THE ARCO COMPANY

Enamels, Paints, Lacquers, and Caulking, Pointing, and Glazing Compounds

CLEVELAND, OHIO

Products

ENAMELS; WALL FINISHES; MILL WHITES; CONCRETE PAINTS; METAL COATINGS; CAULKING, POINTING, BEDDING and GLAZING COMPOUND.

Also Varnishes.

For Dum Dum Plaster Bond, see page A223.

Slogan

Specify Arco—a Standard rather than a Brand.

Specifications

The Arco Specification Book will simplify the writing of your paint specifications. General Conditions are given at the beginning followed by a short complete specification for each type of surface, indexed by the product. We will be very glad to send you one.

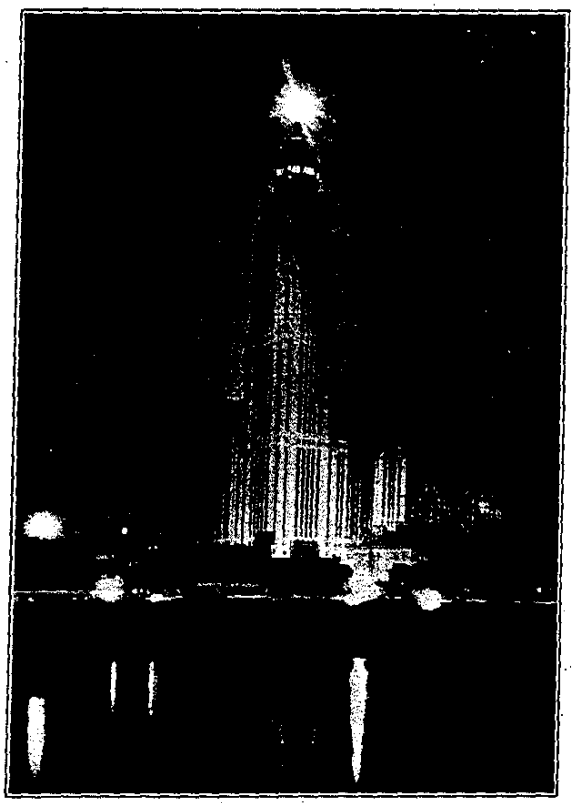
Experience

THE ARCO COMPANY has had almost fifty years of experience in the manufacture of paints, varnishes and enamels and is in a peculiarly advantageous position to recommend the best finishing materials for every requirement.

Our laboratories are constantly engaged in the improvement of present methods and materials. While the most important part of their work is research, they also test all raw materials that enter into the manufacture of Arco products so that all materials conform to the Arco Standard. The laboratory is one of the most progressive in the country and its directors are well-known authorities in the industry. Arco products have been formulated by this most competent technical staff and they have been subjected to long practical tests under the most trying conditions, both in the laboratory and in the field. The great number of prominent users of Arco products both in this country and abroad is mute testimony of the tremendous strides made in the fields we cover.

Finished Samples

THE ARCO COMPANY is very glad to assist the architect in making sample panels and giving explicit directions for various types of these finishes whenever desired. Original and unique finishes can be worked out in our sample department. There, with the minimum of effort, expression can be given to your own ideas.



American Insurance Union Building, Columbus, Ohio
C. H. CRANE, Architect JOHN GILL & SON, General Contractors

Arco Enamels

Arco Permano Enamel—THE ARCO COMPANY had given much careful study to the manufacture of enamels, and after very extensive practical tests carried on in its laboratories, has produced Arco Permano Enamel—a snow white enamel, which stays white, and stays on.

We commend this product to you as the finest grade of white enamel.

Arco Tungol Metal Trim Enamel—Arco Tungol Metal Trim Enamel is formulated on the principle of providing an absolutely elastic continuous coating which will insulate perfectly the surface from any possible contact with the corrosive elements. It is waterproof, rust-proof, extremely durable and furnishes a most attractive and serviceable coating for metal trim. Made in eight stock colors and furnished in special shades if desired.

Arco HiGloss Enamel—A good grade of enamel for use where Arco Permano is too expensive.

Arcovar Enamel—A superior enamel finish for all interior and exterior surfaces that dries dustfree in one hour and is ready for use in four hours.

Arco Primers

Arco N. B. Wall Primer—Arco N. B. Primer is a varnish primer recommended for the first application on interior walls. It is a non-burning primer which neutralizes the varying amounts of alkali present in all plaster and concrete surfaces. It also overcomes the porosity existing in plaster and concrete surfaces that causes paint to stand out sharply in one place and be absorbed in another.

Arco N. B. Wall Primer acts as a filler creating a perfect painting surface for the following coats of paint.

Arco Gloss Primer—A pigmented primer designed to take the place of lead and oil for priming woodwork. It is also used for priming plaster walls.

Arco Gray Metal Primer No. 414—Under laboratory tests this material is far superior to red lead for priming metal, and the cost is a great deal less. One coat of Arco Gray Metal Primer is recommended for every ordinary metal surface that is to be painted, except galvanized iron.

Arco Distinctive Wall Finishes

Arcotone—Arcotone is offered as the highest grade of flat wall finish that can be produced. It withstands repeated washing and will not flake, check or peel. It lends itself to the beautiful printed stipple effects which are so much in demand. A beautiful soft, velvety, flat finish for interior walls and ceilings.

Arcotone is manufactured in two consistencies: Arcotone Stippling Flat and Arcotone Flowing Flat. This is done to assist the painter in his work.

Arco Stipple-Lite—Arco Stipple-Lite produces gloss finish texture stipple. A very heavy stipple or a light orange peel stipple is easily obtained. It can be tinted to any desired shade.

Varicolored and Textured Effects—The interior decorator has his own individual methods for producing these effects and specifications covering this type of work tend to hamper rather than help the individual decorator. Where this type of finish is desired, we suggest incorporating the following paragraph into the specifications in place of the finish coat:

Designated walls shall have a varicolored or stippled finish, shades and effects to be selected, similar to panels which shall be submitted to the architect for approval before proceeding with the work. Use Arcotone or Arco Stipple-Lite, to procure the proper effect.

Continued on next page

Arco Mill Whites

Arco Mill Whites are products of diligent research and long practical experience. Their outstanding superiority is well known to all branches of American industry. They have achieved their distinction because of specialization to accomplish specific purposes.

Arco Rays—The superior white coating of intense whiteness and unusual durability for factory walls and ceilings. It goes on white, stays white and stays on.

Arco Rays Mazda—A specialized Arco Rays for use where excessive exposure to moisture must be contended with. Arco Rays Mazda will withstand the action of disinfectants and can be washed and cleaned as often as need be without affecting the attractiveness of the finish. Its use is suggested in laundries, hospitals, food factories, dairies and similar establishments.

Arco Rays GAa—A specialized Arco Rays designed to withstand acid and alkali conditions. It secures maximum resistance to the action of chemicals and will give positive protection to the surface to which it is applied. Rubber factories, dye works, bakeries, and similar industrial concerns find this product fitting their exacting requirements.

Arco Methods—For Painting Concrete Surfaces

Laboratory research and practical tests have determined that no one coating can, by itself, satisfy all the conditions encountered in painting concrete surfaces. It is required that concrete coatings be waterproof, that they resist the action of free lime, that they withstand suction, that they be of sufficient body to produce a smooth surface, and that they have durability and wearing power under the most severe conditions.

The following methods have been developed to meet these conditions. They represent a distinct achievement in this field.

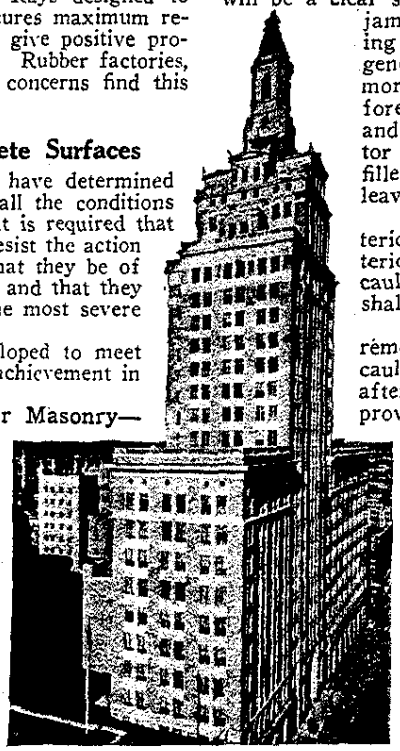
The Arco-Kote Method for Exterior Masonry—Arco Cement First Coater waterproofs the surface, prevents suction and acts as an alkali resistant to prevent free lime from burning through to the finish coat. It also provides a perfect painting surface for the Arco-Kote which is to follow.

The finish coat of Arco-Kote, made in sixteen attractive shades, seals the pores with a solid pigment making it impervious to moisture. The opacity of the coating covers unsightly stains due to alkaline salts. Arco-Kote preserves the original texture of the surface and furnishes a very attractive decorative effect.

The Arco Floorcote Method for Cement Floors—Arco Floorcote Undercoat fills the pores of the floor with a hard insoluble alkali resisting compound which prevents dusting and disintegration and also prevents free lime from burning through to the finish coat. It waterproofs and prevents suction and at the same time provides a perfect painting surface for the Arco Floorcote which is to follow.

The finish coat of Arco Floorcote furnishes an attractive and extremely hard enamel finish, which neither grease nor oil will spot. Its durability is not affected by constant washing and it can be depended upon to retain its brilliant finish. There is a choice of eight colors and white.

Arco Q.D. Floorcote—Is a concrete floor enamel that dries in four hours. Specify two coats of Arco Q.D. Floorcote, allowing six hours between coats.



Exchange National Bank Building, Tulsa, Okla.

Weary & Alford, Architects, Chicago, Ill.
W. H. Harster, General Contractor

Arco Metal Coatings

Arcotex Red Lead No. 545—This is manufactured from the highest grade red lead and refined linseed oil. It is far more efficient than the hand mixed product and shows a lower cost per square foot.

Arcotex Carbon Black No. 900—It is one of the most durable materials against severe exposure and injurious gases.

Arcotex Natural Graphite No. 901—This is made of the best grade of airfloated Mexican graphite, silica, linseed oil, and a specially treated oil of unusual properties.

Other Arcotex Colors—Light gray No. 400; Battleship gray No. 401; Oxide Red No. 550; Oxide Brown No. 547; Red Lead Graphite No. 548; Olive Green No. 600; Aluminum No. 402. These are excellent for general work. While not particularly fitted for priming, they have been used for years where moderate priced protective coatings are required.

Sterlastic Caulking, Pointing, Bedding and Glazing Compound

A permanently elastic, non-staining weatherproof and waterproof caulking, pointing, bedding and glazing compound that does not dry out hard. It adheres tightly to masonry, metal, wood or glass. Made in natural or putty color, black, red, slate and green, and in two consistencies—one for use with a putty knife, and one for use in a caulking gun.

Specifications for Caulking with Oakum and Arco Sterlastic—Wood or Metal Window and Door Frames and Ornamental Iron—(a) The general contractor will build in his window and door frames or ornamental iron so that there will be a clear space ⅛ to ¼ in. wide around the head and jambs and at least ½ in. deep to receive the caulking material. If this opening is not provided, the general contractor shall rake out all cement or mortar between frame and masonry or stone before caulking is started. If space between frame and masonry is over ¾ in. wide, general contractor shall have same blocked with wood strip or filled with cement mortar before caulking, so as to leave an opening as provided above.

(b) Any cleaning or pointing of building exterior shall be done before caulking frames. Interior window and door trim shall be set before caulking is begun. All caulking, including the sills, shall be done on exterior side of building wall.

(c) The general contractor will provide for removing temporarily set staff beads, previous to caulking of the windows and door frames, and after the caulking is completed, inspected, and approved, he will reset same permanently in place.

(d) Thoroughly caulk, in such a manner as will make them airtight and watertight, all joints around all windows and door frames, filling the space between masonry and outside of the wood frames around jambs, heads and sills, to within ⅜ in. of the surface with oakum, packed in firmly with a caulking tool. Then fill the remaining space full with Arco Sterlastic as manufactured by The Arco Company of Cleveland, Ohio, and applied by an approved caulking contractor of The Arco Company.

(e) Apply Arco Sterlastic with the Arco hand pressure caulking gun so as to make a neat, smooth bead, one edge flush with face of frame, the other edge flush against masonry and not extending more than ¼ in. out beyond face of the sill or frame.

Specifications for Caulking with Arco Sterlastic Only—Wood or Metal Window and Door Frames and Ornamental Iron—(a) ***Behind Staff Bead***—Follow specifications as given above for Arco Sterlastic and oakum omitting the use of oakum.

(b) Outside the Staff Bead or Where There Is No Staff Bead—For specifications use paragraphs, (b), (d), and (e) as given under "Caulking with Oakum and Arco Sterlastic," omitting the use of oakum.

Note: Write for blue prints and full specifications ready for your A.I.A. File.

Setting of Frames and Bedding of Sills—The carpenter contractor is to set frames and bed sills in Arco Sterlastic manufactured by The Arco Company, Cleveland, Ohio.

Pointing with Elastic Cement—For joints in all stone copings, cornices, and projecting stonework.

The mason contractor will rake out joints to a depth of ¾ in. and width ½ in. in all features with exposed tops and faces. Before applying Arco Sterlastic, clean joints thoroughly, then prime opening and fill these joints with Arco Sterlastic manufactured by The Arco Company of Cleveland, Ohio. Apply with a caulking gun, forcing as much Arco Sterlastic as possible into the spaces in such manner as will make them weathertight.

Specifications for Glazing—All glass shall be glazed with Arco Sterlastic Glazing Compound as furnished by The Arco Company of Cleveland, Ohio. Write for detailed specifications.

Approved Caulking Contractors—Approved caulking contractors are located throughout the United States and Canada, and will gladly furnish estimates for caulking and pointing with Arco Sterlastic Caulking and Pointing Compound.

Names of approved contractors in any locality may be had by writing The Arco Company at Cleveland, Ohio.

RIPOLIN ENAMEL PRODUCTS

THE RIPOLIN COMPANY

HOLLAND FRANCE ENGLAND UNITED STATES CANADA

THE GLIDDEN COMPANY

NATIONAL HEADQUARTERS: CLEVELAND, OHIO

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SAN FRANCISCO, CAL., The Glidden Company of California
TORONTO, ONT., CANADA, The Glidden Company of Canada, Ltd.

Product

RIPOLIN ENAMELS, including:

Gloss, Semi-gloss (Eggshell), Flat White and Decorative Tints including ivory, cream, pearl gray, light gray, sea green, light blue and pink; other tints are obtainable by addition of pure colors ground in japan, or will be manufactured for quantity orders.

RIPOLIN

TRADE-MARK

Production

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

ANOTHER RIPOLIN MARK OF INTERNATIONAL FAME

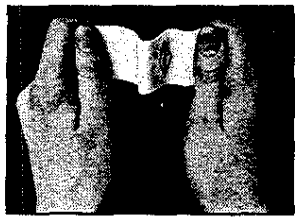
Trade-marks

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

Specification Data and Distribution

Ripolin specifications for every conceivable purpose have been compiled in a convenient form for architects' handy reference. Copies will be gladly sent on request.

Following are specifications in most general use:



THE FAMOUS RIPOLIN BENDING TIN TEST

Specification No. 1

Specification for All Fine Grained Interior New Woodwork—(Including all fine grained woods, white pine, whitewood, bass wood, etc.)

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

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

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

Coat No. 4—Ripolin Enamel Undercoating reinforced with 1 qt. Gloss Ripolin added to the gallon to stop suction.

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

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

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

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

Description of Ripolin Enamel

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

It is made by a secret process.

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

Scope of Use and Cost

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

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

Economical

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

RIPOLIN CONTAINERS—EVERY PACKAGE SEALED

Continued on next page

Specification No. 2

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

Coat No. 1—A priming coat of Ripolin Enamel Undercoating thinned with 1½ pt. raw linseed oil and 1½ pt. pure turpentine to the gallon.

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

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

Specification No. 3

Specification for New or Unpainted Plaster Walls—

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

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

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

Specification No. 4

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

Any of the above plasters are especially good for this purpose. The plaster should be troweled as smoothly as possible, and while wet scored to the depth of ⅛ to $\frac{3}{16}$ in. as desired. The most popular and satisfactory size tile for this purpose has been the 6-in. square or the oblong tile, about the shape and size of building brick. These effects are sometimes attempted with plaster of paris, but we would advise against this as unsatisfactory. owing to the extreme brittleness of plaster of paris and its tendency to crack easily.

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

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

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

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

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

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

Specification No. 5

Specification for Concrete or Portland Cement—

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

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

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

Coat No. 2—The same approved cement coating.

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

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

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

Specification No. 6

Specification for Galvanized Iron Interior or Exterior—

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

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

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

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

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

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

Specification No. 7

Specification for Exterior or Interior Iron Work—

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

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

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

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

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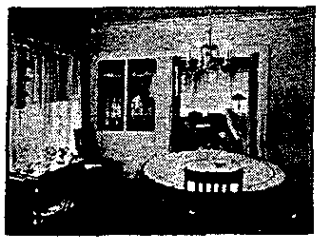

Dining Room Finished in Ripolin

Typical Ripolin Package

A Ripolin Finished Living Room

JOHN LUCAS & CO., INC.

Paint and Varnish Makers

SINCE 1849

322 Race Street

PHILADELPHIA, PA.

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LOCAL REPRESENTATIVE

ARCHITECTURAL SPECIFICATIONS FOR PAINTS, VARNISHES, STAINS AND ENAMELS

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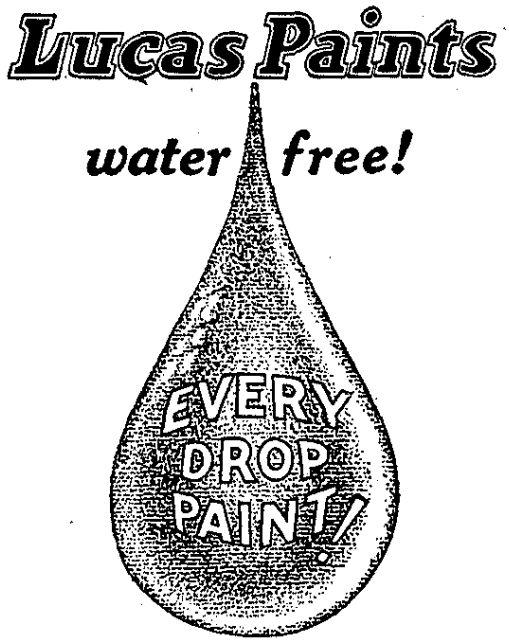
There Is Force—*Force* of Truthful Paint Facts



Lucas Paint Products minimize labor and material costs because of their easy spreading qualities, greater coverage per gallon, extreme durability, trueness of color. Lucas quality is proved.

Time, the sure revealer of paint character, stamps "approval" on all Lucas Paint Products because they are "Water-Free—Every Drop Paint."

Eighty-one years of manufacturing experience and continuous research in the development of paint products assures the consumer uniform satisfaction and quality.

The Lucas standard cannot be surpassed; it is the foundation of our reputation for honesty and quality. Raw materials and finished product are subjected to the most rigid tests before acceptance or release. Mere commercial standards are not enough. To manufacture paints of highest quality for every purpose is a moral obligation the company cannot and will not shirk.

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Continued on next page

SPECIFICATION No. 1—PAINTING EXTERIOR NEW WOOD SURFACES

Poor Absorbing Woods—Specification 1-A

Surface Specifications—All surfaces must be dry and clean. Apply one coat of pure shellac over all knots, spots, and sappy streaks. Let dry hard before any paint is used.

Priming Coat—Reduce each gallon of Lucas Tinted Gloss Paint of shade selected with a pint and a half to a quart of pure gum spirits of turpentine. Allow to dry.

Putty up all nail holes, cracks and crevices with pure linseed oil putty.

Second Coat—Reduce each gallon of Lucas Tinted Gloss Paint of shade selected with one pint to a pint and a half of pure gum spirits of turpentine. Allow to dry.

Third Coat—Use Lucas Tinted Gloss Paint of shade selected as it comes in the can after mixing thoroughly.

Medium Absorbing Woods—Specification 1-B

Surface Specifications—As in Specification 1-A.

Priming Coat—Reduce each gallon of Lucas Tinted Gloss Paint of shade selected with one pint of pure raw linseed oil and a pint to a pint and a half of pure spirits of turpentine. Allow to dry. Putty up all nail holes, cracks and crevices with pure linseed oil putty.

Second Coat—Reduce each gallon of Lucas Tinted Gloss Paint of shade selected with one pint to a pint and a half of pure gum spirits of turpentine. Allow to dry.

Third Coat—Use Lucas Tinted Gloss Paint of shade selected as it comes in the can after mixing thoroughly.

Good Absorbing Woods—Specification 1-C

Surface Specifications—As in Specification 1-A.

Priming Coat—Reduce each gallon of Lucas Tinted Gloss Paint of shade selected with two pints of a mixture of two-thirds pure raw linseed oil and one-third pure spirits of turpentine. Allow to dry. Putty up all nail holes, cracks and crevices with pure linseed oil putty.

Second Coat—Reduce each gallon of Lucas Tinted Gloss Paint of shade selected with one pint to a pint and a half of pure spirits of turpentine. Allow to dry.

Third Coat—Use Lucas Tinted Gloss Paint of shade selected as it comes in the can after mixing thoroughly.

SPECIFICATION No. 2—PAINTING OLD EXTERIOR WOOD SURFACES

Surface Specifications

Remove all loose old paint where it is peeling, scaling or blistering.

Surface must be dry and firm.

One Coat Finish

Use Lucas Tinted Gloss Paint of shade selected as it comes in the can after mixing thoroughly.

Two Coat Finish

Surface Specifications—As in Specification 2.

First Coat—Reduce each gallon of Lucas Tinted Gloss Paint of shade selected with one and a half to two pints of pure spirits of turpentine. Allow to dry.

Second Coat—Use Lucas Tinted Gloss Paint of shade selected as it comes in the can after mixing thoroughly.

SPECIFICATION No. 3—FLAT OIL FINISHES FOR INTERIOR WALLS AND CEILINGS

Suitable for apartment houses, hotels, theaters, lobbies, office suites, homes, etc.

New Plaster or Cement—Specification 3-A

Surface Specifications—Remove all dirt and grease. Over the entire surface apply a solution of three to four pounds of sulphate of zinc dissolved in one gallon of water. When dry brush off excess sulphate of zinc. Fill all cracks and broken surfaces with a stiff paste mixture of Lucas Lu-Co-Flat of shade selected and whiting. Do not use plaster of paris.

Priming Coat—Apply one coat of a mixture of equal parts of Lucas Lu-Co-Flat of shade selected and Lucas Lucasealer.

In cold or chilly weather it may be necessary to add a little boiled linseed oil or turpentine to prevent tendency to pull under the brush. Choice of linseed oil or turpentine depends upon the surface.

Finishing Coats—Finish with as many coats of Lucas Lu-Co-Flat of shade selected as may be desired. Allow each coat to dry thoroughly before applying the next coat. Use material as it comes in the can after mixing thoroughly. If necessary thin sparingly with pure spirits of turpentine.

New Metal Surfaces—Specification 3-B

Surface Specifications—Remove all dirt and grease, rust and scale.

Continued on next page

Priming Coat—As in Specification 3-A.
Finishing Coats—As in Specification 3-A.

New Wood Surfaces—Specification 3-C

Surface Specifications—Remove all dirt and grease. Have the surface thoroughly dry. Shellac all knots and sappy streaks with Lucas Pure Shellac.

Priming Coat—Apply one coat of Lucas Lu-Co-Flat of shade selected reduced with two quarts of boiled linseed oil to each gallon of Lucas Lu-Co-Flat.

Finishing Coats—As in Specification 3-A.

SPECIFICATION No. 4—ENAMEL FINISHES FOR INTERIOR WALLS AND CEILINGS

Suitable for hospitals, mills, office buildings, asylums, homes, etc.

Gloss White Enamel Finish—Specification 4-A

Surface Specifications—All surfaces must be thoroughly dry, clean, sanded smooth and dusted. Apply Lucas Pure White Shellac over all knots and sappy streaks in the wood trim.

Priming Coats—Apply three coats of Lucaseal White Enamel Undercoater. Allow each coat of material to dry before applying the next coat.

Sandpaper last priming coat to a smooth surface and dust.

Finishing Coats—Apply two coats of Lucaseal Enamel Gloss White, flowed on. Allow first coat to dry before applying second enamel coat.

Gloss Tint Enamel Finish—Specification 4-B

Surface Specifications—As in Specification 4-A.
Priming Coats—As in Specification 4-A.

Finishing Coats—Apply two coats of Lucaseal Enamel White Gloss tinted to the shade desired with Lucas Gibbsboro Colors in Oil, flowed on.

Flat White Enamel Finish—Specification 4-C

Surface Specifications—As in Specification 4-A.
Priming Coats—As in Specification 4-A.

Finishing Coats—Apply two coats of Lucaseal Enamel Flat White, flowed on. Allow first coat to dry before applying final coat.

Flat Tint Enamel Finish—Specification 4-D

Surface Specifications—As in Specification 4-A.
Priming Coats—As in Specification 4-A.

Finishing Coats—Apply two coats of Lucaseal Enamel Flat White tinted to the shade desired with Lucas Gibbsboro Colors in Oil, flowed on. Allow first coat to dry before applying final coat.

Rubbed Effect Enamel Finish—Specification 4-E

Surface Specifications—As Specification 4-A.
Priming Coats—As in Specification 4-A.

Finishing Coats—Apply two coats of Lucaseal Enamel Rubbed Effect (white, ivory or gray) flowed on. Allow first coat to dry before applying final coat.

Rubbed Effect Tint Enamel Finish—Specification 4-F

Surface Specifications—As Specification 4-A.
Priming Coats—As in Specification 4-A.

Finishing Coats—Apply two coats of Lucaseal Enamel Rubbed Effect White, tinted to the shade desired with Lucas Gibbsboro Colors in Oil, flowed on. Allow first coat to dry before applying final coat.

Note: When cost is a deciding factor, the third coat of the priming coat specifications for Gloss Enamel finishes may be eliminated.

SPECIFICATION No. 5—MILL WHITE FINISHES FOR INTERIOR WALLS AND CEILINGS

Suitable for mills, hospitals, office buildings, garages, elevator shafts, etc.

Brick, Concrete, Plaster and Metal Surfaces—Specification 5-A

Surface Specifications—Remove all traces of dirt, dust, rust, loose plaster, grease, etc. Have the surface dry and clean. Apply a solution of three to four pounds of sulphate of zinc dissolved in one gallon of water. When dry, brush off excess sulphate of zinc.

Priming Coat—To each gallon of Lucas Mill White Undercoat add one quart of boiled pure linseed oil. Apply with brush or spray.

Allow to dry.

Finishing Coats—Apply one or two coats of Lucas Mill White, Flat, Gloss or Eggshell, product specified depending upon finish desired. Material may be applied with either brush or spray.

For Wood Surfaces—Specification 5-B

Surface Specifications—As in Specification 5-A (omit zinc sulphate).

Priming Coat—To each gallon of Lucas Mill White Primer add one pint of boiled pure linseed oil and one pint of turpentine. Apply with brush or spray. Allow to dry.

Finishing Coats—As in Specifications 5-A.

For Previously Painted Surfaces—Specification 5-C

Surface Specifications—Remove all loose, scaling or peeling particles of the old finish. Surface must be dry and clean.

Flat Finish Coats—Apply one or more coats of Lucas Mill White Flat.

Eggshell or Gloss Finish Coat—Apply one coat of Lucas Mill White Primer. Allow to dry. Apply one or more coats of either Lucas Mill White Eggshell or Gloss, choice depending upon finish desired.

Continued on next page

SPECIFICATION No. 6—FINISHES FOR CEMENT OR CONCRETE SURFACES

Suitable for walls, pillars, pilings, etc.

Surface Specifications

The surface must be dry. Neutralize the alkali in the surface by washing with a solution of three to four pounds of sulphate of zinc to each gallon of water. Allow to dry, for at least 24 hr. Remove excess sulphate of zinc.

Priming Coat

Apply one coat of Lucas Concrete Filler.

Finish Coat

Apply two coats Lucas Concrete Paint of shade selected.

SPECIFICATION No. 7—FINISHES FOR CEMENT OR CONCRETE FLOORS

Surface Specifications

As in Specification 6.

Priming Coat

Apply one coat of Lucas Cement Filler. Allow to dry. Where cost is a consideration omit Cement Filler and apply two coats of Lucas Cement Floor Paint, shade selected. Thin first coat with turpentine.

Finishing Coats

Apply two coats of Lucas Cement Floor Paint of shade selected. First coat must be dry before final coat is applied.

SPECIFICATION No. 8—FINISHES FOR METAL SURFACES

Suitable for construction work, bridges, towers, steel framework, etc.

Surface Specifications

The surface must be dry, cleansed of all rust, scale or grease. The rust and scale should be removed with a wire brush or a sand blast. Grease should be removed with benzine or turpentine.

Priming Coat

Apply one coat of Lucas Metalife Red Lead Preservative. Apply with brush or spray.

Second Coat

Touch up all abrased surfaces with Lucas Metalife Red Lead Preservative. Apply with brush or spray one coat of Lucas Metalife Paint of shade selected.

SPECIFICATION No. 9—INTERIOR WOOD FINISHING

Open Grain Woods—Brush Stained and Varnished Gloss Finish—Specification 9-A

Surface Specifications—The surface must be thoroughly dry, clean and sanded smooth.

Stain Coat—Apply one coat of Lucaseal Oil Stain. Allow to dry.

Filler Coat—Apply one coat of Lucas Paste Wood Filler, thinned to brushing consistency with pure turpentine. When set remove excess by wiping across grain of wood. Allow to dry. Sand smooth.

Finishing Coats—Apply two coats of Lucaseal Interior Varnish, flowed on. Sandpaper and dust first coat when dry.

Finishing Coats—Apply two coats of Lucaseal Interior Varnish, flowed on. Sandpaper and dust each coat when dry. Apply one coat of Lucaseal Dull Varnish, flowed on.

Natural and Varnished Gloss Finish—Specification 9-B

Surface Specifications—As in Specification 9-A.
Filler Coat—As in Specification 9-A.
Finishing Coats—As in Specification 9-A.

Brush Stained and Varnished Dull Finish—Specification 9-C

Surface Specifications—As in Specification 9-A.
Stain Coat—As in Specification 9-A.
Filler Coat—As in Specification 9-A.

Natural and Varnished Dull Finish—Rubbed Effect without Rubbing—Specification 9-D

Surface Specifications—As in Specification 9-A.
Filler Coat—As in Specification 9-A.
Finishing Coats—As in Specification 9-C.

Brush Stained and Waxed Finish—Specification 9-E

Surface Specifications—As in Specification 9-A.
Stain Coat—As in Specification 9-A.
Filler Coat—As in Specification 9-A.
Finishing Coat—Apply one coat of Lucaseal Prepared Wax.

Natural and Varnished Wax Finish—Specification 9-F

Surface Specifications—As in Specification 9-A.
Filler Coat—As in Specification 9-A.
Finishing Coats—Apply two coats of Lucaseal Interior Varnish, flowed on. Sandpaper first coat and dust second coat when dry. Apply one coat of Lucaseal Prepared Wax.

NATIONAL LEAD COMPANY

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

NEW YORK, N. Y., 111 Broadway
BOSTON, MASS., National-Boston Lead Co., 800 Albany Street
BUFFALO, N. Y., 116 Oak Street
CHICAGO, ILL., 900 West 18th Street
PHILADELPHIA, PA., John T. Lewis & Bros. Co., 437 Chestnut Street
CINCINNATI, OHIO, 659 Freeman Avenue
CLEVELAND, OHIO, 820 West Superior Avenue
ST. LOUIS, MO., 722 Chestnut Street
SAN FRANCISCO, CAL., 235 Montgomery Street
PITTSBURGH, PA., National Lead & Oil Co., 316 Fourth Avenue

Products

White Lead (Dry and in Oil); Red Lead (Dry, in Oil, Liquid); Linseed Oil (Raw and Boiled); Flatting Oil.

TRADE-MARK

White Lead for General Painting

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

Our Dutch Boy white lead is guaranteed to be pure white lead ground in pure linseed oil. It is obtainable in the regular or heavy paste form and also in soft paste form. (The soft paste, known as Dutch Boy *soft paste* white lead, contains almost a gallon more oil to the 100 lbs. of paste than does the heavy paste. This makes it softer or easier to thin, saving the user time and labor in mixing.)

Both the heavy paste and soft paste are sold in 100-lb. steel kegs and 50, 25 and 12½-lb. steel pails.

Dutch Boy linseed oil is pure, clear, carefully filtered and well settled. Sold in 1 and 5-gal. sealed cans bearing the Dutch Boy trade-mark. Our linseed oil is also obtainable in half barrels and barrels.

Flat Finishes for Interiors

Most inside painting nowadays is done in either flat or eggshell gloss finishes, such as are obtainable by reducing paste white lead to brushing consistency with Dutch Boy flatting oil.

When white lead is thinned with flatting oil an interior paint results which possesses many points of excellence. It has good working and hiding qualities. It is easy to apply. It levels itself nicely leaving no brush marks. It sets slowly, so that large areas can be worked without risk of laps or joints.

Some of the finest interior decorating jobs in the country have been done with white lead and flatting oil paint. The beauty and charm of the finish it gives, the all-around economy of this paint and its thorough washability recommend it for all types of interior work—plain wall finishes, sponge-mottle and crumpled roll effects, the tiffany, etc.

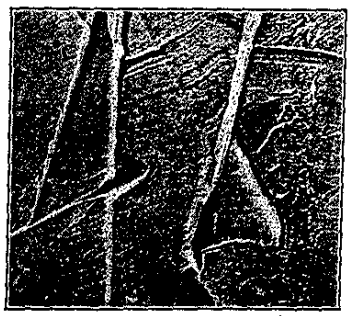
The washability of a white lead and flatting oil finish is a point that should not be overlooked. This paint can be washed without injury not only a few months after it is applied but throughout its long life. Its pigment, white lead, is insoluble in water and remains so, not changing chemically under normal exposure indoors. Thus there is no unsightly streaking due to washing off of some of the pigment.

Dutch Boy flatting oil is sold in quart, gallon and 5-gal. cans sealed at the spout.

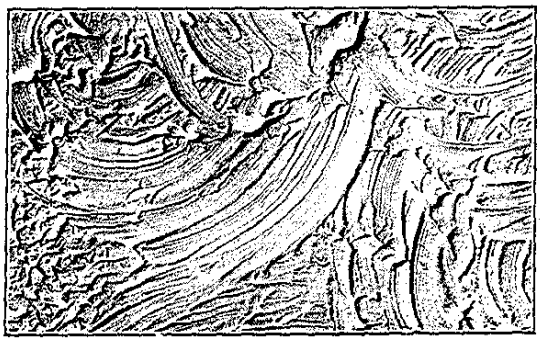
White Lead and Oil Plastic Paint

The trend is away from excessively rough surfaces as wall finishes but modified textures are gaining in popularity. This latter type of textural effect can be produced readily with a white lead and oil plastic paint. Such a paint is made with materials that the painter always has in his shop, is relatively low in cost and gives a finish that is durable and can be kept clean by washing.

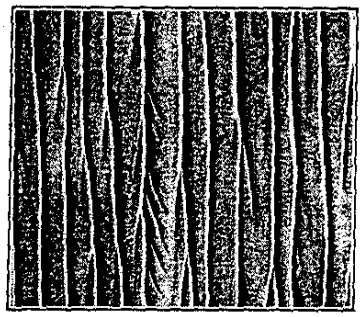
The formula for white lead and oil plastic paint is 100 lbs. Dutch Boy white lead (heavy paste), 22 lbs. dry whiting, 1½ gals. Dutch Boy flatting oil and 1 gill drier. This formula, making about 5¼ gals. of paint, will cover about 160 sq. ft. of wall surface per gallon when spread to a thickness about equal to two ordinary paint coats.



With a Straightedge
A straight edge, moved with a simple twisting motion of the wrist—and this handsome design results



With a Sponge
A beautiful and interesting paint textured finish achieved by use of a sponge moved in a circular fashion to produce a swirl design



With a Rolling Pin
An ordinary rolling pin rolled over the plastic paint and this distinctive pattern is obtained

Three of the Textures Obtainable with White Lead and Oil Plastic Paint

The resulting paint, although heavy, will brush out with comparative ease, after which it may be manipulated with a paint brush, whiskbroom, sponge, or any other means to give the texture desired. Three specimen textures are illustrated on preceding page.

The plastic paint prepared as described may be tinted prior to application, or may have colors-in-oil worked into it while it is still wet. The finish sets up overnight and can easily be glazed to lend additional color interest. No size coat is necessary to permit glazing.

When white lead and oil plastic paint is to be applied to new plaster walls, it is recommended that the walls first receive the customary priming coat. If the walls have been previously painted, and are in satisfactory condition for repainting, the plastic finish may be applied direct.

A booklet giving full information about white lead and oil plastic paint, and showing various textures in color, will be sent to any architect upon request.

Red Lead for Metal

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

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

Paint made of pure red lead meets these requirements. It is insoluble in water, unaffected by ordinary atmospheric gases, adheres closely to metal, and is a true rust preventive.

A great advance in the quality of red lead was made when Dutch Boy red lead was perfected. It is a more highly oxidized product than old style dry red lead and is sold in paste form, ready for use after the addition of more linseed oil. Its exceptionally high true red lead content and the fineness of its pigment particles insure a paint of excellent brushing qualities, good coverage and extreme durability. Sold in 100-lb. steel kegs and 50, 25 and 12½-lb. steel pails.

The same highly oxidized red lead can also be had in liquid form. The liquid product is called Dutch Boy *liquid* red lead and is ready for use. It comes in natural red lead color, light and dark brown, light and dark green, and black. Sold in 1-gal. cans and 2½-gal. kegs.

We also make dry red lead of the highest grade.

General Painting Specifications

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

Preparation of Surface—*(1) Woodwork*—New woodwork shall be smoothed off with sandpaper where required and dusted clean before priming. From old woodwork which has been painted before, all loose paint, scale, dirt and dust shall be removed. Wash off with benzine or turpentine all parts where liquid paint remover has been used.

Before priming new woodwork, all knots and sappy streaks shall receive one coat of pure alcohol shellac, brushed out thin. After the priming coat is thoroughly dry, putty up all knotholes, dents, cracks, and other defects with putty composed of equal parts 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 with plaster of paris or approved 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 should precede painting. If any mortar has become loose or washed out, repoint all such damaged places with mortar or portland cement before applying paint. After priming, correct small defects in the surface with putty.

(4) Stucco and Concrete—Stucco or concrete should be allowed to stand and dry a year before paint is applied. If painted within a year, it shall be aged artificially by washing with a solution made by dissolving 2 lbs. of zinc sulphate in 1 gal. of water, or with carbonic acid water.

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

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 flatting oil, pure linseed oil, pure turpentine and pure drier mixed according to the formulas hereinafter designated for each kind of work. All metal shall be painted with National Lead Company's Dutch Boy red lead-in-oil, Dutch Boy liquid red lead, or pure dry red lead and pure linseed oil mixed according to formulas hereafter given for each specific purpose.

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

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

Formulas—The following white lead formulas take no account of tinting materials. See Paragraph No. 7 when adding colors to the formulas.

It will be noted that the formulas for painting exterior wood are on the basis of Dutch Boy *soft* paste white lead as well as heavy paste white lead. For flat effects inside, the heavy paste is to be preferred as the higher oil content of the soft paste will give more of a sheen to surfaces painted with it.

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

	(a) Priming coat		(b) Second coat	
	Heavy Paste	Soft Paste	Heavy Paste	Soft Paste
Dutch Boy white lead	100 lb.	100 lb.	100 lb.	100 lb.
Pure raw linseed oil	4 gal.	3¾ gal.	1½ gal.	¾ gal.
Pure turpentine	2 gal.	2 gal.	1½ gal.	1½ gal.
Pure drier	1 pt.	1 pt.	1 pt.	1 pt.

	(c) Third coat	
	Heavy Paste	Soft Paste
Dutch Boy white lead	100 lb.	100 lb.
Pure raw linseed oil	3½ to 4 gal.	2¾ to 3¼ gal.
Pure turpentine	1 pt.	1 pt.
Pure drier	1 pt.	1 pt.

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

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

	(a) First coat		(b) Second coat	
	Heavy Paste	Soft Paste	Heavy Paste	Soft Paste
Dutch Boy white lead	100 lb.	100 lb.	100 lb.	100 lb.
Pure raw linseed oil	2 gal.	1¼ gal.	3½-4 gal.	2¾ to 3¼ gal.
Pure turpentine	2 gal.	2 gal.	1 pt.	1 pt.
Pure drier	1 pt.	1 pt.	1 pt.	1 pt.

Continued on next page

A BOOK of PAINTING AND VARNISHING SPECIFICATIONS

DEPARTMENT OF ARCHITECTURAL SERVICE

THE SHERWIN-WILLIAMS CO.

CLEVELAND

Index to Specifications

THE SHERWIN-WILLIAMS CO.

Paints, Varnishes, Enamels, Stains and Lacquers

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601 Canal Road

CLEVELAND, OHIO

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Continued on next page

Products

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

TRADE-MARK (registered)

Scope of These Specifications

In preparing the specifications contained on the following pages, covering the application of Sherwin-Williams Architectural Finishes, among which may be found a paint, varnish, lacquer, stain or enamel for each architectural requirement, we have spared neither time nor effort in insuring their technical and practical correctness.

Each is based upon our observation of various methods and systems of finishing during the sixty-two years we have been manufacturing quality Architectural Finishes, and we are placing this in the hands of the architectural profession with the assurance that in following any specification herein, the architect may feel fully confident that the finish resulting therefrom will be of the most satisfactory nature.

Quality of Raw Material

The quality of Sherwin-Williams Architectural Finishes is recognized the world over, and in specifying them the architect makes it possible for the contractor to secure the finest finish obtainable and insures for his client, painted or finished surfaces which will give the greatest satisfaction in years of service. We safeguard the quality of our products by insuring the quality of the raw materials from which they are made, practically all of which we produce ourselves.

We know that our lead or our zinc is absolutely pure because we mine, smelt, corrode and grind it ourselves. We know that our linseed oil is pure because we crush it ourselves, using only the best grade of flaxseed and we know that it is properly aged because we age it ourselves. We know that our colors and dyes are fast because we produce them ourselves and know the intricacies of their production. Thus controlling the quality of our raw materials as we do, and combining them with scientific accuracy according to specific formulae by means of machinery of our own design, under the superintendence of experts who have been in our employ twenty, thirty and, in some cases, forty years, there is little wonder that Sherwin-Williams Architectural Finishes enjoy great popularity everywhere.

Essentials for Satisfactory Results

There are three elements which are essential in obtaining the most satisfactory results in painting and finishing. The first is the quality material which we supply. The second is skilled workmanship which is supplied by the reputable painting contractor. The third is supplied by the architect in the form of explicit and practical painting and finishing specifications, and we sincerely trust that the architectural profession will find this of the greatest assistance in furnishing this third important link.

Opex Lacquer for Architectural Use

Three years ago THE SHERWIN-WILLIAMS Co. wrote up its first specifications for Opex (a pyroxylin finish) to meet architectural needs. Before that time, Opex had already been tried experimentally on a few buildings. Since then, vast improvements in all nitro-cellulose finishes have been made due to new types of raw materials being made economically obtainable. Taking advantage of this progress, THE SHERWIN-WILLIAMS Co. feels that in Opex it is offering the architect a superior finish for his approbation than is possible with any other type of finish they know. THE SHERWIN-WILLIAMS Co. highly recommend this product which has been used on some of the largest buildings in many cities.

Lacquer has proved most adaptable on trim work and has been applied both on the job and in the trim manufacturing plant where the trim has been completely finished before erection. Should the architect wish to see some Opex installation, let him write THE SHERWIN-WILLIAMS Co. and they will furnish him a list of buildings in his locality.

To understand just what Opex will do, it is necessary to know the general characteristics of a pyroxylin finish. Opex is dried by evaporation and not oxidation, which means that after the liquid has evaporated, there is no continuous reaction. The liquids are of two classes—solvents and non-solvents; solvents being as a rule, alcohol esters in which nitrocellulose is soluble, and non-solvents which affect drying time and flow, and which act at the same time as extenders. The dried film has four principal ingredients; *nitro-cotton,* which is the basis of a pyroxylin finish and which imparts toughness and durability to the film; *gums* which give gloss, adhesion and build (some few new gums just on the market have properties which tend to increase the life of the nitrocellulose film and which, therefore, also tend to give good durability); *plasticisers* which are non-volatile solvents which impart the characteristic of elasticity; last, *pigments* which give Opex its fine tints and hues.

With this knowledge of the intrinsic make-up of Opex, what are its main advantages?

(1) Speed of Drying—

An important factor to the architect and contractor is that through its speed of drying, Opex allows them to complete even a medium size building twenty to thirty days ahead of their former schedule.

(2) Durability—

The first Opex used architecturally over three years ago is still in as good condition as the day it was applied.

(3) Ease of Cleaning and Repairing—

Building managers who have used Opex are most enthusiastic about the product, because of the ease of these two operations.

Continued on next page

ARCHITECTS' GUIDE
FOR PAINTING, VARNISHING, STAINING AND ENAMELING

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

SURFACE	TO PAINT *Use product named below*	TO ENAMEL *Use product named below*	TO STAIN *Use product named below*	TO VARNISH *Use product named below*
BRICK WALLS (Exterior)	*S-W Concrete Wall Finish*	*S-W Old Dutch Enamel,* Gloss		
CONCRETE WALLS (Exterior)	*S-W Concrete Wall Finish*	*S-W Old Dutch Enamel,* Gloss		
CEMENT FLOORS	*S-W Floor Enamel*	*S-W Floor Enamel*	To Harden— *S-W Concrete and Cement Hardener*	
EXTERIOR WOOD SURFACES	*S W P* (Sherwin-Williams Prepared Paint)	*S-W Old Dutch Enamel,* Gloss	*S-W Preservative Shingle Stain* *S-W Acid* or *Oil Stain*	*S-W Rexpar Varnish*
EXTERIOR METAL SURFACES	*Kromik Metal Primer* *Metalastic* (for finishing coats)	*S-W Old Dutch Enamel,* Gloss		
FACTORY WALLS (Interior)	*S-W Save-Lite Eg-Shel White* *S-W Save-Lite Fume Resisting White*	*S-W Enamelastic* or *Save-Lite Gloss White*		
FLOORS (Interior Wood)	*S-W Floor Enamel*	*S-W Floor Enamel*	*S-W Oil Stain* or *Flo-Lac Varnish Stain*	*S-W Mar-Not Floor Varnish*
GALVANIZED IRON SURFACES	*S-W Galvanized Iron Primer* (finish with any paint)	*S-W Galvanized Iron Primer* and *Old Dutch Enamel*	*S-W Oil Stain*	*S-W Rexpar Varnish*
INTERIOR WALLS AND CEILINGS	*Flat-Tone Wall Finish* *S-W Semi-Lustre Wall Finish* or *Wall Paint No. 96* (heavy body)	*S-W Enamelastic*		
INTERIOR WOOD TRIM	*S W P* (Sherwin-Williams Prepared Paint)	*S-W Old Dutch Enamel* or *Enamelastic*	*S-W Acid Stain* *S-W Handcraft Stain* *S-W Oil Stain*	*S-W Scar-Not Varnish* *Velvet Finish Varnish* (for imitation rubbed effect)
PORCH FLOORS AND DECKS	*S-W Porch and Deck Paint*	*S-W Porch and Deck Paint*		
RADIATORS AND PIPES	*S-W Flat-Tone Wall Finish* or *S-W Gold Paint* *S-W Aluminum Paint*	*S-W Old Dutch Enamelastic* or *Enameloid*		
ROOFS (Metal)	*S W P* or *Metalastic* (if galvanized, prime with S-W Galvanized Iron Primer)			
ROOFS (Wood Shingle)	*S W P*		*S-W Preservative Shingle Stain*	
STACKS AND HOT SURFACES	*S-W Salamander Smoke-Stack Black*			
STRUCTURAL STEEL	*S-W Kromik Metal Primer Metalastic* (for finishing coats)			
TO DAMPPROOF FOUNDATIONS	*S-W Antydamp*			
TO DAMPPROOF INTERIOR WALLS ABOVE GRADE	*S-W Plaster Bond*			
WOOD PRESERVATIVE			*S-W Carbolic-ol*	

Continued on next page

FOREWORD TO SPECIFICATIONS

The specifications contained herein are in fact three separate sets of specifications for certain types of work: namely, the usual finish, the Opex Lacquer Finish and the Architectural Brushing Lacquer Finish. Wherever there is a possibility that either of the last two may be more suitable there will be found a cross reference to the number of that alternate. It will be noted that the Opex Lacquer Specifications carry the same number as the primary specification with the addition of the letter "A" and that the Architectural Brushing Lacquer Specifications carry the same number with the addition of the letter "B."

The specifications have been divided and subdivided to such an extent that practically every condition will be found to have a separate specification. It is, therefore, essential that the user of this book refer first to the index before attempting to locate the specification for a particular purpose. This will avoid confusion and make the preparation of painting specifications much less difficult.

Attention is also called to the General Conditions printed below. These have been made as complete as possible but it may be that local conditions will require changes or additions.

In nearly all cases the subject matter under the heading of the specification number is divided into two parts—the discussion and the specification proper. The discussion usually describes the material which is specified and gives other related information which may have a bearing upon the work in question. The discussion should be read before the specification is used.

GENERAL CONDITIONS

General—The following specifications, unless otherwise stipulated, are intended to cover the entire finishing of all wood, cement, plaster, stucco and unfinished metal work throughout the interior and exterior of the building.

Supervision—The contractor shall furnish all necessary tools, scaffolding, staging and labor required for the satisfactory performance of all work specified hereinafter. He shall also, through personal supervision, or supervision of a competent superintendent, insure that all work is proceeding properly and is being carried out in accordance with the letter and intent of these specifications.

All unnecessary delays shall be avoided and a sufficient force of skilled workmen shall be employed on this work at all times to expedite its early completion.

Materials—All materials specified by name of brand or manufacturer shall be delivered at the building in the original cans, packages or containers and same shall remain unopened until inspected and approved by the architect. No paint, varnish, stain or enamel shall be reduced or adulterated in any way, except as hereinafter specifically stipulated.

Right of Rejection—No exterior painting or interior finishing shall be done under conditions which shall jeopardize the appearance or quality of the painting or finishing in any way, and the architect or his superintendent shall have the right of rejection on all material or work which is unsatisfactory and reserves the right to replace either or both at the expense of the contractor.

Protection of Work—The contractor shall take the necessary steps to protect his work and the work of other contractors during the time his work is under way and shall be responsible for any and all damage to the work or property of other contractors caused by his employees or himself.

Extra Work—The contractor, unless authorized and instructed to do so in writing by the architect or his superintendent, shall not be entitled to any payment in excess of the amount agreed upon in his contract for any extra work over and above that hereinafter specified.

Removal of Debris, etc.—Upon completion of the work the contractor shall remove all surplus materials and rubbish, clean off all spots resulting from his work, from hardware, floors, glass, walls, etc. He shall do all required patching up, repair all damaged work, and remove and replace at his own expense all broken glass or finishing hardware and shall leave the premises in a clean and orderly condition.

METAL PROTECTIVE COATINGS

Specification No. 1

Exterior Exposure

Discussion—In the following specification, which applies to buried or exposed steel alike, Sherwin-Williams Kromik Metal Primer and Sherwin-Williams Metalastic are called for. Kromik Metal Primer is specified because of its particular suitability for use as a protective coating to be applied directly to metal. Metalastic is specified on account of its particular suitability as a final protective coating which will staunchly guard against danger to the undercoats.

In the manufacture of Sherwin-Williams Kromik Metal Primer, chromates play a highly important part. Authorities are agreed that the use of chromates is a very wise procedure in a metal protective primer intended to be applied direct to the metal surface for the prevention of rust. In tests extending over a period of five years or more, all paints containing chromates have made a uniformly excellent showing. Chemists explain the function of chromates as having the tendency to render the surface of steel passive, or in other words, chromates reduce the tendency of the metal surface to set up galvanic action or electric currents within itself. An interesting application of this principle is found in the use of ferro chromes in the manufacture of so-called stainless steel cutlery. Another interesting test is the well-known Sherwin-Williams razor blade test in which the razor blade—submerged in water carrying a certain percentage of chromates—remains bright a year after the razor blade submerged in untreated water has been reduced to rust.

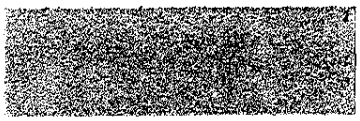
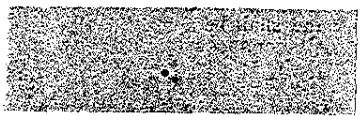
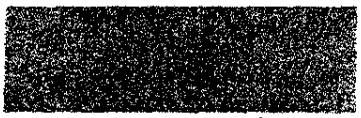
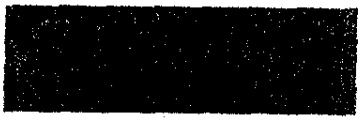
Kromik Metal Primer has the following advantages for use on structural steel as compared with red lead, which is recognized as a standard material with many years standing for this type of work and which is a most excellent paint in itself: Kromik is noticeably easy to apply, especially in difficult and inaccessible members; it is not affected by sulphur compounds in the air and shows markedly greater durability where it lies unprotected on the job for any period of time. Kromik inhibits corrosion and shows a very favorable lower material cost. Kromik is Sherwin-Williams' standard recommendation for a priming coat on all metal work.

Sherwin-Williams Metalastic is our standard specification for finishing coats on structural steel work. It is specified for the second and third coats and is a protective coating of the graphite type. Metalastic is a full oil paint which dries to a tough, durable and exceedingly impervious film with high water shedding properties. It is particularly fitted for use over Kromik

Continued on next page

S W P

SHERWIN-WILLIAMS PAINT PREPARED

		Suitable Trimmers
	Cream 462	388 355 393 498
	Ivory 496	355 461 499 486
	Canary Yellow 387	Gloss White 461 499
	Colonial Yellow 375	461 Gloss White 499 498
	Straw 385	496 393 388
	Golden Yellow 470	393 486 499 388
	Primrose Yellow 394	496 Gloss White 498
	Golden Brown 486	375 388 387 393
	Sky Blue 464	For Porch Ceilings, etc.
	Blue 369	For Inside Use

		Suitable Trimmers
	Sea Green 354	355 461 Gloss White
	Apple Green 460	461 Gloss White
	Pea Green 383	496 498 354
	Sage Green 355	498 354 360
	Willow Green 461	496 460 354 498
	Moss Green 498 *	For Doors, Sash, Store Fronts, etc.
	Ft. Crown Green Medium 362 *	
	Bronze Green 475	382 Gloss White 496
	Pearl Gray 479	Gloss White 353 355
	Silver Gray 357	Gloss White 355 353

(See also S-W Page 7)

Please do not detach color samples. Complete color cards sent upon request.

Metal Primer because these two products have the same degree of elasticity and expand and contract with the metal to the same degree. Where this relationship does not hold, there is a decided tendency in the finishing coat to break, thereby ending its usefulness as a metal protective coating.

Sherwin-Williams has no particular type of paint or pigment to exploit. We make a complete line of metal protective paints and our specification of Kromik Metal Primer with Metalastic for finishing coats has been recommended as standard because we believe it embodies the best painting practice considered from every side of the question.

Specification—Before applying the priming coat or shop coat, all rust, mill scale, grease or foreign matter of any kind shall be completely removed from the surface to be painted. No painting shall be done in wet or freezing weather, nor shall paint be applied to any wet or damp surface. Paint shall be used in the consistency received from the manufacturer. No thinner shall be added without the written approval of the architect or engineer.

The priming or shop coat shall be applied before steel is shipped to site. All riveted and bolted connections, as well as parts inaccessible after erection, shall receive two coats of Kromik Metal Primer. The second coat (first field coat) shall consist of Sherwin-Williams Metalastic Brown. Any portion of the surface which has been abraded in transit shall be "spotted" with Kromik Metal Primer prior to the application of the second coat. When the second coat is dry, a full coat of Sherwin-Williams Metalastic, Black, shall be applied.

Specification No. 2

Iron or Steel Surfaces Exposed to Acid Fumes

Before applying the priming coat or shop coat, all rust, mill scale, grease or foreign matter of any kind shall be completely removed from the surface to be painted. No painting shall be done in wet or freezing weather, nor shall paint be applied to any wet or damp surface. Paint shall be used in the consistency received from the manufacturer. No thinner shall be added without the written approval of the architect or engineer.

A priming or shop coat of Sherwin-Williams Kromik Metal Primer shall be applied before steel is shipped to site. All riveted and bolted connections, as well as parts inaccessible after erection, shall receive two coats of Kromik Metal Primer. Any portions of the surface which have been abraded in transit shall be "spotted" with Kromik Metal Primer prior to the application of the second coat (first field coat). The second and third coats shall consist of Sherwin-Williams Non-Corrodible Acid Resisting Paint, Black.

Specification No. 3

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

Before applying paint, all rust, dirt and grease shall be thoroughly cleaned off the surface to be painted. Paint shall be applied as it comes from the package. The priming coat shall consist of Sherwin-Williams Salamander Black, which, when dry, shall be second coated with the same material.

Specification No. 4

Exterior Ornamental Iron Work (Flat Black Finish)

Before applying the priming coat, all rust, mill scale, grease and other foreign matter shall be completely removed from the surface to be painted. No painting shall be done in wet or freezing weather, nor shall paint be applied on wet or damp surfaces. The first two coats shall be applied in the consistency supplied by the manufacturer.

The priming or shop coat shall consist of Sherwin-Williams Kromik Metal Primer and shall be applied prior to shipment of metal to the site. The second coat shall consist of Sherwin-Williams Metalastic Black. Any portions of the surface which have become abraded in transit shall be "spotted" with Kromik Metal Primer prior to the application of the Metalastic paint. The third coat shall consist of Sherwin-Williams Quick Drying Color Black, thinned with turpentine, and when thoroughly mixed, raw linseed oil shall be added. The mixture shall be in proportion of two parts of black *by bulk* to one part of turpentine and one part of linseed oil *by bulk*.

Specification No. 5

Verde Antique Finish on Exterior (or Interior) Metal Work

Before applying any paint, all rust, grease, resin, dirt, etc., shall be removed from the surface of the metal. The priming coat shall consist of Sherwin-Williams Kromik Metal Primer, to be applied in the consistency supplied by the manufacturer. The priming coat shall be applied prior to the shipment of the metal to the site. Any portions of the surface which have been abraded in transit, shall be "spotted" with Kromik Metal Primer prior to the application of the second coat. The second coat shall consist of SWP (Sherwin-Williams Prepared Paint) shade No. 393. The third coat shall consist of a brush-stipple coat of SWP No. 355, tinted with Sherwin-Williams First Quality Oil Color Paris Green, to the shade desired by the architect.

Specification No. 6

Painting of Galvanized Iron

All galvanized iron surfaces to be painted, such as gutters, down-spouts, etc., shall receive a priming coat of Sherwin-Williams Galvanized Iron Primer prior to the application of any paint.

DAMPPROOFING OF FOUNDATIONS

Specification No. 7

Discussion—Sherwin-Williams Antydamp is applied to the exterior of concrete or masonry foundations below grade, to prevent the penetration of moisture through foundation walls, and thereby making dry basement walls possible. Antydamp is a damp-resisting, alkaliproof, acidproof, black paint of asphalt type. It is very heavy in body, and will remain in a semi-tacky and elastic condition indefinitely, thereby preventing the cracking of the film with the resultant penetration of dampness into the foundation walls.

Sherwin-Williams Antydamp will cover approximately 25 to 40 square feet, two coats to the gallon. It comes ready for application and is applied cold, except in very cold weather when it is necessary to heat slightly before applying.

Antydamp should be applied in full coats without endeavoring to brush the material out too much, because the heavier the coating is, the more protection it affords. In applying Antydamp, it is recommended that a three or four-knot roofing brush be used.

Where there is a presence of hidden springs or marshy land, or hydrostatic pressure in any form around the foundation, the use of two coats of Antydamp is not sufficient. Under these conditions, it will be necessary to alternate at least two layers of cheap burlap or felt paper with Antydamp. Special instructions regarding procedure to be followed will be supplied upon request.

Specification—The exterior of all foundation walls below grade, prior to any backfilling, shall be dampproofed by the application of two full coats of Sherwin-Williams Antydamp Foundation Damp-Proofing in the consistency supplied by the manufacturer. Twenty-four hours shall be allowed for drying between the first and second coats, and at least 24 hours shall be permitted to elapse after the second coat has been applied, before backfilling. This dampproof material shall be applied with a three or four-knot roofing brush.

Note: Sufficient space shall be provided, in digging the excavations, for men to have room to apply Antydamp to all parts of the foundation surface.

WOOD PRESERVATIVE

Specification No. 8

fied as a wood preservative, is as strong, penetrating and permanent a wood preservative as can be produced.

tillation, which may be applied to the wood either by

Continued on next page

S W P

SHERWIN-WILLIAMS PAINT PREPARED

	Suitable Trimmers		Suitable Trimmers
Tobacco Brown 393	375 385 387	Cream Gray 360	496 355 Gloss White 499
Antique Brown 499	375 391 496	Quaker Drab 391	496 360 498 393
Modern Brown 388	387 391 393	Warm Drab 485	496 388 498
Red 367	475 391 496 Very durable for Brick work	Stone 351	496 360 Gloss White
Rich Maroon 382	For Doors, Sash, etc.	Light Lead 353	Gloss White 360 363
Bottle Green 484 *	498 391	Slate 363	Gloss White 357

(See also S-W Page 5)

Please do not detach color samples. Complete color cards sent upon request.

WOOD PRESERVATIVE (Continued)

the brush or dip method and will remain permanently in the pores of the wood, thereby preserving it for the longest possible time.

Specification—All wood which is to be buried in the ground shall be treated with one coat of Sherwin-Williams Carbolic-ol, which shall be applied in the consistency supplied by the manufacturer.

PAINTING AND STAINING OF EXTERIOR SURFACES

Specification No. 9

Wood Surfaces (New) to Paint

Discussion—SWP (Sherwin-Williams Prepared Paint) represents the best of technical knowledge in the production of paint for general outside use today. The architect may specify SWP for outside painting on wood buildings or for finishing coats on outside metal work where special colors are required not found in our Metalastic line and may have a definite feeling of assurance that SWP will present a better appearance and wear for a longer time than any paint possible to mix by hand. A man is not able to purchase raw materials and mix the paint himself that will equal SWP. Mechanical efficiency and handwork cannot be compared; the painter's facilities for measuring proportions of pigments accurately cannot be compared with factory equipment; hand stirring can never equal machine grinding; and the certainty of uniformity in the various ingredients is decidedly in favor of factory production.

Sherwin-Williams honestly believe that no finer paint can possibly be made for painting outside buildings than SWP.

SWP is made in 32 colors and white. It is a combination of strictly pure carbonate of lead, sulphate of lead, zinc oxide and a small amount of magnesium silicate. The liquids are strictly pure linseed oil and tur-

PAINTING AND STAINING OF EXTERIOR SURFACES (Continued)

pentine. SWP is a *perfectly balanced* paint from the standpoint of scientific paint manufacture and will render the greatest satisfaction from the standpoint of beauty, economy and years of service.

For Color Samples, see S-W Pages 5 and 7.

(Note Specification No. 10.)

Specification—Before commencing work on exterior painting, the contractor shall make sure by careful inspection that the surface to be painted is thoroughly dry and shall continue this vigilance throughout the time during which the exterior painting is being done, so that no painting shall be done under unfavorable conditions, such as immediately after a rain or during wet or frosty weather.

Different kinds of lumber, however, require different treatment, and we have, therefore, suggested special treatment for certain kinds as mentioned. The greatest care should be taken in following the directions.

Where the wood shows pitchy spots, these spots and all knots should first be coated with the best orange shellac before the priming coat is applied.

New Wood (Outside)—*First Coat*—On new soft wood or old weathered lumber a gallon of SWP should be thinned with one gallon raw linseed oil and one quart pure turpentine.

For resinous woods, such as yellow pine or cypress, add two quarts turpentine and one quart raw linseed oil to each gallon of paint.

After the priming coat has been permitted to dry, all nail-holes, cracks, and other defects shall be filled in with linseed oil and whiting putty.

Second Coat—For soft woods add one pint pure turpentine and for resinous woods one quart pure turpentine to each gallon SWP.

Third Coat—Each gallon of paint may be thinned with a pint to a quart of raw linseed oil, if desired.

Repainting Work (Outside)—Same as above, except omit first or priming coat.

Specification No. 10

(Alternative to Specification No. 9)

Wood Surfaces (New) to Paint

Discussion—Where the architect desires to leave the mixing of the paint for use on exterior wood surfaces to the discretion of his painting contractor, the specification of Sherwin-Williams Zilo is advised in preference to straight white lead. It is a generally recognized fact that a definite percentage of zinc oxide added to a white lead paint is greatly beneficial to the paint. It tends to eliminate objectionable chalking, thereby lengthening the life of the paint; it increases its whiteness and improves the gloss and spreading power of the paint.

The U. S. Government and the majority of State Governments and railways insist upon a percentage of zinc oxide in paints specified for the painting of exterior surfaces because of the fact that white lead, when used alone, shows a marked tendency to objectionable chalking and necessitates repainting at a much earlier date than paints which include a proportion of zinc oxide.

Zilo is a 100% pure product and every pound is guaranteed pure. Zilo is offered not as a lead substitute, but as superior to white lead, when used alone.

The Sherwin-Williams Co. will be very glad to provide specifications on the amount of linseed oil, turpentine and drier for any purpose desired upon request.

Specification No. 11

White Lead

In all specifications requiring the specification of white lead when used alone, specify Sherwin-Williams ODP White Lead, which is a strictly pure white lead (lead carbonate), and ground in strictly pure linseed oil. ODP Lead is extremely fine and very white. Each keg of the material bears the following strong guarantee of quality:

"This package is warranted to contain nothing but Strictly Pure White Lead, ground in Strictly Pure Linseed Oil, and we will pay one ounce of gold for every ounce of adulteration that it may be found to contain."

Specification No. 12

Exterior Wood Surfaces (Old) to Paint

Discussion—The following specification deals with the refinishing of previously painted exterior wood surfaces. One of the main features which the architect should watch is that, before applying the first coat of paint, all loose paint is removed from the surface by wire-brushing, scraping, or burning, that the surface is thoroughly dry, and that all knots and pitchy places which are evident through the old film are properly sealed with pure Orange Shellac. The advisability of using SWP (Sherwin-Williams Paint) is discussed under Specification No. 9.

See Color Samples on S-W Pages 5 and 7.

Specification—Before commencing the painting of exterior surfaces, the contractor shall make sure, through careful inspection, that the surface to be painted is thoroughly dry and in proper condition for refinishing, and shall continue his vigilance throughout the time during which the exterior painting is being done. The first coat shall consist of SWP (Sherwin-Williams Paint) thinned with one pint of pure raw linseed oil and one pint of turpentine added to each gallon. After sufficient time has been allowed for drying, a second coat consisting of SWP, thinned with one pint of raw linseed oil to the gallon, shall be applied.

Specification No. 13

Wood Surfaces (New) to Stain

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

Discussion—Where the architect desires to stain and preserve exterior wood surfaces without hiding the grain of the wood, Sherwin-Williams Preservative Shingle Stain, described in Discussion under Specification No. 15, is recommended for the purpose.

The stain is made of light-fast colors and a wood preservative of which refined creosote oil is an important ingredient.

Specification—The exterior woodwork indicated shall be finished with two brush coats of Sherwin-Williams Preservative Shingle Stain, which shall be applied in the consistency supplied by the manufacturer.

Specification No. 14

Concrete, Cement or Stucco Walls to Paint

Discussion—The architect appreciates the advisability of painting exterior concrete or stucco walls. This is advisable for two reasons: first, the control of the decorative effect in color, as required by the type of building, which paint affords, and the ease in which the building can be cleaned up in appearance and the change of color scheme effected. Second, painting a concrete wall renders it watertight and prevents the appearance of hair line cracks and chipping off caused by the penetration of moisture and frost.

Sherwin-Williams Concrete Wall Finish is an oil paint designed for outside exposure, but which dries to a dull, velvety finish without gloss. It does not destroy the interesting texture of the stucco wall as does a gloss finish, but retains the effect for which stucco is specified.

Specification—All exterior concrete wall surfaces shall receive two coats of Sherwin-Williams Concrete Wall Finish in the color selected by the architect. Before proceeding with the painting, the painting contractor shall make sure through

Continued on next page

SHERWIN-WILLIAMS

CONCRETE WALL FINISH COLORS

WHITE

EXTRA LIGHT GRAY

CREAM

LIGHT GRAY

BUFF

GREEN STONE

VENETIAN RED

DARK GRAY

Old Dutch Enamel

WHITE (Gloss)

IVORY WHITE (Gloss)

FRENCH GRAY (Gloss)

Please do not detach color samples. Complete color cards sent upon request.

careful inspection that the surface to be painted is thoroughly dry and free from dirt.

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

The first coat shall be thinned with pure turpentine in proportion of one quart of turpentine to the gallon of paint. At least 48 hours shall be allowed for the first coat to dry, after which the second coat, thinned with one pint to one quart of raw linseed oil, shall be applied. This produces a slight sheen. If objectionable, apply just as it comes from the package.

Specification No. 15

Wooden Shingles (New) to Stain

Discussion—Sherwin-Williams Preservative Shingle Stains are called "preservative" because they contain creosote, a well-known preservative of all vegetable tissue. Creosote fills the wood with a fatty substance and unites with the sappy part in forming a peculiar compound which resists organic decomposition. It also has the property of preventing the formation of fungus growths.

Sherwin-Williams Preservative Shingle Stains are penetrating and exceedingly permanent, both as to color and preservative value. Since refined creosote oil is used in these stains, which is free from the rank odor of crude creosote, Sherwin-Williams Shingle Stains do not have the unpleasant odor many times found in products of this type.

Specification—All wooden shingles shall receive one dip coat of Sherwin-Williams Preservative Shingle Stain in the consistency supplied by the manufacturer and in the color selected by the architect. The shingles shall be dipped two-thirds their length in Shingle Stain and thrown aside in loose piles until dry. After the shingles have been laid, one brush coat of Sherwin-Williams Preservative Shingle Stain of like color shall be applied as it comes from the original container.

Specification No. 16

Metal Roofs (to Paint)

Discussion—The architect has a choice of specifying Metalastic or SW (Sherwin-Williams Prepared Paint), the merits of which are covered in the discussion in Specifications Nos. 1 and 9, respectively. The two points which should be watched particularly are that the roof must be dry and free from grease, rosin, etc., and second, that if roof is of galvanized iron, the primer shall be Sherwin-Williams Galvanized Iron Primer. Any finishing coat desired may be applied over Galvanized Iron Primer. Where Galvanized Iron Primer is used, this takes the place of the first coat, and two subsequent coats of paint in the desired color will be sufficient.

Specification—Before beginning painting of the roof the contractor shall make sure that the roof is free from all grease, rosin, acid and dirt, and that the surface is perfectly dry. Three brush coats of Sherwin-Williams Metalastic, or where a lighter shade is desired, SWP (Sherwin-Williams Paint) shall be applied to the metal roofing in the consistency supplied by the manufacturer. (See Discussion where roof is of galvanized iron.)

Specification No. 17

Woodwork—Stained and Varnished Finish

Discussion—For the staining and varnishing of exterior woodwork, the use of Sherwin-Williams Oil Stain is recommended in preference to other types of stains, such as Sherwin-Williams Acid Stain, Sherwin-Williams Handcraft Stain (spirit penetrating). The reason for this is that varnish may be applied directly over oil stains, whereas the other types mentioned require sealing with a thin coat of Shellac to prevent bleeding of the stain into the finishing coat of varnish which

Varnish may be applied directly over any and all of the Sherwin-Williams Oil Stains with the exception of Rich Mahogany and Brown Mahogany. These require the use of a sealing coat of shellac before varnishing and are not recommended for exterior use.

It is preferable not to use shellac in exterior finishing, where avoidable, for the reason that this material is not sufficiently elastic to withstand the extreme expansion and contraction produced by changes in temperature. In many instances when open grain woods are used, such as oak, chestnut, walnut, and mahogany, the color of the wood can be modified sufficiently through the use of Sherwin-Williams Paste Wood Fillers, the dark colors of which carry a certain amount of staining power.

See Color Samples on S-W Pages 11 and 15.

Specification—All woodwork shall be dry, clean and smooth before any finishing materials are applied. All nailholes, cuts, cracks and other defects shall be treated so as to render them unnoticeable. If any defects are found in the woodwork which cannot be corrected so as to insure a perfect finish, the contractor shall notify the architect before any finishing materials are applied.

Apply one coat of Sherwin-Williams Oil Stain in the shade selected by the architect. Let dry thoroughly.

Open grain woods require filling with Sherwin-Williams Paste Wood Filler. This is furnished in paste form to be reduced to brushing consistency with benzine. Apply in the color selected by the architect and when the material is partly set, wipe off across the grain of the wood with burlap or excelsior, then wipe clean with a soft cloth. Allow 24 hours for the filler to dry. Apply three coats of Sherwin-Williams Rexpar Varnish as follows:

First coat to be thinned with pure turpentine in the proportion of one pint to the gallon. Second and third coats are to be applied in the consistency supplied by the manufacturer. Allow sufficient time for drying between coats and sand first two coats lightly with No. 00 sandpaper. Leave last coat in full gloss or for rub finish, specify: "When sufficiently dry, rub the varnish to a dull finish with powdered pumicestone and water."

Note: Where acid stains or handcraft stains are specified, a thin coat of pure shellac shall be applied in place of the first coat of Rexpar Varnish.

Specification No. 18

Porch Floors and Canvas Decks (New) to Paint

Discussion—Sherwin-Williams Porch and Deck Paint is made for porch floors, decks and similar heavy duty surfaces. It dries hard to withstand the scuffing of feet. Porch and Deck Paint has a good gloss and will give complete satisfaction in service and appearance.

Specification—Three coats of Sherwin-Williams Porch and Deck Paint in the color selected by the architect shall be applied. The first coat shall be thinned with one quart of pure turpentine to the gallon of paint. The second coat shall be thinned with one pint of pure turpentine to the gallon of paint, and the third coat shall be applied as it comes from the container. Sufficient time for thorough drying shall be allowed between coats.

Specification No. 19

Porch Ceilings—Natural Varnish Finish

Discussion—A spar varnish is recommended for all varnish surfaces exposed to the weather. A spar varnish contains a high percentage of oil in relation to the gums. This gives it elasticity to accommodate itself to expansion and contraction caused by changing temperature, and provides the power to resist weathering. We recommend Sherwin-Williams Rexpar made originally for use on airplanes and unsurpassed for exterior finishing.

Specification—All porch ceilings shall be finished with three coats of Sherwin-Williams Rexpar Varnish. The first coat shall be thinned in the proportion of one pint of pure turpentine to one gallon of Rexpar. The second and third coats

Continued on next page

SHERWIN-WILLIAMS STAINS

SILVER GRAY HANDCRAFT STAIN
On Quarter Sawed White Oak
(With White Toner)

NUT BROWN HANDCRAFT STAIN
On Southern Pine
Formerly Brown Oak

SILVER GRAY OIL STAIN
On Southern Pine

IVY GREEN HANDCRAFT STAIN
On Southern Pine
Formerly Bog Oak

WEATHERED HANDCRAFT STAIN
On Quarter Sawed White Oak
Formerly Weathered Oak

EXTRA DARK MAHOGANY HANDCRAFT STAIN
On Birch

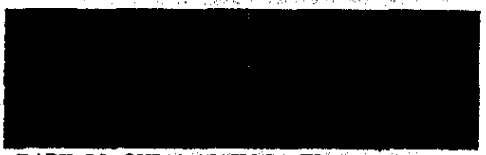
WALNUT HANDCRAFT STAIN
On Gum

COLONIAL OAK OIL STAIN
On Southern Pine

FUMED OAK HANDCRAFT STAIN
On Quarter Sawed White Oak

NUT BROWN HANDCRAFT STAIN
On Quarter Sawed White Oak
Formerly Brown Oak

EARLY ENGLISH HANDCRAFT STAIN
On Southern Pine



DARK COLONIAL MAHOGANY ACID STAIN
On Mahogany

ADAM BROWN HANDCRAFT STAIN
On Mahogany

LIGHT MAHOGANY ACID STAIN
On Mahogany

(Continued on S-W Page 15)

Please do not detach color samples. Color cards sent upon request.

PAINTING AND STAINING OF EXTERIOR SURFACES (Continued)

allowed between coats for drying and the first and second coats shall be lightly sanded with No. 00 sandpaper before applying the succeeding coat.

Specification No. 20

Enamel Finish on New Wood and Metal Surfaces

Discussion—Old Dutch Enamel Gloss is unreservedly recommended by Sherwin-Williams for exterior enamel finishing. The architect may depend upon this specification and have full confidence that the finish obtained with this enamel will last for years under the most severe tests.

A most convincing proof of the endurance of Old Dutch Enamel exposed to climatic conditions is found in the fact that leading railways of the country have been using "Old Dutch" for years for the exterior finishing of coaches with complete satisfaction. These cars are exposed to every conceivable climatic condition, ranging from the arid heat of sun baked deserts to the piercing cold of the mountain regions.

Old Dutch Enamel is classed as a long-oil enamel, due to the fact that there is a much larger percentage of specially treated linseed oil in Old Dutch than is possible to incorporate in enamels of the varnish type, hence the life of this enamel is naturally much longer than that of enamels of other types. Old Dutch Enamel has a fine texture, splendid gloss and depth of tone which it retains even after years of exposure.

Where the surface to be finished is of galvanized iron, one coat of Sherwin-Williams Galvanized Iron Primer should be applied as the priming coat.

See S-W Page 9 for Color Samples of Old Dutch Enamel.

Specification—The contractor shall determine through careful inspection whether surface to be finished is dry and in proper condition for finishing. Before the priming coat is applied, all knots and pitchy places must be given a coat of pure Orange Shellac.

First Coat—Apply SWP Flat White, reduced in the proportion of one pint raw linseed oil and one pint turpentine to the gallon of paint.

Second Coat—Apply SWP Flat White just as it comes from the can. If it seems too heavy for certain work, thin slightly with equal parts pure raw linseed oil and pure turpentine.

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

Fourth Coat—Apply S-W Old Dutch Enamel just as it comes from the package.

Note: S-W Old Dutch Enamel Dull Finish is not designed for exterior use. Old Dutch Enamel Gloss only is recommended for exterior exposure.

Note: The fifth or final enamel coat is to be applied as soon as the fourth coat is sufficiently dry to permit. If, for any unforeseen circumstances, the fourth coat becomes hard before the fifth coat is applied, the fourth coat shall be "mossed" before applying the final coat.

For best results, sand the first and second coats to a smooth surface with No. 0 sandpaper. The third coat shall be sanded smooth with nothing coarser than No. 0000 sandpaper.

FINISHING OF INTERIOR FLOORS

General Discussion

Floors get peculiarly severe wear. It is essential that if satisfaction is to be secured from a floor of any kind, the proper type of finish must be selected and applied in a manner which will insure the right kind of results.

Preparation of the Surface—No floor finish can make up for lack of care in proper preparation of the floor to receive the finish. The surface, whether it be of wood or cement, should be thoroughly dry. Finishing over floors containing dampness is certain to result in the peeling off of the finish later on. After scraping wood floors, sweep out shavings and dirt, and sandpaper to perfectly clean, smooth surface. All spots should be removed before finishing the room. Sweep broom-clean. It is considered a good practice to pick up loose dust by wiping with a cloth dampened with gasoline.

Priming Coat—Under no circumstances should a liquid filler or shellac be used as a first coater on a wood floor that is to be varnished. It is a common saying that a chain is no stronger than its weakest link. Certainly, no varnish finish is any stronger than its grip upon the floor. Varnish applied directly to the wood penetrates into the wood, obtaining a bond with it. Where shellac or liquid filler is used, these finishes prevent varnish from obtaining this bond with the wood, and they themselves have little or no penetration, lying practically entirely on the surface of the wood. No matter how tough or elastic the varnish, a blow that will loosen the shellac or liquid filler and break its hold upon the wood, will bring off the varnish finish with it.

Mar-not Varnish is specified for the finishing of hardwood floors because we honestly believe it possesses the most desirable qualifications for the purpose. Mar-not is a varnish made to walk on. It dries with a real luster that wears and continues to look well under service. It retains a refined appearance which harmonizes with fine furniture. Mar-not does not have the shiny gloss found in cheap varnishes. Such a gloss always mars readily, powders white when scratched, and soon looks shabby.

Try your favorite test on Mar-not Varnish. Take a hammer and dent the wood as deeply as you wish —Mar-not will still cling. Try scratching it—it will not powder or chip. Of course, Mar-not Varnish is water-resisting. Leaky radiators, wet umbrellas and raining in at the windows cause no damage to the Mar-not floor.

Staining and Filling Floors—The three woods in most general use for flooring in the United States are oak and maple for hardwood floors and edge-grain pine for softwood floors. Maple and pine are close-grain woods and require no filler. Oak is an open-grain wood and paste wood filler is required to fill the pores of the wood, both for appearance and for service.

Sherwin-Williams Paste Wood Filler is made of high grade silex, color pigment, varnish, oil and a slight amount of drier. It is furnished in paste form and is to be reduced with benzine to a consistency of thick cream for brushing. It is then brushed over the surface of the wood and allowed to stand until partly set, indicated by a partial dulling down of the wet gloss. The surplus filler is then wiped off across the grain of the wood, using burlap or excelsior, which forces the filler into the pores of the wood, leaving the surface level and ready for the varnish. Wipe clean with a soft cloth.

A very practical method of darkening the tone of an oak floor consists in using Sherwin-Williams Paste Wood Filler in one of the dark colors which will fill the pores of the wood and darken it in one operation. For a natural oak finish, transparent paste filler should be specified.

In order to stain maple or pine, specify Sherwin-Williams Oil Stain, as a paste filler cannot be used on close-grain woods, due to the absence of pores. Such shades as Silver Gray or exceedingly dark shades are not possible to obtain with an oil stain. For this purpose specify Sherwin-Williams Handcraft Stains which,

Continued on next page

FINISHING OF INTERIOR FLOORS (Continued)

however, will require sealing with shellac before finishing.

Note: These finishes are rarely specified where a full varnish finish is desired, and in this case, a straight shellac finish would be in order, finishing with wax.

Finishing of Stair Treads

The finishing of stair treads is a problem in itself, especially where the stairs are not to be carpeted or protected from the characteristic scraping and scuffing of climbing feet.

Where stair treads are to be finished in an oak color or left in the color of the natural wood, they may be finished in the same manner as recommended for floors, but in much of the modern residential work the scheme of interior decoration calls for staining the stair treads a dark mahogany or walnut color. The type of stain used to produce this effect is such that a floor varnish should not be applied directly over the stain. A spirit penetrating stain or an acid stain used to produce these darker effects reacts on the varnish if applied directly over the stain, resulting in poor drying, so that the finish frequently remains "tacky" or sticky.

In a case of this kind there is no choice but to use a coat of thin pure white shellac to seal the stain into the wood before applying the varnish. Only just enough shellac should be used to seal the stain effectively. For this purpose specify Sherwin-Williams Pure White Shellac (cut four pounds to the gallon), reduced equal parts with denatured alcohol. This will result in a shellac of the proper consistency. After the shellac is dry, three coats of Sherwin-Williams Mar-not Floor Varnish should be applied, sanding lightly between coats when dry. For a dull finish, rub with powdered pumice and oil, or apply a finishing coat of Mar-not Satin Finish.

Specification No. 21

Natural Varnished Finish on New Floors

Opex Lacquer Specification No. 21-A (page 25).
Architectural Brushing Lacquer Specification No. 21B.

The floors shall be perfectly smooth before any varnish is applied, and shall be thoroughly cleaned of all dust, stains, etc. (For open-grain wood only. The wood shall then be filled with Sherwin-Williams Paste Filler, Transparent, which before becoming hard shall be wiped off across the surface with burlap or excelsior. After allowing twenty-four hours for drying, the surface shall be sanded with No. 0 sandpaper to a smooth surface.) Three coats of Sherwin-Williams Mar-not Floor Varnish shall then be applied. The first coat shall be thinned in proportion of one pint of pure turpentine to one gallon of Mar-not. The second and third coats shall be applied as the varnish comes from the original container, allowing sufficient time for hardening and sanding lightly with No. 00 sandpaper between coats.

(For dull finish, include the following sentence in specification: The last coat, after sufficient time has been allowed for hardening, shall be rubbed to a dull finish with powdered pumicestone and oil, or apply a finishing coat of Mar-not Satin Finish.)

Specification No. 22

New Hardwood Floors—Open Grain Wood—Stained and Varnished

Opex Lacquer Specification No. 22-A (page 25).
Architectural Brushing Lacquer Specification No. 22-B.

The floors shall be perfectly smooth before any finish shall be applied. Floors shall be thoroughly cleaned of all dust, stains, etc. A first coat, consisting of Sherwin-Williams Paste Wood Filler, in the color* selected by the architect, shall be applied, which before becoming hard shall be wiped off clean across the grain with excelsior or burlap. Allow twenty-four hours for drying. Three coats of Sherwin-Williams Mar-not Varnish shall then be applied. The first coat shall be reduced in the proportion of one pint of pure turpentine to one gallon of Mar-not. The two subsequent coats shall be applied as the varnish comes from the original container, allowing sufficient time for drying, and sanding lightly with No. 00 sandpaper between coats.

(For a dull finish, include the following sentence in specification: (a) The last coat, when sufficiently hard, shall be rubbed with pumicestone and oil to a dull finish or (b) A finishing coat of Mar-not Satin Finish shall be applied. Dries dull without rubbing or waxing.)

Specification No. 23

New Hardwood Floors—Close Grain Wood—Stained and Varnished

Opex Lacquer Specification No. 23-A (page 25).
Architectural Brushing Lacquer Specification No. 23-B.

The floors shall be perfectly smooth before any finish is applied and shall be thoroughly cleaned of all dust, stains, etc. One coat of Sherwin-Williams Oil Stain in the color* selected by the architect shall then be applied. After twenty-four hours has been allowed for the satin to dry, three coats of Sherwin-Williams Mar-not Varnish shall be applied, the first coat of which shall be thinned in proportion of one pint of pure turpentine to one gallon of Mar-not. The second and third coats of Mar-not shall be applied in the consistency supplied by the manufacturer, allowing sufficient time for drying, and sanding lightly with No. 00 sandpaper between coats.

(For a dull finish: The last coat, after allowing sufficient time for hard drying, shall be rubbed to a dull finish with powdered pumicestone and oil, or a finishing coat of Mar-not Satin Finish shall be applied. Dries dull without rubbing or waxing.)

Specification No. 24

Waxed Finish for New Floors (Natural)

The floors shall be perfectly smooth before any finish shall be applied and shall be cleaned of all dust, satins, etc. (Where the floors are of open-grain wood, use the following: One coat of Sherwin-Williams Paste Filler, Transparent, shall be applied, which before becoming set shall be wiped off clean across the grain with burlap or excelsior. Allow twenty-four hours for drying.) One coat of Sherwin-Williams Floor-Seal shall then be applied. Let dry and sand lightly with No. 00 sandpaper, then apply two coats of Sherwin-Williams Prepared Wax, polishing both coats to a high polish, finishing with a weighted polishing brush or polishing machine.

Specification No. 25

New Floors—Open Grain Wood—Stained and Waxed Finish

Floors shall be perfectly smooth before any finish shall be applied, and shall be thoroughly cleaned of all dust, stains, etc. A first coat consisting of Sherwin-Williams Paste Filler, in the color* selected by the architect, shall be applied, which before becoming set shall be wiped off across the grain with burlap or excelsior. After allowing twenty-four hours for filler to harden thoroughly, a coat of Sherwin-Williams Floor-Seal shall be applied, as it comes from the package. Let dry and sandpaper lightly with No. 00 sandpaper. Two coats of Sherwin-Williams Prepared Wax shall then be applied, polishing each coat to a hard, polished finish with a weighted polishing brush or polishing machine.

Specification No. 26

New Floors—Close Grain Wood—Stained and Waxed Finish

Floors shall be perfectly smooth before any finish shall be applied, and shall be thoroughly cleaned of all dust, stains, etc. A first coat consisting of Sherwin-Williams Oil Stain, in the color* selected by the architect, shall then be applied. After allowing the stain a few minutes to set up, wipe surface of the wood with soft cloth. Allow stain twenty-four hours to dry. Apply one coat of Sherwin-Williams Floor Seal. Let dry and sandpaper lightly with No. 00 sandpaper. Apply two coats of Sherwin-Williams Prepared Wax, polishing both coats to a hard, polished surface with a weighted polishing brush or polishing machine.

Specification No. 27

New Softwood Floors—Stained and Varnished Finish

Opex Lacquer Specification No. 27-A (page 25).
Architectural Brushing Lacquer Specification No. 27-B.

The floors shall be perfectly smooth before any finish is

Continued on next page

FINISHING OF INTERIOR FLOORS (Continued)

applied and shall be thoroughly cleaned of all dust, stains, etc. One coat of Sherwin-Williams Flo-Lac (varnish stain) in the color selected by the architect, thinned with one pint of pure turpentine to each gallon of Flo-Lac, shall be applied.

Note: If a deeper tone is desired, apply a second coat of Flo-Lac.

The second and third coats, consisting of Sherwin-Williams Mar-not Floor Varnish, shall then be applied as it comes from the package. Sufficient time shall be allowed for drying and the surface shall be lightly sanded with No. 00 sandpaper between coats.

Specification No. 28

New Softwood Floors—Painted Finish

Full assortment of colors. Color card on request.

Opex Lacquer Specification No. 28-A (page 25).
Architectural Brushing Lacquer Specification No. 28-B.

The floors shall be thoroughly dry and cleaned of all dust, dirt, grease, etc., before any paint shall be applied. Three coats of Sherwin-Williams Floor Enamel shall be applied. The first coat shall be thinned with pure turpentine in the proportion of one pint of turpentine to the gallon of paint. Second and third coats shall be applied without thinning.

Specification No. 29

New Cement Floors—Painted Finish

Full assortment of colors. Color card on request.

The contractor shall make sure that all cement floors to be painted are properly drained and are *thoroughly dry* and free from alkali, dust, dirt and grease, before beginning work. Three coats of Sherwin-Williams Floor Enamel in the color selected by the architect shall be applied, the first coat being thinned in proportion of one and one-half pints raw linseed oil and one pint of pure turpentine to the gallon of paint. The second and third coats shall be applied in the consistency supplied in original container. (Where economy is the consideration, a satisfactory job can be secured with two coats—but three coats will wear better.)

Specification No. 30

New Cement Floors—To Harden and Seal

Discussion—Where cement floors are to undergo heavy wear, the floors can be materially hardened, dustproofed and sealed by three applications of Sherwin-Williams Concrete and Cement Hardener. One gallon of Concrete and Cement Hardener will treat from 60 to 100 square feet of cement surface, three applications, varying with the porosity of the surface. However, in estimating the quantity of this material required, it is recommended that 70 square feet be taken as basis for estimate.

Sherwin-Williams Concrete and Cement Hardener is a colorless liquid and will not change the color or texture of the natural cement floor.

Specification—Cement floors *not to be painted* shall be treated with three applications of Sherwin-Williams Concrete and Cement Hardener. The first application shall be reduced in proportion of one part of Hardener to two parts of water. The second application shall consist of equal parts of Hardener and water. The third application shall be in proportion of two parts of Hardener to one part of water. Apply by flushing on surface and brushing out.

Specification No. 31

Finishing of School Room and Gymnasium Floors and Other Floors Subjected to Hard Wear

Discussion—There is such a thing as a wood floor being subjected to so much wear that it is not practical to finish it with a paint or varnish or any "surface" finish. Schoolroom floors and department stores are outstanding examples of this type of surface. The scuffing of the children's feet rapidly wears the paint or varnish in the aisles and under the desks, with the result that the floor soon takes on a mottled appearance.

For this reason many architects have in the past resorted to the use of hot boiled linseed oil and turpentine, feeling that even though it is not possible to give the floors an attractive finish they may at least be preserved. However, it has been found that the treatment of the floors in this manner is not sanitary. The linseed oil tends to collect and hold dust, dirt and germs; it discolors the floors and makes them difficult to clean properly.

The Sherwin-Williams Co. has developed a special product for treating floors of this nature, which is highly popular and for which the demand is growing in leaps and bounds as more people become familiar with the product. This product is known as Floor-Seal.

Floor-Seal is a special wood floor hardener. Floor-Seal hardens the wood from within and makes it highly resistant to wear. It also seals the surface and preserves the wood. One treatment with Floor-Seal each year will usually preserve the floor in first class shape indefinitely. The surface film soon disappears, but long after all sign of the finish is lost to the eye, Floor-Seal is still in prime condition and goes on protecting the floor against wear and penetration of dirt and moisture. The Floor-Seal floor is very easy to keep clean.

Specification—All wood floors to be treated with Floor-Seal shall be smooth, clean and free from all grease, stains, etc. One application of Sherwin-Williams Floor-Seal shall be made in the consistency supplied by the manufacturer. Allow sufficient time for drying between coats.

Specification No. 32

Finishing of Ballroom Floors

Discussion—Ballroom floors present a special problem in floor finishing. Here is a floor on which neither a varnish finish nor a shellacked finish is suitable. The finish must be thoroughly tough and elastic, yet must be slippery to enable dancing with ease. For this purpose, Sherwin-Williams Floor-Seal is recommended as a foundation for two finishing coats of S-W Prepared Wax. This finish in itself, however, would not wear indefinitely unless S-W Dancing Floor Wax be sprinkled over the surface each time before the floor is used. This renews the finish and keeps the floor in excellent condition.

Specification—The ballroom floor shall be surfaced perfectly smooth before any finish shall be applied and shall be thoroughly cleaned of all dust, dirt, grease, stains, etc. A first coat consisting of Sherwin-Williams Floor-Seal shall be applied by brush with reasonable liberality. When dry, sand lightly. Two coats of Sherwin-Williams Prepared Wax (Paste) shall then be applied and rubbed to a hard, polished surface with a polishing brush or polishing machine. (Prior to using the floor for dancing, sprinkle Sherwin-Williams Dancing Floor Wax over the surface.)

Specification No. 33

Hardwood Floors (Old) to Revarnish

Opex Lacquer Specification No. 33-A (page 25).
Architectural Brushing Lacquer Specification No. 33-B.

Discussion—This specification is intended for floors where only the varnish finish is in bad condition, but the floor itself is in good condition. The old varnish finish should be thoroughly sanded and the floor washed with a strictly pure linseed oil soap, such as Sherwin-Williams Flaxoap. No floors should be washed with cheap soaps or cleansers which abound in free alkali as the wood may absorb the alkali during the process of cleaning, which in time cannot help but cause injury to the varnish film. All stains and spots should be thoroughly removed with a solution of oxalic acid. Where the floor is too worn to permit a clear varnish finish, we recommended Flo-Lac Varnish Stain, Specification No. 34, or Inside Floor Paint, Specification No. 35.

Specification—The floors which are to be refinished shall be thoroughly sanded to remove the gloss of the old finish and then washed with Sherwin-Williams Flaxoap, a 100 per cent pure linseed oil soap. Rinse thoroughly to remove all trace of soap from floors. All spots shall be removed by bleaching with

Continued on next page

SHERWIN-WILLIAMS STAINS

(Continued from S-W Page 11)

HANDCRAFT SYSTEM EFFECT No. 40
On Quarter Sawed White Oak

ANTIQUE BROWN MAHOGANY ACID STAIN
On Mahogany

WEATHERED HANDCRAFT STAIN
On American Walnut
Formerly Weathered Oak

FUMED OAK ACID STAIN
On Quarter Sawed White Oak

WALNUT HANDCRAFT STAIN
On Douglas Fir

SILVER GRAY ACID STAIN
On Quarter Sawed White Oak
With Flat-Tone Silver Gray as a Toner

Please do not detach color samples. Complete color cards sent upon request.

FINISHING OF INTERIOR FLOORS (Continued)

oxalic acid or sanding and scraping. When the floor is thoroughly dry, two coats of Sherwin-Williams Mar-not Varnish shall be applied. The first coat shall be reduced in proportion of one pint of pure turpentine to one gallon of varnish. The second coat shall be applied as it comes from the original container. Sufficient time for drying should be allowed and the surface should be sanded lightly with No. 00 sandpaper between coats.

Note: Where the old varnish finish is in bad condition and the floors in good condition, it may be advisable to remove the old varnish from the surface with Sherwin-Williams Taxite, paint and varnish remover. If this is done, the floor should be wiped off thoroughly with waste saturated with benzine. When dry, the floor can then be refinished, following the specification for refinishing of new floors.

Specification No. 34

Discolored Hardwood and Softwood Floors—Grained, Stained and Varnished

The floors shall be thoroughly scrubbed with warm water and Sherwin-Williams Flaxoap (a 100% pure linseed oil soap). Rinse thoroughly and let dry. After all grease and dirt have been removed and the surface thoroughly dry, apply two coats of Sherwin-Williams Flo-Lac Ground Color. When dry, grain surface with Sherwin-Williams Graining Preparation, using a regular half round graining tool, a steel graining comb, an old whisk broom, or simply stippling with a cloth, depending upon the texture desired.

Apply one coat of Sherwin-Williams Flo-Lac (Varnish Stain) in the color selected, reducing slightly with turpentine if required for easy brushing.

Note: If a deeper tone is found desirable, apply a second coat of Flo-Lac.

As a protective finish, which will prevent the color varnish coat from wearing thin and causing the floor to look spotty, apply a coat of Sherwin-Williams Mar-not Varnish in the consistency supplied by the manufacturer. Sufficient time should be allowed for thorough drying between coats, and all coats except the last should be lightly sanded with No. 00 sandpaper.

Specification No. 35

Old Floors, to Paint

Opex Lacquer Specification No. 35-A (page 25).
Architectural Brushing Lacquer Specification No. 35-B.

Discussion—Sherwin-Williams Floor Enamel is made for floors. It will stand up under service and continue to look well under hard wear. This paint dries well and hard and does not become sticky or tacky in warm weather.

Specification—All old floors shall be thoroughly cleaned with warm water and Sherwin-Williams Flaxoap (a 100 per cent pure linseed oil soap) before painting. When the floor is thoroughly dry, two coats of Sherwin-Williams Floor Enamel, in the color selected by the architect, shall be applied, thinning the first coat in the proportion of one pint of pure turpentine to one gallon of paint.

PAINTING AND DECORATING OF INTERIOR WALLS

Specification No. 36

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

Opex Lacquer Specification No. 36-A (page 25).
Architectural Brushing Lacquer Specification No. 36-B.

Discussion—Sherwin-Williams Flat-Tone is a washable oil paint for interior use which dries with a dull, flat finish of exquisite visual texture. Flat-Tone was the pioneer of the modern wall and ceiling decoration. Today it is probably the best known wall finish in the world. It will be found adorning the walls of public buildings in not only this country, but better classes of buildings in Canada, Mexico, Philippine Islands, China, Australia, England and the Argentine as well.

Its beauty of finish is probably the leading characteristic of Flat-Tone, but of almost equal importance is its durability, its sanitary qualities and its economy.

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PAINTING AND DECORATING OF INTERIOR WALLS (Continued)

The painter likes Flat-Tone because of its ease of application, strong hiding power, property of leveling out well, with freedom from brush marks. Of equal importance to the painter is its unusual wet edge which permits him to get back into it long after other flats have set to the point where brushing is impossible. Even with this slow early drying, it still dries hard over night under average drying conditions. It can be stippled if desired to eliminate any trace of brush marks, but for regular stipple work we recommend Wall Paint No. 96 (Heavy Body) (See Specification No. 41) which is similar to Flat-Tone except it has been bodied up to produce a more pronounced stipple.

Satisfactory finishing of walls is only possible where the surface has been sealed tight to prevent the finishing coat from striking in, thereby giving a spotty or non-uniform effect. Sherwin-Williams Wall Primer and Sealer is made especially for first coat work on walls and should be used according to specifications. (See Specification No. 40.)

The following specifications are recommended as being the most practical where Flat-Tone is applied on new walls and ceilings.

Specification—The contractor shall inspect the walls and ceilings before starting work to make sure that the surfaces to be painted are dry and in proper condition for finishing.

First Coat—Apply Sherwin-Williams Wall Primer and Sealer according to Specification No. 40. (If hot spots or suction are evident in the plaster after the first coat has been applied according to specifications, the architect should be notified at once as they will need touching up with one coat of Wall Primer and Sealer.)

Second Coat—Apply Sherwin-Williams Flat-Tone.

Notes: Allow to dry thoroughly between coats. Twenty-four hours is usually sufficient. When three-coat work is planned, the addition of two quarts of Wall Primer and Sealer to the gallon of Flat Tone for the second coat will present a tighter and improved surface on which to apply the third coat.

Special Note: Painting Newly Plastered Surfaces—The Sherwin-Williams Co. never advocates the painting of 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 (see Specification No. 40). Where indications point to the presence of alkali (hot spots), we recommend washing the surface with a solution of 1½ to 2 pounds of zinc sulphate in a gallon of water.

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

Specification—Repainting—Remove all soot, dirt, grease or loose paint. Apply one coat Sherwin-Williams Wall Primer and Sealer to all bare spots and patches. If the surface is porous apply one coat of Wall Primer and Sealer over the entire surface. On surfaces in fairly good condition or where portions of the wall are fairly tight, add two quarts Sherwin-Williams Flat-Tone to the gallon of Sherwin-Williams Wall Primer and Sealer.

For the second coat Sherwin-Williams Flat-Tone should be applied as it comes in the package.

Allow to dry thoroughly between coats. Twenty-four hours is usually sufficient under normal drying conditions.

Specification No. 37

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

Opex Lacquer Specification No. 37-A (page 25).

Discussion—Flat-Tone Multi-Color Effects make it possible for the decorator to produce an endless variety of color and texture effects with Flat-Tone through the simple means of stippling the color with a sponge. (See samples of Flat-Tone Multi-Color Effect on S-W Page 19.) This is a comparatively recent development in interior decoration introduced to the architects of this country by The Sherwin-Williams Co. The process has been used effectively in all types of buildings, ranging from residences to clubs, hotels, theaters and public buildings. Flat-Tone Multi-Color Effects have the very practical advantage of not showing finger marks or soil as readily as plain colors, although they are, of course, every bit as washable as Flat-Tone.

The colors to be used in securing the various Flat-Tone Multi-Color Effects are specified for each effect and may be used as they come from the original container, although for best results the addition of Flat-Tone Mixing Size to each stipple color is recommended, in the proportion of one part of size to three parts of Flat-Tone. (Except in certain instances where a particular effect is required as specified.)

Multi-Color Effects are applied over a foundation color of Flat-Tone. (See specification.)

For stippling, use a sponge of good, even, open texture. A large sponge is desirable for plain surfaces, although the decorator will find smaller sponges very helpful for use in corners and inaccessible areas. Stippling the wall with the top of the sponge produces a speckled print while the bottom of the sponge yields a lacy print of a very interesting texture and is recommended. Wash the sponge out in warm, clean water and trim the bottom with large shears to a smooth printing surface, clipping out any large solid chunks which would be likely to make a daub. Test the sponge on the window pane or a piece of dry newspaper to determine the kind of print it will give.

When ready to stipple—which can be done as soon as the foundation coat is flatted out fairly hard—pour out a small quantity of the first stipple color on a piece of board or tin, as convenient. Use the sponge fairly damp in stippling and rub the bottom of it into the paint so as to thoroughly cover the surface. Tap the sponge once or twice on a dry paper to remove surplus paint and stipple directly on to the wall. Use a straight firm stroke. Do not use a twisting or turning motion. Apply each print of the stipple next to the preceding one until the surface is entirely covered. Reload the sponge as often as necessary.

Where two or more stipple colors are specified, the next color may follow immediately if convenient. It is not necessary to wait until the first coat is dry or hard. Clean the sponge out in gasoline and rinse in water after finishing stippling or before changing to another color.

A painter of average ability and intelligence can, with very little practice, turn out a most suitable job of Flat-Tone Multi-Color work by following the brief directions given here. The cost of Multi-Color work using two coats for the foundation color should not exceed three-coat straight work because of the rapidity with which the Multi-Color stipple is applied. The amount of material required for applying a stipple coat is negligible. A quart of stipple color is easily enough for a fair sized living room.

Specification—After the contractor has inspected the wall surfaces to be painted to insure that they are perfectly and in proper condition for finishing, apply one coat Sherwin-Williams Wall Primer and Sealer according to Specification No. 40, tinted to the shade of Flat-Tone selected with S-W First Quality Oil Colors. (If hot spots or suction are evident in the plaster after the first coat has been applied according to specifications, the architect should be notified at once as additional spotting coat will be necessary.)

Allow to dry thoroughly before recoating. Twenty-four hours is usually sufficient under normal drying conditions.

The second coat should be Sherwin-Williams Flat-Tone in

Continued on next page

SHERWIN-WILLIAMS

Flat-Tone

IVORY
76 PER CENT

CAEN STONE
72 PER CENT

LIGHT YELLOW
76 PER CENT

PALE GREEN
51 PER CENT

SILVER GRAY AND CAEN STONE
56 PER CENT

CREAM
74 PER CENT

IVORY TAN
60 PER CENT

BRIGHT SAGE AND IVORY TAN
51 PER CENT

SHELL PINK AND CREAM
60 PER CENT

BUFF
53 PER CENT

SILVER GRAY AND CREAM
54 PER CENT

BRIGHT SAGE
43 PER CENT

SHELL PINK
48 PER CENT

OLIVE TAN
38 PER CENT

OLIVE TAN AND SKY BLUE
43 PER CENT

SILVER GRAY AND PALE GREEN
47 PER CENT

SILVER GRAY AND SKY BLUE
46 PER CENT

TAN AND SILVER GRAY
31 PER CENT

BRIGHT SAGE AND SHELL PINK
45 PER CENT

FOREST GREEN AND SKY BLUE
22 PER CENT

SHELL PINK AND SILVER GRAY
45 PER CENT

TAN
31 PER CENT

SILVER GRAY
42 PER CENT

FOREST GREEN AND OLIVE TAN
21 PER CENT

PEARL GRAY
71 PER CENT

COCOANUT BROWN AND TAN
21 PER CENT

OLIVE TAN AND IVORY TAN
44 PER CENT

FOREST GREEN
20 PER CENT

SKY BLUE
52 PER CENT

COCOANUT BROWN
16 PER CENT

"Percentages indicate light reflection factors"

Please do not detach color samples. Complete color cards sent upon request.

Continued on next page

the color selected by the architect for the ground color and should be applied just as it comes in the package. As soon as this ground coat has been applied and approved by the architect, the surface shall be painted with the color of Flat-Tone specified as the stipple color following detailed printed directions issued by THE SHERWIN-WILLIAMS CO. for producing Flat-Tone Multi-Color Effects.

Specification No. 38

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

Discussion—Flat-Tone System Effects, frequently designated as Tiffany Effects, are produced over a foundation color of Flat-Tone.

The finishing glaze coat is produced with Flat-Tone Glazing Liquid which is tinted to the desired color with colors in oil—Flat-Tone Glaze Colors. This coat is stippled as applied, using a cloth, sponge, or brush depending upon the texture or kind of print or pattern desired. The translucent quality of this glaze coat permits the color of the ground coat to show through to a certain extent resulting in a luminous depth of color not possible to produce with a flat paint alone. This form of decoration costs more both in material and labor than three-coat flat work, but possesses decorative and architectural characteristics indispensable for certain treatments, such as "antique plaster," Tiffany work, etc. Flat-Tone Glaze System Effects are easy to wash and do not show soil readily.

See Color Samples on S-W Page 19.

Specification—After the contractor has inspected the wall surfaces to be finished to insure that they are perfectly dry and in proper condition for finishing, apply one coat Sherwin-Williams Wall Primer and Sealer according to Specification No. 40 tinted to the shade of ground color selected, with Sherwin-Williams First Quality Oil Colors. (If hot spots or suction are evident in the plaster after the first coat has been applied according to the specification, the architect should be notified at once as spotting coat will be necessary.)

Second coat shall consist of Sherwin-Williams Wall Paint No. 96 (Heavy Body) stippled when desired. This should be thoroughly dry and hard before glazing.

If heavy texture is not desired, use Flat-Tone instead of Wall Paint No. 96.

Note: Sherwin-Williams Wall Paint No. 96 (Heavy Body), when used as it comes in the package, produces, when stippled, a beautiful pebble round stipple so much desired under glazing. Also produces a different, entirely new wall effect when tinted and stippled on plain walls, paneled walls above new colored tiles in bath rooms, etc. (see Specification No. 41).

As soon as the ground coat is approved by the architect, the surface shall be coated with Sherwin-Williams Flat-Tone Glazing Liquid, tinted with the glaze color specified for the effect desired—the depth of color or the intensity to be approved by the architect (Optional: The glaze coat shall be applied so as to graduate in tone, from a dark color at the base of the wall to a mere tint at the top).

Specification No. 39

Flat-Tone and Plastic Pigment

Discussion—Sherwin-Williams Flat-Tone and Plastic Pigment is a paint product with which painters are familiar. It is really Flat-Tone, brought up to the consistency desired by the painter himself, made by simply stirring Plastic Pigment into the Flat-Tone.

Plastic Pigment dries hard, and with it rough effects in any design are possible. Real textured walls result—low relief, so frequently to be desired. The great saving over rough plaster is something that bears consideration. Flat-Tone and Plastic Pigment can be applied over nearly any variety of wall surface. When applied, you have a *painted* wall—not one that needs painting.

Specification—*New Unpainted Surfaces*—Plaster and wood, or any porous material, such as wall board, canvas, etc., require sealing with a coat of S-W Wall Primer and Sealer. Let this dry hard.

Previously Painted Surfaces—This refers to surfaces painted with an oil paint. Loose or scaly paint should be scraped off and these bare spots sealed as for new work. Flat-Tone Plastic Pigment may then be applied.

Walls painted with water paint should be washed clean, allowed to dry, then sealed in the same manner as for new work.

Glossy finishes should be sandpapered dull to provide a tooth and assure proper adhesion.

Portion of Plastic Pigment Required—For medium textures, mix in the proportion of twenty-five pounds of Plastic Pigment to five gallons of Flat-Tone. To a gallon of this mixture add from one-half to one pint of S-W Japan Drier.

It is recommended that this mixture be allowed to stand overnight before using. In this proportion the material will be easily applicable with a brush, and will hold its form or print on the surface perfectly. More Plastic Pigment may be added for higher relief.

If the surface is to be glazed, it is important that it be absolutely tight. In this case it is recommended that one coat of Wall Primer and Sealer, tinted to the desired shade, be applied before glazing.

The various shades of Flat-Tone will be only very slightly changed by the addition of Plastic Pigment. Any shade may be used successfully.

Specification No. 40

Wall Primer and Sealer

Discussion—Wall Primer and Sealer is just what the name implies, a primer and sealer for all types and kinds of walls in mills, public and office buildings and homes.

The first coat must stop suction, it must seal the surface. It must have tightness with sufficient tooth to permit satisfactory bonding of the succeeding coat. This matter was given careful consideration in the development of Sherwin-Williams Wall Primer and Sealer as was also, easy working, which would allow the painter to get over a large area. Sherwin-Williams Wall Primer and Sealer is so balanced in pigment, oil, gum and thinner as to get the maximum in all of these essentials that are so important to the painter as well as to make possible highly satisfactory finished results.

Specification—Apply Wall Primer and Sealer as it comes from the package except on a hard, tight, putty-coat plaster, particularly where it has been troweled to a high glaze. In this case it is sometimes desirable to add from a pint to a quart of Flat-Tone, Wall Paint No. 96, or XXX Enamel Undercoater (whichever is being used on the next coat) to the gallon of Wall Primer and Sealer. (For tinting, use only Sherwin-Williams First Quality Oil Colors.)

Before the wall paint is applied, the surface should be carefully inspected by the contractor, and if any flat spots appear as a result of incomplete sealing, or if flat streaks over a crack or patch, all such surfaces should be given another coat of Wall Primer and Sealer.

Allow sufficient time for thorough drying before applying succeeding coat. Under normal conditions 24 hours will be sufficient.

This sealing coat is unnecessary on such surfaces as sized muslin, sanitas or primed metal.

Specification—Repaint Work—Remove all soot, dirt, grease and loose paint. Apply one coat Sherwin-Williams Wall Primer and Sealer to all bare spots and patches.

Spongy porous surfaces (applies particularly to surfaces previously painted with a number of coats of flat wall paint) should be given a coat of Sherwin-Williams Wall Primer and Sealer. (This is necessary even though the paint film is in good condition since a surface on which a number of coats of flat wall paint have been applied is as porous or more so than the original plaster.)

Specification No. 41

Wall Paint No. 96 (Heavy Body)

Discussion—This is practically Flat-Tone with added pigment to give it a heavier body. This product works very satisfactory under the brush despite its heavy body and is an ideal product for stippling, giving that soft round pebbly effect now so much in demand in place of the sharp stipple effects obtained with lead and oil or other flat wall paints. (The sharp effects can also be obtained with Wall Paint

Continued on next page

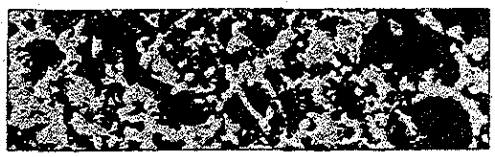
TEXTURE EFFECTS IN

SHERWIN-WILLIAMS FLAT-TONE

FLAT-TONE MULTI-COLOR

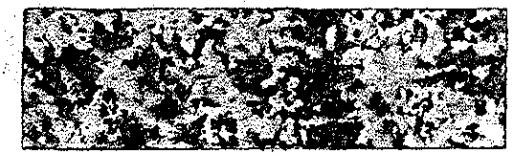
MULTI-COLOR EFFECT No. 48

MULTI-COLOR EFFECT No. 78



MULTI-COLOR EFFECT No. 25

MULTI-COLOR EFFECT No. 34



MULTI-COLOR EFFECT No. 47

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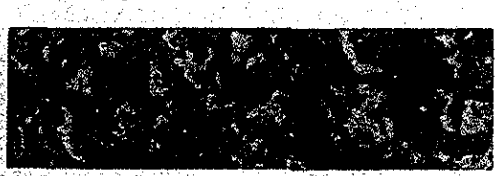
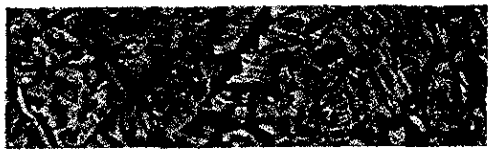


MULTI-COLOR EFFECT No. 79

FLAT-TONE SYSTEM



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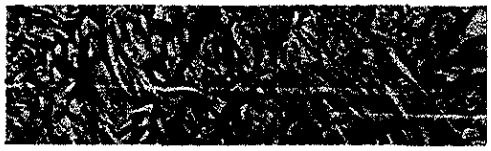

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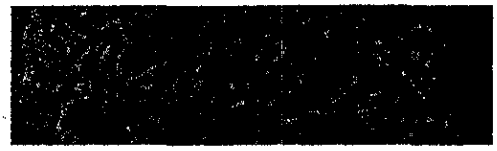

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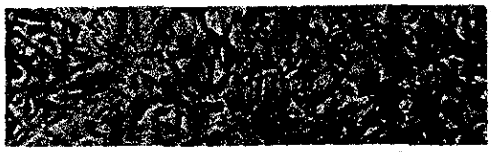

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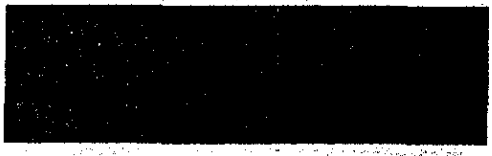
SYSTEM EFFECT No. 67



SYSTEM EFFECT No. 75

SYSTEM EFFECT No. 68

Please do not detach color samples. THE SHERWIN-WILLIAMS CO. will be glad to supply you with as many as you require upon request.

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PAINTING AND DECORATING OF INTERIOR WALLS (Continued)

by simply extending the length of time before stippling.)

It is especially desired by some painters for use on old surfaces with dark colors which are difficult to cover. One coat Sherwin-Williams Wall Primer and Sealer and one coat Sherwin-Williams Wall Paint No. 96 (Heavy Body) produces a very satisfactory two-coat job over such surfaces. It carries a trifle more sheen than regular Flat-Tone which is desired by some painters who use it in large office buildings, hotels, etc.

Specification—Apply one coat Sherwin-Williams Wall Primer and Sealer according to Specification No. 40. Follow with one coat of Sherwin-Williams Wall Paint No. 96 (Heavy Body) applied just as it comes in the package for stipple work.

Note: Where surface is not to be stippled the coat of Sherwin-Williams Wall Paint No. 96 should be applied, first reducing each gallon with about ½ pint turpentine.

Tiffany Effects—See Specification No. 38.

Specification No. 42

Enamelastic Enamel Finish for Walls

Discussion—Sherwin-Williams Enamelastic is a full oil enamel that is exceptionally easy working with good flowing, fullness and covering and unusual staying white qualities.

Specification—Three Coat New Work on Walls—See that the surface to be finished is perfectly dry and free from all loose plaster dust. Apply one coat Sherwin-Williams Wall Primer and Sealer according to Specification No. 40.

For the second coat apply Sherwin-Williams XXX Enamel Undercoater reduced with one pint pure turpentine and one quart Enamelastic to the gallon.

For the third and final coat apply Sherwin-Williams Enamelastic Gloss or Satin Finish reduced with ¼ pint pure turpentine to the gallon.

For satisfactory two coat enamel work on walls omit the second coat. On such work apply enamelastic over Wall Primer and Sealer. (First and third coats as above.)

Allow to dry thoroughly between coats.

Specification—Refinishing Walls with Enamelastic—Remove all soot, dirt, grease and loose paint and apply one coat Sherwin-Williams Wall Primer and Sealer to all bare spots and patches. Porous surfaces such as walls previously painted with a number of coats of flat wall paint (which is often more porous than the original plaster) should be coated with Sherwin-Williams Wall Primer and Sealer applied according to Specification No. 40.

The second coat should consist of XXX Enamel Undercoater reduced with one quart Enamelastic and one pint pure turpentine to the gallon.

For the third coat apply Enamelastic Gloss or Satin Finish reduced with ¼ pint pure turpentine to the gallon.

Note: If surface is in good condition and tight, omit the coat of Wall Primer and Sealer.

Allow to dry thoroughly between coats.

To match special shades submitted by the architect, tint with Sherwin-Williams First Quality Oil Colors.

Specification No. 43

Old Dutch Enamel Finish

Discussion—For the best grade of enamel finish on walls, the following specification is recommended.

On New Walls—

Specification—(4 Coat Work)—Care should be taken to see that the surface to be finished is perfectly dry and free from all dust and grease. Apply a first coat of Sherwin-Williams Wall Primer and Sealer according to Specification No. 40.

For the second coat apply Sherwin-Williams XXX Enamel Undercoater thinned with one pint pure turpentine to the gallon.

The third coat should consist of XXX Enamel Undercoater and Old Dutch Enamel mixed in equal parts and thinned with one pint pure turpentine.

For the fourth and last coat apply Sherwin-Williams Old Dutch Enamel reduced with about ¼ pint pure turpentine to the gallon.

Allow to dry thoroughly between coats.

Where special shades are made to match sample submitted by architect, Sherwin-Williams First Quality Oil Colors should be used for tinting.

Old Walls—

Specification—Refinishing Walls with Old Dutch apply one coat Sherwin-Williams Wall Primer and Sealer to all bare spots and patches. Porous surfaces such as walls previously painted with a number of coats of flat wall paint (often more porous than the original plaster) should be coated with Sherwin-Williams Wall Primer and Sealer applied according to Specification No. 40.

The second coat should consist of Sherwin-Williams XXX Enamel Undercoater reduced with one pint pure turpentine and one quart of Old Dutch Enamel to the gallon.

For the third coat apply Sherwin-Williams Old Dutch Enamel reduced with about ¼ pint pure turpentine to the gallon.

Allow to dry thoroughly between coats.

Note: For three coat work omit the second coat.

Specification No. 44

XXX Enamel Undercoater—New Walls

Discussion—Unquestionably the best enamel undercoater on the market today. It is easy brushing and flows out smoothly when directions are followed. It has very easy sanding almost as easy as shellac. In its manufacture special consideration has been given to tightness of surface. XXX Enamel Undercoater seals tight, which is responsible for the satisfactory way in which it holds out enamel.

Specification—See Specifications No. 42, and 43.

Specification No. 45

Enamel Finish on Keene's Cement

Opex Lacquer Specifications No. 46A. (Page 25.)
Architectural Brushing Lacquer Specification No. 45-B.

Follow Specification No. 43 for Old Dutch Enamel finish or Specification No. 42 for the more economical Enamelastic finish, following same instructions as are given for new plaster.

Specification No. 46

Interior Brick, Tile or Concrete Walls to Paint—Dull Finish

Follow Specifications No. 36 or No. 41.

If special shade is used tint with Sherwin-Williams First Quality Oil Colors to color selected by architect.

Note: For semi-gloss finish specify Sherwin-Williams Semi-Lustre Wall Paint in place of either Flat-Tone or Wall Paint No. 96 (Heavy Body).

Specification No. 47

Save-Lite for Mill Walls

Discussion—Save-Lite is furnished in three types of finishes: Flat White, Gloss White, and Eg-Shel White.

Sherwin-Williams Save-Lite Eg-Shel Finish is our standard recommendation for the painting of walls and ceilings in mills, loft buildings, service corridors, printing establishments and in all workrooms where it is of the utmost importance to provide the maximum amount of working light with proper diffusion so as to avoid eye strain which results from the use of glossy paints which reflect the light and in fact even produce hard shadows as well as high lights. A room finished in Save-Lite Eg-Shel White will be found on accurate measurement to be lighter than a similar room finished in gloss white.

Save-Lite Eg-Shel White provides all the ease of cleaning found in the gloss finishes. It washes easier and retains its whiteness longer than a flat wall finish. Save-Lite is enjoying a remarkable success and is being used in many of the most prominent manufacturing plants in the country as a standard upkeep product.

Specification—Before painting walls and ceilings, the contractor shall make certain through careful inspection that the surfaces to be painted are in proper condition. One spray coat or two brush coats of Save-Lite then may be applied to all interior walls, ceilings and girders above five feet from the floor.

For spray application thin Save-Lite with one quart of Sherwin-Williams Reducer No. 74. For hand brushing thin Save-Lite with one pint to one quart Sherwin-Williams Reducer No. 74 to the gallon. A dado five feet in height with a three-inch strip of different color at the top shall be painted with two coats of Sherwin-Williams Dado Enamel in the color selected

Continued on next page

PAINTING AND DECORATING OF INTERIOR WALLS (Continued)

Specification No. 48

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

Discussion—Architects and engineers have occasion frequently to specify a wall finish for laboratories and manufacturing plants where it is essential to specify fume-resisting paint for finishing walls and ceilings. White paint which will withstand exposure to sulphur fumes without turning color badly has until recently been an unknown quantity in the paint industry.

After two years of continuous research and experiment in rubber mills and manufacturing plants having fumes to contend with, our Technical Service Department finally perfected a white paint known as Sherwin-Williams Save-Lite, Fume-Resisting Semi-Gloss White.

This material stood all of the severe tests to which it was subjected in one of the largest rubber mills in the country for one year. Conditions in rubber mills are very severe, due to the great amount of sulphur fumes present in nearly every department, turning ordinary white paints yellow very quickly. They not only have sulphur fumes to contend with but aniline fumes, sulphuric acid gas, sulphur dust, etc.

Sherwin-Williams Save-Lite, Fume-Resisting White, is a semi-gloss white enamel paint. It will cover almost any surface with one spray coat or two brush coats.

Specification—Before proceeding with the painting of all walls, ceilings, etc., the contractor shall inspect the surfaces to be painted to insure the fact that they are in proper condition for finishing. One coat of Sherwin-Williams Fume-Resisting Semi-Gloss White shall be applied as it comes from the package if applied by air brush.

If applied by ordinary brush, two coats of this material shall be applied, both coats being reduced ten per cent with Sherwin-Williams Reducer No. 74.

Specification No. 49

New Plaster Walls—Water Paint Finish

A first coat consisting of Sherwin-Williams Flat-Tone Mixing Size, reduced one-third with turpentine or benzine, shall be applied to the wall to stop suction and seal the wall.

After sufficient time has been allowed for drying, a second coat consisting of Sherwin-Williams Decotint, in color selected by the architect, mixed with water in accordance with the manufacturer's directions for application, shall be applied with a wide kalsomine brush, care being taken to secure perfect covering.

Specification No. 50

Washable Flat Painted Finish for Walls Previously Finished with an Oil Paint

Architectural Brushing Lacquer Specification No. 50-B.

All cracks, holes, etc., shall be carefully filled with plaster or plaster of paris, as the case requires, to a level surface. All loose plaster, paint, dirt, grease, etc., shall be removed from the surface before any paint is applied. All newly plastered sections shall receive a priming coat consisting of Sherwin-Williams Wall Primer and Sealer applied according to Specification No. 40. Then follow specifications given for repainting under Specification No. 36 or Specification No. 41.

Specification No. 51

Dampproofing Interior Walls Above Grade (Plaster Bond)

Discussion—Sherwin-Williams Plaster Bond is a specially prepared paint of the asphalt type which is applied, *without heating,* on inside brick, tile or concrete walls above grade before plaster is applied, to serve as a dampproofing and to do away with the necessity for furring or lathing.

Sherwin-Williams Plaster Bond may be applied by either brush or spray method. If the brush method is to be used, a three or four-knot roofing brush is recommended, although a Tampico brush may be used, if desired. Sherwin-Williams Plaster Bond dries slowly, and twenty-four hours after it has been applied, it is in the tacky condition which is ideal for the application of plaster. As the plaster dries out, the Plaster Bond also dries, resulting in a tenacious bond. Sherwin-Williams Plaster Bond covers 400 to 500 square feet to the gallon, one coat—varying with the porosity of the wall.

The outstanding features of Sherwin-Williams Plaster Bond are as follows:

Dampproof walls.

Prevents staining of plaster.

Makes furring or lathing unnecessary; thereby saving space in rooms and reducing construction costs.

Eliminates space between plaster and wall and thus does away with breeding spaces for vermin.

Aids in fireproofing by eliminating wood and spaces between walls and plaster.

Note: This material is not designed or intended for use on ceilings or coves and should never be used for anything but perpendicular wall work.

Specification—The inside surfaces of the brick, tile or concrete exterior walls above grade which are to be plastered, shall be dampproofed with Sherwin-Williams Plaster Bond. All surfaces to be treated shall be dry and clean, and free from frost. One full coat of Plaster Bond shall be applied in the consistency supplied by the manufacturer. Care shall be taken that the entire surface is thoroughly covered. A retouching or "spotting coat" shall be applied to those sections where any voids or pinholes appear after the Plaster Bond has been absorbed into the walls. When complete, the surface shall have a uniform black appearance.

First coat of plaster shall be applied between twenty-four and seventy-two hours after the Plaster Bond has been applied.

FINISHING OF INTERIOR WOOD TRIM

General Discussion

No one appreciates more than the architect the decorative value of properly finished woodwork. This section, therefore, is offered to provide information in the simplest and most useful form which will enable the architect to specify the definite procedure necessary to produce the desired effect.

Open and Close Grain Woods—The majority of hardwoods, with the exception of maple, are open grain; i. e., have open pores which follow the figure at the grain. The decorator turns this characteristic to advantage when it is desirable to emphasize the character of the grain. For example, mahogany finishes are improved through emphasizing the grain with a black or red-black paste filler. Silver gray finishes are improved by using a light colored toner, either white or gray, which usually is lighter than the general color of the wood. Several years ago the mission finish was popular. This consisted of a stain and a light coat of shellac and dull varnish. It left the pores of the wood unfilled and served only to protect the wood, retaining a sort of craftsman quality. The same idea is used in so-called open pore finishes for walnut furniture and woodwork.

Close-grain woods have no open pores and do not require the use of a paste filler. Needless to say, a paste filler is an additional coat in the finishing process and naturally adds to the cost of the finish. Architects should bear this in mind when selecting wood trim, where cost of finishing is an important factor.

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 and which do not, a list of the better

Continued on next page

FINISHING OF INTERIOR WOOD TRIM (Continued)

known American building woods under each type is given hereunder:

Open-Grain Woods

Ash	Chestnut	Mahogany	Rosewood
Butternut	Elm	Oak	Walnut
		Hickory	

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.

Varnishes for Interior Finishing—Sherwin-Williams offers two varnish leaders for interior woodwork trim—Scar-not Varnish for a full varnish, and Sherwin-Williams Velvet Finish Varnish 1044 for a dull rubbed effect.

Scar-not Varnish has the following characteristics. It is full in body to provide a rich varnish film that will enhance the grain of the wood and afford body enough to permit rubbing down to a high polish, where required. Scar-not dries to an exceedingly hard film, does not chip easily and does not powder white when scratched. It will not soften to print under ordinary heat of warm dishes. Scar-not is an exceedingly rugged finish, but can be rubbed to a beautiful, soft dull finish with powdered pumicestone and oil.

Velvet Finish Varnish is a finishing varnish only, intended to eliminate the necessity of hand rubbing for a dull finish. It is intended to be used either over Scar-not for a final coat or over shellac for a dull or mission effect. Velvet Finish Varnish is water-resisting and will not spot white. It works easily and satisfactorily.

To Produce an Imitation Rubbed Effect on Interior Wood Trim (Flat Drying Varnish)—Where the architect does not care to go to the expense of a genuine rubbed varnish job, an effect can be secured by using Sherwin-Williams Velvet Finish Varnish, which so closely imitates the genuine rubbed effect that frequently experts, at first glance, mistake work done with this varnish for a genuine rubbed finish.

Velvet Finish is applied as the finishing coat over one or two coats of Sherwin-Williams Scar-not Varnish. This varnish is water-resisting and will not spot white. A highly satisfactory job of finishing can easily be secured with Velvet Finish Varnish. This varnish does not show any laps or brush marks, as is the case with many varnishes on the market which were designed to sell in competition with this famous Sherwin-Williams product.

Even where Scar-not Varnish is specified to be rubbed in the final coat, it is advisable to use Sherwin-Williams Velvet Finish Varnish on any finely carved sections of wood, as it is difficult for the finisher to get into all of the tiny crevices when rubbing down a gloss varnish used on carved woodwork.

A Few Things to Watch in the Application of Varnish—When varnishing is being done and while the varnish is drying, the premises should be kept as free from dust as possible.

No varnishing should be done in a room in which the temperature is below 70 degrees Fahrenheit, or the resulting finish may appear to be full of specks. This action of the varnish is called "pitting."

Varnish should always be stored in a warm place. If applied when cold, the resulting finish may be the same as when varnish is applied in a cold room. Varnish takes on a "specky" appearance and these tiny specks are plainly visible in the finished surface. When a varnish is in this condition, it is said to be "chilled" and should be placed in a warm room, until the temperature of the varnish is approximately that of the room, when the varnish will again return to normal condition.

Drafts in rooms in which varnish is drying, many times cause the varnish to "pit" or "flat."

A Few Words About Stains—The Sherwin-Williams Co. manufactures three types of stains, namely, Oil Stains, Handcraft Stains (Spirit Penetrating) and Acid Stains. Each type of stain has its own definite mission.

Specification No. 52

New Interior Open Grain Woodwork (Stained and Varnished Finish)

Architectural Brushing Lacquer Specification No. 52-B.

All woodwork shall be dry, clean and smooth before any finishing materials are applied. All nailholes, cuts, cracks and other defects shall be treated so as to render them unnoticeable. If any defects are found in the woodwork, which cannot be corrected so as to insure a perfect finish, the contractor shall notify the architect before any finishing materials are applied.

Apply one coat of Sherwin-Williams Stain in the shade selected by the architect. After sufficient time has been allowed for drying, one coat of Sherwin-Williams Paste Filler, in the color selected by the architect, shall be applied, and before the filler has become hard the surface shall be wiped off across the grain with burlap or excelsior. Twenty-four hours shall be allowed for drying, after which a thin coat of Sherwin-Williams Marvelac, or pure shellac, shall be applied, and lightly sanded when dry. Two coats of Sherwin-Williams Scar-not Varnish shall then be applied. Sufficient time for drying shall be allowed between coats.

(*For a dull finish:* The last coat of varnish, when thoroughly hard, shall be rubbed to a dull finish with powdered pumicestone and oil. Or one coat of Sherwin-Williams Velvet Finish No. 1044 shall be used in place of the final coat of Scar-not Varnish for producing an imitation rubbed effect.)

Note: Silver Gray Stain is not recommended for use over woods other than light toned woods such as white oak, white birch and maple. Pure white shellac, only, should be used as a sealing coat over Silver Gray Stain.

Specification No. 53

New Interior Close Grain Woodwork (Stained and Varnished Finish)

Opex Lacquer Specification No. 53-A (page 26).
Architectural Brushing Lacquer Specification No. 53-B.

All woodwork shall be dry, clean and smooth before any finishing materials are applied. All nailholes, cuts, cracks and other defects shall be treated so as to render them unnoticeable. If any defects are found in the woodwork, which cannot be corrected so as to insure a perfect finish, the contractor shall notify the architect before any finishing materials are applied.

One coat of Sherwin-Williams Stain in the shade selected by the architect shall be applied. When dry apply one very thin or wash coat of pure white shellac or Sherwin-Williams Marvelac and sand lightly when dry with No. 0 sandpaper. Two coats of Sherwin-Williams Scar-not Varnish shall then be applied. Sufficient time for thorough drying shall be allowed and the surface sanded between coats with No. 00 sandpaper.

(*For a dull finish:* The surface shall be rubbed, when hard, with powdered pumicestone and oil to a dull finish. Or an imitation rubbed effect can be obtained by substituting Sherwin-Williams Velvet Finish No. 1044 for the final coat of Scar-not Finish.)

Specification No. 54

New Interior Open Grain Woodwork (Natural Varnished Finish)

Opex Lacquer Specification No. 54-A (page 26).
Architectural Brushing Lacquer Specification No. 54-B.

All woodwork shall be dry, clean and smooth, before any finishing materials are applied. All nailholes, cuts, cracks and other defects shall be treated so as to render them unnoticeable. If any defects are found in the woodwork, which cannot be corrected so as to insure a perfect finish, the contractor shall notify the architect before any finishing materials are applied.

One coat of Sherwin-Williams Transparent Paste Filler shall be applied, but before the filler has become hard, shall be wiped off across the grain with burlap or excelsior. After

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FINISHING OF INTERIOR WOOD TRIM (Continued)

allowing forty-eight hours for the filler to dry, the surface shall be sanded smooth with No. 0 sandpaper. One coat of Sherwin-Williams Scar-not Varnish, thinned with one pint pure turpentine to each gallon, shall then be applied. A second and third coat of the same varnish shall also be applied in the consistency supplied by the manufacturer, allowing sufficient time for thorough drying and sanding lightly with No. 00 sandpaper between coats.

(*For a dull finish:* The surface, when thoroughly hard, shall be rubbed with powdered pumicestone and oil or water to a dull finish. Or an imitation rubbed effect may be obtained by substituting Sherwin-Williams Velvet Finish Varnish No. 1044 for the final coat of Scar-not Varnish.)

Specification No. 55

New Interior Close Grain Woodwork (Natural Varnished Finish)

Opex Lacquer Specification No. 55-A. (Page 26.)
Architectural Brushing Lacquer Specification No. 55-B.

All woodwork shall be dry, clean and smooth before any finishing materials are applied. All nailholes, cuts, cracks and other defects shall be treated so as to render them unnoticeable. If any defects are found in the woodwork which cannot be corrected so as to insure a perfect finish, the contractor shall notify the architect before any finishing materials are applied.

Three coats of Sherwin-Williams Scar-not Varnish shall be applied. The first coat shall be thinned in proportion of one pint of pure turpentine to each gallon of varnish. The second and third coats shall be applied as the material comes from the original container. Sufficient time for thorough drying shall be allowed and the surface shall be lightly sanded with No. 00 sandpaper, between coats.

(*For a dull finish:* The surface, when sufficiently hard, shall be rubbed to a dull finish with powdered pumicestone and oil or water. Or an imitation rubbed effect finish can be obtained by substituting Sherwin-Williams Velvet Finish Varnish No. 1044 for the final coat of Scar-not.)

Specification No. 56

New Interior Open Grain Woodwork (Stained and Waxed Finish)

All woodwork shall be dry, clean and smooth before any finishing materials are applied. All nailholes, cuts, cracks and other defects shall be treated so as to render them unnoticeable. If any defects are found in the woodwork which cannot be corrected so as to insure a perfect finish, the contractor shall notify the architect before any finishing materials are applied.

A coat of Sherwin-Williams Stain, in the shade selected by the architect, shall be applied. When the surface is sufficiently dry, one coat of Sherwin-Williams Paste Wood Filler, in the color selected by the architect, shall be applied, but before the filler is hard, the surface shall be wiped off across the grain with burlap or excelsior (where mission effect is desired, paste filler coats may be omitted). One coat of Sherwin-Williams Marvelac, or pure shellac, shall be applied, which when sufficiently dry shall be sanded lightly with No. 00 sandpaper. Two coats of Sherwin-Williams Prepared Wax shall then be applied, wiping off the surplus wax and bringing the surface to a high, hard polish by brisk rubbing.

Specification No. 57

New Interior Close Grain Woodwork (Stained and Waxed Finish)

All woodwork shall be dry, clean and smooth before any finishing materials are applied. All nailholes, cuts, cracks and other defects shall be treated so as to render them unnoticeable. If any defects are found in the woodwork which cannot be corrected so as to insure a perfect finish, the contractor shall notify the architect before any finishing materials are applied.

One coat of Sherwin-Williams Stain, in the shade selected by the architect, shall be applied. When dry, one thin coat of Sherwin-Williams Marvelac, or pure shellac, shall be applied, which when dry shall be lightly sanded with No. 00 sandpaper. Two coats of Sherwin-Williams Prepared Wax shall then be applied, wiping off the surplus wax from the surface and bringing same to a high, hard polish by brisk rubbing.

Specification No. 58

Old Dutch Enamel Finish on Interior Wood Trim

New Interior Wood Trim—
Architectural Brushing Lacquer Specification No. 58-B.

Discussion—Old Dutch Enamel is an enamel of the long oil type, manufactured after formulae similar to those used by the most famous of Dutch enamel makers, with certain improvements which fifty-seven years' experience in enamel making has enabled us to accomplish. It is impossible to obtain an enamel of better quality than Old Dutch Enamel or which will give more satisfactory results. It is very white, has a splendid gloss and is so full in body that very satisfactory results can be obtained with one coat of Old Dutch Enamel on the usual number of undercoats.

Old Dutch Enamel is made in the popular tints of Ivory and French Gray. Should an architect desire to secure some other tint, this can easily be done by the painting contractor or decorator, by tinting Old Dutch Enamel with Sherwin-Williams First Quality Oil Colors, or in the case of very delicate tints, Sherwin-Williams Quick Drying Colors Ground in Japan can be used. In tinting, the color should be broken up in a small amount of Old Dutch Enamel which, after thorough mixing, should be added to the rest of the enamel, a little at a time, until the desired tint is obtained. Where the enamel is tinted, the undercoater should likewise be tinted to a similar color.

Probably the most important feature to watch in an enamel job is the building up of the undercoating. Each coat of enamel undercoater, except the last, should be carefully sanded to a smooth surface with No. 0 sandpaper. Nothing coarser than No. 0000 sandpaper should be used on the final undercoat, as a very fine scratch is noticeable in subsequent enamel coats in high class enamel work. The enamel may then be flowed on as specified below.

See Color Samples on S-W Page 9.

Specification—Before proceeding with the work, the contractor shall make sure that the surface to be finished is perfectly dry and free from dust and dirt.

The first coat shall be Sherwin-Williams XXX Enamel Undercoater thinned (for porous soft wood) with one quart pure raw linseed oil to the gallon. (For hard woods thin with one pint pure turpentine and one pint pure raw linseed oil to the gallon of undercoater.) When dry sand thoroughly with No. 0 sandpaper.

For the second coat (on all woods) apply Sherwin-Williams XXX Enamel Undercoater thinned with one pint pure turpentine to the gallon. When dry sand with No. 0 sandpaper. (*Note:* Where lead and oil primer has been used, the second coat should be thinned with ½ pint pure turpentine and ½ pint pure raw linseed oil to the gallon.)

For the third coat apply Sherwin-Williams XXX Enamel Undercoater thinned with one pint pure turpentine to the gallon. When dry, sand carefully to smooth surface with No. 0000 sandpaper.

The fourth coat should consist of equal parts Sherwin-Williams Old Dutch Enamel and Sherwin-Williams XXX Enamel Undercoater thinned with one pint pure turpentine to the gallon of the mixture. When dry, sand lightly with No. 0000 sandpaper.

The fifth coat should be Sherwin-Williams Old Dutch Enamel applied in the consistency supplied in the package. (Rubbed Finish: Where desired, the final coat of Old Dutch Enamel, when sufficiently hard, shall be rubbed to a dull finish with powdered pumicestone and water.)

Where the architect does not care to go to the expense of rubbing the final coat, Old Dutch Enamel, Dull Finish can be substituted for the fifth coat as specified above.

Note 1: On open-grain woods, such as Oak, Walnut and Chestnut, the first coat of the above specification should be changed so as to call for one coat Sherwin-Williams Paste Wood Filler, Transparent, wiping off surplus filler before same has become set on the surface. Then proceed with specifications as above.

Note 2: Where expense is a consideration the third coat as specified above may be omitted.

Previously Finished Interior Wood Trim—
Architectural Brushing Lacquer Specification No. 58-D.

Specification—The surface to be finished shall be thoroughly cleaned, preferably with Sherwin-Williams Flaxoap (pure linseed oil soap) and warm water. When dry, sand thoroughly with No. 0 sandpaper to remove any gloss which may be on the old finish.

For the first coat apply Sherwin-Williams XXX Enamel Undercoater mixed with one quart of Sherwin-Williams Old

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FINISHING OF INTERIOR WOOD TRIM (Continued)

Dutch Enamel and one pint pure turpentine to the gallon of undercoater.

The second coat should be Sherwin-Williams XXX Enamel Undercoater and Sherwin-Williams Old Dutch Enamel mixed in equal parts and the mixture reduced with one pint pure turpentine to the gallon. When dry sand lightly with No. 0000 sandpaper.

Third coat to be Sherwin-Williams Old Dutch Enamel (gloss or dull) in consistency supplied in the package.

Note: Where finish is badly cracked or chipped remove down to the bare wood with Sherwin-Williams Taxite (Paint and Varnish Remover) and after cleaning the surface thoroughly, proceed as for new wood.

Specification No. 59

Enamelastic—Enamel Finish on Interior Trim

Discussion—Sherwin-Williams Enamelastic is an easy working, good flowing interior enamel of the oil type. Its use is recommended where the more expensive Old Dutch Enamel system cannot be used.

Best results are obtained when enamels are applied over a tight surface. Sherwin-Williams XXX Enamel Undercoater has been especially developed to produce the desired tightness. It has unusual flow and sands remarkably easy although it is exceptionally tough.

New Interior Wood Trim—

Specification—Before proceeding with the work, the contractor shall make sure that the surface to be finished is perfectly dry and free from dust and dirt. Each coat must be thoroughly dry before a succeeding coat is applied.

For the first coat apply Sherwin-Williams XXX Enamel Undercoater reduced with one quart pure raw linseed oil and ½ pint of pure turpentine to the gallon on soft woods. (On hard woods reduce each gallon with one pint pure turpentine and one pint pure raw linseed oil.)

Second Coat—Apply Sherwin-Williams XXX Enamel Undercoater reduced with one pint pure turpentine. (In the event that a lead and oil primer has been used reduce the undercoater with ½ pint pure turpentine and ½ pint pure raw linseed oil to the gallon.)

Third Coat—Apply Sherwin-Williams Split-Coat or a split coat made up of equal parts Sherwin-Williams Enamelastic and Sherwin Williams XXX Enamel Undercoater, reducing each gallon of the mixture with one pint pure turpentine.

Fourth Coat—Apply Sherwin-Williams Enamelastic Gloss or Satin Finish as it comes in the package.

Note 1: Where economy permits only three coats, omit the second coat above.

Note 2: Where special shades are desired, Sherwin-Williams First Quality Oil Colors should be used to tint to the shade approved by the architect.

Previously Finished Interior Wood Trim—

Specification—The surface to be finished shall be thoroughly cleaned, preferably with Sherwin-Williams Flaxoap (pure linseed oil soap) and warm water. When dry, sand thoroughly to remove any gloss which may be on the old finish.

First Coat—Apply Sherwin-Williams Split-Coat or a split coat made up of equal parts of Sherwin-Williams XXX Enamel Undercoater and Sherwin-Williams Enamelastic reduced with one pint pure turpentine to the gallon of the mixture.

Second Coat—Apply Sherwin-Williams Enamelastic, Gloss or Stain Finish in the consistency in which it comes in the package.

On surfaces in bad condition, all loose paint should be scraped off and the surface sanded thoroughly. Bare spots should be primed with Sherwin-Williams XXX Enamel Undercoater reduced with one quart pure raw linseed oil and ½ pint pure turpentine for soft, porous woods or one pint pure turpentine and one pint pure raw linseed oil to the gallon for hard woods. Then proceed as above. When surface is badly cracked, the paint should be removed with Sherwin-Williams Taxite, a paint and varnish remover—then follow specifications given for new work.

MISCELLANEOUS SPECIFICATIONS

Specification No. 60

Priming Galvanized Iron Surfaces

Discussion—Palm oil used in metal galvanizing processes many times affects paint applied over galvanized surfaces, with the result that the paint will peel or flake off and present a highly unsatisfactory finish. Architects recognize the painting of galvanized metal as a real problem and will be glad to know of Sherwin-Williams Galvanized Iron Primer for the priming of surfaces of this type to insure good results.

Specification—All galvanized metal surfaces, whether interior or exterior, shall be primed with one coat of Sherwin-Williams Galvanized Iron Primer. Care shall be exercised by the contractor before painting, to insure the fact that the surfaces which are to be painted are in good condition—all dirt, rust, grease, acid or rosin being removed before priming. The best way to clean the surface is by washing thoroughly with a solution of copper acetate consisting of a solution of about six ounces to one gallon of water.

(Subsequent coats will depend entirely upon the architect's own selection of finish. The surface can either be painted with a regular lead, oil and zinc paint, flat wall finish or enamel finish.)

Oil Colors—The selection of the highest grade of oil colors for tinting purposes is really an important matter. Inferior colors, not fast to light, have ruined many painting jobs which otherwise were perfect. Specify Sherwin-Williams First Quality Colors Ground in Oil. These colors are fast to light and are ground in strictly pure refined linseed oil.

Specification No. 61

Painting Radiators

Opex Lacquer Specification No. 62-A (page 26).
Architectural Brushing Lacquer Specification No. 62-B.

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

Recent tests prove that the use of the lighter tints of Sherwin-Williams Flat-Tone Wall Finish will produce a highly satisfactory finish on radiators and will not affect the efficiency of the radiation. This paint tends to bake to a hard film on radiator surfaces and tests made by the Paint Manufacturers Association of the United States upon radiators in their laboratories indicate that such a finish has a life of as high as nine to ten years without showing defects.

Regardless of what types of paint are used in painting radiators, there is bound to be a slight change in color. White Damar Enamels will yellow slightly, while flat finishes, like Flat-Tone and colored enamels, will likewise change color slightly.

This is a condition for which a remedy has not been found up to the present, but the results all in all are highly satisfactory.

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

Where a white finish is desired on radiators specify two coats of Sherwin-Williams Flat-Rite and one coat of Sherwin-Williams Enameloid.

For a colored enamel finish on radiators, specify two coats of Sherwin-Williams Flat-Rite and one coat of Sherwin-Williams Enameloid in the color selected.

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

Specification No. 62

Metal Trim (Enameled Finish) to Be Finished on Job

Opex Lacquer Specification No. 62-A (page 26).
Architectural Brushing Lacquer Specification No. 62-B.

All metal trim to be finished on the job shall receive a coat of Sherwin-Williams Metal Trim Primer before leaving the shop. After the trim has been installed it shall be thoroughly cleaned from all dust, dirt, grease, etc., and sanded lightly with No. 00 sandpaper, after which two coats of Sherwin-Williams Metal Furniture Air Drying Enamel in the color selected by the architect shall be applied. When the first coat of enamel is thoroughly dry it shall be lightly sanded with No. 00 sandpaper before the second coat is applied.

Note: Where an especially high grade enamel finish is desired in light tints or white, use the standard Sherwin-Williams Old Dutch Enamel specification No. 58 for the finishing of wood trim.

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OPEX ARCHITECTURAL SPECIFICATIONS

Foreword

THE SHERWIN-WILLIAMS CO., in keeping with its position of leadership in the paint and varnish industry, has spent much time perfecting their Opex specifications for this catalogue. The Opex schedule for trim finishing has won such wide approval that they recommend it as a far superior finish for the allotted appropriation than any they know. The pyroxylin finish (more commonly termed lacquer) has been used in the architectural field for more than three years. It has, therefore, had time to pass out of the experimental stage. Architectural Opex has been repeatedly reformulated until it meets the exacting requirements of the building trade.

The speed of drying makes it possible for the finishing contractor to grant occupancy on even a medium size building, 20 to 30 days earlier, with resulting savings in carrying charges. Lacquers are not affected by strong cleaners used by janitors, and are not easily scratched or marred. When some place in the finish is damaged, it may be easily repaired so as to render the spot unnoticeable.

For those who are not acquainted with the fine working qualities of Opex, a description of products may be of assistance:

Opex Wood Finishing Lacquer No. 44

Maximum toughness. Especially good for floors. Due to high nitro-cellulose content, only fair depth of film. 23% solids, but takes 50% reduction for spraying.

Opex Wood Finishing Lacquer No. 642

Combines exceptional building power with very good toughness. Good durability. Excellent flow. 25% solids. Represents the very latest development.

Opex Wood Finishing Lacquer No. 84

A tried lacquer of high solid content (21%). Represents a balanced selection of raw materials; high grade, low viscosity nitro-cellulose; gums specially blended to give fine gloss, flow and to prevent shrinkage over a period of time, and high grade plasticisers to prevent brittleness.

Opex Wood Finishing Velvet Flat Lacquer No. 644

Excellent depth of finish. 19% solids. Very tough. Good durability. Produces a soft sheen which does not need to be rubbed to give the finished surface a note of quality.

Opex Wood Finishing Flat Lacquer No. 95

Similar to Opex Lacquer No. 84 with the exception that it dries to a dull finish. 20% solids. Very easy to rub if required for sheen.

Opex Sanding Sealer No. 98

Tougher, sands sooner and easier, same build—as compared with two-pound cut Shellac. Gives perfect knit with following coats either pyroxylin or varnish.

Opex Sanding First Coater No. 641

Should be recommended under flats. Slightly better build than Opex Sanding Sealer No. 98. Tougher. Not quite as good sanding.

Opex Sanding First Coater No. 647

A perfect sealer with maximum build. Easy sanding, especially designed for production wood work where production speed and depth of finish are paramount.

Opex Linoleum Clear No. 651

A product to meet the need of building managers for good protection, low maintenance and ease of cleaning on linoleum floors. A very satisfactory product. It is estimated that this product will cut the charges of up-keep on linoleum in half as compared to a wax finish handled in the usual contract method of 4 waxings and 12 polishings annually.

Specification No. 21-A

New Floors—Open Grain—Natural Finish

The floors shall be perfectly smooth before any lacquer is applied and shall be thoroughly cleaned of all dust, dirt, stains, etc. The floors shall then be filled with Sherwin-Williams Paste Wood Filler, Transparent, which, before becoming hard, surface shall be sanded to a smooth finish with No. ½ sandpaper. Follow with three coats of Opex Wood Finishing Lacquer Clear No. 44 reduced 50% with No. 10 Thinner. Allow one hour dry between coats. For an imitation dull rubbed effect, substitute Opex Wood Finishing Velvet Flat Lacquer No. 644 on the last coat.

Specification No. 22-A

New Hardwood Floors—Open Grain—Stained Finish

The floor shall be scraped and sandpapered smooth and perfectly dry before any finish shall be applied. Thoroughly sweep out all shavings, dust and dirt. Remove any stains or discolorations by bleaching or scraping.

Apply one coat of Sherwin-Williams Acid Stain in the color selected by the architect. Allow to penetrate and wipe off surplus stain before drying. Let dry overnight before applying further finishing coats.

Note: This method is required where dark effects are desired and also for close-grain woods which cannot be filled.

Open-grain woods can be frequently modified sufficiently in tone through the use of Sherwin-Williams Paste Wood Fillers in the dark colors. Paste Wood Fillers come in paste form and are to be thinned with benzine to the consistency of thick cream for brushing. Brush over the surface of the wood and let stand until partly set indicated by partial flatting out of the wet gloss. Then wipe across the grain of the wood with burlap or excelsior, removing all excess filler. Wipe clean with a soft cloth. Allow twenty-four hours for drying before applying further finishing coats. Finish with three coats of Opex Wood Finishing Lacquer Clear No. 44 reduced 50% with No. 10 Thinner. Allow one hour dry between coats. For an imitation dull rubbed effect, substitute Opex Wood Finishing Velvet Flat Lacquer No. 644 on the last coat.

Specification No. 23-A

New Hardwood Floors—Close Grain—Stained Finish

The floors shall be perfectly smooth before any finish is applied and shall be thoroughly cleaned of all dust, dirt, stains, etc. One coat of Sherwin-Williams Acid Stain in the color selected by the architect shall then be applied. Allow to penetrate and wipe off surplus stain before drying. Let dry overnight before applying further finishing coats.

Apply two or three coats of Opex Wood Finishing Lacquer Clear No. 44 reduced 50% with No. 10 Thinner. Allow one hour dry between coats. For an imitation dull rubbed effect, substitute Opex Wood Finishing Velvet Flat Lacquer No. 644 on the last coat.

Specification No. 27-A

New Softwood Floors—Stained Finish

The floors shall be perfectly smooth before any finish is applied and shall be thoroughly cleaned of all dust, dirt, stains, etc. A coat of Sherwin-Williams Acid Stain in the color selected by the architect shall then be applied. Allow to penetrate and wipe off surplus stain before drying. Let dry overnight before applying further finishing coats. Follow with three coats of Opex Wood Finishing Lacquer Clear No. 44 reduced 50% with No. 10 Thinner. Allow one hour dry between coats. For an imitation dull rubbed effect, substitute Opex Wood Finishing Velvet Flat Lacquer No. 644 on the last coat.

Specification No. 28-A

New Softwood Floors—Enamel Finish

The floors shall be thoroughly dry and free from all dust, dirt, grease, etc., before any finish is applied.

Apply one coat of Sherwin-Williams White Oil Primer No. 12 followed by two coats of Sherwin-Williams Opex Lacquer Enamel of the color chosen by the architect.

Allow one hour for drying between coats except for the primer which should dry 12 hours.

Specification No. 33-A

Hardwood Floors—Old—To Refinish Natural

The floors which are to be refinished are to be thoroughly sanded with No. ½ sandpaper. Apply three coats of Opex Wood Finishing Lacquer Clear No. 44 reduced 50% with No. 10 Thinner. Allow one hour dry between coats. For an imitation dull rubbed effect, substitute Opex Wood Finishing Velvet Flat Lacquer No. 644 on the last coat.

The first coat shall be thinned with Sherwin-Williams Opex Binder Thinner and applied as a "mist" or dust coat.

Note: Where the old finish is in bad condition, but the floor itself is in good condition, it will be found advisable to remove the old finish with Sherwin-Williams Taxite, Paint and Varnish Remover. If this is done, the When

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OPEX ARCHITECTURAL SPECIFICATIONS (Continued)

Specification No. 35-A

Old Floors—To Enamel

All old floors should be thoroughly cleaned with warm water and Sherwin-Williams Flaxoap and sanded lightly. When the floor is thoroughly dry, two coats of Sherwin-Williams Opex Enamel shall be applied. The color shall be selected by the architect.

Specification No. 36-A and 37-A

Lacquering and Decorating of Interior Walls and Ceilings—Plain and Mottled Effects

The contractor shall inspect the walls and ceilings before starting work, to make sure that the surfaces to be finished are dry and in proper condition for finishing.

Apply one coat of Sherwin-Williams Flat-tone Mixing Size. Follow after a twelve hour dry with three coats of Sherwin-Williams Opex Lacquer Enamel of the color selected by the architect. For a smooth finish, thin all coats 75% with Opex Thinner, and spray at a low pressure. For stippled effect, spray straight body under a high pressure with the last coat thinned about 25%.

After the third coat has been applied, spray a light "hit and miss" coat of a blending color to be selected by the architect.

These to be sprayed straight body under high pressure for raised stipple effect or thinned and mixed three parts to one of Opex stipple lacquer clear No. 288 for spotted effect.

Specification No. 46-A

Enamel Finish on Keene Cement

All Keene's cement surfaces shall be finished with three coats of Sherwin-Williams Opex Architectural Lacquer Enamel for the color selected by the architect.

One hour shall be allowed for drying between coats.

Specification No. 51-A

Lacquer Flat Finish for Walls Previously Finished

All cracks, holes, etc., shall be filled with plaster or plaster of paris, as the case requires. All loose plaster, paint, dirt, grease, etc., shall be removed from the surface before any lacquer is applied.

Follow with two coats of Sherwin-Williams Opex Lacquer, thinned 75% with No. 10 Thinner, of the color selected by the architect, the first coat to be sprayed as a mist coat.

Specification No. 53-A

New Interior Woodwork—Stained and Natural Finish

All woodwork shall be dry, clean and smooth before any finishing materials are applied. All nailholes, cuts, cracks and other defects shall be treated so as to render them unnoticeable by filling with a putty made of whiting, white lead, glue and water. If any defects are found in the woodwork which cannot be corrected so as to insure a perfect finish, the contractor shall notify the architect before any finishing materials are applied.

Hardwoods, Such as Oak, Birch, Chestnut, Walnut, etc.—See that the surface is properly prepared. Apply one coat of Sherwin-Williams Acid Stain in the shade selected by the architect. Stain is to be applied as follows:

Sponge the wood with clear, cold water and allow to dry. Sandpaper smooth and apply one full coat of Sherwin-Williams Acid Stain, first testing the strength of the stain for depth of color and shade on sample of same kind of woodwork. Let dry and sandpaper carefully to a smooth surface with No. 00 sandpaper. If necessary, re-stain with Acid Stain reduced 100% with water. Let dry and sandpaper very lightly, if necessary, for a smooth finish with No. 0000 sandpaper. Apply Sherwin-Williams Paste Wood Filler in the shade required for the stain effect. Let stand for a few minutes until partly set, indicated by partial flatting out of the wet gloss of the material. Wipe off surplus filler by wiping across the grain of the wood. Wipe clean with a soft cloth. Clean out all corners and crevices carefully with a pointed wood stick and cloth. Allow twenty-four hours for drying.

Finish with one coat of Sherwin-Williams Opex Sanding Sealer No. 98 and two coats of Opex Wood Finishing Lacquer No. 642, allowing one hour between coats. For a dull rubbed effect, substitute Sherwin-Williams Opex Sanding Sealer No. 641 for No. 98 and Opex Wood Finishing Velvet Lacquer No. 644 for No. 642.

Softwoods, Such as Pine, Gumwood, Fir, etc.—Apply one full coat of Sherwin-Williams Acid Stain in the color selected by the architect. Allow to penetrate sufficiently and wipe off surplus stain with a soft cloth.

Forty-eight hours shall be allowed for drying, after which finish with one coat of Sherwin-Williams Opex Sanding Sealer No. 98 and two coats of Opex Wood Finishing Lacquer No. 642, allowing one hour between coats. For a dull rubbed effect, substitute Sherwin-Williams Opex Sanding Sealer No. 641 for No. 98 and Opex Wood Finishing Velvet Flat Lacquer No. 644 for No. 642.

Specification No. 54-A

New Interior, Close Grain Woodwork—Stained Finish

All woodwork shall be dry, clean and smooth before any finishing materials are applied. All nailholes, cuts, cracks and other defects shall be treated so as to render them unnoticeable by filling with a putty made of whiting, white lead, glue and water. If any defects are found in the woodwork which cannot be corrected so as to insure a perfect finish, the contractor shall notify the architect before any finishing materials are applied.

With the surface properly prepared, one coat of Sherwin-Williams Acid Stain in shade selected by the architect shall be applied. After thoroughly drying finish with one coat of Sherwin-Williams Opex Sanding Sealer No. 98 and two coats of Opex Wood Finishing Lacquer No. 642, allowing one hour between coats. For a dull rubbed effect, substitute Sherwin-Williams Opex Sanding Sealer No. 641 for No. 98 and Opex Wood Finishing Velvet Lacquer No. 644 for No. 642.

Specification No. 55-A

New Interior, Open Grain Woodwork—Natural Clear Finish

Note: For open grained effect, use same specifications as No. 56-A.

All woodwork shall be dry, clean and smooth before any finishing materials are applied. All nailholes, cuts, cracks and other defects shall be treated so as to render them unnoticeable by filling with a putty made of whiting, white lead, glue and water. If any defects are found in the woodwork which cannot be corrected so as to insure a perfect finish, the contractor shall notify the architect before any finishing materials are applied.

With the surface properly prepared, apply one coat of Sherwin-Williams Paste Filler, Transparent. Before the filler has become hard, wipe across the grain of the wood with burlap or excelsior. After allowing twenty-four hours for filler to dry, the surface shall be sanded smooth with No. ½ sandpaper. finish with one coat of Sherwin-Williams Opex Sanding Sealer No. 98 and two coats of Opex Wood Finishing Lacquer No. 642, allowing one hour between coats. For a dull rubbed effect, substitute Sherwin-Williams Opex Sanding Sealer No. 641 for No. 98 and Opex Wood Finishing Velvet Flat Lacquer No. 644 for No. 642.

Specification No. 56-A

New Interior, Close Grain Woodwork—Natural Clear Finish

All woodwork shall be dry, clean and smooth before any finishing materials are applied. All nailholes, cuts, cracks and other defects shall be treated so as to render them unnoticeable. If any defects are found in the woodwork which cannot be corrected so as to insure a perfect finish, the contractor shall notify the architect before any finishing materials are applied.

The wood being in proper condition to begin work on, apply one coat Opex Sanding Sealer No. 98 and two coats of Sherwin-Williams Wood Finishing Lacquer No. 642, allowing an hour dry between coats. For a dull rubbed effect, substitute Sherwin-Williams Opex Sanding Sealer No. 641 for No. 98 and Opex Velvet Finish Lacquer No. 644 for No. 642.

Specification No. 59-A

New Interior Wood Trim—Enamel Finish

The contractor shall make sure that the surface to be finished is perfectly dry and free from dust and dirt.

The surface shall then be sanded down to a smooth surface, after which apply one coat of Sherwin-Williams Opex Sanding Sealer No. 98. After at least two hours dry, sand lightly and follow with two coats of Sherwin-Williams Opex Enamel, thinned 75% with Opex Thinner No. 10 in the shade selected by the architect, allowing one hour dry between coats.

Note: On open grained woods such as oak, chestnut and walnut, the specifications should call for a coat of Sherwin-Williams Opex Wood Filler White No. 611 between coats of No. 98 Sealer and the finishing enamel.

OPEX ARCHITECTURAL SPECIFICATIONS (Continued)

Specification No. 59-C

Previously Finished Interior Trim—Enameled Finish

The surface to be finished shall be thoroughly cleaned with Sherwin-Williams Flaxoap and warm water. When this is dry, sand with No. 0 sandpaper to remove the gloss which may have remained on old finish and to make the surface to be finished entirely smooth.

Following this, a coat of Sherwin-Williams Opex Lacquer Enamel, in the color selected by the architect, shall be applied. This material shall be thinned with Sherwin-Williams Opex Binder Thinner and applied as a "mist" or dust coat to prevent raising.

Follow with two coats of Sherwin-Williams Opex Lacquer Enamel, thinned 75% with Opex Thinner No. 10, in the color selected by the architect.

Specification No. 62-A

Radiators

Before applying any lacquer, clean off all dust, dirt and rust from radiators by wire brushing. Remove any grease with benzine.

Apply a coat of Sherwin-Williams Opex Primer No. 929.

Allow to dry for three hours. This should be followed by two coats of Sherwin-Williams Opex Lacquer Enamel, thinned 75% with Opex Thinner No. 10, in the color selected by the architect. Do not turn on heat until lacquer has thoroughly dried.

Specification No. 63-A

Metal Trim—Finished on the Job—Enamel Finish

All metal trim to be finished on the job shall receive a coat of Sherwin-Williams Oil Primer and Sealer No. 12 before leaving the shop. After the trim is installed, it shall be thoroughly cleaned of all dust, dirt and grease, and then sanded with No. 00 sandpaper. Any worn places should be spot primed with Sherwin-Williams Opex Primer.

This shall be followed with three coats of Sherwin-Williams Opex Lacquer Enamel in the color selected by the architect, allowing an hour for each coat to dry. The second coat shall be sanded lightly before the application of the third.

Specification No. 63-A1

Metal Trim—Opex Grained Finish

All metal trim shall be thoroughly cleaned and primed with Sherwin-Williams Oil Primer No. 12. This shall be followed by a coat of Opex Enamel of the color desired for the ground coat. Then grain with regular Graining Colors.

After this is thoroughly dry, apply two coats of Opex Wood Finishing Lacquer, No. 642, the first coat being a mist or dust coat to prevent raising.

ARCHITECTURAL BRUSHING LACQUER SPECIFICATIONS

Foreword

Where it is impractical to spray lacquer, it is advisable to use Sherwin-Williams Architectural Brushing Lacquer which may be brushed on in the same way as a varnish. It should be flowed on and not brushed out as a paint.

Opex Brushing Lacquer Clear No. 901, Opex Velvet Brushing Lacquer No. 394, and Opex Linoleum Brushing Lacquer No. 902 are formulated to meet the needs of a clear brushing lacquer for floors and trim. No. 902 is practically water white in color, very elastic and can be used on hardwood floors where the color of the wood must not be affected by the finishing coat. THE SHERWIN-WILLIAMS COMPANY has a complete line of clears and enamels for the specifications mentioned below. At this time, they do not want to give definite recommendations of these products without first discussing the proposition of their use with the architect. If the architect feels he wants information, THE SHERWIN-WILLIAMS COMPANY will be only too glad to discuss the proposition with him.

Specification No. 21-B

New Floors—Open Grain—Natural Finish

The floors shall be perfectly smooth before any lacquer is applied, and shall be thoroughly cleaned of all dust, dirt, stains, etc. The floors shall then be filled with Sherwin-Williams Paste Wood Filler, Transparent, which, before becoming hard, shall be wiped off across the grain of the wood with burlap or excelsior. After allowing twenty-four hours for drying, the surface shall be sanded to a smooth finish with No. ½ sandpaper.

Following with two coats of Sherwin-Williams Architectural Brushing Lacquer Clear.

Specification No. 22-B

New Hardwood Floors—Open Grain Stained Finish

The floor shall be scraped and sandpapered smooth and perfectly dry before any finish shall be applied. Thoroughly sweep clean of all shavings, dust and dirt. Remove all stains or discolorations by bleaching or scraping.

Apply one coat of Sherwin-Williams Acid Stain in the color selected by the architect. Allow to penetrate and then wipe off surplus stain before it is dry. Allow to dry overnight before applying further finishing coats.

Note: This method is required where dark effects are desired, and also for close grained woods which cannot be filled.

Open grained woods can be frequently modified sufficiently in tone through the use of Sherwin-Williams Paste Wood Fillers in the dark colors. Paste Wood Fillers come in paste form and are to be thinned with benzine to the consistency of thick cream for brushing. Brush over the surface of the wood and allow to stand until [illegible] out of the wet gloss. Then wipe across the grain of the wood with burlap or excelsior, removing all excess filler. Wipe clean with a soft cloth. Allow twenty-four hours for drying before applying further finishing coats.

Finish with two coats of Sherwin-Williams Architectural Brushing Lacquer Clear.

Specification No. 23-B

New Hardwood Floors—Close Grain—Stained Finish

The floor shall be perfectly smooth before any finish is applied, and shall be thoroughly cleaned of all dust, dirt, stains, etc. Apply one coat of Sherwin-Williams Acid Stain in the color selected by the architect. Allow to penetrate and then wipe off surplus stain before it is dry. Allow to dry overnight before applying further finishing coats.

Finish with two coats of Sherwin-Williams Architectural Brushing Lacquer Clear.

Specification No. 27-B

New Softwood Floors—Stained Finish

The floor shall be perfectly smooth before any finish is applied, and shall be thoroughly cleaned of all dust, dirt, stains, etc. A coat of Sherwin-Williams Acid Stain in the color selected by the architect shall then be applied. Allow to dry overnight before applying any finishing coats.

Follow with two coats of Sherwin-Williams Architectural Brushing Lacquer Clear.

Specification No. 28-B

Softwood Floors—Enamel Finish

The floors which are to be finished are to be thoroughly sanded with No. ½ sandpaper.

Apply three coats of Sherwin-Williams Architectural Brushing Lacquer Enamel of a color to be chosen by the architect.

Specification No. 33-B

Hardwood Floors, Old—To Refinish Natural

The floors which are to be refinished are to be thoroughly sanded with No. ½ sandpaper.

Then apply three coats of Sherwin-Williams Architectural Brushing Lacquer Clear.

Note: Where the old finish is in bad condition, but the floor itself is in good condition, it will be found advisable to remove the old finish with Sherwin-Williams Taxite, Paint and Varnish Remover. After this is done, the floor shall be washed thoroughly with waste saturated with benzine. When the floor is thoroughly dry again, it is ready to be refinished, following the specifications for finishing new floors.

Specification No. 35-B

Old Floors—To Enamel

All old floors shall be thoroughly cleaned with warm water and Sherwin-Williams Flaxoap. Rinse thoroughly and then sand lightly. When the floor is thoroughly dry, three coats of Sherwin-Williams Architectural Brushing Lacquer Enamel shall be applied, allowing two hours for drying between [illegible] architect

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ARCHITECTURAL BRUSHING LACQUER SPECIFICATIONS (Continued)

Specification No. 36-B

Lacquering and Decorating of Interior Walls and Ceilings

The contractor shall inspect the walls and ceilings before starting work, to make sure that the surfaces to be finished are dry and in proper condition for finishing.

Apply three coats of Sherwin-Williams Architectural Brushing Lacquer Enamel of the color to be selected by the architect. The first coat shall be thinned 30% with Sherwin-Williams Brushing Lacquer Thinner to give penetration.

Specification No. 46-B

Enamel Finish on Keene's Cement

All Keene's cement surfaces shall be finished with three coats of Sherwin-Williams Architectural Brushing Lacquer Enamel of the color to be selected by the architect.

Specification No. 51-B

Lacquer Finish for Walls Previously Finished

All cracks, holes, etc., shall be filled with plaster or plaster of paris, as the case requires. All loose plaster, paint, dirt, grease, etc., shall be removed from the surface before any lacquer is applied.

This work shall be followed by two coats of Sherwin-Williams Architectural Brushing Lacquer Enamel of a color to be chosen by the architect.

Specification No. 53-B

New Interior Woodwork—Stained and Gloss Finish

All woodwork shall be dry, clean and smooth before any finishing materials are applied. All nailholes, cuts, cracks and other defects shall be treated so as to render them unnoticeable by filling with a putty made of whiting, white lead, glue and water. If any defects are found in the woodwork which cannot be corrected so as to insure a perfect finish, the contractor shall notify the architect before any finishing materials are applied.

Hardwoods, Such as Oak, Birch, Chestnut, Walnut, etc.—See that the surface is properly prepared. Apply one coat of Sherwin-Williams Acid Stain in the shade selected by the architect.

The stain is to be applied as follows:

Sponge the wood with clear, cold water and allow to dry. Sandpaper smooth and apply one full coat of Sherwin-Williams Acid Stain, first testing the strength of the stain for depth of color and shade on sample of the same kind of woodwork. Let dry and sandpaper carefully to a smooth surface with No. 00 sandpaper.

If necessary, re-stain with Acid Stain reduced 100% with water. Let dry and sandpaper very lightly, if necessary, for a smooth finish with No. 0000 sandpaper.

Apply Sherwin-Williams Paste Wood Filler in the shade required for the stain effect. Allow to stand for a few minutes until partly set indicated by partial flatting out of the wet gloss of the material.

Wipe off surplus filler by wiping across the grain of the wood. Wipe clean with a soft cloth. Clean out all corners and crevices carefully with a pointed wood stick and cloth. Allow twenty-four hours for drying.

Finish with two coats of Sherwin-Williams Architectural Brushing Lacquer Clear.

Softwoods, Such as Pine, Gumwood, Fir, etc.—Apply one full coat of Sherwin-Williams Acid Stain in the color selected by the architect.

Allow to penetrate sufficiently and wipe off surplus stain with a soft cloth.

Forty-eight hours shall be allowed for drying after which two coats of Sherwin-Williams Architectural Brushing Lacquer Clear shall be applied.

Specification No. 54-B

New Interior Close Grain Woodwork—Stained Finish—Hardwood—Maple, Birch, Gum

All woodwork shall be dry, clean and smooth before any finishing materials are applied. All nailholes, cuts, cracks and other defects shall be treated so as to render them unnoticeable by filling with a putty made of whiting, white lead, glue and water. If any defects are found in the woodwork which cannot be corrected so as to insure a perfect finish, the contractor shall notify the architect before any finishing materials are applied.

With the surface properly prepared, one coat of Sherwin-Williams Acid Stain in the shade selected by the architect shall be applied.

When thoroughly dry, apply two coats of Sherwin-Williams Architectural Brushing Lacquer Clear.

Specification No. 55-B

New Interior Open Grain Woodwork—Natural Clear Finish

All woodwork shall be dry, clean and smooth before any finishing materials are applied. All nailholes, cuts, cracks and other defects shall be treated so as to render them unnoticeable by filling with a putty made of whiting, white lead, glue and water. If any defects are found in the woodwork which cannot be corrected so as to insure a perfect finish, the contractor shall notify the architect before any finishing materials are applied.

The woodwork shall then be filled with Sherwin-Williams Paste Wood Filler, Transparent, which before becoming hard, shall be wiped off across the grain with burlap or excelsior. After allowing twenty-four hours for drying, the surface shall be sanded to a smooth finish with No. ½ sandpaper.

Two coats of Sherwin-Williams Architectural Brushing Lacquer Clear shall then be applied.

Specification No. 56-B

New Interior Close Grain Woodwork—Natural Clear Finish

All woodwork shall be dry, clean and smooth before any finishing materials are applied. All nailholes, cuts, cracks and other defects shall be treated so as to render them unnoticeable. If any defects are found in the woodwork which cannot be corrected so as to insure a perfect finish, the contractor shall notify the architect before any finishing materials are applied.

The wood being in proper condition to work on, apply two coats of Sherwin-Williams Architectural Brushing Lacquer Clear.

Specification No. 59-B

New Interior Wood Trim—Enamel Finish

The contractor shall make sure that the surface to be finished is perfectly dry and free from dust and dirt.

The surface shall then be sanded smooth, after which three coats of Sherwin-Williams Architectural Brushing Lacquer Enamel of the color selected by the architect shall be applied.

Note: On open-grain woods such as oak, chestnut and walnut, the specification calls for a coat of Sherwin-Williams Paste Wood Filler Transparent before the first coat of enamel is applied. Before this filler becomes hard, it should be wiped off across the grain of the wood with burlap or excelsior. This should be allowed to dry for twenty-four hours.

Specification No. 59-D

Previously Finished Interior Trim—Enamel Finish

The surface to be finished shall be thoroughly cleaned with Sherwin-Williams Flaxoap and warm water. Rinse thoroughly. When this is dry, sand with No. 0 sandpaper to remove the gloss which may have remained on the old finish and to make the surface to be finished entirely smooth.

Follow this with two coats of Sherwin-Williams Architectural Brushing Lacquer Enamel.

Specification No. 62-B

Radiators

Before applying any lacquer, clean off all rust, dirt, etc., from radiator by wire brushing. Remove any grease with benzine. Then apply a coat of Sherwin-Williams Oil Primer and Sealer No. 12, allowing 12 hours for drying.

This shall be followed by two coats of Sherwin-Williams Architectural Brushing Lacquer Enamel of the color selected by the architect.

Do not turn on heat until lacquer has dried thoroughly.

Specification No. 63-B

Metal Trim—Finished on the Job—Enamel Finish

All metal trim to be finished on the job shall receive a coat of Sherwin-Williams Oil Primer and Sealer before leaving the shop. After the trim is installed, it shall be thoroughly cleaned of all dust, dirt and grease and then sanded lightly with No. 00 sandpaper.

This shall be followed by two or three coats of Sherwin-Williams Architectural Brushing Lacquer Enamel of a color to be selected by the architect.

Specification No. 63-B1

Metal Trim—Grained Finish

All metal trim shall be thoroughly cleaned and primed with Sherwin-Williams Oil Primer and Sealer No. 12. After drying twelve hours, this shall be followed by a coat of Sherwin-Williams Architectural Brushing Lacquer Enamel of the color desired for the ground coat.

The trim shall then be grained with regular graining colors.

After this has thoroughly dried, apply two coats of Sherwin-Williams Architectural Brushing Lacquer Clear.