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THE
SHERWIN-WILLIAMS
PAINT



W. E. F.

N28968

IMPORTANT.

Through lack of proper care paint is often applied to unseasoned, damp or sappy lumber. The usual result is, that after a few months' exposure the paint, if a good, hard, perfect film, blisters and peels off, or if all lead or metallic spots and chalks off. Either result being no fault of the paint, the manufacturers should not be held responsible for disastrous results where paint is thus improperly applied.

Much new lumber, even if dry, is so soft or spongy that if a coat of thick paint (good or bad) be applied directly on the wood the paint is liable to spot or peel off; therefore, to insure a suitable foundation for paint on new wood, or on a very old weather-worn surface, prime with pure Linseed Oil slightly thickened with S W. PAINT No. 365, or any other good paint. Priming paint should be principally Linseed Oil, and well dried before a regular coat of paint is applied.

Amf Ballard
THE

SHERWIN-WILLIAMS

PAINT.

—
DESCRIPTIVE SAMPLE PAMPHLET.

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PRINTED AND PUBLISHED BY
THE SHERWIN-WILLIAMS COMPANY,
MAKERS FINEST PAINTS AND COLORS,
CLEVELAND & CHICAGO.
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THE REASON WHY.

An impression has long prevailed that lead was the only pigment suitable for good paint. While it is true that carbonate of lead possesses some of the best elements for paint, it is also true that in other respects it is deficient. The merits of Oxide of Zinc have become so well established that it is now positively known that a more durable surface and a much smoother appearance are secured by uniting these two pigments in suitable proportions. Again, it has been thought that paint was just as good when prepared by the painter or consumer as by a paint manufacturer. This is an error, which has grown out of a too common prejudice against mixed paints; and naturally so, because most of the mixed paints found in the market since their first introduction to the American people, less than twenty years ago, have been made of all sorts of unreliable materials. But any person of sound mind can see that by the use of specially adapted machinery a better and more uniform mixture can be made than by hand. Then, again, however pure or well chosen the pigments, if they are not united with suitable liquids the paint will not be good. Despite all efforts to discover a substitute, the oil

obtained from flax seed, commonly called Linseed Oil, is the best adapted to use in paint; but not alone, because, it being required that paint should dry as quickly as is consistent with durability, it must possess the qualities of binding and hardening, and still be elastic, all this and more depending on the quality and proportion of the oil and dryer used. And here let us remark that an unsatisfactory job of painting is often due to the inability of the painter, however well disposed to use only the best stock, to procure such oils and dryers as he would like; and, not knowing of what his dryer is composed, the proportions of material are used experimentally, and quite liable to cause trouble.

Hence it can readily be seen that a large manufacturer, following out the true principles above referred to, making use of all the appliances that modern skill and long experience have furnished, is enabled to make a *better paint than can possibly be made by hand*. By the use of a good and reliable prepared paint, being already mixed, much time and labor are saved to the painter over the use of keg lead or zinc, which have to be broken up before fit for use. Where several hundred weight of lead are required to be used, the time consumed in its manipulation is a large item. It must be broken in oil and the color incorporated (by no means a small matter when a special shade or tint is

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to be produced) in the factory; and when done there is a mass of imperfectly mixed paint, full of grounds and pellicles of color, which, being imperfectly incorporated, cause the paint to streak, spot and fade. Prepared paints, *when properly made*, are thoroughly and evenly mixed by powerful machinery, then ground through mills—base, color, oil and dryer all together, then further manipulated by suitable machinery—making a perfect compound, and finally put through a fine strainer before filling into the packages for transportation. The finer the paint is ground the better it covers and the longer it will withstand the action of the atmosphere, a fact known to all experienced painters.

All the good points here suggested are found in THE SHEARWIN-WILLIAMS PAINT, which is prepared with the greatest of care, under the immediate supervision of educated, practical painters and first-class mechanics. The advantage of this paint over other ready-for-use paints is the same as that which any paint made only of the very best materials properly united possesses over those made of—well, anything cheap, *that will fast*. The difference in the quality of THE SHEARWIN-WILLIAMS PAINT as compared with cheaper paints is found in its application, *great covering power* and durability. It spreads out under the brush as any well-mixed lead and zinc does, not requiring to be “flowed on,” as is directed by the manufac-

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turers of cheap mixed paints. It is decidedly *the paint for painters*, and it is to them we most freely commend it on its merits alone.

Economy is one of the avenues to wealth, and the fact should not be overlooked that the best is often the cheapest. This was never more clearly illustrated than in the use of paint. While it is extremely important that careful attention be given to color effect in the application of paint, the most important purpose it is designed to serve is the preservation of the material to which it is applied, i. e., quantity required to properly cover the surface and the length of time it will endure. The paint that fills these requirements is the best paint. We assert, and are prepared to show, that THE SHERWIN-WILLIAMS PAINT, by reason of its excellent quality and the correct proportions of materials of which it is composed, and the improved methods of preparing it, is better than others in this respect.

To illustrate: Two small houses of equal size are to be painted two coats each, the surface measurement in each case being about 4,300 square feet. The first house is painted with an average quality of mixed paint, which is retailed at \$1.40 per gallon, the manufacturers claiming that one gallon will cover 225 square feet two coats. This would take 11 1-9 gallons for the house, which would cost \$15.56. The labor we will estimate at \$25.00; total for the job,

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\$40.56. The building to be kept well preserved will require painting again within two or three years, which makes the cost of keeping the house protected with paint not less than \$63.52 per year. The second house is painted with THE SHERWIN-WILLIAMS PAINT, one gallon of which covers 300 square feet two coats. For 4,300 square feet of surface it will take 8 1/2 gallons, which, at the retail price of \$1.75 per gallon, makes the stock cost \$14.88; the labor the same as in the first house, \$25.00; total, \$39.88, actually less for a good paint than for a cheap one. But now we will see where the greater economy comes in. THE SHERWIN-WILLIAMS PAINT, because of its superior quality, will last safely twice as long as the other, say for five years, which gives a cost of \$7.92 per year for protecting the house with good paints, or *less than three-fifths the cost of the other paint.*

If one is skeptical as to above statement of the difference in value, the difference of two-fifths is so great that a very large allowance can be made for other paints, and still results will be decidedly in favor of THE SHERWIN-WILLIAMS PAINT.

Now, to illustrate the superiority of THE SHERWIN-WILLIAMS PAINT over pure white lead paint: Thorough and impartial tests have been made which show that THE SHERWIN-WILLIAMS PAINT will cover *over 50 per cent* more

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surface than white lead, and the use of pure lead and oil paint at usual prices is found to be more expensive to paint a house by *over 25 per cent.* than to use THE SHERWIN-WILLIAMS PAINT at \$1.75 per gallon. These are facts, and we are prepared to give result of tests in detail to any interested parties who have not learned these facts and may not understand them.

Again, the difference in the value of these paints is by no means confined to the surface they will cover. THE SHERWIN-WILLIAMS PAINT, when properly applied to a good, dry surface, gives a fine, glossy surface, that gradually becomes hard and smooth as polished metal, and such a surface lasts easily *twice as long* as a pure lead paint surface, because, as is well known, the latter paint, within a few months, becomes rough, dry, chalky or flaky, the oil perishes and leaves the lead to come off, and, if not soon rubbed or washed off, it allows the moisture to get through to the material beneath, and if it is wood it again begins to decay.

Do not forget that outside paint is expected to form a coating impervious to storms, atmosphere, injurious gases, etc., and if our paint does this and another does not, the buyer can easily judge which is the better to use.

We would here correct an erroneous impression that largely prevails regarding the permanency of pure lead paint on outside surfaces. Corroded lead (carbonate) is peculiar, in that

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its particles have no affinity for one another, and when the liquid, mixed with it to form a paint, perishes, as it often does within a few months, there is nothing to hold the lead in a solid film of coating, and it naturally is easily rubbed off. This is entirely unlike some other pigments, notably oxide of zinc; therefore, a paint containing enough zinc to hold the coat firm and hard after the drying of the oils is sure to do better service. People unfamiliar with this fact, when they find a pure lead paint has become rough and chalks off when rubbed, think the lead was adulterated, and so blame painter, dealer or manufacturer, neither of whom should be blamed. Some may ask: Why has carbonate of lead been so generally considered the first choice of paint? Why? Simply because it has good covering properties in the way of *opacity*, and lead which is thoroughly corroded by the strict old Dutch process, mixed with a good oil and applied to a good, hard surface, not spongy or soft wood, is a good paint; not nearly so good, however, as THE SHERWIN-WILLIAMS PAINT, as has been shown. Prejudice, born of ignorance, permits paint mixed by hand still to be used by other-wise very intelligent and honest people.

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S. W. P. WHITE.

It should be understood that paint used on the outside of buildings is much more durable when made with as large a proportion of linseed oil as it will carry than if made with spirits turpentine, benzine, liquid dryers, etc. The oil is not only the most important element in a durable paint, but the glossy surface it helps to produce improves the appearance and keeps the pigment from being washed off when dry; and when the surface becomes discolored by smoke and dust, it is washed clean by a good shower. Now, inasmuch as linseed oil in its pure state is of a light yellow color, the paint made with it is not as white as that mixed with a colorless liquid, but it will be found white enough for the purpose, and rapidly bleaches after exposure. After having made the above statement, it is hardly necessary to caution buyers in purchasing white paint for outside use against very dark or very white paint, either of which is liable to be of inferior quality.

For inside use, or where not exposed to the weather, the paint is not injured by using in thinning a large proportion of spirits turpentine, but produces a chalky white, the flat, dead finish now so much preferred. Paint

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mixed in this way is not so heavy in body as the oil paint, and therefore covers more square feet of surface, but, being spread out thin, usually requires more coats than a heavy paint; yet the work when done is much more satisfactory, always appearing hard under the close inspection it necessarily receives.

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PRIMING.

The first, or priming coat, bears so important a relation to the durability of paints, we think it best to say something on that subject right here. If a paint is to do good service, it must not only be composed of suitable materials, but must be so applied as to assimilate with the surface on which it is spread. Good paint is largely composed of oil, and as oil and water, under ordinary circumstances, have no affinity for each other, paint *cannot* take hold of a *damp surface* and form a durable coating, and although this fact has been so often expressed, yet dampness is so insidious that its effects are giving trouble every year, sometimes where not one in a hundred would believe that moisture existed. Now, unseasoned lumber, parts of surfaces on buildings where the sun and air have not done their good work, or undried undercoats of paint, will not only cause paint to come off in some way, but the same surface will usually give similar trouble ever after. We see by these facts the importance of having the first coat right. Where dampness is suspected, and no way can be devised for removing it, a good coat of shellac varnish will usually prevent the moisture from working out through the paint.

BRICK HOUSES.

Many persons seem to think that painting on brick is done only to please the eye or to satisfy a whim of people who have money to beautify their homes. But such a view of the subject is erroneous, for paint is a necessity on brick houses as well as on wood, from the very nature of the materials used; in fact, a brick house needs more paint outside than does one built of wood, on account of the absorption of external damp. The use of paint will save many times more than its cost in doctors' bills alone. Don't spare it, either outside or inside of the houses in which you live, whether they be brick or wood; for besides beautifying your homes it saves the lives and gives the greatest blessings to those you love and cherish.

HARMONIOUS COMBINATIONS OF COLORS.

"What shall I do with the outside of my house?" is a question often asked by those who wish to paint. Every one *ought* to know what colors harmonize, either by sympathy or contrast, before attempting to express an opinion as to the proper combination of colors to use on the outside of a house.

In exterior decoration, the surroundings should be taken into consideration, and the building treated in such a way as to harmonize as nearly as possible with them; especially should this be the case in suburban residences, as there is nothing that so effectually destroys the beauty of a landscape as to see a house painted in colors that are in discord with objects about it.

This subject has become so important, we have naturally taken a great interest in it and have given it no little study. We shall be pleased to answer any specific questions that may be addressed to us.

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PAINTERS' MEASUREMENTS.

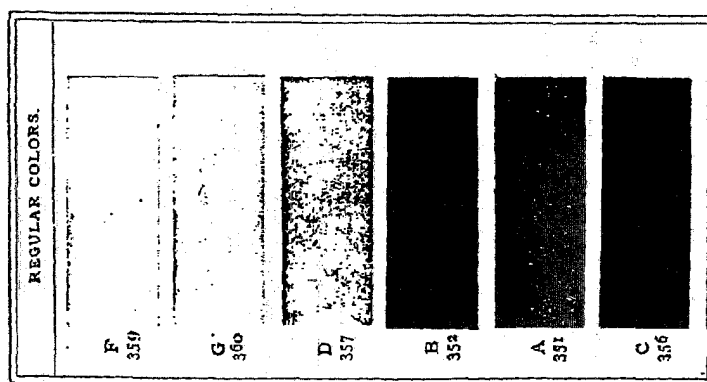
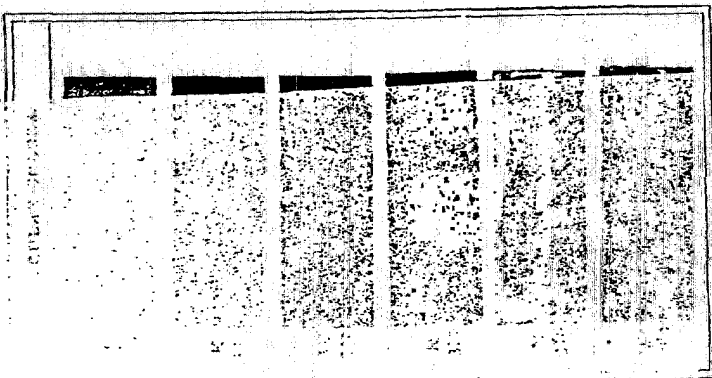
We have, in addition to our own knowledge of this subject, inquired of practical painters accustomed to estimate on work concerning their methods of calculation, and we have failed to find any uniform scale or rule by which to measure surfaces. Nearly all master painters have a basis of calculation, but the accuracy of their estimates depends so much upon personal judgment as to the nature and extent of variations that their methods would be useless to persons of less accurate judgment. Besides, the methods vary according to the nature of the work and the training of the painter. No two would measure in the same way, perhaps, yet they might reach nearly the same results. Although it is true that very much depends upon the painter's judgment, we shall try to give a few hints which will be found in some cases entirely trustworthy, and in all helpful.

One way of measuring is to get the number of square feet in the sides and ends of a building as if they were flat surfaces; give a rough guess as to the dimensions of trimming, etc., and let it go at that. This plan may work well for a good guesser, but for general use it does not prove very satisfactory. Another way on wooden buildings is to measure the length and

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exposed surface of one strip of siding, count the siding, and multiply the dimensions of one by the whole number on the side or end of a building, and the product will be surface measure; trimmings, etc., are measured separately. This is a better way, but its accuracy depends upon a pretty thorough acquaintance with compound numbers, as dimensions must be reduced to inches, then back to feet or yards, according to the basis of calculation.

Common siding are put on by the carpenter with one board overlapping another, and the lapping edge of the board is raised from perpendicular, so that it presents a diagonal instead of a flat surface, and there is also the exposed edge of the board, about half an inch, which should be included in the estimate. Suppose, now, that the exposed portion of a board of siding is four inches, the usual width, and the edge half an inch, it will give the side of a building just $12\frac{1}{2}$ per cent. more surface than it would possess if it were perfectly flat. Hence $12\frac{1}{2}$ per cent. added to the dimensions obtained by multiplying height and length together will give the actual surface measure of common siding.

In drop siding, which are frequently used, there is an exposed edge of about half an inch, and about one-fourth inch more surface on the molded edge than there would be if it were flat, making a total gain over flat surface of three-

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fourths of an inch on each piece of siding, or $18\frac{3}{4}$ per cent. Hence $18\frac{3}{4}$ per cent. should be added to the dimensions in square feet of a building to get the actual surface measure for drop siding.

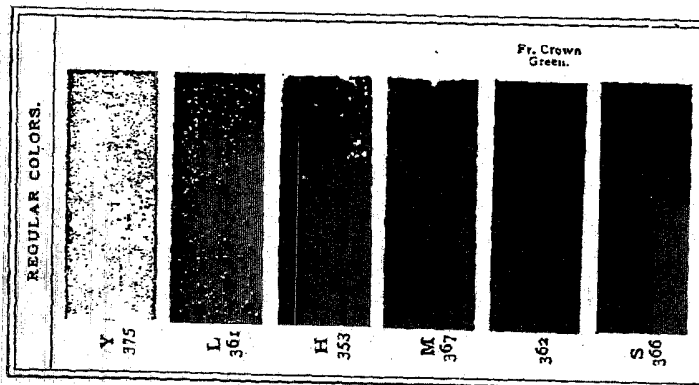
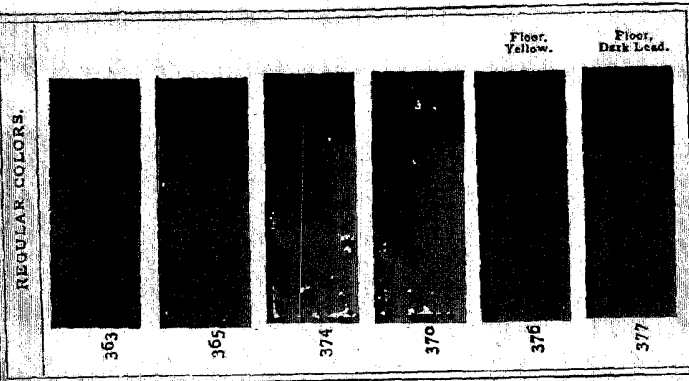
In measuring the gable ends of ordinary buildings, the dimensions should be one-half less than actual square measure. For instance, the end of a building is twenty feet wide, and it is ten feet from the level of the frame plates to the point of the roof; multiply the width, twenty feet, by one-half the height, five feet, and we have one hundred square feet, total surface of gable end. This rule will not apply to buildings with very steep roofs, nor to cottages with a number of small gables.

Measurement of sides of buildings solid, without deducting openings, like doors and windows, would probably average well as a basis for determining the quantity of paint required. Windows vary in size, and some frames and casings are elaborate in design, while others are quite plain. For good-sized windows, with very plain frames, about one-third less than solid would be a safe calculation; while for others, with heavily molded caps and wide casings, with perhaps narrow openings, a solid surface estimate might fall a little short. These variations must be duly considered and calculated for by the painter. Cornice and trimmings should be measured separately. If there

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are panels with beads and other projecting and recessing features, brackets, etc., carefully measure one of each, count the number on the building and multiply by the dimensions of one, and the product will be the total dimensions. Open bas-reliefs on columns and scroll and lattice work on vestibules should be measured solid, on the adjacent fully make up for open spaces. The utter lack of uniformity in house trimmings compels measurement of each feature upon the judgment of the painter in measuring them. We can suggest no rule for measuring which can be used with satisfactory results in all cases. What would be admirably suited to one building would be wholly unsuited to another, simply because the architectural features are unlike. Here there is no alternative but to exercise judgment in considering these important features.

In calculating the quantity of paint required upon the basis of surface measurement, from 12 1/2 to 40 per cent. should be allowed for trimmings, etc., according to their size and shape. For plain work from 15 to 20 per cent. will be found a fair average. This depends, however, upon the number of windows, style of frames, etc. We do not announce this as a positive rule.

On Queen Anne structures, which are painted with two or three body colors, and are burdened with numerous and elaborate trimmings, calculation must be made of the portions of the

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buildings to which the different body colors are to be applied, either by divisions of total measurement, or by separate measurements, and the trimmings considered separately.

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QUANTITY REQUIRED.

As outside painting on buildings usually consists of two coats over a previously painted surface; or, if on a surface never before painted, preceded by a primary coat, it is customary to estimate the quantity of paint required for two coats. Surfaces are so variable in condition that no rule can be given which will be found applicable to all cases. An experienced practical painter can judge as to this.

Actual tests which have been made show that one gallon of THE SHERWIN-WILLIAMS PAINT will cover with two coats 300 square feet of smooth surface in average condition. Many who have purchased on this basis have had paint left, because the surface was in excellent condition and the paint applied by good workmen. Others, calculating on the same basis, have been disappointed and obliged to buy more, but found on investigation that the variation from the quantity prescribed by the rule was due to one or more of the following causes:

1. *Mismeasurement.* Under this head we call attention to a very instructive article on the subject of "Painters' Measurements," showing that the actual surface of the sides of a frame house covered with siding is $12\frac{1}{2}\%$ to $18\frac{3}{4}\%$ per cent. more than simple surface measurement.

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2. *Rough or Porous Surface.* This may be either brick or wood; in the latter case inferior new lumber or old weather-beaten surfaces which the paint has long since ceased to properly protect.

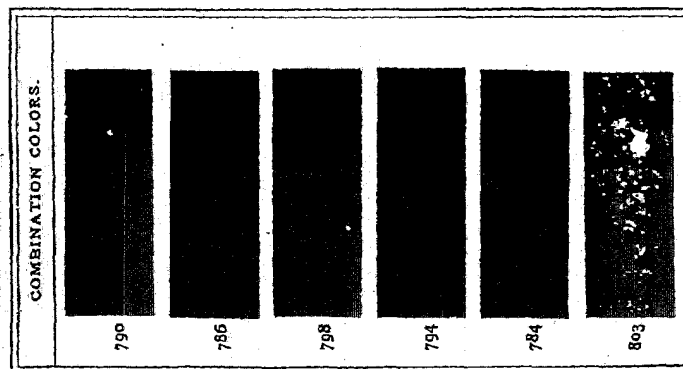
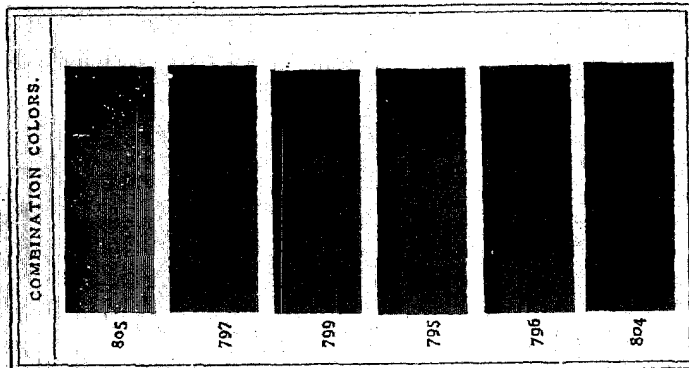
3. *Improper Application, i. e., spreading it on too thick or "flowing" it on, perhaps using a wide, flat brush.* This way of spreading paint is recommended by manufacturers of cheap or alkali paints, but is not adapted to this nor to any other properly made paint.

4. *Temperature.* Much more paint is used on a given surface in cold weather than in warm, because it is not so pliant and free working.

After having found the total number of square feet of surface to be painted, add 10 per cent. for waste and paint that will unavoidably be taken up in heads, edges, cracks, etc., where it cannot be thoroughly brushed out. Divide the total number of square feet by 300, and the result will give the number of gallons of THE SHERWIN-WILLIAMS PAINT to buy.

Attention is called to the fact that nearly all other manufacturers of mixed paints are obliged to give a rule for the covering capacity of their paints, requiring from 15 to 25 per cent. more than this, simply because The Sherwin-Williams Paint is properly made and of pure materials, and therefore admits of being rubbed out under the brush like any pure lead, zinc and oil paint, not

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requiring to be "flowed on," as the manufacturers of cheap paints direct their products to be used.



COLORS BY COMBINATION.

For the convenience of dealers and to enable those who wish to use this paint in other colors than those shown on sample sheets of REGULAR COLORS, we suggest a simple method for producing any tint, shade or color desired, by mixing two or more of the regular colors in certain proportions. The number of possible shades is unlimited, but those on this sheet are a few of the most desirable colors for modern house painting.

Buyers will please distinctly understand that the combination colors are not made direct and are never kept in stock and will not be furnished in the colors shown, but are to be produced by the painter by mixing the regular colors in the proportions given below:

- No. 782, 3 gallons 368, 2 gallons 365 and $\frac{1}{2}$ gallon 367.
- No. 783, $7\frac{1}{2}$ gallons 365, 3 gallons 351 and $\frac{1}{4}$ gallon Black.
- No. 784, 6 gallons 368, $2\frac{1}{4}$ gallons 360, and $\frac{1}{4}$ gallon Black.
- No. 785, $4\frac{1}{2}$ gallons 372, 2 gallons 370, and 1 gallon 357.
- No. 786, $5\frac{1}{2}$ gallons 351, $3\frac{1}{2}$ gallons 372, and $\frac{1}{4}$ gallon Black.
- No. 787, 1 gallon 365 and 1 gallon 367.

No. 788, 2 gallons 365, $1\frac{1}{2}$ gallons 370 and $1\frac{1}{4}$ gallons 367.

No. 789, 2 gallons 370 and 2 gallons 365.

No. 790, 1 gallon 372 and 1 gallon 354.

No. 791, 1 gallon 365 and 3 gallons Gloss White.

No. 792, 1 gallon 365 and 1 gallon Gloss White.

No. 793, $2\frac{1}{2}$ gallons 372 and 4 gallons 370.

No. 794, 1 gallon 371 and 1 gallon 372.

No. 795, 1 gallon 371 and $1\frac{1}{4}$ gallons 355.

No. 796, 4 gallons 351 and $\frac{1}{2}$ gallon Black.

No. 797, 1 gallon 353 and 1 gallon Gloss White.

No. 798, 1 gallon 355 and 1 gallon 372.

No. 799, 1 gallon 351 and 1 gallon 353.

No. 800, 5 gallons 365 and $\frac{1}{2}$ gallon 374.

No. 801, 2 gallons 365 and $3\frac{1}{2}$ gallons 372.

No. 802, $4\frac{1}{4}$ gallons 365 and 2 gallons 374.

No. 803, 1 gallon 362 and $2\frac{1}{4}$ gallons Black.

No. 804, 1 gallon Gloss White and 1 gallon Black.

No. 805, $2\frac{1}{2}$ gallons Gloss White and $\frac{1}{4}$ gallon 362.

WOOD AND METAL ROOFS.

It is said "custom makes law," and we venture to say few laws on our statute books are so strictly observed as the custom of leaving shingle roofs unpainted. We also venture to say that if property owners would give this subject the attention it deserves, instead of less than one roof in a hundred painted, we should see the roofs as carefully painted as any other exposed parts of buildings. Does it not look reasonable that if paint is a preservative, it is of as much use when applied to the most exposed parts as to the least? Shingles not only last enough longer to repay the painting, but painting the roof of a house gives a fine opportunity to get a good color effect and completes the picture. Of course, a roof should not be painted a light color, but some dark color that will strongly contrast with the main part of the building.

OUTSIDE DOORS.

Where the outside doors are to be painted, use some contrasting color that will harmonize with the color of the house, or a very good effect is obtained by painting with the same colors used on the house—the darkest color for the sunken panels and the medium or next lighter color for the stiles. A great many outside doors are still grained in imitation of natural woods, which is a very great detriment to the advancement of artistic exteriors, because, in the first place, it is in very poor taste, and is an imitation and deception, and all imitations are bad; in the next place, it gives rise to more bad feeling and dissatisfaction than any other work performed, for it is almost impossible to find a door that has been grained that will stand the sun and weather without blistering and cracking. The paint comes off in round spots, exposing the light color underneath, producing a very unsightly appearance. When a door becomes spotted in this way the thing generally thought of is to remove the old graining and finish as before, which is very unsatisfactory and expensive to the owner, as it will blister and come off again. Never varnish a door that has been painted, as it is sure to lead you into trouble by cracking, blistering or causing the

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paint to peel off. If your door is *hard wood*, first fill the grain of the wood thoroughly with the Sherwin-Williams Filler, and then finish in oil or varnish as desired. (The scope of this pamphlet will not admit of our going into details on this part of the subject, but any information desired can be obtained from the publishers.)

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FLOOR PAINTING AND FINISHING.

A few years ago people thought the most important part of an interior decoration was the part that cost the most money. For instance, they would buy a very costly carpet and make it the key to the entire decoration, whereas it is the most inferior part. Anything in the way of a floor covering will do, provided it is dark enough. Color being the principal element in decoration, it stands to reason that the walls, ceiling and woodwork ought to be completed before purchasing anything in the way of carpets or furniture, unless there is a particular suit of furniture that cannot be dispensed with, then, of course, decorate walls to harmonize with the furniture; but where the floor is to be covered with a new carpet, never purchase it until the walls and ceiling are decided upon.

Prior to the new era in domestic art, say before 1876, it was only in the back kitchens or cheapest cottages that floors were painted, and then it was usually done with yellow ochre, which, by the way, is as good as any paint when there is no objection to the color. But nowadays, when carpets give place to rugs and bare floors, the appearance of the floor is an important consideration. A paint to be walked on, and otherwise injured and often washed,

should be of the very best quality. It should contain much oil, so as to be elastic. It should contain a superior hardening and binding dryer, a good body, drying with a little gloss. Give each coat plenty of time (several days) to dry, and after the last coat is dry enough to step on without tacking, wash it frequently with plenty of cold water, which helps to harden the paint. After a few weeks, on a porch or open room, and somewhat longer on an enclosed room, THE SHERWIN-WILLIAMS FLOOR PAINT gets hard and becomes much like a coating of metal.

PAINTS FOR BARNs, FENCES, ETC.

It seems unnecessary for us to say much about the importance of painting barns and out-buildings, fences, bridges, etc., but such structures are too often left to decay on account of the expense of painting, or a lack of appreciation for the preservative qualities of paint. Nature provides an effective and ample covering for the trees during the period of their growth to protect them from storms and change of atmosphere, and it is clearly evident that when they are cut into lumber and put into buildings they need suitable protection from the action of the elements still more. For structures of minor importance, where the preservation of the materials at moderate cost is more sought than decorative effect, we have combined CREOSOTE (Greek *κρῖον*, to preserve), a powerful antiseptic and preservative of wood, with linseed oil and suitable pigments, and offer CREOSOTE PAINT as a superior article to use on freight cars, bridges, barns, roofs, fences, outbuildings, etc. Shingles dipped in this paint will last so much longer that the economy of thus treating them is unquestioned. It has a peculiar smoky odor, and is a good disinfectant, making it especially valuable for farm buildings,

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sheds, floors, basements, etc. The peculiar odor passes entirely away with the drying of the paint. It is made in several grades of consistency adapting it to various uses:

CREOSOTE PAINT D—is best adapted for dipping articles of suitable size, as shingles, etc.; also for the first coat on rough surfaces before finishing with Creosote Paint B.

CREOSOTE PAINT B—is of proper consistency for applying with a brush.

It is made in several colors, viz: Red Oxide, Yellow Oxide, Bronze Green, Iron Ore, Metallic Brown, and Carbon Black.

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GENERAL HINTS.

On new woodwork, cover all knots and sappy places with pure shellac varnish (simply gum shellac dissolved in alcohol). Putty nail-holes, etc., *after* priming coat. Stir the paint to even consistency before using. Use the best of bristle brushes; the coarse, long, elastic bristles are better than the fine, soft bristles for exterior and general house painting. A new brush should be soaked a few hours before using. When ready to paint whip out the brush. Fill the brush with paint, and if on wood spread it on the surface as evenly as possible. Do not cover some portions of the surface thin and others thick. Take care that the laps do not show; that is, paint the surface where the brush ends, and stop before the paint which you have already put on begins to dry, and join it as nearly as you can without covering that already on with another coat. More important than all, to guard against peeling off, *never put paint on a damp surface*, or apply a coat until the previous one is thoroughly dry. While this paint is prepared ready for the brush, if old porous wood or brick surfaces are to be painted, it will be better to add one quart of linseed oil to each gallon of paint; or, what is still better, both for durability and economy,

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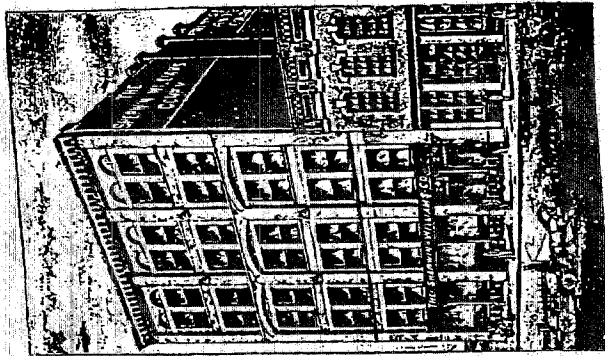
use ochre for the first or priming coat, which may for this purpose be thinned with oil as before suggested.

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CHICAGO.

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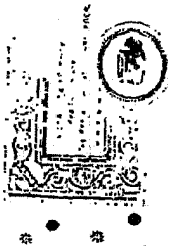


OFFICE AND WAREHOUSE OF
THE SHERWIN-WILLIAMS CO.
239, 241 & 243 JACKSON STREET,
CHICAGO

0007-SWP-040969

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Our Family Paint



OUR FAMILY PAINTS are not cheap Benzine Paints, but are made from pure materials, are fine Oil Paints, in a large variety of colors, mixed ready for immediate use, and will dry in ordinary temperature as quickly as is consistent with a good elastic Oil Paint.

When used to cover any surface exposed to the elements, or to decorate only, they are worth many times their cost as a preservative, and "a King of Ready to Use Paints."

The Paints are put up in small Patent Cans only, a most convenient form for supplying paints in small quantities, enabling the consumer to buy only the desired quantity at any time, thereby preventing waste and loss from keeping a large quantity of paint on hand when not needed. The most inexperienced person may do good work economically by carefully observing the directions on each can.



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THE GUARANTEE SUBJECT.

Since some of the most worthless paints in the market are guaranteed in the strongest terms into which the English language can be construed, it is humiliating to us to be obliged to conform to a custom so much abused. We would not do so were it not that our paint is constantly being introduced to people who, from their position in life, have not known the character and standing of our concern, established many years, and our valuable reputation as producers of the finest prepared pigments, used by railway companies, carriage manufacturers, fresco and decorative artists, and others throughout the land. We respectfully ask if our name alone on any article we send out is not a stronger guarantee than any that can be written by those who have suddenly taken up the mixing of paint, who possess few, if any, of the facilities and little of the knowledge and experience of an old and extensive establishment like ours.

On the margin of this page we print a fac-simile of the guarantee we put on each package of THE SHERRIN-WILLIAMS PAINT. It is a rule with us to say nothing to run down competitors or their products, knowing that facts, when made known, will prove all that we desire.

We guarantee that this Paint, when properly used, will not crack, flake or chalk off, and will cover more surface, work better, wear longer and permanently look better than other paints, including Pure White Lead and Oil.

We hereby agree to forfeit the value of the Paint and the cost of applying it, if in any instance, it is not found as above represented.

The Sherrin-Williams Co.