





THE SHERWIN-WILLIAMS CO.
Dealer's Counter Book

*Look through
this book.*



1

Body: SWP 387 Canary Yellow
Trim: SWP Outside Gloss White
Shutters: SWP 393 Tobacco Brown
Roof: Preservative Shingle Stain C-76 Indian Red

2

Body: SWP Outside Gloss White
Trim: SWP 354 Sea Green
Shutters: SWP 460 Apple Green
Roof: Preservative Shingle Stain C-74 Medium Green

3

Body: SWP 360 Cream Gray
Trim: SWP Outside Gloss White
Shutters: S-W Verdas Green
Roof: Preservative Shingle Stain B-41 Sienna Brown

4

Body: SWP 496 Ivory
Upper Body: SWP 160 Apple Green
Trim: SWP Outside Gloss White
Shutters: SWP 362 Fr. Crown Green Medium
Roof: Preservative Shingle Stain C-72 Dark Green



2



3



H O M E S

Homes Painted with Sherwin-Williams House Paints are More Attractive and More Enjoyable

WELL kept homes are the only things which take on charm and liveliness with the passing of years. To see a home with its gardenings grow and develop under your own hands is something to be proud of while. Homes don't wear out—repainting only makes them more attractive because you can select your own favorite colors. When you paint your home—use the very best paint you can get—and hire a good painter, you will be certain of the best results. This is also the way to really save money on your painting bill. This is the way to keep the home looking its best, at the same time as long as possible when painting will again be necessary.

The Five Reasons Why House Paints Make So Lasting

1. The outstanding quality of the paint.
2. Exceptional durability.
3. Its character and beauty.
4. Its washability and resistance to fading.
5. Its world-famous reputation.

Printed in U.S.A.

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0007-SWP-000008431

SHERWIN-WILLIAMS

BRUSH GUIDE

SHERWIN-WILLIAMS
BRUSH GUIDE

MASTER PLANTER				CONSUMER			
PRODUCT	METER BOARD	STOCK	OVHD	LARGE SURFACES	SMALL SURFACES	SHADES	SHADES
5897	No. 3	No. 101	No. 200	No. 20	No. 20	No. 212	No. 212
	No. 10	No. 120	No. 210	No. 20	No. 20	No. 220	No. 220
	No. 20	No. 135					
Aluminum and Cold Paint	No. 1800		No. 1800	No. 1800	No. 1800	No. 1800	No. 1800
Alum Enamel	No. 704	No. 110	No. 200	No. 212	No. 212	No. 212	No. 212
	No. 135	No. 135	No. 220	No. 227	No. 227	No. 227	No. 227
Auto Top Dressing	No. 229		No. 229	No. 229	No. 229	No. 229	No. 229
	No. 231		No. 231	No. 231	No. 231	No. 231	No. 231
Cement Washable Paint	No. 10	No. 110	No. 200	No. 20	No. 20	No. 40	No. 40
	No. 20	No. 120	No. 210	No. 20	No. 20	No. 40	No. 40
	No. 30	No. 135					
Decorative	No. 530			No. 75	No. 75	No. 545	No. 545
	No. 530			No. 545	No. 545	No. 545	No. 545
	No. 590			No. 545	No. 545	No. 545	No. 545
Enamel Split Coat	No. 200	No. 101	No. 200	No. 212	No. 212	No. 212	No. 212
	No. 210	No. 120	No. 210	No. 212	No. 212	No. 212	No. 212
Emulsion	No. 200	No. 200	No. 200	No. 212	No. 212	No. 212	No. 212
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Exterior	No. 200	No. 210	No. 210	No. 212	No. 212	No. 212	No. 212
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There is a correct brush for every paint or varnish job. Consult this guide before buying and you will find it easier and more economical to produce finer jobs with the finishes you purchase.

Consult this guide for the brush that will give the most satisfactory results.

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SHERWIN · WILLIAMS LINOLEUM FINISHES

PROTECT YOUR LINOLEUM

Take Your Choice—Use

DEX LINOLEUM VARNISH

Where a Varnish Finish is Desired

OR

S-W FLO-WAX

If You Prefer a Wax Finish



If your choice is the protection and durability of a hard, tough, elastic, wear-resisting varnish, use DEX LINOLEUM VARNISH. It not only protects the pattern from wear but prevents dirt from grinding into the surface. It is easy to apply and easy to keep clean. Scrubbing is unnecessary—simply wipe up the floor with a damp cloth. Dex Linoleum Varnish is pale in color and causes a minimum of discoloration on the lightest patterns. Dries in four hours.

Whichever Your Choice—

DEX LINOLEUM VARNISH

For a Lasting Varnish Finish

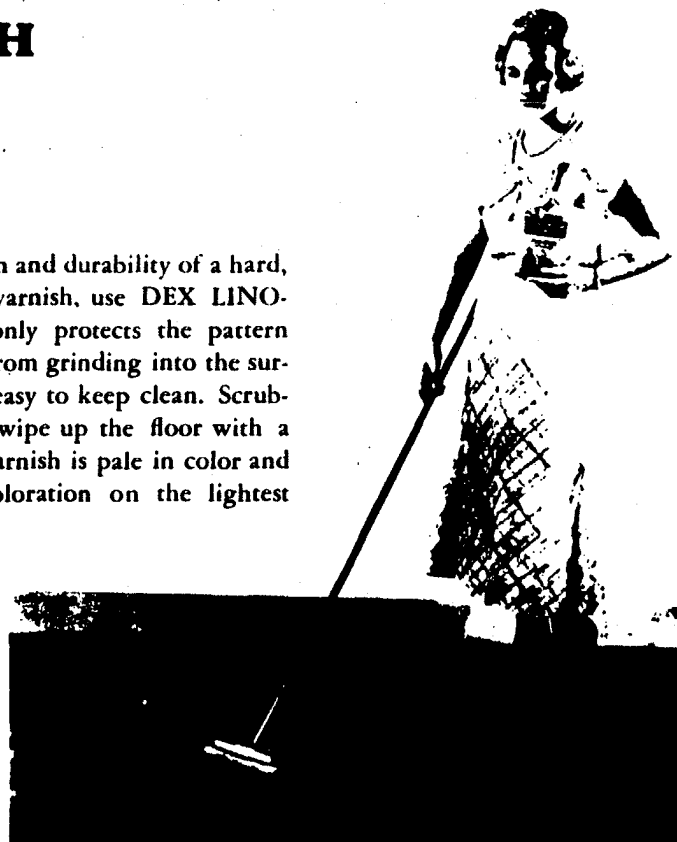
OR

S-W FLO-WAX

For Lovely Waxed Floors



You will find cleaning your linoleum floor can be done easily and quickly.



If your preference is a wax type of finish you will enjoy the ease of application and the speed with which a beautiful waxed finish can be obtained *without rubbing or polishing* by using Flo-Wax. Simply moisten the applicator with water, pour a small amount of Flo-Wax on the floor and go over your linoleum surface. After drying for about 20 minutes the surface will have a uniform finish—self-polished—ready for service.

APPROXIMATE COVERING CAPACITIES OF SHERWIN-WILLIAMS

Aluminium Paint

750 square feet per gallon, one coat.

Auto Enamel

One quart will cover average small car, one coat.

Auto Top Dressing

One pint will refinish the top and side curtains of an ordinary touring car.
One half pint will refinish the top of the average closed car.

Bright Trim Colors

Approximately 700 square feet per gallon, one coat.

Commonwealth Barn Red Paint

Approximately 250 square feet per gallon, two coats.

Commonwealth Paint

Approximately 250 square feet per gallon, two coats.

Dex Linoleum Varnish

Approximately 600 to 700 square feet per gallon, one coat.

Ebonol

A gallon of Ebonol covers: On metal, 200 square feet; on porous or rough surfaces, such as paper, felt or composition, 150 square feet; on old wood-work, 100 square feet.

Elastic Roof Cement

One hundred pounds will cover approximately 250 square feet of smooth surface, one-sixteenth inch thick, one coat.

Enameloid

See schedule on back of this page. Approximately 300 square feet per gallon, one coat.

Flat-Tone.

On plain smooth surfaces, approximately 500 to 600 square feet per gallon, one coat; on rough surfaces, 300 to 400 square feet; on sand finish plaster, 300 to 500 square feet per gallon, one coat.

Flo-Lac

Flo-Lac Ground covers approximately 400 to 450 square feet per gallon, one coat. Flo-Lac Varnish Stain covers approximately 500 to 600 square feet per gallon, one coat.

Floor Enamel

Approximately 250 square feet per gallon, two coats.

Galvanized Iron Primer

Approximately 800 square feet on metal per gallon, one coat.

Handcraft Stain

Approximately 500 square feet per gallon, one coat, more or less, depending upon the surface.

Kromik Metal Primer

Approximately 600 to 700 square feet of flat metal surface per gallon, one coat.

Liquid Roof Cement

On metal or non-absorbent surfaces, one to one and one half gallons per 100 feet.

On old composition or felt surfaces $1\frac{1}{2}$ to 2 gallons per 100 square feet.

On corrugated iron or tin surfaces 2 to $2\frac{1}{2}$ gallons per 100 feet.

Liquid Gold

One coat covers a clean black surface. Approximately 1000 square feet per gallon, one coat.

Mar-net Varnish

A room 12x16 feet takes about 3 quarts Mar-net.

A bathroom 6x10 feet takes about 1 quart Mar-net.

A kitchen 10x12 feet takes about 2 quarts Mar-net.

Approximately 550 square feet per gallon, one coat.

Metastatic

Approximately 600 square feet per gallon, one coat, depending on nature of the surface.

No. 96 Wall Paint

Light stipple, approximately 250 square feet per gallon, one coat.
Dark stipple, approximately 150 square feet per gallon, one coat.

Non-Corrodible Graphite Paint

Approximately 600 to 700 square feet of metal surface per gallon, one coat.

Oil Stain

Approximately 600 square feet per gallon, one coat.

Old Dutch Enamel

Covers approximately 300 square feet per gallon, one coat. Old Dutch should be "flowed on" and not brushed on.

Porch and Deck Paint

Approximately 250 square feet per gallon, one coat.

Preservative Shingle Stain

About $2\frac{1}{4}$ gallons will dip 1000 shingles, one coat.
Approximately 150 square feet per gallon, one brush coat and one brush coat.

Rexpar Varnish

See schedule on back of this page. Approximately 300 square feet per gallon, one coat.

Rogers Brushing Lacquer for Linoleum

Approximately 600 to 700 square feet per gallon, one coat.

Roof and Bridge Paint

Approximately 250 square feet per gallon, one coat.

SWP House Paint

Approximately 400 square feet per gallon, one coat.

Scar-net Varnish

See schedule on back of this page. Approximately 300 square feet per gallon, one coat.

Screen Enamel

Approximately 800 to 1000 square feet of metal surface per gallon, one coat.
One quart will cover screens on average 8x10 mesh.

Semi-Lustre

Approximately 500 square feet per gallon, one coat.

Stucco and Concrete Paint

Approximately 250 square feet per gallon, one coat.

Wagon and Implement Paint

Approximately 400 square feet per gallon, one coat.

NOTE: THESE QUANTITIES ARE APPROXIMATE AND SUBJECT TO VARIATION DEPENDING ON THE CONDITION OF THE SURFACE TO BE FINISHED

APPROXIMATE COVERING CAPACITIES OF SHERWIN-WILLIAMS PRODUCTS

S-W Enameloid

Suggested Uses and Quantities of Materials Needed

SUGGESTED USE	SIZE PACKAGE TO PURCHASE
Bath Tub (outside only)	$\frac{1}{2}$ pint
Bed, Brass	$\frac{1}{2}$ pint
Bed, Wood, Average Size	1 pint
Bedroom Woodwork, 9x12—2 doors, 2 windows	3 pints
Book Case, average	$\frac{1}{2}$ pint
Breakfast Room Chair	$\frac{1}{4}$ pint
Breakfast Room Table	$\frac{1}{2}$ pint
Bread Box	$\frac{1}{4}$ pint
Cedar Chest, average	$\frac{1}{2}$ pint
Desk	$\frac{1}{2}$ pint
Dresser	$\frac{1}{2}$ pint
Fernery	$\frac{1}{4}$ pint
Ice Box, medium size	$\frac{1}{2}$ pint
Hoosier Kitchen Cabinet	1 pint
Phonograph	$\frac{1}{2}$ pint
Porch Chair, Wicker	$\frac{1}{2}$ pint
Sewing Machine	$\frac{1}{2}$ pint
Tea Wagon	$\frac{1}{2}$ pint
Washing Machine	$\frac{1}{2}$ pint
Woodwork Door, average, both sides	$\frac{1}{2}$ pint
Baseboard, 1 foot high, room 10x14	1 quart

S-W Scar-not Varnish

Suggested Uses and Quantities of Materials Needed

Estimated quantities of Scar-not required to finish two coats—Divide in half for quantity of Velvet Finish required for Finishing Coat	SIZE PACKAGE TO PURCHASE
Large Dining Room Table	1 pint
Gate-leg Table	$\frac{1}{2}$ pint
Radio Table	$\frac{1}{2}$ pint
Library Table	1 pint
Small End Table	$\frac{1}{2}$ pint
Console Table	$\frac{1}{2}$ pint
Kitchen Table	1 pint
Breakfast Room Table	1 pint
China Closet (Average)	1 pint
Large Buffet	1 pint
Small Buffet	$\frac{1}{2}$ pint
Dining Room Chairs (6 chairs)	1 pint
Windsor Chair	$\frac{1}{2}$ pint
Kitchen Chair	$\frac{1}{2}$ pint
Spiner Desk	1 pint
Bookcase	1 pint
Tea Cart	$\frac{1}{4}$ pint
Piano	1 quart
Phonograph	1 pint
Radio	$\frac{1}{2}$ pint
Four Poster Bed	1 pint
Bed with Solid Ends	1 quart
Child's Bed	1 pint
Toilet Seat	$\frac{1}{2}$ pint
Medicine Cabinet	$\frac{1}{2}$ pint

S-W Rexpar Varnish

Suggested Uses and Quantities of Materials Needed

Estimated Quantities of Rexpar Required to Finish Two Coats	QUANTITY REQUIRED
Front Door	$\frac{1}{2}$ pint
Window Sills and Sash (2 windows)	$\frac{1}{2}$ pint
Porch Ceiling, 8x12 feet	1 quart
Kitchen Door	$\frac{1}{2}$ pint
Kitchen Cupboard	1 pint
Ice Box	1 pint
Washing Machine	$\frac{1}{2}$ pint
Canoe	1 quart
Motor Boat	$\frac{1}{2}$ gallon

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The Joy of Color

INEXPENSIVELY ACHIEVED



By **BETTY WOOD**
of the **SHERWIN-WILLIAMS**
DECORATIVE SERVICE

Arranging the interior furnishings and decorations, and planning the color schemes of the many interesting homes presented in our new Book of Decorative Suggestions, has been a real pleasure to all of us engaged in the Sherwin-Williams Decorative Service.

Having served thousands of home-owners by offering decorative suggestions for their homes, it occurred to us that if we could visualize the most practical and interesting of these examples to our readers it would be a welcome contribution.

So we planned to carry out this work under the actual conditions presented by real homes in need of re-decoration. And our beautiful book was built to help solve the problems of many folks who, like yourself, would welcome the help of some authoritative source for correct color suggestions without large expenditure for service or materials.

As a matter of fact, the point we want to stress most in presenting this book is the economy of doing over a home or a room or a group of rooms. We were surprised at the inexpen-

sive way in which many of these homes and rooms were finished or refinished and what a small outlay the average paint materials represented.

For instance, in preparing the rooms (which we photographed in actual color), the method of reproduction we used to show greatest detail in rooms and furniture, the actual cost of paint materials was only five dollars or less for the average kitchen, bathroom and bedroom. Between five and ten dollars was expended for the average living-room, dining-room and hallway.

Many of our friends couldn't believe this until we showed them the empty containers from which we had used just that amount of material. We surely proved that *quality is economy* and were even amazed our selves at how much surface we could cover, and how *well*, with so little material. The best is certainly the least expensive in paints.

In order to be of greatest help to the home owner in choosing the color scheme which appeals to him, we photographed these homes — both exteriors and interiors—in actual color and then had the artist re-draw them in three additional color schemes, making four schemes to choose from in many cases.

There are two things to consider in painting and decorating—economy and beauty. Now is the time to paint the worn spots and touch up the surfaces which need it. Protection of property is vital. Roofs, porches, floors, eaves, siding, need attention now before expensive repair bills become necessary. Good paint is always good economy and on

A MELLOW COLOR SCHEME for the HALL

Rooms are more interesting when enameled woodwork is finished off with S-W Glazing Liquid tinted with Oil Color Burnt Umber and "wiped," stippled or "antiqued." The effect is soft and pleasing and is most practical, because bumps, bruises and finger-marks do not show readily. The plank floor and stair treads owe their richness to Oil Stain Walnut, finished in Fast Drying Varnish, because the hall is a much-traveled room and calls for the toughest finish for floors and stairs. The wall color is Flat-Tone Pale Green.



COLONIAL AND "PRIM"—but beautiful

Everyone likes a Colonial hall and it is hard to imagine a cleaner, more handsome combination of colors than Old Dutch Enamel or Enameloid Ivory as woodwork trim for Flat-Tone Sky Blue walls, sponge stippled if you wish, with Flat-Tone Caen Stone. This entire scheme may be changed to Pale Green walls with a deep rich green stair runner. Or, if you like the warmth of harvest colors, Flat-Tone Canary Yellow or Buff walls will admirably set off a deep tobacco brown or "rust" colored carpet.

either inside or outside of the home it creates attractive homes can be had so easily and cheaply to enjoy the great pleasure they give.

Take a few minutes to look through the pages that have been designed, from cover to cover, to be of use to every home lover. There are illustrations in color of finishing furniture and toys in varnish, enamel and illustrations showing how to finish walls in color for each room of the home. In fact, you will find so much pleasurable, helpful information no matter where you go to this store and you are invited to make the free trial. If it is successful in helping to solve your paint problem, producing it shall have been amply repaid.

SWP — SHERWIN-WILLIAMS HOUSE PAINT PREPARED



Body Color—SWP 462 Cream
Trim Color—SWP 499 Antique Brown
Roof Color—Shingle Stain B-41 Siennas Brown
or SWP 499 Antique Brown

This Shingle Home Done Over in a New Effect with SWP House Paint

Take a shingle home that weather has grimed up until re-staining can no longer make it attractive.

Nothing steps up the appearance of a neighborhood with such complete satisfaction as a new clean paint job in SWP House Paint! The owner takes new pride in his home and his satisfaction grows as he observes how SWP keeps his home attractive year after year. It is a fact which countless enthusiastic users of SWP will corroborate, that your home painted with SWP will still be attractive and well protected long after the "cheap paint" job has faded and gone bad.

SWP colors are clean-toned. They retain their character with service because only the purest tinting colors are used.

TO REDUCE SWP TO MAKE SHINGLE STAIN

SWP when properly reduced produces an excellent Shingle Stain. On the average surface it should be reduced with one gallon mineral spirits and one-half gallon raw linseed oil to the gallon of SWP.

Since old shingles vary considerably in porosity and roughness it is advisable to try the mixture on a small section before going over the entire surface. If more gloss is desired increase the quantity of linseed oil. If two coats are applied a higher gloss may result. If too objectionable, it can be overcome by using less oil and more mineral spirits. However, greater durability is obtained with the mixture recommended above.

ALTERNATE SUGGESTIONS

Roof—Shingle Stain C-72
Body—SWP Quaker Drab No. 391
Trim—SWP Willow Green No. 461
Sash—SWP Black

Roof—Shingle Stain B-46
Body—SWP Tobacco Brown No. 393
Trim and Sash—SWP Cream No. 462

Roof—Shingle Stain B-47
Body—SWP White
Trim and Sash—SWP Pea Green No. 383



SWP—SHERWIN-WILLIAMS HOUSE PAINT PR



Body Color—SWP 375—Colonial Yellow
Trim Color—SWP Outside Gloss White
Shutters—SWP 498—Moss Green
Sash Color—SWP Outside Gloss White
Roof Color—P. S. S. B-47—Nut Brown

A H C in Colonial

Colonial Yellow is a warm color. It combines with white or Antique Brown, the limited to Colonial home.

Golden Yellow is a warm color. It combines with white or Antique Brown, the limited to Colonial home.

Ivory trimmed with white or Antique Brown, the limited to Colonial home.

Warm Drab trimmed with white or Antique Brown, the limited to Colonial home.

The charm of many of the colors of S W P lies in the beauty of the color itself. The color of S W P Outside Gloss White is a class all by itself!

Additional Color Suggestions Suitable for a Colonial Home



Body Color—SWP 470—Golden Yellow
Trim Color—SWP 496—Ivory
Shutters—SWP 388—Modern Brown
Sash Color—SWP 496—Ivory
Roof Color—P. S. S. C-72—Dark Green



Body Color—SWP 496—Ivory
Trim Color—SWP 360—Cream Green
Shutters—SWP 475—Bronze Green
Sash Color—SWP 496—Ivory
Roof Color—P. S. S. B-41—Sienna Brown



Body Color—SWP 485—Warm Drab
Trim Color—SWP 462—Cream
Shutters—SWP 388—Modern Brown
Sash Color—SWP 462—Cream
Roof Color—P. S. S. B-46—Thatch Brown

Body Color—SWP 485—Warm Drab
Trim Color—SWP 462—Cream
Shutters—SWP 388—Modern Brown
Sash Color—SWP 462—Cream
Roof Color—P. S. S. B-46—Thatch Brown

SWP — SHERWIN-WILLIAMS HOUSE PAINT PREPARED



Body Color—SWP No. 357 Silver Gray
Trim Color—SWP Outside Gloss White
Roof Color—S-W Shingle Stain No. 71, Bright Green
Sash Color—S-W Verdaz Green

A Pleasant Dignity That Commands Respect

The gray tints of SWP are pleasant colors. They have an agreeable clean tone that is not found in ordinary house paints and which is quite unobtainable in "cheap paints."

SWP provides a complete range of gray tints from which one may choose. The color names, themselves, indicate definitely the character of the tints, for example: Silver Gray and Pearl Gray correspond to accepted shades one finds in good fabrics, silks, leather goods, Cream Gray is a likeable, warmer shade, and the deeper shades of W. Drab, Quaker Drab, Stone and Light Lead and Slate have pleasant appearance which holds its interest in service without becoming smudged and dirty and lacking in interest. You will like the gray tints of SWP.

ALTERNATE SUGGESTIONS

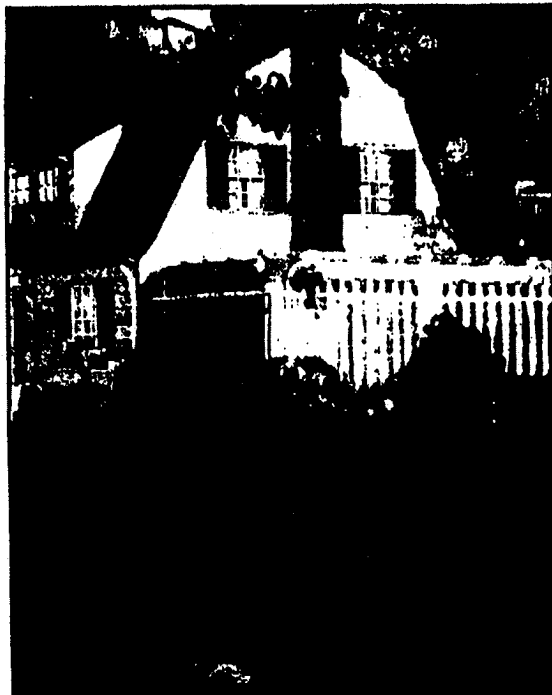
Roof—Shingle Stain B-46
Body—SWP Straw No. 385
Trim—SWP Tobacco Brown No. 393
Sash—SWP Ivory No. 496

Roof—Shingle Stain C-76
Body—SWP Sage Green No. 355
Trim and Sash—SWP Ivory No. 496

Roof—Shingle Stain C-74
Body—SWP Ivory No. 496
Trim and Sash—SWP Apple Green No. 460



SWP — SHERWIN-WILLIAMS HOUSE PAINT PR



Body Color—SWP 496—Ivory
Trim Color—SWP 460—Apple Green
Shutters—SWP 460—Apple Green
Sash Color—SWP Outside Gloss White
Roof Color—P. S. S. B-41—Sienna Brown

A HAPPY TREATMENT DUTCH COLONIAL

The five color suggestions given here apply to siding and can also be used for shingle homes.

Ivory trimmed with Apple Green makes the color combination suitable for industrial neighborhoods, however.

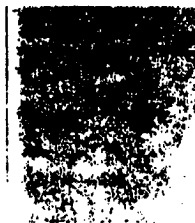
Canary Yellow and White produce a much more cheerful effect with abundant foliage.

Cream Gray makes a friendly combination with evergreens and is helpful in making treeless lots seem less bare.

Sea Green and White is an out-of-the-ordinary combination that would be most attractive with evergreens and a lawn.

Silver Gray and White combination always looks clean and appealing because it looks so very clean.

The colors of S W P (Sherwin-Williams House Paints) are chosen for their clean, pleasing appearance. They combine easily with other trim colors, particularly Gloss White. You will find the complete color chart on page 15.



Body Color—SWP 387—Canary Yellow
Trim Color—SWP Outside Gloss White
Shutters—SWP Verdas Green
Sash Color—SWP Outside Gloss White
Roof Color—P. S. S. C-71—Bright Green

Body Color—SWP 360—Cream Gray
Trim Color—SWP 496—Ivory
Shutters—SWP 388—Modern Brown
Sash Color—SWP 496—Ivory
Roof Color—P. S. S. B-46—Thatch Brown

Body Color—SWP 354—Sea Green
Trim Color—SWP Outside Gloss White
Shutters—SWP 460—Apple Green
Sash Color—SWP Outside Gloss White
Roof Color—P. S. S. C-74—Medium Green

Body Color—SWP 354—Sea Green
Trim Color—SWP Outside Gloss White
Shutters—SWP 460—Apple Green
Sash Color—SWP Outside Gloss White
Roof Color—P. S. S. C-74—Medium Green

SWP — SHERWIN-WILLIAMS HOUSE PAINT PREPARED



Body Color—SWP 373 Colonial Yellow
Trim Color—SWP 496 Ivory
Roof Color—S-W Shingle Stain C-72 Dark Green

This Home Would Set the Pace in Any Neighborhood

Until you have seen SWP Colonial Yellow on a home out amidst the shrubbery, a Spring-time green lawn in front and a warm sun above you cannot appreciate what a lovely color this is. SWP Ivory affords plenty of contrast for the trim color, although SWP White is positively brilliant with it.

It is in the making of colors like SWP Colonial Yellow that the craftsmanship of Sherwin-Williams paint makers excels. With the finest oil tinting colors at their disposal—made right in our own Color Works—and every facility for proper handling and fine grinding of the best ingredients, Sherwin-Williams master paint makers can produce colors that are unmatched in the world for beauty and durability.

ALTERNATE SUGGESTIONS

Roof—Shingle Stain C-74
Body, Trim and Sash—SWP Silver Gray No. 357
Shutters—SWP Bottle Green No. 484

Roof—Shingle Stain C-72
Body—SWP Apple Green No. 460
Trim—SWP Ivory No. 496
Shutters—SWP Bottle Green No. 484

Roof—Shingle Stain B41
Body—SWP Cream Gray No. 360
Sash—SWP Ivory No. 496
Shutters—SWP Rich Maroon No. 382



S W P — SHERWIN · WILLIAMS HOUSE PAINT PR

The HOUSE in SEA



Roof Color—S.W. Preservative Shingle Stain
Dark Green No. C-72.
Body Color—SWP Sea Green No. 354.
Trim Color—SWP Outside Gloss White.
Shutters—SWP Verdus Green Light.

Why not strike out from the ordinary color schemes and dress up in an individual combination? This home of green is truly delightful, does it not? House Paint. The colors will still be as attractive after years of service as the only true measure of economy.

Colonial Yellow trimmed with a "sturdy" combination using blue sash colors—excellent for industrial buildings. Quaker Drab trimmed in Cream is a change from the more common colors. Green shutters add the needed color is a deeper tone of yellow. A pleasing color beautifully trimmed with Sage Green shutters and Medium Green a most effective color scheme. Cream trimmed in White is very effective. shutters emphasize the cleanliness.

Additional Color Suggestions Suitable for This Type of House



Roof Color—S.W. Preservative Shingle Stain
Nut Brown No. B-47.
Body Color—SWP Colonial Yellow No. 375.
Trim Color—SWP Warm Drab No. 485.
Shutters—SWP Tobacco Brown No. 393.



Roof Color—S.W. Preservative Shingle Stain
Nut Brown No. B-47.
Body Color—SWP Quaker Drab No. 391.
Trim Color—SWP Cream No. 462.
Shutters—SWP Moss Green No. 498.



Roof Color—S.W. Preservative Shingle Stain
Dark Green No. C-72.
Body Color—SWP Straw No. 385.
Trim Color—SWP Cream No. 462.
Shutters—SWP Sage Green No. 355.



Roof Color—
Body Color—
Trim Color—
Shutters—S

SWP - SHERWIN-WILLIAMS HOUSE PAINT PREPARED

How Much SWP Will I Need to Paint My House?

THERE can be no absolute method of determining the exact quantity of paint needed for a particular job. For instance, one surface may be more porous than another and therefore absorb more paint or the painter employed may spread the paint farther than another. However, the estimating chart shown here is accurate enough for all practical purposes.

This estimating chart is based on an average building height of 20 feet. If this is approximately the height of your home,

then you can use this chart quite handily. For example, we will say your home is 34 feet long and 28 feet wide. First we find the figure 34 in the top row of figures and then follow down that column until opposite the number 28 in the 1st column. Thus we find that $6\frac{3}{4}$ gallons of SWP is needed for two coats of paint.

It is always wise to buy less paint than is needed than too much. SWP colors are perfectly controlled and if you run short on the job you can always obtain additional paint in the exact shade as before.

Hire a good painter, he will save you time and material.

Sherwin-Williams manufactures a complete line of quality brushes.

		LENGTH IN FEET																			
		20	21	22	23	24	25	26	27	28	29	30	32	34	36	38	40	44	48	52	
WIDTH IN FEET	20	41	41	41	44	44	5	51	51	51	51	51	51	6	61	61	61	71	71	8	
	21	41	41	41	5	5	51	51	51	51	51	51	51	61	61	61	61	71	71	81	
	22	41	41	41	5	51	51	51	51	51	51	51	6	61	61	61	61	71	71	81	
	23	41	5	5	5	51	51	51	51	51	51	6	61	61	61	61	7	71	8	81	
	24	41	5	51	51	51	51	51	51	51	6	6	61	61	61	61	71	71	8	81	
	25	5	51	51	51	51	51	51	51	6	6	61	61	61	61	7	71	71	81	81	
	26	51	51	51	51	51	51	51	6	6	61	61	61	61	61	7	7	71	71	81	81
	27	51	51	51	51	51	51	6	6	61	61	61	61	61	61	7	71	71	8	81	81
	28	51	51	51	51	51	6	6	61	61	61	61	61	61	61	71	71	71	8	81	81
	29	51	51	51	51	6	6	61	61	61	61	61	61	7	71	71	71	8	81	81	9
	30	51	51	51	6	6	61	61	61	61	61	61	61	7	71	71	71	8	81	81	9
	32	51	51	6	61	61	61	61	61	61	61	61	7	71	71	71	71	81	81	9	91
	34	6	61	61	61	61	61	61	61	61	7	7	71	71	71	8	81	81	91	91	91
36	61	61	61	61	61	61	7	7	71	71	71	71	71	71	8	81	81	81	91	91	
38	61	61	61	61	61	7	7	71	71	71	71	71	71	8	81	81	9	9	91	10	
40	61	61	61	7	71	71	71	71	8	8	8	8	8	81	81	81	91	91	91	101	
44	71	71	71	71	71	71	71	8	8	81	81	81	81	81	81	9	91	91	101	101	
48	71	71	71	8	8	81	81	81	81	81	81	81	9	9	91	91	91	101	101	111	
52	8	81	81	81	81	81	81	81	81	81	9	9	91	91	91	10	101	101	111	111	

How Much For Trim, Roof and Porch

For trimming allow about 1-6 as much SWP as is required to paint exterior walls with SWP; allow about half-gallon SWP for sash.

S-W PRESERVATIVE SHINGLE STAIN covers about 150 square feet per gallon, one brush coat, or 100 square feet, two brush coats.

In estimating for an exterior door, to be stained, filled and varnished, allow about half-pint Stain, 1 pound Paste Filler and 1 quart REXPAR VARNISH.

S-W PORCH AND DECK PAINT covers 250 square feet per gallon, two coats.

MORE GENERAL COLOR SUGGESTIONS IN SWP

0007-SWP-000008448

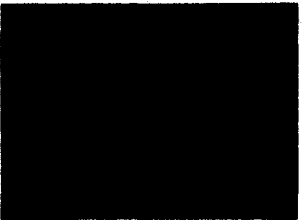
Color-SWP 391-Quaker Drab
Color-SWP 496-Ivory
Color-SWP 498-Moss Green
Color-SWP 499-Black
Color-SWP 497-Nut Brown



Body Color-SWP 389-Sienna
Trim Color-SWP 461-Willow Green
Shutter-SWP 461-Willow Green
Sash Color-SWP 461-Black
Roof Color-P. S. S. C-72-Dark Green



Body Color-SWP 393-Sage Green
Trim Color-SWP 362-French Crown Green, Med.
Shutter-SWP 362-French Crown Green, Med.
Sash Color-SWP 467-Black
Roof Color-P. S. S. C-72-Dark Green



Body Color-SWP 397-Silver Gray
Trim Color-SWP 391-Stone
Shutter-SWP 391-Stone
Sash Color-SWP 498-Sienna Brown
Roof Color-P. S. S. B-41

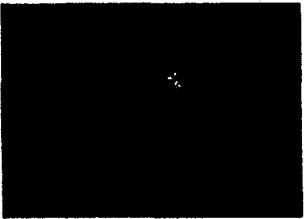


Color-SWP 462-Cream
Color-SWP 391-Quaker Drab
Color-SWP 393-Tobacco Brown
Color-SWP 467-Black
Color-P. S. S. C-72-Dark Green

Body Color-SWP 388-Modern Brown
Trim Color-SWP 479-Pearl Gray
Shutter-SWP 479-Pearl Gray
Sash Color-SWP 479-Pearl Gray
Roof Color-P. S. S. C-72-Dark Green



Body Color-SWP 362-French Crown Green, Med.
Trim Color-SWP 383-Pea Green
Shutter-SWP 383-Pea Green
Sash Color-SWP 467-Black
Roof Color-P. S. S. B-47-Nut Brown



Body Color-SWP 393-Tobacco Brown
Trim Color-SWP 383-Sienna
Shutter-SWP 383-Sienna
Sash Color-SWP 383-Sienna
Roof Color-P. S. S. B-46-Thatch Brown



Color-SWP 391-Stone
Color-SWP 479-Pearl Gray
Color-SWP 388-Modern Brown
Color-SWP 479-Pearl Gray
Color-P. S. S. C-72-Dark Green

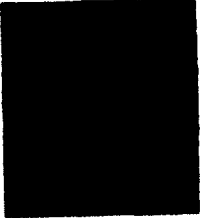
Body Color-SWP 479-Pearl Gray
Trim Color-SWP (Outside Gloss White
Shutter-SWP 369-Blue
Sash Color-SWP 369-Blue
Roof Color-P. S. S. B-46-Thatch Brown



Body Color-SWP 379-Columbian Yellow
Trim Color-SWP 485-Warm Drab
Shutter-SWP 362-French Crown Green, Med.
Sash Color-SWP 483-Warm Drab
Roof Color-P. S. S. B-47-Nut Brown



Body Color-SWP 486-Golden Brown
Trim Color-SWP 496-Ivory
Shutter-SWP 499-Antique Brown
Sash Color-SWP 496-Ivory
Roof Color-P. S. S. B-47-Nut Brown



THINNING RECOMMENDATIONS FOR SWP

S U R F A C E	FOR GLOSS WHITE, IVORY, CREAM CANARY YELLOW, PEARL GRAY, COLONIAL YELLOW AND SILVER GRAY		FOR BALANCE OF COLORS	
	First Coat	Second Coat	First Coat	Second Coat
NEW WOOD—(Soft) such as Cedar, White Pine or Redwood.	<i>No. 1 Mixture</i> 1 Gallon SWP 7 Pints Raw Linseed Oil 1 Pint Pure Turpentine	<i>No. 2 Mixture</i> 1 Gallon SWP 1 Quart Raw Linseed Oil	<i>No. 1 Mixture</i>	<i>No. 2 Mixture</i>
NEW WOOD—(Resinous) such as Yellow Pine, Cypress, etc.	<i>No. 3 Mixture</i> 1 Gallon SWP 2 Quarts Raw Linseed Oil 1 Quart Pure Turpentine	<i>No. 2 Mixture</i>	<i>No. 3 Mixture</i>	<i>No. 2 Mixture</i>
REPAINTING—Old surfaces which have not been painted for a number of years.	<i>No. 4 Mixture</i> 1 Gallon SWP 1 to 2 Qts. Raw Linseed Oil 1 Pint Pure Turpentine	<i>No. 2 Mixture</i>	<i>No. 4 Mixture</i>	<i>No. 2 Mixture</i>
REPAINTING—Old lumber which has become extremely porous through exposure for years without the protection of paint.	<i>No. 1 Mixture</i>	<i>No. 2 Mixture</i>	<i>No. 1 Mixture</i>	<i>No. 2 Mixture</i>
REPAINTING—Surfaces where the old paint is chalking and weathering but otherwise in fair condition and not unusually porous.	<i>No. 5 Mixture</i> 1 Gallon SWP 1 to 2 Pts. Raw Linseed Oil 1 Pint Pure Turpentine	<i>No. 2 Mixture</i>	<i>No. 7 Mixture</i> 1 Gallon SWP ½ Pint Raw Linseed Oil 1 Pint Pure Turpentine	<i>No. 2 Mixture</i>
REPAINTING—Surfaces where old paint still carries a high gloss and has considerable life such as under eaves or other unexposed surfaces.	<i>No. 6 Mixture</i> 1 Gallon SWP 3 Pints Pure Turpentine	<i>No. 2 Mixture</i>	<i>No. 8 Mixture</i> 1 Gallon SWP 1 to 1½ Pints Pure Turpentine	<i>No. 2 Mixture</i>
THREE-COAT THINNING INSTRUCTIONS (Most desirable specifications for new wood.)	FIRST COAT—No. 1 or No. 3 Mixture depending on type of surface. SECOND COAT—No. 6 Mixture. THIRD COAT—No. 2 Mixture.		FIRST COAT—No. 1 or No. 3 Mixture depending on type of surface. SECOND COAT—No. 8 Mixture. THIRD COAT—No. 2 Mixture.	

SWP - SHERWIN-WILLIAMS HOUSE PAINT PR

SHERWIN-WILLIAMS HOUSE PAINT FOR LASTING CLEAR-TONE

TRIM COLOR			TRIM COLOR	TRIM COLOR		TRIM COLOR	TRIM COLOR	
355 461 Gloss White			Gloss White 355 353	355 461 499 486		368 355 393 498	375 385 387 393	
	354 SEA GREEN	357 SILVER GRAY			406 IVORY	462 CREAM		404 GOLDEN BROWN
476 355 Gloss White 499			Gloss White 353 355	Gloss White 461 499			393 486 499 388	375 385 387
	360 CREAM GRAY	479 PEARL GRAY			387 CANARY YELLOW	476 GOLDEN YELLOW		393 TOBACCO BROWN
496 388 488			Gloss White 360 363	Gloss White 499 461			496 Gloss White 488	475 391 496 Very durable for Brick Work
	465 WARM DRAB	353 LIGHT LEAD			375 COLONIAL YELLOW	384 PRIMROSE YELLOW		367 RED
496 368 Gloss White			For Porch Ceilings, etc.	496 393 388			461 Gloss White	375 391 496
	351 STONE	464 SKY BLUE			385 STRAW	466 APPLE GREEN		499 ANTIQUE BROWN
496 368 498 393			For Porch Ceilings, etc.		BRIGHT TRIM COLORS These trim colors are of the very finest quality and are furnished in consistency ready for use.			
	391 QUAKER DRAB	369 BLUE						382 RICH MAROON
496 354 368			Gloss White 357				367 391 393	
	355 SAGE GREEN	343 SLATE			*SPANISH ORANGE	*CARDINAL RED		348 MODERN BROWN
					*SPANISH BLUE	**VERDAS GREEN LIGHT		

Colors marked (*) also Outside Gloss White, China Gloss White and Flat White are higher in price than others on this page. SWP is also made in
 **Verdas Green must be applied over a suitable ground color such as SWP 353, Light Lead. See directions on the can label.

SHERWIN · WILLIAMS STUCCO AND CONCRETE PAINT

Protect the Beauty of Your Stucco Buildings

The photograph below was taken after a rainstorm. The house on the left has very evidently soaked up a large amount of water while the one at the right, finished with S-W Stucco and Concrete Paint, is perfectly dry and looks attractive. The appearance of the house on the left immediately suggests several things: 1. Its attractiveness is spoiled by the rain streaks. 2. That water probably soaks through to a considerable extent, making the house damp inside. 3. Probably the furnishings get musty, the wall decorations spoiled. 4. Without a doubt it will not be very long before pictures like the closeups shown to the right can be taken of this house, too, where the framework is rotting away beneath that damp stucco.



These are actual
unretouched pho-
graphs. They show
how water filters
through porous
stucco has rotted
out the wood struc-
ture so badly as to
make extensive re-
pairs unavoidable.

More Than Mere Unsightliness

Insidious decay is always at work behind porous stucco, which soaks up the water like the home to the left. What a rude awakening for the owner who was putting up with a water-stained home because he thought that stucco homes didn't need paint! But when the wood foundation rots away, the proudly beautiful stucco home crumbles. And it crumbles NEEDLESSLY.

The home to the right in the large picture is attractive because it is dry. It is painted with S-W Stucco and Concrete Paint, which not only keeps out the water, thus protecting the house against the decay illustrated here, but it effectively disposes of the painting and decorating problem for years to come. You owe it to yourself to protect your investment.

Painting stucco buildings with Sherwin-Williams Stucco and Concrete Paint seals the most porous concrete so that water cannot penetrate it. Using cheap paint or the wrong kind of paint costs these unfortunate home owners a great deal of absolutely needless expense.



SHERWIN-WILLIAMS STUCCO AND CONCRETE



Body Color—Stucco Finish White glazed with
Raw Sienna and Burnt Sienna
Trim Color—SWP 499—Antique Brown
Shutters—SWP 499—Antique Brown
Sash Color—SWP 369—Blue
Roof Color—P. S. S. C-76—Indian Red
(for wood shingle roof)

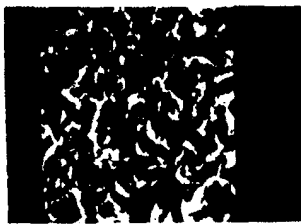
A Spanish

Stucco walls with textures respond to treatment. One is extra pains taken with raw linseed oil. S-W First Quality is "highlighted" by face while still in color only in the marks.

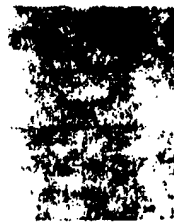
White glazed with Burnt Sienna produces this picture.

White glazed with Modern Brown tri range of decorated

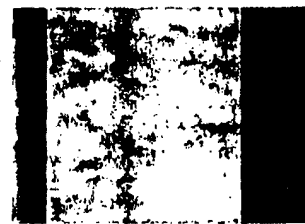
S-W Stucco and ly solves the color the beauty of st colors last—they c the dirt and there penetration of rain the use of bright Headquarters will



Body Color—Stucco Finish White glazed with
Chrome Green, M.
Trim Color—SWP 388—Modern Brown
Shutters—S-W Spanish Blue
Sash Color—S-W Spanish Orange
Roof Color—P. S. S. B-46—Thatch Brown



Body Color—Stucco Finish Coral Tint
Trim Color—SWP Outside Gloss White
Shutters—SWP 351—Stone
Sash Color—SWP Outside Gloss White
Roof Color—P. S. S. B-47—Nut Brown



Body Color—Stucco Finish Cream Gray
Trim Color—SWP 369—Blue
Shutters—S-W Spanish Blue
Sash Color—SWP 369—Blue
Roof Color—P. S. S. B-41—Sienna Brown



Body Color—Stucco Finish
Trim Color—SWP 369—Blue
Shutters—S-W Spanish Blue
Sash Color—SWP 369—Blue
Roof Color—P. S. S. B-41—Sienna Brown

SHERWIN-WILLIAMS STUCCO AND CONCRETE PAINT

Sherwin-Williams Stucco and Concrete Paint

For All Stucco, Brick and Concrete Wall Surfaces

Six Reasons why Stucco Houses should be Painted with a Water-tight Oil Paint

1

The beauty of the stucco building lies in its large flat areas of pleasing color. A stucco home retains this original charm longest when painted with S.W. Stucco and Concrete Paint because this produces a smooth, tight coating over the stucco texture to which the dirt cannot cling readily and the surface washes clean with each rain.

2

Dirt, road dust, soot! These cling to an unpainted stucco building like burrs to a cow's tail. They don't brush off, cannot be washed off and rain streaks up the surface.

3

Unpainted stucco is often very porous. During wet weather or even a driving rain storm a porous stucco building will absorb a very great amount of water. This results in a damp house inside, which is not only unhealthy but more expensive to heat.

4

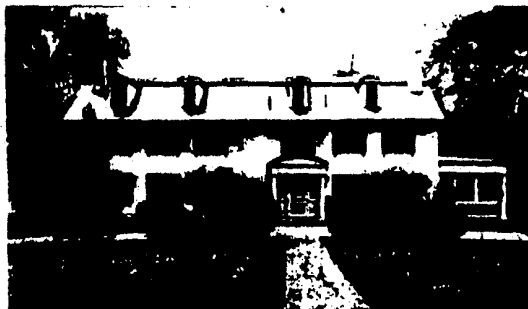
Dampness coming through the walls ruins the decoration and, until the outside surfaces are made water tight, water spots continue to appear on inside walls with every spell of wet weather. Frequently the plaster may come loose.

5

Building cracks on the outside of a stucco house may be caused by settling, but they are usually due to penetration of moisture. This causes swelling of the wood below and the stucco is forced to crack. Continuing of this condition finally results in the rotting away of the wood structure.

6

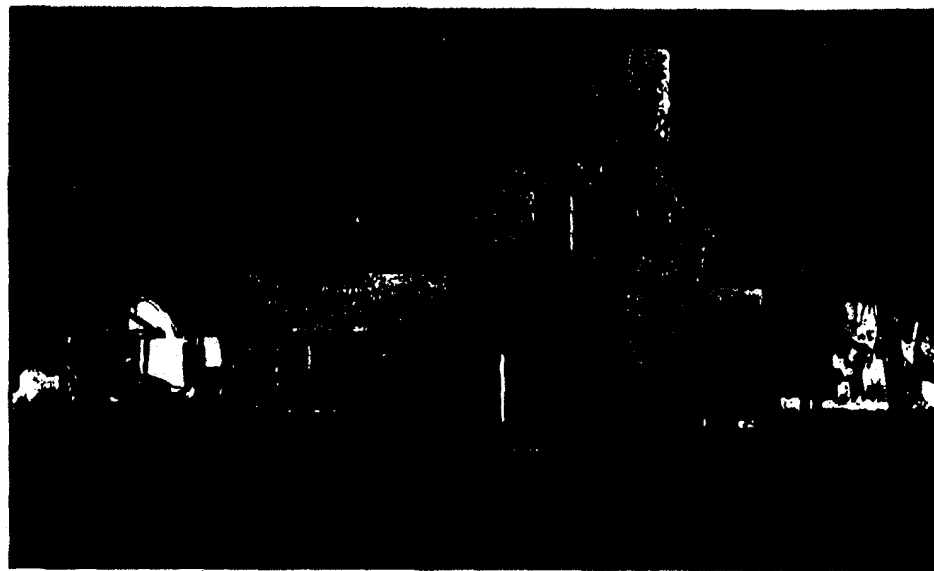
Cracks in stucco houses naturally admit water still more readily and should be filled. Fine cracks show up greatly magnified with every rain because moisture penetrates and spreads from each side of the crack. Painting with Sherwin-Williams Stucco and Concrete Paint usually fills and hides such small cracks with the regular two-coat system. And because moisture can no longer penetrate the stucco, it appears uniform again.



Sherwin-Williams Stucco and Concrete Paint is equally effective in protecting stucco homes against moisture in Northern climates.



SHERWIN-WILLIAMS STUCCO AND CONCRETE



Body Color—Stucco Finish Cream Gray
Trim Color—SWP 499—Antique Brown
Shutters—SWP 499—Antique Brown
Sash Color—SWP 462—Cream
Roof Color—P. S. S. B-41—Sienna Brown

A Small Stucco

Our illustration of this little home has tones—Cream Gray. Possibly another of variety and add S for trim and S W

Cream trimmed Brown is always

Canary Yellow Moss Green will tion from the past

Cream Gray with trim will melt soft greens—a really d

Flesh Color (a and Cream) is out with deep, rich M to set it off.

With S-W Stucco you are certain the attractive outside and easy to heat—

Additional Color Suggestions Suitable for English House



Body Color—Stucco Finish Cream
Trim Color—SWP 388—Modern Brown
Shutters—SWP 388—Modern Brown
Sash Color—SWP 496—Ivory
Roof Color—P. S. S. B-47—Nut Brown



Body Color—Stucco Finish Canary Yellow
Trim Color—SWP 498—Moss Green
Shutters—SWP 498—Moss Green
Sash Color—SWP 498—Moss Green
Roof Color—P. S. S. B-47—Nut Brown



Body Color—Stucco Finish Cream Gray
Trim Color—SWP 355—Sage Green
Shutters—SWP 355—Colonial Yellow
Sash Color—SWP 355—Sage Green
Roof Color—P. S. S. B-41—Sienna Brown



Body Color—Stucco Finish Cream Gray
Trim Color—SWP 355—Sage Green
Shutters—SWP 355—Colonial Yellow
Sash Color—SWP 355—Sage Green
Roof Color—P. S. S. B-41—Sienna Brown

SHERWIN · WILLIAMS STUCCO AND CONCRETE PAINT

DIRECTIONS FOR USE

Satisfactory painting of stucco and concrete is dependent upon the surface being thoroughly dry and free from alkali, dust, dirt, grease, loose paint, etc. Any salts or efflorescence on the surfaces to be finished must be carefully scraped off and the surface washed with a solution consisting of three pounds of zinc sulphate to the gallon of water. When this is done, sufficient time must elapse before painting for the wall to dry thoroughly.

Painting Over Old Finishes

So-called "lime-wash" finishes usually contain lime which would seriously affect any oil paint applied over them. Treat such surfaces as follows:

Carefully brush off all loose or scaly material, then wash with the zinc sulphate solution described above and let dry before painting.

S-W Stucco and Concrete Mixing Sealer is specially made for use with S-W Stucco and Concrete Paint.

For First Coat: Use equal parts of S-W Stucco and Concrete Paint and S-W Stucco and Concrete Mixing Sealer to thoroughly seal the surface. **DO NOT SUBSTITUTE LINSEED OIL OR TURPENTINE FOR THINNING.**

For Second Coat: Apply S-W Stucco and Concrete Paint without reduction.

SHERWIN-WILLIAMS STUCCO AND CONCRETE



Body Color—Stucco Finish White Glazed with Turkey Red, Raw Sienna and Chrome Green Medium.
Trim Color—SWP 499—Antique Brown
Sash Color—S-W Verdas Green
Roof Color—P. S. S. C-76—Indian Red (for wood shingle roof)

Stucco Colors May Be Glazed and

Glazing stucco walls is easy to do and p Raw linseed oil (with necessary drier) is Quality Oil Colors—two or more tints ar is first finished with S-W Stucco and Con to dry. The tinted batches of linseed oil and the surface wiped with rags, leaving depressions and bringing out the beauty

The first three suggestions show effec two and three-color glaze effects. One-col termed "antiquing." It is suggested in be kept light in tone. They are intended in tone—but not distracting.

The combination of Sea Green with its and dash of Orange in the sash is very ap

The scheme of Warm Gray with Stone Spanish Blue for accent with bright oran

The great satisfaction in using S-W St lies in knowing that your home will stay not destroy the decorative effect you have



Body Color—Stucco Finish White glazed with Japanese Brown
Trim Color—SWP 496—Ivory
Shutters—S-W Verdas Green Light
Sash Color—SWP 496—Ivory
Roof Color—P. S. S. C-72—Dark Green



Body Color—Stucco Finish White glazed with Burnt Sienna and Chrome Green L
Trim Color—S-W Verdas Green Light
Shutters—SWP 362—French Crown Green
Sash Color—S-W Verdas Green Light
Roof Color—P. S. S. B-41—Sienna Brown



Body Color—Stucco Finish Sea Green
Trim Color—SWP 461—Willow Green
Shutters—SWP 461—Willow Green
Sash Color—S-W Spanish Orange
Roof Color—P. S. S. C-72—Dark Green



Body Color—Stucco Finish Sea Green
Trim Color—SWP 461—Willow Green
Shutters—SWP 461—Willow Green
Sash Color—S-W Spanish Orange
Roof Color—P. S. S. C-72—Dark Green

SHERWIN-WILLIAMS STUCCO AND CONCRETE



This home would be attractive done in Canary Yellow with White trim and S-W Verdas Green on shutters. For a glazed finish, as suggested in this illustration, paint with Stucco and Concrete Paint White and glaze with raw linseed oil and drier tinted in two effects with S-W First Quality Oil Colors Raw Sienna and Chrome Green M.

SUGGESTED TRIM COLORS



SWP Willow Green, 461



SWP Blue, 369



SWP Tobacco Brown, 393

(ALSO BRIGHT TRIM COLORS PAGE 15)

S-W Stucco and Concrete

Stucco homes are no more difficult to paint than wood homes are. The trouble has been that stucco does not decay like wood does and that the finish used made little difference so long as the desired effect was obtained. And so they put up with the inconvenience and other preparations which often did not survive. And they either re-painted frequently or let the home decay.

When you paint your stucco, concrete or brick with S-W Stucco and Concrete Paint you have definitely eliminated the damp, musty interiors. Your painter has no more "times as much for your money as he could have" and you will see your home, for the first time, as beautiful and attractive as it really can be. And the prime satisfaction of knowing that it is going to stand up to all kinds of weather.

COLORS READY FOR USE



Coral Tint



Terra Cotta



Orchid
White, touch of Terra Cotta



Sea Green



Gray

SUGGESTED BLENDS

Light Cream
(cream and White
equal parts)

Flesh
(Coral Tint and
equal parts)

THESE SURFACES NEED PROTECTION OF S-W PRODUCTS

These Surfaces Need Protection

Statistics tell us that unpainted homes depreciate at the rate of seven per cent a year, whereas, a home that is well painted will depreciate at the rate of only two per cent a year. This saving of five per cent really makes good paint and good painting costs the home owner nothing. In other words, the man who neglects to paint, really loses the cost of what the painting would be because his home has depreciated in actual value to that extent.



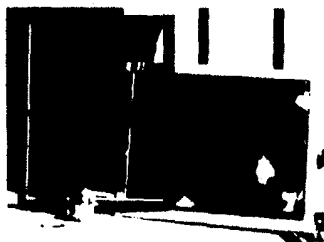
**For Outside Varnished
Doors and Ceilings
USE REXPAR**

Wherever weather and water hit varnish, use Sherwin-Williams Rexpar. Rexpar sheds water, contracts and expands with the surface and never cracks.

Protect porch ceilings with Rexpar Varnish or paint with SWP White, Ivory, or Sky Blue. This makes rooms lighter which are shaded by the porch roof.

A Coat of Screen Enamel Keeps Screens in Condition

A coat of Sherwin-Williams Screen Enamel applied to your screens before storing them away for the winter or putting them up for the summer, will prolong their life. Remember, rusted screens soon mean no screens.



Note the *danger points* illustrated here and give them a coat or two of protecting paint. Here it is that paint gives way to weather first. And once the way is opened for moisture to penetrate, rotting, rusting and decay soon take place. Avoid costly repair bills by watching out for these *danger points*.



**Porch Floors and
Steps**

Putty up the cracks and open joints, paint the porch floor if you can't afford to paint the house. It's so easy and inexpensive to give porch floors and steps a

coat of S-W Porch and Deck Paint every season and thus be safe from repair bills.

Exposed Metal Surfaces Need Metalastic

Prevent rust and corrosion on exposed metal surfaces by using Sherwin-Williams Metalastic. This is our finest metal protective paint and is recommended for iron fences,

gates, fire escapes, pipes, flag-poles, ornamental iron and grill work, metal roofs, and all similar surfaces exposed to the weather and to dampness.

How to Remove Old Paint and Varnish

The safest, quickest and best way to remove old paint, varnish, or lacquer is by using Sherwin-Williams Taxite.

Apply a generous coat of Taxite onto the surface. Taxite quickly penetrates and softens the old paint or varnish film so that you can readily lift it off with a putty knife.

Where the film to be removed is a heavy one, because of many coats of old finish, a second or third application of Taxite may be necessary to clean down to the original surface. A small vegetable brush dipped into Taxite will help clean corners, mouldings, etc.

After the old material is removed it is important to clean thoroughly with benzine and denatured alcohol to remove all Taxite, wax, etc. Sherwin-Williams Taxite saves labor, time and material in removing old finishes, no matter how old or thick they may be.

SWP for Window Sash and Porch Ceilings

Paint your outside window and sash regularly with SWP House Paint. The sills and sash can be washed, making it easier to keep curtains clean.



SHERWIN · WILLIAMS PORCH AND DECK

The Porch— An Outdoors Living-Room

Give the porches and steps a coat of S-W Porch and Deck Paint every Spring. Used regularly, Porch and Deck Paint keeps the surface in an enamel finish that is easy to clean. Simply flush it off with the garden hose and the children can play on it without soiling their clothes.

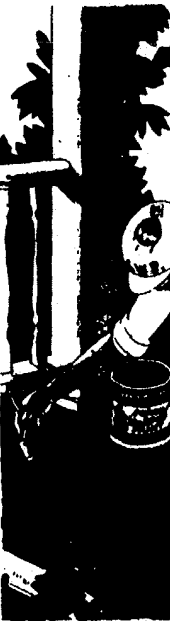
A porch that needs painting holds the dirt and it tracks right into the house. So Porch and Deck Paint not only trims up the outside, but helps keep the inside of the house clean, as well.

As a rule, people use Gray and Dark Slate with the gray combinations of SWP like Silver Gray, Pearl Gray, etc.

Gray Stone is a pleasing warm gray for a light floor and Neutral Brown the darker shade for use with yellows, browns and greens.

Tile Red adds "zip" to a color scheme like Canary Yellow and White and is splendid for cement floors where a tile effect is desired.

IMPORTANT NOTE—Be sure to putty all nail holes and cracks *after* the first coat of Porch and Deck Paint has been applied. Work the putty firmly into the crack with a putty knife and apply a finishing coat of paint. This will greatly increase the life of the wood and prevent peeling of paint and splitting of the wood caused when water is able to penetrate.



S-W PORCH *and* DECK PAINT



LEAD COLOR
No. 53



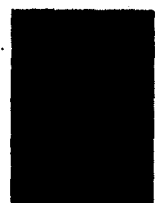
GRAY No. 69
(Formerly Dark Gray)



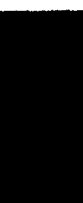
GRAY STONE
No. 48



DARK SLATE
No. 51



NEUTRAL BROWN
No. 45



TILE GREEN
Neutral Brown with Chrome Green
Color (approx.)

SHERWIN-WILLIAMS PRESERVATIVE SHINGLES



Body Color—P. S. S. C-82—Silver Gray
Trim Color—SWP 496—Ivory
Shutters—SWP 496—Ivory
Sash Color—SWP 496—Ivory
Roof Color—P. S. S. B-47—Nut Brown

S-W Preservative Shingles

Sherwin-Williams Preservative for use on shingle roofs, walls and penetrate the wood to a considerable depth. It contains refined creosote and other preservatives to protect the wood from weather and decay in all climates and countries in resisting the attacks of other wood boring insects.

S-W Preservative Shingle Stain reproduces the natural texture of the shingle without obliterating the grain. It does what paint does. They produce a beautiful finish that is possible to duplicate with a paint that is not.

These color chips represent the effect of the stain accurately but the effect produced on the color of the shingles used.

**SEE COLOR CARD FOR
SUGGESTIONS**



C-82—Silver Gray



B-47—Nut Brown



B-46—Hatch Brown



C-66—Indian Red



B-41—Sienna Brown



C-71—Bright Green



C-74—Medium Green

SHERWIN · WILLIAMS FLOOR ENAMEL

ALL AROUND the HOUSE S-W Floor Enamel Makes Beautiful Rooms

Increase the number of pleasant livable rooms in your home by painting with S-W Floor Enamel and S-W Wall Finishes.

There will be less dirt tracked upstairs when basement floors are done in Floor Enamel.

Painting bathroom and kitchen floors in S-W Floor Enamel will make it unnecessary to buy linoleum right now.

Make your worn linoleum last several seasons longer by painting it now with S-W Floor Enamel.



1



2



3



4



5



6



7

Specifications

- 1 Floor—S-W Floor Enamel Tile Red
Walls—S-W Semi-Lustre Poudre Blue
Woodwork—S-W Enameloid Pastel Blue
- 2 Floor—S-W Floor Enamel Gray No. 487
Walls—S-W Semi-Lustre Orchid
Woodwork—S-W Enameloid Milan Green
- 3 Floor—S-W Floor Enamel Gray with
blocks tinted Blue (see page 29)
Walls—S-W Flat-Tone Pale Green
- 4 Floors—S-W Floor Enamel Dust Color
with border of Mahogany No. 378
Wall—S-W Semi-Lustre Cream
- 5 Floor—S-W Floor Enamel Gray No. 487
Walls—S-W Semi-Lustre Canary Yellow
Dado and Woodwork—S-W Semi-Lustre
Bright Sage
- 6 Floor—S-W Floor Enamel Mahogany
Walls—S-W Semi-Lustre Pale Green
Woodwork—S-W Enameloid Peach
- 7 Floor—S-W Floor Enamel Walnut Brown
Walls—S-W Semi-Lustre Cream Gray
Woodwork—S-W Enameloid Lettuce
Green

SHERWIN · WILLIAMS FLOOR ENAMEL



Enameled Floors are Beautiful and Practical with S-W Floor Enamel

You can control the color of your floor with S-W Floor Enamel. You can make the room more nearly the way you want it.

Some times we don't realize how good a finish can be. Only way out! That's what people tell us who have floors so badly worn and discolored that S-W Floor Enamel is the only way to finish them attractively. Many of us have been told the only truly beautiful floor was the natural wood floor. We realized how difficult it is to keep it looking new. Come right down to it, a fine wood floor in pine or oak with S-W Mar-not Varnish, is a very beautiful sight.

But lately there has been a growing trend toward tiled floors over carpets, are tremendously popular and so are being used in plain colors as well as in patterns.

And so you can be in the height of fashion by finishing your S-W Floor Enamel, either in a one color effect or in patterns, treatments, using the simple colors but putting them together or with border designs.

Your furniture, rugs and drapes will take an added attractiveness with the floors done in the proper color of



Where to Use S-W Floor Enamel

Pine or close-grain wood.
Varnished floors badly worn or discolored.
Linoleum with pattern worn or new color desired.
Cement or composition floors in (dry) basement.

Use in

Bathrooms Kitchens
Sunrooms Bedrooms
Cellar Stairs Attics

A Beautiful Enamel Finish



Dust Color No. 449



Gray No. 487



Gray Stone No. 356



Light Oak No. 449



Light Tan No. 488



Walnut Brown No. 480



Slate No. 468



Green
Gray No. 487 tinted with
Chrome Green D. Oil Color



Blue
Slate No. 468 tinted with
Prussian Blue Oil Color



Fire Red No. 454

SHERWIN-WILLIAMS OLD DUTCH ENAMEL

Old Dutch Enamel is a Lifetime Finish



Thoughtful people are buying their household finishes more carefully today. A few years ago there were many people who said "I don't care so much about a 'lifetime finish.' I would rather buy a cheaper finish and repaint it again in a year or two, if I have to. It probably will cost me more but I can change color if I want to and I don't mind the extra cost."

Today no one is *willing* to pay "the extra cost" even when he is able to. Today home owners are not only willing to consider the relative merits of different types of finishes but are insisting upon being told which finish will prove itself more economical in the long run.

Quality in enamel is like quality in shoes or clothes but with this important difference. The quality in S-W Old Dutch Enamel not only makes a handsome finish but it also makes the kind of an enamel film that wears longer.

S-W Old Dutch Enamel is an oil type enamel. The linseed oil used is crushed, refined, aged and treated in Sherwin-Williams own linseed oil mills. It is made exclusively for Old Dutch Enamel. On your woodwork it dries with a richness and depth of tone that makes it positively the most beautiful enamel finish that can be made. This marvelous enamel oil used in "Old Dutch" never does get brittle, lose its life and crack. It can be safely used even on your outside front door.

Old Dutch Enamel Actually Saves You Money

Suppose, for example, that S-W Old Dutch Enamel costs you \$2.00 more a gallon than a lower priced enamel you might consider for finishing your home. Two dollars a gallon might seem quite a bit to pay for the privilege of using this fine enamel — and it would be — based upon equal performance or service. But suppose we consider just what you *do* receive that is over and above ordinary performance and ordinary service.

1. One gallon of Old Dutch Enamel is usually more than sufficient to give two full coats of this marvelous enamel to a large living room with four windows, two doors and enameled baseboard. Likewise a modern bathroom with door, window, baseboard and wainscoting to be enameled. So that, in the first place, two dollars a room doesn't seem nearly as much as two dollars a gallon. You would pay that much more for better rugs, drapes or furnishings without any hesitation.

2. NOW FOR THE SAVING! An Old Dutch Enamel finish will outwear at least two enamel jobs of any other lower priced enamel. It will look finer, richer and give you greater satisfaction throughout its entire service and there will not be the inconvenience of refinishing at an early date as with a lower-priced finish. Isn't that a worthwhile saving?



SHERWIN · WILLIAMS SEMI · L



Try This Cool Blue Color Scheme in the Sunny Kitchen

*Ceiling and Walls—Semi-Lustre Powder Blue
Dado—Semi-Lustre Cream Gray
Woodwork Trim—Enameloid Panel Blue
Doors and Cabinets—Enameloid French Gray and Ivory mixed equal parts*



A Refreshing Color Scheme in Modern Style

*Ceiling and Walls—Semi-Lustre Orchid, glazed with S-W Glaze
English Rose Lake (5 parts) and Black (1 part)
Woodwork—Enameloid Platinum
Tub Recess—Enameloid Panel Blue*

Beautiful Kitchens and Bathrooms with S-W Se



*Ceiling and Walls—
Semi-Lustre Cream Gray
Woodwork—
Enameloid Jade and French
Gray mixed equal parts*



*Ceiling—
Semi-Lustre White
Walls—
Semi-Lustre Canary Yellow,
tinted with Oil Color
Chrome Yellow M.
Woodwork—
Enameloid Canary Yellow
Dado—
Enameloid Color mixture,
Peach*



*Ceiling and Walls—
Semi-Lustre Silver Gray and
White mixed equal parts
Dado—
Semi-Lustre White, with de-
sign in Enameloid Chinese
Red and French Gray
Woodwork Trim and
Cupboards—
Enameloid French Gray and
Chinese Red*



*Ceiling and Walls—
Semi-Lustre White
Woodwork—
Enameloid Platinum
Dado—
Enameloid Jade and Plati-
num mixed equal parts
Stencil—
No. 7*

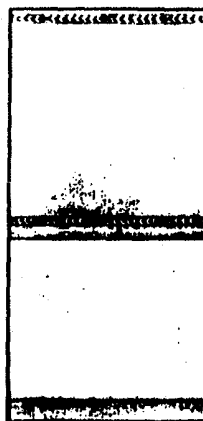


*Ceiling and Walls—
Semi-Lustre Cream
Dado and Woodwork—
Enameloid Canary Yel-
low trimmed with Orange*

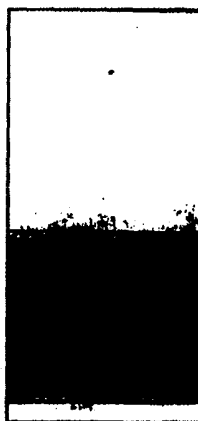
SHERWIN-WILLIAMS SEMI-LUSTRE



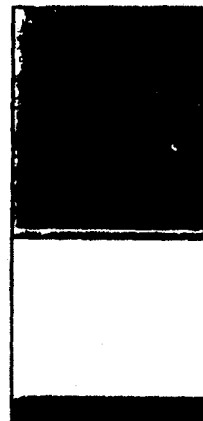
Ceiling and Walls—
Semi-Lustre Cream Gray
Dado—
Enameloid White
Woodwork—
Enameloid Pastel Blue



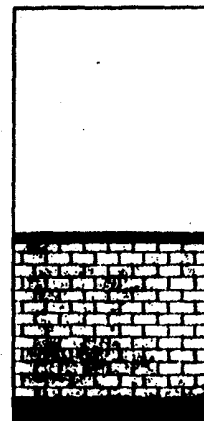
Ceiling—
Semi-Lustre Ivory White
Walls—
Semi-Lustre Taupe
Dado—
Semi-Lustre Ivory White
Woodwork—
Enameloid Taupe
Stencil—
No. 3



Ceiling and Walls—
Semi-Lustre Silver Gray
Dado—
Semi-Lustre Pale Green
Woodwork—
Enameloid Milan Green
and White equal parts
Stencil—
No. 6



Ceiling and Walls—
Semi-Lustre Pale Green
Dado—
Enameloid White
Woodwork—
Enameloid Jade

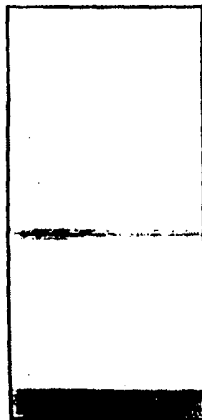


Ceiling and Walls—
Semi-Lustre Cream
Dado—
Semi-Lustre Taupe
Woodwork—
Enameloid Taupe and Jade
mixed equal parts
Stencil—
No. 11

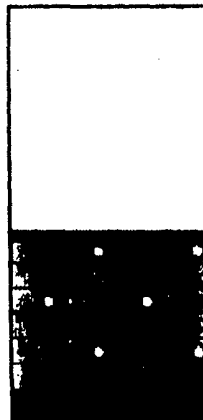


Ceiling and Walls—
Semi-Lustre Poudre
Dado and Woodwork—
Enameloid White

Beautiful Kitchens and Bathrooms with S-W Semi-Lustre



Ceiling—
Semi-Lustre Ivory White
Walls—
Semi-Lustre Light Pink and
White mixed equal parts
Dado—
Semi-Lustre Light Pink
Woodwork—
Enameloid French Gray



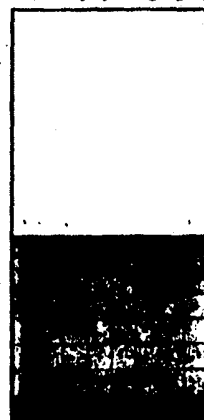
Ceiling and Walls—
Semi-Lustre Cream
Dado—
Semi-Lustre Poudre Blue
and White mixed equal
parts
Woodwork—
Enameloid Pastel Blue



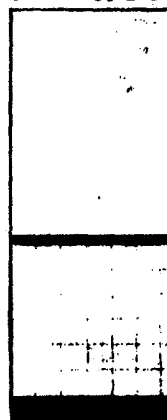
Ceiling and Walls—
Semi-Lustre Taupe and
White, equal parts
Dado—
Semi-Lustre Taupe
Woodwork—
Enameloid Chinese Red
Stencil—
No. 12



Ceiling and Walls—
Semi-Lustre Poudre Blue
and White mixed equal
parts
Woodwork—
Enameloid Sky Blue



Ceiling and Walls—
Semi-Lustre Canary Yellow
Dado—
Semi-Lustre Bright Sage
Woodwork—
Enameloid Jade
Stencil—
No. 14



Ceiling and Walls—
Semi-Lustre Taupe
Dado—
Semi-Lustre Orchid
Woodwork—
Enameloid color
Plum

S H E R W I N · W I L L I A M S S E M I · L



S-W SEMI-L

A Satin Finish for Inter

This finish can be washed just as easily as you wash Semi-Lustre walls you know that they but strictly sanitary because grime and germs hard, tight finish.

The colors are clean, attractive and diffuse th of the room. The colors are graduated to suit and the amount of direct sunlight. Cream, Can brighten a dimly lighted room while Pale Gre will tone down the effect of too much sunshine

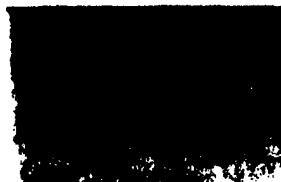
Use Semi-Lustre in halls, in the laundry and

For use on walls and woodwork that receive hard wear—Kitchens, Bath

IVORY WHITE

CANARY YELLOW

CREAM



TAUPE (New)

ORCHID

CREAM GRAY



PALE GREEN



SILVER GRAY



BUFF

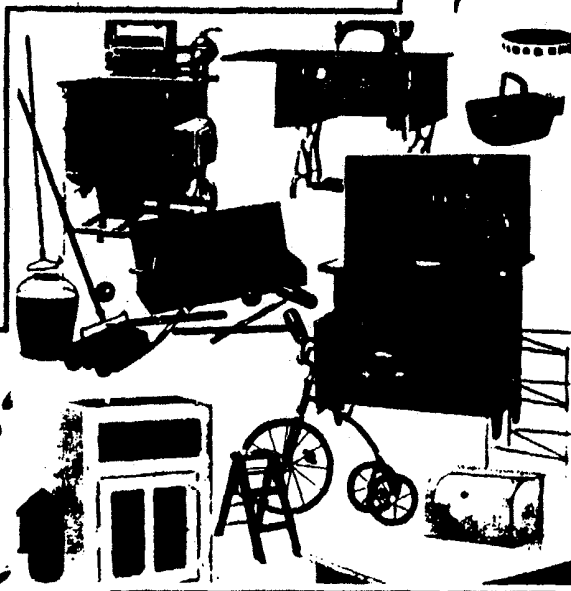
ALSO MADE IN WHITE

SHERWIN·WILLIAMS ENAMELOID—Rapid Drying

ENAMELOID—RAPID DRYING

1001 USES ABOUT THE HOME

It is little short of amazing how completely one or two coats of Enameloid will transform old worn furniture that seemingly is ready for the discard. Furniture doesn't often wear out. The finish gets shabby or you tire of the color. But Enameloid can correct all that. It is a rapid drying lustrous finish that anyone can use with splendid results. Thus a small, inexpensive can of Enameloid will not only make your present furniture useful and desirable once more, but it makes it possible to have your favorite color scheme—something you cannot always get when buy-



ing new furniture. No furniture dealer could possibly give you such a color assortment as you find in Enameloid. Now is the time to refinish the pieces in your favorite color.

Suggested Color Combinations

Canary Yellow.....	Lettuce Green edged with Chinese Red.	Medium Brown.....	Gold edged with Orange Black.
Carmine.....	Gold edged with Jade or Black.	Milan Green.....	Ivory edged with Orchid.
Chinese Red.....	Gold edged with Black.	Orange.....	Black edged with Gold.
French Gray.....	Sky Blue edged with Silver.	Orchid.....	Platinum edged with Silver.
Gold.....	Medium Brown edged with Chinese Red.	Pastel Blue.....	Platinum edged with Silver.
Ivory.....	Lettuce Green edged with Orange.	Platinum.....	Milan Green edged with Silver.
Jade.....	Pastel Blue edged with Silver.	Silver.....	Jade edged with Chinese Red.
Killarney Green.....	Medium Brown edged with Gold.	Sky Blue.....	Platinum edged with Silver.
Lettuce Green.....	Ivory edged with Orchid or Killarney Green.	Taupe.....	Medium Brown edged with Silver.

SEE ADDITIONAL COLOR COMBINATIONS ON PAGE 47

SHERWIN-WILLIAMS ENAMELOID—Rapid



Brighten Up About the H S-W ENAMELOID—Rap

This is the most modern development in rapid d
vides all advantages that make it the ideal finish for
can be brushed so freely and easily that even an in
find pleasure in finishing the many small articles illu
are those which have proven most popular. This
been developed to reproduce the standards adopted
of kitchen and bathroom fixtures. This new conve
have furniture in S-W Enameloid to match these r

Enameloid dries rapidly with a rich, full lustre.
interior woodwork and furniture and also for poro



CHINESE RED



TAUPE

OLD IVORY



PLATINUM



ORCHID



CARMINE



ORANGE

CANARY YELLOW



LETTUCE GREEN



FRENCH GRAY



MEDIUM BROWN



KILLARNEY GREEN



GOLD



SILVER



BLUE

ALSO WHITE, GLOSS BLACK and FLAT BLACK

SHERWIN-WILLIAMS ENAMELOID—Rapid Drying



SHERWIN-WILLIAMS Enameloid Colors and Co Mixtures Used in Decorating this Furniture

1. PIER CABINET—Outside, Pampas Gray; Chinese Red; trim Black and Gold.
2. CHEST—Italian Blue; trim Mustard; knobs Orange.
3. TABLE—Sahara Sand; edges Mauve; Transfer No. 62 and 63.
4. KITCHEN CABINET—Old Ivory; trim Green.
5. SLED—Canary Yellow; Orange.
6. CRIB—Orchid; Canary Yellow.
7. BIKE—Carmine; Canary Yellow; Silver.
8. CHILDREN'S TABLE—French Gray; Jade.
9. NEST TABLES—Chinese Red; Black; Gold.
10. KIDNEY TABLES—Canary Yellow Glazed Yellow; Burnt Orange edge; legs Mustard; Burnt Orange; Transfer No. 61.
11. CHAIR—Orchid; Old Ivory; Milan Green nob.
12. DRESSER—Platinum; Milan Green; Orchid nob.
13. SECRETARY—Taupe outside; Lettuce Green inside; Old Rose trim; Transfer No. 4036.
14. FIRE SCREEN—Bokhara glazed with Raw U; Stencil No. 31; Black or Gold.
15. BOOK BASKET—Coral outside; Mustard inside; legs Gold; edges Coral; decoration Olive.
16. DOLL CHAIR—Pastel Blue.
17. TOY CRIB—Bud Green outside; Coral inside.

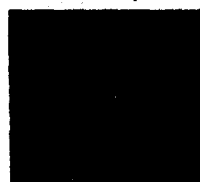
SHERWIN · WILLIAMS ENAMELOID ~ Rapi

Beautiful Colors You Yourself Can Make

There's a certain satisfaction in using colors that everyone can't have. You can create your own color combinations at home by mixing Enameloid colors together and thus produce a shade or tint that is truly your own. Enameloid is famous for the purity and the richness of its colors. They are true to character and are made with the most permanent colors obtainable. You will find your favorite color in Enameloid and will enjoy originating the endless variety of delightful, soft, pastel tints possible by intermixing Enameloid Colors.



SAHARA SAND (Mixture)
Orange 1 part
Pastel Blue 6 parts



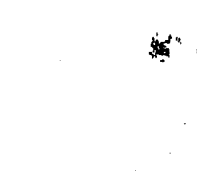
OLD ROSE (Mixture)
Taupe with Carmine
(1/2 part)



MUSTARD (Mixture)
Taupe 8 parts
Orange 1 part



BOKHARA (Mixture)
Carmine 1 part
Pastel Blue 2 parts



PEACH (Mixture)
White tinted with Orange
(1/2 part)



MAUVE (Mixture)
French Gray tinted with
Carmine (1/2 part)



GUN METAL (Mixture)
Jade tinted with Carmine
(1/2 part)



OYSTER (Mixture)
French Gray and Taupe
equal parts



CORAL (Mixture)
Chinese Red 1 part
White 8 parts



BURNT ORANGE (Mixture)
Chinese Red 2 parts
Medium Brown 1 part



CREAM (Mixture)
Taupe and White
equal parts



ROBINS EGG (Mixture)
Pastel Blue 2 parts
Jade 1 part



OLIVE (Mixture)
Jade 3 parts
Orange 1 part



ROSE TAN (Mixture)
Taupe and Orchid
equal parts



BIEGE (Mixture)
Medium Brown and
Pastel Blue equal parts



ITALIAN BLUE (Mixture)
Blue 8 parts
Killarney Green 1 part

SHERWIN-WILLIAMS ENAMELOID Rapid Drying



Breakfast Room Chair
Enameloid Taupe and
Enameloid Jade.

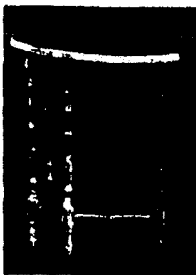
Select Colors Which Help Each Other

The skillful use of Enameloid colors on even certain pieces of furniture already in a room will make the room distinctive and attractive: In a living room of everyday good furnishings of no particular pronounced color the following color accents can be introduced: Woodwork Enameloid Taupe, a bookrack Enameloid Jade, a small table Chinese Red, a pier cabinet Enameloid Medium Brown.

In a bedroom: Woodwork Enameloid Milan Green, a chair Enameloid Orchid, a dresser Enameloid Canary Yellow, a lamp or similar small object, Enameloid Sky Blue.

In a breakfast room: Woodwork Enameloid Canary Yellow, Furniture Killarney Green and Lettuce Green, a cabinet Enameloid Orange.

Small Console Table
Enameloid Lettuce Green,
Enameloid Canary Yellow



Suggested Color Trims and Striping Colors in Enameloid on Page 38



- 3 **Pier Cabinet**
Enameloid Lettuce Green, Enameloid Plum, Enameloid Plum and Carmine mixed equal parts.
- 4 **Corner Bracket**
Enameloid Jade, Enameloid Gold.
- 5 **Taboret**
Enameloid Pastel Blue, Enameloid Platinum.
- 6 **Drop Leaf Table**
Enameloid Medium Brown, Enameloid Orange and Enameloid color mixture Maroon.

- 7 **Night Stand**
Enameloid Milan Green, Enameloid Orchid, Enameloid Platinum.
- 8 **Luggage Stand**
Enameloid Blue, Enameloid Orange and Enameloid Taupe.
- 9 **Bondair Desk**
Enameloid Taupe, Enameloid Milan Green and Enameloid color mixture Apricot.

- 10 **Duncan Phyfe Table**
Enameloid Chinese Red, Enameloid Black and Enameloid Gold.

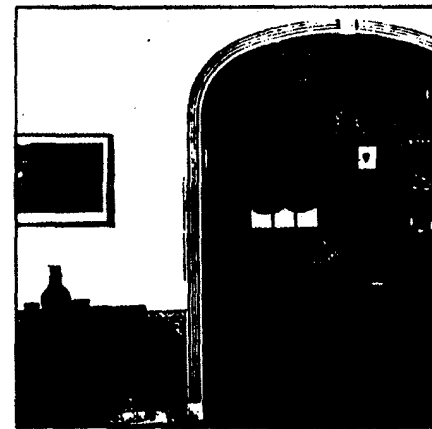
- 12 **Bondair Flower Stand**
Enameloid Orchid and Enameloid Canary Yellow.



SHERWIN-WILLIAMS ENAMELOID — Rapi



*Ceiling—Flat-Tone Ivory.
Walls—Flat-Tone White sponge stippled with Flat-Tone Sky Blue and Flat-Tone Buff and Cream mixed equal parts.
Furniture and Woodwork—Enameloid Canary Yellow trimmed with Enameloid Pastel Blue.*



*Ceiling—Flat-Tone Ivory.
Walls—Flat-Tone Ivory glazed with First Quality Oil Color Oil.
Furniture and Woodwork—Enameloid Pastel Blue trimmed with*

SOME ATTRACTIVE ENAMELOID COLOR COME



*Body—Lettuce Green
Stripe—Killarney Green
Trim—Old Ivory*



*Body—Old Ivory
Stripe—Jade
Trim—Lettuce Green*



*Body—Canary Yellow
Stripe—Chinese Red
Trim—Lettuce Green*



*Body—Old Ivory
Stripe—Silver
Trim—Pastel Blue*



*Body—Old Ivory
Stripe—Silver
Trim—Pastel Blue*



*Body—Old Ivory
Stripe—Silver
Trim—Pastel Blue*



*Body—French Gray
Stripe—Silver
Trim—Pastel Blue*



*Body—Platinum
Stripe—Silver
Trim—Milan Green*



*Body—Old Ivory
Stripe—Silver
Trim—Pastel Blue*



*Body—Old Ivory
Stripe—Silver
Trim—Pastel Blue*



*Body—Old Ivory
Stripe—Silver
Trim—Pastel Blue*



*Body—Jade Green
Stripe—Gold
Trim—Medium Brown*



*Body—Chinese Red
Stripe—Black
Trim—Gold*



*Body—Taupé
Stripe—Gold
Trim—Medium Brown*



*Body—Taupé
Stripe—Gold
Trim—Medium Brown*



*Body—Taupé
Stripe—Gold
Trim—Medium Brown*

SHERWIN · WILLIAMS AUTOMOTIVE SPECIALTIES



Let's Spruce Up That Car

An automobile shows the effects of neglect very quickly. It is out in all kinds of weather, and scratches, bruises and bumps develop into rust spots almost overnight. Keep a few squares of No. 00 sandpaper handy in your garage and sandpaper every rust spot immediately before it eats the metal and makes a rough spot. Watch out for rust spots wherever bolts and nuts work loose. Wire wheels, hubs and rims suffer from gravel and mud, and salt preparations on the road in Winter. Keep them washed clean so that rust cannot spread underneath.

A long-handled fibre brush dipped into benzine or gasoline or kerosene oil will remove grease easily from underparts. Road film on bumpers and hub caps usually yields to benzine and a soft cloth. Once a year clean the wheels and give them a fresh coat of Auto Enamel.

A NEW TOP AGAIN WITH AUTO TOP DRESSING



Shabby tops make shabby cars and, if neglected, the top begins to rot, tear and leak.

Auto Top Dressing waterproofs the top and keeps the fabric from drying out and cracking. On fabricoid tops it dries to an agreeable "oil cloth" sheen. On mohair it dries dull, but makes a good clean black finish that excludes water. It is made relatively thin in body so as to not stiffen the fabric.

PREVENT RUST WITH TOUCH-UP BLACK



Rust spreads on a car by starting through a small break in the finish. Wherever you find a bad rust spot, the finish is usually scaling all around it. Rust never stops until the metal is all gone. Sandpaper rust spots until the metal is bright. Then cover the spot with Touch-Up Black — the quick-drying finish in the handy can with the brush.

Along the edges of fenders rust finds its easiest beginning. Many cars have crevices along running boards where water gathers and causes rust. Door hinges, windshield frame, visor, luggage carrier and bumper brackets and bolts are other spots where rust appears. Inspect your car often, especially after a wet spell, repair the damage with Touch-Up Black and your car will look its best.

CLEANING MADE EASY WITH FLAXOAP

Pure Linseed Oil Soap

Greasy dirt doesn't wash off with clear water, but a pail of Flaxoap suds does the job easily—and well. Make a practice of using this mild soap on finished surfaces everywhere about the home, as well as on the car. It does not injure the finish or chap the hands. Cars with mohair or leatherette tops will clean easier and retain their life and flexibility longer when Flaxoap is used for washing them.



OPEX LACQUER POLISH

Cleans, Polishes and Waxes in One Operation

Opex Lacquer Polish restores the attractiveness of the finish by removing from the surface the accumulated "road film," which won't wash off with soap and water. It positively will not harm the finest finish. But, in addition to cleaning and restoring the lacquer finish, Opex Lacquer Polish waxes the surface at the same time. It is fast working, produces a dry, hard polish which doesn't finger mark or catch the dust and when you are finished cleaning the car—it is waxed and the lacquer is protected so that future cleaning of the car will be easier.



SHERWIN-WILLIAMS AUTO ENAMEL — RAPID



For all Enameled Surfaces Exposed to the Weather S-W AUTO ENAMEL — RAPID

We really ought to sell this splendid finish "by the hood" instead of "by the quart." Here's why: If you were a mobile finisher and he said to you "You can have a lot of paint on your fenders for so-and-so much but you can have a better finish in Sherwin-Williams Auto Enamel that will look better and be ever so much easier to clean, for only 25c or 30c a quart," you would easily understand the economy of quality finishes. Quality costs less than cheap paint.

No matter whether you use S-W Auto Enamel to finish your glorious Sport Red canoe, you will realize at once that the color is more thrilling. Then, as you see how this marvelous enamel keeps its freshness through all kinds of weather, you, too, will say "No wonder so much extra goodness for so little extra money."

You can make use of the rich, true colors of S-W Auto Enamel in an endless number of soft-toned tints. Suggestions for 10 of these are at the bottom of the page.



ROYAL BLUE



KILLARNEY GREEN



ORANGE



YELLOW



DEEP MAROON
Also Black and White



CINNABAK GREEN



CINNAMON BROWN



SPORT RED

COLOR MIXTURES ANYONE CAN MAKE



BURNT ORANGE
2 parts Orange
3 parts Deep Maroon



LETTUCE
6 parts Yellow
1 part Killarney Green



OLIVE GREEN
1 parts Killarney Green
1 part Orange



CHINESE RED
Sport Red and Orange, equal parts



APRICOT
1 parts White
1 part Orange



LAVENDER
White Tinted with Deep Maroon



SAND
5 parts Sport Red
1 part Orange



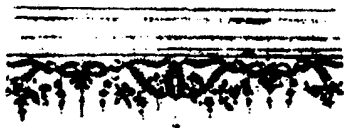
JADE
1 part Cinabak Green
4 parts White

SHERWIN-WILLIAMS FLAT-TONE—WASHABLE FLAT WALL PAINT

Flat-Tone Multi-Color Flat-Tone Sponge Stippled

CEILING
Ivory
Glazed to
Antique
Ivory

STENCIL
No. 4012
7 in. high



MULTI-
COLOR
EFFECT

Ground
Color
Sky
Blue

Stipple
Color
Caen
Stone



Textured Tiffany Effect Flat-Tone Glazed



There are Three Ways of Finishing Interior Walls with S-W Flat-Tone

S-W Flat-Tone provides soft, pastel tints which dry to a velvety sheen and can be freely washed with soap and water to keep the walls fresh and attractive.

1. This illustration suggests how beautifully a bed room can be decorated with walls in a simple tint of Flat-Tone Orchid. There are sixteen such colors prepared ready for use as they come in the package.

2. Any one of these lovely tints can be sponge stippled with a suitable color of Flat-Tone to produce this all-over, "liquid wallpaper" patterned effect.

3. A translucent Tiffany glaze like this uses a Flat-Tone tint as a ground color. The glaze consists of S-W Glazing Liquid tinted to any desired tone with S-W First Quality Oil Colors. It is brushed on over the ground color and stippled with a crumpled cloth to make this interesting texture.

SHERWIN-WILLIAMS FLAT-TONE—WASHABLE FLAT WALL



Your Walls are More Beautiful with

Beautiful walls are not a matter of a day's duration, or a month or even a year! We want them to still hold their interest next year and the year after that. But one can't reasonably expect walls to stay beautiful unless they can be cleaned—not once or twice but as frequently as

they may need washing—really and truly clean and

Flat-Tone makes even more beautiful—plaster, rough or textured—wall, interior brick, tile and concrete. Flat-Tone walls stay beautiful and can be washed freely with



OLIVE TAN—43%



BRIGHT SAGE—52%



COCONUT BROWN—16%



FOREST GREEN—22%

CREAM GRAY—66%

ORCHID—67%

IVORY—62%

PALE GREEN—59%

CREAM—77%

CAEN STONE—77%



SILVER GRAY—47%

SKY BLUE—66%

SHELL PINK—55%

Pleasing Soft Tints Produced by Combining Regular Colors as Indicated



BUFF AND SILVER GRAY—50%

PALE GREEN AND CREAM GRAY—64%

SKY BLUE AND SILVER GRAY—54%

PALE GREEN AND IVORY TAN—62%

SHELL PINK AND CREAM—63%

PERCENTAGES INDICATE LIGHT REFLECTION VALUES

SHERWIN-WILLIAMS FLAT-TONE—WASHABLE FLAT WALL PAINT



S-W Decorative Studios

This entire book has been prepared for you by The Sherwin-Williams Decorative Studios with the sincere wish that it will prove to be of real help to every person with a painting or decorating problem to solve. In addition to this, however, Paint Headquarters Store will gladly forward your request if it involves particular decorative work calling for special advice, recommendations or color suggestions. This will be sent in to the Studios at Cleveland and time should be allowed to cover mailing time and individual handling in the Studios. **THERE IS NO CHARGE OR OBLIGATION INVOLVED.** The service is rendered free. Kindly furnish blueprints or sketches and all necessary information as indicated on the Decorative Free Service Blank provided.

Sherwin-Williams Flat-Tone Two-Coat Wall System



Priming and Sealing Walls

Good Painting Practice Based
Upon Both Laboratory Tests
and Experience on the Job

"Now I want you to observe that Wall Primer doesn't entirely hide the black stripe. That is of no importance because the film is so tight that your flat wall coat takes care of that job perfectly. Wall Primer and Sealer SEALS AND PRIMES so that your Flat-Tone coat can really do the job it's capable of doing."

First Coat S-W Wall Primer and Sealer

Practically all surfaces to be finished with S-W Flat-Tone or S-W Semi-Lustre must be made tight with S-W Wall Primer and Sealer before applying the wall finish. They will be found to be quite porous even though they may feel hard and firm to the touch. Unless this suction is completely stopped the wall finish "strikes in" and dries out spotty and is difficult to wash. Walls which have been finished with a number of coats of flat wall paint are, as a rule, also very porous.

S-W Wall Primer and Sealer will make the most porous wall tight so that one coat of Flat-Tone applied over it will produce a rich, handsome wall finish. Wall colors look more attractive because the finish "holds out" to a full film that is easy to wash and keep in good condition.

Second Coat S-W Flat-Tone

S-W Flat-Tone and S-W Wall Primer and Sealer are "companion products." Flat-Tone does its very best over this sealer because it performs two services that are especially needed:

1. It seals the most porous surface and makes it tight so that the Flat-Tone finish stands out to a full rich finish.
2. It primes the surface by driving with just enough of a "tooth" to "take" the Flat-Tone coat perfectly. It holds the paint and enables it to spread out better and hide the old surface perfectly.

One coat of Flat-Tone makes a good finish over one coat of S-W Wall Primer and Sealer.

SHERWIN-WILLIAMS FLAT-TONE—WASHABLE FLAT WA

1

Furniture Color—
Enameloid Mustard
Ceiling Color—
Flat-Tone Ivory
*Wall Color—*Flat-Tone Canary Yellow
*Woodwork—*Enameloid Old Ivory

4

Furniture Color—
Enameloid Jade
Ceiling Color—
Flat-Tone Ivory
*Wall Color—*Flat-Tone Pale Green and Cream
Gray Mixture.
*Woodwork—*Enameloid Old Ivory



Furniture Color—
Enameloid Burnt Orange
Ceiling Color—
Flat-Tone Ivory
*Wall Color—*Flat-Tone Ivory glazed with
Orange Lake
*Woodwork—*Enameloid Old Ivory

Furniture Color—
Enameloid Jade
Ceiling Color—
Flat-Tone Ivory
*Wall Color—*Flat-Tone Buff, sponge stippled
with Flat-Tone Cream
*Woodwork—*Enameloid Old Ivory



The Breakfast Room

On page 40 are shown illustrations of wall effects produced with S-W Flat-Tone. The breakfast room is used as a further example to show how a yellow can be had in a simple Flat-Tone. (1) Flat-Tone Yellow (2) Flat-Tone Ivory glazed with Flat-Tone Buff sponge stippled with Flat-Tone Cream. For Enameloid furniture are interchangeable color suggestion in Flat-Tone Pale Green. The color is carried out in a lovely green glaze or a cream.

SHERWIN-WILLIAMS FLAT-TONE—WASHABLE FLAT WALL PAINT



A Cool Color Scheme

An all-over gray-green carpet with a sponge stippled Silver Gray Flat-Tone wall gives the basis for this cool color scheme and still permits the introduction of considerable bright rich color without changing this characteristic. Rose and green stencil border, green, blue green, blue and plum furnishings make an ideal color background that will effectively set off warm colors in flowers, lampshades or other accessories you might care to bring in. Changing from pale green drapes for summer to peach or apricot in winter would be an excellent plan with this room

Specifications — Left

Ceiling: Flat-Tone Cream Gray
Wall: Flat-Tone Silver Gray sponge stippled with Flat-Tone Cream Gray.
Border: Stencil No. 5 applied with Flat-Tone Cream Gray tinted with Chrome Green D Oil Color and Permanent Crimson Lake Oil Color.

Specifications — Right

Ceiling: Flat-Tone Pale Green and Cream Gray equal parts.
Wall: Flat-Tone Ivory Tan.
Floor: Stained with Oil Stain Walnut and finished with Mar-not Fast-Dri Varnish.

A Living Room may be Formal and Still Friendly

There is little in this room that could be set aside as superfluous. There seems to be a place for everything and everything is in that place. But that is all that really suggests a formal room here. The effect of the contrasting Ivory Tan and the Mulberry upholstery and Deep Blue rug is very rich and restful. This feeling is accentuated by the rather unusual use of the Flat-Tone Pale Green and Cream Gray mixture on the ceiling. The floor is stained a deep walnut and brought to a wax polish with Mar-not Varnish, dull rubbed and waxed.



SHERWIN-WILLIAMS FLAT-TONE—WASHABLE FLAT WA



1

Ceiling—Flat-Tone Cream.
Walls—Flat-Tone Buff and Silver Gray,
equal parts stippled with Flat-
Tone Bright Sage and Silver Gray
mixed equal parts.
Woodwork—Handcraft Stain Adam
Brown.



2

Ceiling—Flat-Tone Ivory.
Walls—Flat-Tone Caen Stone glazed
with Chrome Green Light Oil
Color.
Woodwork—Enameloid Old Ivory.



3

Ceiling—
Walls—Fl
Woodwork

Making Homey Living Rooms

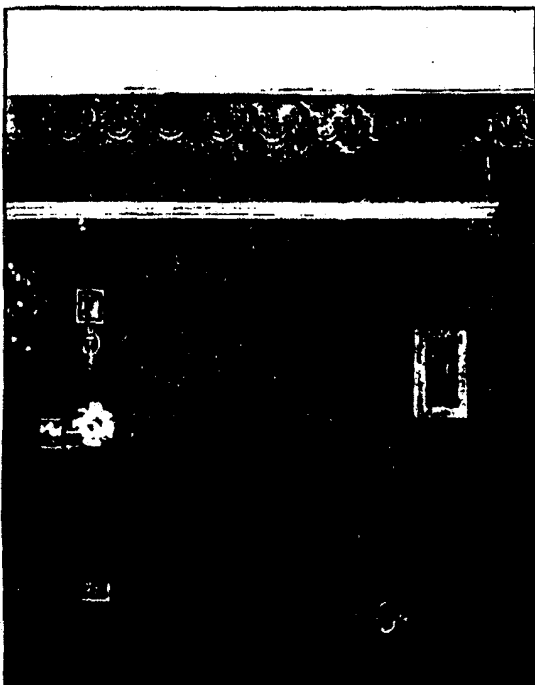
What variations can be made to have individual walls where there are already strongly determined colors of rust carpet and predominating green in furniture and drapes?

The illustration shows a simple tint with Flat-Tone Pale Green. Then for secondary suggestions we have (1) a tapestried effect produced with a sponge stipple of a Gray-Green over a Gray Buff, (2) a translucent Green Tiffany using Chrome Green, L. over a Caen Stone background and done in a scrolled texture, (3) a glowing tint produced with Flat-Tone Ivory Tan, and (4) a two-toned Tiffany of richer hue using Japanese Brown and Ultramarine Blue over Ivory Tan. So the housewife may have confidence that even with strong positive colors in a room which can't be altered there still remains a choice of several agreeable wall tones when Flat-Tone is used.

4

Ceiling—
Walls—
1st—
2nd—
Woodwork
Brown

SHERWIN-WILLIAMS FLAT-TONE—WASHABLE FLAT WALL PAINT



Judicious Use of Color Accent Makes More Interesting Rooms

Strong color is very much like the cook's bottle of flavoring extract. The proper amount of it brings out the flavor. Observe how the character of this dull, gray blue wall is enhanced by bringing it to a focus in the strong blue of the picture and the drapes. Also how the complementary orange and yellow makes the entire scheme richer. It is a safe rule that the larger areas of the walls must be of less intense color because small designs of strong color are more attractive and serve to give the keynote or focal point for the larger spaces of the room.

Specifications — Left

Ceiling: Flat-Tone Caen Stone.

Upper Wall: Flat-Tone Ivory Tan sponge stippled with Flat-Tone Cream Gray.

Lower Wall: Flat-Tone Sky Blue sponge stippled with Flat-Tone Caen Stone.

Woodwork: Old Dutch Enamel Ivory.

Specifications — Right

Ceiling: Flat-Tone Cream Gray.

Walls: Flat-Tone Silver Gray.

Woodwork: Old Dutch Enamel Ivory.

Achieving Richness Through Simplicity

"Good clothes don't have to be 'fussy' to look well." But it is also true that simple things must be good in order to look well. The richness of this simple dining room requires the true silver gray of Flat-Tone and the quality of Old Dutch Enamel Ivory to properly set off the richness of the all-over carpet in "rust." It would be in excellent taste, if desired, to sponge stipple the Flat-Tone Silver Gray walls with Cream Gray for a brocaded effect. Furnishings become very important when the tones of walls and carpet are plain—but fine furniture looks finer in such a setting.



SHERWIN-WILLIAMS FLAT-TONE—WASHABLE FLAT WA

No. 1 SPECIFICATION

Ceiling—Flat-Tone Cream

Wall—Flat-Tone Buff

Woodwork—Oil Stain Walnut, Mar-not
Fast-Dri Varnish



No. 2 SPECIFICATION

Ceiling—Flat-Tone Ivory

Wall—Flat-Tone Caen Stone glazed
with Van Dyke Oil Color in S-W
Glazing Liquid

Woodwork—Handcraft Stain Weathered



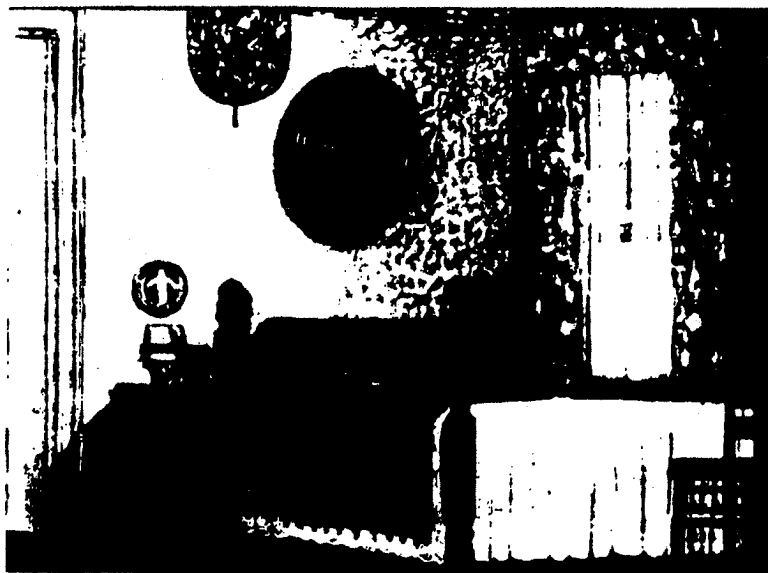
A Dining Room in Yellow

This is a most unusual wall treatment. Certainly it takes courage to spread so gorgeous a yellow as this but we suggest you temper the color to suit your color sense. Start with Flat-Tone Canary Yellow and add chrome yellow tinting color until the desired sunshiny effect is reached, depending upon the exposure of the room and how well it is lighted by windows. The soft Tiffany glaze of No. 4 is both rich and agreeable, its depth of hue can be regulated when applying the glaze coat. The Flat-Tone Buff wall of No. 1 contemplates the use of figured drapes repeating the blue of the rug with warm tones of ivory and orange. The tapestried texture of No. 3 is obtained by sponge stippling Ivory Tan with Cream and a pale tint of Sky Blue mixed with White. No. 2 is glazed with Van Dyke Brown for a warmer light and color is introduced in drapes and furniture.

No.
Ceiling—
Wall—F
stipple
then
with S
Woodwork

No.
Ceiling—
Wall—F
Orange
Glazing
Woodwork

SHERWIN-WILLIAMS FLAT-TONE—WASHABLE FLAT WALL PAINT



An Early American Bedroom

Soft tints of blue or green set off the full contrast of the furniture, while tints of cream or ivory tan and buff "blend in" because they belong to the same color family. These may be desirable where the room is insufficiently lighted but the contrasting blues and greens will make charming cool rooms under bright south or west exposures. Sponge stippling these dainty pastel tints produces the effect of patterned wallpaper and makes more intimate, cozy rooms.

It's Fun—Planning Individual Rooms

What would you do with a common brick fireplace like this? How easy it would have been to have resorted to "everyday" brown woodwork. The color scheme would have been entirely "safe" but it would also have been quite ordinary and uninteresting. Instead, observe how Enameloid color mixture, Pampas Gray woodwork strikes an individual thought. The walls are kept in tone by employing Flat-Tone Cream Gray which would be still further enriched by glazing with Oil Color Deep Olive in S-W Glazing Liquid and the woodwork should be "mildewed" or antiqued by overglazing the enamel with Cream Gray reduced with S-W Glazing Liquid, wiping or stippling the effect as desired.

The idea of a studio is carried a step further by deliberately painting the floor with Floor Enamel Tile Red (the night illumination makes this appear darker in the illustration). Then, by carefully selecting furnishings suggesting the handcraft idea, a truly individual atmosphere is created. Such a wall makes an ideal background for pictures, maps and sketches—no matter how gay their coloring may be.



SHERWIN-WILLIAMS FLAT-TONE—WASHABLE FLAT WA

Ceiling—Flat-Tone Cream.
Walls—Flat-Tone Ivory Tan stippled
 with Flat-Tone Cream.
Woodwork—Enameloid Old Ivory.
Furniture Color—Enameloid Jade.

Ceiling—Flat-Tone Ivory.
Walls—Flat-Tone Pale Green.
Woodwork—Enameloid Old Ivory.
Furniture Color—Enameloid Canary
 Yellow.

Ceiling—Flat-Tone Ivory.
Walls—Flat-Tone Orchid.
Woodwork—Enameloid Platinum.
Furniture Color—Enameloid Platinum.
Furniture Trim—Enameloid Orchid.

Ceiling—Flat-Tone Caen Stone.
Walls—Flat-Tone Caen Stone stippled
 Flat-Tone Bright Sage mixed one
 part to four parts Flat-Tone White.
Woodwork—Enameloid Lettuce Green.
Furniture Color—Enameloid Taupe.



Your Bedroom Should Express Your Individuality

Start with a keynote color and select everything else in harmony with the purpose of building interest and color. The large illustration features Chinese Ivory Tan Flat-Tone walls, Lettuce Green Enameloid woodwork and the rich, black enameled floor all bring out the vibrant warmth of this color. The small picture just as definitely built around the cool Pastel Blue Enameloid. Woodwork is Enameloid Milan Green, walls Flat-Tone Cream Gray and floor in Gray Stone Floor Enamel. Your favorite color can be handled in exactly the same manner.

SHERWIN-WILLIAMS FLAT-TONE—WASHABLE FLAT WALL PAINT

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.

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 45 to 55 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

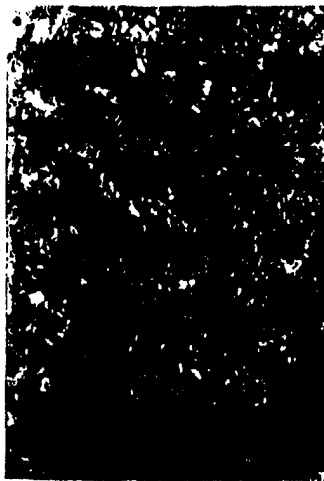
Flat-Tone Multi-Color Effects are called "Liquid Wallpaper" by many because there is a most striking resemblance—the joints alone are missing. The big advantage with the Multi-Color wall, however, is that soap and water will remove children's finger marks and leave the wall as fresh and sweet as new.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



A sponge of even, open texture

SHERWIN-WILLIAMS FLAT-TONE—WASHABLE FLAT WA

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



Foundation Color—
Flat-Tone Sky Blue
1st Stipple Color—
Flat-Tone Caen Stone
thinned with turpentine
2nd Stipple Color—
Flat-Tone Sky Blue thinned
with First Quality Oil
Color Ultramarine Blue

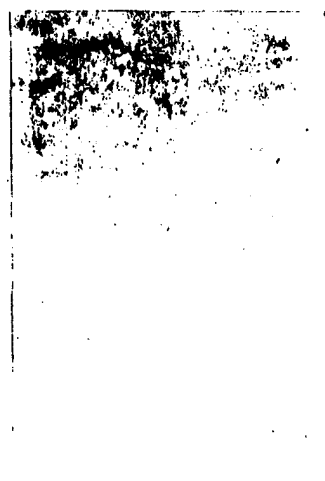


Foundation Color—
Flat-Tone Caen Stone
Stipple Color—
Flat-Tone Bright Sage 1
and White 4 parts

Foundation Color—
Flat-Tone Ivory
Stipple Color—
Flat-Tone Cream Gray



Foundation Color—
Flat-Tone Olive Tan
Stipple Color—
Flat-Tone Olive Tan 1
and Ivory Tan 2 parts



Foundation Color—
Flat-Tone Bright Sage
and Ivory Tan
1st Stipple Color—
Flat-Tone Canary Yel-
low
2nd Stipple Color—
Flat-Tone Orchid

Foundation Color—
Flat-Tone Buff and
Cream, equal parts
Stipple Color—
Flat-Tone Cream



SHERWIN-WILLIAMS HEAVY BODIED WALL PAINT No. 96



Whisk Broom Effect

No. 1 No. 96 Wall Paint is tinted to the desired shade and brushed on in fairly heavy application. An old whisk broom is then dragged through the wet paint, firmly, so as to scratch the paint into well-defined ridges. The texture is made more interesting by applying tinted Glazing Liquid, when the surface is dry, wiping with a cloth to "highlight" the texture.

Tapestry-Like Effect

No. 2 First the No. 96 Wall Paint is "cut" with a wide steel graining comb. It is then "brocaded" while still wet, by random stippling with a sponge. The effect produced is shown on page 54. An all-over stencil is then applied with the result that the finish bears resemblance to a fabric rather than a paint.

Rippled Effect

No. 3 Sponge stippling of No. 96 Wall Paint results in a rippled effect that has more variety in texture than a brush stipple. Any of these effects benefit by use in panels with the surrounding wall in a very simple, low brush stipple. The moulding may be of actual wood or plaster, or a simple stripe or narrow inch or half-inch stencil will divide the wall very well.

No. 1



No. 2



No. 3



PANELED WALL EFFECTS

Produced with Sherwin-Williams Wall Paint No. 96

Any of the textures shown on page 54 can be used in panels as shown on this page.

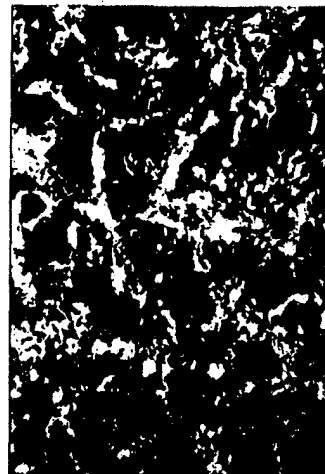
Wall Paint No. 96 is a heavy-bodied paint intended to be stippled. Therefore it does not flow out or level out to a smooth film as Flat-Tone does. It will hold quite a sharp print when stippled with a brush, a sponge, a wood block or when marked with a graining comb or whisk broom. The paint is allowed to set for about 20 minutes after it is applied to the wall and then it is stippled. If stippled too soon after application the texture tends to melt out and to flow back to a level film. In all textures, however, No. 96 Wall Paint rounds off just enough to make the textured wall easy to wash than the plaster texture paints which do not have this flow. It leaves no sharp projections to snag the cleaning or dusting cloth. It never has to be sandpapered to round off the texture. No. 96 Wall Paint is an oil paint that dries with an exceedingly tight film. There is no porous surface to retain the dirt and make cleaning difficult.

SHERWIN-WILLIAMS FLAT-TONE—WASHABLE FLAT WA

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



Foundation Color—
Flat-Tone Sky Blue
Stipple Color—
Flat-Tone Caen Stone



Foundation Color—
Flat-Tone Silver Gray
Stipple Color—
Flat-Tone Cream Gray



Foundation Color—
Flat-Tone Shell Pink
Stipple Color—
Flat-Tone Shell Pink 1
and White 2 parts



Foundation Color—
Flat-Tone Pale Green
Stipple Color—
Flat-Tone Pale Green
and Flat-Tone White,
equal parts



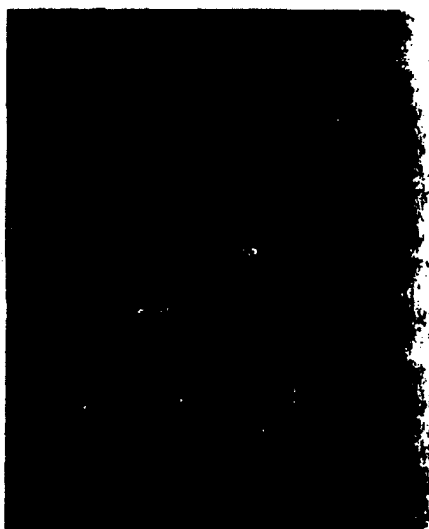
Foundation Color—
Flat-Tone Ivory Ton
Stipple Color—
Flat-Tone Cream



Foundation Color—
Flat-Tone Caen Stone
Stipple Color—
Flat-Tone Orchid

SHERWIN-WILLIAMS HEAVY-BODIED WALL PAINT No. 96

With No. 96 Wall Paint an Endless Number
of Beautiful Wall Textures can be Produced



DEEP PEBBLE
BRUSH STIPPLE

CLOSE GRAIN DRAGGED
EFFECT (in the White)

BRUSH PRINTS
RANDOM PATTERN

JAPANESE GRASS CLOTH
TEXTURE (Glazed)

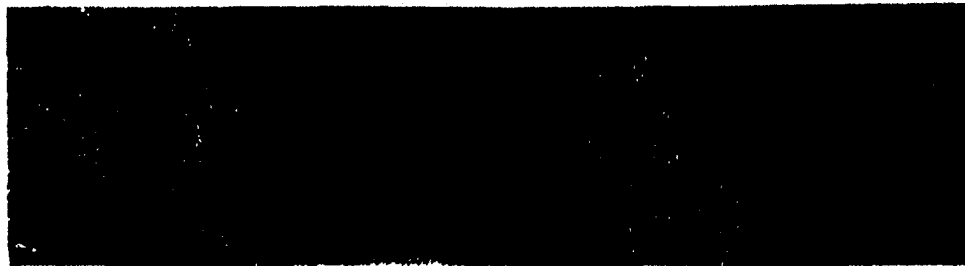


BLOCK STIPPLE
(in the White)

CLOSE GRAIN DRAGGED
EFFECT (Glazed)

SPONGE STIPPLE

BRUSH PRINTS
SQUARE BLOCK PATTERN



BLOCK STIPPLE
(Glazed)

BRUSH FANS
(in the White)

GRAINING COMB
"BROCADED" with a Sponge

BRUSH FANS
(Glazed)



SHERWIN-WILLIAMS FLAT-TONE—WASHABLE FLAT WA

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



Foundation Color—
Flat-Tone Ivory
Stipple Color—
Flat-Tone Shell Pink and
Cream, equal parts



Foundation Color—
Flat-Tone Ivory Tan
1st Stipple Color—
Flat-Tone Shell Pink and
Olive Tan, equal parts
2nd Stipple Color—
Flat-Tone Sky Blue and
Silver Gray, equal parts



Foundation Color—
Flat-Tone Cream Gray
1st Stipple Color—
Flat-Tone Bright Sage
and Sky Blue, equal
parts
2nd Stipple Color—
Flat-Tone White, dusted
with Fine Quality Oil
Color Chrome Yellow
Orange



Foundation Color—
Flat-Tone Ivory Tan
Stipple Color—
Flat-Tone Ivory Tan and
Olive Tan, equal parts



Foundation Color—
Flat-Tone Silver Gray
and Shell Pink, equal
parts
Stipple Color—
Flat-Tone Silver Gray 2
parts and Ivory 1 part



Foundation Color—
Flat-Tone Ivory Tan
Stipple Color—
Flat-Tone Bright Sage

SHERWIN-WILLIAMS GLAZING SYSTEM EFFECTS

The Use of S-W Glazing System Effects

For Walls, Enameled Woodwork and Furniture



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—(for walls only) *First Coat:* S-W Wall Primer and Sealer. Apply generously. Let dry 24 hours.

Second Coat: (a) Flat-Tone (in color specified for the effect chosen) with one quart Wall Primer and Sealer added to the gallon or (b) S-W Semi-Lustre in color specified or (c) S-W Enameloid—specified for woodwork or furniture to be glazed.

Foundation Color—(for woodwork and furniture) Follow directions on label of Enameloid package.

Glaze or Finishing Coat—Tinting 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. (See page 58.) 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.

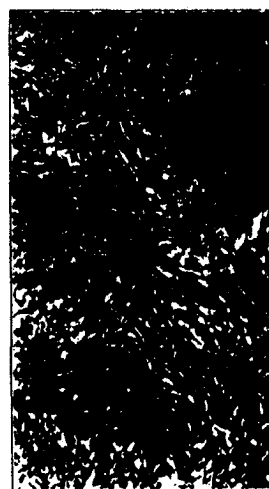
For a Blended Effect—Tint two separate batches of Glazing Liquid. Make the first batch of the tint desired for the upper wall and the second, the deeper tone, for the lower wall. Brush on the light tint extending from the ceiling to within about three feet of the floor. Then brush the darker color from 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—Stipple in 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.



Tinting the Glazing Liquid with S-W First Quality Colors in Oil. The Color broken up in the liquid with the brush



Medium rolls give pleasing wall

NOTE—Do not leave wet glazing rags [or any oily rags] in a pile—they are liable to ignite

SHERWIN-WILLIAMS FLAT-TONE — WASHABLE FLAT WA

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



Foundation Color—
Flat-Tone Ivory
Glaze Coat—
Flat-Tone Glazing Liquid
stirred with First Quality
Oil Color Orange Lake



Foundation Color—
Flat-Tone Caen Stone
Glaze Coat—
Two batches of Flat-
Tone Glazing Liquid,
one tinted with First
Quality Oil Color Ivory
Drop Black and the
other with Burnt Sienna



Foundation Color—
Flat-Tone Ivory
Glaze Coat—
Flat-Tone Glazing Liquid
tinted with First Quality
Oil Color Japanese
Brown



Foundation Color—
Flat-Tone Caen Stone
Glaze Coat—
Flat-Tone Glazing Liquid
stirred with First Quality
Oil Color Van Dyke
Brown

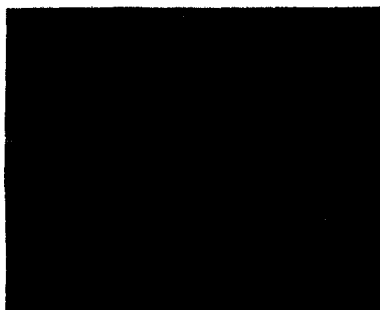


Foundation Color—
Flat-Tone White
Glaze Coat—
Flat-Tone Glazing Liquid
tinted with First Quality
Oil Color Ivory Drop
Black

SHERWIN · WILLIAMS TEXTURED TIFFANY EFFECTS

S-W TEXTURED TIFFANY EFFECTS

SUGGESTED TEXTURES—HOW TO PRODUCE THEM

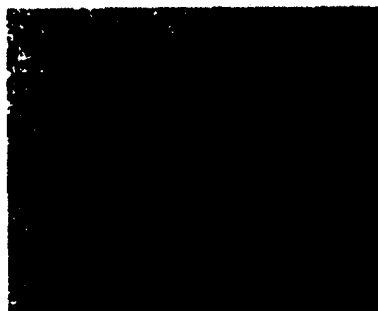


STIPPLED WITH A SPONGE
(Over Smooth Plaster)

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 is used, the stippling is merely to blot out brush marks. The texture will be fairly close but with more figure than brush stippling.

SPECIFICATION: First Coat, S-W Wall Primer and Sealer, Second Coat, S-W Flat-Tone lightened 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 to the touch 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 colors such walls are the despair of the painter. But in Tiffany simply see that they are properly filled. Then make them TIGHT with Wall Primer and Sealer and Textured Tiffany Glaze will make these spots entirely unnoticeable.

METHOD: Simply possess 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 lightened with Wall Primer and Sealer.



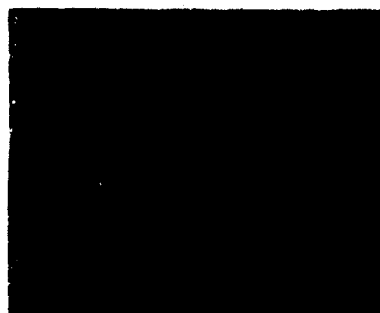
OPAQUE GLAZE ROLLED WITH A NEWSPAPER
(Over Smooth Plaster)

Filaments of color result from the natural "draw" of 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 as big as your arm, crumpling it as you go, so it remains rough. Start at the bottom of wall and roll upwards over wet glazing liquid.

SPECIFICATION: First Coat, S-W Wall Primer and Sealer, Second Coat, S-W Flat-Tone lightened with two quarts of Wall Primer and Sealer to the gallon.

GLAZE COAT: S-W Flat-Tone in lighter tint than the 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 "patting" 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 in not laying enough color onto the wall. Make your tint 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 run 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 "scrolls" in stippling a panel, as barely 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)

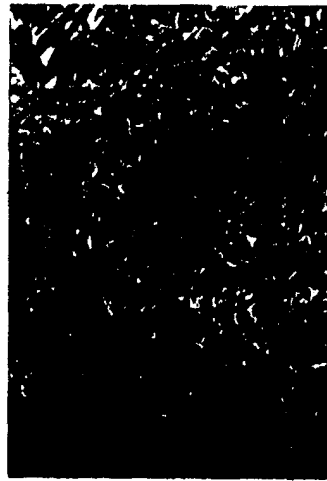
Our purpose in showing these prints over smooth plaster is to show how the painter can bring quality effects onto the ordinary job with the very simplest of materials. Smooth plaster, wall board, canvas or sand finish plaster become as beautiful under Textured Tiffany work as do the costly texture plasters. And they possess the outstanding advantage of being smooth to the touch, easily cleaned and in perfect shape to re-paint without any preparation or to be hung with wallpaper if the owner desires. The "plumes" were produced by exerting a throwing motion of the arm along with the "lift-and-twist" stipple used to produce the "rose-pattern."

SHERWIN-WILLIAMS FLAT-TONE—WASHABLE FLAT WA

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



Foundation Color—
Flat-Tone Pale Green
Glaze Coat—
Flat-Tone Glazing Li-
quid tinted with First
Quality Oil Color Deep
Cerulean



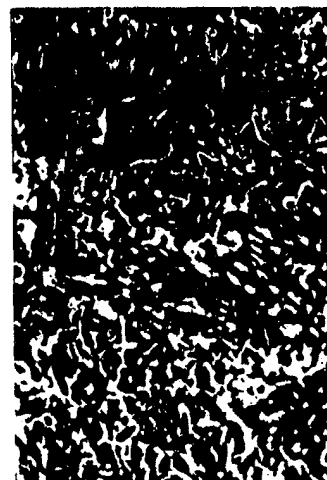
First Coat—
Wall Primer and Sealer,
tinted with Flat-Tone
Buff (one quart to the
gallon.)
Second Coat—
S.W. Gold Bronze.
Glaze Coat—
Four batches of Flat-
Tone Glazing Liquid,
one tinted with First
Quality Oil Color Indian
Yellow, one with
Chrome Green Dark,
one with Raw Umber
and the other with Burnt
Sienna

Foundation Color—
Flat-Tone Caen Stone

Glaze Coat—
Three batches of Flat-
Tone Glazing Liquid,
one tinted with First
Quality Oil Color Eng-
lish Rose Lake, one with
Chrome Green M. and
the other with Ivory Drop
Black



Foundation Color—
Flat-Tone Olive Tan
Glaze Coat—
Flat-Tone Glazing Li-
quid tinted with First
Quality Oil Color Raw
Umber



Foundation Color—
Flat-Tone White

Glaze Coat—
Three batches of Flat-
Tone Glazing Liquid,
one tinted with First
Quality Oil Color Eng-
lish Rose Lake, one with
Chrome Green D. one
with English Rose Lake
and the other with
Orange Lake.

Foundation Color—
Flat-Tone Caen Stone

Glaze Coat—
Three batches of Flat-
Tone Glazing Liquid,
one tinted with First
Quality Oil Color Per-
manent Crimson Lake,
one with Deep Cerulean
and the other with
Chrome Green Light

SHERWIN-WILLIAMS CLEANERS AND WAXES



SHERWIN-WILLIAMS
FLAXOAP
Pure Linseed Oil Soap

Flaxoap cleans painted, varnished, lacquered and enameled finishes easily without injury to the finish or chapping of the hands.

Because Flaxoap restores the lustre of glossy finishes, it is easy to assume that it must oil or polish the surface. This is not the case, of course, but it does leave the finish sparklingly clean—no residual scum remains to cloud the lustre after rinsing.

Here are a Few Suggested Uses for Flaxoap:

Varnished floors and woodwork, varnished furniture and pianos, children's toys, wagons, sleds, etc., the automobile or truck, windows, glassware, mirrors, etc., shampoo for fine rugs, the daily dishes, the porch floor, railings and window sills, porch furniture, bathroom fixtures, riding boots, golf shoes, etc., leather suitcases, trunks, week-end bags, etc., silverware, toilet sets, etc.

Other Helpful Suggestions:

Dissolve a handful of Flaxoap in hot water and keep in a handy jar as a solution to be added to a basin of warm water when wiping up furniture and woodwork or when washing the automobile.

For dishwashing, wrap the Flaxoap in a small piece of cheese-cloth and put in the soap shaker. The hot dishwater will dissolve this quickly as needed without any waste. Electric dishwashers will take the solution.



SHERWIN-WILLIAMS
FLO-WAX
No Rubbing -- No Polishing

This convenient modern finish enables the busy housewife to wax finished floors quickly and easily and without the labor of polishing. Flo-Wax is simply applied with a soft cloth, covering the floor with a uniform wet film. This is allowed to dry without further rubbing or polishing—no polishing tools or equipment needed. Flo-Wax dries quickly and can then be walked on.

Flo-Wax is ideal for all types of linoleum floor coverings; it is not intended for use on wood floors which are not varnished, painted or finished.

SHERWIN-WILLIAMS **PREPARED WAX**

This is an especially satisfactory wax for general use. It comes in soft paste form, which spreads easily and is quickly brought to a rich, lustrous polish. S-W Prepared Wax will be found to be particularly well suited for waxing automobiles, because it does not require so hard a finish.

Housewives' Aids to Brighter, Cleaner Homes

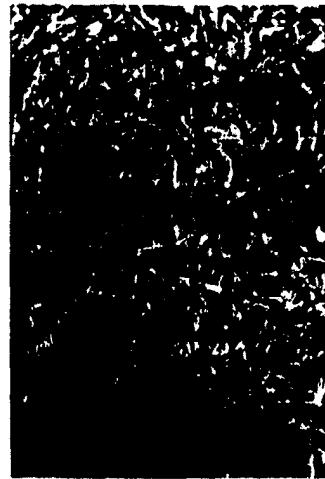
SHERWIN-WILLIAMS FLAT-TONE—WASHABLE FLAT WA

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



Foundation Color—
Flat-Tone Caen Stone

Glaze Coats—
Three batches of Flat-Tone Glazing Liquid, one tinted with First Quality Oil Color Permanent Crimson Lake, one with Deep Cerulean and the other with Japanese Brown



Foundation Color—
Flat-Tone Cream Gray

Glaze Coats—
Three batches of Flat-Tone Glazing Liquid, one tinted with First Quality Oil Color Ultramarine Blue, one with English Rose Lake and the other with Ivory Drop Black



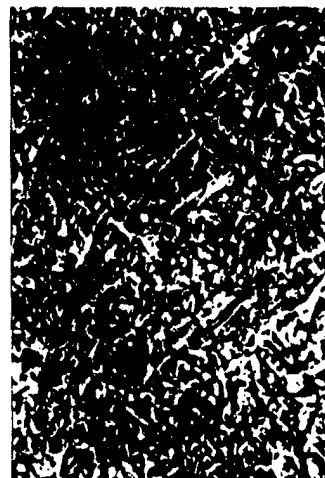
Foundation Color—
Flat-Tone Caen Stone

Glaze Coats—
Two batches of Flat-Tone Glazing Liquid, one tinted with First Quality Oil Color Ultramarine Blue and the other with Japanese Brown



Foundation Color—
Flat-Tone Caen Stone

Glaze Coats—
Four batches of Flat-Tone Glazing Liquid, one tinted with First Quality Oil Colors English Rose Lake, Ivory Drop Black and White, equal parts, one with Deep Olive, one with Raw Sienna and the other with Orange Lake



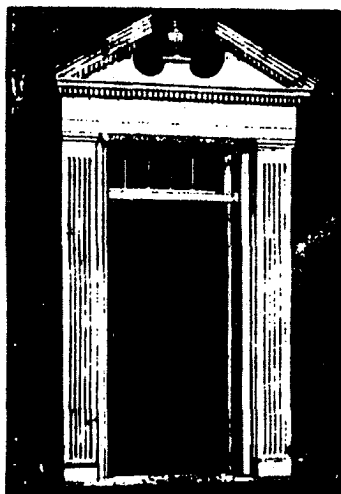
Foundation Color—
Flat-Tone Caen Stone

Glaze Coat—
Flat-Tone Glazing Liquid tinted with First Quality Oil Color Chrome Green Light



Foundation Color—
Flat-Tone Caen Stone

Glaze Coats—
Three batches of Flat-Tone Glazing Liquid, one tinted with First Quality Oil Color Burnt Sienna, one with Ivory Drop Black and the other with Chrome Green Light



REXPAR VARNISH
For all Varnished Surfaces
Exposed to the Weather

Wherever strong sunlight, dampness, rain or cold weather strike a varnished surface, Rexpar Varnish should be used.

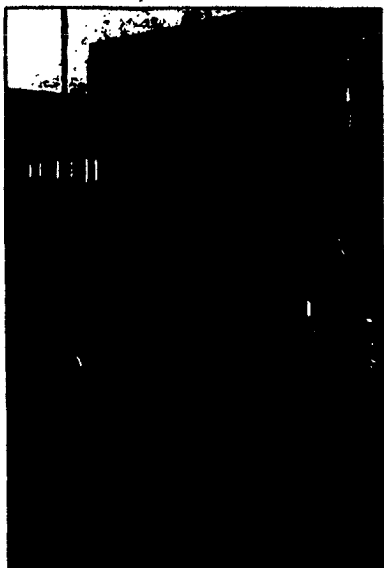
Window sills and window sash, for example, get the extreme heat of the sun, the extreme cold of winter and are exposed to frequent wettings from rain and steamy windows.

Rexpar is better able to retain its "good looks" than other varnishes when used on woodwork in kitchen, bath and laundry.

Boats, canoes, wood wheels, porch furniture, outside varnished doors and porch ceilings all need Rexpar for proper protection.

Use the Correct Varnish

and you will have beautiful finishes which
WEAR LONGER—ARE MORE ECONOMICAL
and are **EASIER TO KEEP LOOKING WELL**



SCAR-NOT VARNISH
For Woodwork and
Furniture

Woodwork and furniture need a particularly hard-drying varnish that

- (1) Holds a full, high lustre;
- (2) Does not "print" under ordinary heat of warm dishes and
- (3) Is tougher than average furniture varnish and better able to resist scratching and bruising.

MAR-NOT VARNISH
FOR FLOORS

It pays to "make haste slowly" when varnishing your floor. The fastest-drying finish may not be the most desirable, economical or convenient after all.

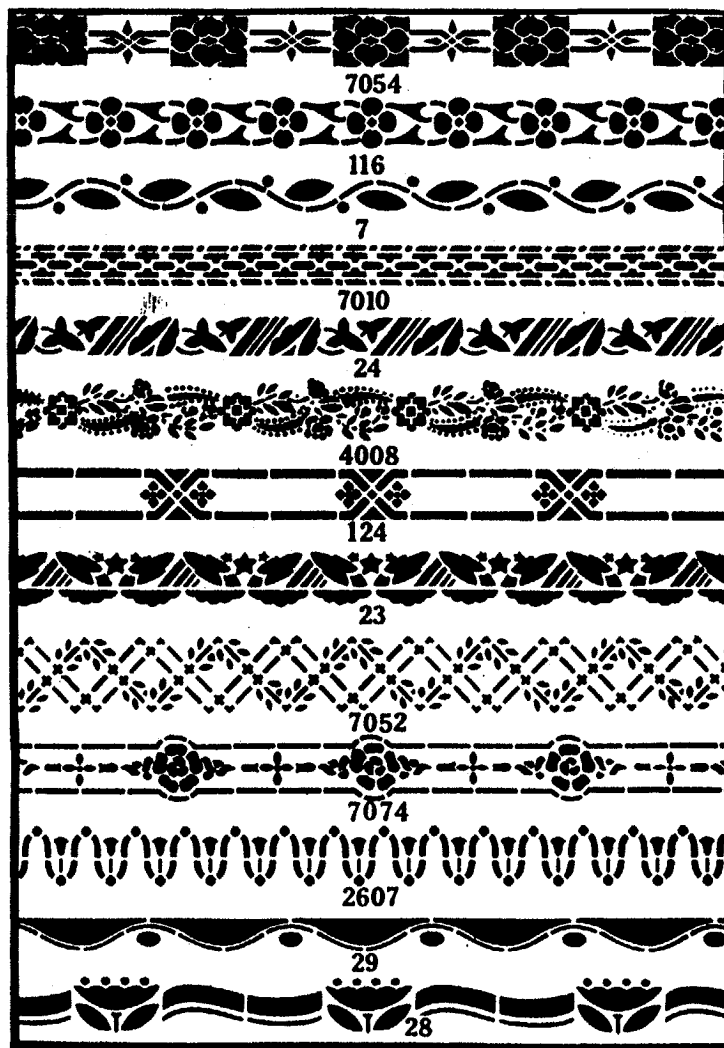
Although Mar-not dries rapidly, for a quality floor varnish, there are many finishes which dry much faster, such as shellac, lacquer and a host of cheaper varnishes. But the convenience they seem to offer in their fast drying is soon swallowed up in the *inconvenience* they cause you when the floor becomes shabby in a short while and requires refinishing.

Mar-not Fast-Dri Varnish will keep your floor attractive longer than any other floor finish we know of. It is tough, not discolored by either hot or cold water and does not powder or chip off even when scratched!

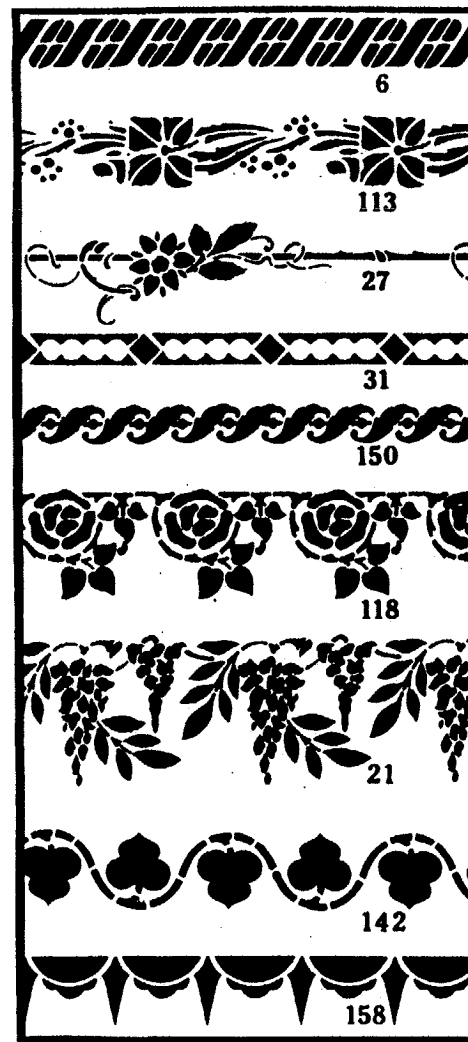
Mar-not can also be used on woodwork with splendid results.



S H E R W I N · W I L L I A M S W A L L S T



STENCILS ARE SHOWN ONE-SIXTH ACTUAL SIZE



STENCILS ARE SHOWN ONE-SIXTH ACTUAL SIZE

SHERWIN · WILLIAMS

WALL STENCILS



STENCILS ARE SHOWN ONE-SIXTH ACTUAL SIZE

Stencil Number	Number of Parts	Inches High	Price
3	One	2 ¼	\$0.25
6	Two	2	.30
7	One	1 ½	.25
11	Two	1 ¾	.30
12	Two	2 ½	.30
14	One	2 ½	.20
15	Two	2 ¾	.35
16	Two	5 ¾	.60
17	One	1	.30
21	Two	5 ¾	.55
23	Two	2	.30
24	Two	1 ½	.30
27	One	3 ¼	.30
28	Two	2 ¼	.30
29	One	1 ½	.30
31	One	1	.25
113	Two	3	.30
116	One	2 ¼	.20
118	Two	4 ½	.40
124	Two	2	.25
142	One	3 ¼	.25
150	One	1 ½	.30
158	One	3	.30
2607	Two	2 ½	.30
4008	Two	2 ½	.50
4012	Three	7 ½	.65
7010	Two	1 ½	.45
7052	One	3	.40
7054	Two	2 ¾	.35
7056	One	1 ¾	.20
7074	Two	2 ¾	.35

Prices subject to change without notice.

This list cancels all previous issues.

NOTE— All stencils sold only with the agreement that they can not be returned to us under any condition.

DEALERS—WRITE US FOR INFORMATION ABOUT OUR STENCIL ASSORTMENT.

SHERWIN-WILLIAMS FIRST QUALITY COLORS

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

Information of Interest and Help to the Painter Concerning S-W First Quality Colors in Oil

AMERICAN VERMILION

An exceptionally fine color for the decorator. Used more as a straight color than for tinting where it is an effective substitute for the more costly English Vermilion.

BURNT SIENNA

Because of its remarkable brilliancy and translucence it is particularly suited for glaze work and for cherry and mahogany stains. Produces characteristic apricot tints with white.

BURNT TURKEY UMBER

Indispensable in obtaining pleasing warm grays or warm tones of brown. A standard graining color—used with Ultramarine Blue it provides a great range of oak and walnut shades. Commonly used with Van Dyke Brown. A good glaze color.

COBALT BLUE

Is a Cobalt shade of Ultramarine Blue and is lighter and clearer than Ultramarine. Like Ultramarine, it should not be used for exterior tinting.

CHROME GREEN, DARK

A simpler naming of chrome greens would designate them as "Yellow," "Medium" and "Blue," the "dark" being the blue grade. It is used principally as a straight color for deep neutral green. It is also useful in obtaining deep shades like Italian Blue. In light tint, it is close to a Robin's Egg Blue.

CHROME GREEN, LIGHT

Indispensable for producing the clean bright tints such as Lettuce and Satin Green. It lies down to a green when added to white rather than on the blue cast. In modifying with blue use Prussian Blue and avoid Ultramarine which reacts chemically with chrome colors.

CHROME GREEN, MEDIUM

Produces cooler shades such as Jade. Frequently used straight as a task color. This, as well as the other chrome greens, are too opaque for use for glazing. Use Peacock Green for this purpose.

CHROME YELLOW, LIGHT

Makes clean canary tints without objectionable green hue. Use with Prussian Blue avoiding Ultramarine. Carefully manufactured to prevent discoloring. Strong opacity makes it unsuited for glaze work. Use Indian Yellow Lake for this purpose.

CHROME YELLOW, MEDIUM

Most useful natural yellow-tinting color. Very clean tone and suited for finest enamel work.

CHROME YELLOW ORANGE

Produces good peach tints. For Chinese Red use with Cardinal Red avoiding combination with English Vermilion. Used widely as a straight decorative color.

DRAGON RED

Its great brilliancy and fastness to light make it one of our largest sellers for bulletin work. It is also excellent for making pinks.

ENGLISH ROSE LAKE

Provides most attractive orchid tints and by combining with Ultramarine Blue and White, it produces richest shades of Purple, Plum, etc. Particularly suited for glazing. Tints have good fastness to light.

ENGLISH VERMILION

One of the oldest fine decorative reds which has a richness and individuality of color that has made it popular for centuries. It should not be combined with Chrome Yellows because of chemical reaction which affects the color.

FRENCH YELLOW OCHRE

A clean brownish yellow very useful in producing attractive brown shades. Tobacco Brown and Antique Brown are obtained by combining with Venetian Red and Black. Not as translucent for glazing as Raw Italian Sienna.



Orange Lake



English Venetian Red



Burnt Italian Sienna



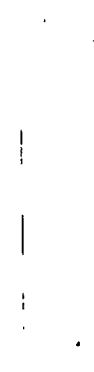
Chrome Yellow Orange



Chrome Yellow Medium



Chrome Yellow Light



Lamp Black



Ivory Drop Black



Van Dyke Brown



Japanese Brown



Raw Italian Sienna



French Yellow Ochre



Lamp Black



Ivory Drop Black



Van Dyke Brown



Japanese Brown



Raw Italian Sienna



French Yellow Ochre

NOTE: The small squares show the colors in full strength. Large samples show colors let down with white in proportion $\frac{1}{2}$ pint of color to 2 pints of white. Colors marked * particularly suited to Tiffany Glaze work. (Furnished in large and small tubes only.)

SHERWIN-WILLIAMS FIRST QUALITY COLORS IN OIL

First Quality Colors in Oil

These colors embody the very latest development in paint engineering. Through a perfected new system of manufacturing, developed in Sherwin-Williams Color Works in Chicago, we are now able to provide S-W First Quality Oil Colors in fluid consistency. This offers several advantages of great interest to both the contractor tinting in barrel lots and the person mixing a quart of material:

1. First Quality Oil Colors in FLUID CONSISTENCY require no "breaking up" but will *pour* in cold weather, as well as in summer, and mix without effort in the paint or enamel being tinted.
2. This saves a great deal of costly labor on large operations because these colors stir in immediately without streaking or any danger of unbroken lumps. Straining the material for this reason is no longer necessary.
3. Because this fluid consistency is not obtained by the mere incorporating of additional oil we have been able to develop even better clearness of tone and tinting strength than before. The colors retain this impalpable fineness of texture without deterioration in the package which enables Sherwin-Williams to provide a uniformity of quality, working properties and superlative product never before quite obtainable.

S-W First Quality Oil Colors are ground in strictly pure linseed oil and are of the purest quality possible to produce. They are used by painters and decorators for the very finest work because of their clarity, characteristic sharpness of tone and maximum resistance to light.

These colors are recommended and used by painters for tinting finest enamels, but, because quality in these colors also means economy—lowest actual cost in dollars and cents—First Quality

Oil Colors are particularly recommended for tinting house paint, wall paint, tiffany glazing, and for making oil stains for new wood work trim, as well.

Greatest possible tinting strength in all colors is assured through skillful manufacture and the care taken in the many steps of their manufacture:

Manufactured Colors (Made in Sherwin-Williams Color Works)

Strictest supervision insures the utmost in chemical purity. No variation in accuracy of manufacture is permitted to interfere with the strength, cleanness and correct tone of every color we make.

Natural Colors (Colors found in Nature—not manufactured) With a purchasing power as great as Sherwin-Williams' it is possible to obtain the choicest colors on the market. This is of tremendous importance in maintaining uniformity and accuracy of color.

Sherwin-Williams First Quality Oil Colors are not re-inforced (or adulterated) colors. This practice is often resorted to in order to "step up" the tinting strength of Siennas, for example. While such colors are not particularly objectionable where exactness of tone is not required, the artist and particular decorator always insist upon unadulterated colors. And for this reason they prefer S-W First Quality Oil Colors where tinting strength is obtained by quality of manufacture and fineness of grind, alone.

Note: These colors are furnished in ½ pint cans, quarts and gallons. They are sold by bulk and not by weight.

For the convenience of artists and those decorators who require a tinting color in paste consistency First Quality Oil Colors are also furnished in large and small size collapsible tubes.

SHERWIN-WILLIAMS FIRST QUALITY COLORS

First Quality Colors in Oil are perfectly suited to producing Clean, Pure Tints and for Tiffan

INDIAN YELLOW LAKE

Particularly suited for use in glazing because it is the only yellow that is translucent. Use Chrome Yellows for tinting.

IVORY DROP BLACK

Although much below Lamp Black in tinting strength Ivory Drop Black is preferred where a pure jet black is required. It is of a brownish cast in tints. Is a good normal drying color.

JAPANESE BROWN

The most popular brown for glaze work, clean and attractive and combines easily with other colors for tiffan blends.

LAMP BLACK

Strongest tinting strength. Tints of a blue gray tone. By nature slower drying, requiring use of more drier. Use as a sash color because of superior opacity.

ORANGE LAKE

Most attractive for glazing and stencil work. Use Chrome Yellow Orange for tinting.

VERDAS GREEN LIGHT

Verdas Green Light gives attractive shades of emerald green which can not be obtained with chrome green, and which are similar to those made with Paris Green. It is, however, non-poisonous, and is fast to light, giving very permanent shades, both of which qualities are very desirable in a green pigment.

PEACOCK GREEN LAKE

Provided for a green glaze, Chrome Greens being too opaque for this purpose.

PERMANENT CRIMSON LAKE

The finest red for glazing, stencil and mural work. Rich in tone and with great tinting strength.

PRUSSIAN BLUE

Has good tinting strength and clearness of tone. Has a greenish hue and is suitable for producing Peacock Blue shades and greens but should not be used for obtaining purple tints with red. Quite clear and translucent when used thin or in glaze. The Blue to use on exterior work.

RAW ITALIAN SIENNA

Preferred for use with Chrome Yellow Light for Cream and Ivory tints. Combines with Chrome Yellow Medium for soft, rich Colonial Yellow. Used for warming gray tints. Makes a pleasing oyster white with Raw Umber and White. Is effective as a glaze color.

RAW TURKEY UMBER

Extensively used in toning down bright tints. Added to Chrome Green Light to produce Moss Green and Bronze Green. Effective as an over-glaze for antique finishes. A strong drying color because it contains manganese.

ROSE MADDER

Particularly suited for glazing. Yields clean pink tints.

TURKEY RED

Has good opacity and tinting strength which makes it desirable for light tints for wall paint and enamels. Also used straight for sash color. Used for toning ground colors, grays and browns.

TUSCAN RED

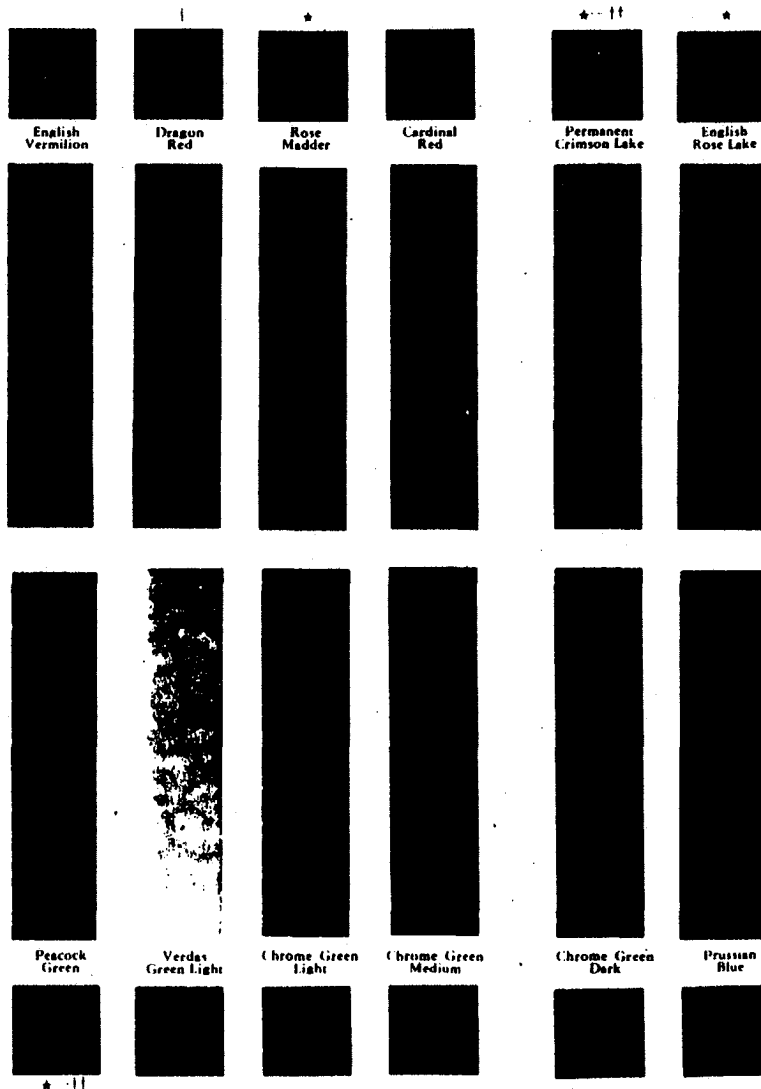
Develops pleasing mauve tints. Used by many painters as a sash color.

ULTRAMARINE BLUE

Not as powerful in tinting as Prussian Blue but indispensable because its "reddish" hue makes it suitable for use with Rose Lake for the violet tints. Suitable for glazing. Use Prussian Blue for Exterior tinting.

VAN DYKE BROWN

Yields pleasing taupe shades. Gives a good mahogany tone glazed over Burnt Sienna—makes a beautiful verde antique glazed over Pale Green. Makes an excellent Walnut or Dark Oak Stain over Pine



NOTE: The small squares show the colors in full strength. Large samples show colors let down with white in proportion 1/2 pint of color to 1 pint of white. Colors marked * particularly suited to Tiffany Glaze work. †Furnished in paste form only. ‡Furnished in large and small tubes only.

S H E R W I N - W I L L I A M S S T A I N S

Stained Wood Effects Produced With S-W First Quality Oil Colors

With woodwork colors like these one can finish bedrooms, breakfast rooms or sun-parlors with rare beauty and originality. The S-W Decorative Studios will gladly help select the proper colors for walls, drapes and furnishings to complete the color scheme with any of these suggested color treatments for woodwork. These effects are intended to supplement the colors obtainable in other types of S-W Wood Stains.



Wood Stains Produced With S-W First Quality Oil Colors

The purity of color and fineness of grind which characterizes these colors causes them to penetrate and bite into the wood very much the same as a dye. Printing ink does not begin to do justice to the individuality and richness of tone these stains produce.

Reduction of First Quality Oil Colors for Staining

Use about $\frac{1}{8}$ to $\frac{1}{4}$ pound of color to 1 quart of turpentine, depending upon the strength of the color used and the intensity of stain desired. To this mixture add $\frac{1}{4}$ pint of varnish such as S-W Scar-not or Mar-not Varnish.

These colors do not require sealing to prevent bleeding into the varnish coat. S-W Opex Interior Brushing Lacquers may also be used over these stains without bleeding or picking up of the color. The use of Opex Sealer-Binder is good practice however under lacquer, to hold out finishing coats to a full film.

Panel No.	Oil Colors Used	Wood Stained
11	Prussian Blue 3 parts Chrome Green L 3 parts White 4 parts	Fir Wood
12	Rose Lake 1 part White 3 parts	Yellow Pine
13	Raw Umber—White	Straight White Oak
14	Chrome Yellow Dark Orange	
15	Prussian Blue 3 parts Chrome Green L 1 part White 4 parts	Maple
16	Rose Lake 2 parts Ultramarine Blue 2 parts White 4 parts	Maple
17	Indian Yellow	Maple
18	English Vermilion	Yellow Pine
19	Paris Green	Maple
20	Ultramarine Blue	Maple
21	Tuscan Red	Yellow Pine
22	Chrome Green D White	Maple
23	Ultramarine Blue 1 pt. White 4 parts	Straight White Oak
24	Chrome Green L 1 part White 3 parts	Red Gum
25	Chrome Yellow Dark Orange	Yellow Pine
26	Chrome Green D White	Cypress
27	English Vermilion White	Birch
28	Indian Yellow	Red Gum
29	Rose Lake	Maple
30	Ultramarine Blue White	Firwood
31	English Vermilion White	Red Gum
32	Ultramarine Blue 1 pt. White 4 parts	Yellow Pine
33	Paris Green	Yellow Pine
34	Rose Lake White	Red Gum
35	Raw Umber 1 part White 3 parts	Birch
36	Chrome Green D White	Red Gum
37	Rose Lake 1 part White 3 parts	Straight White Oak
38	Ultramarine Blue White	Red Gum
39	English Vermilion	Straight White Oak
40	Rose Lake 2 parts White	Yellow Pine

Wood Stains Produced With S-W First Quality Oil Colors

Bedrooms, sunrooms, feminine shoppes and rooms of this character are logical places for the decorator's ingenuity. Colored enamels have had their way and are still popular and in excellent taste. They have paved the way, however, for more colorful wood stain effects such as are suggested by the panels reproduced here.

SHERWIN-WILLIAMS OIL STAINS (for New Unfinished Woodwork)



For Staining Floors, Woodwork, Exterior Woodwork, etc. Use S-W OIL STAINS

Oil Stains are favored by many decorators because they are easy to apply, control and are economical. They have the particular advantage of requiring a sealing coat before varnishing (with the exception of Yellow and Brown Mahogany). For this reason they are especially recommended for staining wood floors and for varnished woodwork elsewhere because the use of shellac or any similar first-coater reduces the resistance of the varnish to footwear and to furniture.

Oil Stains are applied and the surplus stain wiped off when the desired depth of stain is obtained. Thus it is possible to avoid the uneven appearance which results when the wood is stained with a liquid stain. This wiping of the stain also makes it easy to obtain "antique" effects. S-W Oil Stains are made in the most durable colors obtainable and produce beautiful, long-lasting results.



Dark Oak



Light Oak



Silver Gray



Light Mahogany



Colonial Oak



Walnut



Moss Green

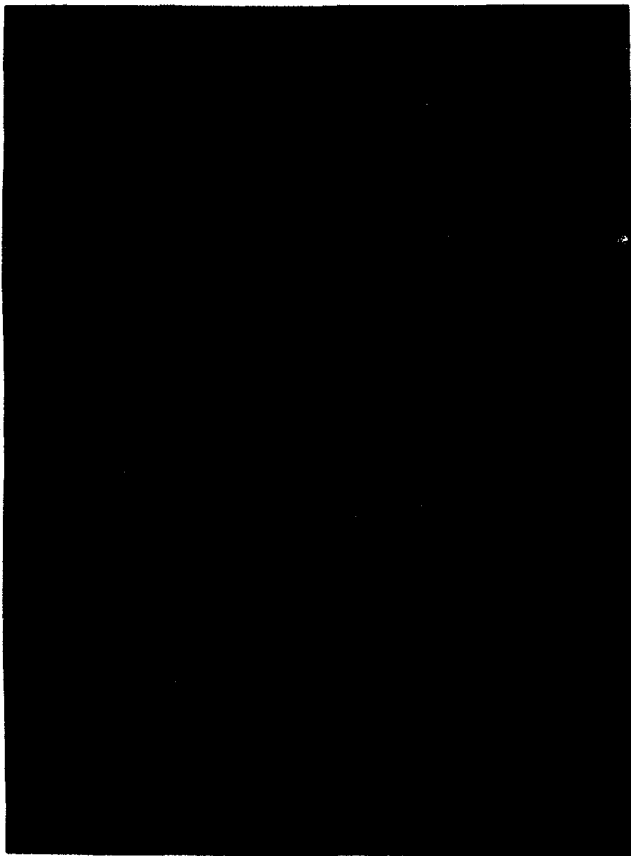


Dark Mahogany

NOTE:—All stains vary in character with different woods over which they are applied. Test on sample of woodwork before staining the entire job.

*Requires

SHERWIN-WILLIAMS STAINS



These Effects Produced on Knotty Pine With S-W Handcraft and S-W Oil Stains

Make certain that the wood is clean and that it is sandpapered smooth. This brings out the satiny play of highlights and shadows which make this wood so interesting. This is recommended even though the wood is to be varnished in satin finish. Remember, too, that wiping the stain, before it dries, makes the hard parts of the wood, which form the highlights, have a cleaner contrast with the softer parts, which always stain deeper. Both S-W Handcraft Stains and S-W Oil Stains are recommended for use on knotty pine.



—Courtesy of Schwager & Co., Cleveland, Ohio

Knotty Pine Woodwork

Many people who admire rooms finished in knotty pine would like to make use of this material providing they could be certain of finishing it successfully in the color effect they like. The color plate on this page clearly shows what a variety of color effects one can obtain through finishing knotty pine with Sherwin-Williams Stains and Varnishes. When you go to the trouble of finishing a room in this wood, make certain that you are going to be entirely satisfied with the color and the finish of the wood by letting Sherwin-Williams help make the work successful.

KNOTTY PINE

Standard Specifications for Finishing Knotty Pine Panels

Effect No. I

1 coat S-W Handcraft Stain Weathered wiped hard before stain becomes set.
1 coat S-W Pure White Shellac reduced 33 1/3%.
Sand smooth when dry.
1 coat S-W Velvet Finish No. 1044.

Effect No. II

1 coat S-W Oil Stain Moss Green. Wipe before stain becomes set.
1 coat S-W Pure Orange Shellac reduced 50%.
Sand smooth when dry.
1 coat S-W Velvet Finish No. 1044.

Effect No. III

1 coat S-W Oil Stain mixed 4 parts Light Oak and 1 part Dark Mahogany. Wipe before stain becomes set.
1 coat S-W Pure Orange Shellac reduced 50%.
Sand smooth when dry.
1 coat S-W Velvet Finish No. 1044.

Effect No. IV

1 coat S-W Handcraft Stain Silver Gray. Wipe lightly before stain becomes set.
1 coat S-W Pure White Shellac reduced 33 1/3%.
Sand smooth when dry.
1 coat S-W Velvet Finish No. 1044.

Effect No. V

1 coat S-W Handcraft Stain Fumed. Wipe lightly before stain becomes set.
1 coat S-W Pure White Shellac reduced 33 1/3%.
Sand smooth when dry.
1 coat S-W Velvet Finish No. 1044.

Effect No. VI

1 coat S-W Oil Stain Light Oak. Wipe before stain becomes set.
1 coat S-W Pure Orange Shellac reduced 33 1/3%.
Sand smooth when dry.
1 coat S-W Velvet Finish No. 1044.

Effect No. VII

1 coat S-W Oil Stain Brown Mahogany. Wipe before stain becomes set.
1 coat S-W Pure White Shellac reduced 33 1/3%.
Sand smooth when dry.
1 coat S-W Velvet Finish No. 1044.

Effect No. VIII

1 coat S-W Handcraft Stain Early English reduced 50% with Handcraft Stain Reducer.
1 coat S-W Pure White Shellac reduced 33 1/3%.
Sand smooth when dry.
1 coat S-W Velvet Finish No. 1044.

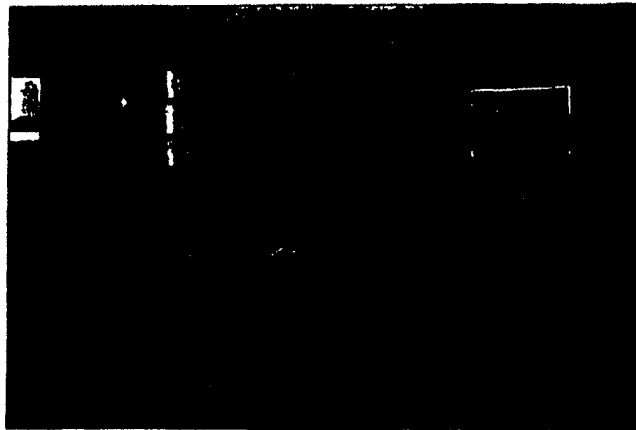
Effect No. IX

1 coat S-W Oil Stain mixed 3 parts Brown Mahogany and 1 part Rich Mahogany. Wipe before stain becomes set.
1 coat S-W Pure White Shellac reduced 25%.
Sand smooth when dry.
1 coat S-W Velvet Finish No. 1044.

Effect No. X

1 coat S-W Oil Stain mixed 3 parts Light Oak and 1 part Moss Green. Wipe before stain becomes set.
1 coat S-W Pure White Shellac reduced 50%.
Sand smooth when dry.
1 coat S-W Velvet Finish No. 1044.

SHERWIN-WILLIAMS HANDCRAFT



This recreation room shows how the masonry walls of a home can be hidden behind a most attractive mask of knotty pine stained and finished in a mellow tone with S-W Handcraft Stain "Fumed." A dull rubbed finish is recommended that is produced with one coat of S-W White Shellac and one coat of S-W Velvet Finish Varnish. The ceiling may be of plaster or wallboard painted with Flat-Tone Ivory and glazed to a softened Old Ivory with S-W Oil Color Japanese Brown in S-W Glazing Liquid.

S-W Handcraft

These stains are quite different from oil stains, ment type. Handcraft Stains are called "spirit-coloring matter consists of various dyes, blend tone and for non-fading properties.

There are four principal reasons for using S-W the finishing of interior woodwork and furniture

1. Handcraft Stains penetrate the wood d richer colors than is possible in a pigment ty Extra Dark Mahogany, Adam Brown, Walnut
2. They produce cleaner colors because of is dye and, naturally, of infinitely finer particle pigments.
3. The stained effect is more uniform, du stain to penetrate harder pieces of wood and the wood.
4. Handcraft Stains do not raise the gra water or acid-type stains. This eliminates, m labor cost in finishing a home or building.



Silver Gray on White Quartered Oak



Light Mahogany on Mahogany



Weathered on Birch (White)



Fumed and Weathered



Fumed Oak on White Quartered Oak



Extra Dark Mahogany on Gumwood



Extra Dark Mahogany on Birch



Nut Brown



Weathered on White Quartered Oak



Adam Brown on Mahogany



Adam Brown on Birch (White)



Nut Brown



Nut Brown (formerly Brown Oak) on White Quartered Oak



Walnut on Birch (White)

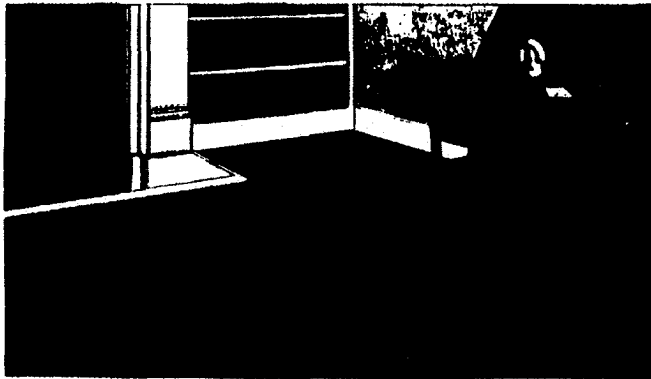


Walnut on Gumwood



Walnut

SHERWIN · WILLIAMS FLO-LAC (RAPID DRYING)



Use Flo-Lac for Floors

Many times it is desired to have a wood grain finish on floors which may be (1) painted, (2) linoleum, (3) too badly discolored to varnish without an expensive re-scraping of the floor.

Such floors are finished as follows:

1. Flo-Lac Ground Color is applied to hide the old finish.
2. S-W Graining Preparation is applied and worked with graining tools to reproduce the wood texture.
3. S-W Flo-Lac is applied in the wood stain color selected.

Flo-Lac consists of the most durable floor varnish obtainable in which are incorporated rich, lasting colors to reproduce the stained wood effects shown on page 71. Flo-Lac is tough, durable and not affected by water. Anyone can produce good finishes with Flo-Lac.

Flo-Lac is Durable and Economical

It is because Flo-Lac has these rich colors made right in the varnish that you can so conveniently renew these many surfaces that would otherwise have to be cleaned off down to the wood, re-stained and re-varnished.

Flo-Lac dries with a rich, lustrous finish. Water does not discolor it and the hardest kind of wear only proves how durable and economical a finish Flo-Lac really is.

Use Flo-Lac for Furniture

Color makes a big difference in furniture. Restore faded mahogany pieces with a coat of Flo-Lac Mahogany or with Flo-Lac Walnut for a brown shade.

Natural pine can be made to match English oak with Flo-Lac Dark Oak. One or two coats of Flo-Lac Walnut or Mahogany will make pine go nicely with your newer walnut and mahogany furniture.

Old-fashioned Golden Oak furniture will no longer look out of place when you enrich the color with Flo-Lac Walnut. It is easy to make beautiful finishes with S-W Flo-Lac.

SHERWIN-WILLIAMS FLO-LAC (RAPID)

Flo-Lac Stains and Varnishes in One Operation



Flo-Lac is a most popular finish because it is a great, practical labor-saver in renovizing floors, furniture and woodwork. It makes unnecessary much of the work that is required when restaining previously finished surfaces with regular, standard stains because these must be applied to the bare wood in order to "take." Instead of requiring that the old finish be removed, Flo-Lac can be applied right over the old finish when it is in good "paintable" condition. This is a distinct advantage, because many times woodwork, furniture or floors may be simply faded and in need of freshening up the color. Or a light pine or oak color is desired to be changed to a darker, richer color to match walnut or mahogany furniture.



LIGHT OAK



GOLDEN OAK



MAHOGANY
(Formerly Dark Mahogany)



DARK OAK



WALNUT



EXTRA DARK
MAHOGANY



1st Coat—GRAY
2nd Coat—GRAY
3rd Coat—LIGHT

**Restore Worn and Faded Woodwork, Furniture and Floors with
Stains and Varnishes in One Operation**

ROGERS BRUSHING LACQUER

The Household Finish of 1000 Uses

So Easy to Apply—Anyone Can Use It

Many things can be finished with R B L (Rogers Brushing Lacquer) which would ordinarily be neglected. And it is possible to make many articles of leather, cardboard, cloth or fabricoid because they can be made serviceable by protecting and decorating them with R B L. Table covers, party slippers, book covers, boudoir cases, etc., suggest some such uses for R B L.

Stair treads, window sills, furniture and toys are examples, on the other hand, of places to use R B L because of its extreme rapid drying—R B L DRIES WHILE YOU WAIT—and many of these things would be extremely inconvenient or even impossible to finish in slower drying finishes.

Linoleum offers the great big outstanding practical use for R B L. R B L Clear Linoleum Lacquer will make the most porous linoleum smooth, germproof and easy to wash. You can throw away that backbreaking scrubbing brush that is wearing out both the linoleum and yourself!

Rogers Brushing Lacquer—Clear Water White for LINOLEUM

Printed or Inlaid



**Makes
Linoleum
Easy to
Clean**

*Directions for
Obtaining Color
Mixtures on Page 71*

JERSEY YELLOW
White tinted with
Indian Yellow
PEACH
White tinted with
Orange
RATTAN
Sahara Sand tinted
with Indian Yellow
ITALIAN BLUE
3 parts Rich Blue,
2 parts Jade
CAMEO PINK
3 parts Orchid, 1
part Chinese Red
TENDRIL
2 parts Lettuce, 1
part Indian Yellow
TURQUOISE BLUE
Ivory tinted with
Rich Blue
AMETHYST
10 parts White, 4
parts Carmine, 1
part Rich Blue



R B L DRIES
while you wait



SHERWIN · WILLIAMS FINISHES FOR ROOFS



These recommendations apply only to S-W Black Roof Paints and Black Roof Cements.

Corrugated, Galvanized Iron and Tin	Gravel, Slag and Concrete	Tar Paper, Pitch and Composition
Painting 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, apply S-W Elastic Roof Cement, one-quarter inch thick. Either S-W Liquid or Elastic Roof Cement should be applied to the entire roof, depending on its condition. Covering capacity of S-W Ebonol on this surface is 150 to 175 square feet per gallon. Covering capacity of S-W Liquid Roof Cement on this surface is 100 square feet per 1 or 1½ gallons. One hundred pounds of S-W Elastic Roof Cement will cover approximately 250 square feet of smooth surface one-sixteenth inch thick.	Painting On gravel and slag roofs, apply a heavy coat of S-W Liquid Roof Cement. On concrete, apply one coat of Ebonol as a priming coat, followed with a heavy coat of S-W Liquid Roof Cement. Fasten all loose flashings and cover with S-W Elastic Roof Cement one-quarter inch thick; also repair all cracks in seams, joints or holes with this material. The roof is then ready for painting. Covering capacity of S-W Ebonol on this surface is 150 square feet per gallon. Covering capacity of S-W Liquid Roof Cement on this surface is 40 to 60 square feet per gallon. One hundred pounds of S-W Elastic Roof Cement will cover approximately 250 square feet of smooth surface one-sixteenth inch thick.	Painting If the tar paper, pitch or composition is not dried out, apply one heavy coat of S-W Liquid Roof Cement to the entire surface, after having swept off all loose material. <i>If the tar paper, pitch or composition is dried out, cracked or is not otherwise in good condition, we recommend that the surface first be coated with S-W Ebonol before applying S-W Liquid Roof Cement. Do not use S-W Roof Cement on any kind of shingle roof.</i> Patching Fasten all loose flashings and cover with S-W Elastic Roof Cement one-quarter inch thick. For patching large holes and leaks, use same method as recommended for corrugated galvanized iron and tin roofs. Covering capacity of S-W Liquid Roof Cement on this surface is approximately 75 square feet per gallon. One hundred pounds of S-W Elastic Roof Cement will cover approximately 250 square feet of smooth surface one-sixteenth inch thick.
Repairing Valleys	Repairing Flashings	Repairing Gutters
Where valleys are in fairly good condition, apply S-W Liquid Roof Cement. In case of a badly worn valley, cut strips of 45 pound felt or some other material such as tin, composition or canvas to fit the valley, coat the underside with S-W Elastic Roof Cement about one-quarter inch thick; then cover the outer surface with a heavy application of S-W Liquid Roof Cement.	Loose or corroded flashings are a common cause of leaks. If the flashing is loose, fasten it down and coat with S-W Elastic Roof Cement one-quarter inch thick. Double the edges. Do not apply S-W Roof Cement Red or Green over any black surface. If it is necessary to prime the surface before applying S-W Roof Cement Red or Green, use a paint the same color as the roof cement to be applied. S-W Roof and Bridge Paint Red and Green are recommended as priming coats for S-W Liquid Roof Cement Red and Green.	If the gutters are corroded, repair them with S-W Liquid Roof Cement one-eighth inch thick. Use a stiff 4 inch brush. If the holes in the gutter are large, apply S-W Elastic Roof Cement around the edges; then cut pieces of felt or some other material such as tin, composition or canvas, somewhat larger than the holes. Next apply S-W Elastic Roof Cement over them. Then cover the entire gutter with a heavy coat of S-W Liquid Roof Cement.

SHERWIN WILLIAMS WAGON AND IMPLEMENT



S-W WAGON AND IMPLEMENT

Ordinary paint isn't designed to stand up under the service required of the finish on wagons and implements. A special hardness is needed, resistance to the roughest kind of usage, grinding of sand and stones and destructive fumes and liquids of the barnyard and orchard.

S-W Wagon and Implement Paint is also a most economical, inexpensive enamel finish for pumps, engines, tractors, window sash, benches, spraying equipment, harvesting equipment and all similar apparatus about a farm, orchard, cannery or manufacturing plant.

Work isn't half as tiring as painting it. Monotony doesn't bother you get busy with the painting of things new again. Paint with S-W Wagon and Implement Paint does heaps more than prevent rust and repair holes. It's great if more farmers do it. Other, forget how tired you take time off to paint your wagons, tractors and equipment. Remember: a small can of paint is the cost of a new tool.

GENERAL INSTRUCTIONS

Keep a can of Wagon and Implement Paint handy, together with a few sheets of sandpaper and a Sherwin-Williams Brush No. 220.

Sandpaper the worn spots first, then give them a thin coat of Wagon and Implement Paint. Allow this to dry perfectly, then apply a coat over the entire surface. Be sure to stir the paint thoroughly from the bottom of the can and keep it well covered when not in use.



BLACK



GREEN



YELLOW

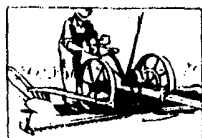


GRAY

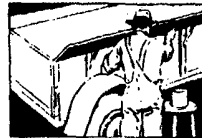


RED

HOW IT HELPS TO IMPROVE LIFE ON THE FARM



Neglect and "Old Man Rust" wear out more valuable farm implements than the hardest use in the fields. Try keeping them painted as if you were the local agent for your community and see the satisfaction you get out of it!



Tough as a pig's nose, strong as a bull's neck, durable as cow hide simply indicate how Nature provides for the service expected. Ordinary paint won't do for trucks and wagons. Wagon and Implement Paint does a good job, economically.



Milk cans and ice cream buckets take a lot of punishment, but, like a good boxer, they take it "with a smile" when finished with Wagon and Implement Paint and "come back for more." Make your dairy equipment advertise you favorably—it's good business.



You groom a horse—why not "groom" your tractor likewise. Get your neighbors in the habit of saying that you keep your machinery in "beautiful shape!" Your "iron horse" can be easily kept up with Wagon and Implement Paint.

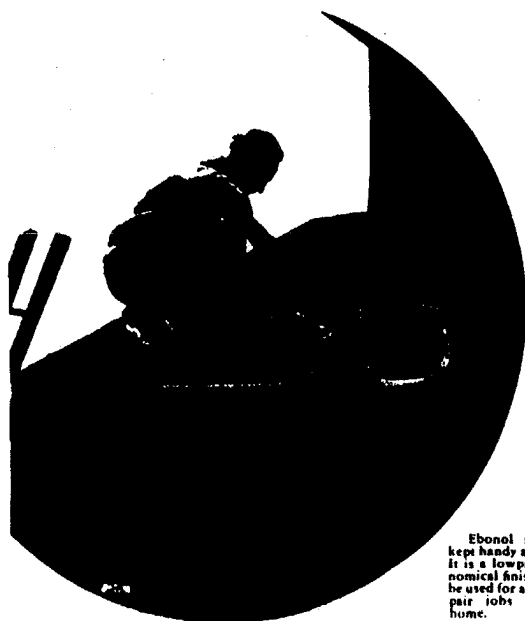


A good mower doesn't cut the harvest with any more certainty than Old Man Rust does when equipment needs paint. A can of Wagon and Implement Paint saves a dollar for every cent invested!

SHERWIN · WILLIAMS ROOF COATINGS

S-W ROOF COATINGS

A leaking roof does a great deal of damage to the building. Water coming through the partitions spoils the inside wall decorations and frequently loosens the plaster. Peeling paint on the outside of the house is usually traced to a leaking gutter or valley. Regular use of S-W Preservative Shingle Stain keeps wood shingles in good condition. S-W Roof and Bridge Paint will restore weathered shingles. Give the gutters a coat of this paint every two years and they will last for years.



Ebonol should be kept handy at all times. It is a low-priced, economical finish that can be used for a host of repair jobs about the home.

LIQUID ROOF CEMENT

Will make a roof water-tight at very little expense. Recommended for use over metal and composition roofing, but is not satisfactory on shingle roofs. When applied over a flat roof such as shown in the illustration, it can be gravelled if desired. It is easily applied cold with a long-handled roofing brush. It comes in Red, Green and Black. Does not run, crack or peel in extremes of weather.

ELASTIC ROOF CEMENT

Made in heavier body so that it can be applied with a trowel to upright surfaces. It is ideal for filling holes in the roof, facing, valleys or gutters. Holes can be covered with tin or tar paper and held in place with Elastic Roof Cement. It is an extremely long-life material, being made with long fibre asbestos which knits together into a tough, non-sagging film.

EBONOL

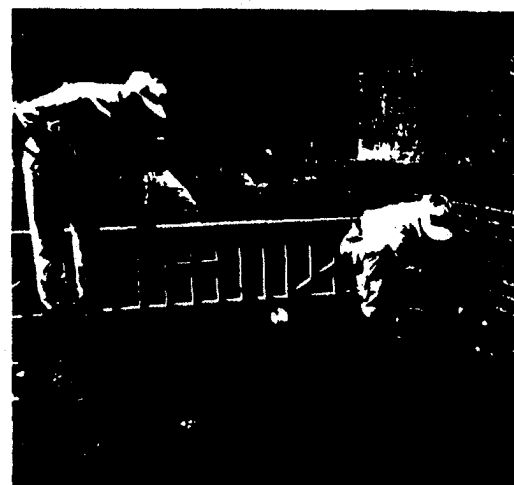
A heavy-bodied glossy black paint for use on wood and metal surfaces. The life can be restored to old dried-out felt, composition or paper-roofing with Ebonol before applying the finishing coat of Liquid Roof Cement. It dries with a good gloss and protects admirably against the weather, dampness and acid or alkali fumes. Splendid for safeguarding metal from the corrosive liquids about the home, farm or manufacturing plant. Ebonol is a most economical paint and is handy to have on hand at all times.

QUICK-DRYING EBNOL

This is made thinner in body so that it will dry quicker and become hard in a shorter time. Many people use it for painting the underside of automobile and truck fenders. It is also excellent for painting exposed metal framework, metal piping, etc.

EBONOL REDUCER

This is the liquid furnished for thinning Ebonol, cleaning of brushes used in Ebonol, etc. Its use causes Ebonol to dry quicker because of the thinner film applied.



SHERWIN-WILLIAMS MAINTENANCE

S-W ROOF AND BRIDGE PAINT

S-W Roof and Bridge Paint has a record of good, honest economical service for painting metal roofs and for a general utility painting. In making Roof and Bridge Paint full advantage is taken of our large production to effect economies in manufacture so that the customer gets the utmost for his paint dollar. The paint spreads easily to a solid, uniform, fine appearing finish. One or two coats of Roof and Bridge Paint will add immeasurably to the attractiveness of metal roofs and buildings and effectively protect all types of metal and wood construction from rust and decay. It pays to protect your buildings with Roof and Bridge Paint.



BROWN



RED



GRAY SLATE



ALSO BLACK

S-W METALASTIC—The All-Around Metal Protector

Metalastic is a combination graphite paint and possesses the water-shedding properties characteristic of carbon and graphite paints. Metalastic Black contains the largest feasible percentage of graphite and carbon, which fits it particularly as a finishing coat. Sherwin-Williams standard recommendation for the protection of metal is: First coat: Kromik Metal Primer; Second coat: Metalastic Black (or Green, Brown or Gray, if preferred). Where it is desired to use Metalastic as

priming coat as well, it is suggested that Metalastic be used for priming coat, followed by one of the other colors to make it easier to check for perfect coverage.

Metalastic brushes so satisfactorily that it does better work with it—and this means the best protection, particularly on lattice work and other surfaces which ordinarily would be more difficult to paint. A solid uniform film, which is so important in metal protection, is easily obtained with Metalastic.



BLACK



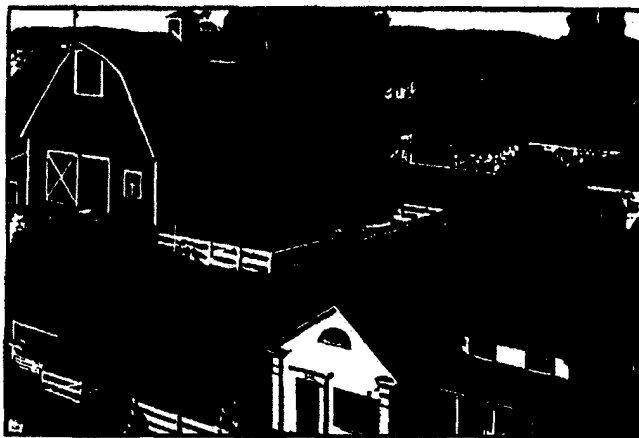
GRAY



GREEN



SHERWIN · WILLIAMS COMMONWEALTH



Commonwealth Barn Red

S-W Commonwealth Barn Red has been famous for years. Its rich, pleasing color has invited many imitators. But for preservative value and for its ability to retain its fine appearance under long service and exposure, S-W Commonwealth Barn Red has no superior. It is easy to keep your property in good repair when S-W Commonwealth Barn Red protects it.

S-W COMMONWEALTH

The Ideal Utility Paint for Barns and Buildings

Here is a paint that is made to give the greatest value at the lowest price that will permit the use of the quality we can recommend. Every known material is made use of to enable us to make so good a product. It's good, honest value. The pigments and oil are chosen for their protective value and the paint will give on your property.

How to Estimate the Amount of Commonwealth Barn Paint You Will Need

Measure the total distance around the building by the height and divide by 300.

This will give the number of gallons for two coats.

Divide by 500 for the amount required for one coat.

One-fifth of this amount will be enough for one coat.



Orange Yellow



Ivy Green



Gray



Red



Dark Green



Brown



ALSO BLACK AND WHITE

SHERWIN · WILLIAMS ODP WHITE LEAD



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 harrel 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 \$100.00 for every ounce of adulteration that it may be found to contain.

NOTE—This is also available in soft-paste consistency.

SHERWIN-WILLIAMS FINISHES FOR



S-W Kromik Metal Primer

There are four reasons why Sherwin-Williams makes Kromik Metal Primer the standard for the priming coat over metal. These recommendations 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.

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.

3. Ideal Shop Coat:

By this is meant that Kromik dries to a stand more punishment in handling than other primer we know of. Steel protected with Kromik is protected from weather even if the finishing coat is not applied for some time.

4. A Tight Impervious Film:

The proportions of oils and pigments in Kromik makes the tightest possible film. No gases 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 the finishing coat, or where special color is desired, use SWP, Sherwin-Williams Prepared Paint, for the finishing coat. SWP is an oil paint of the very highest protective value.

Covering Capacity: Kromik covers approximately 600 square feet of metal surface, one coat, per

BRIGHTEN UP AND PROTECT THOSE METAL SURFACES

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 suited 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, does not tarnish readily and stands outside exposure well. Extremes of climate do not crack, peel, blister or discolor it. One coat hides a clean black surface. It has no disagreeable banana-like odor found in many other Aluminum paints.

LIQUID GOLD

Ready to Use

A liquid gold paint for use on radiators, hot water pipes, sprinkler systems, also for picture frames, metal work, basketry and other decorative uses. Is resistant to extremes of climate and retains its brightness in all climates.

The growing popularity of enameled and glazed surfaces makes the trimming with gold very effective. It is also used as a ground color on walls and on furniture, and with S-W Glazing Liquid and glaze colors.

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.

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 Primer

Before applying Galvanized Iron Primer, the surface is clean and free from oil and dirt. In the process of galvanizing, an oxide film is formed on the finished product is always moist. This should be cleaned off thoroughly with kerosene or gasoline, otherwise the drying will be retarded. After cleaning, give an even coat and apply the desired finishing coat in 24 hours after exposure to the weather.

Galvanized iron, in both plain and corrugated forms, is a very practical building material and when properly treated with this primer as attractive for many types of buildings as can be obtained. When used with S-W Galvanized Iron Primer, any color of paint can be used.

Covering Capacity: Approximately 800 square feet of metal, one coat, per gallon.

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. When used as a carbon paint, this product is slower in hardening than ordinary paints and retains its tough, elastic film for the longest period.

Covering Capacity: Approximately 600 to 700 square feet of metal, one coat, per gallon.

SHERWIN-WILLIAMS ZILO (Zinc, Lead, Linseed Oil)

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 for the making of every type of hand-mixed paint.

Zilo resembles white lead and is handled by the painter in very much the same manner. But Zilo has several distinguishing characteristics resulting 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 straight white lead.
 - (a) Zilo makes cleaner, richer tints.
 - (b) Zilo STAYS WHITER and does not discolor from gas fumes in the air as does straight white lead paint.
- (2) Zilo "goes further" than straight white lead paint. It will take one gallon more linseed oil per 100 pounds, as used for the third coat, than will white lead.
- (3) Zilo makes a more durable paint than straight white lead paint. White lead paint shows the tendency towards objectionable "chalking" and washing off under rain and weather. In Zilo this chalking has been reduced to the desired degree because of the tempering by the zinc it contains.

Hand mixing of white lead and white zinc costs more than Zilo because white zinc costs more than white lead and Zilo sells at very close to the price of white lead.

The uniform mixing and thorough intimate bonding of the lead and the zinc is accomplished in the mill at The Sherwin-Williams factory such as is humanly impossible to produce by hand mixing. Every brushful of Zilo will contain exactly 75 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 is in paste consistency ready to be let down with linseed oil and turpentine as desired. By adding S-W ODP White Lead to Zilo any proportion of zinc up to 25 per cent may be made by the painter on the job.

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

NOTE—This is also available in soft-paste consistency.

SHERWIN-WILLIAMS CLEANERS AND POLISHES



SHERWIN-WILLIAMS FLOOR-WIPE for the Dustmop

Floor-Wipe is intended for use on the daily dustmop or dust cloth. Floor-Wipe makes it easier to actually *remove* the dust from finished floors, woodwork and furniture. The use of a dry mop or cloth usually serves but to scatter the dust. Floor-Wipe is very desirable to use as a sanitary measure in shops and stores, where it is necessary to keep floor dust from settling on goods displayed on tables or counters.

Floor-Wipe improves the lustre of finished floors where waxing is not desired. It is not intended as a "floor oil" for unfinished wood floors, however. For this purpose we offer a most effective, specially prepared product—S-W Floor-Seal. This is a varnish "wood hardener" recommended for wood floors in gymnasiums, stores and offices having wood floors where a varnish finish is not practicable.

SHERWIN-WILLIAMS POLISH-OL

Varnished furniture often loses its lustre for

1. A hazy film forms over the surface with soap and water does not clear away.
2. Washing with harsh soaps "chaps" the varnish and it takes on a grayish cast, which is translucent, the grain of the wood does not show and the furniture looks shabby.

Polish-OL has a healing or re-building action and its regular use will usually quite restore the attractiveness of furniture, woodwork and pianos. It can be used in one operation without tiresome labor and without drying and hard.

SHERWIN-WILLIAMS BRAS-BRITE Cleans and Polishes Metal

Recommended for cleaning nickel and brass fittings in the kitchen, bathroom and on the car. It is safe, effective and economical to use and should be kept handy at all times.

Housewives' Aids to Brighter, Cleaner Homes

SHERWIN-WILLIAMS PAINT AND VARNISH REMOVER

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 softens in a few minutes so that it comes off without effort with a dull putty knife.

Where the film is thick, more than one application of Taxite is necessary. Mouldings, carving and inaccessible places are easiest to clean with a small brush, dipped into Taxite. It is good practice, too, to scrub all surfaces in the same manner after the bulk of the old finish is scraped off.

Wash surfaces thoroughly with gasoline or benzine after using Taxite as any of it remaining on the surface will prevent the proper drying of the new finishing coats.

Put up in half-pint, pint, quart, half-gallon and gallon cans and is ready for use as it comes in the can. Shake well.

KEEP TAXITE AWAY FROM FIRE.