

and not because they are better than oil ; for it is evidenced by universal experience that nothing is superior for brick walls than pure linseed oil. A painter of wide experience informs me that he has painted brick work successfully, on several occasions, by using a vehicle of coal oil and linseed oil, regulating the amount of coal oil by the price the customer wished to pay. He claims he has succeeded in preventing the white incrustation that sometimes comes on brick, by the use of a paint heavily charged with coal oil. While we do not advocate a mixture of coal oil and linseed oil for painting purposes, we do believe that coal oil exerts a good influence on brick, in the way of preventing crumbling and the white incrustation, as the use of petroleum products in the laboratory for the preservation of potash and kindred products is universal. It is the activity of potash, salt-petre, etc., in brick that causes them to crumble, and the white incrustation to appear. Petroleum renders these salts inactive.

One cause, and probably the only one, for the disruption of paint on brick work, except dampness and its attendant evils, is dust, which, during the course of time, settles in the cracks and crevices of the brick, and in those left by the mason ; hence, before beginning to paint, the walls should be thoroughly cleaned. Some use an old stub of a broom, while others recommend steel wire brushes. Most of the accumulation of dust is found along the upper edge of the brick, as there is a little shelf there, which is made by the trowel of the mason. This dust deposit causes the paint to scale off, and it should be cleaned off, for two other reasons : The surface is not only rendered better for paint to adhere to, but a dusty surface will absorb more paint than a clean one.

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While we recognize that ready-mixed paint is detrimental to the interests of the painter, we cannot ignore the fact that modern machinery and science have succeeded in producing paints superior in quality, and cheaper than those mixed in the old-fashioned way by hand. Particularly in the case of brick paint, one of the chief difficulties in the way of hand mixing is, the painter cannot get the proper material ; nor can he get them cheap enough, owing to the small quantity purchased ; while, on the other hand, there are comparatively few painters who know how to mix brick paint properly, especially flat colors. The knowledge is not so much a question of getting it to stick, as in getting a flat that will stand in color and not spot. Some workmen claim that a good flat color for brick cannot be produced that will stand the elements and not fade ; but, all the same, there are several on the market that can lay great claim to these particular qualities.

In stimulating a brick color, Venetian red is invariably used as a base ; but, owing to the many spurious articles on the market, it is an unsafe proceeding for the painter to attempt to mix a brick red that will not fade, without he is acquainted with his Venetian red and knows that it is "O. K." For this reason, if not for others, we would advise using the prepared products, both for flat and gloss work.

An imitation of the celebrated Philadelphia pressed brick is made by adding yellow ochre to Venetian red for light shade, and blue for dark. The darker the shade, the less ochre and more blue should be used, which gives it a decidedly purple tint. Flat color, of course, is made by using turpentine. Milwaukee

brick color is made by using lead and ochre. Of the ready-mixed product, the suspicion is, it is made largely from zinc, barytes and yellow, both buff and light buff. As to the vehicle in which it is mixed, that is largely a matter of guess-work ; but, as the smell of benzine is in evidence, it is safe to presume that it is an extended oil. Whether it is or not, some of them serve for the purpose for which they are intended admirably well.

(To be Continued.)

LAYING ENCAUSTIC TILES.

A solid foundation is most important. If not sufficiently sound, lay a bed of concrete three inches to six inches thick, made of fine gravel and cement, and well rammed down. To level the surface float over with about one-half inch of cement and sand, leaving about one-quarter inch more than the thickness of the tiles in order to give a good bed. The tiles are then laid in Portland cement. To cut the tiles, mark the face well in with a sharp chisel, gently tap on the back, and, if the tiles be of good quality, they will readily separate. It is best to commence laying from the centre ; and if a layer of sawdust covered by boards be laid across the tile pavement, it will preserve them until properly set. This, of course, should only be resorted to when the tiles are likely to be walked upon before being properly set. A saline scum often arises on the face of the tiles newly laid. This may be removed by washing with soft soap and cold water till the scum disappears. When thoroughly cleansed, the color of the tiles may be brightened up by washing them with skim milk. This only applies to tiles that have not been glazed.

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