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CATALOG
FILE

A File of Manufacturers' Catalogs
designed for the use of Architects,
Engineers, Contractors and others
whose practice it is to select, spec-
ify or purchase building materials,
equipment and allied services.

★ SWEET'S CATALOG SERVICE
DIVISION OF F. W. DODGE CORPORATION
119 WEST FORTIETH STREET, NEW YORK

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SECTION
1



CATALOG
NO.
4

N17619

PAINT
- SECTION -

16

CATALOGS 1 to 32

THE EAGLE-PICHER SALES COMPANY

Distributors of Lead Pigments for Paints

GENERAL OFFICES

Temple Bar Building, CINCINNATI, OHIO

BALTIMORE, MD., 359 Guilford Ave.
BOSTON, MASS., 11 Wharf St.
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CINCINNATI, OHIO, 1030 Broadway
CLEVELAND, OHIO, Ninth and Broadway

DALLAS, TEX., 2215 Laws St.
DETROIT, MICH., 1627 W. Fort, Room 406
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KANSAS CITY, KAN., 27 Southwest Blvd.
MINNEAPOLIS, MINN., 437 Harding St., N. E.

NEW ORLEANS, LA., 411 So. Peters St.
NEW YORK, N. Y., 420 Lexington Ave.
PHILADELPHIA, PA., 15 Lombard St.
PITTSBURGH, PA., 1713 Liverpool St., N. S.
ST. LOUIS, MO., 1218 Olive Street

For Eagle Home Insulation, see File Index

Eagle White Lead—For All Types of Painting

Pure lead paint (made from white lead carbonate ground in linseed oil) continues to be the most satisfactory answer to all general painting problems. In the hands of a good painter, it is quickly mixed to suit exactly all the requirements of each job. It readily fits into any decorative plan, for the painter tints it to the desired shade on the job.

Pure lead paint expands and contracts with changes in temperature; the film is elastic and long wearing despite severe weather conditions. It wears away slowly, so that when repainting is necessary, the old film forms a perfect base for the new white lead coats without burning or scraping off.

Eagle White Lead comes in two forms: *heavy paste* and *All-Purpose soft paste*. Both are pure lead carbonate ground in linseed oil. *All-Purpose soft paste* contains a small amount of pure turpentine, added at the factory during extra grinding by a special milling process. This makes *All-Purpose* equally useful for producing perfect interior flat finishes and durable exterior finishes.

For Interior Decoration—(a) Flat Effects and "Egg-Shell" Gloss Finishes—When pure white lead is thinned to brushing consistency with Eagle Flatting Oil, the resulting paint provides a durable finish which may be tinted to any color. The paint dries into a smooth washable surface showing no brush marks.

Before application, the wall surface should be thoroughly dry; if, for example, paint is applied on plaster walls which are still damp, cracking will develop. Loose paint scales, if present, must be scraped and sanded off; oil or grease spots must be removed, for paint will not adhere to these surfaces. All dust must be wiped off; otherwise it is liable to mix with the paint and discolor it. General Formulae (using Eagle All-Purpose Soft Paste White Lead):

New Inside Work

Priming Coat

Eagle All-Purpose White Lead.....	100 lbs.
Pure Raw Linseed Oil.....	3 gals.
Pure Turpentine or Eagle Flatting Oil.....	2 1/4 gals.
Best Japan Drier.....	1 pt.
Paint produced.....	8 3/4 gals.

Second Coat

Eagle All-Purpose White Lead.....	100 lbs.
Pure Raw Linseed Oil.....	1 1/2 gals.
Pure Turpentine or Eagle Flatting Oil.....	1 1/4 gals.
Best Japan Drier.....	1 pt.
Paint produced.....	5 3/4 gals.

Third Coat—Oil Gloss

Eagle All-Purpose White Lead.....	100 lbs.
Pure Raw Linseed Oil.....	3-3 1/2 gals.
Best Japan Drier.....	1 pt.
Paint produced.....	6 1/4-6 3/4 gals.

Third Coat—Flat

Eagle All-Purpose White Lead.....	100 lbs.
Pure Turpentine or Eagle Flatting Oil.....	2 1/4 gals.
Paint produced.....	5 3/4 gals.

Old Inside Work

First Coat

Eagle All-Purpose White Lead.....	100 lbs.
Pure Raw Linseed Oil.....	1 gal.
Pure Turpentine or Eagle Flatting Oil.....	2 1/4 gals.
Best Japan Drier.....	1 pt.
Paint produced.....	6 3/4 gals.

Second Coat—Oil Gloss

Eagle All-Purpose White Lead.....	100 lbs.
Pure Raw Linseed Oil.....	3-3 1/2 gals.
Best Japan Drier.....	1 pt.
Paint produced.....	6 1/4-6 3/4 gals.

Second Coat—Flat

Eagle All-Purpose White Lead.....	100 lbs.
Turpentine or Eagle Flatting Oil.....	2 1/4 gals.
Paint produced.....	5 3/4 gals.

Note: Eagle Flatting Oil, as recommended in the foregoing specifications, is obtainable in quart, gallon, and 5-gallon packages. A companion product to Eagle White Lead, Eagle Flatting Oil is indispensable in effecting the rich, tasteful wall finishes made from pure white lead paint.

In the foregoing formulae, no consideration has been made for color other than that of the natural gleaming whiteness of pure lead paint. Any oil colors of known quality effectively combine with Eagle White Lead; a tinting chart will be sent on request.

(b) Plastic Finishes from White Lead Paint—Dignified, low-relief textures can be secured with Eagle White Lead. Tones and shades are limitless, depending on the motif of the individual decorative scheme. Any skilled craftsman can quickly execute these tasteful plastic finishes; a detailed booklet on this subject will be sent without charge to any architect desiring it.

For Exterior Decoration—Pure lead paint has long enjoyed unequalled prestige for durability and beauty in outside painting work. The surface, prior to painting, must be prepared in general as suggested under "Interior Decoration." General Formulae (using Eagle All-Purpose Soft Paste White Lead):

Old Outside Work

First Coat

Eagle All-Purpose White Lead.....	100 lbs.
Raw Linseed Oil.....	2 1/4 gals.
Pure Turpentine or Eagle Flatting Oil.....	1 1/4 gals.
Best Japan Drier.....	1 pt.
Paint produced.....	7 1/2 gals.

Second Coat

Eagle All-Purpose White Lead.....	100 lbs.
Raw Linseed Oil.....	3 gals.
Best Japan Drier.....	1 pt.
Paint produced.....	6 1/2 gals.

New Outside Work

Priming Coat

Eagle All-Purpose White Lead.....	100 lbs.
Raw Linseed Oil.....	4 gals.
Pure Turpentine or Eagle Flatting Oil.....	1 1/4 gals.
Best Japan Drier.....	1 pt.
Paint produced.....	8 3/4 gals.

For very light-colored woods 1/2 gal. more of oil may be added.

Second Coat

Eagle All-Purpose White Lead.....	100 lbs.
Raw Linseed Oil.....	2 gals.
Pure Turpentine or Eagle Flatting Oil.....	1 1/4 gals.
Best Japan Drier.....	1 pt.
Paint produced.....	6 3/4 gals.

For very light-colored woods 1/4 gal. more of oil may be added.

Third Coat

Eagle All-Purpose White Lead.....	100 lbs.
Raw Linseed Oil.....	3 gals.
Best Japan Drier.....	1 pt.
Paint produced.....	6 3/4 gals.



Cincinnati's New Union Terminal Has Thousands of Tons of Steel Structure Rustproofed with Sublimed Blue Lead

Eagle Sublimed Blue Lead—for Metal Surfaces

Sublimed Blue Lead is a fine, slate-gray powder, produced by sublimating galena ore (lead sulphide) in special furnaces. The pigment is accurately mixed with linseed oil in proper proportions and ground. No other raw materials are used. Sublimed Blue Lead is not only highly efficient for rustproofing, but is economical, both in original cost and long service.

Sublimed Blue Lead complies with the U. S. Government Federal specifications for basic sulphate blue lead in both dry and paste-in-oil forms—designated as TT-B-486. It also meets A.S.T.M. specifications for dry and paste-in-oil. A gallon of Sublimed Blue Lead will cover six hundred to eight hundred square feet of metal of average smoothness.

Advantages of Sublimed Blue Lead—

- Proper basicity, chemically stops corrosion.
- Exceptional durability; does not crack, check or peel.
- Elasticity and toughness in oil.
- Extreme fineness and smoothness.
- Easy brushing, spraying, and dipping qualities, air dried or baked.
- Remarkable opacity.
- Pleasing color—being slate gray and easily tinted.
- Exceptionally low cost per square foot.
- Can be used with neutral treated oils and varnishes.
- Suitable for use on wood, metal and masonry—all coats.

Where to Use Sublimed Blue Lead

Sublimed Blue Lead is an ideal pigment for every purpose requiring a metal protective paint. It is used extensively in rustproofing structural steel for buildings and in the "spot" painting of bridges. Recently it has come into general use in breweries and distilleries, where steel and other surfaces are subjected to excessive moisture, steam and acids.

Its first use is as a priming coat (direct to the metals). Sublimed Blue Lead is equally good for second and finishing coat work for metal, wood or masonry. To easily identify the different coats when Sublimed Blue Lead is used as a priming coat, it may be painted over with Eagle White Lead in Oil or Eagle Sublimed White Lead or mixed with either of them or with other combinations; such as, red lead, American vermilion, commercial chrome green or commercial chrome yellow. It can be brushed, sprayed, dipped, air dried, or baked.

Estimating Paint Requirements on Structural Steel

The scale below represents a method employed by an important steel fabricator for rapidly estimating the approximate paint requirements of large projects. Based upon the use of Sublimed Blue Lead, which as a priming coat covers from six hundred to eight hundred square feet per gallon, this chart expresses the gallons of paint required per ton of steel in various types and shapes:

Average Highway Bridges	0.4 gal. per ton
Highway Beam Spans and Lattice Railing	0.8 gal. per ton
Light Mill Building	0.4 gal. per ton
Heavy Mill Building	0.32 gal. per ton
Plate Girders, Railway or Highway	0.24 gal. per ton
Heavy Highway and Railway Truss Spans	0.32 gal. per ton
Office Buildings	0.2 gal. per ton
Railing Beam Bridges	0.2 gal. per ton

For estimating graphite or iron oxide paint requirements, add 25% more paint to the scale above. For estimating red lead requirements, add 50% more paint to the scale.

How to Use Sublimed Blue Lead—The removal of rust, mill scale and dirt should be done generally by sand blasting or through the use of metal brushes, scrapers, chisels, hammers or other effective means, until bright steel is exposed. If sand blasting is used, the first coat must follow immediately.

Oil and grease may be removed by the use of naphtha or benzine. Do not apply paint on wet or damp surfaces and in no case until preceding coat is dry and hard. Allow about four days before applying second coat for exterior work. For interior work allow one week before applying a second coat, and approximately forty-eight hours between second and third coats.

Paint shall be evenly spread and shall be thoroughly brushed out. Where solder fluids have been used on metal surfaces, it shall be cleaned thoroughly with benzine before any paint is applied. All rivet heads and bolts, and all edges and corners shall be thoroughly covered with paint in painting structural steel or other metal work.

How to Secure Sublimed Blue Lead—Sublimed Blue Lead in Oil sells at the same low price as Eagle White Lead in Oil and may be had in 12½, 25, 50 and 100-lb. containers, or may be secured from paint manufacturers by specifying pure Eagle Sublimed Blue Lead mixed to paint consistency ready to apply.

Paint Formulae

Sublimed Blue Lead in Oil (paste)

First Coat	Second Coat
Sublimed Blue Lead in Oil	Sublimed Blue Lead in Oil, 100 lbs.
Oil	Raw Linseed Oil
Raw Linseed Oil	Turpentine or 48° to 50° Naphtha
Turpentine or paint and varnish manufacturers' 48° to 50° Naphtha	Drier (unadulterated and rosin free)
Drier (unadulterated and rosin free)	Paint produced approximately 6½ gals. weighing 18½ to 19½ lbs. per gal.
Paint produced approximately 7½ gals. weighing 17½ to 18½ lbs. per gal.	

Sublimed Blue Lead—Dry (powder)

First Coat	Second Coat
Sublimed Blue Lead—Dry	Sublimed Blue Lead—Dry
Dry	Raw Linseed Oil
Raw Linseed Oil	Turpentine or 48° to 50° Naphtha
Turpentine or 48° to 50° Naphtha	Drier (unadulterated and rosin free)
Drier (unadulterated and rosin free)	Paint produced approximately 6½ gals. weighing 18½ to 19½ lbs. per gal.
Paint produced approximately 7½ gals. weighing 17½ to 18½ lbs. per gal.	

*Where impractical to have two formulae used on a job, this second coat formula is suitable for both first and second coats.

48° to 50° Naphtha represents the gravity known as the Baume or hydrometer test for a liquid weight. When used as a substitute for turpentine, be sure the flash point complies with the fire underwriters or local ordinance.

To increase the permanence of the color, many users add about three per cent lampblack or black magnetic oxide of iron to formulae for second and finishing coats.

The Raw Linseed Oil shall conform to the linseed oil specifications of the A.S.T.M. Standards, Pages 655-658, Volume 21.

The Japan Drier shall be pure unadulterated drier containing no rosin.

The Turpentine used shall be pure unadulterated turpentine and conform to the specifications of the Department of Commerce, Bureau of Standards, as given in Circular No. 86.

For finishing coats where a battle-ship grey, cement or stone color is desired, Sublimed Blue Lead may be tinted easily with white lead.

Note: For painting metal surfaces that may become too hot to warrant the use of linseed oil, substitute winter pressed fish oil.

Eagle Red Lead—Dry and in Oil

Eagle Red Lead in Oil is packed in 100, 50, 25, and 12½-lb. kegs. In dry form, it is put up in barrels of 500-600 lbs.

It possesses high "true" red lead content and is fine enough to insure splendid brushing qualities. It is impervious to water and unaffected by atmospheric gases. The rapid drying qualities of Eagle Red Lead make it decidedly advantageous for use where a hard surface, capable of withstanding abrasion, must be produced in a shorter time than usual.

NATIONAL LEAD COMPANY.

Member of the Producer's Council, Inc.

Paint Materials for the Protection and Decoration of Wood, Plaster, Concrete, Stucco, Stone, Brick, Metal

NEW YORK, N. Y., 111 Broadway

BUFFALO, N. Y., 116 Oak Street

CHICAGO, ILL., 900 West 18th Street

CINCINNATI, OHIO, 659 Freeman Avenue

CLEVELAND, OHIO, 320 West Superior Avenue

PITTSBURGH, PA., National Lead & Oil Co. of Pennsylvania, 316 Fourth Avenue

SAN FRANCISCO, CAL., 2240 24th Street

BOSTON, MASS., National-Boston Lead-Co., 800 Albany Street

PHILADELPHIA, PA., John T. Lewis & Bros. Co., Widener Building

PAINT FOR WOOD (EXTERIOR)

Since early Colonial times, pure white-lead has been used for outside painting on wood. "Lead and oil" was the standard paint in those days and is still standard today. A recent investigation by the Lead Industries Association, for example, shows that close to 70 per cent of all architects specify pure white-lead, such as Dutch Boy, for exterior work.

The position of supremacy held by white-lead is due to this paint's remarkable durability and unexcelled protective qualities. It gives a tough, highly weather-resistant coating which retains a good appearance over a long period. The film, furthermore, remains elastic and therefore white-lead paint is not subject to the cracking and scaling evil. On the contrary, it stays unbroken, smooth and even.

All-Purpose Soft Paste White-Lead—A quick-mixing white-lead equally suitable for inside or outside use. Convenient, adaptable, economical. Contains pure white-lead, pure linseed oil and a small amount of turpentine—nothing else.

PAINT FOR SEALING AND FINISHING PLASTER, STUCCO, CONCRETE, ETC.

Exterior—In addition to durability, exterior stucco, concrete or brick paint should possess sealing and waterproofing qualities. Surfaces of this type are porous and absorbent. For successful painting, the priming coat must seal the surface to prevent the absorption of the vehicle from the succeeding coats and the entire paint film when dry must be waterproof to prevent moisture from working its way in from the outside.

Paint made from Dutch Boy white-lead and Lead Mixing Oil performs these functions. The priming coat stops suction. In addition, this paint has the wearing qualities characteristic of the more familiar white-lead and linseed oil paint. The film remains elastic throughout its long-life. It is not subject to cracking as are brittle paints. It retains its appearance and wears by gradual chalking to a perfect repaint surface.



Pure white-lead paint has proved its merit through the protection of many old buildings of historic interest for many years.

Dutch Boy Linseed Oil—Selected oil in three varieties—raw, boiled and Stand-oil Type (pure linseed oil specially treated for extra "body"). Clear, carefully filtered, well-settled. Comes in sealed cans.

Dutch Boy Liquid Drier—A strong drier of tested composition, uniform in strength and properly balanced for efficient drying.



White-lead and Lead Mixing Oil make a truly weatherproof paint that seals the surface of concrete.



The Dutch Boy Trade-Mark is a Sign of Quality Paint Materials

[1]

Interior—Dutch Boy white-lead and Lead Mixing Oil paint is particularly adapted for use on interior plaster and other porous surfaces because, in addition to its sealing qualities, it is a true "flat" paint. It provides rich, solidly smooth finishes, suitable for the finest interiors and for extraordinary durability.

White-lead and Lead Mixing Oil paint should be used for all coats. As a primer, it stops surface suction, hides fire-cracks and provides a solid foundation for succeeding coats. As a final coat, it dries to a solid flat with only a very slight sheen at angle reflection.

The fact that this paint is used also for exteriors gives an idea of the durability of the finish. It stands up under repeated washings, and pencil marks, ink stains, finger smudges, etc. can be cleaned off with little trouble and no damage to the film.

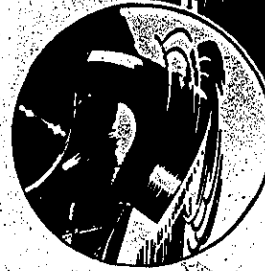
White-lead and Lead Mixing Oil paint is easy to mix, tint and apply. It has good hiding power, easy spreading qualities and levels out free from brushmarks or shiners. No stippling is necessary to obtain a smooth, even finish.

Dutch Boy Lead Mixing Oil—A special vehicle for mixing with white-lead. Makes a flat paint which seals, protects and beautifies porous surfaces—interior or exterior.

Dutch Boy Colors-in-Oil—Tinting pigments of exceptional strength and purity and of true color tone. Of proper consistency to

mix quickly into white-lead paint without thinning. Line includes all colors in popular demand for painting.

Dutch Boy Wall Primer—A special primer for use in sealing exceptionally porous interior surfaces. Has good hiding power and high coverage.



Try the "Heel Test!" Grind your heel against a Lead Mixing Oil job that is thoroughly dry. Then wash the spot. The dirt will come off and the paint will not be damaged.

PROTECTING STRUCTURAL METAL AGAINST CORROSION

The use of pure red-lead and linseed oil paint to protect iron and steel against corrosion has long been approved practice among architects, engineers and those with large and costly metal structures to maintain. Red-lead's superiority as a metal protective paint has been proved, not only by numerous tests over a long period of time, but by the actual experience of red-lead users for many years past. Its satisfactory performance under actual service conditions, repeated over and over again on many paint jobs, is its best recommendation.



Pure red-lead paint is insoluble in water, unaffected by ordinary atmospheric gases and sticks tightly to the surface it covers.

Red-Lead in Oil—Dutch Boy red-lead in oil is highly oxidized, pure red-lead ground in pure linseed oil. Its exceptionally high Pb_3O_4 content and the fineness of its pigment particles insure excellent keeping and brushing qualities, good coverage and extreme durability.

Liquid Red-Lead—Dutch Boy liquid red-lead No. 1 is a ready-to-use pure red-lead paint mixed on the basis of 33 lbs. dry red-lead to a gallon of vehicle. Experience has shown that it gives maximum durability and service under extreme exposure. Dutch Boy liquid red-lead is also available in black and two shades of brown.

Quick-Drying Red-Lead Primer—This paint contains no pigment other than pure red-lead, but through the use of synthetic resins in the vehicle, the drying time has been reduced to from 4 to 6 hours. Excellent for all work where red-lead protection is vital and allowable drying time is short.

(See next page for complete white-lead and red-lead specifications.)

The Dutch Boy Trade-Mark is a Sign of Quality Paint Materials



GENERAL PAINTING SPECIFICATIONS

Following are general specifications for the painting of interior and exterior surfaces:

Preparation of Surface

(1) **Woodwork**—New woodwork shall be cut smooth with sandpaper where required and dusted clean before priming. From old woodwork which has been painted before, all loose paint, scale, dirt and dust shall be removed. Wash off with benzine or turpentine all parts where liquid paint-remover has been used. After the priming coat on new woodwork is applied, all knots and sap-streaks shall receive one coat of shellac varnish brushed out thin and all dents, cracks and other defects shall be filled with putty, composed of white-lead and whiting.

(2) **Plaster**—Before applying any paint to plaster, either new or old, see that it is clean and smooth. Fill all cracks and holes with patching plaster. Where new plaster to be painted is not properly aged, it shall be treated before priming with a solution made by dissolving 2 lbs. of zinc sulphate in 1 gal. of water.

(3) **Brick and Stone**—New brickwork shall not be primed until dry. At least 2 or 3 days of dry weather shall precede painting. If any mortar has become loose or damaged, all such places shall be pointed with mortar before applying paint. After priming, correct small defects in the surface with putty.

(4) **Stucco and Concrete**—Stucco or concrete shall be allowed to stand and dry at least six months before paint is applied. If painted before this time, it shall be treated with a solution made by dissolving 2 lbs. of zinc sulphate in 1 gal. of water.

(5) **Metal Work**—Iron, steel and other metal work shall be cleaned thoroughly of all loose paint, dirt, oil, grease, rust, scale and other foreign matter before paint is applied.

The Paint and Its Application

(6) **Designation of Paint to Be Used**—All woodwork, plaster, brick, stone, concrete and stucco which are to be painted, shall be painted with NATIONAL LEAD COMPANY'S Dutch Boy White-Lead, Dutch Boy Linseed Oil, pure turpentine, Dutch Boy Liquid Drier, Dutch Boy Lead Mixing Oil, and Dutch Boy Wall Primer mixed and applied according to the formulas hereinafter designated for each kind of work. All metals shall be painted with NATIONAL LEAD COMPANY'S Red-Lead-in-oil or red lead paint according to instructions hereinafter given for each specific purpose.

(7) **Tinting Materials**—In producing tints and shades, Dutch Boy Colors-in-Oil shall be used. If colors-in-oil are used in quantities large enough to affect the consistency of the paint, the quantities of thinners named in the formulas shall be increased in amount equal to the volume of the tinting material.

(8) **Applying the Paint**—No exterior painting shall be done when rain or snow is falling, during fog, or until after dew or moisture, which may be on the surface has completely disappeared. Painting done in winter weather shall only be done when the temperature is above 50 degrees F. and when all surfaces are dry. All exterior work shall be allowed to dry at least 4 days before the next coat is applied and at least 2 days shall be allowed between coats on interior work.

(9) **New Woodwork, Exterior**—Three coats of paint, mixed as follows, shall be applied:

	Priming Coat	Second Coat	Third Coat
Dutch Boy All-Purpose Soft-Paste White-Lead	100 lbs.	100 lbs.	100 lbs.
Dutch Boy Linseed Oil	1 gal.	1½ gals.	3 gals.
Pure Turpentine	1½ gals.	1½ gals.	1 pt.
Dutch Boy Liquid Drier	1 pt.	1 pt.	1 pt.

*With heavy paste white-lead, add 1 qt. turpentine to third coat formula and increase by this quantity the turpentine in other two coats.

†When boiled oil is used, reduce drier to ½ pt.

(10) **Repainting Woodwork, Exterior**—Two coats of paint, mixed as follows, shall be applied:

	First Coat	Second Coat
Dutch Boy All-Purpose Soft-Paste White-Lead	100 lbs.	100 lbs.
Dutch Boy Linseed Oil	2 gals.	3 gals.
Pure Turpentine	1½ gals.	1 pt.
Dutch Boy Liquid Drier	1 pt.	1 pt.

*With heavy paste white-lead, add 1 qt. turpentine to second coat formula and increase by this quantity the turpentine in first coat.

†When boiled oil is used, reduce drier to ½ pt.



(11) **Plaster, Interior**—Plaster never before painted shall receive three coats of paint mixed as follows:

	Priming Coat	Second Coat	Third Coat
Dutch Boy All-Purpose Soft-Paste White-Lead	100 lbs.	100 lbs.	100 lbs.
Dutch Boy Lead Mixing Oil	4 to 5 gals.	3 to 4 gals.	3 to 4 gals.

If the walls are exceptionally porous, Dutch Boy Wall Primer may be substituted for the priming coat above.

In repainting plaster, only two coats are necessary and the priming coat may be omitted.

*The minimum quantities of Lead Mixing Oil should be used when the greatest amount of hiding is needed.

†If the final coat is to be stippled, reduce the Lead Mixing Oil to two gallons.

(12) **New Woodwork, Interior**—Woodwork inside never before painted shall first receive a priming coat as follows:

	Priming Coat
Dutch Boy All-Purpose Soft-Paste White-Lead	100 lbs.
Dutch Boy Linseed Oil	3 gals.
Pure Turpentine	1½ gals.
Dutch Boy Liquid Drier	1 pt.

This priming coat shall be followed by two coats mixed as follows:

	Second Coat	Third Coat, Flat Finish
Dutch Boy All-Purpose Soft-Paste White-Lead	100 lbs.	100 lbs.
Dutch Boy Lead Mixing Oil	3 gals.	3 gals.

If a semi-gloss finish is desired, use a paint composed of equal volume of the flat paint above and Dutch Boy Wall Primer.

(13) **Repainting Woodwork, Interior**—In repainting interior woodwork, only two coats are necessary. Use the same formulas as for New Woodwork, Inside, simply omitting the priming coat.

(14) **Brick, Stucco, Concrete, Stone**—Three coats of paint, mixed as follows, shall be applied to brick, stucco, concrete and stone never before painted:

	Priming Coat	Second Coat	Third Coat, Flat Finish
Dutch Boy All-Purpose Soft-Paste White-Lead	100 lbs.	100 lbs.	100 lbs.
Dutch Boy Lead Mixing Oil	4 to 5 gals.	*3 to 4 gals.	*3 to 4 gals.

*The minimum quantities of Lead Mixing Oil should be used when the greatest amount of hiding is needed.

†If a high gloss finish is desired, use a paint mixed according to the third coat formula for exterior wood painting.

(15) **Metal Work, Exterior and Interior**—Three coats of paint, mixed as follows, shall be applied to exterior and interior metal work:

	First Coat	Second Coat (light brown)	Third Coat (black)
Dutch Boy Paste Red-Lead	100 lbs.	100 lbs.	100 lbs.
Dutch Boy Linseed Oil	2½ gals.	2½ gals.	1½ gals.
Dutch Boy Lampblack	1½ pts.	1½ pts.	1½ pts.
Pure Turpentine	1½ pts.	1½ pts.	1½ pts.
Dutch Boy Liquid Drier	1 qt.	1 qt.	1 qt.

*If genuine boiled linseed oil is available, use one-third boiled and two-thirds raw oil, omitting the drier.

If liquid red-lead is to be used, specify Dutch Boy Liquid Red-Lead No. 1 (natural red-lead color) for first coat, Dutch Boy Liquid Red-Lead No. 6 (light brown) for second coat and Dutch Boy Liquid Red-Lead No. 7 (dark brown) or Dutch Boy Liquid Red-Lead No. 5 (black) for third coat.

Formulas for Other Work

If the type of painting work to be done is not covered here, we shall be glad to furnish the proper formulas for it if you will address a request to NATIONAL LEAD COMPANY, 111 Broadway, New York, N. Y.

Booklets on Painting

A practical book, of unusual value to those interested in the subjects of paint and painting, is our "Handbook on Painting." This book gives formulas and directions for exterior and interior work of all kinds. It covers, in complete detail, the painting of wood, plaster, brick, stone, concrete, stucco and metal. We also publish a booklet, "Structural Metal Painting," which discusses the causes of corrosion and remedies for it, besides giving formulas and going into detail on the subject of painting structural metal of all kinds. For copies, simply address the branch office nearest you. They will be sent without obligation.

The Dutch Boy Trade-Mark Is a Sign of Quality Paint Materials

O'BRIEN VARNISH COMPANY

SOUTH BEND, IND.

BRANCH OFFICES

CHICAGO, ILL., 1811 South Wabash Avenue

NEW YORK, N. Y., 172 East 75th Street

The Company

Manufacturers of paints, varnishes, and enamels since 1875. Pioneers in the manufacture of flat wall paints, the use of synthetic resins and lately inventors of Thermolyzed Tung Oil. O'Brien Paints are famous among decorators everywhere for high quality and for dependability, and have been used on important commercial, residential, and institutional work in all parts of the country.



Service

Special technical advice and service in the solution of particularly difficult finishing problems will be gladly furnished on request. Special panels showing unusual finishes, or panels attempting to develop some unusual finish will be prepared for any architect requesting them, without any obligation.

Complete spiral-bound color card booklets also sent on request.

Thermolyzed Tung Oil



One of the most important basic material developments ever made in paint manufacture. The patented O'Brien Thermolyzing process eliminates all production and application difficulties which formerly retarded the use

of Tung Oil in varnishes, enamels, and paints. Finishes made with Thermolyzed Tung Oil are more waterproof, smoother looking, and longer wearing than any that can be made with conventional vehicles.

SPECIFICATIONS

Preparation of Surface

Interior Woodwork—New wood shall be sanded smooth and dusted before priming. Before the priming coat all knots and sap streaks shall receive one thin coat of Shellac and all dents or defects shall be neatly puttied and sanded smooth.

Plaster—Where new plaster is to be painted and has not been properly aged, it shall be treated before priming with a solution of 2 lbs. Zinc Sulphate in one gallon of water. Before painting all cracks shall be filled with patching plaster.

Brick and Stucco—New brick work should have at least a week in dry weather before being painted. Stucco should not be painted until it has aged six months.

Metal Work—Shall be cleaned thoroughly of all loose paint, dirt, grease, rust, and scale.

Exterior Woodwork—Before repainting exterior wood-

work, it must be well brushed with a wire brush. Any spots where the paint is completely gone must be carefully brushed and spot-primed. Inspection for possible defects in construction which would cause moisture, pressure and peeling must be made and such defects, if any, reported.

Application

No exterior painting shall be done in wet weather or while the surface shows signs of dew or moisture. Painting shall not be done when the temperature is below 60° F. No interior painting shall be done when the surface shows signs of being wet. All woodwork surfaces which are receiving more than one coat of varnish or enamel must be carefully and neatly sanded between coats to produce a smooth finish. Enameling should not be done when other contractors are present, working and creating a flow of dust.

Specifications for Finishing

Exterior Painting—

Gloss Finish on New Wood—Apply three coats. One coat O'Brien's Penetrating Priming Oil. Allow to dry at least six days. One coat of T.T.O. Paint thinned with one quart of turpentine per gallon of paint, one coat T.T.O. Paint unthinned.

Repainting One Coat Over Old Paint in Good Condition—Apply T.T.O. Paint without any thinning.

Two Coats Over Old Paint—(a.) White and all light colors: Apply one coat T.T.O. White Primer, tinted to a shade close to the finish color. Follow with one coat T.T.O. Paint, unthinned.

(b.) Light Green, Balsam Green and Cottage Brown: One coat of one-half T.T.O. White Primer and one-half T.T.O. Paint of the color to be used. One coat T.T.O. Paint without thinning.

Dull Finish on New Stucco, Brick or Concrete—Treat the surface with a solution of two pounds of zinc sulphate per gallon of water, then apply one coat of O'Brien's T.T.O. White Primer and one finish coat of T.T.O. Dull White.

Dull Finish on New Shingles—Use three coats. One coat of O'Brien's Penetrating Priming Oil, two coats of T.T.O. Paint, Dull White, unthinned.

Exterior Metal Work—

(4) **Enamel Finish**—One coat O'Brien's Combination Primer Surface; two coats O'Brien's T.T.O. Enamel.

(5) **Paint Finish**—One coat O'Brien's T.T.O. White Primer. One coat O'Brien's T.T.O. Paint without thinning.

Interior Woodwork—

(6) **Stain and Varnish Finish**—One coat of O'Brien's Pyramid Paste Oil Stain, of the color desired. Two coats O'Brien's T.T.O. 2-Hour Varnish. In the case of open grain woods, such as Oak, the first coat should consist of O'Brien's Pyramid Paste Filler, tinted with Paste Oil Stain.

(7) **Dull, Rubbed Finish**—Substitute O'Brien's T.T.O. Rubbing Varnish for 2-Hour Varnish in specifications No. 6. Rub with pumice stone and water or rotten stone and oil to produce the desired lustre.

(8) **Satin Finish or Dull Finish**—May be produced without rubbing, by substituting either O'Brien's 4-Hour Satin Varnish or O'Brien's Q. D. Flat Oil Finish in specification No. 6.

(9) **Enamel Finish**—Apply four coats. Two coats of O'Brien's 4-Hour Undercoat and two coats of O'Brien's T.T.O. Enamel. The Undercoats and first coat of enamel can be thinned about 10% with Turpentine. All coats except the last must be carefully sanded.

(10) **Satin Finish (Colored)**—Apply one coat of O'Brien's 4-Hour Undercoat. Follow with two coats of O'Brien's Satin Finish.

(11) **Flat Finish (Colored)**—Apply one coat of O'Brien's Liquid Velvet Primer, and two coats of O'Brien's Liquid Velvet in the color desired.

Varnishing Exterior Wood Surfaces (New)—

(12) Apply three coats of O'Brien's T.T.O. Spar Finishing Varnish, a long oil, elastic, and durable finish for outside use.

Finishing New Walls, Plaster, Wallboard, Canvas, etc.—

(13) **Enamel Finish (Colored)**—Apply one coat of Liquid Velvet Primer. Follow with two coats of O'Brien's T.T.O. Enamel in the color desired.

(14) **Interior Gloss Finish**—Apply one coat of O'Brien's Liquid Velvet Primer. Follow with two coats of O'Brien's Interior Gloss.

(15) **Washable Flat Finish**—Apply one coat of O'Brien's Liquid Velvet Primer. Follow with two coats of O'Brien's Liquid Velvet.

(16) **Semi-gloss Finish**—Apply one coat of O'Brien's Liquid Velvet Primer. Follow with two coats of O'Brien's Satin Finish.

Repainting Old Walls—

Clean thoroughly of all traces of grease, calcium, etc.

(17) **Flat Finish**—If wall is in good condition one coat of O'Brien's Liquid Velvet will do the work. If the wall is old and porous, apply one coat of O'Brien's Liquid Velvet Primer, tinted to match the finish color, and one coat of O'Brien's Liquid Velvet.

(18) **Semi-gloss Finish**—Apply one or two coats of O'Brien's Satin Finish as necessary to produce the desired effect.

(19) **Gloss Finish**—Apply one or two coats of O'Brien's Interior Gloss in the desired color, as necessary to produce the desired finish.

(20) **Porous Walls**—Where one coat of flat finish is being applied over old walls that are porous, add one quart of O'Brien's 701 size to each gallon of Liquid Velvet used.

Wood Floors—

(21) **Stain and Varnish Finish**—Apply one coat of Pyramid Paste Oil Stain. Follow with two coats of O'Brien's T.T.O. 2-Hour Varnish. In the case of Oak floors the first coat should be O'Brien's Pyramid Paste Filler tinted the desired color with O'Brien's Pyramid Paste Oil Stain.

(22) **Clear Varnish Finish**—Apply three coats of O'Brien's T.T.O. 2-Hour Varnish, thinning the first and second coats 10% with Turpentine. If the floor is of Oak, precede the Varnish by a coat of O'Brien's Pyramid Paste Filler, natural.

(23) **Wax Finish**—Before being waxed, floors should have either one or two foundation coats of O'Brien's T.T.O. 2-Hour Varnish. In the case of Oak floors, a coat of Pyramid Paste Filler should precede the varnish.

(24) **Enamel Finish (Colored)**—Apply three well brushed coats of O'Brien's Floor Enamel, thinning the first two coats 10% with Turpentine.

(25) **New Concrete Floors**—Apply one coat of O'Brien's Neutralizing Solution. Allow to dry overnight, then brush off any white crystals which may form and apply a second coat over spots where they form. Next apply one coat of O'Brien's Priming Oil, allowing to dry overnight. Then apply two coats of O'Brien's Floor Enamel in the desired color.

(26) **Repainting Old Floors**—Apply one or two coats of O'Brien's Floor Enamel as necessary to produce the desired effect.

Finishing Walls and Girders in Industrial Buildings, Breweries, etc.—

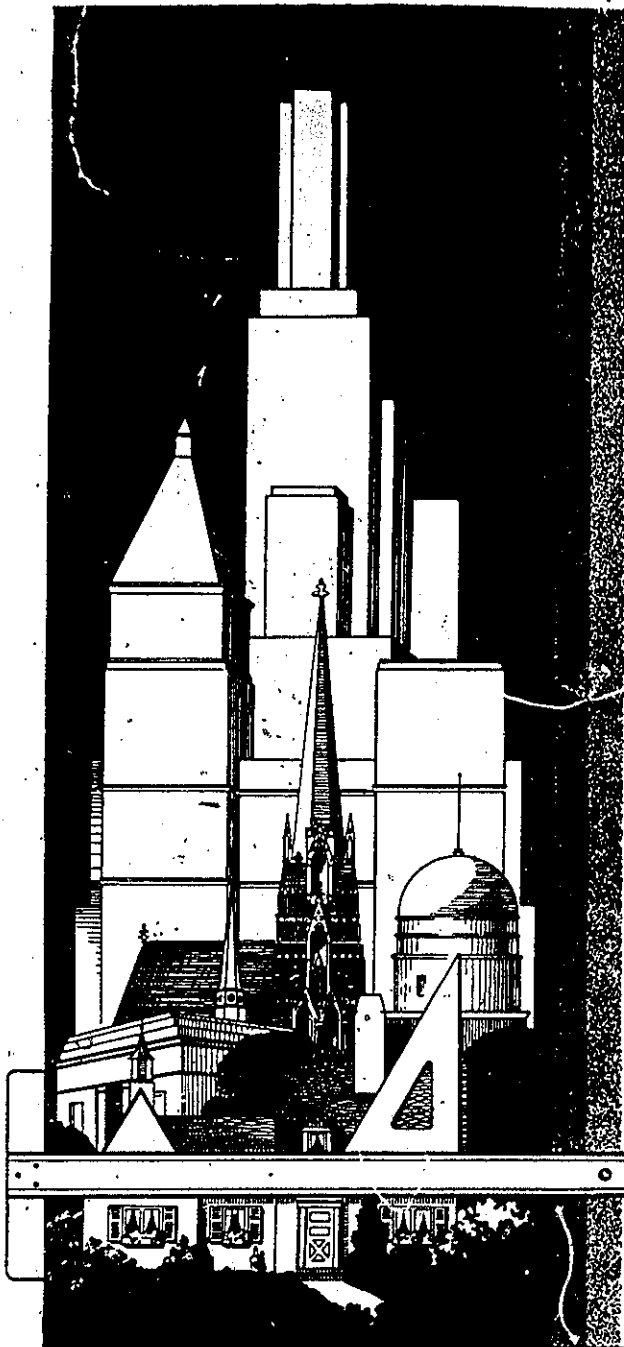
O'Brien's Liquid Lite Enamel should be used for these purposes since it is built particularly to stay white and hold its lustre against the wear and tear of the gases or dirt usually found in such operations.

(27) **New Work, Wood, Metal, Brick, etc.**—Apply one coat of O'Brien's Liquid Lite Undercoat, then apply one or two coats of Liquid Lite, allowing ample time for drying between coats.

(28) **Old Work**—After thoroughly cleaning and brushing, apply one or two coats Liquid Lite, as necessary.

NOTE: T.T.O. Aluminum paint will also be found to possess excellent durability and appearance qualities for such work. No Primer is necessary under T.T.O. Aluminum. It is especially good in breweries.

NOTE: O'Brien's Fume Safe Enamel should be substituted for Liquid Lite in the finishing of Bakeries, Dairies, Ice and Ice Cream Plants.



THE SHERWIN-WILLIAMS CO.

LARGEST PAINT AND VARNISH MAKERS
IN THE WORLD

DEPARTMENT
OF
ARCHITECTURAL
SERVICE

CLEVELAND

A BOOK OF
PAINTING,
VARNISHING AND
LACQUERING
SPECIFICATIONS

1936-SWEET-00278

THE SHERWIN-WILLIAMS CO.

Manufacturers of Paints, Varnishes, Lacquers, Stains, Enamels,
Fillers, Undercoaters, Concrete Finishes,
Waxes, Dampproofing, Plaster Bond, Polishes, Cleaners,
Wood Preservatives, Concrete Hardner

THE SHERWIN-WILLIAMS Co. makes a finish for every surface. Seventy years in the paint business has proved that there is no general paint for all uses. Different conditions require different treatment, and each Sherwin-Williams product is therefore made for a particular purpose.

Sherwin-Williams Paints, Varnishes, Stains, Lacquers, etc., represent the best technical knowledge in the production of such finishes today. In specifying Sherwin-Williams Products, the architect may know that he is giving his client the benefit of the world's best knowledge. No individual painter can pur-

LOCAL REPRESENTATIVE

chase raw materials and mix paints that will equal those made in a factory. Hand stirring never will equal machine grinding. Man-mixed products will never be as good as those made with the mechanical efficiency used in the Sherwin-Williams Plants. And the constant check which Sherwin-Williams maintains on its raw materials safeguards the quality of the finishes produced. Sherwin-Williams standardization allows the architect's client to obtain at a later date identical material which will match absolutely the product used originally on the building.

INDEX TO SPECIFICATIONS

Kind of Work	Spec. No.	Kind of Work	Spec. No.	Kind of Work	Spec. No.
Ceilings, Porch, Natural Varnish	19	Floors, Interior—Continued		Walls, Interior—Continued	
Cement Walls, Exterior, Painted	14	Hardwood (Old), Revarnished	33	Semi-Lustre Finish.....	36Y
Cement Floors:		School	31	Washable Flat Finish.....	36
Painted	29	Softwood (New); Painted...	28	Composition Board; Flat-	
Concrete Walls, Exterior Painted	14	Stained and Varnished....	27	Tone, Glazed or "Tiffany"	38
Decks, Canvas (New), Painted	18	Softwood (Old Discolored),		Flat-Tone, Multi-Color....	37
Exterior Surfaces:		Grained, Stained, Varnished	34	Satin-Glo	36X
Cement, Painted	14	Wood (Old), Painted.....	35	Semi-Lustre Finish.....	36Y
Ceilings, Porch, Natural Var-		Foundations, Dampproofing ...	7	Tri-Seal	40X
nish	19	Galvanized Iron, Primed and		Washable Flat Finish.....	36
Concrete, Painted	14	Painted	6, 60	Concrete, Painted, Dull Finish	46
Decks, Canvas (New), Painted	18	Iron, Galvanized, Primed and		Enamel Finish, Old Dutch...	43
Floors, Porch (New); Painted	18	Painted	6, 60	Enamel Finish, Metro-Name.	42Y
Galvanized Iron, Primed and		Metal Protective Coatings:		Enamel, XXX Undercoater...	44
Painted	6, 60	Exterior Exposure, Painted..	1	Enamelastic Finish	42
Metal (New);		Exterior Metal, Enameled...	20	Fume Resisting, White Finish	48
Enameled	20	Galvanized Iron; Painted....	6	Keene's Cement, Enameled...	45
Metal, Painted	1	Primed and Painted.....	60	Mill, Save Lite.....	47
Ornamental Ironwork; Flat		Hot Surfaces, Stacks, Flues,		Old, Washable, Flat Painted	
Black Finish	4	etc.	3	Finish	50
Verde Antique Finish.....	5	Iron or Steel exposed to acid		Painted, No. 96, Heavy Body.	41
Porch Floors, Painted.....	18	fumes	2	Plaster (New), Water Paint	
Roofs, Metal, Painted.....	16	Ornamental Iron Work; Flat		Finish	49
Shingles; Stained	15	Black Finish	4	Plaster (Old), Washable Flat	
Stucco, Painted	14	Verde Antique Finish.....	5	Finish	50
White Lead used alone.....	11	Radiators, Painted	61	Plaster Wall Board; Flat-	
Wood (New);		Roofs, Metal, Painted.....	16	Tone, Glazed or "Tiffany"	38
Enameled	20	Trim, Enameled on the job..	62	Flat-Tone, Multi-Color....	37
Painted	9, 10	Porch Floors (New), Painted..	18	Semi-Lustre Finish	36Y
Stained	13	Porch Ceilings, Natural Varnish	19	Washable Flat Finish.....	36
Stained and Varnished.....	17	Radiators, Painted	61	Primer	40
Wood (Old), Painted.....	12	Shingles, Wooden (New), Stained	15	Rough Plaster; Flat-Tone,	
Floors, Cement:		Stacks	3	Glazed or "Tiffany".....	38
Hardened and Sealed.....	30	Stucco, Exterior, Painted.....	14	Flat-Tone, Multi-Color....	37
Painted	29	Trim, Interior Wood:		Sand Finish Plaster; Semi-	
Floors, Interior:		Close Grain; Natural Varnish		Lustre Finish	36Y
Ballroom	32	Finish	55	Satin-Glo	36X
Cement;		Stained and Varnished....	53	Washable Flat Finish.....	36
Painted	29	Stained and Waxed.....	57	Sealer	40X
Gymnasium	31	Enamel, Old Dutch.....	58	Smooth Plaster; Flat-Tone,	
Hardwood (New), Close		Enamelastic Finish.....	59	Glazed or "Tiffany".....	38
Grain; Natural Varnish..	21	Metro-Name.	59B	Flat-Tone, Multi-Color....	37
Natural Waxed	24	Open Grain; Natural Varnish	54	Satin-Glo	36X
Stained and Varnished.....	23	Stained and Varnished....	52	Semi-Lustre Finish	36Y
Stained and Waxed.....	26	Stained and Waxed.....	56	Washable Flat Finish.....	36
Hardwood (New), Open		Walls, Interior:		Textured Plaster; Semi-Lus-	
Grain; Natural Waxed..	24	Brick, Painted, Dull Finish..	46	tre Finish	36Y
Natural Varnished.....	21	Canvas Covered; Flat-Tone,		Satin-Glo	36X
Stained and Varnished.....	22	Glazed or "Tiffany".....	38	Washable Flat Finish.....	36
Stained and Waxed.....	25	Flat-Tone, Multi-Color....	37	Tile, Painted, Dull Finish...	46
Hardwood (Old), Discolored,		Satin-Glo	36X	Wooden Surfaces, Buried,	
Grained, Stained, Varnished	34			Protection of	8

FOREWORD TO SPECIFICATIONS

The following specifications are intended to cover the entire field of finishing walls, floors, and woodwork. For additional information, address THE SHERWIN-

WILLIAMS Co., Department of Architectural Service, 101 Prospect Avenue, N. W., Cleveland, Ohio, or any of the Branch Offices listed on page 13.

METAL PROTECTIVE COATINGS

In the following specifications, which apply to buried and exposed steel alike, Sherwin-Williams Kromik Metal Primer and Sherwin-Williams Metalastic are called for. These materials are recommended for the following reasons: Kromik Metal Primer is particularly suited for use as a protective coating applied directly to bare metal; Metalastic is especially manufactured to be a final protective coating which will staunchly guard against danger to undercoats.

In the manufacture of Sherwin-Williams Kromik Metal Primer, chromates play an important part. Chemists explain that chromates tend to render the surface of steel passive; and thus their use in a priming coat is a further preventive against action of rust. Kromik Metal Primer has the following advantages over ordinary Red Lead, which in itself is recognized as a standard material, and which is actually an excellent paint: Kromik is noticeably easy to apply, especially on difficult and inaccessible members; is not affected by sulphur fumes in the air; shows remarkable durability where the metal is allowed to stand for long periods of time before being re-coated; inhibits corrosion; shows a favorable lower material cost. Kromik is the Sherwin-Williams standard specification for a priming coat on bare metal.

Exterior Exposure

Specification No. 1—Before applying the priming or shop coat, all rust, mill scale, grease, and foreign matter shall be removed from the surface to be painted. No painting shall be done in wet or freezing weather, and no surface that is either damp or wet shall be painted.

First Coat—The priming or shop coat shall be applied before shipment to site. Apply Sherwin-Williams Kromik Metal Primer in the consistency supplied by manufacturer. Two coats of this material shall be applied to riveted and bolted connections, and to parts not easily accessible after erection. *No thinner shall be added without written approval of the architect or engineer.*

Note: Any portions of the surface which have become abraded in transit shall be "spotted" with Kromik Metal Primer before application of second (first field) coat.

Second Coat—This is the first field coat. Apply Sherwin-Williams Metalastic Brown, in consistency supplied by manufacturer.

Third Coat—Apply Sherwin-Williams Metalastic Black, after the second coat (first field coat) is entirely dry. Use in consistency supplied by manufacturer.

Iron or Steel Surfaces Exposed to Acid Fumes

Specification No. 2—Before applying the priming or shop coat, all rust, mill scale, grease, and other foreign matter shall be removed from the surface to be painted. No painting shall be done in wet or freezing weather, and no surface that is damp or wet shall be painted.

PRESERVATION OF BURIED WOODEN SURFACES

Sherwin-Williams Carbolic-ol is a non-volatile oil obtained from coal-tar through distillation, and is as strong and permanent a preservative as can be produced. It can be applied by brush or dip method.

PAINTING AND STAINING OF EXTERIOR SURFACES

SWP (Sherwin-Williams Paint, Prepared) represents the best technical knowledge in the production of paint for general outside use. It is a combination of

First Coat—Priming or shop coat shall be applied before the steel is shipped to the site. Apply Sherwin-Williams Kromik Metal Primer in the consistency supplied by manufacturer. Two coats of this material shall be applied to riveted or bolted connections, and to parts not easily accessible after erection. *No thinner shall be added without written approval of the architect or engineer.*

Note: Any portions of surface which have become abraded in transit shall be "spotted" with Kromik Metal Primer before application of second (first field) coat.

Second Coat—This is first field coat. Apply Sherwin-Williams Non-Corrosible Acid Resisting Paint, Black.

Hot Surfaces (Stacks, Flues, Pipes, etc.)

Specification No. 3—All rust, dirt, grease, etc., shall be cleaned from the surface to be painted.

First Coat—Apply Sherwin-Williams Salamander Black, in the consistency supplied by manufacturer.

Second Coat—After first coat is dry, use same material for second coat.

Exterior Ornamental Iron Work—Flat Black Finish

Specification No. 4—All rust, mill scale, grease, and other foreign matter shall be removed from the surface to be painted. No painting shall be done in wet or freezing weather, and no damp or wet surface shall be painted.

First Coat—Before shipment to site apply one coat of Sherwin-Williams Kromik Metal Primer as supplied by manufacturer.

Second Coat—This is the first field coat. Apply Sherwin-Williams Metalastic Black.

Note: Any portions of surface which have become abraded in transit must first be "spotted" with Kromik Metal Primer before application of second (first field) coat.

Third Coat—This is the final, finishing coat. Apply Sherwin-Williams Quick Drying Color Black, thinned with turpentine, mixed with linseed oil as follows: Two parts of black by bulk, to one part of turpentine, and one part of oil by bulk. Mix by adding turpentine to black, and when thoroughly stirred, add linseed oil.

Exterior or Interior Metal Work—Verde Antique Finish

Specification No. 5—All rust, grease, resin, dirt, etc., shall be removed from the surface to be painted.

First Coat—Prior to shipment to site, apply one coat Sherwin-Williams Kromik Metal Primer in consistency supplied by manufacturer.

Note: Any portions of surface which may have become abraded in transit shall be "spotted" with Kromik Metal Primer before application of second (first field) coat.

Second Coat—This is the first field coat. Apply SWP (Sherwin-Williams Paint, Prepared) shade No. 393.

Third Coat—This is the finishing coat. Apply a brush, stipple coat of SWP No. 355, tinted with Sherwin-Williams First Quality Oil Color Verdus Green Light to shade approved by architect.

Painting of Galvanized Iron

Specification No. 6—All galvanized iron surfaces such as gutters, down-spouts, etc., shall be primed with one coat of Sherwin-Williams Galvanized Iron Primer (see Specification No. 60).

Specification No. 8—First Coat—All wood to be buried below ground shall be given one coat of Sherwin-Williams Carbolic-ol as supplied by manufacturer.

strictly pure carbonate of lead, sulphate of lead, zinc oxide, titanium pigment, pure linseed oil and turpentine, representing a perfectly balanced formula.

PAINTING AND STAINING OF EXTERIOR SURFACES (Continued)

Exterior Wood Surfaces (New)—Painted Finish

See Alternative Specification No. 10.

Specification No. 9—Before using SWP, surface shall be dry and free from dirt or grease. Do not paint in wet or frosty weather. Any pitchy spots in wood shall be coated with orange shellac after first coat has been applied.

First Coat—(For new soft woods such as cedar, white pine or redwood)—Apply SWP in color selected by architect mixed in following proportions: 1 gallon SWP, 7 pints pure linseed oil, 1 pint pure gum spirits of turpentine. Do not apply second coat until first is perfectly dry.

First Coat—(For new resinous woods such as yellow pine, cypress, etc.)—Apply SWP in color selected by architect mixed in following proportions: 1 gallon SWP, 2 quarts pure raw linseed oil, 1 quart pure gum spirits of turpentine.

Second Coat—Apply SWP mixed in following proportions: 1 gallon SWP, 3 pints pure gum spirits of turpentine.

Third Coat—Apply SWP mixed in following proportions: 1 gallon SWP, 1 quart pure raw linseed oil.

Note: Where two-coat work must be done for economy's sake, omit second coat.

Exterior Wood Surfaces (New)—Painted Finish

Alternative to Specification No. 9.

Where architect wishes to leave mixing of paint for use on exterior surfaces to the discretion of painting contractor, it is recommended that Sherwin-Williams Zilo be specified, in preference to straight White Lead. Zilo contains a percentage of Zinc Oxide, which adds to whiteness, reduces chalking, improves gloss, and spreading power of paint. The United States Government and majority of the States require a percentage of Zinc Oxide in their paints.

Specification No. 10—Sherwin-Williams will supply accurate specifications for the use of Zilo on particular jobs upon application.

White Lead

Specification No. 11—On all work requiring the use of White Lead alone, specify Sherwin-Williams Old Dutch Process White Lead, which is a strictly pure white lead (lead carbonate) ground in pure linseed oil.

Exterior Wood Surfaces (Old)—Painted Finish

Specification No. 12—Before applying first coat of paint, surface shall be clean. Old cracked paint shall be wirebrushed or scraped, and if condition of surface is very bad, burning off the old paint may be necessary. Knots and pitchy places shall be sealed with orange shellac.

Note: Due to greater oil content in certain of the darker shades of SWP, two sets of specifications are required.

FOR GLOSS WHITE, AND COLORS 496, 462, 387, 479, 357, 375, ONLY

Repainting Old Surfaces Which Have Not Been Painted for a Number of Years—First Coat—Apply SWP in the color selected by the architect, mixed in the following proportions: 1 gallon SWP, 1 to 2 quarts raw linseed oil, 1 pint pure turpentine. Do not apply second coat before first is perfectly dry.

Second Coat—Apply SWP mixed in the following proportions: 1 gallon SWP, 1 quart raw linseed oil.

Repainting Old Lumber Which Has Become Extremely Porous Through Exposure for Years Without the Protection of Paint—First Coat—Apply SWP in color selected by the architect mixed in the following proportions: 1 gallon SWP, 7 pints raw linseed oil, 1 pint pure turpentine.

Second Coat—Apply SWP mixed in the following proportions: 1 gallon SWP, 1 quart raw linseed oil.

Repainting Surfaces Where the Old Paint is Chalking and Weathering But Otherwise in Fair Condition and Not Unusually Porous—First Coat—Apply SWP in color selected by the architect mixed in the following proportions: 1 gallon SWP, 1 to 2 pints raw linseed oil, 1 pint pure turpentine.

Second Coat—Apply SWP mixed in the following proportions: 1 gallon SWP, 1 quart raw linseed oil.

Repainting Surfaces Where Old Paint Still Carries a High Gloss and Has Considerable Life, Such As Under Eaves or Other Unexposed Surfaces—First Coat—Apply SWP in the color selected by the architect, mixed in the following proportions: 1 gallon SWP, 3 pints pure turpentine.

Second Coat—Apply SWP mixed in the following proportions: 1 gallon SWP, 1 quart raw linseed oil.

FOR ALL OTHER SHADES OF SWP

Repainting Old Surfaces Which Have Not Been Painted for a Number of Years—First Coat—Apply SWP in color selected by the architect mixed in the following proportions: 1 gallon SWP, 1 to 2 quarts raw linseed oil, 1 pint pure turpentine.

Second Coat—Apply SWP mixed in the following proportions: 1 gallon SWP, 1 quart raw linseed oil.

Repainting Old Lumber Which Has Become Extremely Porous Through Exposure for Years Without the Protection of Paint—First Coat—Apply SWP in color selected by the architect mixed in the following proportions: 1 gallon SWP, 7 pints raw linseed oil, 1 pint pure turpentine.

Second Coat—Apply SWP mixed in the following proportions: 1 gallon SWP, 1 quart raw linseed oil.

Repainting Surfaces Where the Old Paint is Chalking and Weathering But Otherwise in Fair Condition and Not Unusually Porous—First Coat—Apply SWP in color selected by the architect mixed in the following proportions: 1 gallon SWP, 1 1/2 pint raw linseed oil, 1 pint pure turpentine.

Second Coat—Apply SWP mixed in the following proportions: 1 gallon SWP, 1 quart raw linseed oil.

Repainting Surfaces Where Old Paint Still Carries a High Gloss and Has Considerable Life, Such As Under Eaves or Other Unexposed Surfaces—First Coat—Apply SWP in color selected by the architect mixed in the following proportions: 1 gallon SWP, 1 to 1 1/2 pints pure turpentine.

Second Coat—Apply SWP mixed in the following proportions: 1 gallon SWP, 1 quart raw linseed oil.

Wood Surfaces (New)—Stained Finish

(For Staining Shingles, see Specification No. 15).

Where the architect desires to stain and preserve exterior wood surfaces, without hiding grain, Sherwin-Williams Preservative Shingle Stains are recommended.

Specification No. 13—The surface to be stained shall be clean and dry.

First Coat—Apply Sherwin-Williams Preservative Shingle Stain in color selected by the architect, in consistency supplied by manufacturer. Allow to dry.

Second Coat—Repeat first coat.

Stucco, Concrete or Cement Walls—Painted Finish

The painting of stucco, concrete, or cement walls is advisable because of the protection afforded. A properly painted stucco surface does not water-spot. Sherwin-Williams Stucco and Concrete Paint dries with a semi-sheen which does not destroy the texture of a stucco surface, as does a gloss paint.

Specification No. 14—The surface shall be dry, and free from all dirt. Any salts or efflorescence on the surface shall be scraped off, and the surface washed with a solution of zinc sulphate (1 1/2 to 2 pounds to the gallon of water) and allowed to dry thoroughly.

First Coat—Apply Sherwin-Williams Stucco and Concrete Paint in color selected by the architect, thinned with Sherwin-Williams Stucco and Concrete Paint Mixing Sealer in the proportions of 2 quarts of mixing sealer to a gallon of the paint. Allow at least 48 hours to dry.

Second Coat—Apply Sherwin-Williams Stucco and Concrete Paint in the consistency supplied by manufacturer.

Wooden Shingles (New)—Stained Finish

Sherwin-Williams Preservative Shingle Stains are recommended because of their light-fast color, and the fact that they contain a creosote oil, which preserves the surface on which applied.

Two coats are required: first a dip and second a brush coat.

Specification No. 15—First Coat—(Dip Coat)—Dip the shingles two-thirds of their length in Sherwin-Williams Preservative Shingle Stain in color selected by the architect and throw into loose piles to dry.

Second Coat—(Brush Coat)—After the shingles have been laid, apply Sherwin-Williams Preservative Shingle Stain in consistency supplied by manufacturer.

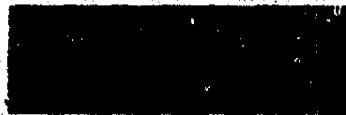
SWP

SHERWIN-WILLIAMS PAINT PREPARED

Suitable
Trimmers

Gloss
White
353
363

Pearl
Gray
479



Suitable
Trimmers

Slate
363

360
Gloss
White
337

Gloss
White
363
360

Light
Lead
353



Blue
369

For
Porch
Ceilings
etc.

393
484
360

Cream
462

Silver
Gray
357

Gloss
White
363
486
353

461
486
393

Ivory
496



Cream
Gray
360

363
Gloss
White
393
496

Gloss
White
461
486

Canary
Yellow
387



Apple
Green
460

461
Gloss
White
496

461
Gloss
White
393

Colonial
Yellow
375

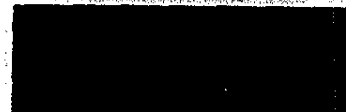


Willow
Green
461

496
460
462

393
486
360

Golden
Yellow
470



French
Crown
Green
Med.
362

375
387
393

Golden
Brown
486



Bottle
Green
484

Trim
and
Sash

375
387
462
360

Tobacco
Brown
393



Red
367

357
353
496
Very
durable
for
brick
work

Please do not detach samples. Complete color cards sent upon request.

PAINTING AND STAINING OF EXTERIOR SURFACES (Continued)

Metal Roofs—Painted Finish

Here the architect has a choice between finishing with Metalastic (Specification No. 1) or with SWP (Specification No. 9). SWP affords a wide range of colors to harmonize with other parts of job. Metalastic is less expensive but is made in a more limited color range. Two coats are required, and if surface is galvanized, a priming coat is necessary, making three in all.

Specification No. 16—All rust, dirt and other foreign matter shall be cleaned from surface to be painted.

Prime Coat—(For galvanized iron only)—Apply Sherwin-Williams Galvanized Iron Primer in accordance with Specification No. 60.

First Coat—Apply Sherwin-Williams Metalastic in consistency supplied by manufacturer, or apply SWP mixed as follows: 1 gallon SWP, 3 pints pure spirits of turpentine. Allow to dry thoroughly before re-coating.

Second Coat—Apply Sherwin-Williams Metalastic in the consistency supplied by manufacturer, or apply SWP mixed as follows: 1 gallon SWP, 1 quart pure raw linseed oil.

Exterior Woodwork—Stained and Varnished Finish

Where exterior woodwork is to be stained and varnished, the use of Sherwin-Williams Oil Stain is recommended. This stain can be immediately covered with the varnish, omitting a sealing coat of shellac, which it is well to avoid on exterior work since it is not sufficiently elastic to withstand the expansion and contraction produced by temperature changes.

Specification No. 17—All woodwork shall be dry and clean. Nails or nailholes shall be treated so as to make them unnoticeable.

First Coat—Apply Sherwin-Williams Oil Stain in the shade selected by the architect. If a lighter shade than furnished is desired, wipe off with soft cloth before completely dry. Allow to dry thoroughly.

Note: Open grain woods require filling. For this purpose use Sherwin-Williams Paste Wood Filler, which is furnished in paste form, and must be reduced to brushing consistency with benzine. Apply to the wood, after first stain coat has dried 48 hours, and when filler has partly set, wipe off across the grain with burlap. Later wipe clean with a soft cloth. Allow 24 hours for filler to dry.

Second Coat—Apply Sherwin-Williams Rexpar Varnish, mixed as follows: 1 gallon Rexpar, 1 pint S-W Exolvent or pure turpentine. Allow to dry thoroughly. Sand lightly with 00 sandpaper.

Third Coat—Apply Sherwin-Williams Rexpar Varnish in the consistency supplied by manufacturer. Allow to dry thoroughly. Sand lightly.

Fourth Coat—Apply Sherwin-Williams Rexpar Varnish in the consistency supplied by manufacturer. Leave with gloss finish, or, if dull finish is desired, specify "When dry, rub to a dull finish with pumice-stone and water."

Note: Sherwin-Williams Oil Stains, Rich Mahogany and Brown Mahogany, require the use of shellac sealer and are not recommended for

exterior use. Where Acid or Handcraft Stains are specified, a thin coat of shellac shall be applied in place of the first coat of Sherwin-Williams Rexpar Varnish.

Porch Floors and Canvas Decks (New)—Painted Finish

Sherwin-Williams Porch and Deck Paint is manufactured for this particular purpose. Drying with a tough, hard and elastic film, it is ideal for the rough wear that such surfaces must sustain, due to weather, and scuffing of feet.

Specification No. 18—Surface to be painted shall be clean and dry.

First Coat—Apply Sherwin-Williams Porch and Deck Paint in color selected by the architect, mixed as follows: 1 gallon Porch and Deck Paint, 1 quart S-W Exolvent or pure turpentine.

Second Coat—Apply Sherwin-Williams Porch and Deck Paint in the consistency supplied by manufacturer.

Third Coat—Repeat second coat.

Note: If an old porch is to be repainted, the second coat may be omitted. If in exceptionally good condition, the first two coats may be omitted.

Porch Ceilings—Natural Varnish Finish

A spar varnish is recommended for all exterior surfaces to be varnished, due to the large proportion of oils it contains which results in greater elasticity.

Specification No. 19—Surface to be finished shall be clean and dry.

First Coat—Apply Sherwin-Williams Rexpar Varnish thinned as follows: 1 gallon Rexpar, 1 pint S-W Exolvent or pure turpentine. Allow 48 hours to dry. Sand lightly.

Second Coat—Apply Rexpar in consistency supplied by manufacturer. Allow 48 hours to dry. Sand lightly.

Third Coat—Apply Rexpar as supplied by manufacturer.

New Wood and Metal Surfaces—Enamel Finish

For an exterior enamel finish, the recommendation is unreservedly Sherwin-Williams Old Dutch Enamel. This is a full oil enamel, containing a large percentage of specially-treated oil, which adds to its life. Leading railroads have used Old Dutch for their coaches for years because of its durability.

Specification No. 20—Surface to be finished shall be clean and dry. If galvanized, it shall be coated with Sherwin-Williams Galvanized Iron Primer (see Specification No. 60). Pitychy spots on wood shall be sealed with pure orange shellac.

First Coat—Apply SWP Flat White, reduced in the proportion of 1 pint of raw linseed oil and 1 pint of pure spirits of turpentine to the gallon of paint. Allow to dry thoroughly.

Second Coat—Apply SWP Flat White just as it comes in the can.

Third Coat—Apply Sherwin-Williams Old Dutch Enamel and SWP Flat White mixed in equal parts.

Fourth Coat—Apply Sherwin-Williams Old Dutch Enamel in the consistency supplied by manufacturer.

FINISHING OF INTERIOR FLOORS

Floors get particularly severe wear. Therefore it is essential that the proper type of finish be applied in the right way, in order to insure satisfaction.

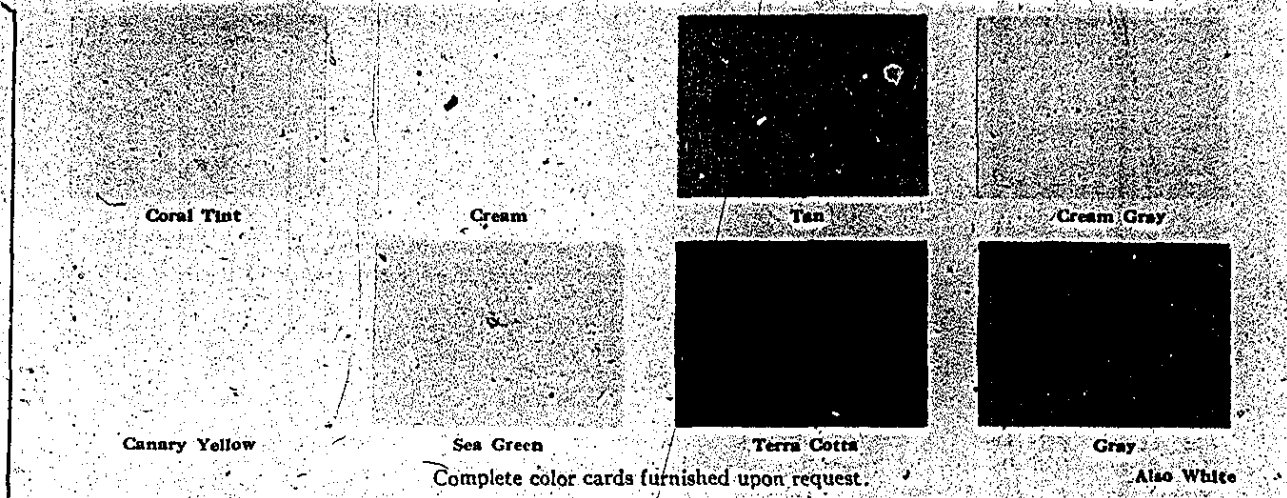
Preparation of the Surface—Whether the surface be wood or cement, it should be thoroughly clean and dry. A wood floor should be scraped, and swept clean, and it is well to wipe up the dust with a soft cloth dampened with gasoline. All spots should be removed.

Priming Coat—Under no conditions should a liquid filler or shellac be applied as a first coater on a wood floor that is to be varnished. A chain is no stronger than its weakest link, and the use of a liquid filler or shellac prevents the varnish from penetrating into the wood, and thus adhering tightly to surface. If a filler is necessary, a paste filler should be used.

Staining and Filling Floors—The three woods most generally used in the United States for floors are oak and maple for hardwood floors, and edge-grain pine

for soft-wood floors. Pine and maple are both close-grain woods, and require no filler. Oak is an open-grain wood, and must be filled. In such cases use Sherwin-Williams Paste Filler, and thin it with benzine to consistency of thick cream. Brush it over surface, and allow to become partly dry; then wipe off across grain with burlap or excelsior; this forces filler into the pores; wipe clean with a soft cloth. It will be found that Sherwin-Williams Paste Wood Filler, Dark, has enough pigment to somewhat darken an oak floor, if that is desired. In staining maple or pine, specify Sherwin-Williams Oil Stains, as they require no shellac sealer, except for the two shades, Rich Mahogany and Brown Mahogany. In cases where these shades are used, such as on stair treads, a thin coat of pure white shellac, reduced with an equal quantity of denatured alcohol, should be applied after stain has dried, before applying any varnish coats.

SHERWIN-WILLIAMS STUCCO AND CONCRETE PAINT



FINISHING OF INTERIOR FLOORS (Continued)

Finishing Floors—Sherwin-Williams Mar-not Fast-Dri Varnish is unreservedly recommended for floors. Its tough, hard film adheres well, resists moisture and hard wear, and looks well longer than other materials on the market.

New Hardwood Floors—Natural Varnished Finish

Specification No. 21—The floor shall be clean and dry, and all spots shall be removed.

First Coat—Apply Sherwin-Williams Mar-not Fast-Dri Varnish, thinned in the proportion of 1-pint S-W Exolvent or pure turpentine to 1 gallon of varnish. Allow to dry. Sand lightly with 00 sandpaper.

Note: If open-grain wood, before first coat apply Sherwin-Williams Transparent Paste Wood Filler, thinned with benzine. Wipe across grain when partially dry. Allow to dry 24 hours.

Second Coat—Apply Sherwin-Williams Mar-not Fast-Dri Varnish in consistency supplied by manufacturer. Allow to dry. Sand lightly.

Third Coat—Apply Sherwin-Williams Mar-not Fast-Dri Varnish in consistency supplied by manufacturer.

Note: If dull finish is desired, two methods are possible: (1) Add to specification the following words: "When dry, rub to a dull finish with pumice-stone and water." (2) Substitute for the third coat the following: Apply Sherwin-Williams Mar-not Fast-Dri Varnish Satin Finish.

For Lacquer Specification, apply direct to THE SHERWIN-WILLIAMS Co.

New Hardwood Floors—Open-Grain Wood—Stained and Varnished Finish

Specification No. 22—The floor shall be absolutely smooth, clean, and dry.

First Coat—Apply Sherwin-Williams Paste Wood Filler, thinned with benzine, in the color selected by the architect. (Extra dark effects require special specifications which Sherwin-Williams will furnish upon application.) Allow to dry partially, and wipe off across grain with burlap or excelsior. Allow 24 hours to dry.

Second Coat—Apply Mar-not Fast-Dri Varnish, thinned in the following proportions: 1 pint S-W Exolvent or pure turpentine to 1 gallon of varnish. When dry, sand lightly with 00 sandpaper.

Third Coat—Apply Mar-not Fast-Dri Varnish in consistency supplied by manufacturer. When dry, sand lightly with 00 sandpaper.

Fourth Coat—Apply Mar-not Fast-Dri Varnish in consistency supplied by manufacturer.

Note: For dull finish, see note at end of Specification No. 21.

For Lacquer Specification, apply direct to THE SHERWIN-WILLIAMS Co.

New Hardwood Floors—Close-Grain Wood—Stained and Varnished Finish

Specification No. 23—The floor shall be absolutely smooth, clean, and dry.

First Coat—Apply Sherwin-Williams Oil Stain in the color selected by the architect. Allow to dry for 24 hours.

Note: For extra dark effects, apply for special directions to THE SHERWIN-WILLIAMS Co. If Rich Mahogany or Brown Mahogany are used, when dry, apply a thin coat of pure white shellac, thinned with an equal quantity of denatured alcohol.

Second Coat—Same as Specification No. 22.

Third Coat—Same as Specification No. 22.

Fourth Coat—Same as Specification No. 22.

Note: For Lacquer Specification, apply direct to THE SHERWIN-WILLIAMS Co.

New Hardwood Floors—Natural Waxed Finish

Specification No. 24—The floor shall be absolutely smooth, clean, and dry.

First Coat—If of open-grain wood, apply Sherwin-Williams Transparent Paste Wood Filler as specified in Specification No. 22. If close-grain wood is used, omit this operation.

Second Coat—Apply Sherwin-Williams Floor-Seal. Allow to dry and sand lightly with 00 sandpaper.

Third Coat—Apply Sherwin-Williams Prepared Wax, and polish with weighted brush or polishing machine.

Fourth Coat—Repeat third coat.

New Hardwood Floors—Open-Grain Wood—Stained and Waxed Finish

Specification No. 25—The floor shall be absolutely smooth, clean, and dry.

First Coat—Apply Sherwin-Williams Paste Wood Filler in color selected by the architect, thinned with benzine. When partially dry, wipe off across the grain with burlap. Allow to dry 24 hours.

Note: For extra dark effects, apply for special instructions to THE SHERWIN-WILLIAMS Co.

Second Coat—Same as Specification No. 24.

Third Coat—Same as Specification No. 24.

Fourth Coat—Same as Specification No. 24.

New Hardwood Floors—Close-Grain Wood—Stained and Waxed Finish

Specification No. 26—The floor shall be absolutely smooth, clean, and dry.

First Coat—Same as Specification No. 23.

Second Coat—Same as Specification No. 24.

Third Coat—Same as Specification No. 24.

Fourth Coat—Same as Specification No. 24.

FINISHING OF INTERIOR FLOORS (Continued)

New Softwood Floors—Stained and Varnished Finish

Specification No. 27—The floor shall be absolutely smooth, clean and dry.

First Coat—Apply Sherwin-Williams Flo-lac in shade selected by architect, thinned in the proportion of 1 pint S-W Exolvent or pure turpentine to 1 gallon of Flo-lac.

Note—If a deeper tone is desired, repeat this coat.

Second Coat—Apply Mar-not Fast-Dri Varnish in consistency supplied by manufacturer. Allow to dry and sand lightly with 00 sandpaper.

Third Coat—Apply Mar-not Fast-Dri Varnish in consistency supplied by manufacturer.

For Lacquer Specification, apply direct to THE SHERWIN-WILLIAMS CO.

New Softwood Floors—Painted Finish

Specification No. 28—The floor shall be absolutely smooth, clean and dry.

First Coat—Apply Sherwin-Williams Floor Enamel in color selected by architect, thinned in the proportion of 1 pint S-W Exolvent or pure turpentine to 1 gallon of Floor Enamel. Allow to dry thoroughly.

Second Coat—Apply Sherwin-Williams Floor Enamel in consistency supplied by manufacturer.

Third Coat—Repeat second coat.

For Lacquer Specification, apply direct to THE SHERWIN-WILLIAMS CO.

New Cement Floors—Painted Finish

Specification No. 29—The floor shall be properly drained, be free from alkali, dust, dirt, and other foreign matter, and absolutely dry.

First Coat—Apply Sherwin-Williams Floor Enamel thinned as follows: 1½ pints pure raw linseed oil, 1 pint S-W Exolvent or pure turpentine, 1 gallon Floor Enamel.

Second Coat—Apply Sherwin-Williams Floor Enamel in consistency supplied by manufacturer.

Third Coat—Repeat second coat.

Note—Where strictest economy is necessary, third coat may be omitted, but three coats will wear better and are recommended.

Finishing of Schoolroom and Gymnasium Floors, and Other Floors Subjected to Especially Hard Wear

The floors of schoolrooms, department stores, gymnasiums, etc., receive such hard wear that it is frequently poor economy to give them a "surface" finish, such as that resulting from a varnish or a paint film. Sherwin-Williams Floor-Seal has been developed to meet this need—a real wood floor hardener, making the surface resistant to wear. Unlike boiled linseed oil, it does not collect dust or dirt, and does not discolor the floor.

Specification No. 31—Surface to be treated shall be clean and dry.

First Coat—Apply Sherwin-Williams Floor-Seal in consistency supplied by manufacturer.

Finishing of Ballroom Floors

This problem presents special difficulties, because the surface must be very smooth, must wear well, and be very elastic.

PAINTING AND DECORATING OF INTERIOR WALLS

THE SHERWIN-WILLIAMS Co. has developed a complete line of interior wall finishes, to meet all requirements for gloss, semi-gloss, or flat finishes, textured or otherwise, on plaster, composition or wooden walls, as well as concrete or brick.

If there are special requirements not mentioned in the following specifications, apply direct to THE SHERWIN-WILLIAMS Co., Department of Architectural Service, Cleveland, Ohio.

Smooth, Sand Finish and Textured Plasters, Composition Board, Canvas Covered Walls—Washable Flat Finish

Specification No. 36—The surface to be finished shall be clean and dry.

First Coat—Apply Sherwin-Williams Wall Primer and Sealer as recommended in Specification No. 40, except on por-

Specification No. 32—The floor shall be absolutely smooth, clean and dry.

First Coat—Apply Sherwin-Williams Floor-Seal liberally with a brush. When dry, sand lightly with 00 sandpaper.

Second Coat—Apply Sherwin-Williams Prepared Paste Wax, and rub to a hard, polished surface with a weighted brush or polishing machine.

Third Coat—Repeat second coat.

Note—Before sanding, a small quantity of Sherwin-Williams Dancin' Floor Wax (Powdered) may be sprinkled on the floor.

Hardwood Floors (Old) to Re-varnish

This specification is intended for floors where the finish only needs attention, but where the floor itself is in good condition. (If the floor itself is badly marred, it should be scraped and cleaned, after which follow recommendations for finishing a new floor.)

Specification No. 33—The floor shall be sanded smooth, to remove gloss of old finish. Then it shall be washed with Sherwin-Williams Flaxoap, rinsed thoroughly and allowed to dry. Stains and spots shall be removed with a solution of oxalic acid.

Note—If floor is too stained to permit of a clear varnish finish, the use of Sherwin-Williams Flo-lac Varnish Stain is recommended.

First Coat—Apply Sherwin-Williams Mar-not Fast-Dri Varnish, thinned in the proportion of 1 pint S-W Exolvent or pure turpentine to 1 gallon of varnish. Allow to dry and sand lightly with 00 sandpaper.

Second Coat—Apply Mar-not Fast-Dri Varnish in consistency supplied by manufacturer.

Note—If old finish is in such bad condition that sanding does not smooth it out, and if floor itself is still in good shape, it is wise to remove the old finish entirely by using Sherwin-Williams Taxite. Then clean the floor with a cloth soaked in benzine, and allow to dry. Proceed then with first coat.

Discolored Hardwood and Softwood Floors—Grained, Stained, and Varnished Finish

Specification No. 34—The floor shall be thoroughly scrubbed with Sherwin-Williams Flaxoap (a 100% pure linseed oil soap) and water, and allowed to dry thoroughly.

First Coat—Apply Sherwin-Williams Flo-lac Ground Color. Allow to dry.

Second Coat—Grain the floor with Sherwin-Williams Graining Preparation, using also a steel graining comb, or old whisk broom or cloth, depending upon texture desired. Allow to dry.

Third Coat—Apply Sherwin-Williams Flo-lac Varnish Stain in consistency supplied by manufacturer. Allow to dry, and sand lightly.

Note—If a darker shade is desired, repeat this operation.

Fourth Coat—Apply Sherwin-Williams Mar-not Fast-Dri Varnish in the consistency supplied by manufacturer.

Old Floors—Painted Finish

Specification No. 35—The surface shall be washed with Sherwin-Williams Flaxoap and water, and allowed to dry thoroughly.

First Coat—Apply Sherwin-Williams Floor Enamel, thinned in the proportion of 1 pint S-W Exolvent or pure turpentine to 1 gallon of paint.

Second Coat—Apply Sherwin-Williams Floor Enamel in consistency supplied by manufacturer.

ous composition boards use Sherwin-Williams Tri-Seal, Specification 40X. Allow to dry at least 24 hours.

Second Coat—Apply Sherwin-Williams Flat Tone in consistency supplied by manufacturer.

Note—If a third coat is to be used, the addition of two quarts of Wall Primer and Sealer to the gallon of Flat Tone for second coat will present a tighter and more improved surface on which to apply third coat. In the interests of economy, two coats may be sufficient.

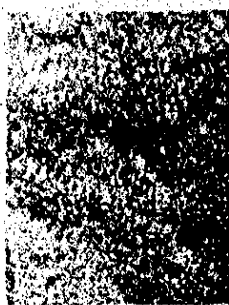
Specification—Repainting—Remove all soot, grease, dirt, or loose paint. Apply Sherwin-Williams Wall Primer and Sealer to the bare patches. Allow to dry. Then apply Sherwin-Williams Flat Tone as supplied by manufacturer.

Smooth, Sand Finish and Textured Plasters, Composition Board, Canvas Covered Walls—Satin-Glo Finish

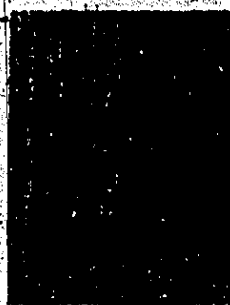
Sherwin-Williams Satin-Glo is a beautiful washable wall finish that dries with a sheen between that of Sherwin-Williams Flat Tone and Semi-Lustre.

SHERWIN-WILLIAMS WOODCRAFT STAINS

(PENETRATING OIL TYPE)



Maple



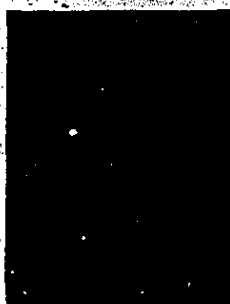
Moss Green



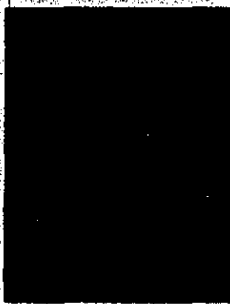
Walnut



Golden Oak



Dark Mahogany



Weathered Oak



Adam Brown



Dark Oak

PAINTING AND DECORATING OF INTERIOR WALLS (Continued)

Satin-Glo flows out to a smooth velvety finish, has good covering and can be recoated or glazed without the expense of resealing the surface.

Specification No. 36X—The surface to be finished should be clean and dry.

First Coat—Apply Sherwin-Williams Wall Primer and Sealer as recommended in Specification No. 40; except on porous composition boards use Sherwin-Williams Tri-Seal according to Specification No. 40X. Allow to dry at least 24 hours.

Second Coat—Apply Sherwin-Williams Satin-Glo in the consistency supplied by the manufacturer.

Note: If a third coat is to be used, repeat second coat.

Specification—Repainting—Remove all soot, grease, dirt or loose paint. If the surface is porous, apply a coat of Wall Primer and Sealer. If not, apply Wall Primer and Sealer to all bare spots. Then apply Sherwin-Williams Satin-Glo in the consistency supplied by the manufacturer.

Smooth, Sand Finish and Textured Plasters, Composition Board, Canvas Covered Walls—Semi-Lustre Finish

Sherwin-Williams Semi-Lustre has a soft, mellow lustre, and is recommended for those surfaces where a more durable and washable finish is desired than possible with a flat wall paint, but where a high gloss is not desired.

Specification No. 36Y—The surface to be finished shall be clean and dry.

First Coat—Apply Sherwin-Williams Wall Primer and Sealer as recommended in Specification No. 40, except on porous composition boards use Sherwin-Williams Tri-Seal, Specification No. 40X. Allow to dry at least 24 hours.

Second Coat—Apply Sherwin-Williams Semi-Lustre in the consistency supplied by manufacturer.

Note: If a third coat is to be used, repeat the operation.

Specification—Repainting—Remove all soot, grease, dirt, or loose paint. If surface is porous, apply a coat of Wall Primer and Sealer. If not, apply Wall Primer and Sealer to bare spots. Allow to dry. Then apply Semi-Lustre in the consistency supplied by manufacturer.

New Walls—Rough or Smooth Plaster, Canvas Covered Walls, or Plaster Board—Flat-Tone Multi-Color Effects

The use of Multi-Color Effects allows the decorator an endless variety of color and texture effects, by use of a sponge stipple.

For samples of various effects, and specific instructions, apply direct to THE SHERWIN-WILLIAMS CO.

Specification No. 37—Proceed with finishing the wall, as recommended in Specification No. 36, using, as second coat, the foundation color desired for effect to be produced.

First Stipple Coat—When the foundation coat is dry, apply a stipple coat of Flat-Tone in color selected by the architect, in consistency supplied by manufacturer, using the flat surface of a sponge, and tapping the sponge directly on the surface, being careful not to twist or turn it.

Second Stipple Coat—Repeat this process with another color if a two-color stipple is desired. It is not necessary for first stipple coat to dry before second is applied.

New Walls (Glazed or "Tiffany" Effects)—Rough or Smooth Plaster, Canvas Covered Walls, or Wall Board—Flat-Tone System Finish

Flat-Tone System allows for glaze effects over a foundation of either Flat-Tone or Semi-Lustre, or Heavy Body Wall Paint No. 96, as mentioned in Specification No. 41.

Specification No. 38—Proceed with finishing the wall as recommended in Specification No. 36 (Flat-Tone), Specification No. 36Y (Semi-Lustre), or Specification No. 41 (No. 96 Heavy Body Wall Paint), using as second coat the foundation color desired.

First Glaze Operation—Coat a portion of wall with Sherwin-Williams Glazing Liquid, tinted to color selected by architect.

Second Glaze Operation—Stipple this with a crumpled cloth, twisting the cloth after it is applied to the wall. Shade it lighter towards the top.

Note: For samples of glaze effects, and for specific instructions, apply to THE SHERWIN-WILLIAMS CO.

PAINTING AND DECORATING OF INTERIOR WALLS (Continued)

Wall Primer and Sealer

Sherwin-Williams Wall Primer and Sealer is a penetrating wall sealer, which is effective in stopping suction on all new wall surfaces, except on porous composition boards, on which apply Sherwin-Williams Tri-Seal, Specification 40X. It contains a percentage of pigment which gives it a certain covering capacity, and is therefore recommended for two-coat wall work.

Specification No. 40—Wall to be finished shall be clean and dry.

First Coat—Apply Sherwin-Williams Wall Primer and Sealer in the consistency supplied by the manufacturer.

Note: If surface is sized muslin, Sanitas, primed metal, or a hard and tight putty-coat plaster, add an equal part of either Sherwin-Williams Flat-Tone, Semi-Lustre, or No. 96 Wall Paint to first coat.

Second Coat—After the first coat has dried at least 24 hours, it shall be inspected, and if any flat spots appear, as result of incomplete sealing, they shall be coated with Sherwin-Williams Wall Primer and Sealer.

Special Note: Painting Newly Plastered Surfaces: THE SHERWIN-WILLIAMS Co. never advocates painting plastered walls which have not been given an opportunity to dry out thoroughly. If "green" plastered walls are painted, there is always danger. However, there are certain occasions where walls which have not been given sufficient time to dry out thoroughly must be painted for commercial reasons; apply one coat Wall Primer and Sealer. Where indications point to presence of alkali (hot spots), we recommend washing surface with a solution of $1\frac{1}{2}$ to 2 pounds of zinc sulphate in a gallon of water.

This should be brushed on surface and sufficient time should then be allowed for drying before first coat of Sherwin-Williams Wall Primer and Sealer is applied. We, of course, do not guarantee that this procedure will prevent dissolving of finish nor that it will not peel. This danger is always present when "green" plaster must be painted.

Tri-Seal

Sherwin-Williams Tri-Seal is a first-coater for porous composition boards such as Masonite, Celotex, etc. (Not to be used on plaster, brick, tile, concrete, etc., for which surfaces use Sherwin-Williams Wall Primer and Sealer, Specification No. 40.)

While the ordinary first-coater covers only from 50 to 75 square feet on porous composition boards, Sherwin-Williams Tri-Seal will cover from 150 to 175 square feet per gallon.

Specification No. 40-X—First Coat—Apply Sherwin-Williams Tri-Seal as it comes from the package.

Second Coat—After the first coat has dried at least 24 hours, it shall be inspected and if any flat spots appear as a result of incomplete sealing they should be recoated with Tri-Seal before applying the finishing coat.

Wall Paint No. 96 (Heavy Body)

This is a flat finish paint with added pigment to make it extremely heavy-bodied. Can be used to produce textured effects, pebbled, brush stipple, etc. Covers and hides well.

Specification No. 41—Surface to be finished shall be clean and dry.

First Coat—Apply Sherwin-Williams Wall Primer and Sealer as recommended in Specification No. 40, except on porous composition boards, on which apply Sherwin-Williams Tri-Seal, Specification 40-X.

Second Coat—Apply Sherwin-Williams No. 96 Wall Paint as supplied by manufacturer, stippled or textured.

Note: For specifications for special effects, apply direct to THE SHERWIN-WILLIAMS CO.

Enamelastic Finish for Walls

Sherwin-Williams Enamelastic is a full oil enamel, exceptionally easy-working, with high covering and staying qualities.

Specification No. 42—Wall to be finished shall be clean and dry.

First Coat—Apply Sherwin-Williams Wall Primer and Sealer as in Specification No. 40, except on porous composition boards, on which apply Sherwin-Williams Tri-Seal, Specification 40-X.

Second Coat—Apply Sherwin-Williams XXX Undercoater reduced with 1 pint S-W Exolvent or pure turpentine and 1 quart Enamelastic to the gallon of Undercoater.

Third Coat—Apply Sherwin-Williams Enamelastic (Gloss or Satin Finish) reduced with $\frac{1}{4}$ pint S-W Exolvent or pure turpentine to the gallon of Enamelastic.

Note: For two-coat work, if desired in the interests of economy, omit the second coat. Three-coat work is recommended wherever possible.

Metro-Namel Finish for Walls

Sherwin-Williams Metro-Namel is an easy working, good flowing, economical interior Enamel.

Specification No. 42-Y—Same as Specification No. 42 except use Metro-Namel Undercoater and Metro-Namel.

Old Dutch Enamel Finish

Recommended for the very finest, highest, grade enamel finish possible.

Specification No. 43—Follow Specification No. 42, substituting Old Dutch Enamel for Enamelastic. For four-coat specification, apply to THE SHERWIN-WILLIAMS CO.

New Walls—XXX Enamel Undercoater

An enamel undercoater with remarkable covering capacity, which in addition seals the surface tight.

Specification No. 44—Follow Specification No. 42.

Keene's Cement—Enamel Finish

Specification No. 45—Follow Specification No. 42 or No. 43. For Lacquer Specification, apply direct to THE SHERWIN-WILLIAMS CO.

Interior Brick, Tile, or Concrete Walls—Painted Dull Finish

Specification No. 46—Follow Specification No. 36, No. 41 or No. 42.

Save-Lite for Mill Walls

Save-Lite is furnished in three types: Gloss, Eg-Shell, and Flat. The Eg-Shell is the standard recommendation, although certain conditions require a gloss finish while certain damp conditions require a flat finish, where the porosity allows dampness to come through without cracking the finish.

Specification No. 47—Walls shall be clean and dry.

First Coat—Apply Sherwin-Williams Wall Primer and Sealer as in Specification No. 40, except on porous composition board, on which apply Sherwin-Williams Tri-Seal, Specification 40-X.

Second Coat—(Brushing) Apply Sherwin-Williams Save-Lite in the consistency supplied by manufacturer. (If reduction is necessary, add a slight amount of S-W Save-Lite Reducer No. 74.)

Third Coat—(Brushing) Apply Save-Lite in consistency supplied by manufacturer.

Note: If spray application is to be used, one coat will probably be sufficient. For spraying, thin the Save-Lite with Save-Lite Reducer No. 74 in the proportion from 1 pint to 1 quart of Reducer to the gallon of Save-Lite.

Interior Walls and Ceilings—Save-Lite Fume-Resisting White Finish

A special material which resists action of sulphur and other acid fumes without turning color badly. Furnished in same three degrees of gloss as Sherwin-Williams Save-Lite, mentioned in Specification No. 47.

Specification No. 48—Follow Specification No. 47, except that instead of using S-W Save-Lite, specify Sherwin-Williams Save-Lite Fume-Resisting White, Flat, [Semi-Gloss] [Gloss].

New Plaster Walls—Water Paint Finish

Specification No. 49—Wall shall be clean and dry.

First Coat—Apply Sherwin-Williams Wall Primer and Sealer reduced sufficiently with turpentine or mineral spirits to simply seal the surface. This will vary according to the porosity of the plaster but the average surface will be sealed for satisfactory calcimining when Wall Primer and Sealer is reduced with two quarts of turpentine or mineral spirits to the gallon.

Second Coat—Apply Sherwin-Williams Detotint (a cold water calcimine) or Sherwin-Williams Kalso (a hot water calcimine) in shade selected by architect. Mix with water according to directions on package.

Walls Previously Finished With an Oil Paint—Washable Flat Painted Finish

Specification No. 50—All cracks or holes must be patched with plaster or plaster of Paris, and sanded smooth. All dirt and grease shall be removed and wall shall be clean and dry. Then follow repaint directions in Specification No. 36, or Specification No. 41.

SHERWIN-WILLIAMS FLAT-TONE

Ivory

L.R.V.—82%

Caen Stone

L.R.V.—76%

Pale Green

L.R.V.—59%

Ivory Tan

L.R.V.—66%

Silver Gray

L.R.V.—46%

Sky Blue

L.R.V.—65%

Olive Tan

L.R.V.—43%

Buff

L.R.V.—63%

SHERWIN-WILLIAMS SEMI-LUSTRE

Canary Yellow

L.R.V.—75%

Ivory White

L.R.V.—78%

Cream Gray

L.R.V.—63%

Poudre Blue

L.R.V.—54%

Buff

L.R.V.—67%

Taupe (New)

L.R.V.—55%

Pale Green

L.R.V.—58%

Bright Sage

L.R.V.—49%

Please do not detach color samples. Color cards sent upon request.
(L.R.V.—Light Reflection Value)

FINISHING OF INTERIOR WOOD TRIM

The decorative value of properly finished woodwork is important. So many effects are possible, and so many materials may be used, that the following specifications have been designed to give the best information in the simplest manner. Any special problems should be referred to THE SHERWIN-WILLIAMS CO.

In order to differentiate readily between open-grain and close-grain woods, so that architects may know which of these woods require paste wood filler in the finishing process, a list of the better known American building woods under each type is given hereunder:

Open-Grain Woods			
Ash	Butternut	Chestnut	Elm
Mahogany	Oak	Rosewood	Hickory
Walnut			
Close-Grain Woods			
Basswood	*Cherry	Hemlock	Redwood
Beech	Cypress	Maple	Spruce
*Birch	Fir	Pine	Sycamore
Cedar	Gumwood	Poplar	Whitewood

*Will take a paste filler where desired to emphasize the grain.

Stains—THE SHERWIN-WILLIAMS CO. manufactures three types of stains—Oil Stains, Woodcraft Stains (Penetrating Oil), and Acid Stains. Oil Stains are recommended for all exterior work and floors. Woodcraft Stains should be used for all other purposes. Acid Stains are made only in certain mahogany shades and are recommended where special depth of color is required. For recommendations for Acid Stains, apply to THE SHERWIN-WILLIAMS CO.

New Interior Open-Grain Woodwork—Stained and Varnished Finish

Specification No. 52—All woodwork shall be smooth, clean, and dry. Nailholes, cuts, cracks, etc., shall be treated so as to be unnoticeable.

First Coat—Apply Sherwin-Williams Stain in shade selected by architect.

Second Coat—Apply Sherwin-Williams Paste Wood Filler, in shade selected by architect, and wipe off across the grain with burlap or excelsior before the filler has dried. Allow to dry 24 hours.

Third Coat—Apply thin coat of pure white shellac (or Sherwin-Williams Marvelac), and when dry, sand lightly.

Fourth Coat—Apply Sherwin-Williams Scar-not Varnish in consistency supplied by manufacturer. Sand lightly.

Fifth Coat—Repeat fourth coat.

Note: If dull finish is desired, (1) Rub when dry to dull finish with pumice stone and water; or (2) Substitute for last coat Sherwin-Williams Velvet Finish Varnish, No. 1044.

New Interior Close-Grain Woodwork—Stained and Varnished Finish

Specification No. 53—Follow Specification No. 52, except that the second coat (Paste Filler) may be omitted.

New Interior Open-Grain Woodwork—Natural Varnish Finish

Specification No. 54—Surface shall be smooth, clean, and dry. Nailholes, cuts, cracks, etc., shall be treated so as to be unnoticeable.

First Coat—Apply Sherwin-Williams Transparent Paste Filler, and wipe off across the grain before dry. Allow to dry 48 hours.

Second Coat—Apply Sherwin-Williams Scar-not Varnish, thinned with 1 pint S-W Exolvent or pure turpentine to 1 gallon of varnish. Allow to dry and sand lightly.

Third Coat—Apply Sherwin-Williams Scar-not Varnish, supplied by manufacturer. Sand lightly when dry.

Fourth Coat—Apply Sherwin-Williams Scar-not Varnish in consistency supplied by manufacturer.

Note: If dull finish is desired, follow recommendations given in special note following Specification No. 52.

New Interior Close-Grain Woodwork—Natural Varnish Finish

Specification No. 55—Follow Specification No. 54, except that the first coat (Transparent Paste Filler) may be omitted.

New Interior Open-Grain Woodwork—Stained and Waxed Finish

Specification No. 56—Follow Specification No. 52, except that in place of Fourth and Fifth Coats, substitute the following:

Fourth Coat—Apply Sherwin-Williams Prepared Wax, wiping off the surplus, and bringing surface to a polish by hard, brisk rubbing.

Fifth Coat—Repeat fourth coat.

New Interior Close-Grain Woodwork—Stained and Waxed Finish

Specification No. 57—Follow Specification No. 56, except that the second coat (Paste Filler) may be omitted.

Interior Wood Trim—Old Dutch Enamel

Specification No. 58—Follow Specification No. 59, substituting Old Dutch Enamel for Enamelastic. For special five-coat specification, refer to THE SHERWIN-WILLIAMS CO.

Interior Wood Trim—Enamelastic Finish

Specification No. 59—Surface to be finished shall be free from dirt, grease, dust, and be absolutely smooth and dry.

First Coat—Apply Sherwin-Williams XXX Undercoater, reduced with 1 quart pure linseed oil and ½ pint S-W Exolvent or pure turpentine to the gallon of undercoater. Allow to dry thoroughly and sand lightly.

Note: On hardwoods, reduce with 1 pint each linseed oil and turpentine to the gallon of undercoater.

Second Coat—Apply Sherwin-Williams XXX Enamel Undercoater, reduced with 1 pint S-W Exolvent or pure turpentine to the gallon.

Note: Where greatest economy is necessary, this coat may be omitted.

Third Coat—Apply Sherwin-Williams Enamelastic and Sherwin-Williams XXX Enamel Undercoater, mixed in equal parts. Reduce each gallon of the mixture with 1 pint S-W Exolvent or pure turpentine. Allow to dry and sand very lightly with 0000 sandpaper.

Fourth Coat—Apply Sherwin-Williams Enamelastic, Gloss or Satin Finish, in consistency supplied by manufacturer.

Specification—Repainting—Wash with Sherwin-Williams Flaxoap and water so that surface is thoroughly clean. Allow to dry, and sand lightly. Then start with third coat, as specified above, and continue to end of specification.

Note: If surface is in bad condition, loose paint should be scraped off and bare spots coated with Sherwin-Williams XXX Enamel Undercoater, thinned with 1 quart of pure linseed oil and ½ pint S-W Exolvent or pure turpentine to the gallon of undercoater.

Interior Wood Trim—Metro-Namel

Specification 59-B—Surface to be finished shall be free from dirt, grease, dust, and be absolutely smooth and dry.

First Coat—Apply Sherwin-Williams Metro-Namel Undercoater reducing each gallon with 1 pint raw linseed oil.

Second Coat—Apply equal parts Metro-Namel and Metro-Namel Undercoater reducing each gallon of the mixture with ½ pint S-W Exolvent or pure turpentine.

Third Coat—Apply Metro-Namel as it comes from the package.

Specification—Repainting—Wash with Sherwin-Williams Flaxoap and water so that the surface is thoroughly clean. Allow to dry, and sand lightly. Follow specifications above for second and third coats.

Note: If surface is in bad condition, loose paint should be scraped off and bare spots coated with Sherwin-Williams Metro-Namel Undercoater as in first coat above.

MISCELLANEOUS SPECIFICATIONS

Galvanized Iron Surfaces—Primed and Painted Finish

Palm Oil used in galvanizing metal many times affects paint applied to surface, causing it to peel and flake off. Galvanized Iron Primer, as manufactured by THE SHERWIN-WILLIAMS CO., overcomes this difficulty.

Specification No. 60—The galvanized iron surface to be finished shall be clean and free from dirt, rust, grease, acid, rosin, etc.

Note: The best way to clean the surface is to wash it thoroughly with a copper acetate solution consisting of about six ounces of copper acetate to 1 gallon of water. Surface must be dry before applying paint.

MISCELLANEOUS SPECIFICATIONS (Continued)

First Coat—(Priming Coat) Apply Sherwin-Williams Galvanized Iron Primer in consistency supplied by manufacturer.

Second Coat—The surface may now be painted with a regular oil paint, flat wall, or enamel finish, following regular directions for same.

Note: See Specification No. 6.

Radiators—Painted Finish

Tests made by the American Society of Heating and Ventilating Engineers show that paints containing bronze powders reduce the radiation of heat from radiators about 25%. On the other hand, paints made from zinc oxide, or lithopone do not appreciably affect radiation.

Specification No. 61—Before painting, remove all dust and dirt from radiators by wire brushing. Remove any grease. Painting shall not be done when radiators are hot. Allow paint to dry before turning on heat. Be sure surface is completely dry before painting.

First Coat—Apply Sherwin-Williams Metal Primer Gray, No. 70. Allow to dry.

Second and Third Coats—

(1) For a white finish, specify two coats of Sherwin-Williams Enameloid White.

(2) For a colored finish, specify two coats of Sherwin-Williams Enameloid in the color selected.

(3) For a flat finish, specify two coats of Sherwin-Williams Flat Tone in the color selected.

Note: Where Enameloid is used, it is recommended that it be thinned slightly with pure turpentine.

Metal Trim (Finished on the Job)—Enameled Finish

Specification No. 62—All metal trim to be finished on the job shall have received a coat of Sherwin-Williams Metal Trim Primer before leaving the shop. When installed, it shall be cleaned from dust, dirt, grease, etc., and sanded lightly with 00 sandpaper.

First Coat—Apply Sherwin-Williams Enameloid in color selected by architect, and in consistency supplied by manufacturer. Sand lightly when dry.

Second Coat—Apply Sherwin-Williams Enameloid in consistency supplied by manufacturer.

Factories (F), Offices (O), Stores (S) and Warehouses (W)

ALBANY, N. Y., (W) Colonic and Montgomery Sts., 3rd Floor
(S), 480 Broadway Arcade
(S), 324 Central Avenue

ALTOONA, PA., (S), 1123 Twelfth Street

AMARILLO, TEX., (S), 119 W. Sixth Street

ASHEVILLE, N. C., (S), 76 Patton Avenue

ASHTABULA, OHIO, (S), 4505 Main Street

ATLANTA, GA., (S), 70 Broad Street

AUSTIN, TEX., (S), 823 Congress Avenue

BALTIMORE, MD., (W), 1001 and Green Streets

(S), 8 W. Fayette Street

BANGOR, ME., (W), 56 Post Office Square

BATON ROUGE, LA., (S), 119 Third Street

BEAUMONT, TEX., (S), 336 Fanning Street

BINGHAMTON, N. Y., (S), 162 Washington Street

BIRMINGHAM, ALA., (S), 2016 Third Avenue, No.

BLOOMINGTON, ILL., (S), 422 N. Main Street

BOSTON, MASS., (O) & (W), 19-23 Pittsborough Street

BOULDERBROOK, N. Y., (F)

BRIDGEPORT, CONN., (S), 215 Fairfield Avenue

BROWNVILLE, TEX., (S), 1240 Elizabeth Street

BUFFALO, N. Y., (W), 37 Pearl Street

CANTON, OHIO, (S), 320 Market Avenue

CEDAR RAPIDS, IOWA, (S), 216 Third Avenue, East

CHARLESTON, S. C., (W), 267 E. Bay Street

CHARLESTON, W. VA., (S), 712 State Street

CHARLOTTE, N. C., (S), 424 Tryon Street

(W), 212 W. First Street

CHATTANOOGA, TENN., (S), 15 Ninth Street

CHICAGO, ILL., (F) & (O), 115th St. and Cottage Grove

(O), 333 No. Michigan Avenue

CINCINNATI, OHIO, (O) & (W), 410 Commercial Square

(S), 556 Main Street

CLEVELAND, OHIO, (F), 601 Canal Road

(O), 101 Prospect Avenue, N. W.

COFFEYVILLE, KAN., Smelter

COLORADO SPRINGS, COLO., (S), 122 No. Tejon Street

COLUMBIA, S. C., (S), 1713 Main Street

COLUMBUS, GA., (S), 1038 Broadway

COLUMBUS, OHIO, (S), 60 E. Gay Street

CORPUS CHRISTI, TEX., (S), Cor. Peoples and Mesquite Streets

DALLAS, TEX., (O) & (W), 1621 Wall Street

(S), 301 No. Harwood Street

DAVENPORT, IOWA, (S), 129 E. Second Street

DECATUR, ILL., (S), 366 No. Main Street

DENVER, COLO., (S), 1632 Arapahoe Street

DES MOINES, IOWA, (S), 901 Locust Street

DETROIT, MICH., (S), 134 Cadillac Square

(S), 9341 Grand River Avenue

(S), 1239 Griswold Street

(O) & (W), 1960 Milwaukee Avenue, E.

EL PASO, TEX., (S), 216 No. Stanton Street

EVANSVILLE, IND., (S), 211 Main Street

FORT WORTH, TEX., (S), 208 W. Third Street

GALVESTON, TEX., (S), 2127 Avenue F

GREENVILLE, TEX., (S), 2402 No. Stonewall Street

HARTFORD, CONN., (S), 151 Asylum Street

HAVANA, CUBA, (O), Edificio Bacardi 609-610

HOUSTON, TEX., (S), 1400 Main Street

HUNTINGTON, W. VA., (S), 1018 Fourth Avenue

INDIANAPOLIS, IND., (O) & (W), 219 No. Senate Avenue

JACKSON, MISS., (S), 219 E. Capitol Street

JACKSONVILLE, FLA., (O) & (W), 2320 Liberty Street

(S), 23 W. Monroe Street

JOHNSON CITY, N. Y., (S), 256 Main Street

JOPLIN, MO., (S), 623 Main Street

KANSAS CITY, MO., (O), (S) & (W), 1520 Grand Avenue

KNOXVILLE, TENN., (S), 314 So. Gay Street

LANCASTER, PA., (S), 54-56 King Street

LEXINGTON, KY., (S), 337 E. Main Street

LINCOLN, NEB., (S), 1447 "O" Street

LITTLE ROCK, ARK., (S), 720 Main Street

LOS ANGELES, CALIF., (O) & (W), 3170 E. Pico Boulevard

LOUISVILLE, KY., (W), 250 W. Jefferson Street

MANSFIELD, OHIO, (S), 9 Park Avenue, West

MEMPHIS, TENN., (S) & (W), 121 Union Avenue

MEXICO CITY, MEX., (2S), Apartado 2240 (Mail Address)

MIAMI, FLA., (S), 56 W. Flagler Street

MIAMI BEACH, (S), 509 Collins Avenue

MILWAUKEE, WIS., (S), 746 No. 3rd Street

MINNEAPOLIS, MINN., (O) & (W), 701 Third Street, No.

MOBILE, ALA., (S), 12 So. Royal Street

MONROE, LA., (S), 109 Catalpa Street

MONTGOMERY, ALA., (S), 33 Commerce Street

NASHVILLE, TENN., (O) & (W), Comm. Station

(S), 711 Church Street

NEWARK, N. J., (O) & (F), Brown Street and Lister Avenue

(S), 138 Washington Street

NEW HAVEN, CONN., (S), 309 Whalley Avenue

(S), 244-45 Orange Street

NEW ORLEANS, LA., (O) & (W), 741 Magazine Street

(S), 329 Baronne Street

NEW YORK, N. Y., (W), 52 Thompson Street

(O), 292 Madison Avenue

NORFOLK, VA., (S), 440 Granby Street

OAK CLIFF, TEX., (S), 300 So. Beckley Street

OAKLAND, CALIF., (O) & (F), 1450 Sherwin Avenue

OKLAHOMA CITY, OKLA., (W), 223 E. Grand Avenue

(S), 211 W. First Street

OMAHA, NEB., (W), Cor. Tenth and Dodge Streets

ORLANDO, FLA., (S), Cor. Orange Avenue and Jefferson Street

PADUCAI, KY., (S), 408 Broadway

PARIS, TENN., (S), Lamar at 21st Street

PENSACOLA, FLA., (S), 114 So. Palafox Street

PEORIA, ILL., (S), 328 So. Adams Street

PHILADELPHIA, PA., (O) & (W), Delaware and Chestnut Streets

PHOENIX, ARIZ., (W), 512 W. Jackson Street

PITTSBURGH, PA., (O) & (W), 55-56 Water Street

PORTLAND, ORE., (O) & (W), 1308 N. W. Everett Street

PROVIDENCE, R. I., (W), 64 Traverse Street

RICHMOND, VA., (S), 515 E. Grace Street

(O) & (W), 1315 E. Main Street

ROCHESTER, N. Y., (S), 53 State Street

ROCKFORD, ILL., (S), 202 So. Main Street

SALT LAKE CITY, UTAH, (W), 53 West Broadway

SAN ANTONIO, TEX., (S), 135 W. Commerce Street

SAN FRANCISCO, CALIF., (W), 410 Folson Street

SAVANNAH, GA., (W), 655 E. Liberty Street

SCHENECTADY, N. Y., (S), 128 Jay Street

SEATTLE, WASH., (O) & (W), 1048 Sixth Avenue, So.

SHANGHAI, CHINA, (W), Continental Bank Bldg., Kunkiang Road

SIoux CITY, IOWA, (W), 216 Pearl Street

SPARTANBURG, S. C., (S), 158 E. Main Street

SPOKANE, WASH., (W), 157 So. Post Street

SPRINGFIELD, ILL., (S), 512 E. Monroe Street

SPRINGFIELD, MASS., (S), 323 Bridge Street

ST. LOUIS, MO., (O) & (W), 515 Spruce Street

SYRACUSE, N. Y., (W), 203 Solar Street

(S), State Tower Building

TAMPA, FLA., (S), 713 Florida Avenue

Insecticide (W), Caesar and Conway Streets

TEXARKANA, TEX., (S), 309 Pine Street

TRENTON, N. J., (S), 119 E. Hanover Street

TULSA, OKLA., (W), 118 So. Cheyenne Avenue

TYLER, TEX., (S), Cor. W. Erwin and Bois d'Arc Streets

UNIONTOWN, PA., (S), Beeson Boulevard at Penn Street

WACO, TEX., (S), 720 Austin Street

WARREN, OHIO, (S), 137 So. Park Avenue

WASHINGTON, D. C., (O), 512-13 Munsey Building

WAXAHACHIE, TEX., (S), 113 W. Franklin Street

WHEELING, W. VA., (S), 22 Twelfth Street

WICHITA FALLS, TEX., (S), 916 Scott Street

WORCESTER, MASS., (S), 17 Foster Street, Cor. Norwich

YOUNGSTOWN, OHIO, (S), 271 W. Federal Street

CANADIAN OFFICES

MONTREAL, QUE., 2875 Centre Street

TORONTO, ONT., 1 Leslie Street

WINNIPEG, MAN., Sutherland Avenue

