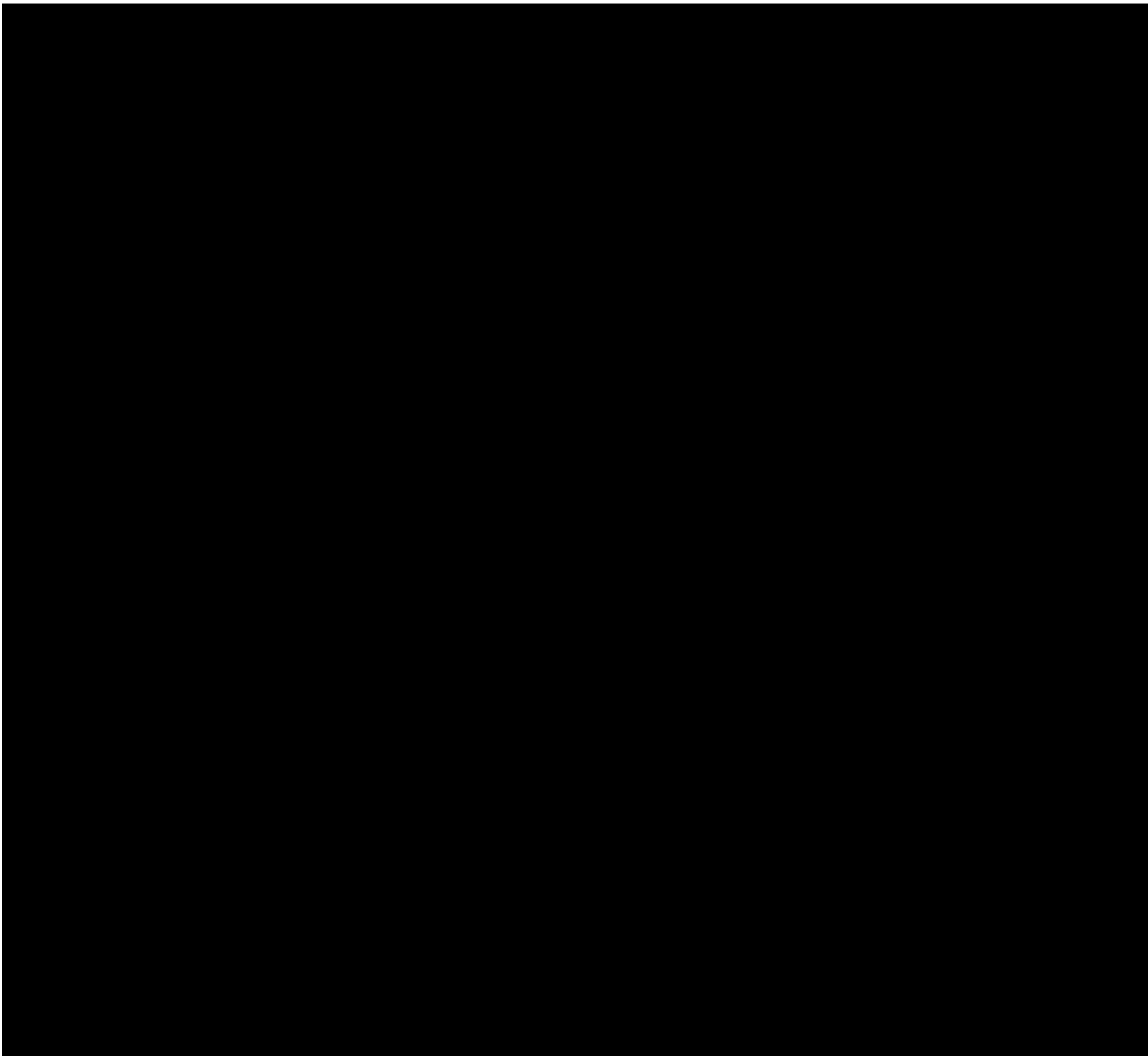

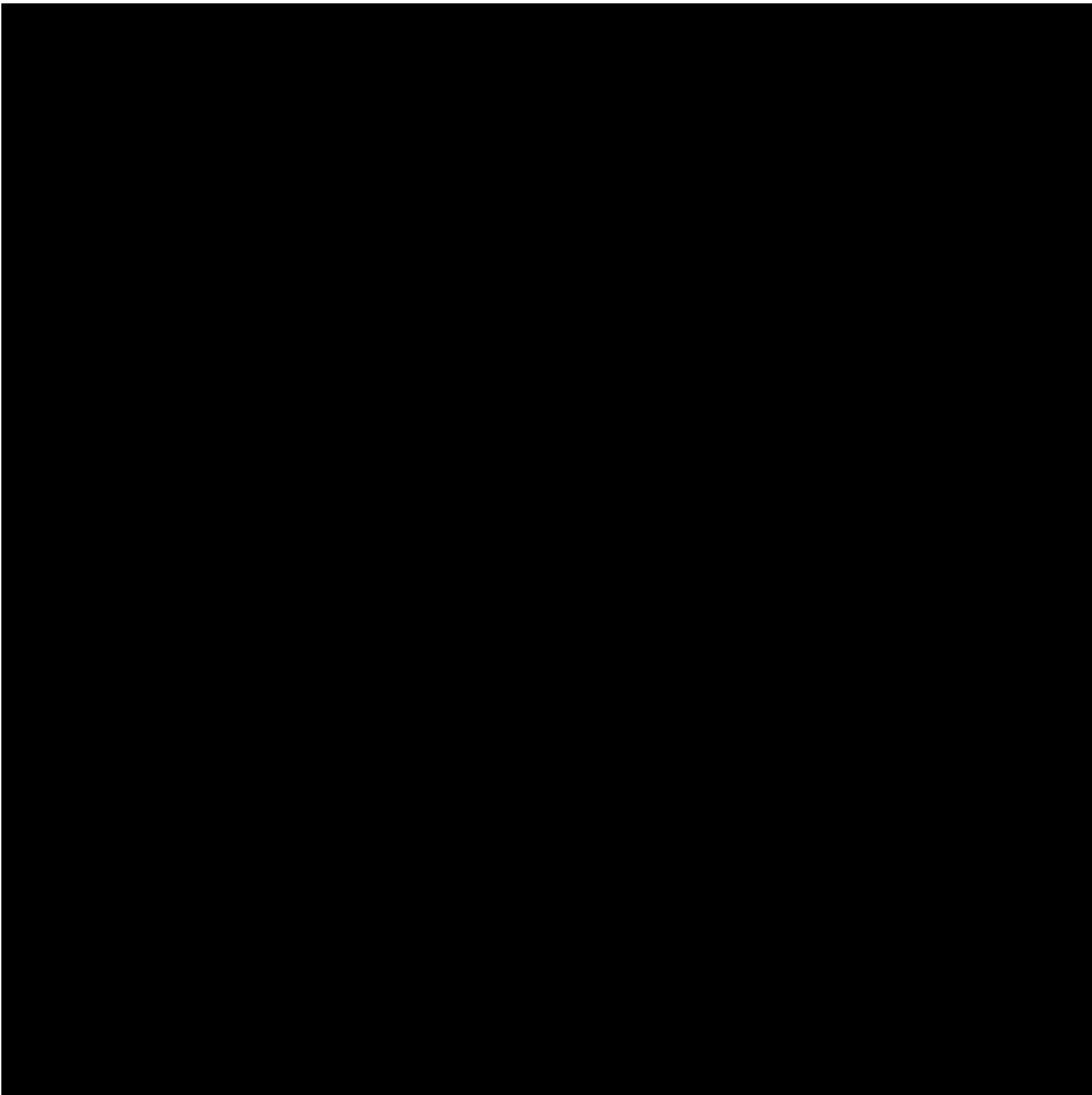

GLD 041428

Prym-Coat

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.

DOUBLE LUSTRE 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

GLD 041429

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

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

PROPER APPLICATION OF TIME-TESTED HOUSE PAINT—PREPARED

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

DIRECTIONS FOR USE

NEW WORK

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

Second Coat

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

Third or Finishing Coat

Do not be afraid to use "Elbow Grease". 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 renailed. 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 thirsting 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.

Victory White 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.

So-White House Paint

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

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

Ad-El-Ite House 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 J

Time-Tested House Paint P

(For the First Coat)

With

Time-Tested House Pai (Prepared)

(For the Second Coat)

Time-Tested Hous Primer is the perfe for house painting. I of the same basic used in the finest varnishes, together rect, balanced pigments to make it wate prevents absorption of moisture and seals face perfectly on new wood and old. On PRIMER and a second coat of Prepared new work produces a thickness of film t the most rigid specifications for two coat

★ ★ ★

How to Sell More

PORCH & DECK PAIN

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

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 naptha 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.

Victory White 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 titanated 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.

Second Coat

Ordinarily, two coats will produce a satisfa
in such instances use the product as directe
paragraph under caption, "Finishing Coat". I
are to be used, reduce the Paste Paint with 3 t
linseed oil and 1 quart of turpentine to each ga

Finishing Coat

After the previous coats have thoroughly drie
using one gallon of Paste Paint reduced with 5
linseed oil.

OLD WORK—First Coat

Clean the surface carefully, removing all loo
ters, or paint scale with a scraper, wire brush, o
On this work only two coats are necessary. Fo
priming coat, use this Time-Tested Paste Paint
5 quarts of linseed oil and 1 quart of turpentin
well over and into the surface.

Second Coat

Allow the first coat to dry thoroughly before
finishing coat, which should be thinned in the p
4 to 5 quarts of linseed oil to each gallon of Pas

So-White Semi-Paste

This Semi-Paste White is a high grade sem
for exterior and interior use. It is made in sem
to save cost of containers, transportation and h
dealer and consumer benefit greatly by this s

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

CAUTION: To insure best results, observ
ing: Employ a good painter, stir paint thorough
face to be painted clean and dry, brush each coat
wood and sappy knots a coat of aluminum
ing. Do your painting in warm, dry weather if p

DIRECTIONS FOR USE

Tinting

If paint is to be tinted, the necessary amount
should be thoroughly mixed into the paint befo
oil. Use only high grade oil colors for tin
Pure Colors in Oil.

New Work

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

GLD 041432

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 Brick Coating

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 alkalies. Being more water-proof, it prevents the absorption of moisture that creates active alkali always found in concrete, stucco and brick, and it is quicker drying.

Instructions for Application

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

NEW WORK

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

Second Coat

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

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

OLD WORK

Remove all loose paint from old surfaces, touch up 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.

Driwal

Driwal 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.

Driwal 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 Driwal, stain-proofing is a field of almost equal importance, particularly on buildings of natural and artificial stone and of concrete. Clear Driwal 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, alkalies, 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 effervescence.

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

GLD 041433

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

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

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

Trim and Trellis Colors

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

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

Euston Liquid White Lead

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

Euston White Lead

Euston White Lead is another Glidden achievement, embodying the same outstanding superior 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 1¾ to 2 gallons of Flatting 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 5¼ gallons of paint.

This same quantity of flatting 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.

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Instructions for Thinning Euston Lead in Oil

REGULAR PASTE (9% OIL)

Repainting Outside Wood—

First Coat

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

Second Coat

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

Painting New Outside Wood—

Priming Coat

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

Second Coat

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

Third Coat

Euston Lead in Oil	100 Lbs.	Pure Turps	1 Pt.
Raw Linseed Oil	3½-4 Gals.	Drier	1 Pt.
		Gallons of Paint	6½-7 Gals.

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

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

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

APPROXIMATE COVERAGES

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

Instructions for Thinning Euston Lead in Oil and All-Purpose Soft Paste

(9% OIL—2% TURPENTINE)

Repainting Outside Wood—

First Coat

Euston Turpentine Soft Paste	100 Lbs.	Turpentine	1¾ Gals.
Linseed Oil	2 Gals.	Drier	1 Pt.
		Gallons of Paint	7 Gals.

Second Coat

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

Painting New Wood—

Priming Coat

Euston All-Purpose Soft Paste	100 Lbs.	Turpentine	1¾ Gals
Linseed Oil	4 Gals.	Drier	1 Pt.
		Gallons of Paint	9 Gals.

Second Coat

Euston All-Purpose Soft Paste	100 Lbs.	Turpentine	1¼ Gals.
Linseed Oil	1½ Gals.	Drier	1 Pt.
		Gallons of Paint	6 Gals.

Third Coat

Euston All-Purpose Soft Paste	100 Lbs.	Turpentine	None
Linseed Oil	3½-4 Gals.	Drier	1 Pt.
		Gallons of Paint	6½-7 Gals.

Painting New Outside Wood—

Instructions for Thinning Euston Lead in Oil

SOFT PASTE (12% OIL)

Repainting Outside Wood—

First Coat

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

Second Coat

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

Painting New Outside Wood—

Priming Coat

Euston Soft Paste Lead	100 Lbs.	Pure Turps	2 Gals.
Raw Linseed Oil	3¾ Gals.	Drier	1 Pt.
		Gallons of Paint	9 Gals.

Second Coat

Euston Soft Paste Lead	100 Lbs.	Pure Turps	1¼ Gals.
Raw Linseed Oil	1½ Gals.	Drier	1 Pt.
		Gallons of Paint	6 Gals.

Third Coat

Euston Soft Paste Lead	100 Lbs.	Pure Turps	1 Pt.
Raw Linseed Oil	3-3¾ Gals.	Drier	1 Pt.
		Gallons of Paint	6½-7 Gals.

Repainting Outside Wood—(Old Work)—

GLD 041435

FARM PAINTS

Double Lustre Barn Paint

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

GLD 041436

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 ¾ 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 withstand the elements for years without becoming brittle. It retains all of the esential life-giving oils found in pure asphalt.

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

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

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

Black Roof Paint

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

Black roof paint will cover 150 square feet per gallon.

Liquid Roof Cement

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

Plastic Roof Cement

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

GLD 041438

Steel Preservative

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

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

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

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

It covers approximately 600 square feet per gallon one coat.

Liquid Red Lead

The product is recommended whenever a shop coat of Red Lead is specified on structural steel. It comes ready to apply and combines extreme elasticity with rust-preventing characteristics of Red Lead. It is the ideal undercoater and can be used any place where a first coat of Red Lead is recommended. On all exterior metal surfaces, places that have become bare through years of service should be given a priming coat of Liquid Red Lead.

Galvanized Iron Primer

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

Graphite Liquid Paint

This product contains only sufficient amounts of other pigments besides graphite to keep the product in perfect condi-

GLD 041439

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

Smoke Stack Black

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

Water Tank Finishes

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

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

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

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

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.

GLD 041440

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

● The flow of color through a home is one of its most charming features. The interior products shown on the following pages are designed to give your customers charming interiors in qualities that are correct for the job required of them.

GLD 041441

WALL PAINTS

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

DIRECTIONS FOR WALL PREPARATION

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

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

OLD WORK

All old surfaces should be carefully cleaned free from grease, smoke, and other foreign matter before repainting. One coat of Wall Primer applied over this surface will properly seal all small checks and fire 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.

Naples Velvet Flat Wall Finish

Durable—Sanitary—Washable

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

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

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

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

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

Ad-A-Glo Semi-Gloss

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

Semi-Gloss can be used by anyone wi
will dry without laps, sags, or brush n
standing quality of this product is its ab
in one coat over surfaces that have b
colored.

Where a finish of extreme clealiness i
Gloss, as its hard enamel-like surface pe
as easily as porcelain.

This Time-tested product is recomm
kitchens, breakfast nooks, bedrooms, or a
home. It is an ideal finish for woodwork
ability, solid covering, and easy workin

It dries with a soft, restful sheen that
amount of light without glare, and is pr
colors.

The first coat will cover from 400 to
gallon, depending upon the smoothness
the second coat will cover from 500 to
gallon.

Ad-El-Ite Kitchen Gloss

Gloss Interior Wall Finishes are spec
on the walls of kitchens, bathrooms, an
that must be washed or cleaned freque

Interior Gloss Wall Finishes dry wit
film is hard, tough, and adhesive, and can
ly without impairing its brilliancy. It
walls, and can be used with satisfaction
a high gloss, wear-resisting finish is des
home, Gloss Interior is adaptable for u
eries, dairies, hotels, and office build
embodying the qualities of this product

It works easily under the brush, shows
or sags.

Furnished in white, and eight popular
in the same manner as all other wa
coats over a properly primed new wall
a very satisfactory finish.

On smooth plastered, well-primed wa
cover from 450 to 500 square feet per gal
coat will cover from 550 to 600 square
gallon.

Sealette

Sealette is a washable interior flat wa
form, reduced for use with Mineral
Painters Naphtha, or Turpentine. Seale
finishes in one operation. Sealette can
plaster, texture paints, wall board, plyw
surfaces previously painted with flat oil
or any clean, solid, interior paintable
brushed or sprayed. For brush applicati

GLD 041443

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

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

OTHER FLAT WALL FINISHES

Master Painter's Flat White

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

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

Flat Wall Primer

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

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

Flatting Oil

Flatting 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, Flatting Oil is superior for this purpose. From one and three-quarter gallons to two gallons of Flatting 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 Dricoat 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.

Dricoat, 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, Dricoat can be tinted to light shades with Pure Color in Oil reduced with turpentine.

Spray-Day-Lite

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

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

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

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

Recommend

RELATED BR

One of the most important facto
is the brush used. A good brush
better—it makes painting easi
you sell paint, be sure your cu
portance of a good brush and h
use. Recommend Related Brushe
type for every paint job!

★ ★ ★

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

Sell Related Brushes for eve
small . . . they give *you* profita
customer profitable service.

GLD 041446

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.

Double Lustre Floor Enamel

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

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

GLD 041448

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

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 ori
gloss throughout its entire life. Intended
work it cannot be surpassed as an enam
the home, public buildings and hotels w
washable finish is desired. This product
is not blued so that in the hands of the
and creams can be developed through t
oil for tinting.

This material will not sag and its
qualities eliminate all possibilities of
available in 1 gallon containers and quart

Velvet Spedene Enamel

A companion product to the Time-t
described in preceding paragraph, possess
ties but drying with an even egg-shell gl
ings and high lights. It works easy u
finishes free from all sags and brush ma
in 1 gallon containers and quarts.

Amel-Ite Enamel Undercoat

A new type of enamel undercoat rece
has met with immediate acceptance by th
larly, the master painter.

The big outstanding advantage is in its
erties which enable it to be sanded or re-
than ordinary undercoats. Its quick dryi
impair its leveling or flowing qualities.
enamel levels out free from brush mark
grade of long oil enamels do. It sands
unusual flow makes only light sanding n

Containing liquids that possess sealing
out the succeeding coats of enamel sho
fullness, and depth of gloss. It is not
quently does not absorb any of the liquid
qualities to the enamel coat.

Manufactured in white only. It is adv
on new work, to reduce the first coat 10
The second coat should be applied just as
can. The first coat will cover 450 square
the second will cover 500 square feet.

Snow Flake Enamel Undercoat

This product is a thoroughly dependabl
used by some on the very highest type of
excellent opacity, easy working qualities,
from brush marks, thus requiring only a m

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.

Batik Enamel (Four Hour)

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

DIRECTIONS FOR USE

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

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

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

Stain-Bright Varnish Stain

Varnish Stain colors and preserves the
itself. A varnish and stain combined, it
result with one application, on wood pr

For furniture, floors, woodwork, doors
in fact, any place where a varnished finish
the natural beauty and grain of the wood
be used with the assurance that it will
finish of the surface to which it is applied
and impart the utmost in durability and

DIRECTIONS FOR U

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

When a lighter effect is desired, ove
dark surfaces, apply one coat of Groun
with one or two coats of Varnish Stain o
Beautiful grained effects can be obtained
ing Color applied over the Ground Color.
is then applied to preserve the grained
give it gloss and richness.

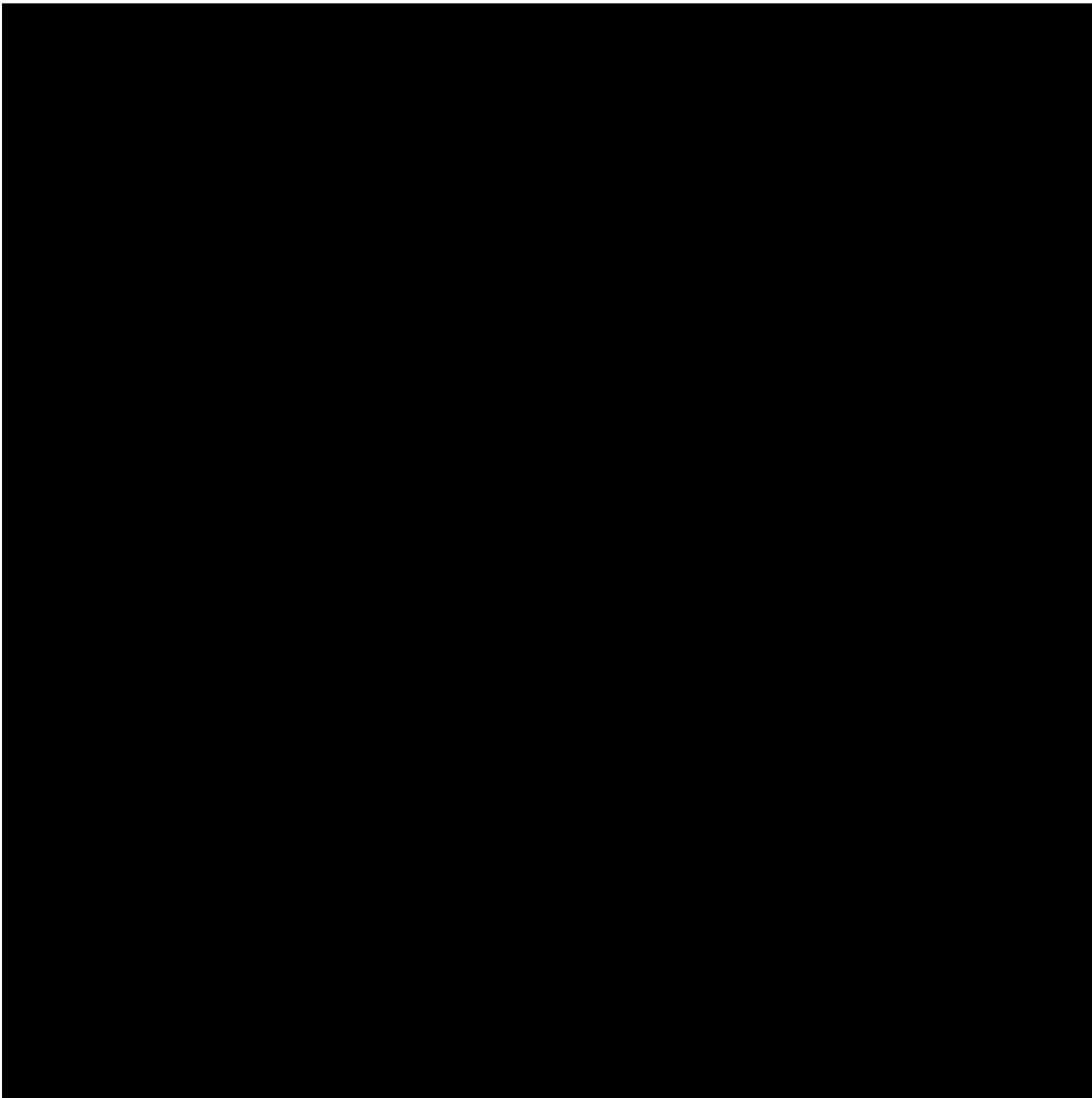
Although it is advisable on new wood
build up a finish following the directions
this book under the subject, *Varnishes,*
nevertheless, produce a satisfactory res
and varnishes the surface at the same ti
instances two, and never more than three

Screen Enamel

This is a dense solid covering Black
screens or other surfaces in and outside c
it will afford protection as well as a decor
to a screen, it goes on easily, will not
affords protection against rust. It is equ
on the wood or metal frame of the screen

Stove Pipe Or Iron Enamel

This heat resisting Black Enamel is int
parts of the stove except that surface s
the flame. It does not have the disagreea
istic of most enamels of this type, and wi
some time. Stove Pipe and Iron Enam
factory for use on all surfaces around
Black Enamel finish is desired, and par
jected to heat—such as furnace doors, h
irons, radiators, etc.



GLD 041452

SPRED *Washable* Water-Thinned Paint

SPRED is modern! It is a new type of finish for every type of interior wall surface; new or old plaster, wallboard, 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 3½" 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.

GLD 041453

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.

Mezzotone 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 1½ gallons of paint. It can be applied to green plaster walls and other surfaces without sizing. This paint does not chip or flake when applied to clean solid surfaces, but we do not recommend it for application over Kalsomine or similar materials.

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

NEW WORK:

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

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 redecorating places of business.

Brilliant Colors recoat 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

GLD 041454

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

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

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

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

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

Casein Paint (Dry Powder)

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

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

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

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

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

Ad-El-Ite Hygienic Kalsomine

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

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

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

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

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

APPLICATION OF AD-EL-ITE HYGIENIC KALSOMINE

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

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

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

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

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

Cement and Stucco Paint (Dry Powder)

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

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 3½ 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 1¼ 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 Surfacer

Plastic Surfacer will not shrink, crac
thoroughly dry it may be sandpapered
without tearing or breaking at the edge
or materials that might affect any fi
Succeeding coats of undercoat and enan
with all their customary gloss and fulln

Plastic Surfacer is excellent applicat
painted surfaces of plaster, concrete, me
canvas, and tile. Plastic Surfacer is n
and tough in a few hours depending upon

Mix Plastic Surfacer with enough c
pliable putty-like substance and apply
scraper. Press surfacer down firmly in
cracks or crevices. Smooth up the surfa
and allow to become thoroughly hard wh
from two to three hours according to co
to which it is applied.

Caution:

Do not mix more than can be used in
Do not mix in a vessel containing unu
Do not mix old and new batches as thi
to harden before it can be used.

Patching Plaster

Recommended for patching all inter
plaster, smooth or sand finished, stucco,

This Patching Plaster will not shrink
the case with plaster of paris. Contai
ingredients harmful to paints or kalsomi

For repairing tinted stucco or tuck
dry colors may be added to secure the d

Add to a small amount of the Patchi
cold water to make a thin mixture, then
until a consistency is reached that is bes

To fill small cracks apply the paste wi
the surplus material from the surface
Large patches should be applied with a
flat, after the cracks or holes have been

In all cases old lath and exposed sur
mortar should be well wetted down with
ing the Patching Plaster.

No attempt should be made to remoist
material has set. Long cracks should be
width and wider at the bottom or inner
face, to afford a lock for the Patching P

GLD 041457

Prepared Wax

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

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

APPLICATION OF PREPARED WAX

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

Ren-O-Wax

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

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

Hypol Polish

A furniture polish that must really be tried to be appreciated. It polishes easier, restores the original beauty of the surface quicker and furniture retains its luster longer when polished with this product than with any other polish made. Put up in 1 gallon containers, quarts, pints and ½ pints.

GLD 041460

CLOSE GRAINED WOOD

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

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

REFINISHING OLD FLOORS

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

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

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

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

FINISHING WOODWORK AND INTERIOR TRIM

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

After the wood surface has been properly 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

GLD 041461

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

Triple 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.

5454 Airplane Spar

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

101 Interior Varnish

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

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.

105 Flat 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.

Lastic 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.

Rubbing & Polishing Varnish

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

GLD 041462

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.

M. P. 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

103 Hobnail Proof 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 coater on floor surfaces. Be sure to avoid the use of either shellac, liquid wood fillers, or shellac substitutes in a floor finishing schedule.

401 M. P. 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.

Four-Hour Varnish

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

Preservit

A varnish manufactured especially for linoleum. It embodies all of the necessary qualities of the higest 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.

GLD 041463

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 mossing with steel wool is advisable between coats. It is far superior to shellac as a sealer for all floor surfaces which are to be built up with final finishing coats of varnish or wax. Put up in 5 gallon containers, 1's and quarts.

Black Asphaltum

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

Treated Tung Oil

The base of this material is treated oils which 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 leaf 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

Penetrating Oil Stain

Wood Stains of the penetrating type that are used to impart color to unfinished wood, such as the inside trim of homes or furnture. 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

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

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

OLD WORK

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

These Wood Stains are furnished in eight attractive colors.

Oil Wood Stains

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

Paste Wood Filler

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

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

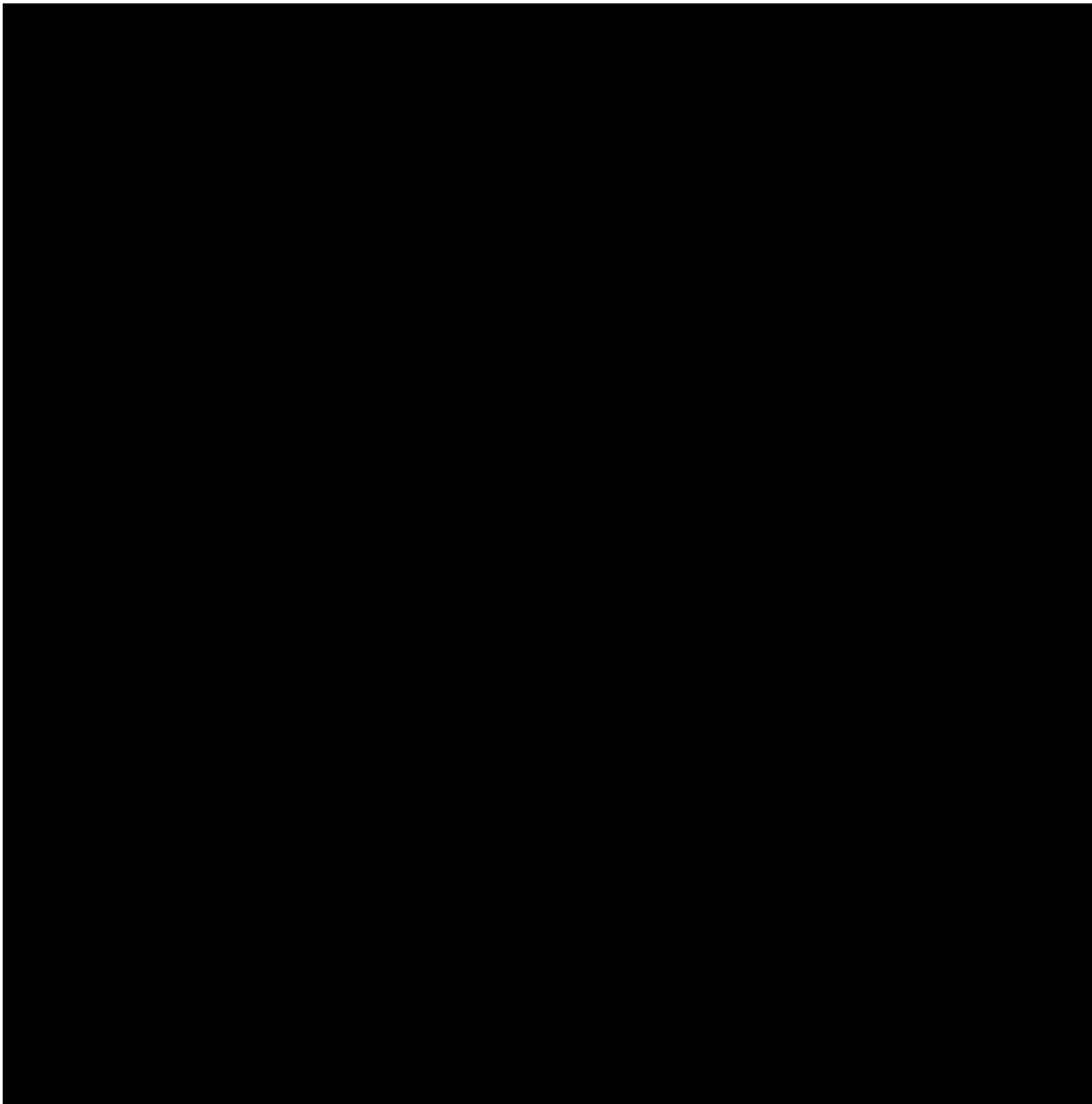
Liquid Wood Filler

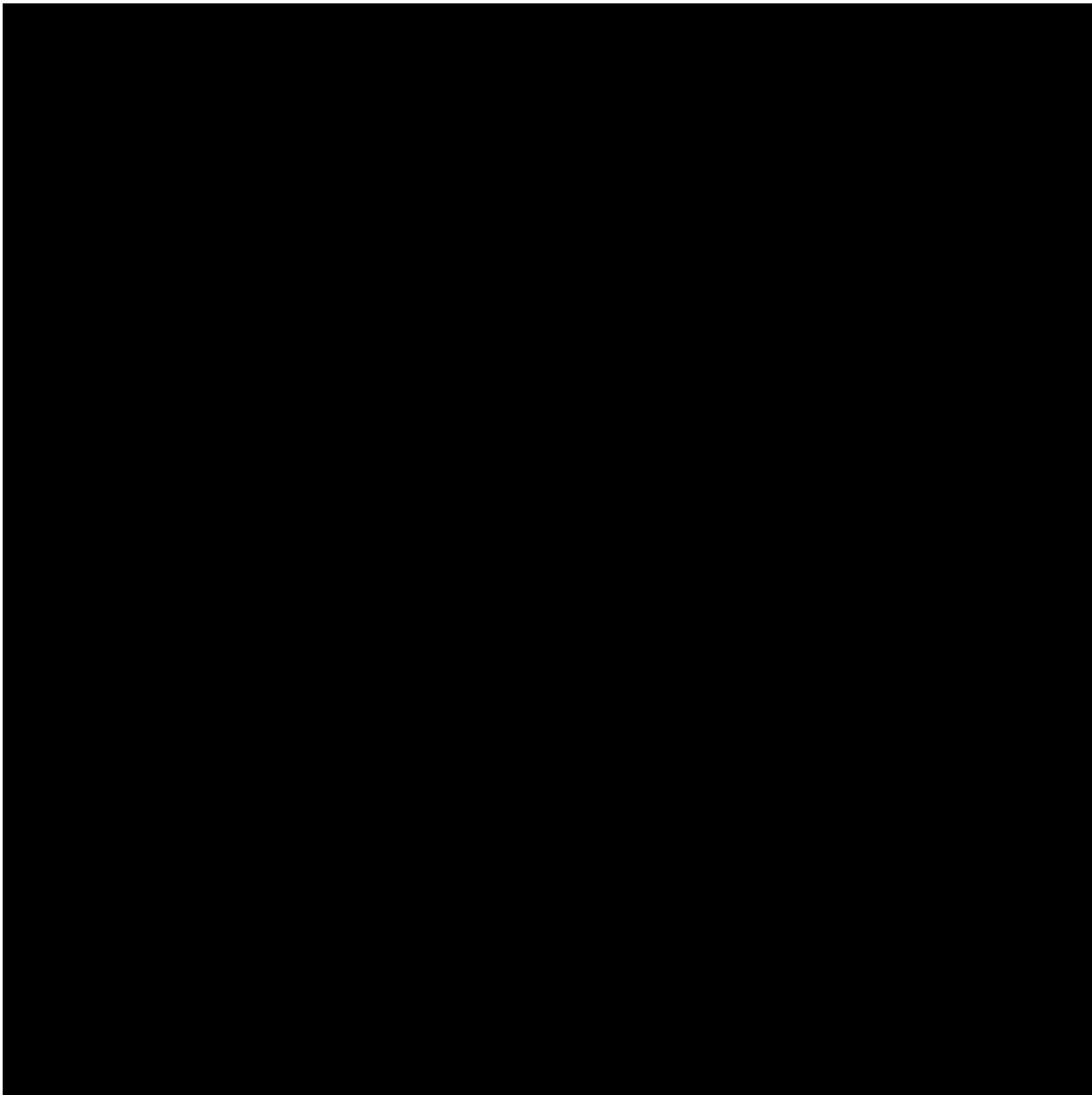
Liquid Wood Filler is for use on all close grained wood. It fills and seals at the same time, thus eliminating absorption of the succeeding coats of varnish. Used in place of shellac, it has many advantages. It will not discolor

the natural wood, sands easier, and is made with 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 3½ 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.





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MISCELLANEOUS PRODUCTS

Metalite (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-El-Ite Paint and Varnish Remover

Paint & Varnish Remover contains no alkalies, 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-
intended for making or refinishing of
two coats, according to conditions of
cient to form a firm writing surface.
tween coats is recommended. Blackb
550 square feet per gallon.

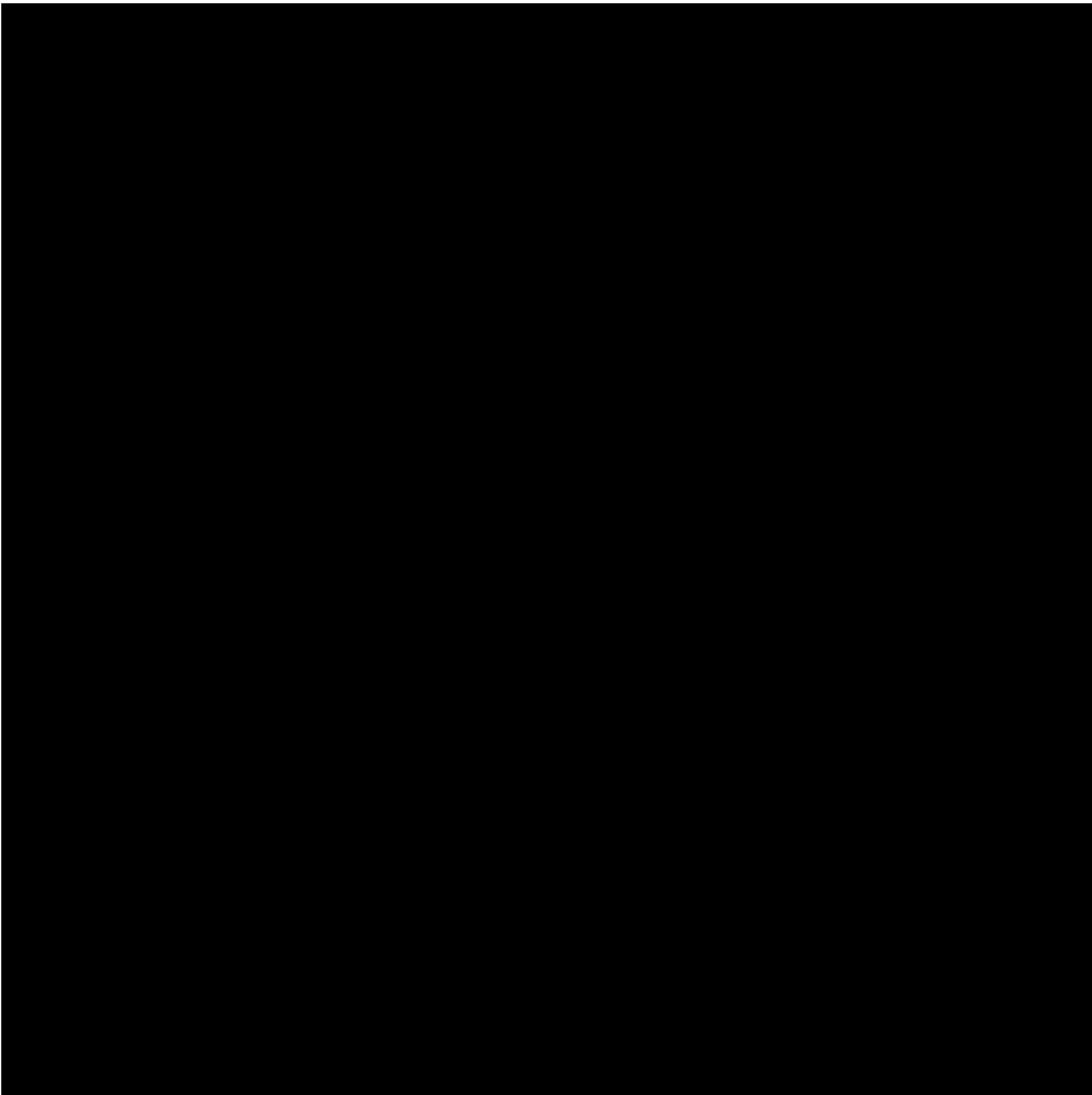
Fabricote

This product is made especially for
faces of canvas and duck and recomm
ings, beach umbrellas, tents, tarpaulins
curtains, and many other surfaces exc
furniture where fabric is utilized.

Fabricote protects by impregnating
with liquids that will give them ren
non-film forming so there is no crackin
It has no stiffening action on the cloth
The pigments are fade-proof colors
results in excellent coverage and opaci
although in instances where the materi
made in highly contrasting colors two

In addition to all of this, Fabric
ingredient that will prevent the gro
ruins so many awnings in humid and
larly when they are raised while wet

Fabricote is supplied in eight col
which colors were all selected from
is made today.



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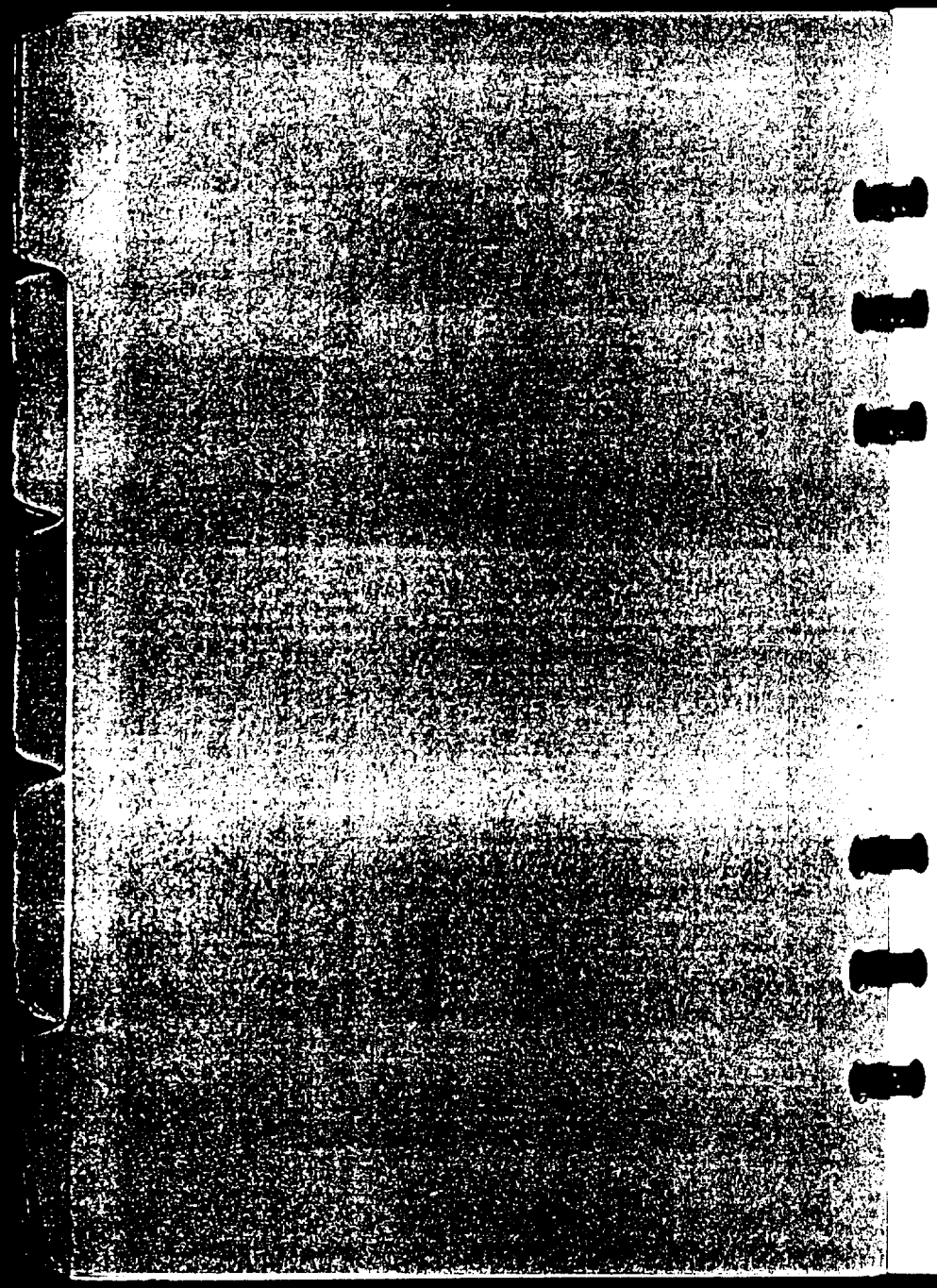

Don'ts for Paint Users

● Don't paint immediately after a rain storm, fog or heavy dew.

Don't paint too early in the spring—give the sun an opportunity to drive the moisture out of the wood.

Don't paint in cold weather as low temperature makes it impossible to apply a thin coat, and a heavy coat is liable to crack when the weather becomes warm.

Never apply paint to an extremely hot surface—blisters may result.

Don't paint a new house until the plaster on the inside is thoroughly dry. The sun draws the moisture from the plaster through the wood siding, and blistering results.

Don't paint over a surface that is not thoroughly dry. Sealed-in moisture will cause blistering, peeling, and sometimes scaling.

Don't paint over undercoats not thoroughly dry.

Don't paint a house densely shaded with trees and vines until the sun has had an opportunity to penetrate them and dry up the moisture gathered during the winter and spring months.

Don't use House Paint on floors inside or outside.

Don't paint over Ochres or other cheap primers, and do not use non-drying or mineral oils for priming. An improper priming coat is sure to cause early deterioration of the finishing coat.

Don't endeavor to make two heavy coats do the work when conditions demand three. Well-brushed thin coats are better than heavy ones.

Don't use anything but good brushes.

Don't use anything but pure raw linseed oil or pure spirits of turpentine for thinning.

Don't employ inefficient labor. Paint applied by a reliable painter will give additional long life and wear.

THE FLOW OF *Color* THROUGH THE HOME

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

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

★

HARMONY IN *Color*

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

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

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

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

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

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

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

BE SURE **BRIGHT COLORS**

Colors in nurseries and children's
bright and absolutely washable. This i
normal wear and tear in these rooms
walk seek support on walls and fu
marks. Toys are banged against bas
and sticky hands are placed on walls

In the kitchen and bathroom washa
necessity and bright colors in these ro
Semi-Gloss wall finishes are excellent
It will take a lot of punishment and s
without losing its fresh, smooth sat
will stand a lot of pounding on woodw

LIGHT REFLECTION VALUES C

Only within recent years has much
the light reflection values of paint
portance in providing proper lightin
offices and factories.

Exhaustive tests have proven that a
in white, which provides maximum l
gives the occupants the greatest amou
ing light. The light ivory rooms co
rooms painted cream or caen stone.

The reflection values of the variou
from white at 89%, to old rose at 23%
even these darker colors may have th
decorative scheme if used judiciously

PERCENTAGE OF LIGHT

White ------89%	Light Gray--66%
Light Ivory-81%	Blue Mist---66%
Ivory ------77%	Delicate
Caen Stone--68%	Green ----59%
Light Pink--67%	

WHAT YOU CAN DO WITH PAINT

Warming Up Sunless Rooms

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

Painting To Save Light Bills

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

Making Rooms Appear Larger and Higher

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

PAINT FAILURES TO GU

Susceptible Points Which Shoul Inspected to Avoid Costly

Porch Steps

Porch steps get rough wear. Scuffing a away the paint film. If moisture is allo the wood before repainting, the steps

Porch Pillars

Unpainted porch pillers quickly ro round surfaces checks and cracks mor Repairs on porch pillers are often co they are always protected with paint.

Gutters, Flashings, Shingles

Leaky gutters, faulty flashings or l let in water. The paint will peal and warped.

Window Sills

The wood around window sills often s seeps in and the paint peals off, leavin easily damaged surface.

Shutters

Paint often cracks off around nail hol Water seeps in behind the hinges and your shutters are not completely prot will surely warp.

Thresholds

The threshold of a home must stand Unless it is frequently painted, dampn in and warp or splinter the wood.

GLD 041474

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

Opaltone Effects

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

GLD 041475

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 flatting 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 FLOORS

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

Stencil Borders

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

Two-Tone Borders

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

Checkered Borders

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

Spatter Effects

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

GLD 041478

COVERAGE CHARTS

For Use in Estimating Paint Requirements

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

Time-Tested White Semi-Paste Paint

SURFACE		COVERAGE IN SQUARE FEET						
		Gal.	½Gal.	Qt.	Pt.	½ Pt.	¼ Pt.	
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

SURFACE		COVERAGE IN SQUARE FEET						
		Gal.	½Gal.	Qt.	Pt.	½ Pt.	¼ Pt.	
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 all Coverages—These are for Estimates Only!

Cement and Stucco Coating

SURFACE		COVERAGE IN SQUARE FEET					
		Gal.	½Gal.	Qt.	Pt.	½ Pt.	¼ Pt.
CONCRETE	1st COAT	175					
	2nd COAT	375					
BRICK	1st COAT	175					
	2nd COAT	375					

Shingle Stains

SURFACE		COVERAGE IN SQUARE FEET					
		Gal.	½Gal.	Qt.	Pt.	½ Pt.	¼ Pt.
WOOD New Work	1st COAT	150					
	2nd COAT	200					
WOOD Old Work	1st COAT	175					
	2nd COAT	200					

REDUCED ACCORDING TO RECOMMENDATIONS

(Average Coverage Given)

Euston White Lead

SURFACE		COVERAGE IN SQUARE FEET					
		Gal.	½Gal.	Qt.	Pt.	½ Pt.	¼ Pt.
WOOD New Work	1st COAT	640	320	160			
	2nd COAT	680	340	170			
WOOD Old Work	1st COAT	665	332	166			
	2nd COAT	680	340	170			
METAL	1st COAT	665	332	166			
	2nd COAT	680	340	170			
CONCRETE	1st COAT	315	157	73			
	2nd COAT	332	166	83			
BRICK	1st COAT	315	157	78			
	2nd COAT	332	116	58			

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COVERAGE CHARTS

For Use in Estimating Paint Requirements

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	SURFACE		COVERAGE IN SQUARE FEET					
			Gal.	½Gal.	Qt.	Pt.	½ Pt.	¼ Pt.
Porch & Deck Paint (Exterior)	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		
Asphalt Coatings	COMPOSITION—PAPER, FELT	1st COAT	80	40	20			
		2nd COAT	80	40	20			
Driwal	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			

COVERAGE CHARTS

For Use in Estimating Paint Requirements

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	SURFACE		COVERAGE IN SQUARE FEET					
			Gal.	½Gal.	Qt.	Pt.	½ Pt.	¼ Pt.
Barn Paint, Tinners Red Metal Protective Paints	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		

Graphite Liquid Paint, Galvanized Iron Primer

	METAL	1st COAT	600					
		2nd COAT	625					

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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.	½Gal.	Qt.	Pt.	½ Pt.	¼ Pt.
Enamels	WOOD New Work	1st COAT	500	250	125	62	31	
		2nd COAT	600	300	150	75	37	
	WOOD Old Work	1st COAT	550	275	137	68	34	
		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 New Work	1st COAT	200	150	75	37	18	9
		2nd COAT	450	225	113	56	28	14
	WOOD Old Work	1st COAT	400	200	100	50	25	12
		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

COVERAGE CHARTS

For Use in Estimating Paint Requirements

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Time-Tested Floor Paint (Interior)	WOOD New Work	1st COAT	500	250	125	62		
		2nd COAT	550	275	137	68		
	WOOD Old Work	1st COAT	550	275	137	68		
		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		

	SURFACE		COVERAGE IN SQUARE FEET					
			Gal.	½Gal.	Qt.	Pt.	½ Pt.	¼ Pt.
Wall Finishes Semi-Gloss and Gloss	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		

COVERAGE CHARTS

For Use in Estimating Paint Requirements

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Varnishes	WOOD New Work	1st COAT	650	325	162	81	40	20
		2nd COAT	750	375	186	93	46	23
	WOOD Old Work	1st COAT	800	400	200	100	50	25
		2nd COAT	850	425	212	101	50	25
	METAL	1st COAT	900	450	225	112	56	28
		2nd COAT	900	450	225	112	56	28

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

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

COVERAGE CHARTS

For Use in Estimating Paint Requirements

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SURFACE			COVERAGE IN SQUARE FEET					
			5 Lbs.	½Gal.	Qt.	Pt.	½ Pt.	¼ Pt.
Hygienic Kalsomine	WOOD New Work	1st COAT	75					
	WOOD Old Work	1st COAT	75					
	METAL	1st COAT	75					
	CONCRETE	1st COAT	50					
	BRICK	1st COAT	50					

SURFACE			COVERAGE IN SQUARE FEET					
			Gal.	½Gal.	Qt.	Pt.	½ Pt.	¼ Pt.
Soy Protein Paste Paint Wall Finish	WOOD New Work	1st COAT	600	300	150			
		2nd COAT	720	360	180			
	WOOD Old Work	1st COAT	720	360	180			
		2nd COAT	720	360	180			
	METAL	1st COAT	700	350	175			
		2nd COAT	700	350	175			
	CONCRETE	1st COAT	400	200	100			
		2nd COAT	600	300	150			
	PLASTER WALLS	1st COAT	600	300	150			
		2nd COAT	720	360	180			

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COVERAGE CHARTS

For Use in Estimating Paint Requirements

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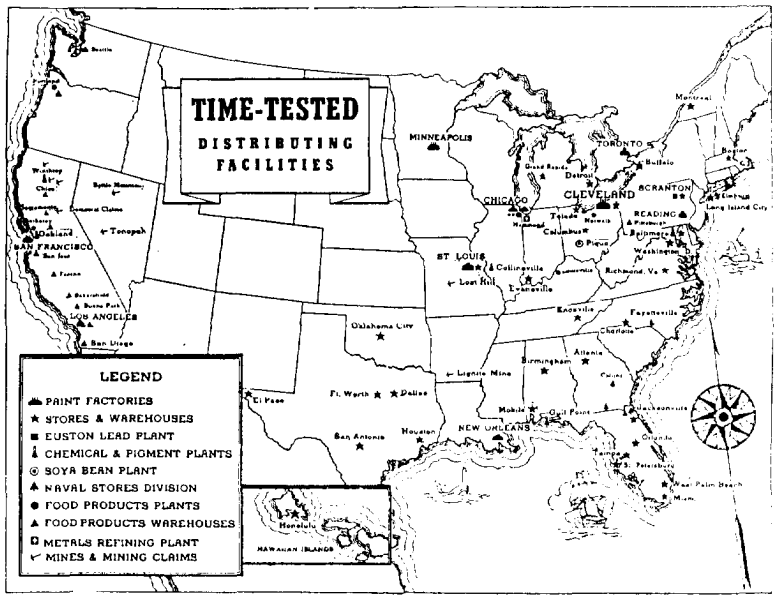
	SURFACE		COVERAGE IN SQUARE FEET					
			Gal.	½Gal.	Qt.	Pt.	½ Pt.	¼ Pt.
Spray-Day-Lite Wall Finish	WOOD New Work	1st COAT	200	100	50			
	WOOD Old Work	1st COAT	350	175	87			
	METAL	1st COAT	250	125	62			
	CONCRETE	1st COAT	200	100	50			
	BRICK	1st COAT	200	100	50			
Interior Wall Primers	PLASTER	ROUGH	350	175	87	43		
		SMOOTH	450	225	112	36		

TIME-TESTED POINTS OF SERVICE



TIME-TESTED CAN SERVICE YOU FROM THESE POINTS

National Headquarters
Time-Tested Paint Laboratories, Cleveland, Ohio

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