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

SEE SECTION 1

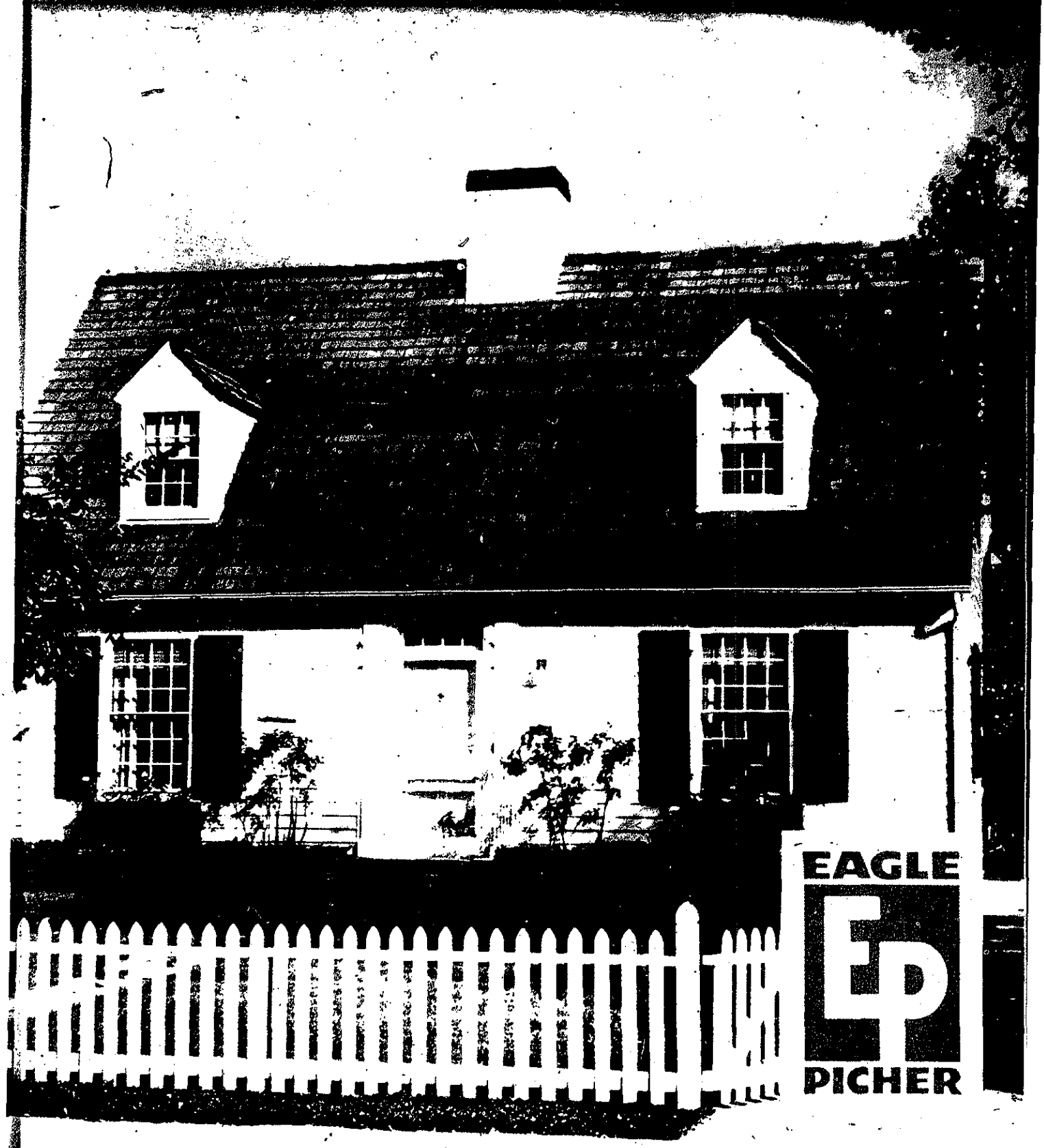
F.W. DODGE CORPORATION

CATALOG NO. 5

N17624

Printed in the United States of America

CONDENSED PAINTING GUIDE



EAGLE PICHER

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EAGLE-PICHER PAINTING PRODUCTS

EAGLE-PICHER has been manufacturing painting products since 1843. During this time, the company has conducted countless tests to determine the ideal methods for formulating and applying paints in order to achieve most satisfactory results. However, the cumulative experience of these many years has been distilled into fairly simple recommendations. This manual contains basic formulas for durable paints adapted to various surfaces and average conditions. It also includes data on surface preparation, on the number of coats required, and what precautions to follow in modifying formulas or application methods to meet certain variations from average conditions. Beyond this, it is impractical to go.

An experienced painting and decorating contractor is qualified to weigh all factors and to change his formulas and procedure to meet them. Others should strictly follow the formulas and recommendations given here, which are much more satisfactory, even under unusual conditions, than haphazard deviations from them.

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 largely 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.

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DISTRIBUTED BY: THE EAGLE-PICHER SALES COMPANY

General Offices: Temple Bar Building, Cincinnati, Ohio

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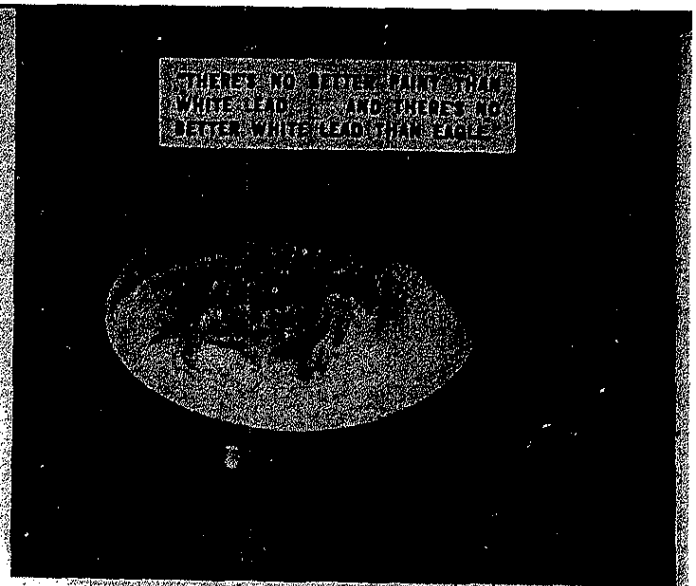
1941-SWEET-00485

Eagle pure White Lead in Oil for all types of Painting



WHITE lead as a paint pigment dates back to the Romans almost 2000 years ago. Its continued popularity now makes it the accepted standard of comparison. Searches to find cheaper substitutes have produced many other paint pigments, but unbiased authorities still agree that white lead remains the most universally reliable painting material.

OUTSTANDING CHARACTERISTICS

Eagle White Lead is packaged in two forms—Heavy Paste and All-Purpose Soft Paste. Either is ideally adapted for both interior and exterior work. The only difference is that All Purpose contains a small amount of turpentine, added by a special grinding process. This makes it easier to mix on the job.

No Cracking—No Scaling

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

Perfect Repainting Surface

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

Flows Freely—Good Coverage

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

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. When mixed according to finish coat formula this produces more than six gallons of paint.

Does Not Retain Rust Stains

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

Easily Tinted

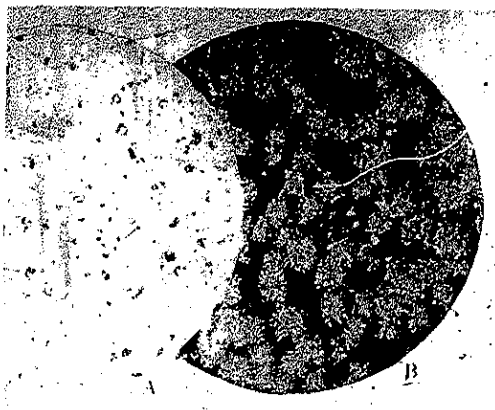
Painters can easily tint Eagle White Lead to any desired color (except extremely dark shades). Exact values are obtained by adding colors in oil. Color pigments are tightly held, minimizing fading.

THE DURABILITY OF LEAD PIGMENTS

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

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

Lead Pigments	10% or less	20	30	40	50	60	70	80	90	100	Totals
Good											15
Fair											16
Poor											66
Bad											23
Total	4	3	21	13	32	10	12	28	4	12	120



White lead is a chemically 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.

ELEMENTS OF PAINTS

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

PAINT is a mixture of a pigment, which forms the "armor" of the painted surface, and a liquid called a vehicle. The pigment portion may consist of one or several elements. In the latter case, some of the substances may be "fillers," added to lower the cost (usually at the expense of durability and hiding power), or to give the paint some special quality. Colored pigments may also be added when required. The vehicle consists of a non-volatile oil; a volatile thinner to make the paint spread more readily and to give "tooth" to aid in the adhesion of succeeding coats; and driers to hasten drying.

Qualities Desired in a Pigment

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

Qualities Required in a Vehicle

The oil portion of the vehicle should combine chemically with the pigment, forming a hard, tough and elastic film which will contract and expand with the surface; it should dry in reasonable time and not discolor the pigment. Linseed is the most widely accepted oil, but certain special oils such as Eagle Flatting Oil and Eagle Lead Reducing Oil add life to the paint and increase its sealing qualities. The duties of the "thinner," which are described above, are generally fulfilled by turpentine, which evaporates after the paint is applied.

Proportions of Pigment and Vehicle by Volume

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

Tinting Colors

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

HOW TO MIX LEAD AND OIL PAINTS

Mixing is the first step in good painting. There is little difference in mixing lead-and-oil paints and preparing so-called ready-mixed paints for the brush. In each case, pigment and vehicle must be thoroughly mixed, color added when necessary, and the mixture strained.

STEP 1. PREPARING THE LEAD PASTE

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

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

STEP 2. PREPARING TINTING COLORS

The tinting color is put into a small container and mixed with turpentine, if necessary, until it forms a creamy paste, and then blended with white lead before adding to the large batch of white lead paste.

STEP 3. MIXING TO FORMULA

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

Any paint containing oil and an "active" pigment like lead should stand for about 24 hours before use. Greater uniformity, coverage and improved brushing and durability will result. The entire mix should be kept covered and stirred just before application.

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ADVANTAGES OF THREE COAT PAINTING

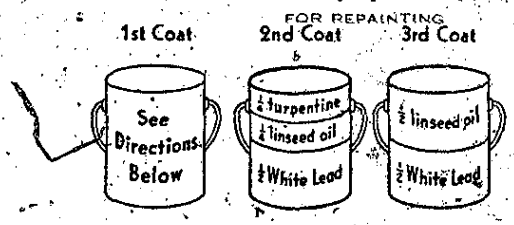
Most paint experts agree that the three coat system offers the greatest returns in beauty and protection for both interior and exterior painting on new work.

There is a definite relationship between film thickness and paint life. By using three coats, the painter does not have to "crowd" the job to secure proper coverage; he is free to spread each paint film to the correct thickness proved best for maximum durability. The results are added years of paint beauty and service which more than offset the additional cost of the third coat.

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

STANDARD FORMULA

FOR PAINTING NEW WOOD OR FOR REPAINTING OLD WOOD



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

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

Drier . . . *Boiled* linseed oil requires no drier. If raw linseed oil is used, add ½ pint of drier for each gallon of paint mixed.

100 lbs. of Eagle White Lead, price list according to the finish coat instructions at left produces approximately 6½ gallons of long wearing paint. The empty container provides a handy measure with a capacity of about 3½ gallons in the 100 pound keg; 1½ gallons in the 50 pound keg; 1 pint in the 25 pound keg and 3½ pints in the 12½ pound keg.

DOING SATISFACTORY 2-COAT WORK ON NEW WOOD

Any good painter can mix a two coat paint of unexcelled quality with Eagle White Lead. It's as simple as mixing the familiar three coat formulas. The only important changes are more moderate brushing out and the use of a quick-drying, non-penetrating oil such as Eagle Reducing Oil (or a good spar varnish). Good hiding is achieved by using more white lead and less vehicle; then limiting the spreading rate to secure proper film thickness and durability.

Merely mix Eagle White Lead with not more than an equal number of gallons of vehicle for both coats. By the use of driers and Eagle Lead Reducing Oil (or varnish) it can be made to dry quickly and stay on the surface, instead of penetrating into the wood.

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

Priming Coat: Any of these tested priming coat formulas may be used with any of the recommended finish coats. Formulas I and II produce a high pigmentation, quick drying, non-penetrating type primer. Primer III allows for 50% of the oil being absorbed by the wood . . . giving a high pigmented, penetrating type paint. Tinting color is recommended to give maximum hiding power to first coat.

Finish Coat: Paints made from these finish coat formulas have varying degrees of gloss, but equal durability. Select whichever you prefer. Formula B gives a slightly higher gloss.

PRIMING OR SEALING COAT

	FORMULA I	FORMULA II	FORMULA III
Eagle All-Purpose White Lead	100 lbs.	100 lbs.	100 lbs.
Raw Linseed Oil	1½ gals.	1½ gals.	3 gals.
Exterior Spar Varnish	½ gals.		
Turpentine	½ gals.		3 pts.
Liquid Drier	1 pt.	1 pt.	1 pt.
Raw Umber-in-Oil (or 1 lb. tinting Sublimed Blue Lead paste)	½ pt.	½ pt.	½ pt.
Eagle Lead Reducing Oil		1½ gals.	

FINISH COAT

	FORMULA A	FORMULA B	FORMULA C
Eagle All-Purpose White Lead	100 lbs.	100 lbs.	100 lbs.
Raw Linseed Oil	3½ gals.	3 gals.	2½ gals.
Turpentine	3 pts.		
Liquid Drier	1 pt.	1 pt.	1 pt.

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FORMULAS FOR EXTERIOR WOODWORK

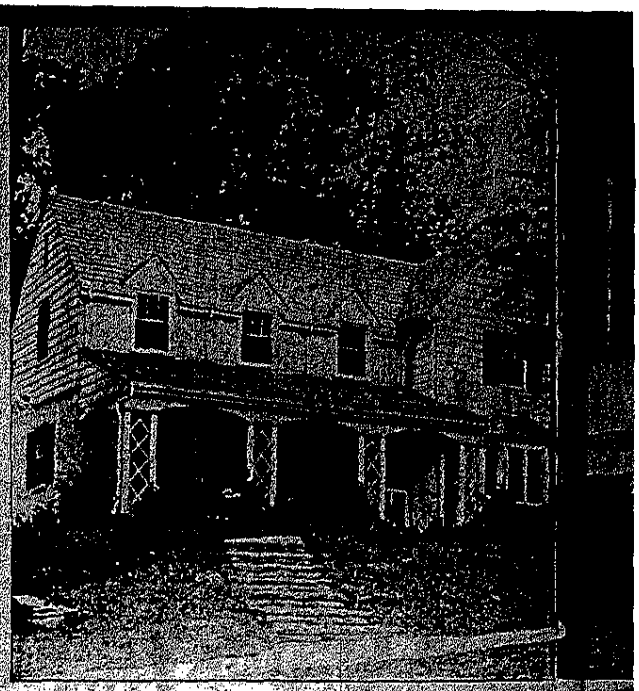
Specification Data: Painting should be done in dry weather and when the temperature is above 40° F.

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. Flatting, 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.

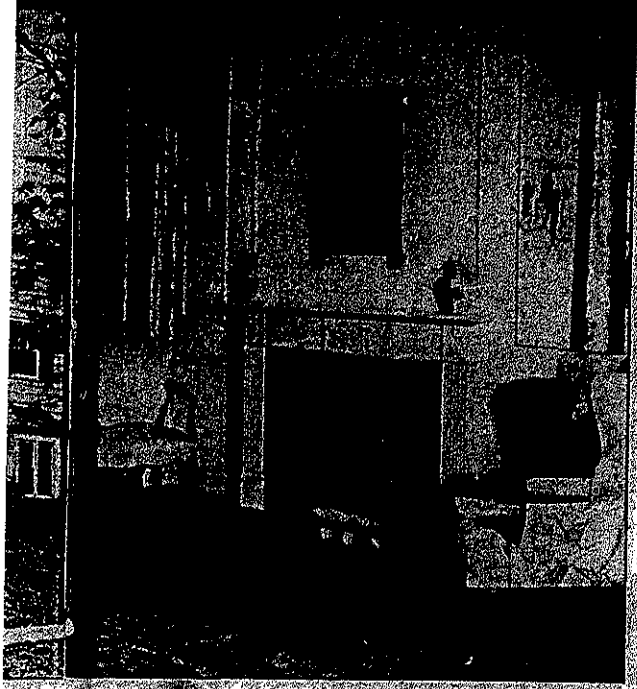
In new and repainting work, fill nail holes, cracks and crevices with putty after priming or first coat has dried, to form a smooth surface and to prevent water from entering behind the paint.

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



	COAT	PREPARATION	PAINT FORMULA	APPLICATION
NEW WORK	Priming	Dust and scrape off lime, dirt and adherent mortar	FORMULA NO. 1 100 lb. All-Purpose White Lead 4 gal. Raw Linseed Oil 1½ gal. Eagle Flatting Oil or Pure Turpentine 1 pt. Liquid 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 1½ gal. Raw Linseed Oil 1½ gal. Eagle Flatting Oil or Pure Turpentine 1 pt. Liquid Drier	Brush in carefully to an even film of uniform thickness
	Third (Oil-gloss finish)	Apply 3-7 days after second coat	FORMULA NO. 3 100 lb. All-Purpose White Lead 3 gal. Raw Linseed Oil 1 pt. Liquid Drier	Brush in carefully to an even film of uniform thickness
	Third (Flat finish)	Apply 3-7 days after second coat	FORMULA NO. 4 100 lb. All-Purpose White Lead 3 gal. Eagle Lead Reducing Oil	Brush in carefully to an even film of uniform thickness
REPAINTING	Priming (Not required unless bare wood is exposed)	If in good condition dust off only. 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 1½-2 gal. Raw Linseed Oil 1½-2 gal. Eagle Flatting Oil or Pure Turpentine 1 pt. Liquid Drier	Brush in carefully to smooth film of even thickness
	Second (Oil-gloss finish)	Apply 3-7 days after first coat	FORMULA NO. 3 100 lb. All-Purpose White Lead 3 gal. Raw Linseed Oil 1 pt. Liquid Drier	Brush in carefully to smooth film of even thickness
	Second (Flat finish)	Apply 3-7 days after first coat	FORMULA NO. 4 100 lb. All-Purpose White Lead 3 gal. Eagle Lead Reducing Oil	Brush in carefully to smooth film of even thickness

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



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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.

	COAT	PREPARATION	PAINT FORMULA	APPLICATION
NEW WORK	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 Turpentine 1 pt. Liquid Drier ALTERNATE: Formula No. 14 (See p. 9)	Brush in thoroughly to any flat oil smoothly with the grain
	SECOND	Putty holes, cracks, etc. Sandpaper lightly and sweep room	FORMULA NO. 7 100 lb. All-Purpose White Lead 2½ gal. Raw Linseed Oil 1¼ gal. Eagle Flatting Oil or Turpentine 1 pt. Liquid Drier ALTERNATE: Formula No. 15 (See p. 9)	Apply freely and brush out well with the grain
	THIRD (Oil-gloss finish)	Sandpaper lightly and sweep room	FORMULA NO. 8 100 lb. All-Purpose White Lead 3-3½ gal. Raw Linseed Oil 1 pt. Liquid 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. 4A 100 lb. All-Purpose White Lead 2¼ gal. Eagle Flatting Oil or 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
REPAINTING	PRIMING (Not required unless bare wood is exposed)	Wash with paint cleaner to cut gloss. Rinse with clear water. Remove cracked or scaling paint. Putty nails, cracks, etc. Sandpaper if needed	Treat as new wood if required	Same as for new wood if required
	FIRST	Apply after spot priming is dry	FORMULA NO. 9 100 lb. All-Purpose White Lead 1 gal. Raw Linseed Oil 2¼ gal. Eagle Flatting Oil or Turpentine 1 pt. Liquid Drier ALTERNATE: Formula No. 15 (See p. 9)	Brush out carefully to a smooth even film
	SECOND (Oil-gloss finish)	Sandpaper slightly and sweep room	FORMULA NO. 8 100 lb. All-Purpose White Lead 3-3½ gal. Raw Linseed Oil 1 pt. Liquid 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. 4A 100 lb. All-Purpose White Lead 2¼ gal. Eagle Flatting Oil or 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 turpentine or flatting oil to formula No. 8, one quart to all others.

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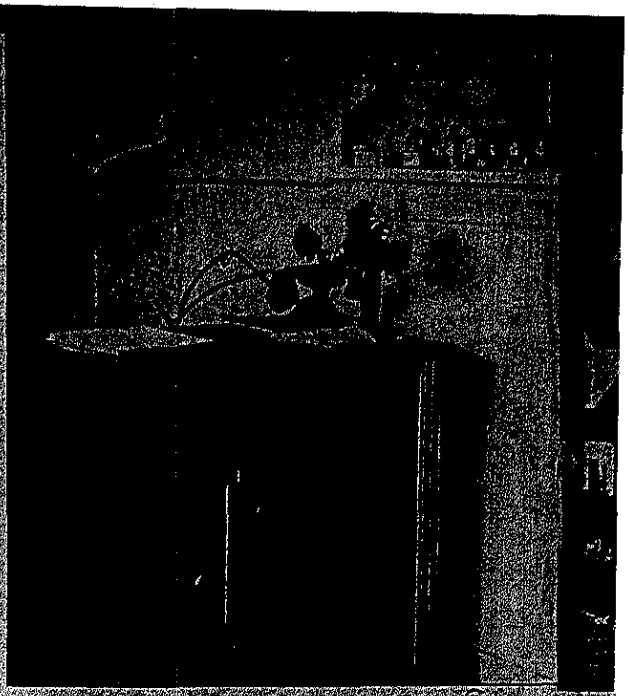
FORMULAS FOR PLASTER AND WALLBOARD



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.

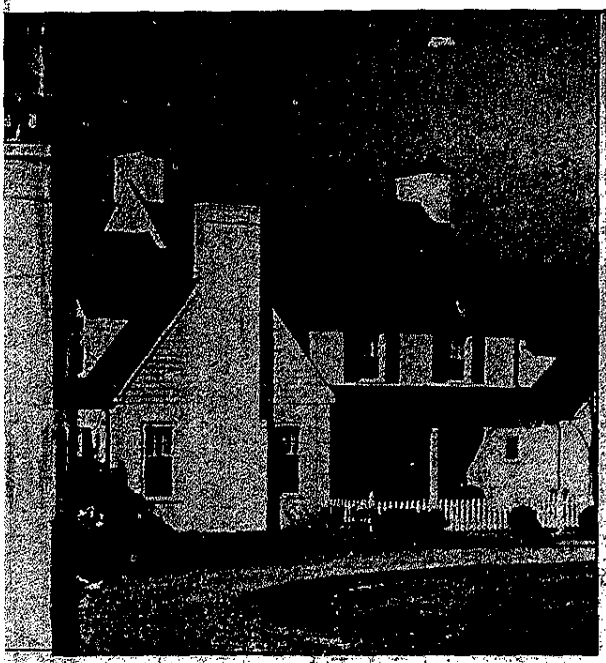
All dust and dirt should be wiped from the surface and swept from the room before paint is applied.

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.)

	COAT	PREPARATION	PAINT FORMULA	APPLICATION
NEW PLASTER OR WALL BOARD	PRIMING	Patch cracks in plaster. Conceal joints in wallboards if required. Wipe surface clean. Glue size required on soft wallboards, when sealer or lead reducing oil is not in primer. Allow plaster to dry for 6 months	FORMULA NO. 10 100 lb. All-Purpose White Lead 3 gal. Boiled Linseed Oil 1½ 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 1½ gal. Eagle Flatting Oil or Turpentine 1½ gal. Raw Linseed Oil 1 pt. Liquid 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 1½ gal. Eagle Flatting Oil or Pure Turpentine 1½ gal. Floor Varnish ALTERNATE: Formula No. 16-A (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 1½ gal. Eagle Flatting Oil or Pure Turpentine 1 pt. Floor Varnish ALTERNATE: Formula No. 15 (See p. 9)	Brush with short semi-circular criss-cross strokes, allowing paint to flow and obliterate brush marks
REPAINTING	PRIMING (Not required unless bare surface is exposed)	Old paint or enamel. Wash with sal soda solution to remove grease and cut gloss. Rinse with clear water. Patch cracks and coat with shellac. Scrape off cracked or scaly paint. Calcimine: Remove calcimine with warm water	Treat as new plaster or wallboard if required.	Same as priming coat on new work if required.
	FIRST	No special preparation. Allow 2-3 days for drying of priming coat if required	FORMULA NO. 11 100 lb. All-Purpose White Lead 1½ gal. Eagle Flatting Oil or Turpentine ¾ gal. Floor Varnish ½ pt. Liquid 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.

	COAT	PREPARATION	PAINT FORMULA	APPLICATION
NEW WORK	PRIMING	Allow to age for at least 6 months. Test for free lime and use neutralizing solution if needed. Brush clean before painting. Surface must be dry.	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 (Oil-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
	THIRD (Semi Gloss)	Allow 3-7 days for drying. Dust clean before painting	FORMULA NO. 16-A 100 lb. All-Purpose White Lead 2-3 gals. Eagle Lead Reducing Oil ½-1 gal. Spar Varnish	Brush to a smooth even coat
REPAINTING	PRIMING (Not required if paint is smooth and even)	Dust clean before painting. Paint in bad condition must be removed and those areas treated as new work	The formulas and application used for repainting are identical with those used for new work, omitting the priming coat when not required	
ALTERNATE FORMULAS (NEW WORK AND REPAINTING)	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 1½ 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 1½ 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 1½ gal. Pure Turpentine ½ pt. Liquid Drier	Brush to a smooth even coat

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

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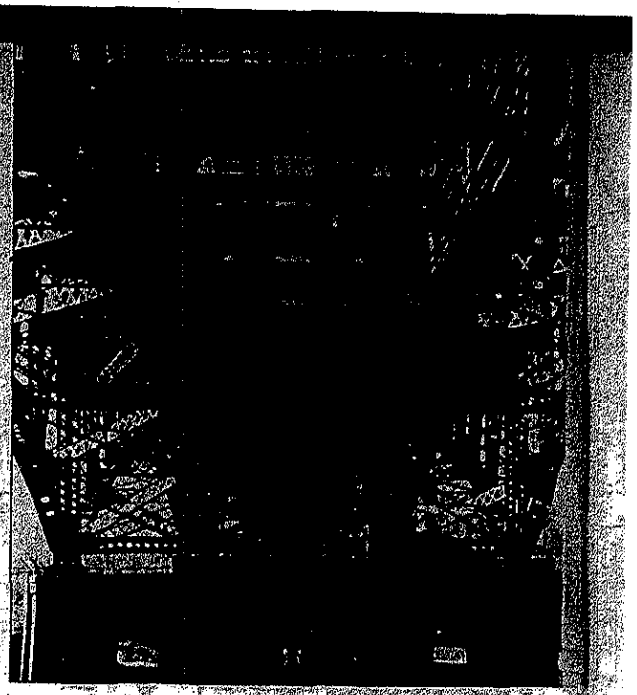
FORMULAS FOR IRON AND STEEL



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 or lampblack.

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.

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

*If boiled Linseed Oil is used, reduce quantity of drier to one pint.

STIPPLES AND DECORATIVE FINISHES

DECORATION of walls in other than flat or glossy monotones to add interest and "livability" may be accomplished by means of stipples and low-relief textures, blends of opaque colors, transparent color glazes, or by endless combinations of these methods.

These finishes are not much more expensive than an ordinary job of high quality painting. Their added cost is due largely to the extra labor involved and will therefore vary with the type of finish desired and the skill of the painter in applying it.

Selected stipples and decorative finishes are illustrated to suggest the range of decorative treatments possible with Eagle White Lead paints and glazes made with Eagle Flatting Oil. The principal techniques include the following:

STIPPLING

Stippling in one of its manifold forms is the foundation for most fine interior work on flat surfaces and also should be used as a base for work to be color glazed. It eliminates brush stroke marks, producing a surface that diffuses light and adds interest and character.

Plain brush stippling. A finish coat slightly lighter in color than the under coat is applied, using a paint mixed a little thicker than usual. The surface is stippled by tapping the wet paint with a clean bristle stippling brush.

Grained and brush stipples. More distinctive stippled finishes may be obtained by using a whisk broom, various types of brushes, combs or similar tools to produce a low-relief texture. The experienced craftsman has an almost limitless variety of patterns at his command, merely by the use of different tools and strokes. See Figures 1 and 2.

TEXTURING

Conservatively between the very subtle texture of stippling and the extremely coarse, high relief textures produced by plastic paints (which won and lost popularity some years ago) are various decorative textures produced in a final coat of thickened white lead paints. These are worked over, while wet, with sponges, brushes, combs, the palm of the hand, crinkled paper or other materials to roughen the surface to any desired degree. In all cases the desired texture is developed by experimentation on trial panels. Degree of relief is largely governed by consistency of the paint, while character of texture is determined by the implements and stroking employed. The scope of textures possible is indicated by Figures 3 and 4.

GLAZING AND ANTIQUING

Glazing gives the effect of sunlight passing through stained glass windows, while one particular method of glazing known as "antiquing" may be used to give "age" to a painted surface. The method used consists of applying a coat of transparent special liquid, called "glazing liquid," over the regular coats and then adding spots, stripes or patches of color, which are wiped out with a cloth into cloud-like effects. The safest way to be sure of obtaining the desired effect is to have the painting contractor submit samples of the many different possibilities.

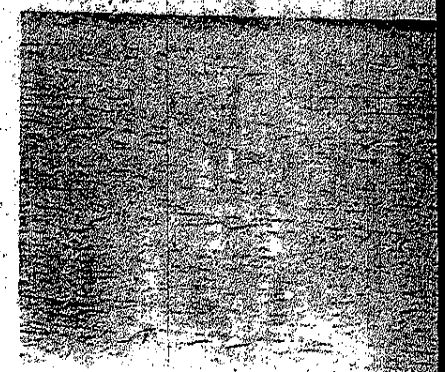
MOTTLING

This process uses two or more coats of paint in contrasting tints or harmonizing colors. One finish coat is applied and allowed to dry thoroughly. The second is then applied with a sponge, coarsely crinkled paper, or other similar material in spots and clouds, all over, but not completely concealing, the under coat. Another method is to apply the second coat to the wall, then remove it in spots by tapping with a damp clean sponge, clean crinkled paper or similar material.

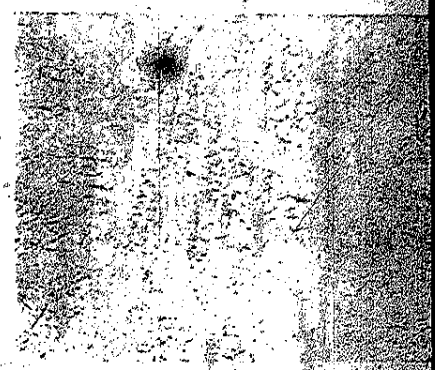
STENCILING

Decorative all-over patterns, borders or special designs may be applied by painting through oiled-paper or metal stencils with a stiff bristle brush carrying very little paint, by tapping rather than brushing. Paste white lead is often used unthinned for this purpose.

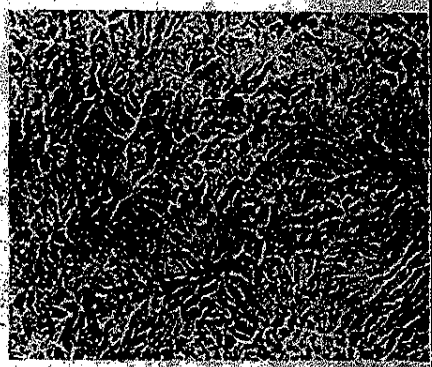
Whisk Broom Finish, Figure 1



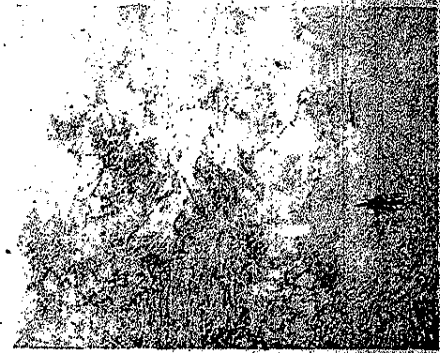
Flat Brush Stipple, Figure 2



Crinkled Palm Pattern, Figure 3



Etched Relief Pattern Figure 4



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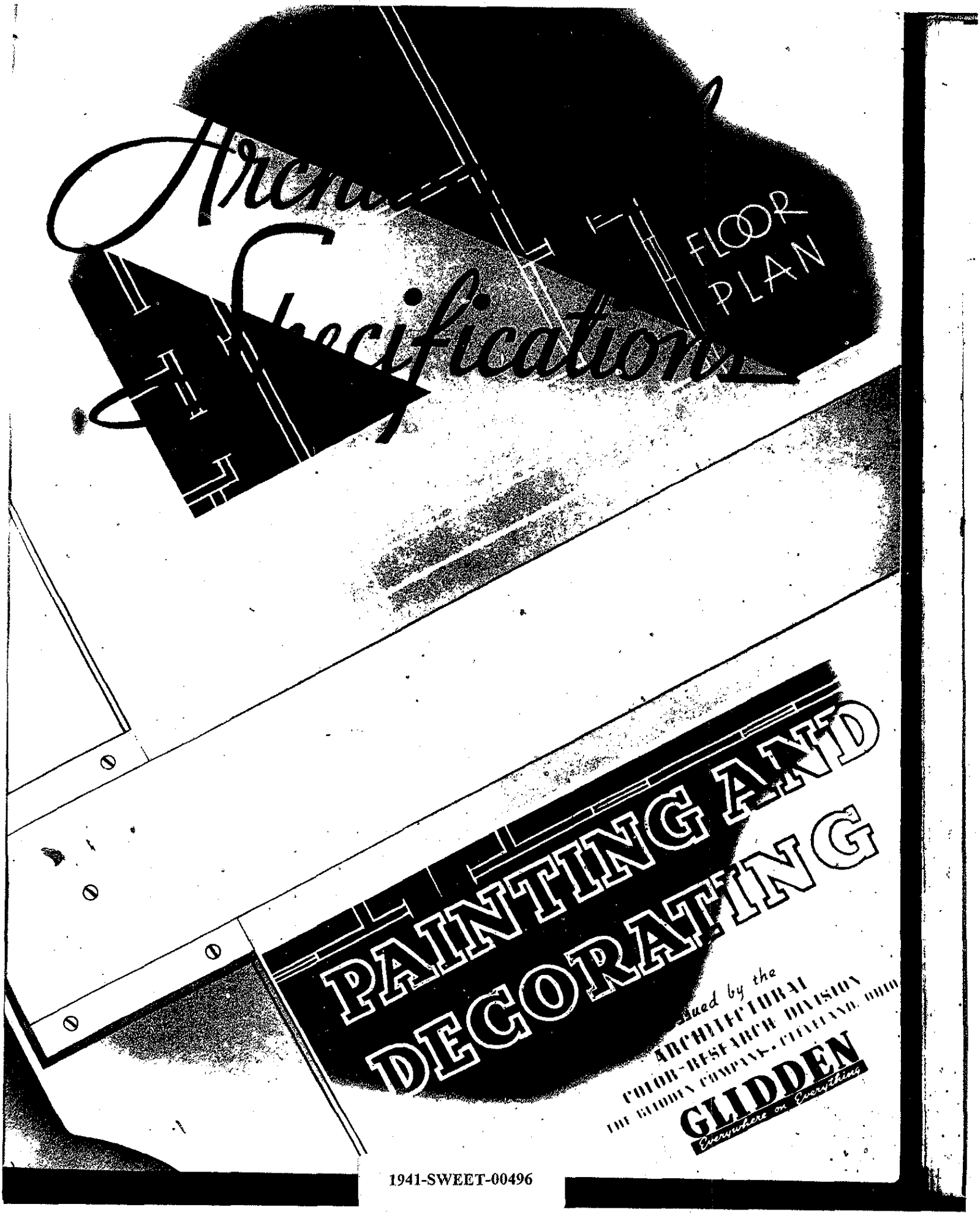

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THE GLIDDEN COMPANY

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 modern mechanical improvement, make each Glidden Product representative of the most advanced achievement in paint manufacturing.

TIME-TESTED
PAINTS • VARNISHES • LACQUERS • ENAMELS

26 Paint Laboratories, representing many of America's oldest and best known paint brands have sponsored the "TIME-TESTED" Mark of Quality. Glidden Paints are privileged to carry this famous Mark on the label

LABORATORIES . . . A corps of chemists and trained men constantly perfect new Glidden Products, and check production all along the line to insure uniformity of quality. Glidden laboratories are large and fully equipped with all the scientific instruments for formulating paints to the exacting standards of Time-Tested Laboratories.

GUARANTEE . . . The name Glidden on the label is a guarantee of quality. Furthermore, that quality is doubly assured by the fact that all Glidden Products carry the famous "Time-Tested" Mark of Quality, which is recognized everywhere as absolute proof of paint dependability.

Local Representative for Glidden Paints

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 practical use. The Architectural Consultant welcomes, at any time, an opportunity to co-operate with the architect in solving painting problems.

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.

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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.

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INDEX TO SPECIFICATIONS

Architectural Specifications Section

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.

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

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

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

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

New Work. *Sperification 1*

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

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

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

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

Old Work

Specification 2

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

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

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

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

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

Specification 3

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

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

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

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

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

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

WOOD SHINGLE SIDING AND ROOFS

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

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

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

EXTERIOR FINISHES (Cont'd)

New Work, *Specification 4*

1st Coat—Dip two-thirds of the length of the shingle into Endurance Shingle Stain of consistency supplied by Glidden. Stack loosely to allow proper penetration and drying.
2nd Coat—After shingles are laid apply one full brushing coat of Endurance Shingle Stain as it comes in the container.

Old Work

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

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

COMPOSITION ROOFS . . .

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

EXTERIOR WOOD SURFACES (Varnished)

Including Porch Ceilings, Doors, Trim, Etc.

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

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

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

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

Specification 5

1st Coat—After sanding wood to a smooth surface, brush on a coat of Glidden Oil Wood Stain. Wipe off excess stain with a soft cloth. Allow 24 hours to dry.
2nd Coat—(Open grained wood only) Sand and fill with Glidden Paste Wood Filler reduced as needed with turpentine or naphtha. Wipe before Filler becomes hard, rubbing across grain and hard enough to force the Filler into the pores and remove excess.
3rd Coat—Brush on one coat of Gliddenspar Varnish in the consistency as supplied by the manufacturer and allow to dry.
4th Coat—(Same as 3rd Coat.)
NOTE: Don't use Shellac anywhere in a schedule embracing Synthetic Varnishes.

WOOD PORCH FLOORS . . .

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

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

Specification 6

1st Coat—One brush coat of Base-Coat or Glidden Porch and Deck Paint thinned with one quart of pure linseed oil and one pint of pure turpentine to the gallon.
2nd Coat—After 72 hours, apply a full flowing coat of Glidden Porch and Deck Paint thinned with one pint of pure turpentine to the gallon.
3rd Coat—Allow 48 hours for drying and apply a full coat of Glidden Porch and Deck Paint as it comes in the container.

CONCRETE, STUCCO and BRICK . . .

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

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

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

New Work, *Specification 7*

1st Coat—To each gallon of Glidden Liquid Cement Coating add one pint of Glidden Liquid Cement Mixing Liquid and brush well into the surface. Allow 36 to 46 hours to dry.
2nd Coat—Brush on a coat of Liquid Cement Coating as it comes in the container. Allow 72 hours for drying.
3rd Coat—One additional coat brushed on evenly.

Old Work, *Specification 7A*

Remove all loose paint from old surfaces. Touch up bare spots with Glidden's Liquid Cement Coating that has been thinned 25% with Liquid Cement Mixing Liquid.
1st Coat—Apply one coat of Liquid Cement Coating, of color selected, to the entire surface after having reduced it in the ratio of four to one with Liquid Cement Mixing Liquid.
2nd Coat—The second coat shall be Liquid Cement Coating applied full body and brushed well onto and into the surface.

GLIDDEN CEMENT AND STUCCO PAINT—An exterior water resistant wall coating developed to bring beauty and color to cement, stucco, brick, concrete and other porous masonry surfaces. Glidden Cement and Stucco Paint comes in dry powder form and is mixed with water before application. It is easy to mix and can be applied with a wide Dutch calcimine brush or spray equipment of the agitator type. Comes in eight brilliant colors and white. It also is especially adaptable for use over basement interior concrete or brick walls. Complete specifications for application on request.

STRUCTURAL STEEL AND METAL ORNAMENTS . . .

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

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

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

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

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

Specification 8

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

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

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

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

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

Specification 9

Same as Specification 8 subsfituting 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.

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

Specification 10

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

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

SMOKE STACKS, PIPES and OTHER HOT SURFACES . . .

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

Specification 11

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

METAL ROOFS . . .

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

Covers approximately 700 square feet per gallon, 1 coat.

Specification 12

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

GUTTERS, DRAINS and FLASHINGS . . .

TINNERS RED (See Above—See Specification 8.)

RIPOLIN ARCHITECTURAL ENAMELS

For Fine Exterior and Interior Enamel Finish

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

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

RIPOLIN is furnished in High Gloss, Semi-Gloss (Egg-shell) and Dead Flat White. 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.

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 ARCHITECTURAL ENAMELS (Cont'd)

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 smooths away to a glossy, tile-like finish, free from brush marks and will give lasting beauty to all surfaces where a high grade enamel finish is desired.

NEW EXTERIOR WORK . . .

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

Ripolin First Coat covers approximately 300 square feet per gallon, 2 coats. Exterior Ripolin covers approximately 300 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 11

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

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

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

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

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

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

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

NEW INTERIOR SAPPY WOODS . . .

Specification 15

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

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

NEW INTERIOR OPEN-GRAINED WOODS

Specification 16

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

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

INTERIOR WALL FINISHES

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

General Instructions

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

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

FLAT WALL FINISHES . . .

SPEED-WALL FLAT is manufactured in 16 modern pastel shades and white. It dries to a soft finish with a slight sheen that indicates its washability.

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

New Work. *Specification 17*

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

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

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

SEMI-GLOSS WALL FINISHES . . .

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

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

New Work. *Specification 19*

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

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

Allow overnight to dry.

3rd Coat—(Same as 2nd Coat.)

INTERIOR WALL FINISHES (Cont'd)

GLOSS WALL FINISHES . . .

SPEED-WALL GLOSS is a high grade wall finish with easy working properties and is very well adapted to kitchen and bathroom walls and other surfaces that must be washed or cleaned frequently. *Speed-Wall Gloss covers approximately 400 square feet per gallon on smooth plaster, properly primed. 1st Coat. 500 to 550 square feet per gallon on smooth plaster, 2nd Coat.*

New Work

Specification 20

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

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

3rd Coat—(Same as 2nd Coat.)

Old Work, Flat, Semi-Gloss or Gloss

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

Specification 21

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

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

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

RIPOLIN ENAMEL . . .

Specification 20A

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

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

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

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

CANVAS COVERED WALLS . . .

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

WOOD PANEL WALLS . . .

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

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

Specification 22

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

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

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

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

METAL SURFACES

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

REFLECT-O-LITE SOYA PROTEIN PAINT

Reflect-O-Lite, for distinctive interiors, is a semi-paste paint. The vehicle is Soya Protein, a water clear material with unusual hiding qualities that strengthen with age and permit the true color of the pigment to be reflected without detraction or later change of color. The pigment is specially processed Lithopone with exceptionally high hiding power. Water is the thinner.

1 gallon of paste makes 1½ gallons paint. Mixes easily and quickly. Reflect-O-Lite is self-sizing, quick drying. Has exceptional coverage (remarkably low cost per square foot applied). No objectionable odor before, during or after application. Quickly applied (either brush or spray). Especially adaptable for use over new plaster—allow the walls to breathe and moisture to evaporate without harmful effects.

Colors: Ten brilliant, distinctive pastel shades and nine deep clean colors for direct application or mixing with white to secure unlimited unusual shades. Reflect-O-Lite colors will not fade and the white does not yellow with age.

GLIDDEN TEXTURE WALL FINISH—A practical, durable and colorful finish incorporating the fine plastic qualities necessary to secure practically unlimited textured effects on canvassed or bare plaster walls and ceilings; brick and concrete. For new work it affords treatments that give individuality to walls and ceilings and for use over old cracked or broken plaster or other irregular surfaces it is especially adaptable. Comes in white and eight attractive colors. Being in powder form it is necessary only to add water before application.

AD-EL-ITE HYGIENIC HOT WATER KALSOMINE—A finish of unquestioned quality, formulated and manufactured to produce a pleasing velvety finish at low cost. Can easily be washed off before repainting. Before application surfaces should be sized. Easily mixed and applied. Comes in white and eighteen soft, attractive colors.

AD-EL-ITE HYGIENIC COLD WATER KALSOMINE—An exceptionally durable, inexpensive, quality finish. Can easily be washed off before repainting. Surfaces to be kalsomined should be sized before application. Easily mixed and applied. Comes in white and eighteen bright, cheerful colors.

FACTORY INTERIOR WALLS . . .

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

17
11

INTERIOR FLOOR FINISHES

OPEN-GRAINED WOOD . . .

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

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

New Work

Specification 24

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

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

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

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

Old Work

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

Specification 25

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

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

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

NATURAL WOOD FINISH (New Wood)

Specification 26

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

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

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

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

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

SOFT WOOD (Stain) . . .

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

PAINTED WOOD FLOORS . . .

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

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

New Work, *Specification 27*

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

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

INTERIOR PAINTED FLOORS . . .

Old Work

Specification 28

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

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

GYMNASIUM FLOORS . . .

New Work, *Specification 29*

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

2nd Coat—Glidden Gym Floor Varnish similarly applied.

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

CONCRETE FLOORS . . .

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.

Specification 30

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.

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.

FLORENAMEL OR CONCRETE FLOOR DRESSING may be used on concrete floors where cost is a vital factor. Use Specification No. 30.

INTERIOR FLOOR FINISHES (Cont'd)

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

ADDITIONAL INFORMATION ON REQUEST

INTERIOR WOOD TRIM FINISHES

WOODWORK AND TRIM

HARDWOOD (Stain) . . .

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

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

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

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

New Work. ***Specification 31***

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

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

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

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

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

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

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

Old Work. ***Specification 32***

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

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

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

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.

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.

BARNS AND FARM BUILDINGS . . .

(See Specification 1)

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

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O'BRIEN VARNISH COMPANY

SOUTH BEND, IND.

SINCE 1875

CHICAGO, ILL., 1511 South Wabash Avenue
WASHINGTON, D. C., 2302 14th Street, N. W.
MINNEAPOLIS, MINN., 2nd Third Avenue, So.
MILWAUKEE, WIS., 2210 North Third Street

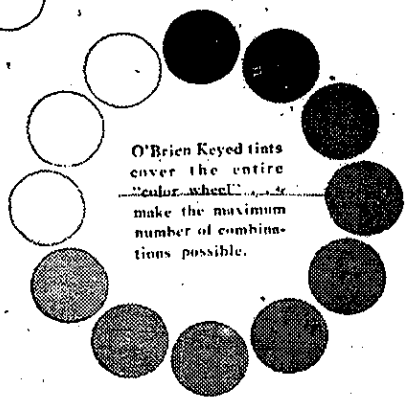
NEW YORK, N. Y., 33 East 20th Street
OMAHA, NEB., 2311 Cuming Street
KANSAS CITY, MO., 1819 Troost Avenue
BALTIMORE, MD., Maryland Avenue at 21st Street

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 decorators and experienced painters 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.



NEW KEYED PAINT COLORS

Something entirely new in paint. O'Brien Wall and Woodwork Tints are scientifically *keyed* for perfect harmony and contrast in combination. Ordinary paint colors do not combine properly because they were haphazardly selected. Each O'Brien tint is perfectly keyed for harmony with other O'Brien tints. New and absolutely correct color schemes are easy for anyone to select.

made with patented
Pre-Shrunk
Thermolyzed Tung Oil
Trade Mark Reg.

O'Brien Paints contain patented, Pre-Shrunk Thermolyzed Tung Oil, making them different from any other paints available. They are dependable, waterproof. They look better, longer.

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 Work—

No. 1. High Lustre Finish—Apply 3 coats: 1 coat O'Brien's 1079 Penetrating Priming Oil. Allow to dry at least 48 hours in good painting weather; 1 coat O'Brien's T.T.O. White Primer. Allow to dry thoroughly; 1 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 gal. Mineral Spirits, or Turpentine, to each gallon of Size. Allow to dry overnight; then apply 1 coat T.T.O. White Primer; finish with 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 as the last coat in Specification No. 3.

New Shingles—

No. 5—Dull Paint Finish—Apply 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 3 coats: 1 thin coat O'Brien's red lead primer; 1 coat T.T.O. White Primer tinted to approximate the finish color; 1 coat T.T.O. Paint.

THE SHERWIN-WILLIAMS CO.

Makers of PAINTS • VARNISHES • LEAD PRODUCTS • LACQUERS
PIGMENTS • METAL PRIMERS • STAINS • ENAMELS • ETC.

NO BOOK of specifications can ever hope to cover every eventuality, and accordingly The Sherwin-Williams Co. believes that the greatest offering it has to give architects builders and contractors is service. ¶ We hope that any user of these pages who needs any further help, advice, or suggestion, will refer to the list of cities on the back cover of our Catalog, where Sherwin-Williams offices are maintained. A telephone call to any of these offices will bring an experienced representative to your office promptly. ¶ At its Cleveland headquarters, The Sherwin-Williams Co. maintains a complete decorative service for customers or clients who wish to make use of it. There is no charge for the service, and The Sherwin-Williams Decorative Studios are prepared to make special suggestions, and furnish proper specifications for any house, apartment, church, school, theatre, or public building. If any architect, builder, or contractor wishes to avail himself of this service, all he needs to do is to write The Sherwin-Williams Decorative Studios, Cleveland, Ohio, outline his ideas or his problems, and give as much information about the job at hand as is possible. Our experienced staff will promptly give him the help he needs, without obligation of any sort.

74 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.

1941-SWEET-00511

PAINTING STRUCTURAL STEEL

PAINTING EXTERIOR SURFACES

VARNISH FINISHES

VARNISH FINISHES (Continued)

PAINTING AND ENAMELING INTERIOR WALLS AND WOODWORK

INDUSTRIAL INTERIORS

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 catalog.

PAINTING OF STRUCTURAL STEEL

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 Metalastic 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 and corrosive fumes.

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

SPECIFICATIONS FOR PAINTING STRUCTURAL STEEL AND IRON

1 STRUCTURAL STEEL AND ORNAMENTAL IRON
Exterior and Interior

(Fast-drying; maximum resistance to exposure.)

SHOP OR PRIMING COAT—Kem-Kromik Primer, applied according to manufacturers' directions.

FIRST FIELD COAT—S-W Kem-Elastic, color selected, applied according to manufacturers' directions.

SECOND FIELD COAT—S-W Kem-Elastic, color selected, applied according to manufacturers' directions.

(Alternate to No. 1)

1A STRUCTURAL STEEL AND ORNAMENTAL IRON
Exterior and Interior

(Slower-drying; less costly.)

SHOP OR PRIMING COAT—S-W Kromik Metal Primer, applied according to manufacturers' directions.

FIRST FIELD COAT—S-W Metalastic color selected, applied according to manufacturers' directions.

SECOND FIELD COAT—S-W Metalastic, color as selected, applied according to manufacturers' directions.

2 ORNAMENTAL IRON—VERDE ANTIQUE FINISH
Exterior or Interior

SHOP OR PRIMING COAT—S-W Kromik Metal Primer, applied according to manufacturers' directions.

FIRST FIELD COAT—S W P Tobacco Brown 293.

SECOND FIELD COAT—Brush stipple with S W P Trimbrite Verdas Green.

3 GALVANIZED IRON

(Fast drying; maximum resistance to exposure.)

SHOP OR PRIMING COAT—S-W Galvite Primer.

FIRST FIELD COAT—S-W Kem-Elastic, color selected, applied according to manufacturers' directions.

SECOND FIELD COAT—S-W Kem-Elastic, color selected, applied according to manufacturers' directions.

(Alternate to No. 3)

3A GALVANIZED IRON

(Slower drying; less costly.)

SHOP OR FIELD COAT—S-W Galvite Primer.

FIRST FIELD COAT—S-W Metalastic, color selected, applied according to manufacturers' directions.

SECOND FIELD COAT—S-W Metalastic, color selected, applied according to manufacturers' directions.

4 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)

4A 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.

5 METAL ROOFS

(Fast-drying—maximum resistance to exposure.)

SHOP OR PRIMING COAT—S-W Kem Kromik Primer, applied according to manufacturers' directions. For galvanized surfaces, S-W Galvite Primer.

FIRST FIELD COAT—S-W Kem-Elastic, color selected, applied according to manufacturers' directions.

SECOND FIELD COAT—S-W Kem-Elastic in color selected, applied according to manufacturers' directions.

5A (Alternate to No. 5) METAL ROOFS

(Slightly slower drying—less costly.)

SHOP OR PRIMING COAT—S-W Kromik Primer, applied according to manufacturers' directions. For galvanized surfaces, S-W Galvite Primer.

FIRST FIELD COAT—S-W Metalastic, color selected, applied according to manufacturers' directions.

SECOND FIELD COAT—S-W Metalastic in color selected, applied according to manufacturers' directions.

5B (Alternate to Nos. 5 and 5A) METAL ROOFS

(For reasons of strictest economy.)

SHOP OR FIELD COAT—S-W Kromik Primer, applied according to manufacturers' directions. For galvanized surfaces, S-W Galvite Primer.

FIRST FIELD COAT—S-W R. & B. Utility Paint, color selected, applied according to manufacturers' directions.

SECOND FIELD COAT—S-W R. & B. Utility Paint, color selected, applied according to manufacturers' directions.

PAINTING EXTERIOR SURFACES—WOOD, STUCCO, CONCRETE AND BRICK

SWP House paint is a first quality prepared paint in which pure white lead carbonate is combined with two other Sherwin-Williams paint pigments: S-W OZLO (leaded zinc) and S-W TITANIUM-magnesium, in a practical formulation that has successfully withstood long exposure in all climates.

SWP Undercoater contains the same tested pigments used in SWP. It is especially designed for the first coat on new wood, or normal repaint work and is particularly valuable for badly weathered exterior surfaces.

SWP White and SWP Colors are made under the most careful supervision, from pigments, colors, oils, and driers of our own manufacture in order to insure a performance that is uniform and dependable.

SWP Fume Resisting White should be specified where gases and sulphur fumes are prevalent.

Because of the variety of conditions encountered, full thinning instructions are supplied on every package. The Architect need only specify "application according to manufacturer's instructions."

SPECIFICATIONS FOR PAINTING EXTERIOR SURFACES

6 EXTERIOR WOODEN SURFACES

(For maximum service and protection)

FIRST COAT—S W P Undercoater 450 applied according to label directions.

SECOND COAT—S W P Undercoater 450 applied according to label directions.

THIRD COAT—S W P in color selected.

NOTE: In the interest of economy the first coat may be omitted.

6A (Alternate to No. 6) EXTERIOR WOODEN SURFACES

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

FIRST COAT—S-W Zilo, thinned according to label directions.

SECOND COAT—S-W Zilo according to label directions.

THIRD COAT—S-W Zilo according to label directions.

NOTE: Sherwin-Williams Zilo is a fused combination of lead and zinc, 75% lead and 25% zinc, which adds to the whiteness, reduces chalking, and increases gloss.

6B (Alternate to No. 6) EXTERIOR WOODEN SURFACES

(Where a straight White Lead Finish is desired.)

FIRST COAT—S-W ODP White Lead, thinned according to label directions.

SECOND COAT—S-W ODP White Lead thinned according to label directions.

THIRD COAT—S-W ODP White Lead thinned according to label directions.

7 EXTERIOR STUCCO AND CONCRETE 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 extensive and sometimes expensive repairs. The Architect is urged to recommend the finishing of stucco surfaces in such a way that they are made "tight" to weather. A satisfactory trouble-free job is thus made possible.

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

SECOND COAT—S-W Stucco & Concrete Paint, color selected, applied according to label directions.

THIRD COAT—S-W Stucco & Concrete Paint, color selected, applied according to label directions.

8 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 according to label directions.

SECOND COAT—S-W Stucco & Concrete Paint, in color selected, applied according to label directions.

THIRD COAT—S-W Stucco & Concrete Paint, in color selected, applied according to label directions.

8A (Alternate to No. 8) 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 according to label directions.

SECOND COAT—S W P, in color selected, applied according to label directions.

THIRD COAT—S W P, in color selected, applied according to label directions.

9 EXTERIOR SHINGLE WALLS

FIRST COAT—S W P, in color selected, applied according to label directions.
SECOND COAT—S W P, applied according to label directions.
THIRD COAT—S W P, applied according to label directions.

10 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: Where possible the first coat should be a "dip coat." Shingles should be dipped in the stain for two-thirds of their length and thrown in loose piles to dry before being affixed to the structure.

11 PORCH FLOORS

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

12 CANVAS DECKS

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

13 PORCH CEILINGS
Natural Finish

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

14 EXTERIOR WOOD OR METAL TRIM
Enamel Finish

FIRST COAT—S W P Flat White, applied according to label directions.
SECOND COAT—S W P Flat White and S-W Old Dutch Enamel, equal parts.
THIRD COAT—S-W Old Dutch Enamel, applied full body.

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

VARNISH FINISHES—FLOORS AND WOODWORK

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 Spar Varnish

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

Floor Varnish

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

Interior Woodwork Varnish

Two methods are offered for finishing interior wood trim:

1. Full varnish finish with S-W Mar-Not Fast-Dri Varnish in full gloss, giving a 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 Mar-Not Satin Finish Varnish which dries to a dull finish without the labor or cost of hand-rubbing.

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

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

Heavy Duty Wood Floors

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

Gymnasium Floors

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

(For Specifications for Varnish Finishes, see page 10)

SPECIFICATIONS FOR VARNISH FINISHES

15 STAINED AND VARNISHED Open-Grain Woods

FIRST COAT—S-W Oil 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 Rexpar Varnish, applied according to label directions.
FOURTH COAT—S-W Rexpar Varnish applied full body.
NOTE: For dull finish, rub to a uniform satin finish with powdered pumice stone and mineral oil, after varnish has dried for 48 hours.

16 STAINED AND VARNISHED Close-Grain Woods

FIRST COAT—S-W Oil Stain in color selected.
SECOND COAT—S-W Rexpar Varnish, applied according to label directions.
THIRD COAT—S-W Rexpar Varnish applied full body.
NOTE: For dull finish, rub to a uniform satin finish with powdered pumice stone and oil, after the varnish has dried for 48 hours.

17 NATURAL FINISH Open-Grain Woods

FIRST COAT—S-W Transparent Paste Wood Filler, wiped across grain when partly dry.
SECOND COAT—S-W Rexpar Varnish, applied according to label directions.
THIRD COAT—S-W Rexpar Varnish applied full body.
NOTE: For dull finish, rub to a uniform satin finish with powdered pumice stone and oil, after varnish has dried for 48 hours.

18 NATURAL FINISH Close-Grain Woods

FIRST COAT—S-W Rexpar Varnish, applied according to label directions.
SECOND COAT—S-W Rexpar Varnish applied full body.
NOTE: For dull finish, rub to a uniform satin finish with powdered pumice stone and oil, after the varnish has dried for 48 hours.

HARDWOOD FLOORS

19 STAINED AND VARNISHED Open-Grain Woods

FIRST COAT—S-W Oil 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 Mar-Not Varnish, applied according to label directions.
FOURTH COAT—S-W Mar-Not Varnish applied full body.
NOTE: If the color produced by the filler alone is satisfactory, the first coat in the above specification may be omitted.

20 STAINED AND VARNISHED Close-Grain Woods

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

21 NATURAL FINISH Open-Grain Woods

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

22 NATURAL FINISH Close-Grain Woods

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

NEW SOFTWOOD FLOORS

23 STAINED AND VARNISHED

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

PAINTING INTERIOR FLOORS

24 NEW SOFTWOOD FLOORS Painted Finish

FIRST COAT—S-W Floor Enamel in color selected, applied according to label 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.

25 NEW CONCRETE FLOORS Painted Finish

FIRST COAT—S-W Floor Enamel in color selected, applied according to label 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.

WOOD FLOORS — HEAVY TRAFFIC

26 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.

26A (Alternative to No. 26) FINISHING GYMNASIUM FLOORS

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

27 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.

S-W Old Dutch Enamel
is the finest quality full-oil enamel for interior and exterior finishing. Furnished in white only, gloss or dull, but may be tinted to any desired shade with S-W First Quality Oil Colors.

S-W Kem-Namel Snow White
is a synthetic resin enamel that produces a beautiful snow white finish desirable for interior surfaces only and is exceptionally tough and durable. Dries dust-free in two to three hours. Furnished in white only gloss or dull, but may be tinted to any desired shade with S-W First Quality Oil Colors in tubes.

S-W Enamelastic
is a full-oil 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 XXX Enamel Undercoater
is an enamel undercoater with exceptional smoothness 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.

S-W Wall Primer and Sealer
is a penetrating wall sealer containing a percentage of pigment, which is effective in stopping suction on new and old 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 on brick, tile, or concrete, where S-W Wall Primer and Sealer is recommended.

SPECIFICATIONS FOR PAINTING AND ENAMELING INTERIOR WALLS AND WOODWORK

PAINTING WALLS

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

FIRST COAT—S-W Wall Primer & Sealer applied full body.
NOTE On porous composition board, use S-W Tri-Seal instead.
SECOND COAT—S-W Flat-Tone in color selected, and S-W Wall Primer & Sealer, mixed in accordance with label directions.
THIRD COAT—S-W Flat-Tone in color selected, applied full body.
NOTE: In the interest of economy, the second coat may be omitted. If [illegible] S-W Wall Primer and Sealer to [illegible] S-W Flat-Tone [illegible] third coat.

36 EGG-SHELL FINISH
Smooth, Sand Finish, or Textured Plaster, Composition Board or Canvas Covered Walls

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

37 SEMI-LUSTRE FINISH
Smooth, Sand Finish, or Textured Plaster, Composition Board or Canvas Covered Walls

FIRST COAT—S-W Wall Primer & Sealer, applied full body.
NOTE: On porous composition board, use S-W Tri-Seal instead.
SECOND COAT—S-W Semi-Lustre in color selected, apply full body.
THIRD COAT—S-W Semi-Lustre in color selected, apply full body.
NOTE: In the interest of economy, the third coat may be omitted. If either a stippled effect, or a glazed finish is desired, same may be obtained in connection with Specifications numbers 36 and 38 in the following manner:

For Sponge Stippled effect: When last coat is dry, apply sponge stipple in color selected, using same material of different colors as used for last coat. Either two or three color effects may be obtained by simply repeating operation.

For Glazed effect: When last coat is dry, apply S-W Glazing Liquid tinted with S-W First Quality Oil Colors to color selected to a portion of wall. Then stipple with crumpled cloth, twisting cloth slightly after it has been applied to wall surface. Complete color card sent on request.

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

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

39 STIPPLE OR TEXTURE FINISH
Interior Walls, Any Type, Heavy Body Flat Wall Paint

FIRST COAT—S-W Wall Primer & Sealer.
NOTE: On porous composition board, 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.

ENAMELING WALLS

40 HIGHEST QUALITY ENAMEL FINISH
Any Type of Wall

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

41 ENAMEL FINISH
For Interior Walls — Any Type

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

(Alternate to No. 41)

41A ENAMEL FINISH
For Interior Walls — Any Type

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

ENAMELING WOODWORK

42 HIGHEST QUALITY ENAMEL FINISH
For Interior Wood Trim

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

43 ENAMEL FINISH
For Interior Woodwork

FIRST COAT—S-W XXX Enamel Undercoater applied according to label directions.
SECOND COAT—S-W XXX Enamel Undercoater applied according to label directions.
THIRD COAT—S-W Enamelastic, mixed with S-W XXX Enamel Undercoater, according to label directions.
FOURTH COAT—S-W Enamelastic, applied according to label directions.

(Alternate to No. 43)

43A ENAMEL FINISH
For Interior Woodwork

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

PAINTING RADIATORS

44 FLAT OR SEMI-GLOSS FINISH

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

INDUSTRIAL AND COMMERCIAL INTERIORS—FACTORIES, STORES, SCHOOLS, OFFICES

SAVE-LITE WHITES FOR BETTER LIGHT

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

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

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

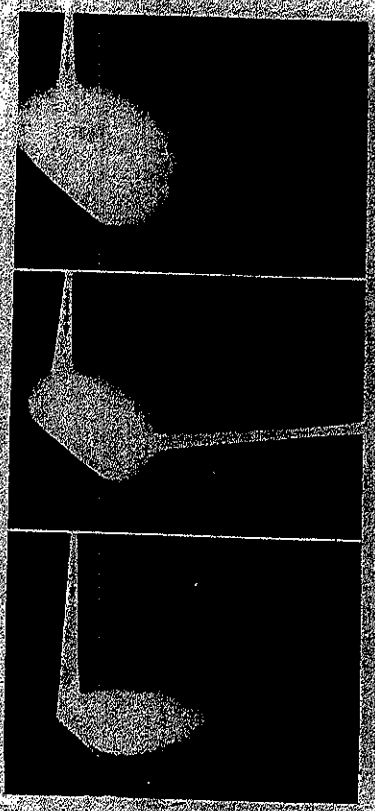
1. Intense whiteness and highest possible light reflecting power.
2. Ability to retain initial whiteness over long periods of service.
3. Economy through greater covering power and ease of application.
4. Durability of film and resistance to dirt accumulation.

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

CASE 1—Flat or Eggshell White Paint.

CASE 2—Gloss White Paint.

CASE 3—Aluminum Paint.



Actual Photographs Showing Amount of Light Reflected From Various Painted Surfaces.

17
25

SELECTING THE DEGREE OF GLOSS

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

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

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

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

SAVE-LITE BREATHER FLAT WHITE No. 75

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

KEM SAVE-LITE WHITE

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

FUME-RESISTING SAVE-LITE WHITE

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

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

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

SPECIFICATIONS FOR SAVE-LITE INTERIOR WHITE PAINT

NEW WORK:

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

45 THREE-COAT WORK:

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

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

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

45A TWO-COAT WORK:

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

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

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

OLD WORK:

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

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

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

MOISTURE CONDITIONS

Save-Lite Breather Flat White No. 75 dries to a porous film and will permit 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 sealer of any kind should be used and both coats of Save-Lite Breather Flat White No. 75 should be reduced from 15% to 20% with Sherwin-Williams No. 74 Reducer.

FUME CONDITIONS

Save-Lite Fume-Resisting Flat, Semi-Gloss and Gloss, and Kem Fume and Moisture-Resisting Save-Lite, Eg-Shel and Gloss, should be applied over Save-Lite Undercoater on old work. An initial coat of Save-Lite Primer and Sealer should be used on new work, followed by Save-Lite Undercoater and finishing coat of Save-Lite Fume-Resisting material. In all cases, a special investigation by a technical representative of the paint manufacturer is suggested so that the material selected will meet all of the conditions involved.