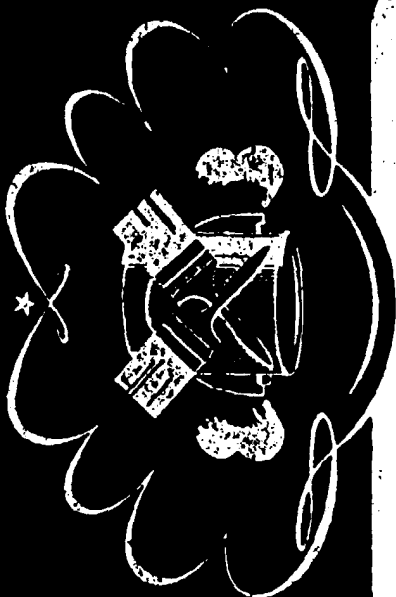


CAMPBELL PAINTS

Their Selling Points and Uses



TIME-TESTED
PAINTS AND FINISHES
MADE IN U.S.A.

TIME-TESTED PAINTS



Their Selling Points
and Uses

Form No. CF-138 BNSS 2421 E. P.

Printed in U. S. A.

EXTERIOR
PAINT PRODUCTS

METAL
PROTECTIVE PAINT

INTERIOR PAINT
PRODUCTS

WOOD
FINISHES

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 back-ground for himself so the jobs he sells stay *so*ld 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

A home owner's first consideration when painting his home is to protect his investment. The first consideration is to select a paint that will last. The second consideration is to select a paint that will protect his investment. The third consideration is to select a paint that will be easy to apply. The fourth consideration is to select a paint that will be easy to clean. The fifth consideration is to select a paint that will be easy to touch up. The sixth consideration is to select a paint that will be easy to mix. The seventh consideration is to select a paint that will be easy to store. The eighth consideration is to select a paint that will be easy to transport. The ninth consideration is to select a paint that will be easy to use. The tenth consideration is to select a paint that will be easy to clean up. The eleventh consideration is to select a paint that will be easy to dispose of. The twelfth consideration is to select a paint that will be easy to recycle. The thirteenth consideration is to select a paint that will be easy to reuse. The fourteenth consideration is to select a paint that will be easy to repurpose. The fifteenth consideration is to select a paint that will be easy to repack. The sixteenth consideration is to select a paint that will be easy to repolish. The seventeenth consideration is to select a paint that will be easy to repaint. The eighteenth consideration is to select a paint that will be easy to revarnish. The nineteenth consideration is to select a paint that will be easy to reoil. The twentieth consideration is to select a paint that will be easy to rewaterproof. The twenty-first consideration is to select a paint that will be easy to reweatherproof. The twenty-second consideration is to select a paint that will be easy to reventilate. The twenty-third consideration is to select a paint that will be easy to reventilate. The twenty-fourth consideration is to select a paint that will be easy to reventilate. 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EXTERIOR PRODUCTS

Prymlastic

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.

CAMPBELL QUALITY — (Prepared) HOUSE PAINT

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

EXTERIOR PRODUCTS

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 titanium 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 coat 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.

EXTERIOR PRODUCTS

Third or Finishing Coat
Do not be afraid to use "Elbow Grease". A paint merely flowed on rather than brushed into the surface will not give satisfactory results.

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

TIME-TESTED PAINT REDUCED FOR PRIMING

Where Time-Tested House Paint Primer is not available, Time-Tested House Paint can be used as a priming or first coat when reduced with raw linseed oil and turpentine, varying the quantity depending on the kind of wood to which it is applied. The purpose of the additional oil in the prime coat is not only to satisfy the wood with oil and properly seal it, but to prevent absorption of succeeding coat. Turpentine added to this coat is to assist penetration, and by absorption, to carry the oil and pigment into the wood, properly seal it, and produce a foundation for succeeding coats which will properly knit and bind together.

While we have recommended the addition of turpentine in order to assist in the absorption of linseed oil on soft wood, there are other woods such as Yellow Pine, which are full of 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 best to add no 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 is suggested and the use of turpentine recommended as a thinner.

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

OLD WORK

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

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

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.

Zolith 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.

Super-Test 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

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.

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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 titimated 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.

Zinco 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

Cement and Concrete Finish

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 product, 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 the bare 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 or with colors in oil.

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

Porch and Deck Paint

This product is made especially for use on outside floors of wood or concrete and steps but because of its extreme toughness, weather-resisting, and waterproof qualities, it is equally as well fitted for use on decks of boats, yachts and motor-craft. This product will successfully withstand walking, scraping of chairs, and the action of rain, snow, ice or 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 popular colors, which cover from 600 to 700 square feet per gallon per coat.

Drivall

Drivall is a product known for years for its excellence and dependability on many of the world's finest and most famous buildings. It is recognized by leading architects, contractors and building managers as the finest water-proofing, stain-proofing and damp-proofing medium available.

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

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

Clear Drivall is of special merit for preserving the beauty of Indiana limestone. On structures where precast concrete is used, Drivall may, in a year, save many times its

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 Drival 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 Drival 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, Drival 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 qualities found in their other products. Its chief characteristic is its unusual whiteness which excels that of any other white lead manufactured. Euston White Lead produces at least 10% more paint per 100 pounds than competitive brands and covers more solidly because of its opaqueness. It produces a more smooth and enamel-like film than other leads. All of these properties, with the exception of the whiteness, can be attributed to its fineness of grind. The whiteness of Euston 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, spread upon it a small amount of this lead, and place along side another piece of glass with a similar quantity of any competitive lead. The difference in color is surprising, and any prospective purchaser of lead will inevitably select Euston. Our representative will prepare a panel of this kind for you, which can be kept on your paint counter for comparative purposes.

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

Euston White Lead All-Purpose Soft Paste, reduced with 1 3/4 to 2 gallons of Flattening Oil, produces a solid covering, easy-working flat finish for interior wall decoration. This reduction, based on 100 pounds of Euston Lead, will produce 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 reduction of Euston White Lead to the proper consistency for the prime coat, intermediate coat, and finishing coat on new work, and for the first and second coat on repaint jobs:

Reduced in keeping with our recommendations, each gallon of Euston White Lead will cover approximately 700 square feet per gallon one coat, which is 10% more surface than is covered by ordinary white lead.

EXTERIOR PRODUCTS

Instructions for Thinning Euston Lead in Oil
REGULAR PASTE (9% OIL)

Repainting Outside Wood—

Euston Lead in Oil Raw Linseed Oil	First Coat		2 Gals. 1 Pt. About 7 Gals.
	100 Lbs. 2 Gals.	Pure Turps Drier Gallons of Paint	
Euston Lead in Oil Raw Linseed Oil	Second Coat		1 Pt. 1 Pt. 5½-7 Gals.
	100 Lbs. 3¼-4 Gals.	Pure Turps Drier Gallons of Paint	

Painting New Outside Wood—

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

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

Euston Lead in Oil Raw Linseed Oil	Third Coat		1 Pt. 1 Pt. 6½-7 Gals.
	100 Lbs. 3¼-4 Gals.	Pure Turps Drier Gallons of Paint	

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 in Oil
and All-Purpose Soft Paste
(9% OIL—2% TURPENTINE)

Repainting Outside Wood—

Euston Turpentine Soft Paste Linseed Oil	First Coat		1½ Gals. 1 Pt. 7 Gals.
	100 Lbs. 2 Gals.	Turpentine Drier Gallons of Paint	
Euston Turpentine Soft Paste Linseed Oil	Second Coat		None 1 Pt. 6½-7 Gals.
	100 Lbs. 3¼-4 Gals.	Turpentine Drier Gallons of Paint	

Painting New Wood—

Euston All-Purpose Soft Paste Linseed Oil	Priming Coat		1½ Gals. 1 Pt. 9 Gals.
	100 Lbs. 4 Gals.	Turpentine Drier Gallons of Paint	
Euston All-Purpose Soft Paste Linseed Oil	Second Coat		1½ Gals. 1 Pt. 6 Gals.
	100 Lbs. 1½ Gals.	Turpentine Drier Gallons of Paint	

Euston All-Purpose Soft Paste Linseed Oil	Third Coat		None 1 Pt. 6½-7 Gals.
	100 Lbs. 3¼-4 Gals.	Turpentine Drier Gallons of Paint	

Instructions for Thinning Euston Lead in Oil

SOFT PASTE (12% OIL)

Repainting Outside Wood—

Euston Soft Paste Lead Raw Linseed Oil	First Coat		2 Gals. 1 Pt. About 7 Gals.
	100 Lbs. 3-3½ Gals.	Pure Turps Drier Gallons of Paint	
Euston Soft Paste Lead Raw Linseed Oil	Second Coat		1 Pt. 1 Pt. 6½-7 Gals.
	100 Lbs. 3-3½ Gals.	Pure Turps Drier Approximate Gallons of Paint	

Painting New Outside Wood—

Euston Soft Paste Lead Raw Linseed Oil	Priming Coat		2 Gals. 1 Pt. 9 Gals.
	100 Lbs. 3¼ Gals.	Pure Turps Drier Gallons of Paint	
Euston Soft Paste Lead Raw Linseed Oil	Second Coat		1½ Gals. 1 Pt. 6 Gals.
	100 Lbs. 1½ Gals.	Pure Turps Drier Gallons of Paint	

Euston Soft Paste Lead Raw Linseed Oil	Third Coat		1 Pt. 1 Pt. 6½-7 Gals.
	100 Lbs. 3-3½ Gals.	Pure Turps Drier Gallons of Paint	

Repainting Outside Wood—(Old Work)—



FARM PAINTS

Campbell Quality Barn and Roof 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 eaves 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

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

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-

stand the elements for years without becoming brittle and retains all of the essential life-giving oil of asphalt.

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

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

Cold Process Asphalt is also supplied in a patching composition which is used to patch holes in roofs, flashing, etc. It carries an asbestos fibre that eliminates cracking after years of long exposure. It is applied by troweling. It covers approximately 100 square feet to the gallon.

Black Roof Paint

This is an acid-free, heavy body paint especially for metal and composition roofs and for exposure. The base of this material is composed of oil to add further life and strength. It carries liquids that it carries retard corrosion and an excellent protective coating for all roof surfaces, composition, paper and felt.

Black roof paint will cover 150 square feet to the gallon.

Liquid Roof Cement

Liquid Roof Cement is a heavy asphalt combined with asbestos fibre and is used as a waterproofing medium for roofing of any nature and for use in gutters, valleys, flashing, etc. It can be applied by brush and will not sag, creep, blister, or crack. Its heavy body permits a heavier application than other roof paint. It will satisfactorily remedy leaks in roofs that are leaking because of small cracks, breaks, or loose material.

Plastic Roof Cement

This is a pliable plastic cement to be applied by brush or trowel. It is indispensable for patching large leaks in roofs and flashing.

EXTERIOR PRODUCTS

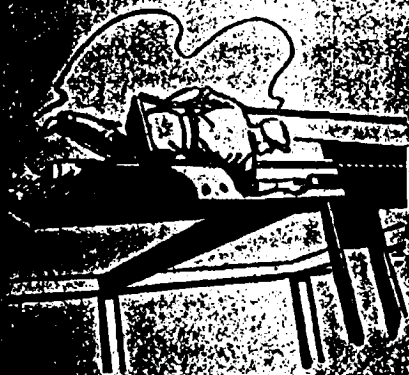
Tinners' Red

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

These paints are designed to protect metal surfaces from corrosion and rust. They are applied in a thin coat and dry to a hard, protective film. The paint is available in various colors and finishes, and is suitable for use on a wide range of metal surfaces.

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 system, 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 Gum Vehicle Bamel 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

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.



Sell "TIME-TESTED" and You'll Sell PAINT!

● Time-Tested products have been thoroughly tested and approved by "Time-Tested" Laboratories for dependable service, uniformity of color and consistently fine quality. Twenty-six laboratories with their extensive resources, their knowledge and experience and modern methods have combined to make this mark of quality a nationally known guide to paint buying. Sell "Time-Tested" and you'll sell 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 part 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.

Campbell Quality 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, butylap, 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.

Rapid-Wall 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 care and will dry without lags, sags, or brush marks. Another outstanding quality of this product is its ability to cover solidly in one coat over surfaces that have become soiled or discolored.

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

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

It dries with a soft, restful sheen that reflects the maximum amount of light without glare, and is produced in 12 modern colors.

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

Interior Gloss Finish

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

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

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

Furnished in white, and eight popular tints. It is applied in the same manner as all other wall finishes, and two coats over a properly primed new wall surface, will produce 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, one coat to the gallon.

Sealette

Sealette is a washable interior flat wall paint in semi-paste form, reduced for use with Mineral Spirits, Sub-turps, Painters Naphtha, or Turpentine. Sealette seals, primes and finishes in one operation. Sealette can be applied over dry plaster, texture paints, wall board, plywood, wood surfaces, surfaces previously painted with flat oil paint, brick, cement, or any clean, solid, interior paintable surface. It can be brushed or sprayed. For brush application it is reduced with

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 undiluted 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 wall 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.

Flattling Oil

Flattling 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, Flattling Oil is superior for this purpose. From one and three-quarter gallons to two gallons of Flattling Oil added to 100 pounds of White Lead with one pint of dryer will produce an excellent flat finish for walls.

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

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 to 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

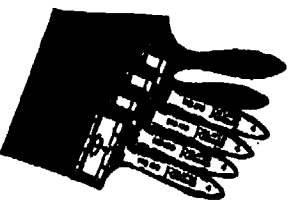
RELATED BRUSHES

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



Related Brushes are made of the finest raw materials obtainable. The bristles in each brush are firmly and permanently stripped 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 job, large or small . . . they give you profitable business and your customer profitable service.



Tell Your Customers How to Improve Architectural Design... How to Choose Color for Their Type of Home!

★

When a home owner paints his property he beautifies, protects and builds home pride that reflects a better atmosphere for his whole family. If you are prepared to give assistance in choosing color schemes and making recommendations for better protection, your chances of clinching sales is much greater and you'll sell more paint per job.

★

Remember: Proper color treatment helps even the best of architecture to look better. Color can solve architectural problems. Light colors make small houses look larger—dark colors make large ones smaller. Trim colors on small homes should be horizontal, on large houses, vertical. Buildings too tall for their width look lower with dark colors on the upper body. Too wide and too low houses should not have dark roofs.

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FLOOR

FENCES

For more information on how to choose the right color for your home, write to: The Color Council, Inc., 1000 15th St., N.W., Washington, D.C. 20004. They will send you a free booklet on color.

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 wood-work, others for furniture, and any one of them is excellent

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

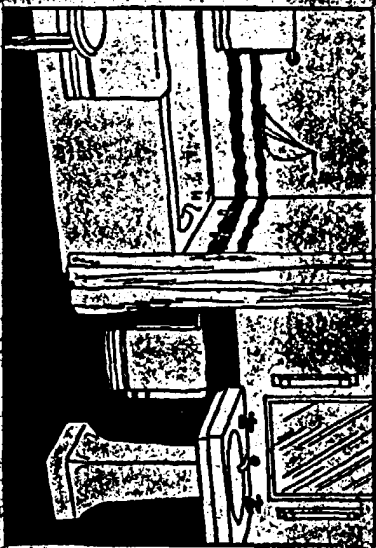
Masticrete

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.



EVERETT

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

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

Velvet Spedene Enamel

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

Four-Hour Undercoat

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

The big outstanding advantage is in its quick drying properties which enable it to be sanded or re-coated more quickly than ordinary undercoats. Its quick drying properties do not impair its leveling, or flowing qualities. This Time-tested enamel levels out free from brush marks just as the finest grade of long oil enamels do. It sands easily, although its unusual flow makes only light sanding necessary.

Containing liquids that possess sealing qualities, it holds out the succeeding coats of enamel showing their richness, fullness, and depth of gloss. It is not porous and consequently does not absorb any of the liquids that impart these qualities to the enamel coat.

Manufactured in white only. It is advisable, particularly 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 to the gallon, the second will cover 500 square feet.

Extra Enamel Undercoat

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

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.

Tlenamel (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.

Agatite Varnish Stain

Varnish Stain colors and preserves the beauty of the wood itself. A varnish and stain combined, it creates an exquisite result with one application, on wood previously varnished. For furniture, floors, woodwork, doors, interior trim, etc., in fact, any place where a varnished finish is desired to retain the natural beauty and grain of the wood, Varnish Stain can be used with the assurance that it will restore the original finish of the surface to which it is applied, enhance its beauty and impart the utmost in durability and protection.

DIRECTIONS FOR USE

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

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

Although it is advisable on new wood, if time permits, to build up a finish following the directions given elsewhere in this book under the subject, *Varnishes*, Varnish Stain will, nevertheless, produce a satisfactory result. It both stains and varnishes the surface at the same time, so that in most instances two, and never more than three coats are necessary.

Screen Enamel

This is a dense solid covering Black Enamel for use on screens or other surfaces in and outside of the home to which it will afford protection as well as a decorative effect. Applied to a screen, it goes on easily, will not clog the mesh and affords protection against rust. It is equally suitable for use on the wood or metal frame of the screen.

Stove Pipe Or Iron Enamel

This heat resisting Black Enamel is intended for use on all parts of the stove except that surface subjected directly to the flame. It does not have the disagreeable odor, characteristic of most enamels of this type, and will retain its gloss for some time. Stove Pipe and Iron Enamel is equally satisfactory for use on all surfaces around the home where a Black Enamel finish is desired, and particularly those subjected to heat—such as furnace doors, hot water pipes, and 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

Only products containing the water-thinnable ingredient can be used with this product. It is not recommended for use on surfaces that are not properly prepared. The product is not recommended for use on surfaces that are not properly prepared. The product is not recommended for use on surfaces that are not properly prepared.

SPRED *Walshale* 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, wallpaper, brick, concrete, Keene Cement, canvas, and painted surfaces. It is economical because it reduces 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 rosins 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.

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 sining. 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

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 thinner, 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 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 KALSUMINE

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

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.

Plastic Surfer

Plastic Surfer will not shrink, crack or warp. When thoroughly dry it may be sandpapered to a smooth finish without tearing or breaking at the edges. It is suitable for materials that might affect any finish. Succeeding coats of undercoat and enamel may be applied with all their customary gloss and fullness.

Plastic Surfer is excellent application for painted surfaces of plaster, concrete, metal, canvas, and tile. Plastic Surfer is not flammable and tough in a few hours depending upon the conditions.

Mix Plastic Surfer with enough color to give the desired color. Mix to a pliable putty-like substance and apply with a brush or scraper. Press surfer down firmly into cracks or crevices. Smooth up the surface and allow to become thoroughly hard which will take from two to three hours according to conditions to which it is applied.

Caution:

Do not mix more than can be used in one day.
Do not mix in a vessel containing unused material.
Do not mix old and new batches as this will cause the material to harden before it can be used.

Patching Plaster

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

This Patching Plaster will not shrink or warp. It is suitable for the case with plaster of paris. Contains no ingredients harmful to paints or kalsomine.

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

Add to a small amount of the Patching Plaster cold water to make a thin mixture, then add more water until a consistency is reached that is best for the work.

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

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

No attempt should be made to remoisten material that has set. Long cracks should be filled with a wider and wider at the bottom or inner surface, to afford a lock for the Patching Plaster.

Kalsize

Kalsize is a specially prepared size for plastered walls, which stops suction, prevents stains from showing through, seals dampness in green walls and produces a perfect surface for finishing coats. Best results are obtained by first treating the walls with Kalsize as when rough and unprepared, they tend to absorb the Kalsomine and produce unsatisfactory results.

It is economical and produces an extra hard, permanent surface, which holds up the finishing coats and kills grease and stain spots, preventing them from working out, penetrating and sometimes killing the color in the Kalsomine.

This Kalsize can be made as heavy as desired, to meet various requirements, by using less water. The rougher the walls the heavier the Kalsize should be, in order to largely fill up the pores of the wall, enabling it to present a more uniform surface for applying the Kalsomine or hanging wall-paper. The smoother the wall, the thinner the Size can be made.



POLISHES, WAXES, CLEANERS

THE FOLLOWING ARE THE NAMES OF THE PRODUCTS WHICH ARE
 AVAILABLE IN THE FOLLOWING SIZES: 1/2 GALLON, 1 GALLON,
 5 GALLONS, 10 GALLONS, 20 GALLONS, 30 GALLONS, 40 GALLONS,
 50 GALLONS, 60 GALLONS, 70 GALLONS, 80 GALLONS, 90 GALLONS,
 100 GALLONS, 150 GALLONS, 200 GALLONS, 300 GALLONS,
 400 GALLONS, 500 GALLONS, 600 GALLONS, 700 GALLONS,
 800 GALLONS, 900 GALLONS, 1000 GALLONS.

POLISHES, WAXES, CLEANERS

Prepared Wax

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

Pale in color, Prepared Wax will not stain a finished wood surface. It polishes more effectively than other waxes, because it is manufactured as a hard wax and contains no paraffine. There is no tendency to become sticky during hot weather.

APPLICATION OF PREPARED WAX

While it is customary for some finishers to apply Prepared Wax directly to a stained and filled floor surface, this does not produce the same high and lasting finish. When the surface is sealed with either shellac or varnish, new surfaces will produce the most satisfactory results. In staining and filling, a light coat of shellac or varnish has been reduced 10% with turpentine is recommended, however, that either of these finishes should stand several days before the application of Prepared Wax. They will be perfectly dry and hard. If varnish is used at this time, the solvents of the wax have softened the film, and penetrate so that the wax will never dry perfectly.

Ren-O-Wax

Ren-O-Wax is a new floor coating that has become very popular. It dries quickly with the customary method of rubbing and polishing.

All surfaces to which Ren-O-Wax is applied should be clean and dry and, if they have been previously treated with paste wax, it should be removed by scrubbing with warm water to which a small amount of soda ash has been added. Ren-O-Wax can be brushed on with a brush, a saturated cloth, or with one of the many types of handled applicators that are available. It should be applied evenly without excess and should be allowed to dry at least 30 minutes before being polished. After the material has dried and been polished, the gloss will increase. Even though strewn with dirt immediately after application, the entire floor will retain its gloss after a few days.

Hypol Polish

A furniture polish that must really be called a restorer. It polishes easier, restores the original surface quicker and furniture retains its original finish longer than when polished with this product than with any other. Put up in 1 gallon containers, quarts, pints, and half pints.

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.



WATERBURY'S

QUALITY

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 stain, 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 sanded and has dried, apply one coat of wood stain of the color selected.

Next, reduce white or orange shellac at least 50% with denatured alcohol and apply a light coat of this material. After the shellac has dried, sand the entire surface again to a smooth finish. Then on open grained wood, such as oak, chestnut, walnut, etc., apply one coat of Paste Wood Filler of the proper color, allowing it to set 20 minutes before wiping off what remains on the surface—across rather than with the grain.

Allow the Paste Wood Filler to dry at least overnight and then sand to remove all filler still remaining after the wiping operation.

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

If specifications call for a rubbed finish, allow at least 72 hours for the varnish coat to become perfectly hard and then rub the surface with pumice stone and water, or pumice stone in oil. Pumice stone and water produces a dull finish, while pumice stone in oil produces an eggshell gloss. Either one of these operations produces a beautiful finish.

REFINISHING OLD WOODWORK

All chipped, scratched, or bare spots should be touched up with a stain matching the color of the original finish. The color can be controlled readily by applying the stain with a cloth to these bare spots and wiping it just enough to obtain a close match. These spots should next be touched up lightly with shellac and sanded to a smooth finish. After they have thoroughly dried, the entire surface can be given one or two coats of varnish, allowing the time stated on the package for drying between coats.

FINISHING FURNITURE

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

On some jobs the application of the filler coat and stain coat is reversed. The filler is first applied and then the entire surface is stained. This process gives a uniform color, leaving little contrast between the stained and filled parts of the wood. It is better than when the stain is first applied, then shellacked, and later filled. Either method of finishing is entirely satisfactory; the only precaution to be taken is to see that each coat is perfectly dry before the succeeding coat is applied.

Selection of the proper varnish for furniture refinishing is important. Varnishes are made that will not turn white from hot dishes or alcohol, and will retain their hardness

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

Exterior 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.

Exterior Finish

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

Interior Finish Varnish

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

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.

Flat Finish Varnish

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.

Crystal 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.

Seal Finishing 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.

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

Finest 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.

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 Varnish

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 mar 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.

Quick Var

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 finish 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 tint.

Slack

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 oil which during the emergency are replacements for wood oil. It has been developed for thinning all paints and enamels and has an advantage over the customary thinners as it adds more solids to the paint film, resulting in a surface more impervious to moisture and more washable.

In the South the use of Treated Tung Oil as a thinning agent for house paint is especially recommended because it brings about a quicker initial set to the paint film and because it reduces to a minimum the adhesion of spores of mildew that are in the atmosphere.

Japan and Liquid Driers

All Time-tested Products are manufactured with sufficient drier incorporated in them so we do not recommend the addition of this material to our Prepared House Paints, Enamels or Varnishes. Any drier in excess of that which is incorporated in our formulas will have a tendency to reduce the life of the paint.

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

Bronzing Liquid

An excellent liquid for aluminum and bronze powders. It is of just the proper body to enable the powder to float and lay perfectly, each particle lying flat upon it instead of at angles that may affect the brilliancy of the finish.

Superior Bronzing Liquid is heat resistant. It dries in from four to six hours and can be used as satisfactorily on exterior as interior surfaces.

STAINS AND FILLERS

Campbell Quality Wood Stains

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

All wood surfaces should be thoroughly cleaned of dirt or grease of any kind in order to secure an even distribution of the stain when applied. Soft woods, being absorbent, take up more of the stain than do hard woods and the finished result is much darker. To secure lighter effects the stain itself can

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-itte 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 siliceous 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.

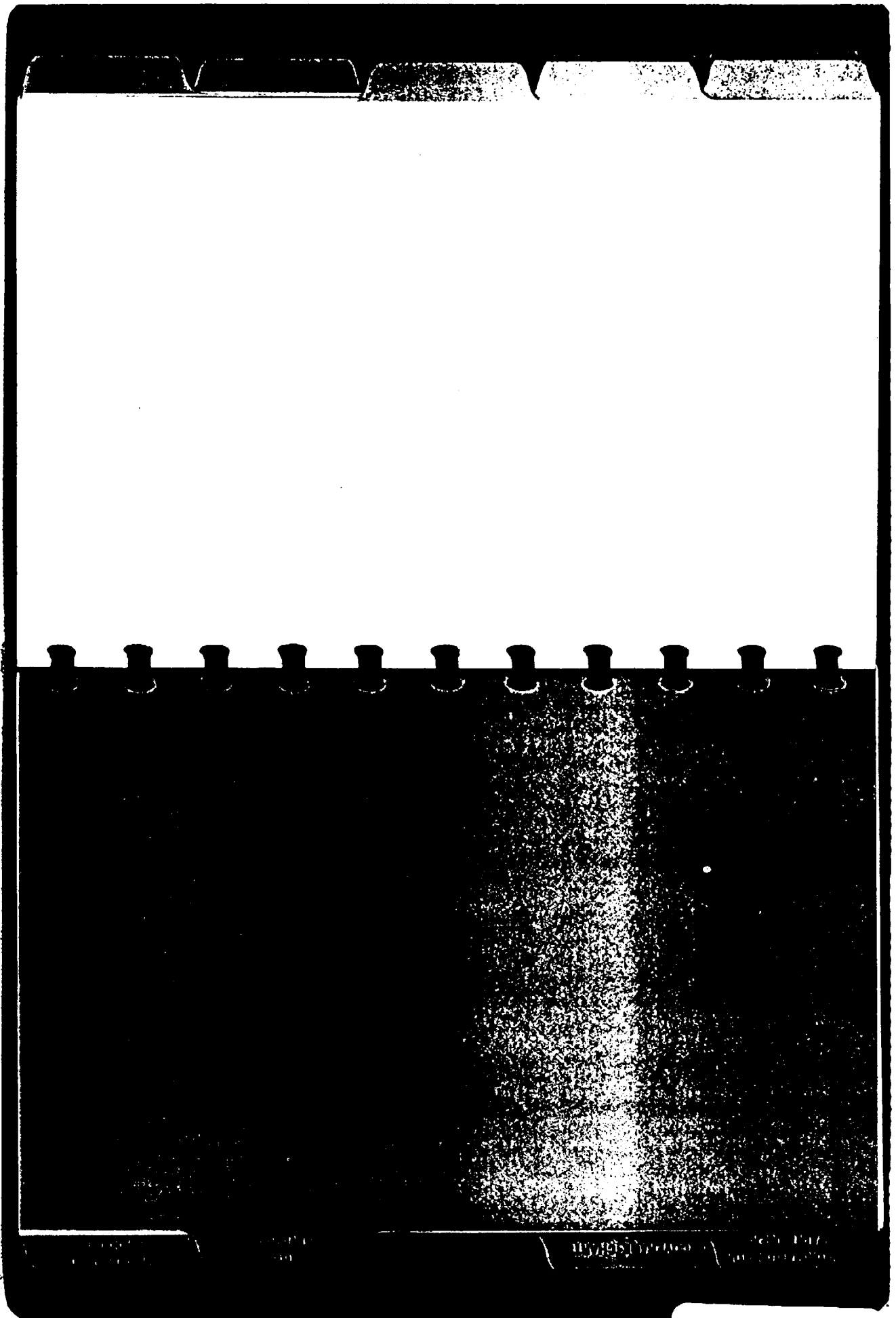
Liquid Wood Filler

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 an oil base varnish which carries a transparent filler. It has a greater affinity for the succeeding coats of varnish than does shellac. This filler is not recommended for use on floors, but is ideal for all other surfaces inside the home, particularly on woodwork and furniture.

Shellac (Subject to our ability to supply)

Shellac is made in both White and Orange. It is furnished in a 3 1/2 lb. cut and in one that is equivalent to what some manufacturers sell as a 5 lb. cut shellac. The heavier product is preferred by painters because they like to thin their shellac to a consistency that they consider proper. Both the White and Orange are pure gum shellacs cut in straight denatured alcohol only. No dealer should carry more than a 60 day stock of shellac, because it has a tendency to slow up in drying with age. Shellac stocks should be arranged on the shelves so that the oldest material is always brought to the front and disposed of first.



GLD39957

AUTO FINISHES

Quick Motor Kotor

A quick drying, elastic oil enamel is similar to the most beautiful polish. While intended principally for refinishing busses, it is equally satisfactory as a wagon, implements, etc., and is also well suited for garden and lawn furniture, or any other constant exposure outside.

It dries in four hours and you can ride and drive it the same day. It saves two hours which eliminates picking up, though it dries much faster than the ordinary paint. Its durability is in no way sacrificed on exterior surfaces for a long period of time. It can be washed and polished repeatedly. Although it stands to rain, snow, ice, or the hot sun, it does not crack and will retain its original luster.

Covers solid in one coat which, on the whole, is found sufficient. However, when two coats are applied, it is only natural to assume that the finish will be with but one coat.

FINISHING THE AUTOMOBILE

In finishing an automobile, two steps are fully taken with a little extra time will pay for itself gained from a beautiful job.

First—See that the surface is perfectly clean. If you are satisfied with one washing, but go over it to be sure there is any possibility of wax or grease on the old finish.

Second—Seal all joints, cracks, or other places in which dust or dirt has lodged. This is done by brushing on shellac, and then allowing it to become perfectly dry.

After the old surface has been washed and sanded, precaution being taken to see that the sanding operation is cleaned from the surface. The rag is of advantage here. This is simply a piece of cloth to which varnish has been applied sufficiently so that it still has a tack but it does not streak the surface. The use of such a cloth to remove dust, lint, and dirt from the surface, and shake it on each panel just before painting is standard practice.

If the old surface is checked or cracked, Primer should be applied and then thoroughly rubbed in. At this point, one or two coats of enamel may be desired.

To those who are planning painting a car

badly checked, in which case an application of Primer and Surfacer is advisable.

Touch-Up Black

A quick drying, weather resisting black enamel furnished in a convenient brush-in-the-top can. Produced principally to touch up and stop the rust spots on cars where the finish had become broken and chipped. Touch-Up Black will withstand heat and can, therefore, be safely used on the furnace, hot water pipes, the gas stove, and many other places in the home. On the exterior there are other surfaces that can be touched up with this product to prevent corrosion.

Top Coat

A finish for the pantasote and imitation leather portion of the tops of automobiles. This material embodies quick drying, unusual weather resistance, maintenance of its gloss and the development of a film that will seal the small checks that occur in old tops against further inroads of moisture with the leaks that result eventually.

One coat to any automobile top will last an entire season although where the top has become badly disintegrated two coats are recommended, allowing sufficient time for proper drying between coats. It will dry within four hours. The car need not be laid up for any length of time.

It may be also recommended for leather upholstery, suitcases and other articles of leather and imitation leather that has become scuffed through hard usage and wear.

Waxcoat

A prepared Wax supplied in colors to match your car... Black, Blue, Maroon, Tan, Gray, Green and Clear. An effective, quick working cleaner comes with Waxcoat to remove the accumulation of grease, dirt, dead paint and old wax. This leaves a brilliant clean surface in perfect condition to take an application of Waxcoat and restore to the car its original depth and beauty of finish.

Waxcoat will leave a deposit of color in the scratches and blemishes on the old finish and restore the original color.

Ideally suited for use on all articles of furniture about the home. Clear Waxcoat is recommended for floors and woodwork. It dries hard, free from streaks, has no tendency to soften in damp and humid weather, and polishes so easily and quickly that its use is really a pleasure.

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.

Ad-E-Jie 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.

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.

Blackboard Slating

This product is a dull-drying, wear-resisting black enamel intended for making or refinishing 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.

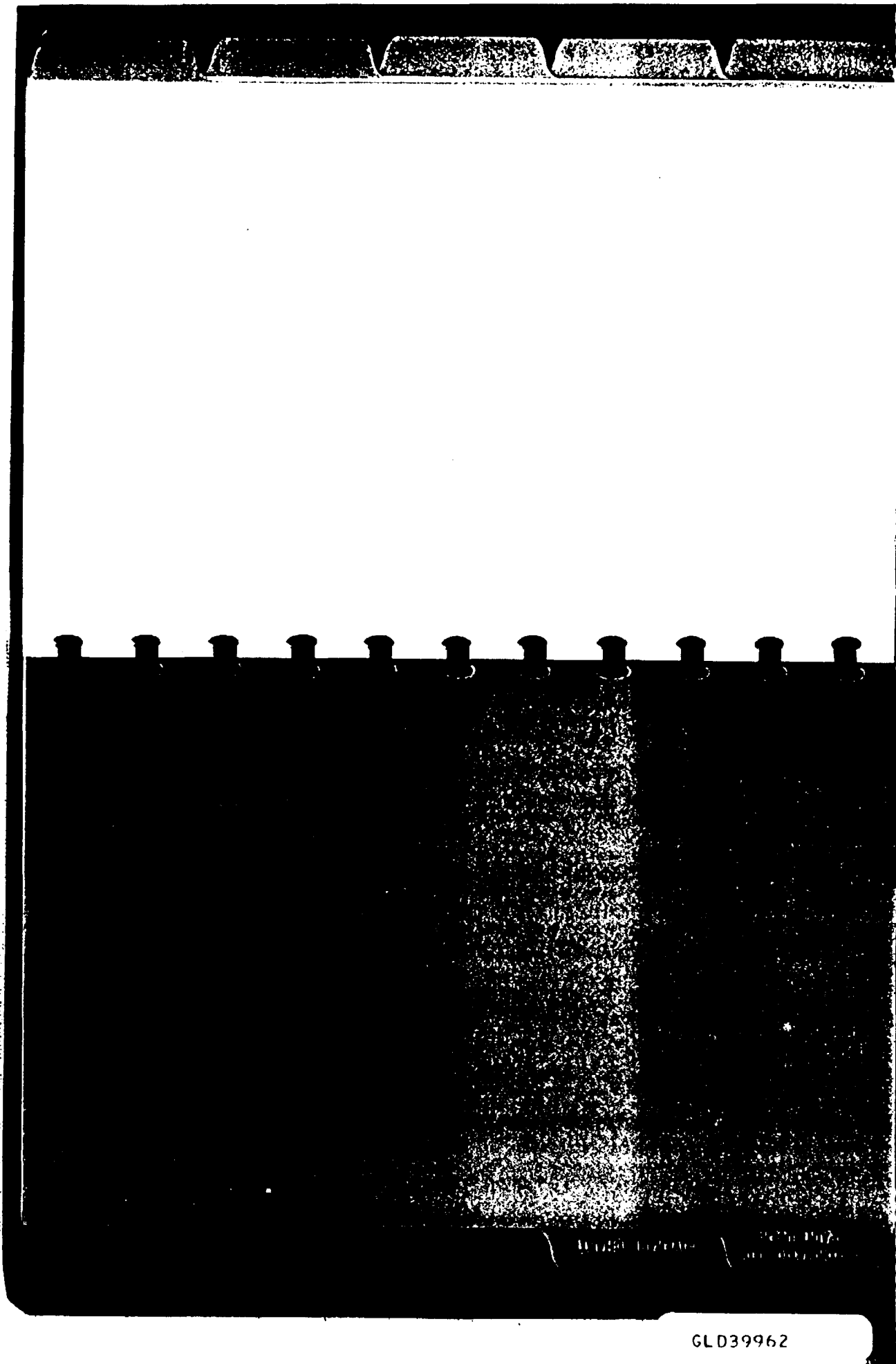
Fabricote

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 renewal 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 runs 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.



GLD39962

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.

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BE SURE BRIGHT COLORS ARE WASHABLE

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 learning to walk seek support on walls and furniture, leaving finger marks. Toys are banged against baseboards, floors scuffed and sticky hands are placed on walls and floors.

In the kitchen and bathroom washable paint is an absolute necessity and bright colors in these rooms are recommended. Semi-Gloss wall finishes are excellent paints for these rooms. It will take a lot of punishment and stand repeated washings without losing its fresh, smooth satin-like finish. Ripolin will stand a lot of pounding on woodwork.

LIGHT REFLECTION VALUES OF PAINT COLORS

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

Exhaustive tests have proven that a room painted entirely in white, which provides maximum light reflection, (89%), gives the occupants the greatest amount of reading or working light. The light ivory rooms come next, followed by rooms painted cream or caen stone.

The reflection values of the various colors drop sharply, from white at 89%, to old rose at 23% and black at 2%. But even these darker colors may have their proper place in the decorative scheme if used judiciously.

PERCENTAGE OF LIGHT REFLECTION

White -----89%	Light Gray--66%	Orchid -----55%
Light Ivory-81%	Blue Mist---66%	Elf Green---54%
Ivory -----77%	Delicate	Steel Gray--43%
Caen Stone--68%	Green -----59%	Old Rose---23%
Light Pink--67%		Black -----2%

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WHAT YOU CAN DO WITH PAINT

Warning 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.

Molding 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 AGAINST

Susceptible Points Which Should Be Periodically Inspected to Avoid Costly Repair Bills

Porch Steps

Porch steps get rough wear. Scuffing and scraping feet wear away the paint film. If moisture is allowed to penetrate into the wood before repainting, the steps warp and crack.

Porch Pillars

Unpainted porch pillars quickly rot and split. Paint on round surfaces checks and cracks more easily than on flat. Repairs on porch pillars are often costly . . . be sure that they are always protected with paint.

Gutters, Flashings, Shingles

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

Window Sills

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

Shutters

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

Thresholds

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

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.

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 "pebbled" surface. Such a treatment completely blots out any brush marks, or damaged places in the wall surface.

Opalstone Effects

Opalstone 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.

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.

PAINTING YOUR F

Attractive floors are the foundation for a room. Every home may now have new floor patterns in a myriad of ways! Attractive border treatments and patterns are easily obtained with Floren

Stencil Borders

The type of stencil used on a floor depends on the furniture and decoration of the room. For a neat job with sharp clean edges, it is necessary to use stencil patterns to the floor as firmly as possible, pushing the color through the opening with an up and down motion of the brush instead of a back and forth motion.

Two-Tone Borders

Beautiful simplicity may be obtained in a border by the use of two or three parallel lines of color in varying widths. This effect is given in many ways and in rooms of ultra-modern trend the floor has some elaborate design.

Checkered Borders

This is ideal where something novel is desired on old floors showing around a rug. First, the floor is allowed to dry. Then, the squares are laid out with one is neatly painted with the second color. The squares may be speeded up and more neatly done—the size of the squares—is cut and the sealer is on through it.

Spatter Effects

The border is first given a coat of ground color. Then, dry, dots of contrasting colors are spat on the surface with a whisk broom. This is done by dipping the broom in one spatter color at a time and pulling it to drip off the ends onto the floor. Do not touch the surface.

Swirl Effects

Swirl effects are obtained in the following manner: the first coat is brushed on and allowed to dry; the second color or second coat is heavily applied here and there with a swirling motion of an oval brush.

Sponge Stippling

This is one of the newest and most effective ways to rejuvenate old floors. Two coats of paint are required. First, a background coat of paint is brushed on and left to dry. A half sponge is then used to apply a contrasting or stipple color. The sponge should be soaked in water first and wrung out to soften its edges, and impart a more delicate pattern.

POINTS TO REMEMBER . . . IN RECONDITIONING FLOORS

1. The surface must be clean and smooth to start with.
2. Fill and plug up all nail holes, gaps, cracks and crevices with filler or putty.
3. Be certain all grease spots are removed.
4. Unfinished open-grain floors should be filled with paste wood filler, but filling is unnecessary for close grain work.
5. After the finish is dry and hard, two coats of wax will give protection against scuffing, make the paint job last longer and add that desirable soft luster.
6. Never use shellac any place in a floor finishing schedule.

HOW TO MATCH COLORS

In matching colors always use a clean container and a clean mixing paddle for every mixture. Be sure the surface to be matched is perfectly clean.

Never attempt to match a color under artificial light or in direct sunlight. For best results match your colors in daylight at a window having a northern exposure.

EXTERIOR COVERAGE

For Use in Estimating Paint

REMEMBER: Surface Condition
all Coverages—These are for Exterior

SURFACE			COVERAGE	
			Gal.	½ Gal.
Time-Tested House Paint—Prepared	WOOD	1st COAT	720	360
	New Work	2nd COAT	800	400
	WOOD	1st COAT	720	360
	Old Work	2nd COAT	800	400
	METAL	1st COAT	750	370
		2nd COAT	800	400
	CONCRETE	1st COAT	500	250
		2nd COAT	600	300
	BRICK	1st COAT	500	250
		2nd COAT	600	300

Time-Tested House Paint Primer	WOOD New Work	1st COAT	550	275
	WOOD Old Work	1st COAT	550	275
	CONCRETE	1st COAT	450	225
	BRICK	1st COAT	450	225

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.	½ Gal.	Qt.	Pt.	¼ Pt.	⅛ Pt.
Time-Tested White Semi-Paste Paint	WOOD New Work	1st COAT	475	237	118			
		2nd COAT	525	262	131			
	WOOD Old Work	1st COAT	500	250	125			
		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 New Work	1st COAT	600	300	150			
		2nd COAT	700	350	175			
	WOOD Old Work	1st COAT	600	300	150			
		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			

COVERAGE CHARTS

For Use in Estimating Paint Requirements

REMEMBER: Surface Conditions Control
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SURFACE		COVERAGE		
		Gal.	½ Gal.	Qt.
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 New Work	1st COAT	640	320
		2nd COAT	680	340
	WOOD Old Work	1st COAT	665	332
		2nd COAT	680	340
	METAL	1st COAT	665	332
		2nd COAT	680	340
	CONCRETE	1st COAT	315	157
		2nd COAT	332	166
	BRICK	1st COAT	315	157
		2nd COAT	332	116

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						
New Work	1st COAT 600	300	150	75		
	2nd COAT 700	350	175	87		
WOOD						
Old Work	1st COAT 650	325	163	82		
	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

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			

COMPOSITION—PAPER, FELT	1st COAT 80	40	20			
	2nd COAT 80	40	20			

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						
New Work	1st COAT 550	275	137	68		
	2nd COAT 600	300	150	75		
WOOD						
New Work	1st COAT 600	300	150	75		
	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, Tinnex Red Metal Protective Paints

Graphite Liquid Paint, Galvanized Iron Primer

METAL	1st COAT 600					
	2nd COAT 625					

INTERIOR 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						
New Work	1st COAT 500	250	125	62	31	
	2nd COAT 600	300	150	75	37	
WOOD	1st COAT 550	275	137	68	34	
Old Work	2nd COAT 600	300	150	75	37	
METAL	1st COAT 550	275	137	68	34	
	2nd COAT 600	300	150	75	37	
CONCRETE	1st COAT 300	150	75	37	18	
	2nd COAT 450	225	112	56	28	
BRICK	1st COAT 300	150	75	37	18	
	2nd COAT 450	225	112	56	28	
Enamel Undercoats						
WOOD	1st COAT 200	100	50	25	12	9
New Work	2nd COAT 450	225	113	56	28	14
WOOD	1st COAT 400	200	100	50	25	12
Old Work	2nd COAT 450	225	113	56	28	14
METAL	1st COAT 450	225	113	56	28	14
	2nd COAT 500	250	125	63	31	15
CONCRETE	1st COAT 300	150	75	37	18	9
	2nd COAT 350	175	87	43	21	10
BRICK	1st COAT 300	150	75	37	18	9
	2nd COAT 350	175	87	43	21	10

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

Time-Tested Floor Paint (Interior)						
WOOD	1st COAT 500	250	125	62		
New Work	2nd COAT 550	275	137	68		
WOOD	1st COAT 550	275	137	68		
Old Work	2nd COAT 600	300	150	75		
METAL	1st COAT 600	300	150	75		
	2nd COAT 625	312	156	78		
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		
Wall Finishes Semi-Gloss and Gloss						
SURFACE	COVERAGE IN SQUARE FEET					
	Gal.	1/2 Gal.	Qt.	Pt.	1/4 Pt.	1/8 Pt.
PLASTER WALLS	1st COAT 500	250	125	62		
	2nd COAT 650	325	162	81		
CONCRETE	1st COAT 275	137	68	34		
	2nd COAT 400	200	100	50		
BRICK	1st COAT 200	100	50	25		
	2nd COAT 350	175	87	43		

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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.	1/2 Gal.	Qt.	Pt.	1/2 Pt.	1/4 Pt.	1/8 Pt.	
New Work	1st COAT	75						
	2nd COAT							
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		COVER AGE IN SQUARE FEET							
		5 Lbs.	1/2 Gal.	Qt.	Pt.	1/2 Pt.	1/4 Pt.	1/8 Pt.	
LINOLEUM	1st COAT	500	250	125	62	31			
	2nd COAT	600	300	150	75	37			

Flat Wall Finishes		COVER AGE IN SQUARE FEET							
		5 Lbs.	1/2 Gal.	Qt.	Pt.	1/2 Pt.	1/4 Pt.	1/8 Pt.	
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.	1/2 Gal.	Qt.	Pt.	1/2 Pt.	1/4 Pt.	1/8 Pt.	
WOOD	1st COAT	75						
	2nd COAT							
WOOD	1st COAT	75						
Old Work	2nd COAT							
METAL	1st COAT	75						
CONCRETE	1st COAT	50						
BRICK	1st COAT	50						

SURFACE	COVER AGE IN SQUARE FEET							
	5 Lbs.	1/2 Gal.	Qt.	Pt.	1/2 Pt.	1/4 Pt.	1/8 Pt.	
WOOD	1st COAT	600	300	150				
	2nd COAT	720	360	180				
New Work	1st COAT	720	360	180				
WOOD	2nd COAT	720	360	180				
Old Work	1st COAT	700	350	175				
METAL	2nd COAT	700	350	175				
CONCRETE	1st COAT	400	200	100				
	2nd COAT	600	300	150				
PLASTER	1st COAT	600	300	150				
WALLS	2nd COAT	720	360	180				

COVERAGE CHARTS

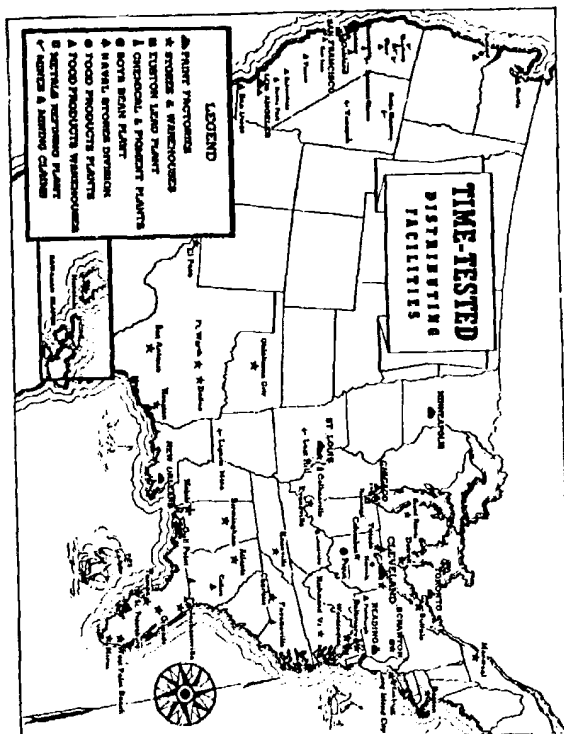
For Use in Estimating Paint Requirements

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

SURFACE		COVERAGE IN SQUARE FEET				
		Gal.	1/2 Gal.	Qt.	1/2 Pt.	1/4 Pt.
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	

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