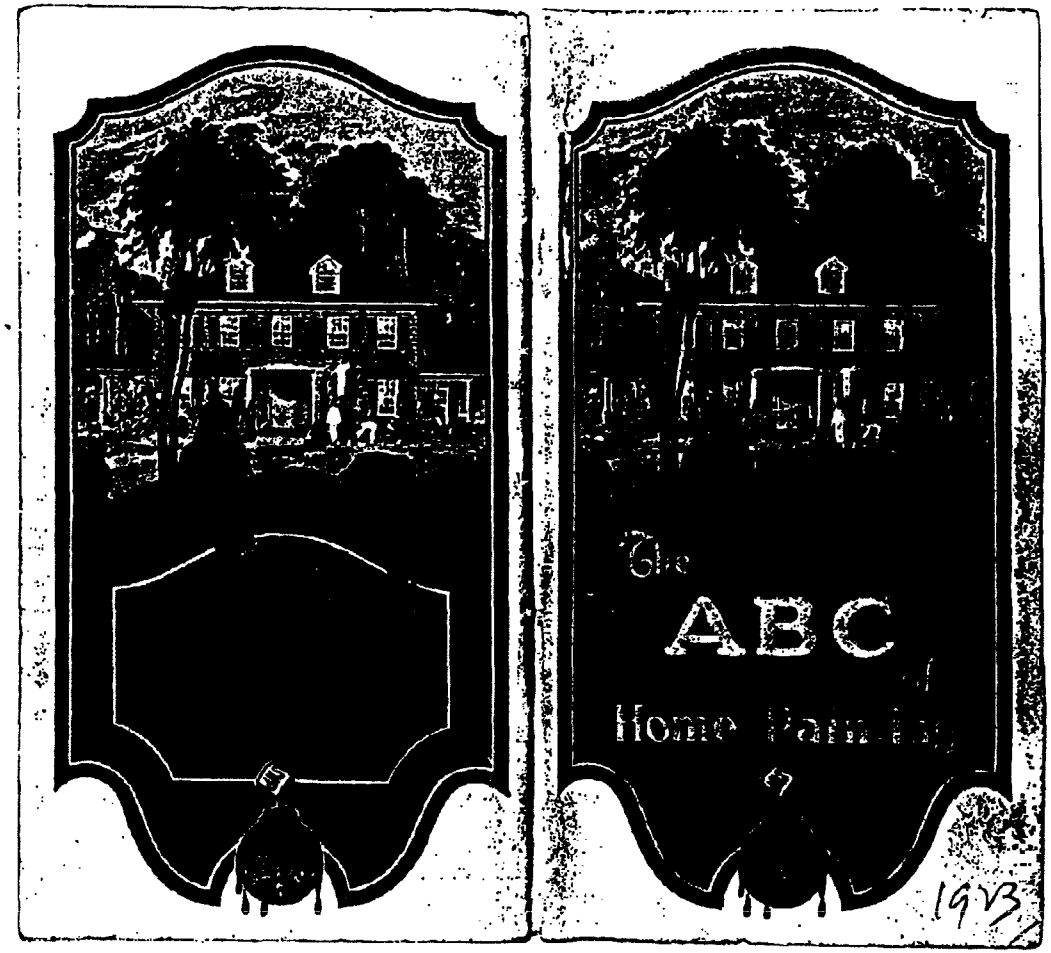


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Why Folks Paint Their Houses



I wonder if the old place won't go for another season

Your first exclamation upon seeing a newly painted house, well done, is "How clean and fine it looks! Didn't know the 'old place' could be made so attractive!" you say. It must be confessed that all of us take a pardonable pride in the fine appearance of the new paint job just as sister does with her new Easter bonnet. Of course this general interest in good looks for appearance sake is commendable in that it is responsible for the attractiveness of most home neighborhoods.

But—

When money's a wee bit tight,—sister doesn't get the new Easter finery and the whole family economizes in every way possible. So, then, the chap who paints his house for good look's sake alone, plans to "economize" by passing up this "expense" for a season or two. This is false economy, naturally, for when the painter is finally engaged, instead of a simple paint job, there is frequently peeling, chipping and perished paint to be scraped off, and often



A carpenter is needed here

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0007-SWP-000125042

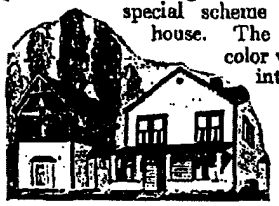
a carpenter is needed to repair window sash, porch floors, railings, etc., before a drop of paint can be applied!



Which of these two houses is good for a bank loan

A good job of painting is a profitable investment. You've heard it said that a shave and a shoe shine have landed many a job. Just as surely has the right color scheme sold many a house. A man may buy a house for its good construction, but a woman buys a "home" and a house is not a "home" unless it's painted right!

It is not enough to merely "clean up" the premises with a coat of paint. For years folks tried to do this, and everybody painted white. But while some houses appear well in several combinations, certain peculiarities of design will dictate a very special scheme for another house. The right use of color will bring out interesting features of a building and subordinate the objectionable parts.



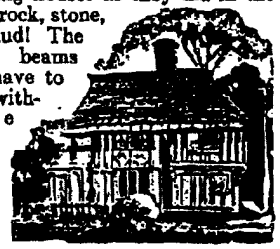
Painting made these two houses appear better built



The Pharaohs used paint—but only as decoration

A home is the most tangible asset a man has. A bank will lend money with the home as security. But whether the home is painted in any convenient color—just to save it from the weather—or whether a color scheme is used which exactly suits your house, there will be all the difference in the world in how quickly you could sell it—or how much money you could borrow on it.

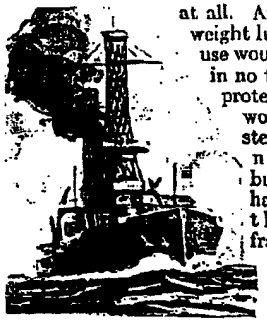
Paint is not a modern invention, by any means. The decorative use of paint dates clear back to the days of the Pharaohs and one marvels at the permanence of the colors they used. But paint as a protective coating is but a scant two hundred years old. True, the Greeks and the Romans used pitch to waterproof their galleys—but one would hardly term that paint. What a debt we owe to paint! Without it, we would still be building houses as they did in the dark ages, of rock, stone, brick and—mud! The heavy wood beams that would have to be used to withstand the weather, unpainted, would today be prohibitive in cost, if obtainable



Heavy timbers necessary if we didn't have paint

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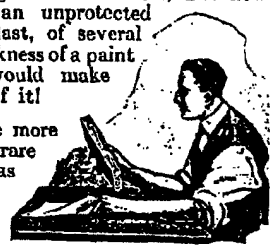
13 *inches of armor plate—but helpless without paint*

at all. And the lighter weight lumber we now use would break down in no time if left unprotected. There would also be no steel bridges and no public buildings, as we have them, with their steel frames.

What is Paint and What is it Made of?

Paint is the most remarkable piece of armor plate ever designed!

The application of three coats of paint results in a film or coating of approximately eight one-thousandths of an inch in thickness or about as thick as a piece of writing paper. Now to most of us a piece of steel typifies strength and hardness, but how long would an unprotected sheet of steel last, of several times the thickness of a paint film? Rust would make short work of it!



Only as thick as a piece of paper

Some of the more expensive and rare metals, such as lead, zinc, copper, tin, silver or gold have endur-



Colonial Home in Yellow

Specifications:

Roof Color: S-W Preservative Shingle Stain B-41.
Body Color: SWP 387, Canary Yellow.
Trim Color: SWP Gloss White.
Blinds: SWP 498, Moss Green.

ing properties. But to be effective and serviceable on a building, the thickness of the metal would have to be at least two times as great as the paint film. This would be a pretty expensive proposition and one that would give us a most limited opportunity for color effects. There could be no white house or Colonial yellow, which is so popular, etc.

Where so much is expected of so thin a protective film it is easy to understand how all-important it must be to have, not only the best of materials, but the combination of these materials that science has proven to be right.

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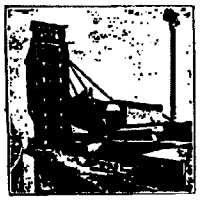
The Sherwin-Williams Company Controls the Production of its Principal Raw Materials



One of the Sherwin-Williams Mines

From our own mines we are able to develop the very finest quality of lead and zinc pigments for our paints and enamels, entirely independent of what the market has to offer. Our own laboratories supervise the production of the dyes, chemicals and colors, which are made in our plant at Chicago, and guarantee their strength, color and purity.

There is a well known saying, "If you want a thing done right, do it yourself." There may be exceptions to this rule, but for over fifty years The Sherwin-Williams Company has been mindful of its truth and has steadily and consistently built until today finds The Sherwin-Williams Company making most everything "makeable" entering into the manufacture and sale of Sherwin-Williams Products, pigments, colors, oils, driers, tin cans, labels, color cards, booklets and a myriad of other small but important details.



Sherwin-Williams Linseed Oil Mill



Sherwin-Williams Zinc Smelter

Time has proven that the control of all these factors assures the uniform quality of Sherwin-Williams Products and makes them dependable. No matter whether you buy a Sherwin-Williams Product from our dealer in Northern Alaska, Hawaii, South Africa, South America, China, from any big-city agent or cross-roads dealer, you can depend upon its being good. That's something worth while, isn't it?

SWP vs. Lead and Oil

Lead and oil paint is a good old-fashioned paint, just as is often claimed for it. But to maintain that lead and oil paint is the *best* house paint today would be to say that paint chemistry is the only branch of science that has made no progress in the last fifty years, or since the idea of prepared paint was first conceived.

What is SWP?

S W P, Sherwin-Williams House Paint, is a composite paint in which full advantage has been taken of the two excellent qualities of white lead paint, namely, its opacity



Lead Corroding Stack

0007-SWP-041656

0007-SWP-000125045

The home painted with SWP is easily distinguished

and ease of working. In SWP, however, the fault of excessive "chalking off," characteristic of white lead paint, has been minimized by tempering with white zinc.

How is this "tempering" done, and why cannot the painter secure the same results obtained with SWP by simply adding some white zinc to his white lead paint?

This can best be answered in the following way: There are three possible methods that can be used to combine white lead and zinc. The first is the method of hand mixing, which the painter would necessarily use. The second is mechanical mixing, which gives a better product than could possibly be obtained by hand mixing. In the third method a very *intimate* combination is brought about in a process of fuming at the smelter and the resultant product is far superior to any obtained by hand mixing or even straight machine grinding. By the addition of certain amounts of this composite pigment, the opacity and ease of working of white lead is retained, while a more durable and whiter film is possible. The proper amount of each pigment to be

A Hair Shingled Suburban Home

Hair Shingle Suburban Home:

Body Color: S-W Preservative Shingle Stain C-2.

Upper Body Color: S-W Preservative Shingle Stain B-16.

Lower Body Color: SWP 360, (Brown Grey.

Trim Color: SWP Glass White or.

Alternate Choice: SWP 196, Ivory.

Porch Floor: S-W Porch and Deck Paint No. 50, Brown Stone.

0007-SWP-041657

0007-SWP-000125046



Powerful machinery combines colors, pigments and oils perfectly

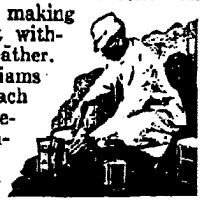
used in order to get the good qualities of both without the draw backs of either, have been arrived at only after considerable research work and numerous practical tests. The result is the formula for SWP as it is made today! This formula assures you dependable results.

The Importance of a Formula

The housewife knows that the business of making a cake amounts to considerably more than the use of good butter, fresh eggs, pastry flour and goodness knows what else. There is a nicety of blending the ingredients and usually there is a certain rotation in which the different things are put into the "yellow bowl" and mixed together. And after that comes the necessity of careful watching of the oven, etc.

If a recipe is necessary for a good cake, how much more important it is to follow an accurate formula in making of paint, that must withstand wind and weather.

The Sherwin-Williams Co. formula for each color of SWP was developed in a laboratory of unlimited resources and represents the best product of its kind it is possible to make. Hand assembling of paint ingredients cannot possibly equal machine weighing, grinding and mixing.



Hand mixing can't possibly equal machine-grinding

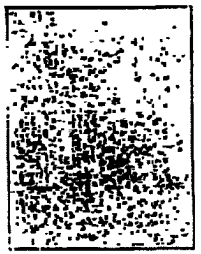
SWP, in actual use for over fifty years under every conceivable condition, has proven superior to a straight lead and oil paint for the following reasons:

It wears longer than lead and oil paint.

SWP has a richer and more lasting gloss.

SWP stays clean longer than lead and oil paint and when soiled can be washed clean with soap and water. (In the process of washing, considerably more of the paint film wastes away with lead and oil paint than with SWP. Furthermore, lead and oil paint will present a dead, flat surface, while SWP will show a good oil gloss, indicating a firmer, tighter paint film with more endurance and protective value, as well as improved appearance.)

SWP goes farther than lead and oil paint.



Straight white lead and oil paint "chalks" excessively (actual size)

SWP covers 360 square feet, two coats per gallon. Lead and oil paint covers about 280 square feet, two coats per gallon.

SWP costs less by the job than lead and oil paint.

SWP White is *white* and, furthermore, retains its whiteness, while lead

0007-SWP-041658

0007-SWP-000125047



A Neighborhood of Fine Homes (Specifications, Page 17)



Bungalow Homes (Specifications, Page 43)

0007-SWP-041659

0007-SWP-000125048

and oil paint takes on a grayish tinge when exposed to the weather.

SWP colors are machine ground. They are cleaner and more uniform than can possibly be mixed by hand.

Make certain that your painter follows our directions and uses only pure linseed oil and turpentine for thinning.



Straight zinc and oil paint checks badly (Somewhat enlarged)

Quantity Required and Directions for Use

New Wood—Outside

First coat or primer over very soft wood or old weathered lumber. A gallon of SWP thinned with one gallon raw linseed oil and one quart turpentine will cover about 720 square feet one coat.

First coat or primer over resinous woods such as yellow pine or cypress. Each gallon of SWP should be thinned with two quarts turpentine and one quart raw linseed oil. Covers about 720 square feet one coat.

Second coat: A gallon of SWP thinned with one pint turpentine for soft woods or one quart raw linseed oil for resinous woods will cover about 720 square feet one coat.

Third coat: Each gallon of SWP may be thinned with a pint to a quart of raw linseed oil if desired, and will cover about 720 square feet one coat.

Re-painting Work—Outside

Same as above, except omit first or priming coat.

Specifications

A Neighborhood of Fine Homes

House at left:

Roof Color: S-W Preservative Shingle Stain B-41.
Body Color: S-W Concrete Wall Finish Cream.
Trim Color: SWP 388, Modern Brown.
Sash Color: SWP 496, Ivory.
Front Door: S-W Handcraft Stain Brown Oak, protected with S-W Rexpar Varnish.

Center House:

Roof Color: S-W Preservative Shingle Stain C-71.
Body and Trim Color: SWP Outside Gloss White.
Front Door and Benches: S-W Old Dutch Enamel White.
Blinds: SWP 461, Willow Green.

Alternate Scheme:

Roof Color: S-W Preservative Shingle Stain B-41.
Body and Trim Color: SWP 496, Ivory.
Sash Color and Blinds: SWP 355, Sage Green.

House at right:

Roof Color: S-W Preservative Shingle Stain C-72.
Body Color: S-W Preservative Shingle Stain C-82.
Trim and Sash Color: SWP Gloss White.
Blinds: SWP 498, Moss Green.

Some Painting "Don'ts"

Don't leave paint uncovered over night.

Don't leave brushes in paint, stain or varnish.

Don't thin paint or clean brushes near a flame.

Don't paint on a hot surface. In Summer, follow the shade.

Don't paint on a damp or cold surface. In Spring and Fall, follow the sun.

Don't use cheap brushes. It is poor economy.

Don't use a new brush on a finishing coat. Break it in on the priming coat.

Don't jam a brush into corners. It will spoil the brush.

Don't put a bristle brush into lime or any compound containing lime.

Don't forget that varnish and enamel brushes should be cleaned out in turpentine.

0007-SWP-041660

0007-SWP-000125049



English Stucco Residence (Specifications, Page 42)



Cottage Bungalow (Specifications, Page 42)

0007-SWP-041661

0007-SWP-000125050

Don't forget that shellac brushes should be cleaned out in denatured alcohol.

Don't neglect to cover all knots and sappy places with shellac *before* painting.

Don't neglect to putty all nail holes *after* the priming coat is applied.

Don't apply thick coats of paint. Thin coats are much better.

Don't apply new paint over blistered paint without first scraping or *burning off* the old finish.

Don't put brushes away in a hot, dry place. They will shrink and the bristles loosen.

Don't start painting until all broken and leaky gutters, downspouts, etc., have been repaired.

Don't forget that "elbow grease" must be used to spread any paint out into thin coats and to brush it well into the pores of the wood.

Care of Brushes

A good brush is essential to satisfactory results, whether painting, varnishing, staining or enameling. Buy a good brush and take care of it. A cheap brush, purchased for each job and thrown away when finished, is extravagant, wasteful and you get poor results even though the best of finishes are used.

Keep the brush clean. When you are finished with the job at hand, wash the brush out *at once* in turpentine. Wash a shellac brush in denatured alcohol. Then wash out the turpentine with soap and water. Dry the brush, straighten the bristles and put it away, flat, in a paper bag to keep it out of dust, ready for the next time.

New brushes are usually dusty and sometimes are powdered. Work out as much of this with the fingers as possible. Then, for varnishing and enameling, wash out with a mixture of linseed oil and turpentine (excepting a shellac brush). Remember that any particles of dust and dirt varnished, or enameled under, show up greatly magnified.

For outside painting use a three or four-inch flat bristle brush.

For painting sash, an inch and a half brush is most convenient.

For varnishing floors, select an oval brush.

For varnishing or enameling woodwork and furniture, use an inch, two and a half inch or three-inch fitch or Russian ox hair brush and avoid brush marks.

For painting walls, use a four-inch wall brush.

Concrete and Stucco Surfaces

Stucco is beautiful when it is clean. But the purity of line and beauty of simple planes, so characteristic of the best there is in Spanish mission architecture in stucco, is lost if the building becomes discolored. Stucco and concrete walls are porous by nature and take up moisture from the air. Freezing then produces disintegration and fine, hair-like cracks appear. Naturally such a surface soils readily and streaks badly with weathering.

S-W Concrete Wall Finish will restore and preserve the original beauty of concrete and stucco work. It dries with a pleasing, soft, dull tone that is durable and lasting. Concrete Wall Finish thoroughly waterproofs the wall. This, of course, results in a drier house and at the same time prevents the destructive action of water and frost on the weather side.

Directions

Apply two coats of Concrete Wall Finish, thinning the first coat with one quart of turpentine to the gallon of paint. For the second coat thin with about one quart raw linseed oil to the gallon of paint. See that the surface is free of any sand, dust or dirt. If there are salts or efflorescence showing, scrape this off and wash the surface with a solution of zinc sulphate and water, proportion three pounds to the gallon. The surface should then dry thoroughly before painting.

Porch Floors and Canvas Decks

No surface about the house receives the grinding wear, accompanied by standing moisture with alternate freezing and hot sun, as do the porch floor and steps. Warping, cracking and decay soon set in if the paint wears through and the wood remains unprotected.

S-W Porch and Deck Paint is made to meet these conditions. Most porch floors require painting every two years and many of them are shabby unless painted every Spring.

0007-SWP-041662

0007-SWP-000125051



A Country Home

Roof Color: Preservative Shingle Stain C-74.

Upper Body Color: SWP 486 Ivory.

Lower Body Color: S-W Concrete Wall Finish Extra Light Gray.

Sash and Trim Color: SWP Gloss White.

Exterior Doors and Columns: S-W Old Dutch Enamel White.

A Country Home



Stucco Residence Showing Spanish Influence (Specifications page 44)

0007-SWP-041663

0007-SWP-000125052

Directions for Using S-W Porch and Deck Paint

New Work

First Coat: Porch and Deck Paint thinned with one quart of turpentine to the gallon. *Second Coat:* Porch and Deck Paint thinned with one pint turpentine to the gallon. *Third Coat:* Porch and Deck Paint as it comes in the can.

Old Work

Remove any loose paint. Treat all bare spots as directed for New Work, first coat. Then apply two coats as directed for New Work, second and third coats.

Wood Shingle Houses

Wood shingles are used for the roofs and sides of houses because of their interesting texture, and for this reason are stained instead of being painted. However, when wood shingles have become so discolored with time and exposure that a stain no longer will produce the desired color effect, the use of an opaque paint, such as SWP, becomes necessary.

S-W Preservative Shingle Stains do not obscure the interesting shingle texture, but they have great preservative value and their use will assure you of a lastingly beautiful home.

New Work

First Coat: Dip the shingles quickly in and out of the stain to two-thirds their length. Drain and then throw them in a loose pile to dry.

Note: Mix all the shingle stain together that is to be used for the same job. This will insure uniformity of color.

Second Coat: Apply a brush coat of Preservative Shingle Stain after the shingles are laid. The addition of one quart, or more, raw linseed oil to each gallon of stain will be beneficial.

Old Work

If another shade is desired, always apply two coats of the new stain and use a slightly lighter shade than is actually desired, as stains invariably dry out darker on old surfaces than on new.

If you simply want to renew and liven up the old finish, use the same color of stain previously used, adding one-half gallon of raw linseed oil to the gallon of stain.

Composition Roofs, Gutters, Metal Work, Etc.

S-W Ebonol is a heavy-bodied black paint which is used for waterproofing composition roofs, gutters, foundation walls (below the grade line before filling in), also for waterproofing below ground, wood surfaces, such as clothes poles, fence posts, etc. It can also be used with good results on iron fences, metal work, etc., although two coats of S-W Metalastic or SWP is preferable. (On the gutters use Galvanized Iron Primer for the priming coat, followed by one coat of Metalastic or SWP.)

Porch and Lawn Furniture, Toys, Etc.

Porch furniture should express the gaiety of the Summer season. The bright clean colors of S-W Enameloid lend themselves to this use admirably and at the same time present a hard, firm surface that resists wear and is easy to wash and clean. Ask the Sherwin-Williams agent to show you the new Enameloid color card, which gives some excellent suggestions for color combinations.

Wicker furniture is most interesting to enamel. Ivory, French Gray or Maroon trim beautifully with bright colors, black or gold. An individual effect is produced through "wiped" effects over Enameloid. The Enameloid coat is permitted to dry, hard. Then another color of Enameloid or S-W Flat-Tone is brushed on, wiping off before it sets, so that color remains in the crevices only.

Directions for Using Enameloid on New Unfinished Wood

First Coat or Priming Coat: S-W Flat-Rite Enamel Undercoater thinned with one quart of raw linseed oil to the gallon.

Second Coat: Enameloid and Flat-Rite mixed in equal parts.

0007-SWP-041664

0007-SWP-000125053



Living Room in Buff and Green (Specifications, Page 43)



A Colorful Dining Room (Specifications, Page 43)

0007-SWP-041665

0007-SWP-000125054

Third Coat: Enameloid as it comes in the can.

Note: In applying any enamel, in White or Ivory, it is to be recommended as a rule that two additional coats of undercoater be applied. In applying the stronger colors of Enameloid over wicker, however, it is frequently possible to omit the undercoater.

To Re-Finish Surfaces in Good Condition

First sandpaper the finish so as to smooth up and remove the gloss. Then apply Enameloid as directed for second and third coats on new work.

Painted Wall Finishes

Sherwin-Williams Flat-Tone— A Washable Flat Wall Paint

Painted wall finishes were first used because they were practical—could be washed, etc. Painted walls (in Sherwin-Williams Flat-Tone) are now popular, because they are the most lastingly beautiful wall finish obtainable, the colors do not fade, they are rich in tone and can be washed whenever desired.

The simple colors have an unaffected beauty which, for sheer purity of color, leave little to be desired. And there are many places where anything else but such a simple color treatment would be decidedly out of place.

Flat-Tone Textured Effects — Flat-Tone Multi-Color

Texture in wall colors is often highly desirable and the demand for wall-paper, in spite of its tendency to fade and its unsanitary properties, makes it very evident that many, many people desire some kind of pattern or texture in their wall coverings.

Flat-Tone Multi-Color Effects are said to resemble tapestry in their texture and appearance. This texture is produced over a simple ground color of Flat-Tone by printing other colors of Flat-Tone (without special tinting colors) onto this with a sponge, the sponge re-producing its lacey pattern in permanent wall paint. The process is almost unbelievably simple. Many times, when a professional painter has not been available, the owner has carried out our specifications himself with splendid success. Although the Multi-Color Effects are so practical they are so truly attractive that our best decorators are using them extensively in their very finest work, both in residential and in public buildings. You will surely want to see some of the actual samples of this work and The Sherwin-Williams agent in your city will gladly secure them for you, without any obligation upon your part.

Complete directions will be gladly furnished by The Sherwin-Williams agent in your city.

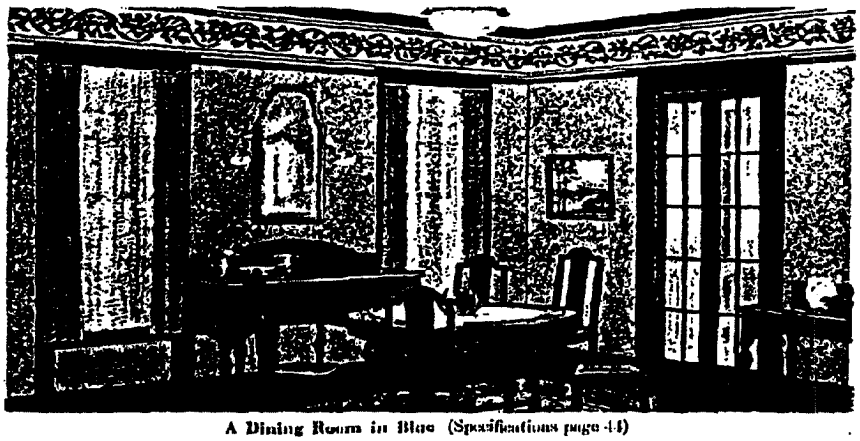
Flat-Tone System Effects

These effects consist of a ground color of Flat-Tone over which is applied a color glaze coat. Flat-Tone Glazing Liquid is used and is tinted to the desired tones with S-W Glaze and Stencil Colors. After brushing this glaze coat over the Flat-Tone ground color, the wall is stippled immediately with a crumpled cloth which takes out the brush marks and leaves an interesting print or texture. Due to the translucent quality of this glaze coat, the under-body color of Flat-Tone shows through to a considerable extent, producing a rich, luminous depth of color not possible with the flat colors alone.

System Effects are appropriate for the choicest work in both residence and public decoration and really must be seen to be appreciated. The system is flexible to the highest degree. The glaze coat, by the very nature of the process, can be made lighter or darker and the colors employed can be blended together so subtly that it becomes a simple matter to harmonize the walls perfectly with the furnishings of the room. *Complete directions for the work will be gladly given you, which can be easily followed or turned over to your painter, to assure you of the work being brought through to measure up to your desires.*

0007-SWP-041666

0007-SWP-000125055



A Dining Room in Blue (Specifications page 44)



A Bedroom in Soft Ivory Tan (Specifications page 45)

0007-SWP-041667

0007-SWP-000125056

Department of Decoration
601 Canal Road, Cleveland, Ohio

In this department The Sherwin-Williams Company offers the owner and decorator a service without parallel. A staff of trained decorators handles, individually, each request received and develops a color treatment based upon the correct architectural style of the building, harmonized with the furnishings you have or are planning to get. Their recommendations are illustrated by elevation sketches executed in actual samples of the products recommended.

Simply send blueprints or a pencil sketch of the floor plan, together with such information as will be needed concerning woodwork and furnishings, so that an individual and complete schedule of effects can be drawn up. There is absolutely no obligation or cost.

Woodwork Finishing

Staining—New Wood

There are three types of stains used in finishing woodwork and furniture:

First—S-W Handcraft Stains, Penetrating Spirit Stains — for both hard and soft woods — are clean and rich in tone. They have the valuable property of not raising the grain of the wood. Also, Handcraft Stains do not require "wiping." Simply apply with a good, soft brush and let dry over night. Seal the surface thoroughly with thin shellac before proceeding with the varnish coats.

Second—S-W Acid Stains — for hardwoods only — are the most permanent stains made. They are furnished in Light and Dark Colonial Mahogany, Antique Brown Mahogany, Silver Gray and Fumed Oak. Acid Stains, like all water stains, raise the grain of the wood slightly and therefore require sanding with No. 0000 sandpaper after the stain is dry. (Ask for complete directions.) Seal the surface thoroughly with thin shellac before proceeding with the varnish coats.

Third—S-W Oil Stains — for either soft or hardwoods — are very easily handled. Simply brush onto the new wood, wiping off the surplus stain after it has penetrated to the desired depth of tone.

Paste Wood Fillers

Open-Grain Woods

Open-grain woods, such as oak, chestnut, mahogany, etc., require that the open pores be filled with S-W Paste Wood Filler so as to level the surface for the varnish coats. Paste Wood Filler is to be thinned to brushing consistency and applied directly over the stain — or over the new wood if no stain is used.

Close-grain woods, such as pine, maple, gumwood, etc., do not require the use of a filler. (The use of liquid fillers for any kind of wood is discouraged.)

Varnishing

Always use a good brush for varnishing. You will be more than repaid by the superior results obtained.

S-W Scar-not Varnish is made especially for fine woodwork and furniture. It is full-bodied, so as to bring out the beauty of the grain. Scar-not is both water and heat resisting, which makes it especially suited to protect fine table tops. It dries very hard and will not ordinarily soften to print under warm dishes on the dining-table.

For all out-of-doors varnishing use S-W Rexpar Varnish. Rexpar is used on airplanes and is most durable for boats, outside doors and such surfaces as are exposed to wind and weather.

Directions for Finishing Woodwork, Trim, Doors, Furniture, Etc.

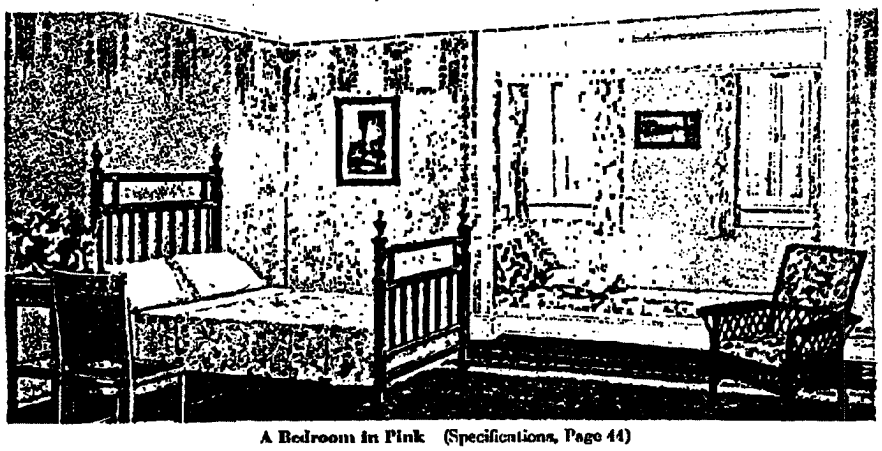
1. Clean and sandpaper wood carefully.
2. Stain (if desired) and dry over night.
3. Fill with S-W Paste Wood Filler (wipe off as directed); dry for two days. Do not sandpaper.

(Note) Oak, chestnut, mahogany, etc.—woods with open pores—require paste filler. Pine and close-grain woods require no filler.

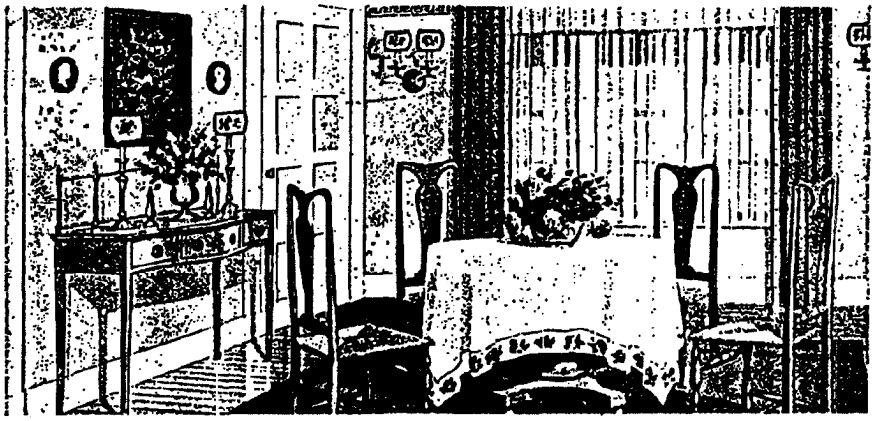
4. Thin coat pure white shellac. (Reduce with denatured alcohol if too heavy.) When dry, sandpaper lightly with No. 00 paper.

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A Bedroom in Pink (Specifications, Page 44)



Breakfast Room in Gray and Green (Specifications, Page 44)

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5. Scar-not Varnish. Dry 48 hours. Sandpaper with No. 0 paper.

6. Scar-not Varnish. Leave in gloss, or

(*a*) Rub to a dull finish with powdered pumice stone and oil (rubbing oil or sewing machine oil);

(*b*) Sandpaper lightly and apply a final coat of S-W Velvet Finish Varnish No. 1044; dries dull without rubbing;

(*c*) For a high polish, rub with powdered pumice-stone and water, and then bring to a polish with S-W Polish-ol and rotten-stone or Tripoli.

Refinishing Old Woodwork and Furniture

There are many surfaces about the home where the regular stain and varnish schedule is not suited. For such work S-W Floorlac is ideal. Have you an old golden oak piece to do over to match some walnut, dark oak or brown mahogany furniture—or have you a floor, either of painted softwood or old discolored hardwood, that you want brightened up without the expense of the floor scraper? Use Floorlac. It stains and varnishes in one operation. Where it is necessary to entirely hide the old surface, apply two coats of Floorlac ground color, and then follow with Floorlac in the desired color.

Enameled Finishes

In order to secure that porcelain-like finish so desired in enameled work, it is necessary to build up a proper foundation with enamel undercoaters as all enamels are made with a translucent depth of tone which distinguishes a good enamel from a painted finish.

Following is the schedule recommended for enameling woodwork. When enameling furniture in colors, the second and third coats can frequently be omitted.

Directions for Producing The Sherwin-Williams Five-Coat Enamel Job

First Coat—S-W Flat-Rite Enamel Undercoater, thinned with one pint of pure raw linseed oil to the gallon of Flat-Rite. When dry, sandpaper thoroughly with No. 0 sandpaper.

Second Coat—S-W Flat-R
can. Tint to match color of
Quality Oil Colors for color
with No. 0 sandpaper.

Third Coat—S-W Flat-Rit
Tint to match color of enat
When dry, sand carefully to
No. 0000 sandpaper.

Fourth Coat—S-W Old D
Enameloid and Flat-Rite
When dry, sand lightly wit

Fifth Coat—S-W Old D
Enameloid as it comes in th
dry and hard, the enamel m
finish with powdered pumi
desired.

An imitation dull-rubbed
applying Sherwin-Williams
Dull Finish, as the final coa

Floor

No matter how sumptuo
furnished, the beauty of it
shabby. Regular and consis
will prevent you ever having
permit the finish to wear t
door or passage ways. Time
the development of a "rea
Following are the treatment
various types of floors in ge

New Oak Floors (Op

Directions for Varnis

1. Scrape the wood an
Sweep thoroughly with a b
cloth wet with benzine.

2. Stain (if desired). Us
over night.

3. Paste Wood Filler for
grain woods. (For pine floo
use a liquid filler or first coa
neath Mar-not Varnish, for e
floors.

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4. Mar-not Varnish. Reduce first coat with one pint of turpentine to the gallon of varnish. When dry (24-48 hours), sandpaper—No. 1 paper.

5. Mar-not Varnish as it comes in the can. Sandpaper—No. 1 paper.

6. Mar-not Varnish. Leave in gloss or rub dull with powdered pumice-stone and oil.

Close-Grain Woods

Close-grain woods, such as maple, pine and birch, do not require the use of any filler. (Never use a liquid filler on a floor.)

Stain and Varnish Finish (New Wood)

For a stain and varnish finish over new close-grain woods apply one or two coats of S-W Floorlac in the desired color, according to the depth of color wanted. Finish with a coat of Mar-not Varnish as it comes in the can. Thin the first coat of Floorlac with one pint of turpentine to the gallon. Thin the second coat slightly with turpentine if desired.

Stain and Varnish Finish (Old Wood)

If the floor is in good condition and you simply want to change the color somewhat: Wash with S-W Flaxsoap and water, sandpaper to cut down the gloss, and apply one or two coats of Floorlac, as desired. Finish with a coat of Mar-not Varnish.

Old Floors—To Re-Finish Completely

There are many softwood floors and old, discolored hardwood floors where one doesn't care to go to the expense of scraping the floors and building up a new finish. There are two methods of finishing such floors that will produce pleasing effects and give eminently satisfactory service.

1—Grained and Varnished Finish

The Floorlac process: Wash the floor with S-W Flaxsoap and water. Sandpaper all rough spots and carefully scrape off all loose or scaley paint. Wipe up with benzine.

First Coat: Floorlac Ground (to hide the old surface) thinned with turpentine in the proportion of one pint to the gallon of paint.

Second Coat: Floorlac Ground as it comes in the can.

Third Coat: (Optional) S-W Graining Preparation, grained as fast as applied with a standard half-round graining tool or steel graining comb.

Fourth Coat: Floorlac in the color selected. Thin with turpentine, slightly, if desired.

Fifth Coat: If deeper color is desired — Floorlac in the color selected. Thin slightly with turpentine, if desired.

Final Coat: Mar-not Varnish as it comes in the can.

2—The Painted Finish

S-W Inside Floor Paint—
The Enamel-like Finish

The present vogue for tiled and linoleum floors has made the painted floor popular once more. In sun rooms, breakfast rooms, dutch kitchens and bedrooms, there is a touch of distinction imparted by the colored floor in solid color that is most agreeable.

Inside Floor Paint is recommended for use over both wood and linoleum floors.

Directions for Use

Wash the floor with Flaxsoap and water, sandpaper all rough spots and wipe up with benzine.

First Coat: S-W Inside Floor Paint thinned with turpentine, one pint to the gallon.

Second Coat: Inside Floor Paint as it comes in the can.

Third Coat: Inside Floor Paint as it comes in the can.

Note: If the floor boards have shrunk and drawn apart, fill these cracks with S-W Crack and Seam Filler, *after the first coat has been applied.*

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Concrete and Cement Floors

Concrete and cement floors have the tendency to become dusty and are very difficult to keep clean unless protected. S-W Concrete Floor Paint will brighten up the floor of the cellar and garage and cleaning will become a pleasure instead of a chore.

Directions for Use

The surface must be clean and dry as well as free from alkali as moisture and alkali in the cement prevents the proper drying of the paint. Sufficient time must be given for all moisture to dry out thoroughly.

Best results will be secured by the application of thin coats, allowing each coat to become thoroughly hard before the next is applied.

First and Second Coats: Thin the paint with one pint of turpentine to the gallon of paint.

Third Coat: (Optional, but recommended.) Paint may be used as it comes in the package, unless it seems too thick for easy spreading, in which event thin slightly with turpentine.

Miscellaneous Surfaces About the Home

Radiators: A Painted Finish

Sandpaper or use wire brush to remove the rust. Wipe off with benzine to remove any dirt or grease spots.

First Coat: S-W Flat-Tone in the desired color.

Second Coat: S-W Flat-Tone in the desired color.

Third Coat: S-W Flat-Tone.

Note: Flat-Tone for radiators should be finished in the same texture as the walls, i. e. plain color, stippled or glazed as the case may be.

Radiators: Enameled Finish

First Coat: S-W Flat-Tone in the desired color.

Second Coat Flat-Tone to match the desired color of enamel.

Third Coat: Flat-Tone to match color of enamel and S-W Snow White Enamel (for white) or S-W Enameloid, assorted colors, mixed in equal parts.

Fourth Coat: Snow White Enamel or Enameloid.

Radiators: Bronzed Finish

Wipe off with benzine to remove dirt and grease. Apply two coats of S-W Liquid Gold or S-W Aluminum Paint using a soft brush.

Picture Frames, Basketry and Wicker to Gild

Wipe off with benzine to remove dirt or grease spots. Apply one or two coats of S-W Lustroline Imperial Gold Enamel. Use a soft brush, such as a camelhair, for best results.

Screens

Brush vigorously to remove all dust from wire netting. Kitchen screens will usually require wiping off with benzine to remove greasy smoke from cooking.

Wire Netting

Apply one coat of S-W Screen Enamel, brushed out well.

Frames

New wood follow same directions given on page 16 for exterior painted surfaces.

Repainting: Apply one or two coats, as necessary, of SWP House Paint, as it comes in the can or S-W Screen Enamel.

Metal Surfaces—Exterior

Clean off all grease and dirt spots with benzine.

First Coat: New work—Apply a full coat of S-W Galvanized Iron Primer or S-W Kromik Structural Steel Primer, brush out well.

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Second Coat: SWP House Paint or for ordinary work where color is not of such importance, such as inside of gutters, metal barns, sheds, etc., use S-W Metalastic.

Third Coat: Same as second coat.

Note: For decorative iron work to be finished in dull black, apply a fourth coat of S-W Flat Black.

Automobiles

The man who plans to paint his own machine will find S-W Auto Enamel a splendid finish. It is easily handled and gives real service. The Sherwin-Williams Company publishes a complete booklet telling the amateur how to refinish his car and obtain good results. Write for the Auto Re-Finishing Book, it's free. The Sherwin-Williams agent in your city can show you the different colors in which Auto Enamel is furnished.

Barns

S-W Commonwealth Paint is a product made especially to meet the peculiar conditions a barn paint must undergo. It is economical and has good color and gloss.

Specifications for Color Plates

English Stucco Residence (Page 18)

Roof Color: S-W Preservative Shingle Stain C-72.
Body Color: S-W Concrete Wall Finish Extra Light Gray.
Sash Color: SWP 498, Moss Green.
Metal Work: SWP Flat Black.

Cottage Bungalow: (Page 19)

Roof Color and Upper Body: S-W Preservative Shingle Stain B-46.
Lower Body Color: SWP 387, Canary Yellow.
Trim Color: SWP Gloss White.
Sash Color: SWP Gloss White.
Blinds: SWP 355, Sage Green.

Bungalow Homes: (Page 15)

House at left:

Roof Color: S-W Preservative Shingle Stain C-72.
Body Color: S-W Preservative Shingle Stain B-47.
Trim Color: SWP 391, Quaker Drab.
Front Door: Same as trim color.

Center House:

Roof Color: S-W Preservative Shingle Stain B-41.
Body Color: S-W Concrete Finish Cream.
Trim Color: SWP 499, Antique Brown.
Front Door: S-W Handcraft Stain Fumed Oak, protected with S-W Rexpar Varnish.

House at right:

Roof Color: S-W Carbolic-ol Shingle Stain, Extra Dark.
Body Color: SWP 496, Ivory.
Trim Color: SWP 355, Sage Green.
Front Door: S-W Golden Oak Stain, protected with S-W Rexpar Varnish.

Living Room: (Page 26)

Ceiling Color: S-W Flat-Tone Ivory White.
Wall Color: S-W Flat-Tone Buff.
Woodwork: S-W Handcraft Stain Brown Oak, finished with Scar-not Varnish.
Floor, Oak: S-W Oak Paste Filler, finished with S-W Mar-not Varnish.
Overdrapes: Figured cretonne.

Dining Room: (Page 27)

Ceiling Color: S-W Flat-Tone Ivory or Ivory White.
Wall Color: S-W Flat-Tone Buff Stone or S-W Flat-Tone System Effect No. 3, requiring Flat-Tone Ivory foundation color and Glaze Color Japanese Brown.
Woodwork, Birch: S-W Acid Stain Brown Mahogany, protected with S-W Scar-not Varnish.
Floor, Oak: S-W Golden Oak Paste Wood Filler, S-W Mar-not Varnish.

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Breakfast Room: (Page 35)

Ceiling Color: S-W Flat-Tone Ivory White.

Wall Color: S-W Flat-Tone Silver Gray.

Stencil Border Design No. 7059: Applied with S-W Glaze and Stencil Colors; White tinted with Deep Olive.

Floor, Oak: S-W Oak Paste Wood Filler, finished with S-W Mar-not Varnish.

Furniture: S-W Enameloid White, tinted with Enameloid Grass Green.

Bed Room: (Page 34)

Ceiling: S-W Flat-Tone Caen Stone.

Wall Color: S-W Flat-Tone Shell Pink and Cream, equal parts.

Stencil Border Design No. 98-Y: Applied with S-W Glaze and Stencil Colors; Flowers, Flat-Tone Shell Pink tinted with Rose Lake. Garlands, White tinted with Raw Sienna and Olive Lake.

Floor: S-W Oak Paste Wood Filler, S-W Mar-not Varnish.

Woodwork: S-W Old Dutch Enamel White.

Stucco Residence Showing Spanish Influence
(Page 23)

Roof Color: S-W Preservative Shingle Stain B-41.
Body Color: S-W Concrete Wall Finish Cream.
Sash and Trim Color: SWP Gloss White.
Blinds: SWP 461 Willow Green.

A Dining Room in Blue
(Page 30)

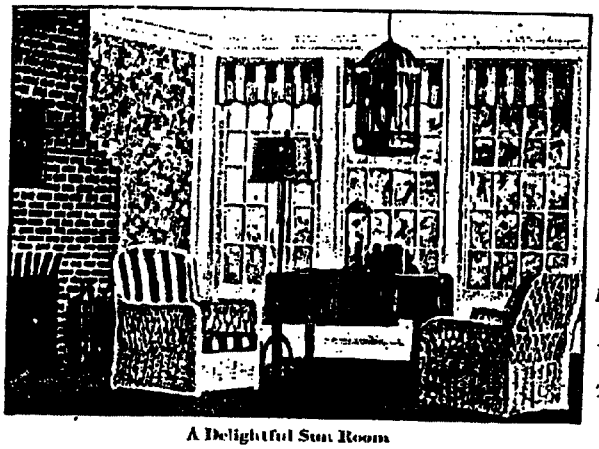
Ceiling Color: S-W Flat-tone Ivory-white.
Wall Color: Flat-tone Glazing System Effect, requiring a foundation color, Flat-tone Ivory glazed with Flat-tone Glaze Color Cobalt Blue.
Woodwork: S-W Handcraft Stain Adam Brown Mahogany finished with Scar-not Varnish.
Floor: protected with Mar-not Varnish.

A Bed Room in Soft Ivory Tan
(page 31)

Ceiling Color: S-W Flat-tone Ivory-white.
Wall Color: S-W Flat-tone Ivory-tan.
Woodwork: S-W Old Dutch Enamel White or Ivory-white.
Floor: Protected with Mar-not Varnish.

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A Delightful Sun Room

Sun Parlor:

Ceiling Color: S-W Flat-Tone Ivory White.

Wall Color: S-W Flat-Tone Multi-Color Stipple Effect No. 9, requiring Flat-Tone Bright Sage foundation color, stippled with first mixture, Flat-Tone Shell Pink 2 parts and Pale Azure 1 part. Second mixture, Flat-Tone Buff and Shell Pink, equal parts. Third mixture, Flat-Tone Ivory and Silver Gray, equal parts.

Floor: Tile, or Wood painted with S-W Inside Floor Paint Mason.

Wicker Chairs: S-W Enamel-oid Ivory.

Table: S-W Handcraft Stain Adam Brown Mahogany, finished with S-W Scarnot Varnish.

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