



H O M E S
H E A L T H F U L
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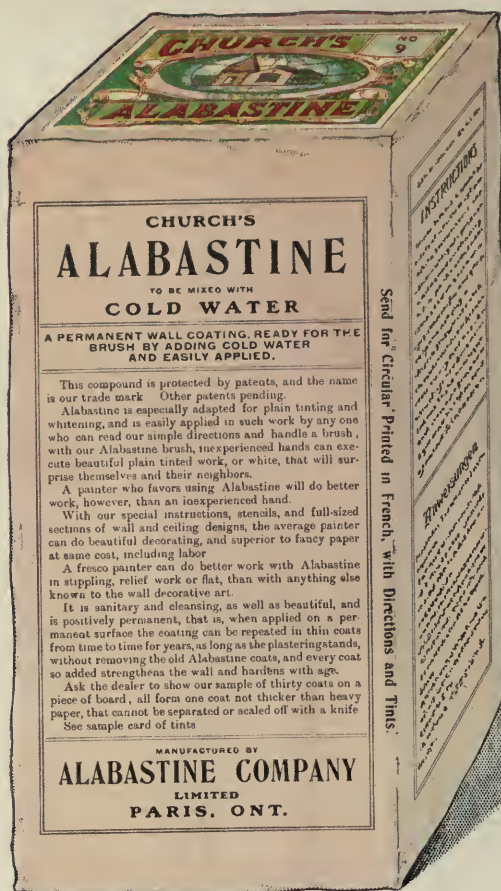


H O M E S H E A L T H F U L A N D B E A U T I F U L

SANE AND SANITARY DECORATION
OF HOMES ILLUSTRATED WITH
DESIGNS IN ALABASTINE TINTS
WITH DESCRIPTIVE LETTER PRESS



DESIGNED AND PUBLISHED BY
THE ALABASTINE COMPANY, PARIS
LIMITED
GENERAL OFFICE: PARIS, ONTARIO
FACTORIES AND MINES AT PARIS AND CALEDONIA



Entered according to Act of Parliament in the year one thousand nine hundred and six, by The Alabastine Co., Paris, Limited, at the Department of Agriculture.



THIS is a fac simile of a package of Alabastine (one fourth actual size). See that the package you purchase looks like this. See that the little church is on the label.

There is only one Alabastine. Do not encourage fraud by accepting something said to be **similar** or **just as good**.

Every package is guaranteed to be absolutely free from any harmful ingredients and when used as we direct, to be the most economical and durable of all Wall Coatings. It is the standard of excellence the world over.

Price:—Five pound packages 50c. ; half packages 25c.

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The Charm of Color Harmony



OUTH is like a term at school with Nature as the teacher, let us say that she has provided us with two books, the ear and the eye, by which her treasures are set before us.

In these days of scientific progress when Nature's rewards are so quickly reaped, let us not close our books but continue to be children at school.

That "music hath charms to sooth the savage breast" is a truism, but how shall we define it? Its utterances are not speech but sounds, so set together in harmony with Nature's mind, that it sways, moves and charms. Primary education is by the ear.

Some neglect the second book, the eye, and distrust their ability to develop harmonies in color. The illustrations of this book are intended to aid all such.

Its purpose is to enable you to increase the attractiveness of your home, to preserve its individuality and to utilize the beauty that is inseparable from perfect harmony.

Rich and elaborate fresco designs are not shown. On the contrary the combinations are simple and chaste; they enable one at a glance to realize the charm and effectiveness of delicate contrasting shades. It may aid you to select a wall or ceiling tint that will harmonize with the furnishings you already possess, and thus find a color scheme harmonious and complete.

The Alabastine Co., Paris

L I M I T E D

Sole Manufacturers of Church's Alabastine

General Offices : Paris, Ontario

Factories and Mines at Paris and Caledonia, Ontario



The Wall is the Family Background



THE furnishings of your home may be artistic and well-chosen, but their beauty will be obscured if your walls are not tinted to form a suitable setting or background. This will make the most ordinary things beautiful.

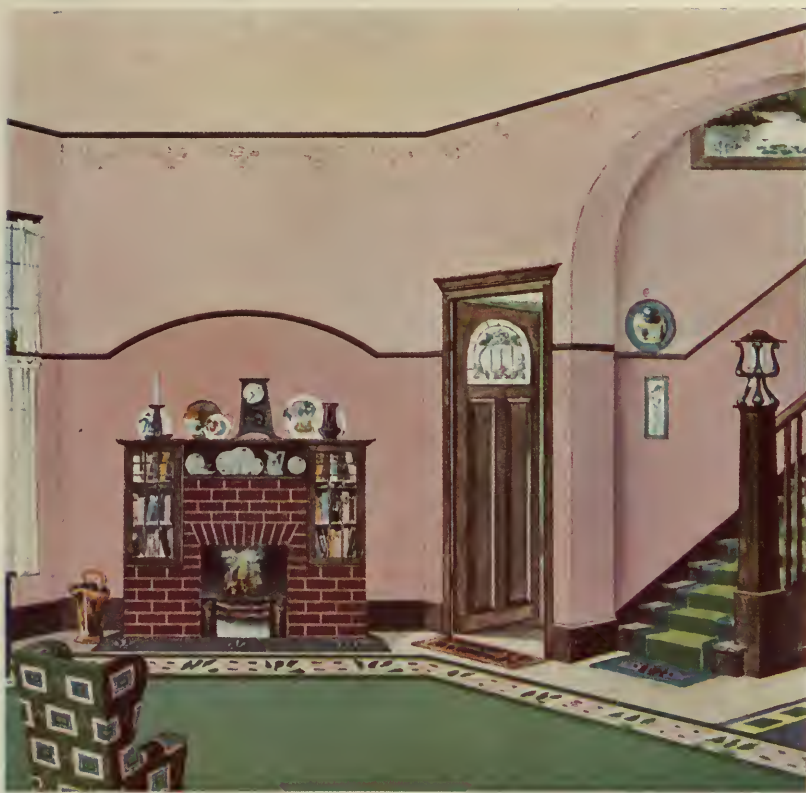
The primary importance of the walls in this connection will be seen when it is realized that they occupy about four-fifths of the surface measurement of each room.

Outlined against them, you see the faces and forms of your family and friends, then how needful it is to have a harmonious background in keeping with the design and purpose of the room.

A decorative material for home use, should, in addition to good looks, be sanitary and healthful. It should be free from perishable or poisonous substances, not liable to fade or discolor, rub, crack, or peel from the walls, reasonable in cost and easy to apply.

Church's Alabastine is the only material in which all these good qualities are united. It is adapted to all grades of interior work, from that of the humblest cottage to the palaces of the King.

Its twenty-one regular tints are shown in the first column on page thirty-one. The additional forty tints and shades to the right are made by mixing two of the regular tints in equal quantities. Each tint and shade used in the illustrated decorations will be found on this page.



HALL

- ¶ Ceiling coated with Alabastine tint No. 15 - - - -
 - ¶ Upper Wall in Alabastine tint No. 16 and White mixed
 - ¶ Lower Wall in Alabastine tint No. 13 and White mixed
 - ¶ Stencil in Alabastine tints Nos. 20 and 36 mixed
 - ¶ Stencil Design Catalogue No. 108 - - - -
 - ¶ This same combination will look well on any room and the stencil ornament can be dispensed with if desired
-

ALABASTINE tints reflect and radiate the light, have permanent brilliancy and beauty. It makes the home bright and cheerful, an environment of health and happiness.

Light walls do not spot or soil easily. They look better and wear longer than those in dark tints.

Dark walls, or those covered with numerous patterns tire the eye, and depress the mind. Alabastine tints are not dark and sombre, but have a lustrous richness, possess abiding beauty, and impart an air of comfort and refinement to the home.

Alabastine the most Economical



HURCH'S Alabastine will not rub, fade nor peel, but a Kalsomine under any name will soon, if not at once, fail on either one or all three of these points. By Kalsomine we mean any coating compounded of chalk, clay or whiting, to which have been added a quantity of glue, starch or paste, to cause them to adhere to the wall. The base from which these temporary mixtures are made is inert and non-setting. They have no cement-like properties, and perish, while Alabastine hardens with age.

Alabastine will cost you more per pound than these, but as Alabastine has greater covering qualities than any of them, there will be but little if any increase in the cost per yard for the first application and less for renewals. Kalsomine must be entirely removed before renewing, while Alabastine is ready to recoat at any time.

If your home is decorated with Kalsomine or Wall Paper, it will cost you no more to remove them to replace with Alabastine, than to do so for other finishes, and when once Alabastine is applied, you have a permanent wall that can be redecorated with one-half the work and without the confusion you had before.

Alabastine tints form a perfect background for pictures. Their soft reflections and mellow tones will enhance the picture, and bring out the beauty in the composition.

Not so with machine-made prints and the endless repetitions of Wall Paper. These destroy the artistic values of everything put against them.

Sir Benjamin Richardson, the eminent physician of London, knighted by Queen Victoria for his sanitary work, once wrote a paper on this subject, entitled "Deliriums in Wall Papers."

In the photograph of a room that is papered, little else is visible but its aggressive repeating pattern.

The setting of a jewel is in harmony with, but subordinate to the gem. It imparts to it no beauty, but may by ostentatious ornamentation belittle its value. Plain Alabastine tints furnish the most dainty art wall coverings, satisfying the most fastidious eye.



LIBRARY

- ☞ Ceiling coated in Alabastine tint No. 14 - - - - -
- ☞ Wall coated in Alabastine tints Nos. 21 and 9 mixed
- ☞ Ground of Border in Alabastine tints Nos. 14 and 5 mixed
- ☞ Border Stencilled with Alabastine tints Nos. 35 and 20 mixed
- ☞ Stencil Design Catalogue No. 307 - - - - -

YOU can express your individual taste in the tints used on each room. This room combination can be varied by using another wall tint. For instance, the room would look equally well with any of the following shades for a wall tint: Nos. 5, 12 or No. 14, or mix equal parts of Nos. 14 and 21, or Nos. 35 and 15, or Nos. 20 and 9, or Nos. 19 and 20, or Nos. 20 and 21.

Alabastine combinations do not require stencil work to make them beautiful; room moulding or a line of White or Bronze is sufficient to divide the frieze and the wall. The simpler combinations are often the most chaste and effective.

Permanent Beauty Desirable



HURCH'S Alabastine is a product manufactured from White Gypsum Rock taken from our mines at Caledonia, Ontario. Under a microscope the pulverized rock is seen to be composed of minute crystals. After the process of manufacture is complete these transparent crystals may still be seen through a strong lens polished, reflecting the light from their innumerable faces and angles in all the hues of the rainbow.

Alabastine has a lustre much admired, possesses permanent brilliancy and beauty, reflects and radiates the light. Opaque coatings, such as Whiting and Glue, Lead and Oil, Wall Paper and Paste, do not possess brilliant tones, but are flat and heavy, absorbing the light falling upon them.

Alabastine is a very fine dry powder, sealed up in moisture proof packages, and might be called a Natural Hygienic Cement, for when mixed in cold water and applied to the wall with a brush, as the water evaporates it sets hard, and continues to harden until in time it forms part of the wall itself.

Insect pests will not remain upon walls coated with Alabastine. It cements up the crevices and destroys not only vermin, but also those germs peculiar to contagious disease.

Kalsomine and Wall Paper are but temporary expedients, and as they soon begin to decay and loosen from the wall, they form a refuge for vermin, and a favorite culture ground for the germs of bacteria.

Alabastine can be recoated from time to time without removal. Owing to this great advantage, redecorating can be done without the great expense that is necessary where Kalsomine and Wall Paper have been used, as these must be entirely removed before renewing.



—FIRST BED ROOM—

- ¶ Ceiling coated in Alabastine tints Nos 5 and 17 mixed
- ¶ Wall coated in Alabastine tint No. 4 - - - - -
- ¶ Border ground blended from No. 17 at top to No. 10
and white mixed at lower edge - - - - -
- ¶ Stencilled in Alabastine tints Nos. 35 and 38 mixed
- ¶ Stencil Design Catalogue No. 306 - - - - -

PHYSICIANS and Scientists generally, and an army of hotel proprietors endorse the claims of Alabastine, that where it is applied vermin will not live, germs are destroyed and the air remains pure and sweet; in sleeping rooms the walls should be restful in tone and free from figures that hold and tire the eyes.

See that you get Church's Alabastine. Do not accept something called "just as good." So-called Cold Water Paints sold in dry powder form, usually contain a large percentage of unslacked lime, which is used with dry curds of milk to bind the stuff to the wall. All such spoil your walls, are harsh in color, will in time peel off, and the lime will eat the colors from all future decorations.

Why Alabastine Alone is Sanitary



THE progress of sanitary science in home decoration has produced many changes; hardwood floors, rugs, and other easy-to-clean coverings have replaced old methods. Many have seen the folly of covering the walls in the home with material similar to that used on the ordinary bill-board, where an accumulation of decaying paper, pulp, and flour paste salute the nostrils and hasten the pace of the passer by.

Wall paper should have no place in the home. It often contains arsenic in sufficient quantities to impair the health, and in sleeping rooms, it is particularly dangerous to children and invalids. It forms a base for the rapid spread of contagious disease.

Wall paper, painted burlap and oil cloth seal up the room and prevent the free circulation of air through the pores of the walls. This is unhealthful. If the doors are closed the air becomes stale, as it is laden with offensive odors.

Church's Alabastine has none of these disadvantages. The air remains pure and fresh wherever it is used. Scientific tests show that eight square feet of air passes through each square yard of Alabastine Wall in one hour. The same rate of circulation as that maintained through bare uncoated walls.

Alabastine has antiseptic properties. It cannot be impregnated with the germs of disease and will not require redecoration after sicknesses.

Alabastine has stood the test of time. It was originated away back in 1875. Mr. M. B. Church, its inventor, has developed it from its first crude beginnings, until now it meets with world-wide and universal favor. The large number of his patents on both processes and special machinery are evidences of his close application to his life's work, and his ability to overcome obstacles. Mr. Church is at the head of the foreign Company manufacturing this line of goods. He is the President of this Company, where his practical interest is felt to be a guarantee that Church's Alabastine will be maintained at its present high standard of excellence.



SECTION OF ALABASTINE CO.'S OFFICE

- ☐ Ceiling field coated with Alabastine tint No. 17 and White mixed
 - ☐ Style coated with Alabastine tint No. 5 - - - - -
 - ☐ Blending in Ceiling Corners to No. 21 and White mixed
 - ☐ Border ground coated with Alabastine tints Nos. 21 and 15 mixed
 - ☐ Wall coated with Alabastine tint No. 35 - - - - -
 - ☐ Relief Work on Ceiling and Border in White - - - - -
 - ☐ Relief Band Below Border in No. 21 and White mixed
-

FREE color schemes are offered to all users of Alabastine. In this connection the company maintain a complete decorative department, for the purpose of co-operating with any of their patrons who desire original decorative effects.

There is no charge whatever for this service. If you are about to decorate a series of rooms write us for a blank form which, when filled out by you will enable our artist to design for your rooms an original color scheme. We furnish these color sketches in actual Alabastine tints (see page 22).

Tells How "You" Can Use Alabastine



Y following these instructions anyone will be able to use Alabastine and produce beautiful uniform tinting. Where a higher grade of artistic decorating is required, a competent painter should be employed to do the work.

By using the combinations shown in our illustrations and following our clear and simple directions, you can decorate your own home. A little practice will give you confidence. If you have had no previous experience in using a brush, begin with a small surface in a closet or bedroom, and finish the more important rooms last. Anyone with a little care can in this way reproduce any of our tint combinations. This is true, not only of the plain tints, but also of the walls decorated with stencils. Without complete directions you might not do this, but stencil work is, after all, quite simple and we explain it very fully.



Alabastine is put up in five pound packages; White and the strong tints are also put up in half package size. Each package is carefully sealed and bears upon the label, the picture "of the little church." Directions for mixing, applying Alabastine to the wall, and the care of the brushes are printed upon each package wrapper.

There is but one Alabastine, the use of the name is secured to this company, whose property it is, and unscrupulous persons offering other wall coatings under the name of Alabastine are liable to prosecution.

Our list of stencils embrace the principal styles of ornament used in interior decoration. They are quite strong, and with our instructions can be easily handled by amateurs. Other systems of ornament are many times as costly. The last edition of "The Decorators Aid and Stencil Catalogue" will be sent post free on application.



PARLOR

- ☞ Ceiling coated in Alabastine tint No. 15 and White mixed
 - ☞ Wall coated in Alabastine tints Nos. 19 and 9 mixed - -
 - ☞ Or No. 19 on wall will look extremely well - - -
 - ☞ Border ground in Alabastine tint No. 19 and White mixed
 - ☞ Stencilled in Alabastine tints, first in Nos. 34 and 20 mixed
the stencil slightly shifted and gone over again in white
 - ☞ Stencil design Nos. 218 and 203 - - - - -
 - ☞ The Library seen through the doorway has walls tinted in
Nos. 20 and 38 mixed - - - - -
 - ☞ Border in No. 20 and W mixed - - Ceiling in No. 14
-

ALABASTINE tints as you see them here are appropriate for colonial as well as other styles of furnishing or woodwork. Alabastine plays a great part in this illustrated room in making it an artistic success. The woodwork of a room may often be finished to suit a special scheme of decoration.

Beautiful Plain Tinting



THE tints being selected, you can determine the number of packages you require. If the walls are not old and badly stained, or very rough, a package will cover an average of from four to five hundred square feet.

For a room 11 x 14 feet in size, with walls 10 feet in height, one and a half packages would be required. Should you desire to coat the ceiling in White, the wall in No. 12, and the border a mixture of each, you would proceed as follows :

Mix one-half package of White, measuring it and the water as directed, stirring a half cup of water into each full cup of Alabastine. It will become free from lumps when well stirred, and be too thick for ordinary use. On new walls that are in good condition, if there is considerable suction it may require as much as another three-fourths cup of water or even more to each cup of Alabastine. The right amount to be added can be determined by coating a small section in one corner of the ceiling. It must be thin enough to spread freely, and also be heavy enough to cover well. Alabastine always looks thicker in the pail than it really is. It is best to keep it to the consistency of cream, as it spreads easily. If mixed to thin, it may not cover.

Proceed to coat the ceiling first, and having done so, wash out your brush thoroughly and shake it dry. Now, in another dish, mix the wall tint, following directions carefully. You will have some of the white left over ; add enough of the mixed No. 12 to it to make a middle tint between White and No. 12. Very little will do this, and give you sufficient to coat the frieze. When the frieze is coated, wash the brush thoroughly as before.

One package should be sufficient for the walls, which should always be coated last, beginning at the top and working down.

For patching and filling large cracks, use Plaster of Paris, two-thirds, Alabastine, one-third, and mix as thick as mortar. If the cracks are quite small, Alabastine from the brush will fill them.

Large cracks should be cut to a V shape and then stopped up. First wet them with water, and afterwards wipe the surplus from the wall with a wet brush to keep a smooth surface.



DINING ROOM

- ☞ Ceiling coated with Alabastine tint No. 15 and White mixed
 - ☞ Border ground coated with Alabastine tint No. 15
 - ☞ Wall coated with Alabastine tints Nos. 36 and 4 mixed
-

ALABASTINE can be applied as soon as it is thoroughly mixed and should be used the same day, as after it begins to set and harden in the dish it rapidly loses its cement-like properties. Mix only what you require for immediate use.

Use a regular Alabastine or a good flat brush, and apply the Alabastine to form an even thickness, brushing it lightly over to take out brush marks. Where the walls are in fair condition, you will in this way obtain first-class work with one coat of Alabastine.



Auditorium

-
- ☞ Ceiling field of panels Alabastine tint No. 1 - - - - -
 - ☞ Ceiling style of panels Alabastine tint No. 17 - - - - -
 - ☞ Upper Walls Alabastine tint No. 15 and White mixed
 - ☞ Lower Walls Alabastine tint No. 15 - - - - -
-

ALABASTINE tints, while wet, as when first applied, will appear translucent and becomes opaque and the mixture sets hard, holding the

Old patched walls that show spots in strong contrasts will need to be retinted. The first coat should be mixed as heavy as it will work well and should be applied, or over night, before the second and last coat is applied, in order to get the immediate second coating better than other water color coatings.

The second coat should be mixed and thinned so that it will set before the edges of your work wet as you carry the coating across the wall.

Church's Alabastine will cover better, work more freely, and be more economical to workmen, than with any other Wall Coating. As a durable, sanitary



Small Church

-
- ☞ Return of Windows Alabastine tint No. 15 and White mixed
 - ☞ Stencilled with Alabastine tint No. 13 - - - - -
 - ☞ Stencil Design Catalogue No. 508 - - - - -
-

quite dark and transparent, but as the water dries out, they lighten, fixed, permanent and unfading upon the wall.

two coats to cover them and produce an even and uniform depth of color. It is better to let this coat stand three to five hours, to give the Alabastine time to set, but if necessary it will stand

and dry freely; brush it lightly in order not to lift the under coat. Keep your work will be perfect.

Such dainty and beautiful work can be produced by inexperienced workmen. As the material is so easy to apply, its merits meet universal approbation.

How Alabastine is Stippled and Blended



IX the Alabastine and apply it to the wall in the ordinary way with a brush, this is called "plain brush work," but when the plain wet coating is pebbled by striking the surface with a flat-faced brush, it is called "stippling."

The pebbled grain of stippled work may be made coarse and in bold relief, or fine and low, by mixing the Alabastine thick or thin. The coarser pebbled surface looks well on a dado, and where washable varnish work is wanted. The finer stippling looks best on all other surfaces.

Stippling a wall in one coat will usually not require more Alabastine than for a heavy coat in plain brush work, but it insures a better wall, more evenly covered, and is well worth the additional labor. Where an old wall requires two coats, the last coat only is stippled.

Stucco, or Sand Finish walls in plain Alabastine coating have the appearance and beauty of Stippled work, as the similar pebbled surface breaks up the light falling upon it, and imparts a peculiar softness and beauty to the tints; walls with a smooth, hard finish will gain in artistic value from stippling.

A brush to do this work is made to fit the hand with a 3 by 8 inch back, from which the bristles project $2\frac{1}{2}$ inches and form a square face.

To stipple a wall mix the Alabastine as directed on each package; apply liberally to the wall. First coat a space about two feet in size, beginning in a corner at the top of the wall, then use the stippler, bringing its square face against the wall repeatedly until the coated space is gone over. This lifts and evenly distributed the Alabastine. Repeat this until the surface is covered, taking care to finish as you go, keeping the edge of the work wet until each side wall is finished, when the work will dry out spotless and beautiful.

Do not allow the stippler to become clogged; draw it across the sharp edge of a stick to unload it, as often as needful.

Church's Alabastine is so well adapted for producing fine blending, that anyone may succeed in this kind of work. A brief description is all that is necessary, as if the directions are intelligently followed, the work is easily done. (See opposite page).



SECOND BED ROOM

- ☞ Ceiling coated with Alabastine tint No. 17 - - - -
 - ☞ Wall coated with Alabastine tints Nos. 19 and 20 mixed
 - ☞ Border coated with Alabastine tint No. 14 - - - -
 - ☞ Stencilled below picture moulding with No. 1 under No. 35
 - ☞ Stencil Design Catalogue No. 611 - - - - -
-

TO blend a frieze mix each color in a separate dish.

A brush is needed for each tint. First take the lightest tint and coat a yard in length and fully two-thirds of the width of the frieze. Lay the color on freely. Then take the other brush in the darker color and coat the remaining third, using this brush to blend into the lighter tint on the middle third of the frieze. Repeat this around the room while the colors are wet. Work should begin at a corner.

Alabastine Stencil Decorations

STENCILS will last much longer if given a coat of Shellac before using. After using stencils they should be washed carefully; if the Alabastine is allowed to remain on them and harden they become brittle.

Our Stencils are cut by machinery from strong tag manilla. This secures uniformity. They are then oiled to resist water, and to keep them flexible. The design is formed by cutting out openings in the manilla. When a stencil is held against the wall, and a brush charged with Alabastine is used upon it, as the stencil is lifted, the design will be seen in wet Alabastine reproduced upon the wall.

Mix Alabastine to use for stencilling a little thinner than for ordinary coating. A thin coat will look better, and is more easy to apply than if mixed heavier. The brush should not be heavily charged; wipe out the brush on a piece of board provided for the purpose, and brush lightly back and forth over the openings in the stencil. Work with (not across) the edges of the openings in the design. Do not lift the brush between the strokes, but keep it lightly pressed against the stencil until another dip is needed. The proper motion is not to swing the hand, but keep the wrist stiff. A few minutes practice on an out-of-the-way surface before beginning the room will give confidence and proficiency.

Do not allow the stencil to become plugged up. Wash and dry it when not in use. A large round sash tool makes a good brush for this work, or a larger round or oval paint brush. The larger brush may need stiffening. To do this, put an ordinary cork in its centre, and bind the bristles down half way with a cloth or twine to stiffen them. You require no other tools for stencilling.

Double or shaded stencilling is simply to go over the work twice, each time with a different tint. The second impression is not made to wholly hide the first one, but shifted perhaps one-fourth of an inch to allow the first impression to form a shadow or a high light, as the tint is dark or light.



DRAWING ROOM

- ¶ Ceiling coated with Alabastine tint No. 17 and White mixed
 - ¶ Wall coated with Alabastine tint No. 9 and White mixed
 - ¶ Border ground coated with Alabastine tint No. 5 - - -
 - ¶ Stencilled in Alabastine tints No. 18 and Nos. 4-9 mixed
 - ¶ Stencil Design Catalogue No. 312 - - - - -
-

YOU can put a dado on your Hall with Alabastine over old Wall Paper, if the paper is not loosened from the wall and you can by stippling it over, easily hide all defects. A stippler can be used with advantage to mottle on large surfaces.

If you are capable of making a brand on a barrel top with a black brush and a brass stencil, you also have the ability to reproduce the Alabastine decorations shown on this page.

Our Free Color Schemes and Sketches



THE ALABASTINE COMPANY employ artists trained in interior decoration, and maintain a decorative department. They desire to co-operate with all their patrons who wish to obtain original and decorative color schemes. There is no charge for this service, on the contrary, we desire to assist in beautifying the homes of all users of Alabastine.

We have prepared an information blank, simple and easy for you to fill out, that we will be pleased to mail to your address. When this blank is filled out by you it furnishes our artists with the necessary information regarding the rooms you propose to decorate. We then furnish you a color scheme for each room, also an original color sketch done in Alabastine tints, showing all needed decoration in color, stenciling, etc.

For public halls or the auditoriums of churches a pencil sketch or photo of the interior would be required, also dimensions.

Our Free Stencil Offers

Each of our patrons who purchase Alabastine to the amount of fifteen pounds from one of our dealers will be entitled to a stencil from us free of charge. You can obtain from your dealer a certificate showing the amount of your Alabastine purchase; enclose this to us with ten cent postage for one stencil and an additional five cents for each further stencil you are entitled to.



If no postage is sent we will be obliged to send the stencils by express collect, which in the case of a small number of stencils will be much more than the postage would amount to.

Not more than ten stencils will be sent to any one person in a season. Additional stencils will be furnished at a discount of $33\frac{1}{3}\%$ from the catalogue list price.

Select the stencil from our catalogue and write the catalogue number on your certificate. These stencils are worth from fifty cents to one dollar each. Full directions for their use will be found on page twenty.



Public Library and Reading Room, Paris, Ont.

- ¶ Moulding coated white Alabastine White
 - ¶ Ceiling coated with Alabastine tint No. 17 and White mixed
 - ¶ Wall coated with Alabastine tint No. 15
-

ALABASTINE is particularly adapted for use in modelling and other relief decoration. Work of this class is very beautiful, but should not be attempted by amateurs without our special directions.

Church's Alabastine is the material usually applied to the walls of public buildings. Its beauty and its sanitary, durable and fire-proof qualities entitle it to the high place it holds in the estimation of the public. As it will not rub or peel from brick, iron or wood, no matter how many coats accumulate thereon, it is also the best material for coating the interiors of factories.

Additional Alabastine tints



NUMBER ONE

Ceiling panel Nos. 5-16
mixed - - -
Ceiling style No. 16
Stencilled in No. 37
Stencil Design No. 308-309
Wall No. 13
Border No. 19
Stencilled in No. 37 on
the walls and on border
also in 14 under 27
Stencil Design No. 203



NUMBER TWO

Stencil panel blended
from No. 9 at centre to
15 at margin - -
Style No. 9-15-W mixed
Stencilled in No. 9 under
White and 35-W mixed
Stencil design Nos. 302,
303, 304 - - -
Wall Nos. 9-15 mixed
Border No. 9
Stencilled White under 35
Stencil design No. 301



NUMBER THREE

Ceiling panel No. 1
Style Nos. 18-W mixed
Small circles on Nos. 20-
19 mixed - - -
Stencilled in White
Stencil design No. 218-309
Wall Nos. 21-1 mixed
Border Nos. 18-5 mixed
Stencilled in Nos. 20-19
mixed under White -
Stencil Design No. 607



LIVING OR SITTING ROOM

- ☞ Ceiling coated with Alabastine tint No. 15 - - - - -
- ☞ Lower wall coated with Alabastine tints Nos. 33 and 20 mixed
- ☞ Upper Wall Panels blended from No. 5 at top to No. 4 below
- ☞ Upper Wall ground or style, tints Nos. 10 and 20 mixed
- ☞ Stencilling on upper wall in White - - - - -
- ☞ Stencil design Catalogue No. 603 - - - - -

ALABASTINE is porous and self-adherent, its texture upon the wall is that of a cellular crystalline cement. It is Hygienic and cleanly—the enemy of consumption and kindred ailments. Alabastine is made from pure calcium sulphate which is the best deoderant and an effective antiseptic. As a proof of its sanitary value one coat destroys all bacilli or germs on any wall surface. The Michigan State Board of Health specify Alabastine as a means of disinfecting rooms after diphtheria or pulmonary diseases.



H A L L

Ceiling Nos. 5-14 mixed
 Wall Nos. 16-18 mixed
 Stencilled — first in White
 second in No. 13
 Stencil Design (upper) No. 613
 Stencil Design (lower) No. 239



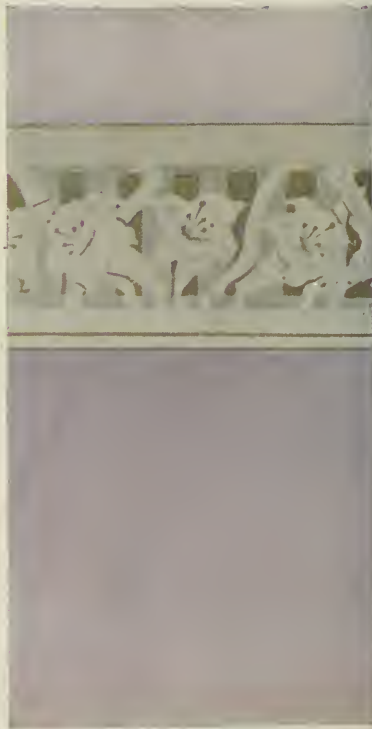
P A R L O R

Ceiling No. 5
 Wall No. 4-W mixed
 Border blended from No. 4-W mixed
 above to No. 5 below - - -
 Stencilled in No. 35
 Stencil Design (upper) No. 307
 Stencil Design (lower) No. 309



L I B R A R Y

Ceiling No. 17-W mixed
 Wall No. 13-W mixed
 Border No. 15-W mixed
 Stencilled first in W next in 18-16
 mixed, touched with No. 18 - -
 Stencil Design No. 122 and 19



D I N I N G R O O M

Ceiling No. 9-W mixed
 Wall No. 9
 Border No. 5
 A. Stencilled with No. 4-10 mixed
 B. Stencilled with No. 35
 Stencil Design No. 612 A and B



FIRST BEDROOM

Ceiling No. 12
 Wall Nos. 18-21 mixed
 Border Nos. 10-21 mixed
 Stencilled in No. 17
 Stencil design No. 304



SECOND BEDROOM

Ceiling Nos. 5-17 mixed
 Wall Nos. 9-W mixed
 Border blended from No. 17 above
 to No. 4 below
 Stencilled in No. 35 and W blended
 Stencil Design No. 104



BATHROOM

Ceiling Nos. 1-W mixed
 Lower Wall first in No. 16 then
 combed in No. 1 sized and
 varnished - - - - -
 Upper Wall No. 17
 Stencilled in No. 10
 Stencil Designs 6 and No. 311



KITCHEN

Ceiling Nos. 9-14 mixed
 Wall No. 15
 Border No. 12
 Stencilled with No. 38-16 mixed
 Stencil Design No. 305

Church's Alabastine for Schools



IN the school room the child is trained to meet the duties and responsibilities of life.

It is important that during this sensitive formative period that the growth of body and mind should not be retarded or deflected from its legitimate attainments by adverse conditions.

It is a fact that a large and growing percentage of public school children now wear glasses. The startling white of the ordinary putty-coated wall strain the eye and contribute to this.

Alabastine in any of its soft light tints will relieve this strain, while reflecting the same amount of light.

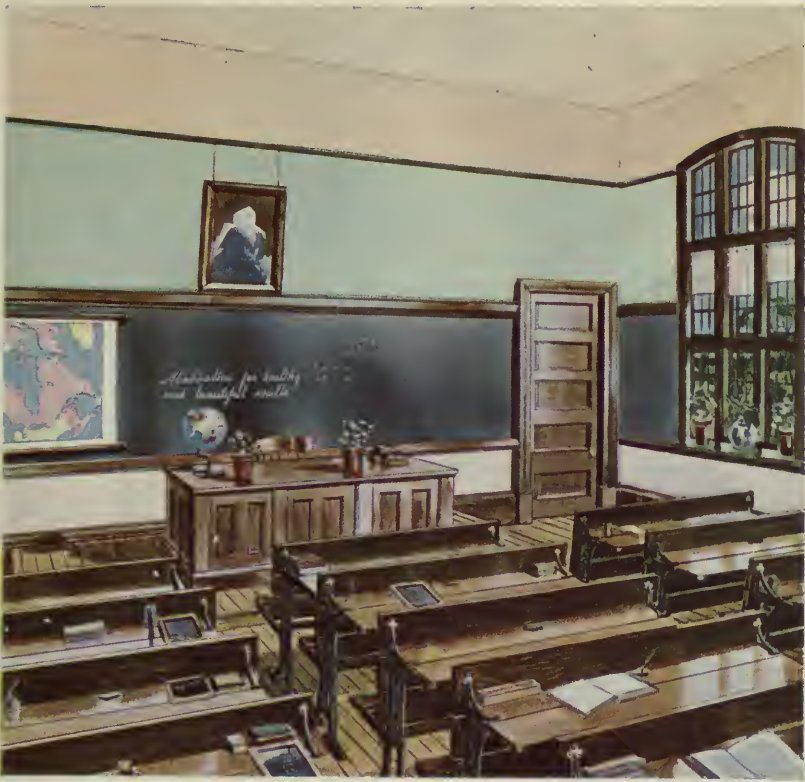
The prevalence of short-sightedness among recruits for the army in the late war is said by eminent authorities to be largely due to life in small rooms, where at short range, the eye encountered the injurious recurring designs of wall paper.

It is like a return from the ways of "the dark ages" to scientific methods of decoration, that are as sane as they are sanitary, for Alabastine satisfies the demands of Art and the needs of cold impartial science.

Kalsomine or Wall Paper on the walls of schools are subject to rapid decay. Their materials afford a ground suitable for the germination and spread of contagious disease. They rub off upon the clothes and contaminate the air. They also seal up the pores, preventing that free passage of air through the walls by which Nature endeavors to counteract evil conditions. The moisture and poisonous acids thrown off from the lungs should not be retained in the rooms.

Alabastine permits the natural respiration of the walls, so that the air in rooms will not remain stuffy, but is sweet and wholesome. An observant person using rooms with bare or Alabastine walls will notice at once the difference in the air if compelled to occupy papered or kalsomined rooms.

We will be pleased to furnish color schemes and all necessary information by correspondence with school boards or other interested persons.



PUBLIC SCHOOL ROOM

- ☞ Ceiling coated with Alabastine tint No. 17
 - ☞ Border coated with Alabastine tint No. 15
 - ☞ Wall coated with Alabastine tint No. 5
 - ☞ Dado coated with Alabastine tint No. 9
-

EVERY up-to-date Hardware, Paint and General Merchant carries a line of our tints. If your dealer cannot supply them, write us. We will advise you where they may be had in your vicinity.

See that "the little church" is on the label. Do not accept a worthless substitute.

Painters and all others, who are interested in the decoration of walls are invited to apply to us for the new addition of the "Decorator's Aid and Stencil Catalogue."

Additional Alabastine Tints



LABASTINE tints are the same shade in the dry powder as they will appear upon the wall. Lay a piece of glass on the powder, or smooth the surface of the powdered tint to see its exact depth of color.

A new shade or tint can be produced by mixing two of the regular tints or by mixing one of them with White. The Alabastine should be carefully measured or weighed and mixed together dry.

The forty additional tints shown on page thirty-one are made by mixing as above equal quantities of the tints or white.

This is less than one-fifth of the whole number of shades that are had from an equal mixture with every tint. Other proportions would give an endless number.



Church's Alabastine can be mixed in the form of plaster, and modelled into any desired shape upon the walls. Owing to its cement properties, it sets fast and becomes as hard as a rock.

On new houses Alabastine can be used in place of white or putty coat. A well-trowelled sand finish and a coat of Alabastine gives a beautiful wall surface, economical and artistic.

Alabastine can be made washable by varnishing, but the surface must first be prepared by sizing it. Bath rooms, the lower walls in kitchens, the dado in halls where there are small children may require this treatment. Special directions will be found for this class of work in our "Decorator's Aid" which is furnished free on application.

HOMES HEALTHFUL AND BEAUTIFUL

Twenty-one regular tints W means White		Forty additional tints made by mixing equal parts of the regular tints together (or one tint and white) by dry measure.			
No.					
1			21-15		W-17
17			21-9		20-W
15			21-1		33-18
14			9-W		20-38
16			4-9		10-16
21			16-5		4-W
5			13-W		9-12
13			15-9		38-W
18			15-38		10-21
12			10-12		16-W
4			20-33		18-21
10			16-18		10-35
20			9-19		5-17
9			15-W		19-20
38			18-5		20-34
19			18-38		19-W
37			10-W		20-37
33			4-36		20-36
36			21-W		4-10
35			20-35		35-38
34					
IN MAKING COMBINATION TINTS MIX THE DRY POWDERED TINTS TOGETHER					

Special Sizes for Special Walls

IN a new house the wall usually forms an ideal ground for Alabastine. It can be applied just as soon as they are thoroughly dried out. If lime plaster is coated earlier the lime will injure the tints.

Size to Neutralize Lime in Very New Walls

Dissolve one-half pound of Sulphate of Zinc in two gallons of water and apply freely to wall with a kalsomine brush. The zinc sulphate will unite with the active carbonate in the lime and form a neutral fixed compound.

Another Method to Overcome Unslacked Lime in Walls

Apply a thin coat of hard oil varnish or of any other quick drying varnish thinned with turpentine, a very little powdered pumice-stone added to the varnish will prevent the wall from being too glossy and make a tooth for the Alabastine to grip. Powdered emery will do in place of pumice, or if neither can be had, add a little Alabastine.

Where Walls are Badly Water Stained

A thin priming coat of white lead mixed in linseed oil and turps or benzine with driers added will ensure a perfect ground for Alabastine decorating.

Sizing Mixture for a Rough Sand Finished Wall

Take one half pound of laundry soap, one-half pound of powdered alum and one half pound of good glue, dissolve separately. Take the glue and stir it into the alum mixture, then add the soap mixture. In this way it will keep from curding. Add water to make two gallons and apply freely to the wall with a brush.

Soap Size for Absorbent Rough Wall

Take a bar of laundry soap, dissolve in a pail of water; apply this to the wall with an ordinary kalsomine brush, and before it is thoroughly dry, follow up with the Alabastine and you will get good results.

For Old Greasy Painted Walls

Wash them clean, add a quantity of sal-soda or other washing compound to the water to cut the greasy oil of smoke so that it can be removed.

Never size a smooth wall with glue size as when the glue deteriorates and loosens the Alabastine will peel it off.



