

An Interior Varnish, a very economical and satisfactory product for surfaces where refinishing is frequently necessary, such as in apartment houses and public buildings. Because of its heavy body, one coat will give the effect ordinarily produced by two coats of varnish. It is pale in color, works easily, sets up dust free in from 2 to 3 hours, and is dry in from 12 to 15 hours. It may be rubbed with pumice stone after having dried 72 hours.

General Utility Varnish

This is a medium price varnish for general use and is recommended wherever an economical and dependable varnish is required. It is waterproof and will not scratch white, and can be used on floors, standing trim, and woodwork in the home. This varnish dries dust free in 2 or 3 hours, and hard in from 12 to 15 hours.

FLOOR VARNISH**Bloodspar Floor Varnish**

A Time-tested product which, as its name implies, is made especially for use on floors. It embodies the essentials of the highest grade floor varnish that it is possible to manufacture. There is no surface in the home that is subjected to more abuse or harder wear than a floor, and a floor varnish must be made to stand up and wear long under the most severe conditions. A properly made floor varnish will not scratch white. Heavy furniture will not harm it; heel prints will not disfigure it; water will not turn it white and it must have a film that will not chip or break from hard pounding. Furthermore, a properly made floor varnish must dry fast enough not to cause inconvenience. This varnish embodies all of these qualities and dries to walk on in from 8 to 12 hours.

VARNISHES, STAINS, FILLERS

A varnish with these characteristics can be used in all parts of the home. Consequently, it is recommended for use on the standing trim in the home where a gloss finish is desired as well as on floors. It is sufficiently waterproof to use on window sills and around kitchen sinks where dampness and moisture occur.

We want to emphasize again the danger of using shellac as a first coat on floor surfaces. Be sure to avoid the use of either shellac, liquid wood fillers, or shellac substitutes in a floor finishing schedule.

Painters Floor

A dependable varnish made especially for use in the hotel and apartment house where refinishing is done more frequently than in the home. It is waterproof, will not mat white, and is sufficiently elastic to withstand the abuses to which floor surfaces are subjected. It is heavy in body and one coat will produce a finish equal to two coats of ordinary varnish. This varnish dries dust free in from 2 to 3 hours and is hard enough to walk upon after drying overnight. It is intended for use on those surfaces where a dependable yet economical varnish is desired.

Four-Hour Varnish

Dries in four hours and eliminates, therefore, many of the inconveniences that are always associated with painting and varnishing. Even with its rapid drying qualities, this varnish stays open long enough to permit free brushing and does not show brush marks or laps. This varnish is unusually pale in color and does not change the character or color of the wood stain, or finish over which it is applied. It embodies all of the characteristics of a floor varnish and is recommended especially where a quick drying finish is required. Its paleness of color makes it an ideal varnish for use on linoleum. It will not change the color of even the lightest tints.

Dec-O-Leum

A varnish manufactured especially for linoleum. It embodies all of the necessary qualities of the highest grade floor varnish, including a paleness that will not discolor the very finest tints found in linoleum patterns.

It thoroughly seals all dirt absorbing pores in unfinished or worn linoleum, enabling such surfaces to be kept new looking for a long time, and to be cleaned much more easily than when unfinished. This varnish is durable and resists wear, even when constantly rubbed. It is waterproof. One coat applied at intervals of six months will give years of added life to any surface on which it is used.

New linoleum invariably carries an oil dressing to prevent the possibility of breaking and cracking while in stock. Before refinishing new linoleum, it is better to allow it to lay on the floor five or six weeks, giving it the customary washings, before finishing with varnish. If, however, it is necessary to apply varnish shortly after the linoleum is purchased, it should be washed two or three times with soap and water.

Gym Floor Varnish

Gym Floor Varnish is a product for use as its name implies. It is not film forming but instead, penetrates deeply into the wood, making the surface easy to clean and eliminates unsightly blemishes caused by scratching, scuffing, stain and the burns of gymnasium shoes.

Not confined to gymnasium use alone, but recommended for use in schools, public buildings, stores and warehouses, this product is dependable and economical. It can be mopped onto the floor instead of brushed. Apply a full coat, allow it to penetrate for 20 to 25 minutes and then remove all material remaining on the surface.

Gym Floor Varnish is recommended for use instead of shellac on all floor finishing schedules because there is an affinity between varnish products, while varnish will peel and chip from a heavy coat of shellac.

Coverage should be estimated at 300 square feet per gallon, one coat.

Penetrex Floor Finish

A penetrating type of finish for floors. It affords unusual protection against staining and discoloration as well as imparting wearing qualities. This product penetrates deeply and seals the pores of the wood. It is best applied by brushing on to the surface liberally and then removing by wiping off any excess that stays on the surface for more than 15 minutes. A wood surface should be carefully sanded and made smooth before applying the varnish and a light mousing with steel wool is advisable between coats. It is far superior to shellac as a sealer for all floor surfaces which are to be built up with final finishing coats of varnish or wax. Put up in 5 gallon containers, 1's and quarts.

Black Asphaltum

A weather resisting, quick drying gloss black asphaltum base paint made especially for exterior application to fire escapes, fences, metal sash, window grating and other exterior surfaces of metal, where an economical finish is desired. The same material is used by the Master Painter in producing stains of Oak and Walnut.

Treated Tung Oil

The base of this material is treated oils which in emergency are replacements for wood oil. It was developed for thinning all paints and enamels and has an advantage over the customary thinners as it adds to the paint film, resulting in a surface more resistant to moisture and more washable.

In the South the use of Treated Tung Oil as an agent for house paint is especially recommended. It brings about a quicker initial set to the paint film, it reduces to a minimum the adhesion of spots that are in the atmosphere.

Japan and Liquid Driers

All Time-tested Products are manufactured with a drier incorporated in them so we do not require the addition of this material to our Prepared Enamels or Varnishes. Any drier in excess of that incorporated in our formulas will have a tendency to shorten the life of the paint.

White Lead in Oil does require drier and for this reason our Japan Drier is recommended. Our Whites are usually pale in color and are manufactured for use in Enamels and other light tints where a small quantity of drier material is advisable, in the judgment of a painter.

Bronzing Liquid

An excellent liquid for aluminum and bronze. It is of just the proper body to enable the powder to leaf perfectly, each particle lying flat upon its angles that may affect the brilliancy of the finish.

Superior Bronzing Liquid is heat resistant. It dries in four to six hours and can be used as satisfactory for interior surfaces.

STAINS AND FILLERS

Durable Wood Stains

Wood Stains of the penetrating type that are made to give color to unfinished wood, such as the inside trim of furniture. These materials penetrate deeply into the wood, color it, intensify and bring out the natural grain.

All wood surfaces should be thoroughly cleaned of grease of any kind in order to secure an even color of the stain when applied. Soft woods, being absorbent, take more of the stain than do hard woods and the color is much darker. To secure lighter effects the stain should be diluted.

be thinned to the color required with turpentine, naphtha, or solvent naphtha.

One coat is all that is necessary unless a greater depth of stain is desired, and in such cases two coats may be applied. Allow the stain to become thoroughly dry before applying succeeding coats of any finishing material. This will require approximately 12 hours.

OLD WORK

Wood Stains should not be applied over paint, varnish, or enamel. In re-staining old work it is necessary first to remove the former finish. Ad-el-ite Paint & Varnish Remover is recommended for this purpose. After the remover has taken off all of the old finish, wash the wood surface thoroughly with turpentine to remove any deposits of paraffine that may be left in the grain of the wood. After the surface becomes thoroughly dry, apply one coat of wood stain in accordance with directions given above.

These Wood Stains are furnished in eight attractive colors.

Oil Wood Stains

Oil Stains, because of their permanency of color, clearness, and rich tone, are adapted to exterior use, as well as interior. They are highly recommended for surfaces which are constantly subjected to exposure. Oil Wood Stains are furnished in six popular shades and cover approximately 800 square feet per gallon, depending upon the condition of the surface to which they are applied.

Paste Wood Filler

Paste Wood Filler is recommended for use on all open grained wood, such as oak, chestnut, walnut, and mahogany. It is a pure silex base material that, when dry, becomes flint-like in its hardness, will not break from the pores of the wood, and will not shrink. This material comes in paste form and should be reduced with turpentine or naphtha to a creamy brushing consistency for application to wood. After it has dried 15 to 20 minutes, a flattening will be noticed at which time the excess filler remaining on the surface should be wiped off with burlap or wadded excelsior. The wiping should be across the grain of the wood, rather than with the grain, in order to force the filler into the open pores.

Paste Wood Filler is furnished in a natural color as well as oak, mahogany, and walnut. With the latter three colors, stain need not be used, as the filler takes care of both staining and filling processes.

Liquid Wood Filler

Liquid Wood Filler is for use on all close grained wood. It fills and seals at the same time, thus eliminating absorption of the succeeding coats of varnish. Used in place of shellac, it has many advantages. It will not discolor

the natural wood, sands easier, and is made with a varnish which carries a transparent filler. It has an affinity for the succeeding coats of varnish than any other filler. This filler is not recommended for use on floors for all other surfaces inside the home, particularly work and furniture.

Shellac (Subject to our ability to supply)

Shellac is made in both White and Orange. It is furnished in a 3½ lb. cut and in one that is what some manufacturers sell as a 5 lb. cut shellac. The latter product is preferred by painters because they consider their shellac to a consistency that they consider the White and Orange are pure gum shellacs denatured alcohol only. No dealer should carry a 60 day stock of shellac, because it has a tendency to dry in drying with age. Shellac stocks should be kept on shelves so that the oldest material is always in front and disposed of first.

AUTO FINISHES

AUTO FINISHES

Speedy Auto Enamel

A quick drying, elastic oil enamel that gives a result similar to the most beautiful polished lacquer finish. While intended principally for refinishing automobiles and busses, it is equally satisfactory as a finish on tractors, wagons, implements, etc., and is also well suited for use on garden and lawn furniture, or any other surface subject to constant exposure outside.

It dries in four hours and you can refinish your automobile and drive it the same day. It sets in from one to two hours which eliminates picking up dust and dirt. Although it dries much faster than the ordinary auto enamels, its durability is in no way sacrificed. It stands up on exterior surfaces for a long period of time and can be washed and polished repeatedly. Although subjected constantly to rain, snow, ice, or the hot sun, it will neither chip nor crack and will retain its original lustre indefinitely.

Covers solid in one coat which, on the average job, will be found sufficient. However, when two coats are used, it is only natural to assume that the finish will last longer than with but one coat.

FINISHING THE AUTOMOBILE

In finishing an automobile, two steps in the operation carefully taken with a little extra time will pay in the satisfaction gained from a beautiful job.

First—See that the surface is perfectly clean. Do not be satisfied with one washing, but go over it two or three times if there is any possibility of wax or grease being left on the old finish.

Second—Seal all joints, cracks, or other out of the way places in which dust or dirt has lodged which could not be removed. This is done by brushing on shellac or varnish and allowing it to become perfectly dry.

After the old surface has been washed and dried, it should be sanded, precaution being taken to see that all dust from the sanding operation is cleaned from the surface. A tack rag is of advantage here. This is simply a wadded-up piece of cloth to which varnish has been applied and allowed to dry sufficiently so that it still has a tack but is not wet enough to streak the surface. The use of such a cloth will pick up all dust, lint, and dirt from the surface, and should be used freely on each panel just before painting is started.

If the old surface is checked or cracked, one coat of Ripolin Primer should be applied and then thoroughly sanded. From this point, one or two coats of enamel can be applied as desired.

To those who are planning painting a car that has become

MISCELLANEOUS PRODUCTS

MISCELLANEOUS PRODUCTS

Metallite (Not available during emergency)

There is no Aluminum Paint on the market that dries with a film more closely resembling aluminum metal than Metallite. The flakes of the Aluminum Powder used in this paint are so small that it is impossible to see them individually without a magnifying glass.

As a result, a surface finished with Metallite is practically enamel-like in its smoothness, and will not gather dust and dirt. The finish of Metallite really resembles polished metal and retains its brilliance over a long period of time. It does not have the characteristic grayness of other Aluminum finishes, but has brightness and light reflecting qualities that make it ideal for finishing wall surfaces in laboratories and factories where the fumes of acid quickly discolor ordinary paint products.

Metallite has heat resisting qualities which make it excellent for furnaces, stoves, stovepipes, and stacks. It is recommended for metal furniture and bric-a-brac. A very novel finish can be obtained in the kitchen by using this product on the walls and woodwork, combining it with black enamel or some other contrasting color used as a stripe.

Metallite is furnished in double compartment cans from half-pints to five gallon containers. It covers from 900 to 1000 square feet per gallon, one coat, depending upon the smoothness of the surface.

Romark

While Romark is intended primarily for the marking of safety zones and lanes on the highways, it also finds wide use in industrial plants, garages, parking lots, service stations, and many other places in every community.

Kum-Off Paint and Varnish Remover

Paint & Varnish Remover contains no alkalis, oils or water. It does not raise the grain or discolor the wood. Because of its slow evaporation, it is very effective in removing paints, varnishes, and enamels, as well as in thoroughly cleaning lacquered and baked Japan surfaces.

This paint and varnish remover is an old-time favorite because it removes finishes far more quickly than scraping, sanding or even the old process of burning. It can be used on upright as well as flat surfaces, and the absence of acid in its formula makes it perfectly safe to use without injury to the hands.

Paint & Varnish Remover should be brushed freely on any surface where the finish is to be removed. After ten minutes it will be noticed that the finish is becoming soft

MISCELLANEOUS PRODUCTS

A further application, if necessary, will penetrate even deeper, after which practically all of the surface can be removed with a putty knife. After the softened paint, varnish, or enamel has been removed, any small particles that remain may be destroyed by washing with a cloth saturated with the remover. Paint and Varnish Remover contains wax to retard its quick evaporation. Consequently, after the finish has been taken off, it is necessary to thoroughly wash the surface with turpentine to remove all traces of the wax and produce a perfectly clean surface so that the new finish will adhere and dry properly. Allow turpentine time to evaporate and the surface to become thoroughly dry before proceeding with painting.

Foundation Coating

This product is a material with a heavy asphalt base for application to exterior of foundations, particularly that portion that is below ground level, as it retards the absorption of moisture and the seepage of water. Two coats are recommended and the material is most satisfactorily applied with a brush. Foundation Coating maintains its original elasticity and penetrates deeply into the surface of the cement, stone, or brick to which it is applied. It forms a solid-covering, thick film of asphalt which will withstand heavy water pressure. Foundation Coating will cover from 70 to 80 square feet per gallon depending upon the surface to which it is applied.

Pure Colors in Oil*Colors Ground in Oil*

The principal function of Colors in Oil is to tint white bases, either of paint or enamel, to special shades other than those that appear on a manufacturer's color card, or to make slight changes in these established standard colors.

Colors in Oil are also used as paste paints and mixed with linseed oil, turpentine and drier to produce the heavy dark colors in which they are supplied.

Greens and Blacks are most commonly used for this purpose for the painting of sashes, window frames, iron fences and ornamental iron.

It is the impression with some that Colors in Oil impart their color by going into solution. This is not the case. It is only a thorough dispersion of the minute particles of color throughout the paint that impart the color, consequently, the more finely ground these colors are, the more tinting strength they possess because there are more small particles to be distributed throughout the mixture.

Pure Colors in Oil are as finely ground as is humanly possible. They, therefore, possess the maximum in tinting strength. They are economical because smaller quantities are necessary to arrive at any selected shade. They are further economical because they are only pure colors ground in linseed oil.

MISCELLANEOUS PRODUCTS

Blackboard Slating

This product is a dull-drying, wear-resisting black enamel intended for making or rehushing of blackboards. One or two coats, according to conditions of surface, will be sufficient to form a firm writing surface. An overnight dry between coats is recommended. Blackboard Slating will cover 550 square feet per gallon.

Fabricote

This product is made especially for the protection of surfaces of canvas and duck and recommended for use on awnings, beach umbrellas, tents, tarpaulins, automobile tops, drop curtains, and many other surfaces excepting porch and lawn furniture where fabric is utilized.

Fabricote protects by impregnating the fibres of the cloth with liquids that will give them renewed flexibility. It is non-film forming so there is no cracking, skinning or peeling. It has no stiffening action on the cloth to which it is applied. The pigments are fade-proof colors and of a volume that results in excellent coverage and opacity with one application, although in instances where the material to be rejuvenated is made in highly contrasting colors two coats may be advisable.

In addition to all of this, Fabricote contains an added ingredient that will prevent the growth of mildew which ruins so many awnings in humid and damp climates, particularly when they are raised while wet or damp.

Fabricote is supplied in eight colors, White and Black, which colors were all selected from awning material as it is made today.



INFORMATION FOR PAINT USERS

Don'ts for Paint Users

- Don't paint immediately after a rain storm, fog or heavy dew.
- Don't paint too early in the spring—give the sun an opportunity to drive the moisture out of the wood.
- Don't paint in cold weather as low temperature makes it impossible to apply a thin coat, and a heavy coat is liable to crack when the weather becomes warm.
- Never apply paint to an extremely hot surface—blisters may result.
- Don't paint a new house until the plaster on the inside is thoroughly dry. The sun draws the moisture from the plaster through the wood siding, and blistering results.
- Don't paint over a surface that is not thoroughly dry. Sealed-in moisture will cause blistering, peeling, and sometimes scaling.
- Don't paint over undercoats not thoroughly dry.
- Don't paint a house densely shaded with trees and vines until the sun has had an opportunity to penetrate them and dry up the moisture gathered during the winter and spring months.
- Don't use House Paint on floors inside or outside.
- Don't paint over Ochres or other cheap primers, and do not use non-drying or mineral oils for priming. An improper priming coat is sure to cause early deterioration of the finishing coat.
- Don't endeavor to make two heavy coats do the work when conditions demand three. Well-brushed thin coats are better than heavy ones.
- Don't use anything but good brushes.
- Don't use anything but pure raw linseed oil or pure spirits of turpentine for thinning.
- Don't employ inefficient labor. Paint applied by a reliable painter will give additional long life and wear.

THE FLOW OF *Color* THROUGH THE HOME

The application of color to a home, as a whole, should follow the same general principles as the application of color to a single complete room, where furnishings, floor, walls, trim, ceiling, etc., are all taken into consideration. The rooms in a home must harmonize with one another, in relation to position, contact and general tone, just as the details of each room must be harmonious.

While each room in a home is usually treated individually, and frequently with different colors than those used in other rooms, yet there can be and should be a pleasing, harmonious flow of color through the home . . . the different rooms contributing to the collective color scheme.



HARMONY IN *Color*

Many factors enter into the development of a pleasing flow of color through the home. Such matters as architectural style and arrangement, often have important influence in the selection of the general color scheme.

Hallway . . . the entrance to the living room—its colors should blend with the furnishings of that room.

Living Room . . . gathering place for the family and guests—its color treatment should be distinctive.

Dining Room . . . Colors should be cheerful and harmonize with living room or hallway, whichever the dining room adjoins.

Kitchen . . . the place for cool colors that blend well with the dining room into which it opens.

Bedroom . . . the place for individualistic treatments of colors that soothe and aid repose.

Bathroom . . . bright colors predominate . . . but they must cause no sharp clash with adjoining rooms.

BE SURE BRIGHT COLORS ARE

Colors in nurseries and children's playrooms should be bright and absolutely washable. This is important because of normal wear and tear in these rooms. Children walk, seek support on walls and furniture, and make marks. Toys are banged against baseboards, and sticky hands are placed on walls and floors.

In the kitchen and bathroom washable paint is a necessity and bright colors in these rooms are desirable. Semi-Gloss wall finishes are excellent paint finishes. It will take a lot of punishment and stand up to normal wear without losing its fresh, smooth satin-like finish. It will stand a lot of pounding on woodwork.

LIGHT REFLECTION VALUES OF PAINTS

Only within recent years has much attention been given to the light reflection values of paint colors. Their importance in providing proper lighting for homes, offices and factories.

Exhaustive tests have proven that a room painted in white, which provides maximum light reflection, gives the occupants the greatest amount of light. The light ivory rooms come next, followed by rooms painted cream or caen stone.

The reflection values of the various colors range from white at 89%, to old rose at 23% and light pink at 67%. Even these darker colors may have their proper place in a decorative scheme if used judiciously.

PERCENTAGE OF LIGHT REFLECTION

White89%	Light Gray . .66%	C
Light Ivory .81%	Blue Mist . .66%	E
Ivory77%	Delicate . . .	S
Caen Stone . .68%	Green59%	C
Light Pink . .67%		E

WHAT YOU CAN DO WITH PAINT

Warming Up Sunless Rooms

Rooms that lack sunlight should be painted in sunlight effects . . . yellow, cream, buff, ivory. The colors selected must have high light-reflecting values, to catch and make the most of what natural light comes in.

Painting To Save Light Bills

Nearly every home has some "dark spots." Sometimes it's a hall, just dark enough so that every time you enter it you reach for the light switch. Sometimes it's a clothes closet, so dark that you can't find anything in it without a light. Turning on lights frequently, even though only for a minute or two, uses a lot of electricity during the year. The saving in light bills will repay many times over the cost of light-colored paint to brighten up such dark spots.

Making Rooms Appear Larger and Higher

The right decorative treatment makes rooms livable. The idea is to remove the feeling of room confinement. This can be accomplished in effect through the use of color, to push walls back and ceilings up. Dark colors pull the ceilings down, while light colors seem to raise the ceilings. Delicate pastel shades tend to push the side walls farther away, while heavy colors box in a room. Short rooms can be lengthened by using darker tones on side walls and light tones on end walls.

PAINT FAILURES TO GUARD

Susceptible Points Which Should Be Inspected to Avoid Costly Repairs

Porch Steps

Porch steps get rough wear. Scuffing and scrubbing away the paint film. If moisture is allowed to soak into the wood before repainting, the steps warp and

Porch Pillars

Unpainted porch pillars quickly rot and splinter. Round surfaces check and crack more easily. Repairs on porch pillars are often costly . . . they are always protected with paint.

Gutters, Flashings, Shingles

Leaky gutters, faulty flashings or loosened shingles let in water. The paint will peel and the shingles warp.

Window Sills

The wood around window sills often shrinks. Water seeps in and the paint peels off, leaving an unsightly and easily damaged surface.

Shutters

Paint often cracks off around nail holes and screws. Water seeps in behind the hinges and cracks. If your shutters are not completely protected with paint, they will surely warp.

Thresholds

The threshold of a home must stand a great deal. Unless it is frequently painted, dampness will seep in and warp or splinter the wood.

 INFORMATION FOR PAINT USERS

SURFACE TREATMENTS FOR CHARMING WALLS

Walls form a background for room furnishings. They are the scenery for the show that is every day enacted in the life of the average family. As such, they deserve a great deal of consideration as to proper color treatment. Walls need not be plain looking, but through the use of any of the special treatments described here can be made distinctive and possessed of a real charm.

Tiffany Finish

The Tiffany or glazed finish is extremely popular. Before this finish can be applied, the surface must first be coated with a ground color. Then a coat of Glazing Liquid should be brushed over the ground color, covering only as much area as can be conveniently worked.

While the Glazing Liquid is still wet, applications of the reduced oil colors should be made in spots (at random) over the surface. With the aid of a wad of cheesecloth, the oil colors can be blended into one another with a circular or figure eight motion on a smooth surface. On a rough surface, a stippling brush should be used to blend the colors.

Shaded Tiffany Finish

The only difference between this finish and the regular Tiffany finish is the fact that the colors are so blended that the wall is darker at the bottom than at the top. By shading the walls so that they are lighter near the ceiling, you may secure an effect of receding walls which causes the room to appear larger.

The glazing is done in the same way, but in this process the spots of color near the top of the wall are smaller and spaced well apart while near the floor the spots are larger and closer together.

Sponge Mottled Finish

In the sponge mottled finish a coat of properly tinted ground color is first applied and allowed to dry thoroughly.

74

 INFORMATION FOR PAINT USERS

Then secure a fibre sponge and slice it in half to obtain a flat surface. The mottling color should be painted out on a board or piece of masonite. The color should then be picked up on the flat side of the sponge and patted on the wall surface. No attempt should be made to form a pattern, as an irregularly finished surface is more attractive. Two or more contrasting colors can be used for a more colorful effect.

Crumpled Roll Finish

The crumpled roll finish is used only on smooth surfaces. One color should be applied on the wall and allowed to dry. Then a small area of a second color should be brushed on. Crumple a piece of newspaper into a roll about ten or twelve inches long. Immediately roll the crumpled piece of paper over the wet paint. This rolling process removes the paint in spots from the wall surface, leaving a very effective pattern.

Stippling

A stippled wall is very easy to produce without any extra preparation and requires little experience to get successful results. Simply strike a freshly painted wall with the dry bristle ends of a special brush made for wall stippling. The dry brush "picks up" the paint which gives the wall an all over "pebble" surface. Such a treatment completely blots out any brush marks, or damaged places in the wall surface.

Opaltone Effects

Opaltone walls are obtained in just the opposite manner to stippling. Here paint is put on with a stipple brush or fine textured sponge instead of taking it off. The procedure is as follows: a ground color is brushed on and allowed to dry; then two or three harmonizing colors are stippled onto the surface. The stippling colors are first brushed out on a smooth board surface, and the brush or sponge dabbed onto them to pick up just the right amount of paint to be stippled on the wall.

75

 INFORMATION FOR PAINT USERS

Antique Finish

First a semi-transparent glaze is made up of Glazing Liquid and Pure Colors in Oil. The desired glaze may be obtained by regulating the quantity of tinting material added to the flattening oil. The glaze is now applied over the dry finishing coat on the wall. The glaze is wiped lightly, while still wet, with a pad of clean cheesecloth, thus removing some of it . . . the remaining glaze is allowed to dry to a rich deep antique finish.

Stencil Effects

Wall stencils are available in a wide variety of designs and may be used as either a border running around the entire top of the wall, or as a smaller decorative effect in the corners at the top of the wall. Stencils are sometimes used around windows, doors, fireplaces, etc. To get good results, the stencil should first be fastened securely in place. A contrasting but harmonizing color should be brushed through the opening in the stencil with a poking rather than a brushing motion. Smearing will be avoided if the brush is kept fairly dry.

Paint Blend

This is a great favorite, where the use of glazing coats is not desired. While the ground color is still wet on the wall flat tinting paints in harmonizing colors are added to the wall in pleasing arrangements. While all of these—ground color and tinting paints—are still fresh, they are softly blended together by using a stippling brush.

Wall Striping

Generally, stripes are used with plain one-color walls for outlining doors, windows, and built-in wall furniture such as bookcases, fireplaces, cabinets, etc. The stripes are usually about three-quarters of an inch in width, but with today's decorating trends and modern effects, any well proportioned stripe will do. They are placed a few inches out from the object being outlined.

76

 INFORMATION FOR PAINT USERS

PAINTING YOUR FLOORS

Attractive floors are the foundation for a well-decorated room. Every home may now have new floor beauty in a myriad of ways! Attractive border treatments or all-over patterns are easily obtained with Florenamel.

Stencil Borders

The type of stencil used on a floor depends entirely upon the furniture and decoration of the room. To get a clear-cut, neat job with sharp clean edges, it is necessary to fasten the stencil patterns to the floor as firmly as possible and apply the color through the opening with an up and down poking motion of the brush instead of a back and forth brushing motion.

Two-Tone Borders

Beautiful simplicity may be obtained in the handling of a border by the use of two or three parallel stripes of solid color in varying widths. This effect is good in formal hallways and in rooms of ultra-modern trend where the center of the floor has some elaborate design.

Checkered Borders

This is ideal where something novel is wanted to eliminate old floors showing around a rug. First, the ground color is allowed to dry. Then, the squares are laid out and every other one is neatly painted with the second color. Painting in the squares may be speeded up and more neatly done if a stencil—the size of the squares—is cut and the second color stenciled on through it.

Spatter Effects

The border is first given a coat of ground color, and when dry, dots of contrasting colors are spattered over the surface with a whisk broom. This is done by dipping the whisk broom in one spatter color at a time and allowing the paint to drip off the ends onto the floor. Do not let the broom touch the surface.

77



EXTERIOR COVERAGE CHART

For Use in Estimating Paint Requirements

REMEMBER: Surface Conditions Control all Coverages—These are for Estimates Only!

SURFACE	COVERAGE IN SQUARE FEET				
	Gal.	$\frac{1}{2}$ Gal.	Qt.	Pt.	$\frac{1}{2}$ Pt.
WOOD	1st COAT	720	360	180	
New Work	2nd COAT	800	400	200	
WOOD	1st COAT	720	360	180	
Old Work	2nd COAT	800	400	200	
METAL	1st COAT	750	370	185	
	2nd COAT	800	400	200	
CONCRETE	1st COAT	500	250	125	
	2nd COAT	600	300	150	
BRICK	1st COAT	500	250	125	
	2nd COAT	600	300	150	
Time-Tested House Paint — Prepared					
WOOD	1st COAT	550	275	146	
New Work	1st COAT	550	275	146	
CONCRETE	1st COAT	450	225	112	
BRICK	1st COAT	450	225	112	
Time-Tested House Paint Primer					
WOOD	1st COAT	550	275	146	
Old Work	1st COAT	550	275	146	
CONCRETE	1st COAT	450	225	112	
BRICK	1st COAT	450	225	112	

COVERAGE CHARTS

For Use in Estimating Paint Requirements
 REMEMBER: Surface Conditions Control
 all Coverages—These are for Estimates Only!

SURFACE	COVERAGE IN SQUARE FEET					
	Gal.	1/2 Gal.	Qt.	Pt.	1/4 Pt.	1/8 Pt.
WOOD	1st COAT	475	237	118		
New Work	2nd COAT	525	262	131		
WOOD	1st COAT	500	250	125		
Old Work	2nd COAT	550	225	112		
METAL	1st COAT	525	262	131		
	2nd COAT	550	225	112		
CONCRETE	1st COAT	175	87	43		
	2nd COAT	200	100	50		
BRICK	1st COAT	175	87	112		
	2nd COAT	200	100	50		

Time-Tested White Paste Paint						
WOOD	1st COAT	600	300	150		
New Work	2nd COAT	700	350	175		
WOOD	1st COAT	600	300	150		
Old Work	2nd COAT	700	350	175		
METAL	1st COAT	650	325	162		
	2nd COAT	670	335	167		
CONCRETE	1st COAT	225	112	56		
	2nd COAT	260	130	65		
BRICK	1st COAT	225	112	56		
	2nd COAT	260	130	65		

80

COVERAGE CHARTS

For Use in Estimating Paint Requirements
 REMEMBER: Surface Conditions Control
 all Coverages—These are for Estimates Only!

SURFACE	COVERAGE IN SQUARE FEET					
	Gal.	1/2 Gal.	Qt.	Pt.	1/4 Pt.	1/8 Pt.
CONCRETE	1st COAT	175				
	2nd COAT	375				
BRICK	1st COAT	175				
	2nd COAT	375				

Shingle Stains						
WOOD	1st COAT	150				
New Work	2nd COAT	200				
WOOD	1st COAT	175				
Old Work	2nd COAT	200				

REDUCED ACCORDING TO RECOMMENDATIONS
 (Average Coverage Given)

Euston White Lead						
WOOD	1st COAT	640	320	160		
New Work	2nd COAT	680	340	170		
WOOD	1st COAT	665	332	166		
Old Work	2nd COAT	680	340	170		
METAL	1st COAT	665	332	166		
	2nd COAT	680	340	170		
CONCRETE	1st COAT	315	157	73		
	2nd COAT	332	166	83		
BRICK	1st COAT	315	157	78		
	2nd COAT	332	166	83		

81

COVERAGES CHARTS

For Use in Estimating Paint Requirements

REMEMBER: Surface Conditions Control
all Coverages—These are for Estimates Only!

SURFACE	COVERAGES IN SQUARE FEET					
	Gal.	$\frac{1}{2}$ Gal.	Qt.	Pt.	$\frac{1}{2}$ Pt.	$\frac{1}{4}$ Pt.
WOOD	1st COAT	600	300	150	75	
New Work	2nd COAT	700	350	175	87	
WOOD	1st COAT	650	325	163	82	
Old Work	2nd COAT	700	350	175	87	
METAL	1st COAT	650	325	163	82	
	2nd COAT	700	350	175	87	
CONCRETE	1st COAT	300	150	75	37	
	2nd COAT	450	225	113	56	
BRICK	1st COAT	300	150	75	37	
	2nd COAT	450	225	113	56	

Porch & Deck Paint
(Exterior)Asphalt
Coatings

COMPOSTION— PAPER, FELT	1st COAT	80	40	20		
	2nd COAT	80	40	20		
CONCRETE OR STONE	1st COAT	150	75	37		
	2nd COAT	175	87	42		
BRICK OR STUCCO	1st COAT	175	87	42		
	2nd COAT	200	100	50		

COVERAGES CHARTS

For Use in Estimating Paint Requirements

REMEMBER: Surface Conditions Control
all Coverages—These are for Estimates Only!

SURFACE	COVERAGES IN SQUARE FEET					
	Gal.	$\frac{1}{2}$ Gal.	Qt.	Pt.	$\frac{1}{2}$ Pt.	$\frac{1}{4}$ Pt.
WOOD	1st COAT	550	275	137	68	
New Work	2nd COAT	600	300	150	75	
WOOD	1st COAT	600	300	150	75	
New Work	2nd COAT	625	312	156	78	
METAL	1st COAT	625	312	156	78	
	2nd COAT	650	325	163	82	
CONCRETE	1st COAT	400	200	100	50	
	2nd COAT	450	225	113	56	
BRICK	1st COAT	400	200	100	50	
	2nd COAT	450	225	113	56	

Barn Paint, Tinnerns Red
Metal Protective Paints

Graphite Liquid Paint, Galvanized Iron Primer

METAL	1st COAT	600				
	2nd COAT	625				

COVERAGE CHARTS

For Use in Estimating Paint Requirements
MEMBER: Surface Conditions Control
all Coverages These are for Estimates Only!

Time-Tested Floor Paint (Interior)						
	WOOD	New Work	2nd COAT	550	275	137
			1st COAT	500	250	125
	WOOD	Old Work	2nd COAT	600	300	150
			1st COAT	550	275	137
	METAL		2nd COAT	600	300	150
			1st COAT	600	300	150
	CONCRETE		2nd COAT	625	312	156
			1st COAT	300	150	75
			2nd COAT	450	225	113
	BRICK		1st COAT	300	150	75
			2nd COAT	450	225	113

Wall Finishes Semi-Gloss and Gloss									
BRICK									
CONCRETE									
PLASTER WALLS									
SURFACE	1st COAT	500	250	125	62				
	2nd COAT	650	325	162	81				
	1st COAT	275	137	68	34				
	2nd COAT	400	200	100	50				
	1st COAT	200	100	50	25				
	2nd COAT	350	175	87	43				
COVERAGE IN SQUARE FEET					Gal.	1/2 Gal.	Qt.	Pt.	1/2 Pt.

OVERAGE CHARTS

COVERAGE IN SQUARE FEET				Gal.	%Gal.	Qt.	Pt.	1/2 Pt.	1/4 Pt.
DAT	500	250	125	62	31				
DAT	600	300	150	75	37				
DAT	550	275	137	68	34				
DAT	600	300	150	75	37				
DAT	550	275	137	68	34				
DAT	600	300	150	75	37				
DAT	550	275	137	68	34				
DAT	600	300	150	75	37				
DAT	450	225	112	56	28				
DAT	300	150	75	37	18				
DAT	450	225	112	56	28				
DAT	300	150	75	37	18				

9	18	37	75	150	200	9
14	28	56	113	225	450	14
12	25	50	100	200	400	12
14	28	56	113	225	450	14
14	28	56	113	225	450	14
14	28	56	113	225	450	14
15	31	63	125	250	500	15
9	18	37	75	150	300	9
10	21	43	87	175	350	10
9	18	37	75	150	300	9
10	21	43	87	175	350	10
10	21	43	87	175	350	10

COVER AGE CHARTS

For Use in Estimating Paint Requirements
 REMEMBER: Surface Conditions Control
 all Coverages—These are for Estimates Only!

WOOD	COVER AGE IN SQUARE FEET							
	5 Lbs.	1½ Gal.	Qt.	Pt.	½ Pt.	¼ Pt.	1/8 Pt.	
New Work	1st COAT	650	325	162	81	40	20	
	2nd COAT	750	375	186	93	46	23	
WOOD	1st COAT	800	400	200	100	50	25	
Old Work	2nd COAT	850	425	212	101	50	25	
METAL	1st COAT	900	450	225	112	56	28	
	2nd COAT	900	450	225	112	56	28	

Linoleum Lacquer							
LINOLEUM	1st COAT	500	250	125	62	31	
	2nd COAT	600	300	150	75	37	

Flat Wall Finishes							
PLASTER	1st COAT	450	225	112	56		
	2nd COAT	600	300	150	75		
CONCRETE	1st COAT	250	125	62	31		
	2nd COAT	375	187	93	46		

COVER AGE CHARTS

For Use in Estimating Paint Requirements
 REMEMBER: Surface Conditions Control
 all Coverages—These are for Estimates Only!

SURFACE	COVER AGE IN SQUARE FEET							
	5 Lbs.	1½ Gal.	Qt.	Pt.	½ Pt.	¼ Pt.	1/8 Pt.	
WOOD	1st COAT	75						
New Work	1st COAT	75						
WOOD	1st COAT	75						
Old Work	1st COAT	75						
METAL	1st COAT	75						
CONCRETE	1st COAT	50						
BRICK	1st COAT	50						

SURFACE	COVER AGE IN SQUARE FEET							
	Gal.	1½ Gal.	Qt.	Pt.	½ Pt.	¼ Pt.	1/8 Pt.	
WOOD	1st COAT	600	300	150				
New Work	2nd COAT	720	360	180				
WOOD	1st COAT	720	360	180				
Old Work	2nd COAT	720	360	180				
METAL	1st COAT	700	350	175				
	2nd COAT	700	350	175				
CONCRETE	1st COAT	400	200	100				
	2nd COAT	600	300	150				
PLASTER WALLS	1st COAT	600	300	150				
	2nd COAT	720	360	180				

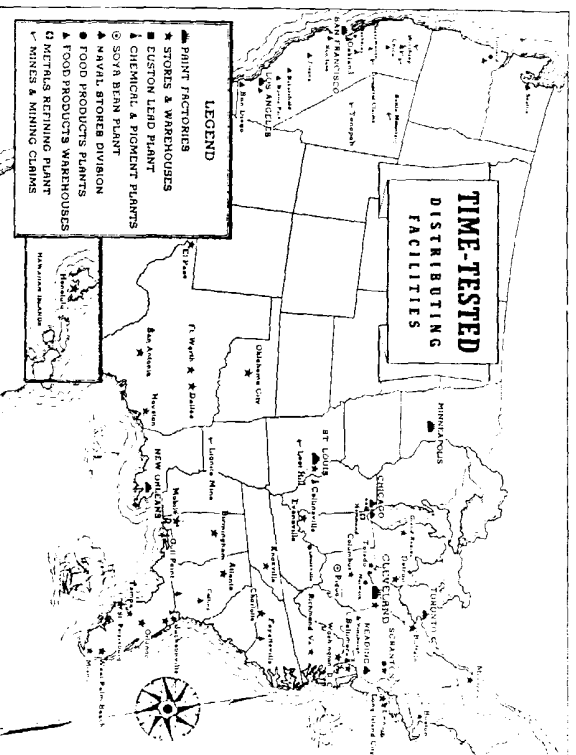
COVERAGE CHARTS

For Use in Estimating Paint Requirements

REMEMBER: Surface Conditions Control
all Coverages—These are for Estimates Only!

SURFACE		COVERAGE IN SQUARE FEET				
		Gal.	$\frac{1}{2}$ Gal.	Qt.	Pt.	$\frac{1}{2}$ Pt.
Spray-Day-Lite Wall Finish	WOOD New Work	1st COAT	200	100	50	
	WOOD Old Work	1st COAT	350	175	87	
	METAL	1st COAT	250	125	62	
	CONCRETE	1st COAT	200	100	50	
	BRICK	1st COAT	200	100	50	
Interior Wall Primers	PLASTER	ROUGH	350	175	87	43
		SMOOTH	450	225	112	36

TIME-TESTED POINTS OF SERVICE



TIME - TESTED CAN SERVICE YOU FROM THESE POINTS

National Headquarters
Time-Tested Paint Laboratories, Cleveland, Ohio

PAINT AND VARNISH FACTORIES

Cleveland—New Orleans—Reading, Pa.—St. Louis—Minneapolis
—Los Angeles—Chicago—San Francisco—Scranton, Pa.—
Toronto, Ont.

STORES AND WAREHOUSES

Atlanta, Ga., Baltimore, Md., Birmingham, Ala., Boston, Mass.,
Buffalo, N. Y., Charlotte, N. C., Dallas, Texas, Detroit, Mich.,
El Paso, Texas, Evansville, Ind., Fort Worth, Texas, Honolulu,
T. H., Houston, Texas, Huntington Park, Calif., Jacksonville,
Fla., Knoxville, Tenn., North Bergen, N. J., Miami, Fla.,
Minneapolis, Minn., Montreal, Can., Mobile, Ala., Oklahoma
City, Okla., Orlando, Fla., Richmond, Va., San Antonio, Texas,
St. Petersburg, Fla., Scranton, Pa., Tampa, Fla., Toledo, Ohio,
Washington D. C., Los Angeles, Calif., West Palm Beach, Fla.,
Columbus, Ohio.