IMPROVED PROUDFIT
STYLE

INSTRUCTIONS

To Open: Open book flat at back cover. Release wire flop (covered on back cover) by grasping the wire loopers to right or left. Take hold of the wire flop at the center of the present back (at the left hand page) and cover with right hand; pull up the wire flop with the necessary hand loop to remove or insert leaf.

To Remove Sheet: Separate slightly from the rest of the leaves by sliding it along on the bands, take hold at the bottom of sheet (thumb down) near binding edge and pull up and away from you; this will flip the little ears from behind the bands without tearing them.

To Insert Sheet: Grasp it firmly at the bottom with the right hand (thumb up) hold it in an oblique position, hook the first little ear flap of sheet over the top band. Hold the sheet against the bands and flip the rest of the ears behind the succeeding bands by pushing with the fore finger or thumb, exerting the pressure at the extreme back edge of the sheet.

To Lock: Take hold of wire flop with left hand and back cover with right hand; pull up on flop wire and at the same time raise cover to a vertical position; this will reverse the flop to its original position where it should be fastened by swinging metal fingers into place.

ADJUSTMENT

See Adjustment Instructions on inside of front cover.

N10780

ADDENDA

Since printing this catalog we have been compelled, owing to the high price of linseed oil and other raw materials, to raise the prices on a number of our varnishes. We are therefore quoting below present prices on these varnishes and would ask you to substitute these prices for those given on pages 11 to 20, inclusive.

Durable Wood Finish, Exterior -	$5.00
Durable Spar - - - - - - - -	4.75
Kopal - - - - - - - - - - -	3.30
Durable Wood Finish, Interior -	4.00
Pale Interior Polishing - - -	3.30
Hard-Drying Seat - - - - - -	3.00
Excello - - - - - - - - - -	2.75
Pale Flowing Cabinet - - -	2.15
Shellac-coat - - - - - - -	1.75
Liquid Filler - - - - - - -	1.50
Mar-not - - - - - - - - - -	3.00
Transparent Floor - - - - -	2.80
Velvet Finish, Flat-Drying - -	3.50
S-W Furniture Wax - - - - -	.60

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Catalog and Price List
1914

Contents

Index

Introduction

THIS Portfolio is a complete catalogue of information on Paints, Varnishes, Stains, Enamels, etc., made by The Sherwin-Williams Co., for the use of architects, contractors, builders, etc.

We know that those who build, or have charge of building operations of any description, are vitally interested in the kind of products used in the finishing and decorating of their work, because, in the first place, the appearance of a building is greatly enhanced by the use of good material; and secondly, good paints and varnishes have a decided effect on the longevity and general success of any structure.

It is more than 40 years since The Sherwin-Williams Co. started to sell and manufacture paints and varnishes. The establishment as it stands today comprises five factories in three countries and a very complete system of distributing warehouses and depots. These are the concrete results of a resolution adopted at the inception of the business and adhered to unwaveringly ever since, *i. e.*, to make

products of the highest quality. This means three things. The use only of carefully selected raw materials; scientific, practical and thorough methods of manufacture; and the making of a special paint, varnish, stain or enamel for each particular purpose—not a few products, each one recommended for a large number of purposes, for many of which it is not well suited.

Our efforts in this direction have resulted so satisfactorily to the users of the materials we make, that our business, which is already world wide in extent, is growing rapidly year after year.

Sherwin-Williams Architectural Specialties

THERE is no material entering into the construction of a building that deserves more consideration at the hands of the architect and builder than the finishes, because not only do they have a decided effect on the appearance, but they are an important factor in prolonging the life of the building itself.

Architecture and building in all its phases is one of the most interesting

studies. It is a combination of the practical and fanciful, and we have always regarded that branch of our business, which embraces the manufacture and marketing of our architectural products as demanding higher skill and closer attention than any other.

We are continually experimenting in our laboratories and factories to maintain and improve the efficiency in S-W. Products, in order that we may confidently lay claim to a share of the business of the architect, contractor and builder. We have been successful in this and take a reasonable pride in the statement that we have built up a large, enthusiastic clientele, which not only specifies S-W. Products throughout, but which is sufficiently interested to see that they are used.

One of the important things that aids us in maintaining the uniform high quality in S-W. Products is the fact that we control the more important raw materials which enter into their manufacture. The importance of good linseed oil in paint and varnish cannot be overestimated. It largely determines the quality of the goods in which it is used. The linseed oil used in S-W. Products is of our own manufacture and it requires two large modernly equipped mills and storage capacity of over a million gallons to

take care of our requirements. The flaxseed we use is carefully cleaned and screened before being crushed, and the linseed oil is well filtered and aged before using. Sherwin-Williams Linseed Oil commands a premium on the open market on account of its purity.

The lead and zinc which enters into the manufacture of S.W. P. and other paint specialties are mined by us at our own mines in the famous Graphic and Ida Hill Group, at Magdalena, N. M. Our smelters for reducing the ores are located at Coffeyville, Kans., and Joplin, Mo. Our facilities are modern and economical, and we are always able to obtain the highest quality of materials of unvarying standard, produced and manufactured under our own supervision.

Our two dry color factories, one at Chicago and the other at London, England, are large and well equipped and produce the highest grade Vermilions, Blues, Lakes, Greens, Yellows, etc. This enables us to know absolutely the quality, strength and purity of the dry colors we use.

A large staff of chemists is employed in research work, the trying out of new formulae and the testing of raw materials; every batch of lead and zinc, every tank of linseed oil, every barrel of turpentine, every lot of raw material is passed on. Two samples are taken, one of which goes

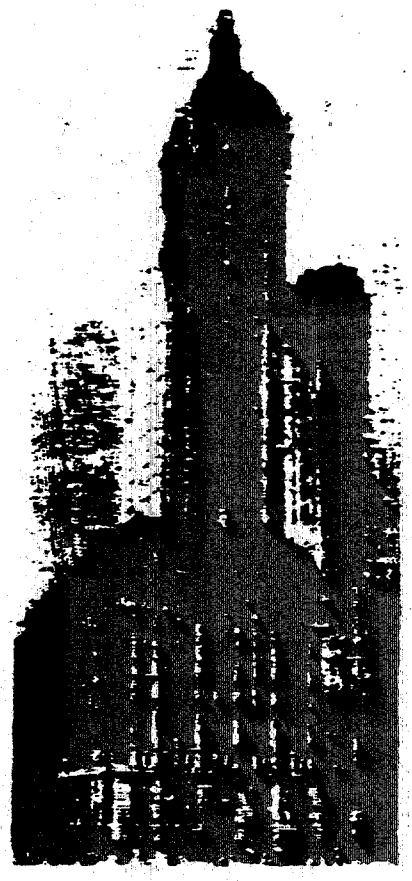
to the chemical laboratory, where it is examined for its chemical properties, the other going to the testing room, where it is tested for its physical properties, working and drying qualities, color, etc. This latter report must be favorable and show that the material conforms to our high standard or the goods are rejected.

As previously stated, this Portfolio is meant to be a complete guide for all who have to do with the specifying of paints, varnishes, enamels, stains and so on, with directions for use that can be actually embodied in the working specifications. But we realize through experience that there are situations and problems arising that can only be successfully solved by special investigation and experiment.

In cases of this kind we desire to assure you that we willingly place at your disposal the experience gathered during more than 40 years of paint and varnish making. We have built an institution that is admirably equipped to answer and solve these questions scientifically, and therefore satisfactorily. Our chemists, varnish and color makers and our Decorative Department, are at your service. The latter is fully described on page 9, of this Portfolio, and is probably the best and most appreciated form in which we have offered assistance to the building craft.

The Hudson Terminal Buildings

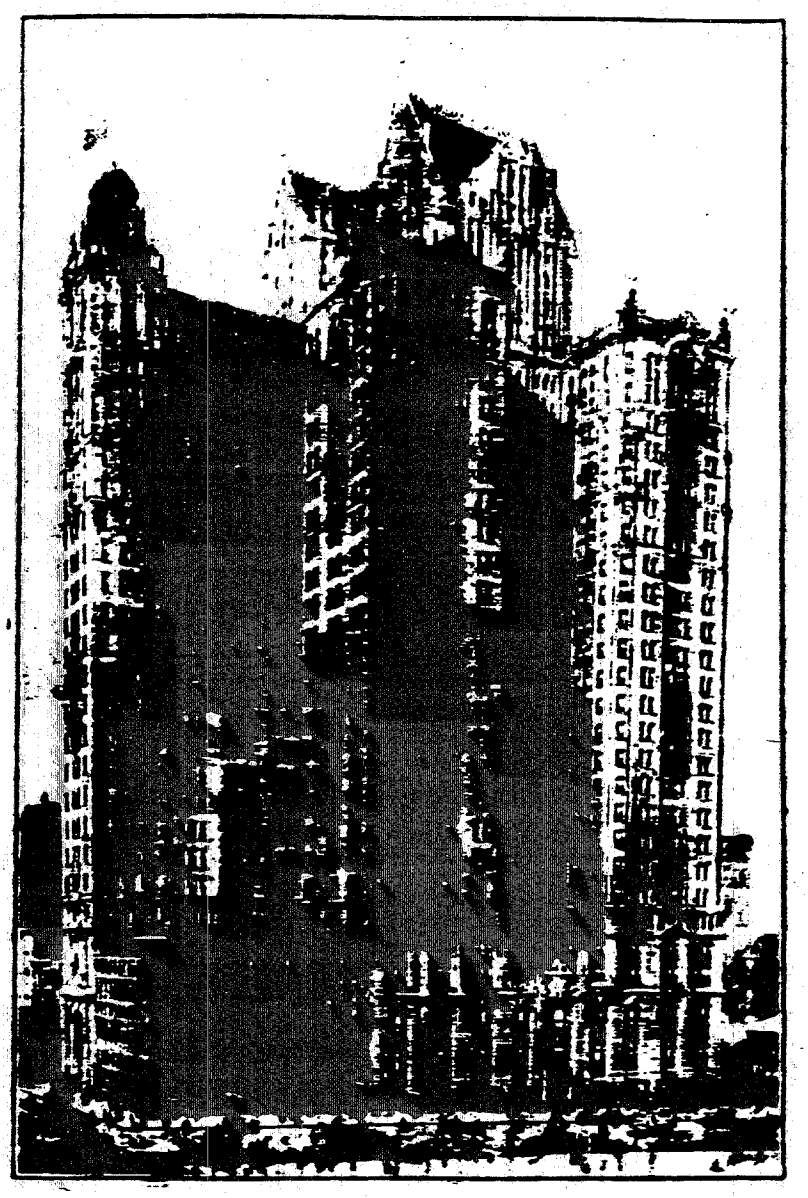
Each of the two structures composing this building covers a solid city block. They are 22 stories high and accommodate 10,000 office tenants. Considered together they constitute the largest business structure in the world, containing 18,500,000 cubic feet and 125 acres of floor space. After very rigid competitive tests S-W. Flat-tone was chosen for the wall and ceiling finish of these buildings, approximately 40 tons of this material being used.



The Singer Building

This building, including the tower, which reaches to a total of 49 stories, is 612 feet high. It accommodates 6000 office tenants. The peculiar structure of the building presented architectural problems which had hitherto not been attempted.

A considerable number of the walls were finished with Sherwin-Williams Flat-tone after thorough investigation on the part of the painting contractors to determine the best finish. Reports since received from this source testify to the high quality and wearing properties of this finish.



The City Investing Building

This is one of the largest single office buildings in existence, and in architectural and engineering details is considered to be one of the very finest in the world. The 13 acres of floor space which it comprises accommodate more than 6000 office tenants. About 30 tons of S-W. Flat-tone were used on the walls and ceilings. This finish was only chosen after a number of competitive tests had been made before the architects, decorators and owners of the building.

The Sherwin-Williams Decorative Department

WHEN we offer through the medium of our Decorative Department to assist architects, builders, contractors and house owners to choose and carry out their interior and exterior decoration, perhaps the first point we should establish is our ability to be of service.

The services of this Department are free of cost and obligation. We do not require any promises or guarantee that S-W. goods will be used in return for the service rendered. We rely entirely on making our suggestion and color sketches so attractive and desirable that the recipients will not run the risk of using any but S-W. Products in carrying them out, fearing, and properly too, that the scheme as represented will be the loser if any but S-W. goods are used.

Our Decorative Department is composed of designers who are trained and experienced in the handling of the most intricate decorative propositions. We have supplied color suggestions to many architects for hotels, churches and public and private buildings of almost every character and size.

When we receive a request for the service of our Decorative Department

from an architect or a builder, we try to secure a copy of the blueprints or drawing of the building. These as a rule give us sufficient data on which to base specifications and color sketches. In addition to this, we, of course, get all the information possible as to the ideas and inclinations on the question of decoration entertained by the owner of the building. When undertaking the specifications for a building of any sort our work does not stop simply with the paint and varnish, but where requested, embodies the specifying of suitable curtains, portieres, furniture, and in fact the entire decorative contents of the house.

After all the necessary information pertaining to the building has been secured by us, we prepare sectional wall sketches and supply specifications in such shape that they can be embodied in the actual working specifications for the guidance of the painter or decorator. These wall sketches are made in the actual goods called for in the accompanying specifications.

There are two points which we want to impress upon architects and builders in this connection. The first is, our Decorative Department is competent to take care of the most intricate and elaborate scheme of decoration. The second is that there is no decorative problem too small or unimportant to warrant our best attention.

Sherwin-Williams Architectural Varnishes

For Exterior Use

DURABLE WOOD FINISH, EXTERIOR The very highest grade permanently durable exterior varnish. Will stand the severest outside exposure and is not affected by weather or sun. Will not turn white or lose its gloss and is extremely durable. The very best varnish for store fronts, doors and other surfaces exposed to the elements. Under favorable conditions it will dry dust free in 10 hours Price $4.80

DURABLE SPAR

This varnish being designed especially for use on steamships, yachts, boats and canoes. makes it peculiarly adapted for outside doors, store fronts, signs, window casings, vestibules, etc. It will withstand severe exposure and is an absolute anti-damp and preventive against dry rot or moisture. Under favorable conditions it will dry dust free in from 8 to 10 hours. Price $4.50

KOPAL

A good, old-fashioned varnish that is durable, elastic, and works freely and easily under the brush. It is free from "deviltries" and can always be depended upon to give entire satisfaction. Kopal can be used inside as well as outside. For outside work, doors, boats and other purposes where the exposure is excessive, and for inside work in bathrooms, kitchens, window-sills or inside blinds it will give unusual satisfaction. It is necessarily slow of hardening, but dries nicely out of the way of dust in from 8 to 10 hours. Price $3.30.

Specifications

One—Exterior Work (Oak and other open-grain woods), Stain and Varnish Finish. First: Apply a coat of Sherwin-Williams Handcraft,

Woodcraft or Golden Oak Stain, as selected by owner or architect. After thoroughly dry the wood shall then be filled with Sherwin-Williams Paste Filler (of shade selected), wiping off across the grain of the wood with burlap or excelsior. Allow to dry at least 36 hours, and where Handcraft or Woodcraft Stains are used a coat of Sherwin-Williams Mission-lac should next be applied. For Golden Oak and other stains Sherwin-Williams Mission-lac or Hard Drying Coater can be used. After thoroughly dry, sand to a perfectly smooth surface with 00 or finer sandpaper. Two coats of Sherwin-Williams Durable Wood Finish, Exterior, or Durable Spar Varnish or Kopal Varnish, as selected by the architect or owner, shall then be applied, allowing sufficient time for thorough drying before applying the second coat. Sandpaper lightly between coats.

Two—Exterior Work (Pine and other close-grained woods), Stain and Varnish Finish. First: Apply a coat of Sherwin-Williams Handcraft, Woodcraft or Golden Oak Stain, in color selected by owner or architect. Allow to dry at least 36 hours, and where Handcraft or Woodcraft Stains are used a coat of Sherwin-Williams Mission-lac should next be applied. For Golden Oak and other stains, Sherwin-Williams Mission-lac or Hard Drying Coater can be used. After thoroughly dry, sand to a perfectly smooth surface with 00 or finer sandpaper. Two coats of Sherwin-Williams Durable Wood Finish, Exterior, or Durable Spar Varnish or Kopal Varnish, as selected by the architect or owner, shall then be applied, allowing sufficient time for thorough drying before applying the second coat. Sandpaper lightly between coats.

Three—Exterior Work (Oak and other open-grained woods), Natural Finish. First: The surface must be carefully sanded to remove all traces of any foreign substance which would be injurious to natural finish. The wood shall then

be filled with Sherwin-Williams Paste Filler (of shade selected), wiping off across the grain of the wood with burlap or excelsior. Allow to dry at least 36 hours and then apply three coats of Sherwin-Williams Durable Wood Finish, Exterior, or Durable Spar Varnish or Kopal Varnish, as selected by the architect or owner, First coat to be reduced 10 per cent and second 5 per cent with pure spirits of turpentine, third coat to be applied as it comes from the can. Sufficient time for thorough drying shall be allowed before applying a second coat. Sandpaper first coat perfectly smooth and second coat lightly with 00 or finer sandpaper.

Four—Exterior Work (Pine and other close-grained woods), Natural Finish. First: The surface must be carefully sanded to remove all traces of any foreign substance which would be injurious to natural finish. Then apply three coats of Sherwin-Williams Durable Wood Finish, Exterior, or Durable Spar Varnish or Kopal Varnish, as selected by the architect or owner. First coat to be reduced 10 per cent and second 5 per cent with pure spirits of turpentine, third coat to be applied as it comes from the can. Sufficient time for thorough drying shall be allowed before applying a second coat. Sandpaper first coat perfectly smooth and second coat lightly with 00 or finer sandpaper.

Porch Ceilings—All porch ceilings, designated varnish finish by architect, shall be finished in accordance with exterior specifications given above.

Sherwin-Williams Architectural Varnishes

For Interior Use

QUICK TRANSPARENT POLISHING Is a very pale, high grade, quick drying varnish, intended for pianos and the very best grades of furniture and woodwork. This varnish is especially recommended for the better grades of Mahogany, Oak and other interior woodwork on which it is desired to produce a beautiful high polish that is tough and permanently durable. It is pale enough in color to admit of use on the finest and most delicate woods, is exceedingly easy and free working. Under favorable conditions will dry dust free in 2 to 3 hours; to re-coat in about 48 hours; to rub in 4 to 5 days, and polish the sixth day. Longer time between coats and also for rubbing and polishing insures much more satisfactory results. Price $5.00.

DURABLE WOOD FINISH, INTERIOR The most durable and lasting interior finish that can be produced. It is not affected by steam or water and will wear with perfect satisfaction in bathrooms, kitchens or laundries. It is very transparent and gives a desirable depth and richness of finish to the finest woods. It is exceedingly easy and smooth working, and under favorable conditions dries dust free in about 6 to 8 hours, to re-coat in 2 days, hard, and with a rich lustre in 36 to 48 hours, and can be rubbed in 3 to 4 days. Price $3.45.

PALE INTERIOR POLISHING An extra pale varnish of medium body that works easily, flows out perfectly, rubs nicely to a perfect surface, and takes and retains a high polish. Under favorable conditions dries dust free in about 1 hour, hard to rub in 3 to 4 days, and to

polish the day following. This varnish produces a very beautiful, durable finish on good grades of interior work. Price $3.00.

KOPAL See page 11.

HARD DRYING SEAT A high grade, hard drying varnish at a moderate price, designed for church and school furniture and similar work. It dries with a rich, full lustre, and, unlike most varnishes offered for this purpose, will not soften and print under heat and pressure. Under favorable conditions it dries dust free in 6 to 8 hours, perfectly hard in 2 to 3 days, and can be rubbed. Price $2.70.

Excello This is a deservedly popular varnish for interior use only. It is far superior to any hard oil finish and is excellent for all high-grade finishings. It is sufficiently pale in color to admit of use on the finest and most delicate woods. Excello produces a high and lasting gloss which does not easily mar or scratch. It works freely under the brush and flows out smoothly, under favorable conditions drying dust free in about 6 hours, and hard in 18 hours. It can be rubbed after 48 hours. Price $2.70.

PALE FLOWING CABINET Is a medium pale, easy-working varnish, which flows out freely and under favorable conditions dries dust free in from 3 to 4 hours. It becomes hard in about 24 hours and can be rubbed in 2 to 3 days. It is especially suitable for interior finishing on medium-priced house work. Price $2.00.

VELVET FINISH (FLAT) A varnish to be used as a finishing coat on medium grade interiors in imitation of a rubbed finish. It is perfectly transparent and will not change in the least the tint, shade or transparency of the finest wood. It is superior to any other dead or

dull finish varnish, inasmuch as it contains no wax or other harmful ingredients, thereby making recoating or refinishing possible without danger of cracking. The most perfect resemblance of a rubbed finish is procured through the use of Velvet Finish without the necessary expense of rubbing. Price $3.60.

MARVELAC-ER A varnish first coater specially designed as a substitute for White Shellac on natural or very light colored woods not stained. Marvelac-er is perfectly transparent in color; has excellent working qualities; will not show laps, streaks or brush marks; is not easily affected by water, dampness or frost, making it superior in every respect to shellac as a first or foundation coat on any grade of woodwork. Under favorable conditions dries hard in about 5 to 6 hours, to re-coat over night. Price $2.25.

MISSION-LAC Light in body, medium in color, works very easy, does not show laps, dries with a shellac-like finish, and will withstand washing with water. Dries dust free in 20 minutes and hard over night. Is intended as a first or finishing coat on surfaces stained in mission effects, one coat on top of stain producing a finish similar to that obtained with a coat of shellac and coat of furniture wax. Will not wash up, scour or bleed any well-made stain. Does not become ropy when standing open. Price $2.25.

HARD DRYING COATER A perfectly safe, clear first coater for the best grades of stained work. Is very elastic, therefore will not crack, powder or dust up while sanding, like ordinary first coaters. It sands down smoothly and does not allow subsequent coats to sink away or perish. Medium in color and of standard body. Under favorable conditions dries dust free in ½ hour and can be sanded and re-coated in 24 hours. Price $2.00.

SHELLAC-COAT "A better than Shellac" first coater. A specialty which if properly applied produces an undercoating for varnish, which on exterior finishing (floors excepted) will be found a splendid substitution for a coat of Shellac. Works freely, dries promptly and does not settle. Price $1.65

LIQUID FILLER A superior quality for first coating on close-grained interior woodwork (floors, kitchens and bath rooms excepted). Largely used as a substitute for Shellac. It sands to a perfect finish, holding out subsequent varnish coats in a splendid manner. Price $1.50.

FURNITURE WAX While the most satisfactory Mission effects are produced with Mission-lac, as described on page 16, we recognize there is more or less demand for wax. S-W. Furniture Wax is made from the best grade of hard wax and other high quality materials, which makes it less liable to spot or catch and hold dust than a wax made from cheaper materials and so largely offered to the trade. Price $0.55.

Specifications

One—Interior Work (Oak and other open-grained woods), Natural Finish. First: The surface must be carefully sanded to remove all traces of any foreign substance which would be injurious to natural finish. The wood shall then be filled with Sherwin-Williams Paste Filler (of shade selected), wiping off across the grain of the wood with burlap or excelsior. Allow to dry at least 36 hours and then apply a coat of Sherwin-Williams Marvelac-er (a varnish first coater), which should then be sanded to a perfectly smooth surface with 00 or finer sandpaper. Two coats of any one of the Sherwin-Williams interior varnishes (as selected by architect) shall then be applied. First coat shall be sanded

lightly with 00 or finer sandpaper. For a dull finish the last coat shall be rubbed with pumice stone and oil or pumice stone and water.

Two—Interior Work (Pine and other close-grained woods), Natural Finish. First: The surface must be carefully sanded to remove all traces of any foreign substance which would be injurious to natural finish. Then apply a coat of Sherwin-Williams Marvelac-er (a varnish first coater), which should then be sanded to a perfectly smooth surface with 00 or finer sandpaper. Two coats of any one of the Sherwin-Williams interior varnishes (as selected by architect) shall then be applied, allowing sufficient time for each coat to dry thoroughly. First coat shall be sanded lightly with 00 or finer sandpaper. For a dull finish the last coat shall be rubbed with pumice stone and oil or pumice stone and water.

NOTE: Where a dull finish is desired, and the character of the work will not permit the expense of rubbing in the usual way, an excellent imitation of rubbed work can be procured by using over the last coat of varnish a coat of Sherwin-Williams Velvet Finish.

Three—Interior Work (Oak and other open-grained woods), Stain and Varnish Finish. First: Apply a coat of Sherwin-Williams Handcraft, Woodcraft or Golden Oak Stain as selected by owner or architect. After thoroughly dry the wood shall be filled with Sherwin-Williams Paste Filler (of shade selected), wiping off across the grain of the wood with burlap or excelsior. Allow to dry at least 36 hours, and where Handcraft or Woodcraft Stains are used a coat of Sherwin-Williams Mission-lac should next be applied. For Golden Oak and other stains Sherwin-Williams Hard Drying Coater can be used. After thoroughly dry, sand to a perfectly smooth surface with 00 or finer sandpaper. Two coats of any one of the Sherwin-Williams interior varnishes (as selected by architect) shall then be applied, allowing sufficient time for each

coat to dry thoroughly. First coat shall be sanded lightly with 00 or finer sandpaper. For a dull finish the last coat shall be rubbed with pumice stone and oil or pumice stone and water.

Four—Interior Work (Pine and other close-grained woods). Stain and Varnish Finish. First: Apply a coat of Sherwin-Williams Handcraft, Woodcraft or Golden Oak Stain, as selected by owner or architect. Where Handcraft or Woodcraft Stains are used a coat of Sherwin-Williams Mission-lac should next be applied. For Golden Oak and other stains Sherwin-Williams Hard Drying Coater can be used. After thoroughly dry, sand to a perfectly smooth surface wtih 00 or finer sandpaper. Two coats of anyone of the Sherwin-Williams interior varnishes (as selected by architect) shall then be applied, allowing sufficient time for each coat to dry thoroughly. First coat shall be sanded lightly with 00 or finer sandpaper. For a dull finish the last coat shall be rubbed with pumice stone and oil or pumice stone and water.

Sherwin-Williams Architectural Varnishes

For Floors

MAR-NOT A perfect floor varnish. It is tough, elastic and under foot wear will not scratch or mar. It works well, flows out evenly under the brush, and dries dust free in about 8 hours with a tough wear-resisting gloss. It can be walked on the second day and becomes thoroughly hard in about 48 hours. Mar-not should be applied directly to the wood. Shellac or liquid fillers should never be used under it. Mar-not has won deserved recognition, and *is unquestionably the best floor varnish made.*

Price $3.00

TRANSPARENT FLOOR An exceptionally tough and elastic varnish which will not scratch or mar from hard wear. It works easily, flows out smoothly, dries dust free in 1 hour, hard to walk on the day after application and thoroughly hard the second day. Price $2.65

Specifications

One—Natural Finish for floors of Oak and all open-grained woods. First: The surface must be carefully sanded to remove all traces of any foreign substance which would be injurious to natural finish. The wood shall then be filled with Sherwin-Williams Paste Filler (of shade selected), wiping off across the grain of the wood with burlap or excelsior. Allow to dry at least 36 hours, after which apply three coats of Sherwin-Williams Mar-not or Transparent Floor Varnish, first coat of which shall be thinned 10 per cent, second coat 5 per cent, with pure spirits of turpentine, third coat to be applied as it comes from the can. Sufficient time shall be allowed between coats to thoroughly dry before application of the succeeding coat. Each coat except the last shall be sanded lightly with 00 or finer sandpaper.

Two—Natural Finish for Floors of Hard Pine, Maple and close-grained woods. First: The surface must be carefully sanded to remove all traces of any foreign substance which would be injurious to natural finish. Apply three coats of Sherwin-Williams Mar-not or Transparent Floor Varnish, first coat of which shall be thinned 10 per cent, second coat 5 per cent, with pure spirits of turpentine, third coat to be applied as it comes from the can. Sufficient time shall be allowed between coats to thoroughly dry before application of the succeeding coat. Each coat except the last shall be sanded lightly with 00 or finer sandpaper.

NOTE: In the event a dull finish is desired, the last coat shall be rubbed with pumice stone and oil.

Three—Stained and Varnished Finish for Floors of Oak and other open-grained woods. First: Apply a coat of Sherwin-Williams Handcraft, Woodcraft or Golden Oak Stain, as selected by owner or architect. After thoroughly dry the wood shall then be filled with Sherwin-Williams Paste Filler (of shade selected), wiping off across the grain of the wood with burlap or excelsior. Allow to dry at least 36 hours, and where Handcraft or Woodcraft Stains are used a coat of Sherwin-Williams Mission-lac should next be applied. Then apply 3 coats of Sherwin-Williams Mar-not or Transparent Floor Varnish, first coat of which shall be thinned 10 per cent, second coat 5 per cent with pure spirits of turpentine, third coat to be applied as it comes from the can. Sufficient time shall be allowed between coats to thoroughly dry before application of the succeeding coat. Each coat except the last shall be sanded lightly with 00 or finer sandpaper.

NOTE: In the event a dull finish is desired, the last coat shall be rubbed with pumice stone and oil.

Four—Stained and Varnished Finish for Floors of Hard Pine, Maple and all close-grained woods. First: Apply a coat of Sherwin-Williams Handcraft, Woodcraft or Golden Oak Stain, as selected by owner or architect. Where Handcraft or Woodcraft Stains are used a coat of Sherwin-Williams Mission-lac should next be applied. Then apply 3 coats of Sherwin-Williams Mar-not or Transparent Floor Varnish, first coat of which shall be thinned 10 per cent. second coat 5 per cent. with pure spirits of turpentine, third coat to be applied as it comes from the can. Sufficient time shall be allowed between coats to thoroughly dry before application of the succeeding coat. Each coat except the last shall be sanded lightly with 00 or finer sandpaper.

NOTE—In the event a dull finish is desired, the last coat shall be rubbed with pumice stone and oil.

Sherwin-Williams Handcraft Stains

For Interior Woodwork & Furniture

In presenting Handcraft Stains to the up-to-date Architect, Decorator or Wood Finisher, we offer a finish that brings out and emphasizes the natural beauties of the grain of the wood, producing a soft, pleasing effect, so desirable in finishing dining-rooms, halls, furniture, office, libraries and all kinds of woodwork.

Years of laboratory and practical tests were spent in the production of Handcraft Stains. Nothing was spared, either in quality of material or skill, to make them the finest possible, our sole aim being to provide a line of art finishes that would fill the most exacting demands of modern interior and furniture finishing.

Handcraft Stains are better than others, because they have an individual richness of tone, hold thoroughly in suspension, do not streak or show laps, dry promptly without a tendency to smut or bleed when finished over, do not require to be wiped off to secure the desired effect, are perfectly clean and transparent, and do not obscure the finest grained woods.

They have none of the objectionable features of water or spirit stains, because they do not raise the grain of the wood. This effects a great saving in the labor necessary for obtaining a perfectly smooth surface upon which to finish.

Handcraft Stains do not possess the fugitive character so common to other stains when exposed to a bright light. Several of the shades shown are our own creations and are therefore strictly individual to The S-W. Co.

They are especially economical on account of their large spreading capacity, and are specified by many prominent architects throughout the country for private dwellings, public buildings, etc. As a first coater for Handcraft Stain S-W. Mission-lac should always be used.

Specifications For Use of Handcraft Stains

FUMED OAK Handcraft Stain Fumed Oak imitates very closely the results obtained by subjecting Oak lumber to ammonia fumes. It produces a soft gray Fumed Oak color. The contrast on quartered oak between the flakes and porous parts making a very rich finish.

The wood shall first be stained and allowed to dry over night. Then apply two coats of Mission-lac, the first coat of which shall be sanded with 0000 sandpaper and the last rubbed lightly to a dull finish with pumice stone and oil. Fumed Oak may also be waxed, shellaced or both according to results desired.

WEATHERED OAK Handcraft Stain Weathered Oak gives a beautiful gray-brown finish which imitates perfectly old weather-beaten oak lumber.

Apply one coat of stain direct to the wood, allowing to dry over night, then apply two coats of Mission-lac, the first coat being sanded with 0000 sandpaper and the last rubbed to a dull finish with pumice stone and oil. Weathered Oak may also be waxed, shellaced or both, according to results desired.

BROWN OAK Handcraft Stain Brown Oak produces a rich, deep brown finish. It is used extensively for grill rooms, dens, mission furniture, picture moldings and showcases, the same as Weathered Oak.

Apply one coat of Handcraft Stain Brown Oak to the wood, allowing to dry over night. Fill the grain of the wood with Golden Oak Paste Filler, wiping off across the grain with burlap or excelsior. After thoroughly dry, apply a coat of S-W. Hard Drying Coater, allowing 36 hours to dry. Then sand down smooth with 0000 sandpaper. Next apply two coats of S-W. Interior Varnish as selected, sanding the first

coat with 0000 sandpaper, rubbing the last to a dull finish with pumice stone and oil. This stain can also be finished in Mission-lac, waxed, shellaced or both for work desired in a dead finish.

FLEMISH OAK Handcraft Stain Flemish Oak is a very dark stain nearly black, with a rich brown undertone. It has no tendency to turn blue when waxed, a common failing with other Flemish Oak stains.

Apply one coat of stain to the wood, allowing to dry over night, then apply two coats of Mission-lac, sanding the first with 0000 sandpaper and rubbing the last to a dull finish with pumice stone and oil. It may also be waxed, shellaced or both.

CATHEDRAL OAK Handcraft Stain Cathedral Oak is an exclusive creation of our own. Its effect is a deep reddish brown found in ancient cathedral furniture.

Apply one coat of stain to the wood, allowing to dry over night, then apply two coats of Mission-lac, sanding first coat with 0000 sandpaper and rubbing last coat to a dull finish with pumice stone and oil. Cathedral Oak may also be waxed or shellaced or filled, varnished and rubbed to a dull finish.

TAVERN OAK Handcraft Stain Tavern Oak is another artistic creation of our own. It is a soft grayish brown with a distinct green undertone. It makes a very popular shade for interior finishing.

Follow specifications given for Handcraft Stain Brown Oak.

BOG OAK Handcraft Stain Bog Oak is a deep, rich olive green It is a very popular stain because it produces a beautiful soft, permanent green effect.

Apply one coat of Handcraft Stain Bog Oak to the wood, allowing to dry over night. Fill the grain of the wood with Golden Oak Paste Filler, wiping off across the grain with burlap or excelsior. After thoroughly dry, apply a coat of

S-W. Hard Drying Coater, allowing 36 hours to dry. Then sand down smooth with 0000 sandpaper. Next apply two coats of S-W. Interior Varnish as selected, sanding the first coat with 0000 sandpaper, rubbing the last to a dull finish with pumice stone and oil.

OLD ENGLISH OAK Handcraft Stain Old English Oak is a very deep, rich reddish brown stain, deeper, with a more distinct undertone than Cathedral Oak. It is a splendid finish for fine furniture, walls, dining-rooms, picture moldings, etc.

Follow specifications given for Handcraft Stain Bog Oak.

ANTWERP OAK Handcraft Stain Antwerp Oak is a very beautiful shade of brown with a distinct deep green undertone. We believe it to be the only satisfactory one from an artistic standpoint on the market.

Follow specifications given for Handcraft Stain Bog Oak.

SILVER GRAY Handcraft Stain Silver Gray produces a soft gray effect so desirable in club rooms, halls, dens or on picture moldings, showcases, etc.

Apply one coat of the stain to the wood. When thoroughly dry, follow with a coat of S-W. Marvelac-er. Allow this coat to dry 24 hours, then sandpaper lightly with 0000 finishing paper and apply one coat of S-W. Velvet Finish

EARLY ENGLISH Handcraft Stain Early English when used on white quartered oak produces the accepted standard of Early English Finish.

Apply one coat of Handcraft Stain Early English Oak to the wood, allowing to dry over night. Fill the grain of the wood with Golden Oak Paste Filler, wiping off across the grain with burlap or excelsior. After thoroughly dry, apply a coat of S-W. Hard Drying Coater, allowing 36 hours to dry. Then sand down smooth with

0000 sandpaper. Next apply two coats of S-W. Interior Varnish as selected, sanding the first coat with 0000 sandpaper, rubbing the last to a dull finish with pumice stone and oil. Very handsome results may also be obtained by staining, filling and applying two coats of Mission-lac rubbed to a dead finish with pumice stone and oil.

MAHOGANY Handcraft Stain Mahogany is the deepest, richest, most transparent, and most permanent Mahogany Stain on the market and is entirely devoid of blue or bright red casts so frequently found in other stains.

Follow specifications given for Handcraft Stain Bog Oak.

WALNUT Handcraft Stain Walnut is a deep, rich brown, the perfect imitation of old dark walnut.

Follow specifications given for Handcraft Stain Bog Oak.

Note—The dull or velvet finish can be produced on all the above stains without rubbing the last coat, by applying one coat of S-W, Velvet Finish. See page 15.

Golden Oak Stain

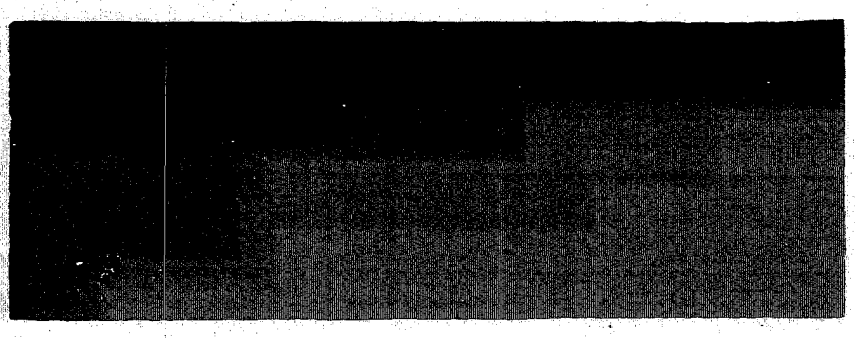
For Finishing Interior Woodwork and Furniture

Golden Oak Stain is for use on oak and other woods in the finishing of interior woodwork, furniture, etc. When reduced as recommended below, it dries promptly and produces the universally accepted shade. It brings out the flakes in quarter sawed white oak in fine contrast; needs no wiping and does not streak or show laps. The popular shade is secured by reducing with two parts turpentine, two parts benzine to one part stain; for lighter effects, however, it may be reduced more than directed above.

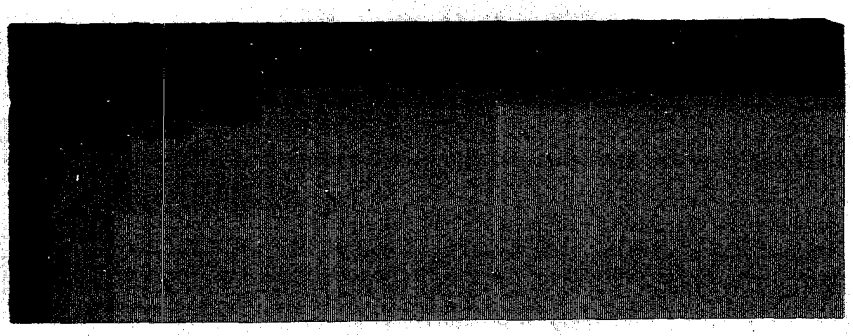
Put up in ½ pint, pint, quart, half gallons and gallons.

For specifications see pages 12, 18 and 21.

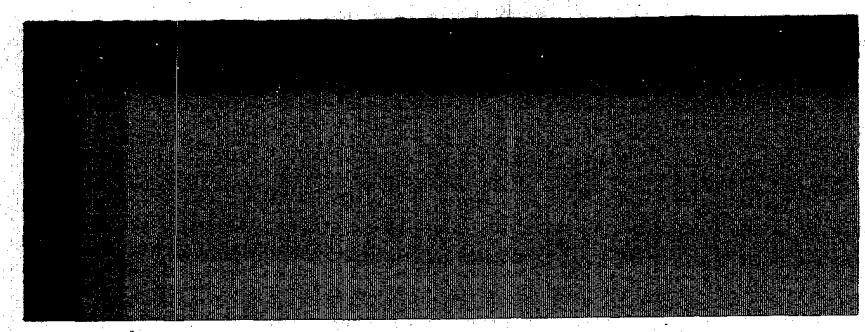
S-W Handcraft Stains



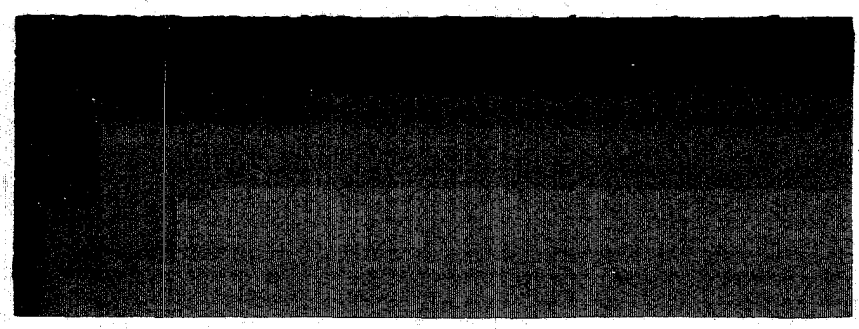
SILVER GRAY
On Quarter Sawed White Oak



BROWN OAK
On Quarter Sawed White Oak

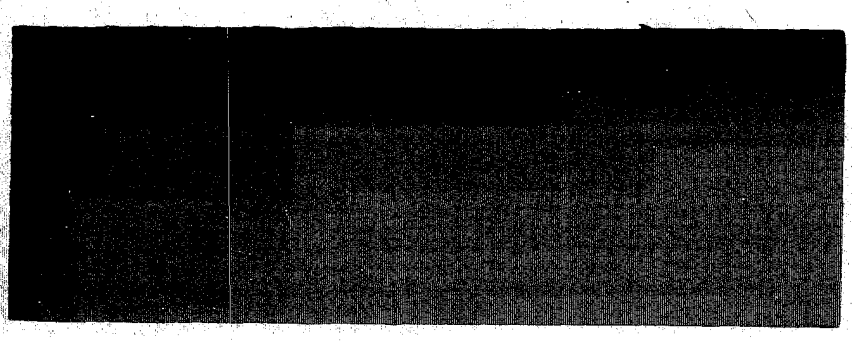


TAVERN OAK
On Quarter Sawed White Oak

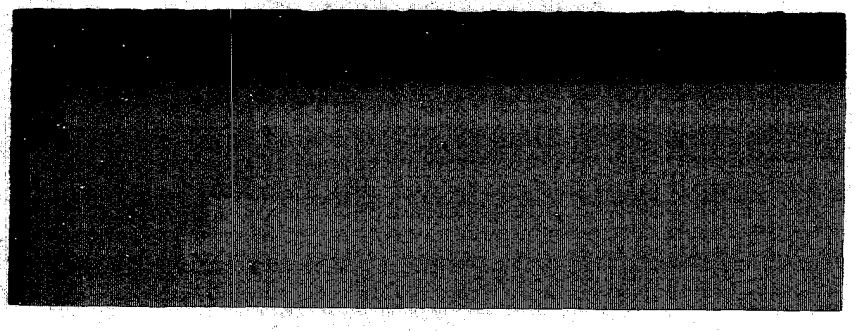


FLEMISH OAK
On Quarter Sawed White Oak

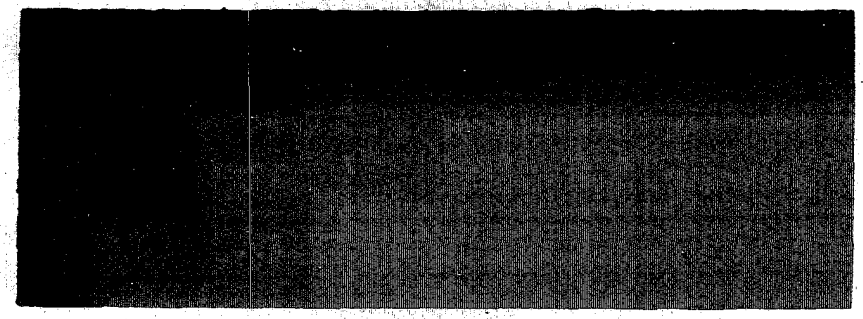
S-W Handcraft Stains



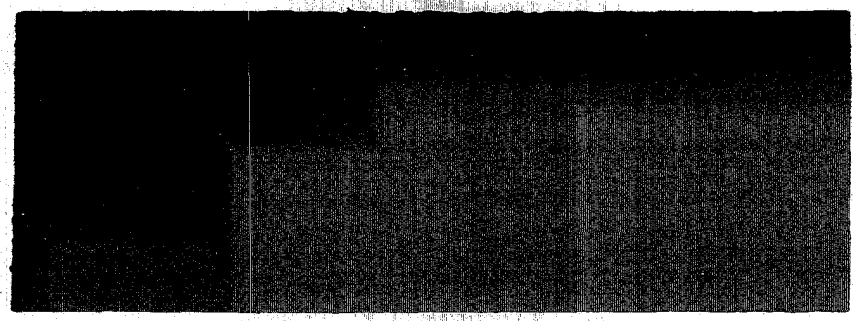
FUMED OAK
On Quarter Sawed White Oak



BOG OAK
On Quarter Sawed White Oak

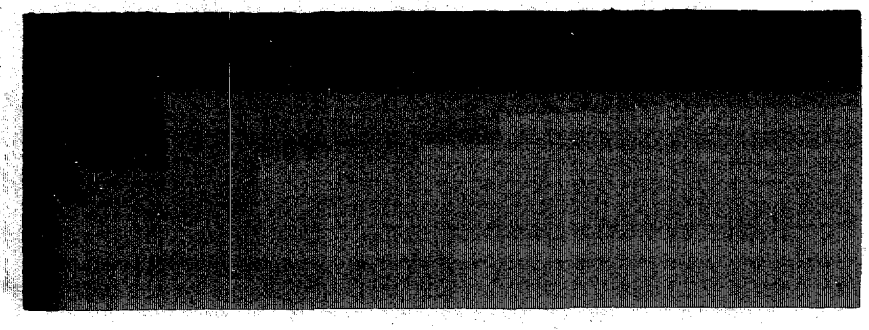


OLD ENGLISH OAK
On Quarter Sawed White Oak

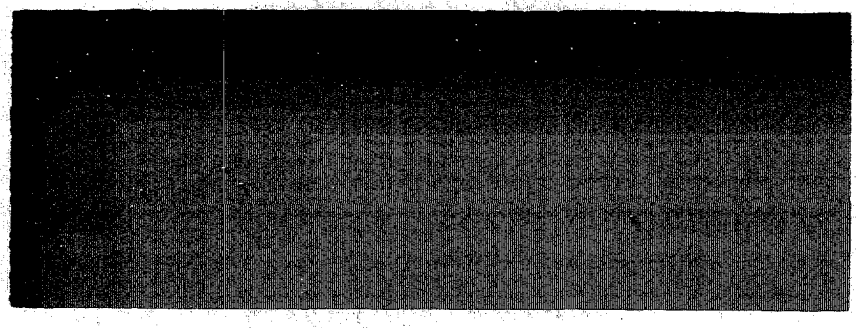


CATHEDRAL OAK
On Quartered Sawed White Oak

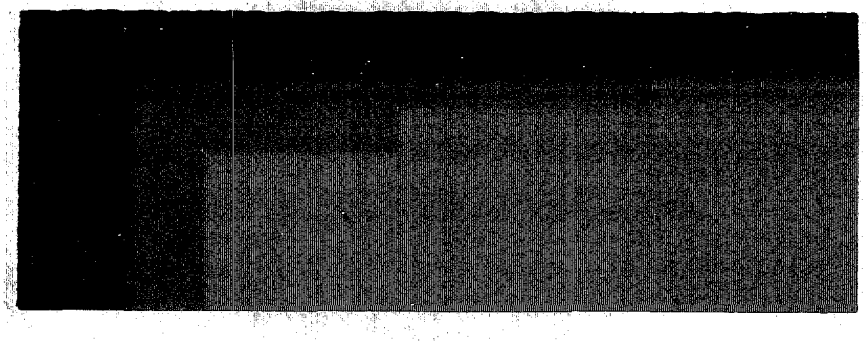
S-W Handcraft Stains



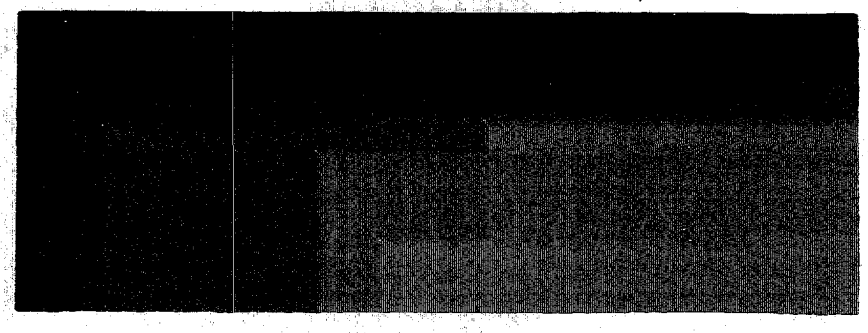
WEATHERED OAK
On Quarter Sawed White Oak



ANTWERP OAK
On Quarter Sawed White Oak

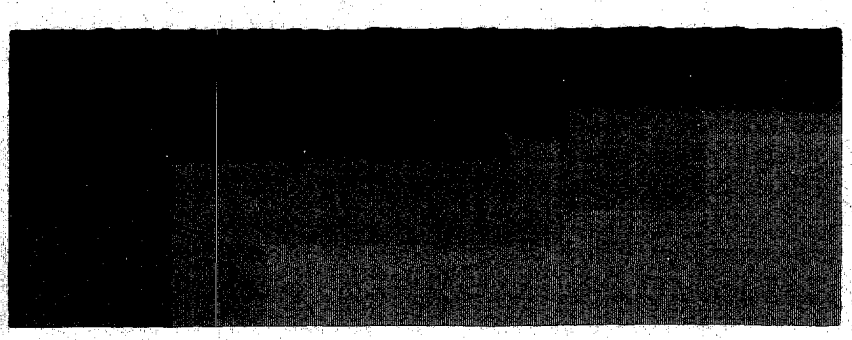


MAHOGANY
On Mahogany

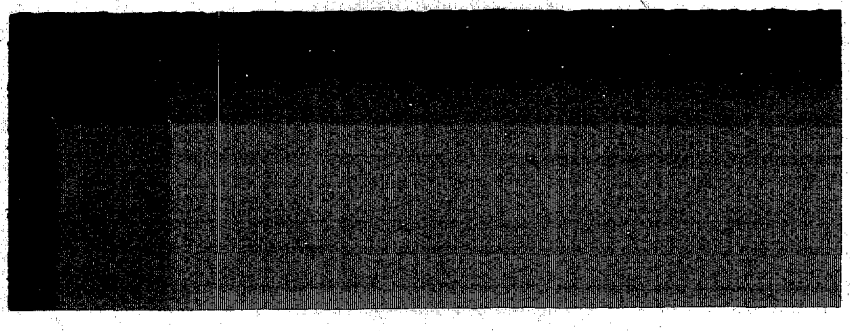


MAHOGANY
On Southern Pine

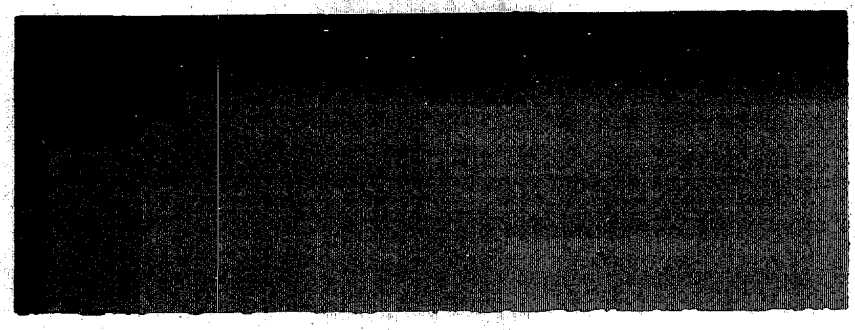
S-W Handcraft Stains



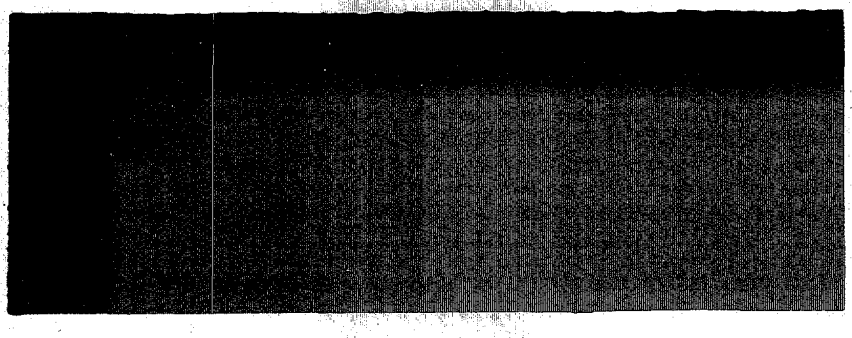
BROWN OAK
On Southern Pine



BOG OAK
On Southern Pine

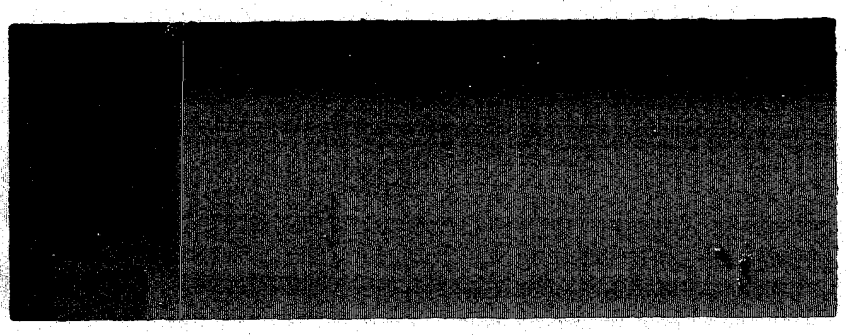


TAVERN OAK
On Southern Pine

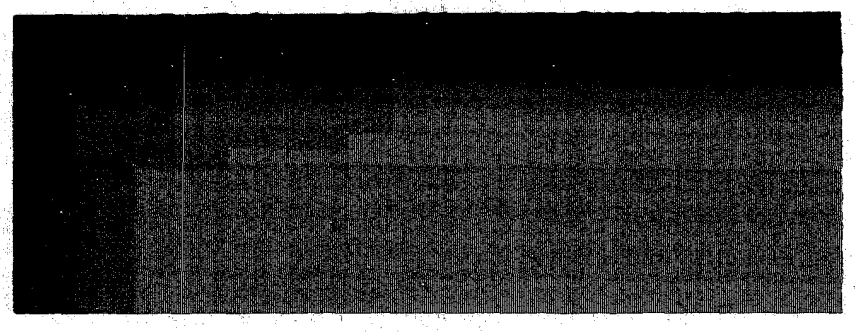


OLD ENGLISH OAK
On Southern Pine

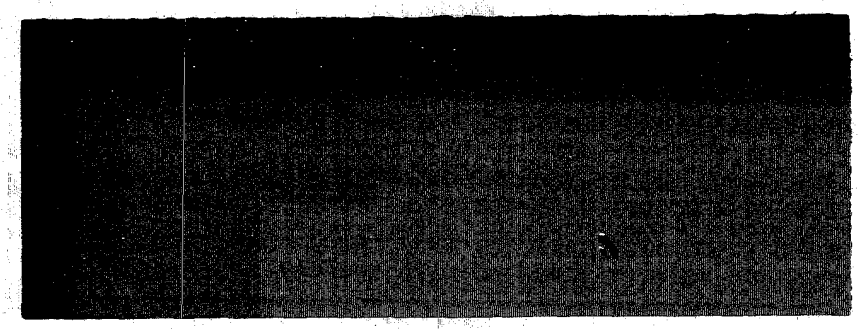
S-W Handcraft Stains



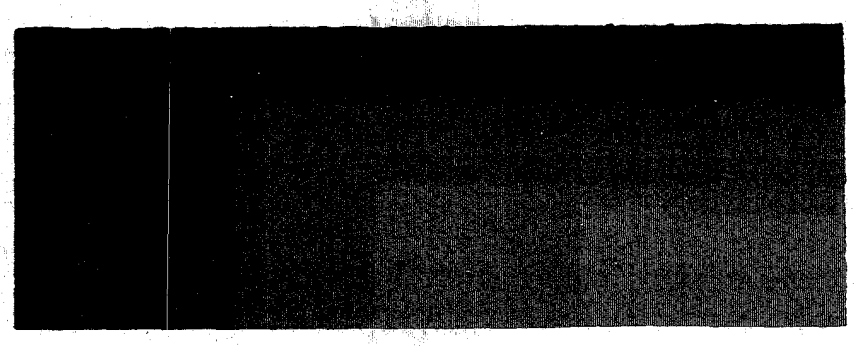
SILVER GRAY
On Maple



MAHOGANY
On Maple



WALNUT
On Birch



MAHOGANY
On Birch

Handcraft System
An Art Finish for Open Grained Woods

An exclusive line of Art Finishes (for oak, ash, chestnut and similar open grained woods) specially designed for high grade work in new and artistic effects.

This system is unequaled for procuring harmonious combinations for interior decorations, as it allows the tone of the rugs and furnishings to be carried out exactly in the woodwork. It gives the effects so often demanded by clients who want something a little different from what they have been using, but still in good taste. The Toner which remains in the pores of the wood and the Stain proper blend perfectly, producing a superb finish, whether in the dark effects where the Toner forms a contrast or in the grays and lighter tones, where it is used in the same shade as the Stain itself.

In addition to the regular effects shown on the following pages, any special tone or color can be obtained provided definite information is furnished together with a sample of the wood, tapestry or material used for upholstering, which will enable us to match the desired shade.

We estimate that one gallon each, Stain and Lacquer (same amount of Finishing when required) and ten pounds of Toner will finish approximately 475 square feet of surface—depending on the character and preparation of the wood.

Specifications for Use of S-W Handcraft System

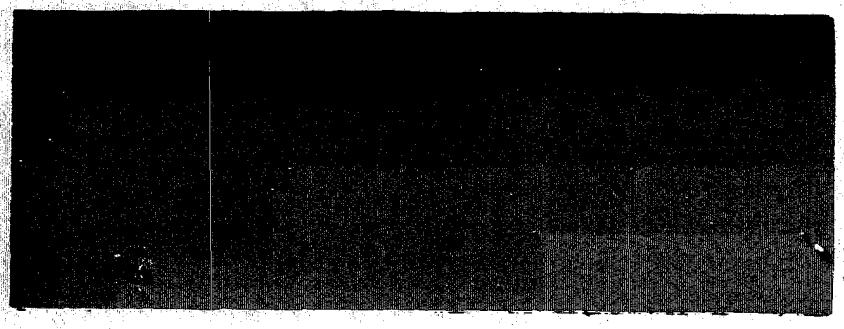
On Open Grained Woods

(Except Effect Nos. 1-24-25-26)

Handcraft System is composed of the following: Handcraft System Stain, Handcraft System Lacquer, Handcraft System Toner, and on effects 1-24-25-26 Handcraft System Transparent Lacquer, and a finishing coat of S-W. Handcraft System Finishing. All open grained woodwork designated "Handcraft System" shall be finished as follows: One coat of Sherwin-Williams Handcraft System Stain (effect number selected by owner or architect), shall first be applied and allowed to stand 18 to 24 hours for thorough drying. A coat of Sherwin-Williams Handcraft System Lacquer shall then be applied. Both stain and lacquer shall be applied with a good fitch brush. After the lacquer is thoroughly dry, sandpaper with 0000 finishing paper to a perfectly smooth surface. Next apply a coat of Sherwin-Williams Handcraft System Toner thinned with pure spirits turpentine to the consistency of paint. The Toner shall be applied to only such amount of surface at a time as will permit of its being wiped off (opposite grain of wood) perfectly clean with a soft cloth, removing all the Toner from the work except that which remains and is meant to remain in the pores of the wood.

Note—For effect Nos. 1, 24, 25 or 26 the following change shall be made in the above specification: "In place of Handcraft System Lacquer, S-W. Handcraft System Transparent Lacquer shall be used," and over the Toner when dry apply a coat of Sherwin-Williams Handcraft System Finishing.

S-W Handcraft System



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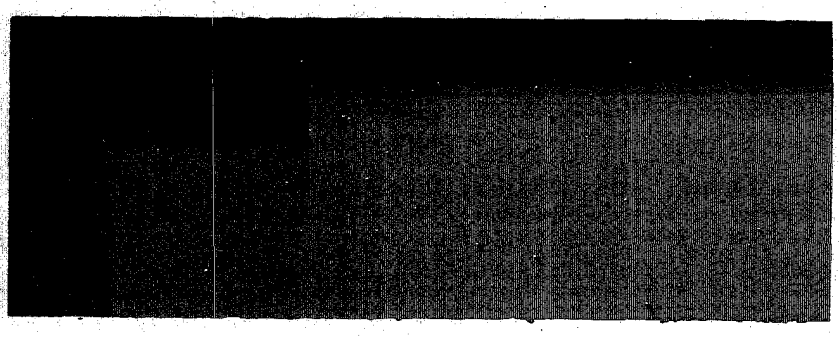

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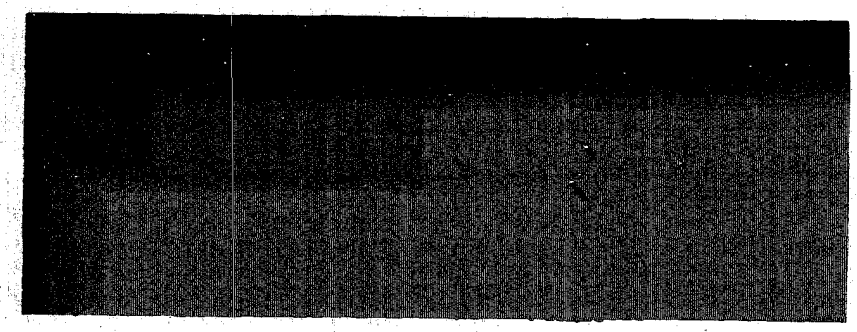

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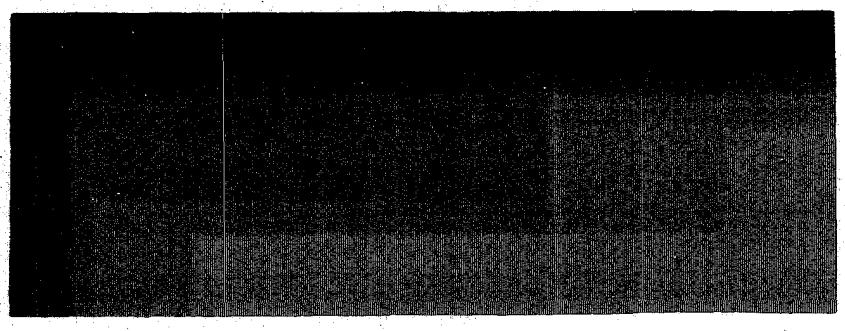
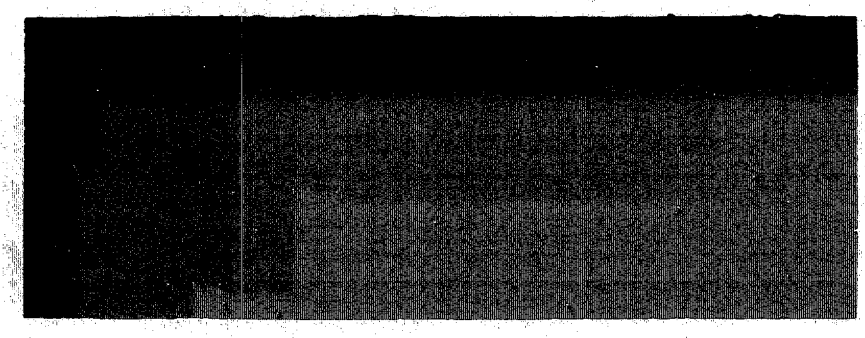


EFFECT No. 8

S-W Handcraft System



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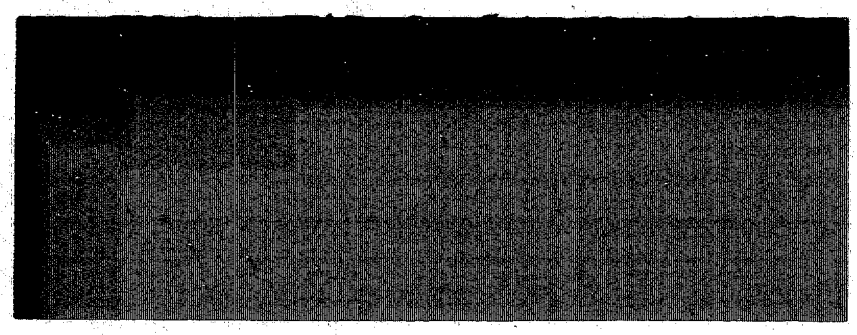

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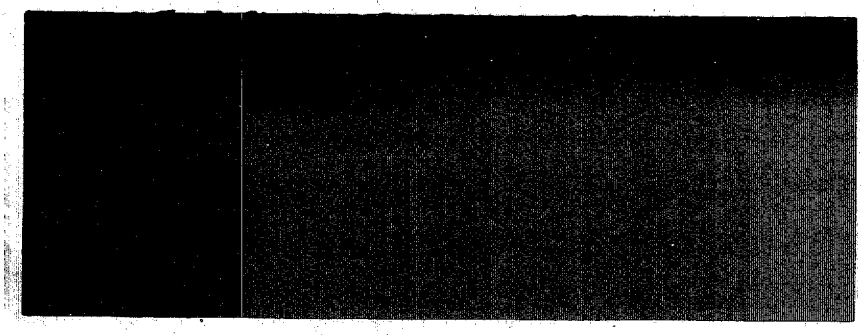
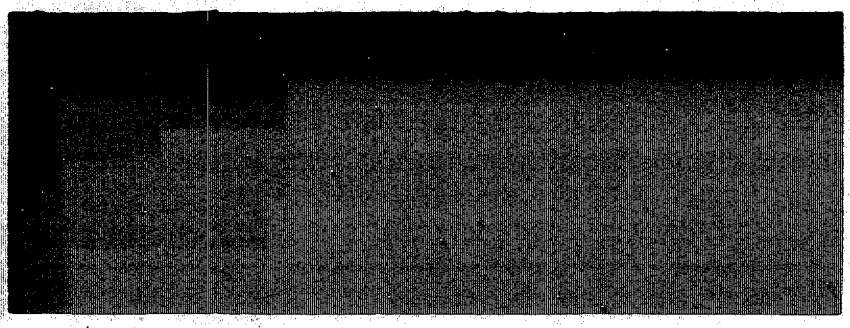


EFFECT No. 23

EFFECT No. 6

S-W Handcraft System



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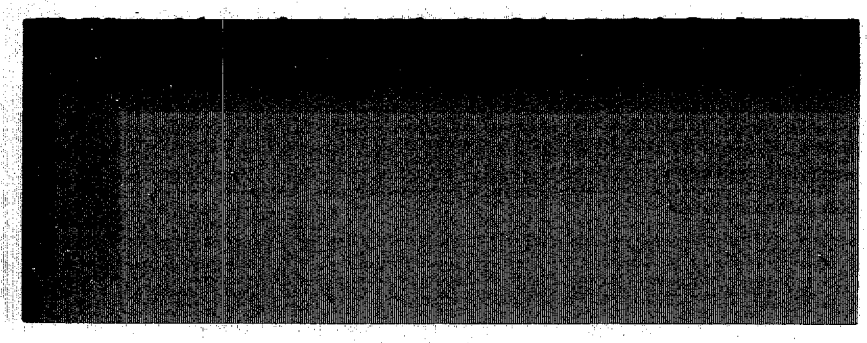

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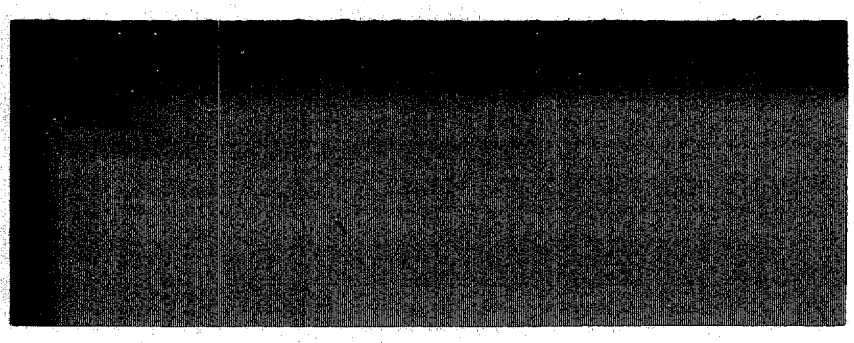
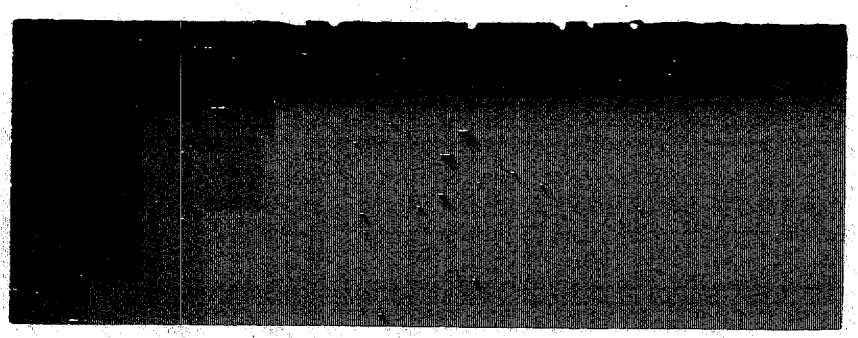


EFFECT No. 16

EFFECT No. 12

S-W Handcraft System



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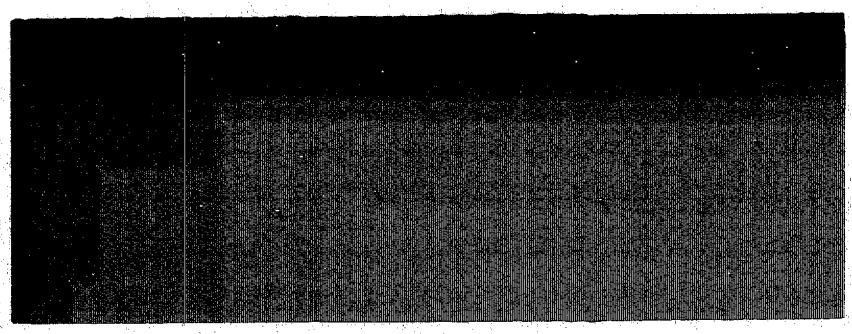

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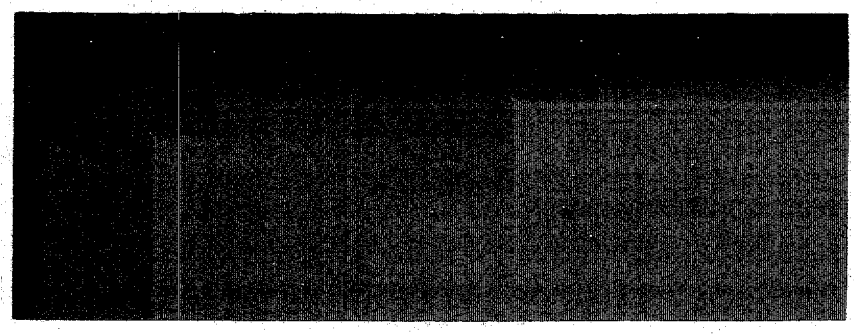

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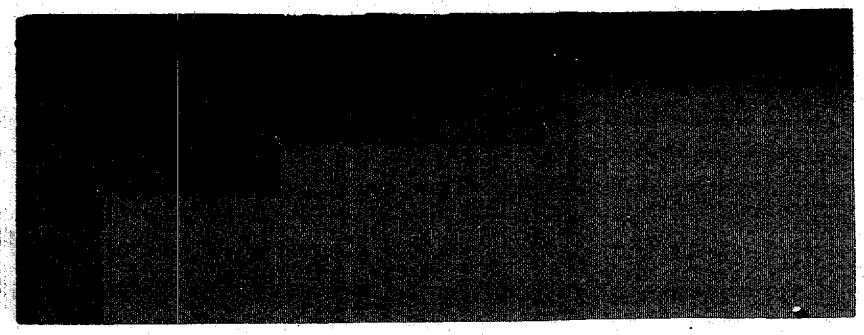

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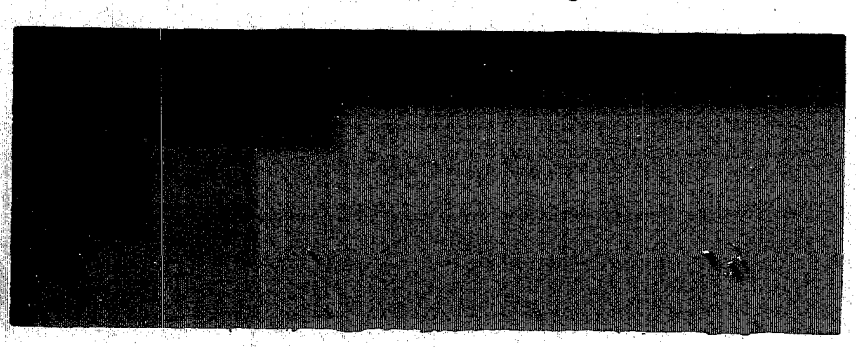
S-W Handcraft System



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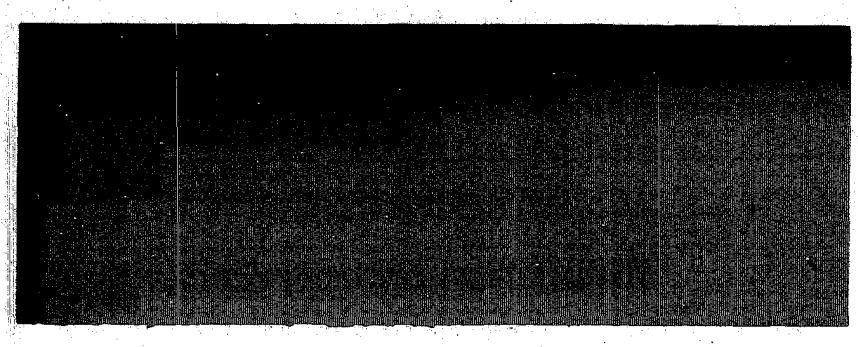

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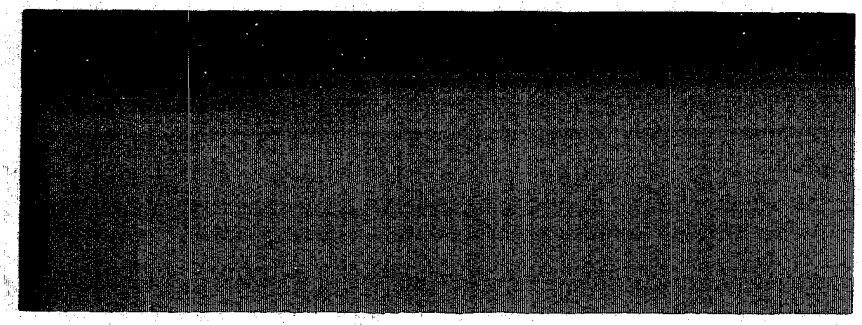

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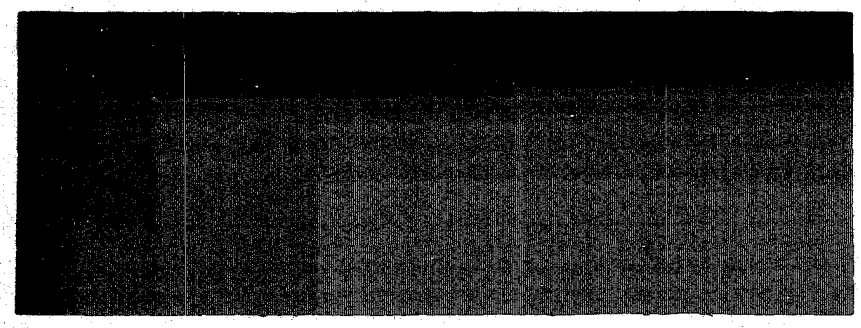

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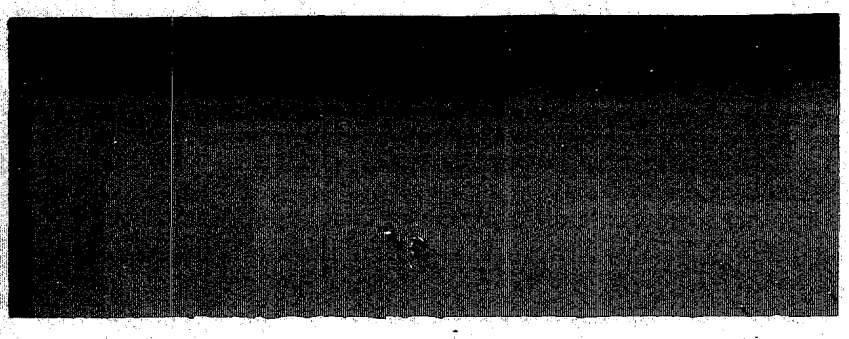
S-W Handcraft System



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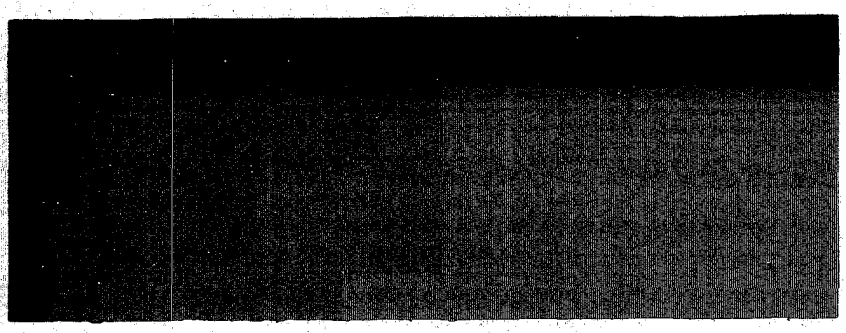

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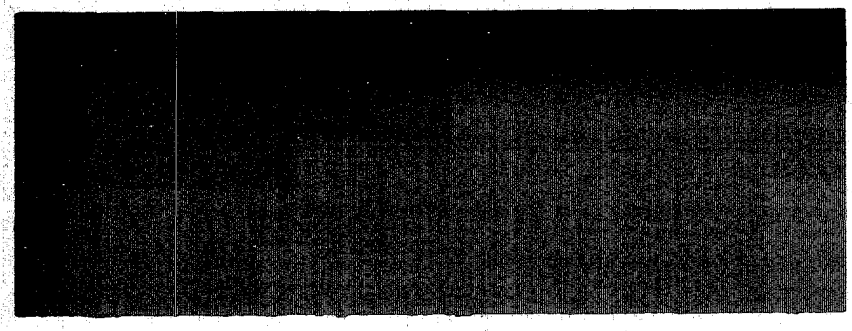
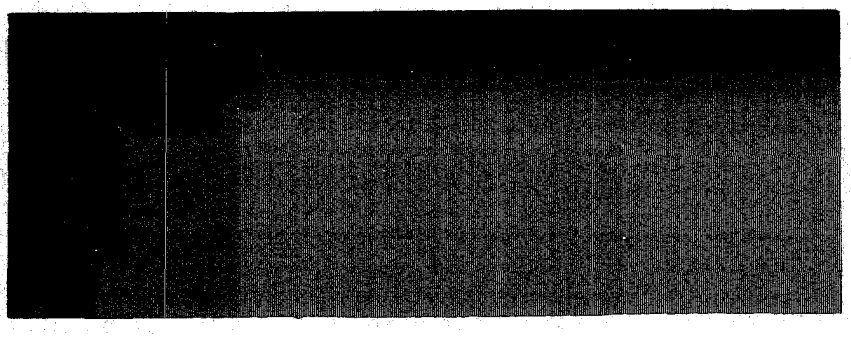


EFFECT No. 3



EFFECT No. 18

Woodcraft Stains

For Producing Mission Effects

Woodcraft Stains are especially designed for producing on soft, inexpensive woods, such as Georgia and Washington pine, gum, fir, etc., the popular Mission effects. The demand for a stain of this character is universal, by reason of the increasing scarcity of oak and the more desirable hardwoods so generally used heretofore.

Notwithstanding the fact that in designing these stains their special adaptability to soft woods was of first consideration, excellent results are to be obtained when they are used on oak and other expensive hardwoods.

Each effect produced by the use of Woodcraft Stains is a perfect specimen of the character of finish it is intended to represent. The Fumed Oak effect procured on oak is such a perfect imitation of the genuine ammonia fumed oak that only those of extended experience can determine the difference.

Woodcraft Stains do not raise the grain of the wood; do not streak or show brush marks; dry promptly and will not bleed up when finished over; do not require wiping and with one application will produce the clear stained effect, without obscuring the grain of the wood.

Woodcraft Stains represent the best value obtainable in the way of a permanently satisfactory, moderate priced stain.

Directions For Applying Woodcraft Stains

Woodcraft Stains should be applied with a clean, soft fitch brush. They are prepared ready for use. The color samples exhibited in the following pages indicate approximately the results produced with the stain on white quartered oak, pine and birch. The wide variation in character of woods, some being softer, harder, more porous,

etc., should be taken into consideration, which will naturally alter more or less the effects. It is advisable to always prepare in advance a panel of the wood to be used, which will determine whether or not the stain should be reduced to procure the desired effect. Woodcraft Stain Reducer only should be used in thinning Woodcraft Stains. When not in use Woodcraft Stains and Reducer should be kept tightly covered.

Specifications for Use of Woodcraft Stains

Early English (on oak) effect produced is a most perfect match for established standard Early English Finish. Wood should first be stained; allow to dry about 24 hours, fill with Early English Paste Filler, and then apply one coat of Hard Drying Coater and two coats of S-W. Varnish, as selected. For a dull or rubbed finish, last coat should be rubbed with pumice stone and oil or water.

Early English (on pine). Stain should be allowed to dry about 24 hours and then followed with one coat of Hard Drying Coater, giving 24 to 36 hours before applying subsequent coats of Varnish. For a dull or rubbed finish, rub last coat with pumice stone and oil or water.

Weathered Oak (on oak) gives a finish which imitates perfectly old weather-beaten oak lumber. Weathered Oak is best finished with two coats of Mission-lac, last coat rubbed to a dull finish, or a coat of Mission-lac and Wax, according to results desired.

Weathered Oak (on pine) should be finished as recommended on oak, omitting one coat of Mission-lac.

Green Weathered (on oak) is a new creation in a rich, dark, greenish tone and a departure from any Mission finish recommended to the trade. By following the same method as outlined for Weathered Oak, the best results can be obtained.

Green Weathered (on pine). Same suggestions apply as made for Mahogany (Light and Dark) when used on pine and birch.

Modern English (on oak) is a beautiful rich, dark brown effect and is another new finish not heretofore in use. Same method as outlined for Weathered Oak should be followed.

Modern English (on pine). Finish the same as Mahogany (Light and Dark) on pine and birch.

Fumed Oak (on oak) produces the most perfect imitation of a genuine ammonia fumed effect that can be obtained. Follow same suggestions in finishing as are made for Weathered Oak and Green Weathered on oak.

Fumed Oak (on pine). See recommendations for Weathered Oak on oak.

Mahogany, Light and Dark (on birch), is a deep, rich, transparent Mahogany Stain devoid of blue or bright red casts so commonly found in other stains. Stain should be allowed to dry about 24 hours, then followed with one coat of Hard Drying Coater and two or more coats of S-W. Varnish, as selected. For a dull or rubbed finish, the last coat should be rubbed with pumice stone and oil or water.

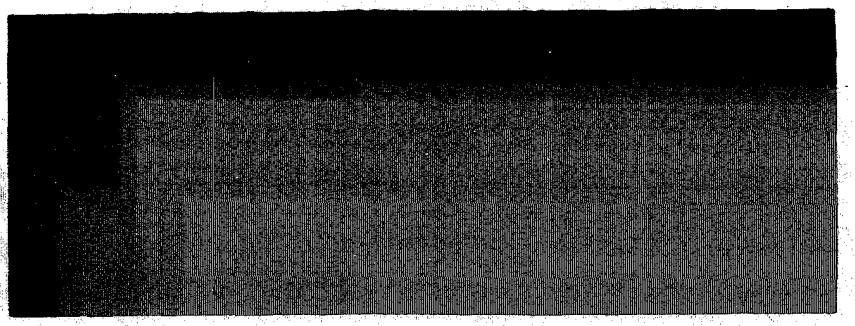
Mahogany, Light or Dark (on pine). Follow same suggestions as made for Mahogany (Light and Dark) on birch.

Cherry (on pine) is a beautiful red or cherry shade and when finished the same as suggested for Mahogany, produces a very desirable and attractive finish for pine and other close grained woods.

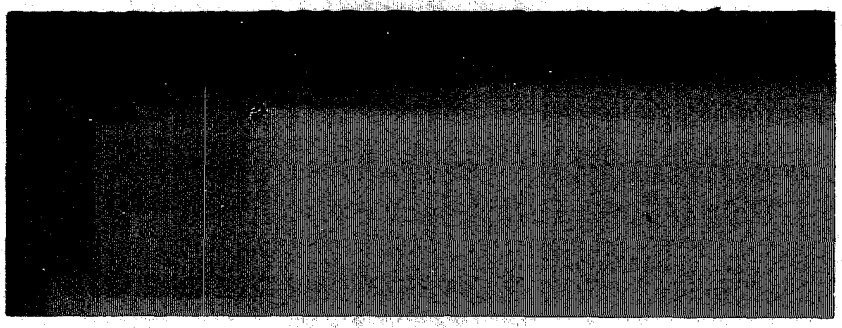
For further specifications see pages 12, 18 and 21.

Woodcraft Stain line shown on following pages.

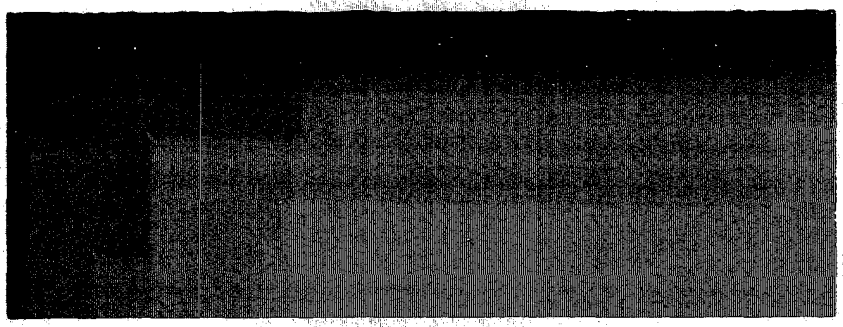
S-W Woodcraft Stains



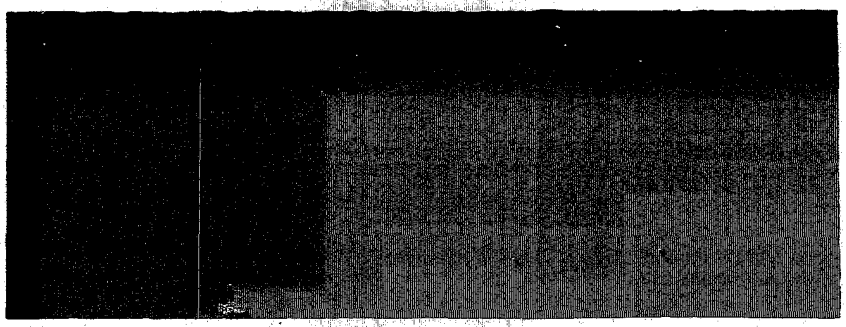
FUMED OAK
On Southern Pine



MODERN ENGLISH OAK
On Southern Pine

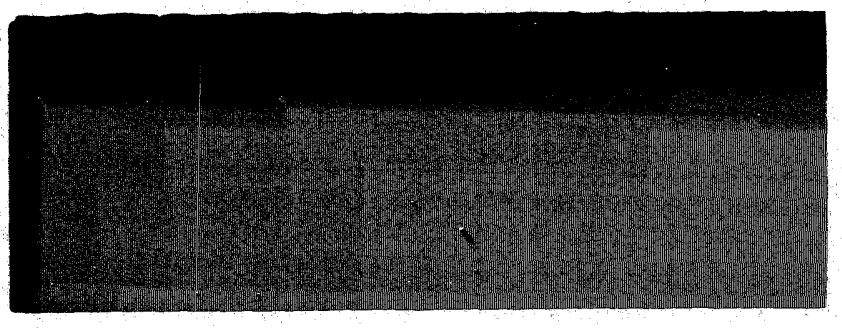


CHERRY
On Southern Pine

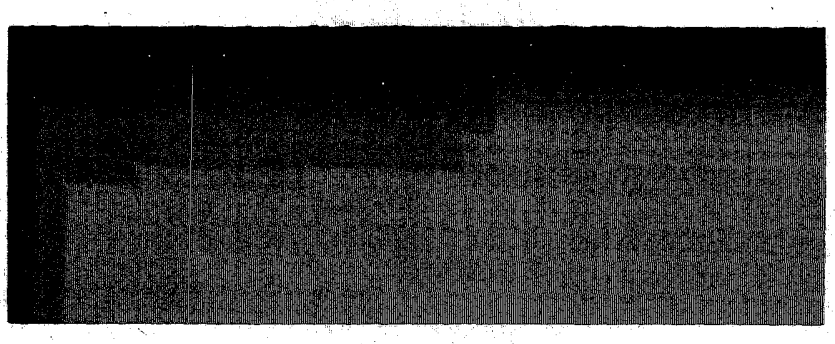


EARLY ENGLISH OAK
On Southern Pine

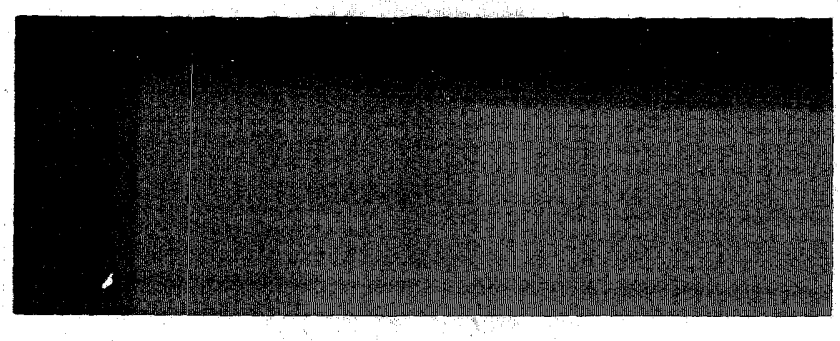
S-W Woodcraft Stains



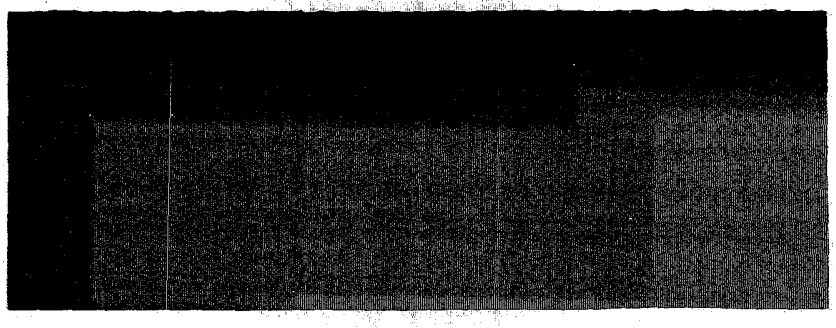
WEATHERED OAK
On Southern Pine



GREEN WEATHERED OAK
On Southern Pine

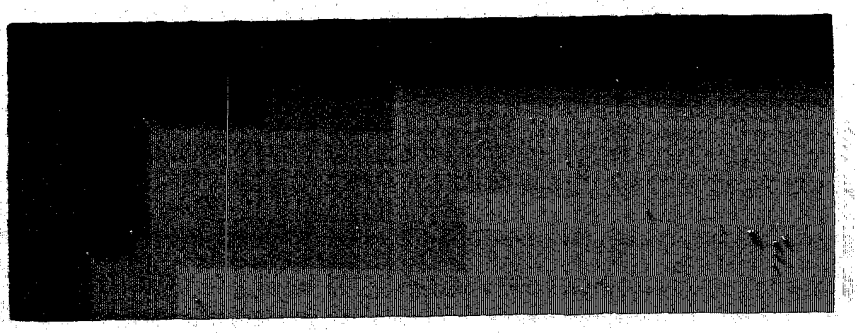


MAHOGANY LIGHT
On Southern Pine

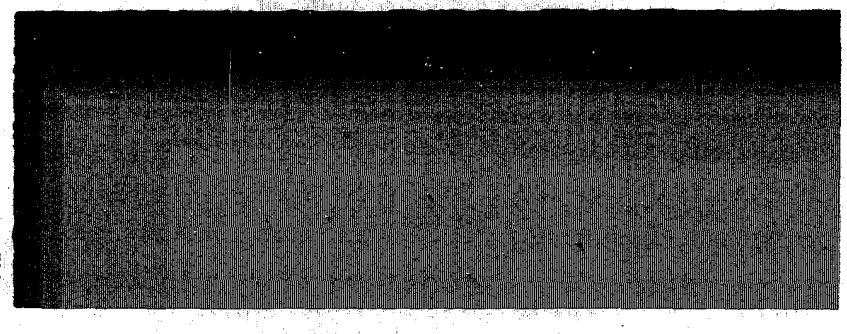


MAHOGANY DARK
On Southern Pine

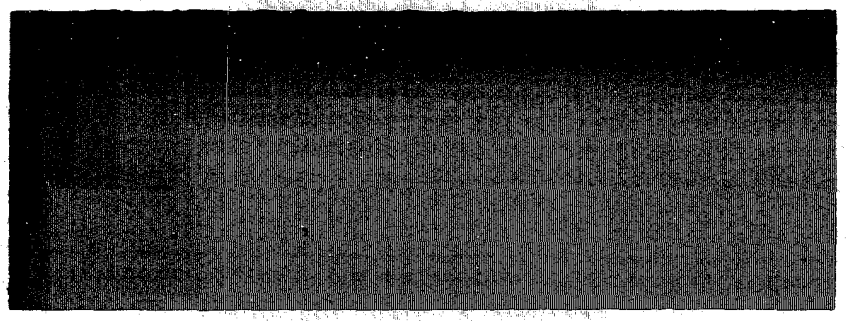
S-W Woodcraft Stains



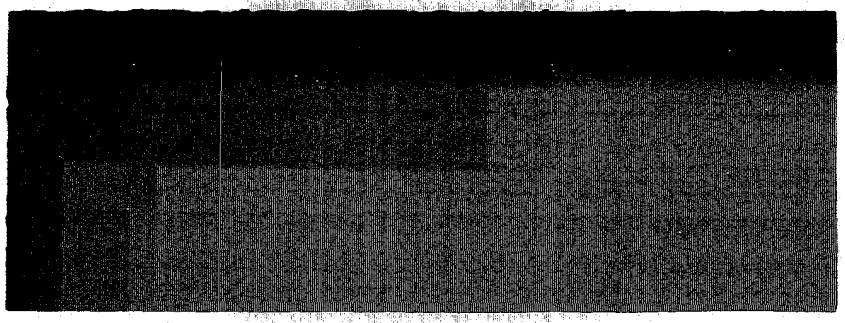
FUMED OAK
On Quarter Sawed White Oak



MODERN ENGLISH OAK
On Quarter Sawed White Oak

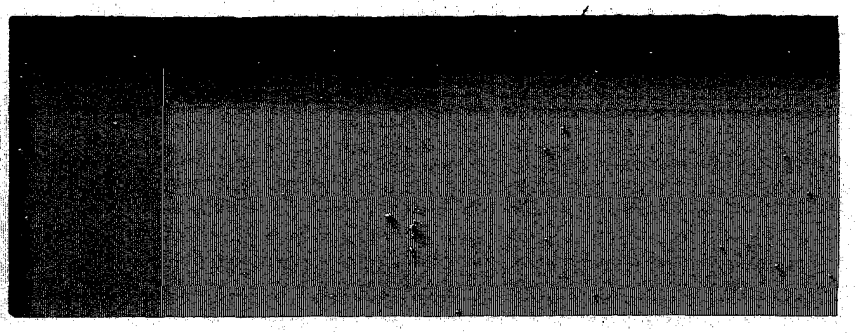


EARLY ENGLISH OAK
On Quarter Sawed White Oak

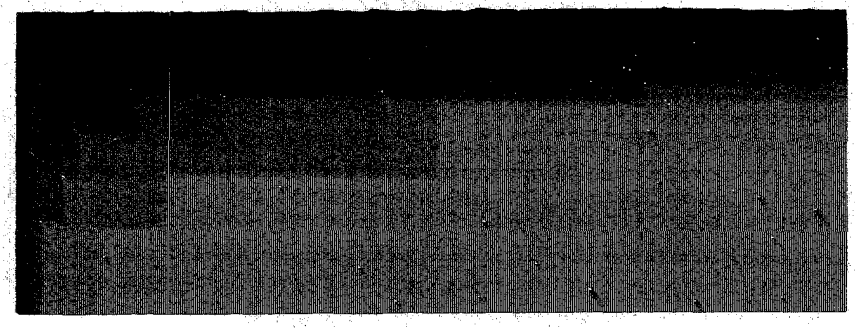


GREEN WEATHERED OAK
On Quarter Sawed White Oak

S-W Woodcraft Stains



WEATHERED OAK
On Quarter Sawed White Oak



MAHOGANY DARK
On Birch

S-W Paste Fillers

For Filling All Open Grained Hardwoods

Our paste fillers are very satisfactory for use on open grained woods and will be found suitable for the very highest class of work. The goods possess excellent working and drying qualities, do not smut, but wipe off clean without pulling out of the grain. They do not shrink or dry out porous, consequently they will not absorb the succeeding coat of varnish as is the case with many other fillers on the market. This line includes the following fillers: Transparent, Oak, Antique Oak, Golden Oak, Red Oak, Mahogany, Walnut. Put up in ½ and 5 pound cans and 12½ and 25 pound pails and 100 pound kegs.

Suggestions For Use of Fillers

TRANSPARENT This filler should be used where a natural finish is specified on such woods as oak, ash, chestnut, etc. It does not darken the color of the wood in the slightest degree and for this reason helps to produce a perfect natural finish.

OAK There is very little difference between this filler and our Transparent Filler. Both are intended for a natural finish. S-W. Oak Filler, however, intensifies the color of the wood very slightly.

ANTIQUE OAK By the use of Antique Oak Filler a result may be secured about half way between a natural oak finish and a Golden Oak finish. It does not stain the flakes of the wood, but darkens the pores.

GOLDEN OAK This filler is used in connection with Handcraft and Golden Oak Stains. It not only fills up the pores of the surface on which it is applied, but darkens the wood as well. It is a popular way of finishing woodwork, desks, furniture, etc.

RED OAK Red Oak Filler has a red cast to it, and is used chiefly to preserve the character of the red oak. It is rarely used on white quarter sawed oak.

MAHOGANY Mahogany Filler comes in light and dark. The former is used with the lighter stain effects or where the Mahogany is finished natural. The latter is used in connection with Handcraft Stains in producing a regular dark mahogany finish.

WALNUT This filler is used where a walnut finish is desired.

Flat-tone,

A Durable Flat Finish for Walls, Ceilings and Interior Woodwork

Flat-tone is a specialty for the artistic decoration of interior walls, ceilings and woodwork. It is the only entirely satisfactory finish which combines: soft, velvety flat effects, and richness and depth of tone. It produces a satisfactory surface which can be refinished at any time, and is especially adapted for use as a ground coat under enamels and glaze colors—the highest type of decoration. Easy to apply, it does not streak when put on with a wide wall or kalsomine brush, and is very durable. It permits of

repeated washing and cleaning without injury. In addition to a large covering capacity secured through the extreme fineness in grinding, Flat-tone is always uniform in color. It comes in 23 shades, 13 of which are put up in liquid and paste form, while the remaining 10 are put up in paste form only.

Flat-tone is economical to use, owing to the variety of shades provided, and thus obviates the loss of time in mixing colors to any standard shade. Practical tests on unpainted walls have demonstrated that the first coat of Flat-tone will cover approximately 950 to 975 square feet, one coat; second coat will cover approximately 875 to 900 square feet; third coat approximately 900 to 1000 square feet, one coat to a gallon of the thinned-up mixture.

Flat-tone is a high grade product in every way, and it is not like the cheap kalsomine finishes on the market today, which aim at the same result, but which are really only satisfactory for cheaper work. Flat-tone has been made to meet the particular requirements of the higher class work, and produces a finishing effect far superior to any materials heretofore offered.

Unlike oil paints, Flat-tone is very finely ground in high grade Japan liquid, is uniform in color, has easy working and good flowing qualities, good covering capacity, and does not require stippling to insure a uniform finish.

Specifications for the Use of Flat-tone

It should be understood that the following specifications only cover the Flat-tone which comes in paste form, as Flat-tone Liquid is applied as it comes from the can.

Owing to the widely varying conditions of the surface on which Flat-tone may be applied, it is impossible to give definite instructions which will be found applicable in every case. Therefore, the specifications as given below are only intended to suggest in a general way the best method of use under ordinary conditions.

For Bare, Unpainted Surfaces

First Coat—Thin Flat-tone bulk for bulk with a liquid composed equally of pure spirits turpentine and pure raw linseed oil.

Second Coat—Thin four parts Flat-tone (by measure) with three parts of liquid composed equally of pure spirits turpentine and pure raw linseed oil.

Third or Last Coat—Thin two parts Flat-tone (by measure) with one part pure spirits turpentine only. Allow each coat to stand 24 hours or until perfectly dry.

Note—S-W. Wall Varnish Size may be used for the first coat instead of Flat-tone if desired.

For Old, Previously Painted Surfaces

After loose paint has been carefully removed and bare spots touched up, Flat-tone may be applied as directed for new work above.

Flat-tone has been used with great success on the largest buildings in the country. Reference to its success as a wall finish may be found on pages 6, 7 and 8 of this book, where its use on the Singer Building, City Investing Building and Hudson Terminal Building in New York is described. The use of this finish on three of the largest buildings in New York City shows conclusively that Flat-tone is a wall finish which is worthy of the confidence of every architect.

Addenda

Since this book was printed, a few changes have been made in the Flat-Tone line which, we feel sure, will be welcomed by the architects. We found the demand for Flat-Tone in liquid form, ready to use, has been much greater than we anticipated, and this demand is steadily increasing. We have therefore increased the colors in the liquid form to include all of those heretofore made in paste form only, besides adding the three colors shown on the next page, which are not included in the paste line.

This places a most complete and artistic selection of beautiful colors in prepared form at the disposal of everyone whose preference or need makes this form the more desirable.

Color No. 834, Pale Sulfur, shown on page 73, has been dropped from the list and is no longer made in either paste or liquid.

There are now 21 colors put up in paste and 24 colors in liquid form, also white.

S-W Flat-Tone will be found superior to many other cheaper interior flat finishes for plaster and woodwork owing to its great adaptability to all kinds of decorative requirements, its rich, soft finish, and its splendid wearing qualities, which permit of its being repeatedly washed and cleaned without injury to color or finish.

Directions for the use of S-W Liquid Flat-Tone are given herewith.

Directions

Stir the paint thoroughly from the bottom of the can to a uniform consistency. If found too thick for ordinary use, thin slightly with spirits turpentine.

S-W Liquid Flat-Tone should be applied with a wide wall brush and flowed on freely with a sweeping stroke similar to the method used in applying kalsomine.

Owing to the varying conditions of the surfaces over which Flat-Tone may be applied, it is not possible to give definite instructions for use which will be found applicable in every case. Hence the following directions are only intended to suggest in a general way the best method for use.

New Work—Plaster or cement walls should first be primed with a mixture composed of S-W Flat-Tone Mixing Size and Liquid Flat-Tone equal parts. Over this two coats of the lighter shades or one coat of the darker colors will usually give very good results. Allow at least twenty-four hours for drying and hardening between coats.

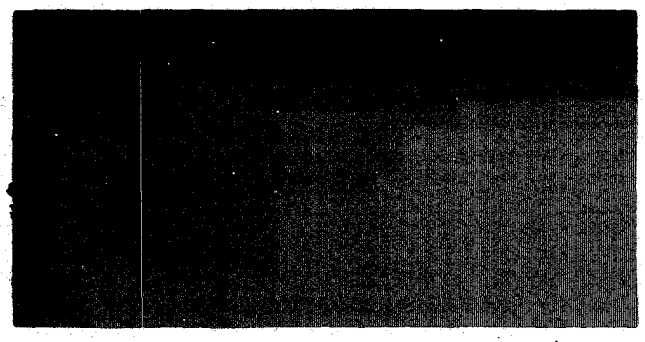
On new woodwork we would recommend for the priming coat adding a pint of Raw Linseed Oil and a pint of turpentine to each gallon of Liquid Flat-Tone. Usually two coats of the lighter colors over a suitable priming coat will be found to give very satisfactory results, while oftentimes one coat of the darker colors will suffice. Allow from thirty-six to forty-eight hours for drying and hardening between coats.

Old Work — On walls or woodwork that have been previously painted, first remove all loose paint and see that the surface is firm, smooth and free from high gloss. Two coats of Liquid Flat-tone, as it comes from the can, will be found to give very satisfactory results.

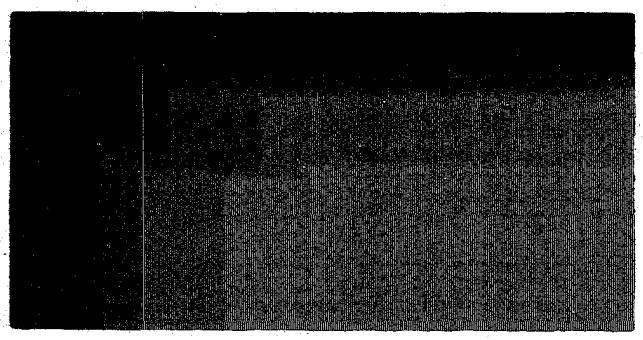
Covering Capacity — One gallon of S-W Liquid Flat-tone will cover approximately 275 to 300 square feet, two coats, depending upon the condition of the surface over which the goods are applied. When used over smooth plastered walls one gallon will cover between 350 and 400 square feet, two coats.

S-W Flat-tone

The following colors are made in liquid form only:



TERRA COTTA



FRENCH GRAY

FOREST GREEN

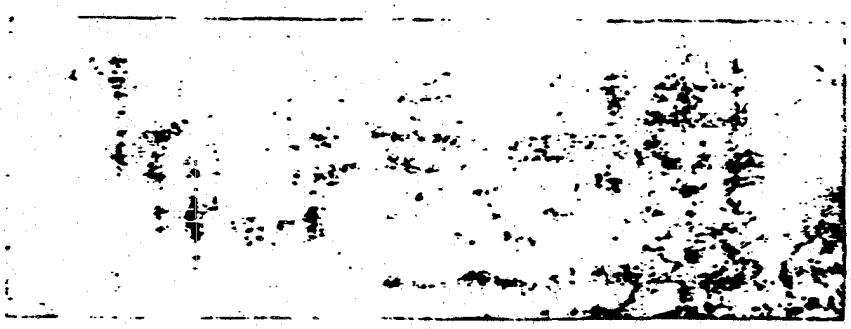
S-W Flat-tone

PUT UP IN LIQUID AND PASTE FORM

SHELL PINK

IVORY

CREAM



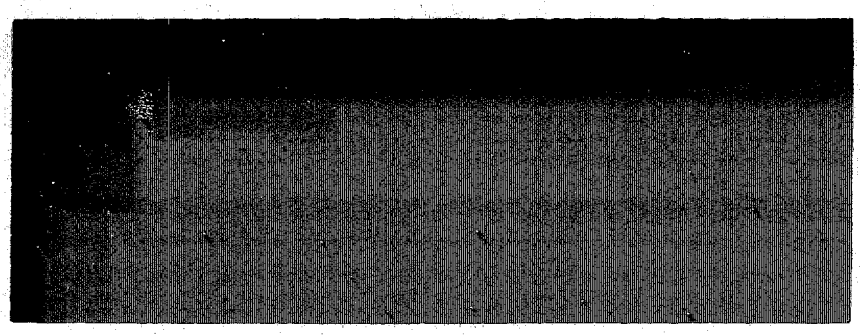
BUFF

ALSO WHITE

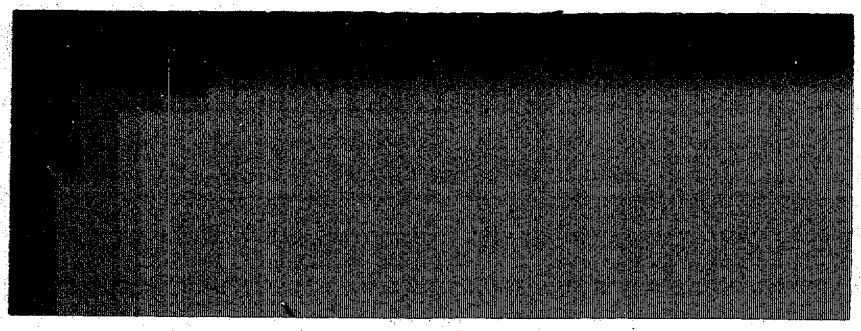
S-W Flat-tone

PUT UP IN LIQUID AND PASTE FORM

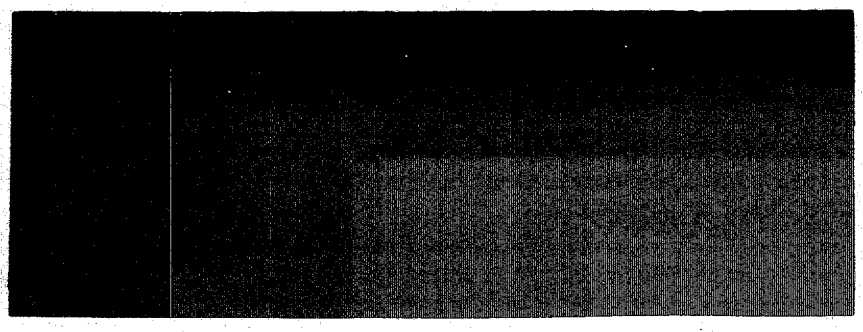
OLD GOLD



BUFF STONE



PALE OLIVE



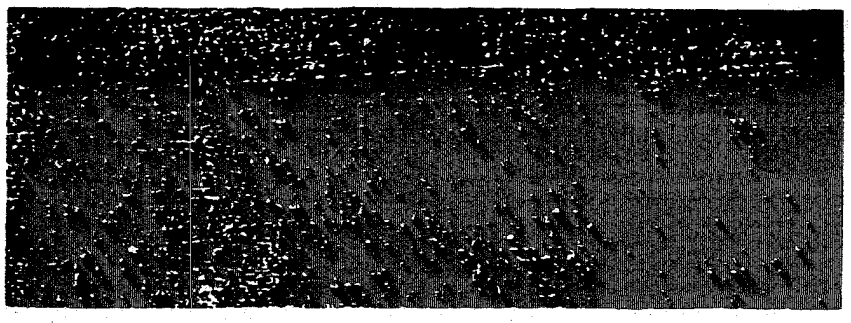
BRIGHT SAGE

ALSO WHITE

S-W Flat-tone

PUT UP IN LIQUID AND PASTE FORM

PEARL GRAY



PALE AZURE

SILVER GRAY

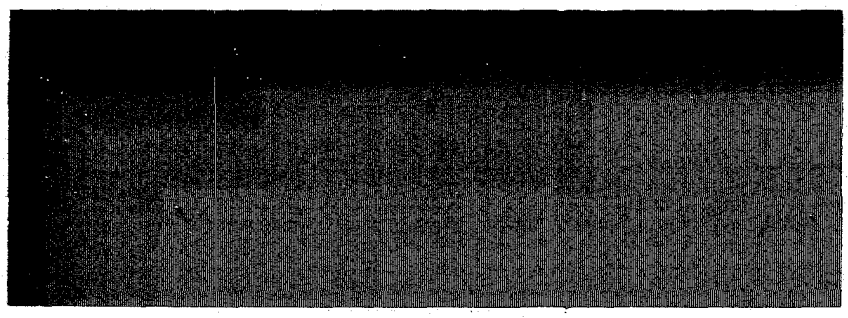
LICHEN GRAY

ALSO WHITE

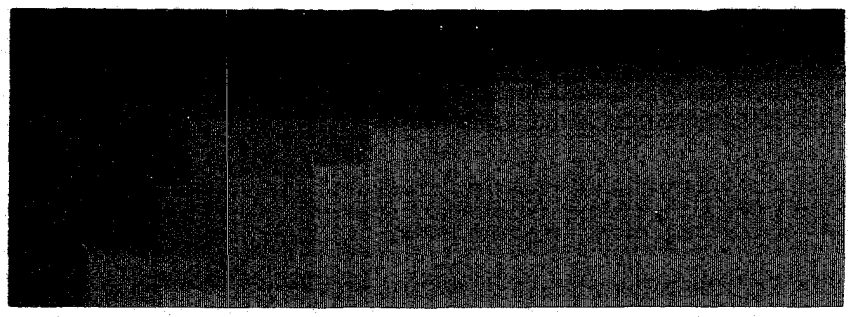
S-W Flat-tone

PUT UP IN PASTE FORM ONLY

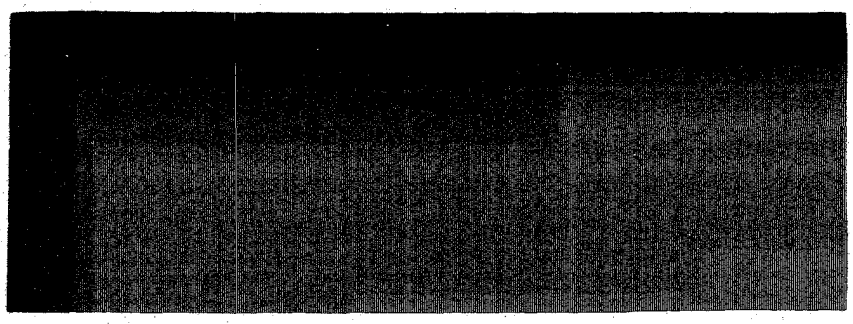
834 PALE SULFUR



825 AURORA YELLOW



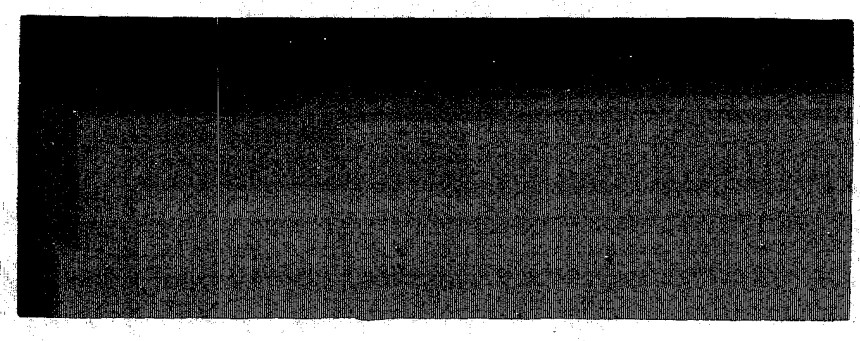
826 TAN



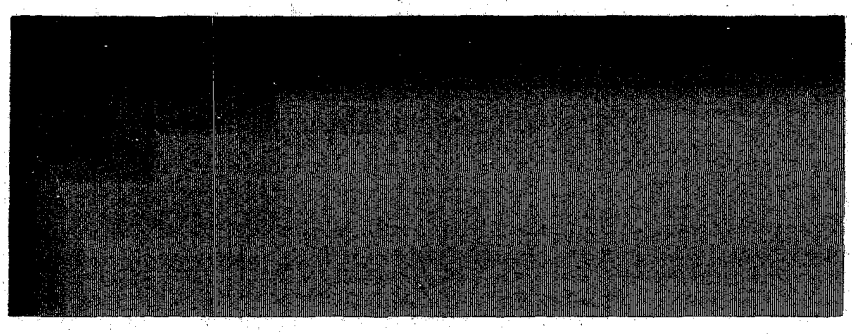
835 GOLDEN BROWN

S-W Flat-tone

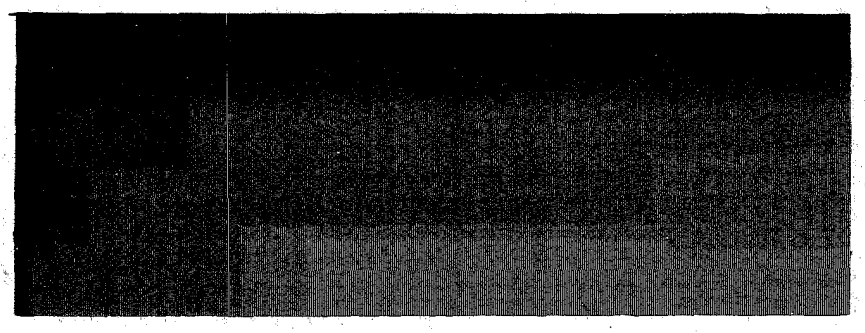
PUT UP IN PASTE FORM ONLY



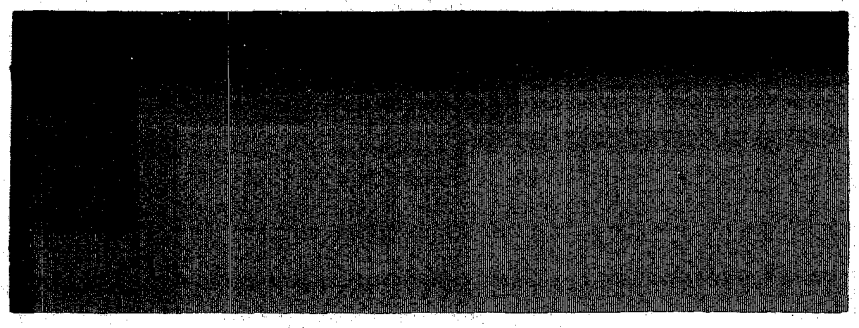
824 COCOANUT BROWN



823 POMPEIAN RED



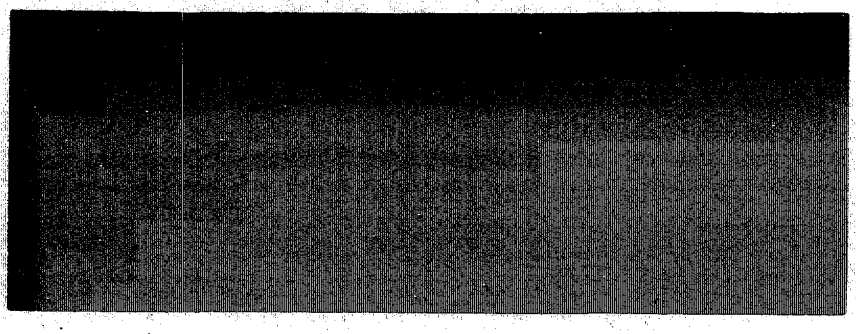
846 RICH MAROON



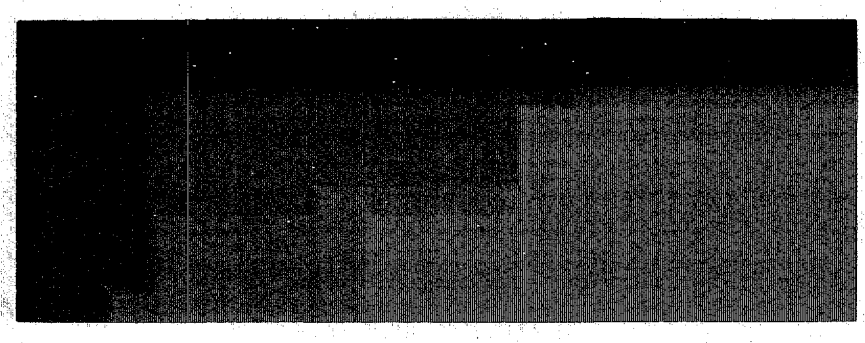
836 MAPLE GREEN

S-W Flat-tone

PUT UP IN PASTE FORM ONLY



828 FRESCO GREEN



844 DELFT BLUE

Note—All of these samples are finished with the actual goods.

Flat-tone System
For Producing Glaze Effects on Walls and Ceilings

Flat-tone System is a new wall finish produced in many attractive effects, which are shown on the following pages, by the use of Flat-tone, Flat-tone Glaze Colors and Flat-tone Glazing Liquid. It consists of a variety of beautifully blended and mottled effects for the most artistic interior wall decoration. These effects, secured by the use of Flat-tone System, are very deep in color and rich in tone. Flat-tone Glaze Colors are of a highly transparent nature, through which the undercoatings are blended, thus producing a depth of tone and richness not possible to secure by the use of opaque materials. A wall finished with Flat-tone System is not glossy and can be cleaned with soap and water without injury.

The various effects shown on the following pages are produced with the actual materials and can be easily duplicated over a smooth or rough plastered wall or over one coated with decorator's canvas, burlap, muslin or beaver board. The operation is a simple one—a suitable foundation being worked up first with Flat-tone, which when thoroughly dry is followed by one coat of Flat-tone Glazing Liquid that has been previously tinted to the desired hue with Flat-tone Glaze Colors.

Specifications for Use of Flat-tone System

Directions for producing Flat-tone System Effects over rough or smooth plaster, canvas, burlap, muslin or other wall materials. All Flat-tone System Effects are produced over a groundwork of S-W. Flat-tone. The particular shade of Flat-tone is specified for each effect number on page 82 of this portfolio. Complete instructions for this system are as follows:

First—Groundwork

Directions for producing Flat-tone Groundwork on bare, unpainted surfaces. *(These directions are for Flat-tone Paste only, see last paragraph page 65.)*

First Coat—Thin Flat-tone bulk for bulk with a liquid composed of equal parts pure spirits turpentine and pure raw linseed oil.

Second and Last Coat—Thin two parts Flat-tone (by measure) with one part pure spirits turpentine only.

Allow each coat to stand 24 hours, or until perfectly dry.

When thinned as above, practical tests on unpainted walls have demonstrated that the first coat will cover approximately 900 to 975 square feet, one coat; second coat will cover approximately 900 to 1000 square feet, one coat to a gallon of the thinned-up mixture.

Note—For old previously painted surfaces: After loose paint has been carefully removed, Flat-tone should be applied as directed for new work.

Second—Final Effect

When the last coat of Sherwin-Williams Flat-tone is thoroughly dry, apply one coat of

S-W. Flat-tone Glazing Liquid which has been previously tinted to the desired hue with S-W. Flat-tone Glaze Colors.

Flat-tone Glaze Colors come in paste form and must be reduced and thoroughly mixed with the Flat-tone Glazing Liquid, which is of the proper consistency for application to the wall. The mixture can then be roughly applied with a good-sized wall brush and blended or mottled by stippling. When two or more Glaze Colors are necessary to secure a certain effect these colors should be thoroughly mixed together before the liquid is added. To secure a lighter shade of the same tone near the top of the wall use more liquid in the mixture. For mottled effects it is necessary to use two mixtures and apply them to the wall with different brushes. They are roughly applied in spots and then blended together by stippling with a brush or frequently with cheesecloth or cotton rag.

As these materials do not set quickly they can be roughly applied to a large surface of the wall and stippled and blended within ten or twenty minutes after application. S-W. Flat-tone Glazing Liquid will cover 500 to 700 square feet to the gallon, depending on the surface to which it is applied. For a medium strength of color we estimate that one pound of Glaze Color will be sufficient for a room 14x14 feet.

How to obtain effects shown on following pages

Groundwork—For the groundwork use S-W. Flat-tone as specified in the table following.

Final Effect—For the final effect, tint S-W.

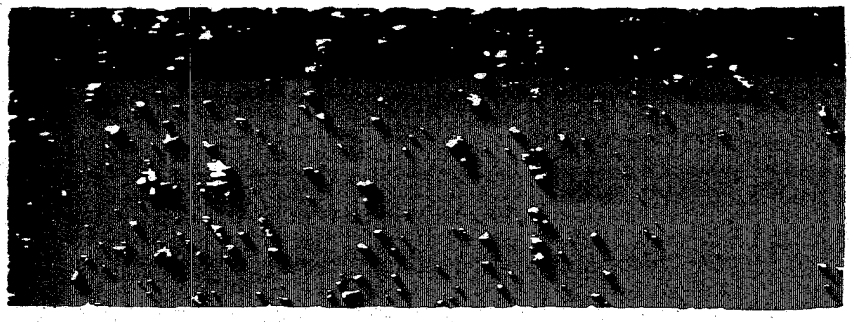
Flat-tone Glazing Liquid with a mixture of S-W. Flat-tone Glaze Colors as given:

Effect No.	Groundwork	Glaze Colors
1	Flat-tone Ivory.	Indian Yellow 3 parts, Permanent Crimson Lake 1 part, both greatly reduced.
2	Flat-tone Cream.	Yellow Lake, Light, 1 part. Royal Golden Lake 1 part. Florentine Lake 1-5 part.
3	Flat-tone Ivory.	Asphaltum 1 part. Brown Pink 1-10 part, greatly reduced.
4	Flat-tone Aurora Yellow.	Burnt Sienna ½ part. Raw Sienna 1 part, greatly reduced.
5	Flat-tone Buff.	Orange Lake and Burnt Sienna, equal parts.
6	Flat-tone White.	Permanent Crimson Lake 1-10 part. Cobalt 1-10 part, both greatly reduced.
7	Flat-tone Shell Pink.	Cobalt ½ part. Permanent Crimson Lake 1 part, Italian Pink ⅓ part.
8	Flat-tone Shell Pink.	Florentine Lake 1-10 part, Cobalt ½ part. Olive Lake 1 part, all greatly reduced.
9	Flat-tone Tan.	Florentine Lake 1 part, Olive Lake 1 part.
10	Flat-tone Aurora Yellow.	Olive Lake 1 part, Burnt Sienna 1 part.
11	Flat-tone Lichen Gray.	Olive Lake 1 part, Permanent Crimson Lake 1-10 part.
12	Flat-tone Ivory.	First mixture: Burnt Sienna 1 part. Olive Lake 1 part. Indian Yellow 1 part. Second mixture: Olive Lake 1 part.
13	Flat-tone Lichen Gray.	Burnt Sienna 1 part. Indian Yellow ⅓ part. Italian Blue 1 part.
14	Flat-tone Cream.	Olive Lake 1 part. Florentine Lake 1-15 part.
15	Flat-tone Pompeian Red.	Permanent Crimson Lake 1 part. Olive Lake ½ part, greatly reduced with S-W. Glazing Liquid.
16	Flat-tone Silver Gray.	Olive Lake 1 part, Cobalt 1 part, Florentine Lake 1-10 part, greatly reduced.
17	Flat-tone Pearl Gray.	Cobalt 1 part, Alizarin Green, Light, ½ part. Florentine Lake 1-10 part.
18	Flat-tone Cream.	Cobalt 1 part, Olive Lake ½ part, Permanent Crimson Lake ⅛ part.
19	Flat-tone Lichen Gray.	Cobalt 1 part, Olive Lake 1-5 part, Permanent Crimson Lake 1-10 part.
20	Flat-tone Old Gold.	Burnt Sienna 1 part, Olive Lake 2 parts, Indian Yellow 1 part.
21	Flat-tone Golden Brown.	Olive Lake 1 part, Stencil White ½ part.
22	Flat Black.	Olive Lake 1 part, Stencil White ½ part.
23	Gold Size and Aluminum Bronze.	Olive Lake 1 part, Alizarin Green 1 part, Cobalt Blue 1 part, Raw Sienna ½ part.
24	Gold Size and Aluminum Leaf.	Raw Sienna 1 part, Burnt Sienna 1 part, greatly reduced.

The color samples shown on the following pages are all finished with the actual material. Our Decorative Department will be pleased to submit special effects in Flat-tone System worked out in the actual goods matching certain fabrics or conforming to certain conditions on request of any architect.

S-W Flat-tone System

EFFECT No. 1



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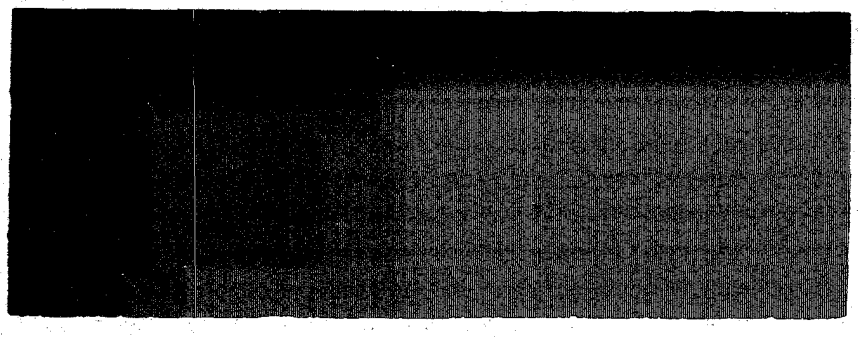

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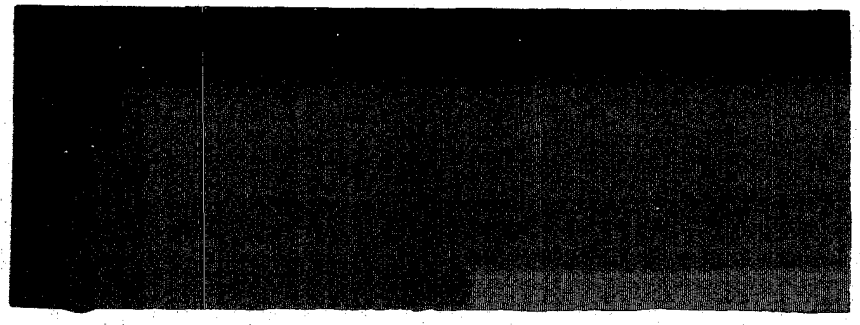

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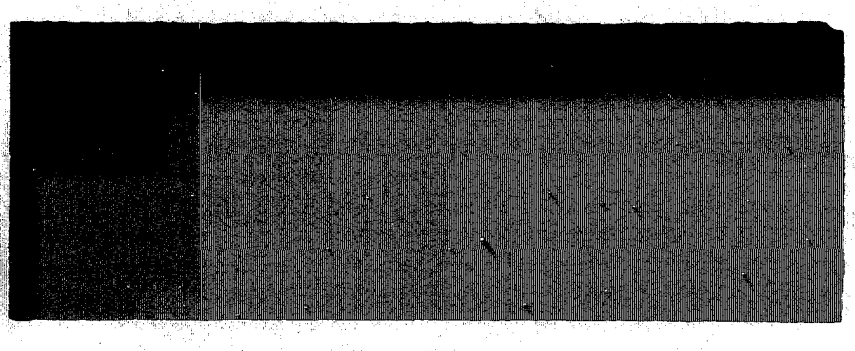
S-W Flat-tone System



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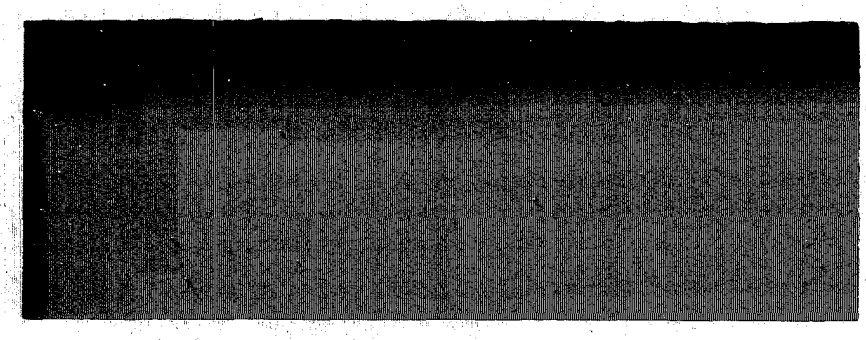

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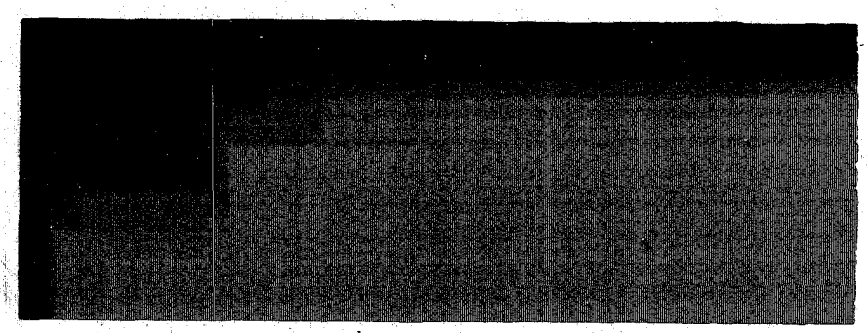

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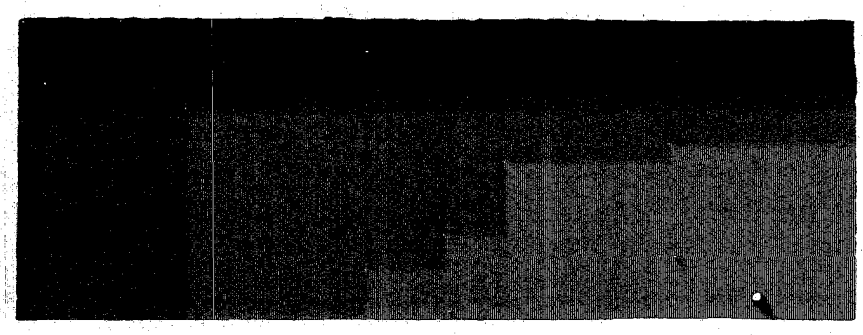
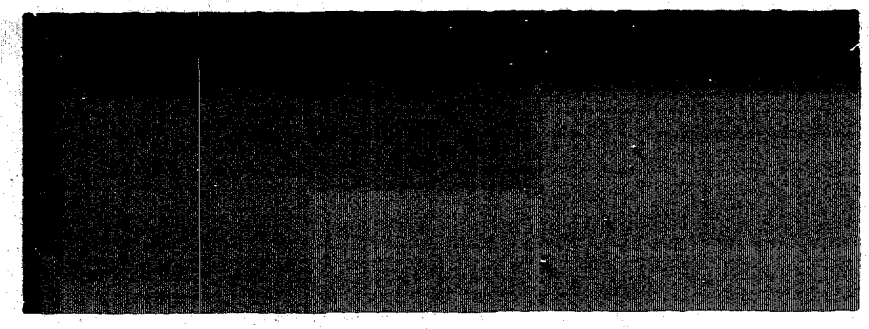


EFFECT No. 20

S-W Flat-tone System

EFFECT No. 6



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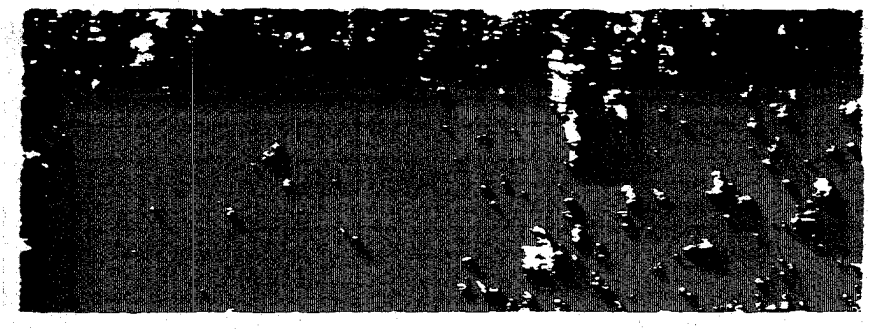

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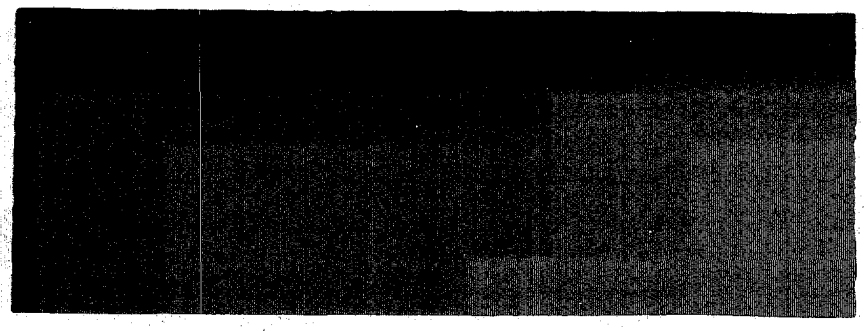

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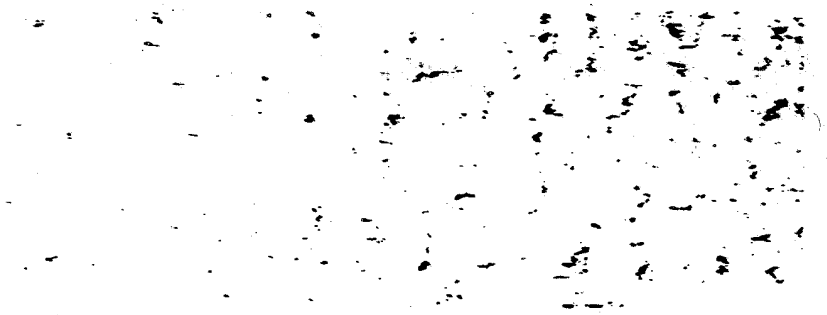
S-W Flat-tone System



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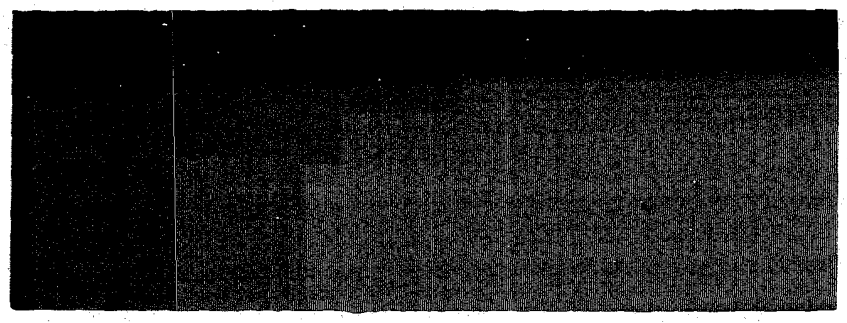

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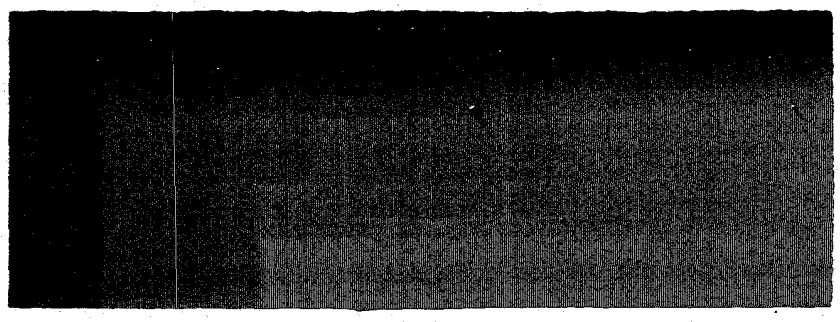

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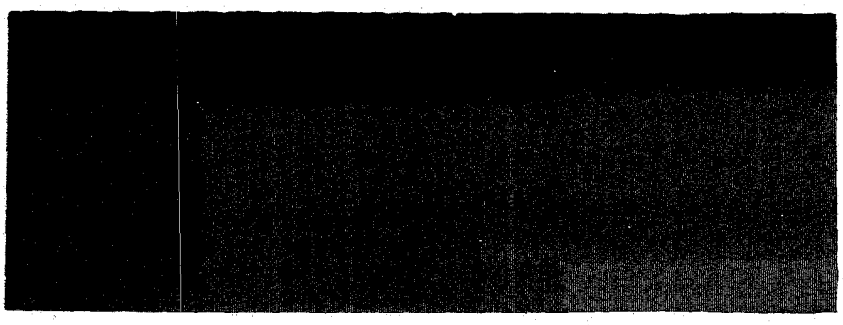

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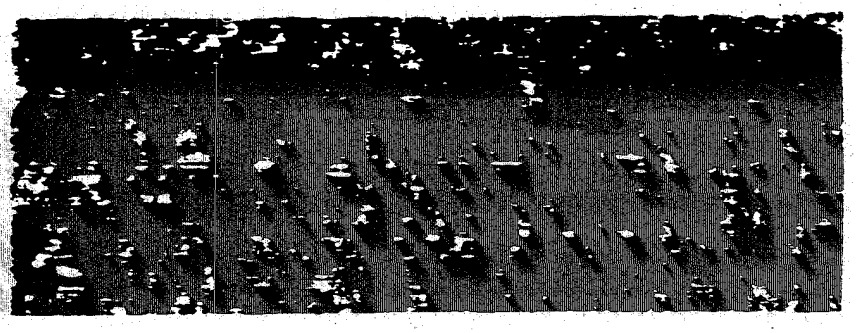
S-W Flat-tone System



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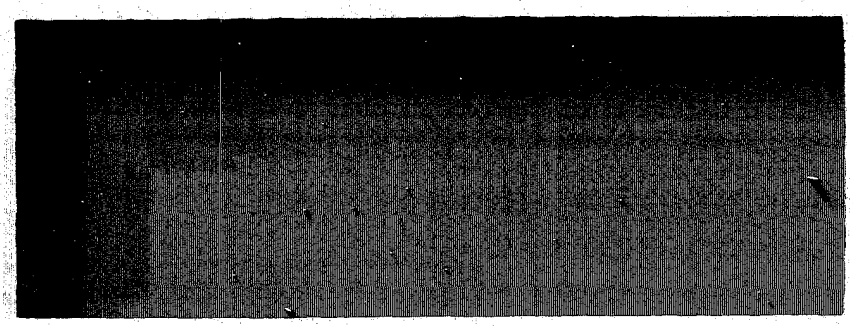

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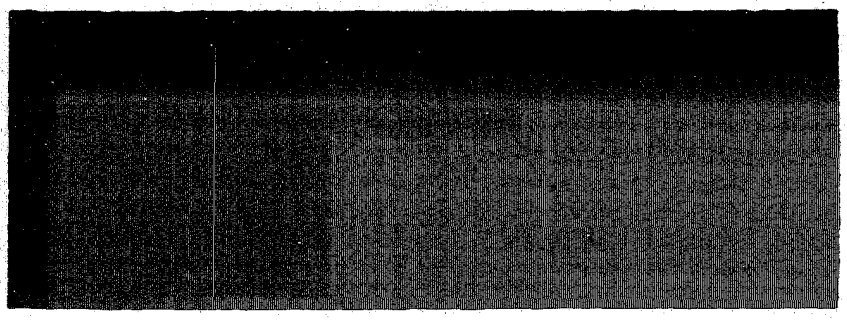

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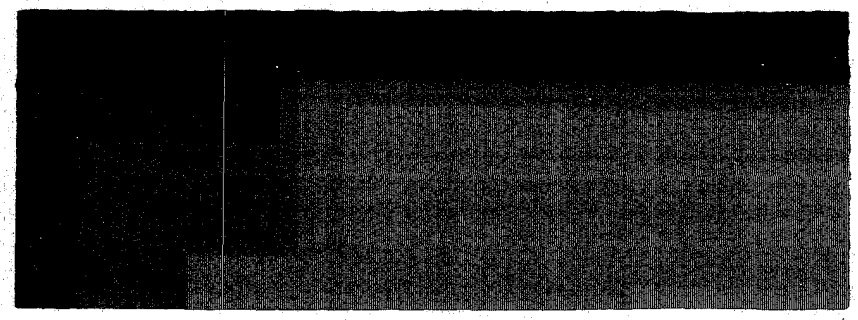

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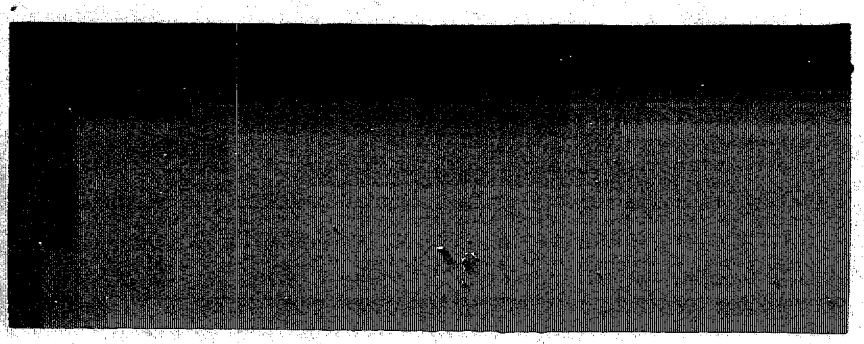

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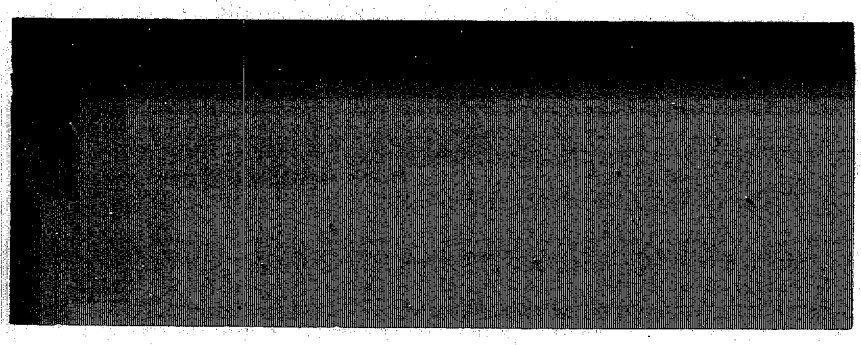


EFFECT No. 22

EFFECT No. 23

EFFECT No. 24

Flat-tone Glaze and Stencil Colors

For Walls, Ceilings and Relief Work

Flat-tone Glaze and Stencil Colors are specially prepared for use on walls, ceilings and relief work to produce a rich, transparent glaze effect over suitable groundwork of opaque color. By the use of these colors in connection with Flat-tone and Glazing Liquid over a suitable groundwork, an infinite variety of shades with tones of great depth and beauty of color can be obtained. Owing to the variety of effects which can be secured, it is possible to finish walls and ceilings in perfect harmony with all decorative details. These color schemes range from a simple transparent glaze to a two or three-color mottled and blended effect. Flat-tone Glaze and Stencil Colors are ground in oil to an impalpable fineness, and by the addition of Flat-tone Glazing Liquid can be reduced to the most delicate tone, yet retaining their brilliancy no matter what the reduction. They are extremely transparent, lack any tendency to clouding, and blend admirably with suitable groundwork, giving that depth of color usually found only in rich fabrics. They are suitable for use in the most elaborate stencil decorations on walls and ceilings—both for application of the stencil itself and for "tinting in" the design.

The line includes many standard colors regularly found in the artists' tube colors. Following is the list:

Blues—Chinese, Steel, Italian, Cobalt, Ultramarine.

Browns—Asphaltum, Brown Pink, Burnt Sienna, Raw Sienna, Raw and Burnt Umber, Vandyke Brown.

Greens—Alizarin Light and Deep, Olive Lake, Vert Emeraude, Emerald, Green Lake Permanent, Sap Green, Verdigris, Emeraldine.

Reds—Alizarin Lake, Florentine Lake, Scarlet Lake, Permanent Crimson Lake, Vienna Rose Lake, American Vermilion.

Yellows—Gamboge, Indian, Italian Pink, Orange Lake, Royal Golden Lake, Yellow Lake Light and Deep, Orange Lake, Chrome Yellow L. & M., Golden Ochre.

S-W. Glazing Liquid is a carefully prepared reducing agent for Flat-tone Glaze and Stencil Colors. By its use, one can produce with one coat the finest glaze effects both on flat wall and high relief parts, and need not resort to the use of wax, cornstarch, or other objectionable materials. The surface produced is soft, velvety and flat, is durable and will withstand soap and water.

Directions for Use of Flat-tone Glaze and Stencil Colors and Glazing Liquid

Flat-tone Glaze and Stencil Colors come in paste form and must be reduced and thoroughly mixed with Flat-tone Glazing Liquid which is of the proper consistency for application to the wall. The mixture can then be roughly applied with a large wall brush and blended or mottled by stippling. When two or more Glaze Colors are necessary to secure a certain effect these colors should be thoroughly mixed together before the liquid is added. To secure a lighter shade of the same tone near the top of the wall, use more liquid in the mixture. For mottled effects it is necessary to use two mixtures and apply them to the wall with different brushes. They are roughly applied and blended together by stippling. As these materials do not set quickly, they can be put on a large surface of wall and stippled and blended within 10 or 20 minutes after application. S-W. Flat-tone Glazing Liquid will cover 600 to 700 square feet to the gallon, depending on the surface to which it is applied. For a medium strength of color, we estimate that one pound of Flat-tone Glaze and Stencil Colors will be sufficient for a room 14 ft. square.

Flat-tone Glaze and Stencil Colors are put up in artists' tubes, quarter-pound tubes and one and two-pound cans. Flat-tone Glazing Liquid is put up in pint, quart and gallon sizes.

Enamelastic

High Grade White Enamel for Exterior and Interior Use

The Sherwin-Williams line of Enamelastic, which represents a De Luxe quality of white enamel, contains five distinct finishes. This is made necessary owing to the varying requirements between Enamel for exterior and interior work. Enamelastic is easy working, with splendid flowing qualities, has great opacity or covering power, is firm yet very elastic drying, producing a pure, clean toned white that holds its color and makes a full rich finish. In short, Enamelastic represents the very highest quality Enamel possible to secure from a combination of choice raw materials and unequaled facilities for manufacture of high grade paint and varnish products. This line includes:

Enamelastic—Exterior

(Pure White)

This is a pure white enamel of extremely easy working and flowing qualities, designed especially for use on high class decorative work, entrance-ways, store fronts, yachts, vehicles, etc. It dries dust free in ten to twelve hours and hard enough for re-coating in four days. It has the greatest durability under outside exposure. Owing to its great elasticity, it cannot be rubbed until bone dry.

Enamelastic—Interior

(Pure White)
For gloss finishing

The same in general character as Enamelastic, Exterior. It is intended particularly for finest grades of interior work, where it is desired to leave the surface in a dull gloss or lightly

rubbed finish. Dries dust free in ten to twelve hours, hard in two days and may be lightly rubbed in five or six days.

Enamelastic—Hard Drying Interior

(Pure White)

For rubbing and polishing

This is an intensely white enamel, possessing splendid body, fine working and flowing qualities, and which remains permanently white. It is adapted for use on fine interior work which is intended to be finished in either a rubbed or polished effect. Dries dust free in three hours, hard in twenty-four hours. Can be rubbed in three days and safely polished the day following.

Enamelastic—Hard Drying Interior

(Snow White)

For rubbing and polishing

This is the same as hard drying interior except that it is what is generally termed a bluish white —designed especially to meet the demands of those who prefer it in preference to an absolutely pure white.

Enamelastic—Dull Finish Interior

(Pure White)

Produces a rubbed effect without the necessity of rubbing. It is full bodied and works very freely, flows out perfectly and dries quickly with a hard, rich, flat finish. It is pure white and is intended especially for use as a last or finishing coat over Sherwin-Williams Flat-tone White, or White Lead. It should always be applied with a good fitch brush. Full particulars regarding S-W. Flat-tone will be found on pages 64, 65 and 66.

Specifications

White Enamel Finish—Exterior

(Gloss)

Three or more coats, as may be necessary, of S-W. Flat-tone White, or White Lead, shall be applied to produce a perfect surface and foundation for following coats of S-W. Enamelastic. Allow sufficient time for thorough drying between coats

of Flat-tone and sand each coat with 0000 sandpaper, avoiding all brush marks. After this surface has been approved by architect, apply one or more coats of S-W. Enamelastic, Exterior.

White Enamel Finish—Interior

(High Gloss)

Three or more coats, as may be necessary, of S-W. Flat-tone White, or White Lead, shall be applied to produce a perfect surface and foundation for the following coats of S-W. Enamelastic. Allow sufficient time for thorough drying between coats of Flat-tone and sand each coat with 0000 sandpaper, avoiding all brush marks. After this surface has been approved by architect, apply one or more coats of S-W. Enamelastic, Interior.

White Enamel Finish—Interior

(Rubbed Finish)

Three or more coats, as may be necessary, of S-W. Flat-tone White, or White Lead, shall be applied to produce a perfect surface and foundation for the following coats of S-W. Enamelastic. Allow sufficient time for drying between coats of Flat-tone and sand each coat with 0000 sandpaper, avoiding all brush marks. After this surface has been approved by the architect or owner, apply two or more coats of S-W. Enamelastic Hard Drying Interior, allowing time for thorough drying between coats and rubbing last coat to a dull finish with pumice stone and oil or pumice stone and water.

White Enamel Finish—Interior

(Dull Finish)

Three or more coats, as may be necessary, of S-W. Flat-tone White, or White Lead, shall be applied to produce a perfect surface and foundation for following coats of S-W. Enamelastic. Allow sufficient time for thorough drying between coats of Flat-tone and sand each coat with 0000 sandpaper, avoiding all brush marks. After this surface has been approved by the architect or owner, apply one or more coats of S-W. Enamelastic Dull Finish, Interior.

Enameloid

A Varnish Gloss Paint for Inside Walls, Ceilings and Woodwork

S-W. Enameloid is a splendid Enamel for use on inside walls, ceilings and woodwork where a high gloss finish is demanded. It is a moderate priced yet high quality product that insures satisfactory results when properly applied. It is easy of application, does not drag under the brush, covers well and is economical. Can be cleaned with soap and water without injury. Enameloid is especially useful for the walls of closets. Comes in 19 colors and white.

Put up in ¼ pint, ½ pint, pint, quart, ½ gallon and gallon cans.

Specifications for Use of Enameloid

In the case where the woodwork or walls have been previously painted or prepared, see that the surface is washed clean and is thoroughly dry. Then apply two coats of Enameloid, the first thinned somewhat with pure spirits of turpentine to give the wood a partial flat tone.

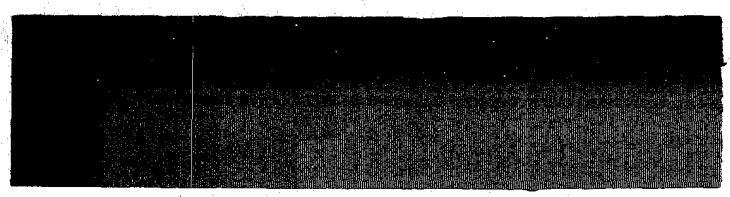
In cases where Enameloid is to be used over a rough sand plastered or a smooth plastered wall, a coat of sizing must first be applied.

S-W Enameloid

CITRON

PRIMROSE

NILE GREEN



LAVA

MAUVE

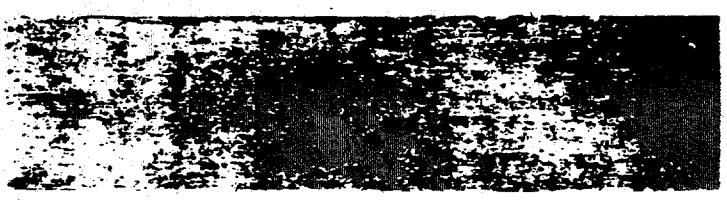
WILLOW GREEN

ENAMELOID IS ALSO MADE IN BLACK AND WHITE

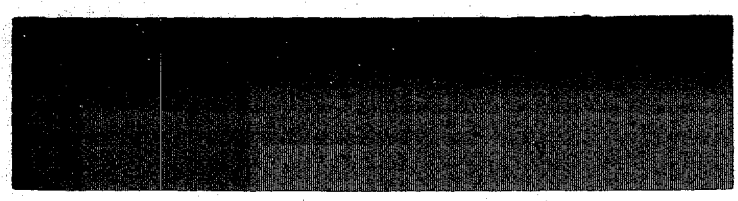
S-W Enameloid

IVORY WHITE

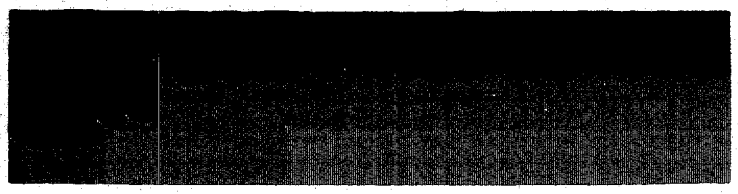
SATIN GREEN



FLESH



SALMON

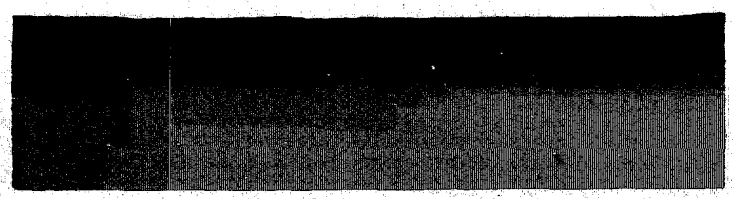


SKY BLUE

NAVY BLUE

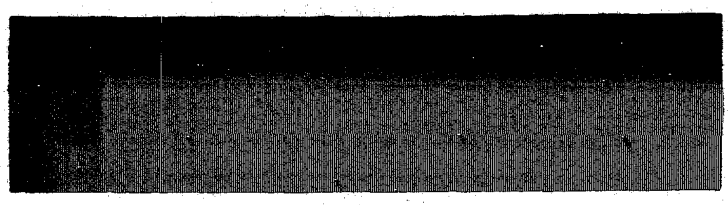
ENAMELOID IS ALSO MADE IN BLACK AND WHITE

S-W Enameloid

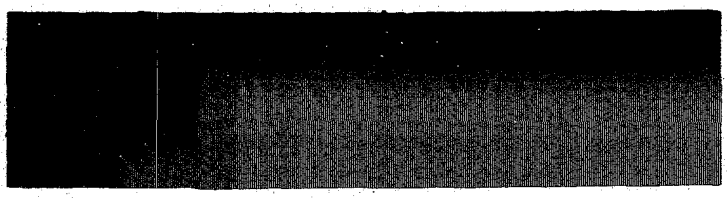


PEARL GRAY

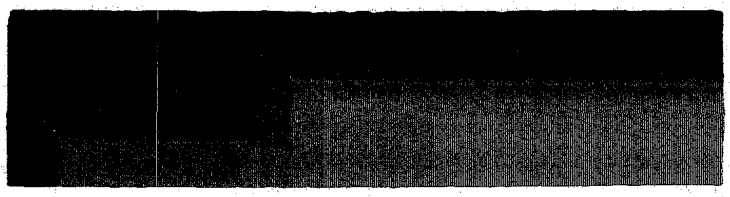
PINK



SAGE GREEN



LAVENDER



GRAY

CRIMSON

ENAMELOID IS ALSO MADE IN BLACK AND WHITE

Old Dutch Enamel

For Highest Grade Enameling on Interior or Exterior Surfaces

Old Dutch Enamel, Gloss or Dull Finish

We have felt for sometime, that our name, "Enamelastic" as applied to our high-grade enamels did not convey just the right idea to the minds of consumers. The name exactly describes one of the qualities of the enamel in that this product is an elastic enamel, but it does not convey an adequate conception of the process by which the goods are made.

Accordingly, we have decided to give this material a new name—"*Sherwin-Williams Old Dutch Enamel.*" This product is made in strict accordance with the process employed, by the most famous of Dutch manufacturers, with such improvements as we have been able to make from our own long experience in the Paint and Varnish business. Old Dutch Enamel is strictly a pure white and is made particularly for use in decorating exclusive clubs, hotels, and all handsomely appointed buildings and residences. In the past, the questionable character of Domestic White Enamels and the expense of using the Imported Enamels often prevented architects and decorators specifying the use of white enamel on surfaces which really demanded such a treatment. The rapidly increasing demand for a Domestic White Enamel, capable of producing the best possible finish, culminated in our experimenting for a long time, utilizing as far as advisable, the methods of the Dutch.

S-W Old Dutch Enamel has as a base, the very finest grade of opaque zinc obtainable. To this, is added the right proportion of Strictly Pure Linseed Oil and Pure Spirits Turpentine, and these materials are combined by grinding in special machinery. This enamel does not contain varnish, and so spreads easier than the majority of the enamels manufactured with the aid of that product. It flows out easily, has great opacity or covering power, is firm but elastic drying, is a clean, pure white, that holds its color, and has a full rich finish. It is an exceptionally heavy bodied product, yet it is so finely ground, and so thoroughly aged that the pigment does not settle in the package.

S-W Old Dutch Enamel, Gloss Finish, may be used either on the exterior or interior, to produce a gloss finish. It is put up in quarter pints to gallons inclusive.

S-W Old Dutch Enamel, Dull Finish, may be used on exterior or interior to produce a dull finish. It is put up in quarts and gallons.

Because Old Dutch Enamel meets every requirement of a gloss or dull enamel, we have discontinued all lines mentioned on pages 97, 98 and 99, and "Sherwin-Williams Old Dutch Enamel" will hereafter designate the goods most suitable for gloss or dull enamel work, for either interior or exteriors. Our experience in working out Old Dutch Enamel has convinced us that this product will give best results when used over a flat lead coat made from S-W Old Dutch Process White Lead.

Enamel

For Interior Woodwork and Walls

S-W. Enamel brings Enamel Finishing within the reach of persons of moderate means. It produces a high gloss finish on woodwork and walls at a great saving of time, labor, number of coats and cost of material. It is especially suited for use on dressers, desks, chiffoniers, chairs, tables, shelving, etc. It dries with a hard, brilliant finish that is extremely durable. Put up in quarter pint, half pint, quart, half gallon and gallon cans.

Specifications for the Use of Enamel

Clean the surface thoroughly from grease or dirt. Apply evenly in not too heavy coats, using a fitch or soft bristle brush. One coat of Enamel Ground and a flowing coat of Enamel for finish will produce good results. If the Enamel is too heavy to work freely, thin slightly with pure spirits of turpentine only.

PURE WHITE

LIGHT YELLOW

SHELL PINK

EMERALD GREEN

Enamel

ROSE PINK

IVORY WHITE

FLESH

ROBIN'S EGG BLUE

SILVER GRAY

SEA GREEN

WILLOW GREEN

CARMINE

FLAT BLACK

Preservative Shingle Stains
For Exterior of Buildings, Roofs, etc.

The idea of combining creosote with paint originated with us. This, together with a special knowledge of the production and use of linseed oil, has enabled us to make a line of shingle stains which are strong in staining powers and at the same time permanent and effective.

S-W. Preservative Shingle Stains are more economical than many others on the market because they will cover more shingles, either brushed or dipped, to the gallon. One gallon will cover an average surface of about 150 square feet if brushed; 2½ to 2¾ gallons will stain 1000 ordinary shingles as a dipping coat for usual laying. It should be understood, however, that owing to the varying character of shingles to be stained and to the manner of application, the estimate for covering capacity can only be approximate. The figures given above will be found reasonably correct under normal conditions of use. The durability of our Shingle Stains is guaranteed by the high quality of raw materials used and the skill and care exercised in their manufacture.

The line includes 23 popular shades. Stained samples and descriptive booklet furnished on request.

Put up in gallon and 5 gallon cans and 50 gallon barrels.

Specifications for use of Preservative Shingle Stain

The stain should be used as it comes from the original package. Stir thoroughly before, and frequently while using, with a stick or wooden paddle. The best results can only be obtained when the pigments and liquids are thoroughly incorporated. Preservative Shingle Stains can be used both as a brush coat and for

dipping. For brush coating always apply two coats. Where a dipping coat is employed it is best to apply a brush coat as soon as the shingles are laid. This insures a more uniform appearance. Do not soak the shingles in the stain. Dip in and out again rapidly, allowing the excess stain to drip back into the original package. Then throw the shingles into a loose pile so that they will dry rapidly.

Metalastic

A Line of Protective Paints for Metal Surfaces

In making a paint for metal protection The Sherwin-Williams Co. has never been interested in any one particular paint pigment except in so far as the making of *good* paint is concerned. Our aim has always been to make the best paint for this purpose that we could, regardless of any one single pigment or any one theory for putting out a paint for metal surfaces. In this way we are in a position to make any kind of metal paint demanded, giving the greatest value that can be secured by manufacturing each product under the most favorable conditions and by obtaining all the good qualities possible through the right combination and manipulation of the necessary material.

The Sherwin-Williams line of Metal Protective Paints includes a number of standard products, each made to meet the demand for a particular grade of metal paint for a specific purpose. Each is the result of years of laboratory work and study, of the use of best materials and the best equipment that can be secured, and of actual field tests in practical work.

The line is as follows:

Metalastic No. 1

A chemically inert paint, made on a charcoal base. It was the first protective paint made

on that principle and was introduced by us many years ago. A large part of the value in Metalastic No. 1 is in the superiority of the linseed oil used and the handling of the pigment. It is a paint having great merit in point of durability and protective qualities, but all paints of this character have been largely superseded by those made on a satisfactory graphite base. Made in liquid form only. Put up in 5 gallon cans and barrels.

Metalastic No. 2

A careful combination of graphite and other materials with strictly pure linseed oil, that has met with a large sale and gives most excellent satisfaction. We especially recommend it on account of its economy in use. It is particularly valuable where rapid and hard drying are essential. Furnished in liquid and semi-paste form, the latter will stand thinning gallon for gallon with boiled linseed oil. Put up in quarts, ½ gallons, gallons, 5 gallon square cans and barrels.

Metalastic No. 3

Made on a graphite base to meet the demand for such colors in painting metal surfaces. Though less durable and of less protective value than the straight graphite color in Metalastic No. 4 and No. 2, they possess greater durability than any other similar colors on the market.

The colors in Metalastic No. 3 are included by other manufacturers in their regular line of graphite paints, and are claimed to have the same quality and protective value as the natural, dull black graphite color. It is absolutely impossible to produce red, gray, green and other variations from the dull black without combining with the graphite pigment such coloring matters as iron oxides, chrome yellow, etc., which cannot fail to weaken the protective quality of the

paint. For these reasons we put them in a line by themselves so that the man who uses them may understand what he is getting. Will stand thinning gallon for gallon with boiled linseed oil. Made in semi-paste form only. Put up in gallons, 5 gallon square cans and barrels.

Metalastic No. 4

A graphite paint that contains no pigment other than the absolutely inert graphite produced in electrical furnaces, containing 93% carbon. Natural graphites vary in purity and contain from 40 to 75% pure carbon. It is of entirely different character from the natural combination graphite paints. For durability and protective qualities we recommend this as the best coating yet devised. It will also be found to have superior working and brushing qualities, greatest covering power, to be free from any tendency to settle hard in the package or from running when applied to steel in cold weather. Made in its natural graphite color. Comes in liquid form only. Put up in quarts, ½ gallons, gallons, 5 gallon square cans and barrels.

Metalastic No. 5

Made on a red lead base to meet the demand for goods of this character. It is our opinion that though confessedly a substitute for red lead, it does unquestionably give better results, as it has not so high an oxidizing power and consequently allows the linseed oil to remain elastic for a much longer period. It has better working qualities and greater spreading power than red lead alone and equal, if not greater, opacity. Its lighter specific gravity prevents the rapid settling and hardening in the can, with attendant waste, and counteracts the tendency to crawl and run, as in red lead. Made in liquid form only. Put up in gallons, 5 gallon cans and barrels.

Non-Corrodible Graphite Paint
(Liquid)

An anti-rust paint for metal surfaces, with graphite for its pigment base. Put up in quarts, ½ gallons and gallons.

General Specifications for the Metalastic Line.

In giving the following general specifications for the Metalastic line, it is taken for granted that these goods will be used for protection of structural steel of some kind. In case of new work, it is highly important that the metal be in proper condition for receiving the paint—that is to say, it should be free from mill scale, loose particles of any kind and grease, so that the initial coat of paint can be carefully brushed out to a thin coating which will permeate all the crevices thoroughly and cover the entire surface of the metal. It is also important that the initial or priming coat should be brushed out very thin so that when the metal is put into condition for subsequent coats it will be covered at every point with paint, and so exclude any air or moisture. This prevents any tendency of formation to rust, which when once started is bound to continue and will eventually affect the entire surface of the metal, breaking the bond of any paint covering the surface, no matter how perfect it may have been at the beginning.

It is also important that the priming coat should become well dried before the subsequent coats are applied. This coat should be brushed out very thoroughly so that there may be no runs or sags around the corners or rivet heads, as these sags are very likely to remain soft for an indefinite time. In cases of this kind any succeeding coats applied over these sags or runs which have not become dried or hard, can never produce a satisfactory film at those points, with the result that the paint will be easily

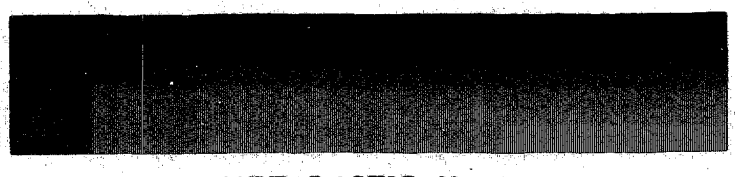
removed by abrasion and is bound to be more susceptible to moisture at such places.

The first coat under ordinary conditions should usually have plenty of time to dry, but where it is necessary to hurry the work, there should be at least two days between coats when conditions are satisfactory. If conditions are unfavorable, the time between coats should be greater so that each coat may become thoroughly dry.

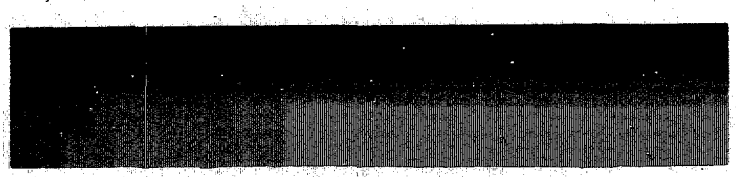
For the maximum protection any structural work should have three coats of paint. Of course on jobs where a lower priced paint such as Roof and Bridge Paint is used, this does not apply, as a smaller number of coats will generally be sufficient to give reasonably satisfactory results to the man who is looking for a low-priced job.

In using Galvanized Iron Primer, it is essential that the metal be entirely free from any deposit of grease or other elements which would in any way be harmful to the drying of paint. This will greatly facilitate the application of this paint and prolong its life as well.

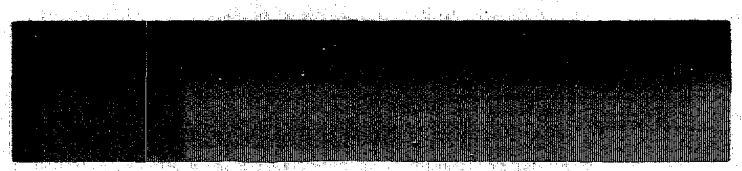
S-W Metalastic



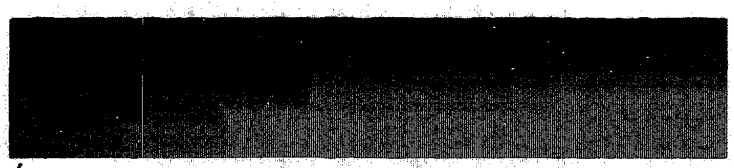
METALASTIC No. 1.



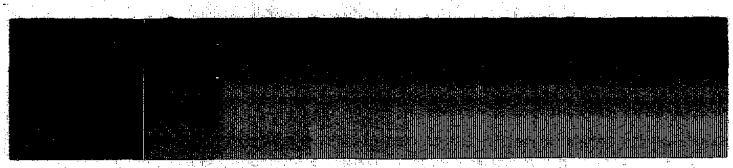
METALASTIC No. 2. Brown



METALASTIC No. 2. Black

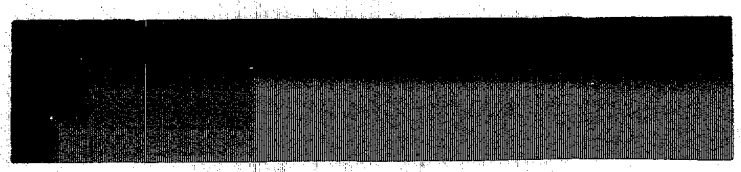


METALASTIC No. 3. Olive Green



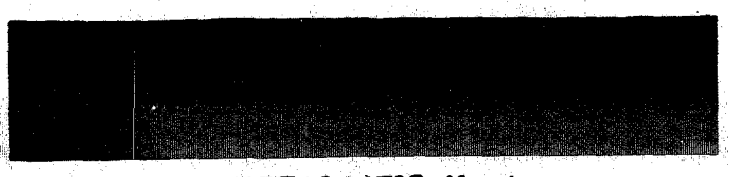
METALASTIC No. 3. Gray

METALASTIC No. 3. Red

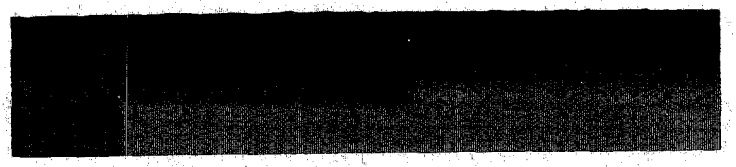


METALASTIC No. 3. Dark Green

S-W Metalastic



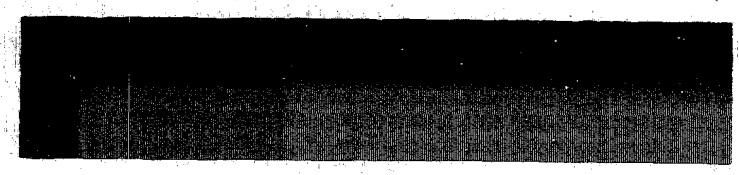
METALASTIC No. 4



METALASTIC No. 5

Liquid Red Lead

This is 90% pure red lead ground and mixed in strictly pure linseed oil, so handled as to improve its working qualities and partly overcome its natural tendency to settle. It will show economy over dry lead mixed on the job, on account of its better working and spreading qualities resulting from the finer pigment particles and the more intimate incorporation with the oil. It does not harden in the buckets and waste as does shop mixed material. Made in liquid form only. Put up in gallons, 5 gallon cans and barrels.

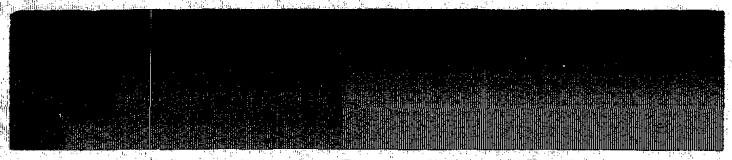


LIQUID RED LEAD

Galvanized Iron Primer

For priming or first coating on galvanized iron store fronts, cornices, finials, roofs, and other surfaces made from such sheet metal. A perfect undercoating for subsequent coats of paint, which obviates the liability of peeling so common where other paints are applied directly to the

galvanized iron. Has especial value for use on high grade work. Made only in color shown below. Made in liquid form only. Put up in quarts, ½ gallons, gallons and 5 gallon square cans.

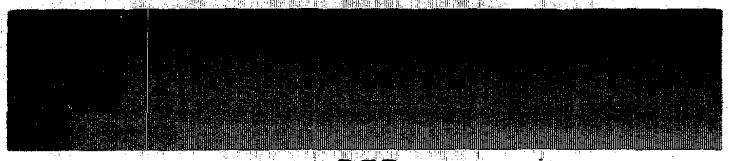


GALVANIZED IRON PRIMER. Gray

Roof and Bridge Paint

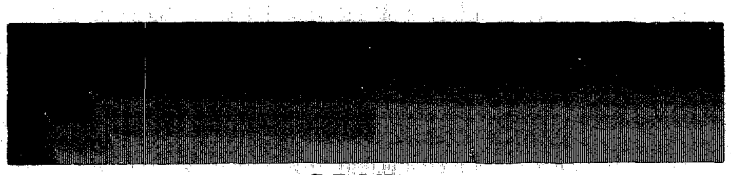
For use on Structural Iron Work and Metal Roofs.

It works freely and easily under the brush, has good covering capacity and is durable. When a red or brown paint is wanted at a moderate price, Roof and Bridge Paint offers greater paint value for such use than any other similar paint on the market. Put up in ½ gallons, gallons and 5 gallon square cans and 50 gallon barrels.

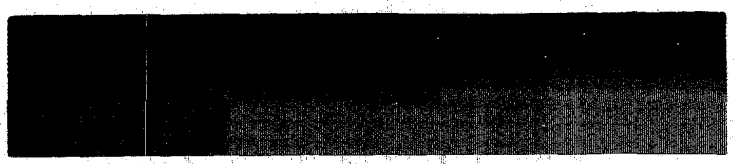


RED

GRAY



BROWN



BLACK

Metal Finishes

For Producing a Natural Wood Effect on Metal Woodwork and Furniture

After considerable experimenting and testing, we have succeeded in working out a definite system for finishing metal furniture and woodwork. This system is known as S-W. Metal Finishes and will produce most satisfactory results along these lines.

The use of metal trimming and metal furniture in high grade fireproof office buildings and residences is favored for fireproofing purposes and because they are more sanitary. The risk of installing this finish when improperly applied is so great that we feel every architect and builder should avail himself of the S-W. system of Metal Finishes, especially as it is the only regular system offered at present for this kind of work. In applying these finishes it is very essential that the metal surface be properly prepared to receive the graining color and finishing varnish. Expert grainers can then reproduce the various woods so closely that it is difficult to distinguish them from the natural wood itself.

The present trouble lies in the fact that it is customary to buy various ingredients such as Oil Colors, Quick Drying Japan Colors, Varnishes and other vehicles and mix them together to make the primer and ground coat. This naturally involves a great variation of finish, as it leaves the matter of mixing and finishing entirely up to the workman who may know how to do it himself but who cannot always correctly impart this knowledge to the next man on the job.

By the use of our Primer and Special Surfacer, followed by a coat of Graining Ground, uniform results can be obtained with material which is always and in every case standard. The Primer is put up in liquid form, while the Surfacer comes in paste form ready to be thinned with turpentine. There is no possibility of varia-

ation, for uniform work can be absolutely assured, provided the workman is accustomed to any painting job of this kind.

We have two Graining Grounds, one for mahogany and the other for oak. Both of these are exceptionally good, the material flowing out evenly and baking satisfactorily. We are prepared to make any desired shade of ground color provided the order is sufficiently large.

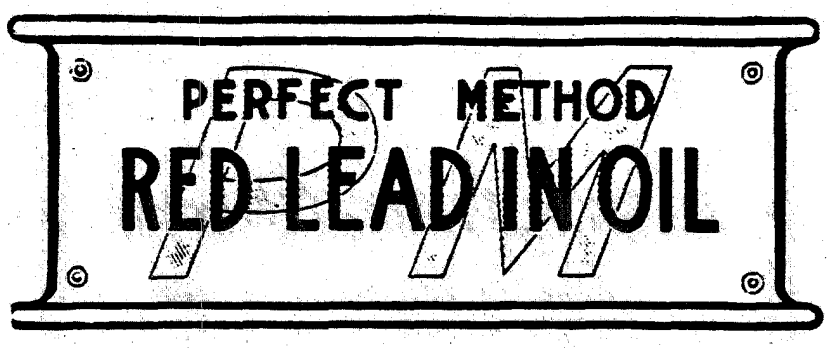
Interior metal finish in a building which has cracked, checked or gone wrong, is exceedingly difficult to deal with, as it can only be properly refinished by taking out the entire trim and baking it in an oven. For this reason it is very important to be sure that the material which you apply is both uniform in appearance and has durability. S-W. Metal Finishes will insure you both of these.

Specifications for use of Metal Finishes

Mahogany and Oak Finishes

For finishing metal surfaces in oak and mahogany we supply the following general directions. The color effects may be varied by a slight change in the shade of the ground color applied. First apply a Primer coat, then put on a Special Surfacer, red for mahogany or yellow for oak. This should be knifed into the depressions and irregular spots on the surface of the metal, then a thin brush coat applied over the entire surface. After baking, it should be sanded. Next apply a coat of Graining Ground, followed by a coat of Graining Color. All of the above coats should be baked approximately 3 hours at about 200 degrees. A coat of Finishing Varnish should then be put on and baked approximately 3 hours at 200 to 225 degrees.

All paste coats recommended in the above specifications including the Special Surfacer, Graining Ground and Graining Color should be thinned with turpentine to a proper consistency for use. The Finishing Varnish coat is usually rubbed with rotten stone and water or oil.



For Steel Construction, Bridges, etc.

Perfect Method Red Lead in Oil

S-W Perfect Method Red Lead is the result of a new process of preparing Red Lead ground in oil to a semi-paste consistency, which we have perfected after a long series of experiments. The disadvantages of the old method of using Red Lead are well known by all architects and others who have practical knowledge of its nature and application. All these limitations are overcome in Perfect Method Red Lead which is as easily manipulated and applied as ordinary White Lead. The pigment undergoes the process which, without affecting its essential character, holds it in suspension when reduced to working consistency and keeps it from settling hard at the bottom, if left uncovered for days. Perfect Method Red Lead marks an important step in the protection of structural steel because it will displace ordinary Red Lead which has been in such extensive use by manufacturers, builders, contractors, railroads, steamship lines, etc.

Whereas, it is generally found necessary with dry Red Lead to use from 28 to 33 pounds of Lead to the gallon of oil. Perfect Method Red Lead only weighs 19¼ pounds to the gallon, and its working, spreading, and pro-

tecting qualities are improved, so that it can be handled as easily and with as little loss as any first-class oil-paint made of White Lead and Zinc. Perfect Method Red Lead will not run or sag from the surface, it works smoothly under the brush, and covers a large area to the gallon. It covers sharp edges as thoroughly as flat surfaces and does not pull away from the points of a roughly cast surface, but covers them completely affording the best possible protection.

A comparison of the actual first cost of Perfect Method Red Lead with the old method of using dry Red Lead shows a very satisfactory saving per gallon, which becomes greater when the covering capacity of each is noted. Perfect Method Red Lead is bound to replace the dry Red Lead Methods in all shop work and building construction where efficiency and economy are considered. The use of Perfect Method Red Lead means the end of much paint waste and label cost formerly unavoidable, but no longer necessary. Perfect Method Red Lead in Oil is put up in semi-paste form, and sold in one and five-gallon cans, also half barrels.

Concrete and Cement Finishes

A Line of Finishes for use in Concrete and Cement Building Construction

The advent of re-enforced Concrete and Cement Building Construction has opened up a new field for painting materials. As a result of careful investigation and practical tests we offer S-W. Waterproof Cement Primer and S-W. Concrete Cement Finish as being extremely satisfactory materials for finishing concrete and cement surfaces, outside and in.

Unlike ordinary preparatory coats containing linseed oil, S-W. Waterproof Cement Primer thoroughly seals the porous surfaces and makes them satisfactory for the application of subsequent coats of paint. At the same time it does not weaken the bond of the cement.

By the use of S-W. Concrete and Cement Finish, form marks, dirt stains and other irregularities of the surface can be obliterated. At the same time the original character of the surface is preserved. If desirable, a finish can be produced in various colors which will closely simulate the character of the cement surface. These finishes have been used with the greatest success on some of the finest concrete and cement buildings in the country.

For cement floors of power houses and rooms which contain running machinery where it is vitally important to prevent gritty dust from rising and depositing on the metal bearings, a coat of Waterproof Cement Primer, followed by two coats of Concrete and Cement Floor Paint, will give entire satisfaction.

Specifications for the use of Concrete and Cement Finishes and Waterproof Cement Primer

Concrete and Cement Finish comes in paste form and where a gloss finish is wanted the

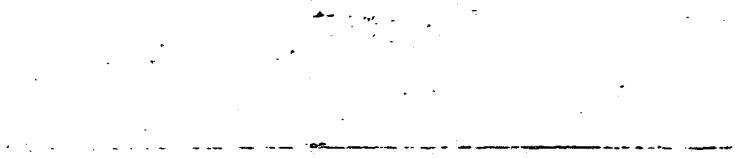
material should be thinned for use with raw linseed oil and turpentine to a painting consistency. Where a flat finish is desired thin with spirits turpentine only. It should then be applied over a coat of Waterproof Cement Primer. Put up in 12½ and 25 pound tin pails and 250 pound kegs.

Waterproof Cement Primer is put up in liquid form and should be applied as it comes from the can. Put up in 1 and 5 gallon cans and barrels.

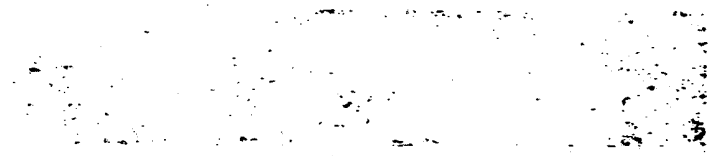
The samples shown on the following page are finished with actual goods.

S-W Concrete and Cement Finishes

No. 105



No. 75



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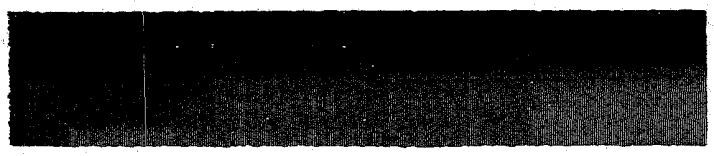
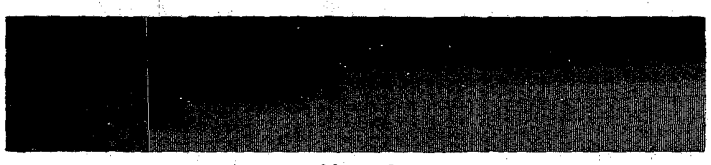
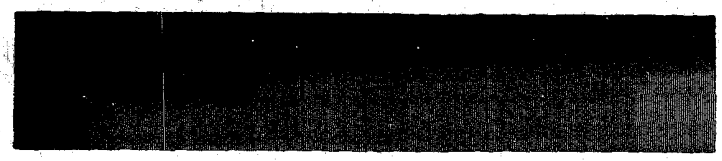


No. 115

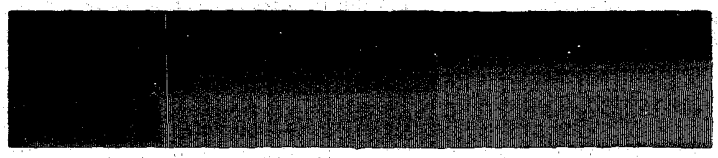


No. 15



No. 425

No. 615



No. 165

Porch and Deck Paint

An Outside Paint for Severe Exposure and Wear

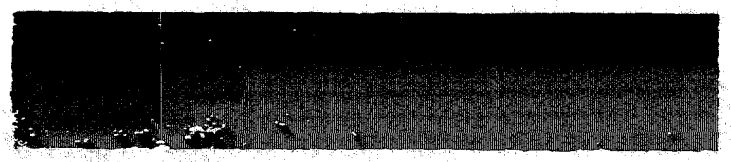
S-W. Porch and Deck Paint is a linseed oil paint that dries with a tough, elastic film capable of resisting severe outside exposure of all kinds. In its manufacture durability has been placed ahead of price, and as a result it will give the best possible service under hard footwear, exposure to rain and snow, and a large amount of cleaning and scrubbing. On account of its easy working and splendid covering qualities, and great durability, it is the most economical paint for the purpose on the market.

Specifications for use of Porch and Deck Paint

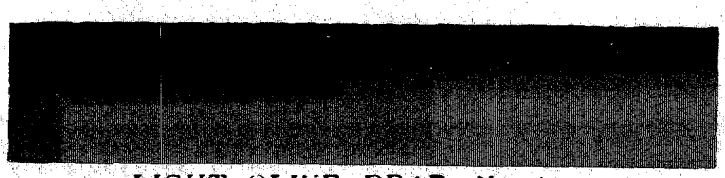
Clean the surface free of grease and dirt. If it has been previously painted, be sure that it is scraped off clean. Apply paint in thin coats and brush out thoroughly. On new floors shellac all knots and pitchy spots. Thin gallon for gallon with pure raw linseed oil. When dry, putty all nail holes. Do not apply a succeeding coat until the previous one has become thoroughly dry. For second coat, add one pint of pure spirits of turpentine to each gallon of paint. Allow 48 hours between second and third coats. For third coat, apply the paint as it comes from the can. Three coats should always be applied on new work.

For old floors, after removing all loose paint, apply as directed for new work. Where surface is hard and smooth, add one pint of pure spirits of turpentine to each gallon of paint and brush out evenly. Allow 48 hours before putting on second coat and apply paint as it comes from the can. Put up in quart, ½ gallon and gallon pails.

S-W Porch and Deck Paint

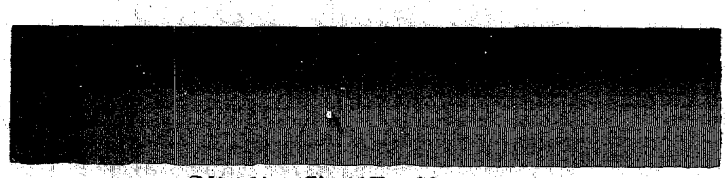


CONTINENTAL YELLOW, No. 45

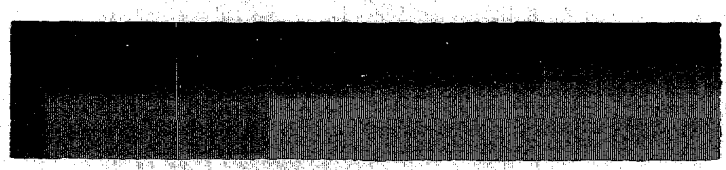


LIGHT OLIVE DRAB, No. 46

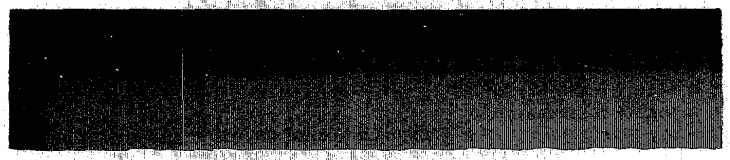
DEEP BUFF, No. 47



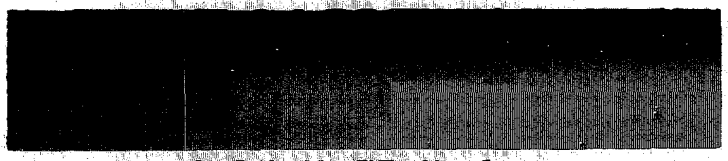
GRAY STONE, No. 48



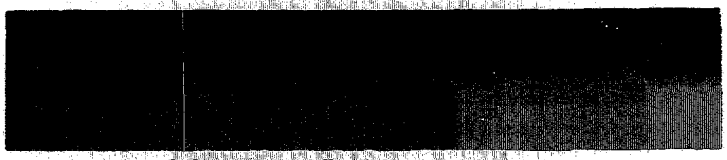
LIGHT GRAY, No. 49



DARK GRAY, No. 69



DARK SLATE, No. 51



BROWN STONE, No. 50

Floorlac

For Staining and Varnishing Floors and other surfaces at one operation

Floorlac is a combination of a stain that is non-fading and a good floor varnish which is tough and durable and will not show scratches or heel marks readily. It preserves to the greatest extent the beauty of the natural grain of the wood, and is not like the various fugitive dye stains on the market that soon lose their brilliancy and fade when exposed to sunlight. It is durable in point of color as well as wearing quality, and can be used with equal success on furniture and inside woodwork where a stain and varnish rather than a paint is desired. Put up in ½ pint, pint, quart, ½ gallon and gallon cans.

Specifications for use of Floorlac

New Floors

On open-grained woods, such as oak, ash, chestnut, walnut, butternut, fill the pores with S-W. Paste Filler in shade desired. See page 63. On close-grained woods, such as maple, birch, hard pine and sycamore, no filler is necessary; simply apply Floorlac direct to the wood.

FIRST COAT Use Floorlac as it comes from the can, brushing out into a thin, even coat; allow to stand 48 hours.

SECOND COAT See that the floor is free from dust and then apply a coat of Floorlac colored or clear, in manner directed for first coat.

Old Floors

(that have been previously painted)

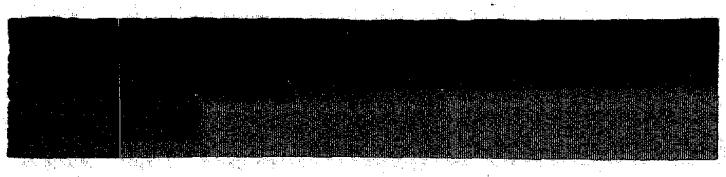
FIRST COAT Apply a coat of Floorlac Ground in order to get a proper surface on which to apply a coat of Floorlac in the shade desired. Allow this to stand 48 hours.

SECOND COAT Apply Floorlac in shade desired as directed for new floors. For an extra good finish, after applying a coat of Floorlac Ground and one coat of Stain, finish with a coat of Mar-not, a durable floor varnish. To secure the best results, Floorlac should be allowed to dry 24 to 48 hours before being walked on.

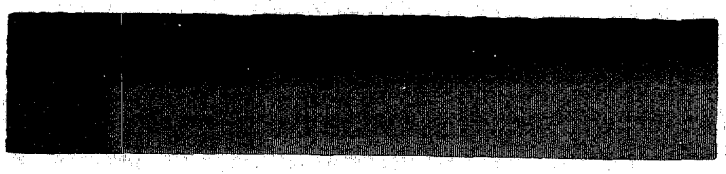
Directions for use of Floorlac on Furniture and Woodwork

Apply one coat of Floorlac with a soft bristle or fitch brush on light woodwork. If the surface is dark, or irregular in color, first apply a coat of Floorlac Ground to produce a proper under-surface for all colors. On previously painted surfaces to get a grained effect, over a coat of Floorlac Ground, apply a coat Floorlac, spreading about a square yard of surface at a time. Then go over the surface with a grainer, or short whisk broom.

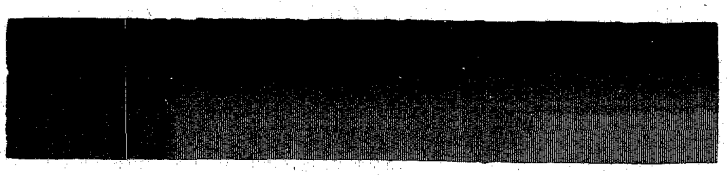
S-W Floorlac



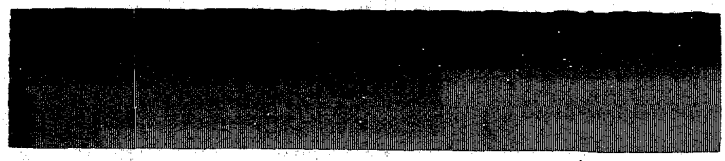
CHERRY



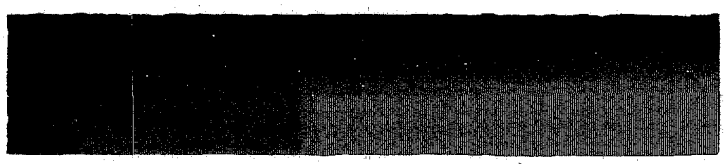
LIGHT OAK



GREEN

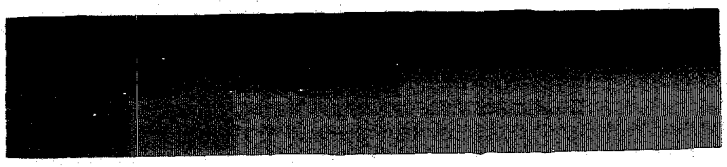


MAHOGANY



DARK OAK

WALNUT



GROUND

Oil Stain

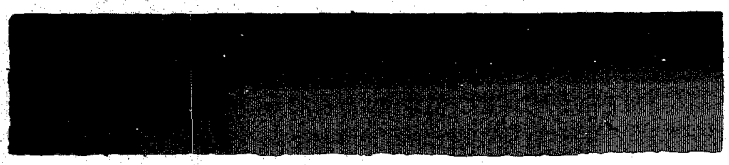
For Staining New Woods only

Our line of Oil Stains enables the finisher to procure excellent color effects on cheaper and medium priced work. These stains are for use on new woods only. They are thoroughly uniform throughout and the colors imitate very closely the natural woods of similar name. They work freely, dry properly, do not raise the grain of the wood, and are very strong in staining properties.

Specifications for use of Oil Stains

To procure a high gloss effect, after applying a coat of stain, finish with a coat of Sherwin-Williams Interior Varnish as selected. (See pages 14 to 16 inclusive.) For best results allow the stain to thoroughly penetrate the wood, wiping off before it is set hard. As all stains have a tendency to show darker on soft wood than on hard, it is advisable to take a small wood sample and first apply the stain. If the effect is too dark for the result which you wish to obtain, reduce the stain with turpentine. In applying the stain to hard woods it is not necessary to reduce it. Put up in ½ pint, pint and quart self-sealing cans, ½ gallon and gallon pails.

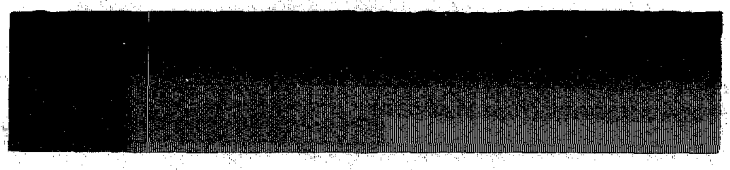
CHERRY



LIGHT OAK

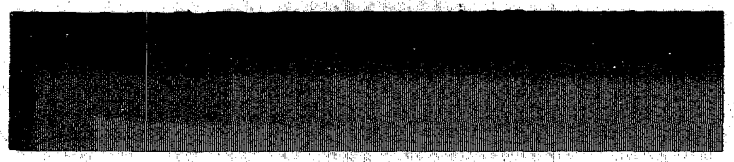
S-W Oil Stains

MAHOGANY



DARK OAK

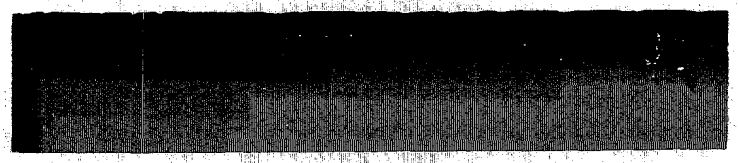
ROSEWOOD



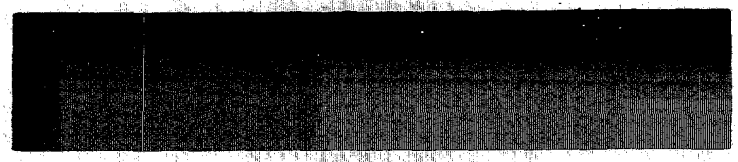
BELGIAN OAK

COLONIAL OAK

MOSS GREEN



WALNUT



EBONY

Inside Floor Paint

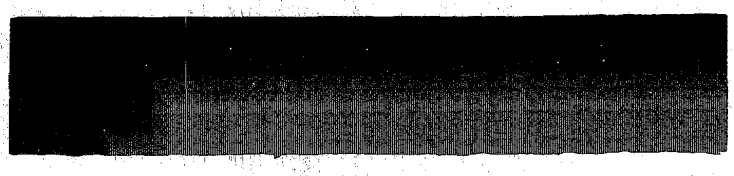
A Durable Paint for Inside Use

S-W. Inside Floor Paint produces a painted finish suitable for any room in the house, especially where the floors are of soft wood. It comes in a number of shades so that soft color effects can be obtained that are especially pleasing. For bath rooms, halls, stairs and nurseries where carpets have been taken up, Inside Floor Paint can be used with excellent results. It combines the necessary durability with quick drying qualities wanted by the housewife which is lacking in many similar products on the market. It will dry hard over night, but if best results are desired it should be allowed to stand 48 hours before it is used, as it will then give a perfect painted floor. The ease with which a surface painted with this product can be scrubbed and cleaned makes it a splendid standard finish for soft wood nursery or kitchen floors.

Specifications for use of Inside Floor Paint

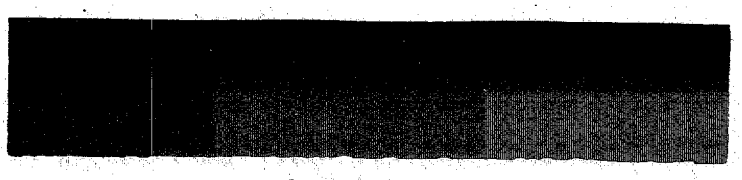
Stir thoroughly and apply as it comes from the can. Brush out into thin, even coats, working well into the pores of the wood. Use two coats on old work and three coats on new, being sure that the succeeding coat is not put on until the previous one has become perfectly dry. Keep well covered when not in use. Put up in quart, half gallon and gallon cans.

ORANGE. No. 452



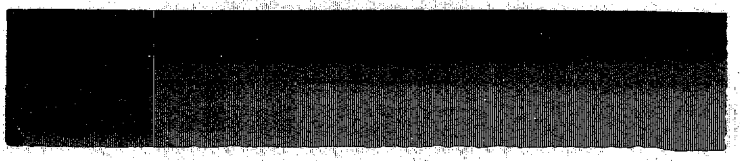
LIGHT TAN. No. 488

S-W Inside Floor Paint

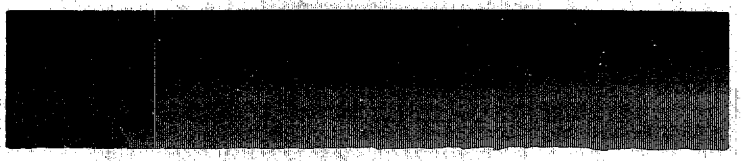


GRAY. No. 487

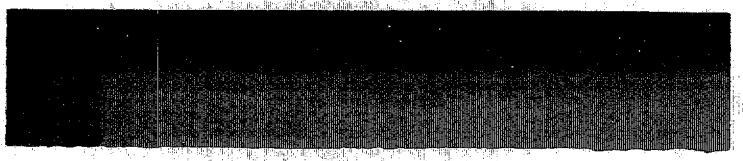
DUST COLOR. No. 469



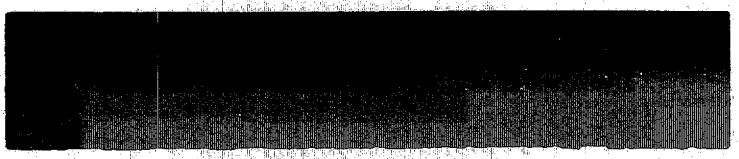
YELLOW. No. 376



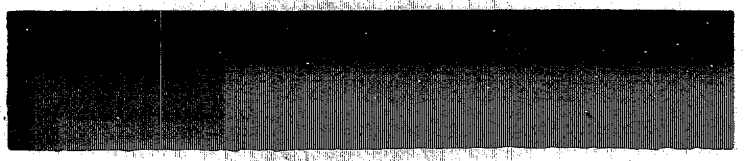
MOSS GREEN. No. 451



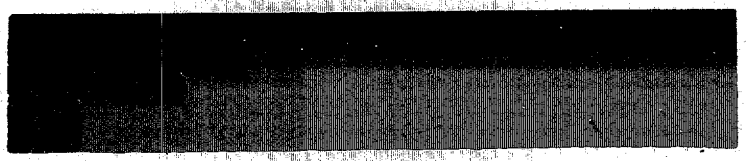
RED. No. 453



SLATE. No. 468



LIGHT BROWN. No. 466



MAROON. No. 378

Crack and Seam Filler

For Filling Unsightly Cracks and Seams

S-W. Crack and Seam Filler is made especially for filling cracks and seams in floors. It produces an even surface over which can be applied subsequent finishing coats of stain, paint or varnish. It is better than putty and similar materials, as it is more elastic and does not dry up, shrink, or come out of the cracks. It is especially useful on kitchen floors, as it prevents the gathering of grease and water and the breeding of germs.

Specifications for use of Crack and Seam Filler

Clean out the cracks thoroughly. Next apply the first coat of finish decided on in order to secure a proper priming coat for the filler; then apply the filler with the palm of the hand pressing downward and across the cracks. On smooth places and in corners a putty knife may be used. After application, wipe off all surplus at once with a rough rag or burlap. From 24 to 48 hours should be allowed for the filler to dry properly, after which the finishing coat can be applied.

Floor Wax

Produces a waxed finish over varnished or painted floors. S-W. Floor Wax is a first-class protective and beautifying coat for use over floors that have been stained or varnished. It tends to preserve and bring out the original finish. Takes a high polish, wears well and does not show scratches or heel marks. Can be applied and polished with a cloth. Floor Wax should never be applied to bare wood or over a floor that has been treated with filler only. It in itself offers no protection to wood against grease or moisture and will only produce satisfactory results when used over a surface that has already been finished as indicated.

Specifications for use of Floor Wax

Apply the wax in thin coats as it comes from the can. Only cover about one square yard of the floor at a time, polishing this part before proceeding further. In this way the highest polish can be obtained. One coat of Floor Wax applied as directed will give a good finish, but succeeding coats may be applied in the same way if desired.

If floors have been varnished or waxed, clean them with a sponge or cloth dampened in cold water or with turpentine and then apply wax as directed above. Old wax can be completely removed from floors by cleaning with turpentine.

Brighten Up Stain

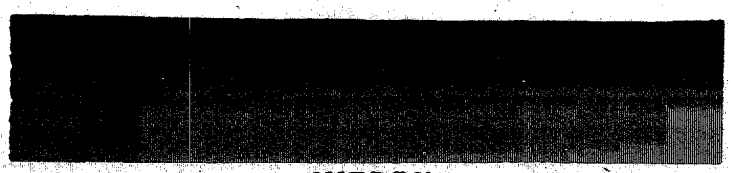
A Stain and Varnish Combined for Furniture, Woodwork, etc.

Brighten Up Stain is made especially for renewing old furniture, woodwork, etc., and will imitate the original natural wood finish. The original finish of previously painted surfaces can be changed to any one of the woods represented in the line by first applying a coat of Ground.

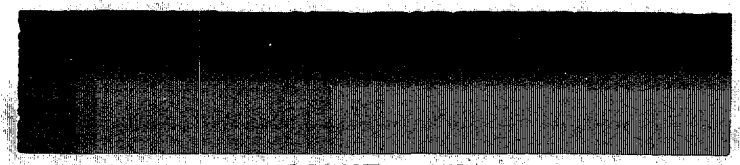
Specifications for use of Brighten Up Stain.

The surface to be stained should be clean and perfectly dry. The stain should then be applied wtth a fitch or bristle brush, one or more coats as demanded. If the surface is dark, irregular in color or has been previously painted, first apply one coat of Brighten Up Stain Ground, over which apply the stain. On previously painted surfaces, in order to get a grained effect over a coat of Ground, apply a coat of Brighten Up Stain in color selected, painting about a square yard of the surface at a time. Then go over this surface with a worn whisk broom, brush or rubber grainer, and in this way secure the desired grained effect.

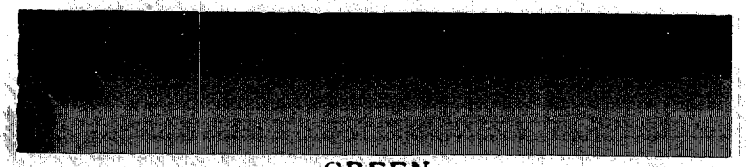
S-W Brighten Up Stain



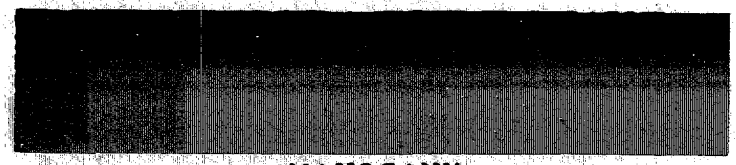
CHERRY



LIGHT OAK



GREEN

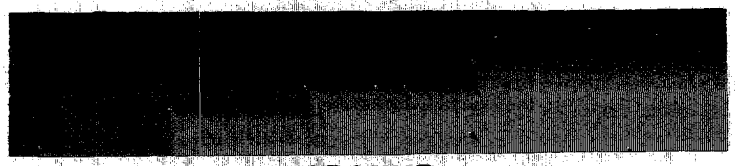


MAHOGANY

DARK OAK

ROSEWOOD

WALNUT



GROUND

ALSO FLAT BLACK AND EBONY

Graining Preparation

A special preparation for producing the effect of the natural grain of woods on disfigured floors or interior woodwork. It should be thoroughly stirred and the pigment kept incorporated with the liquid during the graining process so as to insure uniformity. While the work is still wet it should be grained with a ordinary graining tool. Put up in ½ pint, pint and quart glass jars.

Aluminum Paint

Gives a Lasting Silver Finish

S-W. Aluminum Paint affords a durable silver finish on radiators, ranges, water boilers, gas, steam and water pipes, gas stoves, machinery, engines, etc. It is also adapted for outside use on automobile engines, boats, metal work, cornices and cupolas. Gives very satisfactory results because it is perfectly mixed and finely ground, works freely under the brush, has great covering capacity, is fast in color and stands severe outside exposure. Extreme heat and cold do not crack, peal, blister or discolor it. One coat will cover a clean black surface. Put up in ⅛, ¼ and ½ pints, pints, quarts, and gallons.

Flat Black

A Flat Finish for Wood or Metal

S-W. Flat Black produces a dead black wrought-iron finish on wood or metal, being particularly suited for ornamental iron work, picture frames, mouldings, lamps, gas fixtures, etc. It is very economical, easily applied, has good covering capacity and wears well. Put up ready for use in ¼ pint, ½ pint, pint and quart cans.

Petriloid

A Waterproof Coating for Inside Walls

S-W. Petriloid acts as a waterproof coating for inside walls and foundations that are subjected to moisture which soaks or draws through from the outside. It prevents dry-rot, soakage and decay when used on stable floors, and when applied on limestone walls it effectually prevents staining of the plaster. It is unaffected by gases, acids or their fumes or by strong alkalies or salt water. Interior metal surfaces painted with it will be successfully protected against the action of these destroying agencies.

On new stone or concrete walls, cement up thoroughly, and when hard give two heavy coats of Petriloid to prevent absorption of any dampness. One good coat on bare inside walls or foundations will make a suitable surface upon which to plaster without the necessity of furring. Petriloid cannot be painted over except with additional coats of the same material. Put up in 1 and 5 gallon cans and barrels.

Aridos

Keeps Out the Moisture

S-W. Aridos is a high-class enamel paint prepared ready for use on walls of cellars, creameries, refrigerating rooms, etc. It will seal up the surface thoroughly, prevent the absorption of moisture from within and keep the room in a sanitary condition.

It has good body, works easily and dries with a firm finish that can be satisfactorily cleaned as necessity requires. It can be applied to damp (not wet) walls without any danger of scaling and will withstand successive coats of paint.

Put up in 1 and 5 gallon cans and barrels.

S-W Aridos

CREAM

LIGHT ROSE

CANARY

SILK GREEN

PEA GREEN

ASH GREEN

S-W Petriloid

*BLACK

*ALSO MADE IN DARK BROWN

Sherwin-Williams Paint (S.W.P)

A Prepared Paint for Buildings, Outside and Inside

S.W.P. is made from carefully selected materials that the most reputable and intelligent authorities recognize as possessing best paint qualities, thoroughly mixed in most scientific proportions to insure best results, and very finely ground in machinery of our own design. S.W.P. on comparative test with lead and oil or cheaper materials, will prove to cost less by the job, or on an average per year will cost less per 1000 square feet, because it spreads easier under the brush, saves the painter's time, covers the greatest number of square feet to the gallon and wears the longest possible time. Briefly, a given surface can be properly painted with S.W.P. for a less average cost per annum than any other paint made, including pure white lead and oil. S.W.P. is made in one quality only, and that the very best that long experience in high grade paint making indicates will give best results. S.W.P. has been on the market for over 30 years and enjoys a higher reputation and larger sale than any other paint in the world It will cover 360 square feet of average surface, two coats to the gallon. Put up in 48 colors.

S. W. P. Primers

Gray and Yellow

A scientific undercoating and best foundation on which to apply good paint. It costs no more per job than a primer made from cheap ochre, either paste or dry, which sort of primer is absolutely worthless as a foundation for subsequent coats. It is furnished heavy in consistency and should be reduced with two gallons of pure raw linseed oil and one quart to three pints pure

spirits turpentine to each gallon of primer for priming ordinary new or for first coats on old, weather-beaten surfaces.

S. W. P. Whites

Outside Gloss White

The only outside white in the S.W.P. line. The most durable and economical white paint for general use on all exposed surfaces. Outside Gloss White is absolutely pure, being made from carbonate of lead, sulphate of lead, oxide of zinc, pure linseed oil and the necessary turpentine drier.

Inside Varnish White

For producing a white, varnish finish on inside work. It dries better, works freer, and is more economical than the varnish whites under various names generally found on the market. Apply over two or more coats of Flat White.

China Gloss White

Slower drying and not quite so white as Inside Varnish White, but very satisfactory for ivory white finish on interiors where economy is of first importance.

Flat White

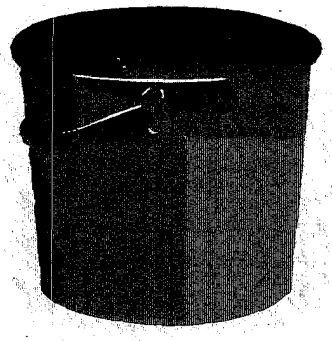
For finishing without a gloss or as a foundation for S-W. Inside Varnish White. The best paint for this purpose ever prepared for the market.

STRICTLY PURE WHITE LEAD

Old Dutch Process White Lead

S-W ODP White Lead is a Strictly Pure White Lead, made from the very best raw materials obtainable, and according to the Old Dutch Process combined with the best features of the American manufacturers. We corrode, clean, and grind our own lead, combining it with Linseed Oil, also of our own manufacture. With this control of raw materials, and all the following processes carried on by ourselves, we have a great advantage over many other manufacturers who are compelled to buy materials on the open market.

Sherwin-Williams Old Dutch Process White Lead compels the recognition of its merits from every experienced master painter who knows the "Feel of Good Lead," as soon as his brush touches it. It has color, texture, body, reducing qualities, opacity, covering power and easy-working qualities that satisfy the particular painter. A guarantee appears on every package which is in itself, a protection for the architect in specifying a White Lead.



GUARANTEE

"This package is warranted to contain nothing but Strictly Pure White Lead, ground in Strictly Pure Linseed Oil, and we will pay one ounce in gold for every ounce of adulteration that it may be found to contain."

ODP White Lead is put up in strong, steel kegs, which protect the lead much better than the old-fashioned wooden packages, as the steel keeps out moisture and air, and does not absorb the oil. The lead is always as fresh, and in as good condition, as when it left the mill.

When empty, the steel packages are easily cleaned, and may be put to a hundred different uses in the paint-shop or around the house.

Old Dutch Process White Lead is sold in 1, 2 and 5-pound tin packages, 12½, 25, 50 and 100-pound steel containers; also 300 and 500-pound barrels.

Miscellaneous S-W Products

In addition to our regular finishes which are especially suited for the use of the architect, and which we have described in this catalogue, we make other products which, although they are not exactly in the architect's line, may come in handy in connection with some of the work which he from time to time encounters. These products are listed below with a short description of their uses.

Bath Enamel—An enamel made especially for zinc and tin bath tubs, etc.

Cement and Stucco Stains—An artistic stain for rough cement or stucco work.

Creosote Paint—A durable paint for use on small buildings, fences, etc.

Dancing Floor Wax—For waxing ball room floors.

Decotint Wall Finish—A cold water sanitary wall finish.

Distemper Colors—For walls, ceilings and scenic work.

Ebonol—For use on paper, felt or composition roofing.

Empress Liquid Gold—A high quality gold paint for picture frames, etc.

First Quality Oil Colors—For tinting purposes.

Flaxoap—A pure linseed oil soap, for cleaning floors, woodwork and furniture.

French Crown Green—A permanent green for window blinds and tinting.

Imperial Gold Enamel—A superior grade of gold enamel for decorative uses.

Kalso—Hot water kalsomine.

Machine Paint and Filler—For finishing engines, machinery, new castings, etc.

Permento—A cold water paint for outside use.

Polish-ol—Cleans and polishes woodwork and furniture at one operation.

Porch and Lawn Furniture Enamel—Made specially for porch and lawn furniture.

Schoolboard Slating—A paint for making and renewing schoolboards.

Screen Enamel—For renewing old screens and preventing rust.

Snow White Enamel—For use where an intensely white finish is of greatest consideration.

Special Interior Color — Produces an egg-shell gloss finish on walls, etc.

Taxite—Paint and varnish remover.

Stencil Colors—For producing stencil effects on walls, ceilings and relief work.