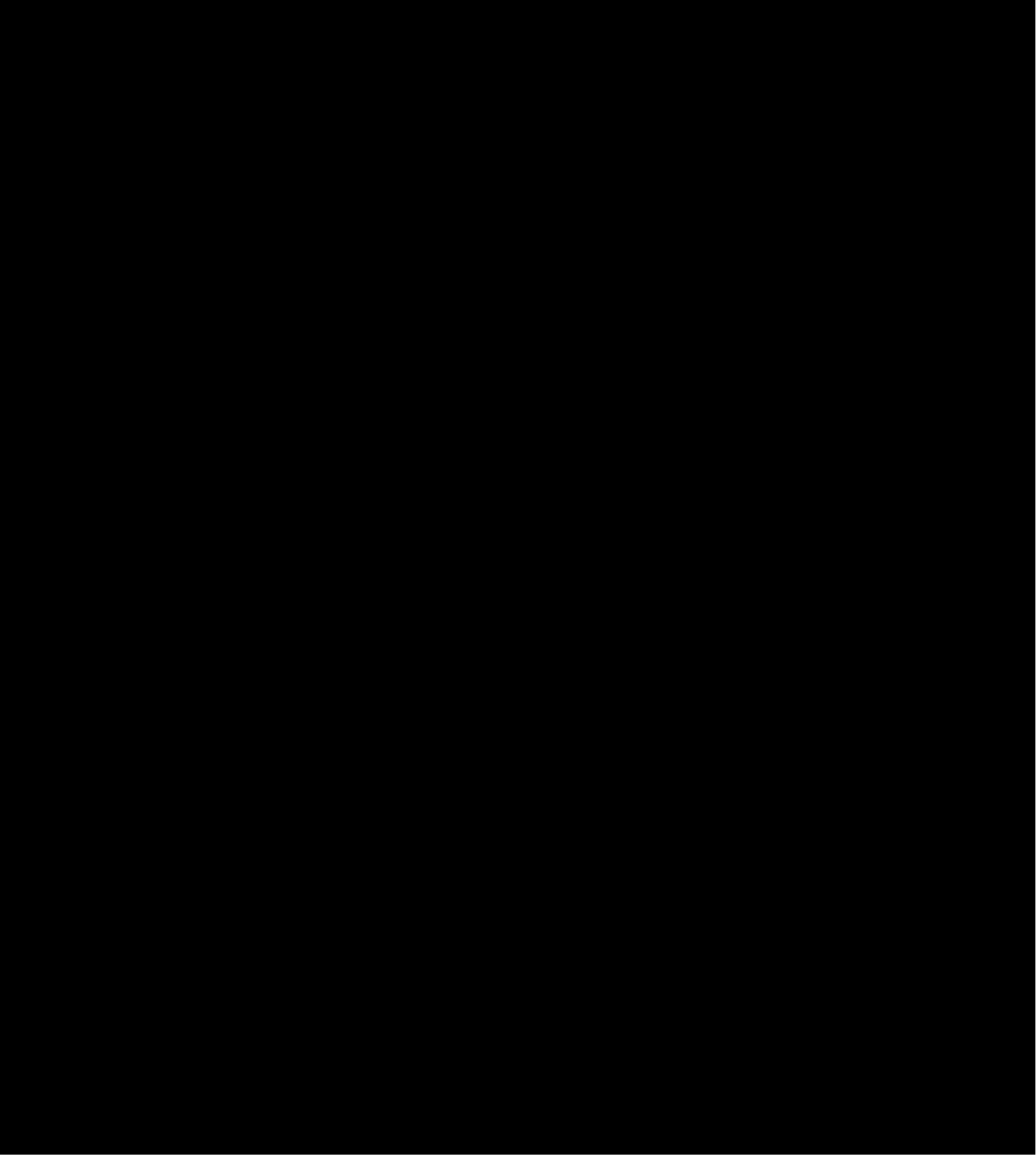




SHERWIN-WILLIAMS

BOOK
OF COLORS,
DECORATIVE SUGGESTIONS
AND DIRECTIONS



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601 Canal Road • Cleveland, Ohio

Table of Contents

ACID STAINS. Color Card	Page 127	FLO-LAC. Color Card	Page 131
ALUMINUM PAINT. Discussion	156	FLOOR ENAMEL. Color Card	157
ANTYDAMP. Discussion	146	GALVANIZED IRON PRIMER. Discussion	159
AUTO PAINTS AND ENAMELS:		GLAZING LIQUID. Discussion	97
Auto Enamel. Discussion and Color Card	144	HANDCRAFT STAINS	123
Auto Seat Dressing. Discussion	145	IMPLEMENT PAINT	165
Auto Top Dressing. Discussion	145		
Touch-Up Black. Discussion	164	INTERIOR DECORATIVE SUGGESTIONS. Colored Plates:	
BARN PAINTS:		An Informal Sun Parlor	45
Commonwealth Paint. Discussion and Color Card	155	The Breakfast Room	47
BRUSHING LACQUER:		A Living-Room in Old Ivory, Blue and Mulberry ..	49
Rogers Brushing Lacquer. Discussion and Color Cards	147-152	A Honey Living-Room	51
CARBOLIC-OL SHINGLE STAIN. Color Card	133	A Charming Living-Room in Gray and Green	53
COMMONWEALTH PAINT. Discussion and Color Card	155	A Dining-Room in Gray	55
CONCRETE AND CEMENT HARDENER. Discussion	156	Dining-Room in the Spirit of Colonial Days	57
CONCRETE WALL FINISH. Color Card	43	A Cheerful Dining-Room in Modern Treatment	59
DAMP PROOFING:		A Man's Room	61
Antydamp. Discussion	146	The Bedroom	63
Plaster Bond. Discussion	146	A Colonial Bedroom	65
EBONOL. Discussion	162	A Kitchen in Sunshine Yellow	67
EBONOL REDUCER. Discussion	162	A Cool Blue Kitchen	69
ELASTIC ROOF CEMENT. Discussion	162	A Delightful Gray Kitchen	71
ENAMELS:		A Dainty Bathroom in Dove Gray and Pink	73
Brighten Up About the Home with Enameloid Color Plate	136	The Refreshing Green Bathroom	75
Old Dutch Enamel. Color Card	137	A Lovely Bathroom in Orchid and Gray	77
Painting Odd Pieces of Furniture. Color Plate	138		
Enameloid. Discussion	139	KROMIK METAL PRIMER. Discussion	159
Painting Children's Toys. Color Plate	140	LIQUID GOLD. Discussion	156
Enameloid. Color Card	141	LIQUID ROOF CEMENT. Discussion	162
Enameloid Three-Coat System for Furniture and Woodwork	142	MAR-NOT VARNISH. Discussion	110
Enameloid Color Mixtures. Color Card	143	METALASTIC. Discussion	161
Auto Enamel. Discussion	144	METAL PAINTS AND PRIMERS:	
Auto Enamel. Color Card	145	Aluminum Paint. Discussion	156
FIRST QUALITY COLORS IN OIL. Discussion and Color Card	28-31	Ebonol. Discussion	162
FLAT-RITE ENAMEL UNDERCOATER. Discussion	158	Ebonol Reducer. Discussion	162
FLAT-TONE:		Galvanized Iron Primer. Discussion	159
Three Ways of Finishing Interior Walls	81	Kromik Metal Primer. Discussion	159
Helpful Suggestions for Using Flat-Tone	82	Metalastic. Discussion	161
Flat-Tone Color Card	83	Non-Corroding Graphite Paint. Discussion	159
Use of Flat-Tone Multi-Color Stipple Effects	84	Quick Drying Ebonol. Discussion	162
Mixtures in Equal Parts. Color Card	85	Roof and Bridge Paint. Discussion	161
Multi-Color Effects. Sampled Pages and Specifications	86-93	Screen Enamel. Discussion	164
Complete List of Flat-Tone Multi-Color Effects	94	Touch-Up Black. Discussion	164
		NON-CORRODIBLE GRAPHITE PAINT. Discussion	159
		ODP WHITE LEAD. Discussion	27
		Reduction Recommendations for ODP	26
		OIL STAINS. Color Card	129
		OLD DUTCH ENAMEL. Color Card	137

Table of Contents -- Continued

	Page
OUTSIDE HOUSE PAINTS:	
Concrete Wall Finish (For Stucco Houses).....	43
ODP White Lead. Discussion.....	27
Porch and Deck Paint. Color Card.....	25
Shingle Stains. Discussion.....	133
SWP. Color Card.....	13
OUTSIDE PAINTING COLOR PLATES:	
The Porch.....	1
A Happy Treatment for the Dutch Colonial House.....	3
A Little Gray Cottage.....	5
A Home in Colonial Yellow.....	7
A Neighborhood of Homes.....	9
A Colorful Residence a la Espagnol.....	33
A Spanish Patio from California.....	35
A Thatched Stucco Cottage.....	39
A Small English Stucco Residence.....	41
PAINT AND VARNISH REMOVER (TAXITE).....	165
PLASTER BOND. Discussion.....	146
PORCH AND DECK PAINT. Color Card.....	25
PRESERVATIVE SHINGLE STAIN. Discussion.....	133
QUICK DRYING EBONOL. Discussion.....	162
REXPAP VARNISH. Discussion.....	118
ROGERS BRUSHING LACQUER. Discussion.....	148
Color Card of Regular Colors.....	149
Color Suggestions.....	150
Color Mixtures. Color Card.....	151
Vogue Finish and Exterior Colors. Color Card.....	153
ROOF PAINTS:	
Carbolic-ol Shingle Stain. Discussion.....	133
Ebonol. Discussion.....	162
Ebonol Reducer. Discussion.....	162
Elastic Roof Cement. Discussion.....	162
Liquid Roof Cement. Discussion.....	162
Preservative Shingle Stain. Discussion.....	133
Quick Drying Ebonol. Discussion.....	162
Roof and Bridge Paint. Discussion.....	161
Roof Repairing Guide. Discussion.....	163
ROOF AND BRIDGE PAINT. Color Card.....	161
ROOF REPAIRING GUIDE.....	163
SAVELITE INDUSTRIAL WHITE WALL FINISHES	
Discussion.....	164
SCAR-NOT VARNISH.....	114
SCREEN ENAMEL. Discussion.....	164
SEMI-LUSTRE. Color Card.....	79
SHINGLE STAINS:	
Carbolic-ol Shingle Stain. Color Card.....	
Preservative Shingle Stain. Color Card.....	
STAINS. (See Wood Stains).	
STENCIL PATTERNS. Illustrations.....	
STUCCO HOUSES. Color Plates.....	
SWP:	
A Few Things to Know About Outside Houses.....	
Don't Be Fooled by Cheap Paint.....	
SWP Color Card.....	
Directions for Using SWP.....	
SWP Latest Approved Color Combination.....	
Specifications.....	
Outside Painting Color Plates.....	
TAXITE.....	
TEXTURED TIFFANY EFFECTS.....	
Panel Illustrations of Various Textures.....	
Use of Glazing Liquid in Producing Textured Tiffany Work.....	
Textured Tiffany Panels and Specifications.....	
Complete List of Textured Tiffany Specifications.....	
TOUCH-UP BLACK. Description.....	
UNDERCOATER. Flat-Rite.....	
VARNISHES:	
Discussion.....	
The Simple Explanation of S-W Varnishes.....	
Mar-Not Varnish	
Mar-Not Varnish for Floors.....	
Some Necessary Things to Do to Obtain a Perfect Floor.....	
Schedule of Operations for Varnishing.....	
Scar-Not Varnish	
Chart of Quantities and Helpful Suggestions.....	
Velvet Finish No. 1044. Discussion.....	
Woodwork and Furniture.....	
Some Things to Do to Get Beautiful Woodwork.....	
Directions for Varnishing Woodwork and Furniture with Scar-Not Varnish.....	
Rexpap Varnish. Discussion.....	114
Surfaces Exposed to the Weather and to the Elements.....	
Require Rexpap Varnish.....	
Industrial Use for Rexpap Varnish.....	
WAGON AND IMPLEMENT PAINT.....	
WALLS:	
Antydamp. For Damp-Proofing.....	
Concrete Wall Finish. Description.....	

Table of Contents -- Continued

	Page		Page
WALLS—Continued:		WOOD STAINS—Continued	
Enameloid.....	139	Handcraft Stain. Discussion.....	124
Flat-Tone. Color Card.....	83	Handcraft Stains System Effects. Color Card.....	127
Plaster Bond. Description.....	146	Acid Stains. Color Card.....	127
Semi-Lustre. Color Card.....	79	Oil Stains. Color Card.....	129
Save-Lite Industrial White Wall Finishes.....	164	Grained Wood Effects Produced with Flo-Lac and Graining Colors in Oil.....	130
WHITE LEAD:		Flo-Lac. Color Card.....	131
ODP White Lead.....	27	The Beauty of Stained Shingle Effects.....	132
Zilo.....	27	Preservative Shingle Stain. Color Card.....	133
WOOD STAINS.....	121	Carbolic-ol Shingle Stain. Color Card.....	133
Wood Stain. Discussion.....	122	ZILO. Description.....	27
Handcraft Stain. Color Card.....	123-125	Reduction Recommendations of Zilo.....	26



The Porch

The porch is the out-of-Dainty frocks are in real d railings, window sills, and are not easy to wash up cl win-Williams House Paint and smiling with a bath o

For the chairs and fu Enameloid or Rexpa Varni

As long as a chair is sa shape and style and fairly first-class candidate for brush and will make an ance on the porch.

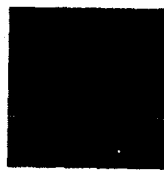
Do not do just the easies chairs all "porch furnit "Paint Headquarters" he some of the inspiring po such as you have been adm niture store or in the favori trations. Color will do it which you probably have now.

The porch floor is the porch. S-W Porch and Dec give you the wear along w appearance that will mak viting.

A screened-in porch mea turbed for the warm s Screen Enamel will make utility" and render them cause it banishes rust spots



Enameloid Specifications
Screening Chair and Table
Green Enamel
Trimmed with Mouse Tint
and Apricot
Wicker Chairs
Beige
Mouse Tint
Tan Coat
Amour
Sand
Pavement Glaze
Trimmed with Chinese Red
Bird Cage
None



TEA CART — Enameloid
Apricot.

PORCH COLUMNS — SWP
Ivory No. 496.



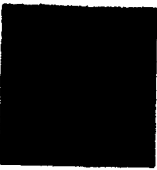
CHAIR — Enameloid Blue



TRIM COLOR — Enameloid
Chinese Red.



TRIM COLOR — Enameloid
Lavender



PORCH FLOOR — Porch and
Deck Paint No. 50.

0007-SWP-000008527

A Happy Tree the Dutch Colonial

Are you interested in architecture? There are for you a new color combination which can be em wood shingle, textured. There is a correct paint

WOOD SIDING—

Adhere to light colors and Greens are not ad may be in a darker color. While it is true that effective in dark colors of the brick texture.

SUGGESTED COLOR SCHE

Bright or Warm Effect
Roof: B-41 Pres
Red-Br
Body Color: SWP 496 I
SWP 387 C
SWP 375 C
Trim (Blinds) SWP 460 A

Cool or Neutral Effect
Roof: C-72 Pres
Green.
Body Color: SWP 357 S
SWP 360 C
Blinds: SWP 498 M
Trim Color: SWP 496 I
recomm

WOOD SHINGLE:

Light colors are recomm Greens may be used for the

SUGGESTED COLOR SCHE

Bright or Warm Effect
Roof: C-72 Pres
Green.
Body Color: C-82 Pres
Gray.

STUCCO: Bright or Warm Effect
Roof: B-41 Pres
Brown.

Body Color: Concrete
Blinds: SWP 461 V
Trim Color: SWP 496 I

STUCCO: Cool or Neutral Effect
Roof: C-72 Pres
Green.

Body Color: Concrete
Gray.
Blinds: SWP 362 I
Trim Color: SWP 496 I

BRICK—The trim color sho ing color. For dark red and b 496 Ivory or 360 Cream Gr brick, trim with 388 Modern



ROOF—Preservative Shingle
Stain B-41 Sienna Brown.

BLINDS—SWP Apple Green
No. 460.



BODY COLOR — SWP Ivory
No. 496.



PORCH FLOOR — Porch and
Deck No. 50.

The Little Gra

In spite of the durability and other good qualities of able manufactured shingle today, the old-fashioned ca popular for its charming, ro

Shingle construction is struction and if one uses take care to make the m which distinguishes them.

S-W Preservative Shingl hide up the grain as doe It simply fills the wood w and dyes it with color wha ture of the wood to remain

Systematic re-staining of because when they becom they discolor and usually choice but to use paint to r A coat of "Clear" Shingle two years will prevent wea

New shingles should alv coat. This affords protecti prevents the shingles from from the back under drivin



ROOF—Preservative Shingle
Stain B-41 Sienna Brown.

TRIM COLOR—SWP Ivory
496.



SIDES—Preservative Shingle
Stain C-82 Silver Gray



PORCH FLOOR—Porch and
Deck Paint No. 69.

*Wood Shingles c
be finished in a
preserves their ind*



A Home in Colonial Yellow

The charm of our Colonial architecture lies in its apparent simplicity. The appearance of bareness is avoided only through the most careful attention to detail, such as doorways, cornice, spacing of windows, etc.

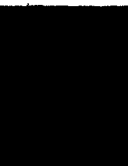
It is advisable, therefore, in planning the Colonial home to place your requirements in the hands of one of the dependable makers of high grade mill-work. Like prepared paint, standardized mill-work is more dependable and more likely to be correct than your builder can turn out himself-- and not so costly.



ROOF--Preservative Shingle
Stein B-41, Sienna Brown.



TRIM COLOR--SWP Out-
side Gloss White.



PORCH FLOOR--Porch
and Deck Paint, No 50.

BODY COLOR--SWP Colo-
nial Yellow No. 375.

BLINDS--SWP Moss
No. 498.



A Neighborhood of Homes

Every neighborhood paint requirement is provided by Sherwin-Williams paints, varnishes, enamels, lacquers —everything the home-owner needs—finishes that work nicely, look rich and beautiful and are made right for long service.

ROOF — Preservative Shingle
Stain B-41 Sienna Brown.

BODY COLOR — Concrete
Wall Finish Cream.

TRIM COLOR — SWP 388
Modern Brown.

SHUTTERS — SWP 496
Ivory.

FRONT DOOR — Oil Stain
Walnut.
Resper Varnish.

ROOF — Preservative Shingle
Stain C-74 Medium Green.

BODY AND TRIM COLOR —
SWP Outside Gloss White.

SHUTTERS — SWP 461 Wil-
low Green.

FRONT DOOR AND
BENCHES — Old Dutch
Enamel Gloss White.

Don't Be Fooled by "Cheap" Paint

"CHEAP" PAINT ISN'T CHEAP AT ALL !

WHEN you buy paint to dress up and protect your house, don't let a "low price" blind your good sense. Thousands of home owners are bawling a "cheap" paint job this very minute and paying the penalty in hard cash. "Cheap" paint is made of cheap or skimpy materials. How else could it be sold at a low price in the highly competitive markets of today? Cheap or skimpy materials make a poor, weak grade of paint. That's only sense. It may look like paint and smell like paint in the can. But on the brush and on your house—the poor quality shrieks.

COMPARE THE "CHEAP" FORMULA WITH SWP

If you are tempted to use a "low price" house paint—one that is claimed, even guaranteed and warranted, to be "just as good as SWP,"—**GO SLOW!** Remember that low price and low quality go hand in hand. You can't make a silk purse from a sow's ear.

Make the formula test! Insist upon seeing the formula of the "cheap" paint, either on the label or in the literature of the company.

Compare the materials used in making the "cheap" paint with the ingredients of fine old SWP House Paint—as shown in the formula which is plainly printed on every SWP can. Take Outside Gloss White for the first comparison.

Note the big percentage of White Lead Carbonate and White Lead Sulphate used in fine old SWP Outside Gloss White. White Lead should be the basic ingredient of all white paint and light tints. It is to these paints exactly what flour is to bread.

See how much smaller a percentage of this basic ingredient is used in the average "cheap" white paint.

Zinc Oxide is the next essential ingredient—this also is a costly pigment. A liberal percentage of zinc oxide combined with a large amount of white lead makes for a balanced formula—such as the formula of SWP Outside Gloss White House Paint. It assures a finish of superior wearing quality.

More than 90% of the pigment content of SWP Outside Gloss White is made up of these two important ingredients—White Lead and Zinc Oxide.

In the majority of "cheap" white paints you will usually find only 50% or less.

It is the liberal quantity of this expensive basic material in every can of SWP Outside Gloss White that gives this fine old paint its remarkable covering capacity.

Now when you consider the darker colors such as the browns and the greens, the balanced formula of SWP becomes even more important. By their very nature these dark colors can contain little if any, opaque white pigment such as white lead or zinc oxide.

Sherwin-Williams have the pick of the world's best colors. Our own dry color works produce practically everything except the natural earth and mineral colors. That is why SWP colors are so rich, so permanent and so true to character.

This is an age of COLOR. SWP Colors stay beautiful and they protect your home because they last.

Greater durability of the paint film on your house is assured by SWP due to the use of a specially treated pure linseed oil—made in Sherwin-Williams own linseed oil plant.

WHICH DO YOU PREFER — 360 SQUARE FEET PER GALLON OR ONLY 250

Some people think that SWP House Paint is an expensive paint because it costs more per gallon. That is not so.

As a matter of fact, SWP is the least expensive house paint on the wall—on the market. And here is why:

An average gallon of fine old SWP will properly beautify and protect three hundred and sixty square feet of your house—two coats to the gallon.

Will a "cheap," low price paint do that? No.

The best you can get from an average gallon of "cheap" paint is a meager two hundred and fifty square feet—two coats.

Right there, in that forty-four per cent greater coverage—in the fewer gallons of SWP needed—the difference in price per gallon is nullified.

On the wall—in actual gallons needed to paint your house—Sherwin-Williams House Paint costs no more than the cheap, low price kind.

And remember this: It costs no more to put on good paint than to put on "cheap" paint.

Which would you rather have?

YOU GET MORE YEARS OF SERVICE, TOO!

Once your house has been painted with SWP House Paint your saving has only begun. A beautiful SWP job outlasts any "cheap" paint by years.

It dries to a firm, elastic, glossy surface. It weathers slowly. There's no cracking or chipping or peeling—if properly applied.

Long after a "cheap" paint job has taken on the appearance of a pair of faded overalls, you can wash the dust off an SWP job with plain soap and water, and the colors will come up fresh and bright.

LESS REPAINTING EXPENSE

And when repainting is needed it can be done easily, quickly and with much less paint, because the surface is in perfect condition.

Compare that with a "cheap" paint job that fades out and wears out quickly—that cracks and chips and peels—that has to be repainted often—and that has to be burnt off, or scraped off, at every repainting.

SWP House Paint is sold by leading paint merchants everywhere. And each of these dealers is "Paint Headquarters" in his district. One of them is no doubt located near you.

SEE "PAINT HEADQUARTERS" AND SAVE MONEY

Before you let "cheap" paint blind you to real economy—see your local SWP dealer. He will estimate your requirements in SWP.

Compare the SWP estimate with what a "cheap" paint will cost. Then remember the greater durability of SWP—the exquisite color that do not fade. Then specify the paint you think will give you best results.

If you do not recall "Paint Headquarters" in your locality, write us for the dealer's name. If you want expert help on a color scheme, our literature, color cards, or the famous Sherwin-Williams Household Painting Guide—just write. There is no obligation.

S W P (Sherwin-Williams House Paint)

A FEW THINGS TO KNOW ABOUT OUTSIDE HOUSE PAINT

Outside house paint stands in a class all by itself. Like other quality paints, the colors must be clean cut and must not fade. But house paint must stand the weather.

Weather is not just wind and rain, not just extremes of heat and cold. Weather is all of these, plus the burning heat of the sun which carries with it the destructive action of the ultra-violet ray. These ultra-violet rays which possess such germicidal power and curative value in the treatment of disease, are destroyers of paint films.

WHY AND HOW PAINT DISINTEGRATES

Paint is not merely a simple mixture of ingredients. Chemical changes take place which must be understood and controlled or the paint will be unsatisfactory, no matter how good the materials may be, in themselves.

White Lead forms a compound with Linseed Oil which is rather readily affected by water. A house painted with White Lead paint "chalks," that is, sun and rain decompose the paint film and the pigment rubs off like chalk. White Lead paint is not the best paint for your house today.

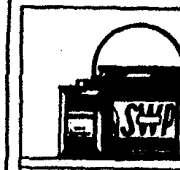
White Zinc, on the other extreme with Linseed Oil which is NOT affected by water, does not "chalk" but in time, it checks or cracks. This, of course, is really the chalking of lead paint because it has no shape for repainting. White Zinc paint for your house today.

It is possible to make a combination of the two, however, in which the weaknesses of each, when used alone, are overcome. By correct proportions of White Lead and White Zinc, a paint is made which "chalks" but wears away normally without any cracking and peeling of zinc paint.

SWP (Sherwin-Williams House Paint) is a paint made on a perfectly balanced formula of Carbonate of Lead, Sulphate of Lead and White Zinc. Sherwin-Williams have been making this formula for fifty-five years. We make White Lead and White Zinc separately for various uses, but SWP are the best and purest obtainable outside house paint.

How to Reduce SWP

ONE REASON WHY SWP IS A MOST ECONOMICAL PAINT

	 ONE GALLON SWP ONE QUART LINSEED OIL ONE QUART TURPENTINE	 ONE GALLON SWP ONE QUART LINSEED OIL ONE QUART TURPENTINE	 ONE GALLON SWP ONE QUART TURPENTINE	 ONE GALLON SWP ONE QUART TURPENTINE
FOR NEW WOOD	Very Soft Wood or Old Weathered Lumber (a) First Coat	Resinous Woods—Yellow Pine—Cypress (b) First Coat	Softwoods (a) Second Coat	Hardwoods Yellow Pine, Etc. (b) Second Coat
FOR OLD PAINTED SURFACES IN GOOD CONDITION		Mixed as directed in this table for varying surface conditions, SWP covers approximately 720 square feet, one coat, per gallon.		Old Surfaces in Good Condition First Coat
FOR OLD PAINTED SURFACES IN POOR CONDITION	Bare Spots on Surfaces in Poor Condition First Coat	On all old surfaces bare spots should be touched up and allowed to dry before proceeding with the work.		Old Surfaces in Poor Condition Second Coat

HELPFUL SUGGESTIONS

3 Inch Flat Brush, Small Sash Tool, Putty Knife, Putty, Stepladder, Orange Shellac for Knots, Raw Linseed

S W P (Sherwin-Williams House Paint)

DIRECTIONS FOR USING SWP

NEW WOOD—Outside:

FIRST COAT OR PRIMER For very soft wood or old weathered lumber, add one gallon pure raw linseed oil and one quart pure turpentine to each gallon of SWP.

For resinous woods, such as yellow pine, cypress or cedar, add two quarts pure raw linseed oil and one quart pure turpentine to each gallon of SWP.

SECOND COAT—Add one pint pure turpentine to each gallon of SWP.

THIRD COAT—To each gallon of SWP a pint or a quart of pure raw linseed oil may be added.

OLD WOOD—Outside:

Before SWP is applied over a previously painted surface, these precautions should be taken:

1. See that the surface is free from grease, dirt and soot. Wash with soap and water if necessary—rinse thoroughly.
2. See that the surface is perfectly dry.
3. If the surface is in good condition for repainting, apply SWP as directed for second and third coats on new wood.
4. If the old paint is peeling, scaling or cracking, burn off all the old paint or scrape and clean off all loose paint with a stiff wire brush. Then follow directions for first coat on new wood for all bare spots. Let dry and then follow directions for second and third coats.

OLD LUMBER WHICH HAS NEVER BEEN PAINTED:

Lumber exposed to the weather for years without the protection of paint is not only dry, but porous, so that special attention must be given to the first coat.

FIRST COAT—Thin SWP bulk for bulk with raw linseed oil and add a pint to a quart of pure turpentine to each gallon of paint and follow with second and third coats as directed for new wood.

How to Get Good Results

1. See that the surface is perfectly dry.
2. See that all pitchy surfaces are properly treated either by burning or by sealing with good Orange Shellac.
3. All knots should be carefully shellacked.
4. Make sure that the paint is mixed and stirred thoroughly before using.
5. Putty nail holes and fill cracks after priming coat has been applied.
6. Do not use ochre as a primer.
7. Use only pure raw linseed oil when oil is necessary and never use boiled oil in any primers or for thinning SWP.
8. Do not paint in frosty weather or over a too-glossy surface.
9. Whenever possible, employ a good practical painter.
10. In damp, swampy localities avoid mildew troubles by using more turpentine and less linseed oil in thinning.

How to Estimate the Amount of SWP Required

An approximate estimate of the quantity of SWP required can be determined as follows:

Measure the distance around the building and multiply by the average height, which secures the square feet of siding. Divide this number by 360 (the number of square feet SWP covers two coats to the gallon on the average surface). The number secured will give approximately the number of gallons of SWP to be used for the body.

To secure amount required for trimming cornice, porch pillars, etc., take from one-eighth to one-fifth the quantity required for body—one-eighth if there is average trimming, and one-fifth when a house has an unusual amount of heavy trim, pillars, cornices, etc.

For porch ceilings, floors, etc., ascertain the square feet by multiplying the length by the breadth and divide that number by 360.

S W P WHITES

SWP OUTSIDE GLOSS WHITE:

This paint is the most durable and economical white paint for general use on all exposed surfaces.

SWP INSIDE VARNISH WHITE:

For inside work where a varnish white finish is desired. Apply over a solid ground of SWP Flat White. SWP Inside Varnish White dries better, works more freely and is more economical to use than the varnish whites under various names, generally found on the market.

SWP FLAT WHITE:

A foundation for SWP Inside Varnish White, China Gloss White or other enamels; or for finishing without a gloss. Use as many coats as required to produce desired whiteness. This can also be used for exterior work where a flat finish is desired.

SWP CHINA GLOSS WHITE:

A satisfactory finish for interiors only where economy is of the first importance. SWP China Gloss White is slower drying and not quite so white as SWP Inside Varnish White. It gives a washable and durable finish.

COLOR COMBINATIONS IN SWP WILL BE FOUND ON PAGES 17-23

SWP

Sherwin-Williams House Paint is offered by us as the best protective paint possible to make for outside use on houses, buildings and all surfaces exposed to the weather.

SWP is not only the best house paint possible to make but it is also the most economical house paint, figured by the amount of SWP required to paint a building in comparison with the amount of any other paint required to do the same job.

Consult the diagram on page 11 to see why SWP, reduced

according to directions, using raw linseed oil, the time required for each coat, gives you the paint that will actually cost less BY THE GALLON than any other paint you might consider for the job.

SWP is recommended for wood and for metal. It is unsurpassed for painting metal work. Metal Primer. It dries with a full, rich color.

There are 32 SWP colors, rich, clean colors.

Trim Colors		Trim Colors	
496		470	
355		393	
461		486	
499		499	
496		388	
496 Ivory		470 Golden Yellow	
432		394	
388		496	
355		Gloss White	
313		496	
498		496	
462 Cream		394 Primrose Yellow	
387		486	
Gloss White		375	
461		388	
499		387	
387 Canary Yellow		393	
375		393	
496		375	
Gloss White		385	
499		387	
498		393 Tobacco Brown	
375 Colonial Yellow			
385		496	
496		393	
393		461	
388			
385 Straw			

See pages 17 to 23 for color suggestions worked out in combination

SWP comes in 32 colors, also Black and White.

Continued on the following

SWP Continued



369 Blue

Trim
Color
369
For
Inside
Use



367 Red

367
498
391
496
Very
durable
for
Brick
work



499 Antique Brown

499
375
391
496



388 Modern Brown

388
387
391
391



382 Rich Maroon

382
For
Doves,
Sash,
Etc.



484 Bottle Green

484
498
391



479 Pearl Gray

Trim
Colors
479
Gloss
White
351
351



464 Sky Blue

464
For
Porch
Ceilings,
Etc.



357 Silver Gray

357
Gloss
White
351
351



360 Cream Gray

360
496
351
Gloss
White
499



498 Moss Green

498
For
Doves,
Sash,
Store
Fronts,
Etc.



475 Bronze Green

475
382
Gloss
White
499



353 Light



363 Sky



362 French Cr



351 Se



485 War



391 Quak

No. 1

Body Color—SWP 375, Colonial Yellow.
Trim Color—SWP 496, Ivory.
Sash Color—SWP 461, Willow Green.

No. 2

Body Color—SWP 387, Canary Yellow.
Trim Color—SWP 391, Quaker Drab.
Sash Color—SWP 388, Modern Brown.

No. 3

Body Color—SWP 496, Ivory.
Trim Color—SWP 499, Antique
Sash Color—SWP 467, Black.

No. 4

Body Color—SWP 360, Cream Gray.
Trim Color—SWP 355, Sage Green.
Sash Color—SWP 475, Bronze Green.

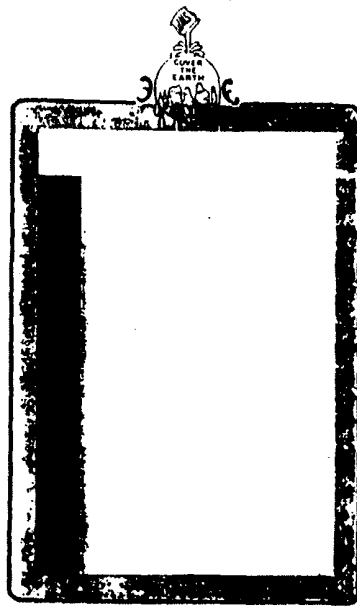
No. 5

Body Color—SWP 367, Red.
Trim Color—SWP 360, Cream Gray.
Sash Color—SWP 388, Modern Brown.

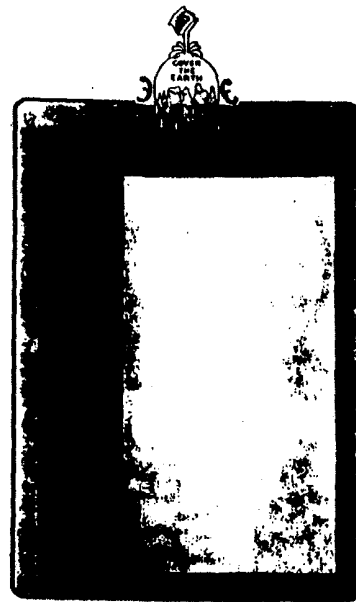
No. 6

Body Color—SWP 498, Moss G
Trim Color—SWP 360, Cream
Sash Color—SWP 467, Black.

COMPLETE DIRECTIONS FOR USING SWP ARE ON PAGES 11 AND 12



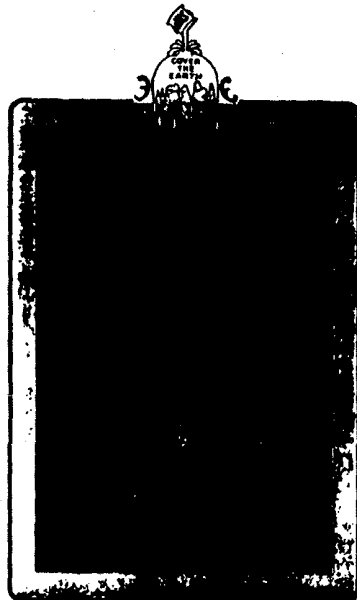
No. 1



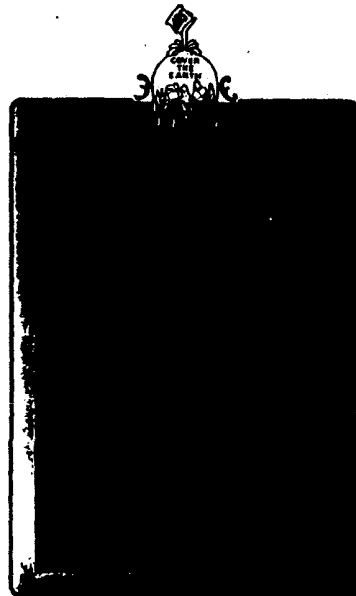
No. 2



No. 3



No. 4



No. 5



No. 6

The Latest Approved Color Combinations for Outside Painting with SWP
Specifications are on the opposite page.

No. 7

Body Color—SWP 496, Ivory.
Trim Color—SWP 362, French Crown
Green.
Sash Color—SWP 496, Ivory.

No. 8

Body Color—SWP 387, Canary Yellow.
Trim Color—SWP Outside Gloss
White.
Sash Color—SWP 461, Willow Green.

No. 9

Body Color—SWP 391, Quaker D
Trim Color—SWP 499, Antique B
Sash Color—SWP 388, Modern B

No. 10

Body Color—SWP 385, Straw.
Trim Color—SWP 388, Modern Brown.
Sash Color—SWP 391, Quaker Drab.

No. 11

Body Color—SWP 499, Antique Brown.
Trim Color—SWP 375, Colonial Yellow.
Sash Color—SWP 498, Moss Green.

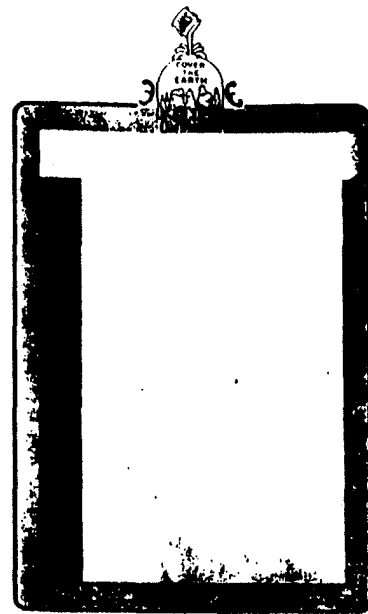
No. 12

Body Color—SWP 470, Golden Y
Trim Color—SWP 388, Modern B
Sash Color—SWP 467, Black.

COMPLETE DIRECTIONS FOR USING SWP ARE ON PAGES 11 AND 12



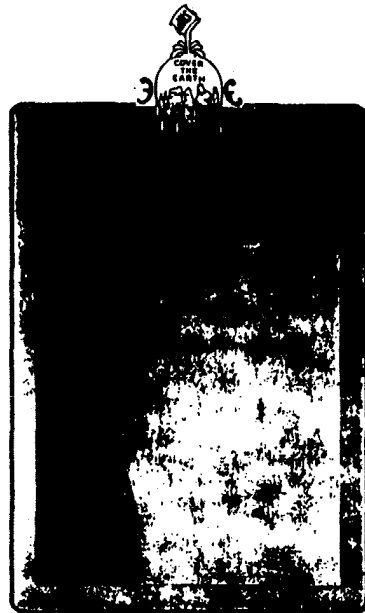
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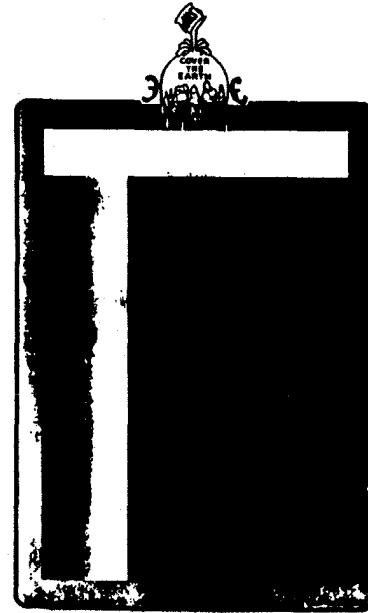
No. 8



No. 9



No. 10



No. 11



No. 12

The Latest Approved Color Combinations for Outside Painting with SWP
Specifications are on the opposite page

No. 13

Body Color—SWP 375, Colonial Yellow.
Trim Color — SWP Outside Gloss
White.
Sash Color — SWP Outside Gloss
White.

No. 14

Body Color—SWP 479, Pearl Gray.
Trim Color—SWP 363, Slate.
Sash Color—SWP 498, Moss Green.

No. 15

Body Color—SWP 354, Sea Green.
Trim Color—SWP 462, Cream.
Sash Color—SWP 383, Pea Green.

No. 16

Body Color—SWP 385, Straw.
Trim Color—SWP 496, Ivory.
Sash Color—SWP 388, Modern Brown.

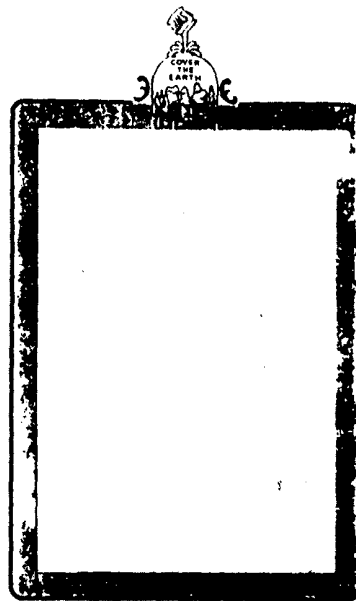
No. 17

Body Color—SWP 462, Cream.
Trim Color—SWP 383, Pea Green.
Sash Color—SWP 462, Cream.

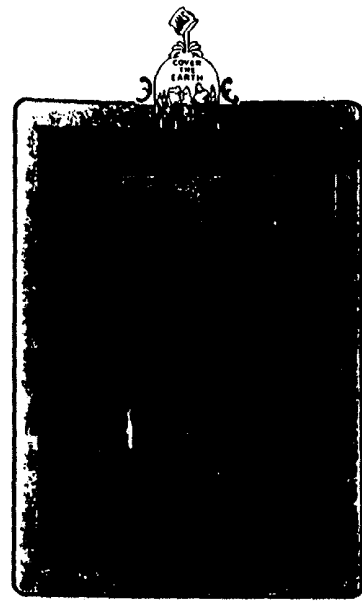
No. 18

Body Color—SWP 351, Stone.
Trim Color—SWP 499, Antique B.
Sash Color—SWP 467, Black.

COMPLETE DIRECTIONS FOR USING SWP ARE ON PAGES 11 AND 12



No. 13



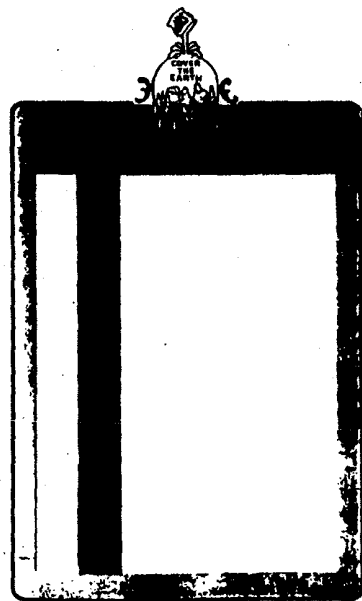
No. 14



No. 15



No. 16



No. 17



No. 18

The Latest Approved Color Combinations for Outside Painting with SWP
Specifications are on the opposite page.

0007-SWP-000008542

No. 19

Body Color—SWP 360, Cream Gray.
Trim Color—SWP 496, Ivory.
Sash Color—SWP 388, Modern Brown.

No. 20

Body Color—SWP 357, Silver Gray.
Trim Color—SWP 498, Moss Green.
Sash Color—SWP 357, Silver Gray.

No. 21

Body Color—SWP 357, Silver Gray.
Trim Color—SWP Outside Gloss
White.
Sash Color—SWP 362, French Crown
Green.

No. 22

Body Color—SWP 393, Tobacco Brown.
Trim Color—SWP 387, Canary Yellow.
Sash Color—SWP 388, Modern Brown.

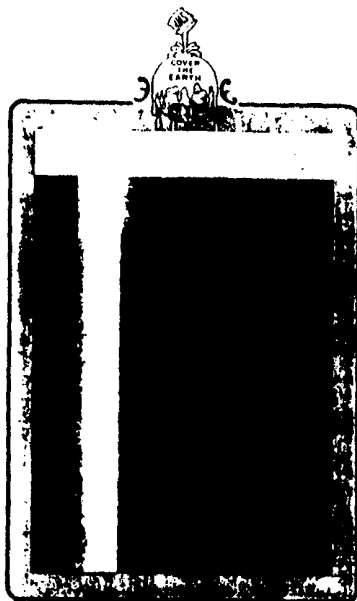
No. 23

Body Color—SWP 360, Cream Gray.
Trim Color—SWP 499, Antique Brown.
Sash Color—SWP 467, Black.

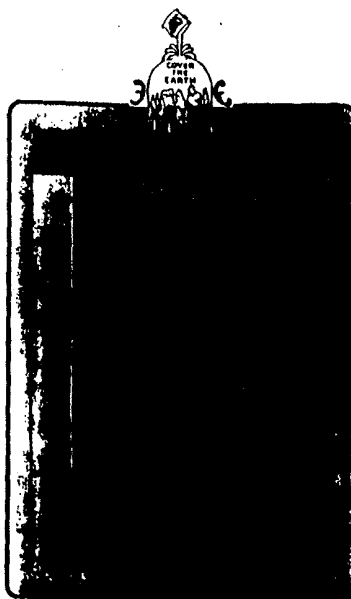
No. 24

Body Color—SWP 391, Quaker Drab.
Trim Color—SWP 496, Ivory.
Sash Color—SWP 498, Moss Green.

COMPLETE DIRECTIONS FOR USING SWP ARE ON PAGES 11 AND 12



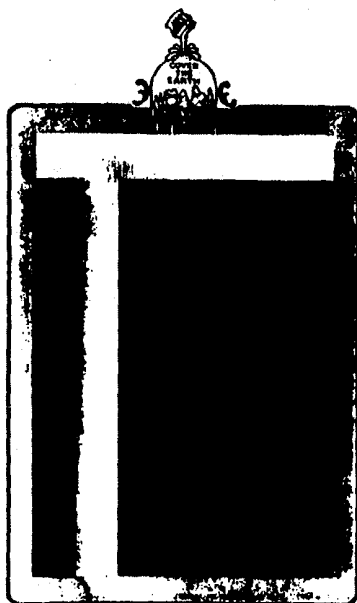
No. 19



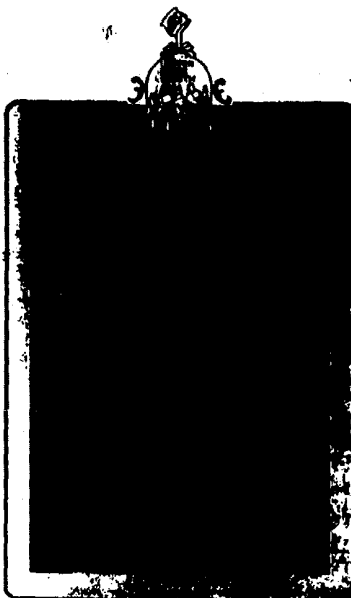
No. 20



No. 21



No. 22



No. 23



No. 24

The Latest Approved Color Combinations for Outside Painting with SWP
Specifications are on the opposite page.

S-W Porch and Deck Paint

There is hardly a more difficult place to keep well protected about a house than the porch floor. In addition to the exposure to weather, the porch floor does not drain off water as quickly as a vertical surface and is a collector of dirt and sand which is ground into the paint film by every one who comes up on the porch. The punishment it receives is very much the same as if you were to actually sandpaper the surface.

S-W Porch and Deck Paint is made to dry harder

than house paint so as to stand up sible under service. It is furnished pleasing floor colors, dries with a go retains its attractive appearance worn off the surface.

It is advisable, and most econo the porch floor and steps each Spr should never be permitted to wear bare wood.

DIRECTIONS FOR USING S-W PORCH AND DECK PAINT

The surface should be clean and perfectly dry. Stir the paint thoroughly from the bottom of the can, and brush out in thin, even coats with a bristle brush, working the paint well into the pores of the wood. Do not apply a succeeding coat until the previous one is perfectly dry, proceeding as follows:

NEW WORK: First Coat: Thin with turpentine, one quart to a gallon of paint.

Second Coat: Reduce with about one pint of turpentine to a gallon of paint.

Third Coat: Apply paint as it comes from the can. Brush out well.

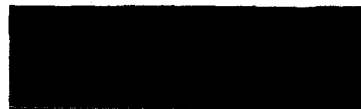
OLD WORK: Remove all loose paint. Coat all bare spots as described above for first coat on new work. Let dry. Next apply a coat over entire surface, thinning the paint with about one pint of turpentine to the gallon.

Final coat shall be applied just as it comes from the can.

COVERING CAPACITY: When thinned as required by the surface, Porch and Deck Paint covers approximately 720 square feet per gallon, one coat.



No. 48 Gray Stone



No. 47 Deep Buff



No. 50 Brown Stone

USE

S W P

FOR PORCH CEILINGS



SWP 464 Sky Blue



SWP 369 Blue

HELPFUL SUGGESTIONS

2½ inch Flat Brush, Putty, Turpentine, Rexpar Varnish for outside varnished doors and varnished SWP House Paint for porch railings, etc., Linseed Oil, Screen Enamel.

Reduction Recommendations for S-W ODP White Lead

FIRST COAT

New Work — Soft Wood —

100 lbs. O D P White Lead
4 gallons Pure Raw Linseed Oil.
2 gallons Pure Turpentine
1 pint S-W Hercules Drier

Makes about 9½ gallons of paint.

SECOND COAT

100 lbs. O D P White Lead
2 gallons Pure Raw Linseed Oil
2 gallons Pure Turpentine
1 pint S-W Hercules Drier

Makes about 7½ gallons of paint.

THIRD COAT

100 lbs. O D P White Lead
4½ gallons Raw Linseed Oil
1 pint Pure Turpentine
1 pint S-W Hercules Drier

Makes about 7¾ gallons of paint.

RESINOUS WOOD

Reduce as directed for *Soft Wood*, except first coat should have larger percentage of pure Turpentine.

PREVIOUSLY PAINTED SURFACES

When in good condition reduce as directed for *Soft Wood* for 2nd and 3rd coats.

UNPAINTED OLD WEATHERED LUMBER

Reduce as directed for *Soft Wood*, except first coat should have larger percentage of pure Raw Linseed Oil. Since conditions and surfaces vary, no definite amounts can be given.

IMPORTANT NOTE

Don't spoil the high quality of S-W Old Dutch Process White Lead by mixing with it cheap oil and cheap drier. **USE THE BEST.**

Add the oil a little at a time and stir in each portion thoroughly.

FLAT FINISH

For flat finish on interior walls and woodwork mix 100 lbs. of O D P White Lead with two gallons of S-W Flatting Oil, other size kegs in proportion.

CAUTION:

Allow each coat to dry. In all painting, give plenty of time for each coat to dry before applying another. Inside work should have at least 24 hours and outside work two to three days between coats.

REDUCING TABLE FOR 12½, 25 AND 50 POUND PACKAGES.

50 lb. kegs—divide the above quantities by 2.

25 lb. kegs—divide the above quantities by 4.

12½ lb. kegs—divide the above quantities by 8.

Reduction Recommendations for S-W Zilo

FIRST COAT

New Work — Soft Wood —

100 lbs. Zilo
4 gallons Pure Raw Linseed Oil
2 gallons Pure Turpentine
1 pint S-W Hercules Drier

Makes about 9¼ gallons of paint.

SECOND COAT

100 lbs. Zilo
2 gallons Pure Raw Linseed Oil
2 gallons Pure Turpentine
1 pint S-W Hercules Drier

Makes about 7¼ gallons of paint.

THIRD COAT

100 lbs. Zilo
5 gallons Raw Linseed Oil
1 pint Pure Turpentine
1 pint S-W Hercules Drier

Makes about 8½ gallons of paint.

RESINOUS WOOD

Reduce as directed for *Soft Wood*, except first coat should have larger percentage of pure Turpentine.

PREVIOUSLY PAINTED SURFACES

When in good condition reduce as directed for *Soft Wood* for 2nd and 3rd coats.

UNPAINTED OLD WEATHERED LUMBER

Reduce as directed for *Soft Wood*, except first coat should have larger percentage of pure Raw Linseed Oil.

Since conditions and surfaces vary, no definite amounts can be given.

IMPORTANT NOTE

Don't spoil the high quality of S-W Zilo by mixing with it cheap oil and cheap drier. **USE THE BEST.**

Add the oil a little at a time and stir in each portion thoroughly.

FLAT FINISH

For flat finish on interior walls and woodwork mix 100 lbs. of Zilo with two gallons of S-W Flatting Oil, other size kegs in proportion.

CAUTION:

Allow each coat to dry. In all painting, give plenty of time for each coat to dry before applying another. Inside work should have at least 24 hours and outside work two to three days between coats.

REDUCING TABLE FOR 25 AND 50 POUND PACKAGES

50 lb. kegs—divide the above quantities by 2.

25 lb. kegs—divide the above quantities by 4.

S-W ODP White Lead

The Sherwin-Williams Company is, by an ample margin, its own largest customer for white lead. By this we mean that the departments of the company's factories making SWP—Sherwin-Williams House Paint—and all the other departments making prepared paints for the Government, for the railroads of the country and for all the various types of manufacturing companies supplied by us, actually buy more ODP White Lead from our corroding plant than any group of customers we sell.

As the world's largest makers of paints and varnishes our consumption of white lead is enormous. This large production of white lead has made it possible for The Sherwin-Williams Co. to effect economies and to perfect machinery and methods of refining not available to the smaller manufacturer. The benefits of this enhanced value are enjoyed by every user of Sherwin-Williams ODP White Lead.



ODP has three outstanding characteristics that are appreciated by any person accustomed to the use of the various standard white leads on the market today.

- (1) ODP is always SOFT in the package. It breaks up in the mixing barrel easier than any white lead on the market.
- (2) ODP is exceptionally white. This makes possible a purity of tints, as well as a gleaming white finish.
- (3) ODP is ground to the utmost degree of fineness which is responsible for its exceptional opacity and spreading power.

ODP has always been a standard product with The Sherwin-Williams Company and has stood as a gauge of purity and excellence for the entire Sherwin-Williams Line. The following guarantee appears upon every keg of ODP White Lead:

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

NOTE

This is also available in soft-paste consistency.

S-W Zilo

Zilo is offered by The Sherwin-Williams Company not as a substitute for white lead, but as the best paste pigment possible to produce in the making of every type of hand-mixed paint.

Zilo resembles white lead and is used by the painter in very much the same manner. It has several distinguishing characteristics from the fact that Zilo is made of 75 per cent white lead and 25 per cent zinc.

- (1) Zilo makes a whiter paint than white lead.
- (a) Zilo makes cleaner, richer tints.
- (b) Zilo STAYS WHITER and retains its color from gas fumes in the air of a city.
- (2) Zilo "goes further" than straight white lead paint. It will take three pints of Zilo to the same surface as four pints of white lead.
- (3) Zilo makes a more durable paint than white lead paint. White lead paint has a tendency towards objectionable chalking and washing off under rain and sun. Zilo this chalking has been reduced to a desired degree because of the 25 per cent zinc it contains.

Hand mixing of white lead and zinc is more than Zilo because white zinc is more expensive than white lead and Zilo sells at very close prices to white lead.

The uniform mixing and the bonding of the lead and the zinc in the mill at The Sherwin-Williams Company is humanly impossible to produce by hand. Every brushful of Zilo will cover the same surface as 25 per cent white lead and 25 per cent zinc.

Zilo is put up in kegs the same as white lead. It is ground in refined linseed oil and turpentine as desired. By a proportion of 25 per cent White Lead to Zilo any proportion of white lead and zinc may be made by the painter.

Put up in 25, 50 and 100 lb. kegs.

NOTE

This is also available in soft-paste consistency.

S-W First Quality Colors in Oil

These are tinting colors ground in oil and are of the purest quality and greatest strength possible to produce. They are used by painters and decorators for the very finest work because of their clarity and characteristic sharpness of tone and permanency to light.

True economy is found in using the best quality in tinting colors. S-W First Quality Colors are ALL COLOR. There is no loading or extending with useless filling matter. This purity of color joined with the ultimate in fineness of grinding results in a given tint being produced with the smallest amount of tinting color possible.

Sherwin-Williams are large makers of dyes and colors and, with the exception of the natural min-

eral and earth colors, manufactures most of the colors from the raw material. And with the purchasing power of the largest makers of paint and varnish in the world, Sherwin-Williams is able to control the quality of the raw materials and colors not of its own manufacture. This is of interest to the person who uses paint products in that there is the assurance that, no matter where purchased, a Sherwin-Williams Product will be dependable—the right color, the right consistency and the right quality.

A description of the different types of colors listed here is given below for those who are interested. The colors are sampled on following pages in full strength also with "let-downs" to indicate tinting power.

CHROME YELLOW

Chrome Yellow is made by precipitating Chromate of Lead in a very fine condition and is one of the most useful pigments. It has a range of shade from Light Canary to Dark Orange according to the conditions under which the precipitation is made. When properly prepared this is a very durable color and ranks among the very highest for its opacity and covering power.

CHROME GREENS

Chrome Greens are prepared by precipitating simultaneously Chrome Yellow and Chinese Blue so that an intimate chemical combination of these two colors is obtained. A wide range both of depth and character of color can be obtained from a light yellowish to a deep bluish shade. A good Chrome Green for painting purposes must not only have strength and fastness to light, but should not float or separate and should be stable under various painting conditions. Green pigment suitable for grinding into oil

colors, must be specially selected for all these points, and undue prominence should not be given to only one or two of them.

CHINESE AND PRUSSIAN BLUES

Chinese and Prussian Blues are prussiates of iron and are remarkable for their brilliancy of tone and extreme strength. The shade is of a characteristic greenish blue. These colors have magnificent tinting power and purity of tone. They are clear and quite translucent when used thin or in glaze. Chinese and Prussian Blues are excellent for Peacock Blue and Greens but are not suitable for violet or orchid tints.

ULTRAMARINE BLUE

Ultramarine Blue is essentially a blue glass produced by roasting clay, silica, soda and sulphur together in a crucible. The fused mass is crushed and ground to impalpable fineness. The characteristic tone is more of a purple blue than Prussian Blue and it is also not as brilliant. Ultramarine

Blue produces good violet and orchid tints and should be used in preference to Prussian Blue for this purpose. Ultramarine Blue is not as powerful in tinting strength as Prussian Blue but each has its place depending entirely upon the character of tint to be produced.

ITALIAN SIENNA

Italian Sienna is an earth color and comes from Sienna in Tuscany. Raw Sienna is a characteristic yellow but when burned or calcined it becomes a rich, semi-translucent red. Raw Sienna contains the same coloring pigment as Ochre, the principal difference between them being the percentage of iron. Ochre contains approximately 20 per cent of iron, while Raw Sienna frequently runs as high as 75 per cent iron.

Raw Sienna is used for cream tints and should be used for Colonial Yellow along with Chrome Yellow Medium to avoid the unpleasant greenish cast characteristic of Chrome Yellow when used alone.

S-W First Quality Colors in Oil

First Quality Oil Colors are perfectly suited to producing Clean, Pure
and for Tiffany Glaze Effects



* Especially suited for Glaze Work

The small color squares represent the color reduced with 25 pounds of white lead to 1 pound of oil

(Continued on next page)

0007-SWP-000008549

S-W First Quality Colors in Oil

(Continued)

ITALIAN SIENNA (Continued)

Burnt Sienna is produced by roasting Raw Sienna. Its characteristic feature is the extreme brilliancy which it gives to transmitted light. This makes it extremely valuable in the manufacture of stains and lacquers.

TURKEY UMBER

Turkey Umber is a native earth found largely in the island of Cyprus. It contains about 46 per cent of Oxide of Iron. Umber also carries about 15 per cent of Oxide of Manganese. This contributes to the richness of tone and is responsible for the excellent drying properties of the color.

Raw Umber is one of the most useful of tinting colors, yielding soft, warm grays and assisting greatly in toning many other tints.

Burnt Umber is produced by roasting or calcining Raw Umber. It produces warmer tints.

TUSCAN RED

Tuscan Red is an earth color containing a large amount of iron oxide which has been dyed with Madder Lake, which is the fastest red known to chemists. This combination of iron oxide and brilliant red lake produces a beautiful rich color which is the most valuable and permanent of the earth pigments.

INDIAN AND VENETIAN RED

Indian and Venetian Reds are Iron Oxides obtained by burning suitable Ochres and especially in the Venetian by calcining Copperas with a suitable base, usually Gypsum.

YELLOW OCHRE

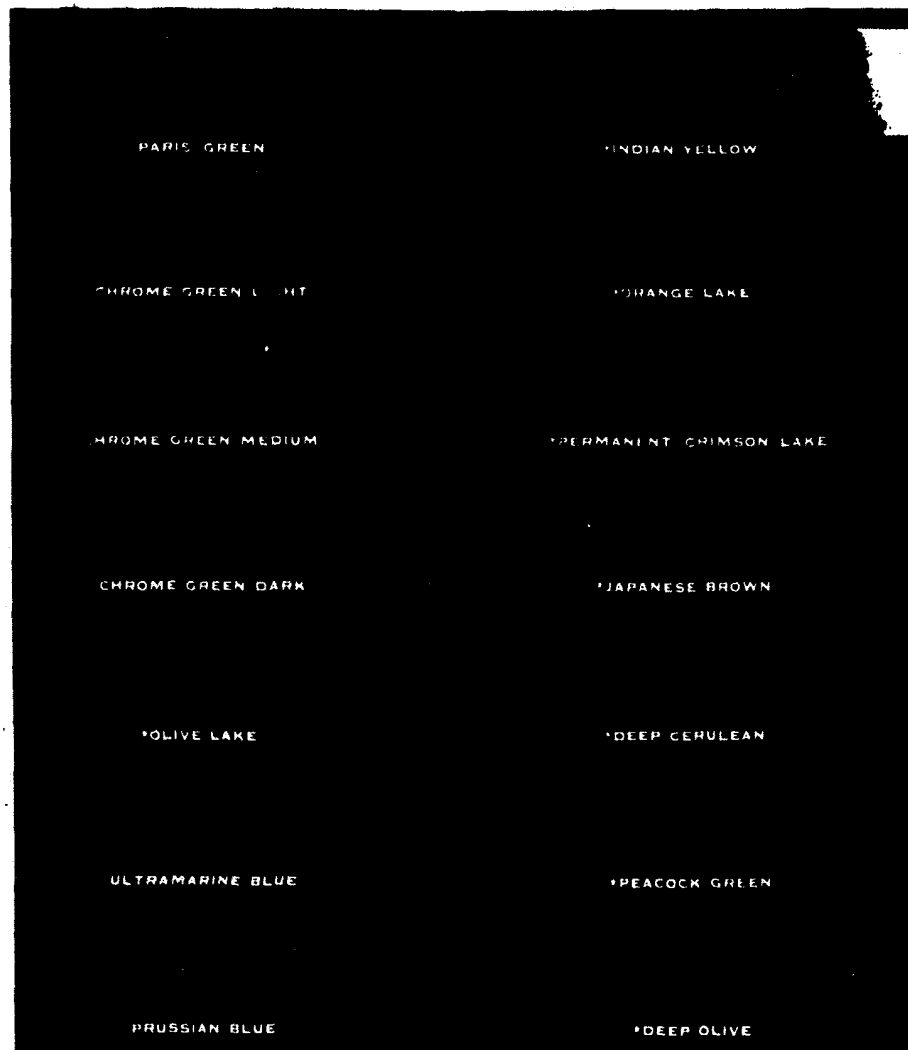
Yellow Ochre is a native earth and probably no other pigment used in painting is more widely distributed or found in such exhaustless quantities as this. Yet only a small quantity is suitable for the very highest grade of painting. The Yellow Ochre we use is imported from Southern France, that being the only source of supply for good Ochre, so far as we know.

VANDYKE BROWN

Vandyke Brown is a bog earth color of a fine translucent quality. The color is produced, also, by calcining certain ochres found in France. Mixed with white and Raw Umber it yields agreeable taupe shades. Used for darkening tints it produces softer shades than secured with black.

S-W First Quality Colors in Oil

First Quality Oil Colors are perfectly suited to producing Clean, Pure Tints
and for Tiffany Glaze Effects



* Especially suited for Glaze Work

The small color squares represent the color reduced with 25 pounds of white lead to 1 pound

0007-SWP-000008551



A Colorful Residence *a la Espagnol*

Broad expanses of wall unbroken by windows are designed to offer protection against the rigors of climate. Old Spain has her cold days with keen biting winds quite as much as the sunshine we think so characteristic. Such walls need the interest of texture imparted by the peasant's mudboard or trowel in order to avoid monotony. Texture of color is indispensable. The rough, shaggy wall of this house was first coated with Concrete Wall Finish White tinted with Raw Sienna. When dry this was covered with an overglaze of Raw Sienna, Burnt Sienna and Paris Green thinned with Linseed Oil, Turpentine and a little drier. These colors are blended together as brushed on and then roughly wiped off with cloths before dry.

WALL COLOR — Concrete Wall Finish White, tinted with Raw Sienna Oil Color.



BORDER COLOR — Concrete Finish Extra Light Gray, tinted with Ultramarine Blue Oil Color.



GLAZE COLOR — Linseed Oil, Turpentine, and Drier, tinted with Raw Sienna.



GLAZE COLOR — Linseed Oil, Turpentine and Drier, tinted with Burnt Sienna.



SASH COLOR — tinted with Prussian Blue Oil Color.

0007-SWP-000008552



A Spanish Calif

To the person who loves art, this building is like a piece of canvas. The artist's paint. It is so new. The monous walls in this day and colors are so easy. color suggestions await this Paint Headquarters.

The blended walls show over a solid color of Cream of linseed oil tinted with separate batches of color as suggested by the roughness of the stucco interestingly.

The timber work is Preservative Shingle Stain texture of the wood. every two years afterwards "Clear" will keep the condition indefinitely.

The dominant colors are Blue for the door, window bowl of the fountain, Orange of the awning and tile flagging. The wall colors enrich the general effect edge off the sharp corners colors.



TIMBER WORK — Preservative Shingle Stain B-47 Nut Brown.

WALL COLOR 1 — Concrete Wall Finish, tinted with Chrome Yellow M.

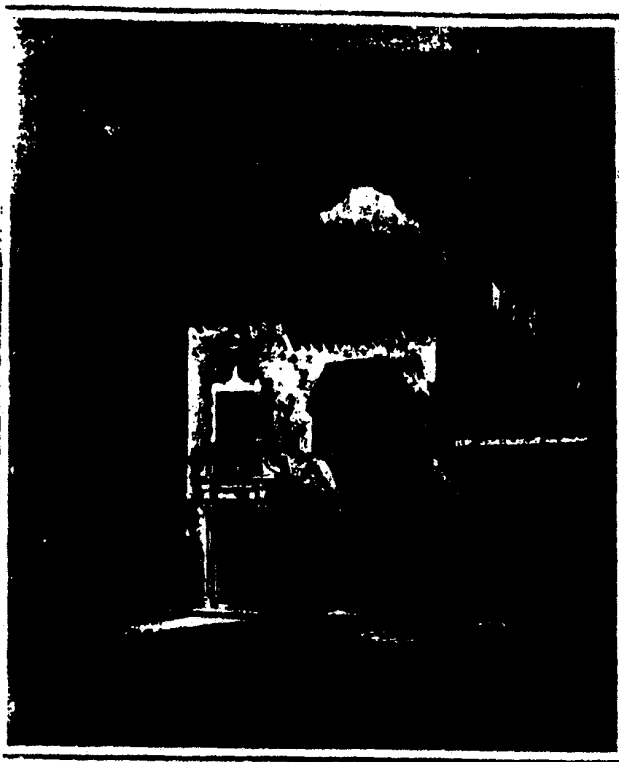
WALL COLOR 3 — Concrete Wall Finish, tinted with Turkey Red Oil Color.



BALUSTRADE — SWP 496 Ivory.

WALL COLOR 2 — Concrete Wall Finish, tinted with Chrome Yellow L.

WALL COLOR 4 — Concrete Wall Finish, tinted with Burnt Sienna.



Light and Shadow a Spanish

It is the play of light and shadow on the flat stucco walls which makes this home so interesting. This home is done in a smooth texture. There should be, however, from the too rigid edge. The walls should be fashioned and moulded by hand and not by machine.

Starting with Concrete Wall Finish three soft tints are made together in soft clouds upon this melting background fall from tiled cornice and with so inviting an appearance.

The flat roof over the sitting area is a canvas deck protected by Deck Paint so that it can be clean to make this spot a perfect lounging place to spread a loaf in a comfortable chair in the noon.

The ornamental ironwork is either Verdas Green or Black, depending upon the need for color in each case.

The furniture regularly on the deck will be just as practical as beautiful finished in Enamel or Brushing Lacquer.

WALL COLOR 2 — Concrete
Wall Finish tinted with
Chrome Yellow Medium.

DOORS AND SHUTTERS —
S-W Verdas Green.

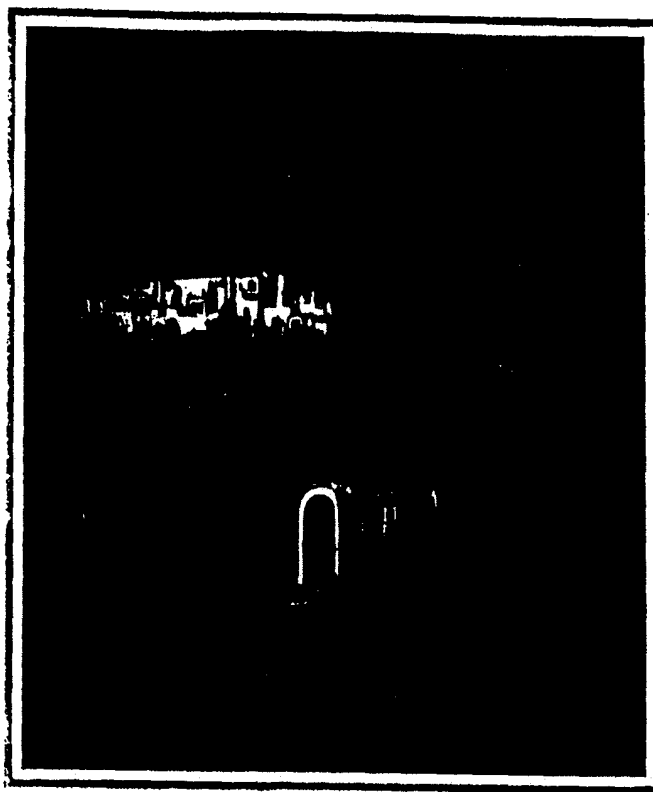
WALL COLOR 1 — Concrete
Wall Finish tinted with
Chrome Yellow L.

SASH — SWP 496 Ivory.

WALL COLOR 3 — Concrete
Wall Finish tinted with
S-W Verdas Green.

CANVAS DECK — Porcelain
and Deck Paint No. 5
Brown Stone.

0007-SWP-000008554



A Thatched Cottage

Color schemes are being used in new construction which are a range of treatments familiar to the eye. This is true because studies have shown that the eye is very much as if the wall is turned inside out. Many effects are used along with rough textures just the decoration. Variation in color would be unthinkable, of course, in a house.

In new construction color is often mixed right into the wall. Batches of different colors are applied and run together on the wall, being done with the brush or float, depending upon the texture desired.

In the course of time color is desirable, or it is freshen up discolored wall. Wall Finish is ideal. This is for outside exposure. It is which preserves the texture of course, a glossy surface is considered.

Concrete Wall Finish is applied together on the wall for the color shown in this illustration. It also be applied over which First Quality Oil Color is brushed on—wiping off for an antique finish.

For individual shades of color, Wall Finish with S-W Finish is used.

Wood Shingles deserve a way that preserves them.

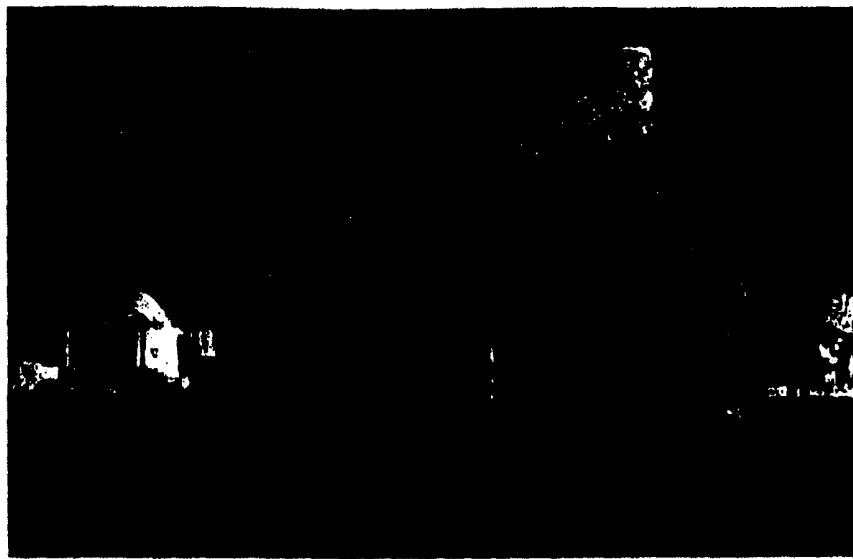
ROOF—Preservative Shingle
Stain B-41 Sierra Brown.

TRIM COLORS — SWP Ivory
496.

WALLS — Concrete Wall
Finish White, tinted
with Burnt Sierra.

SHUTTERS — S-W Verdeas
Green.

0007-SWP-000008555



A Small English Stucco Residence

Stucco construction is due to enjoy increasing popularity because of its delightful texture effects. Stucco needs paint protection, but the paint used must dry without gloss in order to preserve the interest of the stucco texture. S-W Concrete Wall Finish is recommended for this purpose.

COLOR SUGGESTION: This type of home will appear well in two additional color combinations:

Roof: C-71 Preservative Shingle Stain Dark Green.

Body Color: Concrete Wall Finish Light Gray (see page 43).

Trim Color: SWP 496 Ivory (all woodwork).

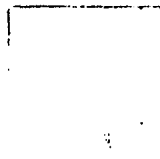
Roof: B-47 Preservative Shingle Stain Nut Brown.

Body Color: Concrete Wall Finish Cream.

Trim Color: SWP 388 Modern Brown.



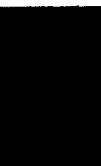
ROOF Preservative Shingle Stain (B-41) Sienna Brown.



BODY COLOR — Concrete Wall Finish Extra Light Gray.



PORCH FLOOR — Porch and Deck Paint No. 50.



DOOR — Golden Resper Varnish.

0007-SWP-000008556

S-W Concrete Wall Finish

Interest in concrete and stucco architecture centers in two features: The design of the structure and the texture of the flat surface. Unsightly streaks and discoloration produced by weather and soot, quite destroy the charm of the most beautiful stucco building. Stucco is porous and requires sealing, especially in cold climates, to prevent the appearance of hair-line cracks and flaking off, due to moisture and frost.

S-W Concrete Wall Finish is a preservative oil paint which dries with a velvety dull finish. It shows none of the objectionable gloss peculiar to oil paints. It is furnished in White and in the pleasing line of typical stucco tints shown below.

SPECIAL SHADES

Many architects and painters prefer the tinting of White to obtain some particular shade. S-W First Quality Colors in Oil are furnished for this purpose and are to be thinned with turpentine when tinting Concrete Wall Finish.

Concrete Wall Finish is ideal for painting brick buildings.

COVERING CAPACITY: When thinned as required by the surface, Concrete Wall Finish covers approximately 100 square feet per gallon, one coat.

DIRECTIONS FOR USING S-W CONCRETE WALL FINISH

Paint should not be applied to fresh concrete. It should be allowed to cure by weathering for at least 28 days before painting.

NUMBER OF COATS

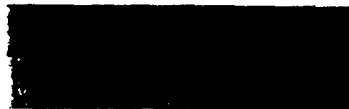
Two coats of S-W Concrete Wall Finish are sufficient. This is made possible by the extreme fineness of grinding, the finish works equally well when applied as well as when brushed on.

FIRST PRECAUTION—Sweep the surface of the concrete and sand particles. Any salts or efflorescence should be scraped off and the surface washed with water. Preparation should be as follows: Three pounds of water per gallon of water. Let dry thoroughly.

FIRST COAT—Concrete Wall Finish mixed with one quart of turpentine to the gallon. Let dry thoroughly.

SECOND COAT—Concrete Wall Finish mixed with one quart of turpentine to the gallon. Let dry thoroughly. (unless necessary for better adhesion, add turpentine only).

White



Extra Light Gray



Light Gray

Venetian Red



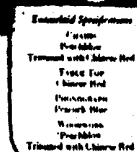
Dark Gray

Note—Concrete Wall Finish is not recommended for concrete floors. For this purpose use Floor Enamel. See page 157.

HELPFUL SUGGESTIONS

4 or 6 Inch Wall Brush, Floor Enamel, Turpentine, Concrete and Cement Hardener, SWP for W

Two-toned wicker furniture is produced by wiping a contrasting enamel finish. The piece is dipped in enamel and allowed to dry. The contrasting color is then applied to the entire surface, working into the joints and crevices. It is then baked before the material sets. The only exception is that which is done



TRIM COLOR -- Enameloid
Chinese Red.

FLOOR — Floor Enamel
nut No. 466.

The Breakfast

This is surely a room "w

The combining of the c
has all been restricted to
amateur can do the work.
special skill to finish th
Enameloid after the rest
effect is like putting a c
man.

Most doors and cupbo
By painting the panels i
than the frames of the c
you see just the same col
darker, the plainness is tal
but a very simple operati
brush and do the mouldin
with a bit of contrasting
gested color combinations
under "Enameloid" (page

The painted floor effect
either wood or linoleum b
Enamel. The tone of th
ately kept dark both for th
ness it produces and for
which it brings out the va
instead of competing with
would be the case with a



Enameloid Specimens
Woodwork
Table Top and Seats
Leather Upholstery
Chairs, Lovers, Table Legs
and Sides
Linen
Woodwork
Hardware
Plaster
Stained Lumber
Blinds, Picture Moulds
and Frames
Flour
Barned with Linen, Taper
Nails, Stained with Tan

WOODWORK -- Enameloid
Apricot.

FURNITURE -- Enameloid
Lettuce Green.

CEILING--Flat-Tone Ivory.

WALL -- Flat-Tone Silver
Gray and Buff.

TABLE TOP, CHAIR SEATS
--Enameloid Jade Green.

PANELS Enameloid
Orange.

Living Room in Blue and Mulberry

This color scheme makes the year-round room. The Flat-Tone Ivory Tan makes and set off the richness of the and mulberry upholstery, ad

"LIQUID WALLPAPER"

MULTI-COLOR Flat-Tone effect modify this color of Ivory Tan in follows:

For a WARMER, BRIGHTER EFFECT
Stipple with Flat-Tone Cream.

For a COOLER, more SUBDUED EFFECT
Stipple with blue

Flat-Tone Sky Blue and Silver
parts

or

Stipple with a darker tan

Flat-Tone Ivory Tan and
equal parts.

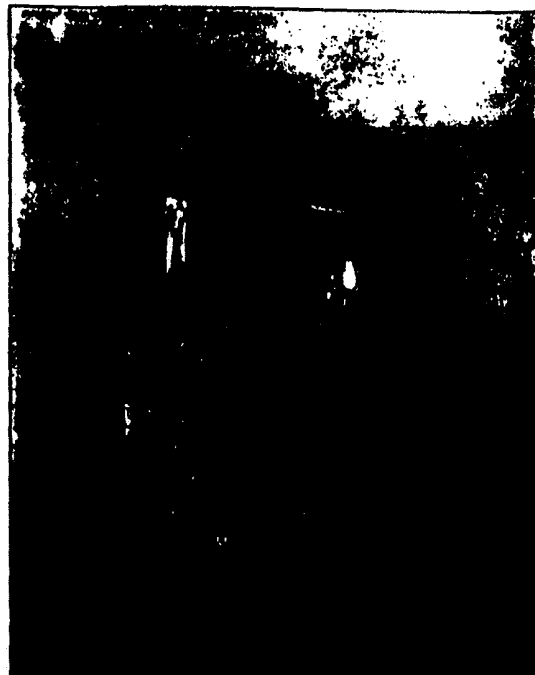
GLAZED or TIFFANY EFFECT
add greatly to the richness

Foundation Color Ivory Tan

1st GLAZE MIXTURE, S
tinted with First Quality
Brown.

2nd GLAZE MIXTURE tint
Oil Color Cobalt Blue.

The soft, greenish tone
ceiling indicates the effect
use of green gauze curtains
months change to ecru curtains



SECOND CHOICE WALL—
Flat-Tone Stipple No. 48.

WOODWORK—Old Dutch
Enamel Ivory.

CEILING—Flat-Tone Ivory.



WALL — Flat-Tone Ivory
Tan.

THIRD CHOICE WALL—
Flat-Tone Stipple No. 52.

FLOOR—Stained with
Stain Walnut, finish
with Mer-not Varn

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A Homey Living Room

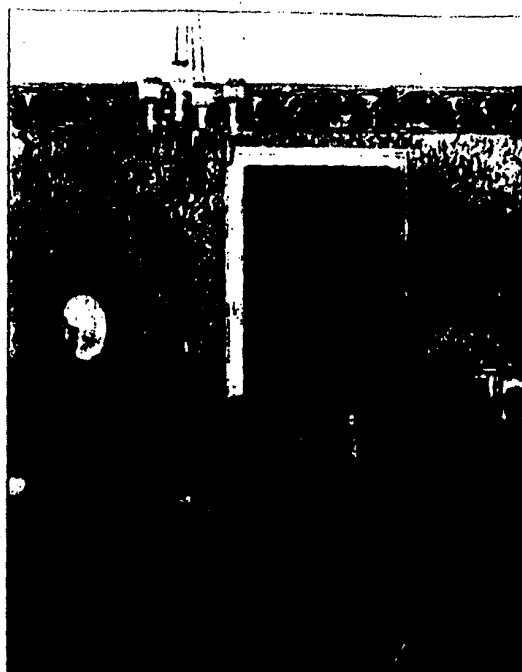
Glazed Flat-Tone Effects give a room an airiness that usually evokes the exclamation, "Why, are they painted?"

Flat-Tone furnishes the room with a softness and the transparent natural Glazing Liquid produces the effect that can look "down into" the color.

Any color effect is possible with the walls illustrated, a blending of Ivory Black and Ivory White, both colors being soft "tinted" colors.

When two glaze colors are used, the larger areas than the other colors in this room would have been made of Ivory Black been used. It would have been warmer had the Burnt Sienna been used generously.

Texture is a magic word in painting. To get it one uses many methods. One is to use finished plaster and "antique" plaster to paint. Prepared burlap or canvas can be hung over the wall to obtain texture. Rough stippling. Flat-Tone Effects will yield a room that is durable, non-fading and cost



WOODWORK — Old Dutch
Enamel Ivory.

CEILING — Flat-Tone Ivory.



WALL — Flat-Tone System
No. 36.



DOOR — Acid Stain Brown
Mahogany.
Scar-not Varnish.



FLOOR — Mar-not Varnish.

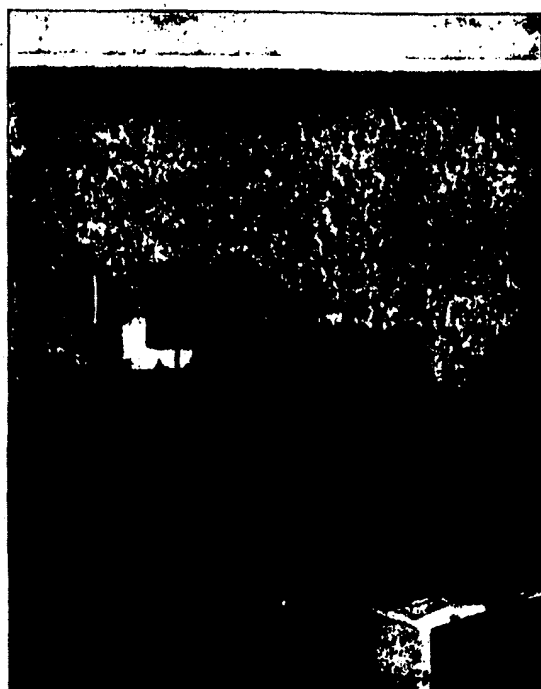
A Charming L in Gray an

A scheme for the south
to be cold. Silver Gray
shade, friendly and not
"liquid wallpaper" textu
Tone, a silver gray ro
Almost any color schem
well with it.

If the green rug seems
wintry days, change to
warm browns and orang

Summer curtains be
oyster is for the glass
cretonne for the drapes
furniture should be pro
with cretonne slips simi
page 51.

The bowl of tiger lili
pen," but were selecte
notes of accent should
as the seasons come aro
be bright flowers to live
and darker, heavier fl
warm scheme for the w



WOODWORK — Old Dutch
Enamel Ivory.

CEILING — Flat-Tone
Ivory.



WALL — Flat-Tone Stipple
No. 25.



FLOOR — Mar-rot Varnish.

*It is always desirable
summer drapes. Even
the winter bring in
with rose sunfast for*

A Dining Room

This arrangement contains furniture and rugs to carry the color scheme. The walls are simply a background. The more interesting furniture can be made the better the furniture will be felt.

Rough plaster is recommended for houses this would be a plaster or special texture with texture over the coat.

Smooth plaster can be given the appearance by stippling the Flat-Tone with a sponge. This represents Flat-Tone Silver Gray on over textured plaster. The suggestion is for the stippling Flat-Tone Silver Gray a foundation color of Silver.

The furniture is Spanish walnut, with chairs upholstered in red leather.



WALL (Alternate Choice) —
Stipple No. 25.



FLOOR — Oil Stain Walnut,
Mar-not Varnish.



CEILING — Flat-Tone Ivory.



WALL — Flat-Tone Silver
Gray.

WOODWORK — Old Dutch
Enamel White.

FURNITURE — Spanish
Walnut.

Dining Room of Colonial

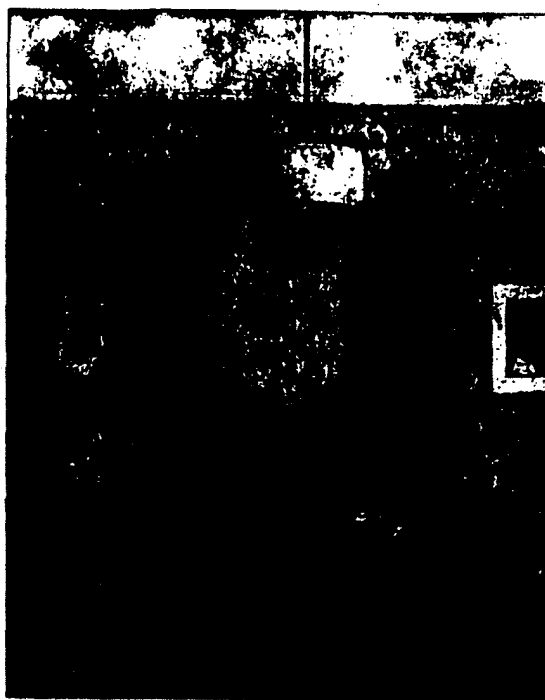
Colonial mahogany a setting of warm browns. Starting with the restful colors have been introduced Flat-Tone wall.

Ivory Flat-Tone is the Japanese Brown Glaze mixture of Flat-Tone Glaze Blue tints the second m

These two tints are blended the wall and where they produce delightful "in-gray - green, blue - green which afford endless int

Texture is produced by stippling with a crumpled Glazing Liquid "sets." varied from broad plum lacey markings depending the owner.

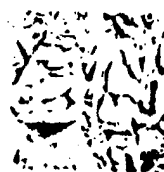
Glazed Flat-Tone wall course.



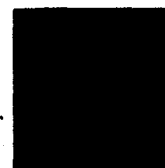
WOODWORK — Old Dutch
Enamel Ivory.

FLOOR — Mar-not Varnish.

CEILING — Flat-Tone Ivory.



WALL — Flat-Tone System
No. 29.



FURNITURE — Handcraft Stain
Extra Dark Mahogany.
Scas-not Varnish.



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A Cheerful Dining Room in Modern Treatment

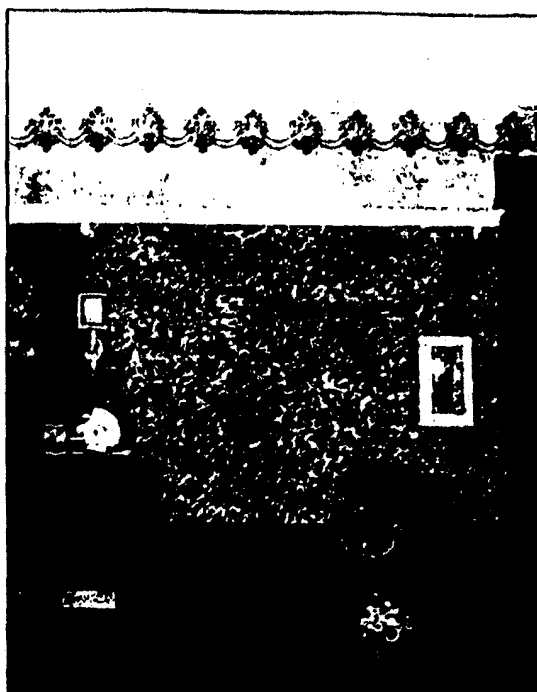
The divided wall treatment makes the most of the parent height of the room and adds to the "coziness."

The color scheme is part of the foundation for the lower wall—blue—Flat-Tone Sky Blue mixed in equal parts—but they appear so fresh through the gray stipple color that the effect is not dull.

The upper wall color provides sunshine because of the color applied over Ivory Tan.

A taupe rug could be substituted for the blue, but in that case bright emphasis, should be introduced by a blue vase or even a picture predominates.

The furniture of the room is wood varnished natural with a Varnish. Enamel finish would be fine, also, done in Enameloid or striped with Enameloid Paint.



LOWER WALL—Flat-Tone
Stipple No. 17.

FURNITURE — Enameloid
Finish.

CEILING—Flat-Tone Ivory.



UPPER WALL — Flat-Tone
Stipple No. 48.

WOODWORK — Old Dutch
Enamel Ivory.

FLOOR—Mar-rot Ve

0007-SWP-000008565

A Man's

The dark colors of this room give it a somber and forbidding atmosphere, but the man who lives here, a chap smoking as he reads, finds that he gains his pals, is that true to him, but his fortress, master.

Here his trophies and seem entirely in place, and the dark stained floor does not seem to be treated too carefully. The stained in weathered gray (Weathered Oak) looks "c

The floor is protected with a wax as a concession to the housewife, who can be washed up and so as not to ruin the finish or spilled on the floor.

"Antique" plaster work in the room and any texture rather than a trowelled effect to a wet surface. Take paint in a most unusual way. Such a finish in Flat-Tone Shell, a simple color, using dull, green-grays or can be "washed" with Glazing Liquid tinted with

Let our Decorative Studio



WOODWORK — Handcraft
Stain Weathered Oak.
Velvet Finish Varnish, 1044.

CEILING — Flat-Tone Silver
Gray and Cream.



WALL — Flat-Tone Shell
Pink, 6 parts;
Flat-Tone Forest Green,
1 part, mixed.



FLOORS — Oil Stain Walnut.
Mar-nut Varnish.

All your life you have wanted to live at home "differently." This is the idea of how Sherwin-Williams can make your dream come true.

The Bed

"This bed room makes you say, 'but it's extremely attempt anything like t

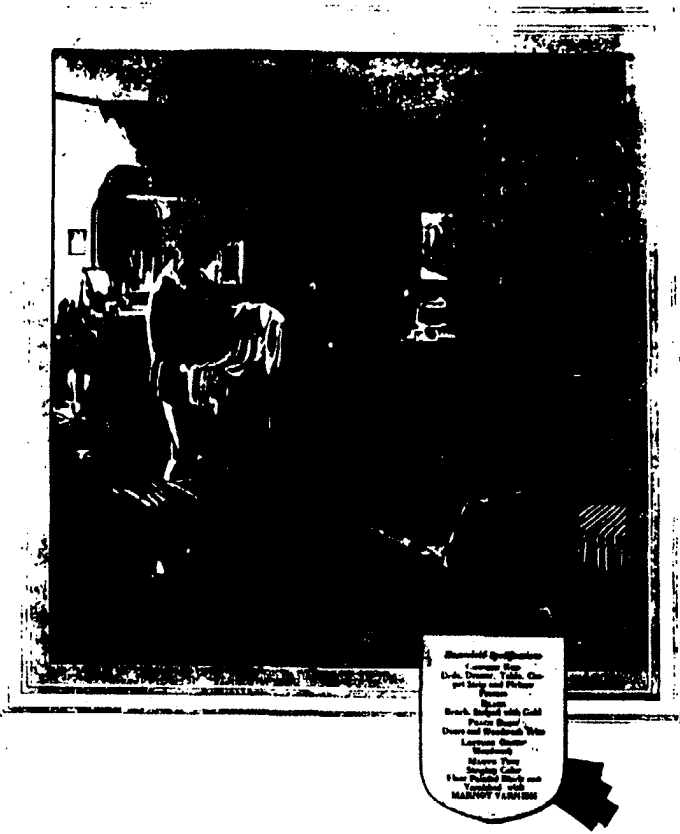
Every one of the deco
this book has been pla
colors and enamels wh
can confidently underta
pose a color scheme
enjoy the thrill of doing

"Black floors? They'll be your friend, the excellence you dust the floors any bestow on your floor care of this bed room."

"Chinese Red is so right. Then glaze it. Liquid tinted with V. Color and allow just a show through as you w

"Lettuce Green wood say, 'I'd be willing to room suite done in Let you would, especially if Ivory. The delicate suggested, will appeal to It is being used quite f

The wall color is which may be stippled for a brighter effect or s Ivory Tan and Olive Tan for a darker effect.



WOODWORK — Enameloid
Lettuce Green.

DOORS - Enameloid Peach

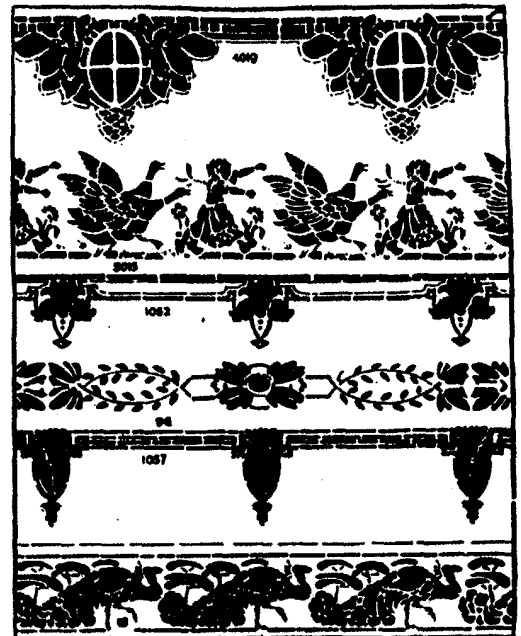
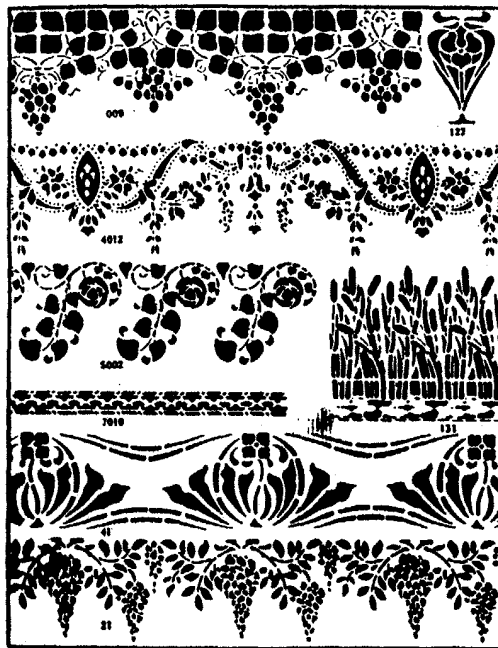
CEILING- Flat-Tone Ivory.

WALL — Flat-Tone Ivory
Tan.

TRIM COLOR - Enameloid
Lavender.

FURNITURE. Env.
Chinese Red.

Sherwin-Williams Stencil Patterns



STENCILING

COMPLETE WORKING INSTRUCTIONS

A few surfaces now decorated with the modern flat or blended wall finishes are complete without the finishing touch produced with the stencil, we have compiled working instructions in a concise, but comprehensive, form showing the methods involved, step by step, so that the stencil can be rightly used by anyone.

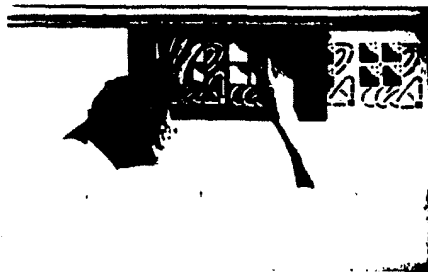


Illustration I The design is applied to the wall through the openings of the cut stencil

The stencil patterns shown in the illustrations are typical of the various kinds of stencils which can be supplied. If the Sherwin-Williams dealer does not carry the selected patterns they may be ordered through the Decorative Studios, The

Sherwin - Williams Co., 601 Canal Road, Cleveland, Ohio.

SECTION I—Kinds of Stencils

Stencils are of two kinds:

1 The *solid stencil* is that in which the whole pattern is cut out and which produces a complete design, as Illustration I.

2 The *outline stencil* is only the drawing or the outline — as the name implies — of the decoration. (See Illustration IV.)

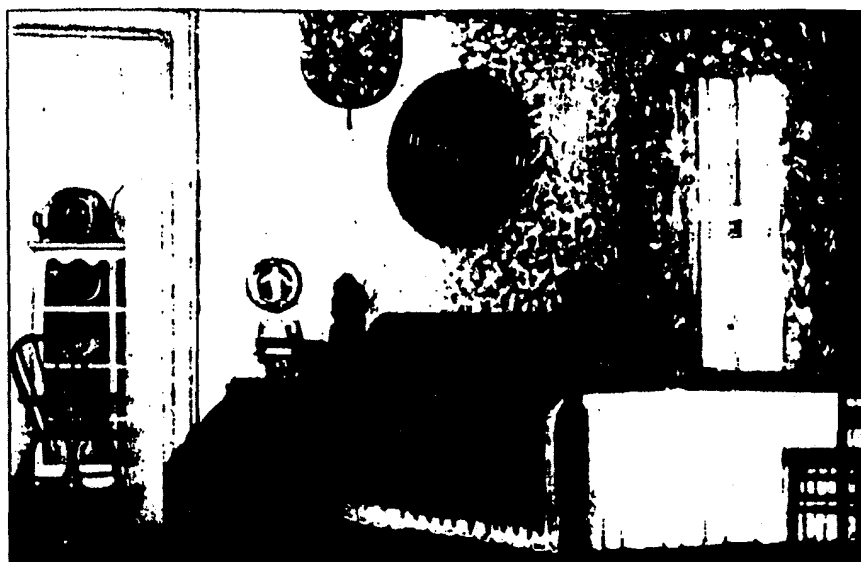
The filling in to complete the border or design, must



Illustration II Leaf part of stencil has been previously applied. Grapes are then stenciled in another color

Continued on back of following page

FOR SIZES AND PRICES OF STENCIL PATTERNS, SEE PAGE 78



A Colonial Bedroom

The patterned wall is done in "liquid wallpaper"—Multi-Color Stippled Flat-Tone. This finish was originated in Sherwin-Williams' Decorative Studios ten years ago. The sponge stippling is simple enough for anyone to do and interesting enough for everyone to *enjoy* doing. In this color scheme Blue is the color brushed on and Ivory the color printed on with the sponge.

CEILING—Flat-Tone Ivory.

WOODWORK—Old Dutch
Enamel Ivory.

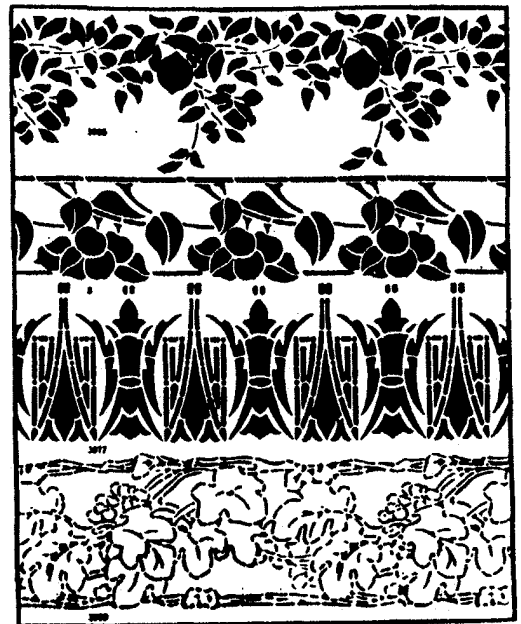
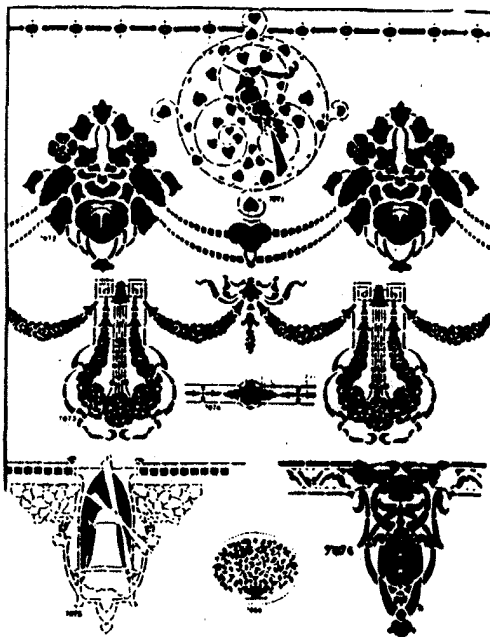
FLOOR—Mar-not Varnish.

WALL — Flat-Tone Stipple
No. 34.

ADJOINING ROOM
Tone Shell Pink
Cream.

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Sherwin-Williams Stencil Patterns—Continued



DIRECTIONS FOR USING STENCIL PATTERNS—Continued

be done by hand. (See Illustration V, VI, and VII.)

A solid stencil may be produced in one or more colors with one or more parts. Illustration I shows a solid stencil in one part, applied in one color. Illustration II shows a solid stencil in two parts and applied in two colors. (See also illustration X.)

An outline stencil does not give a finished or completed decoration, but requires the additional work of filling in by hand after the outline is applied to the surface and is thoroughly dry.

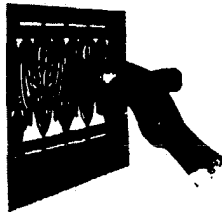


Illustration III—Hold the brush up straight against the stencil

stencil to the exposed surface as in Illustration III. Use the regular stencil brush and work the color into the surface with a rotary motion, making the brush help hold down the stencil while it is applying the color. A small stencil may be held in position with one hand. (Illustration I.)

SECTION II

Correct Use of Stencil

The stencil should be held flat against the surface to be decorated. If necessary, a few thumb-tacks can be used to hold the stencil firmly in position. These will not injure the wall. Apply the colors through the opening of the

Use a regular stencil brush. It should be clean and in good condition. A short bristle brush is best, as the color can be rubbed into the surface to be decorated without having the bristles spread or work under the stencil. The brushes are made in various sizes, the smaller size being more suitable for the smaller stencils. A brush one inch and a half in diameter is best for regular stencil work.

SECTION III

Paint and Its Preparation

S-W First Quality Oil Colors should be used for the oil painted stencil work and S-W Distemper Fresco Colors



Illustration IV—The Outline Stencil

FOR SIZES AND PRICES OF STENCIL PATTERNS, SEE PAGE 78

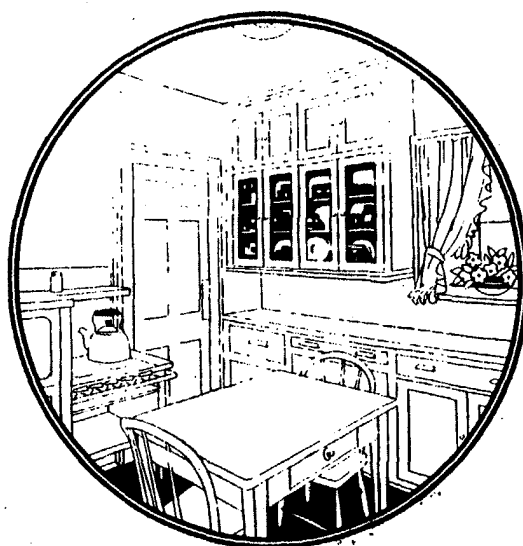
Continued on back of following page

0007-SWP-000008570

Well

S-W Semi-Lustre
Light Yellow

Woodwork
and
Furniture



Ceiling

Main Trim
on
Furniture

S-W Enameloid Old Ivory

Secondary
Trim on
Furniture



S-W Enameloid Orange

a KITCHEN *in* Sunshine YELLOW

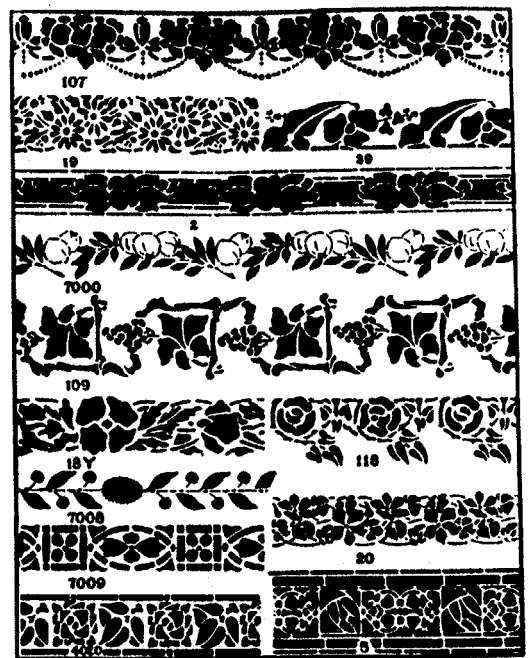
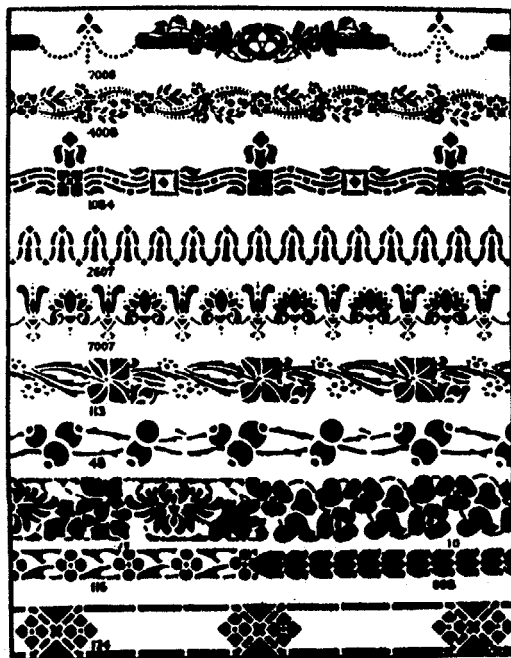
To have a "sunshiny kitchen" is the desire of many a housewife. This scheme makes it possible.

While it is a fact that actual sunshine is practically white, yellow is the color which gives out the feeling of sunshine. Our color scheme would be a bit bright for the kitchen with south exposure unless shaded by a deep porch or heavy foliage. With woodwork in Ivory, use

Enameloid Yellow for edges, the band molding, etc., with Enameloid Orange for a striping color and for such small spots as lighting fixtures, also the inside of cupboards.

For curtains use pale green scrim with white or ecru glass curtains. The linoleum floor may be warm, dark brown or a checked pattern in cream, gray and black.

Sherwin-Williams Stencil Patterns—Continued



DIRECTIONS FOR USING STENCIL PATTERNS—Continued

or S-W Decotint for surfaces finished with a water-mixed preparation.

S-W First Quality Oil Colors have great tinting quality, being made up in the full strength of the various colors: i. e., S-W First Quality Oil Color Emerald Green gives a rich, full intense emerald hue, not a weak light or grayed hue. Very little paint, therefore, is required for the tinting of white, which is often used as the base for the stencil color.

To Reduce Strength of Color—The stencil tube colors, as they



Illustration V—Painting fruit after outline has been applied

come from the tube, are frequently too dark and intense to use. Reduction to secure a lighter tint is therefore necessary. To do this, follow one of these two methods: (1) Thin with S-W Glazing Liquid. (2) Add Stencil White and thin to brushing con-

sistency with Glazing Liquid. Turpentine, which is a satisfactory thinner for most paint, evaporates too quickly for stencil work, causing the paint to pile up on the design so that the pattern is liable to break when cleaning.

The addition of white causes the First Quality Oil Colors to become opaque, but is necessary when the stencil color is to be lighter than the background color.

If the paint is too thick, the result will appear spotty and pasty and will work hard in applying.

When the paint is too thin, it is liable to run under the stencil and blur. This can be avoided by using less paint in the stencil brush.

Always try out the brush on a board or



Illustration VI—Painting the background

(Continued on back of following page)

FOR SIZES AND PRICES OF STENCIL PATTERNS, SEE PAGE 78

Walls
and
Ceiling

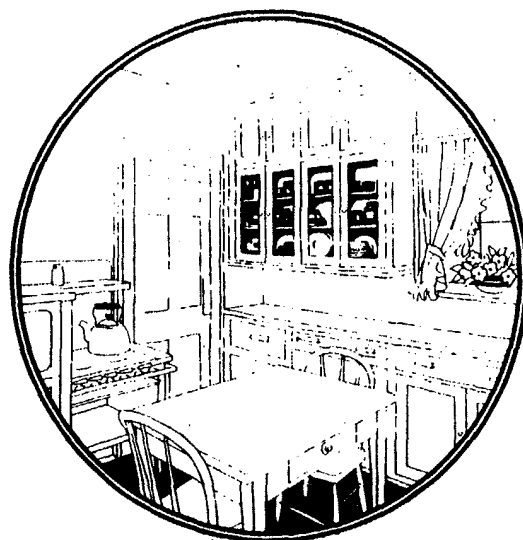


Oyster White
S-W Semi-Lustre White
Tinted with Raw Umber

Furniture
and
Woodwork



S-W Enameloid Sky Blue



Inside of
Cupboards,
Drawers,
also Color
for Curtain

Main Trim
Color

Secondary
Trim Color



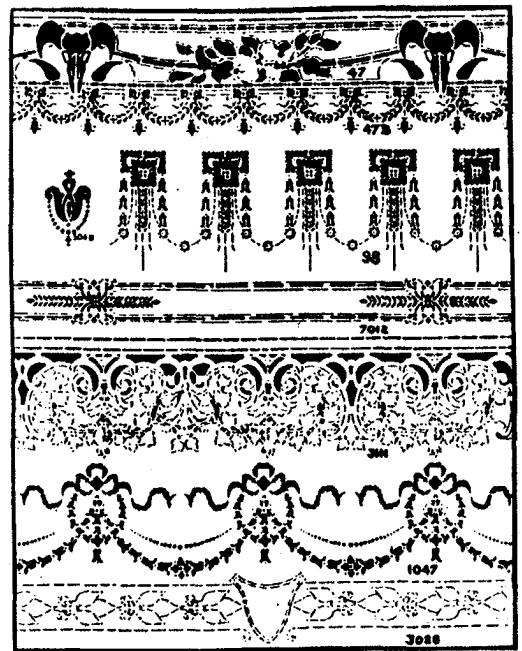
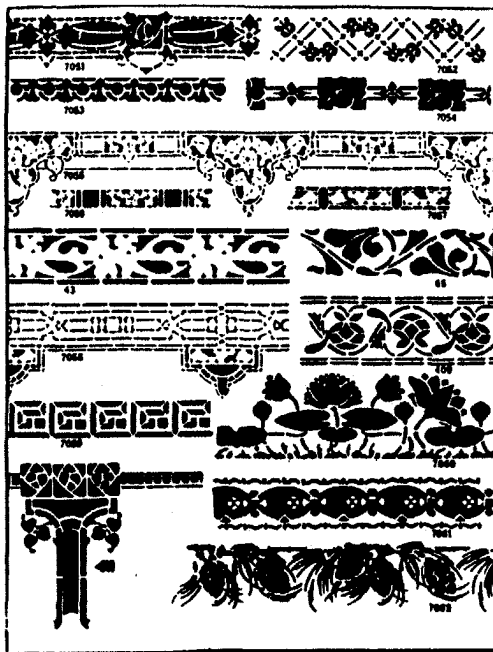
S-W Enameloid Black

The Cool BLUE KITCHEN

Have you a kitchen that is regularly lighted with a flood of warm south and west light? Then this scheme of cool blue will be very welcome. The walls and ceiling in Oyster White may be in Enameloid for full gloss or in Semi-Lustre for egg-shell gloss, using the White and tinting it just deeply enough with Raw Umber Oil Color to make a pleasing tint. Pure white would produce

too bright a room for comfort. The color arrangement has been kept very simple. The woodwork and furniture color is derived from the trim color, Enameloid Sky Blue, by mixing with Enameloid French Gray and adding White for a lighter tint. Peach is for the inside of cupboards and Black is for the edge for a pleasing contrast.

Sherwin-Williams Stencil Patterns—Continued



DIRECTIONS FOR USING STENCIL PATTERNS—Continued

paper to see that both brush and color work right.

SECTION IV—Filling in the Outline

The outline, as Illustration IV shows, is produced with a dark color. When this is thoroughly dry, the tinting colors specified for filling in are applied with the regular flat or round sable brushes. The tinting color for this part of the work, Illustration V, is to be



Illustration VII—Showing how high-lights can be picked out of any part immediately after application of color.

thinned with Glazing Liquid. As the colors are to be kept transparent, no white should be added except where specially indicated. Have the paint thin enough to brush on freely, using care that the color does not run over the outline and soil the background and other colors—

(Illustration VI.)

Stipple the color as applied, using a cloth. This takes up any excess color and removes brush marks.

The high lights may be emphasized in any portion of the design by wiping with a cloth. This can be done best about one hour after the paint is applied. (Illustration VII.)

Colors can be blended very easily in outline borders.

The design will be more effective if shadows are introduced to give the design the appearance of light coming from above and to one side. This is usually accomplished by placing the shadow under the lower right hand edge of each leaf or stem.

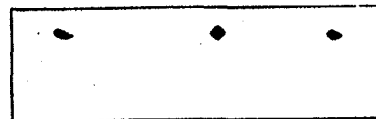


Illustration VIII—First stencil in the dark shadows of the flower



Illustration IX—Then complete the flower in its natural color



Illustration X—The leaves are then stenciled in Olive Lake
Continued on back of following page

FOR SIZES AND PRICES OF STENCIL PATTERNS, SEE PAGE 70

Walls
and
Ceiling



S-W Semi-Lustre Silver Gray

Woodwork
and
Furniture



S-W Enameloid French Gray



Striping
Color
around
Panels and
Chair and
Table edges

Inside of
Cupboards

Main Trim
Color



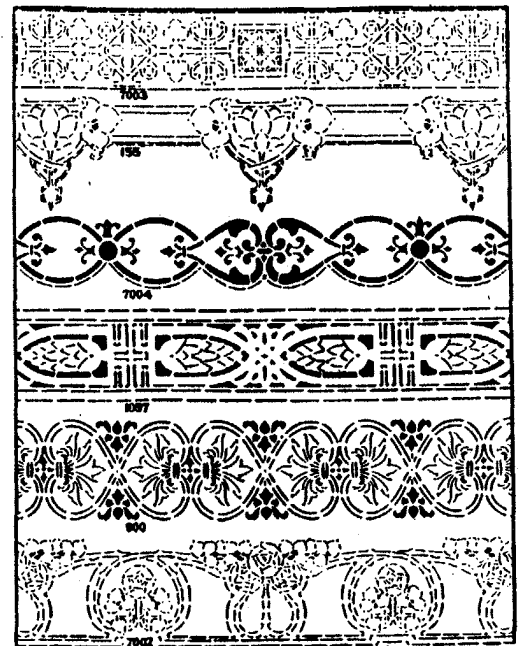
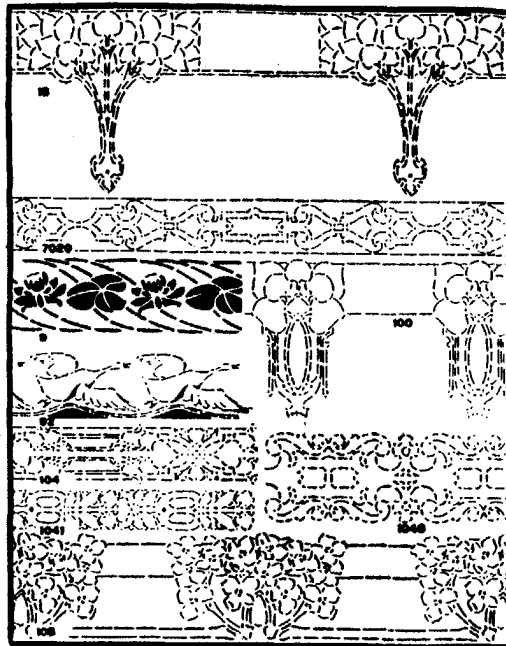
S-W Enameloid Medium Gray

A Delightful GRAY KITCHEN

There is an agreeable suede quality one senses in a well planned gray color scheme for the kitchen. The grays used must be "tempered" or modified colors, however, not mere "black and white" Grays. Enameloid French Gray is a delightful color. The darker Gray and the Peacock Blue trim colors serve to bring out its quality. The striping color, Enameloid Apricot, is for emphasis and

does the same thing for the color scheme as does a bouquet of flowers on the dining room table. Semi-Lustre was chosen for the walls and ceiling because its restful egg-shell lustre is not trying upon the eyes. A lighter tone resulting from mixing Semi-Lustre colors Silver Gray and Ivory would be better for the ceiling in a large room because of diffusing the light more easily.

Sherwin-Williams Stencil Patterns—Continued



DIRECTIONS FOR USING STENCIL PATTERNS—Continued

SECTION V—Blending

In a solid stencil border it is at times desirable to show a blending from one color into another. Illustrations VIII and X explain the process.

Use a separate brush for each color. Apply the darker, heavier color first (Illustration VIII) over such portions of the pattern as are to be tinted with that color. Where it is to blend into the next color, use the first color rather lightly, as indicated in Illustration VIII. Then with second brush and second color, tint that portion of the border, apply lightly over the edge of the first color, producing the effect as Illustration IX shows. Illustration X shows the border complete, but in three colors. In addition to the brushes required for each color, another brush can be used for the blending of the two colors. This will keep each brush and each color pure and make cleaning unnecessary. Blending is not essential. In fact, too much blending may produce a spotted effect. The most attractive stencil decoration is that in which the tone of the background is slightly evident through the colors of the border. A tinted effect and not a painted one is desired.

SECTION VI The Selection of the Stencil

Select a small, simple border for small low-ceilinged rooms and apply the stencil in a simple color combination. Large borders,

which permit of more intricate design and color, are best in the public buildings where ceilings are high and wall spaces unbroken. Select stencil patterns which will correspond in design to the style of furnishings used. If no particular style prevails, or when the kind of furnishings to be introduced is not known, select a stencil which suggests no particular style or decorative period.

SECTION VII—The Placing of the Stencil

Stencils of the type shown in Illustration I give no difficulty to the worker. The border can be begun at one corner and carried around until the walls are covered. With patterns such as Illustration X shows, more care must be exercised in the placing. The full-blown flower should be centered to correspond, for example, with the center of the fireplace, the center of the built-in buffet, or, when possible, with the center of the doorway. For that reason it will be necessary to begin at the center of each wall or at the center of the above-named features and work toward the corners. The portion just next to the corners can be filled in with the leaf part of the stencil. Such a plan should be followed in the single motif stencil when the motifs are connected with binders or stripes.

Handling of Corners—On many of the large borders it is not desirable to finish each corner as the work is undertaken, since the handling required to bend the stencil to fit the corner may injure the stencil. Work as closely to the corner as is possible without

0007-SWP-000008576

Walls
and
Ceiling

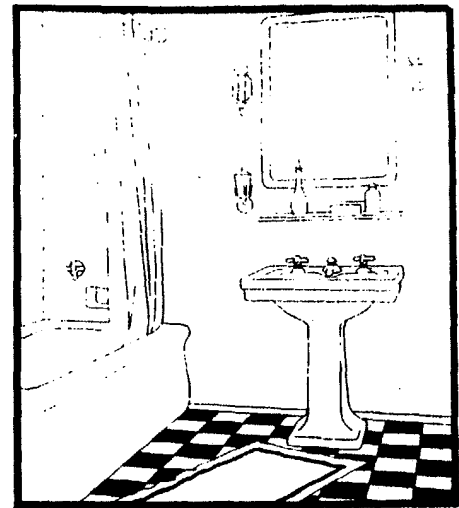


S-W Flat-Tone Color Mixture
Silver Gray and Caen Stone

Mirror
Frame,
Window
Sills and
Small
Lights



S-W Enameloid Rose



Woodwork
also Color
for Floor

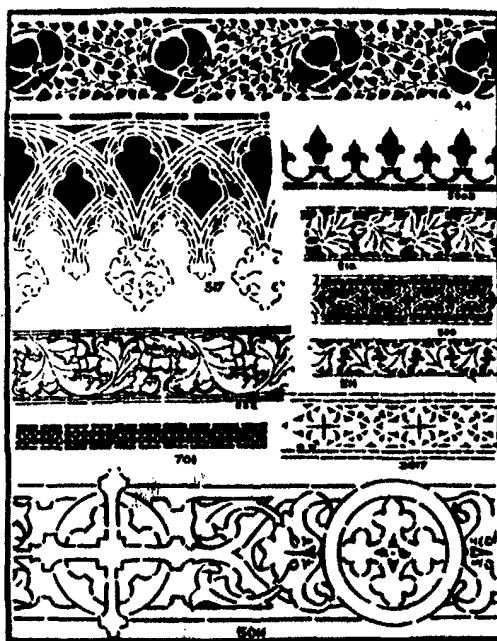
A Dainty Bathroom in **DOVE GRAY and PINK**

Who is there who hasn't admired the soft gray plumage of a dove and secretly resolved to have a garment or some personal thing done in this daintiest of grays at some time or other. The bathroom of our illustration calls for velvety Flat-Tone for walls and ceiling, lustrous Enameloid or Old Dutch Enamel for woodwork and a tiled floor in cream gray and black. Rose for trimming should be employed very deftly, a mere touch of it will suffice—the mirror frame, the window sill and the small lights.

Trim Color
for Mirror
also
Color in
Linoleum
for Floor



Sherwin-Williams Stencil Patterns—Continued



DIRECTIONS FOR USING STENCIL PATTERNS Continued

bending the stencil. This does not mean not curving the stencil. Then carefully measure the space from the corner to the portion last applied and lay off that distance on the stencil, marking that particular part as corner one. Then lay off almost an equal distance on the other side of that point on the stencil and the same distance on the next wall. Place that particular mark on the wall and proceed to stencil.

When the work is finished, the four corners will not be stenciled, but four corners will be marked on the stencil pattern. The stencil can be bent carefully for each corner and the work finished. To bend the stencil so that it will fit into the corner, place the stencil on a table with a straight edge and carefully bend over its edge that part of the stencil which is the shorter end and just at the point marked corner one, then finish corner one and so on. To have the stencil in the right angle for the wall it will be necessary to mark the back of the stencil at the corner marks, lay the stencil face downward and then bend over the edge of the table as above described. When the stencil is then held up with the face toward one it will have the same position as the corner of the room.

Trimming of Stencils—As a rule the stencils are furnished with an upper straight edge—(Illustration III)—but if it is necessary to cut down any part of the stencil, the straight edge should be retained or an edge cut that is parallel with either the top of the stencil design or with a line which runs through the stencil pattern.

FOR SIZES AND PRICES OF STENCIL PATTERNS, SEE PAGE 74

Stencil Guides When a stencil design is cut in two or more parts, each part is furnished with guides which will assist the worker in matching up the various parts to complete the border decoration properly.

SECTION VIII The Color or Combination of Colors

Use colors in the stencil border or decoration which will be harmonious with the wall finish. On a dark wall color, low-toned tints in the border will be advisable, while on the lighter ground, lighter colors will need to be employed. On the small borders stronger color effects are, however, possible, while the larger designs having the greater amount of wall space, will need to be kept in harmony of analogy or harmony of contrast with the background color. When two or more colors are blended into each other, the blending must be gradual and harsh contrasts avoided.

HELPFUL RULES

The selection as well as the proper placing of the stencil pattern to conform to the construction of the room, division, etc., is in itself a study. We feel the need of giving fundamental rules regarding just this feature of decorating, as the improper placing has often been called to our attention.

Rule 1—Use size of borders which will correspond to the proportion of the room. Smaller borders are necessary in the low-ceilinged room, while the larger designs are required in public interiors where the ceilings are often from twelve to fifteen feet high.

Rule 2—Select the character of the pattern which will conform to the character of the room, as, for instance, employ the more conventional designs in those rooms which are constructed along the severe type, while the more floral patterns are suitable in those rooms where other features give a suggestion of beauty of line.

Rule 3—Do not use a simple stencil border in a room which is to be decorated and furnished in a most elaborate style, and, vice versa, do not use an elaborate border in a simply decorated and furnished room.

Rule 4—Do not attempt to introduce a stencil border when the wall is of such a character that a pattern will only detract from the appearance. This is true with the wall which is so much broken and cut up by window and door spaces, other fixtures, etc., that unless the stencil is especially designed for the particular room, it cannot be used with any great amount of freedom. Panel work in some cases is advisable under such conditions but special stencil patterns must be designed for this work.

Rule 5—The color for the stencil has been handled under Section VIII. As a rule, stronger colors are best for small borders. For the larger borders, colors which harmonize with the wall color to a greater extent, are desirable.

STENCIL MEDIUM

Add one-tenth part of Stencil Medium to First Quality Oil Colors when stenciling on fabric. This will make the color "fast" in the fabric. As a rule the colors will not require thinning for this purpose.

FLAT-TONE GLAZING LIQUID

Glazed or "Tiffany" walls, "antiqued" enamel woodwork and furniture, and stencil work on painted walls, enameled woodwork and furniture are at their best when the colors are mixed and thinned with S-W Flat-Tone Glazing Liquid. Glazing Liquid makes the colors work "right." They go on easily and are easy to handle. They dry promptly when mixed with Glazing Liquid.

Continued on back of following page

Wall

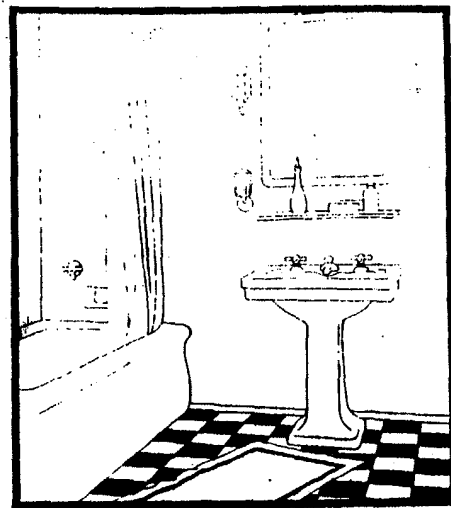


S-W Flat-Tone Pale Green

Woodwork



S-W Enameloid Jade



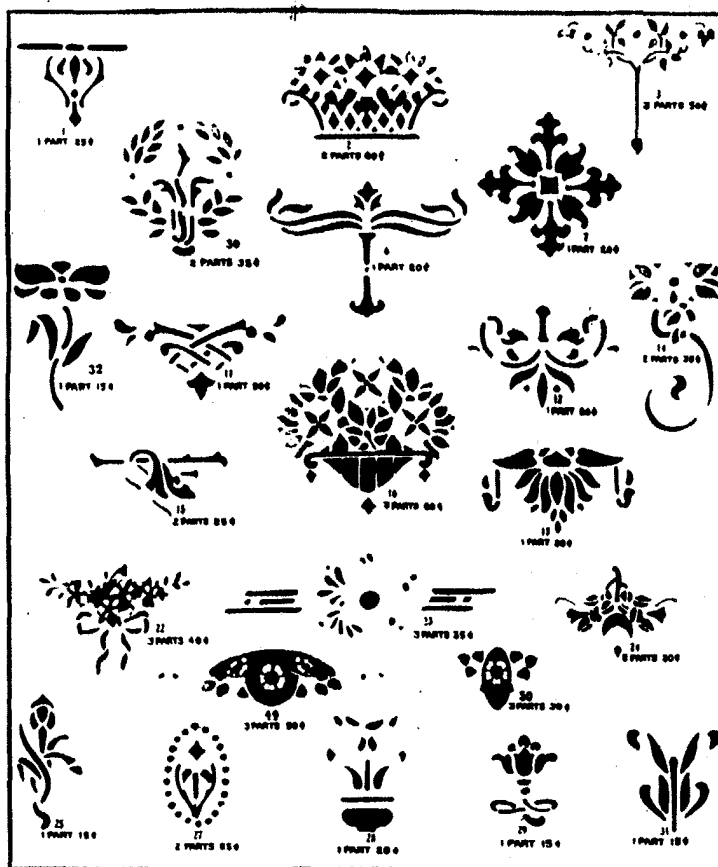
Ceiling

The Refreshing GREEN BATHROOM

Shimmering green of sunlit waters suggestive of a refreshing coolness that is so welcome alike for the morning dip as for your fatigue after a hard day. Things are so much more enjoyable because of their color: The lovely shade of Flat-Tone Pale Green can be reproduced with Enameloid Lettuce Green if you prefer a glossy finish for easiest possible cleaning. Midas Green for woodwork can be "antiqued" with an over-glaze of Burnt Umber if desired. A bit of the green wall color may be mixed with the Ivory for ceiling for a softer contrast.

Main
Trim
Color

Sherwin-Williams Stencil Patterns for Woodwork and Furniture



Designs One-Fourth Actual Size

Suggested Color Combinations for Stencils

Stencil No. 1 on Enameloid Old Ivory—	Flowers, Enameloid Orange. Leaves, Enameloid Killarney Green.
Stencil No. 1 on Enameloid Lettuce—	Flowers, Enameloid Chinese Red. Leaves, Enameloid Jade.
Stencil No. 5 on Enameloid French Gray—	Leaves, Enameloid Jade. Stems, Enameloid Black. Flowers, Enameloid Rose.
Stencil No. 5 on Enameloid Peach—	Leaves, Enameloid Old Ivory and Killarney Green equal parts. Stems, Enameloid Tan. Flowers, Enameloid Orange.
Stencil No. 2 on Enameloid Old Ivory—	Basket, Enameloid Tan. Leaves, Enameloid Sage Green. Flowers, Enameloid Orange.
Stencil No. 2 on Enameloid Pampas Gray—	Basket, Enameloid Black. Leaves, Enameloid Killarney Green. Flowers, Enameloid Orange or Chinese Red.
Stencil No. 3 on Enameloid Sky Blue—	Leaves, Enameloid Jade. Stems, Enameloid Medium Brown. Flowers, Enameloid Blue.
Stencil No. 7 on Enameloid Chinese Red—	Gold Bronze or Enameloid Black.
Stencil No. 16 on Enameloid Orchid—	Basket, Enameloid Black. Leaves, Enameloid Medium Gray and Killarney Green equal parts. Flowers, Enameloid Deep Orchid.
Stencil No. 49 and 50 on Enameloid Lettuce—	First part, Enameloid Black. Leaves, Enameloid Jade. Flowers, Enameloid Orange.
Stencil No. 49 and 50 on Enameloid French Gray—	First part, Enameloid Medium Gray. Leaves, Enameloid Killarney Green. Flowers, Enameloid Ivory.
Stencil No. 25 on Enameloid Orange—	Enameloid Black.
Stencil No. 25 on Enameloid Apricot—	Enameloid Tan or Enameloid Jade.
Stencil No. 14 on Enameloid Mustard Color—	Leaves, Enameloid Killarney Green. Stems, Enameloid Black or Enameloid Medium Brown. Flowers, Enameloid Chinese Red.
Stencil No. 15 on Enameloid Sahara Sand—	Stems, Gold Bronze or Enameloid Black. Flowers, Enameloid Chinese Red.

The Use of Stencil Patterns

For the Decoration of Stained, Varnished, Painted or Enameled Furniture

It is rare for furniture to have no applied design whatever. Tastefully done, the application of ornamental designs may be the making of an otherwise very ordinary piece of furniture. In fact, a dresser front, a panel or a chair back seems to demand its ornament, just as emphatically as a letter its name and address. Frequently this ornament will be so unobtrusive as to practically escape casual notice, although the piece would appear bare without it. Good decoration will always seem to be an indispensable part of the furniture.

The stencils listed in this plate are well designed and in good taste but they were chosen for their practical

simplicity. You should have no difficulty in using even the three-part patterns, as guides are furnished to indicate just how the parts fit together.

These stencils may be applied in either Enameloid Colors (see color card on page 141) or S-W First Quality Oil Colors. Some suggested color combinations are listed above.

Stencils are regularly carried in stock in The Decorative Studio, 601 Canal Road, Cleveland, Ohio. Orders must be accompanied by remittance in full. All stencils shipped postpaid.

Continued on back of following page

Wall



S-W Flat-Tone Mixture
Shell Pink and Silver Gray

Mirror
Frame
Side Lights
Window
Sill

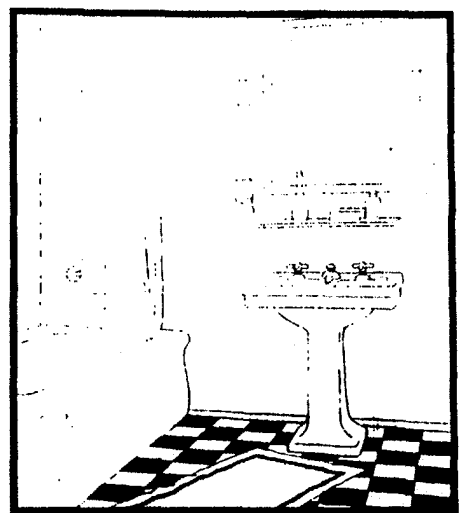


S-W Enameloid French Gray

Striping
Color



S-W Enameloid Lavender



Ceiling

Color for
Tile Floor

A Lovely Bathroom in **ORCHID and GRAY**

Feminine, and yet far from distasteful to a man is this exquisite arrangement in Orchid and Gray. It carries the same feeling of immaculate cleanliness one finds in Ivory or White but is ever so much easier to keep looking clean. This color scheme is neutral enough to permit its use for either north or south exposures. It will be very friendly, however, under cold north light, especially with ecru or yellow curtains. Use Enameloid Orchid for a striping or emphasis color.

Color
for
Tile Floor



Sizes and Prices of Stencil Patterns

Designs shown on pages 64, 66, 68, 70, 72 and 74

No.	No. of Parts	In. High	Price	No.	No. of Parts	In. High	Price
2-R	Two	27 ⁸ / ₈	\$0.65	1054	Two	4	\$0.40
4-R	Two	11	1.00	1057	Three	11 ¹ / ₄	2.25
5	Two	5	.70	1097	Outline	5 ¹ / ₂	1.05
008	One	23 ³ / ₄	.25	2607	Two	2 ¹ / ₂	.30
8	Two	73 ³ / ₄	1.20	3005	Two	12	1.20
009	Two	8	1.00	3009	Outline	11	1.65
9	Two	6	.60	3017	One	8	.90
10	Two	6	.70	3028	Outline	53 ³ / ₄	1.20
13	One	13 ¹ / ₂	1.80	3043	Two	10	.90
18-R	Outline	15	1.20	3077	Two	11	1.80
18-Y	Two	33 ³ / ₈	.60	3111	Outline	15	5.85
19-Y	Two	31 ¹ / ₂	.70	4008	Three	2 ¹ / ₂	.90
20-Y	Two	3	1.15	4012	Three	7	2.00
21-Y	Two	6	.75	4019	Two	16	2.00
39-Y	Two	3	1.00	4020	Two	33 ³ / ₄	.45
41-Y	One	6	.40	5002-Y	Two	6 ¹ / ₄	.55
43	One	31 ¹ / ₂	.35	5003	One	8	.60
44	Two	10	1.60	5011	Outline	18	4.55
47	One	14	2.25	5015	Two	9	2.10
47-B	One	6 ¹ / ₄	.90	7000	One	3 ¹ / ₄	.60
48	One	3	.25	7002	Outline	6 ¹ / ₂	1.40
65	One	3	.20	7003	Outline	42 ³ / ₄	1.35
92	Outline	51 ¹ / ₂	.75	7004	Outline	41 ¹ / ₄	.90
96	Two	4 ¹ / ₂	1.40	7006	Three	3	1.10
98-Y	Two	15	1.00	7007	Two	3	.75
100-R	Outline	13 ¹ / ₂	1.10	7008	One	2 ¹ / ₂	.25
104-R	Outline	6	1.60	7009	Two	23 ³ / ₄	.30
107-R	Two	4 ¹ / ₂	.75	7010	Two	11 ¹ / ₂	.55
108-R	Outline	9	1.65	7012	One	51 ¹ / ₂	.80
109	Two	5	.75	7020	Outline	4	.80
113	Two	3	.35	7050	Two	6	2.10
116	One	13 ³ / ₄	.25	7051	Two	4	.75
118	Two	4 ¹ / ₈	.50	7052	One	3	.60
124	Two	31 ¹ / ₂	.30	7053	Two	2	.45
125-R	Two	6	1.25	7054	Two	21 ¹ / ₂	.45
127	One	7	.25	7055	Outline	51 ¹ / ₂	1.20
131	Two	10	2.35	7056	One	11 ¹ / ₄	.20
155-R	Outline	63 ³ / ₄	1.15	7057	One	11 ¹ / ₂	.30
409	Two	4 ¹ / ₂	.60	7058	Outline	6	1.20
500	One	6	.60	7059	One	21 ¹ / ₂	.25
511	One	41 ¹ / ₂	.55	7060	Two	51 ¹ / ₂	.75
512	One	61 ¹ / ₄	.60	7061	Three	31 ¹ / ₂	1.35
517	Outline	24 ¹ / ₂	1.80	7062	Two	41 ¹ / ₂	1.10
701	One	21 ¹ / ₂	.25	7071	Three	181 ¹ / ₂	3.30
822	Outline	111 ¹ / ₂	2.05	7072	Three	151 ¹ / ₂	3.30
900-Y	Outline	6	1.05	7073	Four	141 ¹ / ₂	4.65
1041-Y	Outline	31 ¹ / ₂	.50	7074	Two	21 ¹ / ₂	.45
1047	One	141 ¹ / ₂	1.80	7075	Two	151 ¹ / ₂	2.10
1048	Outline	71 ¹ / ₂	1.35	7076	Three	151 ¹ / ₂	2.00
1052	Two	61 ¹ / ₄	1.55				

These prices F. O. B. Cleveland.

Prices subject to change without notice.

Returned stencils accepted on exchange basis only.

S-W FIRST QUALITY OIL COLORS

These are colors ground in oil and are furnished in paste form in large-size tubes, one-fourth pound more or less in weight, depending upon the weight of the color itself. They are used for tinting and are of the finest quality and purity of color. Glaze and Stencil Colors may be thinned with Flat-Tone Glazing Liquid for the application of stencil patterns on painted walls or on furniture. When Glazing Liquid is not available, thin with a mixture of raw linseed oil, turpentine and drier. It is not advisable to thin with turpentine alone.

Directions for Using Stencil Patterns

ON FURNITURE AND WOODWORK

Designs shown on page 76.

Stencil designs can be applied with either Glaze and Stencil Colors, artist oil colors, or Enameloid. An advantage in using Enameloid for stenciling on furniture is that the stenciled design requires no protecting coat of varnish, whereas the stencil applied with Glaze and Stencil Colors should be given a coat of varnish, so that the design will have the same gloss as the Enameloid and also to protect the design from wearing off. Any good varnish such as S-W Scar-not, Mar-not or Rexpar can be used for this purpose.

Glaze and Stencil Colors and also artist tube colors are too deep in color to use in full strength for most work and usually require mixing with white to bring out the color or to make very light tints. Either white Enameloid or white stencil color can be used for this purpose.

The application of the stencil design is practically the same for furniture as for wall work, altho smaller stencil brushes (from about 1/2 to 1 inch) are used and greater care must be exercised to obtain good clean work and also so that the stencils which are necessarily delicate are not broken. A piece of glass or a plate will serve for a palette on which to mix the colors. Rub the brush into the color and then rub out the superfluous paint on the palette or a piece of paper before applying the brush to the stencil. Hold the stencil firmly so that it is perfectly flat and tight against the surface and then brush in the color lightly at first and finish by pouncing or stippling with the brush so the finished pattern or design will be even in color and not show brush marks.

When a stencil of two parts is used it is necessary to allow the first color to set before applying the second color, otherwise the first color is very liable to smear. It is not, however, necessary to wait until the first color is perfectly dry, as in most cases the paint will set up enough in about an hour's time to permit the use of the second part of the stencil. If stencil colors or artist tube colors are used, allow the work to stand overnight and then apply a thin coat of varnish over the design.

When two or more mixtures are used for blending or shading the flowers, etc., of a design, apply each mixture or color separately, blending them together with another dry brush. Very beautiful and realistic effects can be obtained by blending and a little experimenting will very quickly prompt the worker as to the proper procedure.

BROWNS

Golden Ochre
French Yellow Ochre
Raw Italian Sienna
Raw Turkey Umber
Burnt Turkey Umber
Vandyke Brown
Burnt Italian Umber
Japanese Brown

REDS

English Rose Lake
American Vermilion
Tuscan Red
Rose Madder
Dragon Red
English Vermilion
Premier Non-fading Red
English Venetian Red
Indian Red
Turkey Red
Permanent Crimson Red

YELLOWS

Chrome Yellow Light
Chrome Yellow Medium
Indian Yellow

ORANGES

Chrome Yellow Orange
Chrome Yellow Dark Orange
Orange Lake

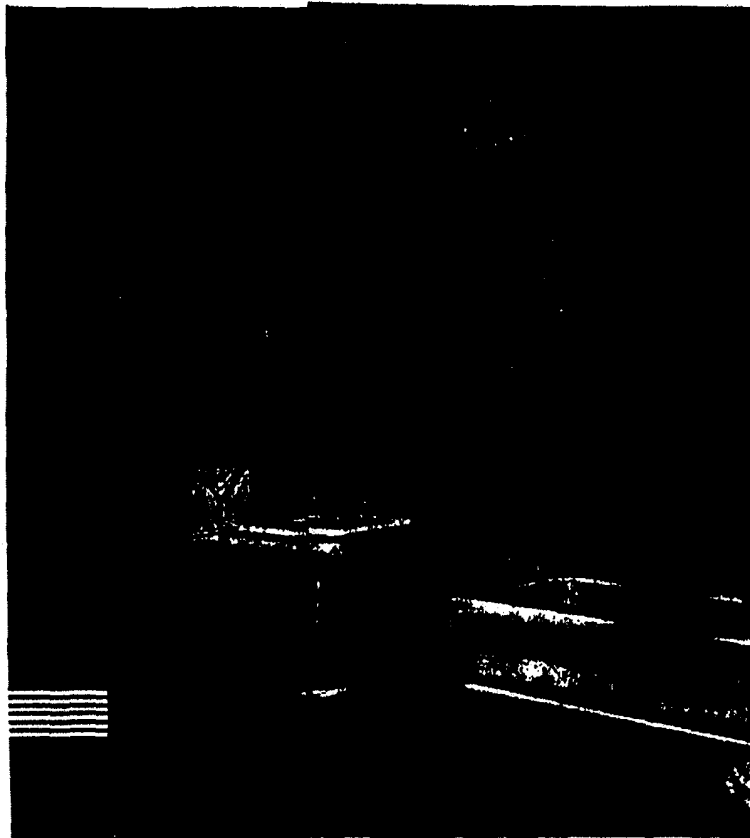
GREENS

Paris Green
Chrome Green Light
Chrome Green Medium
Chrome Green Dark
Olive Lake
Peacock Green
Deep Olive

BLUES

Ultramarine Blue
Prussian Blue
Deep Cerulean

COLOR SCHEMES FOR KITCHEN AND BATH



— Courtesy of Kohler of Kohler

S-W Semi-Lustre makes an ideal surface for glazed floor objects as illustrated in this exquisite bathroom suggested by the Kohler Company.



IN
SHERWIN-WILLIAMS
Semi-Lustre
A SATIN FINISH FOR INTERIOR USE

Dainty color schemes are practical with S-W Semi-Lustre because it is so easy to keep clean. Use it on walls, woodwork or furniture. Semi-Lustre is the correct finish for the finest home or building and, at the same time, is the ideal, practical finish for the simplest, inexpensive building. It produces a finish of exceptional hardness and durability.

Ceiling—S.W. Semi-Lustre Cream
Upper Wall—S.W. Semi-Lustre
Burl
Lower Wall and Woodwork—
S.W. Semi-Lustre Orchid

Ceiling—S.W. Semi-Lustre Cream
Wall—S.W. Semi-Lustre Cream Gray
Woodwork—
S.W. Semi-Lustre Buff

Ceiling and Upper Wall—
S.W. Semi-Lustre Canary Yellow
Lower Wall and Woodwork—
S.W. Semi-Lustre Buff

SHERWIN-WILLIAMS

S.W. Semi-Lustre makes
an ideal surface for
dressed floor effects
as illustrated in this
exquisite bathroom sug-
gested by the Kohler
Company



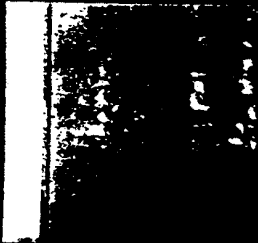
Ceiling and Upper Wall—
S.W. Semi-Lustre Canary Yellow
Lower Wall and Woodwork—
S.W. Semi-Lustre Pale Green

Ceiling and Woodwork—
S.W. Semi-Lustre Cream
Wall—S.W. Semi-Lustre Light Pink
and White, equal parts

Ceiling—S.W. Semi-Lustre Cream
Wall—S.W. Semi-Lustre Poudre
Blue and White, equal parts
Woodwork—
S.W. Semi-Lustre Poudre Blue

Ceiling—S.W. Semi-Lustre Ivory
Wall—S.W. Semi-Lustre Silver Gray
and White, equal parts
Woodwork—S.W. Semi-Lustre White

Ceiling—S.W. Semi-Lustre Cream
Wall—S.W. Semi-Lustre Poudre Blue
Woodwork—
S.W.—Semi-Lustre Cream Gray



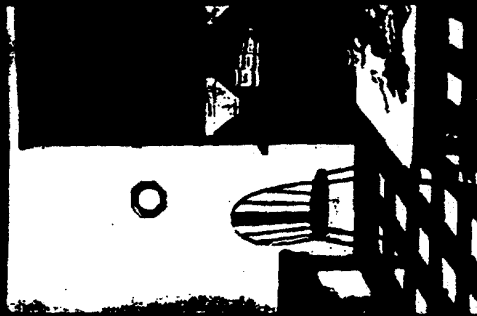
Ceiling and Upper Wall—
S.W. Semi-Lustre Cream
Lower Wall and Woodwork—
S.W. Semi-Lustre Light Pink



Ceiling—S.W. Semi-Lustre Cream
Wall—S.W. Semi-Lustre Light New
Woodwork—
S.W. Semi-Lustre Taupe (new)
Trimming Color—
S.W. Semi-Lustre Bright Sage

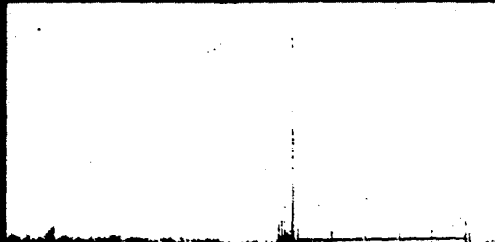


Ceiling and Wall—
S.W. Semi-Lustre Cream
Woodwork—
S.W. Semi-Lustre Silver Gray



SEMI-LUSTRE

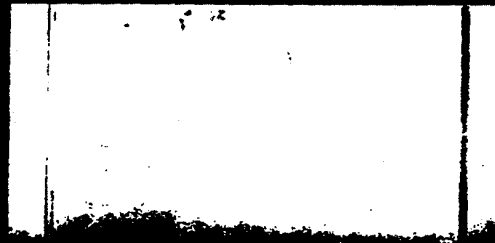
Ceiling and Upper Wall—
S.W. Semi-Lustre Cream
Lower Wall and Woodwork—
S.W. Semi-Lustre Cream Gray
Trimming Color—
S.W. Semi-Lustre Light Pink



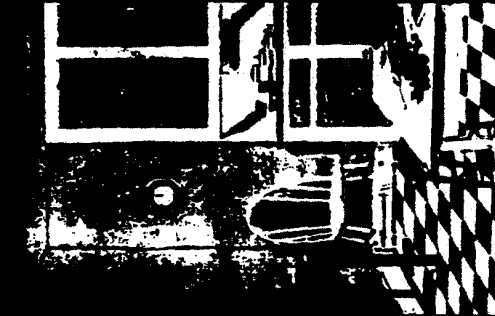
Ceiling and Wall—
S.W. Semi-Lustre Cream
Woodwork—
S.W. Semi-Lustre Canary Yellow
Trimming Color—
S.W. Semi-Lustre Orchid



Ceiling—S.W. Semi-Lustre Cream
Wall—S.W. Semi-Lustre Orchid
Woodwork—
S.W. Semi-Lustre Cream Gray
Trimming Color—
S.W. Semi-Lustre Pale Green



Ceiling and Wall—S.W. Semi-Lustre Bright
Sage and White, equal parts
Woodwork—S.W. Semi-Lustre Cream
Panel—S.W. Semi-Lustre Silver Gray and
Bright Sage, equal parts



S-W Semi-Lustre -- A Satin Finish Interior

Sherwin-Williams Semi-Lustre is an interior paint which dries with a mellow, satin-like finish for walls, ceilings and woodwork. The film is exceedingly hard and tight with the result that dirt does not penetrate and is very easily washed off.

Semi-Lustre is recommended for the finishing and decorating of walls in schools and public buildings where a gloss finish is objectionable because of glare and reflections and where a flat paint would soil too easily.

About the home Semi-Lustre is unsurpassed for the kitchen, bath room and hallways where the walls soil so readily and where the finish must be such as to clean without special effort.

Semi-Lustre is a finish of the first quality and should not be confused with the general run of lower-priced general utility paints one sees upon every

hand. It will prove to be more economical than because it has two outstanding characteristics:

1. Semi-Lustre covers with a dense film and therefore requires fewer coats than flat paint.
2. Semi-Lustre washes clean and shows no signs of wear even after long service.

TEXTURE EFFECTS:

Semi-Lustre may be stippled and may be used in the same manner as Flat-Tone. See page 97.

COVERING CAPACITY:

Approximately 300 sq. ft. per gallon.

Put up in quart, half gallon cans.



Ivory



Olive Tan



Bright Sage



Poudre Blue



Light Pink



Putty Color



Gray Buff



Putty Color



Poudre Blue

S-W Semi-Lustre Colors Mixed with Semi-Lustre White

Sponge-Stipple Semi-Lustre for Multi-Color Effects or Glaze it for Tiffany Work same as S-W Flat-Tone. For Helpful Suggestions, see Flat-Tone, page 84.



Light Pink and White equal parts



Bright Sage and White equal parts



Gray Buff and White equal parts



Putty Color and White equal parts



Ivory and White equal parts



Poudre Blue and White equal parts

S-W Flat-Tone -- the Washable Flat Wall

Flat-Tone dries dull with the appearance of soft velvet. It is an oil paint and can be washed with soap and water. It also cleans well with wallpaper cleaner.

Flat-Tone is intended to be used on plaster walls, interior brick walls, wood partitions, decorator's canvas and over any of the good wall boards on the market. The effect produced over coarse burlap and over the "antique" rough plaster wall textures is rich and especially attractive.

There are a number of distinct advantages you will enjoy in Flat-Tone painted walls: First, the soft, rich beauty of the walls is permanent and non-fading; second, children's finger marks or such accidents as raining in or staining of any kind, need only to be washed off; third, the sanitary advantage of a clean, germproof wall as compared to wallpaper is readily appreciated.

There are Three Ways of Finishing Interior Walls with

GLAZED FLAT-TONE EFFECTS

A simple color of Flat-Tone is first brushed on and allowed to dry (see directions on page 82). The texture is produced with S-W Glazing Liquid, which is brushed over the surface and which can be stippled with a cloth, a sponge, newspaper or brush, producing an endless variety of most interesting printed effects. This glaze coat can be tinted to any color desired with S-W First Quality Oil Colors.



Glazed Flat-Tone Effect No. 29



Flat-Tone Ivory Tan

SIMPLE FLAT-TONE EFFECTS

For sheer beauty, the simple unadorned wall in Flat-Tone has an appeal all of its own. It is a finish anyone can apply. It does not require the careful brushing of an enamel finish, in fact, the walls appear better with the brush strokes "fanned out" in different directions. For particularly beautiful walls, decorators use a stippling brush to remove all brush marks and leave a pebbled texture.



Multi-Color Stippling

MULTI-COLOR EFFECTS ("Liquid Wall")

This truly d wall decoration originated by one of a number of years. "Liquid Wall" paper is printed to a size the joints of the paper. A sponge is used. It is easy enough and interesting. Anyone enjoys it.

S-W Flat-Tone

You may find it difficult, in looking over these color samples, to know how to finish a room most effectively. It may even seem that you have been given very few colors from which to make a selection. Turn to pages 84 to 106, however, and you will find the widest imag-

inable variety awaiting your b
But even so this Paint Head not possibly an
relative requirem
rative Studios,
Cleveland, Ohio
vidual help.

Pearl Gray



Sky Blue



Cam Stone



Shell Pink



Silver Gray

Cream



Buff



Tan



Ivory Tan



Olive Tan



Coconut Brown

Helpful suggestions for Using Flat-Tone are on the opposite page

WHAT YOU'LL NEED

S-W Wall Primer and Sealer or Flat-Tone Mixing Size (for use in first coat), Plaster Paris for filling cracks, Knife, Sponges (both stippling and for washing), Step Ladder, Stencils, First Quality Oil Colors, Flat Liquid, Turpentine.

The Use of Flat-Tone Multi-Color Stipple Effects



A SIMPLE ONE-COLOR STIPPLE EFFECT

ADJOINING ROOMS

Harmonize them with Flat-Tone Multi-Color Effects.

Multi-Color stippling consists of printing one or more colors of Flat-Tone over a foundation color of Flat-Tone that has been brushed on the wall. A sponge is used to make the print or pattern of color and all colors used, show in pattern much like a piece of tapestry.

In adjoining rooms where colors are desired to be harmonized, such as blue and green, tan and blue, etc., this is accomplished by using two colors in common in both rooms. For example: Paint both rooms with a foundation color of Flat-Tone Silver Gray and Cream. Stipple one room in Sky Blue and the other room in Bright Sage. Then stipple both rooms in Silver Gray and Ivory and they will be found to harmonize.

Helpful Suggestions for Producing S-W Flat-Tone Multi-Color Effects

FOUNDATION COLOR

FIRST COAT: S-W Wall Primer and Sealer or Flat-Tone and Flat-Tone Mixing Size in equal parts. Apply generously. Let dry 36 to 48 hours.

SECOND COAT: Flat-Tone in the color specified for the effect chosen, applied without reduction.

THIRD COAT: (Optional) Flat-Tone applied without reduction.

PREPARATION OF THE STIPPLING SPONGE

Choose a fair size sheeps wool sponge of even, open texture on the bottom of the sponge.

Wash out thoroughly in warm water and trim the bottom to a flat surface with scissors. Test the print of the sponge on a dry paper or window pane and trim out any parts which make a heavy spot or daub. Use the sponge quite damp with water when stippling.

STIPPLE COLOR

S-W Flat-Tone in the color specified for each effect is used for the stipple color. Both simple colors and combinations of simple colors are used for stipple colors.

NOTE: Many suggested color combinations are given on pages 87 to 94 for sponge stippling. However if there is no effect which covers your requirements, write to the Decorative Studios, sending complete information for their guidance, to 601 Canal Road, Cleveland, Ohio.

LOADING THE SPONGE

Do not dip the sponge into the pail of paint. Pour out some of the stipple color on to a board, tin, or paper, as convenient. Rub the sponge into this. Thoroughly cover the bottom of the sponge. Tap off the excess paint on to a dry part of the paper to avoid making too heavy and dauby a print. Have the sponge quite damp with water.

STIPPLING

Tap the wall with a light, firm stroke without any twisting or turning of the sponge. The first few prints with the sponge loaded with paint should be lightly tapped, increasing the pressure as the paint stipples out of the sponge.

Re-load the sponge frequently, so as to keep the prints uniform. Place each print close—almost overlapping—the previous one. Fill in any gaps or openings left.

CORNERS, ETC.: Use a small sponge cut square for getting into corners and other narrow, inaccessible places.

SECOND STIPPLE COLOR

A second stipple color may be applied over the first stipple color after a half hour or more has elapsed, or, as in a room in a residence, as soon as the first stipple color has been applied, beginning the second color where the first stipple was started.

CLEANING THE WOODWORK

When stippling, the woodwork usually gets painted, also. Wipe this off within a half hour, using a soft cloth and gasoline. Do not use turpentine as this will affect the gloss of varnish or enamel.

USE OF A SHIELD

A shield made of tin or cardboard may be used to protect woodwork, the ceiling or the adjoining color of a panel.

AMOUNT OF STIPPLE COLOR REQUIRED

This is subject to some variation, of course, but generally speaking, it is safe to figure on about one-eighth the amount of wall paint required for the two coats of foundation color as being sufficient for one stipple color.

CLEANING THE SPONGE

As soon as you are done stippling, wash the sponge out in gasoline or turpentine. When putting the sponge away, wash out with soap chips and warm water. When cleaning the sponge to use it for another stipple color, wash in gasoline and rinse in water to open up the sponge once more, for stippling.



A TWO-COLOR STIPPLE EFFECT

Flat-Tone Multi-Color Effects are called "Liquid Wallpaper" by many because there is a most striking resemblance—the joints alone are missing. The big advantage with the Multi-Color wall, however, is that soap and water will remove children's finger marks and leave the wall as fresh and sweet as new. There is no fading out with Flat-Tone Multi-Color Effects.



A sponge of even, open texture

FLAT-TONE MULTI-COLOR STIPPLE EFFECT PANELS ARE ON PAGES 87-94

Sherwin-Williams Flat-Tone

Mixtures in Equal Parts of the Regular Colors



Bright Sage and Shell Pink



Silver Gray and Buff



Tan and Sky Blue



Tan and Shell Pink



Tan and Silver Gray



Forest Green and Coconut Brown

Everybody likes to have something no one else has, it's human nature. The colors on this page give you an idea of the soft off-shade tints which can be produced by mixing the various colors of our regular Flat-Tone line. You will find it a real pleasure to make certain variations and combinations of your own based upon these suggestions. All these combinations are as durable, non-fading and as washable as the regular colors.



Silver Gray and Cream



Sky Blue and Silver Gray



Shell Pink and Sky Blue



Shell Pink and Silver Gray

DIRECTIONS FOR USING FLAT-TONE ARE ON PAGE 82

**FLAT-TONE MULTI-COLOR
STIPPLE EFFECT No. 51**

Foundation Color: Flat-Tone
Shell Pink and Cream mixed in
equal parts.

Stipple Color: Flat-Tone Shell
Pink 1 part and Ivory 4 parts mixed.

**FLAT-TONE MULTI-COLOR
STIPPLE EFFECT No. 47**

Foundation Color: Flat-Tone
Silver Gray.

First Stipple Color: Flat-Tone
Bright Sage and Sky Blue mixed in
equal parts.

Second Stipple Color: Flat-Tone
Silver Gray 1 part and Ivory 2 parts
mixed.

**FLAT-TONE MULTI-COLOR
STIPPLE EFFECT No. 77**

Foundation Color: Flat-Tone
Light Yellow.

Stipple Color: Flat-Tone Ivory
Tan.

**FLAT-TONE MULTI-COLOR
STIPPLE EFFECT No. 71**

Foundation Color: Flat-Tone Sky
Blue.

Stipple Color: Flat-Tone Sky Blue
and White mixed in equal parts.

**FLAT-TONE MULTI-COLOR
STIPPLE EFFECT No. 46**

Foundation Color: Flat-Tone
Ivory Tan.

Stipple Color: Flat-Tone Cream.

**FLAT-TONE MULTI-COLOR
STIPPLE EFFECT No. 56**

Foundation Color: Flat-Tone
Shell Pink and Sky Blue mixed in
equal parts.

First Stipple Color: Flat-Tone
Pale Green.

Second Stipple Color: Flat-Tone
Ivory Tan.

Directions are on page 84

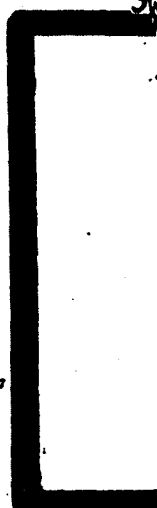
Flat-Tone Multi-Color Stipple Effects are "Liquid Wall"



Flat-Tone
Multi-Color
Stipple No. 61



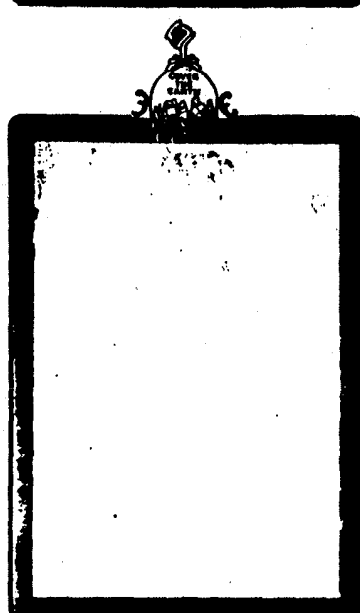
Flat-Tone
Multi-Color
Stipple No. 67



Flat-Tone
Multi-Color
Stipple No. 77



Flat-Tone
Multi-Color
Stipple No. 71



Flat-Tone
Multi-Color
Stipple No. 66



Flat-Tone
Multi-Color
Stipple No. 86

Color specifications are on opposite page. Complete list of specifications on page 94.
Directions are on page 84.

**FLAT-TONE MULTI-COLOR
STIPPLE EFFECT No. 57**

Foundation Color: Flat-Tone
Buff and Silver Gray mixed in
equal parts.

Stipple Color: Flat-Tone Bright
Sage and Silver Gray equal parts.

**FLAT-TONE MULTI-COLOR
STIPPLE EFFECT No. 63**

Foundation Color: Flat-Tone
Forest Green.

First Stipple Color: Flat-Tone
Tan.

Second Stipple Color: Flat-Tone
Tan and Coconut Brown mixed in
equal parts.

**FLAT-TONE MULTI-COLOR
STIPPLE EFFECT No. 73**

Foundation Color: Flat-Tone
Light Yellow.

Stipple Color: Flat-Tone Light
Yellow 1 part and Ivory 2 parts
mixed.

**FLAT-TONE MULTI-COLOR
STIPPLE EFFECT No. 14**

Foundation Color: Flat-Tone
Silver Gray.

First Stipple Color: Flat-Tone
Shell Pink.

Second Stipple Color: Flat-Tone
Ivory Tan.

**FLAT-TONE MULTI-COLOR
STIPPLE EFFECT No. 72**

Foundation Color: Flat-Tone
Olive Tan.

Stipple Color: Flat-Tone Buff and
Olive Tan mixed in equal parts.

**FLAT-TONE MULTI-COLOR
STIPPLE EFFECT No. 24**

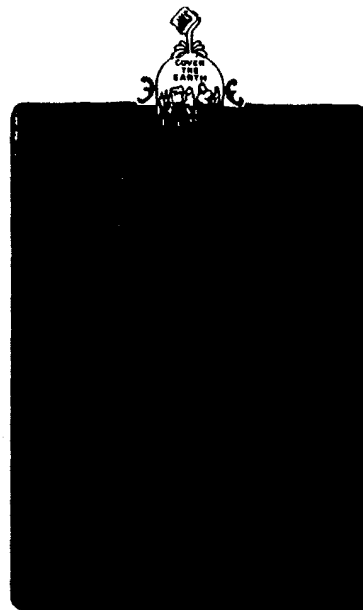
Foundation Color: Flat-Tone
Silver Gray.

First Stipple Color: Flat-Tone
Bright Sage and Buff mixed in
equal parts.

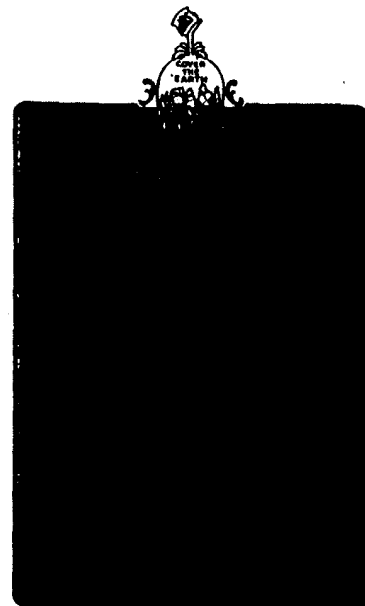
Second Stipple Color: Flat-Tone
Buff 2 parts and Shell Pink 1 part
mixed.

Directions are on page 84

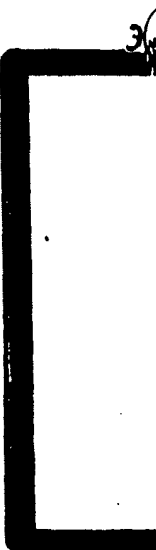
Flat-Tone Multi-Color Stipple Effects are "Liquid Wallpa



Flat-Tone
Multi-Color
Stipple No. 57



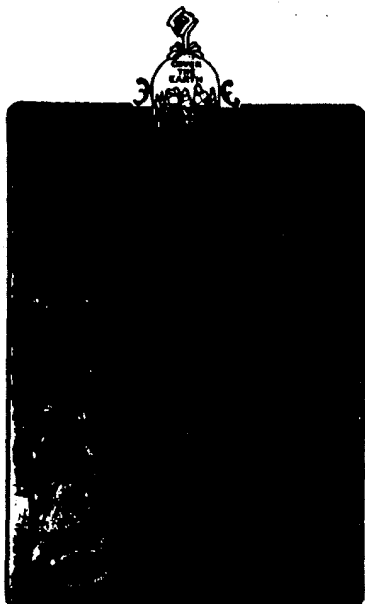
Flat-Tone
Multi-Color
Stipple No. 63



Flat-Tone
Multi-Color
Stipple No. 73



Flat-Tone
Multi-Color
Stipple No. 14



Flat-Tone
Multi-Color
Stipple No. 71



Flat-Tone
Multi-Color
Stipple No. 14

Color specifications are on opposite page. Complete list of specifications on page 94.
Directions are on page 84.

**FLAT-TONE MULTI-COLOR
STIPPLE EFFECT No. 32**

Foundation Color: Flat-Tone Cream.

First Stipple Color: Flat-Tone Ivory.

Second Stipple Color: Flat-Tone Silver Gray 1 part and Cream 2 parts mixed.

**FLAT-TONE MULTI-COLOR
STIPPLE EFFECT No. 54**

Foundation Color: Flat-Tone Silver Gray and Cream mixed in equal parts.

First Stipple Color: Flat-Tone Shell Pink and Olive Tan mixed in equal parts.

Second Stipple Color: Flat-Tone Sky Blue and Silver Gray mixed in equal parts.

**FLAT-TONE MULTI-COLOR
STIPPLE EFFECT No. 52**

Foundation Color: Flat-Tone Silver Gray and Caen Stone mixed in equal parts.

Stipple Color: Flat-Tone Shell Pink and Silver Gray mixed in equal parts.

**FLAT-TONE MULTI-COLOR
STIPPLE EFFECT No. 26**

Foundation Color: Flat-Tone Silver Gray and Caen Stone mixed in equal parts.

Stipple Color: Flat-Tone Silver Gray.

**FLAT-TONE MULTI-COLOR
STIPPLE EFFECT No. 78**

Foundation Color: Flat-Tone Olive Tan.

Stipple Color: Flat-Tone Olive Tan 1 part and Ivory Tan 2 parts mixed.

**FLAT-TONE MULTI-COLOR
STIPPLE EFFECT No. 34**

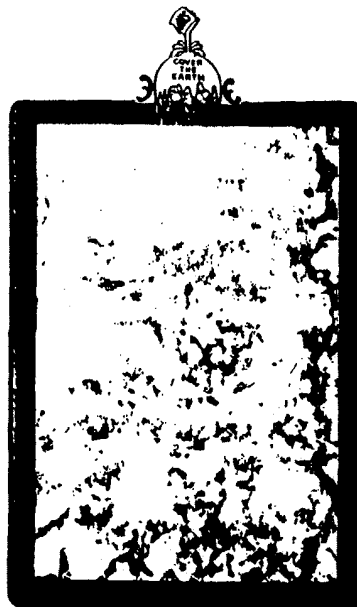
Foundation Color: Flat-Tone Pearl Gray.

Stipple Color: Flat-Tone Caen Stone. Thin with turpentine.

(Foundation Color of Pearl Gray should be tinted with Sky Blue using $\frac{1}{2}$ gallon of Sky Blue to the gallon of Pearl Gray.)

Directions are on page 84

Flat-Tone Multi-Color Stipple Effects are "Liquid Wall"

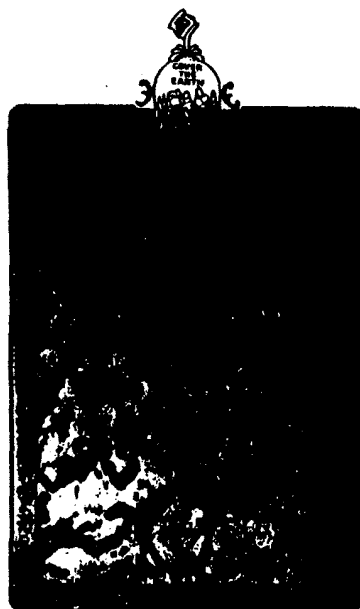


Flat-Tone
Multi-Color
Stipple No. 31



Flat-Tone
Multi-Color
Stipple No. 54

Flat-Tone
Multi-Color
Stipple No. 51



Flat-Tone
Multi-Color
Stipple No. 26



Flat-Tone
Multi-Color
Stipple No. 78

Flat-Tone
Multi-Color
Stipple No. 34

Color specifications are on opposite page. Complete list of specifications on page 84.
Directions are on page 84.

**FLAT-TONE MULTI-COLOR
STIPPLE EFFECT No. 23**

Foundation Color: Flat-Tone
Bright Sage.

Stipple Color: Flat-Tone Bright
Sage and Buff mixed in equal parts.

**FLAT-TONE MULTI-COLOR
STIPPLE EFFECT No. 55**

Foundation Color: Flat-Tone
Silver Gray and Cream mixed in
equal parts.

First Stipple Color: Flat-Tone
Silver Gray and Shell Pink mixed
in equal parts.

Second Stipple Color: Flat-Tone
Cream.

**FLAT-TONE MULTI-COLOR
STIPPLE EFFECT No. 75**

Foundation Color: Flat-Tone
Pale Green.

Stipple Color: Flat-Tone Pale
Green 1 part and Sky Blue 2 parts
mixed.

**FLAT-TONE MULTI-COLOR
STIPPLE EFFECT No. 29**

Foundation Color: Flat-Tone
Silver Gray and Shell Pink mixed in
equal parts.

Stipple Color: Flat-Tone Silver
Gray 2 parts and Ivory 1 part mixed.

**FLAT-TONE MULTI-COLOR
STIPPLE EFFECT No. 46**

Foundation Color: Flat-Tone
Ivory Tan.

First Stipple Color: Flat-Tone
Silver Gray 2 parts and Cream 1 part
mixed.

Second Stipple Color: Flat-Tone
Bright Sage and Silver Gray mixed
in equal parts.

**FLAT-TONE MULTI-COLOR
STIPPLE EFFECT No. 49**

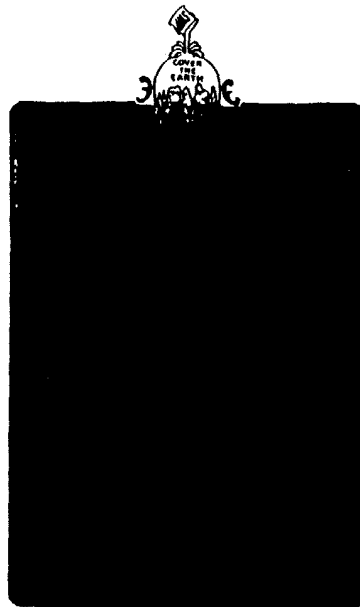
Foundation Color: Flat-Tone
Silver Gray.

First Stipple Color: Flat-Tone
Sky Blue and Silver Gray mixed in
equal parts.

Second Stipple Color: Flat-Tone
Silver Gray and Ivory mixed in
equal parts.

Directions are on page 84

Flat-Tone Multi-Color Stipple Effects are "Liquid Wall



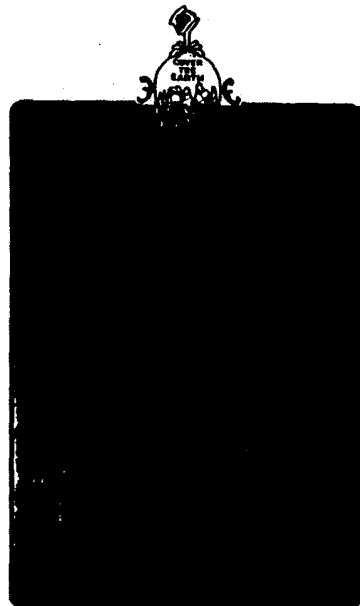
Flat-Tone
Multi-Color
Stipple No. 23



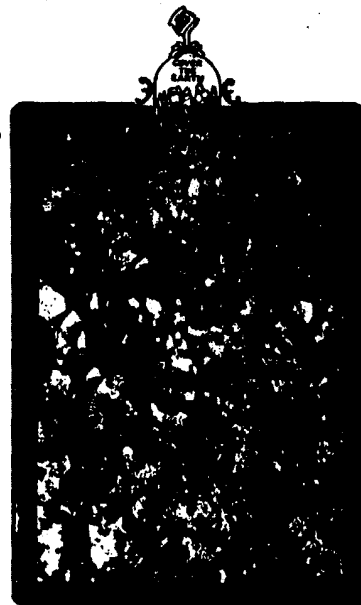
Flat-Tone
Multi-Color
Stipple No. 56



Flat-Tone
Multi-Color
Stipple No. 75



Flat-Tone
Multi-Color
Stipple No. 29



Flat-Tone
Multi-Color
Stipple No. 49



Flat-Tone
Multi-Color
Stipple No. 69

Color specifications are on opposite page. Complete list of specifications on page 94.
Directions are on page 84.

Specifications for Sherwin-Williams Multi-Color Flat-Tone Stipple Effects - Complete List

Flat-Tone Multi-Color Stipple Effect No. 7
Foundation color, Flat-Tone Shell Pink
Stipple color, Flat-Tone Shell Pink 1 part and White 2 parts

Flat-Tone Multi-Color Stipple Effect 14 (page 89)
Foundation color, Flat-Tone Silver Gray
1st stipple color, Flat-Tone Shell Pink
2nd stipple color, Flat-Tone Ivory Tan

Flat-Tone Multi-Color Stipple Effect 23 (page 93)
Foundation color, Flat-Tone Bright Sage
Stipple color, Flat-Tone Bright Sage and Buff

Flat-Tone Multi-Color Stipple Effect 24 (page 89)
Foundation color, Flat-Tone Silver Gray
1st stipple color, Flat-Tone Bright Sage and Buff, equal parts
2nd stipple color, Flat-Tone Buff 2 parts and Shell Pink 1 part

Flat-Tone Multi-Color Stipple Effect No. 25
Foundation color, Flat-Tone Silver Gray
Stipple color, Flat-Tone Silver Gray 1 part and Cream 2 parts

Flat-Tone Multi-Color Stipple Effect 26 (page 91)
Foundation color, Flat-Tone Silver Gray and Caen Stone equal parts
Stipple color, Flat-Tone Silver Gray

Flat-Tone Multi-Color Stipple Effect No. 27
Foundation color, Flat-Tone Silver Gray and Sky Blue equal parts
Stipple color, Flat-Tone Silver Gray and Cream equal parts

Flat-Tone Multi-Color Stipple Effect 29 (page 93)
Foundation color, Flat-Tone Silver Gray and Shell Pink equal parts
Stipple color, Flat-Tone Silver Gray 2 parts and Ivory 1 part

Flat-Tone Multi-Color Stipple Effect 32 (page 91)
Foundation color, Flat-Tone Cream
1st stipple color, Flat-Tone Ivory
2nd stipple color, Flat-Tone Silver Gray 1 part and Cream 2 parts

Flat-Tone Multi-Color Stipple Effect 34 (page 91)
Foundation color, Flat-Tone Pearl Gray
Stipple color, Flat-Tone Caen Stone
(Foundation color should be tinted with Sky Blue using $\frac{1}{2}$ gallon of Sky Blue to the gallon of Pearl Gray.) Thin with turpentine.

Flat-Tone Multi-Color Stipple Effect No. 43
Foundation color, Flat-Tone Coconut Brown
Stipple color, Flat-Tone Coconut Brown and Tan equal parts

Flat-Tone Multi-Color Stipple Effect No. 44
Foundation color, Flat-Tone Tan
Stipple color, Flat-Tone Tan and Buff equal parts

Flat-Tone Multi-Color Stipple Effect 46 (page 93)
Foundation color, Flat-Tone Ivory Tan
1st stipple color, Flat-Tone Silver Gray 2 parts and Cream 1 part
2nd stipple color, Flat-Tone Bright Sage and Silver Gray equal parts

Flat-Tone Multi-Color Stipple Effect 47 (page 87)
Foundation color, Flat-Tone Silver Gray
1st stipple color, Flat-Tone Bright Sage and Sky Blue equal parts
2nd stipple color, Flat-Tone Silver Gray 1 part and Ivory 2 parts

Flat-Tone Multi-Color Stipple Effect 48 (page 87)
Foundation color, Flat-Tone Ivory Tan
Stipple color, Flat-Tone Cream

Flat-Tone Multi-Color Stipple Effect 49 (page 93)
Foundation color, Flat-Tone Silver Gray
1st stipple color, Flat-Tone Silver Gray and Sky Blue equal parts
2nd stipple color, Flat-Tone Silver Gray and Ivory equal parts

Flat-Tone Multi-Color Stipple Effect 51 (page 87)
Foundation color, Flat-Tone Shell Pink and Cream equal parts
Stipple color, Flat-Tone Shell Pink 1 part and Ivory 4 parts

Flat-Tone Multi-Color Stipple Effect 52 (page 91)
Foundation color, Flat-Tone Caen Stone
Stipple color, Flat-Tone Shell Pink 1 part and White 4 parts

Flat-Tone Multi-Color Stipple Effect 54 (page 91)
Foundation color, Flat-Tone Silver Gray and Cream equal parts
1st stipple color, Flat-Tone Shell Pink 1 part and Buff 3 parts
2nd stipple color, Flat-Tone Sky Blue and Silver Gray equal parts

Flat-Tone Multi-Color Stipple Effect 55 (page 93)
Foundation color, Flat-Tone Silver Gray and Cream equal parts
1st stipple color, Flat-Tone Silver Gray and Shell Pink equal parts
2nd stipple color, Flat-Tone Cream

Flat-Tone Multi-Color Stipple Effect 56 (page 87)
Foundation color, Flat-Tone Shell Pink and Sky Blue equal parts
1st stipple color, Flat-Tone Pale Green
2nd stipple color, Flat-Tone Ivory Tan

Flat-Tone Multi-Color Stipple Effect 57 (page 89)
Foundation color, Flat-Tone Buff and Silver Gray equal parts
Stipple color, Flat-Tone Bright Sage and Silver Gray equal parts

Flat-Tone Multi-Color Stipple Effect 63 (page 89)
Foundation color, Flat-Tone Forest Green
1st stipple color, Flat-Tone Tan
2nd stipple color, Flat-Tone Tan and Coconut Brown equal parts

Flat-Tone Multi-Color Stipple Effect No. 68
Foundation color, Flat-Tone Forest Green and Coconut Brown equal parts
1st stipple color, Flat-Tone Forest Green
2nd stipple color, Flat-Tone Tan and Coconut Brown equal parts

Flat-Tone Multi-Color Stipple Effect 71 (page 87)
Foundation color, Flat-Tone Sky Blue
Stipple color, Flat-Tone Sky Blue and White equal parts

Flat-Tone Multi-Color Stipple Effect 72 (page 87)
Foundation color, Flat-Tone Olive Tan
Stipple color, Flat-Tone Buff and Olive Tan equal parts

Flat-Tone Multi-Color Stipple Effect 73 (page 87)
Foundation color, Flat-Tone Light Yellow
Stipple color, Flat-Tone Light Yellow 1 part and Ivory 2 parts

Flat-Tone Multi-Color Stipple Effect No. 74
Foundation color, Flat-Tone Light Yellow
Stipple color No. 1, Flat-Tone Light Yellow and Shell Pink equal parts
Stipple color No. 2, Flat-Tone Light Yellow and Pale Green equal parts

Flat-Tone Multi-Color Stipple Effect 75 (page 87)
Foundation color, Flat-Tone Pale Green
Stipple color, Flat-Tone Pale Green 1 part and Blue 2 parts

Flat-Tone Multi-Color Stipple Effect No. 76
Foundation color, Flat-Tone Sky Blue
Stipple color, Flat-Tone Sky Blue and Silver Gray equal parts

Flat-Tone Multi-Color Stipple Effect 77 (page 87)
Foundation color, Flat-Tone Light Yellow
Stipple color, Flat-Tone Ivory Tan

Flat-Tone Multi-Color Stipple Effect 78 (page 87)
Foundation color, Flat-Tone Olive Tan
Stipple color, Flat-Tone Olive Tan 1 part and Ivory 2 parts

Flat-Tone Multi-Color Stipple Effect No. 79
Foundation color, Flat-Tone Ivory Tan
1st stipple color, Flat-Tone Shell Pink and Tan equal parts
2nd stipple color, Flat-Tone Sky Blue and Gray equal parts

Flat-Tone Multi-Color Stipple Effect No. 80
Foundation color, Flat-Tone Caen Stone
1st stipple color, Flat-Tone Light Yellow
2nd stipple color, Flat-Tone Pale Green, low and Caen Stone equal parts

Flat-Tone Multi-Color Stipple Effect No. 81
Foundation color, Flat-Tone Caen Stone
1st stipple color, Flat-Tone Ivory Tan
2nd stipple color, Flat-Tone Buff

Flat-Tone Multi-Color Stipple Effect No. 82
Foundation color, Flat-Tone Ivory Tan
Stipple color, Flat-Tone Ivory Tan and Cream equal parts

SEE PAGES 87 TO 93 FOR PAINTED SAMPLE PANELS IN MULTI-COLOR FLAT-TONE STIPPLE EFFECTS

TEXTURED TIFFANY EFFECTS

Produced with

S-W GLAZING LIQUID

Tinted With S-W First Quality Colors in Oil

**Used Over Flat-Tone, Semi-Lustre or Enameloid for Wall
Woodwork or Furniture**

S-W TEXTURED TIFFANY EFFECTS

Suggested Textures—How to Produce Them



STIPPLED WITH A SPONGE
(Over Smooth Plaster)

We have taken the commonest surface, smooth plaster, as the foundation for these effects. Sand finish plaster, canvas and textured walls are, in comparison, relatively easy to glaze because they possess a texture which is interesting in itself.

METHOD: Wring a large sponge out of water and simply stipple the wet glazing liquid you have brushed onto the wall. No twist in wrist, the stippling is merely to blot out brush marks. The texture will be fairly close but with more square than brush stippling.

SPECIFICATION: First Coat, S-W Wall Primer and Sealer. Second Coat, S-W Flat-Tone tightened with two quarts Wall Primer and Sealer to the gallon. Let dry for 48 hours before glazing.

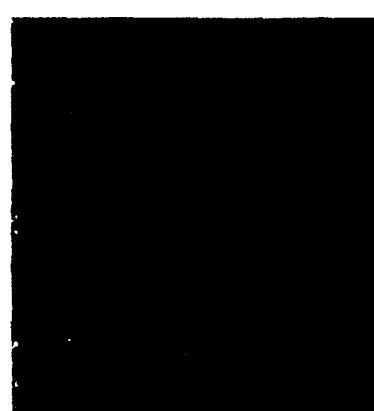


STIPPLED WITH TISSUE PAPER
(Over Smooth Plaster)

With Textured Tiffany work a wall may be as smooth as the smooth as a table top. The average smooth plaster wall encountered in old work will have its share of patches and cracks to be patched. In plain ordinary such walls are the despair of the painter. But in Tiffany simply use that they are properly fixed. Then make them TIGHT with Wall Primer and Sealer and Textured Tiffany Glaze will make these spots entirely noticeable.

METHOD: Simply pounce the wet glazed surface with a large wad of crumpled tissue paper to remove brush marks.

SPECIFICATION: First Coat, S-W Wall Primer and Sealer. Second Coat, S-W Flat-Tone tightened with Wall Primer and Sealer.



OPAQUE GLAZE ROLLED WITH A NEWSPAPER
(Over Smooth Plaster)

Fragments of color result from the natural "draw" the heavy film of Glazing Liquid as you roll the newspaper over the wet surface.

METHOD: Roll about four sheets of newspaper into a roll about 10 in. or your arm, crumpling it so you can roll it up. Start at the bottom of the wall and roll upwards over the wet glazing liquid.

SPECIFICATION: First Coat, S-W Wall Primer and Sealer. Second Coat, S-W Flat-Tone tightened with two quarts of Wall Primer and Sealer to the gallon. GLAZE COAT: S-W Flat-Tone in lighter shade than background, thinned with two quarts of S-W Flat-Tone Glazing Liquid to the gallon. For glaze effects darker than the background, tint with oil color.



PATTED WITH A CRUMPLED CLOTH
(Over Smooth Plaster)

This procedure offers what is probably the fastest method for stippling a Tiffany wall—and it has real charm, too. The pattern is entirely random with a "careful-careless" appearance that looks best when you don't fuss with it too much. The "patted" or stippling with a large crumpled cloth held loosely in the hand is done just to blot out brush marks. Most painters are too timid to lay enough color onto the wall. Make your flats lighter and brush on more material, then stipple only to make a print—not to take much of the material off and you will gain a richer, deeper tone and texture than is possible to produce with the regular use of glazing or blending liquids on the market.



S-W ROSE PATTERN
(With a Crumpled Cloth over Smooth Plaster)

The full possibilities of the ability of Flat-Tone Glazing Liquid to take and to hold a clean-cut print are not appreciated until you begin to twist the print and play with "acrylics" in stippling a panel, as hardly suggested by this plate. The crumpled cloth is held loosely in the hand and the full color glaze is stippled with a lifting-twisting stroke of the hand in stippling. Quite a "throwing" motion can be introduced which will produce the most striking "plumes" imaginable. Twisting the crumpled cloth without any side motion produces the "rose print" shown here. Naturally it is essential that the glaze coat be brushed onto the surface freely to provide the material necessary for working.



THE "PLUMED" SCROLL
(The Utmost in Visual Texture for the Smooth Plaster Wall)

Our purpose in showing these prints over smooth plaster is to show how the painter can bring quality into the ordinary job with the very simplest of materials. Smooth plaster, wall board, canvas or sand batch plaster becomes so beautiful under Textured Tiffany work as the costly texture plaster. And they possess the outstanding advantage of being smooth to the touch, cleaned and in perfect shape to re-print without preparation or to be hung with wallpaper if the customer. The "plumes" were produced by "twisting" the crumpled cloth along with the "throwing" motion of the arm along with the "twisting" stipple used to produce the "rose pattern."

The Use of Sherwin-Williams Flat-Tone Glazing System Effects

Helpful Suggestions for Producing S-W Flat-Tone Glaze System Effects



Producing the texture in the wall color by stippling with crumpled cloth



A blended wall without the hard line between light and dark

FOUNDATION COLOR

FIRST COAT: Flat-Tone and Flat-Tone Mixing Size in equal parts. Apply generously. Let dry 36 to 48 hours.

SECOND COAT: Flat-Tone (in color specified for the effect chosen) with one quart Flat-Tone Mixing Size added to the gallon.

THIRD COAT: Flat-Tone, with one quart Flat-Tone Mixing Size added to the gallon.

GLAZE OR FINISHING COAT

Tinting Flat-Tone Glazing Liquid (two color effect chosen as example). Pour Glazing Liquid into two clean pails and tint to the desired depth of color with S-W First Quality Colors in Oil. Tint both mixtures to the same strength of color. Work the tinting color into the Glazing Liquid with the brush. Use 3-in. or 3½-in. bristle brushes for glazing walls.

APPLYING

First Color: Take a wall space four or five feet wide—from ceiling to floor. Brush on the stronger color in **IRREGULAR SPOTS**. Use as much color as room seems to require.

Second Color: Fill in all the remaining space with the second color—overlapping with the first color, somewhat, is desirable.

BLENDING THE COLORS TOGETHER

Blend the colors together by brushing through the colors and running the colors thoroughly together at the edges **BEFORE STIPPLING** with the cloth.

STIPPLING FOR TEXTURE

An interesting, rough-textured wall effect is obtained by using the cloth wrinkled in the hand as illustrated. For a smoother texture, use the cloth in a rather smooth pad and simply tap the wall without any twisting motion. Stippling with a stippling brush results in a still smoother texture.

FOR A BLENDED EFFECT

Tint two separate batches of Glazing Liquid. Make the first batch of the tint desired for the upper wall and the second, the deeper tone, for the lower wall. Brush on the light tint extending from the ceiling to within about three feet of the floor. Then brush the darker color from the bottom up into the light tint, blending off with the brush and stipple as directed. Do not attempt to cover too great a surface before stippling. Avoid working in a draught. Keep windows closed if necessary.

CORNERS AND INACCESSIBLE PLACES

Touch up the corners and alongside woodwork with a dry brush.

WIPING WOODWORK

A shield made of galvanized iron or cardboard is a most handy tool to permit wiping the woodwork easily without marring the stippled wall. Can also be used to protect the ceiling or other surfaces when stippling up close with the cloth.

Note — Do not leave wet glazing rags in a pile — they are liable to igni

FLAT-TONE GLAZE EFFECT No. 78

Foundation Color: Flat-Tone Sky Blue.

Glaze Coat: Flat-Tone Glazing Liquid tinted with First Quality Oil Color Deep Cerulean.

FLAT-TONE GLAZE EFFECT No. 86

Foundation Color: Flat-Tone Silver Gray and Cream, equal parts.

Glaze Coat: Flat-Tone Glazing Liquid tinted with First Quality Oil Color English Rose Lake.

FLAT-TONE GLAZE EFFECT No. 87

Foundation Color: Flat-Tone Caen Stone.

Glaze Coats: Three batches of Flat-Tone Glazing Liquid, one tinted with First Quality Oil Color English Rose Lake, one with First Quality Oil Color Deep Cerulean and one with First Quality Oil Color Japanese Brown.

FLAT-TONE GLAZE EFFECT No. 36

Foundation Color: Flat-Tone Caen Stone.

Glaze Coats: Two batches of Flat-Tone Glazing Liquid, one tinted with First Quality Oil Color Ivory Drop Black and the other with First Quality Oil Color Burnt Sienna.

FLAT-TONE GLAZE EFFECT No. 85

Foundation Color: Flat-Tone Silver Gray and Shell Pink, equal parts.

Glaze Coats: Two batches of Flat-Tone Glazing Liquid, one tinted with First Quality Oil Color English Rose Lake and the other with First Quality Oil Color Chrome Yellow Orange.

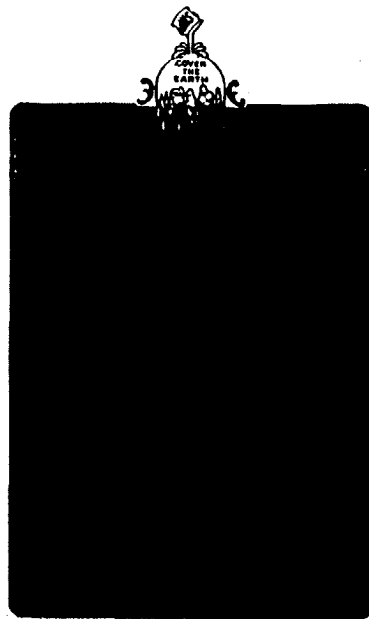
FLAT-TONE GLAZE EFFECT No. 80

Foundation Color: Flat-Tone Pale Green.

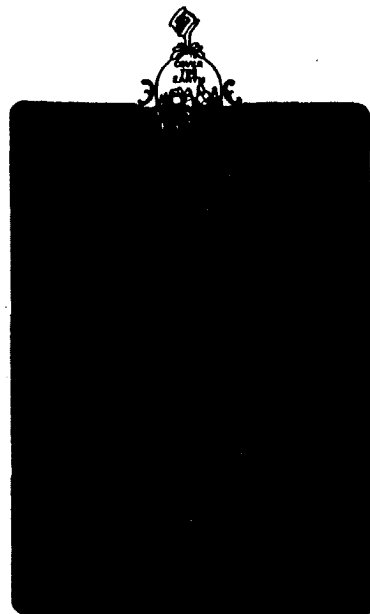
Glaze Coats: Two batches of Flat-Tone Glazing Liquid, one tinted with First Quality Oil Color English Rose Lake and the other with First Quality Oil Color Chrome Yellow Orange.

Directions are on page 97

Flat-Tone Glaze Effects--Make them as Delicate or as Rich a

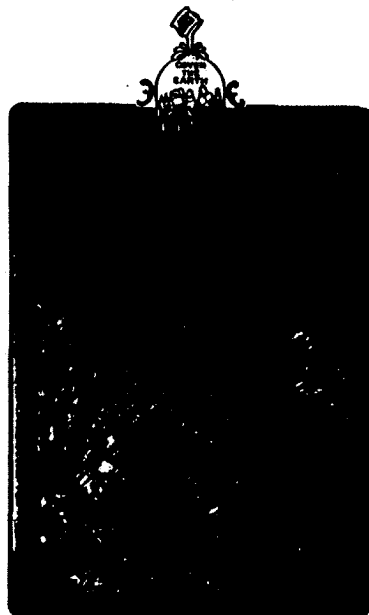


Flat-Tone
Glaze
Effect No. 78

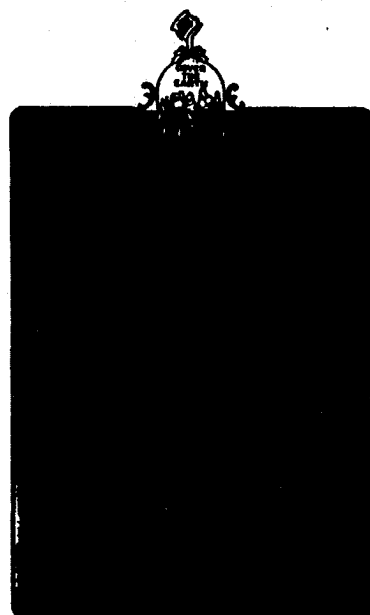


Flat-Tone
Glaze
Effect No. 86

Flat-Tone
Glaze
Effect No. 87



Flat-Tone
Glaze
Effect No. 84



Flat-Tone
Glaze
Effect No. 85

Flat-Tone
Glaze
Effect No. 80

Color specifications are on opposite page. Directions are on page 97.

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FLAT-TONE GLAZE EFFECT No. 77

Foundation Color: Flat - Tone Olive Tan.

Glaze Coats: Two batches of Flat-Tone Glazing Liquid, one tinted with First Quality Oil Color Deep Cerulean and one with First Quality Oil Color Paris Green.

FLAT-TONE GLAZE EFFECT No. 61

Foundation Color: Flat - Tone Light Yellow.

Glaze Coats: Two batches of Flat-Tone Glazing Liquid, one tinted with First Quality Oil Color Deep Cerulean and English Rose Lake equal parts and one with First Quality Oil Color Chrome Yellow Orange.

FLAT-TONE GLAZE EFFECT No. 6

Foundation Color: Flat - Tone Olive Tan.

Glaze Coats: Two batches of Flat-Tone Glazing Liquid, one tinted with First Quality Oil Color Raw Umber and the other with First Quality Oil Color Deep Cerulean.

FLAT-TONE GLAZE EFFECT No. 53

Foundation Color: Flat - Tone Ivory.

Glaze Coats: Two batches of Flat-Tone Glazing Liquid, one tinted with First Quality Oil Color Ivory Drop Black and Ultramarine Blue equal parts and one with First Quality Oil Color Burnt Sienna.

FLAT-TONE GLAZE EFFECT No. 79

Foundation Color: Flat - Tone Pale Green.

Glaze Coats: Three batches of Flat-Tone Glazing Liquid, one tinted with First Quality Oil Color English Rose Lake, one with First Quality Oil Color Deep Cerulean and one with First Quality Oil Color Japanese Brown.

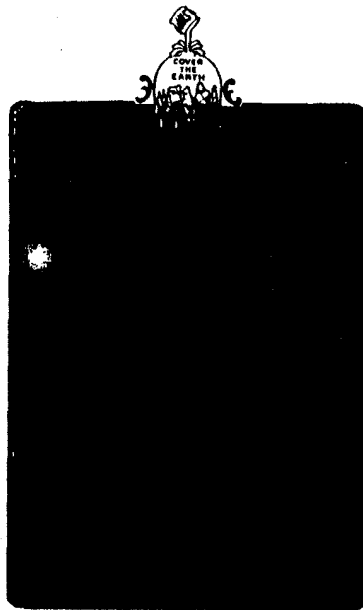
FLAT-TONE GLAZE EFFECT No. 7

Foundation Colors: Flat - Tone Silver Gray and Shell Pink equal parts.

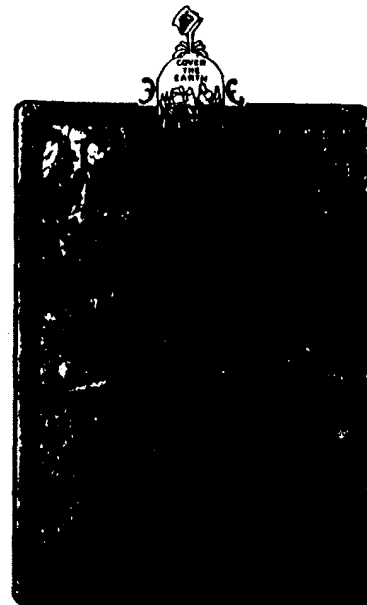
Glaze Coats: Two batches of Flat-Tone Glazing Liquid, one tinted with First Quality Oil Color Ivory Drop Black and the other with First Quality Oil Color Paris Green.

Directions are on page 97

Flat-Tone Glaze Effects--Make Them as Delicate or as Rich a



Flat-Tone
Glaze
Effect No. 77



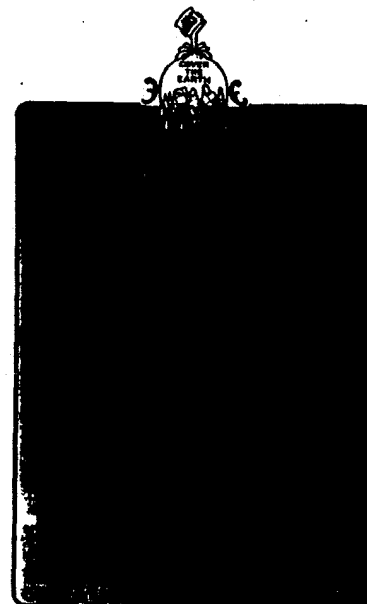
Flat-Tone
Glaze
Effect No. 61



Flat-Tone
Glaze
Effect No. 67



Flat-Tone
Glaze
Effect No. 53



Flat-Tone
Glaze
Effect No. 79



Flat-Tone
Glaze
Effect No. 73

Color specifications are on opposite page. Directions are on page 97.

FLAT-TONE GLAZE EFFECT No. 75

Foundation Color: Flat - Tone Silver Gray.

Glaze Coats: Three batches of Flat-Tone Glazing Liquid, one tinted with First Quality Oil Color English Rose Lake, one with First Quality Oil Color Deep Cerulean and one with First Quality Oil Color Ivory Drop Black.

FLAT-TONE GLAZE EFFECT No. 3

Foundation Color: Flat - Tone Ivory.

Glaze Coat: Flat-Tone Glazing Liquid tinted with First Quality Oil Color Japanese Brown.

FLAT-TONE GLAZE EFFECT No. 62

Foundation Color: Flat - Tone Light Yellow.

Glaze Coats: Three batches of Flat-Tone Glazing Liquid, one tinted with First Quality Oil Color Deep Cerulean, one with First Quality Oil Color Japanese Brown and one with First Quality Oil Color English Rose Lake.

FLAT-TONE GLAZE EFFECT No. 64

Foundation Color: Flat - Tone Pale Green.

Glaze Coat: Flat-Tone Glazing Liquid tinted with First Quality Oil Color Olive Lake.

FLAT-TONE GLAZE EFFECT No. 66

Foundation Color: Flat - Tone Caen Stone.

Glaze Coats: Three batches of Flat-Tone Glazing Liquid, one tinted with First Quality Oil Color English Rose Lake, one with First Quality Oil Color Deep Cerulean and one with First Quality Oil Color Paris Green.

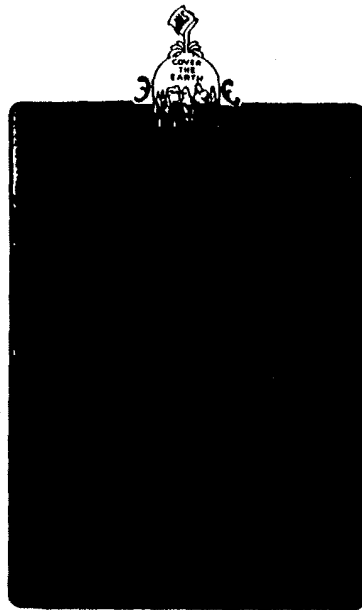
FLAT-TONE GLAZE EFFECT No. 65

Foundation Color: Flat - Tone Pale Green.

Glaze Coat: Flat-Tone Glazing Liquid tinted with First Quality Oil Color English Rose Lake 2 parts and Deep Cerulean 1 part.

Directions are on page 97

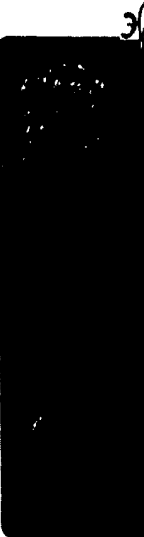
Flat-Tone Glaze Effects--Make them as Delicate or as Rich as



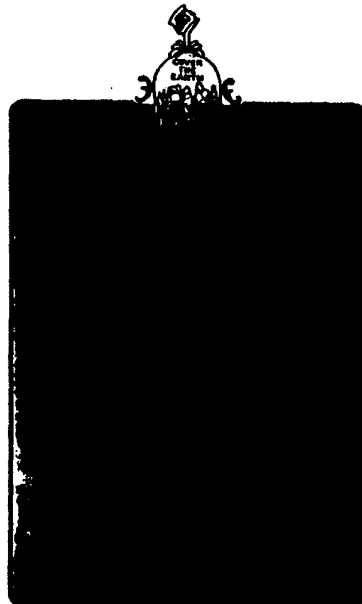
Flat-Tone
Glaze
Effect No. 75



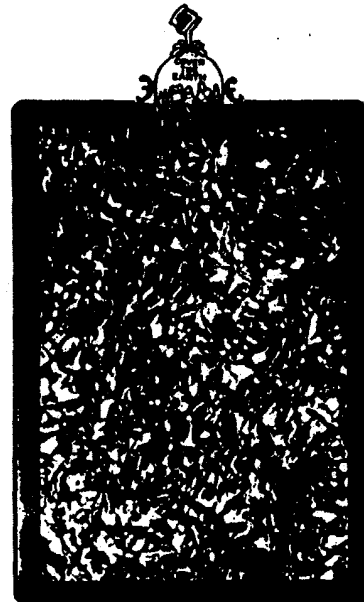
Flat-Tone
Glaze
Effect No. 3



Flat-Tone
Glaze
Effect No. 63



Flat-Tone
Glaze
Effect No. 64



Flat-Tone
Glaze
Effect No. 66



Flat-Tone
Glaze
Effect No. 68

Color specifications are on opposite page. Directions are on page 97.

FLAT-TONE GLAZE EFFECT No. 69

Foundation Color: Flat - Tone
Caen Stone.

Glaze Coats: Three batches of
Flat-Tone Glazing Liquid, one tinted
with First Quality Oil Color
Raw Sienna, one with First Quality
Oil Color Paris Green and one with
First Quality Oil Color Raw Umber.

FLAT-TONE GLAZE EFFECT No. 68

Foundation Color: Flat - Tone
Olive Tan.

Glaze Coat: Flat-Tone Glazing
Liquid tinted with First Quality Oil
Color Raw Umber.

FLAT-TONE GLAZE EFFECT No. 83

Foundation Color: Flat - Tone
Light Yellow.

Glaze Coat: Flat-Tone Glazing
Liquid tinted with First Quality Oil
Color Raw Sienna.

FLAT-TONE GLAZE EFFECT No. 29

Foundation Color: Flat - Tone
Caen Stone.

Glaze Coats: Two batches of Flat-
Tone Glazing Liquid, one tinted
with First Quality Oil Color Ultra-
marine Blue and one with First
Quality Oil Color Japanese Brown.

FLAT-TONE GLAZE EFFECT No. 50

Foundation Color: Flat - Tone
Caen Stone.

Glaze Coat: Flat-Tone Glazing
Liquid tinted with First Quality Oil
Color English Rose Lake and Orange
Lake, equal parts.

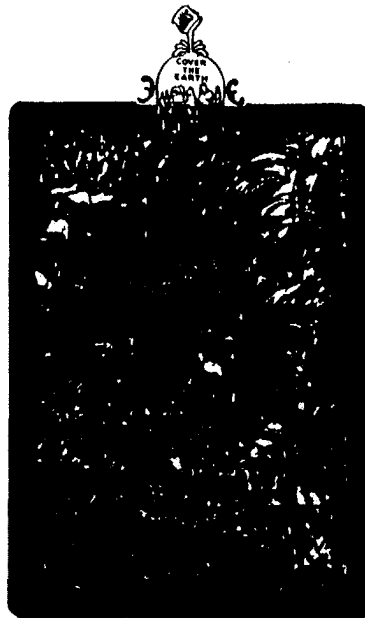
FLAT-TONE GLAZE EFFECT No. 81

Foundation Color: Flat - Tone
Pale Green.

Glaze Coat: Flat-Tone Glazing
Liquid tinted with First Quality Oil
Color Deep Cerulean.

Directions are on page 97

Flat-Tone Glaze Effects--Make Them as Delicate or as Rich

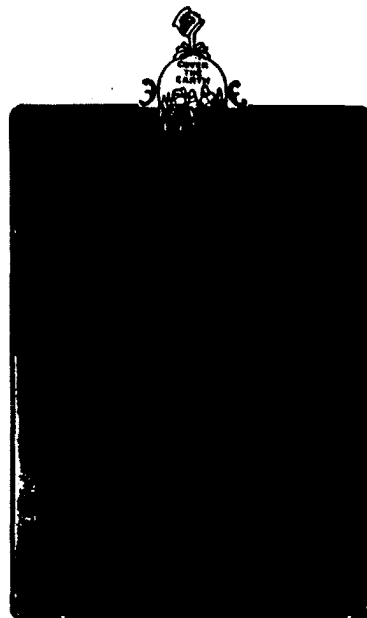


Flat-Tone
Glaze
Effect No. 69



Flat-Tone
Glaze
Effect No. 63

Flat-Tone
Glaze
Effect No. 60



Flat-Tone
Glaze
Effect No. 68



Flat-Tone
Glaze
Effect No. 81

Flat-Tone
Glaze
Effect No. 81

Color specifications are on opposite page. Directions are on page 97.

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Specifications for Sherwin-Williams Flat-Tone Glaze Effects

Flat-Tone Glaze Effect No. 1
Foundation color, Flat-Tone Ivory
Glaze Coat, Flat-Tone Glazing Liquid tinted with
First Quality Oil Color Orange Lake

Flat-Tone Glaze Effect No. 3
Foundation color, Flat-Tone Ivory
Glaze Coat, Flat-Tone Glazing Liquid tinted with
First Quality Oil Color Japanese Brown

Flat-Tone Glaze Effect No. 12
Foundation color, Flat-Tone Ivory
Glaze Coats, Two batches of Flat-Tone Glazing
Liquid, one tinted with First Quality Oil Color
Burnt Sienna and the other with First Quality Oil
Color Olive Lake

Flat-Tone Glaze Effect No. 29
Foundation color, Flat-Tone Caen Stone
Glaze Coats, Two batches of Flat-Tone Glazing
Liquid, one tinted with First Quality Oil Color
Ultramarine Blue and the other with First Quality
Oil Color Japanese Brown

Flat-Tone Glaze Effect No. 36
Foundation color, Flat-Tone Caen Stone
Glaze Coats, Two batches of Flat-Tone Glazing
Liquid, one tinted with First Quality Oil Color
Ivory Drop Black and the other with First Quality
Oil Color Burnt Sienna

Flat-Tone Glaze Effect No. 37
Foundation color, Flat-Tone Ivory Tan
Glaze Coats, Two batches of Flat-Tone Glazing
Liquid, one tinted with First Quality Oil Color
Ultramarine Blue and the other with First Quality
Oil Color Japanese Brown

Flat-Tone Glaze Effect No. 53
Foundation color, Flat-Tone Ivory
Glaze Coats, Two batches of Flat-Tone Glazing
Liquid, one tinted with First Quality Oil Color
Ivory Drop Black and Ultramarine Blue equal
parts and the other with First Quality Oil Color
Burnt Sienna

Flat-Tone Glaze Effect No. 61
Foundation color, Flat-Tone Light Yellow
Glaze Coats, Two batches of Flat-Tone Glazing
Liquid, one tinted with First Quality Oil Color
Deep Cerulean and English Rose Lake equal parts
and the other with First Quality Oil Color Chrome
Yellow Orange

Flat-Tone Glaze Effect No. 62
Foundation color, Flat-Tone Light Yellow
Glaze Coats, Three batches of Flat-Tone Glazing
Liquid, one tinted with First Quality Oil Color
Deep Cerulean, one with First Quality Oil Color
Japanese Brown and the other with First Quality
Oil Color English Rose Lake

Flat-Tone Glaze Effect No. 64
Foundation color, Flat-Tone Pale Green
Glaze Coat, Flat-Tone Glazing Liquid tinted with
First Quality Oil Color Olive Lake

Flat-Tone Glaze Effect No. 65
Foundation color, Flat-Tone Pale Green
Glaze Coat, Flat-Tone Glazing Liquid tinted with
First Quality Oil Colors English Rose Lake 2 parts
and Deep Cerulean 1 part

Flat-Tone Glaze Effect No. 66
Foundation color, Flat-Tone Caen Stone
Glaze Coats, Three batches of Flat-Tone Glazing
Liquid, one tinted with First Quality Oil Color
English Rose Lake, one with First Quality Oil Color
Deep Cerulean and the other with First Quality Oil
Color Paris Green

Flat-Tone Glaze Effect No. 67
Foundation color, Flat-Tone Olive Tan
Glaze Coats, Two batches of Flat-Tone Glazing
Liquid, one tinted with First Quality Oil Color
Raw Umber and the other with First Quality Oil
Color Deep Cerulean

Flat-Tone Glaze Effect No. 68
Foundation color, Flat-Tone Olive Tan
Glaze Coat, Flat-Tone Glazing Liquid tinted with
First Quality Oil Color Raw Umber

Flat-Tone Glaze Effect No. 69
Foundation color, Flat-Tone Caen Stone
Glaze Coats, Three batches of Flat-Tone Glazing
Liquid, one tinted with First Quality Oil Color
Raw Sienna, one with First Quality Oil Color Paris
Green and the other with First Quality Oil Color
Raw Umber

Flat-Tone Glaze Effect No. 70
Foundation color, Flat-Tone Silver Gray and Shell
Pink equal parts
Glaze Coat, Flat-Tone Glazing Liquid tinted with
First Quality Oil Color Japanese Brown

Flat-Tone Glaze Effect No. 71
Foundation color, Flat-Tone Silver Gray, Shell Pink
and Caen Stone equal parts
Glaze Coat, Flat-Tone Glazing Liquid tinted with
First Quality Oil Color Ivory Drop Black

Flat-Tone Glaze Effect No. 72
Foundation color, Flat-Tone Silver Gray and Shell
Pink equal parts
Glaze Coats, Flat-Tone Glazing Liquid in two batch-
es, one tinted with First Quality Oil Color Ivory
Drop Black and the other with First Quality Oil
Color Paris Green

Flat-Tone Glaze Effect No. 73
Foundation color, Flat-Tone Caen Stone
Glaze Coats, Two batches of Flat-Tone Glazing
Liquid, one tinted with First Quality Oil Color
Japanese Brown and the other with First Quality
Oil Color Chrome Yellow Orange

Flat-Tone Glaze Effect No. 74
Foundation color, Flat-Tone Silver Gray
Glaze Coats, Two batches of Flat-Tone Glazing
Liquid, one tinted with First Quality Oil Color
English Rose Lake and the other with First Qual-
ity Oil Color Ivory Drop Black

Flat-Tone Glaze Effect No. 75
Foundation color, Flat-Tone Silver Gray
Glaze Coats, Three batches of Flat-Tone Glazing
Liquid, one tinted with First Quality Oil Color
English Rose Lake, one with First Quality Oil Color
Ivory Drop Black and the other with First Quality
Oil Color Deep Cerulean

Flat-Tone Glaze Effect No. 77
Foundation color, Flat-Tone Olive Tan
Glaze Coats, Two batches of Flat-Tone Glazing
Liquid, one tinted with First Quality Oil Color
Deep Cerulean and the other with First Quality
Oil Color Paris Green

Flat-Tone Glaze Effect No. 78
Foundation color, Flat-Tone Sky Blue
Glaze Coat, Flat-Tone Glazing Liquid tinted with
First Quality Oil Color Deep Cerulean

Flat-Tone Glaze Effect No. 79
Foundation color, Flat-Tone Pale Green
Glaze Coats, Flat-Tone Glazing Liquid in two batch-
es, one tinted with First Quality Oil Color English
Rose Lake, one with First Quality Oil Color Deep
Cerulean and the other with First Quality Oil Color
Japanese Brown

Flat-Tone Glaze Effect No. 80
Foundation color, Flat-Tone Pale Green
Glaze Coats, Two batches of Flat-Tone Glazing
Liquid, one tinted with First Quality Oil Color
Rose Lake and the other with First Quality Oil Color
Chrome Yellow Orange

Flat-Tone Glaze Effect No. 81
Foundation color, Flat-Tone Pale Green
Glaze Coat, Flat-Tone Glazing Liquid tinted with
First Quality Oil Color Deep Cerulean

Flat-Tone Glaze Effect No. 83
Foundation color, Flat-Tone Light Yellow
Glaze Coat, Flat-Tone Glazing Liquid tinted with
First Quality Oil Color Raw Sienna

Flat-Tone Glaze Effect No. 84
Foundation color, Flat-Tone Silver Gray and Shell
Pink equal parts
Glaze Coats, Three batches of Flat-Tone Glazing
Liquid, one tinted with First Quality Oil Color
Ultramarine Blue, one with First Quality Oil Color
English Rose Lake and the other with First Quality
Oil Color Ivory Drop Black

Flat-Tone Glaze Effect No. 85
Foundation color, Flat-Tone Silver Gray and Shell
Pink equal parts
Glaze Coats, Two batches of Flat-Tone Glazing
Liquid, one tinted with First Quality Oil Color
English Rose Lake and the other with First Quality
Oil Color Chrome Yellow Orange

Flat-Tone Glaze Effect No. 86
Foundation color, Flat-Tone Silver Gray and Shell
Pink equal parts
Glaze Coat, Flat-Tone Glazing Liquid tinted with
First Quality Oil Color English Rose Lake

Flat-Tone Glaze Effect No. 87
Foundation color, Flat-Tone Caen Stone
Glaze Coats, Three batches of Flat-Tone Glazing
Liquid, one tinted with First Quality Oil Color
English Rose Lake, one with First Quality Oil Color
Deep Cerulean and the other with First Quality
Oil Color Japanese Brown

SHERWIN-WILLIAMS
VARNISHES



SHERWIN-WILLIAMS VARNISHES

Sherwin-Williams are the biggest makers of varnish in the world.

To be the biggest in any field, however, carries with it the obligation to be the best, also. And no organization of men can BE best unless it has a code of principles and LIVES up to that code.

There is no short cut through machinery to the making of good varnish. It is very largely a hand made, closely supervised process.

There is a definite, predetermined way of cooking the varnish gums and oils and the length of time for the chemical reactions to be completed in the kettle, cannot be hastened.

Machine powered filter presses remove all the foreign matter, but months are consumed before the varnish is pronounced sufficiently aged and ripened in the storage tanks to be filled into the can for use.

Varnish which has been properly aged LOOKS no different than other varnish as you use it. But it flows out smoother, dries better and harder and has more durability than "green" varnish. The investment required to carry many months' advance supply of varnish in aging tanks is enormous, but there is no other way to safeguard the interests of those who depend upon Sherwin-Williams Varnishes as the best.

The making of varnish calls for the best of care and the most rigid inspection throughout the many, many steps all along the line. Sherwin-Williams Varnishes are uniform. You can buy a can of Sherwin-Williams Varnish anywhere from New York to Honolulu with the certainty that it will be the correct varnish for the purpose recommended. It will be good varnish, it will produce a handsome finish and it will give the greatest possible service.

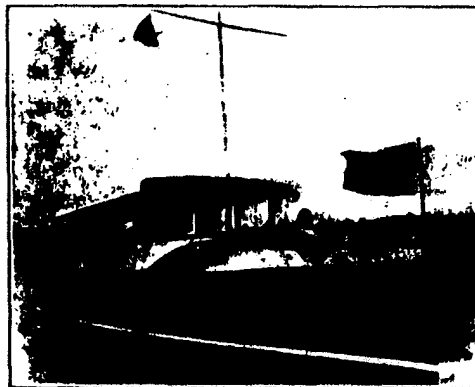
		Mar-not	Mar-not Satin Finish	Scar-not Velvet Finish	Rexpar
Amount required on page	- -	110	110	114	118
Directions are on page	- - -	113	110	117	118

The Simple Explanation of Sherwin-Williams Varnish Policy

THE RIGHT FINISH FOR EACH SURFACE

From the very beginning Sherwin-Williams have said "A varnish made for a certain surface will do its work better than a general all-around varnish NOT made to meet the requirements of that surface."

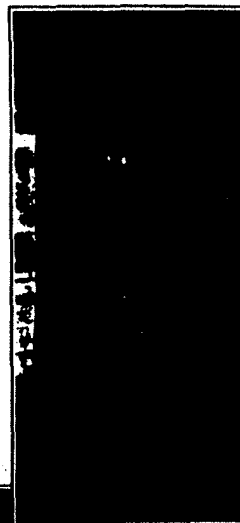
THERE ARE THREE KINDS OF SURFACES TO CONSIDER IN VARNISHING



Resper Varnish for Out-of-Doors and Surfaces Exposed to Dampness and Moisture



Scar-net Varnish for Beautiful Woodwork and Furniture



Mar-net Varnish

It would be simple for make but on of every hour al require have to have distinct type it be necessa als and man for three--as

But Sherw believe in compromise not conscient to you.

Sherwin-Williams Mar-not Varnish

Mar-not Varnish is made to give service on all kinds of wood floors and on printed linoleum. In our opinion it is the very best varnish possible to make for floors.

There are two faults a floor varnish must not show:

1. It must not be brittle.
2. It must not be sensitive to water.

Toughness

Mar-not will not powder white or chip off even though scratched. You can hammer or dent the wood, but Mar-not will not chip off.

The body of Mar-not Varnish, which is of medium thickness, is much tougher than a heavy bodied varnish which might seem to give a fuller, richer film when new. Such a varnish, however, would offer an easy target for heel marks and scuffing.

Painters call Mar-not a "strong-drying" varnish. It dries thoroughly and dries hard enough over night, under normal conditions, to permit walking on the day after applying, if necessary.

Water Resistance

A leaking radiator or raining in at the window will not discolor Mar-not. Mar-not has not quite the resistance to water of a spar varnish when submerged over a long period, but it will stand more water than your floor will ever see, and has much greater toughness and resistance to footwear and bruising than a spar varnish.

Gloss

A rich lustre is desired for the varnished floor rather than the sharp gloss favored in a furniture varnish. A high gloss shows scratches quickly on a floor causing it to take on a cheap appearance. Mar-not looks well when new and continues to look well as it wears.

Dull Finish Mar-not Satin Finish

A dull-rubbed finish can be produced with Mar-not which is positively beautiful. Simply rub the final coat with powdered pumice stone and rubbing oil, or apply a final coat of Mar-not Satin Finish.

How Much Mar-not

A room 12 x 16 feet takes about 3 quarts Mar-not for two coats.

A bathroom 6 x 10 feet takes about 1 quart Mar-not for two coats.

A kitchen 10 x 12 feet takes about 2 quarts Mar-not for two coats.

Divide these quantities in half for the quantity required for one finishing coat of Mar-not Satin Finish Varnish.

Mar-not Varnish for Floors

Very probably you are very much like the rest of us, more interested in results and a beautiful floor rather than in scientific reasons why you should use Mar-not Varnish for your floors.

In the pictures printed below, you will agree, we have shown pretty honestly what happens to

a varnished floor in the average home. The graphic reproductions of the wood were honestly and fairly done. You see for yourself why you don't want to use the best varnish on your floors, MAR-NOT VARNISH is, unquestionably, MAR-NOT VARNISH.



Kicked and Scuffed



Scratched and Bruised



Rained On and Scrubbed



Dragged

Why is Mar-not the finest possible Floor Varnish?

1. It is made with hard fossil gums to insure durability.
2. The liquids are accurately and definitely balanced to accomplish two things: (a) utmost in toughness, (b) resistance to water.

All the Panels Below were Scratched, Hammered and Water-Tested Exactly Alike.



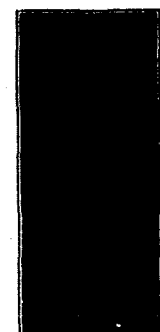
Oak panel finished three coats with a cheap varnish. Note discoloration from water, chipping from bruise and powdering white where scratched. Surely, a cheap varnish is not economical for your floors when water will turn it white and when every scratch and heel mark makes a blemish like this.



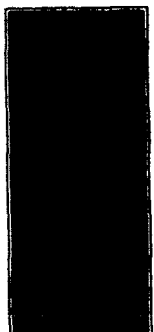
Oak panel finished three coats with white shellac. Note discoloration from water and brittleness where scratched. Three thin coats of white shellac make a beautiful light, serviceable floor where there are no children to scratch it up. Shellac has the advantage of drying quickly but rags slip easily on its hard glassy surface.



Oak panel finished three coats with Mar-not Varnish over shellac. Note that there is no discoloration from the water, but where bruised and scratched the shellac UNDERNEATH has given away, breaking the varnish film. We do not advise the use of shellac on a floor that is to be varnished.



Maple panel finished three coats with white shellac. Note that brittleness is not quite so apparent under bruising and scratching because maple is so very hard. The white discoloration is the shellac affected by water. The dark lines show where water got through the finish and discolored and cracked the wood.



Oak panel finished three coats with Mar-not Varnish. Note no discoloration whatever from water. No chipping from bruising with hammer. No powdering where scratched with a pointed metal instrument. This is Sherwin-Williams standard recommendation for varnishing wood floors.

The water test consisted of inverting a goblet of water on each panel, keeping it continually wet.

Some Necessary Things To Do To Obtain a Beautiful Floor

A new floor should be scraped smooth and sandpapered or dressed down carefully with a machine floor-surfacer. No floor varnish can make a rough floor smooth. Shavings and dust must be conscientiously swept out.

FILLING THE FLOOR

Oak and similar open-grain woods require filling with Sherwin-Williams Paste Wood Filler. This is necessary as the varnish would otherwise sink into the pores of the wood. This results in a surface which not only looks poorly varnished but wears shabby quicker.

CLOSE-GRAIN WOODS

Pine, maple and close-grain woods require no filler.

Under no circumstances should shellac or a "liquid filler" be used on a floor to be finished in varnish.

CARE OF FLOORS

Mar-not Varnish keeps a floor looking well as long as there is the thinnest film of it left on the wood. Doorways and passages which receive the hardest usage, however, wear through while other parts under normal wear still look as good as new. Make a practice of washing up these spots and applying a coat of Mar-not before the varnish is worn through to the wood.

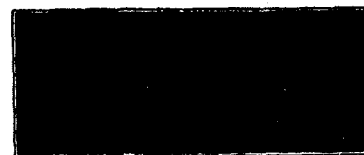
Use Sherwin-Williams Flaxoap, a pure linseed oil soap, for keeping the varnish floors in order. Flaxoap leaves the varnish "smiling" and, too, hands will be quite grateful.



*Panel Filled and Varnished
with Three Coats Mar-not Varnish*



*Panel Varnished but not Filled
(Note the Uneven Finish)*



*Panel Filled with Dark Paste
Wood Filler*

STAINING FLOORS

The housewife favors a light colored floor because it looks bright and clean and does not show dust. Good decoration, however, prefers that the bright color of the natural wood be toned down by staining.

To stain a new floor, use S-W Oil Stain applied to the bare wood after scraping and sanding smooth. Wipe off as directed on the package. Oil Stains do not require a sealing coat before varnishing. Let dry over night.

For open-grain woods apply S-W Paste Wood Filler directly over the stain coat, when dry.

Dark colored Paste Wood Fillers stain the wood and soften down the color very satisfactorily, frequently making staining not necessary.

FILLING FLOORS

(For Oak and Open-Grain Woods)

S-W Paste Wood Filler comes in paste form and is to be thinned down to creamy, brushing consistency with benzine.

Brush the filler well into the wood and let stand a few minutes until partly set, indicated by the "flattening out" of the wet gloss.

Remove the excess filler by scrubbing across the grain with burlap, excelsior or shavings and then wipe clean with a cloth.

Let dry for 48 hours before varnishing. Do not sandpaper dark colored Paste Wood Filler.

S-W Paste Wood Fillers come in Natural Oak or Transparent Golden Oak, Mahogany and American Walnut.

Schedule of Operations for Varnishing a



New Unfinished Floors

- (1) Scrape the floor and sandpaper smooth.



- (2) Sweep out clean. Wipe up the dust with a cloth dampened with gasoline.



Optional.

- (3a) Stain with S-W Oil Stain (if stain is desired). Let dry 24 hours.
NOTE—Dark colored paste filler will also stain wood.



For oak and open-grain woods.

- (3) Fill with S-W Paste Wood Filler. Comes in natural and darker colors.
Remove excess filler by rubbing across the grain with burlap.
Let dry 36 to 48 hours.



- (4) First coat, Mar-not Varnish. Reduce with one pint turpentine to the gallon. Let dry for 24 hours. Sand with No. 0 sandpaper. Wipe clean with cloth dampened with gasoline. Second and third coats, Mar-not applied as it comes in the can.
NOTE—Three coats is the standard recommendation for finishing new floors.



- (5) Optional.
When perfectly hard, the last coat may be rubbed to a dull, satiny finish.
Use powdered pumice-stone and rubbing oil or No. 270 water-proof sandpaper.
Or apply a finishing coat (one coat only) of Mar-not Satin Finish. Dries dull without rubbing or waxing. Apply freely.

Refinishing Old Worn Floors

- (1) Scrub clean with S-W Flaxoap and hot water. Rinse well and wipe dry. Sandpaper dull with No. 0 sandpaper.
Caution—If floor has been waxed be sure that all wax is removed from surface before varnishing.

- (2) Wipe off with gasoline to dispose of any trace of soap or grease.

- (3) Discolored spots worn to the wood should be bleached with oxalic acid crystals and boiling water. Rinse thoroughly, let dry and sandpaper smooth. For best results, touch up with Paste Wood Filler. Let dry 24 hours.

- (4) Touch up all worn spots with Mar-not Varnish reduced with turpentine, one pint to the gallon. Let dry 24 hours and sandpaper lightly.

- (5) First Coat — Mar-not Varnish: Apply without reduction. Let dry 24 hours. Sand with No. 00 sandpaper. Dust off carefully. Second Coat — Mar-not Varnish. Apply without reduction. Let dry 24 to 48 hours. Leave in gloss or rub dull with powdered pumice-stone and rubbing oil, as preferred.

Optional.

- (6) Mar-not Varnish can be waxed if desired. Use S-W Prepared Wax (Paste form.)

S-W Scar-not Varnish

Full Rich Gloss—May be Rubbed Dull

Characteristics

An extremely hard finish is required for woodwork and furniture which will take and HOLD either a fine-textured high polish or a satiny dull-rubbed finish. Any good furniture varnish can be rubbed or polished, but Scar-not has the added advantage of an unusual toughness. It does not powder white when scratched.

Hot water does not affect Scar-not and ordinary heat of warm dishes will not cause it to print. Scar-not is full in body and produces a rich and extremely durable finish for woodwork and furniture.

S-W Velvet Finish Varnish No. 1044

Dries to a Dull Finish Without Rubbing

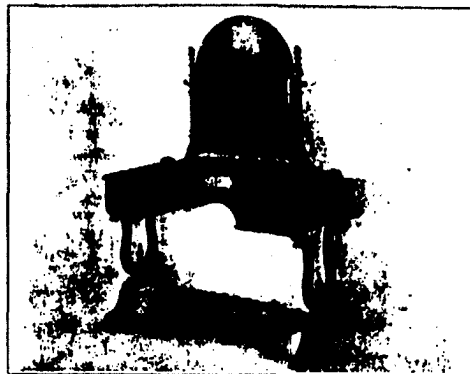
A satin finish is very pleasing and desirable for both woodwork and furniture. Velvet Finish 1044 is applied in the same manner as varnish but dries dull without rubbing. It is intended to be used as a finishing coat, only, because while it is durable and satisfactory in every way, it is not intended as a protective coat. It is not made for floors. Velvet Finish 1044 may be used over Scar-not instead of hand rubbing or directly over the Shellac sealing coat for a simple wood-finish effect.

Estimated quantities of Scar-not required to finish two coats—Divide in half for quantity of Velvet Finish required for Finishing Coat	Approximate Cost	Size Package to Purchase	Helpful Suggestions
Large dining room table.....		1 pint	SANDPAPER No. 0 for sandpapering wood. No. 00 for sandpapering varnish. No. 0000 for sandpapering the next-to-the-last coat of varnish.
Gate-leg table.....		½ pint	
Radio table.....		¼ pint	
Library table.....		1 pint	PUMICE STONE No. FFF Used with rubbing oil for dull rubbed effect. S-W Polish-oil for polishing varnished furniture. Rotten stone Used with Polish-oil for Polishing varnished furniture.
Small end table.....		½ pint	
Console table.....		½ pint	
Kitchen table.....		1 pint	BRUSHES Flat chisel badger brush 1½ inches wide for chairs and small areas. 2½ inches wide for general woodwork. Chinese bristle, flat or oval, for general work not so particular.
Breakfast room table.....		1 pint	
China Closet (average).....		1 pint	
Large buffet.....		1 pint	PASTE WOOD FILLER For use with open-grain woods such as oak, walnut, mahogany, etc.
Small buffet.....		½ pint	
Dining room chairs (6 chairs).....		1 pint	
Windsor chair.....		½ pint	
Kitchen chair.....		½ pint	
Spinet desk.....		1 pint	
Bookcase.....		1 pint	
Tea cart.....		½ pint	
Piano.....		1 quart	
Phonograph.....		1 pint	
Radio.....		½ pint	
Four poster bed.....		1 pint	
Bed with solid ends.....		1 quart	
Child's bed.....		1 pint	
Toilet seat.....		½ pint	
Medicine cabinet.....		½ pint	

NOTE—These estimates are approximate only. You may have some varnish left over but this can be sealed up and kept for later work.

Woodwork and Furniture

There are Two Types of Varnished Woodwork Finishes



Full Varnish Finish such as produced with S-W Scar-not Varnish can be either Polished or Dull Rubbed

Photographs
Courtesy of the
Sterling & Welch
Company, Cleveland
Ohio

Reproduced through
permission of
Berkey and Gay



Dull Wood Finish such as
S-W Velvet Finish

THE FULL VARNISH FINISH

Scar-not is a furniture varnish designed for use on interior woodwork trim and furniture. It therefore possesses two characteristics:

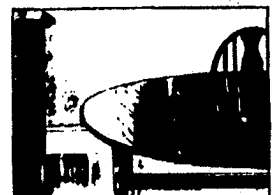
- (1) Full Body—
Essential for the rich, deep tone desired on furniture and woodwork. It enhances the beauty of the grain and provides body for rubbing, if desired, or can be left in natural gloss.
- (2) Excellent Rubbing Qualities—
Scar-not is a hard-gum varnish. It rubs very

satisfactorily to a piano finish or tone, as preferred.

NOTE—Neither a floor varnish nor a be polished to a satisfactory furniture

Scar-not Varnish dries dust-free hours, depending upon weather can be handled the following day allowed 36 to 48 hours before sand coat and preferably longer before dull finish with pumice-stone and

Excellent Rubbing



Some Things to Do to Get Beautiful Varnished Woodwork

Like the much advertised "school girl complexion," the beauty of a varnish finish must come from the inside, out. Varnish applied over a dirty unsmoothed surface has no more chance to be beautiful than it is possible for face powder applied to a pimply face to reproduce the velvety roses in the school girl's cheek.

The actual application of the varnish can be explained in a few words:

HOW TO APPLY VARNISH

Brush the varnish three ways as follows:

First, apply the varnish generously, laying it on in the direction of the grain.

Second, scrape the brush dry and "lay off" the surface; that is, brush straight across the grain. Brush from edge to edge. This spreads the varnish out to an even film, covering any spots you may have missed the first time.

Third, "straighten out" the surface by brushing once more "with" the grain.

HOW TO PREPARE THE SURFACE

Surfaces Previously Varnished

Wash clean with soap and water, dry and wipe off with gasoline.

Sandpaper the surface to a DULL smooth finish.

If the varnish is cracked or checked, or if it is badly scratched, remove the old finish with Taxite, paint and varnish remover, wash with benzine and start afresh, as for new work. When Taxiting moldings, grooves or carving, use a small vegetable brush dipped in the remover.

NEW WORK

Sandpaper—sandpaper—sandpaper!

The principal reason why your piano finish is so much superior to the average woodwork is careful sandpapering and clean brushes.

Sandpaper the wood smooth and then take Number 0 sandpaper, and sandpaper it smoother! Always rub "with" the grain.



Scar-not is a rugged varnish

SOME WOODWORK-FINISHING "DON'T'S"

Don't install woodwork in a damp house—wait until the plaster is absolutely dry.

Don't permit finishing lumber to be delivered or stored in a damp house. Dampness raises the grain of the wood, making it rough and also causing warping.

Don't use water stains on soft wood.

Don't apply any stain until you try it out on a sample of your own lumber.

Don't neglect to paint the back of woodwork with lead and oil before it is nailed in place.

Don't let COST prevent your filling open-grain woods.

Don't use a cheap varnish brush. A good brush will pay for itself in time saved and better results.

Don't use a shellac brush for anything except shellac.

Don't leave brushes standing in water. Wash them out in turpentine, rinse in benzine and put away.

Don't use cheap varnish on anything. If it's worth varnishing at all, it's deserving of good varnish. The saving in varnishing a chair with cheap varnish instead of good varnish is too small to figure—you can estimate the loss yourself when the poor varnish gives out and needs refinishing.

Directions for Varnishing Woodwork and Furniture with Scar-not Varnish



- (1) Sand the surface smooth, finishing with No. 0 sandpaper.

- (4) For OPEN-GRAIN WOODS, only. FILLER. Apply S-W Paste Wood Filler. Follow same directions given for filler under Mar-not Varnish, page 112.

NOTE—Close-grain woods, like pine and gumwood require no filler. Do not use a liquid filler.



- (2) Dust off thoroughly, using a dusting brush. Never use a cloth as it will leave lint.

- (5) SEALING COAT, required over Stains only. These stains require a sealing coat to prevent "bleeding" of the stain into the varnish. Apply one coat of thin white shellac (reduced 50 per cent with denatured alcohol). Let dry overnight and sand lightly but carefully with No. 00 sandpaper.



- (3) Optional. Stain, if desired. Apply one coat of Handcraft Stain and let dry over night. Does not raise the grain or require sanding. Wiping is not necessary. Suitable for either hard or soft woods. NOTE—Reduce with Handcraft Stain Reducer if too dark.

- (6) FIRST COAT—Scar-not Varnish, reduced with one pint pure turpentine to the gallon. Let dry 48 hours and sand smooth with No. 00 sandpaper to remove gloss and "nibs." SECOND COAT—Scar-not Varnish. Apply without reducing. Let dry 48 hours and sand smooth with No. 00 sandpaper. Remove gloss and "nibs." THIRD COAT—Scar-not Varnish. Apply without reduction. Let dry 48 hours.



- (3a) Optional. For fine hardwood finishing S-W Acid Stains are preferred by many decorators. First Operation: Sponge the wood with clear cold water and let dry. Sand smooth, finishing with No. 0 sandpaper.

- Optional. RUBBING (Dull). A hand-rubbed dull finish shows a refinement of beauty that is worth every bit of the extra labor entailed. Powdered pumice stone and rubbing oil produce a dull effect. Make a soft pad of cloth or use a regular felt rubbing block. Only a few strokes are necessary, just sufficient to knock the gloss. Use a small vegetable brush dipped into the oil and pumice for rubbing mouldings and carving.



- (3b) Optional. Apply one coat of S-W Acid Stain and let dry. NOTE—Reduce stain with water if too dark. For hardwood only. When dry, sand smooth with No. 00 sandpaper. IF NECESSARY, apply a second coat of stain reduced 50 per cent with water. Let dry and sand very lightly with No. 00 sandpaper.

- Optional. POLISHING—Rub with powdered pumice stone and water to a dull smooth surface. Polish with S-W Polish-oil and rotten stone or tripoli.

Sherwin-Williams Rexpar Varnish

On every hand the home owner hears of "spar" varnishes. In every magazine he sees this or that or some other "spar" varnish advocated as the best varnish for home requirements. What is it all about—what is a "spar" varnish?

It is a varnish made to endure outside exposure for the longest possible time where the varnished surface is exposed to the sun's rays, rain, hail, snow, ice and extreme variations in temperature. Of course, the spar varnish of today is a definite improvement over the spar varnish of by-gone days. In those early days vessel owners demanded a clear varnish to protect the spars of their ships and the name "spar" is still used to designate that type of varnish. Today's spar varnish dries quicker and harder so that you can use it on your front door without putting it out of service for a week.

But nevertheless, a spar varnish still is a varnish designed primarily to withstand weather and not to finish pianos, furniture and floors. A spar varnish has the following characteristics:

1. Contains a much larger proportion of oil than other varnishes.
2. Dries elastic to be able to expand and contract without cracking under extreme variations of temperature.
3. Is waterproof even when submerged in water for a long time.

There are some things a spar varnish does not do AS WELL as varnishes made specifically for certain purposes:

1. It does not dry as HARD or as tough as a good floor varnish and, of course, will not wear as well or look as well as a good floor varnish.
2. It does not dry as hard and as resistant to heat as a good furniture varnish. It will withstand boiling water, but the tablecloth will "print" under hot dishes.
3. It cannot be polished like a good furniture or woodwork varnish.

There are some things a spar varnish will do ever so much better than any other varnish can do:

1. It resists water in all forms and remains beautiful where other varnishes would turn white and perish.
2. It expands and contracts freely, where other varnishes would check and crack.

Where to Use a Spar Varnish About the Home

1. On every varnished surface out in the weather.
 - (a) Outside doors.
 - (b) Porch ceilings, etc.
 - (c) Boats, canoes, automobiles, etc.
2. On varnished surfaces exposed to hot sun.
 - (a) Window sills, window sash.
3. On varnished woodwork subjected to undue quantities of steam and moisture.
 - (a) Laundry woodwork and furniture.
 - (b) Varnished bathroom woodwork, excepting closet seats.
 - (c) Ice boxes, under ice boxes, etc.
 - (d) Kitchen varnished woodwork.

For all these uses, Sherwin-Williams assures you that Rexpar is the king of spar varnishes.

Estimated Quantities of Rexpar Required to Finish Two Coats	Approximate Cost	Quantity Required	Useful Reminders
Front door.....		½ pint	STAINS Handcraft stains Oil stains (Spirit pene- (Pigment trating) type)
Window sills and sash (2 windows).....		½ pint	
Porch ceiling 8 x 12 ft.....		1 quart	Acid Stains Ideal for soft (Water type) woods.
Kitchen door.....		½ pint	
Kitchen cupboard.....		1 pint	SHELLAC Used for sealing coat over wood stains.
Ice box.....		1 pint	
Washing machine.....		½ pint	
Canoe.....		1 quart	
Motor boat.....		½ gallon	

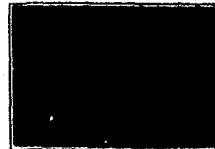
Surfaces Exposed to the Weather and to Moisture Require Rexpar Varnish



EXTREMES OF HEAT AND COLD.

Heat expands and tends to soften varnish and to further volatilize the oils of the varnish. A sudden drop in temperature causes violent contraction which requires great toughness and elasticity to avoid checking of the varnish.

We recommend Rexpar Varnish.



THE EFFECT OF COLD UPON A BRITTLE VARNISH.

One expects to protect a furniture varnish from extremes of heat and cold, but exterior varnishes cannot be so protected. Cold produces tension in the varnish film which tends to tear it apart.

We recommend Rexpar Varnish.



CHAPPING FROM RAIN AND WIND.

Rain water is a great solvent. It is "soft" water and readily dissolves anything affected by water or soluble in it. Rain water, therefore, frequently contains ammonia and sulfur compounds taken up from the air, smoke, etc., which are highly destructive to a varnish film.

We recommend Rexpar Varnish.



IF WIND BATTERS THE FACE, WHAT DOES IT DO TO VARNISH?

Wind dries water and causes anything put on by the wind to also carry with it particles of dust, etc., which test the toughness of the varnish to the point of failure.

We recommend Rexpar Varnish.



GAS FUMES CHECK A VARNISH IMPROPERLY MADE.

Cooking with gas and the exhaust fumes of an automobile or airplane are destructive to varnish. A successful spar varnish must be most carefully formulated to resist gas fumes both while drying and after application.

We recommend Rexpar Varnish.



WATER RESISTANCE.

Boats and canoes test a spar varnish because of continuous submergence in water and because, in addition, boats get considerable scuffing and bumping about. For your motor boat and your canoe—

We recommend Rexpar Varnish.



THE TOUGHEST TEST OF ALL.

Sash and window sills become flooded with condensed moisture and frost from the windows. The sun then beats cruelly hot through the glass, often making the wood too hot for the hand. You need not have shabby windows.

We recommend Rexpar Varnish for the job.

HOW TO USE REXPAR VARNISH

First Coat: Thin Rexpar with one pint turpentine to the gallon. Let dry 24 hours.

Second and Third Coats: Apply Rexpar without reduction. Let dry 48 hours between coats.

Industrial Uses of Rexpar Varnish



THE LAUNDRY RAISES HAVOC WITH ORDINARY FINISHES

Moist, warm air laden with soapy vapors is not a TONIC for any finish, no matter how good it is. But Rexpar is practically immune to even this atmosphere. It remains toughly resistant to abrasion, is dense, hard and easy to clean.

WE RECOMMEND REXPAR VARNISH.



HOSPITAL WOODWORK

Diet kitchens, corridors and rooms are scrubbed and washed regularly with disinfectant solutions.

Rexpar Varnish produces a germ-tight film that doesn't mind having its face washed.

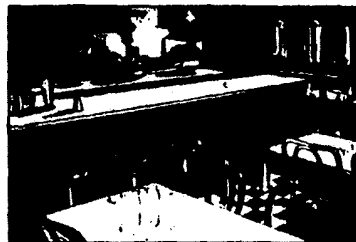
WE RECOMMEND REXPAR VARNISH.



DOMESTIC SCIENCE SCHOOL ROOMS

Youthful cooks interested in getting all they can out of an all-too-brief period can give little attention to the care of varnished surfaces. Hot liquids of every sort, hot Bohnen and steam discharging into the air call for Rexpar for perfect varnish protection.

WE RECOMMEND REXPAR VARNISH.



RESTAURANT TABLES AND COUNTERS

Whether it is a "stack of wheats" or a man's sized steak, the customer wants it served on a clean looking, clean feeling table. Hot coffee, ice water, both take their fling at the finish. For varnished wood counters and tables where table cloths are not used.

WE RECOMMEND REXPAR VARNISH.



VARNISH IN THE MEAT MARKET.

Raw meat, pickles, briny corned beef, cottage cheese, sauerkraut and all the rest are not good as "furniture polish." During the winter the shop is cold—but the varnish MUST not crack or check or turn white.

WE RECOMMEND REXPAR VARNISH.



SHERWIN-WILLIAMS WOOD STAINS

HANDCRAFT STAINS—SPIRIT PENETRATING

ACID STAINS—WATER TYPE

OIL STAINS—PIGMENT TYPE

FLO-LAC—VARNISH STAIN

PRESERVATIVE SHINGLE STAIN—CREOSOTE TYPE

Sherwin-Williams Wood Stains

HANDCRAFT STAINS—SPIRIT PENETRATING
ACID STAINS—WATER TYPE
OIL STAINS—PIGMENT TYPE
FLO-LAC—VARNISH STAIN
PRESERVATIVE SHINGLE STAIN—CREOSOTE TYPE

WHY WOODS ARE STAINED

- (1) The natural color of the wood is very seldom suitable to the decorative scheme.
- (2) Staining brings out hidden beauties of the wood by disclosing high lights and by developing deep tones not discernable in the wood before staining.

With the single outstanding exception of gumwood, the structure of all woods shows great variation in density throughout. There are softer areas which the stain penetrates deeply, right next to harder parts which the stain affects but lightly. It is this play of light and shade in finished wood which holds our interest and which it is the function of the stain to accentuate.

HARDWOODS AND SOFTWOODS

The principal hardwoods in general use are oak, mahogany, walnut, chestnut, birch, maple and gum. The commonest softwoods are pine, fir, poplar, cypress, cedar and redwood.

Because of their greater durability and superior beauty, hardwoods are used for woodwork trim and for floors except where cost makes the use of less costly softwoods imperative.

Hardwoods offer greater latitude in finishing than softwoods. With the exception of maple and gum, hardwoods have open pores, following the figure of the grain, which are most useful to the finisher. In these pores he places fillers which may be any desired color that will produce a beautiful effect in the pattern of the grain.

With Silver Gray Stain a white or dull gray filler or toner is used.

Mahogany requires a red-black filler.

Walnut needs a brown-black filler.

Silver and gold bronzes are used for certain effects.

Any type of Sherwin-Williams interior wood stain can be used with safety on hardwood.

Softwoods should be finished with oil stains only.

WHAT THE CHARACTERISTICS OF THE DIFFERENT STAINS ARE

HANDCRAFT STAINS—SPIRIT PENETRATING

These stains consist of spirit-soluble dyes in a powerfully penetrating liquid which carries the color into the wood and evaporates, leaving the wood dyed to a rich, clear and relatively permanent, non-fading tone.

ADVANTAGES—

- (1) Handcraft Stains produce richer, cleaner and deeper tones than can be obtained in most other stains.
- (2) The grain of the wood is not raised, as with Water Stains.
- (3) Wiping is not necessary, as with Oil Stains.

Handcraft Stains require a sealing coat of white shellac to prevent bleeding of the stain into the finishing coats.

ACID STAINS—WATER TYPE

Water soluble dyes are the most permanent wood dyes obtainable and consequently, S-W Acid Stains are practically non-fading under all conditions.

Water Stains, of course, raise the grain of the wood. This characteristic necessitates sandpapering after staining (see complete directions on page 127), but the beauty of tone and permanence of color justify this additional cost on quality work.

Acid Stains should never be used on softwoods. Water produces a ridgy effect with softwood which cannot be sandpapered out.

OIL STAINS—PIGMENT TYPE

ADVANTAGES—

- (1) Oil Stains (with the exception of Rich Mahogany and Brown Mahogany) do not require the application of a sealing coat of shellac, as do Spirit Stains and Acid Stains. For this reason, Oil Stains are specified where floors are to be stained for varnish finish and also for exterior woodwork which is to be stained and varnished.

Shellac should never be used on a floor that is to be varnished, nor for exterior varnished work of any kind.

- (2) Oil Stains do not penetrate as rapidly as Spirit and Acid Stains. This makes them ideal stains for use on softwoods. Oil Stains can also be blended easily for "antique" panel work.

- (3) Oil Stains are *wiped*, which enables the finisher to more easily control the depth of stain where one board may be much lighter or darker than the next one.

- (4) Oil Stains are the cheapest *good stain* you can buy. They are uniform and more dependable than any hand-mixed stain can be.

Continued on back of following page

Handcraft Stain

DIRECTIONS FOR USE

Before using, test the stain on a sample of the wood-work. If too dark, add Handcraft Stain Reducer. Apply with a soft bristle brush and let dry over night. Seal with a coat of thin white shellac.

Weathered, Fumed Oak and Walnut on open-grain wood without filling with Filler if an open-pore finish is desired, with shellac and finish with Velvet Finish.

WHITE QUARTERED OAK



Silver Gray (White Toner)



Fumed Oak



Nut Brown (Formerly Brown Oak)



Weathered



Ivy Green (Formerly Bog Oak)



Early English

SOUTHERN PINE



Silver Gray



Nut Brown



Mahogany

GUMWOOD



Walnut



Extra Dark Mahogany

COVERING CAPACITY: Handcraft Stains cover approximately 500 square feet per gallon, one depending upon the surface. Complete directions for using Handcraft Stains are found on page 117.

HELPFUL SUGGESTIONS

Soft Bristle Staining Brush, Pure White Shellac, Shellac Brush, Powdered Pumice Stone, Sand Scar-not Varnish, Velvet Finish Varnish No. 1044.

See next page—also page 125

Sherwin-Williams Wood Stains

(What the characteristics are of the different types of stains. Continued from page 122)

Varnish Stains

(See page 131)

FLO-LAC VARNISH STAIN—

The stains previously described, Handcraft, Acid and Oil Stains, are all intended to be used on new, unfinished wood only. Flo-Lac Varnish Stain may also be used on unfinished wood but its greatest usefulness is found on varnished woodwork and furniture.

FADED WOODWORK AND FURNITURE

TO DARKEN VARNISHED WOODWORK AND FURNITURE—

It is not always convenient, or desirable, to clean off the old finish on woodwork and furniture done in varnish finish, as would be necessary if the wood were to be stained with the stains previously described.

Flo-Lac is a varnish stain intended to be applied over a varnish finish in the same way as you would apply varnish. The only preparation of the surface required is to wash it clean with soap and water—use S-W Flaxoap, a pure linseed oil soap. Sandpaper carefully to dull the gloss of the old finish and to smooth up any rough spots.

WHAT YOU CAN DO WITH FLO-LAC—

Wood finished in Natural or any light color, such as Light Golden or Fumed Oak color can be darkened with any color of Flo-Lac you may select. Golden Oak woodwork or furniture can be made to match and harmonize with Dark Oak, Walnut or Mahogany, and still show the grain of the wood.

Flo-Lac Mahogany will freshen up faded mahogany woodwork in a delightful way. Flo-Lac is more than just a convenient finish. It is absolutely a first quality varnish finish, handsome, durable, water-resisting and long-lived.

TO CHANGE THE COLOR WITH FLO-LAC—

Flo-Lac colors are translucent. You can see the grain of the wood *through* Flo-Lac. Therefore, if you have dark woodwork which must be made over to light colored, varnished woodwork; or if you have green woodwork to be made over to Walnut or Mahogany color, etc., you accomplish this by *hiding* the old finish with two coats of Flo-Lac Ground Color.

FLO-LAC GROUND COLOR—ITS USES—

Flo-Lac Ground Color is an opaque finish which produces a color approximately like that of natural, unfinished wood. It is used on floors, woodwork and furniture when the finish is too badly discolored or marred to varnish or when a complete change of color, as from a dark to a light shade, is required.

TO CHANGE THE GRAIN OF THE WOOD—

Flo-Lac Ground Color also makes it possible to change the character of the wood grain. For example: The characteristic angular grain of pine would not harmonize with the refined markings of walnut or mahogany. After *hiding* the pine with Flo-Lac Ground Color, the surface may be *grained* to represent the more costly woods with S-W Graining Preparation and standard graining tools on the first coat of Flo-Lac, in the color selected, may be given a simple wavy grain effect which will be unobtrusive and in good taste. This is accomplished by drawing an old worn whisk broom through the first coat of Flo-Lac while it is still wet.

Handcraft Stain

DIRECTIONS FOR USE:

Before using, test the stain on a sample of the wood-work. If too dark, add Handcraft Stain Reducer. Apply with a soft bristle brush and let dry over night. Seal with a coat of thin white shellac.

Weathered, Fumed Oak and Walnut may open-grain wood without filling with Paste if an open-pore finish is desired. In this case shellac and finish with Velvet Finish Varnish.

AMERICAN WALNUT



Weathered



Gray Walnut (Weathered with Gray Toner)



Walnut

DOUGLAS FIR



Nut Brown



Weathered



Walnut

CALIFORNIA F



Silver Gray (W)



Nut Br



Walnut

MAHOGANY



Adam Brown



Extra Dark Mahogany



Early English



Extra Dark Mahogany



Ivy Green

CYPRE



Silver Gray (W)



Nut B

COVERING CAPACITY: Handcraft Stains cover approximately 500 square feet per gallon, one coat, depending upon the surface. Complete directions for using Handcraft Stains are found on page 117.

HELPFUL SUGGESTIONS

Soft Bristle Staining Brush, Pure White Shellac, Shellac Brush, Powdered Pumice Stone, Sandpaper No. 1044.

See the preceding page—also page 123

0007-SWP-000008630

S-W Handcraft Stain System Effects



Effect No. 43
Handcraft Stain Adam Brown
Flat-Tone Coconut Brown



Effect No. 40
Handcraft Stains Weathered and Fumed
Oak, equal parts
Flat-Tone Silver Gray

FOR OPEN-GRAIN WOODS ONLY

Apply the color of Handcraft Stain specified for the effect. Let dry over night. Seal with a very thin "wash-coat" of white shellac.

Next apply a coat of S-W Flat-Tone, as it comes in the can. Cover only as much surface as can be wiped off before the material sets, leaving the Flat-Tone "toner" in the pores of the wood, only. Let dry over night.

Finish with a coat of Velvet Finish Varnish.



Handcraft
Flat



Handcraft
Flat

S-W Acid Stains

FOR HARDWOODS ONLY

DIRECTIONS FOR USE—

Sponge the wood with clear cold water and let dry. When thoroughly dry, sand clean and smooth with No. 0 sandpaper.

Before using, test the stain for color and depth on a sample of the wood. If too dark, add clear water. Apply a full coat of stain and let dry. If the grain is raised, sand lightly with No. 00 sandpaper, dust off and apply a coat of stain mixed half and half with water and let dry.

FILLER—

Hardwoods are open-grain woods, with the exception of maple and gumwood. The open pores of these woods

have to be taken care of in finishing just as much a part of the wood as the surface.

Fumed oak effects are not filled. A shellac is applied and a finishing coat of varnish.

Silver Gray effects receive a "toner" or a light gray filler. S-W Flat-Tone is used.

Antique Brown Mahogany, Light Colonial Mahogany require Mahogany (red black) to bring out the grain and an even varnish finish.



Silver Gray



Fumed Oak

A brush full of stain will either glorify the woodwork or destroy its beauty and make the finest work of builder and architect a disappointment. It costs so little to use good stains and varnishes, as compared to the money spent for the woodwork itself, that you cannot afford to take a chance with anything but the best.

Complete directions on page 117.



Antique Brown Mahogany



De

COVERING CAPACITY: Acid Stains cover approximately 500 square feet per gallon, one coat depending upon the porosity of the wood.

OIL STAIN

Oil Stains are the ideal softwood stains. They are also the cheapest *good* stain you can buy. While they are of the pigment type, they are infinitely more satisfactory and dependable than any pigment stain mixed by hand on the job. S-W Oil Stains are easy to handle. They wipe off clean and easily and penetrate well, producing attractive shades.

WHERE OIL STAINS SHOULD ALWAYS BE USED—

Wood floors and exterior stained and varnished woodwork should always be stained with S-W Oil Stain. All other stains require a sealing coat of shellac before varnishing and it is our definite recommendation that shellac or any "first-coater" never be used on floors to be varnished, or for exterior stained and varnished surfaces.

DIRECTIONS FOR USE—

Oil Stains are intended to be used on wood only. Apply the stain in a full brush. When the stain has partly dried, dulling of the wet gloss, wipe off with a clean cloth.

For a full tone, allow Oil Stains to "set." For a lighter tone, wipe off before penetrating to the desired depth of color.

BLENDED PANELS—

Blended or "antiqued" panel effects can be obtained by either of two methods.

- Wipe the lighter parts first.
- Wash out the stain with turpentine to obtain the required blend.



Light Oak



Dark Oak



Colonial Oak



Walnut



Silver Grey



Moss Green



*Requires

COVERING CAPACITY: Oil Stains cover approximately 600 square feet, one coat,

HELPFUL SUGGESTIONS

Soft Bristle Brush, Sandpaper No. 1/2, 00, Putty, Step Ladder, Mar-not Varnish and Mar-not Scar-not Varnish and Velvet Finish Varnish for woodwork and furniture.

Grained Wood Effects Produced with S-W Flo-Lac and Graining Colors in Oil

There are many surfaces in the home of today and in the modern office building where a wood grain effect is desired to harmonize with furniture or where a plain enamel effect seems out of place. Some very attractive graining can be done with standard graining tools,

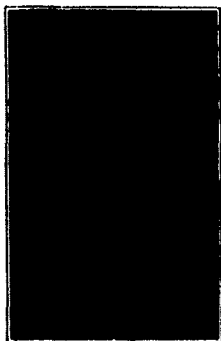
such as the half-round rubber roller and the steel graining comb. The effects shown on this page are done with graining brushes and a combination of cloth stippling and wiping as done by the professional painter.

The grained wood effects illustrated here are intended to be used for three kinds of surface and finishing:

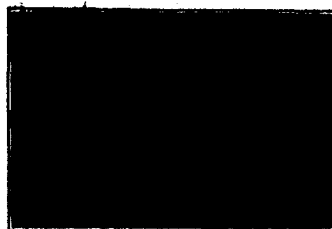
Metal doors and woodwork where an imitation stained and varnished wood finish is desired instead of an enamel finish.

Soft woods, or such hardwoods where the grain effect must represent another wood as, for example, changing poplar or gumwood to represent walnut or mahogany in grain as well as in color.

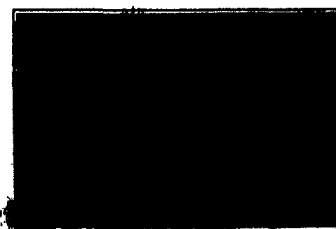
Old woodwork discolored so as to require an entirely new finish, other than an enamel finish.



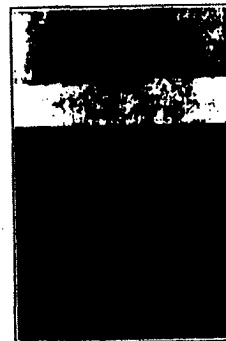
Chestnut
Graining Color Ground, Light
Light Oak Graining Color
Flo-Lac Light Oak



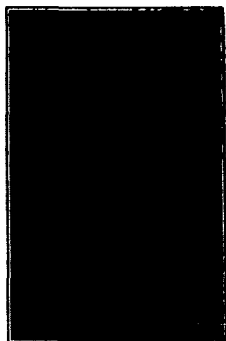
Straight Mahogany
Graining Color Ground, Dark
Walnut Graining Color
Flo-Lac Walnut



Crotch Mahogany
Graining Color Ground, Dark
Walnut Graining Color
Flo-Lac Walnut for Brown Mahogany effect



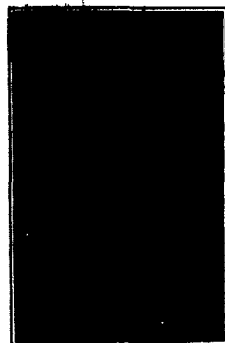
Pine
Flo-Lac Ground Color
S-W Graining Preparation
Flo-Lac in desired Color



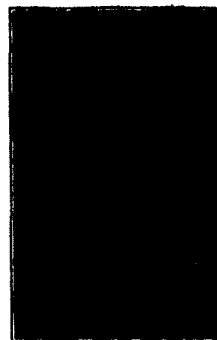
Ash
Graining Color Ground, Light
Light Oak Graining Color
Flo-Lac in desired Color

This type of grained effect is to be recommended for general use on woodwork trim, such as door casings, window frames and similar narrow areas where a more "splashy" grain effect would produce a very restless effect.

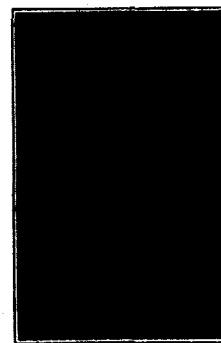
As a general rule, the larger grain effects should be used in panels only.



Circassian Walnut
Graining Color Ground, Dark
Dark Oak and Chestnut
Graining Colors
Flo-Lac Light Oak



American Walnut
Graining Color Ground, Dark
Chestnut Graining Color
Flo-Lac Walnut



Circassian Walnut
Graining Color Ground, Dark
Chestnut and Dark Oak
Graining Colors
Flo-Lac Light Oak



Straight Oak
Graining Color Ground, Light
Dark Oak Graining Color
Flo-Lac in desired Color

Strongly marked grain effects such as this should not be used too freely, but are best when limited to use in panel effect.

No matter how worn or disfigured the woodwork, there is a Sherwin-Williams Finish to make it new again.

Sherwin-Williams Flo-Lac

STAINS AND VARNISHES IN ONE OPERATION CONVENIENT—FIRST QUALITY

A light finished wood can be stained and varnished in one operation to match walnut, mahogany or dark oak with Flo-Lac *without* the necessity of cleaning off a good varnish finish down to the wood, as is necessary for all standard types of wood stains.

Does your mahogany woodwork or furniture look faded, worn or dim? Make it new and rich in tone again with a coat or two of Flo-Lac Mahogany.

Flo-Lac Walnut will give you a walnut or a brown mahogany finish.

QUALITY

The very best varnish you can buy.

The most permanent colors and dyes.

Grind them together in a Sherwin-Williams mill and you have Flo-Lac!

Flo-Lac is ready to use. It dries hard over night.

HOW TO USE FLO-LAC

All of the helpful suggestions you will find in the VARNISH will help you to get *better* finishes with *this* varnish—the best you can buy!

VARNISHED SURFACES IN FAIRLY GOOD CONDITION

Wash clean with soap and water, let dry and smooth surface. Wipe off with gasoline.

Apply one or two coats Flo-Lac depending on how much finish is to be darkened. Thin the first coat slightly.

For added durability, apply a finishing coat of Mar-not Varnish for floors, and a coat of Scar-not Varnish for work and furniture.

NOTE—Allow each coat of Flo-Lac to dry hard before sandpaper with No. 00 sandpaper before applying the next coat.

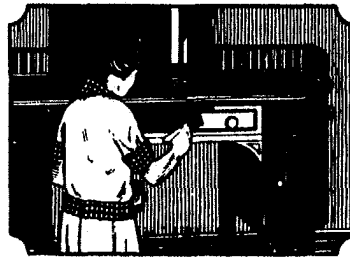
VARNISHED SURFACES DISCOLORED AND IN POOR CONDITION—ALSO OLD PAINTED SURFACES TO BE REFINISHED

Clean and sandpaper the surface carefully, remove old finish. Fill unsightly cracks with S-W Crack and Seal.

Apply two coats of Flo-Lac Ground Color.

Apply S-W Graining Preparation (if desired).

Finish with Flo-Lac as directed above.

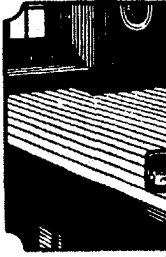


GLOSS OR DULL FINISH

Flo-Lac dries with a rich, full varnish gloss. If a dull finish is desired, apply as the final coat the following:

Mar-not Satin Finish—for Floors.

Velvet Finish Varnish—for Furniture and Woodwork.



Light Oak



Golden Oak



Dark Oak



Walnut



Ground



COVERING CAPACITY: Flo-Lac Ground Color covers approximately 450 square feet per gallon.
Flo-Lac Varnish Stain covers approximately 550 square feet per gallon.



Peasant homes have furnished many valuable architectural treatments. Thatched roof effects produce a feeling of massive simplicity and can be effectively reproduced in stained wood shingles. Medium brown is advised—Preservative Shingle Stain B-47.



The loose, shaggy appearance of these "staggered" shingles is especially desirable for the rambling, informal dwelling. Straight, formal courses of shingles would appear most awkward with irregular spacing of windows and in broken wall spaces.



A shingle texture such as this is best for relatively small areas such as gable ends. It will combine well with the balance of the house done in painted wood siding, stucco or brick.

The Beauty of Stained Shingle Effects

Wood shingles should not be painted except where it is necessary to restore them to a lighter color or where they have become too badly discolored, through weathering, to permit staining for the required shade.

The beauty of wood shingles lies in their rough-sawn woody texture, a quality which maintains the popularity of the old-fashioned wood shingle in face of the numerous manufactured shingles on the market, available in all colors.

RETAIN THE TEXTURE—

S-W Preservative Shingle Stains retain the texture of the wood. The grain and the variations of the wood are seen through the stain. Paint clogs up this texture and causes shingles to appear very much like ordinary wood siding.

These stains fill the wood with preservative, rot-preventing oils and carry the color well into the wood to resist the washing of rain. Destructive ants are also warded off by staining with S-W Preservative Shingle Stains.

S-W Preservative Shingle Stains are non-poisonous. They are not injurious to the workman applying them and water may be used from a roof stained with them after the first two or three rains have been permitted to run off.



"Mildly staggered" shingles can be used wherever straight courses might ordinarily be employed. They simply express a feeling for individuality and take away the sense of severe formality left by a rigid adherence to straight courses.



Shingles laid in extremely wide courses help to reduce the apparent height of a wall. They make a story and a half cottage seem snug. This treatment is best in silver gray tones, Preservative Shingle Stain C-82.

Preservative Shingle Stain



C-82 Silver Gray



B-46 Thatch Brown



C-71 Bright Green



C-76 Indian Red



B-47 Nut Brown

S-W Preservative Shingle Stains are designed and intended to be used on wood shingles exposed to the weather. They are also used for wood siding and for timbered construction where a stained finish is desired, without varnish finish.

DIRECTIONS FOR USE—

Wood shingle construction is not *cheap* construction. Every care should be taken to get the utmost value in beauty and preservation in finishing wood shingles. Age only mellows the beauty of shingles stained with S-W Preservative Shingle Stains and the periodic application of a preservative coat of Shingle Stain "Clear," will keep the shingles fresh, attractive and in prime condition for years.

ONE DIP COAT AND ONE BRUSH COAT—

All new shingles should receive one "dip" coat of Pre-

servative Shingle Stain before laying, three-quarters their length in the stain from the package. Stand them in a pile, then throw them into a loose pile to catch this protective treatment to prevent moisture from the back, under driving.

After the shingles are laid, and final coat of trim color on the house of Preservative Shingle Stain just as in age. This will complete the staining and catch all raw edges resulting from trim.

COVERING CAPACITY: About 2½ gallons of Preservative Shingle Stain will dip 1000 shingles, approximately 150 square feet, one brush coat, per gallon.

Carbolic-ol Shingle Stain



Light

Carbolic-ol Shingle Stains carry no added coloring matter but stain by the natural dyeing power of the oil, which is a product of our Coal-Tar Distilling Plant. They possess remarkable preservative power and are ideal where a nut-brown color is desired.



SHERWIN-WILLIAMS ENAMEL

Old Dutch Enamel

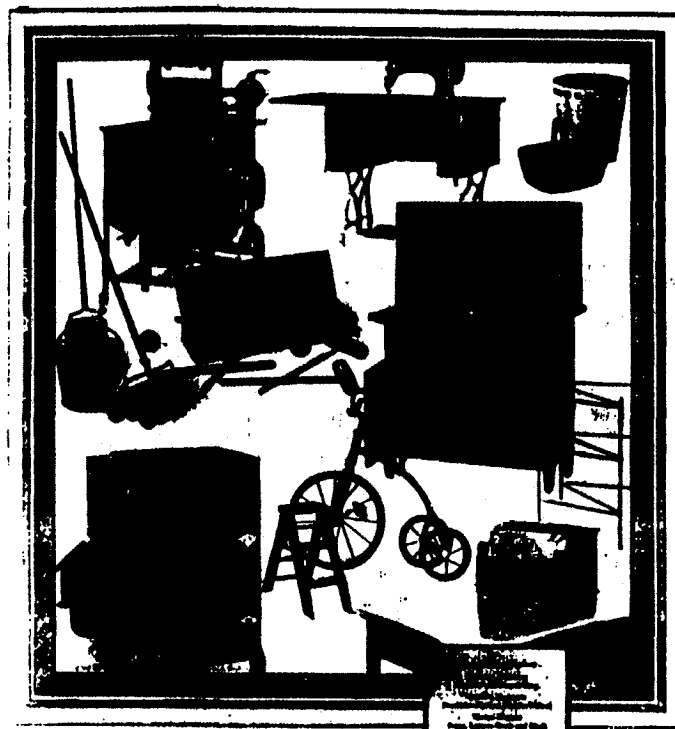
Full Oil Enamel-Supreme for both Exterior and Interior Use

Enameloid

The Decorative Enamel in Complete Line of Colors

Brighten Up About Home with Enameloid

In your cupboard are many spices. The one you should use with greatest freedom is the *spice of life*—that is—**COLOR**. Your color is waiting for you in Enameloid.



There's no denying the fact that foods do *taste* better when you serve them from an ice box finished in Ivory and Lettuce Green Enameloid.

The artist made a mistake! He should have included some hoes, rakes, wheelbarrows, a lawnmower and some of the things that concern the men-folks. For why should a man be denied the right to finish his things with Enameloid?

Nothing need be *ordinary* now-a-days when all it requires is the right color to make it inviting. The Enameloid three-coat method shown on page 142 will surprise you because it is so simple. And if you are using the darker, richer colors, one coat often produces a satisfactory finish.

Enameloid is a sanitary finish. It is used extensively in hospitals because it washes so well.

Enameloid is not an "amateur" finish. Painters use it for woodwork finishing—but Enameloid is so easy to brush on and with it you can get such excellent results that it is recommended for amateur finishing as well as for the professional painter.

You can't help but admire your friend who takes herself seriously enough to finish her handy things in her own favorite colors. The things you work with every day *should* express your good taste and personality.

S-W Old Dutch Enamel

A FULL-OIL ENAMEL OF THE HIGHEST QUALITY SUPREME IN PURITY OF TONE
DEPTH OF LUSTRE, A LIFE TIME ENAMEL FOR BOTH INTERIOR AND EXTERIOR

Old Dutch Enamel is a most unusual product. It is the finest finish human ingenuity and skill can produce. It is also the most durable finish it is possible to produce.

In contradistinction to varnish enamels, fine as they are, Old Dutch Enamel is a full-oil enamel. The treated oil used in Old Dutch Enamel is water-white and of a rich syrupy consistency which gives Old Dutch Enamel its porcelain-like smoothness and the lustrous depth of tone for which it is famous.

Old Dutch Enamel is the last word in enamels for interior woodwork because of its sheer beauty and its astonishing toughness, hardness and resistance to wear. Its durability may be measured by the fact that Sherwin-Williams recommends it for use on surfaces exposed to the weather.

HOW MUCH DOES IT COST to use the best there is in enamels, more than you would have to pay for an ordinary enamel?

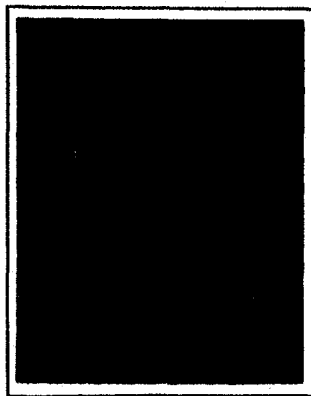
Take as an example, a living room front door, a closet door, double window into the dining room and the sun parlor. If all these be enameled will figure up to about 200 square feet. This would use about one gallon of enamel for the doors, windows, etc., two coats.

Suppose, for example, that Old Dutch Enamel cost as much as \$2.00 more a gallon than the enamel you might consider. For \$2.00 more you would be just the same for both enamel and woodwork as beautiful at the end of ten years and during the entire time, would have a more beautiful finish.

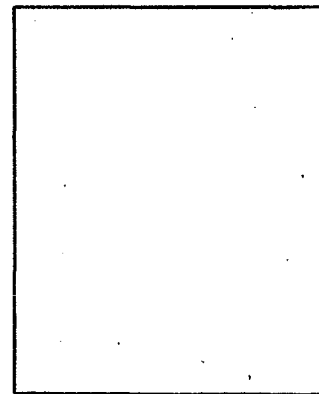
There would be the feeling of security after a few seasons would not be "faded Dutch," as it would be with the ordinary enamel. The expense and inconvenience all over again.

OLD DUTCH ENAMEL IS THE MOST ECONOMICAL ENAMEL YOU CAN USE

COVERING CAPACITY: Old Dutch Enamel covers approximately 400 square feet, one coat, per gallon. Old Dutch should be "flowed on" instead of brushing out like paint.



French Gray (Gloss)



White (Gloss)



Ivory
Gloss
(for

USE FLAT - RITE ENAMEL UNDERCOATER — IT IS OUR VERY
COMPLETE DIRECTIONS FOR ENAMELING WILL BE FOUND ON PA

Painting the Odd Pieces of Furniture

Folks don't go in for sets of furniture now-a-days as was customary years ago. The room can be furnished with upholstered pieces, stained and varnished pieces and enameled chests, taborets, etc., with propriety.

Articles like these may be finished in three-coat work with S-W Enameloid.

SPECIFICATIONS (New Wood)
or with old finish removed with Taxite, Paint and Varnish Remover.

First Coat—

Flat-Rite Enamel Undercoater, thinned with 1 pint turpentine and 1 pint raw linseed oil to the gallon.

Second Coat—

Enameloid and Flat-Rite mixed in equal parts.

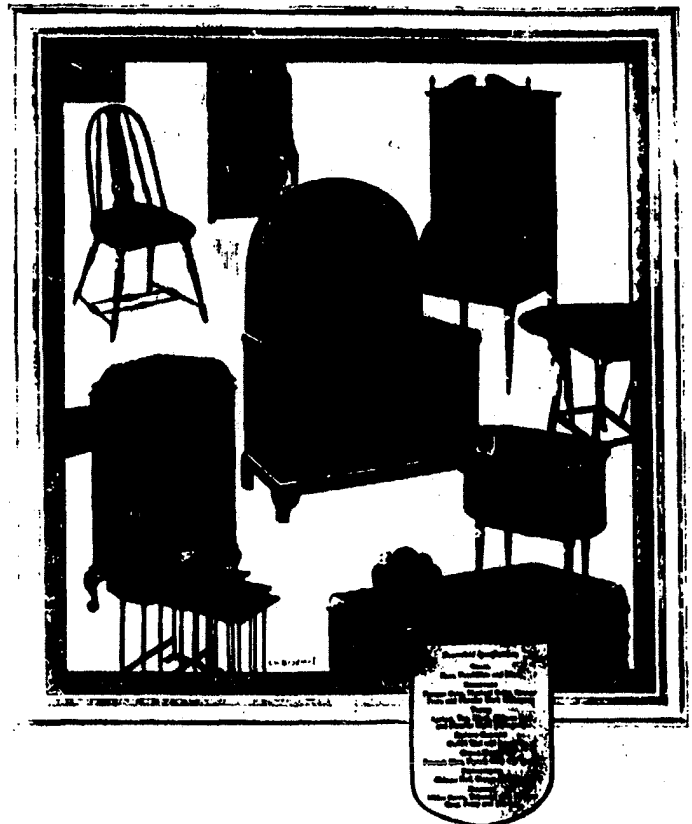
Note: Where the old finish is simply sandpapered down, use this second coat for the first coat.

Third Coat—

Enameloid in the desired color.

Many of the darker colors of Enameloid will look surprisingly well with just one coat over the old finish, but the use of the three coat system here will give far superior results.

It will probably be in painting some of the "odd pieces" of furniture about the home that you will first experience the "Joy of Color" and enjoy the thrill of doing something yourself.



S-W Enameloid

The Rapid-Drying Decorative Enamel

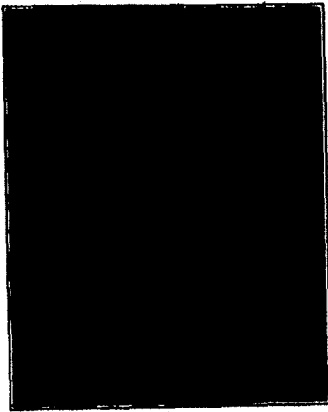
Sherwin-Williams Enameloid is a first-quality varnish enamel intended to be used on woodwork and furniture, porch and lawn furniture and on walls and ceilings in such rooms as kitchens and baths, hospital rooms, etc.

We have been making Enameloid for twenty-five years. It has always been a favorite with both the professional painter and the amateur because it brushes on so smoothly and because it levels out to a rich, lustrous porcelain-like finish.

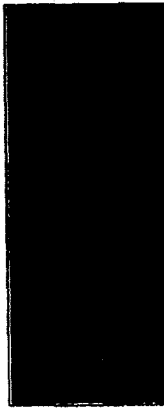
Surfaces protected with Enameloid are sanitary. The finish is so tight and firm that dirt cannot enter the film. Hospitals use it because it stands repeated washing. Enameloid is the logical finish for your kitchen and bathroom.

There are a thousand and one uses for Enameloid about the home. On woodwork it is as practical and as long-wearing as it is handsome. Its snappy, attractive colors make toys a delight to a kiddy's heart. . . . and it stands up under "toy punishment" amazingly well. It seems "made to order" for breakfast and bedroom furniture because these are largely home-decorated pieces and, while not fool-proof, it permits one to "work it out" easily. Enjoy the thrill of making an individual tint or color scheme which your friends and neighbors do not have.

Take time to enjoy the pages provided here showing what The Joy of Color means to your home with Enameloid.



ENAMELOID
FOR THE
HOME OWNER



ENAMELOID
FOR THE
PROFESSIONAL
PAINTER

Painting the Children's Toys

Toys and Color!

You can't separate the two!

The rich full colors of Enameloid will work wonders with toys—one coat.

Did you ever stop to realize how much money you spend for toys? Wagons, kiddikars, scooters, bicycles, etc., are substantial toys, and should last a long time if they are protected against rust.

No youngster willingly gives up a favorite toy, but puts up with the most dilapidated finish as long as it works. Make him happy again as he was when the toy was new—a coat of Enameloid will do the trick.

With Enameloid you can train the child to take better care of his toys and encourage him to a better appreciation of color.

Enameloid is a wonderfully good finish for bang-around toys. It's tough and doesn't chip off easily and it's a finish that "doesn't mind having its face washed."



Children soon show a preference for a certain color. Painting each child's toy in his color of Enameloid will settle the matter of ownership without difficulty.

S-W Enameloid

Convenience means a great deal to the home owner when it comes time to refinish a piece of furniture or a bit of woodwork. Enameloid makes it possible to finish the widest possible variety of surfaces about the home in your favorite color and in a full lustrous finish that continues to look well in use.

These colors are rich and true. The intense

colors such as Yellow, Killarney Maroon are most useful both for things and for producing the shown on the next page. Yellow Mustard and Sage, mixed with and Medium Gray. Maroon plum and Mauve, and you can endless range of other soft tints.

IVORY



YELLOW



ORANGE



CARMINE



CHINESE RED



MEDIUM BROWN

FRENCH GRAY



ROSE



SKY BLUE



BLUE

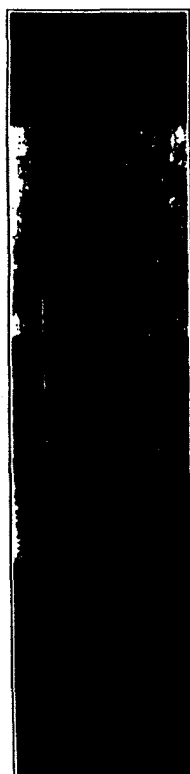
Also Black and White

White and Ivory come in Dull Finish as well as Gloss

See next page for suggested Color Mixtures

The Enameloid Three-Coat System for Furniture and Woodwork

This system makes it very simple and easy to produce a smooth, attractive and durable enamel finish for furniture and woodwork surfaces about the home. The panel reproduced in the illustration at the left represents the three-coat system and that shown at the right the Enameloid Five-Coat System, recommended for finest work.



Enameloid Three-Coat System
A most practical all around method

THE BARE WOOD

Sandpaper smooth, finishing with No. 1/2 sandpaper. Protect from moisture and dampness. "Backpaint" with lead and oil all woodwork before installing.

THE PRIMING COAT

Flat-Rite Enamel Undercoater thinned with 1 pint raw linseed oil and 1 pint pure turpentine to the gallon. Apply just as soon as new woodwork is prepared. Will exclude moisture.

THE SECOND COAT

Enameloid (in color desired) and Flat-Rite (White) mixed in equal parts. Sandpaper with 00 sandpaper when hard.

THE THIRD COAT

Enameloid in the desired color applied without reduction. USE A GOOD BRUSH.

The system described here is the simplest method possible to employ for good results. For the best possible enamel finish—for that rich, full, tile-like finish which reminds one of fine china—two additional coats of Flat-Rite Enamel Undercoater are necessary, as illustrated in the five-coat system shown at the right. These coats follow directly after the priming coat and are followed by the coat of equal parts Enameloid and Flat-Rite (second coat of the three-coat system.)

Importance of a Good Brush

Brush marks become especially conspicuous in enamel work. Two precautions will help avoid them:

First: Purchase the best quality fine bristle brush you can get. Even a professional finisher cannot produce a good enamel finish with a cheap, coarse brush.

Second: Use the correct enamel undercoater, Flat-Rite. Stir it thoroughly and add oil and turpentine as directed so that the materials will work as they should and flow out as smoothly as possible.

Importance of Sandpapering

The big difference between the finish on your piano and the average amateur job of woodwork or furniture finishing is simply the result of careful sandpapering and the use of clean brushes. Take time to sandpaper carefully. Rub out all rough spots or specks of dust and level off brush marks. Avoid sandpapering through the edges.

Note: Be sure that your brush is clean. New brushes are usually dusty.

Tinting the Undercoater

Use S-W First Quality Oil Colors when special tints of enamel or undercoater are desired. Tinting the Flat-Rite Undercoater to match the color of the enamel gives a more beautiful, richer finish.

THE BARE WOOD

Sandpaper carefully to a smooth surface finishing with No. 1/2 sandpaper. Protect from moisture and dampness. "Backpaint" with lead and oil all woodwork before installing.

THE PRIMING COAT

Flat-Rite Enamel Undercoater thinned with 1 pint raw linseed oil and 1 pint pure turpentine to the gallon. Apply just as soon as new woodwork is prepared. Will exclude moisture.

THE SECOND COAT

Flat-Rite Enamel Undercoater. If necessary, thin with turpentine only. Sandpaper smooth with No. 0 sandpaper.

THE THIRD COAT

Same as second coat.

THE FOURTH COAT

Enameloid (in color desired) and Flat-Rite (White) mixed in equal parts. Sandpaper smooth when hard with No. 00 sandpaper.

THE FIFTH COAT

Enameloid in the desired color applied without reduction.



Enameloid Five-Coat System
For finest results on woodwork

The same methods described here will produce superior results with Old Dutch Enamel

S-W Enameloid Color Mixtures

There is a pleasure in having something that is all your own, something *you* have produced and which no one else has. Suppose you buy some Enameloid Ivory and a little can of Enameloid Killarney Green. Into the Ivory you stir some of that loveliest of greens and what happens? You have produced a dainty green which positively

looks "good enough to eat." *You* did it. No one else in the world has your color. All the colors of Enameloid can be made. We will give you a wealth of suggestions in this book, but *you* can vary them to suit you as to produce a color which is just as good as your own name!



CANARY
White tinted with
Yellow



APRICOT
5 parts of Ivory to
1 part Orange



PEACH
Ivory tinted with
Orange



PARFAIT
Ivory tinted with
Carmine



MUSTARD
Equal parts of
French Gray and
Yellow



ROBIN'S EGG
3 parts of White to
1 part of Sky Blue



ORCHID
White tinted with
Maroon



PAMPAS GRAY
Sky Blue tinted
with Orange



SAGE
Medium Gray tinted
with Yellow



ASHES OF ROSES
French Gray tinted
with Rose



TAN
4 parts of Orange
to 1 part of Medium
Brown



TAUPÉ
Medium Brown
and Sky Blue equal
parts



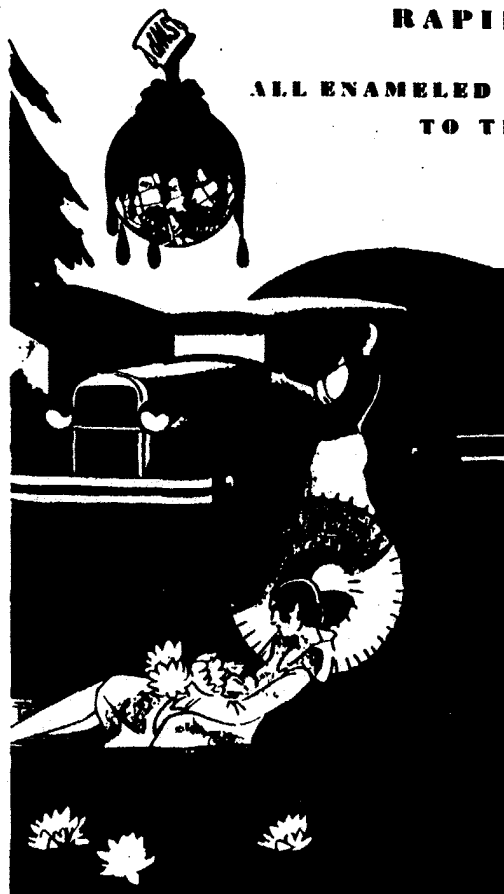
BURNT ORANGE
2 parts of Chinese
Red to 1 part of
Medium Brown

Special Note: When adding the tinting color, pour it into the other color **VERY SLOWLY**, stirring constantly, until the desired tone appears. Use the color card sample as a guide. A quarter-pint can of the "tinting color" will usually be sufficient to buy. Proportions given are approximate quantities.



SHERWIN-WILLIAMS **AUTO ENAMEL**

**RAPID DRYING
FOR
ALL ENAMELED SURFACES
TO THE WEATHER**



The
Sherwin-Williams
Enamel
variety
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article
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home.
shop.
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expos

Sherwin-Williams Auto Enamel -- Rapid Drying
 ———For All Enameled Surfaces Exposed to the Weather———

S-W Auto E

CAN BE USE

Automobile
 Gas Engines
 Tractors
 Canoes
 Lawn Mow
 Pumps
 Store Front
 Farm Impl
 Yachts
 Garden Too
 Lawn Furn
 Bicycles
 Motor Cycl
 Trucks
 Boats
 Wagons
 Mail Boxes
 Baby Carri
 Washing M
 Fire Hydra
 Croquet Se

S-W AUTO ENAMEL

(Rapid Drying)

For All Enameled Surfaces Exposed to the Weather

Sherwin-Williams Auto Enamel is a finish intended for use on all enameled surfaces exposed to the weather. It is an enamel that is not harmed by hot or cold weather and which may be washed repeatedly without injury. One of the great advantages of Auto Enamel is the almost unlimited number of uses to which it can be put. It is the ideal finish for all sorts of general work around the house, farm or workshop where outside exposure is to be experienced. The farmer will find it invaluable for keeping his tractors, wagons and other implements attractive and in good repair. He will also find that it provides a handsome touch of color, and a mark of identification, for milk cans, pumps, benches and

numerous other things which eventually become useless, for the weathering. The housewife has an endless number of things that need painting from the porch furniture, swings, garden benches, sprinkling cans, croquet sets, etc.

Sherwin-Williams Auto Enamel dries in 3 to 5 hours depending upon conditions and may be recoated thereafter. It is finished in ten attractive colors which may be intermixed to produce any of the attractive shades and which are pure and true tints when mixed with Auto Enamel.



Storm Gray



Capri Blue



Deep Maroon



Black

White

Yellow



Orange



Sport Red

DIRECTIONS

PREPARING SURFACE

Surface to be finished must be free of dirt, grease, oil or loose paint. Be sure no dirt or grease remains in corners and crevices. Wash with benzine. Remove all rust spots with sandpaper.

OLD SURFACES

Refinishing (Either Wood or Metal)

Bare or very badly worn places should be sandpapered smooth and "touched up" with the Finish thinned slightly with turpentine. When these places are dry, one coat will cover solidly on any proper surface or over any color and give excellent results, except White, Ivory and Maroon, which will require two coats unless applied over a similar color.

One coat must be thoroughly dry before applying another.

Sand lightly between coats with 00 sandpaper, and be sure to dust clean.

NEW SURFACES

New or unfinished *metal* surfaces should be given a first coat of S-W Auto Enamel Primer.

New or unfinished *wood* surfaces should be given a first coat of Auto Enamel thinned slightly with pure turpentine.

Then when dry apply S-W Auto Enamel as directed.

DRYING TIME

Under normal drying conditions S-W Auto Enamel will dry to handle in three to five hours and may be recoated the same day. Cold, damp or muggy weather slows up drying.

GENERAL HINTS

It is desirable to apply the Finish in a room free from dust.

Dampening floor and walls of a garage will prevent dust.

We recommend a good 2" or 2½" bristle brush.

Make sure that brushes used are clean, free from dust and grit.

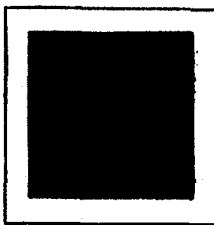
If the Finish becomes too thick to brush freely, add a very little turpentine well stirred in.

S-W AUTOMOTIVE SPECIALTIES

S-W AUTO TOP DRESSING



SHERWIN-WILLIAMS AUTO TOP DRESSING



Sherwin - Williams Auto Top Dressing is a rich black finish that dries rapidly leaving the surface covered and in a flexible condition rather than hard and stiff. This dressing may be used successfully on all kinds of auto tops as well as on tire covers, side curtains and other objects made of or covered with imitation leather, mohair, pantsote, etc. It brushes out very easily leaving a nicely smoothed surface

free from all brush marks.

It is advisable, when the article to be done is dirty, to wash it thoroughly with soap and water allowing plenty of time for the surface to dry so the dressing will get a good hold on it. On a warm day S-W Auto Top Dressing requires only about two or three hours to dry to a hard, usable finish.

When applied to mohair, Auto Top Dressing dries to a rich dull black. Over imitation leather it produces an egg-shell lustre.

QUANTITY REQUIRED

One pint of S-W Auto Top Dressing will refinish top and side curtains of an ordinary touring car, and provide two finishes for the average roadster.

One-half pint will refinish the top of the average closed car.

SHERWIN-WILLIAMS AUTO SEAT DRESSING

Sherwin-Williams Auto Seat Dressing is a rich black finish that dries rapidly leaving the surface covered and in a flexible condition rather than hard and stiff. This dressing may be used successfully on all kinds of auto seats as well as on tire covers, side curtains and other objects made of or covered with imitation leather, mohair, pantsote, etc. It brushes out very easily leaving a nicely smoothed surface

free from all brush marks. It is advisable, when the article to be done is dirty, to wash it thoroughly with soap and water allowing plenty of time for the surface to dry so the dressing will get a good hold on it. On a warm day S-W Auto Seat Dressing requires only about two or three hours to dry to a hard, usable finish. When applied to mohair, Auto Seat Dressing dries to a rich dull black. Over imitation leather it produces an egg-shell lustre.

In addition to renewing seats, the dressing is also used for leather bags, seats of chairs and other articles made of imitation or real leather that require touching up.

The application of Auto Seat Dressing to the interior of your car and impart to it the same "dressed-up" appearance that Auto Enamel gives the exterior.

QUANTITY REQUIRED

One pint will be sufficient for refishing the interior of a touring car, while one-half pint will renew the interior of a roadster.

Sherwin-Williams Auto Enamel

Helpful Suggestions for the Person Who Intends to Paint His Own Car

Sherwin-Williams Auto Enamel is made especially for the refinishing of automobiles by the owner.

To secure the very finest finish, a car should, of course, be sent to a professional finishing shop. However, this frequently is not possible on account of the fact that the use of the car cannot be dispensed with by the owner for a sufficient length of time to have the work done.

If the following suggestions and directions are followed, the automobile owner can refinish his car himself and secure results that will compare favorably with jobs turned out in the average paint shop and still only be deprived of the use of his car for a day or two.

Experience is not necessary, but it should be remembered that in refinishing a car, as in everything else, the beauty of the finish and the success of the job will be commensurate with the amount of care taken in preparation and finishing.

DIRECTIONS

PREPARING THE WORK ROOM—First remove any old tires, oil cans, etc.; knock down any cobwebs, then sweep the walls and floor, see that the windows are closed and sprinkle water on the floor to lay dust particles.

PREPARATION OF CAR FOR REFINISHING—Remove door handles, curtain fasteners, top brackets and spare tires. Next wash the body thoroughly with a pure linseed oil soap, such as Sherwin-Williams Flexoap, and remove all tar and pitch with kerosene. Clean the chassis and underparts thoroughly, and remove all grease from around the hubs, springs, axles and joints with gasoline and an old brush. If possible, have the car steam cleaned. It will save time.

SANDING AND "TOUCH UP" WORK—Remove the hood, and thoroughly sand all surfaces with No. ½ sandpaper to level off any broken, rusted or raised spots. Dust off carefully all bare spots and touch up with Sherwin-Williams Auto Enamel of the desired color, using a camel's hair pencil. Where the finish on the automobile is badly checked and cracked, a coat of Sherwin-Williams Auto Enamel Primer should be applied with a two-inch camel's hair brush. When dry, sand lightly with No. ½ sandpaper and dust off thoroughly.

SPRINGS, AXLES AND UNDERPARTS—Next apply a coat of Sherwin-Williams Auto Enamel, Black, to the springs, axles and underparts of the fenders, being careful not to smear the wheels. This is their only

coat. (If a mixture of three parts denatured alcohol and one part shellac is applied to these parts and allowed to dry for about five minutes before painting, it will prevent grease becoming mixed with the Auto Enamel).

TOP BOWS, JOINTS, WINDSHIELD FRAMES, ETC.—Sand the top bows, joints, windshield frames, etc., thoroughly with No. ½ sandpaper, dust off and apply a coat of Sherwin-Williams Auto Enamel Black, one coat only being necessary for these parts.

BODY AND WHEELS—Dust off thoroughly and apply a liberal coat of Sherwin-Williams Auto Enamel to body and wheels, using the desired color for each. In doing the wheels they should be jacked up one at a time.

THE HOOD—Having previously removed the hood, wash it thoroughly inside and out with gasoline. Sand thoroughly with No. ½ sandpaper, wipe off with a clean dry cloth, and apply the shellac-alcohol mixture previously referred to, around the hinges, handles, crevices and other places where grease is liable to lodge. Then apply a liberal coat of Sherwin-Williams Auto Enamel of the desired color. When finishing the hood, stand it on a barrel or box, small end down, and fold it inside out to dry.

RADIATORS, LAMPS AND FENDERS—Give these parts one coat of Sherwin-Williams Auto Enamel Black.

NOTE—Usually the hood, lamps, radiator frame and fenders are finished with a baked japan finish. If this finish is still in good condition, do not refinish with enamel. Merely touch up the rust spots with black enamel, allow same to dry, sand lightly with No. ½ sandpaper, and then apply a coat of Sherwin-Williams Clear Auto Enamel in which one-sixth the amount of Sherwin-Williams Auto Enamel Black, has been incorporated.

THE TOP—The top should be refinished with Sherwin-Williams Auto Top Dressing (unless it is a closed car with a metal top, in which case finish in the same way as the body).

DRYING—The car is now ready to be driven, except for the drying, unless an extra fine and durable finish is desired, which is secured by applying a final coat of clear varnish over the first coat. If car is not to be varnished allow 36 to 48 hours for drying, if possible, but under no circumstances less than 24 hours.

FINAL VARNISH COAT, IF EXTRA FINE FINISH IS DESIRED—If the car is to receive a final varnish coat after 48 hours take No. 0000 sandpaper, dipped in a preparation of half linseed oil and half gasoline, and sand the body, cowl, fenders and lamps carefully enough to just cut the gloss. Wipe off thoroughly until dust free, then apply a coat of Sherwin-Williams Auto Enamel, Clear.

A CAR WITH A GOOD ENGINE IS NO OLDER THAN ITS FINISH
KEEP YOUR CAR NEW WITH S-W AUTO ENAMEL

S-W Antydamp

FOR DAMP-PROOFING FOUNDATIONS

Sherwin-Williams Antydamp is a very heavy black paint which is applied to the exterior of concrete and masonry foundations below ground level to damp-proof basement walls.

Antydamp comes in proper consistency for application without heating, but in very cold weather the material is easier to handle when warmed. This should be done by placing the container into a tub of hot water.

DO NOT PUT ANTYPDAMP DIRECTLY ONTO A FIRE

Antydamp remains elastic indefinitely and does not harden to crack, even in cold weather. It will effectively exclude moisture normally in the soil but where water is continually present in the soil around the foundation special treatment is required.

DIRECTIONS FOR REGULAR USE OF ANTYPDAMP

Have the excavation made large enough to permit free access to foundation walls on the outside clear to the bottom. Let dry thoroughly and apply a full coat of Antydamp, using a three- or four-knot brush.

Allow to harden for twenty-four hours and apply a second coat of Antydamp in the same manner, allowing twenty-four to forty-eight hours for hardening before backfilling with earth.



WHERE WATER IS CONTINUALLY PRESENT IN THE SOIL

There is no damp-proofing system possible which will take the place of proper drainage, with necessary drain tile placed outside of the foundation footing and connected with the sewer. This is fundamental, just as it is necessary to provide soil drainage with a blanket of cinders placed between the soil and the wall.

THE MEMBRANE SYSTEM

This consists of alternating coats of Antydamp with felt waterproofing paper, applied while the Antydamp is tacky, to assure adhesion. This system effectively insulates the foundation wall with an impervious shell of water-tight material and is the only method that is dependable.

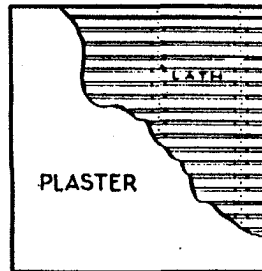
COVERING CAPACITY: Antydamp covers approximately 40 square feet, one coat, per gallon.

S-W Plaster B

FOR DAMP-PROOFING INSIDE WALLS

Sherwin-Williams Plaster Bond is a bl... plied without heating on inside brick, b... crete walls above grade, before plaster is a damp-proofing.

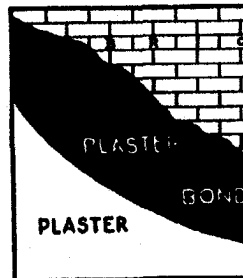
Plaster Bond is full bodied but may b... brush or spray method. One coat only... ing the material freely.



OLD METHOD.

Plaster Bond dries rather slowly. after application it is in a tacky condi... desirable for the application of plaste... dries out, the Plaster Bond also dries... tenacious bond.

The economy of using Plaster Bond... walls are rendered proof against pene... and resultant staining and loosening c...



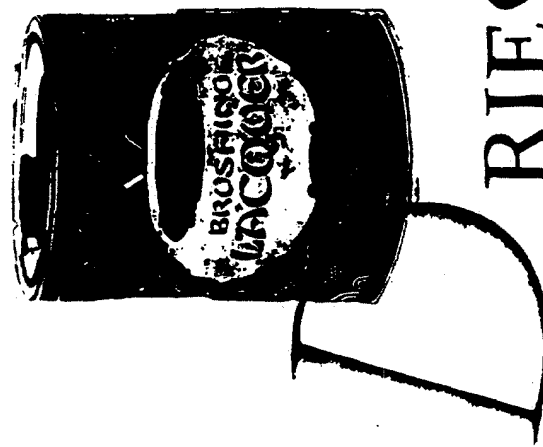
Plaster Bond is recommended for vertical surfaces exclusively.

PLASTER BOND METHOD

Furring and lathing of walls is el... attendant advantage of disposing of fir... ing places for vermin, to say nothing... of the material cost of lathing and the... ing it.

Plaster Bond covers approximately 3... gallon, more or less, depending upon... surface.

Contractors and architects are invite... of Sherwin-Williams' Architectural... Form B-303, for complete building spec...



All the
latest colors
Easy to apply

RIEGLER while you wait

Rogers Brushing Lacquer

How many times have you put up with a worn, shabby floor because you dreaded the "mess" of painting? And how many times have you window-shopped with hungry eyes, wishing that you might find courage to do over some of the furniture at home in the new vogue?

Rogers Brushing Lacquer will do these things for you because it "*Dries while you wait.*"

It means that you can now—

Lacquer the floor and, in less than an hour, move the rugs and furniture back into place onto a hard, lustrous, durable and handsome floor.

Lacquer the table, prepare the meal and serve it on the new finish.

Put the kiddies to bed for their afternoon nap, *Lacquer* their toys and they will be ready for use when the children awake, brilliant, sanitary and enjoyable all over again.

Lacquer the stairway, read the evening paper and walk up over the new finish when you're ready to go to bed.

In fact you can *Lacquer* an endless number of things about the house. And you can *Lacquer* all these things *conveniently*, without the bother of sticky surfaces and without taking the things out of service.

Rogers Brushing Lacquer is not paint, is not varnish, although it does the work of these most conveniently. It is made of the finest quality of virgin cotton, nitrated and treated very much the same as in making of celluloid.

The lacquers you have come to know about as used on automobiles are, of course, so exceedingly quick drying that they can be applied only with spray equipment.

Rogers Brushing Lacquer is a marvelous finish only recently made possible through the perfect blending of rare solvents which cause the lacquer to dry slowly enough so that you can apply it with a brush as you have been accustomed to do with varnish and enamels. It's so easy to flow on that it makes painting real fun. Saves hours and even days of "tie-ups."

Helpful Suggestions About Using Rogers Brushing Lacquer

Stir it well, with a clean, broad stick.

A good brush will give you a smoother finish than a cheap, coarse brush. The lacquer will also go on easier and quicker with the result that one coat put on with a good brush will cover better and look better than two coats put on with a poor brush.

If the brush you have is not clean, wash it out with Rogers Brushing Lacquer Thinner.

When you lacquer, use the brush rather full of material, laying it on freely and easily. You will be delighted to find that very little brushing is required to produce a full, even finish with Rogers Brushing Lacquer.

Several coats of Rogers Brushing Lacquer may be applied the same day providing about 30 minutes or more is allowed between coats. Ventilating the room is not necessary but will hasten the hardening of the finish.

Rogers Brushing Lacquer Thinner may be added if the lacquer becomes a bit heavy for easy brushing.

Floors are easiest to finish when you take the width of two or more boards and follow the boards back and forth across the room. Start at point furthest from the door.

When you lacquer a chair, turn it upside down on a table and do the lower part first, leaving the upper part until last for a place to hold the piece.

The panels of a door should be lacquered first and the frames last, especially when different colors are used.

When you are through lacquering, wash the brush out in Rogers Brushing Lacquer Thinner and wipe dry with a clean cloth.

CAUTION: Keep away from a flame both Rogers Brushing Lacquer and Thinner. There is absolutely no danger where there is no fire present.

Wax or grease on the surface prevents lacquer drying properly—clean off thoroughly.

ROGERS BRUSHING LACQUER THINNER

The only liquid you can use for thinning Rogers Brushing Lacquer. Use it for cleaning brushes. Use it to remove Lacquer from any surface. Takes spots off your hands and clothing.

DRIES
WHILE
YOU
WAIT

DRIES
WHILE
YOU
WAIT

ROGERS BRUSHING LACQUE

REGULAR COLORS



INDIAN YELLOW



ORANGE



RUSSET TAN



CHINESE RED



CARMIN



RICH WINE



IVORY



SAHARA SAND



SAGE GRAY



RATTAN



OAK

CINNAMON BROWN

SEE PAGE 151-153 FOR ADDITIONAL COLOR SUGGESTIONS.

ALSO FLAT WHITE, GLOSS WHITE, BLACK, CLEAR



ROGERS BRUSHING LACQUER

A FEW SUGGESTED COLOR COMBINATIONS

BODY COLOR	TRIM COLOR
Indian Yellow	Black, Orange
Orange	Plum, Black
Russet Tan	Chinese Red, Black
Chinese Red	Black, Gold
Carmine	Black, Gold
Rich Wine	Black, Gold
Ivory	Turquoise, Gold
Sahara Sand	Chinese Red, Italian Blue
Sage Gray	Cinnamon Brown, Forest Green
Rattan	Italian Blue, Chinese Red
Oak	Orange, Black
Cinnamon Brown	Italian Blue, Rattan
French Gray	Rose, Italian Blue
Slate	French Gray, Sahara Sand
Turquoise	Ivory, Rich Blue
Rich Blue	French Gray, Orange
Forest Green	Sage Gray, Rattan
Stem Green	Russet Tan, Sage Gray
Jersey	Jade, Cinnamon Brown and Black
Tendrill	Ivory, Black
Apricot	Sage, Black
Fawn	Russet Tan, Maroon
Mustard	Sage, Chinese Red
Olive	Peacock Blue, Gold
Flesh	French Gray, Ivory
Orchid	Ivory, Sahara Sand
Amethyst	Jade, Apricot
Rose Gray	Rose, Sahara Sand
Plum	Sage Gray, Russet Tan
Elephant	Cinnamon Brown, Sahara Sand
Poudre Blue	Sahara Sand, Fawn
Rose	Sahara Sand, Gold
Lettuce	Ivory, Plum
Midas	Apricot, Amethyst
Jade	Sage Gray, Plum
Italian Blue	Orange, Gold

NOTE—Second trim color may be omitted if desired.

IT COMES IN WHITE, BLACK AND EIGHTEEN COLORS, ALSO, CLEAR FOR VARNISH FINISH

ROGERS BRUSHING LACQUER COLOR BLENDS

An enjoyable process by which soft, off-shade blends are produced to suit your fancy. Eighteen suggested blends are shown in the panel of color chips. The proportions given are approximate. Pour the tinting color (the smaller quantity) slowly into the other color, stirring constantly until the desired tone appears.

Frequently you will strike soft, agreeable tones you will prefer to those we have suggested. In doing so, you will experience all the joy of creating a new, individual thing all your own.

DRIES WHILE YOU WAIT

ROGERS BRUSHING LACQUER IS VERY HANDY FOR MANY DIFFERENT THINGS

Floors	Store Counters
Woodwork	Sleds
Doors	Sprinkling Cans
Window Sills and Sash	Steps
Furniture	Show Windows (inside)
Porch Furniture	Piping
Toys and Wagons	Cellar Steps
Broom Handles, Etc.	Porches
Closet Seats	Sun Rooms
Toilet Articles	Linoleum
Refrigerators	Cabinets
Metal Washing Machines	Book Cases
Flower Pots, Jardiniers	Industrial Finishing
Baby Carriages	Office Partitions
Bath Tubs (outside)	Bedroom Furniture
Bird Cages	Breakfast Room Furniture
Lighting Fixtures	Big Building Finishing
Golf Clubs, Fishing Rods, Etc.	Hotel Finishing
Athletic Goods	School Finishing
Electric Fans	Manual Training Work
Desks, Office Furniture	Hospital Sanitary Finishing
Garbage Cans	Theatre Finishing
Benches and Seats	Scenery, Furniture, Etc.
Clothes Hangers	Show Room Finishing
Bath and Kitchen Fixtures	Church Pews, etc.
Ornamental Metal Work	Lodge Room Furniture, etc.
Picture Frames	Dairy Equipment
Lawn Mowers	Bakery Equipment
Pumps, Auto Tools, etc.	Department Store Shelving
Steam Radiators	Counters, Furniture, etc.
Shelving	

ROGERS BRUSHING LACQUER TRANSFER PATTERNS

Ask to see Rogers Transfer Patterns, selected to be used in decorating surfaces finished in Rogers Brushing Lacquer. The designs are easy to apply, being simply cemented to the surface with library paste. The paper backs are slipped off after moistening with water, just as we used to do in school. These patterns all possess individuality and character.



Patterns range in size from small designs such as this one to large centerpiece patterns.

Write our Decorative Studios for Catalog

DRIES WHILE YOU WAIT

Rogers Brushing Lacquer for Exterior Surfaces



BIEGE BROWN



VOGUE BLUE



HOLLAND BLUE



JUNGLE GREEN



BUCKINGHAM GRAY



NA

Rogers Brushing Lacquer Vogue Finishes



JADE

Stipple Color
Platinum Tone
Fire Glow



BU



HOLLAND BLUE

Fire Glow
Fairy Green



SLATE

Stipple Color
Fire Glow
Platinum Tone



C



CINNAMON BROWN

Platinum Tone
Sun Glow



RICH WINE

Stipple Color
Fire Glow
Fairy Green



R

ROGERS BRUSHING LACQUE

Regular Colors Produce these Color Mixtures.



JERSEY

Parts
Ivory 10
Orange 1



FLESH

Parts
Ivory
Rich Wine
(a few drops)



POWDER



TENDRIL

Tur-
quoise 2
Indian
Yellow 1



ORCHID

White 50
Rich Wine 1
Rich Blue 1



ROSE



APRICOT

Ivory
Russet
Tan 1



AMETHYST

Tur-
quoise 36
Rich Wine 1



LETTUCE



FAWN

French
Gray 11
Russet
Tan 1



ROSE GRAY

French
Gray 8
Cinnamon
Brown 1



MINT



MUSTARD

French
Gray 4
Indian
Yellow 1



PLUM

Cinnamon
Brown 14
Rich Wine 1



JADE



OLIVE

Slate
Indian
Yellow 3



ELEPHANT

Slate
Russet
Tan 1



ITALIAN

SEE PAGE 149-151 FOR ADDITIONAL COLOR SUGGESTIONS.

THESE PROPS



S-W Commonwealth Paint

(The Ideal Utility Paint for Garages, Barns and Buildings)



Green



Gray



Yellow

Sherwin-Williams Commonwealth Barn Paints have been famous for years. Certain sections of the country have preferred Barn Red, others Barn Gray, whereas Barn Yellow has predominated elsewhere. The full line of colors is listed here for your convenience.

In addition to being "good paint" Commonwealth Paint possesses two characteristics which Sherwin-Williams recognizes as essential to a successful "barn" paint. These two characteristics make this paint unusually valuable for other uses besides on the barn.

Barn paint must remain elastic for the even on one-coat work does not permit the than one coat of paint owner may understand applying two coats.

The lowest price per gallon is desired. It is not possible to buy the paint for \$1.50 a gallon as is furnished. Nevertheless it is better to protect your paint than it is to allow it to go unpainted of the "best paint."

Just how little paint it requires to protect and looking their best with Paint is indicated on the table to the left.

S-W Commonwealth Paint is recommended for many uses where an inexpensive paint is desired. Farm buildings, garages, coal yards and all similar buildings and fences to protect and improve will find this splendid paint most satisfactory.

SUGGESTED COLOR COMBINATIONS

These colors all trim well with White. Combinations of the colors themselves are also suggested.

BODY COLOR

Red
Gray
Yellow
Green

TRIM COLOR

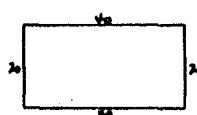
Green, Gray
Red, Green
Red, White
Red, White

DIRECTIONS FOR

FIRST or PRIMING COAT: Thin with one-half gallon raw linseed oil to 500 square feet, one coat per gallon.

SECOND COAT: Use Commonwealth Paint from the can. One quart of raw linseed oil may be added.

How to Estimate the Amount of Barn Red You Will Require



$300 / 3000 = 10 \text{ gal. for body}$
 $10 \text{ gal.} \times \frac{1}{5} = 2 \text{ gal. for trim}$
 $10 \text{ gal.} + 2 \text{ gal.} = 12 \text{ gal. total paint required}$



COMMONWEALTH BARN RED

Measure the total distance around the building, multiply by the height and divide by 300.

This will give the number of gallons for two-coat work.

Divide by 500 for the amount required for one coat.

One-fifth of this amount will be enough for the trim color.

HELPFUL SUGGESTIONS

3-Inch Brush, Orange Shellac for knots, Elastic Roof Cement, Ebonol Black Roof Paint, Putty Knife, Oil, Ladders, Turpentine, 50 per cent Cresol, Fly Spray.

S-W Concrete and Cement Hardener

There are many concrete floors which cannot be successfully protected with paint because of the severity of the wear or on account of moisture conditions. S-W Concrete and Cement Hardener is intended to take care of such requirements.

This is a chemical hardener which leaves no surface film but enters into the concrete, fills up the voids and hardens the surface. It does not color the floor.

SECOND APPLICATION—Equal parts Hardener and water.

THIRD APPLICATION—Two parts Hardener and one part water.

Painting is not recommended over Concrete and Cement Hardener.



FLUSH ON

Mix in a wooden pail, and flush onto the floor, sweeping out with a long-handled brush or broom. Each application should soak the floor, but all puddles remaining on the surface should be mopped up before leaving floors to dry, which usually requires 24 hours.

Concrete and Cement Hardener is of an acid nature and all barrels are treated with a soft scale wax to prevent the material seeping through the wooden staves of the barrel, and attacking the metal hoops and there should be no difficulty ordinarily in allowing Concrete and Cement Hardener to remain in barrels up to six months after the barrel is filled.



SWEEP OUT

The application is most simple. The hardener is poured onto the surface and swept out after being reduced as follows:

FIRST APPLICATION—One part Hardener and two parts water.

COVERING CAPACITY:

One gallon of Concrete and Cement Hardener will treat from 60 to 100 square feet of concrete floor, three applications, depending upon the porosity of the surface. Seventy square feet is suggested as a safe figure to use in estimating.

Aluminum Paint

Bright as Silver—Ready to Use

A lasting silver finish for use on radiators, ranges, water boilers, gas, steam and water pipes, gas stoves, machinery, engines, etc. Also adapted for outside use on gas engines, boats, metal work, cornices, cupolas, oil tanks, etc. Gives most satisfactory results, because it is perfectly mixed and finely ground, works freely under the brush, has great spreading capacity, is fast in color, stands longest on outside exposure. Extreme heat and cold does not crack, peel, blister or discolor it. One coat covers a clean black surface. It has no disagreeable banana-like odor found in many other Aluminum paints.

Liquid Gold

Ready for Use

A liquid gold paint for use on radiators, hot air registers, steam and water pipes, sprinkler systems, also for picture frames, wickerwork, basketry and other decorative uses. Is not affected by heat, cold or moisture, and retains its brightness indefinitely.

The growing popularity of enameled and lacquered furniture makes the trimming with gold very effective. Liquid Gold is also used as a ground color on walls and on furniture for glazing over with Flat-Tone Glazing Liquid and glaze colors.

S-W Floor Enamel

For Interior Wood and Concrete Floors

Sherwin-Williams Floor Enamel is designed to produce a beautiful, lasting enamel finish for interior floors of both wood and concrete. It brushes out freely and any person can produce a good job without any difficulty. Floor Enamel dries over night but requires 48 hours for complete hardening, especially if drying conditions are unfavorable because of humidity.

In the home the sun parlor, kitchen, lavatories and bathroom immediately suggest the use of color on the floor. In the basement, however, the housewife will find outstanding benefit from the use of Floor Enamel because of the ease of keeping the room clean and attractive.

Concrete floors and old linoleum offer opportunity for using Floor Enamel in two-tone effects with most striking results. These surfaces may be marked off in squares or blocks and a variety of border treatments can be employed. Our Decorative Studios will gladly assist any person wishing to work out a complete color scheme for the room.

SUGGESTIONS

Unusual Effects Produced with Floor Enamel

Tiled effect in large squares makes a large room appear smaller.

Tiled effect in small squares makes a small room appear larger.

A border painted around a room will also reduce the apparent size of the room.

A coat of Mar-not Floor Varnish applied once a year where traffic is heavy, will protect the color coat indefinitely.

(Directions are on the back of this page)



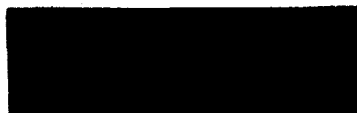
Light Tan No. 448 (R)



Green



Light Oak No. 449



Fire Red No. 454



Gray No. 457



Dust Color No. 469



M

THE BEAUTY OF ENAMELED F

It used to be that a painted floor was a sort of a that one couldn't afford a new hardwood floor. changed. Nowadays your floor in S-W Floor Enamel an appropriate color or in some desirable linoleum mark of distinction. Appropriately done, your floor Enamel has all the distinction of hand decorated woodwork and period furniture. While stressing its color, the great practical value of its long wear, its tight, easily cleaned enamel film make Floor Enamel as serviceable and as economical as it is attractive in

USE SHERWIN-WILLIAMS CRACK AND SEAM FILLER FOR FILLING UNSIGHT

Directions for Using S-W Floor Enamel

NOTE: It is not safe to use any kind of a finish on cellar concrete floors where the surface is damp from water seepage. Satisfactory painting of concrete depends upon the concrete being neutral or free from alkali. For an alkaline condition wash the concrete with a weak or 5% solution of sulphuric acid, rinse carefully with clear water and allow to dry thoroughly before painting.

The surface must be dry, free from loose paint, grease and dirt.

Brush the enamel out thoroughly into thin, even coats. Be sure each coat is perfectly dry and hard before applying the next coat.

STIR THE ENAMEL THOROUGHLY

If the pigment has settled, pour the liquid into a clean vessel. Stir the remaining portion with a clean paddle to a smooth, soft mass. Then work the liquid back into the enamel slowly, stirring constantly.

NEW WOOD FLOORS

Thin the enamel by adding one pint pure turpentine to the gallon of enamel.

Second and third coats are applied without thinning.

PREVIOUSLY PAINTED FLOORS

Touch up all bare spots as directed for new floors. Sand-paper well when dry and follow with one or two coats without thinning.

If there are cracks or spaces between boards fill these with S-W Crack and Seam Filler AFTER the first coat of Floor Enamel is applied.

LINOLEUM

Wipe linoleum off with benzine to remove any grease or soap film. Thin the first coat of Floor Enamel as directed for new wood. If linoleum is badly cracked or chipping off, remove it and finish the floor beneath after cleaning and scraping smooth. Then finish as directed for new wood floors.

NEW CONCRETE FLOORS

The surface must be continually dry. (See note above). Thin Floor Enamel with pure turpentine in the proportion of one pint to the gallon of enamel. Second and third coats are to be applied without thinning.

If Floor Enamel should seem too heavy for easy brushing thin slightly with pure turpentine, only. For best results, use a good brush.

S-W Flat-Rite

Interior Enamel Undercoater

Flat-Rite Interior Enamel Undercoater is the highest grade of lithopone undercoater which it is possible to produce. It is an undercoater of the long oil type, flows out well under the brush, levels admirably, has satisfactory spreading and drying qualities, and is very opaque. It will produce a very smooth, flat finish, which sands readily without gumming the paper.

This undercoater is intended for interior work only. It is furnished as the companion product and undercoater for our famous Old Dutch Enamel. For an undercoater for exterior enamel work, we recommend SWP Flat White. Packed in self-sealing cans in all sizes except five-gallon packages.

S-W Kromik Metal Primer

There are four reasons why Sherwin-Williams makes Kromik Metal Primer the standard recommendation for

the priming coat over metal: These are based upon practical field tests.

1. ECONOMY:

Kromik has the approval of the painter because it brushes out so smoothly that it is very easy to cover metal surfaces difficult to paint. Kromik costs less in labor to apply and costs less in material because of its excellent spreading power.

3. IDEAL SHOP COAT:

By this is meant that Kromik forms a hard film which stands more to handling and shipping than we know of. Steel protected with Kromik is thus protected from weather and the coat is not applied.

2. INHIBITS CORROSION:

Kromik is made on a lead chromate pigment base. Paints containing chromates seem to have the power to inhibit corrosion as evidenced by careful tests extending over five years at Atlantic City.



Kromik Metal Primer

4. A TIGHT IMPERMEABLE FILM:

The proportions of the ingredients are so balanced that the film makes the tightest barrier. Neither water nor air can penetrate through to the metal.

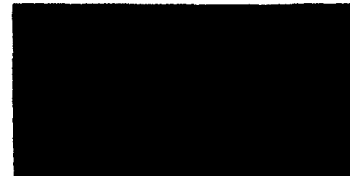
Wherever there is metal to be protected against weather or moisture, use Kromik for the priming coat, followed by S-W Metalastic for the finishing coat or, where special color

is desired, use SWP Sherwin-Williams Pure Enamel as the finishing coat. SWP is a pure enamel of the very highest protective value.

COVERING CAPACITY: Kromik covers approximately 600 square feet of metal surface one coat per square foot.

S-W Galvanized Iron Primer

It is well known that copper and zinc present surfaces that are difficult to paint satisfactorily because the paint does not adhere as well as it does to other metals. Because of its zinc coating this is also true of galvanized iron and in order to minimize these difficulties, Sherwin-Williams Galvanized Iron Primer was developed.



Galvanized Iron Primer

Before applying, be sure the surface is free of grease and dirt. In painting, oil is used so that the paint is always more or less fluid. It can be cleaned off with kerosene or gasoline, otherwise it is retarded. Brush on and apply the desired thickness in 48 hours when dry.

S-W Galvanized Iron Primer is supplied in Gray, which is a suitable color for finishing coats in any desired shade. It is remarkable for its satisfactory working qualities and, in view of its splendid spreading capacity, makes a most economical primer for use over surfaces of this kind.

Galvanized iron, in both plain and painted, makes a very practical building material. Being a carbon paint, this product is as attractive as can be desired. After priming with Galvanized Iron Primer, any color or type of paint can be applied.

COVERING CAPACITY: Approximately 600 square feet of metal one coat per square foot.

S-W Non-Corrodible Graphite Paint

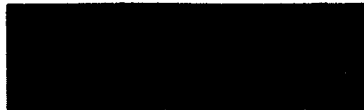
Graphite paints possess characteristic water-shedding properties. Sherwin-Williams Non-Corrodible Graphite Paint has been famous for years because of its remarkable endurance when exposed to the extremes of weather. The pigment is entirely of graphite with a high percentage of

carbon and is at its best when used on structural steel and metal work exposed to the weather. Being a carbon paint, this product is more durable than other types of paints and remains a firm film for the longest possible time.

COVERING CAPACITY: Approximately 600 square feet of metal one coat per square foot.

S-W Metalastic

The All-Round Metal Protective Paint



Black



Grey

This is a paint The Sherwin-Williams Company has been making and selling as our best grade metal protective paint for upwards of thirty years. It has always given uniform satisfaction.

Sherwin-Williams Standard Recommendation for the painting of structural steel or tanks and other metal work exposed to weather or dampness is as follows:

PRIMING COAT: S-W Kromik Metal Primer.

FINISHING COATS: (1) S-W Metalastic Brown.
(2) S-W Metalastic Black.

CHARACTERISTICS:

Metalastic is a combination graphite paint and has the water-shedding properties of carbon and graphite paints. It brushes and spreads very easily and smoothly.



Green

Metal stands a n being well covered paint is easy to ap to spread to a thin.

Four colors are Brown, Green and lastic is used as th

the bare metal instead of Kromik, Met mended. It is then easy to inspect the coats if Brown or Green is used for Metalastic Black for the finishing co one of the colors will harmonize bett than Black, and should be used for t

Make certain that the surface is grease and dirt.

Metalastic covers approximately 60 per gallon depending upon the nature

S-W Roof and Bridge Paint

Sherwin-Williams Roof and Bridge Paint, as the name implies, is adaptable for use on roofs, bridges and all kinds of exterior metal, wood, brick or concrete surfaces.

S-W Roof and Bridge Paint is known as one of the greatest values in the painting industry. It is really a high grade material, offered at a medium price, due to its source of manufacture.

In producing the thousands of p the Sherwin-Williams Line there are r of the many S-W Paints. These "ove into lots of Red, Gray, Brown, Green quantities of colors are then added to l shades. They are then reground and is a splendid and durable coating for s before.



Brown

Roof and Bridge Paint has a covering capacity of approximately 300 square feet to the gallon, two coats. It is put up in half-gallon, gallon and five-gallon cans, also in barrels.



Black



Red

SALAMANDER SMOKE-STACK BLACK FOR METAL STACKS, BOILER FRONTS AND

S-W Ebonol

Ebonol is a lustrous black paint suitable for use on a variety of surfaces requiring an economical protective coat. It comes in black only. It is not intended to be mixed with other paints or to be repainted with paint of another color.

A partial list of the many uses for Ebonol will suggest economical ways of finishing surfaces about your own property.

Metal Roofs.
Outside Foundations below grade.
Metal Piping exposed to weather.
Metal Piping below ground.
Culverts.

Water Troughs (both inside and outside).
Gutters.
Metal Tanks.
Steel Poles.
Rough Timber and Construction Work.
Metal Tools, Ploughs, Etc.
Greenhouse Benches.
Silo Interior.
Refuse Containers.
Steam Shovels and Tractors.

S-W EBONOL—On dried out composition roofing or rough metal surfaces, estimate 1 gallon per 150 square feet.

S-W Liquid Roof Cement

This cement is a combination of refined coal-tar pitch and long-fibre asbestos. It is furnished in liquid consistency to be applied with a large roofing brush.

Liquid Roof Cement is furnished in Red, Green and Black.

It is intended to be used on all sorts of badly worn leaky roofs. It will stop leaks. Can be used over corrugated iron, shingle, gravel, tin or composition roofs with excellent results.

Liquid Roof Cement remains elastic but does not run under hot summer sun or crack in extreme cold. The fact

that it comes in three usable colors permits its use for repairing of residence roofing as well as for roofs of barns, sheds, garages, out-buildings, etc.

COVERING CAPACITY AND DIRECTIONS:

S-W LIQUID ROOF CEMENT—On metal or non-absorbent surfaces 1 to 1½ gallons per 100 square feet; on old composition or felt surfaces 1½ to 2 gallons per 100 square feet; on corrugated iron or tin surfaces 2 to 2½ gallons per 100 square feet, and on gravel or slag surfaces 2 to 2½ gallons per 100 square feet.

S-W Elastic Roof Cement

This cement is furnished in the right consistency to be applied easily and smoothly with a trowel. It will adhere perfectly to vertical surfaces, such as flashings, boiler settings, skylights, dormer windows.

It is also ideal for repairing gutters, coping stones, for laying and bedding slate and tile roofing. It is especially recommended for setting greenhouse glass because it does not shrink and fall out like putty.

Use Elastic Roof Cement for all roof repair work where holes are too large for Liquid Roof Cement.

It is recommended as an ideal waterproofing compound for the outside of foundation walls below grade.

S-W ELASTIC ROOF CEMENT—One hundred pounds of S-W Elastic Roof Cement will cover approximately 250 square feet of smooth surface one-sixteenth inch thick.

S-W Quick Drying Ebonol

Quick Drying Ebonol is similar to Ebonol but furnished somewhat lighter in body and prepared to dry quicker than

regular Ebonol which becomes hard in approximately 24 hours. Quick Drying Ebonol sets in about 8 hours.

S-W Ebonol Reducer

Ebonol does not reduce with the customary paint thinners. When too heavy in body for certain requirements, thin

with Ebonol Reducer. This also causes Ebonol to become quicker drying.



ROOF REPAIRING GUIDE **SHERWIN-WILLIAMS ROOF PAINTS AND ROOF CEMENTS**

FELT, RUBBER AND COMPOSITION	CORRUGATED TIN AND IRON	GRAVEL AND SLAG
PAINTING Fasten all loose flashings, coat with S-W Elastic Roof Cement $\frac{1}{4}$" thick. Patch large cracks in seams, holes or joints with S-W Elastic Roof Cement $\frac{1}{4}$" thick and bevel edges to meet the surrounding material. Finally apply a heavy coating of S-W Liquid Roof Cement, using a three-knot brush. RESATURATING For resaturating dried out felt, rubber and composition roofing apply one heavy coat of S-W Ebonol.	PAINTING If the roof does not leak apply one heavy coat of S-W Ebonol. PATCHING If the roof leaks patch the large holes with S-W Elastic Roof Cement; repair all flashings, supply S-W Elastic Roof Cement $\frac{1}{4}$" thick. Either S-W Liquid or Elastic Roof Cement should be applied to the entire roof depending on its condition.	PAINTING If the roof does not leak S-W Ebonol as a priming coat and a heavy coat of S-W Liquid. PATCHING Fasten all loose flashings with S-W Elastic Roof Cement; patch all cracks in seams, joints and flashings. The roof should be painted.
TAR OR PITCH	TAR PAPER	SLATE
PAINTING If roof is in good condition apply a heavy coat of S-W Liquid Roof Cement to the entire surface, after having swept off all loose material. PATCHING Fasten all loose flashings and cover with S-W Elastic Roof Cement $\frac{1}{4}$" thick. For patching large holes and leaks use same methods as recommended for Gravel and Slag roofs.	PAINTING For roof that does not leak use S-W Liquid Roof Cement applying a heavy coat over the entire area. PATCHING Fasten all loose flashings and coat with S-W Elastic Roof Cement $\frac{1}{4}$" thick. Fill all large holes, cracks in seams and joints with S-W Elastic Roof Cement. If the paper is worn beyond repair it should be replaced and the joints sealed with S-W Elastic Roof Cement to be followed by a heavy coat of the Liquid.	PAINTING Slate roofs are never painted. PATCHING Fasten all loose slates with S-W Elastic Roof Cement and also repair the flashings.
VALLEYS	GUTTERS	FLASHINGS
Where valleys are in fairly good condition apply S-W Elastic Roof Cement with a trowel or putty knife $\frac{1}{4}$" thick over the laps, seams and corroded joints. In case of a badly worn valley cut strips of 48 pound felt to fit the valley, coat underside of the felt with S-W Elastic Roof Cement about $\frac{1}{4}$" thick; then cover the outer surface with a heavy application of S-W Elastic Roof Cement.	If the gutters of your roof are corroded repair them with S-W Liquid Roof Cement $\frac{1}{4}$" thick. Use a stiff 4" brush. If the holes in the gutter are large apply S-W Elastic Roof Cement around the edges; then cut pieces of felt somewhat larger than the holes. Next apply S-W Elastic Roof Cement over them to fit the form of the gutter. Then cover the entire area with a heavy coat of S-W Liquid Roof Cement.	Loose or corroded flashings are a common cause of leaks. If the flashings are loose pull them down and coat with S-W Elastic Roof Cement $\frac{1}{4}$" thick. Double the

S-W Save-Lite (Interior Eg-Shel White)

READY FOR USE

An intensely white finish for interior walls, ceilings and woodwork of factories, mills, dairies, stores, etc. Dries with an egg-shell gloss and is particularly desirable for its light-diffusing qualities, without the objectionable glare reflected by a high gloss paint. On account of its heavy body, it has

splendid hiding qualities, covering dark or poorly painted surfaces with two coats. The first coat should be reduced 25 per cent with turpentine or S-W Universal Thinner, which serves as a size and sealer. Second coat should be applied as it comes from the can.

S-W Screen Enamel

Sherwin-Williams Screen Enamel is a finish especially made for wire screens. It does not clog up the mesh, yet leaves a durable and lustrous coating over the wire which prevents rust. It is made in green and black and is put up in half-pint to gallon sizes.

Home-owners nowadays have learned that it is the easiest and the most economical way to dust off the screens and give them a coat of S-W Screen Enamel in the Fall before storing them away for the Winter. It is a real pleasure to have clean-painted screens all ready to use when fly time arrives in the Spring.



S-W Touch-Up Black

Every car gets scratched at some time or other. And every car develops rust spots at various points, such as around bolt heads, wind shields, hinges of the hood, etc. No matter how well the car may be kept washed, these marks remain and are the evidence of age in a car.

It is a simple matter to keep a car looking new if you have a can of enamel handy and a brush to apply it when these spots are first noticed, but the average man isn't so equipped.

Handy Touch-Up Black is always ready for use. The brush is soldered right through the cap of the can. A screwdriver pries open the cover in a jiffy and there is a dandy little fitch

brush right in the enamel all ready to use. Touch up the worn spot, replace the cap in the can and Touch-Up Black is all ready for the next time—no trouble—no fuss and the brush won't harden.

The Touch-Up brush is round and pointed so that it will neatly hit the smallest spot without smearing up the entire surface. It contains stock enough, however, to spread out for an inch-wide stroke if an entire door or panel must be coated.

Touch-Up Black dries dust free in half an hour and hard in a couple of hours. Has a brilliant high gloss and is a thoroughly satisfactory piece of goods in every way.

S-W Wagon and Implement Paint

Farm machinery, wagons, tractors and equipment are subjected to much hard usage, but exposure to weather actually destroys more farm machinery than does hard work. It should, therefore, be painted frequently. Put a shed over your implements with S-W Wagon and Implement Paint.

Unless painted, wood parts take up water and split, warp and rot, while rust makes short work of unprotected metal, as everyone knows. Then, too, well painted equipment looks better and indicates intelligent prosperity and pride in your work, for a painted surface is easy to keep clean.

The use of Sherwin-Williams Wagon and Implement Paint is a real economy for it keeps articles in better condition and more readily saleable if desired.

Wagon and Implement Paint is made in the colors shown below. It dries with a good film that is tough, elastic and durable. It is well adapted for use on all sorts of farm machinery, but is a most handy paint for use on all sorts of work around the home as pumps, water pipes, etc.

Furnished in pints, quarts, half-gallons.

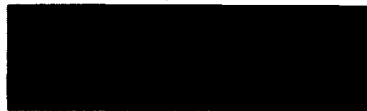
COVERING CAPACITY: Approximately 400 square feet, one coat per gallon.



Red



Yellow



Black



Blue

HELPFUL SUGGESTIONS

2 1/4-Inch Soft Bristle Brush, Sandpaper, Putty Knife and Scraper, Sponge for washing, Flaxseed Oil, and Commonwealth Barn Paint

S-W Taxite

The Reliable Paint and Varnish Remover

Sherwin-Williams Taxite is a liquid paint and varnish remover for use in taking off all kinds of paint, varnish and lacquer finishes, indoors and out-of-doors.

It is a scientifically made remover and should not be confused with such dangerous solutions as soda, lye, etc., nor with other makeshift removers.

Taxite does not spend its strength in evaporation. It is so made that a film immediately forms over the top of the liquid, when applied, which locks in the active ingredients driving them into the old finish. A relatively small amount of Taxite, therefore, does a large amount of work.

Taxite is SAFE. It does not harm the hands and it will not burn or discolor the lightest grain woods. It does not warp the wood, loosen veneers, or raise the grain. These disadvantages are characteristic faults of lye, soda and similar solutions in water.

Taxite is most simple to use. The old finish comes off in a few minutes so that it comes off without the use of a putty knife. Where the film is thick, more application of Taxite is necessary. Moulding and inaccessible places are easiest to clean by dipping into Taxite. It is good practice to clean the faces in the same manner after the bulk has been scraped off.

Wash surfaces thoroughly with gasoline after using Taxite as any of it remaining on the surface will prevent the proper drying of the new finish.

Put up in half-pint, pint, quart, half-gallon cans and is ready for use as it comes in the can.

KEEP TAXITE AWAY FROM FIRE.

HELPFUL SUGGESTIONS

Wide Putty Knife, Gasoline (for washing after Taxiting), Small Vegetable Brush (for carving)

S-W Wagon and Implement Paint

Farm machinery, wagons, tractors and equipment are subjected to much hard usage, but exposure to weather actually destroys more farm machinery than does hard work. It should, therefore, be painted frequently. Put a shed over your implements with S-W Wagon and Implement Paint.

Unless painted, wood parts take up water and split, warp and rot, while rust makes short work of unprotected metal, as everyone knows. Then, too, well painted equipment looks better and indicates intelligent prosperity and pride in your work, for a painted surface is easy to keep clean.

The use of Sherwin-Williams Wagon Paint is a real economy for it keeps articles in better condition and more readily saleable if desired.

Wagon and Implement Paint is made in the colors shown below. It dries with a good film, the film is tough, elastic and durable. It is well adapted for use on farm machinery, but is a most handy paint for all sorts of work around the home and on pumps, water pipes, etc.

Furnished in pints, quarts, half-gallons

COVERING CAPACITY: Approximately 400 square feet, one coat per gallon.



Red



Yellow



Black



Blue

HELPFUL SUGGESTIONS

2 1/4-Inch Soft Bristle Brush, Sandpaper, Putty Knife and Scraper, Sponge for washing, Flaxseed Oil, and Commonwealth Barn Paint

S-W Taxite

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Taxite is SAFE. It does not harm the hands and it will not burn or discolor the lightest grain woods. It does not warp the wood, loosen veneers, or raise the grain. These disadvantages are characteristic faults of lye, soda and similar solutions in water.

Taxite is most simple to use. The old finish is removed in a few minutes so that it comes off without the use of a putty knife. Where the film is thick, more application of Taxite is necessary. Moulding and inaccessible places are easiest to clean with Taxite. It is good practice, too, to clean the faces in the same manner after the bulk has been scraped off.

Wash surfaces thoroughly with gasoline after using Taxite as any of it remaining on the surface will prevent the proper drying of the new finishing.

Put up in half-pint, pint, quart, half-gallon and is ready for use as it comes in the can.

KEEP TAXITE AWAY FROM FIRE.

HELPFUL SUGGESTIONS

Wide Putty Knife, Gasoline (for washing after Taxiting), Small Vegetable Brush (for carving, etc.)