Sweet's File

architectural

A file of catalogs designed for the use of Architects, Engineers, Building Contractors, and others whose practice it is to select, specify or purchase building materials, equipment and allied services.

sections 8-14

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paints and finishes

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Eagle White Lead is ideal for interiors because it is washable, economical and can be tinted to virtually any color.

SINCE 1843, Eagle-Picher has searched constantly for better methods of formulating and applying paint to achieve higher standards of beauty, protection, and performance. The technical information and recommendations contained in this manual have been gleaned from these many years of experience in the manufacture and use of painting materials. Here, in brief, simple terms, are basic formulas and application instructions for paints that have been proved by countless laboratory and field tests to give outstanding service — under average conditions — on the surfaces for which they were recommended. Also included are data on surface preparation, the number of coats required, and the precautions that should be observed when modifying these formulas or applications to adapt them to unusual painting conditions.

Products of Proved Quality

Eagle Pure White Lead-in-Oil, Eagle Lead Reducing Oil, Eagle Flatting Oil, Eagle Sublimed Blue Lead, and Eagle Pure Red Lead are among the more widely used Eagle Painting Materials. The high quality and outstanding performance of these products results from modern production methods, exacting laboratory control, and over 100 years of manufacturing experience.

Several factors should be considered in selecting the proper paint for a given job. Cost, exposure, required durability, and frequency of cleaning and repainting are among the most important. Usually, however, it boils down to the problem of choosing a paint that provides desired durability at minimum initial cost.

Pure lead-in-oil paints, when properly applied, are as durable as any combination of pigments, and far more durable than most. Paints mixed from white lead can usually be prepared on the job for less cost than many paints which fall far short of equaling them in quality. The materials cost less and require little more time for stirring and tinting than ready mixed paint.

Labor is almost always the most costly item of any paint job. For this reason, the use of cheap, short-lived paint can be justified only if repainting is a certainty within one or two years. If the repainting is to be done when the life of the original paint has expired, the high cost of labor makes it considerably more economical to invest in the most durable paint available. Although its initial cost may be a little higher than the inferior, low-cost paint, its cost per year of service is less. This long-run saving is increased when you use a lead-in-oil paint that eliminates the need for costly surface preparation at repainting time. Paint made from Eagle White Lead does not crack or scale, but wears down by slow chalking.

Remember that the service of any paint depends largely upon the skill of the painter. Reputable manufacturers can only guarantee the composition of the paints they sell; they cannot guarantee results.

This painting guide is being printed at a time when war emergency restrictions and substitutions necessitate frequent changes in formulas. As these changes are taking place rapidly and are temporary in nature, we have confined these suggestions to standard, practical peacetime formulas, giving the ultimate in durability. When master painters are employed, these formulas should serve only as a guide to available materials and proportions. But whenever less skilled workmen are employed, they should be made mandatory, always allowing, of course, for necessary war-time restrictions on materials currently being imposed.

EAGLE [illegible] WHITE LEAD IN OIL

AS a paint pigment, white lead is unsurpassed for beauty and long life. Its use dates back to the days of the Roman Empire, and unbiased authorities agree that white lead is still the most universally reliable painting material. Its continued popularity makes it the accepted standard of comparison among painting materials.

[illegible]

There is no better white lead than Eagle White Lead. It is available in two forms — Heavy Paste and Soft Paste. Either is highly satisfactory for both interior and exterior work. They differ only in that Soft Paste contains a small amount of turpentine, added by a special grinding process. This makes it easier to mix on the job.

Does Not Crack Or Scale

Eagle White Lead unites chemically with linseed oil and forms a tough elastic paint film that does not crack or scale. When the surface to which it has been applied expands and contracts with temperature changes, this elastic film expands and contracts with it.

Perfect Repainting Surface

Good paint wears by slow, even chalking. An Eagle White Lead film wears in this way — *not by cracking and scaling.* It leaves a perfect surface for repainting — no burning or scraping is necessary.

Flows Freely — Good Coverage

Surface for surface, pure white lead paint will hold its own in coverage with most paints — and excel many of them. Furthermore, it brushes easier — enabling a painter to paint more surface each hour he works. An Eagle White Lead paint film is smooth and even.

Great Hiding Power

Pigment particles in an Eagle White Lead film form a solid mass of paint completely covering the surface. Its high "refractive index" gives great opacity.

Easy to Mix on the Job

Oil is added to Eagle White Lead at the factory to make this material quick and easy to mix. The painter merely has to thin it into a paint of the type best suited to meet surface conditions. Only a few minutes are required to mix 100 lbs. When mixed to finish coat formula this produces more than six gallons of paint.

Does Not Retain Rust Stains

A film of paint made from Eagle White Lead and Oil does not react chemically with the ferrous metal compounds formed by rust. For this reason, the paint does not retain rust stains from nail heads or iron screens. The rust washes down and off the surface, leaving no stains behind which cannot be removed with water.

Easily Tinted

Painters can easily tint Eagle White Lead to any desired color (except extremely dark shades). Exact tints and shades are obtained by adding colors in oil. Color pigments are tightly held, minimizing fading.

[illegible] OF [illegible] PAINTS

Consumer's Guide, published by the United States Department of Agriculture, in referring to pure white lead paint, states, "This paint, if used exclusively, remains the best choice for home owners who wish to allow very long intervals, longer than the durability of any other white or tinted paint, to elapse between paint jobs."

The accompanying chart is based on data obtained from the North Dakota Agricultural College report on various paints undergoing their fifth year of exposure on test fences. 120 paints were tested to determine the effect of lead pigment content upon paint durability. Figures across the top of the chart divide the paints into 10 groups according to their percentages of lead content. Figures at the base of the chart indicate the number of paints falling into each group. Note that the 4 paints with 10% lead content, or less, rated "bad". The 12 pure white lead paints rated "good". Paints forming the in between groups showed a marked tendency to increase in durability as their respective lead contents were increased. Conclusion: "*The higher the lead content, the greater the serviceability of the paint.*"

Lead Pigments	10% or less	20	30	40	50	60	70	80	90	100	Totals
Good								//	//	///	15
Fair					//	//	///	///		/	16
Poor				////	///	///	///	///	/		66
Bad	////	///	//	////	//	/	/	///	/		23
Total	4	3	2	13	32	10	12	28	4	12	120

The versatility of Eagle White Lead permits paint styling on clapboard, brick, stone, stucco or shingle homes.

WHEN SPECIFYING

THE ELEMENTS OF PAINT

Pigments, Oils, Thinners, Driers and Their Relation to Formulas

PAINT is a mixture of a pigment, which forms the "armor" of the painted surface, and a liquid called a vehicle. The pigment portion may consist of one or several elements. In the latter case, some of the substances may be "fillers," added to lower the cost (usually at the expense of durability and hiding power), or to give the paint some special quality. Colored pigments may also be added when required. The vehicle consists of a non-volatile oil; a volatile thinner to make the paint spread more readily and to give "tooth" to aid in the adhesion of succeeding coats; and driers to hasten drying. The duties of the "thinner" are generally fulfilled by gum turpentine. The thinner does not form a permanent part of the paint film, but evaporates after the paint is applied. The various elements of paint, their qualities and their relation to formulas are described below in more detail.

Qualities Desired in a Pigment

Desirable characteristics of a pigment include opacity, covering power, good and enduring color, and the ability to combine actively with the oil in the vehicle. It should be neutral or basic with respect to the surface, and upon aging, should present a smooth surface which can be repainted without costly surface preparation.

Qualities Required in a Vehicle

The oil portion of the vehicle should combine chemically with the pigment, forming a hard, tough and elastic film which will contract and expand with the surface; it should dry in reasonable time and not discolor the pigment. Linseed is the most widely accepted oil, but certain special oils such as Eagle Flatting Oil and Eagle Lead Reducing Oil add life to the paint and increase its sealing qualities to a considerable degree.

Proportions of Pigment and Vehicle by Volume

An exterior paint, ready to apply, should range from 28% to 32% pigment and from 68% to 72% vehicle by volume. Too much pigment usually causes early chalking and loss of gloss, while too much vehicle causes running, wrinkling, slow drying and stickiness. Paste white lead, thinned to painting consistency according to the recommendations on succeeding pages of this manual, conforms to the correct ratio.

Tinting Colors

Colored pigments ground in oil can be added to white lead paint to create all the colors in the exact values desired, except the very dark ones. When paints are being tinted, the entire quantity required for the job should be mixed at one time and in one container, so that parts of the job will not vary in color.

MIXING LEAD AND OIL PAINTS

—Preparing The Lead Paste

Eagle Soft Paste is merely stirred in the keg until oil and pigment are thoroughly incorporated. Heavy Paste is transferred into a larger keg, then a small amount of oil called for by the formula is added and stirred in until the mix is just thin enough to pour.

Eagle Sublimed Blue Lead and Eagle Red Lead are prepared in the same way as Heavy Paste White Lead.

—Preparing Tinting Colors

If fluid colors are not used, put the tinting color in a small container and mix with turpentine until it forms a creamy paste, and then blend with white lead before adding to the large batch of white lead paint.

—Mixing To Formula

The paste, prepared as in Step 1, is poured into a container large enough to hold three or four times the required quantity of paint. Then the oil is added in small quantities, and thoroughly stirred into the paste. Colors, mixed as in Step 2, and the required amount of turpentine are stirred in next, and finally the drier. The entire mix is then strained.

Any paint containing oil and an "active" pigment like pure white lead should stand for about 24 hours before use. Competent painters maintain that greater uniformity, coverage and improved brushing and durability will result from this "aging". The entire mix should be kept covered and stirred just before application.

NOTE: Wherever turpentine is indicated, Gum Turpentine is recommended.

ADVANTAGES OF THREE-COAT PAINTING

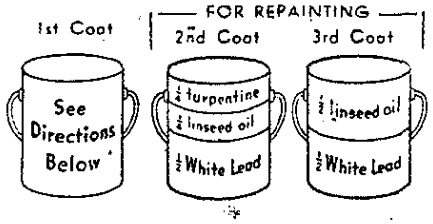
Most paint experts agree that the three coat system offers the greatest returns in beauty and protection for both interior and exterior painting on new work. By using three coats, the painter does not have to "crowd" the job to secure proper coverage; he is free to spread each paint film to the correct thickness proved best for maximum durability. The beneficial results offset the additional cost of the third coat.

Good painters recommend the three coat system; but when two coat work is necessary, fine durable results can easily be achieved with Eagle White Lead.

STANDARD FORMULAS

(By Volume)

FOR PAINTING NEW WOOD OR FOR REPAINTING OLD WOOD



Painting NEW Wood: First prime with 3 parts Eagle White Lead, 4 parts linseed oil, 2 parts turpentine. Then follow proportions above for the 2nd and 3rd coat.

Repainting OLD Wood: Use only the 2nd and 3rd coats shown at left

Drier . . . *Boiled* linseed oil requires *no drier*. If raw linseed oil is used, add ¼ pint of drier for each gallon of paint mixed.

100 lbs. of Eagle White Lead, mixed according to the finish coat instructions at left produces approximately 6½ gallons of long wearing paint. The empty container provides a handy measure with a capacity of about 3½ gallons in the 100 pound keg; 1⅝ gallons in the 50 pound keg; 7 pints in the 25 pound keg; and 3½ pints in the 12½ pound keg.

(See Detailed Formula Under Exterior Woodwork)

DOING SATISFACTORY TWO-COAT WORK ON NEW WOOD

Mixing a quality two coat paint with Eagle White Lead is as simple as mixing the familiar three coat formulas. The only important changes are more moderate brushing out and the use of a quick-drying, non-penetrating oil such as Eagle Lead Reducing Oil (or a good spar varnish). Good hiding is achieved by using more white lead and less vehicle; then limiting the spreading rate to secure proper film thickness and durability.

Merely mix Eagle White Lead with not more than an equal number of gallons of vehicle for both coats. By the use of driers and Eagle Lead Reducing Oil (or varnish) it can be made to dry quickly and stay on the surface, instead of penetrating into the wood. Formula meeting FHA specifications for two-coat work is shown below in the right-hand column.

Use as much paint for two coats as you would normally use for three coats. Do not brush out too much.

PRIMING OR SEALING COAT

PRIMING COAT: Either of these tested priming coat formulas may be used with either of the recommended finish coats. Both produce a high pigmentation, quick drying, non-penetrating type primer. Tinting color is recommended to give maximum hiding power to first coat.

	E-P FORMULA	FHA FORMULA
Eagle Soft Paste White Lead	100 lbs.	100 lbs.
Raw Linseed Oil	1½ gal.	1½ gal.
Exterior Spar Varnish		¾ gal.
Gum Turpentine	1½ pt.	½ gal.
Liquid Drier	½ pt.	1 pt.
Raw Umber-in-Oil (or 1-lb. Eagle Sublimed Blue Lead Paste)	¼ pt.	¼ pt.
Eagle Lead Reducing Oil	1½ gal.	

FINISH COAT

FINISH COAT: Paints made from either of these finish coat formulas have varying degrees of gloss, but equal durability. Select whichever you prefer. The E-P formula gives a slightly higher gloss.

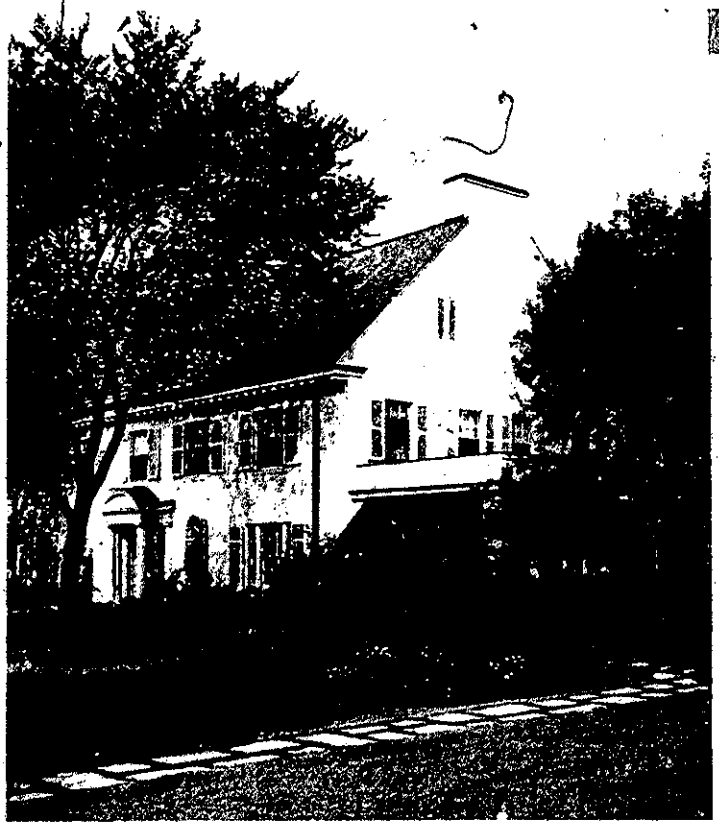
	E-P FORMULA	FHA FORMULA
Eagle Soft Paste White Lead	100 lbs.	100 lbs.
Raw Linseed Oil	3 gal.	2⅔ gal.
Gum Turpentine		3 pt.
Liquid Drier	1 pt.	1 pt.

EXTERIOR SURFACES—Formulas . . .

[illegible]

Specification Data: Paint should be applied in dry weather at temperatures above 40° F. Flatting, loss of gloss, spotting, and premature chalking may result when painting is performed at lower temperatures . . . especially when nights bring frost or moisture. Moisture in wood forms blisters under a paint film, eventually resulting in peeling. Green lumber should be primed as soon as possible and allowed to stand for several days before remaining coats are applied. Defer all painting two to three days after a driving rain. Fill all cracks and crevices with putty after prime coat has dried. Three coats of paint on new work and two coats on repainting work are generally sufficient.

NOTES: Eagle Flatting Oil is recommended in preference to turpentine for its smoother brushing and greater wearing qualities and because it will produce a better and more lasting finish. If thinner brushing is desired, do not add more linseed oil to these formulas, but reduce them to the desired consistency with Eagle Flatting Oil or turpentine. When Eagle Heavy Paste White Lead is used, add 1 pint turpentine or flatting oil to formula No. 3, one quart to all other formulas.



MASONRY AND STUCCO

Specification Data: Surface must be thoroughly dry and chemically stable. Moisture should not reach the surface under the paint through faulty flashings, condensation or improper drainage. (If unsatisfactory conditions cannot be corrected, use special paints for damp surfaces.)

Surface should be tested for free lime and other salts which are harmful to oil. The following solution is a simple test for free lime: Mix 1 dram phenolphthalein, and 4 oz. grain alcohol in 1 qt. of water. Dip a glass rod into this solution and touch the surface in several places. Free lime will cause a bright red spot to appear.

To correct an alkaline condition, apply a solution of 4 lbs. zinc sulphate to 1 gal. of water. Use large brush and rub in well. When dry, brush off surface before painting.
Paint should be applied only in dry weather and when the temperature is not under 40 F. Allow ample time for thorough drying.

NOTE: Use smaller quantity of Eagle Lead Reducing Oil when greatest opacity is desired. If Eagle Heavy Paste White Lead is used, add one quart more turpentine or flatting oil to formulas 16, 14-A, 15-A.

ecommendations, Specification Data

NEW WORK	PRIMING	Dust and scrape off lime, dirt and adherent matter	No. 1	100 lb. Soft Paste White Lead 4 gal. Raw Linseed Oil 2 gal. Eagle Flatting Oil or Gum Turpentine 1 pt. Liquid Drier	Brush in carefully and lay off in an even film as this is foundation of subsequent painting. Its importance cannot be over-emphasized.
	SECOND	Apply 3-7 days after priming coat. Coat knots and sapwood with shellac before applying	No. 2	100 lb. Soft Paste White Lead 1½ gal. Raw Linseed Oil 1½ gal. Eagle Flatting Oil or Gum Turpentine 1 pt. Liquid Drier	Brush in carefully to an even film of uniform thickness
	THIRD (Oil-gloss finish)	Apply 3-7 days after second coat	No. 3	100 lb. Soft Paste White Lead 3 gal. Raw Linseed Oil 1 pt. Liquid Drier	Brush in carefully to an even film of uniform thickness
	THIRD (Flat finish)	Apply 3-7 days after second coat	No. 4	100 lb. Soft Paste White Lead 3 gal. Eagle Lead Reducing Oil	Brush in carefully to an even film of uniform thickness
REPAINTING	PRIMING (Not required unless bare wood is exposed)	If in good condition dust off only. Scrape off loose scaly paint. If in bad condition burn off all paint and treat as new wood		Same as for new wood if required	Same as for new wood if required
	FIRST	Apply 3-7 days after spot priming if required	No. 5	100 lb. Soft Paste White Lead 1½-2 gal. Raw Linseed Oil 1½-2 gal. Eagle Flatting Oil or Gum Turpentine 1 pt. Liquid Drier	Brush in carefully to smooth film of even thickness
	SECOND (Oil-gloss finish)	Apply 3-7 days after first coat	No. 3	100 lb. Soft Paste White Lead 3 gal. Raw Linseed Oil 1 pt. Liquid Drier	Brush in carefully to smooth film of even thickness
	SECOND (Flat finish)	Apply 3-7 days after first coat	No. 4	100 lb. Soft Paste White Lead 3 gal. Eagle Lead Reducing Oil	Brush in carefully to smooth film of even thickness

ALTERNATE FORMULAS

NEW WORK	PRIMING	Allow to age for at least 6 months. Test for free lime and use neutralizing solution if needed. Brush clean before painting. Surface must be dry	No. 14	100 lb. Heavy Paste or Soft Paste White Lead 4-5 gal. Eagle Lead Reducing Oil	Brush in thoroughly and lay off in a smooth even coat
	SECOND and THIRD (Flat finish)	Allow 3-7 days for drying. Dust clean before painting	No. 15	100 lb. Heavy Paste or Soft Paste White Lead 3-4 gal. Eagle Lead Reducing Oil	Brush to a smooth even coat
	THIRD (Oil-gloss finish)	Allow 3-7 days for drying. Dust clean before painting	No. 16	100 lb. Soft Paste White Lead 3 gal. Raw Linseed Oil 1 pt. Liquid Drier	Brush to a smooth even coat
	THIRD (Semi Gloss)	Allow 3-7 days for drying. Dust clean before painting	No. 16-A	100 lb. Soft Paste White Lead 2-3 gal. Eagle Lead Reducing Oil ½-1 gal. Spar Varnish	Brush to a smooth even coat
REPAINT	PRIMING (Not required if paint is smooth and even)	Dust clean before painting. Paint in bad condition must be removed and those areas treated as new work		The formulas and application used for repainting are identical with those used for new work, omitting the priming coat when not required	
ALTERNATE FORMULAS	PRIMING	Allow 3-7 days for drying. Dust clean before painting	No. 14-A	100 lb. Soft Paste White Lead 3 gal. Boiled Linseed Oil 2 gal. Spar Varnish 1¼ gal. Gum Turpentine	Brush to a smooth even coat
	SECOND	Allow 3-7 days for drying. Dust clean before painting	No. 15-A	100 lb. Soft Paste White Lead 2 gal. Raw Linseed Oil 1½ gal. Gum Turpentine 1 pt. Liquid Drier	Brush to a smooth even coat
	THIRD (Flat finish)	Allow 3-7 days for drying. Dust clean before painting	No. 15-B	100 lb. Soft Paste White Lead 3 qt. Spar Varnish 1¼ gal. Gum Turpentine ½ pt. Liquid Drier	Brush to a smooth even coat

INTERIOR SURFACES– Formulas

INTERIOR WOODWORK

Specification Data: The room temperature should not be less than 70°F. Paints should be kept at this temperature before being used. White Lead, however, brushes easier than varnish and enamel and can be applied at lower temperatures.

All dust and dirt should be swept from the room before any paint is applied.

Three coats are usually sufficient in new work, and two coats in repainting.

In cases where a specially durable job is required, additional coats may be added, each coat being extremely thin.

It is advisable in specifications to require adherence to formulas only when work is *not* in the hands of qualified contractors or decorators.

The formulas at the right will produce paint that will give satisfactory service in a majority of cases.

NOTES: Eagle Flatting Oil is recommended in preference to turpentine for its smoother brushing and greater wearing qualities, and because it produces a better and more lasting finish. If thinner brushing consistency is desired, thin down with small amounts of Eagle Flatting Oil or turpentine. *Do not add linseed oil.* When Eagle Heavy Paste White Lead is used, add one pint turpentine or flatting oil to formula No. 8, one quart to all others.

PLASTER AND WALLBOARD

Specification Data: When enamels and varnishes are used, the temperature should not be less than 70°F. In cold weather, paints should be kept at this temperature over night before being used.

White Lead, because of its superior brushing qualities, may be applied at lower temperatures.

All dust and dirt should be wiped from the surface and swept from the room before paint is applied.

Formulas given are recommended for average conditions. They may be modified by an experienced painting contractor to meet special conditions.

When joints between wallboards are to be hidden under paint, they must be filled with putty and sanded down if necessary. (Putty made from white lead is ideal for this purpose.)

NOTES: When painting over old varnish or enamel, a little floor varnish or enamel should be added to first coat. Eagle Flatting Oil is recommended in preference to turpentine for its smoother brushing and greater wearing qualities. It produces a better and more lasting finish. When Eagle Heavy Paste White Lead is used, add one quart more flatting oil or turpentine to all formulas except alternates.

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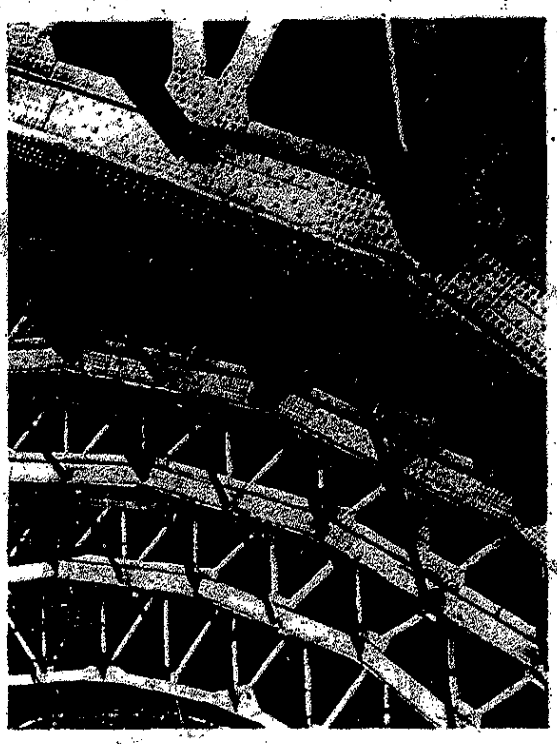
ecommendations. Specification Data

COAT	PREPARATION	PAINT FORMULA	APPLICATION
NEW WORK			
PRIMING	Clean, sandpaper, dust off and sweep room	**No. 6**	100 lb. Soft Paste White Lead 3 gal. Raw Linseed Oil 2¾ gal. Eagle Flatting Oil or Gum Turps. 1 pt. Liquid Drier ALTERNATE: Formula No. 14 (See p. 7)	Brush in thoroughly and lay off smoothly with the grain
SECOND	Putty holes, cracks, etc. Sandpaper slightly and sweep room	**No. 7**	100 lb. Soft Paste White Lead 1½ gal. Raw Linseed Oil 1¼ gal. Eagle Flatting Oil or Gum Turps 1 pt. Liquid Drier ALTERNATE: Formula No. 15 (See p. 7)	Apply freely and brush out well with the grain
THIRD (Oil-gloss finish)	Sandpaper slightly and sweep room	**No. 8**	100 lb. Soft Paste White Lead 3-3½ gal. Raw Linseed Oil 1 pt. Liquid Drier ALTERNATE: Formula No. 16 (See p. 7)	Brush out carefully, laying off in an even film without brush marks
THIRD (Flat finish)	Sandpaper slightly and sweep room	**No. 4-A**	100 lb. Soft Paste White Lead 2¼ gal Eagle Flatting Oil or Gum Turpentine (If Gum Turpentine is used add 1 pt. Pale or White Enamel Varnish) ALTERNATE: Formula No. 15 (See p. 7)	Brush out carefully, laying off in an even film without brush marks
REPAINTING			
PRIMING (Not required unless bare wood is exposed)	Wash with paint cleaner to cut gloss. Rinse with clear water. Remove cracked or sealing paint. Putty nails, cracks, etc. Sandpaper if needed.	Treat as new wood if required	Same as for new wood if required
FIRST	Apply after spot priming is dry	**No. 9**	100 lb. Soft Paste White Lead 1 gal. Raw Linseed Oil 2¼ gal. Eagle Flatting Oil or Gum Turps 1 pt. Liquid Drier ALTERNATE: Formula No. 15 (See p. 7)	Brush out carefully to a smooth even film
SECOND (Oil-gloss finish)	Sandpaper slightly and sweep room	**No. 8**	100 lb. Soft Paste White Lead 3-3½ gal. Raw Linseed Oil 1 pt. Liquid Drier ALTERNATE: Formula No. 16 (See p. 7)	Brush out carefully, laying off in an even film without brush marks
SECOND (Flat finish)	Sandpaper slightly and sweep room	**No. 4-A**	100 lb. Soft Paste White Lead 2¼ gal. Eagle Flatting Oil or Gum Turpentine (If Gum Turpentine is used add 1 pt. Pale or White Enamel Varnish) ALTERNATE: Formula No. 15 (See p. 7)	Brush out carefully, laying off in an even film without brush marks
NEW PLASTER or WALL BOARD			
PRIMING	Patch cracks in plaster. Conceal joints in wallboards if required. Wipe surface clean. Glue size required on soft wallboards, when sealer or lead reducing oil is not in primer. Allow plaster to dry for 6 months.	**No. 10**	100 lb. Soft Paste White Lead 3 gal. Boiled Linseed Oil 7½ gal. Eagle Flatting Oil or Gum Turpentine 2 gal. Floor Varnish ALTERNATE: Formula No. 14 (See p. 7)	Brush with short semi-circular cross-cross strokes, allowing paint to flow and obliterate brush marks
SECOND	No preparation required. Allow 2-3 days for drying of priming coat.	**No. 11**	100 lb. Soft Paste White Lead 1½ gal. Eagle Flatting Oil or Gum Turps. ¾ gal. Floor Varnish ½ pt. Liquid Drier ALTERNATE: Formula No. 15 (See p. 7)	Brush with short semi-circular cross-cross strokes, allowing paint to flow and obliterate brush marks
THIRD COAT (Semi-gloss finish)	No preparation required. Allow 2-3 days for drying of second coat.	**No. 12**	100 lb. Soft Paste White Lead ¾ gal. Eagle Flatting Oil or Gum Turps. 1¼ gal. Floor Varnish ½ pt. Liquid Drier ALTERNATE: Formula No. 16-A (See p. 7)	Brush with short semi-circular cross-cross strokes, allowing paint to flow and obliterate brush marks
THIRD (Flat finish)	No preparation required. Allow 2-3 days for drying of second coat	**No. 13**	100 lb. Soft Paste White Lead 1¾ gal. Eagle Flatting Oil or Gum Turps. 1 pt. Floor Varnish ½ pt. Liquid Drier ALTERNATE: Formula No. 15 (See p. 7)	Brush with short semi-circular cross-cross strokes, allowing paint to flow and obliterate brush marks
REPAINTING			
PRIMING (Not required unless bare surface is exposed)	Old paint or enamel: Wash with sal soda solution to remove grease and cut gloss. Rinse with clear water. Patch cracks and coat with shellac. Scrape off cracked or scaly paint. Calcimine: Remove calcimine with warm water	Treat as new plaster or wallboard if required	Same as priming coat on new work if required
FIRST	No special preparation. Allow 2-3 days for drying of priming coat if required.	**No. 11**	100 lb. Soft Paste White Lead 1¼ gal. Eagle Flatting Oil or Gum Turps. ¾ gal. Floor Varnish ½ pt. Liquid Drier ALTERNATE: Formula No. 15 (See p. 7)	Brush with short semi-circular cross-cross strokes, allowing paint to flow and obliterate brush marks
SECOND (Semi-gloss finish)	Allow 2-3 days for drying of first coat	Same as the third semi-gloss coat for new work	Same as the third semi-gloss coat for new work
SECOND (Flat finish)	Allow 2-3 days for drying of first coat	Same as the third flat coat for new work	Same as the third flat coat for new work

IRON and STEEL Formulas, Specification Data



Specification Data: Painting should be done only in dry weather when the temperature is not under 40° F., particularly if nights are likely to bring frost and moisture.

Painting on exposed iron and steel should preferably be brushed to assure intimate contact of the paint with all parts of the metal work.

Sublimed Blue Lead may be used for both priming and finish coats. Each coat may be tinted differently to permit proper inspection.

Red Lead is often used as a second coat, as well as for priming. The second coat may be tinted by adding carbon black or lampblack.

If light colors are desired with Sublimed Blue Lead or Red Lead, second and subsequent coats may be White Lead-in-Oil, pure white or tinted.

	COAT	PREPARATION	No.	FORMULA	APPLICATION
NEW WORK	PRIMING or SHOP	Remove rust, mill scale and dirt to bright metal. Clean off grease and oil with benzine	No. 17	(Using Eagle Sublimed Blue Lead) 100 lb Sublimed Blue Lead-in-oil 2½ gal Boiled Linseed Oil* 1 pt Gum Turpentine or Mineral Spirits 1 pt Liquid Drier	Brush on hard, carefully and thoroughly, using round brush to get into all corners and around rivets. Where two coats of Blue Lead are to be applied, about a quart more thinner may be used advantageously to give flatter finish
			No. 18	(Using Eagle Red Lead) 100 lb Eagle Red Lead-in-oil 2 gal Raw Linseed Oil 1½ pt Gum Turpentine or Mineral Spirits 1½ pt Liquid Drier	
	SECOND or FIRST FIELD	Dust off carefully	No. 17	(Using Eagle Sublimed Blue Lead) See above	
			No. 2	(Using Eagle White Lead) 100 lb Soft Paste White Lead 1½ gal Raw Linseed Oil 1½ gal Eagle Flatting Oil or Gum Turpentine 1 pt Liquid Drier	Brush on hard, carefully and thoroughly, using round brush to get into all corners and around rivets
	THIRD or SECOND FIELD	Dust off carefully	No. 17	(Using Eagle Sublimed Blue Lead) See above	Brush on carefully and evenly
	THIRD OR SECOND FIELD (Oil-gloss finish)	Dust off carefully	No. 3	100 lb Soft Paste White Lead 3 gal Raw Linseed Oil 1 pt Liquid Drier	Brush on carefully and evenly.
	THIRD OR SECOND FIELD (Flat finish)	Dust off carefully	No. 4	(Using Eagle White Lead) 100 lb Soft Paste White Lead 3 gal Eagle Lead Reducing Oil	Brush on carefully and evenly
REPAINTING	PRIMING (Not required unless bare metal is exposed)	Remove all loose paint, scale, rust and dirt to bright metal	No. 17	(Using Eagle Sublimed Blue Lead) 100 lb Sublimed Blue Lead-in-oil 2½ gal Boiled Linseed Oil* 1 pt Gum Turpentine or Mineral Spirits 1 pt Liquid Drier	Brush on hard, carefully and thoroughly, using round brush to get into all corners and around rivets
			No. 18	(Using Eagle Red Lead) See above	
	FIRST and SECOND	Brush off dust and dirt and wipe off loose paint	The formulas and application used for repainting are identical with the first field coat and the finish coat on new work		

*If only raw Linseed Oil is available use one quart of drier

NEW YORK TEST*

Cost Chart of Interior Maintenance Painting

EAGLE WHITE LEAD VS. READY MIXED FLAT WALL PAINT

RATE OF COVERAGE PER 1000 SQUARE FEET

1st coat of Flat Wall Paint required	1.74 Gallons
2nd coat of Flat Wall Paint required	1.90 Gallons
1st coat of EAGLE WHITE LEAD required	1.26 Gallons
2nd coat of EAGLE WHITE LEAD required	1.66 Gallons

PAINTING MATERIAL COSTS PER 1000 SQUARE FEET

1st coat of Flat Wall Paint cost	$2.69
2nd coat of Flat Wall Paint cost	2.92
1st coat of EAGLE WHITE LEAD cost	2.64
2nd coat of EAGLE WHITE LEAD cost	4.29

TIME NEEDED TO APPLY PER 1000 SQUARE FEET

1st coat of Flat Wall Paint required	3 hr. 56 m.
2nd coat of Flat Wall Paint required	6 hr. 32 m.
1st coat of EAGLE WHITE LEAD required	2 hr. 38 m.
2nd coat of EAGLE WHITE LEAD required	4 hr. 39 m.

LABOR COSTS AT $1.00 PER HOUR PER 1000 SQUARE FEET

1st coat of Flat Wall Paint cost	$3.94
2nd coat of Flat Wall Paint cost	6.53
1st coat of EAGLE WHITE LEAD cost	2.63
2nd coat of EAGLE WHITE LEAD cost	4.64

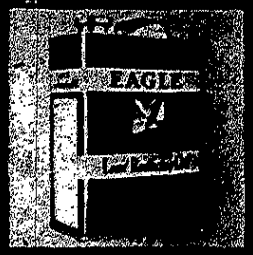
TOTAL OF LABOR AND MATERIAL COSTS PER 1000 SQUARE FEET

	Material	Labor	Total
1st coat of Flat Wall Paint cost	$2.69	$3.94	$6.63
2nd coat of Flat Wall Paint cost	2.92	6.53	9.45
Total Cost of Labor and Material for Both Coats			$16.08

	Material	Labor	Total
1st coat EAGLE WHITE LEAD cost	$2.64	$2.63	$5.27
2nd coat EAGLE WHITE LEAD cost	4.29	4.64	8.93
Total Cost of Labor and Material for Both Coats			$14.20

Total cost of Labor and Material for Flat Wall Paint	$16.08
Total cost of Labor and Material for EAGLE WHITE LEAD	14.20
Indicates a saving per 1000 sq. ft. by using Eagle White Lead	$1.88

*Impartial test conducted by Brown, Wheelock, Harris, Stevens, Inc., nationally known Real Estate Management Company on large apartment building in New York City to determine their own cost figures on maintenance painting. Although Eagle White Lead is washable and wears longer, no credit for these two advantages was given white lead in this test. All second coats of ready mixed paint and Eagle White Lead are stippled. A saving of $1.88 per 1000 sq. ft. is indicated when Eagle White Lead is used instead of ready mixed paint. This saving is made possible by the superior brushing rate and coverage of Eagle White Lead.



THE EAGLE-PICHER LEAD COMPANY

General Offices: American Building
Cincinnati 1, Ohio

SALES OFFICES

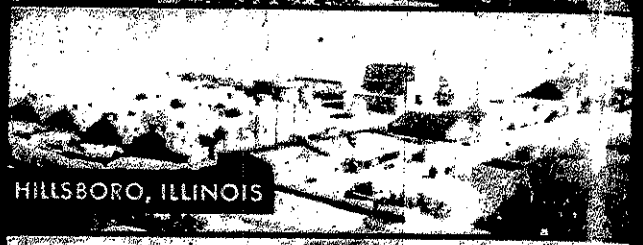
THE EAGLE-PICHER SALES COMPANY

Baltimore 2, Md.—359 Guilford Ave.
Boston 12, Mass.—314 South Street
Buffalo, N. Y.—100 Perry Street
Chicago 9, Ill.—1 North LaSalle Street
Cincinnati 2, Ohio—1030 Broadway
Cleveland, Ohio—Broadway and [illegible]
Dallas 2, Texas—2211 Griffin Street
Detroit 16, Mich.—1627 W. Fort Street
Joplin, Mo.—C and Porter Streets
Kansas City 2, Kans.—1721 Minnesota
Minneapolis, Minn.—437 Harding Street
New Orleans 11, La.—411 South Peters
New York 17, N. Y.—420 Lexington Ave.
Philadelphia 47, Pa.—Delaware Ave. and Lorraine
Pittsburgh 12, Pa.—601 E. Robinson St., N. S.
East St. Louis, Ill.—305 St. Clair Avenue

1943

The Eagle-Picher Lead Company has been [illegible] materials for use in construction and in [illegible]. Founded primarily to make available the [illegible] lead in various forms and alloys, constant research and development have dictated expansions along allied lines until today Eagle Products, backed by Eagle-Picher's more than a hundred years of dependable service, contribute [illegible] towards increasing the comfort of builders and [illegible] vation, decoration and low maintenance.


HENRYETTA, OKLAHOMA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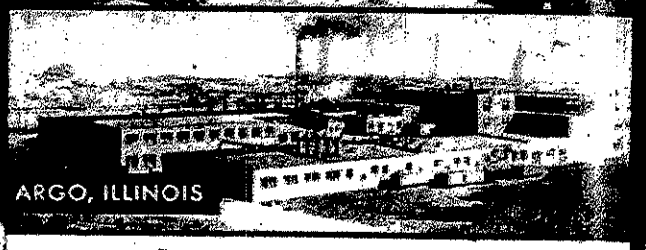
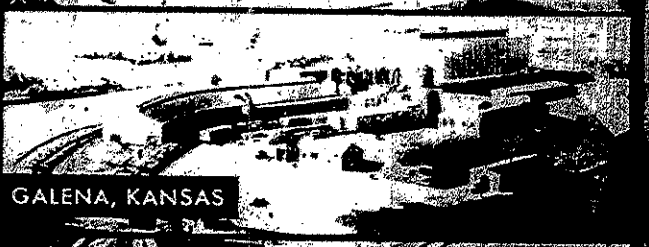
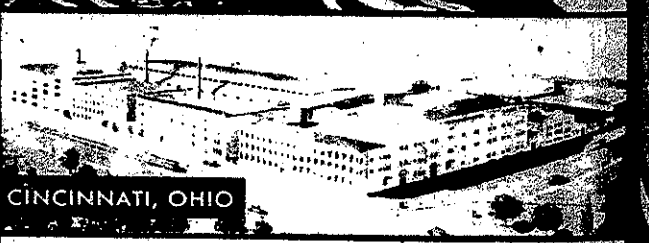

ARGO, ILLINOIS

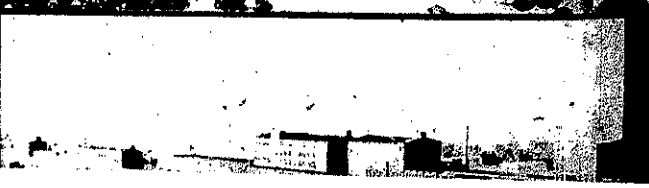

JOPLIN, MISSOURI


EAST ST. LOUIS, ILLINOIS


GALENA, KANSAS


PICHER, OKLAHOMA


CINCINNATI, OHIO



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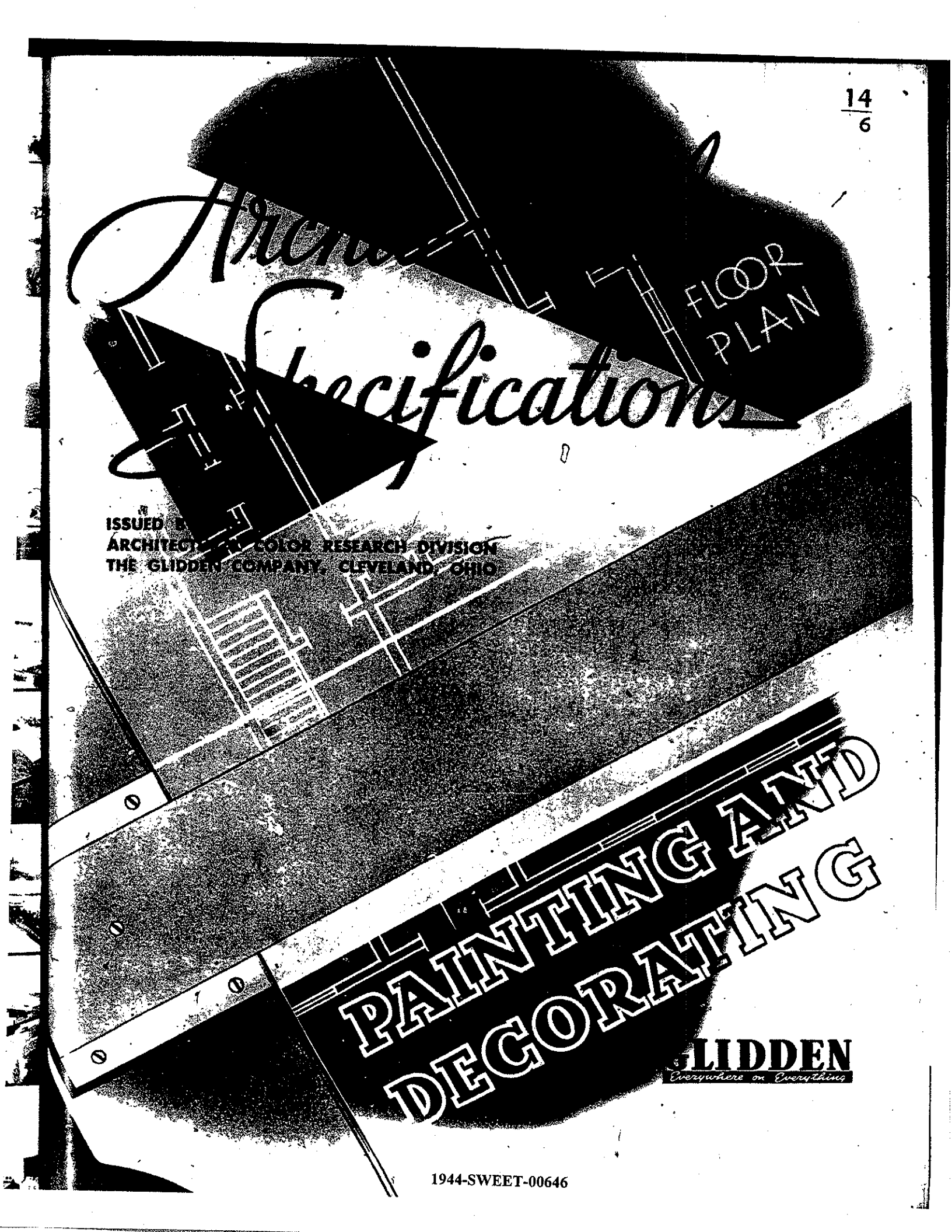
Architectural Specifications



ISSUED BY
ARCHITECTURAL COLOR RESEARCH DIVISION
THE GLIDDEN COMPANY, CLEVELAND, OHIO

PAINTING AND DECORATING

GLIDDEN
Everywhere on Everything

1944-SWEET-00646

THE GLIDDEN COMPANY

Established in 1870

THE GLIDDEN COMPANY

Since 1870 the name Glidden has been synonymous with fine paint, varnish, and lacquer products. The scientific training and practical experience of many men, plus every modern mechanical improvement, make each Glidden Product representative of the most advanced achievement in paint manufacturing.

SERVICE TO ARCHITECTS

The Glidden Company maintains an Architectural Service Department, where paint problems of the architect are handled by the Glidden Architectural Consultant, who has direct access to a modern finishing room where materials may be tested for practical use. The Architectural Consultant welcomes, at any time, an opportunity to co-operate with the architect in solving painting problems.

RECOMMENDED GENERAL INSTRUCTIONS

Suggestions to aid the architect in preparing complete painting specifications.

1. GENERAL PAINTING CLAUSE . . . Be it understood that the Instructions to Bidders and the General Conditions applying on the General Contract apply also on the painting contract.

2. WORK TO BE DONE . . . The work required under a painting contract includes the furnishing of all materials, labor and equipment of every nature which may be required for the proper painting and finishing of the building, all as hereinafter specified, shown on the plans, or implied in either plans, or specifications; that the work be complete in every respect unless definitely excepted by the architect.

3. WORK NOT INCLUDED IN THE PAINTING CONTRACT. N. B. . . . At this point it is well to make a bill of exceptions showing exactly the surfaces which do not come under the painting contract; for example, the back of interior wood trim, which has been shop primed by others.

4. PREPARATORY WORK . . . All surfaces to be painted shall be in proper condition before the work is begun; that is, the surface shall be perfectly dry, clean and smooth. In case any work is defective, or unsuitable for finishing, the painting contractor shall notify the architect of the fact in writing. If the architect is not so notified, the painting contractor will be held solely responsible for the finished condition of the work.

5. SAMPLES. N. B. . . . In case it will be necessary for the proper completion of the work to match certain samples, the architect should at this point fill in his requirements as to samples which will serve as standards to be matched in finish, color, etc.

6. WORKMANSHIP . . . All work under this contract shall be executed only by concerns of standing approved by the architect. All work shall be made perfect in material, workmanship and finish. All work shall be done by skilled mechanics. No work shall be done under conditions of weather, or temperature, unsuited to good work.

7. MATERIALS . . . All materials coming under the painting contract shall be delivered to the building in unbroken packages, bearing the Glidden name and label. Such materials should be used without any adulteration, and only with such thinning as called for in the manufacturer's directions. In case of sealed packages, the seal should not be broken until the contents are to be used. Materials requiring mixing shall be mixed on the premises. All materials must at all times be subject to the inspection and approval of the architect.

8. PROTECTION AGAINST DAMAGE . . . The painting contractor shall be responsible for the condition of the building in his charge. Due care shall be taken while painting is in process to protect all portions of the building and also all materials belonging to, or installed by, other contractors.

9. PATCHING . . . Carefully patch and finish all work injured, or marred from whatsoever cause, to the satisfaction of the architect. Upon completion the entire job should be in perfect condition and free from defacements of any nature.

10. FIRE PREVENTION . . . *Keep all oily rags or waste in covered metal receptacles.*

11. CLEANING . . . At the completion of work remove all surplus materials, staging, rubbish, etc.; clean off all paint, varnish, stains, etc., from floors, glass, walls, hardware, etc., and leave the premises in perfect condition, acceptable to the architect.

SUMMARY . . . No paint, varnish, or other finish should ever be applied to a surface containing moisture or bearing scale, rust, dirt, grease—or to any surface not clean and ready to paint.

Any possible alkalinity in plaster, cement, or concrete surfaces must be neutralized.

Neutralize the alkali by giving the wall a wash coat with a solution of two to three pounds of zinc sulphate to a gallon of water.

All nail holes, cracks, etc., must be properly filled with linseed oil putty.

THE BIG NEWS IN 1944 FOR THE BUILDING INDUSTRY!

Water-Thinned PAINTS

FASTER ACTING ★ EASIER TO APPLY

GLIDDEN *Water-Thinned* SOY PROTEIN PAINTS ARE JOB-FITTED FOR YOU

Soy Protein, a derivative of the soy bean, was found to be a perfect binder for water-thinned paints. Soy Protein is the basis around which all Glidden water-thinned paste paints are built. It imparts to them qualities of excellence in performance not found in other kinds of water paints. They mix faster, go on faster, dry faster, and get the job done faster. The colors are limeproof and stay brilliant and beautiful. When you specify Soy Protein Water-Thinned Paints, you specify the finest.

SPRED *Washable* WATER-THINNED PAINT

A new type finish, containing Purified Soy Protein, for every type of interior wall surface; new or old plaster, wallboard, wallpaper, brick, concrete, Keene Cement, canvas, and painted surfaces. SPRED can be easily washed with soap and water to remove dirt, grease, pencil marks, etc. We emphasize the washability of SPRED as it is far superior to ordinary casein paints because of its purified Soy Protein.

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 and Coverage: 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.

The coverage of SPRED will be governed entirely by the type of surface to which it is to be applied and ranges from 250 sq. ft. per gallon, reduced, on porous brick, cement, and wallboard to 600 sq. ft. on the smooth well-sealed surfaces.

REFLECT-O-LITE

A water-thinned paint that is an improvement over casein paints because it contains Purified Alpha Protein, a derivative of the soy bean.

Reflect-O-Lite has been found to reflect measurably more light than other paints. The surface of the paint film is microscopically grained and porous. Light striking this surface is scattered, not reflected, thus eliminating glare.

Application and Coverage: 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.

BRILLIANT COLORS (For Tinting)

When mixed with other water-thinned paints, Glidden 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 paint to any shade desired.

Brilliant Colors offer unlimited opportunities for unusual color effects in apartments, homes, hotels, stores, schools, and restaurants. Rooms may be decorated one day and ready for occupancy the next; no time is lost.

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

★ **OTHER WATER-THINNED PRODUCTS THAT GIVE OUTSTANDING RESULTS** ★

HYDRAULIC PRIMER (Lime Locking)

Kills "hot spots"—is finest kind of primer for new plastered walls and ceilings of lime, gypsum, and cement plaster, concrete surfaces, new and old unpainted walls and concrete floors, and all types of building boards.

PATCHING PLASTER: For patching all interior plastered walls.

VEL-VO-GLO CASEIN PAINT (Dry Powder): Washable—Economical—goes farther!

PLASTIC SURFACER: A non-shrinking surface-leveling material. Dries fast.

AD-EL-ITE HYGIENIC KALSOMINE: The old "stand by" known from coast to coast.

CONCRETE AND STUCCO PAINT: A water-proofing paint for exterior use.

TEXTURE Wall Finish

The ideal and economical product for obtaining textured relief effects on interior surfaces. Use over any type surface that is firm and solid. Pliable—depth and type of texture easily regulated!

SPRAY-DAY-LITE

THE *One-Coat* EGGSHELL MILL WHITE

PRODUCES TWO COAT RESULTS WITH MATERIAL AND LABOR COSTS OF ONE COAT →

An Actual Unretouched SPRAY-DAY-LITE Job

COVERS ANY SURFACE NO MATTER HOW SMOKY OR BLACK IN ONE COAT ←

Increases PRODUCTION Through More Light Reflection

Spray-Day-Lite reflects the maximum amount of light without glare. Workers see better and work at higher efficiency. Less artificial illumination is required. Working conditions are more cheerful. No matter how dark, soiled, and dirty a room may be—one coat of Spray-Day-Lite will make it like new!

Possesses OTHER ADVANTAGES You Should Know About

- May be washed . . . time and again!
- No runs, no sags, no pattern.
- Goes on fast—doesn't hold up production—little fog and mist.
- Lasts from 3 to 8 years.
- Will not flake, peel, or chip over solid surfaces.
- Pays its cost in light saving alone in 5 years. We can show you!
- Use over any solid surface.

15-Min. Demonstration PROVES SPRAY-DAY-LITE *Superiority*

Without any obligation to you—our trained representative will make an actual spray demonstration for you. See for yourself! Write for information

Maintenance Paint Specifications

NOTICE: Maintenance Painting requires for most jobs some special specifications needed to relieve unusual troublesome conditions found in plants and buildings. These specifications are too numerous to list here and because of that, The Glidden Company has produced a book, STANDARD MAINTENANCE FINISHES, in which over *200* key industries, businesses, and institutions are listed alphabetically with special painting specifications. This book contains pertinent information about all types of paint products for buildings (interior and exterior) machinery, equipment, offices, etc. It is an invaluable aid and is available to maintenance customers of Glidden.

The GLIDDEN Company, 11001 Madison Ave., Cleveland, Ohio, Dept. NM

EXTERIOR FINISHES

EUSTON WHITE LEAD IN OIL . . .

Euston White Lead is pure carbonate of lead made by a secret patented process that controls its whiteness and fineness, which in turn governs its unusual spreading capacity and ability to produce more paint per hundred pounds.

Euston White Lead is superior in every way. Comparison tests with Euston and other nationally known brands show that Euston is much whiter and more opaque, and that it is smooth, free from coarse particles and unexcelled in hiding power! For weathering, two panels were tested, one with Euston Lead, and one with another lead, both exposed to the weather, facing south at a 45° angle for the same length of time. The panel covered with Euston Lead was solid and smooth. The other panel was worn, rough and unsightly.

For a test of suspension, Euston and a competing brand were both mixed with the same amount of oil and placed in test tubes. After waiting a certain number of days the competing lead had settled 20% while Euston White Lead had settled only 7%—an absolute proof of finer grind, better flow, better covering power!

Furnished in three forms: Heavy Paste; Soft Paste; and All-Purpose. (Specifications furnished on request.)

APPROXIMATE COVERAGES OF EUSTON LEAD IN OIL

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 will cover 10% more surface than other Leads. This table is not extravagant claims but conservative estimates based on actual experience.

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

EUSTON LEAD IN OIL—HEAVY PASTE (9% OIL)
No Drier Needed When Using Linseed Replacement Oil

	Euston White Lead	Linseed Replacement Oil	Pure Turps.	Gallons of Paint
Repainting Outside Wood				
1st Coat	100 lbs.	2-2½ gals.	2¼ gals.	7½ gals.
2nd Coat	100 lbs.	3-3½ gals.	5 pts.	6¼-6¾ gals.
Painting New Outside Wood				
Priming	100 lbs.	4 gals.	2¼ gals.	9 gals.
2nd Coat	100 lbs.	1¾ gals.	2 gals.	6½ gals.
3rd Coat	100 lbs.	3-3½ gals.	5 pts.	6¼-6¾ gals.

EUSTON LEAD IN OIL AND ALL PURPOSE SOFT PASTE (9% OIL—2% TURPENTINE)
No Drier Needed When Using Linseed Replacement Oil

	Euston White Lead	Linseed Replacement Oil	Pure Turps.	Gallons of Paint
Repainting Outside Wood				
1st Coat	100 lbs.	2-2½ gals.	2 gals.	7½ gals.
2nd Coat	100 lbs.	3-3½ gals.	3 pts.	6¼-6¾ gals.
Painting New Outside Wood				
Priming	100 lbs.	4 gals.	2 gals.	9 gals.
2nd Coat	100 lbs.	1¾ gals.	1½ gals.	6¼ gals.
3rd Coat	100 lbs.	3-3½ gals.	3 pts.	6¼-6¾ gals.

EUSTON LEAD IN OIL—SOFT PASTE (12% OIL)
No Drier Needed When Using Linseed Replacement Oil

	Euston White Lead	Linseed Replacement Oil	Pure Turps.	Gallons of Paint
Repainting Outside Wood				
1st Coat	100 lbs.	1¾ gals.	2 gals.	6¾ gals.
2nd Coat	100 lbs.	3 gals.	½ gal.	6½ gals.
Painting New Outside Wood				
Priming	100 lbs.	3¾ gals.	2 gals.	8¾ gals.
2nd Coat	100 lbs.	1½ gals.	1½ gals.	6 gals.
3rd Coat	100 lbs.	3 gals.	½ gal.	6½ gals.

WOOD SIDING . . .

GLIDDEN ENDURANCE PAINT *(Prepared)* is as nearly perfect a paint as it is possible to manufacture. It is a ready mixed, ready to use House Paint, which combines the long wearing qualities of lead with the film hardening qualities of zinc.

Glidden Endurance Paint (Prepared) works easily, covers well, resists wear and weather, has extreme durability, leaves a good uniform surface for repainting and costs less than other house paints when measured by years of service.

Recommended as the perfect finishing coat in two-coat painting systems, when used without thinning over Glidden Base-Coat as a primer at a spreading rate of about 550 square feet per gallon so as to secure the proper film thickness on finished job. It is a good practice to tint the Base-Coat with Pure Colors in Oil to approximate shade of finishing coat when colors other than white are used for the last coat.

Glidden Endurance Paint covers approximately 400 to 425 square feet per gallon, 2 coats.

BASE-COAT—New wood should be primed with Glidden Base-Coat. The use of this specially prepared first coater eliminates blistering and peeling, and insures longer wearing and better finished results on any kind of wood, particularly the porous, resinous and sappy types. For a two-coat system, it is a good practice to tint the Base-Coat with Pure Colors in Oil to approximate shade of finishing coat when colors other than white are used for the succeeding coats.

Base-Coat covers approximately 300 square feet per gallon, 2 coats.

1944-SWEET-00650

EXTERIOR FINISHES (Cont'd)

New Work. ***Specification 1***

1st Coat—Glidden Base-Coat applied as it comes in the container. (Under no condition should this material be reduced.) Allow 72 hours to dry.

NOTE: After the priming coat has dried thoroughly, putty all nail holes, cracks, etc. with a first quality linseed oil putty.

2nd Coat—Brush on coat of Glidden Endurance Paint (Prepared) thinned with a pint of turpentine to each gallon. Allow this coat to dry 72 hours or more.

3rd Coat—A well brushed out coat of Glidden Endurance Paint (Prepared) as it comes in the container.

Old Work

Specification 2

The surface to be repainted shall be dusted free from all foreign matter, loose paint removed by wire brushing and scraping, and rust removed from all eaves, downspouts, or flashings. Loose boards or siding shall be renailed and repairs made to siding over drip caps and window and door headers. The open spaces around door casings, windows and corner boards shall be puttied.

1st Coat—Apply Base-Coat over the entire surface, working it well into all spots that have become bare. (Alternate:—If Base-Coat is not available reduce Glidden Endurance Paint (Prepared) with one quart of linseed oil and one pint of turpentine to each gallon for application to the south and west sides of the house and with one quart of turpentine and one pint of linseed oil for the east and north sides.)

2nd Coat—This final finishing coat shall be Glidden Endurance Paint (Prepared) as it comes in the container.

TITAN-O-ZINC WHITE PASTE PAINT is made with titanated pigments with great hiding qualities and a brilliant whiteness. This paint carries no lead and the hazard of lead poisoning is eliminated. It is particularly suited to farm painting where cattle and other farm animals may gnaw at painted surfaces. Titan-O-Zinc when reduced gallon for gallon with raw linseed oil is offered as an alternate to Glidden Endurance Paint (Prepared). Titan-O-Zinc is recommended in smoky districts where fumes are prevalent. It is regularly supplied only in white but may be colored as desired by adding Glidden Pure Colors in Oil.

Titan-O-Zinc covers approximately 400 to 425 square feet per gallon, 2 coats.

Specification 3

Same as Specification 1 substituting Glidden Titan-O-Zinc White Paste Paint reduced gal. for gal. with raw linseed oil in place of Glidden Endurance Paint (Prepared) in second and third coats.

RIPOLIN ENAMEL . . . (See Ripolin Section—***Specification 13***)

WOOD SHINGLE SIDING AND ROOFS

ENDURANCE SHINGLE STAINS are high grade opaque stains used to prevent warping, curling, splitting and general decay of the wood as well as supply permanent and decorative color.

Brushing: — Endurance Shingle Stains cover approximately 150 square feet per gallon, 1st coat; 200 square feet per gallon, 2nd coat.

Dipping:—Two-thirds dip on 1000 shingles will require approximately 3 gallons of Stain.

New Work. ***Specification 4***

1st Coat—Dip two-thirds of the length of the shingle into Endurance Shingle Stain of consistency supplied by Glidden. Stack loosely to allow proper penetration and drying.

2nd Coat—After shingles are laid apply one full brushing coat of Endurance Shingle Stain as it comes in the container.

Old Work

On old work Endurance Shingle Stains can be applied by either brushing or spraying although the brushing application is recommended. Particular care shall be exercised to see that all portions, particularly the edges of the shingles, are well coated.

Two coats are recommended and in such instances the first coat shall be reduced 25% with raw linseed oil.

COMPOSITION ROOFS . . .

ENDURANCE ROOF COATING is a pure asphalt suitable for reconditioning and waterproofing all types of composition roofs. Insures protection against water, weather, alkali, common acids, gases, fumes, etc. Applied with regular roof brushes.

EXTERIOR WOOD SURFACES (Varnished)

Including Porch Ceilings, Doors, Trim, Etc.

GLIDDEN OIL WOOD STAINS are permanent, nonfading pigmented stains that require but little wiping and are recommended for all exterior work.

Glidden Oil Wood Stains cover approximately 800 square feet per gallon, 1 coat.

GLIDDENSPAR is recommended as the finest varnish available today for either interior or exterior use.

Gliddenspar is pale in color, will not turn white from water, and is impervious to alcohol.

Specification 5

1st Coat—After sanding wood to a smooth surface, brush on a coat of Glidden Oil Wood Stain. Wipe off excess stain with a soft cloth. Allow 24 hours to dry.

2nd Coat—(Open grained wood only) Sand and fill with Glidden Paste Wood Filler reduced as needed with turpentine or naphtha. Wipe before Filler becomes hard, rubbing across grain and hard enough to force the Filler into the pores and remove excess.

3rd Coat—Brush on one coat of Gliddenspar Varnish in the consistency as supplied by the manufacturer and allow to dry.

4th Coat—(Same as 3rd Coat.)

NOTE: Don't use Shellac anywhere in a schedule embracing Synthetic Varnishes.

WOOD PORCH FLOORS . . .

PORCH AND DECK PAINT is a wear-resisting, protective and decorative coating for exterior porch floors.

Porch and Deck Paint covers 600 to 700 square feet per gallon, 1 coat.

Specification 6

1st Coat—One brush coat of Base-Coat or Glidden Porch and Deck Paint thinned with one quart of pure linseed oil and one pint of pure turpentine to the gallon.

EXTERIOR FINISHES (Cont'd)

2nd Coat—After 72 hours, apply a full flowing coat of Glidden Porch and Deck Paint thinned with one pint of pure turpentine to the gallon.

3rd Coat—Allow 48 hours for drying and apply a full coat of Glidden Porch and Deck Paint as it comes in the container.

CONCRETE, STUCCO AND BRICK . . .

LIQUID CEMENT COATING is for dampproofing and rendering uniform exterior surfaces of concrete, stucco, etc.

It is composed of pigments and specially prepared oils, selected because of their ability to produce an extremely durable and water resisting surface. In sixty days it weathers to a semi-gloss finish resembling concrete in texture and appearance.

Liquid Cement Coating covers 300 to 500 square feet per gallon depending on the porosity and texture of the surface.

New Work, *Specification 7*

1st Coat—To each gallon of Glidden Liquid Cement Coating add one pint of Glidden Liquid Cement Mixing Liquid and brush well into the surface. Allow 36 to 48 hours to dry.

2nd Coat—Brush on a coat of Liquid Cement Coating as it comes in the container. Allow 72 hours for drying.

3rd Coat—One additional coat brushed on evenly.

Old Work, *Specification 7A*

Remove all loose paint from old surfaces. Touch up bare spots with Glidden's Liquid Cement Coating that has been thinned 25% with Liquid Cement Mixing Liquid.

1st Coat—Apply one coat of Liquid Cement Coating, of color selected, to the entire surface after having reduced it in the ratio of four to one with Liquid Cement Mixing Liquid.

2nd Coat—The second coat shall be Liquid Cement Coating applied full body and brushed well onto and into the surface.

STRUCTURAL STEEL AND METAL ORNAMENTS . . .

LIQUID RED LEAD is recommended wherever a shop coat of red lead is specified. It comes ready to apply, is extremely elastic, and is an excellent rust preventative.

NEV-A-RUST embodies every requirement of a high grade metal protective paint. It is the result of years of research and observation of the product in actual use.

Nev-A-Rust covers 600 to 700 square feet per gallon, 1 coat.

The combination of these two materials, if applied as hereafter specified, will adequately protect all the coated metal of any structure from the destructive elements.

NOTE: It is impossible to overestimate the need of an absolutely clean and rust-free steel which must be obtained by thorough sand blasting or wire brushing.

Specification 8

Shop Coat—A priming coat of Glidden Liquid Red Lead as it comes in the container to be applied at the mill.

1st Field Coat—A brush coat of Glidden Nev-A-Rust, of color selected, as it comes in the container.

2nd Field Coat—(Same as 1st Field Coat.)

NOTE: By alternating the colors of the material used in the Field Coats, the architect secures a color contrast between the coats which insures thorough workmanship on inspection.

GRAPHITE LIQUID PAINT is recommended for use on any metal surface. It is offered as an alternate to Nev-A-Rust for those who prefer a graphite base paint for this use. Its heat resisting qualities make it especially good for painting chimneys, boilers, etc.

Specification 9

Same as Specification 8 substituting Glidden Graphite Liquid Paint for Glidden Nev-A-Rust.

GLIDTITE GALVANIZED IRON PRIMER . . . The galvanizing process leaves on the surface of iron a film to which most paints will not adhere. It is therefore, necessary to prepare galvanized iron in a special way, no matter what the final coats may be.

Specification 10

Apply a brush coat of the following solution: Dissolve 1 ounce each of Chloride of Copper, Sal Ammoniac and Nitrate of Copper in ½ gallon of water in an earthenware vessel. When dissolved add 1 ounce of Hydrochloric Acid. Allow 24 hours to dry and then use a stiff brush to remove the powder which has formed.

Follow immediately with one coat of Glidtite Galvanized Iron Primer. Finishing coats should be of Glidden Endurance Paint (Prepared), Nev-A-Rust or other exterior paint.

SMOKE STACKS, PIPES AND OTHER HOT SURFACES . . .

SMOKE STACK BLACK is so formulated that it will bake hard to the metal, practically becoming a part of it and forming an excellent protective film.

Specification 11

One Coat—Remove all grease spots and foreign matter from the surface and brush on one heavy coat of Glidden Smoke Stack Black of a consistency as supplied by the manufacturer.

METAL ROOFS . . .

TINNERS RED is a popular sheet metal paint, permanent in color and absolutely waterproof. It is quick-drying and elastic; withstands rigid metal bending tests.

Covers approximately 700 square feet per gallon, 1 coat.

Specification 12

One Coat—Remove all rust, scale, grease, dirt, etc. from the surface. Apply one coat of Tinners Red as it comes in the container.

GUTTERS, DRAINS AND FLASHINGS . .

TINNERS RED (See Above—See Specification 8.)

RIPOLIN ARCHITECTURAL ENAMELS

For Fine Exterior and Interior Enamel Finish

RIPOLIN—Originally made in Europe, later distributed in United States by Glidden. It is internationally known as a fine, durable enamel. The secret process by which it is manufactured, together with the aging of the essential oils, makes BLT Ripolin Enamel a super-product.

It actually improves with age: there are numerous public buildings and fine homes in the United States where 15 years of continuous service have not dimmed the lustre and beauty of Ripolin.

RIPOLIN is furnished in High Gloss, Semi-Gloss (Egg-shell) and Dead Flat White, Gloss and Semi-Gloss Ivory. Any finish desired between the High Gloss and Dead Flat can be obtained by intermixing in varying proportions. To obtain any of the lighter shades, White Ripolin may be tinted by the use of pure color ground in Japan, thinning down the color with a small quantity of turpentine and adding slowly to the enamel until the desired color is obtained. The addition of a large amount of coloring matter to obtain any of the darker shades is not recommended. We will supply darker shades on order.

Where Ripolin is to be used in colors, Ripolin Undercoat tinted the same shade as the finishing coat should be used.

Ripolin of itself will show a perfectly smooth, even surface without brush-marks, but will not cover irregularities in the under-coating. For this reason great care should be exercised to keep the working pots, brushes and surface to be worked on free from dust, grit, or other foreign matter. For extremely fine work, where there are two coats of enamel to be applied, the first coat of enamel should be rubbed with pumice rather than with sandpaper or steel wool.

Do not thin the finishing coat of Ripolin.

RIPOLIN Q. D.

The ever increasing demand for a quicker-drying product resulted in Q.D. Ripolin which was developed after years of careful research. Q.D. Ripolin dries in a much shorter length of time than BLT Ripolin but still retains all of its outstanding qualities.

Q.D. Ripolin is manufactured in washable, modern colors, carefully selected by authorities on architecture, and color harmony. This enamel smooths away to a glossy, tile-like finish, free from brush marks and will give lasting beauty to all surfaces where a high grade enamel finish is desired.

NEW EXTERIOR WORK . . .

Exterior finishes on Ripolin enameled homes are extremely durable with permanency of lustre and depth of beauty. A Ripolin surface because of its enamel-like finish does not hold the soot and grime. It cleans easily and always maintains extreme whiteness.

Ripolin First Coat covers approximately 300 square feet per gallon. 2 coats. Exterior Ripolin covers approximately 360 square feet, 2 coats.

Specification 13

1st Coat—A priming coat of Glidden Base-Coat applied without reduction as it comes from the container. Allow 72 hours for drying.

2nd Coat—A full coat of Exterior Ripolin First Coat. Allow 72 to 96 hours for drying.

3rd Coat—Exterior Ripolin First Coat reinforced with 1 quart Exterior Gloss Ripolin to the gallon. Allow 96 hours for drying.

4th Coat—A good full coat of Exterior Gloss Ripolin as it comes from the container.

NOTE: Third coat may be eliminated where cost is a vital factor.

NEW INTERIOR SOFT WOOD . . .

Specification 14

1st Coat—A priming coat of Ripolin Enamel Undercoat, thinned with 1 quart of raw linseed oil and ½ pint of pure turpentine to the gallon. Allow 48 to 72 hours for drying.

2nd Coat—Full coat of Ripolin Enamel Undercoat. Allow overnight to dry.

3rd Coat—Full coat of Ripolin Enamel Undercoat. Sandpaper this coat to a smooth surface.

4th Coat—Ripolin Enamel Undercoat reinforced with ½ gallon Gloss Ripolin added to the gallon. Sandpaper lightly after drying.

5th Coat—A good flowing coat of Ripolin Enamel. This coat may be thinned with ½ pint of pure turpentine to the gallon. Allow 96 hours for drying; rub smooth with pumice and water.

6th Coat—A good flowing coat of Ripolin Enamel as it comes in the container. DO NOT THIN FINISHING COAT OF RIPOLIN.

NOTE: If expense is of prime importance, 2nd or 5th coats may be omitted, or, if desired, both.

NEW INTERIOR SAPPY WOODS . . .

Specification 15

1st Coat—A priming coat of Ripolin Enamel Undercoat, thinned with 1½ pints of raw linseed oil and 1½ pints pure turpentine to the gallon. Allow 48 to 72 hours for proper drying. Follow Specification 14 from this point.

NOTE: After applying first coat, all woodwork should be thoroughly rubbed down with fine sandpaper or steel wool.

NEW INTERIOR OPEN-GRAINED WOODS . . .

Specification 16

1st Coat—A coat of Glidden Paste Wood Filler should be rubbed well into the surface. After this is dry and hard sandpaper the work thoroughly.

2nd Coat—A priming coat of Ripolin Enamel Undercoat, thinned with 1 pint of raw linseed oil and 1 pint of pure spirits of turpentine to the gallon; sandpaper to a smooth surface after thorough drying. Follow Specification 14 from this point.

INTERIOR WALL FINISHES

PLASTER WALLS (ROUGH AND SMOOTH) AND WALLBOARD . . .

General Instructions

All wall surfaces should be carefully checked for "hot" spots caused by excessive lime in the body coat. A litmus paper or phenolphthalein applied to those spots that indicate an alkaline condition should be used to prove whether such a condition exists. All Plaster on which "hot" spots appear should be washed previous to the painting with a neutralizing solution made of at least 2 pounds of zinc sulphate dissolved in a gallon of water. Allow this application to dry thoroughly and brush all zinc crystals from the surface.

New walls should be carefully pointed up before priming, cracks should be widened to at least ¼", and filled flush to the surface with Glidden Patching Plaster.

FLAT WALL FINISHES . . .

SPEED-WALL FLAT made to dry to a soft finish with a slight sheen to give maximum washability and light reflection.

Speed-Wall Flat covers approximately 400 square feet per gallon on properly primed smooth plaster, 1st coat. 450 to 500 square feet per gallon on smooth plaster, 2nd coat.

New Work. ***Specification 17***

1st Coat—Interior Base-Coat reduced 10% with naphtha or Speed-Wall Mixing Size to which has been added an equal amount of Speed-Wall Flat in the color selected for finishing coats. Allow overnight to dry.

2nd Coat—Speed-Wall Flat to which ¼ of the same primer is added per gallon of Flat. Allow overnight to dry.

3rd Coat—Speed-Wall Flat as supplied by Glidden.

SEMI-GLOSS WALL FINISHES . . .

SPEED-WALL SEMI-GLOSS is a quick-drying, low-lustre finish, highly recommended for use in hospitals, hotels, public buildings, schools, apartment houses, offices and homes. It can be washed repeatedly and easily without harming the finish.

Speed-Wall Semi-Gloss covers approximately 400 square feet per gallon on smooth plaster, properly primed on first coat. 500 to 550 square feet per gallon on smooth plaster, second coat.

New Work. ***Specification 19***

1st Coat—Apply Speed-Wall Interior Base-Coat reduced in the proportion of one pint of naphtha to the gallon. Allow overnight to dry thoroughly.

2nd Coat—Speed-Wall Semi-Gloss as it comes in the container.
Allow overnight to dry.

3rd Coat—(Same as 2nd Coat.)

GLOSS WALL FINISHES . . .

SPEED-WALL GLOSS is a high grade wall finish with easy working properties and is very well adapted to kitchen and bathroom walls and other surfaces that must be washed or cleaned frequently. *Speed-Wall Gloss covers approximately 400 square feet per gallon on smooth plaster, properly primed. 1st Coat. 500 to 550 square feet per gallon on smooth plaster, 2nd Coat.*

New Work

Specification 20

1st Coat—Apply Speed-Wall Interior Base-Coat, reduced in the proportion of one pint of naphtha to the gallon.

2nd Coat—Speed-Wall Gloss as it comes in the container. Allow overnight to dry.

3rd Coat—(Same as 2nd Coat.)

Old Work, Flat, Semi-Gloss or Gloss

All old surfaces shall be carefully cleaned free from grease, smoke and other foreign matter.

Specification 21

Surface Preparation—Large cracks shall be filled with Glidden Patching Plaster and then sized with either Speed-Wall Interior Base-Coat or Shellac.

1st Coat—Reduce Speed-Wall Interior Base-Coat 10% with naphtha for a prime coat.

2nd and 3rd Coats—Follow Specifications 17, 19 and 20.

RIPOLIN ENAMEL . . .

Specification 20A

Surface Preparation—All plaster must be dry, clean and properly treated if there are indications of alkalinity.

1st Coat—Apply Speed-Wall Interior Base-Coat reduced 10% with naphtha.

2nd Coat—A full flowing coat of Gloss B. L. T. Ripolin and Ripolin Undercoat mixed in equal parts. Allow 48 hours to dry.

3rd Coat—Apply B. L. T. Ripolin (Gloss, Semi-Gloss, Flat) or Quick-Drying Ripolin full body and as received in the can.

CANVAS COVERED WALLS . . .

SPEED-WALL FLAT—Follow same specifications as for New Plaster No. 17.

WOOD PANEL WALLS . . .

ENDURANCE WOOD STAINS are penetrating stains which greatly enhance the natural beauty of all woods. They require no wiping.

Endurance Wood Stains cover approximately 1000 square feet per gallon, 1 coat.

Specification 22

1st Coat—A full coat of Endurance Wood Stain of the color selected.

NOTE: On open-grained woods apply a wash coat of shellac after stain is dry. Fill with Glidden Paste Wood Filler reduced, as needed, with turpentine. Wipe, rubbing across grain, as filler sets. Sandpaper to a smooth surface.

Succeeding Coats—Two or more coats of Wearette Varnish, of a consistency as supplied by Glidden, until desired finish is obtained.

NOTE: Flat Finish . . . LIK-A-RUB dries with a rubbed or egg-shell effect without the expense of the very costly rubbing operation. Apply as a final finish coat after application of Wearette Varnish.

METAL SURFACES (Ceilings)

Metal surfaces require no priming. Use one or two coats of Speed-Wall in the desired sheen just as it comes from the can.

For Waterproofing see The Billings-Chapin Co. pages listed in Sweet's Manufacturers' Index.

INTERIOR FLOOR FINISHES

OPEN-GRAINED WOOD . . .

FLOORETTE VARNISH is the highest grade of floor varnish manufactured: heavy body; extreme fullness; high gloss; waterproof; scuffproof, and extremely elastic. Formulated with latest types of synthetic resins.

Floorette Varnish covers approximately 400 square feet per gallon, 2 coats.

New Work

Specification 24

1st Coat—A full coat of Endurance Wood Stain of color selected.

2nd Coat—(Open grained woods only). A brush coat of Glidden Endurance Paste Wood Filler, thinned with turpentine or naphtha to the proper consistency. Remove all excess filler by rubbing across the grain.

3rd Coat—Floorette Varnish reduced 10% with turpentine.

Succeeding Coats—To be Floorette Varnish, applying necessary number to get desired results. Allow 24 hours between each coat.

Old Work

The surface shall be cleaned free from dust, dirt, wax and all other foreign matter, as well as being perfectly dry. Portions of floor surfaces that have become worn, such as at door entrances, shall be carefully washed and bleached to remove stains.

Specification 25

Surface Preparation—Make as many applications of diluted stain as may be necessary to match the color of the floor surface. Open grained woods shall be filled. All stained and filled spots shall receive an application of Glidden's Floorette reduced 10% with turpentine.

1st Coat—The entire floor surface shall receive one coat of Glidden's Floorette reduced 10% with turpentine.

2nd Coat—After the first coat has dried 24 hours apply one full flowing coat of Glidden Floorette without reduction.

NATURAL WOOD FINISH (New Wood)

Specification 26

1st Coat—(Open grained woods only). A brush coat of Glidden Endurance Paste Wood Filler, thinned with turpentine or naphtha to the proper consistency. Remove all excess filler by rubbing across the grain.

2nd Coat—Floorette Varnish reduced 10% with turpentine.

Succeeding Coats—To be Floorette Varnish, applying necessary number to get desired results. Allow 24 hours between each coat.

RAPID-COTE is a quick-drying All-Purpose Varnish that can be substituted for Floorette in any of the floor finishing specifications.

SOFT WOOD (Stain) . . .

(Same as Specification 24 omitting the 2nd Coat of Paste Wood Filler)

PAINTED WOOD FLOORS . . .

FLORENAMEL is a sanitary, extremely tough coating for interior floors; will withstand hard wear and repeated washings; made in a wide range of popular colors.

Florenamel covers approximately 500 square feet per gallon, 1 coat.

New Work, *Specification 27*

1st Coat—Glidden Florenamel, of color selected by the architect, reduced with one pint of turpentine to the gallon. Allow overnight to dry.

2nd Coat—Glidden Florenamel as it comes in the container. If additional coats are desirable, allow overnight to dry between coats.

INTERIOR PAINTED FLOORS . . .

Old Work

Specification 28

The surface shall be cleaned free from dust, dirt, wax and all other foreign matter, as well as being perfectly dry. Portions of floor surface that have become worn shall receive a coat of Florenamel in the color selected, which has been reduced 10% with turpentine.

Finishing Coat—The entire floor surface shall receive one coat of Florenamel applied in the consistency found in the can.

GYMNASIUM FLOORS . . .

New Work, *Specification 29*

1st Coat—Apply Glidden Gym Floor Varnish liberally to impregnate entire surface. After first coat has dried for 20 minutes remove any excess material remaining on the surface by wiping. Allow to dry overnight and buff lightly with steel wool.

2nd Coat—Glidden Gym Floor Varnish similarly applied.

PENETREX—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.

CONCRETE FLOORS . . .

FLORENAMEL is recognized as a long wearing finishing material for cement floors, for resistance to moisture, alkali and acid. It is very tough and will withstand hard wear.

Specification 30

Before applying, floors should be etched with a 10% dilute muriatic acid. This should be removed from the surface with water after 15 minutes.

1st Coat—Florenamel requires no primer. Brush on one coat of Florenamel, reduced 25% with mineral spirits, into the surface and allow to dry from 24 to 48 hours.

2nd Coat—Brush on a coat of Florenamel, as supplied by the manufacturer.

NOTE: Two coats complete the average job; however, an additional coat, same as 2nd coat, may be added if required, after 24 hours of drying.

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INTERIOR FLOOR FINISHES (Cont'd)

MASTICRETE is an excellent, economical product for patching or resurfacing floors, and is particularly good for repairing concrete floors in factories, warehouses and basements, and on sidewalks, loading platforms, runways, etc. It can be applied in any thickness—works down to a feather edge—and will bond securely to any clean, firm surface.

ADDITIONAL INFORMATION ON REQUEST

INTERIOR WOOD TRIM FINISHES

WOODWORK AND TRIM HARDWOOD (Stain) . . .

GLIDDENSPAR is recommended for interior work exposed to severe conditions, such as window sills, bars and furnishings of hotels, clubs, restaurants, etc. and wherever a long oil varnish is required which will not turn white from water; it is alcohol proof and wear and weather resisting.

WEARETTE VARNISH is a high grade varnish for the finest interior use. It is light in color, extremely elastic, and durable.

Wearette Varnish covers approximately 400 square feet per gallon, 2 coats.

RAPID-COTE VARNISH is a new synthetic, four hour varnish that dries rapidly, staying wet just long enough to permit free brushing, and that does not show brush marks or laps. It is absolutely water-proof, pale in color, elastic and very durable. It was primarily developed for floors and is capable of resisting the wear and abuse to which floors are subjected, consequently, it qualifies as a fine finish for any interior work where a quick-drying varnish is required.

New Work, *Specification 31*

1st Coat—One coat of Endurance Wood Stain, of color selected.

2nd Coat—After Stain is thoroughly dry, apply a coat of pure Shellac, that has been thinned 50% with alcohol.

3rd Coat—(Open grained wood only) Brush a coat of Glidden Endurance Paste Wood Filler thinned with turpentine or naphtha to the proper consistency. Rub off excess Filler, wiping across the grain. Allow 18 to 24 hours for drying, and then sandpaper thoroughly to a smooth surface.

Succeeding Coats—To be Wearette Varnish. Apply two or more coats to get desired results allowing 24 to 36 hours drying time between coats.

NOTE: Wearette Varnish may be rubbed down to a dull finish after drying 72 hours.

LIK-A-RUB. A flat finish that dries with a rubbed or egg-shell effect without the expense of the very costly rubbing operation. Follow Specification 31 up to the last two coats then apply 1 coat of Wearette and a final coat of Lik-A-Rub.

Lik-A-Rub covers approximately 400 square feet per gallon, 2 coats.

Old Work, *Specification 32*

After thoroughly cleaning the surface and allowing it to dry, all chipped, scratched, stained or bare spots shall be touched up with a stain matching the color of the original finish. After such patches have been dried they shall receive a coat of shellac.

Finishing Coat—The entire surface shall receive two coats of Gliddenspar or Wearette, allowing 24 hours between coats for thorough drying.

Flat Effects—If a flat or rubbed finish is desired, the first coat shall be Glidden's Wearette followed with a final or finishing coat of Lik-A-Rub.

U. S. Government Specifications

DEFENSE HOUSING AND MAINTENANCE

★ Glidden makes paint to meet all the specifications listed below and their Emergency Alternates. In addition to the specifications listed below, Glidden also makes paint to meet the specifications of the U. S. Army; Army Air Corps; U. S. Chemical Warfare; U. S. Corps of Engineers; U. S. Army Ordnance; U. S. Army Quartermaster Corps; Army-Navy Aeronautical Specs.; U. S. Maritime Commission; Navy—Bureau of Aeronautics; and Navy Bureau of Ships. ★

EXTERIOR PAINTS

ET-P-36a	LEAD-ZINC BASE PAINT
ET-P-101a	TITANIUM-ZINC-LEAD PAINT
ET-P-156	WHITE LEAD PAINT
ET-P-86	RED LEAD PAINT
ET-P-61	BLACK PAINT
ET-P-27	BLACK GRAPHITE, OUTSIDE, READY-MIXED PAINT
ET-P-71a	GREEN PAINT
ET-P-81	OLIVE DRAB PAINT

INTERIOR PAINTS

ET-P-51a	INTERIOR EGGSHELL FLAT PAINT
ET-E-506a	INTERIOR GLOSS ENAMEL
TT-P-56	PLASTER PRIMER (White Paint)
ET-P-91	RUBBER BASE PAINT FOR CEMENT FLOORS

VARNISHES

ET-V-71a	INTERIOR VARNISH
ET-V-121a	SPAR VARNISH—WATER RESISTING
ET-S-176a	SEALER, VARNISH TYPE, FOR WOOD AND CORK FLOORS

T-1215 CAMOUFLAGE PAINTS (READY MIXED OIL TYPE)

T-1279 CAMOUFLAGE PAINTS (OLEORESINOUS)

GLIDDEN QUALITY

Since 1870 GLIDDEN Paints, Varnishes, Lacquers and Enamels have been known for their fine quality. NOW — quality is doubly assured to paint buyers by the fact that all outstanding GLIDDEN Products carry the famous "TIME-TESTED" trademark, which is recognized everywhere as absolute proof of dependable quality in Paints.

THE GLIDDEN COMPANY

National Headquarters
CLEVELAND, OHIO

PAINT AND VARNISH FACTORIES

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

BRANCHES AND WAREHOUSES

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

The SHERWIN-WILLIAMS COMPANY

Founded 1866.

Largest Paint and Varnish Manufacturers in the World.

Major plants located throughout the country.

Direct factory branches in 750 principal cities.

Most extensive control laboratories and field testing facilities.

Laboratories devoted to pure research for new developments.

Quite understandably, this brief book of essential information cannot cover every situation. However, the address of the Sherwin-Williams branch or sales agency nearest you is on page 20. Whenever the need is for special information or service, kindly address it through our local office, kindly address that S-W branch or sales agency.

Architects Quick Reference Guide

FOR PAINTING, VARNISHING, STAINING AND ENAMELING

Important—Each of the Products Specified Below Bears Our Name and Trade Mark

SURFACE	TO PAINT Use Product Named	TO ENAMEL Use Product Named	TO STAIN Use Product Named	TO VARNISH Use Product Named
Brick, Stucco, Concrete Walls (Exterior)	S-W Brick and Stucco Paint	S-W Trimbrite Colors		
Cement Floors—(Exterior)	S-W Porch and Deck Paint			
Exterior Wood	SWP House Paint	S-W Trimbrite Colors	(Shingles and Siding) SWP Reduced S-W Preservative Shingle Stain	S-W Rexpar Varnish
Steel and Miscellaneous Iron	S-W Kemkromik Primer S-W Kemelastic	S-W Kromik Primer S-W Trimbrite		
Galvanized Iron Zinc Coated Metals	S-W Galvite Primer Any Suitable Finish Coat	S-W Galvite Primer S-W Trimbrite S-W A-Lustral Enamel		
Copper, Bronze	SWP Undercoater 450 SWP Prepared Paint	SWP Undercoater 450 S-W Trimbrite Colors		(Bright Copper) S-W Rexpar Varnish
Factory Walls	S-W Save-Lite (White) (Flat, Eg-Shel, Gloss) S-W Semi-Lustre (Colors)	S-W Save-Lite Gloss		
Floors (Interior Wood)		S-W Floor Enamel	S-W Flo-lac Varnish Stains	S-W Mar-Not Varnish S-W Floor-Seal
Interior Walls	S-W Flat-Tone S-W Semi-Lustre Painter Craft Maintenance Wall Paint No. 3 Kem-Tone	S-W Kem-Namel Snow-white S-W Enamelastic Gloss S-W Interior Gloss	(Wood Walls) S-W Woodcraft Stain	(Wood Walls) S-W Mar-Not Varnish S-W Mar-Not Satin Finish
Interior Trim	S-W Semi-Lustre	S-W Kem-Namel Snow-white S-W Enamelastic Gloss Painter Craft One Coat Enamel No. 39	S-W Woodcraft Stain	S-W Mar-Not Varnish S-W Mar-Not Satin Finish
Porch—Floors, Decks, Ceiling	S-W Porch and Deck Paint	(Porch Ceiling) SWP Prepared Paint		(Porch Ceiling) S-W Rexpar Varnish
Radiators and Pipes	S-W Flat-Tone S-W Semi-Lustre	S-W B-Lustral Enamel	(To Match Wood Trim) S-W Flo-lac Varnish Stain	
Roofs Metal	S-W Galvite (Galvanized Iron) S-W Kromik Metal Primer S-W Metalastic	(Ornamental) S-W Trimbrite Colors		
Wood Shingle	SWP Prepared Paint S-W R & B Utility Paint		SWP Reduced S-W Preservative Shingle Stain	
Stacks and Hot Surfaces	S-W Salamander Smoke Stack Black S-W Brilliant Light Gray High Heat Stack Paint			

SEE INDEX FOR QUICK REFERENCE TO DETAILED SPECIFICATIONS

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SHERWIN-WILLIAMS PAINTS FOR EXTERIOR USE

To provide a satisfactory finish for exterior surfaces any paint must provide maximum protection, maximum beauty and economy.

CLASSIFICATION OF COMMON WOODS FOR HOUSE PAINTING

There is considerable difference in the physical properties of the various woods in general use for the siding of houses which causes them to vary widely in their paint retention.

Group No. 1

The first group of woods holds paint longest and suffers least when the house paint enters the period of neglect.

(a) Cedar, (b) Cypress, (c) Redwood.

Group No. 2

The second group holds paint as well as the first group but does not hold up as well when re-painting is neglected. The woods in groups 2, 3, and 4 are subject to cracking, checking and splitting, when exposed to weather after the paint protection has broken down.

(d) Northern White Pine, (e) Western White Pine, (f) Sugar Pine.

Group No. 3

The third group does not hold paint as well as the first and second groups and is more affected by weather than these groups when re-painting is neglected.

(g) Hemlock, (h) Ponderosa Pine, (f) Spruce.

Group No. 4

The fourth group contains woods which may be said to cause more painting complaints than the other woods because they do not hold house paint well.

(k) Douglas Fir, (l) Western Larch, (m) Southern Yellow Pine.

These results were observed whether white lead paint or ready mixed paints were used.

FILM THICKNESS ONE OF THE ESSENTIAL FACTORS IN DURABILITY

For maximum durability paint engineers advocate a minimum paint film thickness of .0045 inch.

On re-paint work this is accomplished with the SWP 2-coat system, namely 1 coat SWP Undercoater 450 and 1 coat SWP House Paint.

NOTE: These figures are based upon use of conventional full oil House Paints. U. S. Government oil conservation program WPB Order M332 affects these figures slightly.

On new wood this maximum durability film thickness is gained with 2 coats SWP Undercoater 450 and 1 coat SWP House Paint.

Recommended Spreading Rates:

Because of the greater hiding power of modern house paints like SWP, adequate hiding power no longer is evidence that sufficient thickness of the paint film is being applied.

For maximum service and durability the following spreading rates should be observed for SWP House Paint and SWP Undercoater 450.

UNPAINTED WOOD

Three-Coat Work

		Recommended Spreading Rate
*First Coat	SWP Undercoater 450 (Add 1 qt. Raw Linseed Oil per gallon).	575 sq. ft. per gallon
*Second Coat	SWP Undercoater 450 (Do not add oil).	575 sq. ft. per gallon
*Third Coat	SWP House Paint	700 sq. ft. per gallon

Two-Coat Work

*First Coat	SWP Undercoater 450	450 sq. ft. per gallon
*Second Coat	SWP House Paint	550 sq. ft. per gallon

PREVIOUSLY PAINTED

Two-Coat Work

*First Coat	SWP Undercoater 450	500 sq. ft. per gallon
*Second Coat	SWP House Paint	650 sq. ft. per gallon

*Unless directed on the label do not add linseed oil to either SWP or SWP Undercoater 450.

SWP HOUSE PAINT

When SWP first was introduced over 60 years ago, Sherwin-Williams were pioneers in prepared paint. But while this makes SWP one of the oldest products in the catalog, continuous improvement has kept it so thoroughly up-to-date that, today, SWP embodies the best and most advanced paint formulation for wood surfaces exposed to weather.

With its companion product, SWP Undercoater 450, a thoroughly dependable, adequate painting procedure is provided for both new wood and badly weathered painted houses.

SWP has four well-defined advantages, which may be summarized as follows:

1. SWP remains smooth during exposure, making it practical and economical to clean the finish, whenever desired, by washing.
2. Regular SWP White and colors have resistance to normal atmospheric discoloration which grays straight lead paints. SWP Fume Resisting is not discolored at all by atmospheric sulphur fumes.
3. SWP weathers with a uniform shallow surface chalking action over the entire film which helps to retain its attractive appearance in service.
4. SWP gives full measure of durability because it maintains both its appearance and protective value for the full life of the paint film.

Balanced Formulation

These advantages in SWP are gained through the scientific blending of highly developed paint pigments and specially refined oils made particularly for use in SWP.

1. White lead carbonate used in SWP imparts elasticity and strong adhesion.
2. S-W Ozlo leaded zinc oxide fortifies the white lead against the roughening, atmospheric discoloration and the spotty chalking that are characteristic of white lead paint in weathering.
3. The Titanium pigments selected impart great hiding power, intense whiteness and good color retention.
4. Linseed oil used in SWP is treated and refined for welding these pigments into the most enduring smooth film possible.

SWP is supplied in 2 Whites, Black and colors.
The formulation is adjusted to each color to obtain best durability and retention of color and attractiveness.

SWP FUME RESISTING WHITE

Two Whites are made in SWP, regular SWP Gloss White 471 and SWP Fume Resisting White which is a lead-free formulation for communities where white lead paint—and any paint containing lead—is subject to atmospheric discoloration from sulphur fumes. This may occur in even the finest residential sections located several miles from industrial plants, railroads, refineries, etc.

Mildew Resistant Paste is supplied for adding to SWP and SWP Undercoater 450 in communities where mildew is prevalent, also, where volume warrants, SWP can be furnished with mildew resistant agents incorporated.

Tinting of the Whites is not recommended because they are formulated for a self-cleaning chalking action under weather and this results in the appearance of fading if tinted. Where special tints are desired, SWP Ivory 496 is recommended as the base, instead of white because of the retarded chalking of SWP 496.

SWP UNDERCOATER 450

Better service is obtained with house paint when it is applied over this primer or undercoater than over a lead and oil primer or when the finish coat is used as a primer by modifying it to accommodate varying surface conditions. The reasons are:

1. It is suited to general use without modification, therefore, trouble proof.
2. Best possible adhesion regardless of varying surface conditions, through its dual-purpose oil vehicle.
3. It "uniforms" surfaces with varying degrees of porosity, sealing completely.
4. The secure foundation it provides improves the appearance and increases the durability of the finish coat.

SWP Undercoater 450 employes the same pigments as SWP House Paint with the actual formulation adjusted to the proportions ideally suited to its purpose as an undercoater. These pigments are ground in a dual-purpose oil vehicle consisting of refined raw linseed oil and processed oil. Comes in white only, and is to be tinted, as desired with S-W First Quality Oil Colors.

The Dual-Purpose Vehicles

The raw linseed oil is used to prime the wood. It satisfies surface porosity, going into the wood to erect a water barrier within the surface next to the paint film. The processed oil, even when mixed with the raw linseed oil which penetrates the wood, tends to stay on top of the surface to seal it and thus prevents the finish coat from "striking" into the surface.

S-W TRIMBRITE COLORS

Trim-Brite colors supply the richness of tone and finish required for color accent notes of the correctly painted building—such as shutters, doors, ornamental iron, etc. First of all many of these colors are recent developments with utmost resistance to sun fading. The synthetic-oil vehicle, likewise resists weathering far better than usual trim colors made with oil colors mixed in oil, varnish or enamel.

BRICK, STUCCO AND CONCRETE SURFACES

S-W BRICK, STUCCO PAINT

S-W Brick and Stucco Paint is a modern oil paint, formulated for exterior use where a dull finish is required, as on brick, stucco and concrete walls. Differing from the purely decorative stucco finishes this paint makes a building impervious to moisture. A spar type sealer is supplied to be added to the paint, as directed, for sealing even the most porous brick and stucco surfaces.

EXTERIOR HOUSE PAINTING

Specification: Surface Preparation

Exterior Unpainted Wood

The painting contractor shall make sure by careful inspection that all surfaces to be painted are clean and dry. He shall see that painting is done only under favorable conditions.

No painting shall be done under the following conditions:

(a) immediately after a rain or during rainy weather

(b) over frost or dew

(c) when temperature is below 50° F. unless SWP Cold Weather Reducer is added as directed. In no case at a temperature below 35° F.

(d) in late Spring or early Fall painting shall be done only between hours of 10 A.M. and 3 P.M. and only in dry weather.

Only priming coat should be applied until after plaster has been dried thoroughly with proper ventilation.

Pitchy places shall be scraped or burned, then coated with pure orange shellac before priming coat is applied.

All nail holes or small openings shall be carefully filled with good white lead putty after the priming coat has dried. Over a period of years, galvanized nails will prove an excellent investment.

Weathered Painted Surfaces

The contractor shall inspect the building thoroughly and must take the following measures to put the surfaces in proper condition for painting:

(a) Remove all loose and scaling paint by scraping or burning as required.

(b) All peeling paint conditions to be cleared up by repairing all defective flashing, gutters, spouting, shrinking cracks, etc., where moisture can penetrate behind the surface. In case of general peeling, check insulation, air conditioning vapor barrier, etc.

(c) All bare spots to be sanded and spot-primed before painting.

(d) Remove all defective sash putty, clean sash and prime with SWP Undercoater 450. When dry replace with good linseed oil putty and let harden, covering it when applying the finish coat.

EXTERIOR HOUSE PAINT

Specification: Application

401 WOOD SURFACES (New)

(for maximum durability on unpainted wood, 3 coats are required. However, while 2 coats provide less durability, satisfactory protection is provided for the shorter period.)

FIRST COAT—SWP Undercoater 450 with 1 quart raw linseed oil added per gallon of paint. For best results re-coat in 2-4 days.

SECOND COAT—SWP Undercoater (no oil added). If finish coat is to be other than white, tint this coat to suitable ground color with S-W First Quality Oil Colors. For best results re-coat in 2-4 days.

THIRD COAT—SWP in color selected. No thinning required except as directed in case of cool weather.

NOTE: For lower cost, omit First Coat.

For special colors tint SWP Ivory 496 to desired shade with S-W First Quality Oil Colors.

401-A EXTERIOR WOOD (Previously Painted)

(For maximum durability over weathered painted surfaces)

PRELIMINARY COAT—Spot prime all burned-off, scraped or bare wood with SWP Undercoater 450 to which one quart raw linseed oil has been added per gallon of paint. Drying time for re-painting, 2-4 days.

FIRST COAT—SWP Undercoater 450 applied in consistency as furnished by the manufacturer. For best results, re-coat—2-4 days.

SECOND COAT—SWP in color selected. No thinning required except as directed in case of cool weather. For special colors, tint SWP Ivory 496 with S-W First Quality Oil Colors.

EXTERIOR BRICK WALLS

Discussion:

Painting of common brick simply for the purpose of decoration can be accomplished at minimum cost with cement type finishes or other water mixed applications. However, these do not provide the complete water-proofing that is so essential to prevent porous, water-absorbent common brick spalling when water soaked in freezing weather, also such finishes lack durability and lose attractiveness quickly.

For this reason an adequate oil paint system is recommended to seal the surface against penetration of moisture which makes walls cold and damp. This dampness can become sufficient to affect the interior of the house, damage furnishings, make it unhealthful and hard to heat.

Specification: Surface Preparation

New Unpainted Brick

Clean off all dirt and loose or excess mortar. Allow at least 30 days for mortar to cure. Interior plastering must be completely dry with adequate ventilation. Do not paint after a rain but allow several days of warm dry weather for thorough drying of the brick.

Old Weathered Painted Brick Surfaces

Scrape off all loose scaly paint and wire brush thoroughly if paint is soft and crumbling. Point up all bad mortar joints and fill cracks or openings with good cement mortar. Let such patches dry thoroughly and if extensive, neutralize with a solution of zinc sulphate, 3 pounds per gallon of water. Let the surface dry and brush off any loose crystals before painting.

STUCCO AND CONCRETE SURFACES

Discussion:

The beauty of a stucco surface can be marred by discoloration with every rain storm. Unpainted stucco does not shed the dirt readily and rain-streaking with soot remains even after the house is dried off. Moisture frequently can penetrate unpainted stucco and concrete so as to develop cracking and eventually produce extensive damage to the structure itself.

Although integral waterproofing compounds are offered to combat moisture, they do not provide the surface smoothness of an oil paint or protect it adequately from the inroads of weather. In addition, good paint gives the architect complete control of color styling.

Specification: Surface Preparation

New Unpainted Stucco and Concrete Walls

Clean off all dirt and loose particles with a stiff fibre brush. No paint should be applied until the walls have dried thoroughly and have cured. Interior plastering also must be thoroughly dry through adequate ventilation.

Top picture: *Surface consisted of* (1) *15-year weathered paint,* (2) *new siding patches* (3) *burn-off areas* (*spot primed*).

Lower picture: *Taken the following day. One coat, only, SWP Undercoater. Surface completely "uniformed," ready for finish coat, SWP.*

Old Weathered Painted Brick and Stucco Surfaces

Carefully scrape off all loose scaling paint. Water mixed finishes should be washed off with a fibre brush. Allow several days of warm dry weather for thorough drying after washing or after a rain. Check for faulty flashings, etc.

Specification: Application

402 BRICK, STUCCO AND CONCRETE WALLS

FIRST COAT—S-W Brick and Stucco Paint, mixed with S-W Brick and Stucco Mixing Sealer as follows:

(a) over fairly tight surfaces add ¼ gallon sealer to each gallon of paint.

(b) over rough porous surfaces add 1 gallon sealer to each gallon of paint. Drying time to re-coat, 2-4 days.

SECOND COAT—S-W Brick and Stucco Paint, mixed with S-W Brick and Stucco Mixing Sealer as follows:

(a) for maximum sealing and uniformity add one to two quarts sealer to each gallon of paint. This will result in slight initial sheen.

(b) for completely dull finish use Brick and Stucco Paint in consistency furnished without addition of sealer. For special colors, tint with S-W First Quality Oil Colors.

WOOD SHINGLES

Specification: Preparation and Method

NEW WOOD SHINGLES

All shingles to be kept dry and no stain may be applied if shingles are damp.

Two coats of stain shall be applied, one coat by dipping before shingles are laid. The finish coat shall be brushed on after shingles are on the building.

All shingle stain for the job shall be poured in a single large container and mixed to insure uniformity on the job.

The shingles shall be dipped two-thirds their length, then drain off excess stain and shall be tossed into a loose pile to assure proper drying.

Specification: Application

403 NEW WOOD SHINGLES (Stained)
(For maximum durability)

FIRST COAT—SWP in color selected, thinned with one-half gallon raw linseed oil or linseed replacement oil TT-O-371 and one gallon S-W Exolvent to each gallon of SWP. This coat to be applied by dipping.

NOTE: If Shingles come **pre-stained**, omit First Coat.

SECOND COAT—SWP in color selected thinned same as First Coat. This coat to be brushed after shingles are laid.

403-A WOOD SHINGLES (Stained)
(Alternate to No. 403)
(Lower Cost—Regular Stained Effect)

FIRST COAT—S-W Preservative Shingle Stain in color selected. This coat to be applied by dipping.

NOTE: If shingles come **pre-stained**, omit First Coat.

SECOND COAT—S-W Preservative Shingle Stain in color selected. This coat brushed on.

404 OLD WOOD SHINGLES (Painted)
(a) Color Change (b) Not Suitable to Stain

It is not practicable to change old brown or red stained shingles to green by staining and visa-versa.

Wherever a creosote shingle stain has been used it has a tendency to bleed and discolor a light color applied over it unless adequately sealed with a coat of Exterior Aluminum Paint.

SEALING COAT—S-W Exterior Aluminum Paint. Brush out carefully to seal entire surface to prevent bleeding of the old stain and discoloration of new finish.

NOTE: Where the old stain is non-bleeding, omit Sealing Coat.

FIRST COAT—SWP Undercoater 450. If the finish coat is to be other than White, tint to a suitable ground color with S-W First Quality Oil Colors.

SECOND COAT—SWP in color selected. Apply in consistency supplied without thinning. In cool weather, however, add SWP Cold Weather Reducer, as directed.

PORCH FLOORS AND CEILINGS

Before laying, all porch flooring shall be primed, face and back and all edges, with SWP Undercoater 450. Adequate ventilation shall be provided underneath porch flooring to prevent rotting.

405 WOOD PORCH FLOORS (New)

PRIMING COAT—Porch flooring shall receive one coat SWP Undercoater 450 on all sides and edges before laying.

FIRST COAT—S-W Porch and Deck Paint, in color selected, thinned with 1 pint S-W Turpentine to each gallon.

SECOND COAT—S-W Porch and Deck paint applied in consistency furnished, without thinning.

405-A WOOD PORCH FLOORS (Old)

All loose, scaling, blistered paint shall be scraped off or burned off if necessary. All roughened wood and edges of broken paint shall be sandpapered smooth.

PRIMING COAT—Apply S-W Porch and Deck Paint thinned with 1 pint S-W Turpentine and 1 pint raw linseed oil to each gallon of paint, to all bare spots.

FIRST COAT—S-W Porch and Deck Paint in color selected. Apply in consistency supplied without thinning.

SECOND COAT—Same as first coat.

406 CEMENT OR CONCRETE TERRACE FLOORS (New)

The terraced floor must be elevated sufficiently from surrounding ground to assure freedom from water rising through the concrete.

Allow at least 30 days for concrete to cure and dry through out before painting.

FIRST COAT—S-W Porch and Deck Paint in color selected, thinned with 1 pint S-W Turpnetine and 1 pint raw linseed oil per gallon of paint.

SECOND COAT—S-W Porch and Deck Paint, in color selected, thinned with one pint S-W Turpentine per gallon of paint.

THIRD COAT—S-W Porch and Deck Paint in consistency supplied without thinning.

407 CANVAS DECKS

(When cemented with white lead—not asphalt)

FIRST COAT—S-W Porch and Deck Paint in color selected, thinned with one quart S-W Turpentine per gallon of paint.

SECOND COAT—S-W Porch and Deck Paint in consistency supplied without thinning.

408 PORCH CEILINGS (Natural Finish)

The wood shall be thoroughly cleaned of dust, dirt or soiled marks.

FIRST COAT—S-W Rexpar Varnish thinned with one pint S-W Turpentine per gallon.

SECOND COAT—S-W Rexpar Varnish applied without thinning.

THIRD COAT—Same as Second Coat.

408-A PORCH CEILINGS
(Painted for light reflection)

FIRST COAT—SWP Undercoater 450 applied in consistency furnished, without thinning

SECOND COAT—SWP White or Ivory 496 applied in consistency furnished, without thinning.

EXPOSED METAL, ORNAMENTAL IRON, GALVANIZED IRON FLASHING, VALLEYS, SPOUTING, ETC.

See specifications on pages 15 and 16.

FLOOR and WOOD TRIM FINISHING

Characteristics, Uses and Suggested Finishes of Architectural Woods

Kind of Wood	General Characteristics	How Used	How Finished
Ash (Black or Brown)	Coarse, open grain hardwood. Texture similar to chestnut but harder.	Effective in panel treatment doors wainscoats.	Finished natural with minimum finish; or special stained and filled treatment. See specification 410.
Basswood	An even, fine textured soft wood, straight grain, easy to work.	A good base for enamel finishes. Also used as corewood in fine veneer panels.	See enamel specifications.
Birch	Fine-grain hardwood in red (heartwood) and white (sapwood). Supplied in solid boards for trim and veneer for panels, frequently grain pattern accented with dark filler. Its beauty, strength, even texture give birch great importance.	Wood trim and panelwork. Ideal for enamel base because of smoothness and resistance to indentation.	Stains to match walnut and mahogany—Specification 409. White Birch takes gray—Specification 410 and blond finishes—Specification 411. Unexcelled for enamel base.
Butternut (Sometimes called White Walnut)	Open grain wood resembling walnut grain but not very hard or durable.	Used in paneled wainscoating.	Very open pores permit use of colored filler for special effects. Minimum finish. See specification 410.
Cedar	Clear straight cedar is a soft-wood used for siding and shingles. Aromatic Red Cedar (knotty) is red with white streaks and has characteristic odor.	Aromatic: used for moth proof closets, chests, etc. Can be used as trim, also.	For moth control is left unfinished. Resinous nature requires thorough sealing with shellac before finish coats may be applied.
Cherry	Fine textured open grain hardwood, light red-brown in tone. A rare wood, hard and non-warping. Limited amount of fancy burl veneers available.	Wood trim, cabinets, mantels, panels, etc.	Will accept a filler to accentuate the grain. Full varnish—Specification 409. Satin finish or Wax—Specification 410.
Chestnut	Coarse grain hardwood. Rare except in sound wormy lumber.	Mainly for panels in cafes, etc.	Finished natural or slightly stained in "woody" effect. See specification 410.
Cypress	An oily swampwood. Heartwood highly resistant to decay. Color varies in different sources from yellow-brown to reddish tones, nearly black. Has a lacey fine grain figure. "Pecky" Cypress is taken from dead trees. Surface appears eroded as from dry rot and also lacks the oily characteristic.	Attractive for trim and paneled wainscoating. Pecky cypress makes very attractive panels for cafe, libraries, etc.	Requires wiping with benzine before finishing. Grain pattern enhanced by staining and wiping. Seal the surface and finish with dull varnish and wax. See specification 410.
Elm	Moderately hard open grain hardwood with fine uniform texture. Beautiful serviceable veneer in both rotary cut and sliced cuts. Quartered veneer known as Printz wood. Heartwood light red tinged brown.	A "Character" wood for special rooms.	Finished natural with minimum finish. See specification 410.
Fir	Rotary cut firwood is a soft close grain wood, creamy white with strong brownish grain pattern. Flat-sawn boards also may be strongly marked. Edge grain firwood is a hard durable surface of reddish hue.	Rotary cut fir plywood is used in paneling for both pine and hardwood doors. Edge grain wood is most durable soft wood flooring.	Stained and varnished—409. Not a good base for enamel work—tendency of grain to raise. Buffing Sealer best for edge grain floors—Specification 412-A.
Gumwood	Close-grain hardwood "Red Gum" is heartwood either plain or figured with dark streaks. Sapwood pinkish white. Staining does not accentuate the grain figure.	Woodwork trim in solid boards. Doors and panels in veneer.	Stained and finished to match walnut and mahogany—409. Also see bleached wood—411. Excellent base for enamel finishes.
Hard Maple	Close grain hardwood. Has great resistance to abrasion and indentation. Heartwood light red brown. Sapwood white with slight tint of reddish brown. White maple is sapwood of Sugar Maple. Usually straight grain but veneers available in curly, birds-eye, blistered and quilted grain.	For trim, stair treads. Maple flooring comes selected red or clear white or mixed. Veneers for panels and furniture.	Clear varnish—409, also Buffing Sealer—412-A. Takes clearest gray and light stains—410 also blond finish—411.
Mahogany* (28 Species listed. Prima Vera so-called is not a true Mahogany.)	Open grain hardwood ranging in color from light to deep reddish brown tone. Solid boards relatively plain grain. Veneers in wide variety exquisite grain patterns.	Mainly for fine paneling, trim, hand rails, etc.	"Colonial" is stained and filled deep brownish red in full varnish finish. "Adam" brown is a distinctive brown tone in full finish. See specification 409. Also see Bleached Wood—411.
Oak (White-Red)	Sturdy open grain hardwood. Pronounced grain figure in rotary cut veneer. Flat-grain, quarter-saw and comb grain obtainable in both veneer and solid boards.	Woodwork trim, veneer panels and flooring. Flooring comes in clear selected white or red or unselected.	Oak flooring is filled and finished "Natural" or stained; (a) Durable Floor Varnish—409. Oak trim and panels see Varnish—409. "Old World" Finish—410. Bleached Wood—411.
Pine (Plain White)	Even textured, easily worked softwood, least resinous of pines. Inconspicuous grain.	General construction, wood trim, doors, sash, etc.	Dependable fine enamel base.
Knotty Pine	Variety of white pine, conspicuous for its knotty growth. Knots must be solid.	Random width wainscoat planks, also panels.	Finished natural or stained—409. Finish coats should be protective but may be full gloss—409 or dull as preferred—410.
Yellow Pine	More resinous than white pine. Has conspicuous grain pattern.	Wood trim and flooring.	Grain tends to show thru enamel—finishes. Stain to tone down contrasting grain figure. Varnish—gloss or dull—409.
Redwood	California Redwood is so resistant to decay as to be used for gutters, shingles, etc. Also suited to interior use—does not warp. Available in wide boards. Reddish color both straight and figured grain.	Siding, trim, wide panels.	Takes 2-color wiped stain treatment. Minimum finish for "woody" effect. Also etched by blow torch and wire brush. See specification 410.
Walnut (American Black)	Finest open grain hardwood. Color ranges from dark gray-lavender-brown in forest growth to lighter tawny tones in open locations. Available in flat grain boards and a variety of figured veneer patterns and fancy burls.	Very widely used in trim, paneling and parquet flooring.	Formerly stained "walnut" to uniform tone color, in full varnish finish—409. Can be toned, bleached and manipulated very effectively in dull "old world" finishes. See specification 411.
Poplar Whitewood	Whitewood often incorrectly called poplar because of similar characteristics. Serves same uses as Basswood.	Base for enamel finish, also corewood in fine veneer panels.	See enamel specifications.

1944-SWEET-00665

VARNISHING FLOORS, INTERIOR TRIM, EXTERIOR VARNISHED SURFACES

Protection of Woodwork Trim

All finishing lumber should be delivered protected from the weather, and stored on the premises in dry warm rooms to prevent the absorption of moisture with the resultant roughening of the wood which requires extra labor to recondition before finishing. Subsequent shrinkage also would result.

Preparation of Surfaces

All surfaces must be sanded smooth, rubbing *with* the grain, and never across it. Blemishes should be corrected and the surface, *and the room* cleaned of dust before proceeding with the application of any finishing coats.

FULL VARNISH FINISH—Open or Close Grain Wood

Discussion:

For Interior Floors and Trim

S-W Mar-Not Varnish meets accepted tests for resistance to abrasion, beverages and washing.

For surfaces exposed to direct sunlight, moisture, extremes of heat and cold

S-W Rexpar meets all accepted quality tests and is specified for exterior varnished doors, interior window sills, sash, casings, laundry rooms, etc.

409 *Composite Specification*

Application Procedures Required for:

(1) Stained or (2) Natural Finish

(3) Open or (4) Close Grain Woods

Stain Coat (Optional).

S-W Woodcraft Stains (Clear Penetrating)

Filler Coat (for open grain woods only).
S-W Paste Wood Filler (Natural, or color suited to stain used).

Sealer Coat (required only for interior trim stained mahogany).

Coat of thin white shellac.

Varnish Coats (Specify Mar-Not or Rexpar Varnish).

FIRST COAT varnish thinned with one pint turpentine per gallon. Sand lightly when dry with 4/0 sandpaper. Dust clean.

SECOND COAT varnish applied in consistency furnished. Sand same as first coat.

THIRD COAT same as second coat.

Dull Rubbed Finish

Let varnish harden for 72 hours after application. Then rub with powdered pumice to a uniform dull lustre.

Alternate, for dull finish without hand rubbing
Use S-W Mar-Not Satin Finish as final coat on interior trim and floors.

410 "OLD WORLD" OR MISSION TYPE FINISH

The wood may be antiqued in various ways. Edges may be treated to look used and worn. Open grain woods are left unfilled and may be wire brushed to coarsen the surface. Wood staining may be shaded to indicate wear. Colored fillers, toners or "pickled pine" treatment are other examples. Write the S-W Architectural Service Dept., 101 Prospect Ave., Cleveland, Ohio.

The finish may consist of:

(a) a sealing coat and Mar-Not Satin Finish (dull varnish.)

(b) a thin sealing coat and wax.

411 BLEACHED WOOD (for both new and renovize work)

1. Old dark stained paneled rooms are brightened and modernized by stripping off the old finish with paint and varnish remover.
2. The surface is scrubbed clean with turpentine.
3. A proprietary bleach is applied (a) to remove the stain and (b) to lighten the color of the wood itself.
4. The wood is made smooth by sandpapering. Use 2/0 and 4/0 paper when dry.
5. A full gloss finish may be applied or simply a protective coat of S-W clear flat lacquer to retain a natural unfinished wood appearance.

NOTE: For new unfinished wood, omit (1) and (2).

412 HEAVY DUTY WOOD FLOOR FINISH

School Room, Department Stores, Bloxonend Industrial Floors, Etc.

Clean floor thoroughly. Wash or sand as required.

One-Coat Treatment—Hard or Soft Wood

S-W Floorseal brushed or mopped on. Dry overnight.

A second coat is optional.

Floorseal is a resin-oil wood floor hardener.

412-A BUFFING FLOORSEAL TREATMENT (Hard or Soft Wood)

Two coats Floorseal are applied, each one buffed with steel wool buffing tool, after overnight dry.

In some cases the service may be severe enough to require periodic renewal of the protective treatment. In such cases wash the floor with good detergent and water, in conjunction with buffing tool to dislodge imbedded dirt.

A Quality Finish

The buffing Floorseal Treatment produces a definitely superior finish wherever good maple or oak floors are specified.

413 GYMNASIUM FLOORS S-W GYM FLOOR FINISH

Lubricated Type—Non-Skid—Minimum Rubber Burn

Clean floor thoroughly—wash or sand as required.

Brush on or mop on two coats of S-W Gym-Floor Finish. After overnight dry rub down each coat with steel wool buffing tool.

for list of SHERWIN-WILLIAMS BRANCHES—SEE PAGE 20

1944-SWEET-00666

S-W PRODUCTS FOR ENAMEL FINISHING OF INTERIOR TRIM

S-W FLAT-RITE ENAMEL UNDERCOATER

The exceptional smoothness and hiding power of this undercoater contribute very greatly to the quality of the enamel finish applied over it. Flat-Rite is ground to such fineness that painters mix it freely with gloss enamels to secure varying degrees of satin finish preferred by the client.

Also, due to this clean fine grinding, the need for sanding between coats practically is eliminated. It's quality is evidenced further

(a) by its toughness, resistance to chipping under impact, and

(b) its economy in cost of application.

May be tinted as desired with S-W First Quality Oil Colors.

Dries overnight. Covering capacity: Approximately 400 square feet per gallon one coat.

S-W KEM-NAMEL SNOW WHITE

is a synthetic-resin enamel of highest quality for interior use. It is characterized by a hard glass-like smoothness that gives it a washability unequaled in enamels of other types. This truly modern enamel retains its gleaming whiteness both in strong light and in darkness.

Dries dust free in three to four hours, hard overnight.

Furnished in White, Gloss or Eggshell, but may be tinted to light pastel shades with S-W First Quality Oil Tube Colors. Excessive use of oil colors is not advised because the added oil would affect both the speed and hardness of drying. Best results obtained over Flat-Rite Enamel Undercoater. Covering capacity: Approximately 400 square feet per gallon one coat.

ENAMELING WOODWORK

(See "Surface Preparation" page 9)

Application Specifications

414 WOODWORK (New)

(Synthetic Enamel finish providing maximum washability and durability.)

NOTE: For Gloss finish specify S-W Kem-Namel Gloss.
For Dull finish specify S-W Kem-Namel Eggshell.

New Unfinished Wood

FIRST COAT—(best adhesion and durability). SWP Undercoater 450 and S-W Flat-Rite Enamel Undercoater mixed equal parts. Dry overnight for re-coating.

NOTE: On window sash, sills and surfaces exposed to direct sunlight and moisture, the FIRST COAT shall be SWP Undercoater 450, alone. Dry 48 hours for recoating.

SECOND COAT—S-W Flat-Rite Enamel Undercoater with one quart S-W Kem-Namel Snow White added per gallon. Dry overnight for re-coating.

THIRD COAT—S-W Flat-Rite Enamel Undercoater with two quarts S-W Kem-Namel Snow White added per gallon.

If finish coat is to be other than white, tint this coat to a suitable ground color with S-W First Quality Oil Tube Colors. Dry overnight for re-coating.

FINISH COAT—S-W Kem-Namel Snow White applied in consistency supplied.

May be tinted to light pastel tints if desired with S-W First Quality Oil Tube Colors.

NOTE: For lower cost omit Second Coat.

WOODWORK (Previously Finished)

VARNISHED OR ENAMELED SURFACES IN FAIR CONDITION

Specification: Surface Preparation

(a) Wash clean with detergent solution strong enough to dull the gloss slightly of the old finish. Rinse well—let dry.

(b) Rub smooth with No. 2/0 sandpaper and dust clean.

(c) Wipe the old finish with S-W Preparite immediately before applying the new finish. *Also* add 2 oz. Preparite to the gallon of the first coat, over the old surface for better bond.

414-A *Specification: Application*

Apply **Third Coat** and **Finish Coat** of No. 414

NOTE: Add 2 oz. S-W Preparite to the material being applied immediately over the old finish but do not use Preparite in the finish coat.

VARNISHED AND ENAMELED FINISHES REQUIRING REMOVAL

Specification: Surface Preparation

(a) Old finishes badly marred or checked should be taken off down to the original surface with S-W Taxite Paint and Varnish Remover, as directed.

Important—Clean the surface thoroughly with S-W Preparite or Turpentine after using Taxite.

(b) Cover any bleeding stain with shellac or Aluminum Paint.

414-B *Specification: Application*

(c) Proceed as for new unfinished wood under Specification No. 414.

WOODWORK (Utility One-Coat Enamel Finish)

(See "Surface Preparation" page 9)

415 NEW UNFINISHED WOOD

FIRST COAT—S-W Flat-Rite Enamel Undercoater with one quart raw linseed oil added per gallon. Dries overnight.

FINISH COAT—S-W Painter Craft One-Coat Enamel No. 39 applied in consistency furnished.

OLD PREVIOUSLY FINISHED SURFACES

Specification: Surface Preparation

(a) Wash clean with detergent solution strong enough to dull the gloss slightly of the old finish. Rinse well—let dry.

(b) Rub smooth with No. 2/0 sandpaper and dust clean.

(c) Wipe the old finish with S-W Preparite immediately before applying the new finish. *Also* add 2 oz. Preparite to the gallon of the first coat, over the old surface for better bond.

Specification: Application

Touch up all bad places with Flat-Rite Enamel Undercoater mixed in equal parts with S-W Painter Craft One-Coat Enamel No. 39. Let dry overnight.

FINISH COAT—S-W Painter Craft One-Coat Enamel No. 39 applied in consistency furnished. May be tinted to pastel shades, if desired, with S-W First Quality Oil Colors.

RADIATORS (Painted)

Specification: Surface Preparation

New Radiators: Remove rust by wire brushing. If greasy, clean carefully with naphtha. Neutralize rust with a wash coat of Metal Prep or similar product.

Previously painted radiators: Remove all loose scaling paint. Clean with wire brush, steel wool or sandpaper as required, wipe with naphtha.

416 *Specification: Application*

For flat finish: Apply two coats of S-W Flat-Tone in color selected.

For semi-gloss finish: Apply two coats of S-W Semi-Lustre.

NOTE: Because of their tendency to yellow under heat, whites should be avoided. The general practice is to paint same shade as the adjacent wall. Tests prove that the use of bronze paints on radiators retards radiation 25% as compared to paints made with lithopone or zinc oxide.

S-W PRODUCTS FOR PAINTING INTERIOR WALLS

SMOOTH, SAND FINISH OR TEXTURED PLASTER COMPOSITION BOARD AND CANVAS COVERED WALLS

Surface Preparation

New plaster must be allowed to dry and cure thoroughly for at least 30 days before painting.

In cold or damp weather, rooms must be heated to promote drying. Ventilation must be provided so that moisture may escape without penetrating the walls to jeopardize both interior and exterior painting.

The contractor shall inspect the walls and repair any damaged or broken places with Kem-Tone Plastic Patch as directed. Walls must be clean and smooth before painting. In filling deep holes, patching plaster should be used instead of Plastic Patch.

PAINT DAMAGE—HOT SPOTS—SUCTION SPOTS IN PLASTER

Hot Spots are the result of incomplete mixing of the hydrated lime with gaging plaster. The resulting alkaline area "burns" the paint, fading and browning the finish. Usually the paint becomes crumbly and scrapes off readily.

Remedy: (1) scrape areas clean (2) neutralize with solution of 3 lbs. zinc sulphate per gallon of water, (3) let dry 24 hours and brush off loose crystals (4) spot coat with S-W Wall Primer and Sealer.

Suction Spots, frequently miscalled hot spots, cause fading of the paint. Caused by (a) thin spots in the plaster finish (b) by inadequate trowelling of the plaster finish coat (c) by an area of dead plaster. Trouble takes form of dead flat faded spot in the priming coat. Unless corrected these faded spots persist through finish coats, as well.

Remedy: Seal spots with another spot coat of Wall Primer and Sealer (not shellac or size). Let dry before proceeding with finish paint coat.

PREVIOUSLY PAINTED WALLS

Preparation for One Coat Enamel Finish, Semi-Lustre Finish, Etc.

Previously painted walls require the following surface conditioning measures:

(a) Patch small cracks and shallow damaged areas with Plastic Patch. Fill deep holes with Patching Plaster. When dry, spot prime with S-W Wall Primer and Sealer.

(b) Walls painted with flat wall paint, resin-emulsion and casein finishes: Apply one full coat of S-W Wall Primer and Sealer tinted to a suitable ground color with S-W First Quality Oil Colors.

(c) Non-porous hard glossy finishes:

1. Wash with detergent solution sufficiently strong to dull the gloss of the finish. Rinse well and dry.
2. Wipe the glossy finish with S-W Preparite immediately before applying the finish or add 2 oz. Preparite per gallon to the First Coat.

DESCRIPTION OF PRODUCTS

S-W WALL PRIMER AND SEALER

Is an oil-type pigmented wall sealer supplied ready to use without modification for all interior wall surfaces such as smooth, sand finish and textured plaster, standard wall board, brick, unglazed tile and concrete. Not recommended over wood.

Use S-W Tri-Seal for fibre insulating boards.

Wall Primer and Sealer applied over flat or glossy paint, plaster patches, or wall boards, "uniforms" the entire surface with a foundation coat with "tooth." It assures best coverage and full appearance from the finish coat—whether it be a flat, semi-gloss, gloss or water mixed resin-emulsion finish.

Comes in White and may be tinted to a suitable ground color with S-W First Quality Oil Colors.

Dries overnight. Spreading capacity: 300 to 550 square feet per gallon, one coat, varying according to the porosity of the wall.

S-W TRI-SEAL

Is a pigmented wall sealer designed for the single purpose of filling and sealing exceptionally porous composition fibre insulating boards such as Masonite, Celotex, etc. Not intended for plaster or other surfaces where S-W Wall Primer and Sealer is recommended.

Tri-Seal spreads freely because it is formulated with a special vehicle which maintains a tight surface coating while filling surface voids to produce a smooth foundation coat.

One coat of flat, semi-gloss or gloss wall paint over Tri-Seal generally produces an adequate serviceable finish.

This treatment does not impair, appreciably, the sound insulation of boards perforated for room control or its heat insulation properties from without.

Dries overnight, covering capacity 150 to 200 square feet per gallon.

S-W FLAT-TONE

Is an oil type washable flat wall paint of highest quality. It is furnished in white and colors designed for finest interior decorating on plaster, composition wood, metal, brick or concrete. For color suggestions see the Sherwin-Williams Style Guide. May be tinted for special effects with S-W First Quality Colors in Oil.

For best results apply over S-W Wall Primer & Sealer, (or Tri-Seal). Dries overnight. Spreading capacity 500 to 600 square feet per gallon, one coat, on smooth surfaces and proportionately less on rough, sand finish or textured surfaces.

KEM-TONE

Is the most widely known resin-emulsion matte finish today. Recommended for finest interior decorating. Complete description on page 19.)

for list of SHERWIN-WILLIAMS BRANCHES—SEE PAGE 20

S-W PAINTER-CRAFT MAINTENANCE WALL PAINT No. 3

Is a full bodied oil type wall paint with an eggshell sheen between Flat-Tone and Semi-Lustre. Designed particularly for the difficult decorative requirements of big buildings. Applied in full body it is an excellent stipple paint capable of minimizing surface imperfections. When reduced with one quart of thinner per gallon it is a brushing finish of highest quality. Its washability is excellent.

While, on new unpainted wall surfaces and old porous wall finishes, it is specified to go over a foundation coat of Wall Primer and Sealer, no priming is needed when re-coating over itself. Thus a coat is saved when used as a standard finish in building maintenance.

This paint comes in white and is tinted to the desired shade with S-W First Quality Oil Colors.

Dries overnight. Covering capacity 500 to 600 square feet per gallon on smooth surfaces for brush work, proportionately less on rough, sand finish or textured surfaces—or when stippled.

S-W SEMI-LUSTRE

Is a tough, hard-drying oil type finish for walls and woodwork, drying with a soft lustre. It is designed for use in hospitals, laundries, kitchens, bathrooms, etc., where a completely washable, sanitary finish is demanded.

It is well suited to heavy duty walls, providing durability and washability not possible in a flat finish and at the same time is free from harsh reflections of a full gloss wall finish.

Comes in White and colors—color card on request. Can be tinted if desired with S-W First Quality Oil Colors.

Over unpainted wood it serves as its own primer.

Over walls, it should be applied over Wall Primer and Sealer. Dries to re-coat in 24 hours. Covering capacity approximately 500 square feet one coat per gallon on average surfaces.

S-W INTERIOR GLOSS

Is a companion product to Semi-Lustre for walls and woodwork. It is recommended where a full gloss enamel-like finish is desired for ease of cleaning.

Furnished in white and colors—card on request.

Over unpainted wood it serves as its own primer. Over walls, it should be applied over Wall Primer and Sealer. Dries to re-coat in 24 hours. Covering capacity 500 to 600 square feet per gallon over average surfaces.

S-W ENAMELASTIC GLOSS

Is a full-bodied oil type enamel whose ease of brushing and exceptional levelling assures finest workmanship. These qualities make Enamelastic well suited for use on walls where an enamel finish is desired.

Dries dust free in six to eight hours—hard overnight. Covering capacity: approximately 350 square feet per gallon one coat.

Furnished in White, Gloss and Satin Finish. Tints to rich tile-like pastels with S-W First Quality Oil Colors.

PAINTING WALLS

Specification: Application

All surface preparation constitutes a part of the following specifications for painting walls.

417 WALLS (Oil Type Flat Finish)

(New Work, also Repainting.)

FIRST COAT—S-W Wall Primer and Sealer.

Tint to a suitable ground color for the Finish Coat with S-W First Quality Oil Colors. Apply full body without thinning.

NOTE: On porous insulating type wall board use S-W Tri-Seal for First Coat, tinted as directed. Dry overnight for recoating.

SECOND COAT—S-W Flat-Tone in color selected. Apply in consistency furnished.

May be tinted with S-W First Quality Oil Colors for special effects.

418 WALLS

(Water Thinned Washable Wall Finish)

See Kem-Tone, page 19.

419 WALLS (Oil Type Egg-Shell Finish)

(For New Work, also Repainting)

NOTE: When repainting over surfaces previously painted with Maintenance Wall Paint No. 3 First Coat may be omitted.

FIRST COAT—S-W Wall Primer and Sealer

Tint to suitable ground color for the finish coat with S-W First Quality Oil Colors. Apply full body.

Note: On porous insulating type wall board use S-W Tri-Seal for First Coat, tinted as directed.

Dry overnight for re-coating.

SECOND COAT—S-W Painter Craft Maintenance Wall Paint No. 3.

Tint to desired shade with S-W First Quality Oil Colors.

NOTE: **For stippled texture** apply in consistency furnished without thinning. Stipple as applied with Painter's Stippling Brush or Roller Stippler.

For normal brush consistency, thin with one quart S-W Exolvent or Turpentine per gallon of paint.

420 WALLS (Oil Type Semi-Gloss Finish)

(Both New and Repaint Work)

FIRST COAT—(Excepting new wood and insulating boards—see following Notes 1, 2 and 3).

S-W Wall Primer and Sealer. Tint to suitable ground color for the finish coat with S-W First Quality Oil Colors. Apply in consistency furnished without thinning.

Dry overnight for re-coating.

NOTE 1—When painting over unpainted wood walls FIRST COAT shall be: S-W Semi-Lustre thinned with one pint S-W Exolvent or Turpentine per gallon of paint. Dry 24 hours for re-coating.

NOTE 2—When repainting surfaces previously painted with Semi-Lustre or similar fairly tight finish—FIRST COAT shall be: S-W Wall Primer and Sealer with 2 quarts Semi-Lustre added per gallon in color selected. Apply without thinning. Dry 24 hours for recoating.

NOTE 3—When painting porous insulating boards FIRST COAT shall be: S-W Tri-Seal apply full body. Dry overnight for re-coating.

SECOND COAT—S-W Semi-Lustre in color selected.

Apply in consistency furnished. May be tinted for special effects if desired with S-W First Quality Oil Colors.

421 WALLS (Oil Type Full Gloss Finish)

FIRST COAT—(excepting new wood, Note 1, and insulating boards, Note 2).

S-W Wall Primer and Sealer.

Tint to suitable ground color for the finish coat with S-W First Quality Oil Colors. Apply in consistency furnished, without thinning. Dry overnight for re-coating.

NOTE 1—When painting over new wood the FIRST COAT shall be: S-W Interior Gloss thinned with 1 pint S-W Exolvent or Turpentine per gallon. Dry 24 hours for re-coating.

NOTE 2—When painting over porous insulating boards the FIRST COAT shall be S-W Tri-Seal. Tint to suitable ground color for finish coat with S-W First Quality Oil Colors. Apply in consistency furnished without thinning. Dry overnight for re-coating.

SECOND COAT—S-W Interior Gloss, color selected.

ENAMELING WALLS

422 WALLS (Synthetic Enamel)
(Highest Quality, Maximum Washability)

Surface preparation instruction for walls, page 11, are to be considered part of this specification.

FIRST COAT—(Excepting Wood and Insulating boards, see Notes 1 and 2 below).

S-W Wall Primer and Sealer. Apply fully body without thinning. Dries overnight for re-coating.

NOTE 1—First coat over insulating porous board: S-W Tri-Seal. Dries overnight for re-coating.

Note 2—First coat over wood: SWP Undercoater 450 mixed equal parts with Flat-Rite Undercoater. Let dry 24 hours for re-coating.

SECOND COAT—S-W Flat-Rite Enamel Undercoater mixed equal parts with S-W Kem-Namel Snow White. If finish coat is to be other than White tint this coat with S-W First Quality Oil Tube Colors to suitable ground color. Dries overnight for re-coating.

THIRD COAT—S-W Kem-Namel Snow White: May be tinted to light pastel shades if desired with S-W First Quality Oil Tube Colors.

423 WALLS (Oil Type Enamel)
(Slower Drying)

FIRST COAT—(Excepting new wood and insulating boards, see Notes 1 and 2).

S-W Wall Primer and Sealer. Apply in full body without thinning. Dries overnight for re-coating.

NOTE 1—First coat over new wood, SWP Undercoater 450 mixed equal parts with Flat-Rite Undercoater. Let dry 24 hours for re-coating.

NOTE 2—First coat over insulating boards, S-W Tri-Seal. Dries overnight for re-coating.

SECOND COAT—S-W Flat-Rite Undercoater mixed in equal parts with S-W Enamelastic Gloss. If the finish coat of enamel is to be other than white, tint to suitable ground color with S-W First Quality Oil Colors. Dries overnight for re-coating.

THIRD COAT—S-W Enamelastic. May be tinted to distinctive pastel shades when desired with S-W First Quality Oil Colors. Apply in consistency furnished.

424 WALLS (Utility One-Coat Enamel Finish)

(New Work Un-finished Walls)

FIRST COAT—(Plaster, Standard Wall Boards).

S-W Wall Primer and Sealer. If finish coat is to be other than white, tint to suitable ground color with S-W First Quality Oil Colors. Apply full coat in consistency furnished. Dries overnight for re-coating.

NOTE 1—First Coat over insulating boards. S-W Tri-Seal tinted as directed. Dries overnight for re-coating.

NOTE 2—First Coat over wood, SWP Undercoater 450 mixed equal parts with Flat-Rite Undercoater, tinted as directed. Let dry for 24 hours for re-coating.

FINISH COAT—S-W One Coat Enamel No. 39. Tinted if desired, with S-W First Quality Oil Colors.

424-A WALLS (Utility One-Coat Enamel Finish)

(Previously Painted Walls)

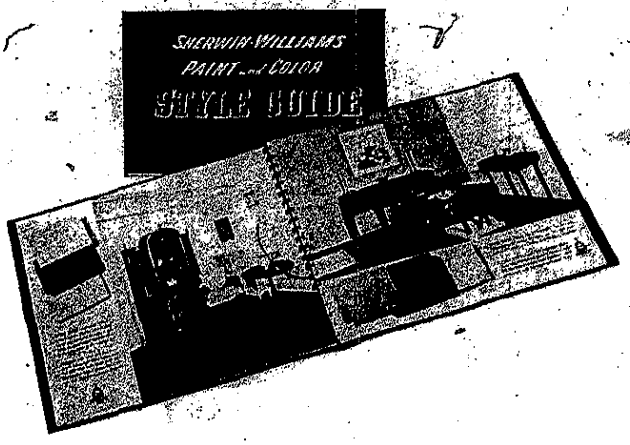
NOTE: Over gloss or semi-gloss finishes in satisfactory condition for repainting, prepare the surface as instructed under "Surface Preparation (c) Non-porous Hard Glossy Surfaces" page 11.

SINGLE FINISH COAT—S-W Painter Craft One-Coat Enamel No. 39 with 2 oz. S-W Preparite added per gallon to assure bond. Tint as desired with S-W First Quality Oil Colors.

IDEAS ON COLOR AND DECORATION . . .
for the ARCHITECT AND BUILDER

HOW TO SECURE YOUR COPY OF THE STYLE GUIDE

1. Simply address our Cleveland office, 101 Prospect Ave., Cleveland 1, Ohio, on your own letterhead, Architects' Service Dept. Your request will receive prompt attention and assure personal delivery of your book.
2. Use the Style Guide as a reference book for paint, color and decorating ideas. The illustrations are authentic and accurate in color reproduction. Each color scheme carries complete data, specifying exact type and color of finish recommended.
3. Expedite your preliminary work by using the Style Guide to help your client decide the styling and room arrangement which appeals to him.



for list of SHERWIN-WILLIAMS BRANCHES—SEE PAGE 20

S-W PRODUCTS FOR THE PROTECTION OF STRUCTURAL STEEL AND OTHER METAL WORK

Discussion

Water and atmospheric fumes promote the corrosion which destroys metal. The protective paint film therefore must be highly impervious to these elements and tenacious in maintaining its coating.

The Metal Primer and the Metal Protective finish coat each are designed for a distinct function and the failure of either disrupts the film so that rapid deterioration of the metal follows.

The Priming Coat Must—

1. provide strongest possible adhesion to the metal and certain metals require special primers for this purpose.
2. retard or inhibit corrosion by maintaining a chemically inactive condition at the surface of the metal.
3. provide a tenacious film hard enough to resist abrasion and yet elastic enough to accommodate the expansion and contraction of metal.

The Finish Coat Must—

protect the priming coat. And the type of paint and the number of coats required depend upon the nature and the severity of the exposure expected.

S-W PRIMERS FOR METAL SURFACES

A.—Structural Steel and All Ferric Metals

(See E, P, G, page 16)

S-W KEM-KROMIK PRIMER

features the rust inhibitive properties of basic lead chromate and a blend of red lead, white lead, zinc oxide and iron oxide as supporting pigments.

The vehicle is a modern synthetic alkyd type providing faster, harder drying than linseed oil, which is an advantage for shop coating metal for prompt shipment. Durability is excellent.

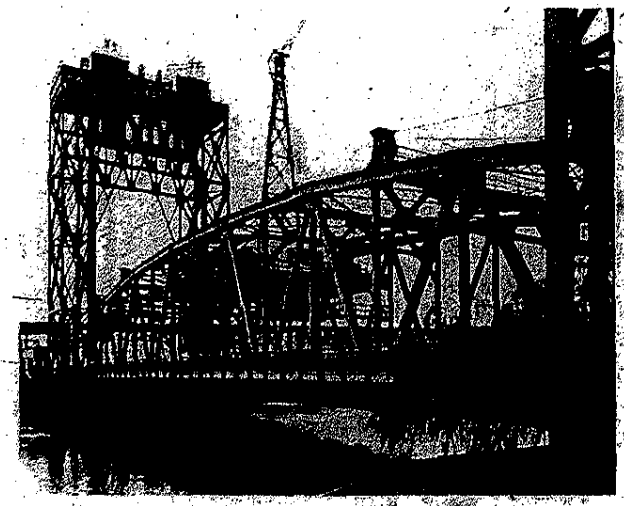
Characteristics

Highly impervious, less affected by sulphur fumes than red lead.

Dries to touch in 1 hour—to re-coat in 4 to 8 hours.

Application either by brush or spray.

Consistency ready for brushing. Spreading capacity approximately 600 square feet per gallon. Color, characteristic brown-orange.



Bridge finished: One coat S-W Kem-Kromik Metal Primer, two coats S-W Kem-Elastic Metal Protective Paint.

S-W KROMIK METAL PRIMER

is an oil-type inhibitive primer with same pigment formulation as Kem-Kromik but ground in fortified linseed oil vehicle. It's durability is but very little short of a metal protective finish coat—a great advantage where steel must stand for long periods of time before field coat is applied. Its excellent brushability assures good coverage particularly on surfaces difficult to brush.

Characteristics

Less affected by sulphur fumes than red lead.

Dries to touch in 4 hours—can be re-coated in 72 hours. Spreading rate approximately 600 square feet per gallon.

Color: Characteristic Brown-Orange.

ZINC CHROMATE PRIMERS (YELLOW)

For several years Sherwin-Williams have made and supplied a number of zinc chromate primers upon government specification for various uses and types of surfaces.

We are in position to furnish complete information regarding these primers, their uses and characteristics upon application to S-W Architectural Dept. 101 Prospect Ave., Cleveland, Ohio.

B.—Submerged Surfaces

Metal surfaces to be finished for continuous submergence under water require special priming coat of red lead or zinc chromate. For information regarding these special uses write The S-W Architectural Dept., Cleveland, Ohio.

C.—Galvanized Iron and Zinc Coated Surfaces

S-W GALVITE

is a product for the single purpose of priming galvanized iron and other zinc coated metals. The pigment formulation neutralizes the metal surface to prevent the formation of reaction products which break the bond of the film to the metal causing peeling under extreme changes in temperature.

Characteristics

Dries to touch in 8 hours—to re-coat in 48 hours.

Spreading rate approximately 700 square feet per gallon.

Color: Gray. Can be followed by any desired type of finish coat.

D.—Copper Metal to be Painted

SWP UNDERCOATER 450

is described in detail on page 5 where it is specified as a house paint primer. Under test, this primer shows best adhesion, also, for coating copper gutters, valleys, spouting, etc., to be painted.

Characteristics

Dries to touch in 8 hours—to re-coat in 48 hours.

Color: White. Tint to desired ground color with S-W First Quality Oil Colors.

(See E, F, G, on page 16)

S-W METAL PROTECTIVE PAINTS

(FINISH COATS)

NOTE: Where special color effects are required, SWP House Paint may be applied over any of the primers just described.

S-W KEM-ELASTIC METAL PROTECTIVE PAINT (Synthetic Alkyd Type)

(Intended to be applied over (a) priming coat of S-W Kem-Kromik Metal Primer, (b) re-coated over itself (c) over pre-

viously painted surface in fair condition—not over newly applied oil type primer unless 72 hours drying is allowed.

Recommended unreservedly as Sherwin-Williams best paint for protection of metal. It is a balanced combination of modern pigments selected for each color ground in a synthetic alkyd vehicle which gains these important advantages over older type paints:

1. The highest degree of impermeability to moisture and fumes.
2. Greatly extended durability, as compared to oil type paints, particularly in the colors.
3. Genuinely improved appearance with oil-enamel gloss maintained in service. It sheds dirt readily because the paint does not roughen or erode in weathering.

Characteristics

Ease of application with controlled flow and coverage over edges.

Dries to touch in 5 hours—to re-coat in 4 to 6 days, normal drying.

Spreading capacity approximately 600 square feet per gallon.

Furnished in Black, Brown, Red, Green and Gray.

S-W METALASTIC METAL PROTECTIVE PAINT (Linseed Oil Type)

Metalastic has been a standard for over thirty years. It is a combination graphite paint ground in a treated linseed oil vehicle and affords excellent protection under severest conditions. The material cost is lower than Kem-Elastic.

Characteristics

Dries to touch in 5 hours—to re-coat in 4 to 6 days. Full Oil Gloss.

Spreading capacity approximately 600 square feet per gallon.

Furnished in Black, Red, Brown, Green and Gray.

Specification: Surface Preparation

STRUCTURAL STEEL, MISCELLANEOUS IRON

The metal shall be cleaned of mill scale, rust and foreign matter by scraping, flame, sand blast or wire brushing. Any grease shall be removed with benzine. Dust carefully.

SHEET STEEL AND WEATHERED GALVANIZED IRON

Wire brush to a bright clean surface. Proprietary metal washes may be used if the manufacturer's directions are followed scrupulously.

NEW GALVANIZED METAL

Remove all grease or oil from the surface. Proprietary metal washes may be used.

REPAINTING OLD SURFACES

Remove all loose, scaling paint, wire-brush rusted areas to bright metal.

Specification: Application

GENERAL:

Paint shall be applied over a properly cleaned metal. No paint shall be applied over a damp or frosty surface or when the temperature is below 50° F.

The shop coat should be applied as soon as the metal surface is properly cleaned. Allow sufficient time for the shop coat to dry before shipping or handling to avoid abrasion and exposure of metal to corrosion in transit.

Brush application produces more desirable film, as a rule than spray application because of more thorough coverage at all points where moisture might find entrance.

S-W Kem-Elastic synthetic alkyd metal protective paint has retained excellent appearance and sound protection.

425 STRUCTURAL STEEL AND MISCELLANEOUS IRON

(Synthetic Alkyd Type—Excellent maintained appearance).

SHOP OR PRIMING COAT—Kem-Kromik Primer.

For brush application apply in consistency furnished.

For spray, reduce up to 12% with mineral spirits.

FIRST FIELD COAT—S-W Kem-Elastic in color selected to assure full coverage of final coat.

Brush application. Apply in full body.

SECOND FIELD COAT—S-W Kem-Elastic in color selected.

Brush application—full body.

425-A ALTERNATE TO No. 425

(Linseed Oil Type—lower material cost).

SHOP OR PRIMING COAT—S-W Kromik Metal Primer.

For brush application apply full body.

For spray, reduce up to 10% with mineral spirits.

FIRST FIELD COAT—S-W Metalastic in color selected to assure full coverage of finish coat.

Brush application, full body.

SECOND FIELD COAT—S-W Metalastic in color selected.

Brush application, full body.

426 ORNAMENTAL IRON (Enamel Colors)

(Exterior and Interior).

SHOP OR PRIMING COAT—S-W Kem-Kromik Primer.

Same as No. 425.

for list of SHERWIN-WILLIAMS BRANCHES—SEE PAGE 20

Fire Escapes and Stacks—*Paint maintenance dare not be neglected*

FINISH COAT—S-W Kem Lustral or A-Lustral Enamel in color selected.
Brush application, full body.
Spray, up to 25% reduction VMP Naphtha.

427 GALVANIZED IRON (New)

(Exterior or Interior—Excellent Maintained Appearance)

SHOP OR PRIMING COAT—S-W Galvite Primer.
Brush application, full body.

FIRST FIELD COAT—S-W Kem-Elastic in color selected, or SWP in desired color.
Brush application, full body.

NOTE: For Kem-Elastic Green or other bright color a second field coat is recommended.

427-A WEATHERED GALVANIZED SURFACES

FIRST COAT shall be S-W Kromik Primer.
Brush application, full body.

FINAL COAT—Any desired finish coat.

427-B ALTERNATE TO No. 427

(Slightly lower material costs).

SHOP OR PRIMING COAT—S-W Galvite Primer.
Brush application, full body.

FIRST FIELD COAT—S-W Metalastic in color selected.
Brush application, full body.

NOTE: For Metalastic Green a second field coat is recommended.

428 HOT SURFACES

E.—Stacks, Flues, Pipes, etc., not above 450° F.
(Exterior and Interior).

Remove scaling paint, rust and dirt and apply two coats S-W Smoke-Stack Black.

Brush application, full body.

Spreading capacity approximately 350 square feet per gallon applied over cold metal, slightly higher on warm surfaces.

429 HIGH HEAT STACKS

F.—(For breechings of stacks and boilers exceeding 450° F.)

Brilliant Light Gray

Supplied in 2-compartment containers to be mixed on the job for brush application full body.

Remove all loose scaling paint, rust and dirt. Let surface cool before painting.

Apply one full coat Brilliant Light Gray Smoke-Stack Paint to the bare metal. Start boilers within one or two days after painting, as heat is necessary to develop heat, weather resistance, and adhesion.

430 OTHER METAL SURFACES

G.—(Gutters, Valleys, Spouting, Etc.)

SHOP OR PRIMING COAT—

(1) Tin Roofs, Gutters, Valleys, Spouting, etc., S-W Kem-Kromik Primer.

(2) Copper Roofs, Gutters, Valleys, Spouting, etc. (to be painted), SWP Undercoater No. 450.

(3) Copper Gutters, Ornamental Metalwork, Copper Bronze Screens (to be kept in natural bright color). 2-field coats of S-W Rexpar Varnish to prevent discoloration and staining of adjoining surfaces.

(4) Zinc and Galvanized Iron Roofs, Gutters, Valleys, Spouting, etc., S-W Galvite Primer.

FIRST FIELD COAT—S-W Kem-Elastic, color selected.
SECOND FIELD COAT—S-W Kem-Elastic, color selected.

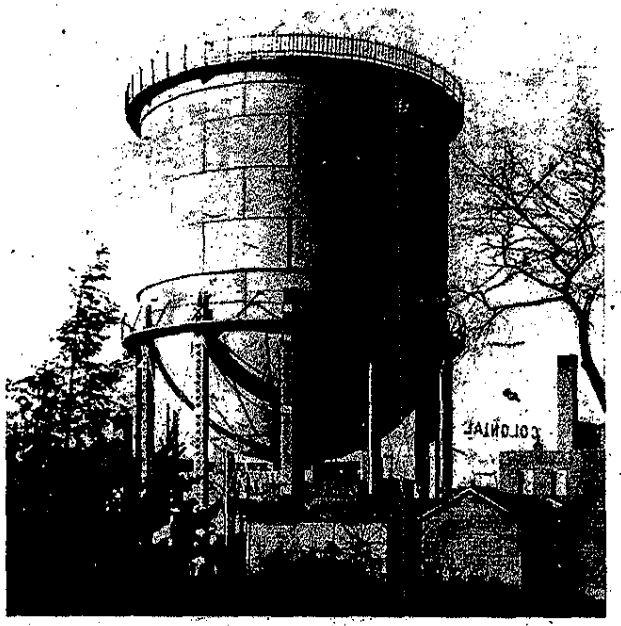
Alternate Field Coats for Special Colors.

FIRST FIELD COAT—SWP Undercoater 450 tinted to suitable ground color with First Quality Oil Colors.
SECOND FIELD COAT—SWP in color selected.

430-A ALTERNATE TO No. 430

(Slightly lower material costs).

SHOP OR PRIMING COAT—Same as No. 430.
FIRST FIELD COAT—S-W Metalastic, color selected.
SECOND FIELD COAT—S-W Metalastic, color selected.



Water Tanks—*No community dares risk its water supply*

1944-SWEET-00670 C

INDUSTRIAL AND COMMERCIAL INTERIORS

FACTORIES, STORES, SCHOOLS, OFFICES

SAVE-LITE WHITE *for Better Light*

The term "Save-Lite" identifies a complete line of brilliantly White Interior Finishes manufactured by The Sherwin-Williams Company in the interest of better illumination for industrial and commercial buildings, schools and offices. The value of a white finish for the interior of factories and for ceilings over artificial lighting equipment is well known. The gain in quality and volume of production, in accuracy and in the health and improved morale of workmen due to proper lighting has been demonstrated in numerous cases.

The light reflecting value of Sherwin-Williams Save-Lite White has been determined by careful laboratory methods and varies from 85% to 87% of the light falling upon the surface. This reflecting power is retained at a high level in service, and freedom from yellowing is one of the outstanding characteristics of this material. Sherwin-Williams Save-Lite is furnished in various degrees of gloss, and in a number of types, to meet varying conditions and requirements. Each Save-Lite product is manufactured to exacting standards of quality, with particular regard to the following essential characteristics:

1. Intense whiteness and highest possible light reflecting power.
2. Ability to retain initial whiteness over long periods of service.
3. Economy through great covering power and ease of application.
4. Durability of film and resistance to dirt accumulation.

Save-Lite can be applied to any interior surface, wood, metal, concrete, plaster or composition board. It may be applied by brush or spray.

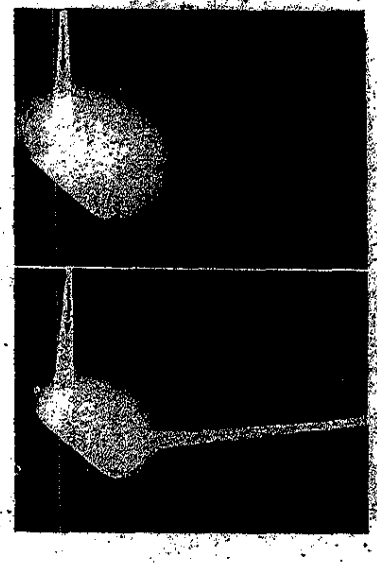
ACTUAL PHOTOS SHOWING REFLECTION OF LIGHT FROM DIFFERENT PAINT SURFACES

CASE 1—Flat or Eggshell White Paint:

The total amount of light reflected is relatively large and is diffused evenly at all angles. There is no specular reflection to cause glare.

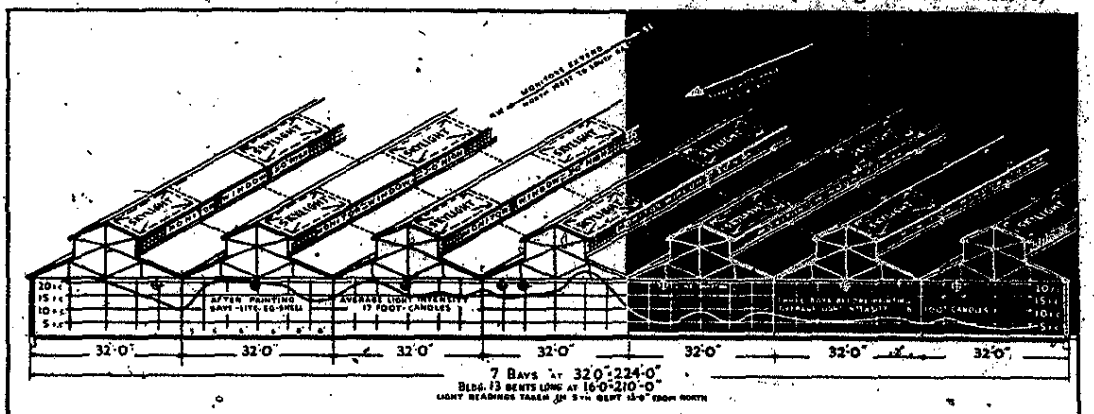
CASE 2—Gloss White Paint:

A portion of the light has been distributed evenly as diffuse reflection. The central beam of specular reflection at a well defined angle would cause glare. Picture illustrates a very high gloss paint. With lower gloss, specular reflection becomes less clearly defined.



A SAVE-LITE CASE HISTORY

PAINTED (Average 17 foot-candles) **UNPAINTED (Average 6 foot-candles)**



This light survey was made July 30th at 4:30 P. M. on a moderately clear day. The plant is used for production printing where good light is essential. Construction is uniform for the full cross-section of the building and all conditions at time of survey were identical. Four bays at left were painted with Sherwin-Williams Save-Lite Eg-Shel.

Location of overhead shafting indicated by small circles: The effect on illumination is evident from the graph.

The plant of the American Salesbook Company at Niagara Falls, N. Y., is a typical example of the effect of white paint in improving daylight illumination. A survey was made when the plant was about two-thirds painted and the light-meter readings were plotted to form a graph, as shown above. The left hand portion of the graph, representing the part of the plant which had been painted, shows an average of 17 foot-candles of light. At the right, the unpainted portion of the plant shows an average of only 6-foot candles. All other conditions were identical; the increase from 6 to 17 foot-candles was due entirely to painting with Save-Lite.

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SELECTING THE DEGREE OF GLOSS

There is no manufacturing reason for Sherwin-Williams advocating any one type of Interior White Paint. Our sole interest is in supplying an interior finish which will best be adapted to the particular conditions involved.

Considered solely from the standpoint of light reflection and distribution, Save-Lite Flat and Eg-Shel finishes offer some advantages by comparison with the light reflected from surfaces painted with Eg-Shel and Gloss Paints. The advantage of the Flat and Eg-Shel Finish, in the amount and distribution of the reflected light, is apparent.

Inasmuch as the efficiency of indirect lighting equipment is, to a large degree, dependent upon the light reflecting power of the ceiling, the higher reflecting value and better distribution obtained with Save-Lite Flat and Eg-Shel make them effective aids to illumination.

Save-Lite Eg-Shel combines the strong light diffusing properties of a flat white, with the superior washability of a gloss finish. However, for maximum washability and durability under the most adverse conditions, full Gloss Save-Lite is recommended.

OTHER SAVE-LITE PRODUCTS

FOR MOISTURE CONDITIONS

Occasionally an interior white, having a porous film, is required in order that moisture present in damp walls and ceilings can come through without forcing the paint from the surface. Save-Lite Breather Flat White No. 75 is a material of this nature. It is used in packing houses, tunnels and on other damp surfaces.

KEM SAVE-LITE WHITE

Recent research in the field of synthetic chemistry has resulted in the development of Kem Save-Lite, a quick drying Synthetic White Paint producing a hard finish. Kem Save-Lite is made in Full Gloss and Eg-Shel Finish, and is especially adapted to locations where sanitation and moisture resistance are important factors. This would include Food Processing Plants, Breweries and Distilleries; Bakeries (except Oven Rooms); Laundries; Paper Plants, Textile Mills, etc.

FUME-RESISTING SAVE-LITE WHITE

Fume-Resisting Save-Lite White has been developed to meet special conditions existing in many types of industries. It is manufactured in Flat, Semi-Gloss and Gloss. It is resistant to the ordinary types of concentrations of industrial fumes, such as sulphur, etc.

KEM FUME AND MOISTURE-RESISTING SAVE-LITE

Is the latest development of Sherwin-Williams Research Laboratory. It is resistant to both fumes and moisture, and will withstand higher temperatures than any other Save-Lite product. Available in Gloss and Eg-Shel.

The selection of a suitable Fume-Resisting Interior White involves technical considerations which makes it advisable for the Architect to obtain suggestions from the paint manufacturer. The Sherwin-Williams Company is glad to co-operate in matters of this kind, without obligations of any kind.

POINTS TO CONSIDER WHEN SPECIFYING SAVE-LITE INTERIOR WHITE PAINT

NEW WORK

For best possible results on new work, three coats are recommended. Surfaces must be clean and dry.

431 Three-Coat Work

1. Save-Lite Primer and Sealer
2. Save-Lite Undercoater
3. Save-Lite, Flat, Eg-Shel and Gloss
   or
   Kem Save-Lite, Eg-Shel and Gloss

For exceptionally absorbent surfaces, such as Celotex, Masonite, and other insulating wallboards, the first coat should be Sherwin-Williams Tri-Seal.

When the job requires painting on new plaster, concrete or brick work, without sufficient time for thorough drying, lime burning becomes an important problem. It is impossible to eliminate completely the hazards of painting under such circumstances. If the wall is not too damp, Save-Lite Primer and Sealer, used as the initial coat, will reduce the danger of lime burning. A neutralizing wash coat of zinc sulphate solution, prior to painting, will be helpful.

431-A Two-Coat Work

It is recognized that in much industrial construction, two coats are used on new work as a matter of economy. Save-Lite materials, due to their high quality, are particularly well adapted to this type of work.

On new wood and non-porous, reasonably dry brick and concrete, Save-Lite Undercoater should be used as the first coat. The superior hiding power of Save-Lite Undercoater and Save-Lite Eg-Shel will materially assist in overcoming the tendency of knots to show through on wood ceilings.

For the final coat use regular Save-Lite, Flat, Eg-Shel and Gloss, or Kem Save-Lite, Eg-Shel and Gloss.

OLD WORK

Best results on previously painted surfaces are obtained with two coats, using Save-Lite Undercoater, followed with Regular Save-Lite, or Kem Save-Lite, either in Eg-Shel or Gloss Finish.

Where the old paint is reasonably well sealed and in good condition, one spray coat of Save-Lite, Flat Eg-Shel or Gloss, will give good results, depending upon the color and condition of the walls.

If the old paint is extremely porous, a coat of Save-Lite Primer and Sealer should be used, followed with Save-Lite Eg-Shel or Gloss.

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KEM-TONE

RESIN-EMULSION WASHABLE WALL FINISH

Kem-Tone is a superior wall finish offering well defined points of advantage not found in other types of wall paints, either oil type or water mixed.

The unprecedented acceptance of Kem-Tone by the general public is due largely to its ability to secure excellent results in one coat over practically all interior wall surfaces including wallpaper.

While very successful in amateur hands, Kem-Tone nevertheless is every inch a professional finish used by painters in finest decorating both in residential work and public buildings. Its speedy one-coat coverage and freedom from objectionable paint odors are definite assets.

Description of KEM-TONE

It comes in soft paste form and mixes quickly with water to brushing consistency.

The Pigments

are strong hiding, most modern true paint pigments known to science.

The Vehicle

is a durable synthetic resin, insoluble in water and completely washable. It is put into an emulsion solution to which water can be added for thinning purposes—same as thinners are added to oil type flat wall paints.

In Oil Type Flat Wall Paints

the thinners evaporate and the oils and resins harden to a solid film.

In KEM-TONE

the water evaporates, the finish is dry to touch in an hour, and the resins harden same as in an oil type wall paint. Therefore it is possible to replace furnishings and put the room back into service in an hour after the Kem-Tone has been applied.

Characteristics of KEM-TONE

Note: Although Kem-Tone is able to carry as much non-volatile vehicle as oil-type flat wall paint, it dries to a perfect matte finish without angular sheen—even on ceilings—due to its formulation and process of manufacture. This complete flatness is of particular value in minimizing surface imperfections on renovize jobs.

1. Water is used for thinning the paint. Soap and warm water are used for cleaning brushes, hands, equipment, and the general clean-up after the job.
2. No special priming coat is required. On new plaster, for example, simply apply a second coat of Kem-Tone. **Exception:** Bare metal and unfinished wood require suitable primers before applying Kem-Tone.
3. Kem-Tone applies safely over fresh plaster as soon as it is dry enough "to scratch a match." The colors are lime proof and the vehicle is not affected readily by fresh plaster.
   Note: Tinting of Kem-Tone White or Colors with oil colors or other tinting colors is not advised because many tinting colors are not lime-proof and fading may result. For special tints, intermixing of Kem-Tone colors is recommended.
4. Kem-Tone is suited to brush, spray, or Roller-Koater application.
5. It is recommended for use over all types of interior wall surfaces; viz: plaster, wallboard, brick and masonry walls, painted or wall-papered walls and primed wood and metal surfaces.
6. **One coat covers most of these surfaces:**
   Exception 1. Smooth white plaster requires two coats.
   Exception 2. The deeper tints usually require two coats.
   Exception 3. If certain wallpaper patterns or other wall discolorations stain through Kem-Tone, seal with shellac then proceed with Kem-Tone.
7. Kem-Tone is truly washable. It exceeds government scouring and wet abrasion tests.
8. It is not decomposed on the wall by humidity as are casein paints. However, Kem-Tone is not a "breather paint" and hydrostatic pressure from within the wall will cause it to peel the same as an oil paint.

Use of KEM-TONE

Specification: Surface Preparation

The surface should be in paintable condition, free from grease or wax.

Old Plaster Surfaces

with calcimine finish or heavy accumulation of dirt should be sponged with water and detergent to remove calcimine or most of the soil.

However Kem-Tone may be applied immediately after washing without waiting for walls to become completely dry.

Wall Paper

on walls must be firm and tight. Paste down loose edges or pull off loose paper.

Fill Large Holes

with patching plaster. Fill cracks, shallow depressions, and areas roughened by tearing off loose wall paper, with Plastic Patch.

Spot prime all repaired areas with Kem-Tone.

Old Painted Walls

frequently wear slick and smooth from use (even if not greasy). Such surfaces should be washed with a solution of water and detergent strong enough to dull the gloss of the old finish. Scrape off all loose paint, smooth rough edges with sandpaper, and spot prime with Kem-Tone.

Specification: Application

Reduce soft paste Kem-Tone with clean warm water (about 75° F.) as specified.

418 POROUS INTERIOR WALL SURFACES

FIRST COAT—Kem-Tone.
Reduce paste Kem-Tone with 4 pints water per gallon.

SECOND COAT—Specified on white hard plaster but optional on most other wall surfaces.
Kem-Tone paste reduced with 4 pints water per gallon.

418-A NON-POROUS SEMI-GLOSS and GLOSS PAINTED WALLS

FIRST COAT—Kem-Tone.
Reduce paste Kem-Tone with 3 pints water per gallon.

SECOND COAT—(Optional) Kem Tone.
Reduce paste Kem-Tone with 4 pints water per gallon.

NOTE: To obtain a stippled texture equivalent to a fine brush stippled job in oil type paints, apply SECOND COAT of Kem-Tone in full coat with the Kem-Tone Roller-Koater. Application by Roller-Koater costs practically the same as brushing.

for list of SHERWIN-WILLIAMS BRANCHES—SEE PAGE 20

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