

SWEET'S ARCHITECTURAL CATALOGUE

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of
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Section B.

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Carter White Lead is a high grade and standard product, noted for its extreme whiteness, fineness, superior body, uniformity and great durability, because it is perfectly corroded by the only modern and scientific process in the white lead industry.

Architects should not fail to specify "Carter" when white paint or soft, clear tints are desired.

Carter Coach and Car Lead

Carter Coach and Car Lead is a particularly high grade product, especially ground in bleached oil with reference to interior and surfacing work. It is extremely white and fine. It flats and dries well. Equally good for exterior work.

Red Lead

Carter Dry Red Lead contains no adulterants and conforms to government specifications.

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Carter White Lead is widely distributed through jobbers, and is retailed by local dealers in every locality. It is thus easily obtainable anywhere in the country.

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Prices are governed by the fluctuations of the metal market.

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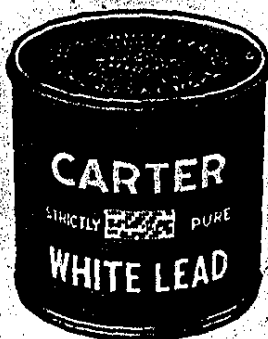
White Lead Specifications

White Lead for Exterior—Surface to be thoroughly dry before any paint is applied. Apply no paint when rain or snow is falling. All knots and sappy places to be varnished with best grain-alcohol shellac.

Priming Coat—To be a thin coat of Carter White Lead, linseed oil and turpentine, properly brushed into the surface. On yellow pine, spruce, hemlock and all sappy woods, a mixture of red lead and white lead is necessary to secure the best anchorage and insure a tenacious foundation for succeeding coats.

All nailholes, joints and other defects in surface to be puttied thoroughly after priming coat is dry, with a pure linseed oil putty made by thickening Carter White Lead in oil with bolted whiting to putty consistency.

Second and Third Coats—To be Carter White Lead,



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pure, well-settled linseed oil, pure turpentine and drier, mixed to proper consistency and colored to suit.

All new lumber requires 3 coats to produce a durable job.

White Lead for Interior Woodwork—Surface to be put in proper condition for paint; all dust, dirt, loose paint, etc., removed; all knots and sappy places to be varnished with pure grain-alcohol shellac varnish.

Priming Coat—To be a thin coat of Carter White Lead (Coach and Car preferred), pure linseed oil, turpentine and white turpentine japan drier, thoroughly mixed and properly applied.

Putty all nailholes, cracks and other defects with linseed oil putty, composed of equal parts of Carter White Lead in oil and whiting, after priming coat is thoroughly dry.

Second and Third Coats—Paint to be Carter White Lead (Coach and Car preferred), thinned with either Flatting Oil, pure turpentine or pure linseed oil and pure turpentine white drier, to produce eggshell, flat or a full gloss finish, and colored as desired. Architect to specify the finish desired.

Flat Finish for Plaster Walls

Carter White Lead, Flatting Oil and oil colors are used for the finest decorating on canvas, plaster or compo walls. While the first cost of such decorating may exceed other methods a little, the ultimate cost is less.

Carter White Lead thinned with Flatting Oil and tinted with oil colors produces clear and delicate tints which are truly washable.

Decorating of this character is good for long service; in fact, until a change in color is wanted. These walls may be washed as often as need be to keep them fresh and clean.

Important to Architects

We recommend letting the painting contract separately from the general contract, and that estimates be asked only from competent and reliable contracting painters.

In order to insure the carrying out of the specifications we have stamped the name "Carter" on the side of every keg. When the head is removed, the superintendent can still identify the package.

Guarantee

Carter White Lead is sold under the following guarantee, which is printed on the head of every package:

This package contains 8% linseed oil, 92% carbonate of lead. The CARTER WHITE LEAD CO. will pay \$100.00 if adulterant is found in this package.

Useful Information

Architects are invited to put their paint problems up to our Paint Information Bureau. Its services are given without charge. Color mixing guide sent on request.

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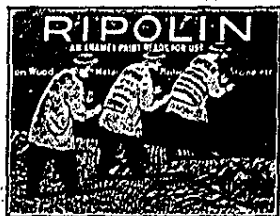
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White and Decorative Tints including ivory,
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tainable by addition of pure colors ground
in Japan, or will be manufactured for quantity orders.



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Production

Ripolin is made in America by Euro-
pean experts and American workmen who
have been taught the European methods.
It is made under the direct supervision of
"Ripolin, Limited."



ANOTHER RIPOLIN MARK OF
INTERNATIONAL FAME

Trade-marks

This design is the identi-
fication mark for genuine
Ripolin Enamel. All Europe
knows this famous trade-
mark. The secret process of
making Ripolin was discov-
ered in Holland thirty years
ago. Since that time Ripolin
has been used throughout the
civilized world.

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Ripolin specifications
for every conceivable pur-
pose have been compiled in
a convenient form for archi-
tects' handy reference. Copies
will be gladly sent on re-
quest.

Following are speci-
fications of most general
use:



THE FAMOUS RIPOLIN
BENDING TIN TEST

Description of Ripolin Enamel

Ripolin is the original Holland enamel, now made in
Holland, France, United States and Canada. It was
developed by a Dutch painter and chemist named Reip,
more than 30 years ago, and since then has met with
success in every civilized country.

It is made by a secret process.

It is for both exterior and interior uses and is little
affected by salt water and atmospheric changes. It is
easy-flowing, dries without brush marks and forms a
tough, lasting film. Specifications for
special conditions supplied upon request.

Scope of Use and Cost

For architectural, general, commer-
cial, marine, railway and manufacturing
purposes, where a permanent high grade,
elastic enamel paint is required.

Ripolin is used largely throughout
the United States in private residences,
hospitals, hotels, etc.

Economical

Ripolin has much greater covering
capacity than other enamels. Because
of this fact and its wonderful opacity,
and also owing to its easy and even flow
under the brush, it is economical.



RIPOLIN CONTAINERS—EVERY
PACKAGE SEALED

Specification No. 1

Specification for All Fine Grained Interior New Wood-
work—(Including all fine grained woods; white pine, white-
wood, bass wood, etc.)

Coat No. 1—A priming coat of Ripolin Enamel Undercoat-
ing, thinned with 1 qt. of raw linseed oil and ½ pt. of pure
turpentine to the gallon.

Coat No. 2—Full coat of Ripolin Enamel Undercoating.

Coat No. 3—Full coat of Ripolin Enamel Undercoating.

Coat No. 4—Ripolin Enamel Undercoating re-enforced
with 1 qt. Gloss Ripolin added to the gallon to stop suc-
tion.

Coat No. 5—A good flowing coat of
Ripolin. It is allowable to thin this
coat with ½ pt. of pure turpentine to the
gallon.

Coat No. 6—A good flowing coat of
Ripolin as it comes from the can. Do not
thin finishing coat of Ripolin.

Notes: If expense is of prime impor-
tance, either coat No. 3 or Coat No. 5
(only one) may be omitted.

Care must be taken to sandpaper lightly
each coat so that there will be absolutely
no brush marks on the surface to which
the Ripolin is to be applied. Ripolin in
itself will show no brush marks, but will
magnify brush marks left in the under-
coats.

Specification No. 2

Specification for Interior New Woodwork—(Cedar, cypress, hemlock, yellow and Georgia pine, and other heavy-grained, sappy woods; also birch and maple.)

Coat No. 1—A priming coat of Ripolin Enamel Undercoating thinned with $1\frac{1}{2}$ pt. raw linseed oil and $1\frac{1}{2}$ pt. pure turpentine to the gallon.

Notes: After applying coat No. 1 all woodwork should be thoroughly rubbed down with fine sandpaper or steel wool. Give the whole surface a light coat of thin white shellac which has been strained through cheesecloth.

For coats Nos. 2, 3, 4, 5 and 6 proceed as in Specification No. 1.

Specification No. 3

Specification for New or Unpainted Plaster Walls—

Coat No. 1—A sizing coat made of 3 parts of alkali proof wall-size and 1 part of Ripolin Enamel Undercoating.

Coat No. 2—A full coat of 3 parts of Ripolin Enamel Undercoating and 1 part of alkali proof wall size.

For coats Nos. 3, 4, 5 and 6 proceed as in Specification No. 1.

Specification No. 4

Specification for Imitation Tile on Keene's Cement, King's Windsor or Adamant Plaster—

Any of the above plasters are especially good for this purpose. The plaster should be troweled as smoothly as possible, and while wet scored to the depth of $\frac{1}{8}$ to $\frac{1}{4}$ in. as desired. The most popular and satisfactory size tile for this purpose has been the 6-in. square or the oblong tile, about the shape and size of building brick. These effects are sometimes attempted with plaster of paris, but we would advise against this as unsatisfactory, owing to the extreme brittleness of plaster of paris and its tendency to crack easily.

Notes: First wash the walls with weak vinegar or zinc sulphate to neutralize all free alkali present. Thoroughly dry before painting.

Coat No. 1—A coat of Ripolin Enamel Undercoating, thinned with 1 qt. linseed oil and 1 pt. turpentine to the gallon.

Coat No. 2—One coat of Flat Ripolin to be applied as it comes from the can.

Coat No. 3—One coat of Gloss Ripolin which may be thinned with 1 qt. of turpentine to the gallon.

Coat No. 4—A good flowing coat of Gloss Ripolin as it comes from the can. The joints should be lined up with Flat Ripolin to give a cement effect.

The above method in bathrooms is more economical than tile and its resemblance to tile is most striking.

Specification No. 5

Specification for Concrete or Portland Cement—

Owing to the excess of free alkali and occasionally certain chemical conditions created by the process of manufacture of portland cement or concrete under various formulas, difficulty has been experienced in obtaining paints to adhere firmly to these surfaces.

The concrete or cement must be thoroughly dry. All new concrete should be washed with a 30% zinc sulphate solution.

Coat No. 1—Stucolor cement coating which may be thinned with about a quart of turpentine to the gallon.

Coat No. 2—The same approved cement coating.

Coat No. 3—A good full coat of Ripolin of the luster desired as taken from the can.

Notes: On a very rough laid cement an extra coat may be required to thoroughly cover the color of the surface, this being Ripolin Enamel Undercoating.

For much exposed surfaces it is well to add one more coat of Ripolin as it comes from the can. In case two coats of enamel seem necessary it is well to make the first coat Semi-gloss Ripolin, the finish coat to be of the luster desired.

Specification No. 6

Specification for Galvanized Iron Interior or Exterior—

Priming coats of lead should never be used on galvanized iron under Ripolin.

Wash surface with 10% solution of acetic acid; all trace of acid should be removed before painting.

Coat No. 1—Add 1 qt. of turpentine to a gallon of Gloss Ripolin. Apply a thin coat well brushed out. Allow this to dry at least 24 hours.

Coat No. 2—Semi-gloss Ripolin as it comes from the can.

Coat No. 3—A full coat of Ripolin of the luster desired as it comes out of the can.

For all exterior work the final coat should always be Gloss Ripolin as it is more weather resistant than the lesser degrees of gloss.

Specification No. 7

Specification for Exterior or Interior Iron Work—

See that the surface of the iron is thoroughly clean and free from rust, grease and dirt.

Coat No. 1—Gloss Ripolin thinned with 3 pt. of turpentine to the gallon. This is used in this way to bond perfectly to the metal.

Coat No. 2—Semi-gloss Ripolin as it comes from the can.

Coat No. 3—Good full coat of Ripolin of the luster desired as taken from the can.



DINING ROOM FINISHED IN
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TYPICAL RIPOLIN
PACKAGE



A RIPOLIN FINISHED LIVING
ROOM

NATIONAL LEAD COMPANY

Paint Materials for the Protection and Decoration of Wood, Plaster, Masonry and Metal

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Products

WHITE LEAD (Dry and in Oil); RED LEAD (Dry, in Oil, Liquid); LINSEED OIL (Raw and Boiled); FLATTING OIL.

White Lead for General Painting

Gloss paint made of pure white lead and pure linseed oil has long been the standard protective and decorative coating for exterior wood, brick, stone, concrete and stucco. It forms a tough, tenacious film that does not crack and scale but wears down smooth and even, leaving the surface ready for repainting without expensive preparation. Being mixed to order, lead-and-oil paint can be adapted to meet all surface and weather conditions. It can also be varied in color from pure white to every desirable shade and tint by the addition of the proper tinting materials.

Our Dutch Boy white lead is the highest grade white lead that can be made. It is pure, finely ground, smooth, excellent in spreading and hiding properties—a perfect paint material. Sold in 12½, 25, 50 and 100-lb. steel kegs. Our well-known trade-mark, the Dutch Boy Painter, is on every package and guarantees the purity of the contents.

Dutch Boy linseed oil is pure, clear, carefully filtered and well settled. Sold in 1 and 5-gal. sealed cans bearing the Dutch Boy Painter trade-mark as a guarantee of purity. We also sell pure linseed oil in half barrels and barrels.

Flat Finishes for Interiors

Most inside painting nowadays is done in dull or so-called flat effects. Up to a few years ago, these flat effects were always obtained with white lead by thinning it with turpentine. At that time, special flattening oils for use with white lead were developed. These flattening oils are largely superseding turpentine. The handsome, washable, soft tone finish which they give is resulting in a marked increase in the popularity of the painted wall.

One of the most successful flattening oils on the market today is our own Dutch Boy flattening oil. It flats white lead better than turpentine does, yet binds the pigment particles together with the tenacity of pure linseed oil, insuring a paint film which will not chip off. Dutch Boy flattening oil is designed especially for use with Dutch Boy white lead. Used with our white lead, it produces a soft, glossless finish that has a depth of tone and a richness which most flat paints lack.

Aside from the remarkable beauty of a Dutch Boy white lead and Dutch Boy flattening oil finish, the paint merits consideration from the standpoint of cleanliness and service. The hard, tilelike film it forms stands frequent washing with warm water, mild soap and a soft cloth or a sponge and thus can be kept absolutely clean and sanitary. The durability of the paint is not affected in any way and there is no unsightly streaking as often occurs when a less stable paint is washed. Dutch Boy



TRADE-MARK

flattening oil is sold in 1 and 5-gal. cans, sealed at the spout.

Red Lead for Metal

Pure white lead, properly thinned to suit the special conditions under which the paint is to be used, gives the best protection for wood and other building materials except metal. When it comes to the painting of metal, white lead (though good for the purpose) must yield first place to pure red lead.

The chief requirements of a protective coating for metal are that it should have the ability to stick firmly to metal and that it should keep moisture, which combined with air forms rust, from getting through. The paint must also be able to resist the destructive action of atmospheric gases, acid from the surface oil, and salt spray near the seacoast.

Paint made of pure red lead meets these requirements. It is insoluble in water, unaffected by ordinary atmospheric gases, adheres closely to metal, and is a true rust preventive. A great advance in the quality of red lead was made when Dutch Boy red lead-in-oil was perfected. It is a more highly oxidized product than old style dry red lead and is sold in paste form, ready to use after the addition of more pure linseed oil. Being more highly oxidized, Dutch Boy red lead in oil is finer and covers better. Being in paste form, it is more convenient to handle.

Dutch Boy red lead-in-oil is sold in 12½, 25, 50 and 100-lb. steel kegs under the Dutch Boy Painter trade-mark.

We also make dry red lead of the highest grade as well as red lead in liquid form. The liquid product is known as Dutch Boy liquid red lead and is ready for use. It comes in natural red lead color, light and dark brown, light and dark green, and black. Sold in 1-gal. cans and 2½-gal. kegs.

General Painting Specifications

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

Preparation of Surface—(1) Woodwork—All woodwork should be thoroughly dry and seasoned before any paint is applied. New woodwork shall be smoothed off with sandpaper where required and dusted clean before priming. From old woodwork which has been painted before, all loose paint, scales, dirt and dust shall be removed. Where old painted work shows cracks or scales, use a paint burner or liquid paint remover to take off the old paint. Wash off with benzine or turpentine all parts where liquid paint remover has been used. Where no scales or cracks appear, sandpaper the surface gently with No. ½ or No. 1 sandpaper and follow with a good dusting.

Before priming new woodwork, all knots and sappy streaks shall receive 1 coat of pure denatured alcohol shellac, brushed out thin. After the priming coat of

paint, as hereinafter specified, is thoroughly dry, putty up all knotholes, dents, cracks, and other defects in the surface with a pure linseed oil putty composed of equal parts of white lead and whiting. If desired, 1 part powdered litharge to 5 parts each of white lead and whiting may be added, except on light tinted work.

(2) **Plaster**—Before applying any paint to plaster, either new or old, see that it is clean and smooth. Go over the surface very lightly with fine sandpaper or a wide putty knife, removing all grit and any loose plaster or paint. Fill all cracks with plaster of paris. In the case of large cracks, open them up clear down to the lath, soaking the edges with water, and then fill the openings with plaster of paris. Level off smooth and even with adjoining plaster surfaces. When the plaster of paris has dried thoroughly, sandpaper down to a smooth, even surface. Where new plaster is to be painted before it is thoroughly dried out, it shall be treated with 20% solution of zinc sulphate in water before priming.

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

(4) **Stucco and Concrete**—Stucco or concrete should be allowed to stand and dry a year before paint is applied. If painted within less than a year, it shall be aged artificially by washing with 20 parts zinc sulphate to 80 parts water or with carbonic acid water.

(5) **Metal Work**—Iron, steel and other metal work shall be cleaned thoroughly of all loose paint, dirt, oil, grease, rust, scale and other foreign matter before paint is applied. This cleaning should be done with scrapers and wire brushes. Where soldering fluids have been used, the surface shall be scrubbed carefully with sandsoap and water and dried thoroughly before paint is applied.

The Paint and Its Application—(6) **Designation of Paint to be Used**—All woodwork, plaster, brick, stone, concrete and stucco, which are to be painted, shall be painted with NATIONAL LEAD COMPANY'S Dutch Boy white lead, Dutch Boy flattening oil, pure linseed oil, pure turpentine and pure turpentine drier mixed according to the formulas hereinafter designated for each kind of work. All metal shall be painted with NATIONAL LEAD COMPANY'S Dutch Boy red lead-in-oil, Dutch Boy liquid red lead, or pure dry red lead and pure linseed oil mixed according to formulas hereafter given for each specific purpose.

(7) **Tinting Materials**—In producing tints and shades, John T. Lewis & Bros. Company colors-in-oil or those of equally high grade shall be used. If colors-in-oil are used in quantities large enough to affect the consistency of the paint, the quantities of thinners named in the formulas shall be increased in amount equal to one-half the weight of the tinting material.

(8) **Applying the Paint**—No exterior painting shall be done when rain or snow is falling, during fog, or until after dew or moisture which may be on the surface has completely disappeared. Painting done in winter weather shall only be done when the temperature is above 50° F. and when all surfaces are dry. All exterior work shall be allowed to dry from 2 to 4 days before the next coat is applied and at least 24 hours shall be allowed between coats on interior work.

(9) **Finishing Metal to Suit Color Scheme**—Where the color of red lead paint specified for metal work does not conform to color scheme, white lead-and-oil paint tinted as desired shall be applied over the red lead paint.

Formulas—The following formulas take no account of tinting materials.

See Paragraph No. 7 when adding colors to the formulas.

(10) **New Woodwork Outside**—Three coats of paint, mixed as follows, shall be applied to new unpainted woodwork outside:

	(a) Priming coat	(b) Second coat
Dutch Boy white lead	100 lb.	100 lb.
Pure raw linseed oil	4 gal.	1½ gal.
Pure turpentine	2 gal.	1½ gal.
Pure drier	1 pt.	1 pt.
	(c) Third coat	
Dutch Boy white lead	100 lb.	
Pure raw linseed oil	3½ to 4 gal.	
Pure turpentine	1 pt.	
Pure drier	1 pt.	

Note: The painter may exercise his discretion in using a larger or smaller quantity of oil according to whether the wood is oil absorbing, as white pine, poplar and basswood; or less permeable, as yellow pine, cypress, spruce and hemlock. The painter may, in rare cases, find it advisable to increase the quantity of turpentine, as in southern exposure to prevent blistering. Where this is done, a corresponding decrease should be made in the specified amount of linseed oil. If the wood is very resinous, such as cypress, prepare it for priming by brushing on a mixture of 1 pt. linseed oil, 1 pt. turpentine and 1 pt. drier.

(11) **Old Woodwork Outside**—Two coats of paint as follows shall be applied in repainting old woodwork outside:

	(a) First coat	(b) Second coat
Dutch Boy white lead	100 lb.	100 lb.
Pure raw linseed oil	2 gal.	3½ to 4 gal.
Pure turpentine	2 gal.	1 pt.
Pure drier	1 pt.	1 pt.

(12) **New Woodwork Inside**—Three coats of paint, mixed as follows, shall be applied to new unpainted woodwork inside:

	(a) Priming coat	(b) Second coat
Dutch Boy white lead	100 lb.	100 lb.
Dutch Boy flattening oil	3 gal.	2 to 3 gal.
Pure raw linseed oil	3 gal.	None
Pure drier	1 pt.	None
	(c) Third coat	(d) Third coat
	(Flat finish)	(Eggshell gloss finish)
Dutch Boy white lead	100 lb.	100 lb.
Dutch Boy flattening oil	2 to 3 gal.	1½ to 2 gal.
Pale varnish (suitable for enamel)	None	¾ gal.

Note: As on outside wood, the painter may exercise his discretion in the use of the thinners prescribed—thus on white pine, poplar and basswood, which more readily absorb oil, increase the quantity of linseed oil for the priming coat. On yellow pine, cypress, spruce and hemlock, use less linseed oil and more flattening oil.

(13) **Old Woodwork Inside**—Two coats of paint shall be used in repainting woodwork inside. For a flat finish, mix the paint for the first and second coats according to formula B in paragraph 12. For an eggshell gloss finish, mix the paint for the first coat according to formula B in paragraph 12 and according to formula D for the finishing coat.

(14) **Plaster Walls**—Three coats of paint shall be applied to plaster which has never before been painted. The priming coat shall be mixed as follows:

	Priming coat
Dutch Boy white lead	100 lb.
Pure kettled-boiled linseed oil	7 gal.
Pure turpentine	1 gal.

Note: If boiled linseed oil can not be obtained, 7 gal. raw linseed oil with 3 pt. drier may be used instead, and will in most cases give satisfactory results. Boiled oil is much superior, however, and will obviate trouble when conditions are difficult. It seals pores in the plaster and prevents suction. Contrary to the belief of many, boiled oil can be had.

Mix the paint for the second coat according to formula B in paragraph 12 and according to formula C

for the finishing coat if a flat finish is desired. If an eggshell finish is wanted, mix the paint for the finishing coat according to formula D.

In repainting plaster walls, follow the practice recommended for new plaster, except that the priming coat may be omitted.

(13) **Brick and Stucco**—Three coats of paint, mixed as follows shall be applied to brick or stucco which has never before been painted:

(a) Priming coat		(b) Second coat	
Dutch Boy white lead	100 lb.	Dutch Boy white lead	100 lb.
Pure linseed oil	7 gal. boiled or 7 gal. raw and 1½ pt. drier	Pure linseed oil	4 gal. (1/3 boiled, 2/3 raw) or 4 gal. raw and 1 pt. drier
Pure turpentine	1 gal.	Pure turpentine	1 gal.

(c) Third coat	
Dutch Boy white lead	100 lb.
Pure linseed oil	3½ gal. (1/3 boiled, 2/3 raw) or 3½ gal. raw and 1 pt. drier
Pure turpentine	1 pt.

Two coats of paint shall be applied in repainting brick and stucco. For the first coat, mix the paint according to formula B in paragraph 15 and for the finishing coat according to formula C.

(16) **Concrete and Stone**—Three coats of paint, mixed as follows, shall be applied to concrete and stone which have never before been painted:

(a) Priming coat		(b) Second coat	
Dutch Boy white lead	100 lb.	Dutch Boy white lead	100 lb.
Pure linseed oil	5 gal. boiled or 5 gal. raw and 1 pt. drier	Pure linseed oil	3 gal. (1/3 boiled, 2/3 raw) or 3 gal. raw and 1 pt. drier
Pure turpentine	1 gal.	Pure turpentine	1½ gal.

(c) Third coat	
Dutch Boy white lead	100 lb.
Pure linseed oil	3½ gal. (1/3 boiled, 2/3 raw) or 3½ gal. raw and 1 pt. drier
Pure turpentine	1 pt.

In repainting concrete and stone, apply 2 coats. Mix the paint for the first coat according to formula B in paragraph 16 and according to formula C for the second coat.

Excellent flat and semi-flat finishes on brick, stone, concrete and stucco can be secured by applying over the second coat 1 or 2 coats of paint made with Dutch Boy white lead and Dutch Boy flattening oil. For flat Milwaukee finish, the proportion should be 2 to 3 gal. of flattening oil to 100 lb. of white lead. For eggshell gloss finish, use 1½ to 2 gal. of flattening oil and ¾ gal. of spar varnish to 100 lb. of white lead. For brick red finish on outside brick, thin the color with Dutch Boy flattening oil.

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

(a) First coat		(b) Second coat	
Dutch Boy red lead-in-oil	100 lb.	Dutch Boy red lead-in-oil	light brown 100 lb.
Pure linseed oil	2½ gal.	Pure linseed oil	2½ gal.
Lampblack-in-oil	None	Lampblack-in-oil	12 oz.
Pure dry red lead	100 lb.	Pure dry red lead	100 lb.
Pure linseed oil	3½ gal.	Pure linseed oil	3½ gal.
Lampblack-in-oil	None	Lampblack-in-oil	13 oz.

(c) Third coat (dark brown)

Dutch Boy red lead-in-oil	100 lb.
Pure linseed oil	3½ gal.
Lampblack-in-oil	6 lb.

or

Pure dry red lead	100 lb.
Pure linseed oil	4¾ gal.
Lampblack-in-oil	6½ lb.

Note: If genuine boiled linseed oil is available, use one-third boiled and two-thirds raw oil. If raw oil only is used, add ½ pt. drier to every gallon of paint. One-half pint of turpentine may be added to each 2 gal. of paint whenever it is deemed advisable to make the paint produced by any formula work more easily.

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

Where a dark color other than brown is desired for the finishing coat, one of the following formulas shall be used according to the color desired:

	Light green	Dark green
Dutch Boy red lead-in-oil	100 lb.	100 lb.
Pure linseed oil	7½ gal.	10½ gal.
Medium chrome yellow	31 lb.	15 lb.
Prussian blue	24 lb.	52 lb.

	Black
Dutch Boy red lead-in-oil	100 lb.
Pure linseed oil	15 gal.
Pure turpentine	1 gal.
Prussian blue	16 lb.
Lampblack	52 lb.

If liquid red lead is to be used, specify Dutch Boy liquid red lead according to the finishing color desired, that is: No. 8—light green; No. 9—dark green or No. 5—black.

Printed Specifications Furnished

To any architect who desires, we will supply printed specifications containing full and complete directions for the proper use of white lead in the painting of woodwork, plaster, brick, stone, concrete and stucco, and of red lead in the painting of metal.

Write for "Standard Specification for the use of White Lead" or "Standard Specification for use of Red Lead."

Publications

A practical book, of unusual value to those interested in the subject of painting, is our "Cyclopedia of Paint Information." This book gives formulas and directions for exterior and interior painting of all kinds.

We also publish a booklet "The Protection of Structural Metal" which discusses the causes of corrosion and remedies for it, besides giving formulas and going into detail on the subject of painting metallic surfaces.

Another of our publications is "Painting—Protective and Decorative." It tells what paint is, what paint does and what paint costs and gives color scheme suggestions for the decoration of the interiors and exteriors of homes.

We also have booklets which deal specifically with the decoration of hotels, hospitals and public buildings. These booklets describe the various finishes and effects obtainable with white lead paint such as two-tone figured, glazed, tiffany, stenciled, striped, etc.

Any or all of these booklets will be sent on request. Write our nearest branch office.

THE SHERWIN-WILLIAMS CO.

Paints, Varnishes, Enamels, Stains and Lacquers

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601 Canal Road

CLEVELAND, OHIO

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Products

Manufacturer's of a complete line of PAINTS, VARNISHES, LACQUERS, STAINS, FILLERS, ENAMELS, UNDERCOATERS, CONCRETE FINISHES.

Also, Waxes, Dampproofing, Plaster Bond, Wood Preservatives and Concrete Hardener.

Standard of Quality

THE SHERWIN-WILLIAMS CO. is the largest manufacturer of paints, varnishes, stains and enamels in the world. Starting from the small original store, the business has grown to its present position of dominance in 60 years. Strict adherence to the original principle of "Quality First" laid down by Henry A. Sherwin has made this progress possible.

Leading architects in this country and the United Kingdom specify Sherwin-Williams Architectural Finishes because they have complete confidence in both the integrity of the company and the quality of the products they offer.

Department of Architectural Service

This service is maintained for architects and engineers and is held in high esteem by members of the profession. The service is rendered without cost or obligation no matter whether the requirements are for a panel, an experiment or a series of investigations.

Complete Specification Book

The new edition of the Sherwin-Williams Book of Painting and Varnishing Specifications is now ready. We believe it to be the most complete book of its kind ever compiled. A copy will be gladly sent to architects and engineers without charge, upon request.

Opex Lacquers for Architectural Use

Comparable in importance to the introduction of steel in building construction is the use of Opex Lacquers in interior decoration. The wooden beam was less durable and took longer to erect than the steel beam. Similar advantages of Opex Lacquers have been the means of their adoption and specification by many of the leading architects.



The more important advantages may be summed up as follows:

Durability—

In successfully meeting the extreme conditions imposed upon them in their use by the automotive industry, Opex Lacquers have established a name synonymous with durability. It has been found that Opex lasts three to four times the length of the oil-type finishes. It will be many years before we will know the length of service they are capable of giving in interior work.

Speed of Drying—

In the strife against time which the building contractor and architect are continually waging, they have found Opex Lacquers to be one of their most valuable allies. Twenty to thirty days are saved in finishing buildings of even medium size where Opex is used. The added income of the building, obtained from its productive use for the period of time saved, assures a handsome dividend from any added material cost of Opex Lacquer.

Permanence of Color—

Opex, which contains no oxidizable oil, with a tendency to yellow with age, will preserve its original clearness of tone. This is of particular importance in white and light shades which are the usual architectural colors.

Ease in Cleaning—

Opex Lacquers produce a surface which is so hard and smooth that dirt cannot penetrate but is very easily washed off. Opex also withstands the strong cleaning compounds used by janitors much better than oil type finished.

Repairing—

When alterations or some local damage makes repairing necessary, Opex can be made like new again in a very few minutes and because the new coat softens the old finish and knits closely with it, the patching is practically not noticeable.

Non-poisonous—

Opex Lacquers are not injurious to the health of

the men applying them. As they contain neither benzol nor lead, these forms of poisoning are avoided.

Specifications for Interior Trim—

Any surface to be coated with lacquer materials must be perfectly clean, free from rust, dirt, grease, and oil. This is a more important factor when using lacquers than when the oil type finishes are used.

(A) **Metal (Enamel Finish)**—First coat shall be Opex Metal Primer, reduced approximately 30% with Opex No. 10 Thinner. This shall be followed by 2 coats at least of Opex Lacquer Enamel in the desired shade, reduced about 30% with Opex Thinner No. 10. The enamels should be sanded with No. 00 sandpaper between coats, after allowing 2 hours or more for drying.

(B) **New Wood (Enamel Finish)**—After ascertaining that the surface is perfectly dry, it shall be sanded down to a good, clean surface, after which the first coat, consisting of a mixture of 1 part of Opex White Wood Filler and 1 part of Opex Clear Binder, reduced 60% with Opex No. 10 Thinner, shall be applied. This shall be lightly sanded with No. 00 sandpaper and followed with 2 coats of Opex Lacquer Enamels. The enamels shall be sanded with No. 00 sandpaper between coats, allowing 2 hours, or more, drying time.

Close Grained Wood (Stain Finish)—The surface shall be sponged with clear cold water and sanded with No. 0 sandpaper. One coat of Sherwin-Williams Acid Stain, shade selected, shall be applied, and after 6 hours drying time shall be sanded, but lightly in order not to break through the stain. All nailholes, cuts, cracks, and other defects shall be treated so as to render them unnoticeable by filling with putty. Two or 3 coats of Opex Wood Finishing Lacquer Clear shall be applied. For a dull or rubbed effect substitute Opex Velvet Finishing Lacquer Clear in the last coat.

Open Grained Wood (Stain Finish)—The specifications for open-grained wood are the same as close grained wood, with the exception that after the application of the stain 1 coat of Sherwin-Williams Paste Wood Filler shall be applied, and before the filler has hardened, wiped across the grain of the wood with burlap or excelsior. The filler shall be allowed 48 hours to dry.

Floors (Close Grained)—The wood shall be sanded to a very smooth surface before the application of Sherwin-Williams Oil Stain, shade selected. A minimum of 3 coats of Opex Wood Finishing Lacquer shall be applied.

Caution: If the surface has been poorly scraped or is composed of miniature "hills" and "valleys" rather than an absolutely smooth surface, the film on the "hills" will soon break down. No matter how well sanded, unless at least 3 coats are applied there will not be sufficient lacquer on the floor to leave a durable surface.

Floors (Open Grained)—The specifications for open grained floors are the same as close grained floors, with the exception that after the application of the stain, 1 coat of Sherwin-Williams Paste Wood Filler shall be applied, and before the filler has hardened, wiped across the grain of the wood with burlap or excelsior. The filler shall be allowed 48 hours to dry.

Walls (Plaster)—The walls and ceiling shall be inspected before starting to make sure the surfaces are thoroughly dry and in proper condition for finishing. First coat shall consist of Opex Clear Binder, tinted with, up to 25%, Opex Lacquer Enamel (where covering up the first coat is necessary). Apply 2 coats of Opex Lacquer Enamel.

Wall Paper—Every one who has had experience with wall paper will appreciate the advantages of employing a waterproof wall paper that can be easily and quickly cleaned. This result may be obtained by applying 1 coat of Opex Finishing Lacquer No. 60, reduced 1-to-1 with Opex No. 10 Thinner. Lithographed papers or those colored with alcohol soluble aniline dyes should not be coated with lacquer as the colors will be raised. On account of the variable character of dyes used in wall paper, the lacquer should be tested out on a corner of each pattern on which lacquer is applied to make sure the dye does not bleed. If the paper has just been hung, make sure that the paste is dry or the lacquer will raise it. If the wall paper is to be subjected to repeated washings, apply 2 coats for a fuller finish. This may be sprayed or brushed.

Special Specifications—

We shall gladly prepare special specifications at any time. A request addressed to us at 601 Canal Road, Cleveland, Ohio, will have our immediate attention.

Painting Iron and Steel Surfaces

Sherwin-Williams line of metal protective paints is

complete and embraces every type of finish considered standard and includes the following:

Red Lead Paints.....	S-W Liquid Red Lead
	S-W Suspended Red Lead
Composite Paints.....	S-W Kromik Metal Primer
Carbon Paints:	
Combination Carbon Paints	S-W Metalastic
Charcoal Carbon Paints...	S-W Carbon Paint Red Diamond Brand
Graphite Carbon Paints...	S-W Non-Corrosible Graphite Paint
Special Acid Fume Resisting Paint.....	S-W Non-Corrosible Acid Resisting Paint
Pitch Paint.....	S-W Ebonol

Aluminum paints furnished in both ready mixed and ready-to-mix types.

THE SHERWIN-WILLIAMS Co. is not committed to the exploiting of any one type of finish, and our recommendation for a standard system for the proper painting of structural steel and metal exposed to the weather is based upon adequate knowledge of what is required—knowledge acquired from years of experience.

Sherwin-Williams Standard Specification for the Painting of Metal Surfaces

Preparation—Before applying the priming coat or shop coat, all mill scale and rust shall be completely removed from the surface of the metal.

Priming Coat (or Shop Coat)—Sherwin-Williams Kromik Metal Primer (made on a lead chromate base) applied in the consistency supplied by the manufacturer.

Second Coat (or First Field Coat)—Sherwin-Williams Metalastic Brown (facilitates inspection) in the consistency supplied by the manufacturer.

Third Coat—Sherwin-Williams Metalastic Black (facilitates inspection) applied in the consistency supplied by the manufacturer.

Staining Exterior Wood Surfaces and Shingles

Sherwin-Williams Preservative Shingle Stains retain the rough, woody texture for which shingles are specified. They allow the figure of the grain to show through as desired for timbered construction.

The coloring pigments used in these stains are strong, pure and as fast to light as is possible to obtain.

Specifications—

For exterior wood specify 2 brush coats. For shingles specify 1 dip coat before the shingles are laid and 1 brush coat after the shingles are laid.

Note: When staining cypress wood, wipe off, before staining, with 160° Benzol if available to remove the surface oil of the wood and assist the stain in penetrating.

Painting Exterior Wood Surfaces

SWP (Sherwin-Williams Paint—Prepared) is recommended as the standard specification for all outside painting work of the best quality. SWP is a balanced paint. The ingredients are strictly pure carbonate of lead, sulphate of lead, zinc oxide, magnesium silicate and aged linseed oil with necessary tinting colors and drier.

By the term "balanced paint" we mean that sulphate of lead and zinc oxide are contained in the proportions best suited to control the objectionable chalking of straight white lead paint. Magnesium silicate is present in the exact amount required to further improve the gloss, working qualities and to prevent the pigment settling out hard.

We claim, and our factory records of the behavior of SWP over the years past show, that SWP is a more durable, better looking, longer lived house paint than any other on the market.

SWP is made in a complete line of colors. Color card will be gladly sent upon request.

Specifications—

Preparation—All wood shall be thoroughly dry and all knots and pitchy places in the wood shall be given a coat of pure orange shellac before any paint is applied.

First or Priming Coat—SWP (Sherwin-Williams Paint Prepared) in colors selected by architect. Thin with 1 gal. of pure raw linseed oil, and 1 qt. of pure turpentine to each gallon of SWP.

Note: For hard or resinous woods, such as pine or cypress, thin with 2 qt. of pure turpentine, and 1 qt. of raw linseed oil to each gallon of SWP.

Second Coat—SWP, thinned with 1 pt. of pure turpentine to each gallon of paint.

Note: For hard or resinous woods, add 1 qt. of turpentine to each gallon of SWP.

Third Coat—SWP, thinned with 1 pt. of linseed oil to the gallon of paint.

Priming of Metal—All galvanized iron work to be painted with SWP shall be primed with Sherwin-Williams Galvanized Iron Primer instead of first coat specified above.

Porch Floors and Decks—Three coats of Sherwin-Williams Porch and Deck Paint, in the color selected by the architect, shall be applied to porches and decks.

S-W ODP White Lead

Sherwin-Williams ODP (Old Dutch Process) White Lead carries our guarantee of purity which corresponds to the "Sterling" mark on silver. ODP is famous for its extreme whiteness and the softness of the paste in the package.

"Zilo"—(Zinc Lead Oil)

This is Sherwin-Williams recommendation for a paste pigment to yield a better paint than straight white lead paint.

Zilo carries the following guarantee:

"This package is guaranteed to contain nothing other than pure White Lead, pure Zinc Oxide and Refined Linseed Oil."

The proportions are:

White lead 75%

White zinc 25%

Where a greater proportion of lead is desired and a smaller proportion of zinc, add Sherwin-Williams ODP White Lead in the desired amount.

Zilo possesses the following points of superiority over straight white lead paint:

(1) No objectionable chalking.

(2) Pure white, does not "gray" with weathering. Makes cleaner tints.

(3) Tighter film, better gloss, more durable.

(4) Absolute uniformity, impossible to obtain in hand mixing of lead and zinc.

Painting Exterior Concrete Walls

Sherwin-Williams Concrete Wall Finish is a weather-resisting oil paint that dries to a dull velvet texture. It retains the texture of the stucco where a gloss finish would be objectionable. Furnished in white and in a line of useful, characteristic stucco colors.

The use of Sherwin-Williams Concrete Wall Finish accomplishes three things:

(1) Control of color and freedom from blotchy, uneven appearance.

(2) Reduction to the minimum of streaking with dirt and weather.

(3) Waterproofs the wall preventing the appearance of hairline cracks and flaking off caused by penetration of moisture and frost.

Specifications—

All exterior concrete or stucco walls shall receive 2 coats of Sherwin-Williams Concrete Wall Finish in the color selected by the architect.

Important: Before painting the contractor shall make certain through careful inspection that the walls are dry, and free from dirt. Sweep clean of all sand and dust.

Any salts or efflorescence on the surface to be finished shall be carefully scraped off and the surface washed with a solution of zinc sulphate (3 lb. to the gallon of water). Let dry thoroughly before painting.

First Coat—Sherwin-Williams Concrete Wall Finish thinned with 1 qt. pure turpentine to the gallon of paint. Let dry 48 hours.

Second Coat—Sherwin-Williams Concrete Wall Finish thinned with 1 pt. to 1 qt. pure raw linseed oil to the gallon.

Note: Because of the fine grinding, Concrete Wall Finish may be applied by spraying as well as by handbrushing. Color card on request.

Washable Flat-Tone Wall Finish (Color Card on Request)

Flat-Tone is Sherwin-Williams flat wall paint. It is a quality product, made for the finest type of work. Flat-Tone is economical to use because of its solid covering, dense hiding and good spreading properties.

Flat-Tone is intended to be used on all types of interior walls. "Antique" plaster, sand finish plaster, sized burlap and decorator's canvas are especially desirable bases because of their texture. When applied according to specifications Flat-Tone is entirely washable with soap and water on all these surfaces.

The normal porosity of wall surfaces is controlled through the mixing of Flat-Tone Mixing Size in the first coat of paint thereby saving one operation. Burning and "hot spots" are controlled by the application of an additional coat of Flat-Tone Mixing Size, clear.

Flat-Tone handles perfectly for all the various techniques such as simple brushing, brush stippling, sponge stippling (Multi-Color), tiffany (Flat-Tone Glaze), scrumple effects, etc.

Specifications—

The contractor shall see that the walls are thoroughly dry and clean before painting.

First Coat—Sherwin-Williams Flat-Tone, in the color selected by the architect, mixed in equal parts with Flat-Tone Mixing Size.

Second Coat—Sherwin-Williams Flat-Tone in the selected color applied without reduction except with turpentine as may be found advisable for satisfactory brushing.

Third Coat—Same as second coat. Advisable when applying white or light tints. Frequently possible to omit with the darker shades.

Note: Contractor shall notify the architect at once if, after the first coat of Flat-Tone is applied, the walls show undue porosity or if there is evidence of burning or hot spots.

Original Flat-Tone Multi-Color Sponge Effects for Walls

Multi-Color Sponge Stipple Effects are applied over a foundation color of Flat-Tone—2 coats—applied as directed in the specification for Flat-Tone first and second coats.

This effective, and most original technique in wall decorating, was introduced by THE SHERWIN-WILLIAMS Co. about eight years ago. It is freely used by the best decorators for textured wall effects in every type of building.

The colors are specified for each effect and a portfolio, pocket size, containing a representative selection of samples painted and stippled in Flat-Tone will be furnished the architect or contractor without cost.

The Sherwin-Williams Decorative Studios are equipped to develop any color scheme the architect may require. The complete schedule for all colors required on the job is typewritten and furnished along with the sketches worked up. Extra copies of the illustrated direction sheets will be provided the architect as required.

Flat-Tone System Effects (Tiffany Work)

The production of these most beautiful decorative effects was brought to a practical working basis by THE SHERWIN-WILLIAMS Co. over 15 years ago. This was made possible by the perfecting of Sherwin-Williams Glazing Liquid. This blending liquid is unique and is not duplicated in the entire field. It is tinted with oil colors and used for antiquing woodwork, furniture and plaster walls and for the production of the elegant translucent wall effects commonly called tiffany work.

Flat-Tone Glazing Liquid is a translucent fluid of a milky consistency. It dries to a soft eggshell sheen which does not require "flattening" with starch or butter-milk, thus effecting a saving of one operation as well as eliminating an unsanitary practice.

Flat-Tone Glaze System Effects are produced over a ground color of Sherwin-Williams Flat-Tone. Flat-Tone Glazing Liquid is tinted with Flat-Tone Glaze Colors in Oil, as specified for the effect selected. The tinted liquid is then brushed on to the Flat-Tone ground color and is stippled with a crumpled cloth, a brush, a rolled newspaper or in a number of other different ways, to produce the kind of print or texture desired.

Effects produced with Flat-Tone Glazing Liquid over Flat-Tone or over enamel are entirely washable and have the advantage of not showing soil at all readily. THE SHERWIN-WILLIAMS Co. will furnish complete working specifications and directions along with painted samples in pocket portfolio for the architect and contractor, without charge, upon request.

White Paint for Factory and Garage Walls

It is now a recognized fact that a high gloss white interior wall paint does not produce as light an interior as does an eggshell finish paint. A high gloss surface reflects beams of light unbroken resulting in harsh high lights and equally intense shadows. A beam of light striking an eggshell gloss is immediately broken up and the light is diffused, and a greater amount of working light is delivered to the machine or plane of operation than with the gloss finish.

Sherwin-Williams Save-Lite Interior Eg-Shel White is our standard specification for interior mills, garages and all workrooms where careful discrimination in work is required.

Specification—

Preparation—Before beginning the painting of the walls and ceilings, the contractor shall make sure through careful inspection that all surfaces to be painted are in proper condition for finishing.

First and Second Coats—Spray Application—Two coats of Sherwin-Williams Save-Lite Interior Eg-Shel White shall be applied to all interior walls, columns, ceilings, beams and girders above 5 ft. from the floor. Both coats shall be thinned with Sherwin-Williams Reducer No. 74 in the proportion of 1 qt. to the gallon.

Note: In all but exceptional cases 1 spray coat will cover satisfactorily.

Brush Application—Apply 2 coats of Sherwin-Williams Save-Lite Eg-Shel Interior White thinning with 1 pt. to 1 qt. Sherwin-Williams Reducer No. 74.

Dado—A dado 5 ft. in height shall be painted with 2 coats of Sherwin-Williams Dado Enamel in color selected. A stripe 3 in. wide separating the dado from the wall finish shall be painted with Sherwin-Williams Dado Enamel in color selected.

Varnishing of Interior Floors

Mar-Not is Sherwin-Williams standard floor varnish. It possesses the maximum toughness and resistance to wear and abrasion. It is not affected by hot or cold water, and when scratched, will not chip off or powder white. Mar-Not has a beautiful, rich luster

which continues to look well under service. Mar-Not is a very satisfactory drying varnish and can be walked on the following day where necessary.

Specification—

Preparation—The floors shall be sanded to a perfectly smooth surface and thoroughly cleaned of all dust, stains, etc., before any finish is applied. No finish shall be applied unless the floors are absolutely dry.

First Coat—(For open grain woods only). Sherwin-Williams Paste Filler, Transparent (or color desired). Before filler has set, wipe off clean across grain with burlap or excelsior.

Second Coat—(On close grain woods this will be First Coat.) Sherwin-Williams Mar-Not Floor Varnish thinned with pure turpentine in proportion of 1 pt. to 1 gal. of varnish. When dry, sand lightly with No. 00 sandpaper.

Third and Fourth Coats—Sherwin-Williams Mar-Not Floor Varnish as it comes from the package, sanding third coat, when dry, with No. 00 sandpaper.

Painting of Cement Floors

Concrete cement floors are subject to dusting under travel, and where loaded trucks are driven over the surface, cracks and ruts frequently develop.

Sherwin-Williams Concrete Floor Paint dries hard to a tough, wear resisting surface. It is made in 8 colors, and color folders will be sent on request.

Specification—

Contractor shall make sure that all cement floors to be painted are thoroughly dry and free from dust, dirt and grease before beginning work. Two (or 3) coats of Sherwin-Williams Concrete Floor Paint, in color selected, shall be applied. The first coat shall be thinned in the proportion of 1 pt. of pure turpentine to the gallon of paint. The second coat shall be applied in the consistency supplied in the original container.

Note: Concrete floors laid on the ground without adequate drainage are dangerous to paint because dampness and alkali cause the paint to come off.

Such floors and also floors which get such severe traffic as to make painting impractical require special treating with S-W Concrete and Cement Hardener. This is a liquid chemical hardener which enters into the cement, bringing it to a flint-like hardness when dry. It prevents wear and dusting.

Wood Floor Hardener

There is such a thing as a wood floor being subjected to so much wear that it is not practical to finish it with paint, varnish, or any surface finish. School-room, office, corridor and gymnasium floors are examples.

Hot linseed oil and paraffin oils have been largely resorted to in the past. These have not been satisfactory because of their being dustcatchers and because they made the floor slippery. Scrubbing and cleaning soon removes such finishes, also.

Sherwin-Williams Floor-Seal is a varnish wood hardener. It penetrates into the surface, hardening it from within. Very little surface film is deposited and this wears off leaving a tight wood surface, waterproof, durable and non-slippery. It is endorsed by accident insurance companies.

Specification—

All wood floors to be treated with preservative shall be smooth, clean and free from grease, stains, etc. One application of Sherwin-Williams Floor-Seal shall be made in the consistency supplied by the manufacturer. If two coats are employed, allow ample time (at least 48 hours) for first coat to dry.

Staining and Varnishing Interior Trim

Scar-Not is Sherwin-Williams varnish for interior woodwork trim. It is a full-bodied varnish which makes it possible to build up a beautiful finish with the least number of coats. Scar-Not is pale in color, dries dust-free in 4 hours and after 2 or 3 days can be rubbed to a polish with pumicestone and oil.

Scar-Not Varnish dries very hard to resist abrasion. It is highly water resisting and will not soften to print under ordinary heat of warm dishes. Scar-Not does not powder white when scratched.

Specification—

Preparation—All wood shall be dry, clean and smooth before any finishing materials are applied. All nailholes, cuts, cracks and other defects shall be treated so as to render them unnoticeable.

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

Second Coat—Sherwin-Williams Paste Filler in color selected by architect. Wipe off across grain with burlap or excelsior, before filler has set, to remove excess filler. Allow 48 hours for drying.

Note: The use of filler should be specified for open grain woods only. Where close grain woods are to be finished, specify the third as the second coat.

Third Coat—A thin coat of Sherwin-Williams Marvelac or pure shellac.

Fourth and Fifth Coats—Sherwin-Williams Scar-Not Varnish. Sufficient time for thorough drying shall be allowed between coats. The third and fourth coats shall be lightly sanded before applying subsequent coats. (For rubbed finish, the last coat, when sufficiently hard, shall be rubbed with powdered pumicestone and oil or water to a full finish.)

Note: Where rubbed effect is desired without the labor of hand rubbing, Sherwin-Williams Velvet Finish Varnish should be substituted for the fifth coat.

Enamel Finish for Interior Trim

Old Dutch Enamel is Sherwin-Williams' very finest enamel product and is recommended unreservedly for the highest type of work. It possesses a fineness of texture and depth of tone that is unsurpassed in any enamel, either imported or domestic.

Old Dutch Enamel is classified as a full oil enamel. The durability of Old Dutch Enamel is attested to by the fact that Sherwin-Williams recommends its use for enamel work exposed to the weather, and has been for years furnishing Old Dutch Enamel to a number of the leading railroads of the country for the finishing of coaches.

Old Dutch Enamel is made in white, ivory and French gray, and is furnished in both gloss and dull finishes.

Note: Old Dutch Enamel dull is not recommended for exterior use. Old Dutch Enamel is intended to be tinted for special colors required by the architect using Sherwin-Williams First Quality Oil Colors. In tinting, the oil color should be broken down with a small amount of the enamel before adding to the enamel to be tinted. For best results it is recommended that the enamel undercoat be tinted to match the enamel.

Specification—

Priming Coat—Sherwin-Williams Flat-Rite Enamel Undercoat thinned as follows: One full pint pure raw linseed oil, ½ pt. pure spirits of turpentine to the gallon.

Second and Third Coats—Flat-Rite shall be applied, in the consistency supplied by the manufacturer, allowing sufficient time for thorough drying between coats. The first and second coats shall be sanded to a smooth surface with No. 0 sandpaper; the third or last undercoat shall be sanded smooth with No. 000 sandpaper.

Fourth Coat—Sherwin-Williams Old Dutch Enamel, Gloss, mixed equal parts with Flat-Rite Undercoat.

Fifth Coat—Sherwin-Williams Old Dutch Enamel, applied in color selected, as it comes in package.

For a Dull Finish—When sufficiently hard, the last coat

shall be rubbed to a dull finish with powdered pumicestone and water.

Enamel Finish on Interior Walls

Specification—

Before any paint is applied to the walls, the contractor shall make certain that the walls are perfectly dry and free from dust and dirt.

First Coat—Sherwin-Williams Flat-Rite Enamel Undercoat mixed in equal parts with Sherwin-Williams Flat-Tone Mixing Size.

Second Coat—Shall consist of Sherwin-Williams Flat-Rite Enamel Undercoat mixed with Sherwin-Williams Flat-Tone Mixing Size, in proportion of 1 qt. of undercoat to 1 gal. of mixing size.

Third Coat—Shall consist of Flat-Rite Enamel Undercoat in consistency supplied by manufacturer.

Fourth Coat—Shall consist of Sherwin-Williams Old Dutch Enamel and Flat-Rite Undercoat, mixed equal parts. When dry sand lightly.

Fifth Coat—Shall consist of Sherwin-Williams Old Dutch Enamel in consistency supplied by manufacturer.

Alternative Specification—

The contractor shall make sure, before applying any paint to walls or ceilings, that same are perfectly dry and free from dust and dirt.

First Coat—Consisting of Sherwin-Williams Flat-Tone and Flat-Tone Mixing Size, mixed equal parts, shall be applied.

Second Coat—Shall consist of Sherwin-Williams Flat-Tone and Sherwin-Williams Enameloid in color selected by architect.

Third Coat—Shall consist of Sherwin-Williams Enameloid in consistency supplied by the manufacturer.

Painting of Radiators

Tests made by the American Society of Heating and Ventilating Engineers, and also by the Paint Manufacturers Association of the United States, indicate that paints made from bronze powders retard the radiation of heat approximately 25%, while paints and enamels made from zinc oxide or lithopone do not appreciably affect radiation.

This paint tends to bake to a hard film on radiator surfaces, and tests made by the Paint Manufacturers Association of the United States upon radiators in their laboratories indicate that such a finish has a life of as high as nine to ten years without showing defects.

Regardless of what types of paint are used in painting radiators, there is bound to be a slight change of color.

White Damar enamels will yellow slightly, while flat finishes, like Flat-Tone and colored enamels, will likewise change color slightly.

Specification—

Before applying paint, clean off dust, dirt and rust from radiators by wire brushing. Also remove any grease which may be present. Radiators must not be painted while they are hot. Allow paint to dry thoroughly before turning on heat.

Where a white finish is desired on radiators specify 2 coats of Sherwin-Williams Flat-Tone White and 1 coat of Sherwin-Williams Snow White Enamel.

For a colored enamel finish on radiators, specify 2 coats of Sherwin-Williams Flat-Tone and 1 coat of Sherwin-Williams Enameloid in the color selected.

For a flat finish on radiators, specify 2 coats of Sherwin-Williams Flat-Tone in the color selected.

ARCHITECTS' GUIDE

FOR PAINTING, VARNISHING, STAINING AND ENAMELING

IMPORTANT: EACH OF THE PRODUCTS SPECIFIED BELOW BEARS OUR NAME AND TRADE-MARK

SURFACE	TO PAINT <i>Use product named below</i>	TO ENAMEL <i>Use product named below</i>	TO STAIN <i>Use product named below</i>	TO VARNISH <i>Use product named below</i>
BRICK WALLS (ext) ...	<i>S-W Concrete Wall Finish</i>	<i>S-W Old Dutch Enamel, Gloss</i>		
CONCRETE WALLS...	<i>S-W Concrete Wall Finish</i>	<i>S-W Old Dutch Enamel, Gloss</i>		
CEMENT FLOORS...	<i>S-W Concrete Floor Paint</i>	<i>S-W Concrete Floor Paint</i>	To Harden— <i>S-W Concrete and Cement Hardener</i>	
EXTERIOR WOOD SURFACES	<i>S-W P (Sherwin-Williams Prepared Paint)</i>	<i>S-W Old Dutch Enamel, Gloss</i>	<i>S-W Preservative Shingle Stain</i> <i>S-W Acid or Oil Stain</i>	<i>S-W Rexpar Varnish</i>
EXTERIOR METAL SURFACES	<i>Kromik Metal Primer Metalastic (for finishing coats)</i>	<i>S-W Old Dutch Enamel, Gloss</i>		
FACTORY WALLS (Interior)	<i>S-W Save-Lite Eg-Shel White</i> <i>S-W Fume Resisting White</i>	<i>S-W Old Dutch Enamel or Enameloid</i>		
FLOORS (Interior Wood)	<i>S-W Inside Floor Paint (the enamel-like finish)</i>	<i>S-W Inside Floor Paint (the enamel-like finish)</i>	<i>S-W Oil Stain or Floorlac Varnish Stain</i>	<i>S-W Mar-Not Floor Varnish</i>
GALVANIZED IRON SURFACES	<i>S-W Galvanized Iron Primer (finish with any paint)</i>	<i>S-W Galvanized Iron Primer and Old Dutch Enamel</i>	<i>S-W Oil Stain</i>	<i>S-W Rexpar Varnish</i>
INTERIOR WALLS AND CEILINGS...	<i>Flat-Tone Wall Finish</i> <i>S-W Semi-Gloss Wall Finish</i>	<i>S-W Old Dutch Enamel or Enameloid</i>		
INTERIOR WOOD TRIM	<i>S-W P (Sherwin-Williams Prepared Paint)</i>	<i>S-W Old Dutch Enamel or Enameloid</i>	<i>S-W Acid Stain</i> <i>S-W Handcraft Stain</i> <i>S-W Oil Stain</i>	<i>S-W Scar-Not Varnish Velvet Finish Varnish (for imitation rubbed effect)</i>
PORCH FLOORS AND DECKS	<i>S-W Porch and Deck Paint</i>	<i>S-W Porch and Deck Enamel</i>		
RADIATORS AND PIPES	<i>S-W Flat-Tone Wall Finish or</i> <i>S-W Gold Paint</i> <i>S-W Aluminum Paint</i>	For White— <i>S-W Snow White Enamel</i> For colors— <i>Enameloid</i>		
ROOFS—Metal	<i>S-W P or Metalastic (if galvanized, prime with S-W Galvanized Iron Primer)</i>			
ROOFS—Wood Shingle...	<i>S-W P</i>		<i>S-W Preservative Shingle Stain</i>	
STACKS AND HOT SURFACES	<i>S-W Salamander Smoke-Stack Black</i>			
STRUCTURAL STEEL	<i>S-W Kromik Metal Primer Metalastic (for finishing coats)</i>			
TO DAMPPROOF FOUNDATIONS ...	<i>S-W Antydamp</i>			
TO DAMPPROOF INTERIOR WALLS ABOVE GRADE...	<i>S-W Plaster Bond</i>			
WOOD PRESERVATIVE			<i>S-W Carbolic-ol</i>	Copyright, 1927, by The Sherwin-Williams Co.