paint

section 17

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Eagle-Picher

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

Products of Proved Quality

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

HOW TO SELECT THE PROPER PAINT

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

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

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

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

DIRECTIONS FOR USING THIS GUIDE

Proper use of the data contained in this manual will enable you to select a durable paint for almost any type of paint job. Individual lead-in-oil paint formulas are listed for the various types of surfaces and surface conditions encountered. By adapting these data to conditions prevailing on the project, complete painting specifications can be written. When master painters are employed, these formulas should serve only as a guide to materials and proportions. When less skilled workmen are employed, they should be made mandatory.

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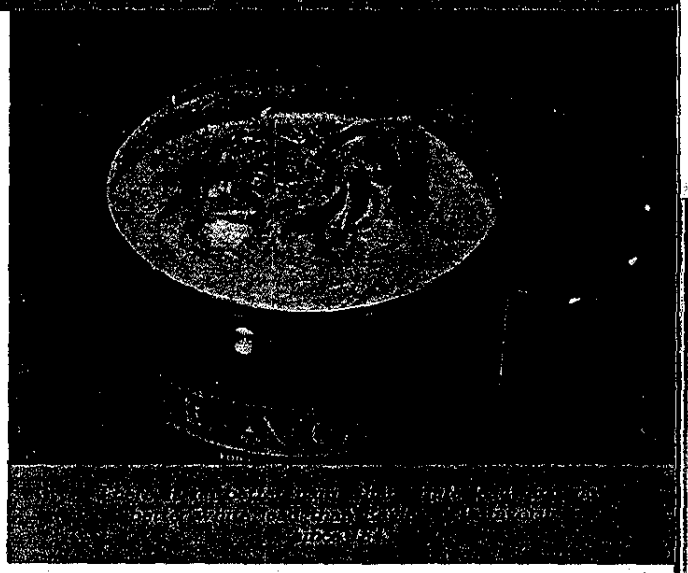
EAGLE PURE WHITE LEAD IN OIL



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

ADVANTAGES

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

Does Not Crack Or Scale

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

Perfect Repainting Surface

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

Flows Freely — Good Coverage

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

Great Hiding Power

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

Easy to Mix on the Job

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

Does Not Retain Rust Stains

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

Easily Tinted

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

THE DURABILITY OF LEAD PIGMENTS

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

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

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

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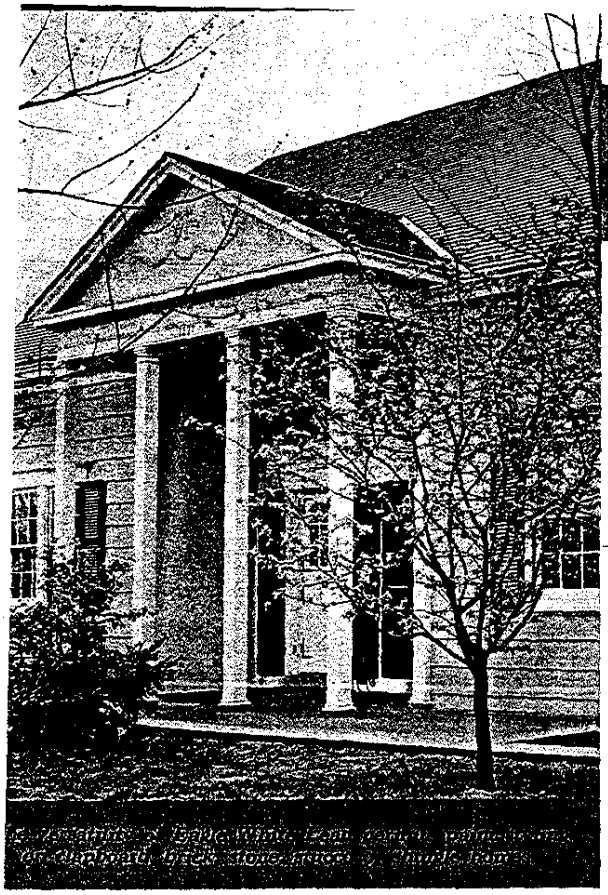


WHEN SPECIFYING

THE ELEMENTS OF PAINT

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

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

Qualities Desired in a Pigment

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

Qualities Required in a Vehicle

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

Proportions of Pigment and Vehicle by Volume

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

Tinting Colors

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

MIXING LEAD AND OIL PAINTS

STEP 1—Preparing The Lead Paste

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

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

STEP 2—Preparing Tinting Colors

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

STEP 3—Mixing To Formula

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

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

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

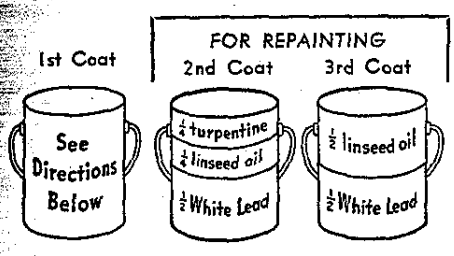
ADVANTAGES OF THREE-COAT PAINTING

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

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

STANDARD FORMULA

FOR PAINTING NEW WOOD OR FOR REPAINTING OLD WOOD



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

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

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

100 lbs. of Eagle White Lead, mixed according to the finish coat instructions at left produces approximately 6½ gallons of long wearing paint. The empty container provides a handy measure with a capacity of about 3¾ gallons in the 100 pound keg; 1⅝ gallons in the 50 pound keg; 7 pints in the 25 pound keg; and 3½ pints in the 12½ pound keg.

(See Detailed Formula Under Exterior Woodwork)

...OOING SATISFACTORY TWO-COAT WORK ON NEW WOOD

...g a quality two coat paint with Eagle White Lead ...ample as mixing the familiar three coat formulas. ...only important changes are more moderate brush-...and the use of a quick-drying, non-penetrating ...ent as Eagle Lead Reducing Oil (or a good spar ...). Good hiding is achieved by using more white ...and less vehicle; then limiting the spreading rate ...ure proper film thickness and durability.

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

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

PRIMING OR SEALING COAT

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

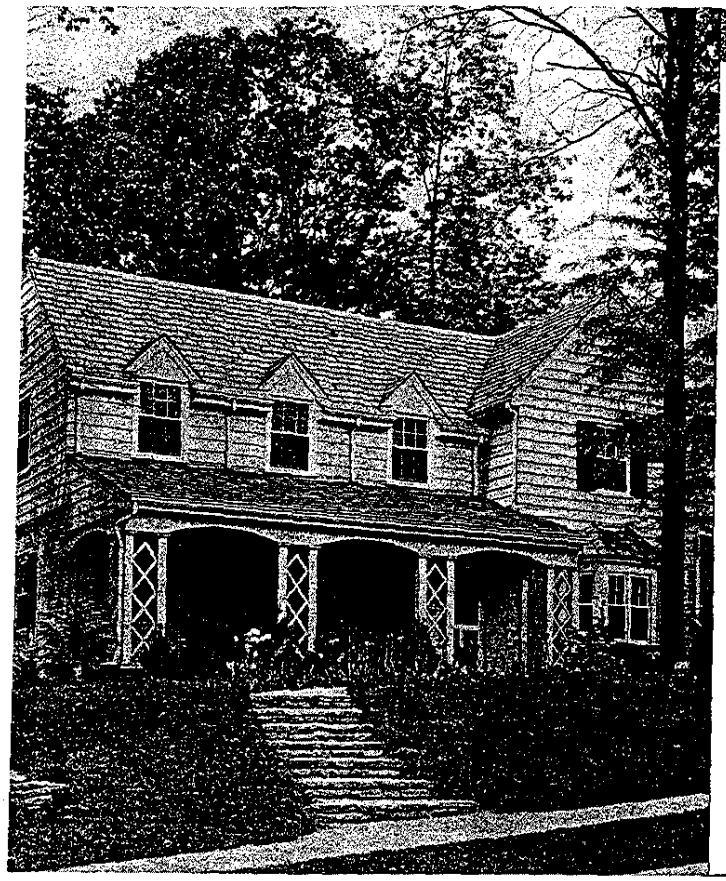
	E-P FORMULA	FHA FORMULA
Eagle Soft Paste White Lead	100 lbs.	100 lbs.
Raw Linseed Oil	1½ gal.	1½ gal.
Exterior Spar Varnish	.....	¾ gal.
Gum Turpentine	1½ pt.	½ gal.
Liquid Drier	½ pt.	1 pt.
Raw Umber-in-Oil (or 1-lb. Eagle Sublimed Blue Lead Paste)	¼ pt.	¼ pt.
Eagle Lead Reducing Oil	1½ gal.	.....

FINISH COAT

...H COAT: Paints made from either of these ...coat formulas have varying degrees of ...equal durability. Select whichever ...refer. The E-P formula gives a slightly ...gloss.

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

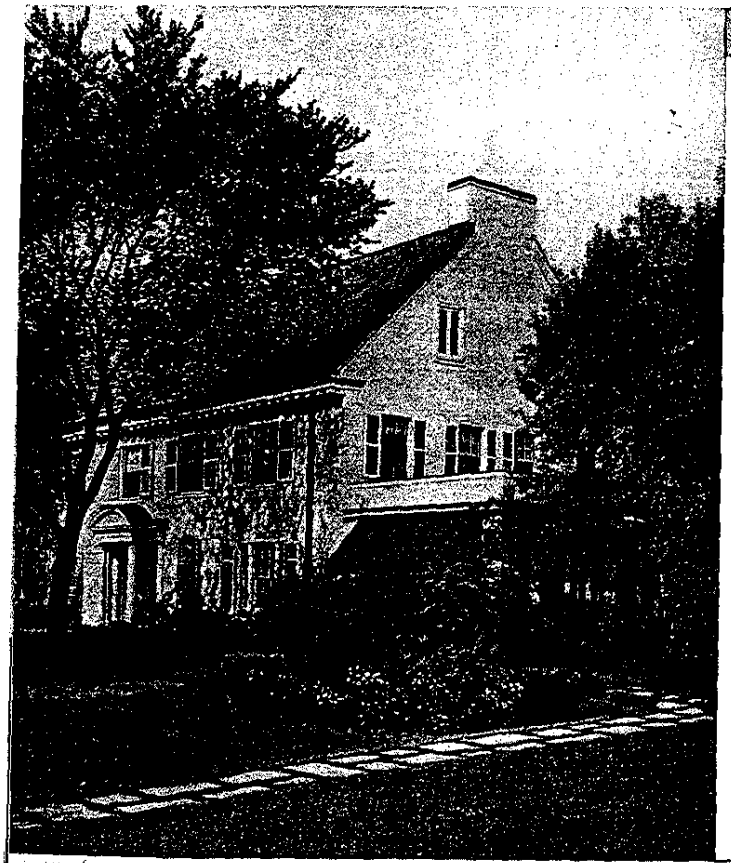
EXTERIOR SURFACES—Formulas . . .



EXTERIOR WOODWORK

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

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



MASONRY AND STUCCO

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

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

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

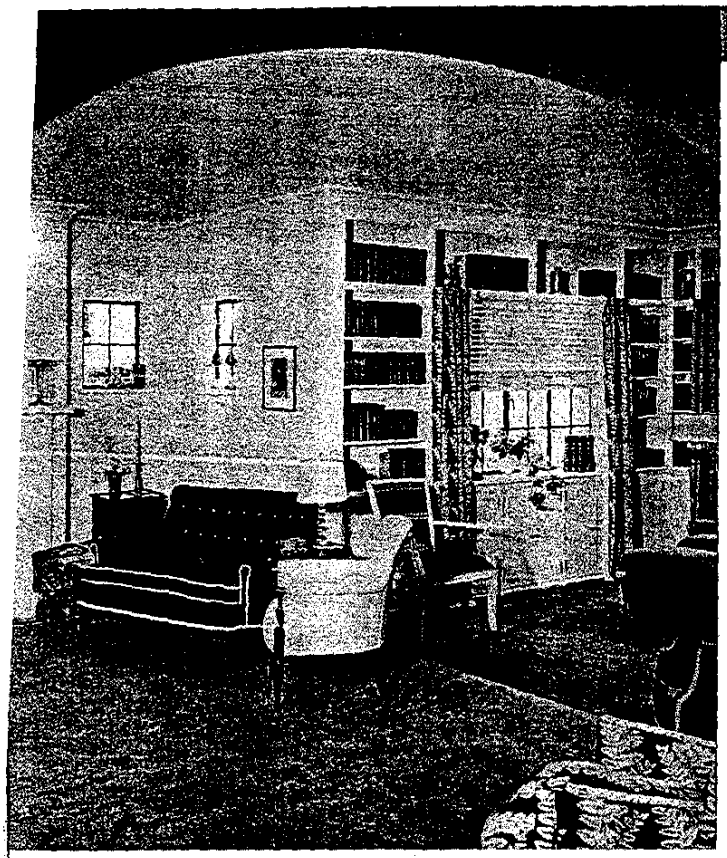
NOTE: Use smaller quantity of Eagle Lead Reducing Oil when greatest opacity is desired. If Eagle Heavy Paste White Lead is used, add one quart more turpentine or flatting oil to formulas 16, 14-A, 15-A.

Commendations, Specification Data

	COAT	PREPARATION	PAINT FORMULA		APPLICATION
NEW WORK	PRIMING	Dust and scrape off lime, dirt and adherent matter	No. 1	100 lb. Soft Paste White Lead 4 gal. Raw Linseed Oil 2 gal. Eagle Flatting Oil or Gum Turpentine 1 pt. Liquid Drier	Brush in carefully and lay off in an even film as this is foundation of subsequent painting. Its importance cannot be over-emphasized.
	SECOND	Apply 3-7 days after priming coat. Coat knots and sapwood with shellac before applying	No. 2	100 lb. Soft Paste White Lead 1¾ gal. Raw Linseed Oil 1½ gal. Eagle Flatting Oil or Gum Turpentine 1 pt. Liquid Drier	Brush in carefully to an even film of uniform thickness.
	THIRD (Oil-gloss finish)	Apply 3-7 days after second coat	No. 3	100 lb. Soft Paste White Lead 3 gal. Raw Linseed Oil 1 pt. Liquid Drier	Brush in carefully to an even film of uniform thickness.
	THIRD (Flat finish)	Apply 3-7 days after second coat	No. 4	100 lb. Soft Paste White Lead 3 gal. Eagle Lead Reducing Oil	Brush in carefully to an even film of uniform thickness.
REPAINTING	PRIMING (Not required unless bare wood is exposed)	If in good condition dust off only. Scrape off loose scaly paint. If in bad condition burn off all paint and treat as new wood		Same as for new wood if required	Same as for new wood if required.
	FIRST	Apply 3-7 days after spot priming if required	No. 5	100 lb. Soft Paste White Lead 1½-2 gal. Raw Linseed Oil 1½-2 gal. Eagle Flatting Oil or Gum Turpentine 1 pt. Liquid Drier	Brush in carefully to smooth film of even thickness.
	SECOND (Oil-gloss finish)	Apply 3-7 days after first coat	No. 3	100 lb. Soft Paste White Lead 3 gal. Raw Linseed Oil 1 pt. Liquid Drier	Brush in carefully to smooth film of even thickness.
	SECOND (Flat finish)	Apply 3-7 days after first coat	No. 4	100 lb. Soft Paste White Lead 3 gal. Eagle Lead Reducing Oil	Brush in carefully to smooth film of even thickness.

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

INTERIOR SURFACES— Formulas . .



INTERIOR WOODWORK

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

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

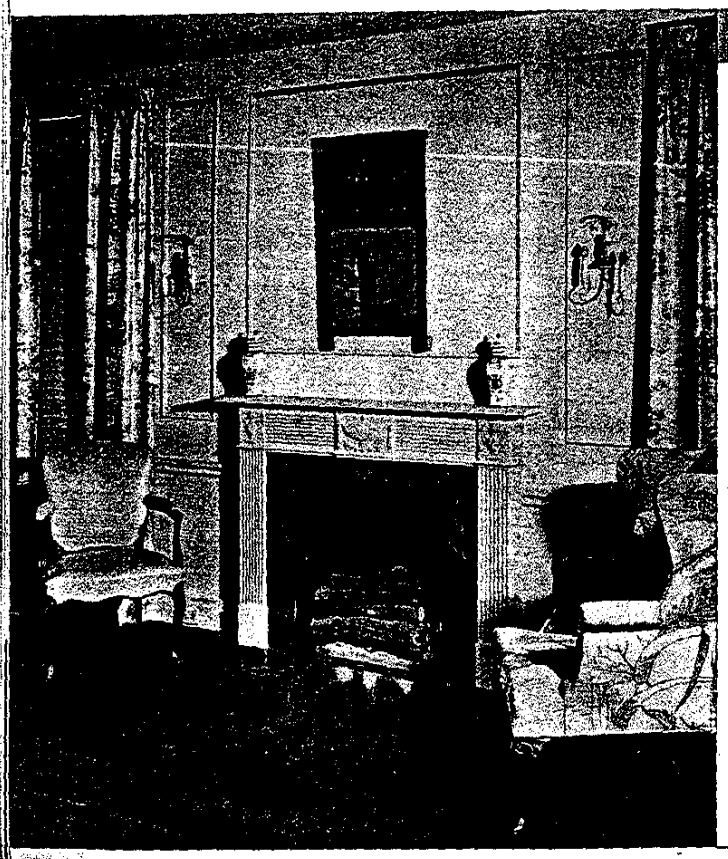
Three coats are usually sufficient in new work, and two coats in repainting.

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

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

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

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



PLASTER AND WALLBOARD

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

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

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

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

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

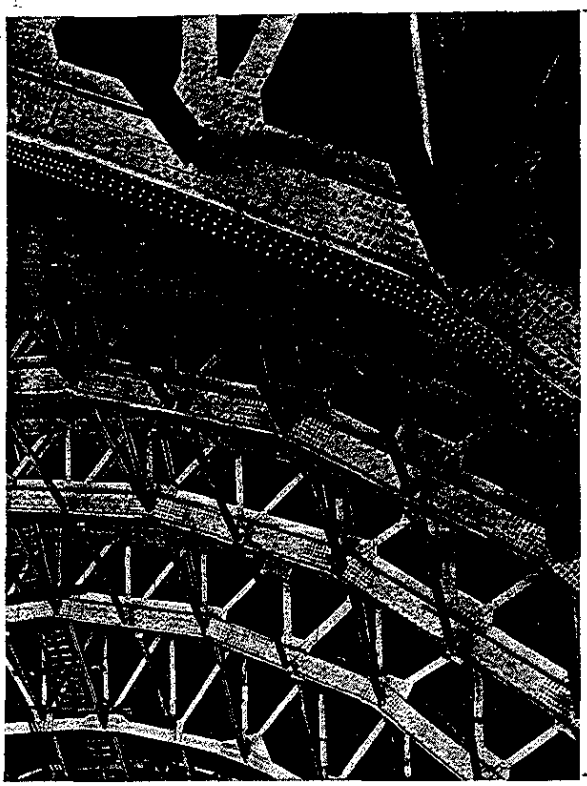
NOTES: When painting over old varnish or enamel, a little floor varnish or enamel should be added to first coat. Eagle Flatting Oil is recommended in preference to turpentine for its smoother brushing and greater wearing qualities. It produces a better and more lasting finish. When Eagle Heavy Paste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

ecommendations, Specification Data

	COAT	PREPARATION	PAINT FORMULA		APPLICATION
NEW WORK	PRIMING	Clean, sandpaper, dust off and sweep room	No. 6	100 lb. Soft Paste White Lead 3 gal. Raw Linseed Oil 2¼ gal. Eagle Flatting Oil or Gum Turps. 1 pt. Liquid Drier ALTERNATE: Formula No. 14 (See p. 7)	Brush in thoroughly and lay off smoothly with the grain
	SECOND	Putty holes, cracks, etc. Sandpaper slightly and sweep room	No. 7	100 lb. Soft Paste White Lead 1½ gal. Raw Linseed Oil 1¼ gal. Eagle Flatting Oil or Gum Turps. 1 pt. Liquid Drier ALTERNATE: Formula No. 15 (See p. 7)	Apply freely and brush out well with the grain
	THIRD (Oil-gloss finish)	Sandpaper slightly and sweep room	No. 8	100 lb. Soft Paste White Lead 3-3½ gal. Raw Linseed Oil 1 pt. Liquid Drier ALTERNATE: Formula No. 16 (See p. 7)	Brush out carefully, laying off in an even film without brush marks
	THIRD (Flat finish)	Sandpaper slightly and sweep room	No. 4-A	100 lb. Soft Paste White Lead 2¼ gal. Eagle Flatting Oil or Gum Turpentine (If Gum Turpentine is used add 1 pt. Pale or White Enamel Varnish) ALTERNATE: Formula No. 15 (See p. 7)	Brush out carefully, laying off in an even film without brush marks
REPAINTING	PRIMING (Not required unless bare wood is exposed)	Wash with paint cleaner to cut gloss. Rinse with clear water. Remove cracked or scaling paint. Putty nails, cracks, etc. Sandpaper if needed.		Treat as new wood if required	Same as for new wood if required
	FIRST	Apply after spot priming is dry	No. 9	100 lb. Soft Paste White Lead 1 gal. Raw Linseed Oil 2¼ gal. Eagle Flatting Oil or Gum Turps. 1 pt. Liquid Drier ALTERNATE: Formula No. 15 (See p. 7)	Brush out carefully to a smooth even film
	SECOND (Oil-gloss finish)	Sandpaper slightly and sweep room	No. 8	100 lb. Soft Paste White Lead 3-3½ gal. Raw Linseed Oil 1 pt. Liquid Drier ALTERNATE: Formula No. 16 (See p. 7)	Brush out carefully, laying off in an even film without brush marks
	SECOND (Flat finish)	Sandpaper slightly and sweep room	No. 4-A	100 lb. Soft Paste White Lead 2¼ gal. Eagle Flatting Oil or Gum Turpentine (If Gum Turpentine is used add 1 pt. Pale or White Enamel Varnish) ALTERNATE: Formula No. 15 (See p. 7)	Brush out carefully, laying off in an even film without brush marks

	COAT	PREPARATION	PAINT FORMULA		APPLICATION
NEW PLASTER or WALL BOARD	PRIMING	Patch cracks in plaster. Conceal joints in wallboards if required. Wipe surface clean. Glue size required on soft wallboards, when sealer or lead reducing oil is not in primer. Allow plaster to dry for 6 months.	No. 10	100 lb. Soft Paste White Lead 3 gal. Boiled Linseed Oil 2¼ gal. Eagle Flatting Oil or Gum Turpentine 2 gal. Floor Varnish ALTERNATE: Formula No. 14 (See p. 7)	Brush with short semi-circular criss-cross strokes, allowing paint to flow and obliterate brush marks
	SECOND	No preparation required. Allow 2-3 days for drying of priming coat.	No. 11	100 lb. Soft Paste White Lead 1¼ gal. Eagle Flatting Oil or Gum Turps. ¾ gal. Floor Varnish ½ pt. Liquid Drier ALTERNATE: Formula No. 15 (See p. 7)	Brush with short semi-circular criss-cross strokes, allowing paint to flow and obliterate brush marks
	THIRD COAT (Semi-gloss finish)	No preparation required. Allow 2-3 days for drying of second coat	No. 12	100 lb. Soft Paste White Lead ¾ gal. Eagle Flatting Oil or Gum Turps. 1¾ gal. Floor Varnish ½ pt. Liquid Drier ALTERNATE: Formula No. 16-A (See p. 7)	Brush with short semi-circular criss-cross strokes, allowing paint to flow and obliterate brush marks
	THIRD (Flat finish)	No preparation required. Allow 2-3 days for drying of second coat	No. 13	100 lb. Soft Paste White Lead 1¾ gal. Eagle Flatting Oil or Gum Turps. 1 pt. Floor Varnish ½ pt. Liquid Drier ALTERNATE: Formula No. 15 (See p. 7)	Brush with short semi-circular criss-cross strokes, allowing paint to flow and obliterate brush marks
REPAINTING	PRIMING (Not required unless bare surface is exposed)	Old paint or enamel: Wash with sal soda solution to remove grease and cut gloss. Rinse with clear water. Patch cracks and coat with shellac. Scrape off cracked or scaly paint. Calcimine: Remove calcimine with warm water		Treat as new plaster or wallboard if required	Same as priming coat on new work if required
	FIRST	No special preparation. Allow 2-3 days for drying of priming coat if required.	No. 11	100 lb. Soft Paste White Lead 1¼ gal. Eagle Flatting Oil or Gum Turps. ¾ gal. Floor Varnish ½ pt. Liquid Drier ALTERNATE: Formula No. 15 (See p. 7)	Brush with short semi-circular criss-cross strokes, allowing paint to flow and obliterate brush marks
	SECOND (Semi-gloss finish)	Allow 2-3 days for drying of first coat		Same as the third semi-gloss coat for new work	Same as the third semi-gloss coat for new work
	SECOND (Flat finish)	Allow 2-3 days for drying of first coat		Same as the third flat coat for new work	Same as the third flat coat for new work

IRON and STEEL Formulas, Specification Data



Specification Data: Painting should be done only in dry weather when the temperature is not under 40°F., particularly if nights are likely to bring frost and moisture. Painting on exposed iron and steel should preferably be brushed to assure intimate contact of the paint with all parts of the metal work.

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

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

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

	COAT	PREPARATION	PAINT FORMULA		APPLICATION
NEW WORK	PRIMING or SHOP	Remove rust, mill scale and dirt to bright metal. Clean off grease and oil with benzine	No. 17	(Using Eagle Sublimed Blue Lead) 100 lb. Sublimed Blue Lead-in-oil 2¾ gal. Boiled Linseed Oil* 1 qt. Gum Turpentine or Mineral Spirits 1 pt. Liquid Drier	Brush on hard, carefully and thoroughly, using round brush to get into all corners and around rivets. Where two coats of Blue Lead are to be applied, about a quart more thinner may be used advantageously to give flatter finish.
			No. 18	(Using Eagle Red Lead) 100 lb. Eagle Red Lead-in-oil 2 gal. Raw Linseed Oil 1½ pt. Gum Turpentine or Mineral Spirits 1½ pt. Liquid Drier	
	SECOND or FIRST FIELD	Dust off carefully	No. 17	(Using Eagle Sublimed Blue Lead) See above	
			No. 2	(Using Eagle White Lead) 100 lb. Soft Paste White Lead 1½ gal. Raw Linseed Oil 1½ gal. Eagle Flatting Oil or Gum Turpentine 1 pt. Liquid Drier	Brush on hard, carefully and thoroughly, using round brush to get into all corners and around rivets
	THIRD or SECOND FIELD	Dust off carefully	No. 17	(Using Eagle Sublimed Blue Lead) See above	Brush on carefully and evenly
	THIRD OR SECOND FIELD (Oil-gloss finish)	Dust off carefully	No. 3	100 lb. Soft Paste White Lead 3 gal. Raw Linseed Oil 1 pt. Liquid Drier	Brush on carefully and evenly
	THIRD OR SECOND FIELD (Flat finish)	Dust off carefully	No. 4	(Using Eagle White Lead) 100 lb. Soft Paste White Lead 3 gal. Eagle Lead Reducing Oil	Brush on carefully and evenly
REPAINTING	PRIMING (Not required unless bare metal is exposed)	*Remove any loose paint*, scale rust and dirt to bright metal	No. 17	(Using Eagle Sublimed Blue Lead) 100 lb. Sublimed Blue Lead-in-oil 2¾ gal. Boiled Linseed Oil* 1 qt. Gum Turpentine or Mineral Spirits 1 pt. Liquid Drier	Brush on hard, carefully and thoroughly, using round brush to get into all corners and around rivets
			No. 18	(Using Eagle Red Lead) See above	
	FIRST and SECOND	Brush off dust and dirt, and scrape off loose paint	The formulas and application used for repainting are identical with the first field coat and the finish coat on new work.		

*If only raw Linseed Oil is obtainable, use one quart of drier.

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NEW YORK TEST*

Cost Chart of Interior Maintenance Painting

EAGLE WHITE LEAD VS. READY MIXED FLAT WALL PAINT

RATE OF COVERAGE PER 1000 SQUARE FEET

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

PAINTING MATERIAL COSTS PER 1000 SQUARE FEET

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

TIME NEEDED TO APPLY PER 1000 SQUARE FEET

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

LABOR COSTS AT $1.00 PER HOUR PER 1000 SQUARE FEET

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

TOTAL OF LABOR AND MATERIAL COSTS PER 1000 SQUARE FEET

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

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

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

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

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THE GLIDDEN COMPANY

Established in 1870

THE GLIDDEN COMPANY

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

SERVICE TO ARCHITECTS

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

RECOMMENDED GENERAL INSTRUCTIONS

Suggestions to aid the architect in preparing complete painting specifications.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

THE BIG NEWS IN 1943 FOR THE BUILDING INDUSTRY!

Water-Thinned PAINTS

FASTER ACTING ★ EASIER TO APPLY

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

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

SPRED *Washable* WATER-THINNED PAINT

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

In SPRED you have, in addition to its washability, all these qualities:

Quick Drying—SPRED dries in 30 minutes.
Solid Covering—SPRED covers most surfaces in one coat.
Light Reflection—SPRED in White has a light reflecting value of 90%.
Lusterless Flat—SPRED dries with a restful flat finish.
No Objectionable Odor—While painting or afterwards.
Water-Thinned—One gallon of SPRED produces one and a half gallons of paint (See directions).
Economical—One gallon is enough for an average room.

Application and Coverage: SPRED is thinned with water only. First, thoroughly stir a gallon of SPRED in the original container until evenly dispersed into a soft, creamy paste. Following this, transfer the contents to another container and add a half gallon of water to the paste slowly, stirring constantly.

SPRED requires no primer on solid surfaces that are not exceptionally porous. If porosity is evident, one coat of "Time-Tested" Wall Primer or Hydraulic Primer is recommended.

Previously painted surfaces that still possess their original gloss should be sanded to produce some tooth.

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

REFLECT-O-LITE

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

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

Application and Coverage: The coverage of this product is remarkable and the cost per square foot is exceptionally low. It mixes easily, quickly and 1 gallon of paste makes 1½ gallons of paint. It can be applied to green plaster walls and other surfaces without sizing. This paint does not chip or flake when applied to clean, solid surfaces, but we do not recommend it for application over Kalsomine or similar materials.

There is no disagreeable after-odor. It is nonpoisonous and non-inflammable. In one hour it is dry to touch and after 30 days it may be washed with a very mild soap and water. It flows on easily and dries with no laps or brush marks.

BRILLIANT COLORS (For Tinting)

When mixed with other water-thinned paints, Glidden Brilliant Colors produce permanent, non-fading shades . . . and it is easy to get the distinctive color you desire. Use Brilliant Colors for striking, decorative effects or to tint water-thinned paint to any shade desired.

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

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

★ OTHER WATER-THINNED PRODUCTS THAT GIVE OUTSTANDING RESULTS ★

HYDRAULIC PRIMER (Lime Locking)

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

PATCHING PLASTER: For patching all interior plastered walls.

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

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

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

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

TEXTURE
Wall Finish

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

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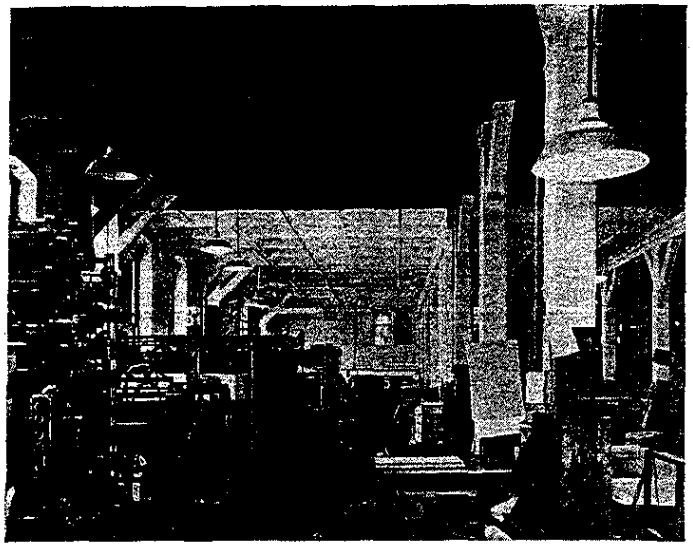
SPRAY-DAY-LITE

THE *One-Coat* EGGSHELL MILL WHITE

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



An Actual Unretouched SPRAY-DAY-LITE Job

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

Increases PRODUCTION Through More Light Reflection

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

Possesses OTHER ADVANTAGES You Should Know About

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

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

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

Maintenance Paint Specifications

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

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

EXTERIOR FINISHES

EUSTON WHITE LEAD IN OIL . . .

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

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

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

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

APPROXIMATE COVERAGES OF EUSTON LEAD IN OIL

Priming coat ..... *700 sq. ft. per gal.*
Second coat ..... *750 sq. ft. per gal.*
Finishing coat ..... *750 sq. ft. per gal.*

INSTRUCTIONS FOR THINNING

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

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

EUSTON LEAD IN OIL—REGULAR PASTE (9% OIL)

	Euston Lead in Oil	Raw Linseed Oil	Pure Turps.	Drier	Gallons of Paint
Repainting Outside Wood					
1st Coat	100 lbs.	2 gals.	2 gals.	1 pt.	Abt. 7 gals.
2nd Coat	100 lbs.	3¼-4 gals.	1 pt.	1 pt.	6½-7-gals.
Painting New Outside Wood					
Priming	100 lbs.	4 gals.	2 gals.	1 pt.	9 gals.
2nd Coat	100 lbs.	1½ gals.	1½ gals.	1 pt.	Abt. 6 gals.
3rd Coat	100 lbs.	3½-4 gals.	1 pt.	1 pt.	6½ gals.

EUSTON LEAD IN OIL AND ALL PURPOSE SOFT PASTE (9% OIL—2% TURPENTINE)

	Euston Turpentine Soft Paste	Linseed Oil	Turps.	Drier	Gallons of Paint
Repainting Outside Wood					
1st Coat	100 lbs.	2 gals.	1¾ gals.	1 pt.	7 gals.
2nd Coat	100 lbs.	3½-4 gals.	None	1 pt.	6½-7 gals.
Painting New Wood					
Priming	100 lbs.	4 gals.	1¾ gals.	1 pt.	9 gals.
2nd Coat	100 lbs.	1½ gals.	1¼ gals.	1 pt.	6 gals.
3rd Coat	100 lbs.	3½-4 gals.	None	1 pt.	6½-7 gals.

EUSTON LEAD IN OIL—SOFT PASTE (12% OIL)

	Euston Soft Paste Lead	Raw Linseed Oil	Pure Turps.	Drier	Gallons of Paint
Repainting Outside Wood					
1st Coat	100 lbs.	3-3½ gals.	2 gals.	1 pt.	Abt. 7 gals.
2nd Coat	100 lbs.	3-3½ gals.	1 pt.	1 pt.	6½-7 gals.
Painting New Outside Wood					
Priming	100 lbs.	3¾ gals.	2 gals.	1 pt.	9 gals.
2nd Coat	100 lbs.	1½ gals.	1¼ gals.	1 pt.	6 gals.
3rd Coat	100 lbs.	3-3¾ gals.	1 pt.	1 pt.	6½-7 gals.

WOOD SIDING . . .

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

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

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

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

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

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

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EXTERIOR FINISHES (Cont'd)

New Work, *Specification 1*

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

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

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

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

Old Work

Specification 2

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

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

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

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

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

Specification 3

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

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

WOOD SHINGLE SIDING AND ROOFS

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

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

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

New Work, *Specification 4*

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

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

Old Work

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

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

COMPOSITION ROOFS . . .

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

EXTERIOR WOOD SURFACES (Varnished)

Including Porch Ceilings, Doors, Trim, Etc.

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

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

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

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

Specification 5

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

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

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

4th Coat—(Same as 3rd Coat.)

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

WOOD PORCH FLOORS . . .

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

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

Specification 6

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

EXTERIOR FINISHES (Cont'd)

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

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

CONCRETE, STUCCO AND BRICK . . .

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

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

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

New Work. *Specification 7*

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

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

3rd Coat—One additional coat brushed on evenly.

Old Work, *Specification 7A*

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

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

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

STRUCTURAL STEEL AND METAL ORNAMENTS . . .

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

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

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

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

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

Specification 8

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

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

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

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

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

Specification 9

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

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

Specification 10

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

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

SMOKE STACKS, PIPES AND OTHER HOT SURFACES . . .

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

Specification 11

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

METAL ROOFS . . .

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

Covers approximately 700 square feet per gallon, 1 coat.

Specification 12

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

GUTTERS, DRAINS AND FLASHINGS . .

TINNERS RED (See Above—See Specification 8.)

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RIPOLIN ARCHITECTURAL ENAMELS

For Fine Exterior and Interior Enamel Finish

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

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

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

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

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

Do not thin the finishing coat of Ripolin.

RIPOLIN Q. D.

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

Q.D. Ripolin is manufactured in 15 washable, modern colors, carefully selected by authorities on architecture, and color harmony. This enamel smooths away to a glossy, tile-like finish, free from brush marks and will give lasting beauty to all surfaces where a high grade enamel finish is desired.

NEW EXTERIOR WORK . . .

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

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

Specification 13

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

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

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

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

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

NEW INTERIOR SOFT WOOD . . .

Specification 14

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

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

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

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

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

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

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

NEW INTERIOR SAPPY WOODS . . .

Specification 15

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

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

NEW INTERIOR OPEN-GRAINED WOODS . . .

Specification 16

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

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

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INTERIOR WALL FINISHES

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

General Instructions

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

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

FLAT WALL FINISHES . . .

SPEED-WALL FLAT is manufactured in 14 modern pastel shades and white. It dries to a soft finish with a slight sheen that indicates its washability.

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

New Work. ***Specification 17***

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

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

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

SEMI-GLOSS WALL FINISHES . . .

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

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

New Work. ***Specification 19***

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

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

3rd Coat—(Same as 2nd Coat.)

GLOSS WALL FINISHES . . .

SPEED-WALL GLOSS is a high grade wall finish with easy working properties and is very well adapted to kitchen and bathroom walls and other surfaces that must be washed or cleaned frequently.

Speed-Wall Gloss covers approximately 400 square feet per gallon on smooth plaster, properly primed, 1st Coat. 500 to 550 square feet per gallon on smooth plaster, 2nd Coat.

New Work

Specification 20

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

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

3rd Coat—(Same as 2nd Coat.)

Old Work, Flat, Semi-Gloss or Gloss

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

Specification 21

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

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

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

RIPOLIN ENAMEL . . .

Specification 20A

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

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

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

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

CANVAS COVERED WALLS . . .

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

WOOD PANEL WALLS . . .

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

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

Specification 22

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

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

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

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

METAL SURFACES (Ceilings)

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

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

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INTERIOR FLOOR FINISHES

OPEN-GRAINED WOOD . . .

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

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

New Work

Specification 24

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

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

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

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

Old Work

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

Specification 25

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

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

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

NATURAL WOOD FINISH (New Wood)

Specification 26

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

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

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

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

SOFT WOOD (Stain) . . .

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

PAINTED WOOD FLOORS . . .

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

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

New Work. *Specification 27*

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

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

INTERIOR PAINTED FLOORS . . .

Old Work

Specification 28

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

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

GYMNASIUM FLOORS . . .

New Work. *Specification 29*

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

2nd Coat—Glidden Gym Floor Varnish similarly applied.

PENETREX—A penetrating type of finish for floors. It affords unusual protection against staining and discoloration as well as imparting wearing qualities. This product penetrates deeply and seals the pores of the wood. It is best applied by brushing on to the surface liberally and then removing by wiping off any excess that stays on the surface for more than 15 minutes. A wood surface should be carefully sanded and made smooth before applying the varnish and a light mossing with steel wool is advisable between coats.

CONCRETE FLOORS . . .

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

Specification 30

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

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

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

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

INTERIOR FLOOR FINISHES (Cont'd)

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

ADDITIONAL INFORMATION ON REQUEST

INTERIOR WOOD TRIM FINISHES

WOODWORK AND TRIM HARDWOOD (Stain) . . .

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

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

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

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

New Work, *Specification 31*

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

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

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

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

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

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

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

Old Work, *Specification 32*

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

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

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

U. S. Government Specifications

DEFENSE HOUSING AND MAINTENANCE

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

EXTERIOR PAINTS

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

INTERIOR PAINTS

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

VARNISHES

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

T-1215 CAMOUFLAGE PAINTS (READY MIXED OIL TYPE)

T-1279 CAMOUFLAGE PAINTS (OLEORESINOUS)

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GLIDDEN QUALITY

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

THE GLIDDEN COMPANY

National Headquarters

CLEVELAND, OHIO

PAINT AND VARNISH FACTORIES

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

BRANCHES AND WAREHOUSES

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

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DUTCH BOY PAINT PRODUCTS

DUTCH BOY WHITE LEAD

PASTE WHITE LEAD

Dutch Boy Paste White Lead: Strictly pure white lead ground in linseed oil. Properly thinned, can be used on interior or exterior wood, stucco, concrete, brick and other surfaces. Makes gloss, semi-gloss or flat paint. Available in soft or heavy paste form.

READY-MIXED WHITE LEAD PAINTS

Dutch Boy Pure White Lead Exterior Primer: A ready-mixed pure white lead paint for priming unpainted exterior wood in two-coat work or for use as the first coat over previously painted wood.

Dutch Boy Pure White Lead Paint: A ready-mixed pure white lead paint for use on new or previously painted outside wood. Specially designed as a finish coat over Dutch Boy Pure White Lead Exterior Primer in two-coat painting. Can also be used for all three coats over unpainted exterior wood or wherever a glossy finish coat is desired.

DUTCH BOY RED LEAD

PASTE RED LEAD

Dutch Boy Paste Red Lead: Pure highly oxidized red lead ground in linseed oil. Reduced to painting consistency, makes a durable metal protective paint.

READY-MIXED RED LEAD PAINTS

Dutch Boy Liquid Red Lead: Ready-mixed red lead and linseed oil paint. Four types: No. 1 (Orange Red); No. 6 (Light Brown); No. 7 (Dark Brown); No. 5 (Black).

Dutch Boy Quick-Drying Red Lead: Ready-mixed red lead paint with a synthetic resin vehicle. Dries for recoating in from 4 to 6 hours.

Dutch Boy Semi Quick-Drying Red Lead: Ready-mixed red lead paint with a linseed oil-synthetic resin vehicle. Dries for recoating in approximately 16 hours.

OTHER DUTCH BOY PAINT MATERIALS

Dutch Boy Linseed Oil: Pure well-settled linseed oil pressed from selected grades of flaxseed. Two types available—raw and boiled.

Dutch Boy Lead Mixing Oil: Special vehicle for use with white lead in painting interior plaster and wallboard, or interior and exterior stucco and concrete. Makes a durable, washable paint which dries to a flat finish.

Dutch Boy Flatting Oil: Special vehicle for use with white lead. Makes flat paint that can be stippled to a sharp texture. Used also for glazing and for making stains and plastic paint.

Dutch Boy Colors in Oil: High tinting strength colors in soft paste form. Specially designed for tinting white lead paint.

Dutch Boy Liquid Drier: Strong, well-balanced drier for use in speeding up the drying of paints made with white lead or red lead and linseed oil.

Dutch Boy Wall Primer: Special ready-mixed primer for interior plaster, wallboard, stucco or concrete. Seals and hides the surface making a perfect foundation for white lead finish coats.

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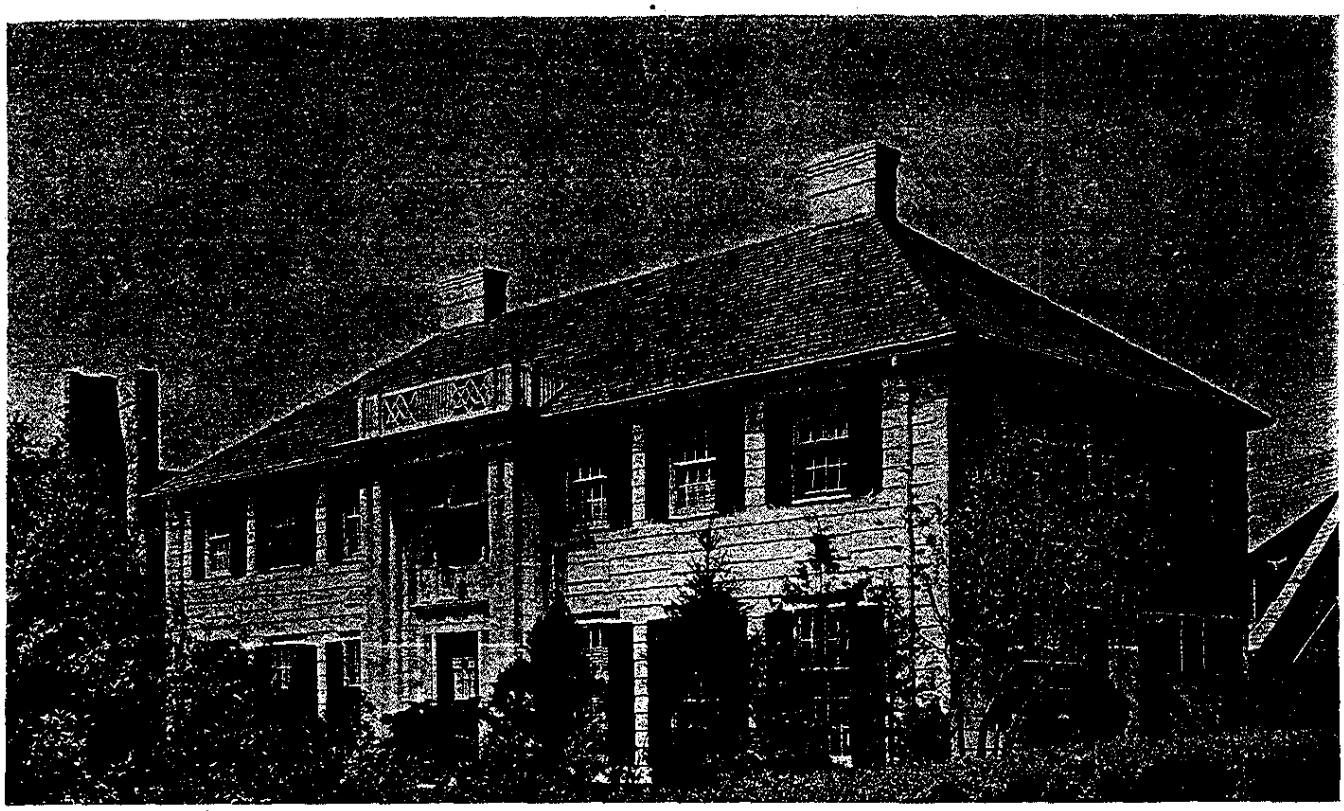

R. F. Donahey residence, Shaker Heights, Ohio, painted with Dutch Boy Pure White Lead Paint by the C. T. Klich Painting Co., Cleveland, Ohio.

PURE WHITE LEAD PAINT

Pure white lead paint has an unusual service background. It has been used since Colonial times — on wood, brick and other building materials, on interiors as well as exteriors. Its long life and economy have been proved fully by experience.

White Lead for Exteriors

White lead paint presents a fine appearance on exteriors. It forms a tightly adhering, elastic coating which readily follows movements of the underlying surface without rupture. A white lead film does not become brittle with age, and is thus not subject to cracking and scaling or any other defect associated with brittleness.

White lead paint weathers evenly and uniformly. Under continued exposure, its outer surface wears away gradually in an action known as "chalking". Not only is a good appearance maintained, but the eventual application of repaint coats is made easier and less costly since expensive surface preparation is unnecessary.

White Lead for Interiors

For the decoration of interiors, white lead flat paint possesses several advantages. It is readily tinted and thus facilitates the matching of delicate shades of color. It dries to a velvet finish that is not only rich looking but also tough and wear-resistant. White lead flat paint is truly washable and may be cleaned as often as necessary without injury to the film.

White Lead's Economy

The long life of white lead paint—whether on interiors or exteriors—is the basis of its economy. Because repainting is required less often, the cost per year of paint service is naturally lower.

This does not imply, however, that white lead is expensive to buy or apply. On the contrary, the gallon cost of white lead paint is as low as, and frequently lower than, comparable materials. Its ease of brushing and high coverage make it definitely more economical in terms of the material and labor required to paint a given area of surface.

PURE RED LEAD PAINT

Pure red lead paint occupies a commanding position in the field of metal painting. Like white lead, it has been in use for many years. Also like white lead, it has fully and frequently proved its merits.

The noteworthy features of red lead paint are: (1) excellent adhesion, (2) continuing elasticity and (3) superior weather resistance even after long exposure. As a result of this combination of properties red lead paint forms an unusually durable coating which keeps air, moisture, gas and other corrosive agents away from the metal.

In addition to physical protection red lead also provides some measure of chemical protection to

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metal. It is a so-called "inhibitive" pigment and possesses desirable chemical characteristics which help to retard the progress of rust and corrosion.

THE DUTCH BOY LINE

Architects, engineers, maintenance men and others who wish to secure the proved advantages of pure white lead and pure red lead paint will find that the Dutch Boy line of paint products simplifies the task of purchase or specification.

As shown on a preceding page, the full line provides all the items needed to coat virtually any type of surface, interior or exterior. Headed by Dutch Boy White Lead and Dutch Boy Red Lead, both of which are available in either paste or ready-mixed form, it includes accessory materials: Linseed Oil, Lead Mixing Oil, Flatting Oil, Liquid Drier, Colors in Oil and a special Wall Primer for use on interior surfaces.

Dutch Boy products are sold nationally. Thus, all or any one of them may be quickly and easily obtained by users in any part of the country.

Technical Information Furnished

Complete specifications covering the use of Dutch Boy products on most common building materials are given on the following pages. Should a question arise regarding their use on these or other materials, the technical staff of National Lead Company will be glad to offer suggestions or recommendations without obligation. An inquiry addressed to any one of the branch offices listed on the back cover will receive prompt attention.

PAINTING SPECIFICATIONS — DUTCH BOY PAINT PRODUCTS

NOTE: If desired, the general requirements, as set down in Section A, can be omitted in detail and covered by the following clause: All painting work under this contract, except as hereinafter specified, shall be executed in strict conformity with the Painting Specifications covering the use of Dutch Boy Products as issued by National Lead Company, which Specifications are hereby declared and made part of this Specification, with the same force and effect as if written herein in full.

SECTION A — GENERAL REQUIREMENTS

1. GENERAL CONDITIONS

The General Conditions of the American Institute of Architects, latest edition, shall form a part of these specifications, and all work shall be subject to the provisions therein, insofar as they apply to work under these specifications.

2. WORK INCLUDED

The painting contractor shall supply all labor, materials, tools, staging, and equipment necessary and shall perform all painting and finishing work in connection with the following: (Here describe generally the work which is to be painted including work which is to be primed under other specifications but finished under these specifications.)

3. DRAWINGS

The painting contractor shall be furnished with all drawings, details and other information necessary for the painting of all classes of work which are to receive a painted finish. In the event of any doubt or question about the drawings or specifications, the architect's decision shall be final.

4. INSPECTION

Each surface shall be inspected carefully before applying any finish and, if same is not in proper condition, the architect shall be notified to that effect in writing. Otherwise the contractor will be held responsible for any defects in the finish arising therefrom. The architect, or his duly authorized representative, shall be furnished with every reasonable facility for ascertaining that the workmanship is in accordance with the requirements and intent of these specifications.

5. COMPLIANCE WITH SPECIFICATIONS

Defective work shall be made good and unsuitable materials may be rejected. The architect reserves the right to replace both at the expense of the contractor.

6. ALTERATIONS TO EXISTING WORK

All present work that is removed and reset or that is affected in any way by the alterations and remodeling, shall be refinished to match similar work or the finished surfaces adjacent thereto.

7. STORAGE

The painting contractor shall store his materials in one place in the building, and such storage place shall be kept neat and clean and all damage thereto or to its surroundings shall be made good; care being taken in the storage of paints, oils, etc., to prevent all danger of fire. Oily rags shall be kept in metal containers approved by the underwriters. Oily rags not so stored shall be removed from the building every day upon the stopping of work.

8. CLEANING

Upon completion of the building, the painting contractor shall remove all paint spots from all finished work, and shall leave the entire premises free from rubbish caused by his work; and shall remove his equipment from the premises. He shall present the work clean and free from blemish.

(Washing glass is not intended to be included in this specification. If the architect wishes it to be included, he should specifically mention it.)

9. EXTRAS

The painting contractor shall not be entitled to payment in excess of the amount agreed upon in his contract for any extra work over and above that specified herein, unless authorized in writing by the architect or the architect's duly authorized representative.

1943-SWEET-00609

10. PROTECTION OF WORK

It shall be the painting contractor's responsibility to protect his work, and the work of all other contractors during the time his work is underway. He shall be responsible for any and all damage to the work or property of others caused by his employees or himself.

11. WORKMANSHIP

Before any painting is done, all surfaces shall be clean, smooth and free from dust, dirt, grease, mortar, rust and other foreign substances and all parts where paint remover has been used shall be washed off with turpentine or benzine.

All paint shall be spread evenly and carefully. No coat of paint shall be applied on a wet or damp surface and in no case until preceding coat is dry and hard.

No painting shall be done on outside work in extremely cold, frosty, foggy, or damp weather. Painting done in winter weather shall be done only when the temperature is above 50°F. and when all surfaces are dry.

12. MATERIALS

All paint and paint materials called for under these specifications, except turpentine, varnish and putty, shall be Dutch Boy brand. All turpentine shall be pure gum spirits of turpentine or pure steam-distilled turpentine and shall conform to the latest specifications of the American Society for Testing Materials.

All varnish shall be of the best grade, the product of an approved manufacturer and suitable for mixing with white lead as specified.

All shellac varnish shall be free from rosin and composed of pure gum shellac cut in pure denatured alcohol, using four pounds of gum shellac to the gallon.

Putty shall be composed of pure white lead and whiting, mixed with pure linseed oil to proper consistency, and shall conform to white lead-whiting putty, Class B, of the latest specifications of the American Society for Testing Materials. For metal sashes, the pigment may include 10% powdered litharge.

All materials for painting shall be delivered at the building in unbroken packages, bearing the manufacturer's brand and name, and shall be used without adulteration.

13. COLORS

Where colors other than white are to be used, the necessary colors in oil shall be added to the last two coats of paint in three-coat work and both coats in two-coat work.

SECTION B — SURFACE PREPARATION

1. EXTERIOR WOOD

Unpainted wood shall be sandpapered to remove all excessive roughness, loose edges, slivers or splinters, and then brushed to remove dust.

Knots and sappy streaks shall be given a thin coat of shellac after the first coat of paint is dry, making sure the shellac extends over the edges of knots or sappy areas.

All cracks, nail holes and minor surface defects shall be filled with white lead putty after the first coat of paint is dry.

Previously painted surfaces shall be brushed to remove dirt and dust.

2. EXTERIOR WOOD SHINGLES

Unpainted shingles shall be brushed with a stiff brush to remove surface dirt or dust.

Previously painted shingles shall be brushed to remove dirt. All loose paint shall be removed by scraping.

3. ASBESTOS CEMENT SHINGLES

Unpainted shingles shall be brushed with a stiff brush to remove loose dirt and dust. Paint shall be applied only after and during a spell of clear, dry weather.

Previously painted shingles shall be brushed to remove dirt and loose paint.

4. BRICK, STUCCO, CONCRETE, STONE

Surfaces not previously painted shall be brushed to remove all dirt and loose mortar.

Surfaces which have not been exposed to air at least six months shall be washed with a solution made in the proportion of 2 pounds of zinc sulphate to a gallon of water and then allowed to dry thoroughly before painting.

Surfaces previously painted with an oil paint shall be brushed to remove loose paint. All cracks or holes shall be repaired with Portland cement or caulking material.

5. INTERIOR WOODWORK

New woodwork shall be sandpapered smooth and dusted before painting.

Painted or varnished woodwork shall be cleaned before painting. All grease or dirt shall be washed off with soap powder or paint cleaner, and any wax removed with benzine. The woodwork shall then be rubbed down with 2/0 or 3/0 sandpaper.

6. INTERIOR PLASTER

All grit, loose plaster, grease or dirt shall be removed from the surface before applying paint.

Plaster that has been calcimined shall be washed with warm water until all the calcimine is removed.

All cracks and holes shall be filled with patching plaster. Large cracks shall be opened up to the lath, soaked with water and properly filled.

7. EXTERIOR AND INTERIOR WOOD FLOORS

New floors shall be sandpapered and dusted to remove all dirt and grit.

Previously painted floors shall be sandpapered and brushed to remove dirt and loose paint.

8. EXTERIOR AND INTERIOR CONCRETE FLOORS

Unpainted concrete that has not aged for at least six months shall be washed with a solution made in the proportion of 2 pounds of zinc sulphate to a gallon of water and then allowed to dry thoroughly before painting.

All cracks and surface defects shall be filled with white lead putty.

Surfaces previously painted shall be wire-brushed to remove all loose paint. All grease or dirt shall be washed off with soap powder or paint cleaner and any wax removed with benzine.

9. EXTERIOR METAL

All metal shall be thoroughly cleaned before painting to remove rust, grease or dirt.

Surfaces where solder flux has been used shall be cleaned with benzine.

On previously painted surfaces, all rusted spots or areas where paint is loose shall be thoroughly wire-brushed.

10. METAL SUBJECT TO UNDER WATER EXPOSURE

All metal shall be cleaned thoroughly to remove mill scale, rust, grease, dirt or loose paint. The surface shall be allowed to dry thoroughly before painting.

11. INTERIOR METAL

All metal shall be cleaned thoroughly before painting to remove rust, grease or dirt.

SECTION C — APPLICATION

1. EXTERIOR WOOD

Paste White Lead Specification

(Three Coat Work—Unpainted Wood)

(a) All unpainted wood shall receive: a primer using *Formula 1d;* a second coat using *Formula 2d;* and a finish coat using *Formula 3d.*

(Two Coat Work—Unpainted Wood)

(b) All unpainted wood shall receive: a primer using *Formula 8d;* and a second coat using *Formula 3d.**

(Repainting Wood)

(c) All previously painted wood shall receive: a first coat using *Formula 6d;* and a finish coat using *Formula 3d.*

(Back Priming—Unpainted Wood)

(d) All wood to be back primed shall receive: one coat using *Formula 3d.*

Ready Mixed White Lead Paint Specification

(Two Coat Work—Unpainted Wood)

(e) All unpainted wood shall receive: a primer using *Dutch Boy Pure White Lead Exterior Primer;* and a finish coat using *Dutch Boy Pure White Lead Paint — Outside White.*

(Three Coat Work—Unpainted Wood)

(f) All unpainted wood shall receive: three coats of *Dutch Boy Pure White Lead Paint—Outside White,* thinned according to label directions.

(Repainting Wood)

(g) All previously painted wood shall receive: a first coat of *Dutch Boy Pure White Lead Exterior Primer* OR *Dutch Boy Pure White Lead Paint—Outside White,* thinned according to label directions; and a finish coat of *Dutch Boy Pure White Lead Paint—Outside White.*

(Back Priming—Unpainted Wood)

(h) All wood to be back primed shall receive: one coat of *Dutch Boy Pure White Lead Exterior Primer* OR *Dutch Boy Pure White Lead Paint—Outside White.*

2. EXTERIOR WOOD SHINGLES

Paste White Lead Specification

(Three Coat Work—Unpainted Wood Shingles)

(a) Unpainted wood shingles shall receive: a primer using *Formula 1d;* a second coat using *Formula 4d;* and a finish coat using *Formula 5d* (Flat) OR *Formula 3d* (Gloss).

(Two Coat Work—Unpainted Wood Shingles)

(b) Unpainted wood shingles shall receive: a primer using *Formula 21d;* and a finish coat using *Formula 5d* (Flat) OR *Formula 3d* (Gloss).

(Repainting Wood Shingles)

(c) Previously painted wood shingles shall receive: a first coat using *Formula 7d;* and a finish coat using *Formula 5d* (Flat) OR *Formula 3d* (Gloss).

Ready Mixed White Lead Paint Specification

(Two Coat Work—Unpainted Wood Shingles)

(d) Unpainted wood shingles shall receive: a primer using *Dutch Boy Pure White Lead Exterior Primer;* and a finish coat using *Dutch Boy Pure White Lead Paint—Outside White.*†

(Three Coat Work—Unpainted Wood Shingles)

(e) Unpainted wood shingles shall receive: three coats of *Dutch Boy Pure White Lead Paint—Outside White,* thinned according to label directions.†

(Repainting Wood Shingles)

(f) Previously painted wood shingles shall receive: a first coat of *Dutch Boy Pure White Lead Exterior Primer* OR *Dutch Boy Pure White Lead Paint—Outside White,* thinned according to label directions; and a finish coat of *Dutch Boy Pure White Lead Paint—Outside White.*†

3. ASBESTOS CEMENT SHINGLES

(a) Unpainted asbestos cement shingles shall receive: a priming coat using *Formula 13d;* a second coat using *Formula 14d;* and a finish coat using *Formula 14d* (Flat) OR *Formula 3d* (Gloss) OR *Dutch Boy Pure White Lead Paint—Outside White* (Gloss).

(b) Previously painted asbestos cement shingles shall receive: a first coat using *Formula 13d;* and a finish coat as specified in paragraph (a) above.

4. EXTERIOR BRICK, STUCCO, STONE AND CONCRETE**

(a) Unpainted common brick shall receive: a primer using *Formula 9d;* a second coat using *Formula 10d;* and a finish coat using *Formula 11d* (Flat) OR *Formula 3d* (Gloss) OR *Dutch Boy Pure White Lead Paint—Outside White* (Gloss).

(b) Unpainted face or de-aired brick shall receive: a primer using *Formula 12d;* a second coat using *Formula 7d;* and a finish coat as specified in paragraph (a) above.

(c) Unpainted stucco‡, concrete and stone shall receive: a primer using *Formula 13d;* a second coat using *Formula 5d;* and a finish coat as specified in paragraph (a) above.

(d) Brick, stucco, stone and concrete previously painted with an oil paint†† shall be primed in bare spots using *Formula 13d,* and shall receive: a first coat using *Formula 13d;* and a finish coat as specified in paragraph (a) above.

5. INTERIOR WOODWORK

(Three Coat Work—Unpainted Wood)

(a) Unpainted interior woodwork shall receive: a primer using *Formula 18d;* a second coat using *Formula 5d;* and a finish coat using *Formula 5d* (Flat) OR *Formula 17d* (Semi-Gloss) OR a prepared enamel.

(Two Coat Work—Unpainted Wood)

(b) Unpainted interior woodwork shall receive: a primer using *Formula 5d;* and a finish coat using *Formula 5d* (Flat) OR *Formula 17d* (Semi-Gloss).

(Repainting Interior Wood)

(c) Previously painted woodwork shall be treated as specified in paragraph (a) above with the primer omitted.

6. INTERIOR PLASTER, WALLBOARD OR FABRIC*

(Three Coat Work—Unpainted Surface)

(a) Unpainted plaster, wallboard or fabric coverings shall receive: a primer using *Formula 14d* OR *Dutch Boy Wall Primer;* a second coat using *Formula 5d;* and a flat finish coat using *Formula 5d* (See Note A).

(Two Coat Work—Unpainted Surface)

(b) Unpainted plaster, wallboard or fabric coverings shall receive: a primer using *Formula 5d* OR *Dutch Boy Wall*

*If structure is collateral for an F.H.A. loan, specify *Formula 3H* for the finish coat.

†A gloss finish is obtained under this specification. If a flat finish is wanted, use *Formula 5d* for the finish coat.

†A gloss finish is obtained under this specification. If a flat finish is wanted, use *Formula 5d* for the finish coat.

**Interior brick, stucco, stone and concrete should be painted the same as interior plaster.

††If the previous paint was a water paint, the old coating should be removed by wire brushing and the surface treated as though unpainted.

‡Stucco of magnesite composition should not be painted with oil paint.

NOTE A: Alternate Finish Coats: If other than a flat finish is wanted, any one of the following finish coats may be specified in lieu of *Formula 5d:* Semi-Gloss, *Formula 17d;* Flat Paint for Regular Stipple, *Formula 15d;* Flat Paint for Sharp Stipple, *Formula 16d;* Plastic Paint, *Formula 22d;* Gloss, *A Prepared Enamel.*

Primer; and a flat finish coat using *Formula 5d* (See Note A).

(Repainting)

(c) Previously painted plaster, wallboard or fabric coverings shall be treated as specified in paragraph (a) above with the primer omitted.

7. EXTERIOR OR INTERIOR WOOD FLOORS

(a) Unpainted wood floors shall receive: a primer using *Formula 18d;* a second coat using *Formula 19d;* and a finish coat using *Formula 20d.*

(b) Previously painted wood floors shall be touched up in bare spots using *Formula 19d,* and shall receive a first coat using *Formula 19d;* and a final coat using *Formula 20d.*

(c) Underside of all new porch floors and the tongue and groove edges of the boards shall receive one coat using *Formula 3d* OR *Dutch Boy Pure White Lead Paint —Outside White.*

8. EXTERIOR OR INTERIOR CONCRETE FLOORS

(a) Unpainted concrete floors shall receive: a primer using *Formula 13d;* a second coat using *Formula 19d;* and a finish coat using a high grade floor enamel.

(b) Previously painted concrete floors shall be touched up in bare spots using *Formula 19d,* and shall receive: a first coat using *Formula 19d;* and a finish coat using a high grade floor enamel.

9. EXTERIOR METAL

Paste Red Lead Specification

(a) All unpainted metal shall receive: a primer using *Formula A-1;* a second coat using *Formula 28d;* and a finish coat using *Formula A-5* (Black) or *Formula 3d* (White Lead Paint) tinted to the desired color.***

(b) Previously painted metal shall be spot primed using *Formula A-1,* and shall receive: a first coat using *Formula 28d;* and a finish coat as specified in paragraph (a) above.

Ready-Mixed Red Lead Paint Specification

(c) All unpainted metal shall receive: a primer using *Dutch Boy Liquid Red Lead No. 1* OR *Dutch Boy Quick-Drying Red Lead* OR *Dutch Boy Semi Quick-Drying Red Lead;* a second coat of the primer tinted to a light brown with *Dutch Boy Lampblack;* and a finish coat using *Dutch Boy Liquid Red Lead No. 5* (Black) OR *Dutch Boy Pure White Lead Paint — Outside White* tinted to the desired color.***

(d) Previously painted metal shall be spot primed using *Dutch Boy Liquid Red Lead No. 1* OR *Dutch Boy Quick-Drying Red Lead* OR *Dutch Boy Semi Quick-Drying Red Lead* and shall receive: a first coat of the paint used for spot priming, tinted to a light brown with *Dutch Boy Lampblack;* and a finish coat using *Dutch Boy Liquid Red Lead No. 5* (Black) OR *Dutch Boy Pure White Lead Paint— Outside White* tinted to the desired color.***

10. METAL SUBJECT TO UNDERWATER EXPOSURE

(a) All unpainted metal subject to underwater exposure shall receive: four coats of *Dutch Boy Quick-Drying Red Lead,* alternate coats to be tinted to a light brown with *Dutch Boy Lampblack.*

(b) Previously painted metal subject to underwater exposure shall be spot primed with *Dutch Boy Quick-Drying Red Lead* followed by three coats of the same paint, tinting alternate coats to a light brown with *Dutch Boy Lampblack.*

11. INTERIOR METAL

(a) Unpainted interior metal shall receive: a priming coat using *Formula A-1* OR *Dutch Boy Liquid Red Lead No. 1* OR *Dutch Boy Quick-Drying Red Lead* OR *Dutch Boy Semi Quick-Drying Red Lead* OR *Formula 4d;* a second coat using *Formula 20d;* and a flat finish coat using *Formula 5d* (See Note A).

(b) Previously painted interior metal shall be spot primed using any one of the priming coat paints listed in paragraph (a) above and shall receive: a first coat using *Formula 20d;* and a flat finish coat using *Formula 5d* (See Note A).

***If a white or very light finish coat is desired, a white lead paint rather than a red lead paint should be used for the first coat in repainting and the second coat over unpainted metal. For this purpose, specify *Formula 2d,* tinting the paint slightly with raw umber or lampblack.

NOTE A: Alternate Finish Coats: If other than a flat finish is wanted, any one of the following finish coats may be specified in lieu of *Formula 5d:* Semi-Gloss, *Formula 17d;* Flat Paint for Regular Stipple, *Formula 15d;* Flat Paint for Sharp Stipple, *Formula 16d;* Plastic Paint, *Formula 22d;* Gloss, *A Prepared Enamel.*

FORMULAS

MATERIALS		FORMULAS												
		1d	2d	3d	3-H	4d	5d	6d	7d	8d	9d	10d	11d	12d
Dutch Boy Soft Paste White Lead*	Lbs.	100	100	100	100	100	100	100	100	100	100	100	100	100
Dutch Boy Linseed Oil	Gals.	4	1½	3¼	2⅔	2		2	2½	1½	5	3		4
Pure Turpentine	Gals.	2	1½		3 Pts.	1		2	1¼	½	¾	1		¾
Dutch Boy Liquid Drier**	Pts.	1	1	1	1	1		1	1	1	1	1		1
Varnish	Gals.									¾				
Dutch Boy Lead Mixing Oil	Gals.						3 to 4						4	
Dutch Boy Raw Umber	Pts.									¼				
Gallons of Paint Produced		9⅜	6⅜	6⅝	6⅜	6⅜	6¼ to 7¼	7⅜	7⅛	6⅛	9⅛	7⅜	7¼	8⅛

MATERIALS		FORMULAS												
		13d	14d	15d	16d	17d	18d	19d	20d	21d	22d	A-1	28d	A-5
Dutch Boy Soft Paste White Lead*	Lbs.	100	100	100	100	50	100	100	100	100	100			
Dutch Boy Paste Red Lead	Lbs.											100	100	25
Dutch Boy Linseed Oil	Gals.	2½					3	½	¾	2		1⅞	1⅞	3¼
Pure Turpentine	Gals.						2	2¼	¾			1½ pts.	1½ pts.	3 pts.
Dutch Boy Liquid Drier**	Pts.						1	½	½		¼	1½	1½	3
Varnish	Gals.								1¼					
Dutch Boy Lead Mixing Oil	Gals.	2½	4 to 5	2		1½				2				
Dutch Boy Flatting Oil	Gals.				1½						1¼			
Dutch Boy Wall Primer	Gals.					3								
Dutch Boy Lampblack	Gals.												¾ pt.	1¾
Dutch Boy C. P. Prussian Blue	Pts.													5
Dry Whiting	Lbs.										22			
Gallons of Paint Produced		8¼	7¼ to 8¼	5¼	4¾	6⅛	8⅜	6	6	7¼	5½	4½	4⅝	7

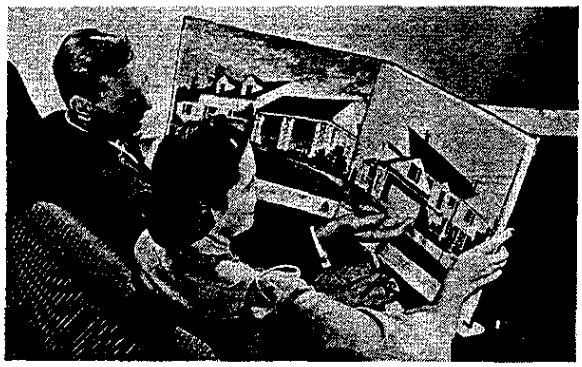
*HEAVY PASTE—If heavy paste is used, add 1 quart of turpentine to all formulas except 5d, 11d, 13d, 14d, 15d, 16d, 17d, 21d.
**When boiled linseed oil is used, omit drier except in Formula A-5 where it should be reduced to 2 pints.

Usable Ideas ON COLOR *and* DECORATION

for the Architect and Builder

HOW TO GET AND USE THE STYLE GUIDE

1. Mail the enclosed card or write our Cleveland office.
2. Use the Style Guide as a reference and source book of paint, color and decorating ideas used by America's leading decorators. They are authentic.
3. Each color scheme carries complete data specifying exact type and color of finish used.
4. Let the Style Guide help your clients to decide the kind of styling that appeals to them, thus expediting the architect's preliminary work.



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VARNISH FINISHES

VARNISH FINISHES (Con't)

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INDUSTRIAL AND COMMERCIAL INTERIORS

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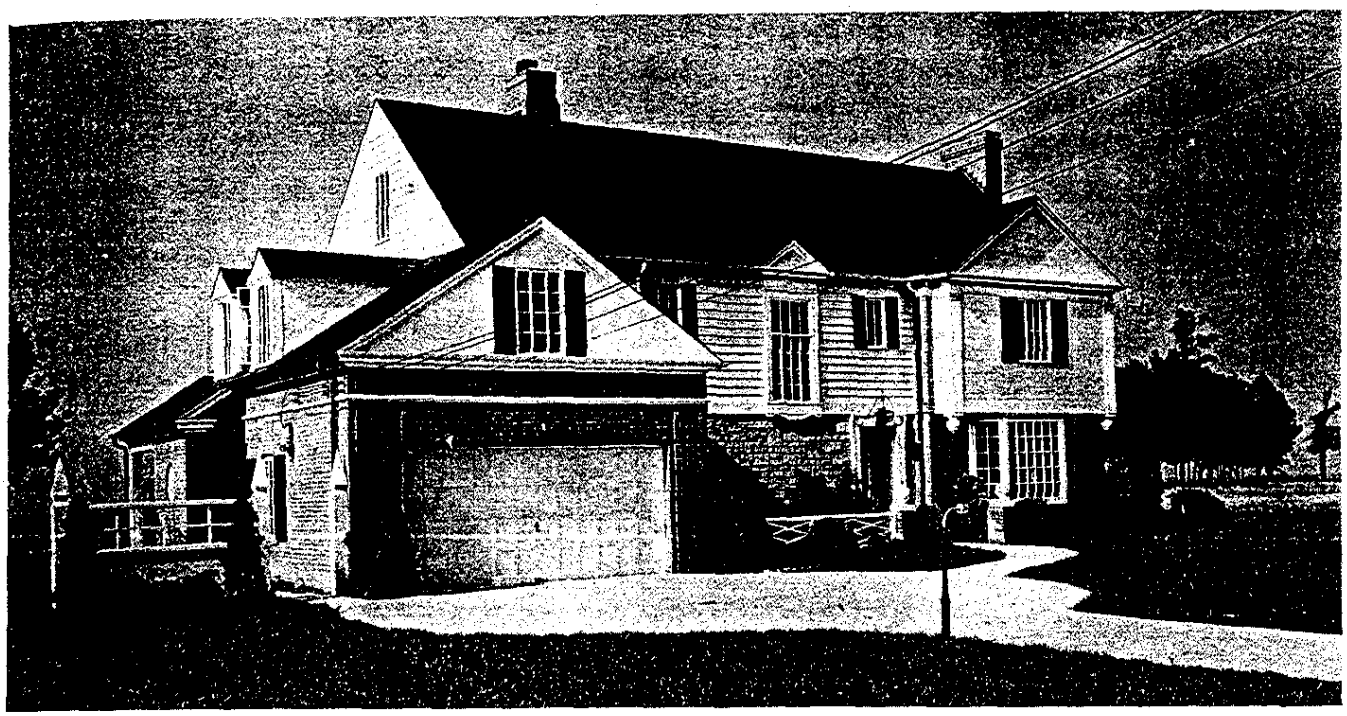
EXTERIOR SURFACES . . . . . .

WOOD, STUCCO, CONCRETE AND BRICK



WIDELY DIFFERENT MATERIALS AND TEXTURES combine beautifully, since simple white trim is used throughout. Shutters and door in dark green add interesting color accents.

S-W PRODUCTS FOR EXTERIOR SURFACES

To provide a satisfactory finish for exterior surfaces any paint must assure maximum protection, maximum economy and maximum beauty. SWP Products *guarantee these results . . . and here* are the reasons.

SWP HOUSE PAINT

For many years the pigment in most common use for making house paint has been white lead. This, mixed with raw linseed oil makes the familiar "lead-and-oil" paint. However, as in all industries, science has been able to improve on the original product by adding newly developed ingredients. Carefully balanced formulas give SWP five well defined advantages which may be summarized as follows:

1. SWP remains smooth during exposure, making washing practical and economical.
2. SWP has strong resistance to atmospheric discoloration.
3. SWP has uniform chalking over entire surface which helps retain its attractive appearance.
4. SWP gives full measure of durability in both appearance and protective value.

To make SWP House Paint a dependable surface finish Sherwin-Williams paint chemists use:

1. White lead carbonate, the foundation pigment, for its dependable adhesion to wood.
2. Ozlo leaded-zinc oxide, the fortifying pigment, for its importance in overcoming spotty chalking of white lead and its protection against atmospheric discoloration.
3. Titanium pigment, a modern development, to give excellent hiding power and whiteness.
4. Linseed oil, the vehicle, to hold the pigments in place and bind the paint film to the surface.

Having determined on the best ingredients the next step is proper control of the production of those ingredients to assure uniformity.

SWP is supplied in consistency ready for use as the finish coat without thinning. When SWP is specified there is no question of proper proportions or mixing. The amount of pigment, the method of grinding, the process of refining the oil have all been regulated to give the greatest film building power possible to brush out to a smooth, uniform film of great durability.

SWP House Paint is supplied in a variety of colors to meet any requirement. See color chips on page 8.

SWP UNDERCOATER 450

Good Painting practice calls for the use of a primer or undercoater to secure:

1. Best possible adhesion to the surface.
2. Dependable sealing of porous surfaces.
3. Proper foundation for the finish coat.

SWP Undercoater 450 contains the same pigments as SWP House Paint mixed with a dual purpose oil vehicle—raw linseed oil and processed oil. The raw linseed oil is used to prime the wood. It satisfies the surface porosity, going into the wood to erect a water barrier within the surface next to the paint film. The bodied or processed oil, even when mixed with the linseed oil which penetrates the wood, tends to stay on top of the surface to seal it and thus prevent the finish coat from "striking" into the surface.

S-W TRIM-BRITE COLORS

The problem of developing better trim and accent colors for house painting has been a complicated one but now Sherwin-Williams has developed a line of paints with improved drying, and less fading and discoloration. Color chips of these colors are shown on page 8.

SWP FUME RESISTING WHITE

Where excessive sulphur fumes are prevelant SWP Fume Resisting White should be specified instead of regular SWP.

S-W BRICK AND STUCCO PAINT

S-W Brick and Stucco Paint is made especially for brick, stucco and concrete wall surfaces. It completely covers even moisture absorbing "hair" cracks and presents a tough smooth surface which keeps moisture out, is durable and pleasing in appearance. See page 8 for colors.

SPECIFICATIONS

For Painting or Enameling Interior Surfaces

31 WOOD SURFACES

(For Maximum Service and Protection)

FIRST COAT—SWP Undercoater 450 applied according to manufacturer's directions.
SECOND COAT—SWP Undercoater 450. If finish coat is other than White, tint this coat to suitable ground color with First Quality Oil Colors. Apply according to manufacturer's directions.
THIRD COAT—SWP in color selected.
NOTE: For lower cost omit First Coat.

SPREADING RATES

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

UNPAINTED WOOD TWO-COAT WORK		Recommended Spreading Rate
*First Coat	SWP Undercoater 450	450 sq. ft. per gal.
*Second Coat	SWP House Paint	550 sq. ft. per gal.
THREE-COAT WORK		
*First Coat	SWP Undercoater 450 (add 1 qt. Raw Linseed Oil per gal.)	575 sq. ft. per gal.
*Second Coat	SWP Undercoater 450 (do not add oil)	575 sq. ft. per gal.
*Third Coat	SWP House Paint	700 sq. ft. per gal.
PREVIOUSLY PAINTED TWO-COAT WORK		
*First Coat	SWP Undercoater 450	500 sq. ft. per gal.
*Second Coat	SWP House Paint	650 sq. ft. per gal.

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

31A WOOD SURFACES

(Where a straight White Lead Finish is desired) (Alternate to No. 31)

FIRST COAT—S-W ODP White Lead, thinned according to directions inside each package.
SECOND COAT—S-W ODP White Lead, thinned according to directions.
THIRD COAT—S-W ODP White Lead, thinned according to directions.

BRICK, STUCCO AND CONCRETE SURFACES

Stucco and Concrete Walls

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

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

32 STUCCO AND CONCRETE WALLS

FIRST COAT—S-W Brick and Stucco Paint in color selected, mixed with S-W Brick and Stucco Mixing Sealer, according to manufacturer's directions.
SECOND COAT—S-W Brick and Stucco Paint, in color selected, mixed with S-W Brick and Stucco Mixing Sealer, according to manufacturer's directions.

Exterior Brick Walls

Painting of common brick simply for purpose of decoration can be accomplished at minimum first cost with cement type finishes or other water mixed applications. However, these do not provide any of the water proofing that is so essential with common brick which is highly absorbent of water. For this reason, the architect is urged to recommend an adequate oil paint system so as to seal the surface and help to prevent the penetration of moisture which makes walls cold and damp. This dampness can become sufficient to affect the interior of the house, damage furnishings and make it unhealthful and hard to heat.

33 BRICK WALLS (Dull Finish)

FIRST COAT—S-W Brick and Stucco Paint, in color selected, mixed in equal parts with Brick and Stucco Mixing Sealer, applied according to manufacturer's directions.
SECOND COAT—S-W Brick and Stucco Paint in color selected, applied according to manufacturer's directions.

33A BRICK WALLS (Gloss Finish)

FIRST COAT—SWP Undercoater 450 (tinted as suitable ground if finish color is other than White), mixed equal parts with Brick and Stucco Mixing Sealer and applied according to manufacturer's directions.
SECOND COAT—SWP in color selected, applied according to manufacturer's directions.

34 WOOD SHINGLES (Painted)

FIRST COAT—SWP Undercoater 450, applied according to manufacturer's directions.
SECOND COAT—SWP Undercoater 450 tinted to suitable ground for finish coat, if other than White.
THIRD COAT—SWP in color selected, applied according to manufacturer's directions.
NOTE: If lower cost is necessary, omit First Coat.

35 WOOD SHINGLES (Stained)

(For Maximum Durability)

FIRST COAT—SWP in color selected, thinned with one half gallon raw linseed oil and 1 gallon S-W Exolvent to each gallon of SWP. Apply according to manufacturer's directions.
SECOND COAT—SWP in color selected, thinned same as First Coat and applied according to manufacturer's directions.
NOTE: Where possible, the First Coat should be a "dip coat." Dip the shingles in the stain to two-thirds their length and put in small loose piles to permit thorough drying before appying to the house.

35A SHINGLES (Stained)

(For lower cost—Regular Stained Effect) (Alternate to No. 35)

FIRST COAT—S-W Preservative Shingle Stain in color selected, applied according to manufacturer's directions.
SECOND COAT—S-W Preservative Shingle Stain in color selected, applied according to manufacturer's directions.
NOTE: Where possible, the First Coat should be a "dip coat." Dip the shingles in the stain to two-thirds their length and put in small loose piles to permit thorough drying before appying to the house.

36 PORCH FLOORS

FIRST COAT—S-W Porch & Deck Paint in color selected, applied according to manufacturer's directions.
SECOND COAT—S-W Porch & Deck Paint in color selected.
THIRD COAT—S-W Porch & Deck Paint in color selected.

37 CANVAS DECKS

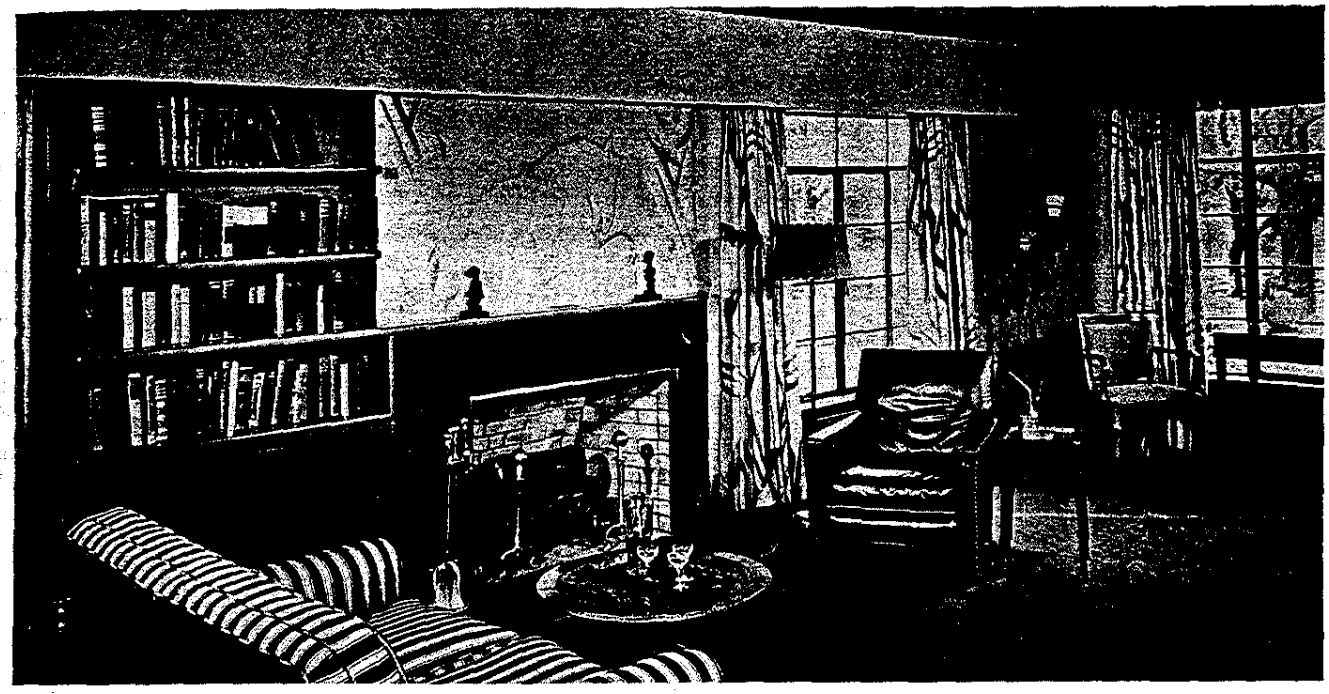
FIRST COAT—S-W Porch & Deck Paint in color selected, applied according to manufacturer's directions.
SECOND COAT—S-W Porch & Deck Paint in color selected.
THIRD COAT—S-W Porch & Deck Paint in color selected.

38 PORCH CEILINGS (Natural Finish)

FIRST COAT—S-W Rexpar Varnish, applied according to manufacturer's directions.
SECOND COAT—S-W Rexpar Varnish.
THIRD COAT—S-W Rexpar Varnish.

INTERIOR SURFACES . . . . .

ALL TYPES OF WALLS, WOODWORK AND RADIATORS



From Sherwin-Williams Paint and Color Style Guides Come Many Useful Suggestions—Not Only for Color Styling and Decoration, But for Architectural Treatment.

S-W PRODUCTS FOR INTERIOR SURFACES

S-W FLAT TONE

is a flat finish washable oil wall paint, furnished in a wide selection of shades, both pastel and deep colors, designed for use on walls of plaster, composition, wood, metal, brick or concrete. Complete color card sent on request.

KEM-TONE

For information on Kem-Tone, see page 14.

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

is a beautiful washable wall finish especially designed for maintenance work. Dries with an egg-shell finish, between that of S-W Flat-tone and S-W Semi-Lustre. Furnished in white only, but may be tinted to any desired shade with S-W First Quality Oil Colors.

S-W SEMI-LUSTRE

is a washable oil wall finish, which dries with a soft mellow half-lustre as its name implies. *It is recommended for those surfaces where frequent washings make a more durable finish than possible with a strictly flat-finish paint, but where a high-gloss enamel finish is not desired.* Furnished in a wide selection of shades. Complete color card sent on request.

S-W INTERIOR GLOSS

is an enamel-like finish for interior walls and woodwork. It is tough, durable and washable. Furnished in a wide selection of popular pastel colors. Complete color card sent upon request.

S-W KEM-NAMEL SNOW WHITE

is a synthetic resin enamel of highest quality for interior use. It has smoothness and washability unequaled in other type enamels. *Retains gleaming whiteness both in strong light and* darkness. Dries dust-free in three to four hours. Furnished in white only, Gloss or Eggshell, but may be tinted to pastel shades with S-W First Quality Oil Colors.

S-W ENAMELASTIC

is a full bodied oil type enamel that is exceptionally easy to apply. Designed for finest woodwork, also where enamel finish is desired on plaster and composition walls. Furnished in White only, Gloss and Satin Finish, but may be tinted to any desired shade with S-W *First Quality Oil Colors.*

S-W XXX ENAMEL UNDERCOATER

is an enamel undercoater with exceptional smoothness and hiding capacity, for use beneath an enamel finish.

S-W WALL PRIMER AND SEALER

is a pigmented wall sealer designed to produce a tight uniform foundation coat over all interior wall surfaces (new and old) excepting porous insulating type boards and wood.

S-W TRI-SEAL

is a pigmented sealer which fills and seals exceptionally porous composition boards such as Masonite, Celotex, etc. This material should not be used *on plaster or other surfaces*, where S-W Wall Primer and Sealer is recommended.

for list of SHERWIN-WILLIAMS BRANCHES—SEE PAGE 16

SPECIFICATIONS--*Continued*

For Painting or Enameling Exterior Surfaces

PAINTING WALLS

Smooth, Sand Finish or Textured Plaster, Composition Board or Canvas Covered Walls

39 WALLS (Painted, Flat Finish)

FIRST COAT—S-W Wall Primer & Sealer applied full body.
NOTE: On porous composition board, use S-W Tri-Seal instead.
SECOND COAT—S-W Flat-Tone in color selected, and S-W Wall Primer & Sealer, mixed in accordance with manufacturer's directions.
THIRD COAT—S-W Flat-Tone in color selected, applied full body.
NOTE: In the interest of economy, the second coat may be omitted If glazing operation is to follow add one quart S-W Wall Primer and Sealer to gallon S-W Flat Tone on third coat.

310 WALLS (Painted, Egg-Shell Finish)

FIRST COAT—S-W Wall Primer & Sealer, applied full body.
NOTE: On porous composition board, use S-W Tri-Seal instead.
SECOND COAT—S-W Painter Craft Maintenance Wall Paint No. 3 applied according to manufacturer's directions.
THIRD COAT—S-W Painter Craft Maintenance Wall Paint No. 3 applied according to manufacturer's directions.
NOTE: In the interest of economy, the third coat may be omitted.

311 WALLS (Painted, Semi-Lustre Finish)

FIRST COAT—S-W Wall Primer & Sealer, applied full body.
NOTE: On porous composition board, use S-W Tri-Seal instead.
SECOND COAT—S-W Semi-Lustre in color selected, apply full body.
THIRD COAT—S-W Semi-Lustre in color selected, apply full body.
NOTE: In the interest of economy, the third coat may be omitted. If either a stipple effect, or a glazed finish is desired, same may be obtained in connection with Specifications numbers 39 and 311 in the following manner:
For Sponge Stippled Effect: When last coat is dry, apply sponge stipple in color selected, using same material of different colors as used for last coat. Either two or three color effects may be obtained by simply repeating operation.
For Glazed Effect: When last coat is dry, apply S-W Glazing Liquid tinted with S-W First Quality Oil Colors to color selected to a portion of wall. Then stipple to texture effect desired.

312 WALLS (Painted, Gloss Finish)

FIRST COAT—S-W Wall Primer and Sealer.
NOTE: On porous composition board, use S-W Tri-Seal instead.
SECOND COAT—S-W Interior Gloss finish, color selected.

313 WALLS (Painted, Water-mixed, Resin-emulsion Washable Finish)

See Kem-Tone, pages 14 and 15.

ENAMELING WALLS (Any Type)

314 WALLS (Enameled) (Highest Quality)

FIRST COAT—S-W Wall Primer & Sealer.
NOTE: On porous composition board, use S-W Tri-Seal instead.
SECOND COAT—S-W Kem-Namel Snow White mixed with S-W XXX Undercoater according to manufacturer's directions.
THIRD COAT—S-W Kem-Namel Snow White, applied according to manufacturer's directions.

315 WALLS (Enameled)

(Slower Drying)

FIRST COAT—S-W Wall Primer & Sealer.
NOTE: On porous composition board, use S-W Tri-Seal instead.
SECOND COAT—S-W Painter Craft XXX Undercoater mixed with S-W Enamelastic, according to manufacturer's directions.
THIRD COAT—S-W Enamelastic, applied according to manufacturer's directions.
NOTE: In the interest of economy, second coat may be omitted.

315A WALLS (Enameled)

(Alternate to No. 315, Lower Material Cost)

FIRST COAT—S-W Wall Primer & Sealer.
NOTE: On porous composition board, use S-W Tri-Seal instead.
SECOND COAT—S-W Painter Craft One Coat Enamel No. 39 mixed with S-W Painter Craft Enamel Undercoater No. 45 according to manufacturer's directions.
THIRD COAT—S-W Painter Craft One Coat Enamel No. 39 applied according to manufacturer's directions.
NOTE: In the interest of economy, second coat may be omitted.

ENAMELING WOODWORK

316 WOODWORK (Enameled) (Highest Quality)

FIRST COAT—S-W XXX Enamel Undercoater applied according to manufacturer's directions.
SECOND COAT—S-W XXX Enamel Undercoater applied according to manufacturer's directions.
THIRD COAT—S-W Kem-Namel Snow White mixed with S-W XXX Enamel Undercoater applied according to manufacturer's directions.
FOURTH COAT—S-W Kem-Namel Snow White applied full body.

317 WOODWORK (Enameled)

FIRST COAT—Same as No. 316.
SECOND COAT—S-W XXX Enamel Undercoater applied according to manufacturer's directions.
THIRD COAT—S-W Enamelastic, mixed with S-W XXX Enamel Undercoater according to manufacturer's directions.
FOURTH COAT—S-W Enamelastic, applied according to manufacturer's directions.

317A WOODWORK (Enameled)

FIRST COAT—S-W Painter Craft Enamel Undercoater No. 45, applied according to manufacturer's directions.
SECOND COAT—S-W Painter Craft One Coat Enamel No. 39, mixed with S-W Enamel Undercoater No. 45, according to manufacturer's directions.
THIRD COAT—S-W Painter Craft One Coat Enamel No. 39, applied according to manufacturer's directions.

318 RADIATORS (Painted) (Flat or Semi-Gloss Finish)

FIRST COAT—S-W Flat-Tone in color selected.
SECOND COAT—S-W Flat-Tone in color selected (for flat finish).
S-W Semi-Lustre in color selected (for semi-gloss finish.)
NOTE: Because of their tendency to yellow under heat, whites should be avoided.
Tests prove that radiators painted with bronze powder materials, radiate 25% less heat than those painted with materials containing zinc oxide or lithopone.

1943-SWEET-00619

VARNISH FINISHES

S-W PRODUCTS FOR FLOORS AND WOODWORK

The majority of hardwoods, with the exception of maple, are open-grain. They have fairly prominent open pores, which follow the figures of the grain. A full, smooth varnish finish on such woods requires that these open pores be filled with a paste wood filler to secure a level surface for finishing. Many times, however, the Architect prefers the so called open-pore finish, in which case the filler is omitted, and a special finishing system employed. Inquire of the S-W Representative for details.

Close-grain woods require no filler, and we advise against the use of any so-called soft-wood filler or first-coater.

Below is a list of the better-known building woods, segregated as to type:

Open-grain Woods

Ash	Chestnut	Mahogany	Rosewood
Butternut	Elm	Oak	Walnut

Close-grain Woods

Basswood	Cherry*	Gumwood	Poplar
Birch*	Cypress	Maple	Redwood
Cedar	Fir	Pine	Whitewood

*Will permit use of paste filler where it is desired to emphasize the grain.

Protection of Woodwork Trim

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

Preparation of Surfaces

All surfaces must be sanded smooth, rubbing with the grain, and never across it. Blemishes should be corrected and the surface, and the room cleaned of dust before proceeding with the application of any finishing coats. Each varnish coat should be sanded lightly before applying the succeeding coat, and the surface carefully wiped clean in every case. The use of shellac is not recommended with these finishes except to seal-in a bleeding stain.

Exterior Spar Varnish

For varnished surfaces exposed to weather, extremes of heat and cold, excessive moisture, or to strong direct sunlight (window-sills, show-windows, etc.) the use of a spar varnish is required. Sherwin-Williams Rexpar is strongly resistant to the conditions enumerated. It is pale in color, and produces an excellent film.

Floor Varnish

The fundamental requirements for a floor varnish are that it must dry hard and tough without being brittle. It must be resistant to both hot and cold water as well as ordinary soap solutions. It must be rapid-drying. Sherwin-Williams Mar-Not Varnish fulfills these requirements. It produces a tough, tenacious film, pale in color, and dries to walk on overnight.

Interior Woodwork Varnish

Two methods are offered for finishing interior wood trim:

1. Full varnish finish with S-W Mar-Not Fast-Dri Varnish in full gloss, giving a gloss finish, or a dull-rubbed finish by rubbing the surface with powdered pumice stone and rubbing oil.
2. Satin Varnish—a beautiful dull-rubbed finish produced by a finishing coat of S-W Mar-Not Satin Finish Varnish which dries to a dull finish without the labor or cost of hand-rubbing.

NOTE: Even where a hand rubbed finish is specified, the use of Satin Finish Varnish is most desirable for mouldings, curved areas, etc., where hand-rubbing is not feasible.

Mar-Not Satin Finish Varnish is a finishing varnish for both wood trim and floors. It produces a uniform satin finish.

Heavy Duty Wood Floors

S-W Floor Seal is designed to toughen and harden wood floors where extra heavy duty makes a varnish surface impractical. Floor Seal penetrates into the wood, leaving very little surface film, dries overnight, is not slippery, does not collect dust, does not darken the floor as do floor oils. Recommended for new floors, of either hard or soft woods.

Gymnasium Floors

S-W Gym Floor Finish is built specifically to withstand the wear and tear on gymnasium floors. Tough processed oils are reinforced with hard resins to give excellent penetration as well as surface building. Gym Floor Finish is non-skidding and minimizes rubber tracking and skid burns.

SPECIFICATIONS—EXTERIOR WOODWORK

319 WOODWORK (Stained and Varnished) (Open-Grain Woods)

FIRST COAT—S-W Oil Stain in color selected.
SECOND COAT—S-W Paste Wood Filler, color suitable to stain, wiped across grain when partly set.
THIRD COAT—S-W Rexpar Varnish, applied according to manufacturer's directions.
FOURTH COAT—S-W Rexpar Varnish applied full body.

NOTE: For dull finish, rub to a uniform satin finish with powdered pumice stone and rubbing oil, after varnish has dried for 48 hours.

320 WOODWORK (Stained and Varnished) (Close-Grain Woods)

FIRST COAT—S-W Oil Stain in color selected.
SECOND COAT—S-W Rexpar Varnish, applied according to manufacturer's directions.
THIRD COAT—S-W Rexpar Varnish applied full body.

NOTE: For dull finish, rub to a uniform satin finish with powdered pumice stone and oil, after the varnish has dried for 48 hours.

321 WOODWORK (Natural Finish) (Open-Grain Woods)

FIRST COAT—S-W Transparent Paste Wood Filler, wiped across grain when partly set.
SECOND COAT—S-W Rexpar Varnish, applied according to manufacturer's directions.
THIRD COAT—S-W Rexpar Varnish applied full body.

NOTE: For dull finish, rub to a uniform satin finish with powdered pumice stone and oil, after varnish has dried for 48 hours.

322 WOODWORK (Natural Finish) (Close-Grain Woods)

FIRST COAT—S-W Rexpar Varnish, applied according to manufacturer's directions.
SECOND COAT—S-W Rexpar Varnish applied full body.

NOTE: For dull finish, rub to a uniform satin finish with powdered pumice stone and oil, after the varnish has dried for 48 hours.

SPECIFICATIONS—FLOOR FINISHES

323 HARDWOOD FLOORS (Stained and Varnished) (Open-Grain Woods)

FIRST COAT—S-W Oil Stain in color selected.
SECOND COAT—S-W Paste Wood Filler, color suitable to stain, wiped across grain when partly set.
THIRD COAT—S-W Mar-Not Varnish, applied according to manufacturer's directions.
FOURTH COAT—S-W Mar-Not Varnish applied full body.

NOTE: If the color produced by the filler alone is satisfactory, the first coat in the above specification may be omitted.

for list of SHERWIN-WILLIAMS BRANCHES—SEE PAGE 16

SHERWIN-WILLIAMS TRIMBRITE COLORS

CARDINAL RED—463

FIESTA YELLOW—19604

CORONA BLUE—19617

VERDAS GREEN, L.—365

CASTILIAN BLUE—19605

MAYFAIR GREEN—19606

SHERWIN-WILLIAMS BRICK and STUCCO PAINT

CORAL TINT—15524

CREAM GRAY—15526

CREAM—15520

TERRA COTTA—15528
ALSO WHITE

SHERWIN-WILLIAMS PORCH and DECK PAINT

GRAY NO. 69

GRAY STONE NO. 48

LEAD COLOR NO. 53

NEUTRAL BROWN NO. 45

DARK SLATE NO. 51

TILE RED NO. 46

SWP

SHERWIN-WILLIAMS PREPARED HOUSE PAINT

CANARY YELLOW—387

IVORY—496

COLONIAL YELLOW—375

PEA GREEN—383

CREAM—462

TOBACCO BROWN—393

WILLOW GREEN—461

PEARL GRAY—479

RICH MAROON—382

FRENCH CR. GREEN—362

SLATE—363

MODERN BROWN—388

ALSO UNDERCOATER NO. 450

OUTSIDE GLOSS WHITE NO. 47.
ALSO FUME-RESISTING WHITE NO. 436

BLACK NO. 467

SHERWIN-WILLIAMS WOODCRAFT STAINS
(PENETRATING OIL TYPE)

MAPLE—14615

WALNUT—14614

ADAM BROWN—14610

MOSS GREEN—14618

DARK MAHOGANY—14613

GOLDEN OAK—14616

Photo by Fairchild Aerial Surveys, Inc.

SHERWIN-WILLIAMS
FLAT-TONE
A WASHABLE FLAT WALL PAINT

WHITE—15185 81.1%

IVORY—16236 78.2%

CREAM—15187 69.5%

CANARY YELLOW—16245 72.4%

BLOSSOM PINK—16259 70%

WARM BEIGE—16260 57.2%

LIGHT BLUE—16255 60.8%

CREAM GRAY—16246 58.2%

BUFF—15189 61.2%

PALE JADE—16257 46.8%

IVORY TAN—16227 60.8%

LIGHT GREEN—16256 55%

SHERWIN-WILLIAMS
DEEP TONE COLORS
for Walls and Ceilings

CACTUS GREEN—16243 34.9%

CORAL ROSE—16253 40.2%

BURGUNDY—16251 12.4%

CINNAMON BROWN—16247 14%

DELFT—16250 16%

PERCENTAGES INDICATE LIGHT REFLECTION VALUES

SHERWIN-WILLIAMS
SEMI-LUSTRE
A Washable Finish for Kitchens, Bathrooms, etc.

JONQUIL YELLOW—16268 75%

IVORY—16269 78%

NILE GREEN—16296 59%

TAUPE—16293 55%

BUFF—16292 67%

VOGUE BLUE—16297 44%

PEACH—16295 70%

CREAM—16276 76%

PALE GREEN—16290 53%

SILVER GRAY—16275 46%

FRENCH GREEN—16298

COCOA BEIGE—16299

ALSO WHITE

SHERWIN-WILLIAMS
INTERIOR GLOSS

IVORY—26452 77%

LT. DELPH. BLUE—26457 48%

BUFF—26454 69%

ASH GRAY—26455 52%

PEACH—19623 72%

NILE GREEN—19625 46%

JONQUIL YELLOW—26451 76%

LIGHT GREEN—26456 53%

ALSO WHITE

SPECIFICATIONS—FLOOR FINISHES (Continued)

324 HARDWOOD FLOORS (Stained and Varnished) (Close-Grain Woods)

FIRST COAT—S-W Oil Stain in color selected.
SECOND COAT—S-W *Mar-Not* Varnish, applied according to manufacturer's directions.
THIRD COAT—S-W *Mar-Not* Varnish applied full body.

325 HARDWOOD FLOORS (Natural Finish) (Open-Grain Woods)

FIRST COAT—S-W Transparent Paste Wood Filler, wiped across grain when partly set.
SECOND COAT—S-W Mar-Not Varnish, applied according to manufacturer's directions.
THIRD COAT—S-W Mar-Not Varnish applied full body.

326 HARDWOOD FLOORS (Natural Finish) (Close-Grain Woods)

FIRST COAT—S-W Mar-Not Varnish, applied according to manufacturer's directions.
SECOND COAT—S-W Mar-Not Varnish applied full body.
THIRD COAT—S-W Mar-Not Varnish applied full body.

327 NEW SOFTWOOD FLOORS (Stained and Varnished)

FIRST COAT—S-W Flo-lac in shade selected, applied according to manufacturer's directions.
NOTE: If a deeper tone is desired, repeat this operation.
SECOND COAT—S-W Mar-Not Varnish applied full body.
THIRD COAT—S-W Mar-Not Varnish applied full body.

328 NEW SOFTWOOD FLOORS (Painted)

FIRST COAT—S-W Floor Enamel in color selected, applied according to manufacturer's directions.
SECOND COAT—S-W Floor Enamel in color selected, applied full body.
THIRD COAT—S-W Floor Enamel in color selected, applied full body.

329 NEW CONCRETE FLOORS (Painted)

FIRST COAT—S-W Floor Enamel in color selected, applied according to manufacturer's directions.
SECOND COAT—S-W Floor Enamel in color selected, applied full body.
THIRD COAT—S-W Floor Enamel in color selected, applied full body.

330 SCHOOL-ROOM (Stores, Warehouses, etc.)

FIRST COAT—Apply S-W Floor-Seal, full body.
NOTE: Occasionally a second coat may be required to insure service.

331 GYMNASIUM FLOORS

FIRST COAT—S-W Gym Floor Finish applied full body.
SECOND COAT—S-W Gym Floor Finish, applied full body.

332 BALLROOM FLOORS

FIRST COAT—S-W Floor-Seal applied full body.
SECOND COAT—S-W Prepared Wax—rub to hard polished surface with weighted rubbing machine.
THIRD COAT—S-W Prepared Wax—rub to a hard polished surface with a weighted rubbing machine.
NOTE: Before dancing, a small amount of S-W powdered wax may be sprinkled on the surface if desired.

333 DISCOLORED HARD OR SOFT-WOOD FLOOR—REFINISHING (Stained and Varnished)

FIRST COAT—S-W Flo-lac Ground Color applied full body.
SECOND COAT—Grain floor with S-W Graining Preparation.
THIRD COAT—S-W Flo-lac in shade selected, applied full body.
FOURTH COAT—S-W Mar-Not Varnish, applied full body.

SPECIFICATIONS—INTERIOR WOODWORK

334 WOODWORK (Stained and Varnished) (Open-Grain Woods)

FIRST COAT—S-W *Woodcraft* Stain, in color selected.
SECOND COAT—S-W Paste Wood Filler in color suited to the stain, wiped across grain when partly set.
THIRD COAT—Coat of thin White Shellac.
FOURTH COAT—S-W Mar-Not Varnish applied full body.
FIFTH COAT—S-W Mar-Not Varnish applied full body.
NOTE: 1. For dull effect, rub to a uniform satin finish with powdered pumice stone and oil after varnish has dried 48 hours.
2. Or, for economy, substitute a coat of Mar-Not Satin-Finish Varnish for the Fifth Coat.

335 WOODWORK (Stained and Varnished) (Close-Grain Woods)

FIRST COAT—S-W Woodcraft Stain, in color selected.
SECOND COAT—Coat of thin White Shellac.
THIRD COAT—S-W Mar-Not Varnish applied full body.
FOURTH COAT—S-W Mar-Not Varnish applied full body.
NOTE: 1. For dull finish, rub to a uniform satin finish with powdered pumice stone and oil after varnish has dried for 48 hours.
2. Or, for economy, substitute a coat of Mar-Not Satin-Finish Varnish for the Fourth Coat.

336 WOODWORK (Natural Finish) (Open-Grain Woods)

FIRST COAT—S-W Transparent Paste Wood Filler, wiped across grain when partly set.
SECOND COAT—S-W Mar-Not Varnish applied according to manufacturer's directions.
THIRD COAT—S-W Mar-Not Varnish applied full body.
NOTE: 1. For dull finish, rub to a uniform satin finish with powdered pumice stone and oil after varnish has dried for 48 hours.
2. Or, for economy, substitute a coat of Mar-Not Satin-Finish Varnish for the Third Coat.

337 WOODWORK (Natural Finish) (Close-Grain Woods)

FIRST COAT—S-W *Mar-Not* Varnish applied according to manufacturer's directions.
SECOND COAT—S-W *Mar-Not* Varnish applied full body.
THIRD COAT—S-W *Mar-Not* Varnish applied full body.

NOTE: For dull effect, rub to a uniform satin finish with powdered pumice stone and oil after varnish has dried for 48 hours.
2. Or, for economy, substitute a coat of Mar-Not Satin-Finish Varnish for the Third Coat.

338 WOODWORK (Stained and Waxed) (Open-Grain Woods)

FIRST COAT—S-W Woodcraft Stain in color selected.
SECOND COAT—S-W Paste Wood Filler in color suited to the stain, wiped across grain when partly set.
THIRD COAT—Coat of thin White Shellac.
FOURTH COAT—S-W Prepared Wax—wipe off surplus and polish.
FIFTH COAT—S-W Prepared Wax—wipe off surplus and polish.

339 WOODWORK (Stained and Waxed) (Close-Grain Woods)

FIRST COAT—S-W Woodcraft Stain in color selected.
SECOND COAT—Coat thin White Shellac.
THIRD COAT—S-W Prepared Wax—wipe off surplus and polish.
FOURTH COAT—S-W Prepared Wax—wipe off surplus and polish.

1943-SWEET-00623

Structural Steel and Metalwork

The adequate protection of structural steel requires that the protective coating shall be as completely impermeable as possible, to exclude water, air, or fumes from contact with the metal.

THE PRIMING COAT MUST:

1. Provide adhesion or anchorage to the metal.
2. Retard corrosion by maintaining an inhibitive or chemically basic condition at the metal surface.
3. Provide a hard, protective film having sufficient elasticity to accommodate itself to contraction and expansion of the metal.

Sherwin-Williams Kromik Metal Primer is a tough drying Linseed Oil Primer, composed of Basic Lead Chromate in combination with substantial amounts of Red Lead, White Lead, Zinc Oxide, and Iron Oxide. Kromik Primer is easy to apply, is not affected by sulphur fumes, and shows remarkable durability where structural steel is required to stand long periods of time before the finish coat is applied.

THE FINISH COAT

The function of the finishing coat is to protect the priming coat, and the number of coats and nature of material used will depend upon the conditions to which the surface is exposed.

Sherwin-Williams Metalastic is an elastic Graphite type of paint which affords excellent protection under the most severe weather conditions. Its quality may be judged by the fact that it has been the standard Sherwin-Williams recommendation for field coats on structural steel for over thirty years.

In the recently-developed Kem-Kromik and Kem-Elastic, Sherwin-Williams has retained the fine qualities associated for many years with regular Kromik and Metalastic, but in addition, by employing the latest developments in Synthetic liquids, it has been possible to obtain faster drying and excellent resistance to weather and corrosive fumes.

Extreme conditions of fumes and moisture require particular care in selecting the paint to be used. For this reason, where unusual conditions are anticipated, it is suggested that specific recommendations be obtained from the Sherwin-Williams Department of Architectural Service.

SPECIFICATIONS

340 STRUCTURAL STEEL AND ORNAMENTAL IRON

(Exterior and Interior) (Fast drying; excellent resistance to exposure)

Apply all materials according to manufacturer's directions.
SHOP OR PRIMING COAT—Kem-Kromik Primer.
FIRST FIELD COAT—S-W Kem-Elastic, color selected.
SECOND FIELD COAT—S-W Kem-Elastic, color selected.

340A ALTERNATE TO No. 340

(Slower drying; slightly lower material cost)

Apply all materials according to manufacturer's directions.
SHOP OR PRIMING COAT—S-W Kromik Metal Primer.
FIRST FIELD COAT—S-W Metalastic, color selected.
SECOND FIELD COAT—S-W Metalastic, color selected.

341 ORNAMENTAL IRON

(Exterior and Interior)

Apply all materials according to manufacturer's directions.
SHOP OR PRIMING COAT—S-W Kem-Kromik Primer.
FIRST FIELD COAT—S-W Kem Lustral or A-Lustral Enamel in color seclected.

342 GALVANIZED IRON

(Fast drying; excellent resistance to exposure)

Apply all materials according to manufacturer's directions.
SHOP OR PRIMING COAT—S-W Galvite Primer.
FIRST FIELD COAT—S-W Kem-Elastic, color selected.
SECOND FIELD COAT—S-W Kem-Elastic, color selected.

342A ALTERNATE TO No. 342

(Slower drying; lower material cost)

Apply all materials according to manufacturer's directions.
SHOP OR FIELD COAT—S-W Galvite Primer.
FIRST FIELD COAT—S-W Metalastic, color selected.
SECOND FIELD COAT—S-W Metalastic, color selected.

343 HOT SURFACES (Stacks, Flues, Pipes, etc.)

(Exterior and Interior)

Apply all materials according to manufacturer's directions.
FIRST COAT—S-W Smokestack Black, applied full body.
SECOND COAT—S-W Smokestack Black, applied full body.

343A ALTERNATE TO No. 343

Apply all materials according to manufacturer's directions.
FIRST COAT—S-W High-Heat Smokestack Brilliant Light Gray.
SECOND COAT—S-W High-Heat Smokestack Brilliant Light Gray.

344 EXPOSED METAL SURFACES

(Fast drying; excellent resistance to exposure)

Apply all materials according to manufacturer's directions.
SHOP OR PRIMING COAT—
(A) Tin roofs, Gutters, Valleys, Spouting, etc., S-W Kem-Kromik Primer.
(B) Copper Roofs, Gutters, Valleys, Spouting, etc. (to be painted), SWP Undercoater No. 450.
(C) Copper Gutters, Ornamental Metalwork, Copper Bronze Screens (To be kept in natural bright color.) 2 field coats of S-W Rexpar Varnish to prevent discoloration and staining of adjoining surfaces.
(D) Zinc and Galvanized Iron Roofs, Gutters, Valleys, Spouting, etc., S-W Galvite Primer.
FIRST FIELD COAT—S-W Kem-Elastic, color selected.
SECOND FIELD COAT—S-W Kem-Elastic, color selected.
Alternate Field Coats for Special Colors.
FIRST FIELD COAT—SWP Undercoater 450 tinted to suitable ground color with First Quality Oil Colors.
SECOND FIELD COAT—SWP in color selected.

344A ALTERNATE TO No. 344

(Slightly slower drying; lower material costs)

SHOP OR PRIMING COAT

Apply all materials according to manufacturer's directions.
(A) Tin roofs, Gutters, Valleys, Spouting, etc., S-W Kromik Primer.
(B) Copper Roofs, Gutters, Valleys, Spouting, etc. (to be painted), SWP Undercoater No. 450.
(C) For Zinc and Galvanized Iron, S-W Galvite Primer.
FIRST FIELD COAT—S-W Metalastic, color selected.
SECOND FIELD COAT—S-W Metalastic, color selected.

344B ALTERNATE TO Nos. 344 and 344A

(Lowest cost paint protection)

Apply all materials according to manufacturer's directions.
SHOP OR PRIMING COAT—
(A) Tin roofs, Gutters, Valleys, Spouting, etc., S-W Kromik Metal Primer.
(B) Zinc and Galvanized Iron Roofs, Gutters, Valleys, Spoutings, etc., S-W Galvite Primer.
FIRST FIELD COAT—S-W R & B Utility Paint, color selected.
SECOND FIELD COAT—S-W R & R Utility Paint, color selected.

for list of SHERWIN-WILLIAMS BRANCHES—SEE PAGE 16

Industrial and Commercial Interiors

FACTORIES, STORES, SCHOOLS, OFFICES

SAVE-LITE WHITE FOR BETTER LIGHT

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

The light reflecting value of Sherwin-Williams Save-Lite White has been determined by careful laboratory methods and varies from 85% to 87% of the light falling upon the surface. This reflecting power is retained at a high level in service, and freedom from yellowing is one of the outstanding characteristics of this material.

Sherwin-Williams Save-Lite White is furnished in various degrees of gloss, and in a number of types, to meet varying conditions and requirements. Each Save-Lite product is manufactured to exacting standards of quality, with particular regard to the following essential characteristics:

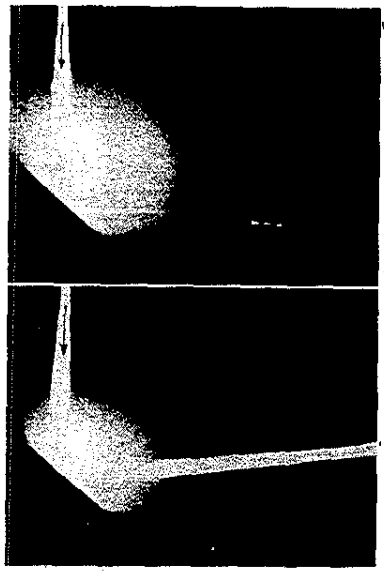
1. Intense whiteness and highest possible light reflecting power.
2. Ability to retain initial whiteness over long periods of service.
3. Economy through great covering power and ease of application.
4. Durability of film and resistance to dirt accumulation.

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

ACTUAL PHOTOS SHOWING REFLECTION OF LIGHT FROM DIFFERENT PAINT SURFACES

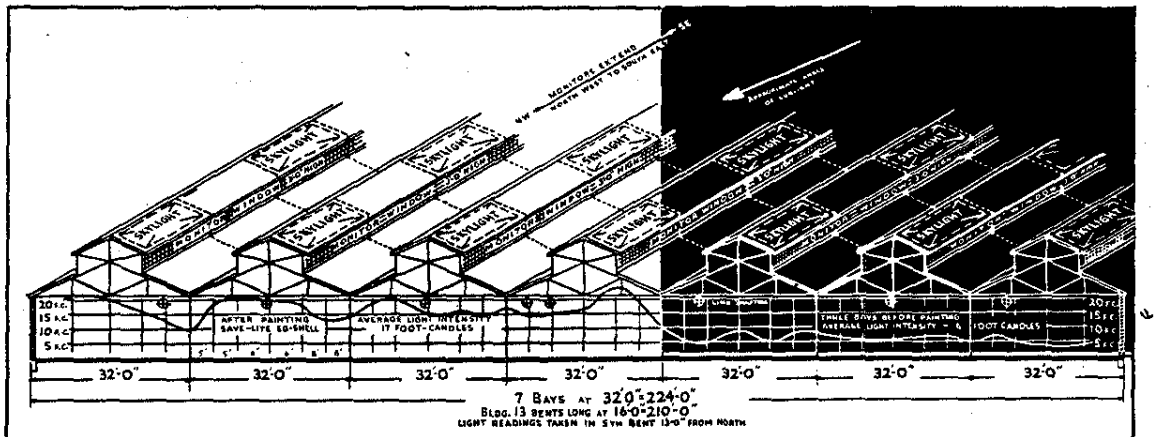
CASE 1—Flat or Eggshell White Paint:
The total amount of light reflected is relatively large and is diffused evenly at all angles. There is no specular reflection to cause glare.

CASE 2—Gloss White Paint:
A portion of the light has been distributed evenly as diffuse reflection. The central beam of specular reflection at a well defined angle would cause glare. Picture illustrates a very high gloss paint. With lower gloss, specular reflection becomes less clearly defined.



A SAVE-LITE CASE HISTORY

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



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

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

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

1943-SWEET-00625

SELECTING THE DEGREE OF GLOSS

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

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

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

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

OTHER SAVE-LITE PRODUCTS

FOR MOISTURE CONDITIONS

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

KEM SAVE-LITE WHITE

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

FUME-RESISTING SAVE-LITE WHITE

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

KEM FUME AND MOISTURE-RESISTING SAVE-LITE

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

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

POINTS TO CONSIDER WHEN SPECIFYING SAVE-LITE INTERIOR WHITE PAINT

NEW WORK

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

Three Coat Work

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

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

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

Two Coat Work

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

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

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

OLD WORK

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

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

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

for list of SHERWIN-WILLIAMS BRANCHES—SEE PAGE 16

INTERIOR SURFACES .....

ALL TYPES OF WALLS

Kem-Tone
TRADE MARK Reg. U.S. Pat. Off.

RESIN-EMULSION WASHABLE MATTE FINISH

Kem-Tone produces fine interior decorating with complete freedom from the angular sheen common to most oil type flat wall paints. The finish is durable and completely washable when hard because it is made with synthetic resins, non-soluble in water instead of casein or other binders with limited water resistance.

One single coat of Kem-Tone finishes most surfaces because of its hiding power and easy brushability. The principal exception is new smooth putty coat plaster where a second coat of the same material is recommended.

Kem-Tone's quick drying and absence of objectionable paint odor indicate its remarkable suitability for rooms which must go into service in minimum time, viz., hospitals, dormitories, restaurants, public buildings, etc.

Kem-Tone is applied economically by brush, spray or by the Kem-Tone Roller-Koater which produces a natural stippled texture the equivalent of brush stippled texture in oil paint.

SPECIFICATIONS

MAJORITY of WALL SURFACES, both POROUS and NON-POROUS

Apply one full coat of Kem-Tone reduced with clean, warm water (about 75°F) according to the manufacturer's directions on the container. Apply with either a good quality wall brush or the Kem-Tone Roller-Koater.

UNPAINTED PLASTER WALLS

FIRST COAT—Kem-Tone reduced with clean warm water (about 75°F) according to the manufacturer's directions on the container.

IMPORTANT: Let this coat dry over night before applying second coat.

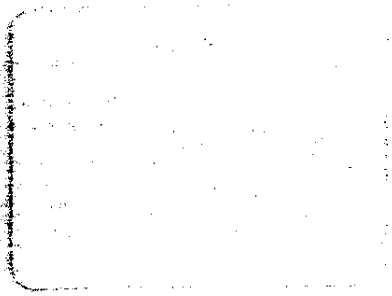
SECOND COAT: Kem-Tone reduced with water according to the manufacturer's directions on the container.

NOTE: If a high grade stipple texture is desired at no increase in cost, apply Secod coat with a Kem-Tone Roller Koater.

SMART NEW Kem-Tone COLORS

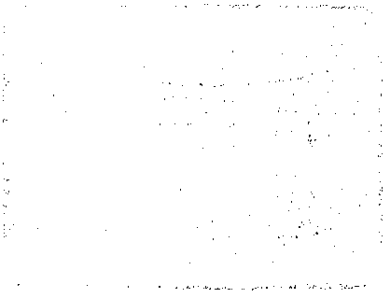
TRADE MARK Reg. U.S. Pat. Off.

. . . In addition to the colors shown here innumerable variations of these tints can be made easily by intermixing. A color card showing suggested new original pastels may be had by writing any of the distributors listed below.

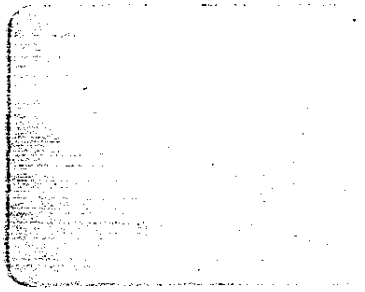


IVORY

YORKTOWN WHITE

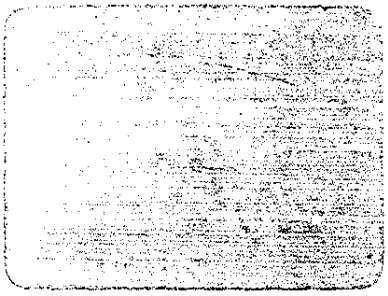


PALE JONQUIL

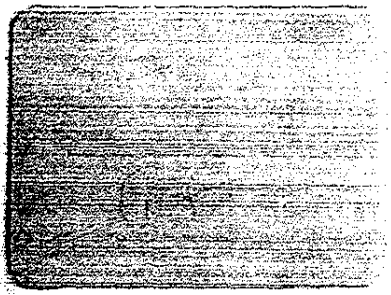


PEACH TINT

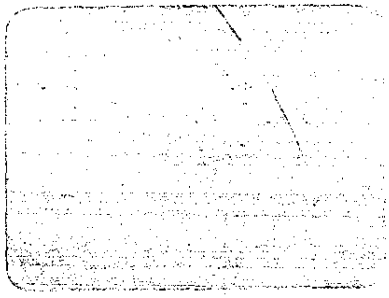
CREAM



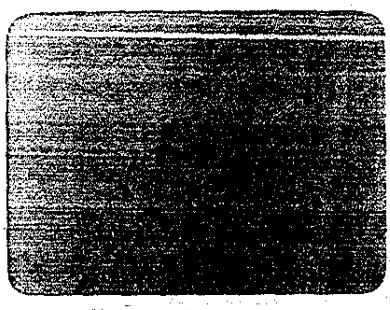
MIDLAND GREEN



AVALON BLUE



BUFF



PEBBLE GRAY

Distributed by

Acme White Lead & Color Works
Detroit, Michigan

Detroit White Lead Works
Detroit Michigan

W. W. Lawrence & Company
Pittsburgh, Pennsylvania

Lincoln Paint & Color Company
Lincoln, Nebraska

The Lowe Brothers Company
Dayton, Ohio

John Lucas & Company, Inc.
Philadelphia, Pennsylvania

The Martin-Senour Company
Chicago, Illinois

Peninsular Paint & Varnish Co.
Detroit, Michigan

The Sherwin-Williams Co.
Cleveland, Ohio

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