

SWEET'S CATALOG FILE

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

★ SWEET'S CATALOG SERVICE
DIVISION OF F. W. DODGE CORPORATION
119 WEST FORTIETH STREET, NEW YORK

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CATALOG
NO.
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PAINT
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CATALOGS 1 to 42

THE EAGLE-PICHER SALES COMPANY

Distributors of Lead Pigments for Paints

GENERAL OFFICES

Temple Bar Building, CINCINNATI, OHIO

BALTIMORE, MD., 359 Guilford Ave.
BOSTON, MASS., 111 Wharf St.
BUFFALO, N. Y., 70 West Chippewa St.
CHICAGO, ILL., 4401 So. Western Blvd.
CINCINNATI, OHIO, 1030 Broadway
CLEVELAND, OHIO, Broadway and E. 9th St.

DALLAS, TEX., 2215 Laws St.
DETROIT, MICH., 1627 W. Fort St., Room 406
IOPLIN, MO., C and Porter Sts.
KANSAS CITY, KAN., Southwest Blvd. and
State Line
MINNEAPOLIS, MINN., 437 Harding St., N. E.
NEW ORLEANS, LA., 411 So. Peters St.

NEW YORK, N. Y., 420 Lexington Ave.
PHILADELPHIA, PA., Delaware Ave. and Lombard St.
PITTSBURGH, PA., 1713 Liverpool St., N. 5
ST. LOUIS, MO., 1218 Olive St., Room 1002
TULSA, OKLA., Thompson Bldg., Room 312

For Eagle Home Insulation, see File Index

EAGLE WHITE LEAD—FOR ALL TYPES OF PAINTING



Eagle White Lead comes in *Heavy Paste* or *All-Purpose Soft Paste*. Both are pure lead carbonate ground in linseed oil. *All-Purpose Soft Paste* contains a small amount of pure turpentine, added at factory in an extra grinding process. This makes *All-Purpose* easier to mix, but equally useful for perfect interior flat finishes and durable exterior finishes.

For Interior Work—(a) Flat Effects and "Egg Shell" Gloss Finishes—When pure white lead is thinned to brushing consistency with Eagle Flattening Oil, it provides a durable finish which may be tinted to any color. The paint dries into a smooth, washable surface showing no brush marks.

Before application, wall surface should be thoroughly dry. Loose paint scales, if present, must be scraped and sanded off. Oil or grease spots must be removed, for paint will not adhere to these surfaces. All dust must be wiped off because it is likely to mix with the paint and discolor it.

New plaster should be allowed to age about six months. If necessary to paint over very new plaster, it should first be neutralized with a wash coat of 2 to 4 lbs. of zinc sulphate to a gallon of water. This must dry before painting.

(b) Plastic Finishes from White Lead Paint—Dignified, low-relief textures can be secured with Eagle White Lead. Tones and shades are limitless, depending on the motif of the individual decorative scheme. Any skilled craftsman can quickly execute these tasteful plastic finishes. A detailed booklet on this subject will be sent without charge to architects or builders.



INTERIOR WOOD PAINTING FORMULAS

Old Work (Two Coats)

Materials	First Coat	Second Coat Oil Gloss	Second Coat Flat
Eagle All-Purpose White Lead, lb.	100	100	100
Pure raw linseed oil, gal.	1	3-4	None
Eagle Flattening Oil or pure turpentine, gal.	2-3	None	2-3
Pale or white enamel varnish, pt.	None	None	1-2
Best Japan drier, pt.	1	1	1
Approximate amount of paint, gal.	6 1/2	6 1/2	5 1/2
Approximate weight per gal., lb.	19 1/2	20	21 1/2

New Work (Three Coats)

Materials	Priming Coat	Second Coat	Third Coat Oil Gloss	Third Coat Flat
Eagle All-Purpose White Lead, lb.	100	100	100	100
Pure raw linseed oil, gal.	3	1 1/2	3-4	None
Eagle Flattening Oil or pure turpentine, gal.	2 1/2	1 1/2	None	2 1/2
Pale or white enamel varnish, pt.	None	None	None	1-2
Best Japan drier, pt.	1	1	1	1
Approximate amount of paint, gal.	8 1/2	5 1/2	6 1/2	5 1/2
Approximate weight per gal., lb.	19 1/2	20 1/2	20	21 1/2

Eagle Flattening Oil is recommended for smoother brushing and greater wearing quality, and because it produces better and more lasting finishes. If flattening oil is used, no varnish is necessary.

When heavy paste is used, add 1 qt. of Eagle Flattening Oil or pure turpentine.

When heavy paste is used, add 1 pt. of Eagle Flattening Oil or pure turpentine.

For Exterior Work—Pure lead paint has long enjoyed unequalled prestige for durability and beauty in outside painting work. It expands and contracts with changes in temperature, is long wearing despite severe weather conditions.

When repainting is necessary the old film forms a perfect base for the new white lead coats without burning or scraping off.

Surface preparation in general same as for interior work.

EXTERIOR WOOD PAINTING FORMULAS

Old Work (Two Coats)

Materials	First Coat	Second Coat	Second Coat Flat
Eagle All-Purpose White Lead, lb.	100	100	100
Pure raw linseed oil, gal.	1	3	None
Eagle Flattening Oil or pure turpentine, gal.	1 1/2	None	2 1/2
Best Japan drier, pt.	1	1	1
Approximate amount of paint, gal.	6 1/2	6 1/2	5 1/2
Approximate weight per gal., lb.	19 1/2	20 1/2	21 1/2

New Work (Three Coats)

Materials	Priming Coat	Second Coat	Third Coat	Third Coat Flat
Eagle All-Purpose White Lead, lb.	100	100	100	100
Pure raw linseed oil, gal.	4	1 1/2	3	None
Eagle Flattening Oil or pure turpentine, gal.	1 1/2	1 1/2	None	2 1/2
Best Japan drier, pt.	1	1	1	1
Approximate amount of paint, gal.	8 1/2	6 1/2	6 1/2	5 1/2
Approximate weight per gal., lb.	19 1/2	20 1/2	20 1/2	21 1/2

If thinner brushing consistency is desired, do not add more linseed oil—reduce with turpentine or flattening oil.

Eagle Flattening Oil is recommended for smoother brushing and greater wearing quality, and because it produces better and more lasting finishes.

When heavy paste is used, add 1 qt. of Eagle Flattening Oil or pure turpentine.

When heavy paste is used, add 1 pt. of Eagle Flattening Oil or pure turpentine.

FORMULAS FOR PAINTING BRICK, STUCCO, CONCRETE, STONE, PLASTER AND WALL BOARD

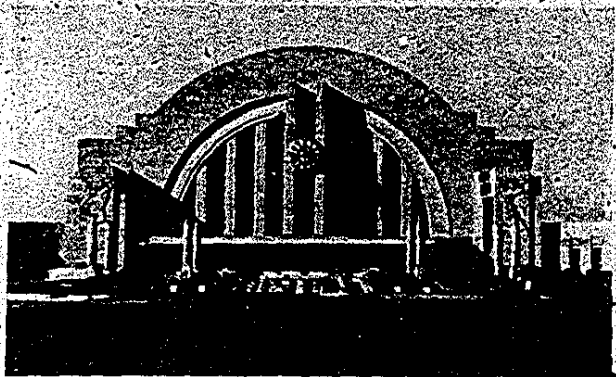
Materials	Priming Coat	Second and Third Coats (Flat)	Third Coat (Semi-Gloss)
Eagle Heavy Paste or All-Purpose White Lead, lb.	100	100	100
Eagle Lead Reducing Oil, gal.	4-6	3-4	2-3
Spar varnish, gal.	1	1	1
Gallons of paint	7-8	6-7	6-7
Coverage (per gal.), sq. ft. exterior (plaster)	200	400	400
	800	800	800

Use the minimum amount of Lead Reducing Oil when greatest opacity is desired.

Eagle Lead Reducing Oil is recommended as a sealer for all porous surfaces—brick, stucco, stone and concrete exteriors, and for plaster or wall board interiors. It dries 5 to 7 hours faster on most jobs and will not settle in bottom of the can. Comes in 1-gal. cans and 5-gal. kits.

In the foregoing formulas, no consideration has been made for color other than that of the natural gleaming whiteness of pure lead paint. Any oil colors of known quality effectively combine with Eagle White Lead. A tinting chart will be sent on request.

EAGLE SUBLIMED BLUE LEAD—FOR RUSTPROOFING METAL SURFACES



Cincinnati's Union Terminal has thousands of tons of steel structure rustproofed with Sublimed Blue Lead.

Sublimed Blue Lead is a fine, slate-gray pigment produced by sublimating galena ore (lead sulphide) in special furnaces. The pigment is mixed with linseed oil in proper proportions, and ground. No other raw materials are used.

Sublimed Blue Lead complies with U. S. Government specifications for basic sulphate blue lead in both dry and paste-in-oil forms—designated as TT-B-486 (issued October 2, 1934). It also meets A.S.T.M. tentative specifications: D-403-35-T (issued 1935).

A gallon of Sublimed Blue Lead covers 600 to 800 sq. ft. of metal of average smoothness.

Advantages of Sublimed Blue Lead—Has proper basicity. Stops corrosion chemically. Exceptional durability—does not crack, check or peel. Produces elastic and tough paint film. Extremely fine and smooth. Can be brushed, sprayed, dipped, air dried or baked. Remarkable opacity. Pleasing color—slate gray and easily tinted. Exceptionally low cost per square foot. Can be used with neutral treated oils and varnishes. Suitable for use on wood, metal and masonry—all coats.

Where to Use Sublimed Blue Lead—Sublimed Blue Lead is an ideal pigment for every purpose requiring a metal protective paint. It is used extensively in rustproofing structural steel for buildings and in the "spot" painting of bridges. Recently it has come into general use in breweries and distilleries, where steel and other surfaces are subjected to excessive moisture, steam and acids.

Its first use is as a priming coat (direct to the metals). Sublimed Blue Lead is equally good for second and finishing coat work for metal, wood or masonry. To easily identify the different coats when Sublimed Blue Lead is used as a priming coat, it may be painted over with Eagle White Lead in Oil or mixed with white lead or combinations of other pigments such as red lead, American vermilion, commercial chrome green, commercial chrome yellow, magnetic oxide of iron and lampblack.

Estimating Paint Requirements on Structural Steel—The scale below represents a method used by an important steel fabricator for rapidly estimating approximate paint requirements for large projects. Based upon use of Sublimed Blue Lead, which as a priming coat covers from 600 to 800 sq. ft. per gal., this chart expresses gallons of paint required per ton of steel in various types and shapes:

Average highway bridges	0.4 gal. per ton
Highway beam spans and lattice railing	0.8 gal. per ton
Light mill building	0.4 gal. per ton
Heavy mill building	0.32 gal. per ton
Plate girders, railway or highway	0.24 gal. per ton
Heavy highway and railway truss spans	0.32 gal. per ton
Office buildings	0.2 gal. per ton
Railway beam bridges	0.2 gal. per ton

For estimating graphite or iron oxide paint requirements, add 25% more paint to the scale above. For estimating red lead requirements, add 50% more paint to the scale.

How to Use Sublimed Blue Lead—Rust, mill scale and dirt should be removed by sand blasting or through the use of metal brushes, scrapers, chisels or hammers, until bright steel is exposed. If sand blasting is used, first coat must follow immediately.

Oil and grease may be removed by use of naphtha or benzine. Do not apply paint on wet or damp surfaces and in no case until preceding coat is dry and hard. Allow about four days

before applying second coat for exterior work. For interior work, allow one week before applying a second coat, and approximately 48 hours between second and third coats.

Paint should be evenly spread and thoroughly brushed out. Where solder fluids have been used on metal surfaces, it should be cleaned thoroughly with benzine before any paint is applied. All rivet heads and bolts, and all edges and corners should be thoroughly covered with paint in painting structural steel or other metal work.

PAINT FORMULAS

Sublimed Blue Lead in Oil (Paste)
First (Shop) Coat and Subsequent Coats

Sublimed Blue Lead in Oil, lb.	100
Raw linseed oil, gal.	24.5
Turpentine or paint and varnish manufacturers' 48° to 50° naphtha, pt.	12.5
Drier (rosin free), qt.	1

Paint produced approximately 6 1/4 gals., weighing 17.6 to 20 lbs. per gal., 71% to 73% pigment by weight.

Sublimed Blue Lead—Dry (Powder)
First (Shop) Coat and Subsequent Coats

Sublimed Blue Lead—Dry, lb.	100
Raw linseed oil, gal.	24.5
Turpentine or 48° to 50° naphtha, pt.	12.5
Drier (rosin free), qt.	1

Paint produced approximately 6 1/4 gals., weighing 17.6 to 20 lbs. per gal., 71% to 73% pigment by weight.

Per cent Weight of Materials in Above Formulas

	Pigment	Vehicle	Paint
Sublimed Blue Lead (Dry)	100%		71.0 lb.
Raw linseed oil		90.4%	24.5 lb.
Thinner		3.9%	1.1 lb.
Drier (rosin free)		5.7%	1.0 lb.
Total	100%	100%	100.0 lb.

48° to 50° naphtha represents the gravity known as Baumé or hydrometer test for a liquid weight. Be sure flash point complies with the fire underwriters' or local ordinance.

To increase permanence of color, many users add about 3% lampblack or black magnetic oxide of iron to formulas for second and finishing coats. The Raw Linseed Oil shall conform to the linseed oil specifications of the A.S.T.M. Standards, pages 655-58, Volume 21.

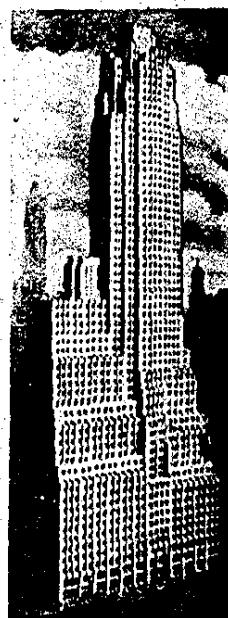
The Japan Drier shall be pure undiluted drier containing no rosin.

The Turpentine used shall be pure undiluted turpentine and conform to the specifications of the Department of Commerce, Bureau of Standards, as given in Circular No. 86.

For finishing coats of a battle-ship gray, cement or stone color, Sublimed Blue Lead may be tinted easily with white lead.

Note: For painting metal surfaces that become too hot to warrant use of linseed oil, substitute winter pressed fish oil.

How to Secure Sublimed Blue Lead—Sublimed Blue Lead in Oil sells at the same low price as Eagle White Lead in Oil, and may be had in 12 1/2, 25, 50 and 100-lb. containers, or may be secured from reliable paint manufacturers by specifying pure Eagle Sublimed Blue Lead mixed to paint consistency ready to apply.



All structural steel in Cities Service Building, New York City, received coats of Sublimed Blue Lead.

Eagle Red Lead—Dry and in Oil

Eagle Red Lead possesses high "true" red lead content and is fine enough to insure splendid brushing qualities. It is impervious to water and unaffected by atmospheric gases. The rapid drying qualities of Eagle Red Lead make it decidedly advantageous for use where a hard surface, capable of withstanding abrasion, must be produced in a shorter time than usual.

Eagle Red Lead in Oil is packed in 100, 50, 25 and 12 1/2-lb. kegs. In dry form, it is put up in barrels of 500 to 600 lbs.

NATIONAL LEAD COMPANY

Member of the Producer's Council, Inc.

Paint Materials for the Protection and Decoration of Wood, Plaster, Concrete, Stucco, Stone, Brick, Metal

NEW YORK, N. Y., 111 Broadway
BUFFALO, N. Y., 116 Oak Street
CHICAGO, ILL., 900 West 18th Street
CINCINNATI, OHIO, 659 Freeman Avenue
CLEVELAND, OHIO, 1713 West Third Street
PITTSBURGH, PA., National Lead & Oil Co. of Pennsylvania, 316 Fourth Avenue

SAN FRANCISCO, CAL., 2240 24th Street
BOSTON, MASS., National-Boston Lead Co., 800 Albany Street
PHILADELPHIA, PA., John T. Lewis & Bros. Co., Widener Building

PAINT FOR WOOD (EXTERIOR)

Since early Colonial times, pure white-lead has been used for outside painting on wood. "Lead and oil" was the standard paint in those days and is still standard today. An investigation by the Lead Industries Association, for example, shows that close to 70 per cent of all architects specify pure white-lead, such as Dutch Boy, for exterior work.

The position of supremacy held by white-lead is due to this paint's remarkable durability, and unexcelled protective qualities. It gives a tough, highly weather-resistant coating which retains a good appearance over a long period. The film, furthermore, remains elastic and therefore white-lead paint is not subject to the cracking and scaling evil. On the contrary, it stays unbroken, smooth and even.

All-Purpose Soft Paste White-Lead—A quick-mixing white-lead equally suitable for inside or outside use. Convenient, adaptable, economical. Contains pure white-lead, pure linseed oil and a small amount of turpentine—nothing else.

PAINT FOR SEALING AND FINISHING PLASTER, STUCCO, CONCRETE, ETC.

Exterior—In addition to durability, exterior stucco, concrete or brick paint should possess sealing and waterproofing qualities. Surfaces of this type are porous and absorbent. For successful painting, the priming coat must seal the surface to prevent the absorption of the vehicle from the succeeding coats and the entire paint film when dry must be waterproof to prevent moisture from working its way in from the outside.

Paint made from Dutch Boy white-lead and Lead Mixing Oil performs these functions. The priming coat stops suction. In addition, this paint has the wearing qualities characteristic of the more familiar white-lead and linseed oil paint. The film remains elastic throughout its long life. It is not subject to cracking as are brittle paints. It retains its appearance and wears by gradual chalking to a perfect repaint surface.



Pure white-lead paint has proved its merit through the protection of many old buildings of historic interest for many years.

Dutch Boy Linseed Oil—Selected oil in three varieties—raw, boiled and Stand-oil Type (pure linseed oil specially treated for extra "body"). Clear, carefully filtered, well-settled. Comes in sealed cans.

Dutch Boy Liquid Drier—A strong drier of tested composition, uniform in strength and properly balanced for efficient drying.



White-lead and Lead Mixing Oil make a truly weather-proof paint that seals the surface of concrete.



The Dutch Boy Trade-Mark is a Sign of Quality Paint Materials

Interior—Dutch Boy white-lead and Lead Mixing Oil paint is particularly adapted for use on interior plaster and other porous surfaces because, in addition to its sealing qualities, it is a true "flat" paint. It provides rich, solidly smooth finishes, suitable for the finest interiors and of extraordinary durability.

White-lead and Lead Mixing Oil paint should be used for all coats. As a primer, it stops surface suction, hides fire-cracks and provides a solid foundation for succeeding coats. As a final coat, it dries to a solid flat with only a very slight sheen at angle reflection.

The fact that this paint is used also for exteriors gives an idea of the durability of the finish. It stands up under repeated washings, and pencil marks, ink stains, finger smudges, etc. can be cleaned off with little trouble and no damage to the film.

White-lead and Lead Mixing Oil paint is easy to mix, tint and apply. It has good hiding power, easy spreading qualities and levels out free from brushmarks or shiners. No stippling is necessary to obtain a smooth, even finish.

Dutch Boy Lead Mixing Oil—A special vehicle for mixing with white-lead. Makes a flat paint which seals, protects and beautifies porous surfaces—interior or exterior.

Dutch Boy Colors-in-Oil—Tinting pigments of exceptional strength and purity and of true color tone. Of proper consistency to

mix quickly into white-lead paint without thinning. Line includes all colors in popular demand for painting.

Dutch Boy Wall Primer—A special primer for use in sealing exceptionally porous interior surfaces. Has good hiding power and high coverage.



Try the "Heel Test" Grind your heel against a Lead Mixing Oil job that is thoroughly dry. Then wash the spot. The dirt will come off and the paint will not be damaged.



PROTECTING STRUCTURAL METAL AGAINST CORROSION

The use of pure red-lead and linseed oil paint to protect iron and steel against corrosion has long been approved practice among architects, engineers and those with large and costly metal structures to maintain. Red-lead's superiority as a metal protective paint has been proved, not only by numerous tests over a long period of time, but by the actual experience of red-lead users for many years past. Its satisfactory performance under actual service conditions, repeated over and over again on many paint jobs, is its best recommendation.

Pure red-lead paint is insoluble in water, unaffected by ordinary atmospheric gases and sticks tightly to the surface it covers.

Red-Lead in Oil—Dutch Boy red-lead in oil is highly oxidized, pure red-lead ground to paste consistency in pure linseed oil. Its exceptionally high Pb_3O_4 content and the fineness of its pigment particles insure excellent keeping and brushing qualities, good coverage and extreme durability.

Liquid Red-Lead—Dutch Boy liquid red-lead No. 1 is a ready-to-use pure red-lead paint mixed on the basis of 33 lbs. dry red-lead to a gallon of vehicle. Experience has shown that it gives maximum durability and service under extreme exposure. Dutch Boy liquid red-lead is also available in black and two shades of brown.

Quick-Drying Red-Lead Primer—This paint contains no pigment other than pure red-lead, but through the use of synthetic resins in the vehicle, the drying time has been reduced to from 4 to 6 hours. Excellent for all work where red-lead protection is vital and allowable drying time is short.



(See next page for complete white-lead and red-lead specifications.)

The Dutch Boy Trade-Mark is a Sign of Quality Paint Materials



GENERAL PAINTING SPECIFICATIONS

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

Preparation of Surface

(1) **Woodwork**—New woodwork shall be cut smooth with sandpaper where required and dusted clean before priming. From old woodwork which has been painted before, all loose paint, scale, dirt and dust shall be removed. Wash off with benzine or turpentine all parts where liquid paint remover has been used. After the priming coat on new woodwork is applied, all knots and sappy streaks shall receive one coat of shellac varnish brushed out thin and all dents, cracks and other defects shall be filled with putty, composed of white lead and whiting.

(2) **Plaster**—Before applying any paint to plaster, either new or old, see that it is clean and smooth. Fill all cracks and holes with patching plaster. Where new plaster to be painted is not properly aged, it shall be treated before priming with a solution made by dissolving 2 lbs. of zinc sulphate in 1 gal. of water.

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

(4) **Stucco and Concrete**—Stucco or concrete shall be allowed to stand and dry at least six months before paint is applied. If painted before this time, it shall be treated with a solution made by dissolving 2 lbs. of zinc sulphate in 1 gal. of water.

(5) **Metal Work**—Iron, steel and other metal work shall be cleaned thoroughly of all loose paint, dirt, oil, grease, rust, scale and other foreign matter before paint is applied.

The Paint and Its Application

(6) **Designation of Paint to Be Used**—All woodwork, plaster, brick, stone, concrete and stucco which are to be painted, shall be painted with NATIONAL LEAD COMPANY'S Dutch Boy White-Lead, Dutch Boy Linseed Oil, pure turpentine, Dutch Boy Liquid Drier, Dutch Boy Lead Mixing Oil, and Dutch Boy Wall Primer mixed and applied according to the formulas hereinafter designated for each kind of work. All metals shall be painted with NATIONAL LEAD COMPANY'S Red-lead-in-oil of red-lead paint according to instructions hereinafter given for each specific purpose.

(7) **Tinting Materials**—In producing tints and shades, Dutch Boy Colors-in-Oil shall be used. If colors-in-oil are used in quantities large enough to affect the consistency of the paint, the quantities of thinners named in the formulas shall be increased in amount equal to the volume of the tinting material.

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

(9) **New Woodwork, Exterior**—Three coats of paint, mixed as follows, shall be applied:

	Priming Coat	Second Coat	Third Coat
Dutch Boy All-Purpose Soft-Paste White-Lead.....	100 lbs.	100 lbs.	100 lbs.
Dutch Boy Linseed Oil.....	4 gals.	1½ gals.	3 gals.
Pure Turpentine.....	1½ gals.	1½ gals.	
Dutch Boy Liquid Drier.....	1 pt.	1 pt.	1 pt.

*With heavy paste white-lead, add 1 qt. turpentine to third coat formula and increase by this quantity the turpentine in other two coats.
†When boiled oil is used, reduce drier to ½ pt.

(10) **Repainting Woodwork, Exterior**—Two coats of paint, mixed as follows, shall be applied:

	First Coat	Second Coat
Dutch Boy All-Purpose Soft-Paste White-Lead.....	100 lbs.	100 lbs.
Dutch Boy Linseed Oil.....	2 gals.	3 gals.
Pure Turpentine.....	1½ gals.	
Dutch Boy Liquid Drier.....	1 pt.	1 pt.

*With heavy paste white-lead, add 1 qt. turpentine to second coat formula and increase by this quantity the turpentine in first coat.
†When boiled oil is used, reduce drier to ½ pt.



(11) **Plaster, Interior**—Plaster never before painted shall receive three coats of paint mixed as follows:

	Priming Coat	Second Coat	Third Coat
Dutch Boy All-Purpose Soft-Paste White-Lead.....	100 lbs.	100 lbs.	100 lbs.
Dutch Boy Lead Mixing Oil.....	3 to 5 gals.	3 to 4 gals.	3 to 4 gals.

If the walls are exceptionally porous, Dutch Boy Wall Primer may be substituted for the priming coat above.

In repainting plaster, only two coats are necessary and the priming coat may be omitted.

*The minimum quantities of Lead Mixing Oil should be used when the greatest amount of hiding is needed.

†If the final coat is to be stippled, reduce the Lead Mixing Oil to two gallons.

(12) **New Woodwork, Interior**—Woodwork inside never before painted shall first receive a priming coat as follows:

	Priming Coat
Dutch Boy All-Purpose Soft-Paste White-Lead.....	100 lbs.
Dutch Boy Linseed Oil.....	3 gals.
Pure Turpentine.....	1½ gals.
Dutch Boy Liquid Drier.....	1 pt.

This priming coat shall be followed by two coats mixed as follows:

	Second Coat	Third Coat
Dutch Boy All-Purpose Soft-Paste White-Lead.....	100 lbs.	Flat Finish
Dutch Boy Lead Mixing Oil.....	3 gals.	100 lbs.

If a semi-gloss finish is desired, use a paint composed of equal volumes of the flat paint above and Dutch Boy Wall Primer.

(13) **Repainting Woodwork, Interior**—In repainting interior woodwork, only two coats are necessary. Use the same formulas as for New Woodwork, Inside, simply omitting the priming coat.

(14) **Brick, Stucco, Concrete, Stone**—Three coats of paint, mixed as follows, shall be applied to brick, stucco, concrete and stone never before painted:

	Priming Coat	Second Coat	Third Coat
Dutch Boy All-Purpose Soft-Paste White-Lead.....	100 lbs.	100 lbs.	Flat Finish
Dutch Boy Lead Mixing Oil.....	4 to 5 gals.	3 to 4 gals.	100 lbs.

*The minimum quantities of Lead Mixing Oil should be used when the greatest amount of hiding is needed.

†If a high gloss finish is desired, use a paint mixed according to the third coat formula for exterior wood painting.

(15) **Metal Work, Exterior and Interior**—Three coats of paint, shall be applied to exterior and interior metal work. Either the paste red-lead or the liquid red-lead paints sold under the Dutch Boy trade-mark may be used.

	Priming Coat		
Dutch Boy Paste Red-Lead.....	100 lbs.		
Dutch Boy Raw Linseed Oil.....	1½ gals.	(or)	Dutch Boy Liquid Red-Lead No. 1
Pure Turpentine.....	1½ pts.		
Dutch Boy Liquid Drier.....	1½ pts.		
	Second Coat (Light Brown)		
Dutch Boy Paste Red-Lead.....	100 lbs.		
Dutch Boy Linseed Oil.....	1½ gals.	(or)	Dutch Boy Liquid Red-Lead No. 6
Dutch Boy Lampblack.....	1 pt.		
Pure Turpentine.....	1½ pts.		
Dutch Boy Liquid Drier.....	1½ pts.		
	Third Coat (Black)		
Dutch Boy Paste Red-Lead.....	100 lbs.		
Dutch Boy Linseed Oil.....	1½ gals.	(or)	Dutch Boy Liquid Red-Lead No. 5
Dutch Boy Chinese or Prussian Blue.....	1½ gals.		
Dutch Boy Lampblack.....	6½ gals.		
Pure Turpentine.....	1½ pts.		
Dutch Boy Liquid Drier.....	1½ gals.		

Whenever conditions demand quick drying, Dutch Boy Quick-Drying Red-Lead Primer should be specified. Dutch Boy Quick-Drying Red-Lead Primer may be used for all coats. For inspection purposes, succeeding coats can be tinted to brown by the addition of from ½ to ½ pt. of lampblack per gallon. If the proportion is increased beyond ½ pt. to the gallon, the lampblack should be ground in Japan.

Formulas for Other Work

If the type of painting work to be done is not covered here, we shall be glad to furnish the proper formulas for it if you will address a request to NATIONAL LEAD COMPANY, 111 Broadway, New York, N. Y.

Booklets on Painting

Our booklet "Painting Specifications Covering the Use of Dutch Boy Products" contains complete and detailed specifications for the painting of nearly all building materials in common use. Another practical book of unusual value to those interested in the subjects of paint and painting is our "Handbook on Painting." This book gives formulas and directions for exterior and interior painting work of all kinds. We also publish a booklet, "Structural Metal Painting", which discusses the causes of corrosion and remedies for it, besides giving formulas and going into detail on the subject of painting structural metal.

For copies of any of these booklets, simply address the branch office nearest you. They will be sent without obligation.

The Dutch Boy Trade-Mark Is a Sign of Quality Paint Materials

O'BRIEN VARNISH COMPANY

SOUTH BEND, IND.

BRANCH OFFICES

CHICAGO, ILL., 1811 South Wabash Avenue
WASHINGTON, D. C., 2422 18th Street, N. W.
MINNEAPOLIS, MINN., 210 Third Avenue, No.
DES MOINES, IOWA, 324 Mulberry Street
MILWAUKEE, WIS., 1751 North Third Street

NEW YORK, N. Y., 172 East 75th Street
OMAHA, NEB., 2311 Cuming Street
KANSAS CITY, MO., 1819 Troost Avenue
BALTIMORE, MD., 14 East 21st Street
NEW ORLEANS, LA., 800 South Peters Street

The Company

Manufacturers of paints, varnishes, and enamels since 1875. Pioneers in the manufacture of flat wall paints, the use of synthetic resins and lately inventors of Thermolyzed Tung Oil. O'Brien Paints are famous among decorators everywhere for high quality and for dependability, and have been used on important residential, commercial, and institutional work in all parts of the country.

Service

Special technical advice and service in the solution of particularly difficult finishing problems will be gladly furnished on request. Special panels showing unusual finishes, or panels attempting to develop some unusual finish will be prepared for any architect requesting them, without any obligation.

Complete spiral-bound color card booklets also sent on request.

THERMOLYZED TUNG OIL

One of the most important basic material developments ever made in paint manufacture. The patented O'Brien Thermolyzing process eliminates all production and application difficulties which formerly retarded the use of Tung Oil in varnishes, enamels, and paints.



Finishes made with Thermolyzed Tung Oil are more waterproof, smoother looking and longer wearing than any that can be made with conventional vehicles and they brush and level off perfectly.

SPECIFICATIONS

Preparation of Surfaces—

Interior Woodwork—New wood shall be sanded smooth and dusted before priming. Before the priming coat all knots and sap streaks shall receive one thin coat of shellac and all dents or defects shall be neatly puttied and sanded smooth.

Plaster—Where new plaster is to be painted it should be aged at least 90 days. Before painting, all cracks shall be filled with patching plaster.

Brick and Stucco—New brick work should have at least a week in dry weather before being painted. Stucco should not be painted until it has aged six months.

Metal Work—Shall be cleaned thoroughly of all loose paint, dirt, grease, rust and scale.

Exterior Woodwork—Before repainting exterior woodwork, it must be well brushed with a wire brush. All spots where the

paint is completely gone must be carefully brushed, one coat of Penetrating Priming Oil applied, and then spot-primed. Inspection for possible defects in construction, which would cause moisture, pressure, and peeling, must be made and such defects, if any, reported.

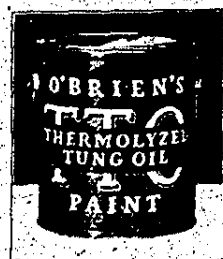
Application

No exterior painting shall be done in wet weather or while the surface shows signs of dew or moisture. Painting shall not be done when the temperature is below 60° F. No interior painting shall be done when the surfaces show signs of being wet. All woodwork surfaces which are receiving more than one coat of varnish or enamel must be carefully and neatly sanded between coats to produce a smooth finish. Enameling should not be done when other contractors are present, working and creating a flow of dust.

PRODUCTS AND SPECIFICATIONS

Exterior Paint

O'Brien's T.T.O. Paint—Foremost among the many finishes developed with Thermolyzed Tung Oil is T.T.O. House Paint—a product so excellent and dependable in every respect that it defies comparison with any previous paints of its type. House paint in general has been a backward commodity. The same mixture of white lead and linseed oil that was used on houses in Colonial times has been standard through all the years of invention and progress in other fields.



Steel has replaced iron, concrete, mortar, varnishes, and enamels have been improved immeasurably, but house paint has remained stagnant until now. Here, indeed is the awaited improvement, a paint made with a really new basic oil—a paint that sets new world's records for beauty and durability, and of course, new lows in long run painting costs. T.T.O. Paint comes in ten fine house paint colors, including three permanent greens and also black and white. It is easy to apply and dries quickly in normal painting weather. It may be used over any old paint in reasonably good condition, and covers 350 to 400 sq. ft. two coats. Also made in Dull White for use on brick, stucco and concrete where a dull finish is desired.

O'Brien's T.T.O. Aluminum—Best quality paste aluminum packed in two-compartment cans. Thermolyzed Tung Oil ve-

hicle. T.T.O. Aluminum exceeds ordinary aluminum very distinctly in smoothness, brilliance of color, and resistance to heat, simply because it contains Thermolyzed Tung Oil, which affords the aluminum bronze pigment extra protection. T.T.O. Aluminum is ideal for inside or outside use. It constitutes a very excellent primer for other paints as well as a finish coat.

SPECIFICATIONS

Note: All wood siding shall be back-painted with O'Brien's T.T.O. Aluminum Paint, applied unthinned.

Gloss Finish on New Wood—Apply three coats. One coat O'Brien's Penetrating Priming Oil. Allow to dry 6 days at average temperature of not less than 68° F. One coat of T.T.O. Primer. Allow to dry equivalent of 48 hours at an average temperature of not less than 68° F. One coat T.T.O. Paint, unthinned.

Repainting One Coat Over Old Paint in Good Condition—Apply T.T.O. Paint without any thinning.

Two Coats Over Old Paint—(a) *White and all light colors:* Apply one coat T.T.O. White Primer, tinted to a shade close to the finish color. Follow with one coat T.T.O. Paint, unthinned.

(b) *Light Green, Balsam Green and Cottage Brown:* One coat of half T.T.O. White Primer and one-half of T.T.O. Paint of the color to be used. Follow with one coat T.T.O. Paint unthinned.

Dull Finish on New Stucco, Brick or Concrete—Apply three coats. One coat of O'Brien's T.T.O. White Primer. Two coats of T.T.O. Dull White.

Dull Finish on New Shingles—Use three coats. One coat T.T.O. Dull White, thinned 10% with turpentine, two coats of T.T.O. Dull White, unthinned.

Dull Finish on Old Painted Shingles—(a) *One-coat work:* Apply one coat T.T.O. Dull White, unthinned.

(b) *Two-coat work:* Apply one coat T.T.O. White Primer. Finish with a coat of T.T.O. Dull White, unthinned.

Exterior Metal Work—One coat O'Brien's T.T.O. White Primer tinted with oil color to the desired shade. One coat O'Brien's T.T.O. Paint without thinning.

Enamels



O'Brien's T.T.O. Enamel—Celluloid smoothness—deep, rich color—freedom from underground particles—toughness—long wearing beauty. These are the features of this superb new Thermolyzed Tung Oil Enamel. For any surface—wood, plaster, cement, or metal—inside or out, T.T.O. Enamel represents the ideal finish, the best protective and beautifying coating that can be applied, where an enamel finish is desired. On tables, chairs and woodwork it resists knocks, wear, and any sort of chemical action from smoke,

alcohol, cleaning powders, etc. T.T.O. Enamel is extremely easy to apply. Thousands of users have found it to be the best leveling, and most dependable finish they have ever used. Dries in 3 to 6 hours. Comes in black, white and thirty other colors.

SPECIFICATIONS

Exterior Metal Work—One coat of O'Brien's Primer Gray (No. 1101). Two coats O'Brien's T.T.O. Enamel.

Interior Woodwork—Apply four coats. One coat of O'Brien's 4-Hour Undercoat, one coat of O'Brien's Satin Finish thinned 20% with turpentine, and two coats of O'Brien's T.T.O. Enamel. The first and third coats can be thinned about 10% with turpentine. All coats except the last must be carefully sanded.

Finishing New Walls, Plaster, Wall Board, Canvas, etc.—For a colored finish apply one coat of Liquid Velvet Primer. Follow with two coats of O'Brien's T.T.O. Enamel in the color desired.

O'Brien's Floor Enamel—A quick drying, waterproof finish that can be used either inside or outdoors on any type of floor. O'Brien's Floor Enamel is made with Thermolyzed Tung Oil Floor Varnish and only the finest pigments available. Either inside or outside, under the strain of heavy foot traffic and frequent scrubbing or the battering of the elements, O'Brien's Floor Enamel will hold its appearance, and wear in a most gratifying way—over a long period of time. O'Brien's Floor Enamel dries hard in 5 to 6 hours and does not crack, chip or peel. It is easy to apply but hard to wear out. Made in ten colors.

SPECIFICATIONS

Wood Floors—Enamel Finish (Colored)—Apply three well brushed coats of O'Brien's Floor Enamel. Thin all three coats 20% with turpentine.

New Concrete Floors—Apply one coat of O'Brien's Neutralizing Solution. Allow to dry overnight, then brush off any white crystals which may form and apply a second coat over spots where they form. Next apply one thin coat of O'Brien's Priming Oil, allowing to dry overnight. Then apply two coats of O'Brien's Floor Enamel in the desired color, thinned 20% with turpentine.

Repainting Old Floors—Apply one or two coats of O'Brien's Floor Enamel as necessary to produce the desired effect, thinned 20% with turpentine.

(1) **Non-Yellowing Liquid Lite**—Liquid Lite is an oil base, white enamel paint, made primarily for industrial purposes—dust resisting and thoroughly capable of repelling the attacks of smoke, grease and water. Liquid Lite is a time saving, light diffusing product for factories and plants. It stays white and will not check or peel if properly applied. Non-Yellowing Liquid Lite may be used on wood, brick, concrete or plaster. It flows easily and freely from the brush and may also be used in a spray gun. Its covering, washing and wearing properties have won endorsement for it by efficiency experts and architects all over the country.

(2) **Decorator's White**—In lustre, "one-coat" covering, working and general character this product is identical with Liquid Lite, Non-Yellowing White. It differs only in the fact that it is a slightly different, more conventional shade of white. The advantage derived therefrom rests in the fact that it will take oil colors better and that painters will never have any trouble making ivories or light yellows. For any straight "residential" or apartment work, this new white will perform wonderfully well. Decorator's White dries in 4 to 8 hours, and is intended for interior use only.

(3) **Eggshell White**—This is a wall and woodwork enamel that embodies all the fine working and "one-coat" covering qualities found in Liquid Lite and it dries to a smooth eggshell lustre. In quality, dependability and wearing this enamel is equal to the finest eggshell enamels. Eggshell White may be tinted, dries overnight and is so hard and smooth that it may be used on any interior architectural surface.

SPECIFICATIONS

Finishing Walls, Woodwork and Structural Metal Work in Residential and Industrial Buildings—New Work, Wood, Metal, Brick, etc.—Apply one coat of O'Brien's Liquid Velvet Wall Primer, then apply one or two coats of Liquid Lite, allowing ample time for drying between coats.

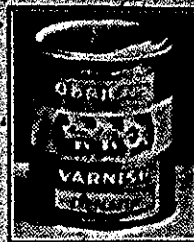
Old Work—After thoroughly cleaning and brushing, apply one or two coats Liquid Lite as necessary.

Note: T.T.O. Aluminum Paint will be found to possess excellent durability and desirable appearance for work in breweries and buildings of that type. No primer is necessary under T.T.O. Aluminum.

O'BRIEN

1937-SWEET-00301

Varnishes



The following three varnishes are made with Thermolyzed Tung Oil, combined with the best available resins, in the most modern and careful way known to the industry. Each particular product represents the best clear coating that can, with invaluable aid of Thermolyzed Tung Oil, be produced for the particular purpose.

T.T.O. 2-Hour—A general purpose finish that spreads beautifully, covers over 600 sq. ft. to the gallon, and dries in two hours. This finish is ideal for floors, woodwork, and furniture. It has an easy ability to withstand knocks and scuffing. Also an excellent finish for linoleum.

T.T.O. Spar Finishing—Built to give the very utmost in durability and wear on the outside. Is the ideal finish for outside doors, all window sills, overall finish on trucks—any exterior surfaces. Spreads far and easily. Dries overnight.

T.T.O. Rubbing—Made expressly for rubbing to produce dull effects. Has very unusual resistance to knocks after being rubbed. May be rubbed in approximately 24 to 48 hours after application. Covers 600 sq. ft. per gallon.

SPECIFICATIONS

Interior Woodwork—(1)—**Stain and Varnish Finish**—One coat of O'Brien's Pyramid Paste Oil Stain, of the color desired. Then apply a wash coat of shellac (proportion 1 lb. of shellac to a gallon of alcohol). Two coats O'Brien's T.T.O. 2-Hour Varnish. In the case of open grain woods, such as oak, the first coat should consist of O'Brien's Pyramid Paste Filler, tinted with Paste Oil Stain.

(2)—**Dull, Rubbed Finish**—Substitute O'Brien's T.T.O. Rubbing Varnish for 2-Hour Varnish in specifications No. 1. Rub with pumice stone and water or pumice stone and oil to produce the desired lustre.

(3)—**Satin Finish or Dull Finish**—May be produced without rubbing by using one coat of T.T.O. Rubbing Varnish and two coats of either O'Brien's 4-Hour Satin Finish Varnish or O'Brien's O.D. Flat Oil Finish.

Varnishing Exterior Wood Surfaces (New)—Apply three coats of O'Brien's T.T.O. Spar Finishing Varnish, a long oil, elastic and durable finish for outside use.

Wood Floors—(1)—**Stain and Varnish Finish**—Apply one coat of Pyramid Paste Oil Stain. Then apply a wash coat of shellac (proportion 1 lb. of shellac to a gallon of alcohol). Follow with two coats of O'Brien's T.T.O. 2-Hour Varnish thinned 20% with turpentine. In the case of oak floors, the first coat should be O'Brien's Pyramid Paste Filler tinted to the desired color with O'Brien's Pyramid Paste Oil Stain.

(2)—**Clear Varnish Finish**—Apply three coats of O'Brien's T.T.O. 2-Hour Varnish. All three coats may be thinned 20% with turpentine. If the floor is of oak, precede the varnish by a coat of O'Brien's Pyramid Paste Filler, Natural.

(3)—**Wax Finish**—Before being waxed, floors should have either one or two foundation coats of O'Brien's T.T.O. 2-Hour Varnish. In the case of oak floors, a coat of Pyramid Paste Filler should precede the varnish.

Wall Finishes

Liquid Velvet—Here is, we believe, the smoothest working, most washable, longest spreading flat wall paint on the market—universally accepted by master painters. An outstanding quality of Liquid Velvet rests in its almost unique ability to prevent "spotting," burning and keeping air-checks in plaster from showing through on one-coat work. It covers as high as 800 sq. ft. per gallon and comes in twelve rich, good looking tints.

Satin Finish—This freshening, semi-gloss finish for walls and woodwork provides an even, dull lustre that is highly washable. Satin Finish comes in ten sparkling, light, bright new colors that are easy working, long wearing, superb in huling power. The addition of Thermolyzed Tung Oil has eliminated the tendency of so many semi-gloss finishes... the tendency to dry with "shiners" unevenly. Satin Finish will always work out ideally in bathrooms, kitchens, living rooms, and any institutional finishing. It covers 600 sq. ft. per gallon, one coat. Dries quickly.

SPECIFICATIONS

Finishing New Walls, Plaster, Wall Board, Canvas, etc.—(1)—**Washable Flat Finish**—Apply two coats of O'Brien's Liquid Velvet Primer. Follow with one coat of O'Brien's Liquid Velvet.

(2)—**Semi-gloss Finish**—Apply two coats of O'Brien's Liquid Velvet Primer, tinted to match the finish coat. Follow with one coat of O'Brien's Satin Finish.

(3)—**Interior Gloss Finish**—Apply one coat of O'Brien's Liquid Velvet Primer. Follow with two coats of O'Brien's Interior Gloss.

Repainting Old Walls—Clean thoroughly of all traces of grease, calcimine, etc.

Flat Finish—If wall is in good condition, one coat of O'Brien's Liquid Velvet will do the work. If the wall is old and porous, apply one coat of O'Brien's Liquid Velvet Primer tinted to match the finish color, and one coat of O'Brien's Liquid Velvet.

Semi-gloss Finish—Apply one or two coats of O'Brien's Satin Finish as necessary to produce desired effect.

Gloss Finish—Apply one or two coats of O'Brien's Interior Gloss in the desired colors, as necessary to produce the desired finish.

Interior Woodwork—Flat Finish (Colored)—Apply two coats of O'Brien's Liquid Velvet Primer, and one coat of O'Brien's Liquid Velvet in the color desired.



THERE IS A *Sherwin-Williams* FINISH FOR

Makers of PAINTS • VARNISHES • LEAD PRODUCTS •

A Partial List of S-W Architectural Finishes . . .

House Paint

SWP—The world's standard or house paint. High gloss, exterior paint of maximum durability, washable with soap and water. Furnished in thirty-two colors as well as black and white, and four extra trim colors.

Stucco and Concrete Paint—A satin finish oil paint made particularly for stucco or concrete surfaces. Its use waterproofs the surface and prevents staining from dampness. Wide range of popular shades.

Porch and Deck Paint—An oil paint of exceptional durability for porch floors or canvas decks, where hard wear and exposure to weather are factors to be considered. Good range of colors.

Enamels

Old Dutch Enamel—For the highest quality enamel job. Four or five coats necessary. Furnished in white, cream or gray, gloss or dull.

Enamelastic—Full oil enamel for three coat jobs. Furnished in white, gloss or dull.

Metro-Namel—Gloss enamel, three coat finish, slightly faster drying than Enamelastic.

Enameloid—Full-bodied, high gloss enamel for decorative use on woodwork or furniture in wide range of popular colors, bright and sparkling. Dries rapidly.

Interior Wall Paints

Flat-Tone—A velvet-finish paint for interior walls of plaster, wood, concrete, or composition. Wide range of popular shades. Washable with soap and water.

Wall Paint No. 96—A flat-finish paint, with extra pigment added to make it extremely heavy-bodied. For painter's use. Useful for producing textured effects. Covers extremely well. Furnished in white only. Can be tinted.

Floor Paints

Floor Enamel—A high gloss durable enamel type paint for interior floors of wood or concrete. Good range of colors.

Varnishes

Mar-Not—A durable pale varnish for floors or woodwork, where best quality is required. Resistant to water.

Rexpar—A spar varnish for all exterior uses. Resistant to water, and to weather.

Velvet Finish Varnish—A dull finish varnish for use where cost of rubbing is to be avoided.

Stains

Woodcraft Stains—Penetrating oil type stain for use on interior woodwork.

Oil Stains—Stains for use on floors.

Flo-lac—A combination of a varnish and a stain, which combines two operations into one. Wide range of colors.

THE *Sherwin-Williams* Company IN

70 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 long line of Industrial materials, each designed and manufactured to do a particular job. There is a Sherwin-Williams material for every surface in house, factory, mill, office building, hospital, or any other type of structure. In addition the Sherwin-Williams line offers to the manufacturer special materials with which to finish the products of his factory.

The development of this long line 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 process, 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.

EVERY SURFACE UNDER EVERY CONDITION

ACQUERS • PIGMENTS • STAINS • METAL PRIMERS • ENAMELS, ETC.

Service to Architects

Use THE S-W ARCHITECTURAL SERVICE.

The Sherwin-Williams Co. has long realized that no set of master-specifications, no matter how complete, can supply every need of the architect. Special cases come up requiring special consideration, and special materials, and no general specification will fill this need. Accordingly, Sherwin-Williams offers the architect the services of its Architectural and Engineering Departments. The Sherwin-Williams representative will be glad to discuss

special problems with the Architect, and to advise with him as to the best procedure in all cases not covered by regular specifications.

Call on the S-W representative. Ask him for help. There is, of course, no charge for this service, which is extended freely to the end that Sherwin-Williams materials will be used to the best advantage of client and architect.

PREPARATION OF THE SURFACE

There are certain general precautions which must be observed if a paint job is to be satisfactory to the Architect and to his client. These are so general that they are sometimes lost sight of, but they are necessary nevertheless, if complete satisfaction is to result, and we make special mention of them here because of their importance.

Surfaces to be painted should always be clean. That is, excess dirt should be removed, and there should be as little dust present as is practically possible under the conditions.

Surfaces should always be dry. Moisture present in a surface to be painted will nearly always cause trouble, for that moisture has to come out, and if it comes out through a paint film, the results are apt to be stains and cracks, or frequently peeling of the paint finish.

Many failures in paint jobs, no matter of what nature, can be traced to the condition of the surface before painting. That is why we make this special mention of the subject. Much trouble can be avoided by paying close attention to these conditions, and by writing a warning regarding them into your specifications.



Sherwin-Williams Materials were used exclusively, on exterior and interior, of the "Mystery House" sponsored by the Woman's Home Companion in Los Angeles, in the spring of 1936.



The "Ideal House," built by House and Garden in Scarsdale, New York, in the spring of 1936 was entirely finished, inside and out, with Sherwin-Williams Materials.

POINTERS ON *Paint Specifying & Painting*WHAT A PAINT SHOULD BE •
BEST METHODS OF APPLICATIONHOW OFTEN SHOULD PAINT BE USED
• WHAT "PRICE" MEANS IN PAINT

WHAT A PAINT SHOULD BE

There are a few prerequisites of any paint, which deserve mention. It may be applied in order to protect the surface against wear. It may be applied in order to make the surface more pleasing in appearance, and generally both these factors are present. At any rate, there is no reason why the appearance should not be as important as the protection of the surface. The resulting finish should also be easy to care for, and should be as durable as possible. No individual can determine what a paint will do by looking at it. Paint is a combination of pigments and liquids, and all paints look very much the same in the package. The architect can best protect himself and his client, if, when specifying paints, he calls for materials from some company which has made its reputation on the quality and serviceability of its materials. Thus and only thus can he be sure of satisfaction.

WHAT "PRICE" MEANS IN PAINT

Certain materials are bound to cost more than others. Different types of paint will have different costs. However, in figuring the cost of a paint job, the original cost does not always tell the whole story. Some materials cover more than others. Some materials last longer than others. Generally speaking, it is safe to assume that quality materials are cheaper to use in the long run, because of their workability and covering, in the first place, and their durability in the end. The cost of painting a structure should be figured, taking into account the durability of the material, and the probable time of repainting. Painting every two years with a cheap material costs more than painting every four years with a better product, because of extra labor involved.

THE BEST METHOD OF APPLICATION

Perhaps the fairest thing to say at this point is that this question cannot be answered generally at all. Conditions govern in all cases, and conditions will always be different. The architect will have to decide in most cases, bearing in mind the interests of his client. Application of paint by spraying is generally cheaper, because of the cut in labor cost, on a particular job, but there will be many places where spray application is undesirable, and even wrong. Basements, and factory-like surfaces can frequently be painted with the spray method at a considerable saving. But general conditions in the locality govern. If the Architect desires advice on this particular subject, the Sherwin-Williams representative will be glad to offer his recommendation.

HOW OFTEN SHOULD PAINT BE USED?

In general, paint should be applied when the surface film starts to deteriorate and before a complete breakdown has occurred. This varies, naturally, with the type of paint that has been used, and with the nature of the surface itself. Exterior surfaces coated with a gloss type of oil paint are ready for repainting when the gloss has disappeared and chalking of the film has progressed through about 80% of the film. Metal surfaces should be recoated before the primer, which is usually a different color, has been exposed. Presence of rust at any stage is a warning that repainting is necessary immediately. Interior surfaces are ready for repainting when checking or peeling starts to take place. The architect wishes to guard his client against unnecessary repainting costs, and will, of course, choose materials best suited for the particular surface under consideration. Sherwin-Williams can help him, with their knowledge of surfaces and finishes.

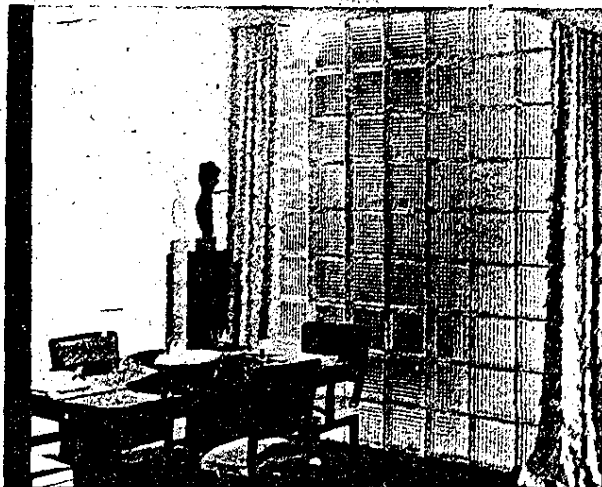


Photo by Hedrich-Blessing Studio
One of the "Design Trend Rooms" seen at the AIA Convention at Old Point Comfort, June, 1936



Photo by Hedrich-Blessing Studio
Entrance Foyer to "Design Trend Rooms" erected at AIA Convention, Old Point Comfort, spring, 1936. Finished entirely with Sherwin-Williams Materials

Sherwin-Williams Paints COVER THE Industrial WORLD

PLANT CONDITIONING AND STANDARDIZATION
INCREASING PLANT EFFICIENCY

PLANT CONDITIONING AND STANDARDIZATION

It was recognized by Sherwin-Williams engineers some years ago that one of the real problems of industry was keeping their plants in proper working condition at all times. Therefore, in order to serve the Industrial Architect, Sherwin-Williams has developed a complete Plant Conditioning service. The Sherwin-Williams Architectural and Engineering Department will make a study of a plant's requirements and will provide a thorough-going report analyzing the conditions and recommending a proper painting program.

Textile mills need one sort of interior finish; rooms where acid fumes are prevalent need another sort; laundries, with the large amount of steam and dampness present, have a problem all of their own; paper mills, rubber plants, foundries—all have specific requirements. Sherwin-Williams has had a broad experience in all these types of manufacture. The Sherwin-Williams architectural service will gladly help the architect to specify the right materials, if he is working on this sort of a job. Where special materials are necessary, the Sherwin-Williams laboratory will develop a material to fit that particular need. This is part of Sherwin-Williams' service to architects, and we hope that the architects will make use of it.

INCREASING PLANT EFFICIENCY

One of the greatest aids to the efficient operation of any plant is proper lighting. Here painting plays an important part. Due to its higher light reflection, white is—of course—the accepted color for factory interiors. It is also being widely used for office ceilings.

Sherwin-Williams Save-Lite is a white paint of the highest possible quality especially designed to meet the conditions which exist in manufacturing plants.

The Save-Lite line of finishes is furnished in Gloss, Eg-Shel and Flat, each of which has especial advantages under certain conditions.

For severe fume and moisture conditions, Sherwin-Williams Fume Resisting Save-Lite is recommended.

Full data on the general subject of factory painting may be obtained from the Sherwin-Williams Architectural and Engineering Department. Specific recommendations on individual industrial projects will be prepared for the architect upon request.



*These Are Some of the
Industrial Paints for
You to Use . . .*

Save-Lite Gloss—A high gloss, white finish for plant interiors where maximum durability and washability are desired.

Save-Lite Eg-Shel—An egg-shell type of white interior mill finish, where maximum diffusion of light is required, with a minimum amount of glare.

Save-Lite Flat—An absolutely flat white finish designed to give maximum coverage in one coat. Useful on surfaces that still contain some moisture.

Fume Resisting Save-Lite—Furnished in Gloss, Semi-Gloss and Flat of special formulation to resist fumes.

S-W Industrial Enamels—A complete line of enamels for particular industrial uses—pipe lines, pumps, machinery, stair-rails, etc. Ask the Sherwin-Williams Architectural Department for proper recommendations.

Metal Protective Finishes—A full line of materials for use on metal surfaces, where a protective or decorative paint film is desired. Includes the proper primers to make these materials last under hard use. Ask the Sherwin-Williams Architectural Department for recommendations.

FOREWORD TO SPECIFICATIONS

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

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METAL PROTECTIVE COATINGS

In the following specifications, which apply to buried and exposed steel alike, Sherwin-Williams Kromik Metal Primer and Sherwin-Williams Metalastic are called for. These materials are recommended for the following reasons: Kromik Metal Primer is particularly suited for use as a protective coating applied directly to bare metal; Metalastic is especially manufactured to be a final protective coating which will staunchly guard against danger to undercoats.

In the manufacture of Sherwin-Williams Kromik Metal Primer, chromates play an important part. It has the following advantages over ordinary Red Lead, which in itself is recognized as a standard material, and which is actually an excellent paint; Kromik is noticeably easy to apply, especially on difficult and inaccessible members; is not affected by sulphur fumes in the air; shows remarkable durability where the metal is allowed to stand for long periods of time before being re-coated; inhibits corrosion; shows a favorable lower material cost. Kromik is the Sherwin-Williams standard specification for a priming coating on bare metal.

Exterior Exposure

Specification No. 1—Before applying the priming or shop coat, all rust, mill scale, grease, and foreign matter shall be removed from the surface to be painted. No painting shall be done in wet or freezing weather, and no surface that is either damp or wet shall be painted.

First Coat—The priming or shop coat shall be applied before shipment to site. Apply Sherwin-Williams Kromik Metal Primer in the consistency supplied by manufacturer. Two coats of this material shall be applied to riveted and bolted connections, and to parts not easily accessible after erection. *No thinner shall be added without written approval of the architect or engineer.*

Note: Any portions of the surface which have become abraded in transit shall be "spotted" with Kromik Metal Primer before application of second (first field) coat.

Second Coat—This is the first field coat. Apply Sherwin-Williams Metalastic Brown, in consistency supplied by manufacturer.

Third Coat—Apply Sherwin-Williams Metalastic Black, after the second coat (first field coat) is entirely dry. Use in consistency supplied by manufacturer.

Iron or Steel Surfaces Exposed to Acid Fumes

Specification No. 2—Before applying the priming or shop coat, all rust, mill scale, grease, and other foreign matter shall be removed from the surface to be painted. No painting shall be done in wet or freezing weather, and no surface that is damp or wet shall be painted.

First Coat—Priming or shop coat shall be applied before the steel is shipped to the site. Apply Sherwin-Williams Kromik Metal Primer in the consistency supplied by manufacturer. Two coats of this material shall be applied to riveted or bolted connections, and to parts not easily accessible after erection. *No thinner shall be added without written approval of the architect or engineer.*

Note: Any portions of the surface which have become abraded in transit shall be "spotted" with Kromik Metal Primer before application of second (first field) coat.

Second Coat—This is first field coat. Apply Sherwin-Williams Non-Corrosible Acid Resisting Paint, Black.

Hot Surfaces (Stacks, Flues, Pipes, etc.)

Specification No. 3—All rust, dirt, grease, etc., shall be cleaned from the surface to be painted.

First Coat—Apply Sherwin-Williams Salamander Black, in the consistency supplied by manufacturer.

Second Coat—After first coat is dry, use same material for second coat.

Exterior Ornamental Iron Work—Flat Black Finish

Specification No. 4—All rust, mill scale, grease, and other foreign matter shall be removed from the surface to be painted. No painting shall be done in wet or freezing weather, and no damp or wet surface shall be painted.

First Coat—Before shipment to site, apply one coat Sherwin-Williams Kromik Metal Primer as supplied by manufacturer.

Second Coat—This is the first field coat. Apply Sherwin-Williams Metalastic Black. *Note:* Any portions of the surface which have become abraded in transit must first be "spotted" with Kromik Metal Primer before application of second (first field) coat.

Third Coat—This is the final finishing coat. Apply Sherwin-Williams Quick Drying Color Black, thinned with turpentine, mixed with linseed oil as follows: Two parts of black by bulk, to one part of turpentine, and one part of oil by bulk. Mix by adding turpentine to black, and when thoroughly stirred, add linseed oil.

Exterior or Interior Metal Work—Verde Antique Finish

Specification No. 5—All rust, grease, resin, dirt, etc., shall be removed from the surface to be painted.

First Coat—Prior to shipment to site, apply one coat Sherwin-Williams Kromik Metal Primer in consistency supplied by manufacturer.

Note: Any portions of the surface which may have become abraded in transit shall be "spotted" with Kromik Metal Primer before application of second (first field) coat.

EXTERIOR OR INTERIOR METAL WORK—VERDE ANTIQUE FINISH (Continued)

Second Coat—This is the first field coat. Apply SWP (Sherwin-Williams Paint, Prepared) shade No. 393.

Painting of Galvanized Iron

Third Coat—This is finishing coat. Apply it brush, stipple coat of SWP No. 355, tinted with Sherwin-Williams First Quality Oil Color Verduis Green Light to shade approved by architect.

Specification No. 6—All galvanized iron surfaces such as gutters, down-spouts, etc., shall be primed with one coat of Sherwin-Williams Galvite (see Specification No. 60).

PAINTING AND STAINING OF EXTERIOR SURFACES

SWP (Sherwin-Williams Paint, Prepared) represents the best technical knowledge in the production of paint for general outside use. It is a combination of strictly pure carbonate of lead, sulphate of lead, zinc oxide, titanium pigment, pure linseed oil and turpentine, representing a perfectly balanced formula.

Preservation of Buried Wooden Surfaces

Sherwin-Williams Carbolic-oil is a non-volatile oil obtained from coal-tar through distillation, and is as strong and permanent a preservative as can be produced. It can be applied by brush or dip method.

Specification No. 8—**First Coat**—All wood to be buried below ground shall be given one coat of Sherwin-Williams Carbolic-oil as supplied by manufacturer.

Exterior Wood Surfaces (New)—Painted Finish

See Alternative Specification No. 10.

Specification No. 9—Before using SWP, surface shall be dry and free from dirt or grease. Do not paint in wet or frosty weather. Any pitchy spots in wood shall be coated with orange shellac after first coat has been applied.

First Coat—(For new soft woods such as cedar, white pine or redwood)—Apply SWP in color selected by architect mixed in following proportions: 1 gallon SWP, 7 pints pure linseed oil, 1 pint pure gum spirits of turpentine. Do not apply second coat until first is perfectly dry.

First Coat—(For new resinous woods such as yellow pine, cypress, etc.)—Apply SWP in color selected by architect mixed in following proportions: 1 gallon SWP, 2 quarts pure raw linseed oil, 1 quart pure gum spirits of turpentine.

Second Coat—Apply SWP, mixed in following proportions: 1 gallon SWP, 3 pints pure gum spirits of turpentine.

Third Coat—Apply SWP mixed in following proportions: 1 gallon SWP, 1 quart pure raw linseed oil.

Note: Where two-coat work must be done for economy's sake, omit second coat.

Exterior Wood Surfaces (New)—Painted Finish

Alternative to Specification No. 9.

Where architect wishes to leave mixing of paint for use on exterior surfaces to the discretion of painting contractor, it is recommended that Sherwin-Williams Zilo be specified, in preference to straight White Lead. Zilo contains a percentage of Zinc Oxide, which adds to whiteness, reduces chalking, improves gloss, and spreading power of paint. The United States Government and majority of the States require a percentage of Zinc Oxide in their paints.

Specification No. 10—Sherwin-Williams will supply accurate specifications for the use of Zilo on particular jobs upon application.

White Lead

Specification No. 11—On all work requiring the use of White Lead alone, specify Sherwin-Williams Old Dutch Process White Lead, which is a strictly pure white lead (lead carbonate) ground in pure linseed oil.

Exterior Wood Surfaces (Old)—Painted Finish

Specification No. 12—Before applying first coat of paint, surface shall be clean. Old cracked paint shall be wirebrushed or scraped, and if condition of surface is very bad, burning off the old paint may be necessary. Knots and pitchy places shall be sealed with orange shellac.

Note: Due to greater oil content in certain of the darker shades of SWP, two sets of specifications are required.

FOR GLOSS WHITE, AND COLORS 496, 462, 387, 479, 357, 375, ONLY

Repainting Old Surfaces Which Have Not Been Painted

for a Number of Years—**First Coat**—Apply SWP in the color selected by the architect, mixed in the following proportions: 1 gallon SWP, 1 to 2 quarts raw linseed oil, 1 pint pure turpentine. Do not apply second coat before first is perfectly dry.

Second Coat—Apply SWP mixed in the following proportions: 1 gallon SWP, 1 quart raw linseed oil.

Repainting Old Lumber Which Has Become Extremely Porous Through Exposure for Years Without the Protection of Paint—**First Coat**—Apply SWP in color selected by the architect mixed in the following proportions: 1 gallon SWP, 7 pints raw linseed oil, 1 pint pure turpentine.

Second Coat—Apply SWP mixed in the following proportions: 1 gallon SWP, 1 quart raw linseed oil.

Repainting Surfaces Where the Old Paint is Chalking and Weathering But Otherwise in Fair Condition and Not Unusually Porous—**First Coat**—Apply SWP in color selected by the architect mixed in the following proportions: 1 gallon SWP, 1 to 2 pints raw linseed oil, 1 pint pure turpentine.

Second Coat—Apply SWP mixed in the following proportions: 1 gallon SWP, 1 quart raw linseed oil.

Repainting Surfaces Where Old Paint Still Carries a High Gloss and Has Considerable Life: Such As Under Eaves or Other Unexposed Surfaces—**First Coat**—Apply SWP in the color selected by the architect, mixed in the following proportions: 1 gallon SWP, 3 pints pure turpentine.

Second Coat—Apply SWP mixed in the following proportions: 1 gallon SWP, 1 quart raw linseed oil.

FOR ALL OTHER SHADES OF SWP

Repainting Old Surfaces Which Have Not Been Painted for a Number of Years—**First Coat**—Apply SWP in color selected by the architect mixed in the following proportions: 1 gallon SWP, 1 to 2 quarts raw linseed oil, 1 pint pure turpentine.

Second Coat—Apply SWP mixed in the following proportions: 1 gallon SWP, 1 quart raw linseed oil.

Repainting Old Lumber Which Has Become Extremely Porous Through Exposure for Years Without the Protection of Paint—**First Coat**—Apply SWP in color selected by the architect mixed in the following proportions: 1 gallon SWP, 7 pints raw linseed oil, 1 pint pure turpentine.

Second Coat—Apply SWP mixed in the following proportions: 1 gallon SWP, 1 quart raw linseed oil.

Repainting Surfaces Where the Old Paint is Chalking and Weathering But Otherwise in Fair Condition and Not Unusually Porous—**First Coat**—Apply SWP in color selected by the architect mixed in the following proportions: 1 gallon SWP, 1/2 pint raw linseed oil, 1 pint pure turpentine.

Second Coat—Apply SWP mixed in the following proportions: 1 gallon SWP, 1 quart raw linseed oil.

Repainting Surfaces Where Old Paint Still Carries a High Gloss and Has Considerable Life, Such As Under Eaves or Other Unexposed Surfaces—**First Coat**—Apply SWP in color selected by the architect mixed in the following proportions: 1 gallon SWP, 1 to 1 1/2 pints pure turpentine.

Second Coat—Apply SWP mixed in the following proportions: 1 gallon SWP, 1 quart raw linseed oil.

Wood Surfaces (New)—Stained Finish

(For Staining Stipples, see Specification No. 15).

Where the architect desires to stain and preserve

SHERWIN-WILLIAMS S W P PAINT PREPARED

Suitable
Trims

Gloss
White
353
363
496

Pearl
Gray
479

Suitable
Trims

Gloss
White
357
363

Light
Lead
353

Suitable
Trims

Porch
Ceilings,
etc.

Blue
369

Gloss
White
357
479

Slats
363

Gloss
White
355
353

Silver
Gray
357

355
496
388
382

Cream
Gray
360

Gloss
White
499
461
360

Canary
Yellow
387

Gloss
White
360
355
393
498

Ivory
496

485
499
355
470

Cream
462

Gloss
White
496
388
385

Colonial
Yellow
375

Gloss
White
462
485
499

Golden
Yellow
470

387
393
496
462

Golden
Brown
486

Gloss
White
360
383
496

French
Cr.
Green
Medium
362

Gloss
White
461
496
387

Apple
Green
460

391
385
496
375

Tobacco
Brown
393

Gloss
White
496
354
360

Willow
Green
461

Gloss
White
351
485
496

Bottle
Green
484

Gloss
White
360
351

Red
367

SHERWIN-WILLIAMS STUCCO AND CONCRETE PAINT

CORAL TINT

CREAM

TAN

CREAM GRAY

CANARY YELLOW

SEA GREEN

TERRA COTTA

GRAY

Complete Color Cards furnished upon request.

Also WHITE

SHERWIN-WILLIAMS FLAT-TONE

IVORY	L. R. V.-82%	CAEN STONE	L. R. V.-76%
PALE GREEN	L. R. V.-59%	IVORY TAN	L. R. V.-66%
OLIVE TAN	L. R. V.-43%	SILVER GRAY	L. R. V.-46%
		BUFF	L. R. V.-63%

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

SHERWIN-WILLIAMS SEMI-LUSTRE

CANARY YELLOW	L. R. V.-75%	IVORY WHITE	L. R. V.-78%
PALE GREEN	L. R. V.-58%	CREAM GRAY	L. R. V.-63%
BUFF	L. R. V.-67%	BRIGHT SAGE	L. R. V.-49%
		POUDRE BLUE	L. R. V.-54%
		TAUPE (New)	L. R. V.-55%

SHERWIN-WILLIAMS WOODCRAFT STAINS

(PENETRATING OIL TYPE)

MAPLE	MOSS GREEN	WALNUT	GOLDEN OAK
DARK MAHOGANY	WEATHERED OAK	ADAM BROWN	DARK OAK

PAINTING AND STAINING OF EXTERIOR SURFACES (Continued)

exterior wood surfaces, without hiding grain, Sherwin-Williams Preservative Shingle Stains are recommended. Specification No. 13.—The surface to be stained shall be clean and dry.

First Coat—Apply Sherwin-Williams Preservative Shingle Stain in color selected by the architect, in consistency supplied by manufacturer. Allow to dry.

Second Coat—Repeat first coat.

Stucco, Concrete or Brick Walls—Painted Finish

The painting of stucco, concrete, or brick walls is advisable because of the protection afforded. A properly painted stucco surface does not water-spot. Sherwin-Williams Stucco and Concrete Paint dries with a semi-sheen which does not destroy the texture of a stucco surface, as does a gloss paint.

Specification No. 14.—The surface shall be dry, and free from all dirt. Any salts or efflorescence on the surface shall be scraped off, and the surface washed with a solution of zinc sulphate (1½ to 2 pounds to the gallon of water) and allowed to dry thoroughly.

First Coat—Apply Sherwin-Williams Stucco and Concrete Paint in color selected by the architect thinned with Sherwin-Williams Stucco and Concrete Paint Mixing Sealer in the proportions of 2 quarts of mixing sealer to a gallon of the paint. Allow at least 48 hours to dry.

Second Coat—Apply Sherwin-Williams Stucco and Concrete Paint in the consistency supplied by manufacturer.

Wooden Shingles (New)—Stained Finish

Sherwin-Williams Preservative Shingle Stains are recommended because of their light-fast color, and the fact that they contain a creosote oil, which preserves the surface on which applied.

Two coats are required: first a dip and second a brush coat.

Specification No. 15.—**First Coat**—(Dip Coat)—Dip the shingles two-thirds of their length in Sherwin-Williams Preservative Shingle Stain in color selected by the architect and throw into loose piles to dry.

Second Coat—(Brush Coat)—After the shingles have been laid, apply Sherwin-Williams Preservative Shingle Stain in consistency supplied by manufacturer.

Metal Roofs—Painted Finish

Here the architect has a choice between finishing with Metalastic (Specification No. 1) or with SWP (Specification No. 9). SWP affords a wide range of colors to harmonize with other parts of job. Metalastic is less expensive but is made in a more limited color range. Two coats are required, and if surface is galvanized, a priming coat is necessary, making three in all.

Specification No. 16.—All rust, dirt and other foreign matter shall be cleaned from surface to be painted.

Prime Coat—(For galvanized iron only)—Apply Sherwin-Williams Galvite in accordance with Specification No. 60.

First Coat—Apply Sherwin-Williams Metalastic in consistency supplied by manufacturer, or apply SWP mixed as follows: 1 gallon SWP, 3 pints pure spirits of turpentine. Allow to dry thoroughly before re-coating.

Second Coat—Apply Sherwin-Williams Metalastic in the consistency supplied by manufacturer, or apply SWP mixed as follows: 1 gallon SWP, 1 quart pure raw linseed oil.

Exterior Woodwork—Stained and Varnished Finish

Where exterior woodwork is to be stained and varnished, the use of Sherwin-Williams Oil Stain is recommended. This stain can be immediately covered with the varnish, omitting a sealing coat of shellac, which it is well to avoid on exterior work since it is not sufficiently elastic to withstand the expansion and contraction produced by temperature changes.

Specification No. 17.—All woodwork shall be dry and clean.

Mars or nailholes shall be treated so as to make them unnoticeable.

First Coat—Apply Sherwin-Williams Oil Stain in the shade selected by the architect. If a lighter shade than furnished is desired, wipe off with soft cloth before completely dry. Allow to dry thoroughly.

Note: Open grain woods require filling. For this purpose use Sherwin-Williams Paste Wood Filler, which is furnished in paste form, and must be reduced to brushing consistency with benzine. Apply to the wood, after first stain coat has dried 48 hours, and when filler has partly set, wipe off across the grain with burlap. Later wipe clean with a soft cloth. Allow 24 hours for filler to dry.

Second Coat—Apply Sherwin-Williams Rexpax Varnish, mixed as follows: 1 gallon Rexpax, 1 pint S-W Exolvent or pure turpentine. Allow to dry thoroughly. Sand lightly with 00 sandpaper.

Third Coat—Apply Sherwin-Williams Rexpax Varnish in the consistency supplied by manufacturer. Allow to dry thoroughly. Sand lightly.

Fourth Coat—Apply Sherwin-Williams Rexpax Varnish in the consistency supplied by manufacturer. Leave with gloss finish, or, if dull finish is desired, specify "When dry, rub to a dull finish with pumice-stone and water."

Note: Sherwin-Williams Oil Stains, Rich Mahogany and Brown Mahogany, require the use of shellac sealer and are not recommended for exterior use. Where Acid or Woodcraft are specified, a thin coat of shellac shall be applied in place of the first coat of Sherwin-Williams Rexpax Varnish.

Porch Floors and Canvas Decks (New)—Painted Finish

Sherwin-Williams Porch and Deck Paint is manufactured for this particular purpose. Drying with a tough, hard and elastic film, it is ideal for the rough wear that such surfaces must sustain, due to weather, and scuffing of feet.

Specification No. 18.—Surface to be painted shall be clean and dry.

First Coat—Apply Sherwin-Williams Porch and Deck Paint in color selected by the architect, mixed as follows: 1 gallon Porch and Deck Paint, 1 quart S-W Exolvent or pure turpentine.

Second Coat—Apply Sherwin-Williams Porch and Deck Paint in the consistency supplied by manufacturer.

Third Coat—Repeat second coat.

Note: If an old porch is to be repainted, the second coat may be omitted. If in exceptionally good condition, the first two coats may be omitted.

Porch Ceilings—Natural Varnish Finish

A spar varnish is recommended for all exterior surfaces to be varnished, due to the large proportion of oils it contains which results in greater elasticity.

Specification No. 19.—Surface to be finished shall be clean and dry.

First Coat—Apply Sherwin-Williams Rexpax Varnish thinned as follows: 1 gallon Rexpax, 1 pint S-W Exolvent or pure turpentine. Allow 48 hours to dry. Sand lightly.

Second Coat—Apply Rexpax in consistency supplied by manufacturer. Allow 48 hours to dry. Sand lightly.

Third Coat—Apply Rexpax as supplied by manufacturer.

New Wood and Metal Surfaces—Enamel Finish

For an exterior-enamel finish, the recommendation is unreservedly Sherwin-Williams Old Dutch Enamel. This is a full oil enamel, containing a large percentage of specially treated oil, which adds to its life. Leading railroads have used Old Dutch for their coaches for years because of its durability.

Specification No. 20.—Surface to be finished shall be clean and dry. If galvanized, it shall be coated with Sherwin-Williams Galvite (see Specification No. 60). Pitchy spots on wood shall be sealed with pure orange shellac.

First Coat—Apply SWP Flat White, reduced in the proportion of 1 pint of raw linseed oil and 1 pint of pure spirits of turpentine to the gallon of paint. Allow to dry thoroughly.

Second Coat—Apply SWP Flat White just as it comes in the can.

Third Coat—Apply Sherwin-Williams Old Dutch Enamel and SWP Flat White mixed in equal parts.

Fourth Coat—Apply Sherwin-Williams Old Dutch Enamel in the consistency supplied by manufacturer.

FINISHING OF INTERIOR FLOORS

Floors get particularly severe wear. Therefore it is essential that the proper type of finish be applied in the right way, in order to insure satisfaction.

Preparation of the Surface—Whether the surface be wood or cement, it should be thoroughly clean and dry. A wood floor should be scraped, and swept clean, and it is well to wipe up the dust with a soft cloth dampened with gasoline. All spots should be removed.

Priming Coat—Under no conditions should a liquid filler or shellac be applied as a first coater on a wood floor that is to be varnished. A chain is no stronger than its weakest link, and the use of a liquid filler or shellac prevents the varnish from penetrating into the wood, and thus adhering tightly to surface. If a filler is necessary, a paste filler should be used.

Staining and Filling Floors—The three woods most generally used in the United States for floors are oak and maple for hardwood floors, and edge-grain pine for soft-wood floors. Pine and maple are both close-grain woods, and require no filler. Oak is an open-grain wood, and must be filled. In such cases use Sherwin-Williams Paste Filler, and thin it with benzine to consistency of thick cream. Brush it over surface, and allow to become partly dry; then wipe off *across* grain with burlap or excelsior; this forces filler into the pores; wipe clean with a soft cloth. It will be found that Sherwin-Williams Paste Wood Filler, Dark, has enough pigment to somewhat darken an oak floor, if that is desired. In staining maple or pine, specify Sherwin-Williams Oil Stains, as they require no shellac sealer, except for the two shades, Rich Mahogany and Brown Mahogany. In cases where these shades are used, such as on stair treads, a thin coat of pure white shellac, reduced with an equal quantity of denatured alcohol, should be applied after stain has dried, before applying any varnish coats.

Finishing Floors—Sherwin-Williams Mar-not Fast-Dri Varnish is unreservedly recommended for floors. Its tough, hard film adheres well, resists moisture and hard wear, and looks well longer than other materials on the market.

New Hardwood Floors—Natural Varnished Finish

Specification No. 21—The floor shall be clean and dry, and all spots shall be removed.

First Coat—Apply Sherwin-Williams Mar-not Fast-Dri Varnish, thinned in the proportion of 1 pint S-W Exsolvent or pure turpentine to 1 gallon of varnish. Allow to dry. Sand lightly with 00 sandpaper.

Note: If open-grain wood, before first coat apply Sherwin-Williams Transparent Paste Wood Filler, thinned with benzine. Wipe *across* grain when partially dry. Allow to dry 24 hours.

Second Coat—Apply Sherwin-Williams Mar-not Fast-Dri Varnish in consistency supplied by manufacturer. Allow to dry. Sand lightly.

Third Coat—Apply Sherwin-Williams Mar-not Fast-Dri Varnish in consistency supplied by manufacturer.

Note: If dull finish is desired, two methods are possible: (1) Add to specification the following words: "When dry, rub to a dull finish with pumice-stone and water." (2) Substitute for the third coat the following: "Apply Sherwin-Williams Mar-not Fast-Dri Varnish Satin Finish."

For Lacquer Specification, apply direct to THE SHERWIN-WILLIAMS CO.

New Hardwood Floors—Open-Grain Wood—Stained and Varnished Finish

Specification No. 22—The floor shall be absolutely smooth, clean, and dry.

First Coat—Apply Sherwin-Williams Paste Wood Filler, thinned with benzine, in the color selected by the architect. (Extra dark effects require special specifications which Sherwin-Williams will furnish upon application.) Allow to dry partially, and wipe off *across* grain with burlap or excelsior. Allow 24 hours to dry.

Second Coat—Apply Mar-not Fast-Dri Varnish, thinned in the following proportions: 1 pint S-W Exsolvent or pure turpentine to 1 gallon of varnish. When dry, sand lightly with 00 sandpaper.

Third Coat—Apply Mar-not Fast-Dri Varnish in consistency supplied by manufacturer. When dry, sand lightly with 00 sandpaper.

Fourth Coat—Apply Mar-not Fast-Dri Varnish in consistency supplied by manufacturer.

Note: For dull finish, see note at end of Specification No. 21.

For Lacquer Specification, apply direct to THE SHERWIN-WILLIAMS CO.

New Hardwood Floors—Close-Grain Wood—Stained and Varnished Finish

Specification No. 23—The floor shall be absolutely smooth, clean, and dry.

First Coat—Apply Sherwin-Williams Oil Stain in the color selected by the architect. Allow to dry for 24 hours.

Note: For extra dark effects, apply for special directions to THE SHERWIN-WILLIAMS CO. If Rich Mahogany or Brown Mahogany are used, when dry, apply a thin coat of pure white shellac, thinned with an equal quantity of denatured alcohol.

Second Coat—Same as Specification No. 22.

Third Coat—Same as Specification No. 22.

Fourth Coat—Same as Specification No. 22.

Note: For Lacquer Specification, apply direct to THE SHERWIN-WILLIAMS CO.

New Hardwood Floors—Natural Waxed Finish

Specification No. 24—The floor shall be absolutely smooth, clean, and dry.

First Coat—If of open-grain wood, apply Sherwin-Williams Transparent Paste Wood Filler as specified in Specification No. 22. If close-grain wood is used, omit this operation.

Second Coat—Apply Sherwin-Williams Floor-Seal. Allow to dry and sand lightly with 00 sandpaper.

Third Coat—Apply Sherwin-Williams Prepared Wax, and polish with weighted brush or polishing machine.

Fourth Coat—Repeat third coat.

New Hardwood Floors—Open-Grain Wood—Stained and Waxed Finish

Specification No. 25—The floor shall be absolutely smooth, clean, and dry.

First Coat—Apply Sherwin-Williams Paste Wood Filler in color selected by the architect, thinned with benzine. When partially dry, wipe off *across* the grain with burlap. Allow to dry 24 hours.

Note: For extra dark effects, apply for special instructions to THE SHERWIN-WILLIAMS CO.

Second Coat—Same as Specification No. 24.

Third Coat—Same as Specification No. 24.

Fourth Coat—Same as Specification No. 24.

New Hardwood Floors—Close-Grain Wood—Stained and Waxed Finish

Specification No. 26—The floor shall be absolutely smooth, clean, and dry.

First Coat—Same as Specification No. 23.

Second Coat—Same as Specification No. 24.

Third Coat—Same as Specification No. 24.

Fourth Coat—Same as Specification No. 24.

FINISHING OF INTERIOR FLOORS (Continued)

New Softwood Floors—Stained and Varnished Finish

Specification No. 27—The floor shall be absolutely smooth, clean, and dry.

First Coat—Apply Sherwin-Williams Flo-lac in shade selected by architect, thinned in the proportion of 1 pint S-W Exolvent or pure turpentine to 1 gallon of Flo-lac.

Note: If a deeper tone is desired, repeat this coat.

Second Coat—Apply Mar-not Fast-Dri Varnish in consistency supplied by manufacturer. Allow to dry, and sand lightly with 00 sandpaper.

Third Coat—Apply Mar-not Fast-Dri Varnish in consistency supplied by manufacturer.

For Lacquer Specification, apply direct to THE SHERWIN-WILLIAMS Co.

New Softwood Floors—Painted Finish

Specification No. 28—The floor shall be absolutely smooth, clean, and dry.

First Coat—Apply Sherwin-Williams Floor Enamel in color selected by architect, thinned in the proportion of 1 pint S-W Exolvent or pure turpentine to 1 gallon of Floor Enamel. Allow to dry thoroughly.

Second Coat—Apply Sherwin-Williams Floor Enamel in consistency supplied by manufacturer.

Third Coat—Repeat second coat.

For Lacquer Specification, apply direct to THE SHERWIN-WILLIAMS Co.

New Cement Floors—Painted Finish

Specification No. 29—The floor shall be properly drained, be free from alkali, dust, dirt, and other foreign matter, and absolutely dry.

First Coat—Apply Sherwin-Williams Floor Enamel thinned as follows: 1½ pints pure raw linseed oil, 1 pint S-W Exolvent or pure turpentine, 1 gallon Floor Enamel.

Second Coat—Apply Sherwin-Williams Floor Enamel in consistency supplied by manufacturer.

Third Coat—Repeat second coat.

Note: Where strictest economy is necessary, third coat may be omitted, but three coats will wear better and are recommended.

Finishing of Schoolroom and Gymnasium Floors, and Other Floors Subjected to Especially Hard Wear

The floors of schoolrooms, department stores, gymnasiums, etc., receive such hard wear that it is frequently poor economy to give them a "surface" finish, such as that resulting from a varnish or a paint film. Sherwin-Williams Floor-Seal has been developed to meet this need—a real wood floor hardener, making the surface resistant to wear. Unlike boiled linseed oil, it does not collect dust or dirt, and does not discolor the floor.

Specification No. 31—Surface to be treated shall be clean and dry.

First Coat—Apply Sherwin-Williams Floor-Seal in consistency supplied by manufacturer.

Finishing of Ballroom Floors

This problem presents special difficulties, because the surface must be very smooth, must wear well, and be very elastic.

Specification No. 32—The floor shall be absolutely smooth, clean, and dry.

First Coat—Apply Sherwin-Williams Floor-Seal liberally with a brush. When dry, sand lightly with 00 sandpaper.

Second Coat—Apply Sherwin-Williams Prepared Paste Wax, and rub to a hard, polished surface with a weighted brush or polishing machine.

Third Coat—Repeat second coat.

Note: Before dancing, a small quantity of Sherwin-Williams Dancing Floor Wax (Powdered) may be sprinkled on the floor.

Hardwood Floors (Old), to Re-varnish

This specification is intended for floors where the finish only needs attention, but where the floor itself is in good condition. (If the floor itself is badly marred, it should be scraped and cleaned, after which follow recommendations for finishing a new floor.)

Specification No. 33—The floor shall be sandpapered smooth, to remove gloss of old finish. Then it shall be washed with Sherwin-Williams Flaxoap, rinsed thoroughly and allowed to dry. Stains and spots shall be removed with a solution of oxalic acid.

Note: If floor is too stained to permit of a clear varnish finish, the use of Sherwin-Williams Flo-lac Varnish Stain is recommended.

First Coat—Apply Sherwin-Williams Mar-not Fast-Dri Varnish, thinned in the proportion of 1 pint S-W Exolvent or pure turpentine to 1 gallon of varnish. Allow to dry and sand lightly with 00 sandpaper.

Second Coat—Apply Mar-not Fast-Dri Varnish in consistency supplied by manufacturer.

Note: If old finish is in such bad condition that sanding does not smooth it out, and if floor itself is still in good shape, it is wise to remove the old finish entirely by using Sherwin-Williams Taxite. Then clean the floor with a cloth soaked in benzine, and allow to dry. Proceed then with first coat.

Discolored Hardwood and Softwood Floors—Grained, Stained, and Varnished Finish

Specification No. 34—The floor shall be thoroughly scrubbed with Sherwin-Williams Flaxoap (a 100% pure linseed oil soap) and water, and allowed to dry thoroughly.

First Coat—Apply Sherwin-Williams Flo-lac Ground Color. Allow to dry.

Second Coat—Grain the floor with Sherwin-Williams Graining Preparation, using also a steel graining comb, or old whisk broom or cloth, depending upon texture desired. Allow to dry.

Third Coat—Apply Sherwin-Williams Flo-lac Varnish Stain in consistency supplied by manufacturer. Allow to dry, and sand lightly.

Note: If a darker shade is desired, repeat this operation.

Fourth Coat—Apply Sherwin-Williams Mar-not Fast-Dri Varnish in the consistency supplied by manufacturer.

Old Floors—Painted Finish

Specification No. 35—The surface shall be washed with Sherwin-Williams Flaxoap and water, and allowed to dry thoroughly.

First Coat—Apply Sherwin-Williams Floor Enamel, thinned in the proportion of 1 pint S-W Exolvent or pure turpentine to 1 gallon of paint.

Second Coat—Apply Sherwin-Williams Floor Enamel in consistency supplied by manufacturer.

PAINTING AND DECORATING OF INTERIOR WALLS

THE SHERWIN-WILLIAMS Co. has developed a complete line of interior wall finishes, to meet all requirements for gloss, semi-gloss, or flat finishes, textured or otherwise, on plaster, composition or wooden walls, as well as concrete or brick.

If there are special requirements not mentioned in the following specifications, apply direct to THE SHERWIN-WILLIAMS Co., Department of Architectural Service, Cleveland, Ohio.

Smooth, Sand Finish and Textured Plasters, Composition Board, Canvas Covered Walls—Washable Flat Finish

Specification No. 36—The surface to be finished shall be clean and dry.

First Coat—Apply Sherwin-Williams Wall Primer and

Sealer as recommended in Specification No. 40, except on porous composition boards use Sherwin-Williams Tri-Seal; Specification 40X. Allow to dry at least 24 hours.

Second Coat—Apply Sherwin-Williams Flat Tone in consistency supplied by manufacturer.

Note: If a third coat is to be used, the addition of two quarts of Wall

PAINTING AND DECORATING OF INTERIOR WALLS (Continued)

Primer and Sealer to the gallon of Flat Tone for second coat will present a tighter and more improved surface on which to apply third coat. In the interests of economy, two coats may be sufficient.

Specification—Repainting—Remove all soot, grease, dirt, or loose paint. Apply Sherwin-Williams Wall Primer and Sealer to the bare patches. Allow to dry. Then apply Sherwin-Williams Flat Tone as supplied by manufacturer.

Smooth, Sand Finish and Textured Plasters, Composition Board, Canvas Covered Walls—Satin-Glo Finish

Sherwin-Williams Satin-Glo is a beautiful washable wall finish that dries with a sheen between that of Sherwin-Williams Flat Tone and Semi-Lustre.

Satin-Glo flows out to a smooth velvety finish, has good covering and can be recoated or glazed without the expense of resealing the surface.

Specification No. 36X—The surface to be finished should be clean and dry.

First Coat—Apply Sherwin-Williams Wall Primer and Sealer as recommended in Specification No. 40, except on porous composition boards use Sherwin-Williams Tri-Seal according to Specification No. 40X. Allow to dry at least 24 hours.

Second Coat—Apply Sherwin-Williams Satin-Glo in the consistency supplied by the manufacturer.

Note: If a third coat is to be used, repeat second coat.

Specification—Repainting—Remove all soot, grease, dirt or loose paint. If the surface is porous, apply a coat of Wall Primer and Sealer. If not, apply Wall Primer and Sealer to all bare spots. Then apply Sherwin-Williams Satin-Glo in the consistency supplied by the manufacturer.

Smooth, Sand Finish and Textured Plasters, Composition Board, Canvas Covered Walls—Semi-Lustre Finish

Sherwin-Williams Semi-Lustre has a soft, mellow lustre, and is recommended for those surfaces where a more durable and washable finish is desired than possible with a flat wall paint, but where a high gloss is not desired.

Specification No. 36Y—The surface to be finished shall be clean and dry.

First Coat—Apply Sherwin-Williams Wall Primer and Sealer as recommended in Specification No. 40, except on porous composition boards use Sherwin-Williams Tri-Seal, Specification No. 40X. Allow to dry at least 24 hours.

Second Coat—Apply Sherwin-Williams Semi-Lustre in the consistency supplied by manufacturer.

Note: If a third coat is to be used, repeat the operation.

Specification—Repainting—Remove all soot, grease, dirt, or loose paint. If surface is porous, apply a coat of Wall Primer and Sealer. If not, apply Wall Primer and Sealer to bare spots. Allow to dry. Then apply Semi-Lustre in the consistency supplied by manufacturer.

New Walls—Rough or Smooth Plaster, Canvas Covered Walls, or Plaster Board—Flat-Tone Multi-Color Effects

The use of Multi-Color Effects allows the decorator an endless variety of color and texture effects, by use of a sponge stipple.

For samples of various effects, and specific instructions, apply direct to THE SHERWIN-WILLIAMS CO.

Specification No. 37—Proceed with finishing the wall, as recommended in Specification No. 36, using, as second coat, the foundation color desired for effect to be produced.

First Stipple Coat—When the foundation coat is dry, apply a stipple coat of Flat Tone in color selected by the architect, in consistency supplied by manufacturer, using the flat surface of a sponge, and tapping the sponge directly on the surface, being careful not to twist or turn it.

Second Stipple Coat—Repeat this process with another color if a two-color stipple is desired. It is not necessary for first stipple coat to dry before second is applied.

New Walls (Glazed or "Tiffany" Effects)—Rough or Smooth Plaster, Canvas Covered Walls, or Wall Board—Flat-Tone System Finish

Flat-Tone System allows for glaze effects over a

foundation of either Flat-Tone or Semi-Lustre, or Heavy Body Wall Paint No. 96, as mentioned in Specification No. 41.

Specification No. 38—Proceed with finishing the wall as recommended in Specification No. 36 (Flat-Tone), Specification No. 36Y (Semi-Lustre), or Specification No. 41 (No. 96 Heavy Body Wall Paint), using as second coat the foundation color desired.

First Glaze Operation—Coat a portion of wall with Sherwin-Williams Glazing Liquid, tinted to color selected by architect.

Second Glaze Operation—Stipple this with a crumpled cloth, twisting the cloth after it is applied to the wall. Shade it lighter towards the top.

Note: For samples of glaze effects, and for specific instructions, apply to THE SHERWIN-WILLIAMS CO.

Wall Primer and Sealer

Sherwin-Williams Wall Primer and Sealer is a penetrating wall sealer, which is effective in stopping suction on all new wall surfaces, except on porous composition boards, on which apply Sherwin-Williams Tri-Seal, Specification 40X. It contains a percentage of pigment which gives it a certain covering capacity, and is therefore recommended for two-coat wall work.

Specification No. 40—Wall to be finished shall be clean and dry.

First Coat—Apply Sherwin-Williams Wall Primer and Sealer in the consistency supplied by the manufacturer.

Note: If surface is sized muslin, Sanitas, primed metal, or a hard and tight putty-coat plaster, add an equal part of either Sherwin-Williams Flat-Tone, Semi-Lustre, or No. 96 Wall Paint to first coat.

Second Coat—After the first coat has dried at least 24 hours, it shall be inspected, and if any flat spots appear, as result of incomplete sealing, they shall be coated with Sherwin-Williams Wall Primer and Sealer.

Special Note: Painting Newly Plastered Surfaces: THE SHERWIN-WILLIAMS CO. never advocates painting plastered walls which have not been given an opportunity to dry out thoroughly. If "green" plastered walls are painted, there is always danger. However, there are certain occasions where walls which have not been given sufficient time to dry out thoroughly must be painted for commercial reasons; apply one coat Wall Primer and Sealer. Where indications point to presence of alkali (hot spots), we recommend washing surface with a solution of 1½ to 2 pounds of zinc sulphate in a gallon of water.

This should be brushed on surface and sufficient time should then be allowed for drying before first coat of Sherwin-Williams Wall Primer and Sealer is applied. We, of course, do not guarantee that this procedure will prevent dissolving of finish nor that it will not peel. This danger is always present when "green" plaster must be painted.

Tri-Seal

Sherwin-Williams Tri-Seal is a first-coater for porous composition boards such as Masonite, Celotex, etc. (Not to be used on plaster, brick, tile, concrete, etc., for which surfaces use Sherwin-Williams Wall Primer and Sealer, Specification No. 40.)

While the ordinary first-coater covers only from 50 to 75 square feet on porous composition boards, Sherwin-Williams Tri-Seal will cover from 150 to 175 square feet per gallon.

Specification No. 40-X—First Coat—Apply Sherwin-Williams Tri-Seal as it comes from the package.

Second Coat—After the first coat has dried at least 24 hours, it shall be inspected and if any flat spots appear as a result of incomplete sealing they should be recoated with Tri-Seal before applying the finishing coat.

Wall Paint No. 96 (Heavy Body)

This is a flat finish paint with added pigment to make it extremely heavy-bodied. Can be used to produce textured effects, pebbled, brush stipple, etc. Covers and hides well.

Specification No. 41—Surface to be finished shall be clean and dry.

First Coat—Apply Sherwin-Williams Wall Primer and Sealer as recommended in Specification No. 40, except on porous composition boards, on which apply Sherwin-Williams Tri-Seal, Specification 40-X.

Second Coat—Apply Sherwin-Williams No. 96 Wall Paint as supplied by manufacturer, stippled or textured.

Note: For specifications for special effects; apply direct to THE SHERWIN-WILLIAMS CO.

PAINTING AND DECORATING OF INTERIOR WALLS (Continued)

Enamelastic Finish for Walls

Sherwin-Williams Enamelastic is a full oil enamel, exceptionally easy-working, with high covering and staying qualities.

Specification No. 42—Wall to be finished shall be clean and dry.

First Coat—Apply Sherwin-Williams Wall Primer and Sealer as in Specification No. 40, except on porous composition boards, on which apply Sherwin-Williams Tri-Seal, Specification 40-X.

Second Coat—Apply Sherwin-Williams XXX Undercoater reduced with 1 pint S-W Exolvent or pure turpentine and 1 quart Enamelastic to the gallon of Undercoater.

Third Coat—Apply Sherwin-Williams Enamelastic (Gloss or Satin Finish), reduced with 1/4 pint S-W Exolvent or pure turpentine to the gallon of Enamelastic.

Note: For two-coat work, if desired in the interests of economy, omit the second coat. Three-coat work is recommended wherever possible.

Metro-Namel Finish for Walls

Sherwin-Williams Metro-Namel is an easy working, good flowing, economical interior Enamel.

Specification No. 42-Y—Same as Specification No. 42 except use Metro-Namel Undercoater and Metro-Namel.

Old Dutch Enamel Finish

Recommended for the very finest, highest grade enamel finish possible.

Specification No. 43—Follow Specification No. 42, substituting Old Dutch Enamel for Enamelastic. For four-coat specification, apply to THE SHERWIN-WILLIAMS Co.

New Walls—XXX Enamel Undercoater

An enamel undercoater with remarkable covering capacity, which in addition seals the surface tight.

Specification No. 44—Follow Specification No. 42.

Keene's Cement—Enamel Finish

Specification No. 45—Follow Specification No. 42 or No. 43. For Lacquer Specification, apply direct to THE SHERWIN-WILLIAMS Co.

Save-Lite for Mill Walls

Save-Lite is furnished in three types: Gloss, Eg-Shel and Flat. The Eg-Shel is the standard recommendation, although certain conditions require a gloss finish while certain damp conditions require a flat finish, where the porosity allows dampness to come through without cracking the finish.

Specification No. 47—Walls shall be clean and dry.

First Coat—Apply Sherwin-Williams Wall Primer and Sealer as in Specification No. 40, except on porous composition board, on which apply Sherwin-Williams Tri-Seal, Specification 40-X.

Second Coat—(Brushing) Apply Sherwin-Williams Save-Lite in the consistency supplied by manufacturer. (If reduction is necessary, add a slight amount of S-W Save-Lite Reducer No. 74.)

Third Coat—(Brushing) Apply Save-Lite in consistency supplied by manufacturer.

Note: If spray application is to be used, one coat will probably be sufficient. For spraying, thin the Save-Lite with Save-Lite Reducer No. 74 in the proportion from 1 pint to 1 quart of Reducer to the gallon of Save-Lite.

Interior Walls and Ceilings—Save-Lite Fume-Resisting White Finish

A special material which resists action of sulphur and other acid fumes without turning color badly. Furnished in same three degrees of gloss as Sherwin-Williams Save-Lite, mentioned in Specification No. 47.

Specification No. 48—Follow Specification No. 47, except that instead of using S-W Save-Lite, specify Sherwin-Williams Save-Lite Fume-Resisting White, Flat, [Semi-Gloss] [Gloss].

Walls Previously Finished With an Oil Paint—Washable Flat Painted Finish

Specification No. 50—All cracks or holes must be patched with plaster or plaster of Paris, and sanded smooth. All dirt and grease shall be removed and wall shall be clean and dry. Then follow repaint directions in Specification No. 36, or Specification No. 41.

FINISHING OF INTERIOR WOOD TRIM

The decorative value of properly finished woodwork is important. So many effects are possible, and so many materials may be used, that the following specifications have been designed to give the best information in the simplest manner. Any special problems should be referred to THE SHERWIN-WILLIAMS Co.

In order to differentiate readily between open-grain and close-grain woods, so that architects may know which of these woods require paste wood filler in the finishing process, a list of the better known American

building woods under each type is given hereunder:

Open-Grain Woods			
Ash	Butternut	Chestnut	Elm
Mahogany	Oak	Rosewood	Hickory
			Walnut
Close-Grain Woods			
Basswood	*Cherry	Hemlock	Redwood
Beech	Cypress	Maple	Spruce
*Birch	Fir	Pine	Sycamore
Cedar	Gumwood	Poplar	Whitewood

*Will take a paste filler where desired to emphasize the grain.

Stains—THE SHERWIN-WILLIAMS Co. manufactures three types of stains—Oil Stains, Woodcraft Stains (Penetrating Oil), and Acid Stains. Oil Stains are recommended for all exterior work and floors. Woodcraft Stains should be used for all other purposes. Acid Stains are made only in certain mahogany shades and are recommended where special depth of color is required. For recommendations for Acid Stains, apply to THE SHERWIN-WILLIAMS Co.

New Interior Open-Grain Woodwork—Stained and Varnished Finish

Specification No. 52—All woodwork shall be smooth, clean, and dry. Nailholes, cuts, cracks, etc., shall be treated so as to be unnoticeable.

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

Second Coat—Apply Sherwin-Williams Paste Wood Filler, in shade selected by architect, and wipe off across the grain

with burlap or excelsior before the filler has dried. Allow to dry 24 hours.

Third Coat—Apply thin coat of pure white shellac (or Sherwin-Williams Marvelac), and when dry, sand lightly.

Fourth Coat—Apply Sherwin-Williams Sealer Varnish in consistency supplied by manufacturer. Sand lightly.

Fifth Coat—Repeat fourth coat.

Note: If dull finish is desired, (1) Rub when dry to dull finish with pumice-stone and water; or (2) Substitute for last coat Sherwin-Williams Velvet Finish Varnish, No. 1044.

THE SHERWIN-WILLIAMS CO.

FINISHING OF INTERIOR WOOD TRIM (Continued)

New Interior Close-Grain Woodwork—Stained and Varnished Finish

Specification No. 53—Follow Specification No. 52 except that the second coat (Paste Filler) may be omitted.

New Interior Open-Grain Woodwork—Natural Varnish Finish

Specification No. 54—Surface shall be smooth, clean, and dry. Nailholes, cuts, cracks, etc., shall be treated so as to be unnoticeable.

First Coat—Apply Sherwin-Williams Transparent Paste Filler, and wipe off across the grain before dry. Allow to dry 48 hours.

Second Coat—Apply Sherwin-Williams Scar-not Varnish, thinned with 1 pint S-W Exolvent or pure turpentine to 1 gallon of varnish. Allow to dry and sand lightly.

Third Coat—Apply Sherwin-Williams Scar-not Varnish, supplied by manufacturer. Sand lightly when dry.

Fourth Coat—Apply Sherwin-Williams Scar-not Varnish in consistency supplied by manufacturer.

Note: If dull finish is desired, follow recommendations given in special note following Specification No. 52.

New Interior Close-Grain Woodwork—Natural Varnish Finish

Specification No. 55—Follow Specification No. 54, except that the first coat (Transparent Paste Filler) may be omitted.

New Interior Open-Grain Woodwork—Stained and Waxed Finish

Specification No. 56—Follow Specification No. 52, except that in place of Fourth and Fifth Coats, substitute the following:

Fourth Coat—Apply Sherwin-Williams Prepared Wax, wiping off the surplus, and bringing surface to a polish by hard, brisk rubbing.

Fifth Coat—Repeat fourth coat.

New Interior Close-Grain Woodwork—Stained and Waxed Finish

Specification No. 57—Follow Specification No. 56, except that the second coat (Paste Filler) may be omitted.

Interior Wood Trim—Old Dutch Enamel

Specification No. 58—Follow Specification No. 59, substituting Old Dutch Enamel for Enamelastic. For special live-coat specification, refer to THE SHERWIN-WILLIAMS CO.

Interior Wood Trim—Enamelastic Finish

Specification No. 59—Surface to be finished shall be free from dirt, grease, dust, and be absolutely smooth and dry.

First Coat—Apply Sherwin-Williams XXX Undercoater, reduced with 1 quart pure linseed oil and ½ pint S-W Exolvent or pure turpentine to the gallon of undercoater. Allow to dry thoroughly and sand lightly.

Note: On hardwoods, reduce with 1 pint each linseed oil and turpentine to the gallon of undercoater.

Second Coat—Apply Sherwin-Williams XXX Enamel Undercoater, reduced with 1 pint S-W Exolvent or pure turpentine to the gallon.

Note: Where greatest economy is necessary, this coat may be omitted.

Third Coat—Apply Sherwin-Williams Enamelastic and Sherwin-Williams XXX Enamel Undercoater, mixed in equal parts. Reduce each gallon of the mixture with 1 pint S-W Exolvent or pure turpentine. Allow to dry and sand very lightly with 0000 sandpaper.

Fourth Coat—Apply Sherwin-Williams Enamelastic Gloss or Satin Finish, in consistency supplied by manufacturer.

Specification—Repainting—Wash with Sherwin-Williams Flaxoap and water so that surface is thoroughly clean. Allow to dry, and sand lightly. Then start with third coat, as specified above, and continue to end of specification.

Note: If surface is in bad condition, loose paint should be scraped off and bare spots coated with Sherwin-Williams XXX Enamel Undercoater, thinned with 1 quart of pure linseed oil and ½ pint S-W Exolvent or pure turpentine to the gallon of undercoater.

Interior Wood Trim—Metro-Namel

Specification 59-B—Surface to be finished shall be free from dirt, grease, dust, and be absolutely smooth and dry.

First Coat—Apply Sherwin-Williams Metro-Namel Undercoater reducing each gallon with 1 pint raw linseed oil.

Second Coat—Apply equal parts Metro-Namel and Metro-Namel Undercoater reducing each gallon of the mixture with ½ pint S-W Exolvent or pure turpentine.

Third Coat—Apply Metro-Namel as it comes from the package.

Specification—Repainting—Wash with Sherwin-Williams Flaxoap and water so that the surface is thoroughly clean. Allow to dry, and sand lightly. Follow specifications above for second and third coats.

Note: If surface is in bad condition, loose paint should be scraped off and bare spots coated with Sherwin-Williams Metro-Namel Undercoater as in first coat above.

MISCELLANEOUS SPECIFICATIONS

Galvanized Iron Surfaces—Primed and Painted Finish

Palm Oil used in galvanizing metal many times affects paint applied to surface, causing it to peel and flake off. Galvite, as manufactured by THE SHERWIN-WILLIAMS Co., overcomes this difficulty.

Specification No. 60—The galvanized iron surface to be finished shall be clean and free from dirt, rust, grease, acid, rosin, etc.

Note: The best way to clean the surface is to wash it thoroughly with a copper acetate solution consisting of about six ounces of copper acetate to 1 gallon of water. Surface must be dry before applying paint.

First Coat—(Priming Coat) Apply Sherwin-Williams Galvite in consistency supplied by manufacturer.

Second Coat—The surface may now be painted with a regular oil paint, flat wall, or enamel finish, following regular directions for same.

Note: See Specification No. 6.

Radiators—Painted Finish

Tests made by the American Society of Heating and Ventilating Engineers show that paints containing bronze powders reduce the radiation of heat from radiators about 25%. On the other hand, paints made from zinc oxide or lithopone do not appreciably affect radiation.

Specification No. 61—Before painting, remove all dust and

dirt from radiators by wire brushing. Remove any grease. Painting shall not be done when radiators are hot. Allow paint to dry before turning on heat. Be sure surface is completely dry before painting.

First Coat—Apply Sherwin-Williams Metal Primer Gray, No. 76. Allow to dry.

Second and Third Coats—

(1) For a white finish, specify two coats of Sherwin-Williams Enameloid White.

(2) For a colored finish, specify two coats of Sherwin-Williams Enameloid in the color selected.

(3) For a flat finish, specify two coats of Sherwin-Williams Flat Tone in the color selected.

Note: Where Enameloid is used, it is recommended that it be thinned slightly with pure turpentine.

Metal Trim (Finished on the Job)—Enameled Finish

Specification No. 62—All metal trim to be finished on the job shall have received a coat of Sherwin-Williams Metal Trim Primer before leaving the shop. When installed, it shall be cleaned from dust, dirt, grease, etc., and sanded lightly with 00 sandpaper.

First Coat—Apply Sherwin-Williams Enameloid in color selected by architect, and in consistency supplied by manufacturer. Sand lightly when dry.

Second Coat—Apply Sherwin-Williams Enameloid in consistency supplied by manufacturer.

