

Bulletin No. 7

COURSE IN RETAIL PAINT SALESMANSHIP

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Published by
THE SHERWIN-WILLIAMS CO.

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Everyday Facts
About Sherwin-
Williams Flat-Tone

While the use of paint on inside walls is by no means new, as the practice dates back beyond the memory of those now living, the present-day development in the composition, sale and use of prepared flat wall paints is comparatively new and novel.

Formerly, the painter was obliged to prepare his own mixtures for interior work, using such materials as were available - the most important of which were white lead in oils and spirits of turpentine.

While it is possible for the painter to use those materials and mix for himself a wall coating, there are fundamental objections to the product and use of the same, which cause both the painter and house owner to be interested in prepared coatings such as Sherwin-Williams Flat-Tone.

The painter in making his own coating encounters several difficulties. The first is excessive cost. The cost is high for the gallon of coating. Furthermore, due to its comparatively low spreading power, the cost per square yard or other unit of surface covered is very high.

Besides being on the favorable side as regards the consumer's pocketbook, our prepared material Flat-Tone has numerous other advantages. Aside from the matter of cost, the more important advantages are as follows:

- Greater uniformity in shade, flatting, drying, etc.
- Less injurious to health of painters and workmen.
- Less tendency to fading of colors.

Flat-Tone does not dry with the dead flat finish of lead in oil or turpentine. It possesses, rather, a certain velvety sheen when viewed across the light. This means that Flat-Tone has a paint film unlike flat lead paint and can be washed readily.

The decoration of walls by means of flat wall paints is supplanting in a great measure the use of wallpaper and powder paints because of the much greater sanitary properties or value and because of greater durability. Properly developed flat wall paints are thoroughly washable and waterproof and for that reason are vastly more sanitary than either wallpaper or powder paints.

A good flat wall paint, such as Flat-Tone, lends itself to a varied range of effects. The paint may be applied for the finishing coat as it comes from the package, giving a thoroughly pleasing and satisfactory finish and effect; or if desired, the treatment may be elaborated and varied to produce an endless variety of effects - this being one of the features which appeals to those wishing something distinctive or especially artistic in effect.

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Preparation of the Surface

In order to have a clear understanding of the use of Flat-Tone it is first necessary to study the nature of the surfaces to be painted or decorated - then to get fixed in the mind the effect desired. With these two points well in hand, a reasonable knowledge of the product Flat-Tone will supply the balance.

Five different types of surface or material to be painted will cover the field pretty thoroughly. These are:

Plaster	Wood	Metal	Fabrics	Brick
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It is important for proper painting of interiors that the surface, regardless of the nature of material, be dry and clean, just as applies to good painting elsewhere.

Some of these surfaces are very porous and require special attention in the preparation and application of the primer and undercoats so that they will be well sealed, or in the parlance of the painter, "the suction will be stopped." This treatment must be varied somewhat to meet different degrees of porosity.

On wood it is conceded that absorption is taken care of most satisfactorily by a liberal use of linseed oil in the primer.

On plaster, where the porosity is much greater than in wood, it is usually regarded as being desirable to do something more than to use additional oil in the priming coat. This additional treatment is usually referred to as sizing. The most commonly used are as follows: linseed oil, varnish and glue.

The first two, linseed oil and varnish, may be applied direct to the surface, or if desired may be mixed with the paint, making what might be termed a combination sizing and priming coat. Glue size must be used independently (not mixed with the paint). Some painters apply glue size direct to the plaster as the first operation, while others prefer to apply it over the priming coat as the second operation.

Importance of Proper Sizing

With Flat-Tone we supply a varnish mixing size. This is intended for mixing with the paint to be used for priming - the proportions being dependent upon conditions. For the average plaster, equal parts of Flat-Tone and Flat-Tone Mixing Size give splendid results.

After the sizing and priming have been attended to properly, the next step is to apply a sufficient number of coats of Flat-Tone to cover the surface properly. The number of coats required will depend upon the color, nature of surface, care in application, etc. In many instances very good results are secured with two coats.

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The Use of Glaze Colors

The foregoing applies to plain effects. Where it is desired to secure effects of a more elaborate nature, such as stippled, stenciled, blended or glazed effects, the treatment of the surface and undercoats is exactly the same as has been outlined for plain effects. In other words, these elaborated effects are secured by additional coats or treatments.

Flat-Tone Glaze and Stencil Colors can be used for a variety of purposes, but are intended chiefly for producing a non-gloss over-glaze on surfaces treated with a flat oil paint. When used to produce an over-glaze they require considerable thinning with Sherwin-Williams Flat-Tone Glazing Liquid. In fact, the reduction required is so great that it would be more correct to state that the Glaze and Stencil Colors should be used to tint the Glazing Liquid. An infinite variety of shades with great depth and beauty of color and tints of most delicate pastel quality can be produced with them. Practically any shade or tint can be secured if these are properly selected or mixed. For their use in stenciling, see our booklet, "Stencils and Stencil Materials," Form Number B439.

The reducing agent, Glazing Liquid, makes it possible to secure any shade or tint of a color varying from the heaviest shade in which the color comes from the tube in paste form to the lightest tint of the color to be had. The colors are extremely transparent, lack any tendency to cloud and can be blended admirably, giving a depth of color usually found only in the richest fabrics.

The glaze effects, more frequently known as Flat-Tone System Effects, can be produced to give two-color and three-color effects. These various blendings are directed in detail in the following instructions:

Flat-Tone System Effect Finish

(Plastered walls, canvas, unprimed metal, etc.)

In producing the Flat-Tone System Effect Finish on new, rough or smooth plaster, unprepared canvas, metal, plaster board, etc., first apply three coats of Sherwin-Williams Liquid Flat-Tone in color designated for effect to be produced. The paint shall be thoroughly stirred before use and the first coat shall consist of Sherwin-Williams Flat-Tone Mixing Size and Sherwin-Williams Liquid Flat-Tone in equal parts; the second and third coats of Flat-Tone as it comes from the can. If the paint is a trifle heavy, it can be thinned slightly with pure spirits turpentine. Allow each coat to dry over night before applying the next coat.

How to Mottle or Stipple

After this ground work has been secured, apply Sherwin-Williams Flat-Tone Glazing Liquid, tinted to the desired shade with Sherwin-Williams Flat-Tone Glaze or System Effect Color, and mottle or stipple before the color sets, by lightly tapping a sponge, well wrung out of cold water, a piece of old apron gingham or a stipple brush over

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**How to Mottle
or Stipple
(Continued)**

the surface. For an average scale to base the proportion of color in this last coat, allow about one and one-half pounds of Glaze or System Effect Color to a gallon of Glazing Liquid for a medium shade.

**For a Blended
Effect**

For a gradation of tone or blending, mix the Glazing Liquid and Glaze Color for the last coat as follows: Tint enough Glazing Liquid to cover the entire wall surface (one gallon will cover approximately 700 to 1,000 square feet) until heaviest shade desired is secured; then pour off about one-third of this, leaving the larger amount for use on the lower wall and thin the lesser amount bulk for bulk with Sherwin-Williams Glazing Liquid to use on upper wall. Apply the heavy mixture so that it overlaps the lighter for about two feet and brush well into it so that in this way and by tapping the cloth, sponge or stipple brush over the color while it is still wet, there will be no sharp dividing line between the tones.

**Two-Color
Effects**

Proceed as directed for Flat-Tone System Effect Finish, but have two mixtures of tinted Flat-Tone Glazing Liquid instead of one, each to be a different color according to the effect to be produced. Apply each color separately and in alternating spots, with that color which is to predominate used in larger patches. These mixtures may be applied roughly, as they can be blended together to give a restful, subdued effect by using a few sweeping brush strokes across the surface to pull the color together a little, and then stipple by the use of the cloth, sponge or brush as described.

**Flat-Tone
Multi-Color
Effects**

This process may be briefly defined as the printing of one or more colors of Flat-Tone over a foundation color of Flat-Tone by means of a sponge. Inasmuch as the sponge prints its own texture in paint upon the wall the better texture the sponge possesses, the more interesting will be the wall. This process requires no glazing liquid or tinting colors. The regular colors of Flat-Tone can be combined to give all the tints necessary. The directions are simple.

**Where to Use
Flat-Tone Multi-
Color Effects**

Flat-Tone is recommended for use over rough or smooth plaster, decorator's canvas or any of the excellent wall boards on the market. Note - Plaster should be thoroughly cured. Paint should not be applied until approximately one month or more has permitted the plaster wall to become thoroughly dry. A damp wall means free alkali, which causes peeling of paint.

**New Work-
Foundation Color**

The first coat should consist of equal parts Flat-Tone and Flat-Tone Mixing Size.

The second coat should be applied just as the Flat-Tone comes from the can, although pure spirits of turpentine may be added if the paint appears too heavy.

**Old Work or Re-
painting - Founda-
tion Color**

Flat-Tone as applied over a wall previously painted in a good oil paint is to be used just as it comes from the can - no mixing size being necessary. One coat will be sufficient if this covers satisfactorily.

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Walls Covered With Wall-Paper	Flat-Tone is not recommended for use over wall-paper or any wall coverings which are not thoroughly fastened to the wall. Best results are to be had by removing the paper and following instructions for New Work.
Stippling - What Colors to Use	Flat-Tone is to be used for all Stipple Effects. The colors to be used are specified for each effect and may be used as they come from the can, although for best results we recommend adding Flat-Tone Mixing Size to each stipple color; one part Flat-Tone Mixing Size to three parts Flat-Tone, or one quart Mixing Size to one gallon of Flat-Tone. Stippling is to be done with a sponge, using a separate sponge or washing the sponge out in gasoline or benzine for each color specified.
Selection of Sponge	In selecting the sponge, an expensive one is not necessary, but choose one which has a good, even, open texture. The bottom of the sponge is the surface best suited for stippling and should be trimmed or sliced off if necessary to get the interesting flat printing surface.
Soften Sponge In Water	Wring the sponge out of water so as to soften and open it up.
How to Apply	When ready to stipple - which can be done as soon as the foundation color is flatted out and fairly hard - pour or brush out a small quantity of the first stipple color on to a piece of tin or board, as convenient. The sponge is to be rubbed into this instead of dipping into the can. Tap the sponge once or twice on the board to remove any surplus paint and stipple directly on to the wall. When stippling, tap the sponge straight on to the wall. No turning or twisting motion is necessary. A firm but not too heavy stroke is best. The process is extremely simple - merely see that an even screen or spotting is secured over the entire wall.
Two or More Stipple Colors	Where two or more stipple colors are specified, the next color may, but need not, follow immediately. Clean the sponge and stipple directly over the preceding color. It is not necessary to wait until the first stipple color is dry or hard. In stippling a large surface the sponge may possibly become "loaded." In such a case rinse the sponge out in benzine, gasoline or turpentine. Squeeze and wipe dry. Wring out of water again to open up the sponge.

Comparative
Tests - How
To Make Them

Open a can of Flat-Tone, stir thoroughly and spread a small quantity on one of your test boards. Brush out the material and call your customer's attention to the flowing and leveling properties of the material, its whiteness and fineness of grinding. Many competitive materials show poor grinding, lack of covering capacity and poor brushing qualities. To show washing qualities of Flat-Tone, take a small piece of Beaver Board (can be secured from local Sales Promotion Department on application) finish with Flat-Tone Buff or other regular Flat-Tone shade. In the presence of your prospect spatter fountain pen ink, dust, make lead pencil marks, etc., on the panel; then take a sponge, and with water and Flaxoap, wash the board clean. You cannot help but impress him with the good qualities of Flat-Tone. To demonstrate to your satisfaction the wearing qualities of Flat-Tone, dip small glass panels into the liquid taken from the top of a can of Flat-Tone and allow them to dry. When hard you can use them to impress your customers with the elasticity and life of the film.

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