

SWEET'S CATALOG FILE

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

SWEET'S CATALOG SERVICE

DIVISION OF F. W. DODGE CORPORATION
119 WEST FORTIETH STREET, NEW YORK

SEE
SEE "HOW"
1



CATALOG
NO.
4

N17621

PAINT

SECTION - 17

Section Number **1** / **5** Catalog Number

CATALOGS 1 to 47

MANUFACTURERS

THIS INDEX INCLUDES ONLY MANUFACTURERS WHOSE CATALOGS ARE FILED IN THIS SECTION

Aluminum Co. of America.....	17/1	Midland Chemical Laboratories, Inc.....	17/42
American Crayon Co.....	17/35	Minwax Co., Inc.....	17/43
Arnesto Paint Co., Inc.....	17/2	Monroe, Lederer & Taussig, Inc.....	17/17
Artstone Rocol Corp.....	17/3	Muralo Co., Inc.....	17/18
Berry Brothers, Inc.....	17/4	Murphy Varnish Co.....	17/19
Boston Varnish Co.....	17/5	National Chemical & Mfg. Co.....	17/21
Bruce, E. L., Co.....	17/36	National Lead Co.....	17/20
Cabot, Samuel, Inc.....	17/6	O'Brien Varnish Co.....	17/22
Cornish Paint & Sales Corp.....	17/7	Passonno-Hutcheon Co.....	17/23
Devoo & Reynolds Co., Inc.....	17/10	Pierce, F. O., Co.....	17/25
Dixon, Joseph, Crucible Co.....	17/8	Pittsburgh Plate Glass Co.....	17/24
Dolge, C. B., Co.....	17/37	Praff & Lambert-Inc.....	17/26
du Pont de Nemours, E. I., & Co., Inc.....	17/9	Purma Co.....	17/44
Eagle-Picher Sales Co.....	17/11	Reardon Co.....	17/28
Finnell System, Inc.....	17/38	Reynolds Metals Co., Inc.....	17/27
Glidden Co.....	17/12	Sherwin-Williams Co.....	17/29
Hastings & Co.....	17/14	Sonneborn, L., Sons, Inc.....	17/45
Hillyard Sales Co.....	17/40	Standard Varnish Works.....	17/30
Hockaday, Inc.....	17/13	Tennant, G. H., Co.....	17/46
Huntington Laboratories, Inc.....	17/39	Truscon Laboratories.....	17/31
Johnson, S. C., & Son, Inc.....	17/41	U. S. Gutta Percha Paint Co.....	17/32
Keystone Varnish Co.....	17/15	United States Gypsum Co.....	17/33
King, E. & F., & Co., Inc.....	17/16	Vitra Seal Co., Inc.....	17/47
		Wilbur & Williams Co.....	17/34

PRODUCTS

THIS INDEX INCLUDES ADDITIONAL INFORMATION WHICH IS FILED IN OTHER SECTIONS

Products described or illustrated in manufacturers' catalogs are indexed by section and catalog numbers. All names are listed alphabetically under each product heading.

ABSORBERS

Water—Floor

Finnell System, Inc..... 17/38

ACID

Proofing

See Paint—Acid, Alkali or Oil Resistant

ACOUSTICAL

Material Surfacing

See Paint—Acoustical—Material Surfacing

ALUMINUM

Paste and Powder

Reynolds Metals Co., Inc..... 17/27

ALUMINIZING

See Paint—Aluminizing or Bronzing

BLUE

Lead

See Lead—Blue—Sublimed

BRIDGE

Protection

See Paint—Acid, Alkali or Oil Resistant; Paint—Metal Protective; Preservatives—Metal

CAEN STONE

Reproduction

See Paint—Texturing

CALCIMINE

Paint

See Paint—Water

CEMENT

Floor Coatings

See Paint—Brick, Cement, Concrete, Stucco; Stone—Preservative Finishing Coats

Floor Curing and Protection

See Flooring—Cement and Terrazzo—Curing and Protection

CEMENT—Cont.

Paint

See Paint—Brick, Cement, Concrete, Stucco, Stone Preservative Finishing Coats; Paint—Portland Cement

Portland—Liquid

See Paint—Portland Cement

CLEANERS, POLISHERS AND PRESERVATIVES

Tile, Marble, Linoleum, Brick, Wood, etc.

Briteway.....	17/37
Bruce, E. L., Co.....	11/74; 17/36
Century.....	17/38
Cleansoleum.....	17/42
Dolco.....	17/37
Dolcovar.....	17/37
Dolge, C. B., Co.....	17/37
Finnell System, Inc.....	17/38
Finola.....	17/38

(Continued on Next Page)



CONDENSED PAINTING GUIDE

BY
JAMES H. HARRIS, JR.
AND
JAMES H. HARRIS, JR.

EAGLE
EP
PICHER

1938-SWEET-00321

EAGLE-PICHER PAINTING PRODUCTS



DISTRIBUTED BY: **THE EAGLE-PICHER SALES COMPANY**

General Offices: Temple Bar Building, Cincinnati, Ohio
(for list of Branch Offices, see back cover)

Selecting the proper Paint

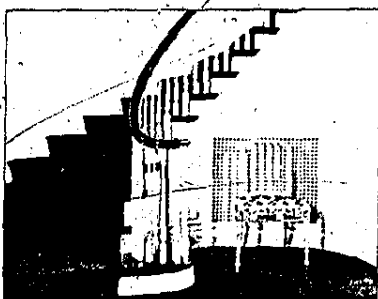
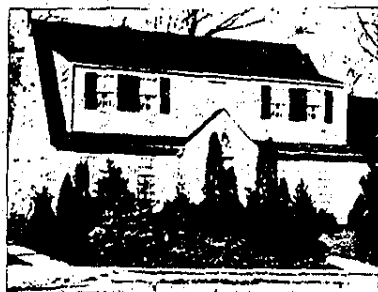
Cost, exposure, required durability, frequency of cleaning and of repainting—all these factors influence the selection of the proper paint.

The principal problem in selecting paints is the adjustment between initial cost and desired durability. When properly applied, pure lead-in-oil paints are as durable as any combination of pigments, and far more durable than most.

Lead-in-oil paints can usually be prepared on the job for less cost than many paints of not even approximately equal qualities. The materials cost less, and mixing and tinting take little more time than stirring and retinting ready-mixed paints.

The labor cost for a paint job is usually two or three times the cost of the materials. Thus, if repainting will be required within one or two years, the use of a minimum-cost short-lived paint may be justified. But if repainting will be done only when the life of the original paint is over, the high cost of labor makes it considerably more economical to use the most durable paint there is, even though its initial cost may be a little higher than a short-lived cheaper paint.

It is important to remember that the service of any paint depends upon the skill of the painter. Reputable manufacturers can only guarantee the composition of the paints they sell. They cannot guarantee results.



HOW TO USE THIS GUIDE

• Reliable data on the selection of durable paints for every major type of painting job are given on the following pages. Formulas are tabulated for various lead-in-oil paints according to the type and condition of the surface to be painted. Complete specifications can be written for any job by adapting these data to conditions prevailing on the project. When master painters are employed, these formulas may serve as a guide to materials and proportions. When less skilled workmen are employed, they may be made mandatory.

TABLE OF CONTENTS

	Page
General Facts	3-5
Formulas for Exterior Woodwork	6
Formulas for Interior Woodwork	7
Formulas for Plaster and Wallboard	8
Formulas for Masonry and Stucco	9
Formulas for Iron and Steel	10
Trouble-Shooting Defective Paint	11

For
are
liv
All
and
for
All

Ed
in
for

The
date
popu
stan
Sear
have
bias
the

Wins
white
sized
Prod
archi
white
decor
pure

Feder
Gove
minim
and a



Eagle White Lead is packaged in two forms—*Heavy Paste* and *All-Purpose Soft Paste*. Both are pure white lead carbonate ground in pure linseed oil.

All-Purpose Soft Paste contains a small amount of pure turpentine added at the factory in an extra grinding process. This makes *All-Purpose* easier to mix on the job.

Eagle pure White Lead in Oil

for all types of Painting

The first recorded use of white lead as a paint pigment dates back to the Romans almost 2000 years ago. Its popularity has grown ever since, until it has become the standard of comparison for desirable paint pigments.

Searches to find cheaper substitutes for white lead have produced many other paint pigments, but unbiased authorities still agree that white lead remains the most universally reliable painting material.

Wins in National Survey The acceptance of pure white lead as a paint pigment was recently emphasized in a national survey conducted by the Lumber Products - Better Paint Campaign. The replies from architects showed that 68% of them specify pure white lead. Eighty-five per cent of painting and decorating contractors stated their preference for pure white lead for their own homes.

Federal Projects On all Federal projects the U. S. Government requires 100% white lead-in-oil, or a minimum of 70% white lead in prepared white paint and a minimum of 60% white lead in tinted paint.

Eagle White Lead Proves Superior Durability in Dramatic Test . . .



This is the midwestern community where the paint test was made. One hundred and twenty-four homes were divided into three groups and a different kind of paint used on each group. The service results were carefully checked. (All work was done by the same painters.)



The one perfect paint job in the whole community! Eagle White Lead was the only paint ever used on this house. Note the smooth, even surface—no sign of failure after several years of weathering.



This home is typical of the group painted with paint containing no white lead. Photograph taken after 18 months' exposure. Note discoloration.

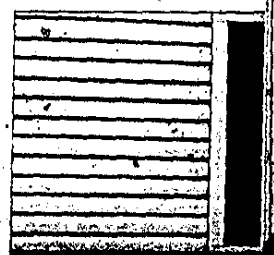
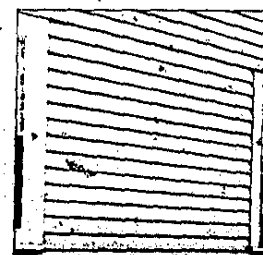


This photograph shows the results of 18 months' wear on paint with only 50% white lead. All houses in this group showed similar signs of failure.



Same house as left, six months later. Note how rapidly the disintegration of the paint film progresses once it has begun to fail.

Two close-ups of homes in the Eagle White Lead group after the same weather exposure as homes above. Paint film still in good condition. No cracking or scaling. Perfect surface for repainting.



North Dakota Paint Fence

Confirms Economy of

Pure WHITE LEAD

North Dakota's Agricultural College has been testing paints for over 30 years to protect the citizens of the state against paint frauds and to inform the public how to judge the durability of different kinds of paint. In one outstanding test, 120 typical exterior paints, applied to fences built of four kinds of wood, were exposed to five years' weathering—and service compared.

The results are conclusive. They showed that the higher the white lead content, the greater the durability of the paint. Pure white lead had a better record by far than paints with other pigments added. The greater the percentage of other pigments, the poorer the rating was of the paint.

The results of this test are summarized in the accompanying table.

Performance Report on 120 Typical Paints
after 5 years' exposure

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

EXPLANATION. The test was undertaken to determine the quality of the various paints being shipped into North Dakota. Note that as the lead content is increased, the durability rating of the paints improved.

CONCLUSION. "The higher the lead content, the greater the durability of the paint."

Outstanding Characteristics of Eagle White Lead-in-Oil

A "Chemically Active" Pigment

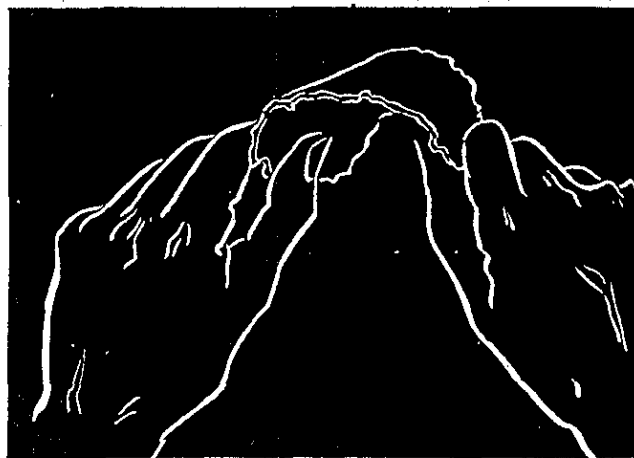
Paint pigments are divided into two classes—active and inactive. An active pigment reacts with oil in the vehicle and becomes a *chemical* as well as *physical* part of the paint. Pigment and oil are firmly bound together.

An inactive pigment does not unite with the oil, but is merely suspended in it.

As a group, inactive pigments are generally used as fillers and extenders. They have comparatively little hiding power and are used to give bulk or body in the paint mixture and to lower the cost.



White lead is an active pigment. These two photomicrographs illustrate chemical action that takes place when it is mixed with linseed oil. "A" shows how pigment particles look before oil is added. "B" shows how lead particles "blossom" out in linseed oil. Note that no sharp lines divide pigment and vehicle.



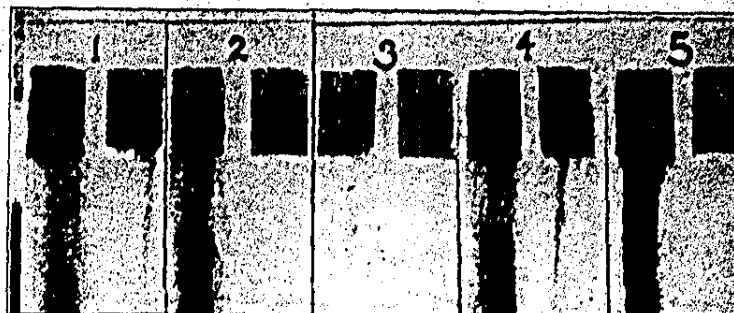
No Cracking... No Scaling

Eagle White Lead unites chemically with linseed oil and forms a soft elastic paint film. It never hardens or becomes brittle. When the surface to which it has been applied expands and contracts with temperature changes, this elastic film expands and contracts with it. When the paint film is brittle, contraction and expansion are definitely limited. Hence a brittle film usually cracks and scales.



Perfect Repainting Surface

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



Flows Freely... Good Coverage

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

An Eagle White Lead paint film goes on evenly and smoothly. There are no “ridges” and “thin spots.”



Does Not Retain Rust Stains

Eagle White Lead is a chemically active pigment. When mixed with linseed oil the resulting compounds are not soluble in water. Hence ferrous metal stains do not penetrate the surface. Such stains as may dry on the surface are easily removed by washing. Other paints do not have this quality. Note (above) the ugly stains that are caused when rust penetrates a paint film.



Easily Tinted

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



Great Hiding Power

Pigment particles in an Eagle White Lead paint form a solid mass of pigment that completely covers the surface. Its “refractive index” is high—giving it great opacity.



Easy to Mix on the Job

Oil is added to Eagle White Lead at the factory so that it is in an easy-mixing consistency when the painter receives it. He merely has to thin it into paint of the type best suited to meet surface conditions—a matter of only a few minutes for 100 lbs., which when mixed according to finish coat formula produces more than six gallons of paint.



Write for this Comprehensive Painting Manual Edited by the technical staff of American Architect in collaboration with Research Laboratories of The Eagle-Picher Lead Company.

A much more complete discussion of painting problems and painting specifications than there is room for in this Condensed Painting Guide. Praised highly by Architects and Builders. For free copy, write The Eagle-Picher Sales Company, Dept. SC, Temple Bar Building, Cincinnati, Ohio.

FORMULAS FOR EXTERIOR WOODWORK

Specification Data: Painting should be done in dry weather and when the temperature is above 40° F.

Painting done at lower temperatures, especially when nights are likely to bring frost and moisture with sudden drops in temperature, will not be as satisfactory as painting done under ideal conditions. Flattening, loss of gloss, spotting and premature chalking may result.

Moisture in wood will be drawn out by the sun and form blisters under a paint film which will eventually result in peeling. Green lumber should be primed as soon as possible and allowed to stand several days before application of succeeding coats. Defer all painting two to three days after a driving rain.

In new and re-painting work, fill nail holes, cracks and crevices with putty after priming or first coat has dried, to form a smooth surface and to prevent water from entering behind the paint.

Three coats of paint on new work and two coats on repainting work are generally sufficient.



NEW WORK

COAT	PREPARATION	PAINT FORMULA	APPLICATION
PRIMING	Dust and scrape off lime, dirt and adherent matter	FORMULA NO. 1 100 lb. All-Purpose White Lead 4 gal. Raw Linseed Oil 1 1/4 gal. Eagle Flattening Oil or Pure Turpentine 1 pt. Best Japan Drier	Brush in carefully and lay off in an even film as this is foundation of all subsequent painting. Its importance cannot be over-emphasized
SECOND	Apply 3-7 days after priming coat. Coat knots and sapwood with shellac before applying	FORMULA NO. 2 100 lb. All-Purpose White Lead 1 1/4 gal. Raw Linseed Oil 1 1/4 gal. Eagle Flattening Oil or Pure Turpentine 1 pt. Best Japan Drier	Brush in carefully to an even film of uniform thickness
THIRD (Semi-gloss finish)	Apply 3-7 days after second coat	FORMULA NO. 3 100 lb. All-Purpose White Lead 3 gal. Raw Linseed Oil 1 pt. Best Japan Drier	Brush in carefully to an even film of uniform thickness
THIRD (Flat finish)	Apply 3-7 days after second coat	FORMULA NO. 4 100 lb. All-Purpose White Lead 2 1/4 gal. Eagle Flattening Oil or Pure Turpentine	Brush in carefully to an even film of uniform thickness
PRIMING (Not required unless bare wood is exposed)	If in good condition (just off only). Loose scaly paint scraped off. If in bad condition burn off all paint and treat as new wood	Same as for new wood if required	Same as for new wood if required
FIRST	Apply 3-7 days after spot priming if required	FORMULA NO. 5 100 lb. All-Purpose White Lead 2 1/4 gal. Raw Linseed Oil 1 1/4 gal. Eagle Flattening Oil or Pure Turpentine 1 pt. Best Japan Drier	Brush in carefully to smooth film of even thickness
SECOND (Semi-gloss finish)	Apply 3-7 days after first coat	FORMULA NO. 3 100 lb. All-Purpose White Lead 3 gal. Raw Linseed Oil 1 pt. Best Japan Drier	Brush in carefully to smooth film of even thickness
SECOND (Flat finish)	Apply 3-7 days after first coat	FORMULA NO. 4 100 lb. All-Purpose White Lead 2 1/4 gal. Eagle Flattening Oil or Pure Turpentine	Brush in carefully to smooth film of even thickness

Notes: Eagle Flattening Oil is recommended in preference to turpentine for its smoother brushing and greater wearing qualities and because it will produce a better and more lasting finish. If thinner brushing is desired, do not add more linseed oil to these formulas, but reduce them

to the desired consistency with Eagle Flattening Oil or turpentine. When Eagle Heavy Paste White Lead is used, add 1 pint more turpentine or flattening oil to formula No. 3, one quart more to all other formulas.

Notes: For its smoother brushing and greater wearing qualities and because it will produce a better and more lasting finish.

FORMULAS FOR INTERIOR WOODWORK

Specification Data: The room temperature should not be less than 70° F. Paints should be kept at this temperature before being used.

White lead, however, brushes easier than varnishes and enamels and may, therefore, be applied at lower temperatures.

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

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

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

It is advisable in specifications to require adherence to formulas only when work is *not* in the hands of qualified contractors or decorators. The following formulas will produce paint that will give satisfactory service in a majority of cases.

NEW WORK

REPAINTING

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

Notes: Eagle Flatting Oil is recommended in preference to turpentine for its smoother brushing and greater wearing qualities, and because it produces a better and more lasting finish. If thinner brushing consistency is desired, thin down with small amounts of Eagle Flatting Oil

or pure turpentine. Do not add linseed oil. When Eagle Heavy-Paste White Lead is used, add one pint more turpentine or flatting oil to formula No. 8, one quart more to all others.

FORMULAS FOR PLASTER AND WALLBOARD

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

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

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

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

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



NEW PLASTER OR WALL BOARD

COAT	PREPARATION	PAINT FORMULA	APPLICATION
PRIMING	Patch cracks in plaster. Conceal joints in wallboards if required. Wipe surface clean. Glue size required on soft wallboards, when sealer or lead reducing oil is not in primer. Allow plaster to dry for 6 months	FORMULA NO. 10 100 lb. All-Purpose White Lead 3 gal. Boiled Linseed Oil 1 1/4 gal. Eagle Flatting Oil or Pure Turpentine 2 gal. Floor Varnish ALTERNATE: Formula No. 14 (See p. 9)	Brush with short semi-circular criss-cross strokes, allowing paint to flow and obliterate brush marks
SECOND	No preparation required. Allow 2-3 days for drying of priming coat	FORMULA NO. 11 100 lb. All-Purpose White Lead 1 1/4 gal. Eagle Flatting Oil or Pure Turpentine 3/4 gal. Floor Varnish 1/2 pt. Best Japan Drier ALTERNATE: Formula No. 15 (See p. 9)	Brush with short semi-circular criss-cross strokes, allowing paint to flow and obliterate brush marks
THIRD COAT (Semi-gloss finish)	No preparation required. Allow 2-3 days for drying of second coat	FORMULA NO. 12 100 lb. All-Purpose White Lead 3/4 gal. Eagle Flatting Oil or Pure Turpentine 1 1/4 gal. Floor Varnish 1/2 pt. Best Japan Drier ALTERNATE: Formula No. 16 (See p. 9)	Brush with short semi-circular criss-cross strokes, allowing paint to flow and obliterate brush marks
THIRD (Flat finish)	No preparation required. Allow 2-3 days for drying of second coat	FORMULA NO. 13 100 lb. All-Purpose White Lead 1 1/4 gal. Eagle Flatting Oil or Pure Turpentine 1 pt. Floor Varnish 1/2 pt. Best Japan Drier ALTERNATE: Formula No. 15 (See p. 9)	Brush with short semi-circular criss-cross strokes, allowing paint to flow and obliterate brush marks
PRIMING (Not required unless bare surface is exposed)	Old paint or enamel: Wash with sal soda solution to remove grease and cut gloss. Rinse with clear water. Patch cracks and coat with shellac. Scrape off cracked or scaly paint. Calcimine: Remove calcimine with warm water	Treat as new plaster or wallboard if required	Same as priming coat on new work if required
FIRST	No special preparation. Allow 2-3 days for drying of priming coat if required	FORMULA NO. 11 100 lb. All-Purpose White Lead 1 1/4 gal. Eagle Flatting Oil or Pure Turpentine 3/4 gal. Floor Varnish 1/2 pt. Best Japan Drier ALTERNATE: Formula No. 15 (See p. 9)	Brush with short semi-circular criss-cross strokes, allowing paint to flow and obliterate brush marks
SECOND (Semi-gloss finish)	Allow 2-3 days for drying of first coat	Same as the third semi-gloss coat for new work	Same as the third semi-gloss coat for new work
SECOND (Flat finish)	Allow 2-3 days for drying of first coat	Same as the third flat coat for new work	Same as the third flat coat for new work

Notes: When painting over old varnish or enamel, a little floor varnish or enamel should be added to first coat. Eagle Flatting Oil is recommended in preference to turpentine for its smoother brushing

and greater wearing qualities. It produces a better and more lasting finish. When Eagle Heavy Paste White Lead is used, add one quart more flatting oil or turpentine to all formulas except alternates.

FORMULAS FOR MASONRY AND STUCCO

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

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

To correct an alkaline condition, apply a solution of 4 lbs. zinc sulphate to 1 gal. of water. Use large brush and rub in well. When dry, brush off surface before painting.

Painting should be done only in dry weather and when the temperature is not under 40° F. Allow ample time for thorough drying.

NEW WORK

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

ALTERNATE FORMULAS (NEW WORK AND REPAINTING)

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

FORMULAS FOR IRON AND STEEL

Specification Data: Painting should be done only in dry weather when the temperature is not under 40° F., particularly if nights are likely to bring frost and moisture.

Painting on exposed iron and steel should preferably be brushed to assure intimate contact of the paint with all parts of the metal work.

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

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

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



NEW WORK

COAT	PREPARATION	PAINT FORMULA	APPLICATION
PRIMING OR SHOP	Remove rust, mill scale and dirt to bright metal. Clean off grease and oil with benzine	FORMULA NO. 17 (Using Eagle Sublimed Blue Lead) 100 lb. Sublimed Blue Lead-in-oil 2½ gal. Raw Linseed Oil 1½ pt. Pure Turpentine or Paint and Varnish Manufacturers' 48° to 50° Naphtha 1 qt. Rosin-free Drier	Brush on hard, carefully and thoroughly, using round brush to get into all corners and around rivets Where two coats of Blue Lead are to be applied, about a quart more thinner may be used advantageously to give flatter finish
		FORMULA NO. 18 (Using Eagle Red Lead) 100 lb. Eagle Red Lead-in-oil 2½ gal. Raw Linseed Oil 1½ pt. Pure Turpentine or Paint and Varnish Manufacturers' 48° to 50° Naphtha 1½ pt. Rosin-free Drier	
SECOND OR FIRST FIELD	Dust off carefully	FORMULA NO. 17 (Using Eagle Sublimed Blue Lead) See above FORMULA NO. 2 (Using Eagle White Lead) 100 lb. All-Purpose White Lead 1½ gal. Raw Linseed Oil 1½ gal. Eagle Flatting Oil or Pure Turpentine 1 pt. Best Japan Drier	Brush on hard, carefully and thoroughly, using round brush to get into all corners and around rivets
THIRD OR SECOND FIELD	Dust off carefully	FORMULA NO. 17 (Using Eagle Sublimed Blue Lead) See above FORMULA NO. 3 100 lb. All-Purpose White Lead 3 gal. Raw Linseed Oil 1 pt. Best Japan Drier	Brush on carefully and evenly
THIRD OR SECOND FIELD (Semi-gloss finish)	Dust off carefully	FORMULA NO. 4 (Using Eagle White Lead) 100 lb. All-Purpose White Lead 2½ gal. Eagle Flatting Oil or Pure Turpentine	Brush on carefully and evenly
THIRD SECOND FIELD (Flat finish)	Dust off carefully	FORMULA NO. 17 (Using Eagle Sublimed Blue Lead) 100 lb. Sublimed Blue Lead-in-oil 2½ gal. Raw Linseed Oil 1½ pt. Pure Turpentine or Paint and Varnish Manufacturers' 48° to 50° Naphtha 1 qt. Rosin-free Drier FORMULA NO. 18 (Using Eagle Red Lead) See above	Brush on hard, carefully and thoroughly, using round brush to get into all corners and around rivets
PRIMING (Not required unless bare metal is exposed)	Remove any loose paint, scale, rust and dirt to bright metal	The formulas and application used for repainting are identical with the first field coat and the finish coat on new work	
FIRST AND SECOND	Brush off dust and dirt, and scrape off loose paint		

REPAINTING

TROUBLE-SHOOTING DEFECTIVE PAINT

Defective performance of a paint film is shown by cracking, peeling, premature excessive chalking, etc. Such defects unfortunately do not appear until some time after the paint has been applied.

Failure of paint film is traceable to three causes, one or all of which may be operative in any instance: improper paint or paint formulation; improper workmanship—faulty surface preparation, faulty application, or disregard of weather conditions; faulty construction or faulty building materials.

The appearance, cause and remedy for the more common types of paint film failures are given on this page.



ALLIGATORING Caused by application of relatively hard, fast-drying surface coat over undercoats which are soft or slow-drying. Improper oil, too much oil or insufficient drying time may be the cause. Each coat

should be formulated to be successively softer than the priming coat. Alligator cracks usually do not penetrate the entire paint coat. When not severe, the cracked layer can be wire-brushed off before painting. Otherwise the entire paint coat must be removed.



CRACKING AND SCALING

This common defect results from the use of a hard drying inelastic paint which does not contract and expand with the under surface.

Satisfactory painting of such a surface is possible only after old paint is removed, usually by burning.

Remedied by using properly formulated lead-in-oil paint. (Do not confuse with peeling.)

MILDEW STAINS Caused when an air-borne fungus attaches itself to wet paint in shaded areas and feeds on oil in the paint film. Mildew stains must be removed before repainting by a wash of 1 lb. tri-sodium phosphate or sodium carbonate to 1 gal. of water. Addition of 1/2 oz. mercuric chloride per gallon of paint, or the use of less oil and more turpentine, is desirable in sections of the country where mildew is common.



WRINKLING Usually caused by one of three things: (1) sudden drops in temperature; (2) application of too thick a paint; (3) using an excess of drier. To remedy, sand the surface and use a properly formulated paint applied in the correct way.

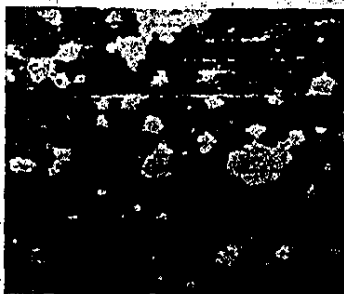


BLISTERING AND PEELING

This failure is caused by moisture under the unbroken paint film. First evidence is a blister which later breaks and causes peeling of the paint film over affected area. All blistered paint must be scraped off, the source of moisture found and corrected, and the surface thoroughly dried before repainting.



SPOT FADING Evidenced by color changes and loss of gloss in irregular patches. Caused by spots in the surface which absorb oil from the paint unevenly. It appears only when insufficient paint has been used. Application of three coats of properly formulated paint will avoid it.



NOTE: More information on Trouble-Shooting of Defective Paint is given in the Eagle-Picher Painting Manual. See page 5.

THE EAGLE-PICHER LEAD COMPANY

General Offices: Temple Bar Building
Cincinnati, Ohio

BRANCH SALES OFFICES

THE EAGLE-PICHER SYSTEM

Baltimore, Md. —
Birmingham, Ala. —
Chicago, Ill. —
Cincinnati, Ohio —
Cleveland, Ohio —
Dallas, Texas —
Denver, Colo. —
Joplin, Mo. —
Kansas City, Kan. —
Minneapolis, Minn. —
New Orleans, La. —
New York, N.Y. —
Philadelphia, Pa. —
Pittsburgh, Pa. —
St. Louis, Mo. —
Tulsa, Okla. —

SINCE 1843

The Eagle-Picher Lead Company has been manufacturing and distributing in various parts of the country since 1843. Founded primarily to meet the wide adaptability of lead in various forms, constant research and development have been along with the growth of the company. Eagle-Picher has contributed to the building and to the construction of many

HENRYETTA, OKLAHOMA

HILLSBORO, ILLINOIS

ARGO, ILLINOIS

JOPLIN, MISSOURI

EAST ST. LOUIS, ILLINOIS

GALENA, KANSAS

PICHER, OKLAHOMA

CINCINNATI, OHIO

NEWARK, NEW JERSEY

*Modern
Specification*

FLOOR
PLAN

PAIN'TING AND DECORATING

Issued by the
ARCHITECTURAL
COLOR RESEARCH DIVISION
THE GLIDDEN COMPANY • CLEVELAND, OHIO
GLIDDEN
Everywhere on Everything

THE GLIDDEN COMPANY

Established in 1870

MANUFACTURERS OF ARCHITECTURAL FINISHES
PAINTS • VARNISHES • LACQUERS • ENAMELS

Factories from Coast to Coast • Branches in Principal Cities
National Headquarters, Cleveland, Ohio

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

GLIDDEN
Everywhere on Everything

LABORATORIES . . . A corps of chemists and trained men are constantly at work devising and perfecting new products, and

checking production all along the line to insure uniformity of standards and results. The Glidden laboratories are large and fully equipped with all the scientific instruments for formulating paints to the standards of Time-Tested Laboratories.

GUARANTEE . . .

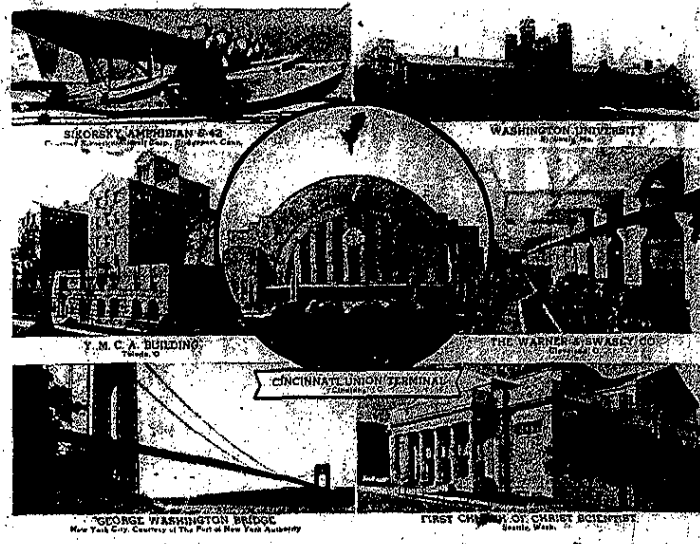
The name Glidden on the label is a guarantee of quality. Years of manufacturing experience and the use of the highest grade raw materials insure satisfactory products. When the architect specifies Glidden Paints, Varnishes, Lacquers or Enamels he knows that he is insuring satisfaction to his client.

ARCHITECTURAL SERVICE DEPARTMENT

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

Copyright 1938—The Glidden Company

GLIDDEN PAINTS ARE USED ON FAMOUS BUILDINGS AND STRUCTURES THROUGHOUT AMERICA



Local Representative for Glidden Paints

MANUFACTURING . . .

Back of Glidden products are the great resources of an organization with nearly seventy years of manufacturing experience. Immense buying power and large scale production with modern machinery enable The Glidden Company to market paint that represents the maximum in quality at a minimum cost.

SERVICE . . .

Glidden factories and warehouses are

located strategically throughout the United States and Canada. Delivery to any point on the American continent means no more than a short, economic haul, saving both time and expense. Because of tremendous paint sales, these factories and warehouses maintain large complete stocks at all times. Glidden gives the architect the service he demands.

RECOMMENDED GENERAL INSTRUCTIONS

Suggestions to aid the architect in preparing complete painting specifications. If written into the specifications, they will help to insure that the painting work is done correctly.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

INDEX TO SPECIFICATIONS

Architectural Specifications Section

EXTERIOR FINISHES	Spec. No.	Page No.	INTERIOR WALL FINISHES	Spec. No.	Page No.
WOOD SIDING			PLASTER WALLS ROUGH AND SMOOTH AND WALL BOARD		
Base-Coat			FLAT WALL FINISHES		
Endurance House Paint	1	5	Speed-Wall Flat	17	8
Old Work	2	5	Reflect-O-Lite Casein Paint	18	8
Ripolin Enamel	13	7	SEMI-GLOSS WALL FINISHES		
Titan-O-Zinc	3	5	Speed-Wall Semi-Gloss	19	8
Euston White Lead		5	GLOSS WALL FINISHES		
WOOD SHINGLE SIDING AND ROOFS			Speed-Wall Gloss	20	9
Endurance Shingle Stain	4	5	Old Work	21	9
Old Work	4	5	Ripolin Enamel	14	7
COMPOSITION ROOFS			Canvas Covered Walls		9
Endurance Roof Coating		5	WOOD PANEL WALLS		
EXTERIOR WOOD SURFACES (VARNISHED)			Endurance Wood Stains		
Glidden Oil Stains	5	5	Wearette Varnish	22	9
Gliddenspar	5	6	Lik-A-Rub	22	9
PORCHES			FACTORY INTERIOR WALLS		
WOOD FLOORS			Spray-Day-Lite	23	9
Porch and Deck Paint	6	6	Dado (Florenamel)	23	9
WOOD CEILINGS			Insulite White		9
Gliddenspar	5	6	Pli-namel	30	10
CONCRETE, STUCCO AND BRICK			INTERIOR FLOOR FINISHES		
Liquid Cement Coating	7	6	OPEN-GRAINED WOOD		
Old Work	7A	6	Endurance Wood Stains		
STRUCTURAL STEEL AND METAL ORNAMENTS			Floorette Varnish	24	9
Liquid Red Lead	8	6	Jap-A-Lac Wax	24	9
Nev-A-Rust			Old Work	25	10
Graphite Liquid Paint	9	6	Rapid-Cote Varnish		10
Aluminum Paint Metallite		6	SOFT WOOD (Stain)		
GALVANIZED IRON			Endurance Wood Stains		
Glidite Iron Primer	10	6	Floorette		10
SMOKE STACKS, PIPES AND OTHER HOT SURFACES			OPEN-GRAINED (Natural Wood)		
Smoke Stack Black	11	7	Glidden Paste Wood Filler	26	10
METAL ROOFS			Floorette Varnish	26	10
Tinner's Red	12	7	PAINTED WOOD FLOORS		
Nev-A-Rust	8	6	Florenamel		
GUTTERS, DRAINS AND FLASHINGS			New Work	27	10
Tinner's Red	8	7	INTERIOR-PAINTED FLOORS		
RIPOLIN ENAMEL			Old Work	28	10
NEW EXTERIOR WORK			GYMNASIUM FLOORS		
Base-Coat			New Work	29	10
Exterior Ripolin First Coater	13	7	CONCRETE		
Exterior Ripolin Enamel			Pli-namel	30	10
NEW INTERIOR SOFT WOOD			Florenamel Concrete Floor Dressing	27	10
Ripolin Enamel Undercoater	14	7	Masticrete		10
Ripolin Enamel			INTERIOR WOOD TRIM FINISHES		
NEW INTERIOR SAPPY WOODS			OPEN-GRAINED WOOD (Stain)		
Ripolin Enamel Undercoater	15	8	Endurance Wood Stains		
Ripolin Enamel			Wearette Varnish	31	10
NEW INTERIOR OPEN-GRAINED WOOD			Lik-A-Rub Varnish	31	11
Glidden Paste Wood Filler			Rapid-Cote Varnish		11
Ripolin Enamel Undercoater	16	8	Old Work	32	11
Ripolin Enamel			SOFT WOOD (Stain)		
			Endurance Wood Stains		
			Wearette Varnish	33	11
			OPEN-GRAINED WOOD		
			Paste Wood Filler	34	11
			Wearette Varnish		11
			MISCELLANEOUS FINISHES		
			RADIATORS		
			Chromatized Primer	35	11
			Metallite		11
			Jap-A-Lac Gold and Aluminum		11
			Speed-Wall Flat		11
			SWIMMING POOLS		11
			BARN AND FARM BUILDINGS		11
			ADDITIONAL ARCHITECTURAL FINISHES		11

EXTERIOR FINISHES

WOOD SIDING . . .

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

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

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

Base-Coat—New wood should be primed with Glidden Base-Coat. The use of this specially prepared first coater eliminates blistering and peeling, and insures longer wearing and better finished results on any kind of wood, particularly the porous, resinous and sappy types.

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

New Work, Specification 1

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

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

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

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

Old Work

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

Specification 2

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

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

TITAN-O-ZINC is made with titanated pigments which give great hiding quality and a brilliant whiteness. It is offered as an alternate to Glidden Endurance Paint (Prepared) for those who prefer a paint with Titanium base instead of Lead. It is recommended in smoky districts where fumes are prevalent. It is regularly supplied only in white but may be colored as desired by adding Glidden Pure Colors in Oil.

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

Specification 3

Same as Specification 1 substituting Glidden Titan-O-Zinc in place of Glidden Endurance Paint (Prepared) in second and third coats.

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

EUSTON WHITE LEAD is a lead of unusual whiteness. It produces a smooth and enamel-like film. Euston White Lead is pure carbonate of lead made by a secret patented process that controls its whiteness and fineness, which in turn governs its unusual spreading capacity and ability to produce more paint per hundred pounds. Furnished in three forms: Heavy Paste; Soft Paste; and All-Purpose. (Specifications furnished on request.)

WOOD SHINGLE SIDING AND ROOFS

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

Brushing:—Endurance Shingle Stains cover approximately 150 square feet per gallon, 1st coat; 100 square feet per gallon, 2nd coat.

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

New Work, Specification 4

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

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

Old Work

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

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

COMPOSITION ROOFS . . .

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

EXTERIOR WOOD SURFACES (Varnished)

Including Porch Ceilings, Doors, Trim, Etc.

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

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

GLIDDENS PAR is recommended as the finest varnish available today for either interior or exterior use. It is made from bakelite and synthetic type resins which are the latest developments in varnish research and manufacture.

EXTERIOR FINISHES (Cont'd)

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

Specification 5

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

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

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

4th Coat—(Same as 3rd Coat.)

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

WOOD PORCH FLOORS . . .

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

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

Specification 6

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

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

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

CONCRETE, STUCCO and BRICK . . .

LIQUID CEMENT COATING is for damp-proofing and rendering uniform exterior surfaces of concrete, stucco, etc. It is composed of carefully selected pigments and specially prepared oils which produce an extremely durable and water-resisting semi-gloss finish.

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

New Work, Specification 7

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

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

3rd Coat—One additional coat brushed on evenly (as supplied by the manufacturer.)

OLD WORK

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

Specification 7A

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

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

STRUCTURAL STEEL AND METAL ORNAMENTS . . .

LIQUID RED LEAD is recommended wherever a shop

coat of red lead is specified. It comes ready to apply, is extremely elastic, and is an excellent rust preventative.

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

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

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

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

Specification 8

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

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

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

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

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

Specification 9

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

METALLITE (Aluminum Paint) is a product of unusual covering and hiding ability excellent for all exterior surfaces both hot and cold. It may be used as a priming coat to be covered with Glidden Endurance Paint (Prepared) or other exterior paint or it may be used as a finish coat over Glidden Nev-A-Rust or Base Coat where an Aluminum finish is desired.

GALVANIZED IRON . . . Specification 10

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

The most satisfactory method of preparing the iron is to apply a brush coat of the following solution: dissolve 1 ounce each of Chloride of Copper, Sal Ammoniac and Nitrate of Copper in $\frac{1}{2}$ gallon of water in an earthenware vessel. When dissolved, add 1 ounce of Hydrochloric Acid. Allow 24 hours to dry and then use a stiff brush to remove the powder which has formed.

Best results are obtained by immediately following with one coat of Gliddite Galvanized Iron Primer.

Follow with Glidden Endurance Paint (Prepared) Nev-A-Rust or other exterior paint.

EXTERIOR FINISHES (Cont'd)

SMOKE STACKS, PIPES and OTHER HOT SURFACES . . .

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

Specification 11

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

METAL ROOFS . . .

TINNER'S RED is a popular sheet metal paint, per-

manent in color and absolutely waterproof. It is quick-drying and elastic, withstands rigid metal bending tests.

Covers approximately 700 square feet per gallon, 1 coat.

Specification 12

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

NEV-A-RUST . . . (See Specification 8)

GUTTERS, DRAINS and FLASHINGS . . . (See Specification 8)

RIPOLIN ARCHITECTURAL ENAMELS

For Fine Exterior and Interior Enamel Finish

RIPOLIN is internationally known as a fine, durable enamel. The secret process by which it is manufactured, together with the aging of the essential oils, makes BLT Ripolin Enamel a super-product. It actually improves with age; there are numerous public buildings and fine homes in the United States where 15 years of continuous service have not dimmed the lustre and beauty of Ripolin.

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

Q.D. Ripolin is manufactured in 18 washable, modern colors, carefully selected by authorities on architecture, and color harmony. This enamel smoothes away to a glossy, tile-like finish, free from brush marks and will give lasting beauty to all surfaces where a high grade enamel finish is desired. Ripolin is furnished in High Gloss, Semi-Gloss (Egg-shell) and Dead Flat White. Any finish desired between the High Gloss and Dead Flat can be obtained by intermixing in varying proportions. To obtain any of the lighter shades, White Ripolin may be tinted by the use of pure color ground in Japan, thinning down the color with a small quantity of turpentine and adding slowly to the enamel until the desired color is obtained. The addition of a large amount of coloring matter to obtain any of the darker shades is not recommended. We will supply darker shades on order.

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

Ripolin of itself will show a perfectly smooth, even surface without brush-marks, but will not cover irregularities in the under-coating. For this reason great care should be exercised to keep the working

pots, brushes and surface to be worked on free from dust, grit, or other foreign matter. For extremely fine work, where there are two coats of enamel to be applied, the first coat of enamel should be rubbed with pumice rather than with sandpaper or steel wool.

Do not thin the finishing coat of Ripolin.

NEW EXTERIOR WORK . . .

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

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

Specification 13

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

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

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

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

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

NEW INTERIOR SOFT WOOD . . .

Specification 14

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

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

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

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

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

RIPOLIN ARCHITECTURAL ENAMELS (Cont'd)

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

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

NEW INTERIOR SAPPY WOODS . . .

Specification 15

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

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

Give the whole surface a wash coat of thin white shellac which has been strained through cheese-cloth. Follow Specification 14 from this point.

NEW INTERIOR OPEN-GRAINED WOODS

Specification 16

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

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

INTERIOR WALL FINISHES

PLASTER WALLS (ROUGH and SMOOTH) and WALL BOARD . . . General Instructions

All wall surfaces should be carefully checked for "hot" spots caused by excessive lime in the body coat. A litmus paper or phenolphthalein applied to those spots that indicate an alkaline condition should be used to prove whether such a condition exists. All plaster on which "hot" spots appear should be washed previous to the painting with a neutralizing solution made of at least 3 pounds of zinc sulphate dissolved in a gallon of water. Allow this application to dry thoroughly and brush all zinc crystals from the surface.

New walls should be carefully pointed up before priming, cracks should be widened to at least ¼", and filled flush to the surface with a mixture made of ¼ part of plaster of Paris to ¾ parts of whiting by weight. This is mixed to an easy working consistency by the addition of a good grade of varnish. Quick setting of the mixture indicates too much plaster of Paris and the addition of more whiting and varnish will ease working conditions.

FLAT WALL FINISHES . . .

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

Speed-Wall Flat covers approximately 400 square feet per gallon on smooth plaster, 1st coat. 450 to 600 square feet per gallon on smooth plaster, 2nd coat.

New Work, Specification 17

1st Coat—Speed-Wall Mixing Size to which has been added an equal amount of Speed-Wall Flat in the color selected for finishing coats. Allow overnight to dry.

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

3rd Coat—(Same as 2nd Coat.)

CASEIN PAINT . . .

REFLECT-O-LITE is a paint furnished in semi-paste form that differs from other types of water paints in that casein is used in making the vehicle and has

the faculty of producing unusual adhesion. Its pigment is lithopone commonly used in practically all types of wall finishes.

Reflect-O-Lite covers solidly with one coat and has no lingering or strong penetrating odors. The instances where size is necessary are few. Reflect-O-Lite is quick drying. It is economical because it can be thinned with water but in this respect it is different from Kalsomine because it is washable.

New Work, Specification 18

Surface Preparation—Only in those instances where there are indications of uneven suction or porosity of the surface is a primer necessary. When priming is recommended use Speed-Wall Interior Base-Coat. After primer has dried apply one coat of Reflect-O-Lite after reducing each gallon of this material with one-half gallon of water.

2nd Coat—In extreme cases a second coat may be advisable.

Old Work

Surface Preparation—The surface to be painted shall be cleaned free from dirt and grease while loose paint, Kalsomine, and other foreign matter shall be entirely removed. Fill all cracks, nail holes and damaged spots with Patching Plaster. Prime all patches.

Add one part of water to two parts of Reflect-O-Lite slowly and stir continually until evenly mixed. Apply by brushing, flowing out evenly to avoid brush marks.

SEMI-GLOSS WALL FINISHES . . .

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

Speed-Wall Semi-Gloss covers approximately 400 square feet per gallon on smooth plaster, 1st coat. 500 to 525 square feet per gallon on smooth plaster, 2nd coat.

New Work, Specification 19

1st Coat—Apply Speed-Wall Interior Base-Coat reduced in the proportion of one quart of naphtha to the gallon. Four hours drying time is sufficient with good drying conditions.

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

Allow overnight to dry.

3rd Coat—(Same as 2nd Coat.)

GLOSS WALL FINISHES . . .

SPEED-WALL GLOSS is a high grade wall finish with easy working properties and is very well

INTERIOR WALL FINISHES (Cont'd)

adapted to kitchen and bathroom walls and other surfaces that must be washed or cleaned frequently.

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

New Work, Specification 20

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

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

3rd Coat—(Same as 2nd Coat.)

Old Work, Flat, Semi-Gloss or Gloss

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

Surface Preparation—Large cracks shall be filled with plaster of Paris and then sized with either Speed-Wall Interior Base-Coat or Shellac.

Specification 21

1st Coat—Reduce Speed-Wall Interior Base-Coat 25% with naphtha for a primer sealer coat.

2nd Coat—Apply Speed-Wall, Flat Semi-Gloss or Gloss, in the consistency found in the package.

3rd Coat—If a third coat is necessary this too shall be Speed-Wall in the sheen selected, applied full body.

RIPOLIN ENAMEL . . . (See Ripolin Section—Specification 14)

CANVAS COVERED WALLS . . .

Follow same specifications as for New Plaster No. 17.

WOOD PANEL WALLS . . .

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

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

Specification 22

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

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

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

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

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

Metal Surfaces

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

FACTORY INTERIOR WALLS . . .

SPRAY-DAY-LITE—An unusual mill white which will cover any surface no matter how smoky or black, in one coat; be free from sags, runs, chipping or peeling of solid surfaces; wash like tile; give three to eight years service. Suitable for use on wood, concrete or steel.

Spray-Day-Lite is made in three forms: (1) Regular for all surfaces under ordinary conditions; (2) Fume-proof for use where chemical or other fumes which tend to discolor the painted surfaces are present; (3) Fungi-proof for use where dampness or other conditions create mold, etc.

ADDITIONAL INFORMATION ON REQUEST

Specification 23

One Coat—Spray or brush will cover any surface and will give a high percentage of light reflection.

—Where fumes prevail, specify Pli-enamel.

NOTE: For dado trim Florenamel is ideal. It has excellent coverage and adhesion to the surface and will stand constant washing. One full brush coat is sufficient on a properly sized and sealed surface.

INSULITE WHITE—a sanitary, water-proof, pure-white paint for industrial interiors.

PLI-ENAMEL . . . (See Specification 30)

INTERIOR FLOOR FINISHES

OPEN-GRAINED WOOD . . .

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

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

New Work, Specification 24

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

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

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

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

Waxing—Apply a thin coat of Jap-A-Lac Wax with a soft cloth. Allow 20 minutes to dry and polish.

Old Work

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

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

INTERIOR FLOOR FINISHES (Cont'd)

Specification 25

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

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

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

SOFT WOOD (Stain) . . .

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

NATURAL WOOD FINISH . . .

Specification 26

1st Coat—Brush on full coat of Glidden Paste Wood Filler reduced as desired with turpentine or naphtha. (Omit Wood Filler coat on close-grained woods.) Allow to set 15 to 20 minutes and rub off excess Filler remaining on surface, wiping across the grain.

2nd Coat—After Filler is dry, apply a coat of Floorette Varnish reduced 10% with turpentine.

Succeeding Coats—Full coats of Floorette Varnish until desired effect is obtained. Allow 24 hours drying time between coats.

PAINTED WOOD FLOORS . . .

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

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

New Work, Specification 27

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

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

INTERIOR PAINTED FLOORS . . .

Old Work

Specification 28

The surface shall be cleaned free from dust, dirt, wax and all other foreign matter, as well as being perfectly dry.

INTERIOR WOOD TRIM FINISHES

WOODWORK AND TRIM

HARDWOOD (Stain) . . .

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

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

New Work, Specification 31

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

Portions of floor surface that have become worn shall receive a coat of Florenamel in the color selected, which has been reduced 10% with turpentine.

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

GYMNASIUM FLOORS . . .

New Work, Specification 29

1st Coat—Apply Glidden Gym Floor Varnish liberally to impregnate entire surface.

2nd Coat—After first coat has dried for 24 hours apply a second coat.

Old Work

Surface Preparation—Clean floor of all stains, rubber burns and foreign matter.

—Apply one coat of Glidden Gym Floor Varnish.

FLORENAMEL OR CONCRETE FLOOR DRESSING may be used on concrete floors where cost is a vital factor. Use Specification No. 27.

CONCRETE FLOORS . . .

PLI-NAMEL has Pliolite as its basic ingredient. It is recognized as a long wearing finishing material for cement floors, for resistance to moisture, alkali and acid. It is very tough and will withstand hard wear.

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

Specification 30

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

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

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

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

ADDITIONAL INFORMATION ON REQUEST

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

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

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

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

INTERIOR WOOD TRIM FINISHES (Cont'd)

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

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

GLIDDENS PAR is recommended for interior work exposed to severe conditions, such as window sills, bars and furnishings of hotels, clubs, restaurants, etc. and wherever a long oil varnish which will not turn white from water is required.

Use Specification 5—page 6.

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

Old Work, Specification 32

After thoroughly cleaning the surface and allowing it to dry, all chipped, scratched, stained or bare spots shall be

touched up with a stain matching the color of the original finish. After such patches have been dried they shall receive a coat of shellac.

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

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

SOFT WOOD (Close-Grained) (STAIN)

Specification 33

(Same as Specification 31 Omitting 3rd Coat of Paste Wood Filler)

HARDWOOD (Open-Grained) Natural Wood . . .

Specification 34

1st Coat—Brush on full coat of Glidden Paste Wood Filler reduced as needed with turpentine or naphtha. Remove all excess filler by rubbing across the grain. Allow overnight to dry.

2nd Coat—Apply a wash coat of shellac.

3rd Coat—Sand with fine sandpaper and apply a full coat of Wearett Varnish reduced 10% with turpentine. Allow 24 to 36 hours for drying.

Succeeding Coats Full coats of Wearett Varnish until desired effect is obtained, allowing 24 to 36 hours between coats for proper drying.

MISCELLANEOUS FINISHES

RADIATORS . . .

METALLITE dries with a film that closely resembles aluminum metal. It is heat-resisting and specially adaptable to radiators. Covers in one coat and dries to a smooth surface and will not collect dust or dirt.

CHROMATIZED PRIMER, as a radiator primer, has good adhesion for the metal and unusual rust-inhibiting qualities.

Specification 35

1st Coat—Brush on a coat of Chromatized Primer in the consistency supplied by Glidden. Allow overnight to dry.

2nd Coat—One coat of Metallite.

NOTE: Metallite is supplied in a compartment can and it is important that the powder be well dispersed in the vehicle before application of the material.

JAP-A-LAC GOLD AND ALUMINUM give a metallic finish and are suitable for use on hot surfaces.

SPEED-WALL FLAT is so formulated that it retains its color even after being subjected to a high temperature for a long period of time. Speed-Wall Flat is made in 14 attractive colors.

SWIMMING POOLS . . . Past experiences in the finishing of swimming pools have demonstrated the necessity of treating each pool as an individual case. If the architect will supply all the facts that the painter has to consider, the Glidden Company Architectural Service will recommend a specification that will cover the finishing of any type of swimming pool.

BARN AND FARM BUILDINGS . . .

(See Specification 1)

ADDITIONAL ARCHITECTURAL FINISHES

Ad-El-Ite Hygienic Kalsomine
Ad-El-Ite Paint and Varnish Remover

Architectural Enamels
Bar and Table-Top Varnish
Barn and Roof Paint
Euston Liquid White Lead
Endurance White—Semi-Paste
Flat Brick Red
Flatting Oil

Gloss Interior Enamel
Jap-A-Lac Enamel
Japan and Liquid Driers
Liquid Roof Cement
Metal Protective Paint
Paste and Semi-Paste Paints
Polishes and Waxes
Pure Colors in Oil
Reflect-O-Lite Washable Cold Water Paint

Ren-O-Wax
Shellac
Speedoleum Varnish
Titan-O-Zinc Enamel
Titan-O-Zinc White Paste Paint
Wallpaper Elixir
Zinc-O-Lith Enamel
Zinc-O-Lith House Paint
Zone Marking Paint—Romark

FOR FURTHER INFORMATION WRITE THE GLIDDEN COMPANY, CLEVELAND, O.

GLIDDEN QUALITY

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



THE GLIDDEN COMPANY

National Headquarters
CLEVELAND, OHIO

Factories and Branches in Principal Cities Throughout America

Painting **SPECIFICATIONS**

COVERING THE USE OF

**DUTCH BOY
PRODUCTS**

DUTCH BOY

"GOOD PAINT'S OTHER NAME"



"Good paint's other name" is a statement often made in referring to Dutch Boy white-lead. But it is more than just a slogan. Actually it expresses the experience of thousands of architects, owners and painting contractors who have specified or applied Dutch Boy white-lead on many thousands of buildings . . . who have watched Dutch Boy withstand years of weather exposure . . . who have seen Dutch Boy beautify the finest interiors.

Today, white-lead is accepted as the standard in quality paint. The specification of it is recognized as an assurance of a quality paint job—one that protects both an owner's property and his pocket-book.

THE PAINTING SPECIFICATIONS

The specifications for painting and finishing contained in this booklet are divided into two parts: Section A and Section B.

Section A contains those clauses which specify the materials to be used and outlines the general manner in which the work shall be carried forward.

Section B contains the directions for surface preparation and application of the paint on the particular surfaces to be painted.

In preparing specifications for the painting contractor, it will be necessary to include only those paragraphs that cover the exact work to be done. For the user's convenience we have employed letters and numerals to designate the sections, their main divisions and the paragraphs of the latter.

If desired, detail of work to be done as outlined in Section B is the only part which need be written out in full. The details of materials and workmanship may then be covered by the following clause:

All painting work under this contract, except as hereinafter specified, shall be executed in strict conformity with the Painting Specifications covering the use of Dutch Boy Products as issued by National Lead Company, which Specifications are hereby declared and made part of this specification, with the same force and effect as if written herein in full.

INDEX

General Requirements	5	Painting Wood Floors	8
Materials Specification	6	Painting Concrete Floors	9
Painting New Exterior Wood	6	Painting Metal	9
Repainting Exterior Wood	6	Painting Metal When Quick-Drying is Required	9
Painting Brick, Stucco, Stone, Concrete	7	Notes on Exterior Painting	10
Painting Interior Wood	7	Notes on Interior Painting	11
Painting Interior Plaster	8		



NATIONAL LEAD COMPANY

111 BROADWAY, NEW YORK

Branch addresses are listed on back cover.

THE DUTCH BOY LINE

A QUALITY LINE OF PAINT PRODUCTS

A quality line of paint products is marketed under the Dutch Boy trademark. It includes nearly all the materials needed for painting any type of surface, interior or exterior.

To the architect this Dutch Boy line offers a definite check on the quality of every brushful of paint. Inferior materials—even those used as sparingly as colors in oil or liquid drier—sometimes impair a paint's protective or decorative qualities to a degree out of all proportion to their volume percentage.

Each Dutch Boy product is of the same high quality as the basic materials . . . white-lead and red-lead. Each is a tested product . . . tested in the laboratories of science and of practical experience. Although intended primarily for use together, each also stands, on its own merit, as the finest material available for the purpose.

The full Dutch Boy line simplifies the preparation of specifications—they can be made "Dutch Boy" throughout. Furthermore, the presence on the job of the brilliant orange and black containers facilitates inspection.



DUTCH BOY WHITE-LEAD

Dutch Boy white-lead is sold in two forms, heavy paste and soft paste. Both are pure white-lead. Both sell for the same price. Heavy paste white-lead has been used for many years. Soft paste is of more recent development.

The terms "heavy" and "soft" refer to the consistency of the white-lead. In fact, soft paste white-lead is simply heavy paste to which has been added a small amount of turpentine, thoroughly ground in at the factory with special mills. This produces a white-lead which can be thinned to paint more quickly and more easily than heavy paste. The resulting paint is exactly the same in either case so it is simply a matter of personal preference which form of white-lead shall be used.

Both forms of white-lead can be used for all jobs . . . on interior as well as exteriors . . . for flat or eggshell as well as gloss finishes . . . are sold in 100-lb. steel kegs and 50, 25 and 12 1/2-lb. steel pails.



DUTCH BOY LINSEED OIL

Dutch Boy linseed oil is clear, uniform and well settled. Since it is easy to adulterate linseed oil but difficult to detect the adulteration, the safest procedure in preparing specifications is to specify a brand of known purity and quality. Three types of strictly pure linseed oil—raw, boiled and stand-oil type are marketed under the Dutch Boy trademark.

DUTCH BOY RAW LINSEED OIL—is the filtered oil obtained by crushing the finest grade of flaxseed. After filtering, the oil is permitted to stand for a long period so that impurities may settle out.

DUTCH BOY BOILED LINSEED OIL—is oil which has been put through a heating process during which certain drying compounds are added. It is thicker than raw oil and hastens the drying action of paint.

DUTCH BOY STANDOIL TYPE LINSEED OIL—is pure linseed oil which is treated by a special process. It is called "Standoil Type" because it is similar to the bodied oil made by the Dutch and long employed in preparing high-grade enamels. Its use gives improved gloss and better leveling qualities to white-lead paint, reduces the tendency toward dirt collection and helps prevent paint troubles due to absorbent, weathered surfaces.

All three types are sold in 1 gallon cans and 5 gallon drums—sealed at the factory as a guarantee of purity.



DUTCH BOY LEAD MIXING OIL

Dutch Boy Lead Mixing Oil is a companion vehicle to Dutch Boy linseed oil. It was developed for a particular purpose—to provide an oil which would mix perfectly with white-lead for the sealing and decoration of all porous surfaces—plaster, wallboard, concrete, brick and stucco—whether on the interior or exterior.

A special virtue of white-lead paint made with Lead Mixing Oil is its sealing quality. It stops suction on plaster and wallboard and on exterior stucco, concrete and brick. It fills up fine firecracks and forms a film that is resistant to water and moisture penetration.

It dries to a soft flat finish. The surface is free from brushmarks or shiners. It retains its good appearance, despite frequent washing and everyday wear and tear.

Paint made from Lead Mixing Oil has the easy working qualities characteristic of white-lead and linseed oil. It tints and brushes out easily. It hides well and spreads far. It produces a solid, durable finish . . . and gives REAL economy.

Dutch Boy Lead Mixing Oil is available in sealed 1 gallon cans and 5 gallon drums.



DUTCH BOY COLORS IN OIL

Colors in oil are concentrated color pigments used for tinting white paint. Some are natural earths. Others are chemical compounds.

For accurate tinting colors in oil should have a true clear tone. This insures pure clean tint. They should have a high tinting strength so that a minimum quantity of colors is needed to produce a given tint. The pigment particles should be of an extreme fineness to insure even coloring and rapid dispersion in the paint. Care in the selection of pigments and thorough grinding, backed by over seventy-five years of color-making experience, guarantees that Dutch Boy colors in oil possess all these qualities.

Dutch Boy colors in oil are specially made for tinting white-lead paint. They come in a soft paste form and can be mixed into the paint without thinning. They disperse rapidly. There is no lumping or streaking. Thus they save time and labor for the painter.

There is a wide range of colors in the Dutch Boy line. They come in eight, fifteen, and 30-gallon, 1-quart and 1-pint cans and in 4-ounce tins.

DUTCH BOY WALL PRIMER

For the first coat on interior plaster, Dutch Boy wall primer is the best possible recommendation. Not only does it effectively stop the surface suction and seal fine hair cracks, but it hides the surface as well, providing an ideal foundation for the succeeding coats. It does all these things because it is an actual paint—not simply a sealing liquid—and made with a carefully prepared varnish type vehicle.

Dutch Boy wall primer works easily under the brush and penetrates the surface sufficiently to give proper anchorage. It makes a perfect foundation for later coats of white-lead flat. It requires no special thinners or special colors.

Dutch Boy wall primer is sold in 1-quart and 1-gallon cans and 5-gallon kits.

DUTCH BOY LIQUID DRIER

Drier that acts too rapidly may cause skin-drying and wrinkling. If it works too slowly, dirt and dust collect, discoloring the job.

Dutch Boy liquid drier is a dependable drier made especially for use with Dutch Boy white-lead. Its action is neither too fast nor too slow. It is an unusually strong drier of the best known composition—properly balanced to bring about efficient drying. The contents of every container are exactly the same uniform in strength and uniform in results produced. It will not curdle or discolor the paint.

It is sold in 1/2 pint, pint, quart and gallon cans.

DUTCH BOY RED-LEAD

Red-lead paint is the standard coating for the protection and preservation of iron, steel and other metal surfaces. No other paint thus far developed, either in the laboratory or the field, has proved to be its equal for this purpose. Properly mixed and applied, it remains for many years as an unbroken, closely adhering coating, sufficiently elastic to follow the movement of the metal surface as it expands and contracts with temperature changes. This extreme durability is not only desirable from the technical standpoint but it makes red-lead by far the most economical paint for the permanent maintenance of large or small metal structures of all types.

Just as pure red-lead excels other paint material as a protection for metal, so does highly oxidized red-lead—that is, red-lead containing more than 97% Pb_3O_4 —excel other red-leads with a lower true red-lead content. Paint made from highly oxidized red-lead has better keeping qualities. It is easier to apply and has a greater spreading capacity. It produces a uniform film of greater density and thus is more durable and more resistant to destructive atmospheric influences.

Only this better type of red-lead, containing more than 97% Pb_3O_4 , is used in the paste or ready-to-use red-lead paints sold under the Dutch Boy trademark.

DUTCH BOY PASTE RED-LEAD—Is highly oxidized red-lead ground in pure linseed oil. It is sold in 100-lb. kegs, 50, 25, and 12 1/2 lb. steel pails.

DUTCH BOY LIQUID RED-LEAD No. 1 (ORANGE RED)—Is a heavy-service ready-to-use paint mixed on the basis of 35 lbs. of dry red-lead to a gallon of linseed oil. It is unexcelled for all metal surfaces exposed to the weather and especially for surfaces that have to withstand extreme exposure conditions. Sold in 20-gallon drums, 5 gallon kits and quart and gallon cans.

DUTCH BOY LIQUID RED-LEAD No. 6 (LIGHT BROWN)—Is similar to No. 1 except for the addition of a small amount of carbon black. It was designed for use as a second coat, its light brown color facilitating inspection. Sold in 20-gallon drums, 5 gallon kits and gallon cans.

DUTCH BOY LIQUID RED-LEAD No. 7 (DARK BROWN)—Is similar to No. 6 but contains more carbon black. It may be used either as a second coat or a finishing coat. Sold in 20-gallon drums, 5 gallon kits and gallon cans.

DUTCH BOY LIQUID RED-LEAD No. 5 (BLACK)—Is a long-oil black paint designed for finishing coat purposes. It has better drying properties than are usually found in paints containing a large volume of carbon black. It is especially valuable as a finish coat in industrial localities where soot and gas in the atmosphere result in an immediate discoloration of light-colored paints. Sold in 20-gallon drums, 5 gallon kits and gallon cans.

DUTCH BOY QUICK-DRYING RED-LEAD PRIMER—Is a special type of red-lead paint designed for use when the available drying time is short. It dries for recoating in from four to six hours, may be painted over the same day if necessary. It contains nothing but pure highly-oxidized red-lead ground in a synthetic resin vehicle. In addition to its quick-drying properties, this primer has excellent protective qualities: It adheres tightly to metals, is elastic and resistant to water and abrasion. It holds well any paint applied over it. It can be used for either brush or spray application and is self-slicking, a feature which produces a film of very uniform thickness. Sold in 20-gallon drums, 5 gallon kits and gallon cans.



P A I N T I N G S P E C I F I C A T I O N S

Covering the Use of

D U T C H B O Y P A I N T P R O D U C T S

Notes Regarding Specifications

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

SECTION A • PART I

GENERAL REQUIREMENTS

1. GENERAL CONDITIONS

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

2. WORK INCLUDED

(a) The painting contractor shall supply all labor, materials, tools, staging, and equipment necessary and shall perform all painting and finishing work in connection with the building described as follows:

- (b) (Here describe generally the work which is to be painted.)
(c) (Here also describe work which is to be primed under other specifications but finished under these specifications.)

3. DRAWINGS

(a) The painting contractor shall be furnished with all drawings, details and other information necessary for the painting of all classes of work which are to receive a painted finish.

(b) In the event of any doubt or question, respecting the drawings and/or specifications, reference shall be made to the architect whose decision thereon shall be final.

4. SAMPLES

(a) Samples of all finishes shall be submitted to the architect for approval before applying, and finished work shall match same.

(b) The painting contractor shall carefully inspect each surface before applying any finish and, if same is not in proper condition, he shall notify the architect in writing. Otherwise the contractor will be held responsible for any defects in the finish arising therefrom.

5. INSPECTION

(a) The architect, or his duly authorized representative shall have access at all times to the stock of materials and shall be furnished with every reasonable facility for ascertaining that the workmanship is in accordance with the requirements and intent of these specifications.

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

6. ALTERATIONS AND REMODELING

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

7. STORAGE

The painting contractor shall store his materials in one place in the building, and such storage place shall be kept neat and clean and all damage thereto as to its surroundings shall be made good; care being taken in the storage of paints, oils, etc. to prevent all danger of fire. Oily rags shall be removed from the building every day upon the stopping of work.

8. CLEANING

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

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

9. EXTRAS

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

10. PROTECTION OF WORK

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

11. WORKMANSHIP

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

(b) All paint shall be evenly spread and thoroughly brushed out.

(c) No coat of paint shall be applied on a wet or damp surface and in no case until preceding coat is dry and hard.

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

SECTION A • PART II • MATERIALS

12. GENERAL

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

The following materials are covered in these specifications: white-lead, Dutch Boy brand; Lead Mixing Oil; Flattening Oil; wall primer; Dutch Boy brand; shellac varnish; putty; and red lead.

13. MIXING

All paint shall be mixed at the job in a manner to assure the proper incorporation of the ingredients and in conformity with formulas as given hereinafter.

14. MATERIALS

(a) **WHITE-LEAD**—All white-lead shall be pure white-lead of Dutch Boy brand which conforms to the latest specifications of the American Society for Testing Materials.

(b) **RED-LEAD**—All red-lead shall be pure red-lead of Dutch Boy brand which conforms to the latest specifications of the American Society for Testing Materials.

(c) **COLORS IN OIL**—All colors in oil shall be of Dutch Boy brand.

(d) **LINSEED OIL**—All linseed oil shall be pure linseed oil of Dutch Boy brand which conforms to the latest specifications of the American Society for Testing Materials.

(e) **LEAD MIXING OIL**—All Lead Mixing Oil shall be Dutch Boy Lead Mixing Oil.

(f) **FLATTING OIL**—All flattening oil shall be Dutch Boy flattening oil.

(g) **WALL PRIMER**—All wall primer shall be Dutch Boy wall primer.

(h) **TURPENTINE**—All turpentine shall be pure gum-solvent of turpentine or pure team-distilled turpentine and shall conform to the latest specifications of the American Society for Testing Materials.

(i) **DRIER**—All drier used shall be pure drier of Dutch Boy brand which conforms to Type I of the latest Federal Specifications for liquid paint driers.

(j) **VARNISH**—All varnish shall be the best grade of floor varnish the product of an approved manufacturer and suitable for mixing with white-lead as specified.

(k) **SHELLAC VARNISH**—All shellac varnish shall be free from rosin and composed of pure gum shellac cut in pure denatured alcohol using four pounds of gum to the gallon.

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

SECTION B • APPLICATION
1. PAINTING NEW EXTERIOR WOOD

(a) (Here list and describe surfaces to be painted.)

(b) Door and window casings, mullions, etc. shall be sanded to remove loose edges left by sanding machine. All surfaces shall be free from splinters, splinters, etc.

(c) After priming coat is dry, knots and sappy streaks shall receive one coat of shellac varnish brushed out thin and all cracks, nail holes, etc. shall be puttied with white-lead putty.

(d) All painting work shall be allowed to dry from four to six days before the next coat is applied.

(e) All surfaces shall be primed with Formula No. 1 and receive two additional coats, using Formulas No. 2 and No. 3, respectively.

(f) (If colors other than white are to be used the necessary tinting materials should be added to the last two coats of paint. Specifications of colors and where they are to be used should be stated here.)

FORMULA No. 1
Priming Coat—New Exterior Wood

MATERIALS	SOFT PASTE	HEAVY PASTE
Dutch Boy white-lead.....	100 pounds	100 pounds
Dutch Boy linseed oil.....	1 gallon	1 gallon
Pure turpentine.....	1 gallon	2 gallons
Dutch Boy liquid drier.....	1 pint	1 pint

The above formula makes 3 gallons of paint which covers about 800 square feet per gallon, one coat.

FORMULA No. 2
Second Coat—New Exterior Wood

MATERIALS	SOFT PASTE	HEAVY PASTE
Dutch Boy white-lead.....	100 pounds	100 pounds
Dutch Boy linseed oil.....	1 gallon	1 gallon
Pure turpentine.....	1 gallon	1 gallon
Dutch Boy liquid drier.....	1 pint	1 pint

The above formula makes 6 gallons of paint which covers about 700 square feet per gallon, one coat.

FORMULA No. 3
Finish Coat—New Exterior Wood

MATERIALS	SOFT PASTE	HEAVY PASTE
Dutch Boy white-lead.....	100 pounds	100 pounds
Dutch Boy linseed oil.....	1 gallon	1 gallon
Pure turpentine.....	1 gallon	1 quart
Dutch Boy liquid drier.....	1 pint	1 pint

The above formula makes 6 1/4 gallons of paint which covers about 700 square feet per gallon, one coat.

2. REPAINTING EXTERIOR WOOD

(a) (Here list and describe surfaces to be painted.)

(b) If any portions of old paint must be removed and surface re-primed, here list and describe such surfaces and their treatment.

(c) After the first coat has dried sufficiently, nailholes, cracks, etc. shall be puttied with white-lead putty.

(d) All painting work shall be allowed to dry from four to six days before the next coat is applied.

(e) All surfaces shall receive two coats of paint, using Formulas No. 4 and No. 5, respectively.

(f) (If colors other than white are to be used the necessary tinting materials should be added to both coats of paint. Specifications of colors and where they are to be used should be stated here.)

FORMULA No. 4
First Coat—Repainting Exterior Wood

MATERIALS	SOFT PASTE	HEAVY PASTE
Dutch Boy white-lead.....	100 pounds	100 pounds
Dutch Boy linseed oil.....	1 gallon	1 gallon
Pure turpentine.....	1 gallon	2 gallons
Dutch Boy liquid drier.....	1 pint	1 pint

The above formula makes 7 gallons of paint which covers about 700 square feet per gallon, one coat.

FORMULA No. 5
Finish Coat—Repainting Exterior Wood

MATERIALS	SOFT PASTE	HEAVY PASTE
Dutch Boy white-lead.....	100 pounds	100 pounds
Dutch Boy linseed oil.....	1 gallon	1 gallon
Pure turpentine.....	1 gallon	1 quart
Dutch Boy liquid drier.....	1 pint	1 pint

The above formula makes 6 1/4 gallons of paint which covers about 700 square feet per gallon, one coat.

If boiled oil is used, reduce drier to 1/2 pint.

3. PAINTING BRICK, STUCCO, STONE OR CONCRETE

(a) (Here list and describe surfaces to be painted.)

(b) **UNPAINTED STUCCO OR CONCRETE**—which has not been allowed to age for a period of six months or longer, shall be treated with a solution made by dissolving two pounds of zinc sulphate in one gallon of water. After the zinc sulphate solution has been applied, sufficient time shall be allowed for the stucco or concrete to dry before priming.

(c) **UNPAINTED BRICK WORK**—shall be brushed vigorously with a wire brush to remove efflorescence or other foreign substances. If any mortar has become loose or damaged, all such places shall be pointed with mortar before paint is applied. After priming, small defects in the surface shall be corrected with putty.

(d) **PREVIOUSLY PAINTED STUCCO, CONCRETE, BRICK OR STONE SURFACES**—shall be dry-brushed before painting. If the old paint is blistered, cracking or scaling, the surfaces shall be brushed vigorously with a wire-brush before painting.

(e) **UNPAINTED EXTERIOR BRICK, STUCCO, STONE OR CONCRETE SURFACES**—on all such surfaces which have been wire-brushed to remove completely the old paint, shall be primed with Formula No. 6 and shall receive two additional coats, using Formula No. 7 for the second coat and Formula No. 8 (flat finish; or semi-gloss finish; or 10, gloss finish) for the finishing coat. (Previously painted surfaces on which the old paint is in good condition do not require the priming coat.)

(f) (If brick is to be lined, it should be so specified here.)

(g) **INTERIOR BRICK, STUCCO, STONE OR CONCRETE SURFACES**—should be painted the same as interior plaster. See paragraph (f), Page 8.

(h) (If colors other than white are to be used, the necessary tinting materials should be added to the last two coats of paint. Specifications of colors and where they are to be used should be stated here.)

FORMULA No. 6

Priming Coat—Brick, Stucco, Stone or Concrete

MATERIALS	SOFT PASTE	HEAVY PASTE
Dutch Boy white-lead.....	100 pounds	100 pounds
Dutch Boy Lead-Mixing Oil.....	* 4 to 5 gallons	* 4 to 5 gallons

The above formula makes from 7 to 8 gallons of paint which covers about 200 square feet per gallon, one coat.

FORMULA No. 7

Second Coat—Brick, Stucco, Stone or Concrete

MATERIALS	SOFT PASTE	HEAVY PASTE
Dutch Boy white-lead.....	100 pounds	100 pounds
Dutch Boy Lead-Mixing Oil.....	* 3 to 4 gallons	* 3 to 4 gallons

The above formula makes 6 to 7 gallons of paint which covers about 400 square feet per gallon, one coat.

FORMULA No. 8 (Flat Finish)

Third Coat—Brick, Stucco, Stone or Concrete

MATERIALS	SOFT PASTE	HEAVY PASTE
Dutch Boy white-lead.....	100 pounds	100 pounds
Dutch Boy Lead-Mixing Oil.....	* 3 to 4 gallons	* 3 to 4 gallons

The above formula makes 6 to 7 gallons of paint which covers about 600 square feet per gallon, one coat.

FORMULA No. 9 (Semi-Gloss Finish)

Third Coat—Brick, Stucco, Stone or Concrete

MATERIALS	SOFT PASTE	HEAVY PASTE
Dutch Boy white-lead.....	100 pounds	100 pounds
Dutch Boy Lead-Mixing Oil.....	* 2 to 3 gallons	* 2 to 3 gallons
Spar varnish.....	1 gallon	1 gallon

The above formula makes 6 to 7 gallons of paint which covers about 600 square feet per gallon, one coat.

FORMULA No. 10 (Gloss Finish)

Third Coat—Brick, Stucco, Stone or Concrete

MATERIALS	SOFT PASTE	HEAVY PASTE
Dutch Boy white-lead.....	100 pounds	100 pounds
Dutch Boy linseed oil.....	3 gallons	3 gallons
Pure turpentine.....	1 quart	1 quart
Dutch Boy liquid drier.....	** 1 pint	** 1 pint

The above formula makes 6 1/4 gallons of paint which covers about 600 square feet per gallon, one coat.

4. PAINTING INTERIOR WOOD

(a) (Here list and describe surfaces to be painted.)

(b) New woodwork shall be cut smooth with sandpaper where required and dusted clean before priming.

(c) Old painted or varnished woodwork that shows bad cracking, checking or scaling shall be stripped by means of a good paint and varnish remover, and then cleaned with benzine or turpentine. Woodwork that is greasy or coated with wax should be scrubbed clean with turpentine or benzine before painting.

(d) All nail holes, cracks, dents or other defects shall be filled with white-lead putty after the priming coat has dried.

(e) All unpainted wood, or surfaces from which the paint has been removed completely, shall be primed with Formula No. 11 and shall receive two additional coats, using Formula No. 12 for the second coat and Formula No. 13 (flat finish; or 14, semi-gloss finish) for the finishing coat. (Previously painted surfaces on which the old paint is in good condition do not require the priming coat.)

(f) (If a gloss finish is wanted on interior wood, specify a prepared enamel for the third or finishing coat.)

(g) (If colors other than white are to be used, the necessary tinting materials should be added to the last two coats of paint. Specifications of colors and where they are to be used should be stated here.)

FORMULA No. 11

Priming Coat—Interior Wood

MATERIALS	SOFT PASTE	HEAVY PASTE
Dutch Boy white-lead.....	100 pounds	100 pounds
Dutch Boy linseed oil.....	3 gallons	3 gallons
Pure turpentine.....	1 1/2 gallons	2 gallons
Dutch Boy liquid drier.....	1 pint	1 pint

The above formula makes 8 gallons of paint which covers about 700 square feet per gallon, one coat.

FORMULA No. 12

Second Coat—Interior Wood

MATERIALS	SOFT PASTE	HEAVY PASTE
Dutch Boy white-lead.....	100 pounds	100 pounds
Dutch Boy Lead-Mixing Oil.....	3 gallons	3 gallons

The above formula makes 6 gallons of paint which covers about 800 square feet per gallon, one coat.

FORMULA No. 13 (Flat Finish)

Third Coat—Interior Wood

MATERIALS	SOFT PASTE	HEAVY PASTE
Dutch Boy white-lead.....	100 pounds	100 pounds
Dutch Boy Lead-Mixing Oil.....	3 gallons	3 gallons

The above formula makes 6 gallons of paint which covers about 800 square feet per gallon, one coat.

FORMULA No. 14 (Semi-Gloss Finish)

Third Coat—Interior Wood

MATERIALS	SOFT PASTE	HEAVY PASTE
Dutch Boy white-lead.....	50 pounds	50 pounds
Dutch Boy Lead-Mixing Oil.....	1 1/2 gallons	1 1/2 gallons
Dutch Boy wall primer.....	3 gallons	3 gallons

The above formula makes 6 gallons of paint which covers about 800 square feet per gallon, one coat.

*The minimum amount of Lead-Mixing Oil should be used when the greatest amount of hiding is desired.
**If boiled oil is used, reduce the drier to 1/2 pint.

5. PAINTING INTERIOR PLASTER

(a) (Here list and describe surfaces to be painted.)

(b) Before any paint is applied, plaster surfaces, either new or old, shall be made clean and smooth.

(c) All cracks and holes shall be filled with plaster of paris or approved patching plaster. Large cracks, before filling shall be opened up in dovetail shape clear to the lath and soaked with water. The filling plaster shall be leveled off even with the adjoining plaster surfaces, and when dry shall be sandpapered smooth.

(d) Walls that have been calcimined shall be washed until all calcimine is removed before applying any paint.

(e) Where new plaster to be painted is not properly aged, the surfaces shall be treated with a solution made by dissolving two pounds of zinc sulphate in one gallon of water. After the zinc sulphate solution has been applied, sufficient time shall be allowed for the plaster to dry before priming.

(f) All plaster not previously painted shall be primed with Formula No. 15 and shall receive two additional coats, using Formula No. 16 for the second coat and Formula No. 17, flat finish; 17-1, special flat finish for stippling; or 18, semi-gloss finish for the finishing coat. Plaster previously painted does not require the priming coat.)

(g) (If a gloss finish is wanted on interior plaster, specify a prepared enamel for the third or finishing coat.)

(h) (If colors other than white are to be used, the necessary tinting materials should be added to the last two coats of paint. Specifications of colors and where they are to be used as well as any instructions as to special decorative finishes should be stated here.)

FORMULA No. 15 Priming Coat—Interior Plaster

*Dutch Boy wall primer
(or)

MATERIALS	SOFT PASTE	HEAVY PASTE
Dutch Boy white-lead.....	100 pounds	100 pounds
Dutch Boy Lead Mixing Oil.....	**3 to 4 gallons	**4 to 5 gallons

The above formula makes 7 to 8 gallons of paint which covers about 800 square feet per gallon, one coat.

*Dutch Boy wall primer should always be specified when walls are extremely porous or in an otherwise poor condition. It covers about 800 square feet per gallon, one coat.

**The minimum amount of Lead Mixing Oil should be used when the maximum amount of hiding is wanted.

FORMULA No. 16

Second Coat—Interior Plaster

MATERIALS	SOFT PASTE	HEAVY PASTE
Dutch Boy white-lead.....	100 pounds	100 pounds
Dutch Boy Lead Mixing Oil.....	**3 to 4 gallons	**3 to 4 gallons

The above formula makes 6 to 7 gallons of paint which covers about 800 square feet per gallon, one coat.

FORMULA No. 17

Third Coat—Interior Plaster (Flat Finish)

MATERIALS	SOFT PASTE	HEAVY PASTE
Dutch Boy white-lead.....	100 pounds	100 pounds
Dutch Boy Lead Mixing Oil.....	**3 to 4 gallons	**3 to 4 gallons

The above formula makes 6 to 7 gallons of paint which covers about 800 square feet per gallon, one coat.

FORMULA No. 17-1

Third Coat—Interior Plaster (Special Flat Finish for Stippling)

MATERIALS	SOFT PASTE	HEAVY PASTE
Dutch Boy white-lead.....	100 pounds	100 pounds
Dutch Boy Lead Mixing Oil.....	2 gallons	2 gallons

The above formula makes 5 gallons of paint which covers about 600 square feet per gallon, one coat.

NOTE: For a stipple with a somewhat sharper texture, Dutch Boy flattening oil instead of Lead Mixing Oil may be used. The quantity should be lowered to 1½ gallons per 100 pounds of soft paste and 1¾ gallons for heavy paste.

FORMULA No. 18

Third Coat—Interior Plaster (Semi-Gloss Finish)

MATERIALS	SOFT PASTE	HEAVY PASTE
Dutch Boy white-lead.....	50 pounds	50 pounds
Dutch Boy Lead Mixing Oil.....	1½ gallons	1½ gallons
Dutch Boy wall primer.....	3 gallons	3 gallons

The above formula makes 8 gallons of paint which covers about 800 square feet per gallon, one coat.

6. PAINTING WOOD FLOORS

(a) (Here list and describe surfaces to be painted.)

(b) All wood floors shall be cleaned and sandpapered smooth before painting. If the old paint on a previously painted floor is in bad condition, it should be removed by planing, scraping or by the use of a liquid paint remover.

(c) All work shall be allowed to dry for at least four days before the next coat is applied.

(d) All floors not previously painted, or from which the paint has been removed, shall be primed with Formula No. 19 and shall receive two additional coats, using Formulas No. 20 and 21, respectively.

(e) All floors previously painted shall be touched up on worn places using Formula No. 20, after which they shall receive two coats, using Formulas No. 20 and No. 21, respectively.

(f) (Specifications of colors should be stated here. The necessary tinting materials should be added to the last two coats.)

(g) Underside of all new porch floors and the tongued and grooved edges of the boards shall receive one coat, using Formula No. 22.

FORMULA No. 19 Priming Coat—Wood Floors

MATERIALS	SOFT PASTE	HEAVY PASTE
Dutch Boy white-lead.....	100 pounds	100 pounds
Dutch Boy linseed oil.....	*3 gallons	*3 gallons
Pure turpentine.....	2½ gallons	2½ gallons
Dutch Boy liquid drier.....	**1 pint	**1 pint

The above formula makes 8½ gallons of paint which covers about 600 square feet per gallon, one coat.

*If the floor is of hardwood, reduce the linseed oil to 2½ gallons.
**When boiled oil is used, reduce the drier to ½ pint.

FORMULA No. 20

Second Coat—Wood Floors

MATERIALS	SOFT PASTE	HEAVY PASTE
Dutch Boy white-lead.....	100 pounds	100 pounds
Dutch Boy linseed oil.....	½ gallon	**½ gallon
Pure turpentine.....	2½ gallons	2½ gallons
Dutch Boy liquid drier.....	½ pint	½ pint

The above formula makes 6½ gallons of paint which covers about 700 square feet per gallon, one coat.

FORMULA No. 21

Third Coat—Wood Floors

MATERIALS	SOFT PASTE	HEAVY PASTE
Dutch Boy white-lead.....	100 pounds	100 pounds
Dutch Boy linseed oil.....	½ gallon	½ gallon
Pure turpentine.....	½ gallon	1 gallon
Floor varnish.....	1 gallon	1 gallon
Dutch Boy liquid drier.....	½ pint	½ pint

The above formula makes 5½ gallons of paint which covers about 700 square feet per gallon, one coat.

FORMULA No. 22

Underside of Porch Floors

MATERIALS	SOFT PASTE	HEAVY PASTE
Dutch Boy white-lead.....	100 pounds	100 pounds
Dutch Boy linseed oil.....	3 gallons	3 gallons
Pure turpentine.....	1 quart	1 quart
Dutch Boy liquid drier.....	1 pint	1 pint

The above formula makes 6½ gallons of paint which covers about 600 square feet per gallon, one coat.

If the floor is exposed to the weather, use spar varnish instead of a floor varnish.

7. PAINTING CONCRETE FLOORS

(a) New concrete floors shall be aged at least six months before being painted. If necessary to paint before that time, they may be aged artificially by washing with a solution of two pounds of zinc sulphate to a gallon of water.

(b) Previously painted concrete floors shall be wire-brushed to remove all loose paint.

(c) All work shall be allowed to dry at least four days before the next coat is applied.

(d) Unpainted concrete floors shall be primed with Formula No. 23 and receive two additional coats, using Formula No. 24 for the second coat and finished as specified in Paragraph (e). (Previously painted floors do not require the priming coat.)

(e) (Here specify whether floors are to be finished with floor enamel or waxed or varnished. If waxing or varnishing is specified, a third coat of paint mixed according to Formula No. 24 should first be applied.)

(f) (The undercoat of paint should be brought to an approximate match with the desired finish coat color by the addition of the necessary tinting materials. Specifications of colors should be stated here.)

FORMULA No. 23

Priming Coat—Concrete Floors

MATERIALS	SOFT PASTE	HEAVY PASTE
Dutch Boy white-lead.....	100 pounds	100 pounds
Dutch Boy Lead Mixing Oil.....	*4 to 5 gallons	*4 to 5 gallons

The above formula makes 7 to 8 gallons of paint which covers about 200 square feet per gallon, one coat.

FORMULA No. 24

Second Coat—Concrete Floors

MATERIALS	SOFT PASTE	HEAVY PASTE
Dutch Boy white-lead.....	100 pounds	100 pounds
Dutch Boy Lead Mixing Oil.....	*3 to 4 gallons	*3 to 4 gallons

The above formula makes 6 to 7 gallons of paint which covers about 400 square feet per gallon, one coat.

*The minimum amount of Lead Mixing Oil should be used when the maximum amount of hiding is wanted.

8. PAINTING METAL

(a) (Here list and describe surfaces to be painted.)

(b) All metal surfaces before priming shall be cleaned thoroughly with steel scrapers, wire brushes or by means of sandblasting where necessary.

(c) Galvanized iron, or all metal surfaces where solder fluids have been used, shall be carefully cleansed with petroleum spirits before any paint is applied.

(d) All metal work shall receive three coats of paint as follows: (Here specify paint to be used for each coat; writing in the formulas if Dutch Boy paste red-lead is to be used; designating by name and number in the case of the Dutch Boy Liquid Red-Lead Paints. If a light-colored finish is wanted on exterior metal, specify for the second and third coat Formulas No. 2 and No. 3 (Pages 6, 7), respectively. If a light-colored finish is desired on interior metal, specify for the second and third coat, Formulas No. 16 and No. 17 (Page 8), respectively.)

FORMULA No. 25

Priming Coat—Metal Surfaces (Orange-Red)

MATERIALS	QUANTITIES
Dutch Boy paste red-lead.....	100 pounds
Dutch Boy raw linseed oil.....	1 3/4 gallons
Pure turpentine.....	1 1/2 pints
Dutch Boy liquid drier.....	1 1/2 pints

The above formula makes 4 1/2 gallons of paint which covers about 600 square feet per gallon, one coat. This paint weighs 26.1 pounds per gallon and contains 33 pounds of dry red-lead to the gallon of oil.

(or)

DUTCH BOY LIQUID RED-LEAD No. 1 (Orange-Red)

This paint weighs 28 pounds per gallon, contains 33 pounds of dry red-lead to the gallon of oil and covers about 600 square feet per gallon, one coat.

8-A. PAINTING METAL WHEN

Whenever conditions demand quick drying Dutch Boy Quick-Drying Red-Lead Primer should be specified.

Dutch Boy Quick-Drying Red-Lead Primer is a straight red-lead paint weighing 19.3 pounds to the gallon. Its quick drying properties are obtained through the use of a synthetic resin vehicle. It dries for recoating in from two to six hours. It is specially adapted for use in painting ships, water tanks and other equipment which cannot be conveniently kept out of service for an extended period.

QUICK DRYING IS REQUIRED

Dutch Boy Quick-Drying Red-Lead Primer dries to a hard, firm, yet elastic film, uniform in thickness. It adheres tightly to metal, holds well the paint coats applied over it, and will stand severe rubbing. On exposure, it is resistant to the softening action of water. It may be used for all coats. For inspection purposes succeeding coats can be tinted to brown by the addition of from 1/8 to 1/2 pint of lampblack per gallon. If the proportion is increased beyond 1/2 pint to a gallon, the lampblack should be ground in japan.

FORMULA No. 26

Second Coat—Metal Surfaces (Light Brown)

MATERIALS	QUANTITIES
Dutch Boy paste red-lead.....	100 pounds
Dutch Boy linseed oil.....	1 3/4 gallons
Dutch Boy lampblack.....	4 1/2 pint
Pure turpentine.....	1 1/2 pint
Dutch Boy liquid drier.....	1 1/2 pint

The above formula makes 4 1/2 gallons of paint which weighs 25.9 pounds per gallon and covers about 600 square feet per gallon, one coat.

(or)

DUTCH BOY LIQUID RED-LEAD No. 6 (Light Brown)

This paint weighs 26.8 pounds per gallon and covers about 600 square feet per gallon, one coat.

FORMULA No. 27

Third Coat—Metal Surfaces (Black)

MATERIALS	QUANTITIES
Dutch Boy paste red-lead.....	25 pounds
Dutch Boy lampblack.....	1 3/4 gallons
Dutch Boy C. P. prussian blue.....	1/2 gallon
Dutch Boy linseed oil.....	2 1/4 gallons
Pure turpentine.....	3 pints
Dutch Boy liquid drier.....	3 pints

The above formula makes 6 gallons of paint which weighs 11.6 pounds per gallon and covers about 700 square feet per gallon, one coat.

(or)

DUTCH BOY LIQUID RED-LEAD No. 5 (Black)

This paint weighs 11.6 pounds per gallon and covers about 700 square feet per gallon, one coat.

NOTE: The red-lead priming coats offered in these specifications are mixed on the basis of 33 pounds of dry red-lead to the gallon of linseed oil. Experience has shown that a primer of this composition gives maximum durability and service, particularly where exposure conditions are severe as in warm, moist climates or near the seacoast. If, however, exposure conditions are not so severe it is frequently possible to use a lighter weight primer containing a lower percentage of pigment and secure perfectly satisfactory results. For this purpose, National Lead Company offers Pure Red-Lead Paint No. 25 and Pure Red-Lead Paint No. 16. Both are 100% pure red-lead paints, the former mixed on the basis of 25 pounds of dry red-lead to one gallon of vehicle, the latter on the basis of 16 pounds of dry red-lead to one gallon of vehicle.

GOOD PAINTING AND HOW TO ASSURE IT

The preceding specifications are based not only on our own constant testing of paints and painting methods under actual service conditions but also upon the practical knowledge and experience of skilled painters. But no matter how carefully worked out they may be, the usefulness of these specifications to any particular individual depends chiefly on his acceptance of white-lead and red-lead as satisfactory

paints for the job he is considering at the time.

In other words, the specifications represent standard practices and it seems only logical to devote a portion of the space to a discussion of the facts upon which the recommendations are founded. In this way the picture will be complete. It will include the "why" as well as the "how" of specifying Dutch Boy paint products.

NOTES ON EXTERIOR PAINTING

Paint is specified for exterior surfaces to bring about a combination of benefits including preservation and better appearance. The exterior surfaces for which it is fittingly specified include practically all the common building materials . . . wood, concrete, brick, stucco, stone, metal. But no matter what the purpose nor what the surface, the man who pays the bill wants the paint that is specified and used to function longer than any other paint that might have been used. In short, he wants maximum paint life and, usually, minimum paint cost.

So it becomes the problem of those responsible for the specifications to merge these two requirements into realization. This can be done and has been done on numberless occasions through the selection of white-lead.

That is to say, white-lead has a long, proved background of practical use behind it. It takes years, as a rule, to prove whether a paint or a painting method is sound. There are plenty of instances where trouble has developed ten years after the wrong materials were employed or the wrong method followed. But white-lead has been used for many generations. Its qualities have been attested by thousands upon thousands of actual paintings and repaintings. Its performance thus becomes a matter of past knowledge and not a matter for future speculation.

This is why we can say that white-lead is a safe paint to specify and a safe paint to use, a statement which remains true not only under ideal laboratory conditions but in practical, everyday situations as well. In other words, white-lead is a paint with a generous margin of safety. Factors that may be beyond the specifier's control, such as poor weather conditions at the time of painting, are rendered less hazardous. Of course, such unfortunate happenings do affect the life and the appearance of any paint job but the more foolproof the paint, the less the damage.

White-lead has another important characteristic, too. It permits a custom-made paint. Just as the architect selects the building material that fits his purpose, so the architect or his painter, with white-lead, selects the mixture that fits the conditions at the time of painting.

For example, all building materials are not the same in the way they take paint. Not even all wood is alike. Neither do all exposures of a building affect the paint to the same extent. Nor

are all climatic conditions equal in their influence on paint life and paint appearance. The foregoing specifications give proper formulas for all surfaces under average conditions and if followed to the letter should produce a long-wearing paint job that will retain its original fine appearance for a long time. But the competent painter will know from his experience what slight variations to make in the proportions of vehicle and pigment that will result in even longer life for the paint film. That's the advantage of hiring a skilled painting craftsman who knows how to use his head as well as his brush. It is a plus for the owner and a safeguard for the architect.

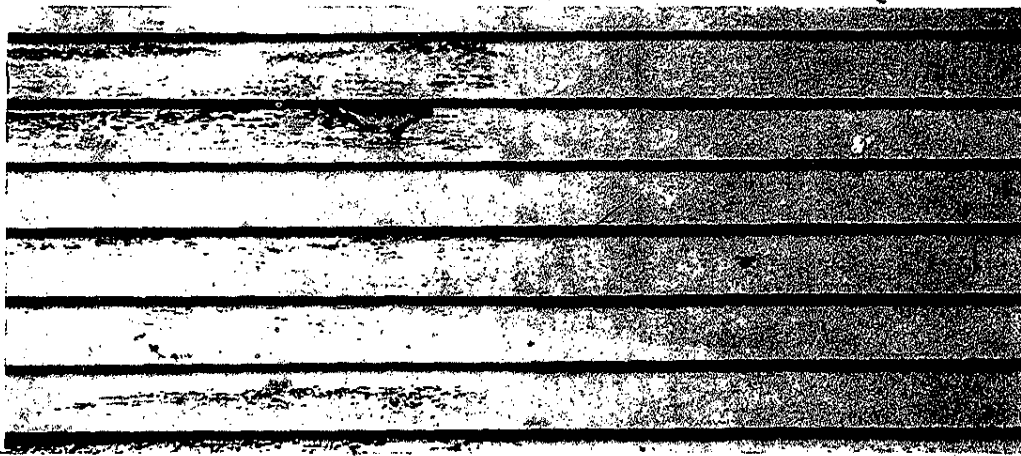
Another fact that should never be forgotten is that today's painting governs tomorrow's repainting. Paint must wear out . . . must be replaced sooner or later. How soon and how inexpensively depends on what is done now.

It is a simple, arithmetical truth that the longer repainting can be postponed safely, the less the cost per year for the original painting. It is likewise true that the cost of the repainting will be much less if the old surface requires no more preparation than dusting off loose dirt. That's all a white-lead job needs. White-lead wears down slowly and evenly . . . an action known as "chalking." One of its great advantages is that the surface is smooth and unbroken when it is time to repaint.

Any other type of paint wear, such as cracking and scaling, resulting in spotty disintegration of the paint, requires complete removal of what is left of the old film. This is a laborious task and a costly one—doubly irritating to the owner because it would have been unnecessary if the proper materials had been specified at the time the original paint was applied.

Whenever cost enters into the picture it is important to remember that the only painting cost worth considering is the cost per year. That's not saying that one should not "buy right," both the materials and the labor for the painting job. It is simply saying that neither the materials nor the labor should be bought because of "cheapness."

It is easy to figure why. A paint job is made up of only these two elements, material and labor, and low quality in either or both is bound to decrease the life of the paint job, shorten the time between painting and thus increase the cost per year.



This photograph of the siding on a double house tells its own story about paint. The owner of the left side of this double house "saved" money on the initial cost of his paint job. He paid \$16 less than the owner on the right side who got a white-lead job. Both jobs were two years old when the picture was taken. The "cheap" paint job is through. The white-lead job is still good for plenty of service.

It is particularly risky to skimp on the materials because not even the most skilled applicator can make inferior paint stick long enough to justify its low price.

Take the case shown photographically on the opposite page. It is one of many that can be cited but it is especially apt because the two jobs are side by side on the same house. There is no question but that exposure and surface conditions were the same. The owner of the left side of this double house saved money on the first cost of the paint job. He paid \$16 less than the other owner who got a white-lead job. When the pictures were taken both jobs were 2 years old. It is perfectly evident which owner got his money's worth and why he got it. Paint wear and cost, per year, tell the final story every time.

The specifications contained in this booklet also cover the use of red-lead for painting iron and steel surfaces. It requires little argument to prove that exposed surfaces of iron and steel need continual paint protection. Frequently, a few hours in the weather

is enough to start rust on bare metal and once started rust never rests. Rust spots soon develop into damage spots and in a few months can seriously endanger an expensive structure.

Pure red-lead paint has the faculty of sticking so tight to metal that it becomes almost a part of the surface it covers. Red-lead has long been as prominent in the protection of metal as white-lead is in the preservation of wood and other surfaces. Most of the important structures in the world have had red-lead protection ever since the metal left the mill.

The long wear and resultant economy of Dutch Boy red-lead is a matter of record and the same arguments we have used to justify the specifying of white-lead apply with equal truth and force to this standard metal protecting paint. It is always to the best interests of the architect or engineer, the owner and the structure itself to specify red-lead paint—Dutch Boy red-lead paint—of proper type and formulation to the job to be done.

NOTES ON INTERIOR PAINTING

To properly choose an interior paint the standard for judging it must first be determined. On many jobs—probably on most jobs—the standard is appearance.

In this respect, white-lead is really in a class by itself. There is no other paint that gives quite the same effect—an effect which can best be described as a solid, rich beauty of finish. For many generations this quality has made white-lead the unquestioned choice for fine interiors. The elaborate decorations of church interiors, the impressive treatments of the important rooms in hotels and public buildings, the best effects in homes, all have been achieved with white-lead paint.

White-lead must necessarily bring this same beauty of finish, this same fine appearance to all interiors for which it is used.

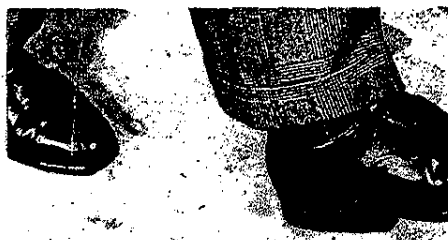
Another factor related to appearance is color. So often it is imperative that an exact shade or tint of color be employed to effect the architect's purpose or to fit in with a particular structural design. White-lead, being a custom-made paint mixed on the job, can be tinted to just the right color with Dutch Boy colors in oil. The architect, the decorator and the owner will all receive the effect they want, not just something approximately like it.

On the other hand, the standard for judging the value of an interior paint might be durability. That is, the type of durability that will successfully withstand cleaning with soap and water as well as the ordinary wear and mechanical abrasion to which most interior surfaces are subject.

Here again, white-lead mixed as recommended in these specifications has unique advantages. The resulting flat paint produces a thoroughly "cleanable" surface—one that can be scrubbed as frequently as necessary to keep it in good condition. It is a flat paint that is daily demonstrating its durability under actual service conditions. The test illustrated on this page shows in graphic form just how much abuse this paint will take.

There are times, just as in the specifying of outside paint, when cost becomes the all-important factor. Even on this basis white-lead has nothing to fear if all the phases of cost are considered. There are interior "flats" sold for a lower price per gallon, of course, but application has a vital influence on interior painting costs. Dutch Boy goes on so easily and levels out so smoothly that a man can paint more surface per hour. Thus the labor charge per square foot applied is lowered. Also, Dutch Boy white-lead covers at least 800 square feet per gallon on smooth plaster which makes it an economical paint from the standpoint of the quantity needed for the job.

So, no matter what the yardstick for selecting an interior paint may be, Dutch Boy white-lead will work out to the advantage of the man who foots the bill. It is a flat paint that will stand out against the field in any reasonable and fair test and one that the architect can specify with perfect confidence both as to its immediate satisfaction and its future performance.



WALKED ON ---



SMEARED ---

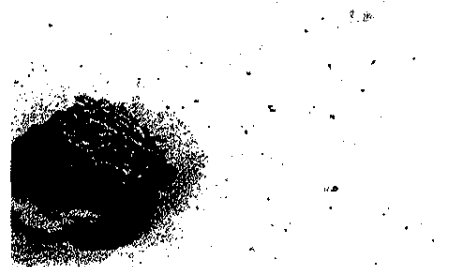
Just to prove the remarkable sturdiness of white-lead flat paint we put it through a special grueling test. Instead of painting it on a wall we used a square of wall-board that could be walked on. For a full week, lying on the floor in a busy doorway, this paint was tramped upon by hundreds of feet. Back and forth . . . heel and toe . . . grind and crush went these feet until the original white became a very dirty gray.

Even this wasn't all. Walls aren't walked on but many of them are soiled with such things as grease, lipstick, iodine, shoeblackening, ink and pencil marks. So all of these were streaked on this already mistreated painted surface. Then it was washed. Water and washing powder cleaned this paint so that it looked practically new again.

This, we respectfully submit, is PAINT WEAR . . . the kind of wear that you should get from the flat paint you specify . . . or else your client is not getting everything from his paint dollar.



WASHED ---



--- CLEANED!

NATIONAL LEAD COMPANY

111 Broadway, New York

116 Oak Street, Buffalo

900 West 18th Street, Chicago

659 Freeman Avenue, Cincinnati

1213 West Third Street, Cleveland

722 Chestnut Street, St. Louis

973 John Street, Seattle

1211 N. W. Glisan Street, Portland, Oregon

2240-24th Street, San Francisco

932 Wilson Street, Los Angeles

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

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

John T. Lewis & Bros. Co., Widener Building, Philadelphia



SINCE 1875

O'BRIEN VARNISH COMPANY

SOUTH BEND, IND.

BRANCH OFFICES

CHICAGO, ILL., 1811 South Wabash Avenue
WASHINGTON, D. C., 2422 18th Street, N. W.
MINNEAPOLIS, MINN., 210 Third Avenue, No.
MILWAUKEE, WIS., 1751 North Third Street

NEW YORK, N. Y., 33 East 20th Street
OMAHA, NEB., 2311 Cuming Street
KANSAS CITY, MO., 1819 Troost Avenue
BALTIMORE, MD., 14 East 21st Street

The Company

Manufacturers of paints, varnishes, and enamels since 1875. Pioneers in the development of washable flat wall paints, the use of synthetic resins and lately inventors of patented Thermolyzed Tung Oil. O'Brien Paints are universally respected by fine decorators for high quality and dependability.

Service

Special technical advice on any particular painting job which presents unusual problems will be gladly furnished on request. Special panels showing particular finishes—or panels attempting to develop some new finish will be made up for any architect requesting them, without any obligation.

PATENTED THERMOLYZED TUNG OIL FINISHES

(U. S. Reissue Patent Nos. 19367)



One of the most important basic developments ever made in paint manufacture, the patented O'Brien Thermolyzing Process accomplishes two significant results.

First, it eliminates chemical peculiarities which have seriously obstructed the free use of Tung Oil in varnishes and enamels, and prevented its use in paints.

Second, it actually pre-shrinks the oil and makes it by far a tougher, more waterproof, and more resilient binder than any paint vehicle previously available.

Practically every O'Brien finish is made with this new vehicle. As a result, O'Brien finishes possess smoothness, waterproofing and durability far greater than can be obtained with ordinary oils.

GENERAL SPECIFICATIONS

Interior Woodwork—New wood shall be sanded smooth and dusted before painting. Before the priming coat all knots and sap streaks shall receive a thin coat of shellac. After priming all dents and defects shall be neatly puttied and sanded smooth. All surfaces receiving more than one coat of enamel or varnish must be carefully sanded between coats. Enameling must not be done when other contractors are working and creating a flow of dust.

New Plaster—New plaster should be aged at least 90 days before painting. Before painting, all cracks shall be filled with patching plaster.

New Brick Work—Must have a week in dry weather before it is painted.

New Stucco—Should age six months before painting.

Metal Work—Must be cleaned thoroughly of all dirt, oil, grease, rust, or scale.

Exterior Painting—Must not be done in wet weather, or while dew is on the surface. Temperature must be above 60° F. Inspection for construction defects (loose joints, improper flashing, etc.) which might cause interior moisture pressure and subsequent peeling must be made by the painting contractor and such defects, if any, reported to the architect.

Tinting Prime Coats—Where the final coat on any surface is to be a light color, the next-to-last coat of primer or undercoat must be tinted with oil colors to approximate the color of the finish coat.

PARTICULAR SPECIFICATIONS**Exterior Painting**

The T.T.O. System for Exterior Finishing—This has been carefully worked out to cover every normal case in exterior painting. It represents many years of experience and research—plus the great waterproofing and wearing advantages made possible by using exterior finishes made with Thermolyzed Tung Oil.

Back Painting—Wherever possible back painting of new siding is unhesitatingly recommended as practically positive insurance against paint trouble in later years. One coat of O'Brien's T.T.O. Aluminum Paint should be used.

New Wood

No. 1. High Lustre Finish—Apply three coats: One coat O'Brien's Penetrating Priming Oil. Allow to dry at least six days in good painting weather; one coat O'Brien's T.T.O. White Primer. Allow to dry 48 hours in good painting weather; one coat O'Brien's T.T.O. Paint.

Note: If the final color is to be a dark brown or dark green, the second coat in the above specification should be a half-and-half mixture of T.T.O. White Primer and T.T.O. Paint of the finish-coat color.

No. 2 Dull Finish—Substitute O'Brien's T.T.O. Dull White as the last coat in Specification No. 1. Tint to a pastel shade if desired.

New Brick, Stucco, Concrete

No. 3. Dull Paint Finish—Apply 3 coats: 1 coat O'Brien's No. 701 (clear) size reduced with ½ gallon Mineral Spirits, or Turpentine to each gallon of size. Allow to dry overnight; then apply 1 coat T.T.O. White Primer; 1 coat T.T.O. Dull White (tinted if desired).

No. 4. High Lustre Paint Finish—Substitute O'Brien's T.T.O. Paint in the color desired for the last coat in Specification No. 3.

New Shingles

No. 5. Dull Paint Finish—Apply 3 coats: 1 coat O'Brien's Penetrating Priming Oil. Allow to dry at least 6 days; 1 coat O'Brien's T.T.O. White Primer; 1 coat T.T.O. Dull White (tinted, if desired).

No. 6. Stained Finish—Apply 2 coats of O'Brien's Shingle Stain in the color selected. Allow 2 days between coats for drying.

New Metal Trim—

No. 7. High Lustre Paint Finish—Apply 2 coats: 1 coat O'Brien's T.T.O. White Primer tinted to approximate the finish color; 1 coat T.T.O. Paint.

Painting Over Old Paint—On wood, metal, brick, concrete, stucco or shingles.

No. 8. Where the Old Finish Is In Very Good Condition—(And the color not to be greatly changed)—Apply 1 coat of either T.T.O. Paint or T.T.O. Dull White as high lustre or dull finish is desired.

No. 9. Where Two Coats Are Necessary—Apply 1 coat T.T.O. White Primer tinted to approximate the finish color. Apply 1 coat T.T.O. Paint or T.T.O. Dull White as lustre or dull finish is preferred.

Note: If the finish color is to be a dark brown or dark green, the first coat should be a 50-50 mixture of T.T.O. White Primer and T.T.O. Paint of the finish-coat color.

Repainting a House That Has Peeled or Scaled—

First—Check the house for construction defects (loose joints, improper flashing, etc.). Correct any defects before painting.

No. 10. Preferred Specification—Burn the paint off all areas where peeling has occurred. Then finish these areas following Specification No. 1 or No. 2 as preferred.

No. 11. "Second Choice" Where Cost Prohibits "Burning"—Wire brush thoroughly and remove all loose paint. "Spot-prime" all bare spots with a 50-50 mixture of O'Brien's Penetrating Priming Oil and Turpentine. Allow to dry at least 6 days. Then follow Specification No. 9 for finishing.

Interior Woodwork

High Lustre Enamel Finish—O'Brien's T.T.O. Enamel is unreservedly recommended as the finest possible finish for interior woodwork. It produces a tough, elastic film of great beauty and color depth and can be depended upon for extra long wear and absolute freedom from checking or crazing. Obtainable in twenty modern colors, besides black and white. O'Brien's Liquid Lite Decorators White Enamel may, however, be used on interior woodwork with excellent results where the cost of the job is a very important factor.

No. 12. On New Wood—Apply 4 coats: 2 coats O'Brien's T.T.O. White Surfacers, each thinned 10% with turpentine; 2 coats O'Brien's T.T.O. Enamel of the color desired. Sand and dust carefully between coats.

Note: If economy demands, the 2nd coat of Surfacers may be omitted.

No. 13. Over Old Enamel or Varnish—Sandpaper the surface thoroughly. Then rinse down with a cloth saturated in alcohol. Immediately following this (while "tacky") apply one coat O'Brien's T.T.O. White Surfacers, tinted to approximate the finishing color. Sand and dust when dry. Then finish with 1 coat O'Brien's T.T.O. Enamel of the color desired.

Eggshell Enamel Finish—O'Brien's Liquid Lite Eggshell Enamel produces a soft "hand-rubbed" finish of great beauty and durability. It may be tinted to any pastel shade.

No. 14. On New Wood—Apply 4 coats: 2 coats T.T.O. White Surfacers thinned 10% with turpentine; 1 coat Liquid Lite Eggshell Enamel thinned 10% with turpentine; 1 coat Liquid Lite Eggshell Enamel unthinned.

Note: If economy demands it, the second coat of surfacer may be omitted.

No. 15. Over Old Enamel or Varnish—Follow specification No. 13, substituting Liquid Lite Eggshell Enamel for T.T.O. Enamel.

Stain and Varnish Finishes—O'Brien Pyramid Paste Oil Stains are national favorites among decorators and wood finishers. They lend unusual depth of color and the decorator can vary them by thinning so as to produce exactly the shade desired by the owner or architect. O'Brien T.T.O. Varnishes are of three types: Spar (for exterior work), 2-Hour (for interior), and Rubbing Varnish—and represent the nearest approach to perfection possible in each type.

No. 16. Close Grain Woods—(Beech, Cedar, Fir, Gum, Maple, Pine, Redwood, Spruce, etc.)—Apply 1 coat Pyramid Paste Oil Stain of the shade desired. Wipe it off across the grain. Follow with a very thin coat of shellac (1 lb. of shellac per gallon of alcohol). Then apply 2 coats T.T.O. 2-Hour Varnish.

No. 17. Open Grain Woods—(Oak, Mahogany, Birch, Walnut, Ash, Hickory, etc.)—Apply 1 coat O'Brien's Natural Paste Filler tinted to the desired shade with Pyramid Paste Oil Stain. Apply 1 thin coat of shellac 1 lb. cut. Apply 2 coats T.T.O. 2-Hour Varnish.

No. 18. For Hand-Rubbed Finish—Substitute T.T.O. Rubbing Varnish for 2-Hour Varnish in Specification No. 16 or No. 17. Rub with pumice and water or rotten stone and oil to produce the desired effect.

No. 19. For Satin Finish—Substitute O'Brien's 4-Hour Satin Finish Varnish for the last coat in Specification No. 16 or 17.

No. 20. For Dull (Flat) Finish—Use O'Brien's Q. D. Flat Oil Finish for the last coat in Specification No. 16 or No. 17.

Exterior Woodwork**New Wood—**

No. 21. Clear Varnish Finish—In the case of Open Grain woods, apply 1 coat Natural Paste Filler. Then apply 3 coats T.T.O. Spar Varnish.

No. 22. High Lustre Enamel Finish—Follow Specification No. 12.

Floor Finishing

O'Brien's Floor Enamel and O'Brien's Cellulose are ideal products for this work. Floor Enamel comes in ten good looking colors, dries quickly to a high lustre, and because it is made with Thermolyzed Tung Oil, can be depended

upon to wear extra well on any type of floor, indoors or out doors. Cellulose produces a semi-matte clear finish of amazing elasticity and extraordinary toughness.

On New Wood Floors—

No. 23. Colored Enamel Finish—Apply 1 thin, well brushed coat of O'Brien's Floor Enamel. Thin each coat with turpentine. Allow plenty of time for thorough drying between coats.

No. 24. Stained Clear Finish on Close Grain Woods—Apply 1 coat Pyramid Paste Oil Stain of the color desired. Wipe off across the grain. Apply 1 thin coat of shellac (1 lb. cut). Apply 2 very thin coats of Cellulose, allowing plenty of time for thorough drying between coats.

No. 25. Stained Clear Finish on Open Grain Woods—Apply 1 coat Natural Paste Filler tinted to the desired shade with Pyramid Paste Oil Stain. Apply 1 thin coat of shellac (1 lb. cut). Finish with 2 thin coats of Cellulose, allowing plenty of time for thorough drying between coats.

No. 26. Clear Finish on Maple (Gymnasium Floors, etc.)—Apply 2 thin coats of Cellulose allowing plenty of time for thorough drying between coats.

No. 27. Clear Finish on Open Grain Woods—Apply 1 coat Natural Paste Filler. Apply 2 thin coats Cellulose, allowing plenty of time for thorough drying between coats.

No. 27a. High Lustre Varnish Finish—Substitute O'Brien's T.T.O. 2-Hour Varnish or O'Brien's "910" Varnish for Cellulose in Specifications No. 23, No. 25, No. 26 or No. 27.

No. 28. Waxed Finish—Follow whichever of the above specifications fits the particular case. Omit the last coat of Cellulose and in its place apply a coat of wax of the type desired.

New Concrete or Cement Floors—

Note: If the floor lies on the ground and is wet all of the time, we recommend against painting. Otherwise, it may be finished thus:

No. 29. Colored Enamel Finish—Apply 1 coat O'Brien's Neutralizing solution. Allow to dry overnight. Apply 1 thin coat O'Brien's Priming Oil. Apply 2 very thin coats O'Brien's Floor Enamel of the color desired, allowing plenty of time for hard drying between coats.

Wall Painting

O'Brien's Liquid Velvet (washable flat)—O'Brien's Satin Finish (semi-gloss)—O'Brien's Interior Gloss—and Liquid Lite Non-Yellowing Enamel provide the finest available materials for use in doing dependable, good-looking and economical wall finishing. All of them are highly washable. All of them cover well, work easily, and are very acceptable to the painter.

New Plaster, Wallboard, Canvas Wall Surfaces—

No. 30. Flat Finish—Apply 3 coats: 1 coat Liquid Velvet Primer; 1 coat Liquid Velvet Primer tinted to approximate the finish color; 1 coat Liquid Velvet.

No. 31. Semi-gloss Finish—Apply 3 coats: 1 coat Liquid Velvet Primer; 1 coat Liquid Velvet Primer tinted to approximate the finish color; 1 coat Satin Finish.

No. 32. Gloss Finish—Apply 3 coats: 1 coat Liquid Velvet Primer; 2 coats O'Brien's Interior Gloss.

No. 33. Non-yellowing White Enamel Finish—(For kitchens, bakeries, etc.)—Apply 3 coats: 1 coat Liquid Velvet Primer; 2 coats Liquid Lite Non-Yellowing White Enamel.

Repainting Over Old Paint—

No. 34. Flat Finish—If the wall is in very good condition, 1 coat of Liquid Velvet. If old, apply 1 coat Liquid Velvet Primer tinted to approximate the finish color. Finish with 1 coat Liquid Velvet.

No. 35. Semi-gloss Finish—1 or 2 coats O'Brien's Satin Finish as necessary to produce the desired effect.

No. 36. Gloss Finish—1 or 2 coats O'Brien's Interior Gloss.

Walls, Structural Iron, Etc., in Industrial Buildings

O'Brien Liquid Lites are the ideal finishes for factories, dairies, garages, and other industrial buildings. They provide extraordinary covering ability, easy application with spray or brush, and lastingly good appearance.

New Metal, Plaster, Concrete, etc.—

No. 37. Flat Paint Finish—Apply 2 coats: 1 coat Liquid Velvet Primer; 1 coat Liquid Lite Flat White (tinted if desired).

No. 38. Non-yellowing White Enamel Finish—Apply 3 coats: 1 coat Liquid Velvet Primer; 2 coats Liquid Lite Non-Yellowing White Enamel. (The last coat may be omitted if cost demands.)

No. 39. Aluminum Paint Finish—Apply 2 coats O'Brien's T.T.O. Aluminum Paint.

Over Old Paint—

No. 40. Apply one or two coats of Liquid Lite Flat White, Liquid Lite Non-Yellowing White, or T.T.O. Aluminum Paint as necessary to produce the desired result.

MISCELLANEOUS INFORMATION

Modern, Deep Colors in Flat Paint—O'Brien's Liquid Velvet is now available to architects and decorators in four deep, "primary" colors, which can easily be mixed together to form almost any deep shade for modern decorative work. A color chart showing these colors and many of the possible mixtures will be sent on request.

For "Better Light—Better Sight"—O'Brien offers Liquid Velvet N-D Rect. White, a special "blued white" for ceilings that is invaluable on jobs where, high light reflection must be secured. Samples sent on request.

Free—A post card will bring a complete spiral bound compilation of color cards showing, on large chips, every standard architectural color manufactured by O'Brien.



THERE IS A SHERWIN-WILLIAMS FINISH FOR
EVERY SURFACE UNDER EVERY CONDITION

THE SHERWIN-WILLIAMS CO.

Makers of
PIGMENTS

PAINTS

METAL PRIMERS

VARNISHES

STAINS

BEAD PRODUCTS

ENAMELS

LACQUERS

ETC.

71 YEARS AGO, WHEN SHERWIN-WILLIAMS WAS YOUNG, the founders of the company adopted as a general rule the policy best described by the phrase "A Finish for Every Surface," and all the developments of the research and technical departments since that time have been guided and directed with that in mind. The result of this policy is that the complete Sherwin-Williams line is a long one. It embraces not only those types of finishes generally accepted for architectural use, but a complete line of industrial materials, each designed and manufactured to do a particular job. There is a Sherwin-Williams product for every surface in house, factory, mill, office building, hospital, or any other type of structure. In addition Sherwin-Williams offers to the manufacturer special materials with which to finish the products of his factory. The development of such an extensive variety of materials has resulted in a fund of knowledge and experience on the part of our Technical Research Department, as to what various types of finishes will do under varying conditions. Almost always, when presented with a particular problem, a regular item in the Sherwin-Williams line can be found to satisfy all the given requirements. When a regular item is not available, the Technical Department is always prepared to develop new materials to meet these specific conditions.

WHAT THE S-W NAME ON PAINT MEANS Briefly, the Sherwin-Williams name on a particular paint means that all the Technical Advice, all the practical tests, all the perfection in manufacturing progress, available to the largest makers of paints and varnishes in the world, have been brought to bear upon the development and the manufacture of the product in the can. In other words, that special paint, made for a particular use, and for a particular type of surface, is the best material that it is humanly possible to make for that purpose.

For when Mr. Henry Sherwin and Mr. Edward Williams founded the company years ago, they concluded that their materials would be quality materials—and the best quality materials that they could make, regardless of any other consideration. That original policy has been strictly adhered to by the management of the company ever since. In specifying Sherwin-Williams products the architect may know that he is giving his client the best material that can be obtained for the purpose.



Painting Structural Steel and Ornamental Iron	Pg.	Spec.	Finishing Hardwood Floors—Natural Finish	Pg.	Spec.
Fast Drying—maximum exposure resistance	5	1	Open Grain Wood	10	22
Slower Drying—lower cost	5	1 A	Close Grain Wood	10	23
Verde antique finish	5	2	Finishing New Softwood Floors		
Painting Galvanized Iron			Stained and Varnished	10	24
Fast Drying—maximum exposure resistance	5	3	Finishing New Softwood Floors		
Slower Drying—lower cost	5	3 A	Painted Finish	10	25
Painting Hot Surfaces			Finishing New Concrete Floors		
Stacks, Flues, Pipes, etc.	5	4	Painted Finish	10	26
Alternate (state difference)	5	4 A	Finishing Schoolroom Gym Floors also Stores, Warehouses, etc.	10	27
Painting Metal Roofs			Finishing Bathroom Floors	10	28
Fast Drying—maximum resistance	6	5	Finishing Discolored Hard or Softwood Floors		
Slightly Slower Drying—costs less	6	5 A	Stained and Varnished	11	29
Sherwin-Williams lowest cost application	6	5 B	Interior Woodwork—Stained and Varnished		
			Open Grain Wood	11	30
			Close Grain Wood	11	31
			Interior Woodwork—Natural Finish		
Painting Exterior Wooden Surfaces			Open Grain Wood	11	32
For Maximum Service Protection	6	6	Close Grain Wood	11	33
Where Architect Leaves Mixing to Discretion of Painting Contractor	6	6 A	Interior Woodwork—Stained and Waxed		
Where Straight White Lead Finish is Desired	6	6 B	Open Grain Wood	11	34
Painting Exterior Stucco Surfaces	6	7	Close Grain Wood	11	35
Painting Exterior Brick Walls					
Where Flat Finish is Desired	6	8			
Where Gloss Finish is Desired	6	8 A			
Painting Exterior Shingle Walls	6	9	Smooth, Sand Finish, Textured Plaster, Composition Board or Canvas Covered Walls		
Staining Exterior Wood Surfaces			Washable Flat Finish	12	36
Where architect desires a stain that will not hide grain of wood	7	10	Washable Egg Shell Finish	12	37
Staining Shingle Walls and Roofs	7	11	Semi Lustre Finish	12	38
Painting Porch Floors	7	12	Interior Walls, Any Type		
Painting Canvas Decks	7	13	Heavy Flat Wall Paint Finish	12	39
Finishing Porch Ceilings			Highest Quality Enamel Finish	12	40
Natural Finish	7	14	Regular Enamel Finish	12	41
Finishing Exterior Wood or Metal Trim			Alternate—lower cost	13	41 A
Enamel Finish	7	15	Interior Wood Trim		
			Highest Quality Enamel Finish	13	42
			Interior Woodwork		
Exterior Woodwork—Stained and Varnished			Enamel Finish	13	43
Open Grain Woods	10	16	Alternate, at lower cost	13	43 A
Close Grain Woods	10	17	Painting Radiators	13	44
Exterior Woodwork—Natural Finish					
Open Grain Woods	10	18	Savellite White Paint for Industrial Interiors	13	
Close Grain Woods	10	19	Three Coat Work	14	45
Finishing Hardwood Floors—Stained and Varnished			Two Coat Work	14	45 A
Open Grain Wood	10	20	Moisture Conditions	14	
Close Grain Wood	10	21	Repainting Old Work	14	
			Fume Conditions	14	

The following specifications are intended to cover the entire field of finishing exterior floors, walls, and roofs, and interior floors, walls, and woodwork. For additional information, address THE SHERWIN-WILLIAMS CO., Department of Architectural Service, 101 Prospect Avenue, N.W., Cleveland, or any of the Branches listed on the back cover of this catalogue.

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

The priming coat must:

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

Sherwin-Williams Kromik Metal Primer is a strong drying Linseed Oil Primer, composed of Lead Chromate in combination with substantial amounts of Red Lead, White Lead, Zinc Oxide, and Iron Oxide. Kromik Primer is noticeably easier to apply than Red Lead, is not affected by sulphur fumes, and shows remarkable durability where structural steel is permitted to stand long periods of time before being recoated.

The function of the finishing coat or coats is to protect the

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

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

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

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

PAINTING STRUCTURAL STEEL & ORNAMENTAL IRON (Exterior and Interior)

(Fast-drying; maximum resistance to exposure.)

SHOP OR PRIMING COAT—Kem Kromik Primer, applied full body.
FIRST FIELD COAT—S-W Kemelastic, color as selected, applied full body.
SECOND FIELD COAT—S-W Kemelastic, color as selected, applied full body.

(Alternate to No. 1)

PAINTING STRUCTURAL STEEL & ORNAMENTAL IRON (Exterior and Interior)

(Slower-drying; slightly less costly.)

SHOP OR PRIMING COAT—S-W Kromik Metal Primer, applied full body.
FIRST FIELD COAT—S-W Metalastic Brown, applied full body.
SECOND FIELD COAT—S-W Metalastic, color as selected, applied full body.

PAINTING ORNAMENTAL IRON—VERDE ANTIQUE FINISH (Exterior or Interior)

SHOP OR PRIMING COAT—S-W Kromik Metal Primer, applied full body.
FIRST FIELD COAT—S W P (Sherwin-Williams Paint Prepared) Shade No. 393.
SECOND FIELD COAT—Brush stipple with S W P Shade No. 355 tinted with S-W First Quality Oil Color Verdas Green to Shade approved by architect.

PAINTING GALVANIZED IRON

(Fast drying; maximum resistance to exposure.)

SHOP OR PRIMING COAT—S-W G & G Industrial Primer.
FIRST FIELD COAT—S-W Kemelastic, color as selected, applied full body.
SECOND FIELD COAT—S-W Kemelastic, color as selected, applied full body.

PAINTING GALVANIZED IRON

(Slower drying; slightly less costly.)

SHOP OR FIELD COAT—S-W G & G Industrial Primer.
FIRST FIELD COAT—S-W Metalastic, color as selected, applied full body.
SECOND FIELD COAT—S-W Metalastic, color as selected, applied full body.

PAINTING HOT SURFACES (Stacks, Flues, Pipes, etc., Exterior and Interior)

FIRST COAT—S-W Salamander Black, applied full body.
SECOND COAT—S-W Salamander Black, applied full body.

(Alternate to No. 4)

PAINTING HOT SURFACES (Stacks, Flues, Pipes, etc., Exterior and Interior)

FIRST COAT—S-W High-Heat-Smokestack-Brilliant Light Gray.
SECOND COAT—S-W High-Heat-Smokestack-Brilliant Light Gray.

PAINTING METAL ROOFS

(Fast-drying—maximum resistance to exposure.)

SHOP OR PRIMING COAT—S-W Kem Kromik Primer, applied full body.

FIRST FIELD COAT—S-W Kemelastick, color as selected, applied full body.

SECOND FIELD COAT—S-W Kemelastick in color selected, applied full body.

(Alternate to No. 5)

PAINTING METAL ROOFS

(Slightly slower drying—slightly less costly)

SHOP OR PRIMING COAT—S-W Kromik Primer, applied full body.

FIRST FIELD COAT—S-W Metalastick Brown, applied full body.

SECOND FIELD COAT—S-W Metalastick in color selected, applied full body.

(Alternate to Nos. 5 and 5A)

PAINTING METAL ROOFS

(For reasons of strictest economy.)

SHOP OF FIELD COAT—S-W Kromik Primer, applied full body.

FIRST FIELD COAT—S-W Roof & Bridge Paint, color as selected, Apply full body.

SECOND FIELD COAT—S-W Roof & Bridge Paint, color as selected, apply full body.

S. W. P. (Sherwin-Williams Prepared Paint) is Sherwin-Williams' highest quality of outside house paint, and represents the best technical knowledge in the production of a paint for exterior wood and metal work. It is a combination of White Lead, Zinc Oxide, Titanium Dioxide, Pure Linseed Oil, and Turpentine in a perfectly balanced formula.

S. W. P. will present a better appearance, and will wear for a longer time than any paint possible to mix by hand. It is a question of mechanical perfection against the human ele-

ment. Three coats are recommended for new work, and on old work two coats are required to do a first class job.

It is important that the initial coat be reduced with an amount of raw Linseed Oil sufficient to satisfy the absorption of the wood. Too much oil, however, produces a gloss finish over which it is difficult to apply succeeding coats. Because of the variety of conditions to be encountered, full thinning instructions are supplied on every package, and the Architect need only specify "Application in accordance with Manufacturer's Instructions".

PAINTING EXTERIOR WOODEN SURFACES

(For maximum service and protection)

FIRST COAT—S. W. P., thinned in accordance with directions.

SECOND COAT—S. W. P., in color selected.

THIRD COAT—S. W. P., in color selected.

(Alternate to No. 6)

PAINTING EXTERIOR WOODEN SURFACES

(Where Architect desires to leave mixing of paint to discretion of the Painting Contractor.)

FIRST COAT—S-W Zilo, thinned in accordance with directions.

SECOND COAT—S-W Zilo and pure Linseed Oil.

THIRD COAT—S-W Zilo and pure Linseed Oil.

NOTE: Sherwin-Williams Zilo is a combination of S-W Old Dutch Process White Lead and Zinc Oxide, which adds to the whiteness, reduces chalking, and increases gloss.

(Alternate to No. 6)

PAINTING EXTERIOR WOODEN SURFACES

(Where a straight White Lead Finish is desired.)

FIRST COAT—S-W Old Dutch Process White Lead, thinned in accordance with instructions.

SECOND COAT—S-W Old Dutch Process White Lead and Linseed Oil.

THIRD COAT—S-W Old Dutch Process White Lead and Linseed Oil.

PAINTING OF EXTERIOR STUCCO SURFACES

The inherent beauty of a stucco surface is frequently marred by stains caused by moisture which gets into the more porous sections of the surface during severe weather conditions. This same moisture frequently attacks the surface beneath the stucco, causing exten-

sive and sometimes expensive repairs within a short space of time. The Architect is urged to recommend the finishing of stucco surfaces in such a way that they are made "tight" to weather, and thus his client is assured a greater degree of satisfaction, through lack of trouble.

FIRST COAT—S-W Stucco & Concrete Paint in color selected, thinned with S-W Stucco & Concrete Mixing Sealer, in accordance with directions.

SECOND COAT—S-W Stucco & Concrete Paint, color as selected.

THIRD COAT—S-W Stucco & Concrete Paint, color as selected.

PAINTING EXTERIOR BRICK WALLS

(Where Flat Finish is desired.)

FIRST COAT—S-W Stucco & Concrete Paint, in color selected, thinned with S-W Stucco & Concrete Mixing Sealer in accordance with directions.

SECOND COAT—S-W Stucco & Concrete Paint, in color selected.

THIRD COAT—S-W Stucco & Concrete Paint, in color selected.

(Alternate to No. 8)

PAINTING EXTERIOR BRICK WALLS

(Where Gloss Finish is desired.)

FIRST COAT—S-W Stucco & Concrete Paint in color selected, thinned with S-W Stucco & Concrete Mixing Sealer in accordance with directions.

SECOND COAT—S. W. P., in color selected.

THIRD COAT—S. W. P., in color selected.

PAINTING EXTERIOR SHINGLE WALLS

FIRST COAT—S. W. P., in color selected, thinned in accordance with directions.

SECOND COAT—S. W. P.

THIRD COAT—S. W. P.

STAINING EXTERIOR WOODEN SURFACES

(Where Architect desires a stain that will not hide the grain of the wood.)

FIRST COAT—S W P in color selected, thinned in accordance with directions.

SECOND COAT—S W P in color selected, thinned in accordance with directions.

STAINING SHINGLE WALLS AND ROOFS

FIRST COAT—S-W Preservative Shingle Stain in color selected.

SECOND COAT—S-W Preservative Shingle Stain in color selected.

NOTE: It is well for the first coat to be a "dip coat", where the shingles are dipped in the stain for two-thirds of their length before being affixed to the structure, and thrown in loose piles to dry.

PAINTING PORCH FLOORS

FIRST COAT—S-W Porch & Deck Paint in color selected, thinned with S-W Exolvent or Pure Turpentine in accordance with directions.

SECOND COAT—S-W Porch & Deck Paint in color selected.

THIRD COAT—S-W Porch & Deck Paint in color selected.

PAINTING CANVAS DECKS

FIRST COAT—S-W Porch & Deck Paint in color selected, thinned with S-W Exolvent or Pure Turpentine in accordance with directions.

SECOND COAT—S-W Porch & Deck Paint in color selected.

THIRD COAT—S-W Porch & Deck Paint in color selected.

FINISHING PORCH CEILINGS (Natural Finish)

FIRST COAT—S-W Rexpar Varnish, thinned with S-W Exolvent or Pure Turpentine in accordance with directions.

SECOND COAT—S-W Rexpar Varnish.

THIRD COAT—S-W Rexpar Varnish.

FINISHING EXTERIOR WOOD OR METAL TRIM (Enamel Finish)

FIRST COAT—S W P Flat White, reduced in accordance with directions.

SECOND COAT—S W P Flat White, applied full body.

THIRD COAT—S W P Flat White and S-W Old Dutch Enamel, equal parts.

FOURTH COAT—S-W Old Dutch Enamel, applied full body.

NOTE: Last two coats may be tinted in accordance with Architects' desires by using S-W First Quality Colors in Oil.

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

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

In order to differentiate readily between the open-grain and close-grain woods, a list of the better-known building woods is given, segregated as to type:

Open-grain Woods:

Ash	Chestnut	Mahogany	Rosewood
Butternut	Elm	Oak	Walnut

Close-grain Woods:

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

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

Handling of Woodwork Trim

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

Preparation of Surfaces

All surfaces must be sanded smooth, rubbing with the grain, and never across it. Blemishes should be corrected and the surface, and the room cleaned of dust before proceeding with the application of any finishing coats. Each varnish coat should be sanded lightly before applying the succeeding coat, and the surface carefully wiped clean in every case.

Exterior Varnish

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

Floor Varnish

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

Finishes for Interior Woodwork

Two methods are offered for finishing interior wood trim:

1. Full varnish finish with S-W Mar-Not Fast-Dri Varnish in full gloss, giving a polished finish, or a dull-rubbed finish by rubbing the surface with powdered pumice stone and rubbing oil.

2. Satin Varnish finish—a beautiful dull-rubbed finish produced by a finishing coat of S-W Velvet Finish Varnish No. 1044 which dries to a dull finish without the labor or cost of hand-rubbing.

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

Velvet-Finish Varnish No. 1044 is a finishing varnish only, intended for woodwork trim—not for floors. It is water-resistant, does not spot white, show brush marks, or laps. Gymnasium and Heavy Duty Wood Floors

Sherwin-Williams provides S-W Floor Seal, a varnish type of wood-hardener for floors where extra heavy duty is required. Floor Seal penetrates into the wood, leaving very little surface film, dries over night, is not slippery, does not collect dust, does not darken the floor as do ordinary floor oils. It is recommended for new floors, of either hard or soft woods.

SHERWIN-WILLIAMS *SWP* PAINT PREPARED

Suitable
Trims

Gloss
White
353
363
496

Pearl
Gray
479



Suitable
Trims

Gloss
White
357
363

Light
Lead
383



Suitable
Trims

Porch
Ceiling,
e. c.

Blue
369



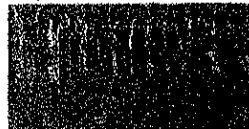
Gloss
White
357
479

Slate
363



Gloss
White
355
353

Silver
Gray
357



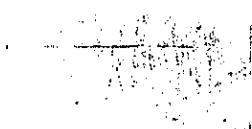
315
416
388
382

Cream
Gray
360



Gloss
White
499
461
360

Canary
Yellow
387



Gloss
White
360
355
393
498

Ivory
496



485
499
355
470

Cream
462



Gloss
White
496
388
385

Colonial
Yellow
375



Gloss
White
462
485
499

Golden
Yellow
470



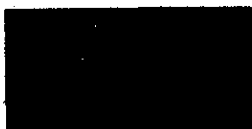
387
393
496
462

Golden
Brown
486



Gloss
White
360
383
496

French
Cr.
Green
Medium
362



Gloss
White
461
496
387

Apple
Green
460



391
385
496
375

Tobacco
Brown
393



Gloss
White
496
354
360

Willow
Green
461



Gloss
White
351
485
496

Bottle
Green
484

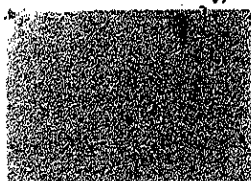


Gloss
White
360
351

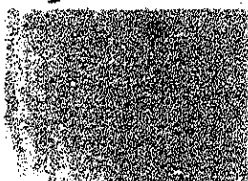
Red
367



SHERWIN-WILLIAMS STUCCO AND CONCRETE PAINT



CORAL TINT



CREAM



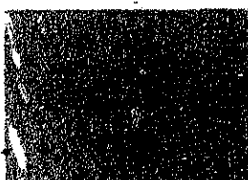
TAN



CREAM GRAY



CANARY YELLOW



SEA GREEN



TERRA COTTA



GRAY

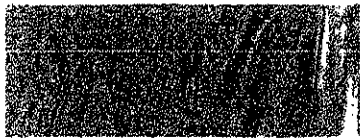
Complete Color Cards furnished upon request.

Also WHITE

SHERWIN-WILLIAMS FLAT-TONE

IVORY

L. R. V.-79%



CAEN STONE

L. R. V.-76%



PALE JADE

L. R. V.-47%



IVORY TAN

L. R. V.-68%



LIGHT BLUE

L. R. V.-54%



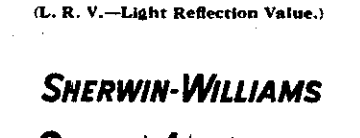
WARM BEIGE

L. R. V.-56%



SILVER GRAY

L. R. V.-46%



BUFF

L. R. V.-64%



PLEASE DO NOT DETACH COLOR SAMPLES. COLOR CARDS SENT ON REQUEST.
(L. R. V.—Light Reflection Value.)

SHERWIN-WILLIAMS SEMI-LUSTRE

CANARY YELLOW

L. R. V.-75%



IVORY WHITE

L. R. V.-78%



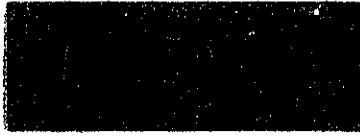
PALE GREEN

L. R. V.-58%



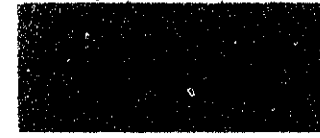
CREAM GRAY

L. R. V.-63%



POUDRE BLUE

L. R. V.-54%



BUFF

L. R. V.-67%



BRIGHT SAGE

L. R. V.-49%



TAUPE (New)

L. R. V.-55%



SHERWIN-WILLIAMS WOODCRAFT STAINS (PENETRATING OIL TYPE)



MAPLE



MOSS GREEN



WALNUT



GOLDEN OAK



DARK MAHOGANY



WEATHERED OAK



ADAM BROWN



DARK OAK

16 EXTERIOR WOODWORK—STAINED & VARNISHED—OPEN-GRAIN WOODS

FIRST COAT—S-W Woodcraft Stain in color selected.
SECOND COAT—S-W Paste Wood Filler, color to correspond with stain, wiped across grain when partly dry.
THIRD COAT—S-W Rexpax Varnish thinned with S-W Exolvent or Pure Turpentine in accordance with directions.
FOURTH COAT—S-W Rexpax Varnish applied full body.

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

17 EXTERIOR WOODWORK—STAINED & VARNISHED—CLOSE-GRAIN WOODS

FIRST COAT—S-W Woodcraft Stain in color selected.
SECOND COAT—S-W Rexpax Varnish thinned with S-W Exolvent or Pure Turpentine in accordance with directions.
THIRD COAT—S-W Rexpax Varnish applied full body.

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

18 EXTERIOR WOODWORK—NATURAL FINISH—OPEN-GRAIN WOODS

FIRST COAT—S-W Paste Wood Filler, selected shade, wiped across grain when partly dry.
SECOND COAT—S-W Rexpax Varnish thinned with S-W Exolvent or Pure Turpentine in accordance with directions.
THIRD COAT—S-W Rexpax Varnish applied full body.

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

19 EXTERIOR WOODWORK—NATURAL FINISH—CLOSE-GRAIN WOODS

FIRST COAT—S-W Rexpax Varnish thinned with S-W Exolvent or Pure Turpentine, in accordance with directions.
SECOND COAT—S-W Rexpax Varnish applied full body.

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

20 FINISHING HARDWOOD FLOORS—STAINED AND VARNISHED—OPEN-GRAIN WOOD

FIRST COAT—S-W Woodcraft Stain in selected color.
SECOND COAT—S-W Paste Wood Filler, color to correspond with stain, wiped across grain when partly dry.
THIRD COAT—S-W Mar-Not Fast-Dri Varnish thinned with S-W Exolvent or pure Turpentine in accordance with instructions.
FOURTH COAT—S-W Mar-Not Fast-Dri Varnish applied full body.

NOTE: Sherwin-Williams Paste Wood Filler Dark has sufficient pigment to darken an oak floor to some extent. If the color produced by the filler alone is satisfactory, the first in the above specification may be omitted.

FINISHING HARDWOOD FLOORS—STAINED AND VARNISHED—CLOSE-GRAIN WOOD

FIRST COAT—S-W Woodcraft Stain in color selected.
SECOND COAT—S-W Mar-Not Fast-Dri Varnish thinned with S-W Exolvent or Pure Turpentine in accordance with directions.
THIRD COAT—S-W Mar-Not Fast-Dri Varnish applied full body.

FINISHING HARDWOOD FLOORS—NATURAL FINISH—OPEN-GRAIN WOOD

FIRST COAT—S-W Transparent Paste Wood Filler, wiped across grain when partly dry.
SECOND COAT—S-W Mar-Not Fast-Dri Varnish thinned with S-W Exolvent or Pure Turpentine in accordance with directions.
THIRD COAT—S-W Mar-Not Fast-Dri Varnish applied full body.

FINISHING HARDWOOD FLOORS—NATURAL FINISH—CLOSE-GRAIN WOOD

FIRST COAT—S-W Mar-Not Fast-Dri Varnish thinned with S-W Exolvent or Pure Turpentine in accordance with directions.
SECOND COAT—S-W Mar-Not Fast-Dri Varnish applied full body.
THIRD COAT—S-W Mar-Not Fast-Dri Varnish applied full body.

FINISHING NEW SOFTWOOD FLOORS—STAINED & VARNISHED

FIRST COAT—S-W Flo-lac in shade selected, thinned with S-W Exolvent or Pure Turpentine in accordance with directions.
NOTE: If a deeper tone is desired, repeat this operation.
SECOND COAT—S-W Mar-Not Fast-Dri Varnish applied full body.
THIRD COAT—S-W Mar-Not Fast-Dri Varnish applied full body.

FINISHING NEW SOFTWOOD FLOORS—PAINTED FINISH

FIRST COAT—S-W Floor Enamel in color selected, thinned with S-W Exolvent or Pure Turpentine in accordance with directions.
SECOND COAT—S-W Floor Enamel in selected color, applied full body.
THIRD COAT—S-W Floor Enamel in selected color, applied full body.

FINISHING NEW CONCRETE FLOORS—PAINTED FINISH

FIRST COAT—S-W Floor Enamel in selected color, thinned with pure Linseed Oil and S-W Exolvent or Pure Turpentine in accordance with directions.
SECOND COAT—S-W Floor Enamel in color selected, applied full body.
THIRD COAT—S-W Floor Enamel in color selected, applied full body.

FINISHING SCHOOL-ROOM OR GYMNASIUM FLOORS (Stores, Warehouses, etc.)

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

FINISHING BALLROOM FLOORS

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

FINISHING DISCOLORED HARD OR SOFT WOOD FLOORS—STAINED & VARNISHED

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

INTERIOR WOODWORK—STAINED & VARNISHED—OPEN-GRAIN WOOD

FIRST COAT—S-W Woodcraft Stain, in color selected.
SECOND COAT—S-W Paste Wood Filler in color to correspond with stain, wiped across grain when partly dry.
THIRD COAT—Thin coat of White shellac.
FOURTH COAT—S-W Mar-Not Fast-Dri Varnish applied full body.
FIFTH COAT—S-W Mar-Not Fast-Dri Varnish applied full body.

NOTE: 1. For dull effect, rub to a uniform satin finish with powdered pumice stone and oil after varnish has dried 48 hours.
2. Or, for economy, substitute a coat of Velvet Finish Varnish No. 1044 for the Fifth Coat.

INTERIOR WOODWORK—STAINED & VARNISHED—CLOSE-GRAIN WOOD

FIRST COAT—S-W Woodcraft Stain in color selected. Wipe with grain to develop high-lights.
SECOND COAT—Thin coat of White Shellac.
THIRD COAT—S-W Mar-Not Fast-Dri Varnish applied full body.
FOURTH COAT—S-W Mar-Not Fast-Dri Varnish applied full body.

NOTE: 1. For dull finish, rub to a uniform satin finish with powdered pumice stone and oil after varnish has dried for 48 hours.
2. Or, for economy, substitute a coat of Velvet Finish Varnish No. 1044 for the Fourth Coat.

INTERIOR WOODWORK—NATURAL FINISH—OPEN-GRAIN WOOD

FIRST COAT—S-W Transparent Paste Wood Filler, wiped across grain when partly dry.

SECOND COAT—Thin coat White Shellac.
THIRD COAT—S-W Mar-Not Fast-Dri Varnish applied full body.
FOURTH COAT—S-W Mar-Not Fast-Dri Varnish applied full body.

NOTE: 1. For dull finish, rub to a uniform satin finish with powdered pumice stone and oil after varnish has dried for 48 hours.
2. Or, for economy, substitute a coat of Velvet Finish Varnish No. 1044 for the Fourth Coat.

INTERIOR WOODWORK—NATURAL FINISH—CLOSE-GRAIN WOOD

FIRST COAT—Thin coat White Shellac.
SECOND COAT—S-W Mar-Not Fast-Dri Varnish applied full body.
THIRD COAT—S-W Mar-Not Fast-Dri Varnish applied full body.

NOTE: 1. For dull effect, rub to a uniform satin finish with powdered pumice stone and oil after varnish has dried for 48 hours.
2. Or, for economy, substitute a coat of Velvet Finish Varnish No. 1044 for the Third Coat.

INTERIOR WOODWORK—STAINED AND WAXED—OPEN-GRAIN WOODS

FIRST COAT—S-W Woodcraft Stain in color selected.
SECOND COAT—S-W Paste Wood Filler in color to correspond with stain, wiped across grain when partly dry.
THIRD COAT—Thin coat White Shellac.
FOURTH COAT—S-W Prepared Wax—wipe off surplus and polish.
FIFTH COAT—S-W Prepared Wax—wipe off surplus and polish.

INTERIOR WOODWORK—STAINED AND WAXED—CLOSE-GRAIN WOOD

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

The Sherwin-Williams Co. has developed a very complete line of interior wall finishes to meet all requirements of gloss, semi-gloss, and flat finishes, textured or otherwise, for walls of plaster, composition board, wood, metal, brick, or concrete. The following brief description of the various items in the line will assist the Architect in writing his specifications, and the Specifications themselves are designed to cover the entire field of interior wall finishing, insofar as the Architect's duties and responsibilities are concerned. If special conditions occur not covered in the following, it is suggested that the Architect apply to the Sherwin-Williams Department of Architectural Service for advice or suggestions.

S-W Flat Tone

is a flat-finish washable oil wall paint, furnished in a wide selection of shades, both pastel and deep colors, designed for use on walls of plaster, composition, wood, metal, brick or concrete. Apply to the Sherwin-Williams Co. for color chart giving the complete line of shades.

S-W Wall Paint No. 96

is a heavy-bodied flat finish wall paint, for use over rough surfaces, or where a special textured effect is desired. Furnished in White only, but may be tinted with S-W First Quality Oil Colors to any desired shade.

S-W Painter Craft Maintenance Wall Paint No. 3

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

S-W Semi-Lustre

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

S-W Painter Craft Enamelastic

is a full enamel which dries to a high-gloss finish, both durable and washable. It is designed for composition or plaster walls, and may be used on interior woodwork as well. Furnished in white, but may be tinted to any desired shade with S-W First Quality Oil Colors.

S-W Painter Craft Oil Type Enamel No. 35

is an easy-working interior enamel for use where greater economy is desired than available with other types of enamel finish. Designed for plaster or composition walls. Furnished in white, but may be tinted to any desired shade with S-W First Quality Oil Colors.

S-W Old Dutch Enamel

is the highest quality enamel that Sherwin-Williams can produce. Desirable for interior wood trim, or for interior walls of any nature where the very best quality and type of finish is desired. Furnished in White, Cream and Gray, Gloss or semi-gloss, but may be tinted to any desired shade with S-W First Quality Oil Colors.

SMOOTH, SAND FINISH, OR TEXTURED PLASTER, COMPOSITION BOARD OR CANVAS COVERED WALLS — WASHABLE FLAT FINISH

FIRST COAT—S-W Wall Primer & Sealer applied full body.

NOTE: If porous surface, use S-W Tri-Seal instead.

SECOND COAT—S-W Flat-Tone in color selected, and S-W Wall Primer & Sealer, mixed in accordance with instruction.

THIRD COAT—S-W Flat-Tone in color selected, applied full body.

NOTE: In the interest of economy, the second coat may be omitted if conditions warrant it, in the judgment of the Architect.

SMOOTH, SAND FINISH, OR TEXTURED PLASTER, COMPOSITION BOARD OR CANVAS COVERED WALLS — WASHABLE EGG-SHELL FINISH

FIRST COAT—S-W Wall Primer & Sealer, applied full body.

NOTE: If porous composition board surface, use Tri-Seal instead.

SECOND COAT—S-W Painter Craft Maintenance Wall Paint No. 3 applied full body.

THIRD COAT—S-W Painter Craft Maintenance Wall Paint No. 3 applied full body.

NOTE: In the interest of economy, the third coat may be omitted if conditions warrant, in the opinion of the Architect.

SMOOTH, SAND FINISH, OR TEXTURED PLASTER, COMPOSITION BOARD OR CANVAS COVERED WALLS — SEMI-LUSTRE FINISH

FIRST COAT—S-W Wall Primer & Sealer, applied full body.

NOTE: If porous composition board surface, use S-W Tri-Seal instead.

SECOND COAT—S-W Semi-Lustre in color selected, apply full body.

THIRD COAT—S-W Semi-Lustre in color selected, apply full body.

NOTE: In the interest of economy, the third coat may be omitted if conditions warrant, in the opinion of the Architect. If either a stippled effect, or a glazed finish is desired, same may be obtained in connection with Specifications numbers 36, 37, and 38 in the following manner:

For Stippled effect: When last coat is dry, apply brush stipple in color selected, using same material as used for last coat. Either two or three color effects may be obtained by simply repeating operation.

S-W Wall Primer and Sealer

is a penetrating wall sealer containing a percentage of pigment, which is effective in stopping suction on all new wall surfaces except the more porous types of composition board. The pigment by adding to its covering capacity makes its use advisable where two-coat work is desired.

S-W Tri-Seal

is a pigment penetrating wall sealer for use on exceptionally porous composition boards such as Masonite, Celotex, etc. This material should not be used in brick, tile, or concrete, where S-W Wall Primer and Sealer is recommended.

S-W XXX Enamel Undercoater

is an enamel undercoater with exceptional covering and hiding capacity, for use beneath an enamel finish. Its use seals the surface tight, preventing suction or spotting of the surface, and makes the ideal base for an enamel finish of any type.

For Glazed effect: When last coat is dry, apply S-W Glazing liquid to a portion of wall, tinted with S-W First Quality Oil Colors to color selected. Then stipple with crumpled cloth, twisting cloth slightly after it has been applied to wall surface.

INTERIOR WALLS, ANY TYPE, HEAVY FLAT WALL PAINT FINISH

FIRST COAT—S-W Wall Primer & Sealer.

NOTE: If porous surface, use S-W Tri-Seal instead.

SECOND COAT—S-W Wall Paint No. 96, applied full body.

NOTE: Due to heavy nature of this material, special textured effects are possible with whisk broom, sponge, cloth, etc., before this last coat has dried. Apply to Sherwin-Williams for directions for special effects.

HIGHEST QUALITY ENAMEL FINISH FOR WALLS — ANY TYPE

FIRST COAT—S-W Wall Primer & Sealer.

NOTE: If porous surface, use S-W Tri-Seal instead.

SECOND COAT—S-W Painter Craft XXX Undercoater reduced with S-W Exolvent or Pure Turpentine in accordance with directions.

THIRD COAT—S-W Kem-namel Snow White Enamel, reduced with S-W XXX Undercoater and S-W Exolvent or Pure Turpentine in accordance with directions.

FOURTH COAT—S-W Kem-namel Snow White Enamel, applied full body.

ENAMEL FINISH FOR INTERIOR WALLS — ANY TYPE

FIRST COAT—S-W Wall Primer & Sealer.

NOTE: If porous surface, use S-W Tri-Seal instead.

SECOND COAT—S-W Painter Craft XXX Undercoater, mixed with S-W Exolvent or Pure Turpentine, and S-W Painter Craft Enamelastic in accordance with directions.

THIRD COAT—S-W Painter Craft Enamelastic, reduced with S-W Exolvent or Pure Turpentine in accordance with directions.

NOTE: In the interest of economy, second coat may be omitted when conditions warrant, in the opinion of the Architect.

(Alternate to Specification No. 41 For economy)

ENAMEL FINISH FOR INTERIOR WALLS — ANY TYPE

FIRST COAT—S-W Wall Primer & Sealer.

NOTE: If porous surface, use S-W Tri-Seal instead.

SECOND COAT—S-W Painter Craft Oil Type Enamel No. 35 mixed with S-W Painter Craft XXX Undercoater and S-W Exolvent or Pure Turpentine in accordance with directions.

THIRD COAT—S-W Painter Craft Oil Type Enamel No. 35 thinned with S-W Exolvent or Pure Turpentine in accordance with directions.

NOTE: In the interest of economy, second coat may be omitted if conditions warrant, in the opinion of the architect.

HIGHEST QUALITY ENAMEL FINISH FOR INTERIOR WOOD TRIM

FIRST COAT—S-W Painter Craft XXX Enamel Undercoater, reduced with S-W Exolvent or Pure Turpentine in accordance with directions.

SECOND COAT—S-W Painter Craft XXX Enamel Undercoater, reduced with S-W Exolvent or Pure Turpentine in accordance with directions.

THIRD COAT—S-W Kem-namel Snow White Enamel, mixed with S-W Painter Craft XXX Enamel Undercoater and S-W Exolvent or Pure Turpentine in accordance with directions.

FOURTH COAT—S-W Kem-namel Snow White Enamel applied full body.

ENAMEL FINISH FOR INTERIOR WOOD-WORK

FIRST COAT—S-W XXX Painter Craft Enamel Undercoater, reduced with S-W Exolvent or Pure Turpentine in accordance with directions.

SECOND COAT—S-W XXX Painter Craft Enamel Undercoater, reduced with S-W Exolvent or Pure Turpentine in accordance with directions.

THIRD COAT—S-W Painter Craft Enamelastic, mixed with S-W Painter Craft XXX Enamel Undercoater and S-W Exolvent or Pure Turpentine in accordance with directions.

FOURTH COAT—S-W Painter Craft Enamelastic, applied full body.

(Alternate to Specification No. 43—for economy)

ENAMEL FINISH FOR INTERIOR WOOD-WORK

FIRST COAT—S-W Painter Craft Enamel Undercoater No. 45, reduced with pure Linseed Oil according to directions.

SECOND COAT—S-W Painter Craft Oil Type Enamel No. 35, and S-W Painter Craft Enamel Undercoater No. 45, in equal parts, reduced according to directions with S-W Exolvent or Pure Turpentine.

THIRD COAT—S-W Painter Craft Oil Type Enamel No. 35, applied full body.

PAINTING RADIATORS

FIRST COAT—S-W Metal Primer Gray.

SECOND COAT—S-W Flat-Tone in color selected (for flat finish).

S-W Enameloid in color selected (for Enamel finish).

THIRD COAT—S-W Flat-Tone in color selected (for flat finish).

S-W Semi-Lustre in color selected (for semi-gloss finish).

S-W Enameloid in color selected (for enamel finish).

NOTE: Tests prove that radiators painted with bronze powder materials, radiate 25% less heat than those painted with materials containing zinc oxide or lithopone.

SAVE-LITE WHITE PAINT FOR INDUSTRIAL INTERIORS

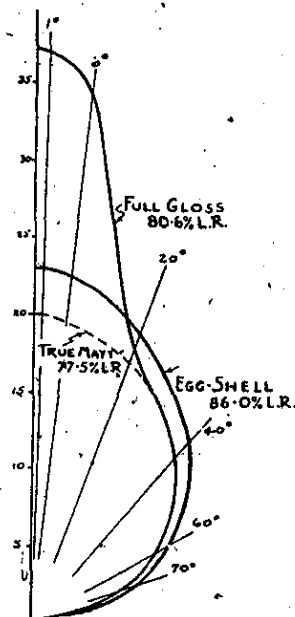
Save-Lite is the name which identifies a complete line of Industrial Interior White Finishes manufactured and offered by Sherwin-Williams for the betterment of industrial lighting. The value of a White finish for the interior of mills and factories is well known. The gain in quality and volume of production, in accuracy, and in the health and improved morale of workmen due to proper lighting has been demonstrated in numerous cases.

Sherwin-Williams Save-Lite is manufactured in three degrees of gloss—Flat, Egg-Shell and Full Gloss. It can be applied to any interior surface—wood, metal, concrete, plaster or composition board. The material is formulated in a consistency suitable for application by either brush or spray. Sherwin-Williams Save-Lite has an unusually high light reflecting value. The light reflection factor for all Save-Lite products has been determined by careful laboratory methods and varies from 84% to 86% of the actual light falling upon the surface. Save-Lite retains its superior light reflection characteristics for a remarkably long period of time after application. Its freedom from yellowing being one of its outstanding features.

SELECTING THE DEGREE OF GLOSS

There is no manufacturing reason for Sherwin-Williams advocating any one type of Mill White paint. Our sole interest is in supplying an interior finish which will be best adapted to the particular condition involved. Considered solely from

the standpoint of light reflection and distribution. Save-Lite Egg-Shell offers some advantage by comparison with either the Flat or the Gloss. The accompanying drawing illustrates the comparative distribution of light from surfaces painted



GLOSS AND EGG-SHELL WHITES

with Save-Lite Egg-Shell and Save-Lite Gloss. The advantage of Save-Lite Egg-Shell, in the region of diffuse reflection is apparent.

The Egg-Shell finish combines the strong light diffusing properties of a Flat-White with the superior washability and service of a full gloss. However, for maximum washability and durability, under the most adverse conditions, Full Gloss Save-Lite is recommended.

For ceiling surfaces over indirect lighting equipment, it is important to eliminate high lights, or glare. This is best accomplished by the use of a Flat or Egg-Shell finish. Inasmuch as the efficiency of the indirect lighting unit is almost entirely dependent upon the light reflecting value of the ceiling, the increased light reflection obtained from an Egg-Shell or a Flat finish is an added reason for their selection in this type of work.

Occasionally an interior White having a porous film is required, in order that moisture present in damp walls and ceilings can come through without forcing the paint from the surface. Save-Lite Flat White is material of this nature and finds important use in packing plants, tunnels and other damp surfaces.

THREE-COAT WORK

For the best possible results on new work, three coats are recommended and surfaces should be dry.

1. Save-Lite Primer and Sealer
2. Save-Lite Undercoater
3. Save-Lite Flat, Egg-Shell or Gloss

TWO-COAT WORK

It is recognized that in much industrial construction, two-coat work is used in the interest of economy. Save-Lite materials due to their unusual quality are particularly adapted to this type of work.

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

For exceptionally absorbent surfaces such as Celotex, Masonite and other insulating wall boards, the first coat should be S-W Tri-Seal.

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

For the final coat, Save-Lite, Egg-Shell, or Gloss may be used.

FUME RESISTING MATERIALS

Sherwin-Williams Fume Resisting Save-Lite has been developed to meet special conditions existing in many types of industries. Fume Resisting Save-Lite is manufactured in Gloss, Semi-Gloss and Flat, and is extremely resistant to the ordinary types and concentration of industrial fumes such as: Sulphur, Chlorine, Ammonia, etc. Fume resisting finishes are required under the conditions prevailing in rubber plants, tobacco factories, portions of textile mills, and in the food industries.

One of the latest developments of Sherwin-Williams Research Laboratories has been the application of a synthetic chemistry in the production of Fume Resisting Interior White finishes. Sherwin-Williams Fume Resisting Kern Save-Lite Gloss and Super Fume Resisting Gloss are two remarkable products, without counterpart, in this field at the present time.

The selection of a suitable Fume Resisting Mill White involves technical consideration, which makes it advisable for the architect to obtain suggestions from the paint manufacturer. The Sherwin-Williams Company is glad to cooperate in matters of this kind without obligation in any way.

MOISTURE CONDITIONS

Save-Lite Flat dries to a porous film and will permit the passage of a certain amount of dampness without lifting the film. It may be applied in one or two coats on concrete or brick walls which are too damp for usual painting procedure, or which later may be subject to moisture from the back of the wall such as: basements and tunnels. No undercoater, or size of any kind should be used and both coats of Save-Lite Flat should be reduced from 15 to 25% with Sherwin-Williams No. 74 Reducer.

Roof plank which contains an excessive amount of moisture may be given two coats of Save-Lite Flat, although the normal amount of residual moisture in roof plank will come through Save-Lite Undercoater and Save-Lite Egg-Shell.

REPAINTING OLD WORK

Best results on previously painted surfaces are obtained with two coats, using Save-Lite Undercoater followed with either Save-Lite Egg-Shell or Save-Lite Gloss. Where the old paint remains reasonably well sealed, one spray coat of either Save-Lite Flat, Egg-Shell, or Gloss will give good results, depending upon the color and condition of the wall over which they are applied. If the old paint is extremely porous, a coat of Save-Lite Primer and Sealer should be used followed with Save-Lite Egg-Shell.

FUME CONDITIONS

Save-Lite Fume Resisting Flat, Semi-Gloss or Full Gloss are applied over Save-Lite Undercoater and Save-Lite Primer and Sealer in two or three coat work in the same manner as specified above for regular Save-Lite finishes. In all cases involving fume resisting materials, a special investigation by a technical representative of the paint manufacturer is suggested to the end that the materials selected will meet all of the conditions involved.

**THERE IS A SHERWIN-WILLIAMS FINISH FOR
EVERY SURFACE UNDER EVERY CONDITION**

THE SHERWIN-WILLIAMS CO.

Makers of
PIGMENTS

PAINTS

VARNISHES

LEAD PRODUCTS

LACQUERS

METAL PRIMERS

STAINS

ENAMELS

ETC.