

SWEET'S ARCHITECTURAL CATALOGUES

(REG. U. S. PAT. OFF.)

A File of Catalogues
on
Building Products and Services

FOR THE
YEAR **1931**
IN FOUR VOLUMES

Edited, Classified, Indexed, Published and Distributed
by

 **SWEET'S CATALOGUE SERVICE**
DIVISION OF F. W. DODGE CORPORATION

Dodge Reports
General Building Contractor



Architectural Record
Sweet's Engineering Catalogues

119 WEST FORTIETH STREET, NEW YORK, N. Y.

Printed in the United States of America

Established 1906

Copyright 1930 by F. W. Dodge Corporation

THE GLIDDEN COMPANY

MANUFACTURERS OF PAINTS VARNISHES LACQUERS ENAMELS

Executive Offices:

Madison Ave. and Berea Road
CLEVELAND OHIO

MANUFACTURING PLANTS

Cleveland, Ohio, Madison Ave. and Berea Rd.
Chicago, Ill., 1833 Seward St.
Long Island City, N. Y., 209 14th St.
Minneapolis, Minn., 1901 E. Hennepin Ave.
New Orleans, La., 424 Josephine St.

Reading, Pa., Third and Bern Sts.
San Francisco, Calif., 1300 7th St.
St. Louis, Mo., Main and Gratiot Sts.
Toronto, Ont., 382 Wallace Ave.

BRANCHES AND WAREHOUSES

Atlanta, Ga., 34 W. Peachtree St.
Baltimore, Md., 13 N. Liberty St.
Beaumont, Tex., 260 Crockett St.
Binghamton, N. Y., 121 Court St.
Birmingham, Ala., 2016 First Ave.
Boston, Mass., 44 Midway St.
Dallas, Texas, 1215 Elm St.
El Paso, Texas, 418 Mesa Ave.
Evansville, Ind., 1016 Main St.
Ft. Worth, Tex., 708 Houston St.
Honolulu, T. H., 1245 S. Beretania
Houston, Texas, 700 Travis St.

Knoxville, Tenn., 420 Union Ave.
Los Angeles, Calif., 1601 W. 7th St.
Miami, Florida, 150 Southwest First St.
Montreal, Quebec, 431 St. Dzier St.
Portland, Ore., 64 Grand Ave.
San Antonio, Tex., 134 W. Commerce St.
Scranton, Pa., 224 Wyoming Ave.
Seattle, Wash., 2037 Westlake Ave.
St. Louis, Mo., Main and Gratiot Sts.
West Palm Beach, Fla., 216 South Olive St.
Wilkes-Barre, Pa., 142 So. Main St.
Winnipeg, Manitoba, 44 Princess St.

The specifications shown on the following pages are definite and concise for architects' use. They are sufficiently detailed to give every architect all necessary information. In event that we have not included any material or failed to cover any condition, we shall be pleased to answer specific questions.

INDEX

GENERAL INSTRUCTIONS - GLIDDEN PAGE 3

GLIDDEN PRODUCTS - GLIDDEN PAGE NO.

EXTERIOR FINISHES

Ripolin - 3-4
Endurance House Paint - 4
Titan-O-Zinc House Paint (White) - 4
Structural Coatings - 4-5
Liquid Cement Coating - 5
Endurance Shingle Stains - 5
Varnishing (See Varnishing Exteriors) - 6

INTERIOR FINISHES

Glidden Flat Wall Finish - 5
Ripolin - 3
Ripol Stipple - 5
Titan-O-Zinc Flat White - 5

COLOR CHITS - GLIDDEN PAGE 2

GLIDDEN PRODUCTS - GLIDDEN PAGE NO.

INTERIOR FINISHES (Cont'd)

Titan-O-Zinc Enamel - 5
Concrete Floor Dressing - 6
Endurance Wood Stains - 6
Varnishing (See Varnishing Interiors) - 6

VARNISHING EXTERIORS

Glidden's Jap Spar - 6

VARNISHING INTERIORS

Glidden's Floorette - 6
Glidden's Velvet Floor - 6
Glidden's Wearette - 6
Glidden's Lik-A-Rub - 6

SWEET'S

GLIDDEN PAGE 1

CONTINUED ON NEXT PAGE

1931-SWEET-00131

The Glidden Company

The color chip samples shown here are the most popular shades in our line of architectural finishes. Color card showing the complete range of colors for each product can be obtained upon request.

RIPOLIN

No. 55 IVORY

No. 47 LIGHT GRAY

No. 18 LIGHT BLUE

No. 2 CREAM

No. 10 PEARL GRAY

No. 41 SEA GREEN

ENDURANCE FLAT WALL FINISH

IVORY

DELICATE GREEN

LIGHT GRAY

MEDIUM BUFF

LIGHT BLUE

ORCHID

ENDURANCE WOOD STAIN

LIGHT GOLDEN OAK

WALNUT

LIGHT MAHOGANY

DARK GOLDEN OAK

BROWN MAHOGANY

DARK MAHOGANY

CONCRETE FLOOR DRESSING

GRAY

TAN

TERRA COTTA

LIQUID CEMENT COATING

CREAM

BUFF

CONCRETE COLOR

NEV-A RUST

GRAY

RED

GREEN

color cards

Work to Be Done.—The work required under contract includes the furnishing of all material and equipment of every nature which may be required for the proper painting and brushing of the building. The work to be complete in every respect as may be required by the architect.

Preparatory Work—All surfaces to be painted shall be in proper condition before the work is done. The surface shall be perfectly dry, clean and free from dirt. If the work is defective or unsuitable for painting, the contractor shall notify the architect immediately. If objection is not received, painting shall be responsible for the finished condition.

Relationships - All work under this contract shall be composed of standing approved work. All work shall be made perfect in relationship and finish. All work shall be done by mechanics. Work is not to be done in weather or temperature unsuited

Material requiring mixing shall be mixed on the premises and must at all times be subject to the supervision and the approval of the Architect.

(7) Patching: Carriole patch and finish all work required or ordered from whatever cause, to the satisfaction of the architect.

(8) Cleaning.—When work is completed, all surplus materials, stumps, rubbish, etc., shall be removed. All paint, varnish, etc., shall be cleaned off the floors, glass walls, hardware, etc., and the premises left as polished condition, ready to receive another.

(9) Summary: Paint, enamel, or other finish is not to be applied to any surface containing a heating scale, rust, dirt, grease, or to any surface that is clean and ready to paint.

* Admittance, capacitance, resistance, conductance, susceptance

Neutrize the alkali using H₂SO₄ and wash
coat with a solution of two pounds of casein per gallon of water
a gallon of water

with insecticide.

[illegible]

The Journal Review
Dorothy Lee

Economical

Product includes gloss, semigloss, egg
shells, and popular tints including ivory,
pale light gray, sea green, light blue, and
others obtainable by addition of pure colors.
Product will be manufactured for quantity.

2. Riparian trees grow along stream banks. The roots of these trees and the organic litter they shed, along with the silt they drop and even their trunks, the trees, are a natural part

Also Grained Interior New Woodwork—(In
grained woods, white pine, whitewood, bass

printing coat of Ripolin Enamel Under-
coat of raw linseed oil and be p. 1/2 ounce

200 of Ripolin Enamel Undercoating.
200 of Ripolin Enamel Undercoating.

• Under No. 1. "Expense" I entered "hair-clothing" and "hairpins" and I got the above handwritten list of the goods, which is contained under No. 1. I used the word "hairpins" for "hairpins". It is unnecessary to this list, which is not of the goods purchased in the "hairpins".

• Under No. 2. I used the word "hairpins" for "hairpins" and I got the above list of the goods, which is not of the goods purchased in the "hairpins".

Note: If evidence is of proper character, either Form No. 1 or Form No. 2 may be made. If both methods independently are necessary, use both Forms No. 1 and Form No. 2 and transmit separate this evidence to Regional Laboratory and to State Lab. &

RIPOLIN (Continued)**Specification No. 2**

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.

Note: 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.

Coats Nos. 2, 3, 4, 5 and 6: Proceed as in Specification No. 1.

Specification No. 3

For New or Unpainted Plaster Walls—

Coat No. 1: A sizing coat of Glidden Oil First Coater.

Coat No. 2: A full coat of Ripolin Enamel Undercoating.

Coat No. 3: A coat made by mixing 2 parts Ripolin Enamel Undercoat and 1 part Ripolin Gloss White Enamel.

Coat No. 4: A full flowing coat of Ripolin Enamel of shade selected by architect.

Specification No. 4

For Imitation Tile on Keene's Cement, King's Windsor or Aceman Plaster—

Note: 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 ¼ to ½ in. as desired.

Preparation: 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 Finishing 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.

Specification No. 5

For Concrete or Portland Cement—

Note: 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.

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

Coat No. 1: Liquid 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 applied between coats Nos. 2 and 3.

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.

EXTERIOR FINISHES**Glidden Endurance Paint (Prepared)**

The formulas are not theoretical, but conform with the best modern paint-making practice. Each formula has been put through the most rigorous tests, under adverse conditions, and has shown a permanence and durability which, as far as we know, no other formula for the same use can produce.

Glidden Endurance Paint (Prepared) works easily, covers well, resists wear and weather, has extreme durability, and leaves a good-uniform surface for repainting.

Specifications**New Exterior Wood—**

Coat No. 1: As a priming coat, material should be prepared by adding one to two quarts of raw linseed oil to a gallon of Glidden's Endurance Paint (Prepared). On close grained woods, a pint of pure turpentine can also be added. Allow 24 hours for drying.

Coat No. 2: Glidden's Endurance Paint (Prepared) thinned with ½ pint to a pint of pure turpentine. Allow 72 hours for drying.

Coat No. 3: Glidden Endurance Paint (Prepared) as it comes in the container.

Repainting Old Exterior Wood—

Coat No. 1: Glidden's Endurance Paint (Prepared) thinned with one pint of raw linseed oil and one pint pure turpentine to the gallon. Allow 72 hours to dry.

Coat No. 2: Glidden's Endurance Paint (Prepared) as it comes in the container.

Titan-O-Zinc House Paint (White)

Titan-O-Zinc House Paint is a combination of Titan-O-Lith, and high quality zinc oxide, ground in specially treated linseed oil with just the right amount of dryer. It is the finest quality exterior house paint made today.

It covers and hides better than high quality paint, one coat is equal to two coats of ordinary material.

Titanium oxide chemically combined with Sun-proof lithopone gives Titan-O-Zinc House Paint its tremendous covering and hiding qualities. The fine quality zinc oxide gives it hardness of film, durability, and rich beauty. Specially treated oil adds to its whiteness and long life.

It is the latest development in outside paint-formulating and manufacturing. Especially adapted for use in congested, smoky districts where fumes are prevailing.

Made in White only which can be tinted to any shade desired.

Specifications

Coat No. 1: Reduce Titan-O-Zinc House Paint to make a priming coat, with two quarts of linseed oil, except in those cases where the wood is unusually sappy and resinous. In these instances it is advisable to add as much as a pint of turpentine cutting the quantity of linseed oil similarly.

Coat No. 2: If but two coats are to be given the work, apply Titan-O-Zinc House Paint as it is furnished in the container. If it is to be a three-coat job, add a pint of turpentine to each gallon of Titan-O-Zinc House Paint for the second coat.

Coat No. 3: To be Titan-O-Zinc House Paint as it comes from the container.

Structural Coatings

Glidden Liquid Red Lead and Nev-A-Rust Structural Coatings are for use on all steel and metal structures. If applied as hereafter specified they will give the best results by inhibiting corrosion and protecting the vital parts of any structure from the destructive elements.

Specifications

Shop Coat: A coat of Glidden's Liquid Red Lead as it comes in the container. To be applied at the mill.

EXT

Field Coat parts that have coat of Glidden be applied by Field Coat selected by architect with Note: must be ob

Liquid Cement

A product color of cement, stucco, relative, durable

Coat No. shade selected by architect and preferably 48

Coat No. brush Co. No. No. 2

Endurance

A high shingles, general de required.

Coat No. Shingle consistency supplied by penetration

Coat No. be given one comes in the

Glidden's

A durable It is sanitary smooth pla It is manu tint desired

Coat No. Apply Glidden Finish, mixed Coat No. container all applied.

Coat No.

Ripol Stip

This is the material permanent color turpentine, application the same can secure mellow, flat

SWEET'S

SWEET'S

GLIDDEN PAGE 4

Continued on next page

EXTERIOR FINISHES (Continued)

Field Coat No. 1: First patch with Glidden's Red Lead any parts that have been bared by scraping. After drying apply a coat of Glidden Nev-A-Rust as it comes in the container. To be applied by brush.

Field Coat No. 2: A coat of Glidden Nev-A-Rust of color selected by architect as it comes in the container. To be applied with brush.

Note: Before applying material, an absolutely clean steel must be obtained by either sandblasting or wire brushing.

Liquid Cement Coating

A product for dampproofing and uniforming the color of interior and exterior surfaces of concrete, cement, stucco, unglazed tile, brick, or stone. It is decorative, durable, and waterproof.

Specifications

Coat No. 1: Add to each gallon of Liquid Cement Coating shade selected, one pint of Stucolor Mixing Liquid. Apply liberally and brush well into the surface. Allow at least 24, preferably 48, hours to dry.

Coat No. 2: Liquid Cement Coating as it comes in the container, brushing out well and evenly.

Coat No. 3: If necessary; follow specifications for Coat No. 2.

Endurance Shingle Stains

A high grade creosote oil stain to be used on shingles. Prevents warping, curling, splitting and general decay of the wood and supplies the color required.

Specifications

Coat No. 1: Shingles shall be given one dip coat of Endurance Shingle Stain for two-thirds of their length, in the consistency supplied by the manufacturer, and of the color as selected by the architect. Pile shingles loosely to insure proper penetration while drying.

Coat No. 2: After being applied to the roof shingles shall be given one full brushing of Endurance Shingle Stain as it comes in the container.

INTERIOR FINISHES**Glidden's Flat Wall Finish**

A durable and decorative finish for walls or ceiling. It is sanitary, washable, and can be used on rough or smooth plaster, wall board, metal ceilings, walls, etc. It is manufactured in a wide range of colors and any tint desired can be easily obtained.

Specifications

Coat No. 1: Either apply Glidden's Oil First Coater, or—Apply Glidden's Flat Wall Primer and Glidden's Flat Wall Finish, mixed in equal parts.

Coat No. 2: Glidden's Flat Wall Finish as it comes in the container allowing plenty of time to dry before Coat No. 3 is applied.

Coat No. 3: Same as Coat No. 2.

Ripol Stipple

This product is designed because it is known that the materials of the character used give a more permanent coating than can be secured with lead, oil and turpentine. Its composition allows much more time for application, so that larger surfaces can be stippled by the same painters, or a man inexperienced in stippling can secure excellent results. The finished surface has a mellow, flat texture suggestive of tapestry paper.

INTERIOR FINISHES (Continued)**Specifications****New or Unpainted Plaster or Cement—**

Coat No. 1: A coat of Glidden's Ripol Seal to stop suction and seal cracks.

Coat No. 2: Glidden's Ripol Stipple Undercoat. Allow 24 to 48 hours to dry.

Coat No. 3: Glidden's Ripol Stipple as it comes from the can—then stipple. If a fine stipple is desired a small amount of turpentine may be added as needed. If an egg-shell gloss is desired, about a pint of raw or refined linseed oil should be added to the gallon of Ripol Stipple to the final coat.

Painted Surfaces—

When surface is clean and ready to paint, apply Coat No. 2 and Coat No. 3 as for new work.

Titan-O-Zinc Flat White

Titan-O-Zinc Flat White is the new Titanium oxide flat for interior use. It is made from Titan-O-Lith (Titanium oxide and lithopone chemically combined under our own patent Nos. 1600772-3) and zinc oxide.

Titan-O-Zinc Flat White covers better than ordinary flat paint. Because of its extreme opacity it will give a solid hiding in one coat over all surfaces in fair condition. This extreme opacity gives a film which will remain white for a greater length of time than other material and gives a foundation for enamels with fewer coats than the average enamel undercoat. It carries a higher percentage of oil and gum than other high quality flat wall finishes and will, therefore, withstand washings to a much greater extent.

It is made in White only which can be tinted to any shade desired.

Specifications

Coat No. 1: Apply one coat of either Glidden's Oil First Coater or a mixture of one-half Glidden's Flat Wall Primer and one-half Titan-O-Zinc Flat.

Finishing Coats: One coat of Titan-O-Zinc Flat over the primer will produce satisfactory results. Where two coats are desired, use Titan-O-Zinc Flat just as it is found in the container for both coats.

Titan-O-Zinc Master Painter's Rapid Drying Enamel

Titan-O-Zinc Master Painter's Rapid Drying Enamel contains the same covering and hiding properties of Titanium oxide and lithopone together with the quick drying advantages of 4-hour enamel. It is the ideal enamel for master painter's use.

Easy brushing properties, greater covering and hiding properties, beauty of film and extreme durability together with quick drying are the unusual advantages found in Titan-O-Zinc Master Painter's Rapid Drying Enamel.

It is made in White only, which can be tinted to any shade desired.

Specifications

Coat No. 1: The preparation and application of this coat should vary depending upon the type of surface to be finished. Refer to Ripolin Specification 1, 2, 3, 4 or 5.

Coat No. 2: One full coat of Titan-O-Zinc Flat.

Coat No. 3: A good flowing coat of a mixture made up of three parts Titan-O-Zinc Flat and one part of Titan-O-Zinc Enamel.

Coat No. 4: Titan-O-Zinc Enamel as it comes from the container.

INTERIOR FINISHES (Continued)**Concrete Floor Dressing**

A decorative and serviceable coating for concrete or cement floors.

Its use unifies the color and beautifies the floor and has a sanitary value by preventing abrasion and dusting of the cement or concrete.

Note: All floors must be thoroughly seasoned. A wash with zinc sulphate is also advisable.

Specifications

Coat No. 1: Glidden's Concrete Floor Dressing reduced with one pint of turpentine to the gallon. After thorough mixing should be brushed well into the surface. Allow 36 to 48 hours to dry.

Coat No. 2 or Patch Coat: Spots showing unusual porosity will dry more flat than the balance of the floor and should be given a coat of Glidden's Concrete Floor Dressing as it comes in the container. Allow it to thoroughly harden and dry.

Coat No. 3: Glidden's Concrete Floor Dressing as it comes in the container. Should be applied and brushed evenly over the surface avoiding all laps.

Note: If additional coat is necessary due to the unusual porosity of the floor apply another coat following specifications for Coat No. 3.

Endurance Wood Stains

A color preparation for varnish finish. Contains a complete range of penetrating stains which greatly enhance the natural beauty of all woods. The colors are of the best quality and the stain does not raise, or cloud, the natural grain of the wood.

Specifications

Coat No. 1: A full coat of Endurance Wood Stain of the color selected.

Mahogany stains require a thin coat of pure shellac before filling. Fill all open grained woods with paste wood filler, removing excess by wiping across grain of woods with bur-lap.

Seal the filled surface with a thin coat of pure shellac. Finish as per varnish specifications.

VARNISHING**Glidden's Japspar (Exterior Varnishing)**

The most durable varnish for exterior use that we can make. It is absolutely waterproof and extremely elastic. Has excellent body and flowing properties. Can be used for interior trim. Can be rubbed to a dull finish in 4 or 5 days.

Specifications**For Close Grained Woods—**

Coat No. 1: If surface is to be stained, use Glidden's Endurance Wood Stain of the shade selected. Allow to dry thoroughly. (See specification on Endurance Wood Stains.)

Coat No. 2: Glidden's Japspar reduced with one pint of pure spirits of turpentine. Allow 36 to 48 hours for drying.

Coat No. 3: Sand second coat lightly with No. 00 sandpaper and apply a full flowing coat of Glidden's Japspar as it comes in the container. Allow 48 hours for drying. If fourth coat is necessary, follow specifications for Coat No. 2. If a rubbed finish is desired, use pumice stone and oil at the end of 5 days.

For Open Grained Woods—

Coat No. 1: Glidden's Endurance Wood Stain of the color selected by the architect.

VARNISHING (Continued)

Coat No. 2: When dry apply a coat of Glidden's Endurance Paste Wood Filler, thinned with naphtha to the consistency of cream. Remove all excess filler by rubbing the surface across the grain.

Finishing Coats: The succeeding coats are to be of Glidden Japspar. Follow specifications for Close Grained Woods.

Glidden's Floorette (Interior Varnishing)

A high grade varnish designed for the finishing of floors. Will not turn white from water, will not scratch or mar white, and its depth of gloss and paleness imparts an unusually beautiful finish to any floor.

Specifications

Coat No. 1: Glidden's Floorette thinned with one pint of pure spirits of turpentine to the gallon. Allow 24 hours to dry.

Coat No. 2: Glidden's Floorette thinned with ½ pint of pure spirits of turpentine to the gallon. Allow 24 hours to dry.

Coat No. 3: Glidden's Floorette applied full body as it comes in the container.

Glidden's Velvet Floor Varnish

A high grade, low lustre, or rubbed effect varnish designed for the finishing of floors. Will not scratch or mar white.

Specifications

Coat No. 1: Glidden's Floorette thinned with one pint of pure spirits of turpentine to the gallon. Allow 24 hours to dry.

Coat No. 2: Glidden's Floorette thinned with ½ pint of pure spirits of turpentine to the gallon. Allow 24 hours to dry.

Coat No. 3: Glidden's Velvet Floor Varnish applied full body as it comes in the container.

Glidden's Wearette

A high grade varnish for general interior use. Light in color, extremely elastic and durable. For finest interior trim in either gloss or rubbed effect. Will stand the most severe wear and rubs and polishes easily.

Specifications

Coat No. 1: Following staining, filling and sealing as covered by specifications under "Endurance Wood Stains," apply Glidden's Wearette thinned with one pint of pure spirits of turpentine to the gallon. Allow 24 hours to dry.

Coat No. 2: Glidden's Wearette applied full body as it comes in the container.

Note: Two coats are ordinarily sufficient. For rubbing, the second coat should be thinned with ½ pint of pure spirits of turpentine to the gallon and the third coat should be used as it comes in the container. Allow 36 to 48 hours for drying before rubbing.

Glidden's Lik-A-Rub

Lik-A-Rub dries with a rubbed or egg-shell effect. Contains no wax and can be varnished over at any time with additional coats of gloss varnish as desired.

Specifications

Coats No. 1 and 2: Follow specifications as given for Wearette.

Coat No. 3: Glidden's Lik-A-Rub as it comes in the container.

Note: For staining and filling, see Glidden's Endurance Wood Stains.

THE EAGLE-PICHER LEAD COMPANY

Manufacturers of Lead Pigments for Paints

BALTIMORE, MD., 359 Guilford Ave.
BOSTON, MASS., 11 Wharf Street
BUFFALO, N. Y., 66 Delaware Ave.
CHICAGO, ILL., 134 No. La Salle St.
CINCINNATI, OHIO, 1030 Broadway
CLEVELAND, OHIO, 1654 Union Trust Bldg.
DALLAS, TEX., Jefferson and Caruth St.
DETROIT, MICH., 7310 Woodward Ave.

JOPLIN, MO., 214 W. 3rd St.
KANSAS CITY, MO., 2901 Terrace St.
MINNEAPOLIS, MINN., 437 Harding St.
NEW ORLEANS, LA., 411 So. Peters St.
NEW YORK, N. Y., 420 Lexington Ave.
PHILADELPHIA, PA., 4th and Cherry St.
PITTSBURGH, PA., 1804 Arrott Bldg.
ST. LOUIS, ILL., 305 St. Claire Ave.

Eagle White Lead—For All Types of Painting

Pure lead paint (made from white lead carbonate ground in linseed oil) continues to be the most satisfactory answer to all general painting problems. In the hands of a good painter, it is quickly mixed to suit exactly all the requirements of each job. It readily fits into any color scheme or decorative plan, for the painter tints it to the desired shade on the job. There is no guesswork.

Pure lead paint expands and contracts with changes in temperature; the film is elastic and long wearing despite severe weather conditions. It wears away slowly, so that when repainting is necessary, the old film forms a perfect base for the new white lead coats. No burning or scraping off is required when pure lead paint is used.

Eagle White Lead comes in two forms: heavy paste and easily-mixed soft paste. Both are pure lead carbonate ground in linseed oil, but soft paste contains more oil per 100 lbs. This additional oil, ground in at Eagle factories, saves the painter time in preparing the mixture for the brush. Both heavy and soft paste Eagle White Lead are available in 100, 50, 25 and 13½-lb. air-tight steel kegs.

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

Before application, the wall surface should be thoroughly dry; if, for example, paint is applied on plaster walls which are still damp, cracking will develop. No amount of quality materials and skillful workmanship can avert it. Loose paint scales, if present, must be scraped and sandpapered off; oil or grease spots must be removed, for paint will not adhere to these surfaces. All dust must be wiped off; otherwise it is liable to mix with the paint and discolor it.

General Formulae (heavy paste only is considered):

New Inside Work Priming Coat

Eagle White Lead.....	100 lbs.
Pure Raw Linseed Oil.....	3 gals.
Pure Turpentine.....	1 gal.
Best Japan Drier.....	1½ pts.
Paint produced.....	7 gals.

Second Coat

Eagle White Lead.....	100 lbs.
Pure Raw Linseed Oil.....	1½ gals.
Pure Turpentine or Eagle Flattening Oil.....	1½ gals.
Best Japan Drier.....	1 pt.
Paint produced.....	5½ gals.

Third Coat—Oil Gloss

Eagle White Lead.....	100 lbs.
Pure Raw Linseed Oil.....	3-3½ gals.
Pure Turpentine or Eagle Flattening Oil.....	1 pt.
Best Japan Drier.....	1 pt.
Paint produced.....	6-6½ gals.

Third Coat—Flat

Eagle White Lead.....	100 lbs.
Turpentine or Eagle Flattening Oil.....	3-3½ gals.
Paint produced.....	5½-6½ gals.

Old Inside Work First Coat

Eagle White Lead.....	100 lbs.
Pure Raw Linseed Oil.....	1 gal.
Pure Turpentine or Eagle Flattening Oil.....	2-3 gals.
Best Japan Drier.....	1 pt.
Paint produced.....	5½-6½ gals.



TRADE-MARK

made for color other than that of the natural gleaming whiteness of pure lead paint. Any oil colors of known quality effectively combine with Eagle White Lead; a tinting chart will be sent on request.

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

General Formula:	
Eagle White Lead (heavy paste).....	100 lbs.
Whiting.....	15 lbs.
Dental Plaster of Paris.....	10 lbs.
Eagle Flattening Oil (1½ gals.).....	11 lbs.

Makes about 5½ gals. of Plastic Paint.

For Exterior Decoration—Pure lead paint has long enjoyed unequalled prestige for durability and beauty in painting work. The surface, prior to painting, must be prepared in general as suggested under "Interior Decoration." Formulae (soft paste only is considered):

Old Outside Work First Coat

Eagle Soft Paste White Lead.....	100 lbs.
Raw Linseed Oil.....	3 qts.
Turpentine.....	1½ gals.
Best Japan Drier.....	1 pt.

Makes about 6 gals. of white paint.

Second Coat

Eagle Soft Paste White Lead.....	100 lbs.
Raw Linseed Oil.....	2½ gals.
Turpentine.....	1 pt.
Best Japan Drier.....	1 pt.

Makes about 6½ gals. of white paint.

New Outside Work Priming Coat

Eagle Soft Paste White Lead.....	100 lbs.
Raw Linseed Oil.....	2½ gals.
Turpentine.....	1½ gals.
Best Japan Drier.....	1 pt.

Makes about 7½ gals. For very light-colored woods ½ gal. more of oil may be added.

Second Coat

Eagle Soft Paste White Lead.....	100 lbs.
Raw Linseed Oil.....	1 qt.
Turpentine.....	1½ gals.
Best Japan Drier.....	1 pt.

Makes about 5½ gals. For very light-colored woods ½ gal. more of oil may be added.

Third Coat

Eagle Soft Paste White Lead.....	100 lbs.
Raw Linseed Oil.....	2½ gals.
Turpentine.....	1 pt.
Best Japan Drier.....	1 pt.

Makes about 6½ gals. For very light-colored woods ½ pt. more of oil may be added.

SWEET'S

Continued on next page

Eagle Sublimed Blue Lead—for Metal Surfaces

reasons for rustproofing with sublimed blue lead:

- 1. Greater basidity, chemically strong corrosion.
- 2. Exceptional durability.
- 3. Elasticity and toughness in film.
- 4. Extreme fineness and smoothness.
- 5. Easy brushing, spraying and dipping qualities, air dried or baked.
- 6. Remarkable opacity.
- 7. Pleasing color—the color being slate gray.
- 8. Exceptionally low cost per square foot finishing surface.
- 9. Will not harden in the film.

The superiority of Sublimed Blue Lead in Oil as a rust preventive is no theory. It is a proven fact.

The American Society for Testing Materials tested the rust-preventing value of all available rust inhibitive paints (about 50 in number) by actual exposure of 300 steel panels to which these paints had been applied. Most of them failed the first year. Of all the commercial paints tested, after the tests had extended over six years, the highest rating for rustproofing efficiency was awarded to Sublimed Blue Lead in Oil.

Every architect, engineer, builder, and industrial executive should know the facts about Sublimed Blue Lead. A booklet, "Rustproofing with Sublimed Blue Lead," will be sent free of charge upon request.

How Sublimed Blue Lead Inhibits Rust—It is known that corrosion can be retarded by the use of a paint containing a pigment which is "chemically basic." Sublimed Blue Lead is basic and retards the rusting of steel through these two functions of its film: exclusion and inhibition (chemical prevention) of rust formation.

Exclusion is accomplished by having a dense homogeneous film through which moisture, corrosive vapors, and oxygen of the air cannot penetrate. The excluding property of a Sublimed Blue Lead film is increased by these among other factors: proper relation between pigment and oil volumes; chemical bond between oil and pigment; uniformly fine pigment particles; and pigment unchanged by atmospheric contact. The surface is therefore protected from carbon dioxide, sulphur dioxide, sulphurous acid, carbon monoxide, soot, etc.; deterioration is prevented. Sublimed Blue Lead expands and contracts with the metal as changes in temperature occur. It does not sag when applied to perpendicular surfaces.

Some paints are practically neutral as rust inhibitors, and some paints actually "promote rust." The pigment is the deciding agent. The point is—the mere painting of steel will not necessarily prevent corrosion unless a rust inhibitive pigment is used.

Even when in time the vehicle has become permeable to moisture, Sublimed Blue Lead continues to function as a rust inhibitive pigment.

Sublimed Blue Lead is of impalpable fineness. Mixed with linseed oil, volatile thinners, and driers, it produces a paint of exceptional hiding power, together with remarkable brushing, spraying, and spreading qualities. It covers the surface uniformly and will endure years of exposure without cracking, checking or peeling.

What Sublimed Blue Lead Is—Sublimed Blue Lead is a fine, slate-gray powder, produced by sublimating galena ore (lead sulphide) in special furnaces. The pigment is ground with pure linseed oil, accurately mixed in proper proportions. No other raw materials are employed. Sublimed Blue Lead is not only supremely efficient in rustproofing service, but is economical in original cost. It gives a maximum yield per pound in paint produced; in application, because of its easy spreading qualities; requires a minimum of labor, and its use assures protection of metal surfaces for an unusually long period. A gallon of properly mixed Sublimed Blue Lead will cover 700 to 800 sq. ft. of metal surface of average smoothness.

Sublimed Blue Lead is not a new product. It has been on the market many years, during which it has always demonstrated qualities that make it a leader among the rust-preventative pigments.

Where to Use Sublimed Blue Lead—Sublimed Blue Lead is an ideal pigment for every purpose requiring a metal protective paint. Its first use is as a priming coat (direct to the metal). Sublimed Blue Lead is equally as good for second and finishing coat work for metal or wood.

Sublimed Blue Lead is a pleasing slate-gray color and may be used just as well as White Lead tinted gray. All gray colored paints fade slightly, but no more so with Sublimed Blue Lead than any other gray. Sublimed Blue Lead makes an attractive trim on metal or wooden structures and adds to the appearance of buildings. When used as a priming coat it may be painted over with Eagle White Lead in oil or Eagle Sublimed White Lead, or mixed with either of them or with other combinations such as red lead, American vermilion, commercial chrome green or commercial chrome yellow. It can be brushed, sprayed, dipped, or air dried.

How to Use Sublimed Blue Lead—The removal of rust, mill scale and dirt should be done generally by sand blasting or the use of metal brushes, scrapers, chisels, hammers or other effective means. Bright steel should be exposed in all cases. If sand blasting is used, the first coat of paint must follow immediately.

Oil and grease may be removed by the use of gasoline or benzine. Do not apply paint on wet or damp surfaces and in no case until preceding coat is dry and hard. Allow two to four days before applying second coat for exterior work. For priming coat on interior allow one week before applying a second coat, and twenty-four hours between second and third coats.

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

In exceptional instances pickling is advisable for small work and especially before painting galvanized metal, otherwise treat it with a solution of eight ounces copper sulphate to one gallon of soft water, allow to dry and brush off, follow by using Sublimed Blue Lead. Paint shall be thoroughly stirred before being removed from container and while it is being applied.

How to Secure Sublimed Blue Lead—Sublimed Blue Lead in Oil sells at the same low price as Eagle White Lead in Oil and may be had in the following sizes: 12½, 25, 50 and 100-lb. containers, or may be secured from a reliable paint manufacturer by specifying pure Eagle-Picher Sublimed Blue Lead mixed to paint consistency ready to apply.

In the container the pigment remains perfectly in suspension; it will not harden or liver. It may be kept in the keg without deterioration.

Paint Formulas**Sublimed Blue Lead in Oil (paste)****First Coat**

Sublimed Blue Lead in Oil	100 lbs.
Raw Linseed Oil	2½ gals.
Turpentine or paint and varnish manufacturers' 49° naphtha	1½ gals.
Drier (rosin free)	1 qt.

Second Coat

Sublimed Blue Lead in Oil	100 lbs.
Raw Linseed Oil	3 gals.
Turpentine	2 qts.
Drier (rosin free)	1 qt.

Sublimed Blue Lead—Dry (powder)**First Coat**

Sublimed Blue Lead—Dry	90 lbs.
Raw Linseed Oil	4 gals.
Turpentine or 49° Naphtha	1½ gals.
Drier (rosin free)	1 qt.

Second Coat

Sublimed Blue Lead—Dry	90 lbs.
Raw Linseed Oil	4½ gals.
Turpentine or 49° Naphtha	2 qts.
Drier (rosin free)	1 qt.

To increase the permanence of the color, many users add about 3% lampblack to formulas for second and finishing coats.

49° naphtha represents the gravity known as the Baumé or hydrometer test for a liquid weight. The initial boiling point of this naphtha is 210° F. and the end point about 332° F.

The Raw Linseed Oil shall conform to the linseed oil specifications of the A.S.T.M. Standards, pages 655-658, Vol. 21.

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

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

(Note: For painting metal surfaces that may become too hot to warrant the use of linseed oil, substitute fish oil.)

Eagle Red Lead—Dry and in Oil

While we recommend Sublimed Blue Lead as the most effective yet most economical rustproofing pigment on the market, we are also manufacturers of pure red lead. Eagle Red Lead in Oil is packed in 100, 50, 25, and 12½-lb. kegs. In dry form, it is put up in barrels of 500-600 lbs.

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

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
CINCINNATI, OHIO, 659 Freeman Avenue
CLEVELAND, OHIO, 820 West Superior Avenue

ST. LOUIS, MO., 722 Chestnut Street
SAN FRANCISCO, CAL., 2240 24th Street
PITTSBURGH, PA., NATIONAL LEAD & OIL Co.,
316 Fourth Avenue
PHILADELPHIA, PA., JOHN T. LEWIS & Bros. Co.,
Widener Building

Products

WHITE LEAD (Dry and in Oil); RED LEAD (Dry, in Oil, Liquid); WALL PRIMER; LINSEED OIL (Raw and Boiled); FLATTING OIL.

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 three-quarters of 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 heavy paste white lead to brushing consistency with Dutch Boy Flattening Oil.

When white lead is thinned with flattening 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 flattening 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, mottled, figured and textured effects, the tiffany, etc.

The washability of a white lead and flattening 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.



TRADE-MARK

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 Flattening Oil is sold in quart, gallon and 5-gal. cans sealed at the spout.

Wall Primer

There is a demand in interior painting with white lead for a primer that serves as both a sealer and a coat of paint. Dutch Boy Wall Primer meets these requirements.

Dutch Boy Wall Primer is a paint made with a special long oil vehicle of varnish type. It stops suction, seals fire cracks, and, at the same time, gives good hiding. It has the elasticity, adhesion and other qualities of an oil primer, combined with the recognized sealing property of a varnish primer, producing an ideal foundation for succeeding coats.

Dutch Boy Wall Primer brushes easily as it comes from the can and has a normal spreading rate of 800 square feet per gallon on smooth plaster surfaces. The ease in brushing and extremely high spreading rate of Dutch Boy Wall Primer effect a real economy on every job. Furthermore, the primer, because of its fine flowing and leveling qualities, leaves no laps, brush marks or other mechanical blemishes.

In full containers, Dutch Boy Wall Primer does not skin over or settle in the can. The pigment portion is always in suspension and the primer is ready for immediate use, requiring only the addition of tinting materials to form a ground of desired color.

Sold in 5, 1 and ½-gal. cans.

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 lb. Dutch Boy White Lead (heavy paste), 22 lb. dry whiting, 1½ gal. Dutch Boy Flattening Oil and ¼ pt. drier. This formula, making about 5¼ gal. of paint, will cover from 100 to 200 sq. ft. of wall surface when spread to a thickness about equal to two ordinary paint coats.

If soft paste white lead is used, mix the plastic paint as follows: 100 lb. Dutch Boy White Lead (soft paste), 44 lb. dry whiting, 1¾ to 2 gal. Dutch Boy Flattening Oil and ¼ pt. pure drier. This formula makes about 7¼ gal. of paint.

The resulting paint in both cases, 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.

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 knot holes, dents, cracks, and other defects with putty composed of white lead and whiting.

(2) Plaster—Before applying any paint to plaster, either new or old, see that it is clean and smooth. Fill all cracks with 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 Flattening 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 & Son, 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.	3½ 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	3 to 4 gal.	2½ to 3½ 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, such as redwood, white fir, sugar pine, white cedar and hemlock, or less absorbent, such as southern yellow pine, white spruce, Alaska cedar and cypress. The painter may, in rare cases, find it advisable to increase the quantity of turpentine for extremely sappy or resinous woods. Where this is done, a corresponding decrease should be made in the specified amount of linseed oil.

(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.	1½ gal.	3 to 4 gal.	2½ to 3½ gal.
Pure turpentine	2 gal.	2 gal.	1 pt.	1 pt.
Pure drier	1 pt.	1 pt.	1 pt.	1 pt.

(11) **New Woodwork Inside**—Three coats of paint, mixed as follows, shall be applied to new unpainted woodwork inside:

	(a) Priming Coat	(b) Second coat
Dutch Boy white lead (heavy paste)	100 lb.	100 lb.
Dutch Boy flattening oil	3 gal.	2 to 2½ gal.
Pure raw linseed oil	3 gal.	None
Pure drier	1 pt.	None
	(c) Third coat (Flat finish)	(d) Third coat (Eggshell gloss finish)
Dutch Boy white lead (heavy paste)	100 lb.	100 lb.
Dutch Boy flattening oil	2 to 2½ gal.	1½ to 2 gal.
Floor varnish	None	¼ gal.

Note: As on outside wood, the painter may exercise his discretion in the use of the thinners prescribed—thus on white pine, poplar and basswood, which more readily absorb oil, increase the quantity of linseed oil for the priming coat. On yellow pine, cypress, spruce and hemlock, use less linseed oil and more flattening oil.

(12) **Old Woodwork Inside**—Two coats of paint shall be used in repainting woodwork inside. For a flat finish, mix the paint for the first and second coats according to formula B in paragraph 11. For an eggshell gloss finish, mix the paint for the first coat according to formula B in paragraph 11 and according to formula D for the finishing coat.

(13) **Plaster Walls**—Three coats of paint shall be applied to plaster which has never before been painted. The priming coat shall be Dutch Boy Wall Primer or the following:

Dutch Boy white lead (heavy paste)	100 lb.
Pure kettled-boiled linseed oil	7 gal.
Pure turpentine	1 gal.

Note: If boiled linseed oil can not be obtained, 7 gal. raw linseed oil with 3 pt. drier may be used instead, and will in most cases give satisfactory results. Boiled oil is much superior, however, and will obviate trouble when conditions are difficult. It seals pores in the plaster and prevents suction.

Mix the paint for the second coat according to formula B in paragraph 11 and according to formula C for the finishing coat if a flat finish is desired. If an eggshell finish is wanted, mix the paint for the finishing coat according to formula D.

In repainting plaster walls, follow the practice recommended for new plaster, except that the priming coat may be omitted.

(14) **Brick and Stucco**—Three coats of paint, mixed as follows, shall be applied to brick or stucco which has never before been painted:

	(a) Priming coat	(b) Second coat
	Heavy Paste	Heavy Paste
Dutch Boy white lead	100 lb.	100 lb.
Pure linseed oil	7 gal.*	6½ gal.*
Pure turpentine	1 gal.	1 gal.
Pure drier	None	½ pt.
	(c) Third coat (gloss finish)	(d) Third coat (flat finish)
	Heavy Paste	Heavy Paste
Dutch Boy white lead	100 lb.	100 lb.
Pure linseed oil	3½ gal.†	2½ gal.†
Dutch Boy flattening oil	None	None
Pure turpentine	1 pt.	1 pt.
Pure drier	None	½ pt.

*Boiled linseed oil is recommended but if it is not available use pure raw linseed oil and add pure drier not to exceed 1½ pints.
†Use ½ boiled and ½ raw linseed oil, or all raw oil. In latter case, add drier not to exceed 1½ pints.
‡Raw.

Two coats of paint shall be applied in repainting brick and stucco. For the first coat, mix the paint according to formula B in paragraph 14 and for the finishing coat according to formula C or D.

(15) **Concrete and Stone**—Three coats of paint, mixed as follows, shall be applied to concrete and stone which have never before been painted:

	(a) Priming coat	(b) Second coat
	Heavy Paste	Heavy Paste
Dutch Boy white lead	100 lb.	100 lb.
Pure linseed oil	5 gal.*	4½ gal.*
Pure turpentine	1 gal.	1 gal.
Pure drier	None	½ pt.

	(c) Third coat (gloss finish)	(d) Third coat (flat finish)
	Heavy Paste	Heavy Paste
Dutch Boy white lead	100 lb.	100 lb.
Pure linseed oil	3½ gal.†	2½ gal.†
Dutch Boy flattening oil	None	None
Pure turpentine	1 pt.	1 pt.
Pure drier	None	½ pt.

*Boiled oil is recommended but if it is not available use pure raw linseed oil and add pure drier not to exceed 1½ pints.
†Use ½ boiled and ½ raw linseed oil, or all raw oil. In latter case, add drier not to exceed 1½ pints.
‡Raw.

In repainting concrete and stone, apply two coats. Mix the paint for the first coat according to formula B in paragraph 15 and according to formula C or D for the second coat.

A semi-flat finish on brick, stone, concrete and stucco can be secured by applying over the second coat one or two coats of paint made with 100 lb. heavy paste white lead, 1½ to 2 gal. flattening oil and ¼ gal. spar varnish. For brick red finish on outside brick, thin the color with Dutch Boy flattening oil.

(16) **Metal Work, Exterior and Interior**—Three coats of paint, mixed as follows, shall be applied to exterior and interior metal work:

	(a) First coat	(b) Second coat
Dutch Boy red lead-in-oil	100 lb.	100 lb.
Raw linseed oil	2½ gal.	2½ gal.
Lampblack-in-oil	None	12 oz.
Pure turpentine	1 pt.	1 pt.
Pure drier	1 pt.	1 pt.
		or
Pure dry red lead	100 lb.	100 lb.
Raw linseed oil	3½ gal.	3½ gal.
Lampblack-in-oil	None	13 oz.
Pure turpentine	1 pt.	1 pt.
Pure drier	1 pt.	1 pt.
	(c) Third coat (dark brown)	
Dutch Boy red lead-in-oil	100 lb.	
Raw linseed oil	3½ gal.	
Lampblack-in-oil	6 lb.	
Pure turpentine	1 pt.	
Pure drier	1 pt.	
	or	
Pure dry red lead	100 lb.	
Raw linseed oil	5 gal.	
Lampblack-in-oil	6½ lb.	
Pure turpentine	1 pt.	
Pure drier	1 pt.	

Note: If genuine boiled linseed oil is available, use one-third boiled and two-thirds raw oil, omitting drier.

If liquid red lead is to be used, specify Dutch Boy liquid red lead No. 1 (natural red lead color) for first coat, Dutch Boy liquid red lead No. 6 (light brown) for second coat and Dutch Boy liquid red lead No. 7 (dark brown) for third coat.

Where a dark color other than brown is desired for the finishing coat, one of the following formulas shall be used according to the color desired:

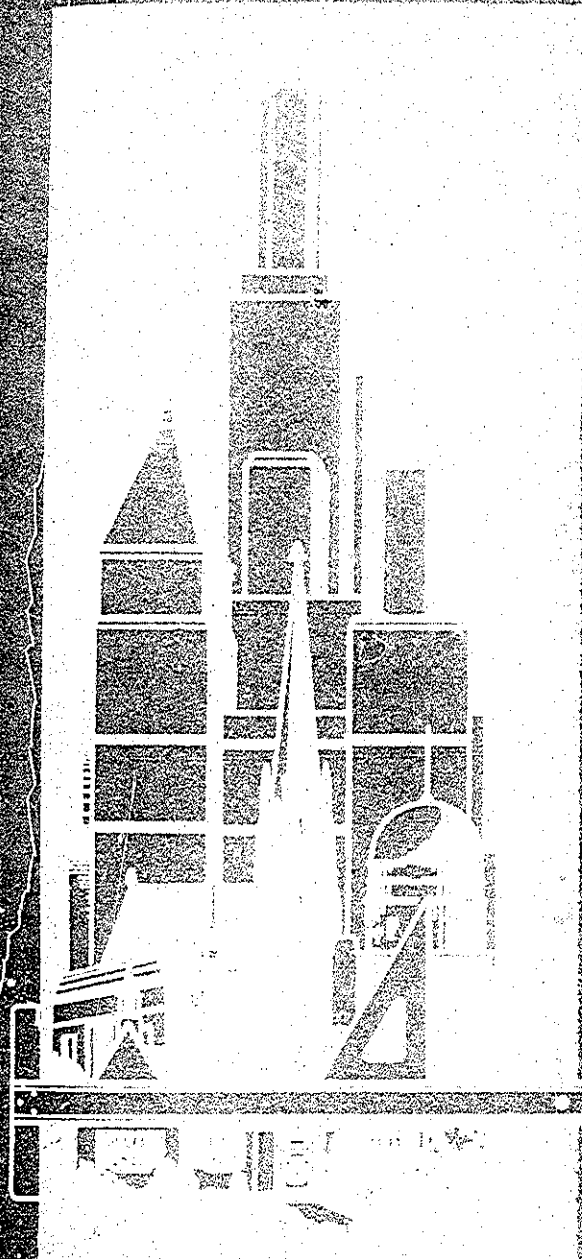
	Light green	Dark green
Dutch Boy red lead-in-oil	100 lb.	100 lb.
Raw linseed oil	5½ gal.	4 gal.
Medium chrome yellow	30 lb.	12½ lb.
Chinese or prussian blue	12 lb.	7½ lb.
Pure turpentine	1 pt.	2 pt.
Pure drier	1 pt.	2 pt.
		Black
Dutch Boy red lead-in-oil		100 lb.
Raw linseed oil		14 gal.
Chinese or prussian blue		16 lb.
Lampblack-in-oil		52 lb.
Pure turpentine		½ gal.
Pure drier		½ gal.

If liquid red lead is to be used, specify Dutch Boy liquid red lead according to the finishing color desired, that is: No. 8—light green; No. 9—dark green or No. 5—black.

Printed Specifications Furnished

To any architect who desires, we will supply printed specifications in booklet form containing full and complete directions for the proper use of white lead in the painting of woodwork, plaster, brick, stone, concrete and stucco, and of red lead in the painting of metal.

Write our nearest branch office for "Standard Specification for the use of White Lead" or "Standard Specification for use of Red Lead."



THE SHERWIN-WILLIAMS CO.

**LARGEST PAINT AND VARNISH MAKERS
IN THE WORLD**

**DEPARTMENT
OF
ARCHITECTURAL
SERVICE**

CLEVELAND

Index to Specifications

KIND OF WORK	S-W PAGE No.	KIND OF WORK	S-W PAGE No.
Metal Protective Coatings		New Cement Floors	
Exterior Exposure	3	Painted Finish	12
Iron and Steel Surfaces Exposed to Acid Fumes...	3	To Harden and Seal.....	12
Hot Surfaces, Stacks, Flues, etc.....	3	Old Hardwood Floors	
Exterior Ornamental Iron (Flat Black Finish)....	3	To Re-varnish	14
Exterior Ornamental Iron (Verde Antique Finish) 4		Old Floors	
Exterior Metal Surfaces—Enamel Finish.....	8	To Paint	14
Galvanized Iron—To Paint	4	Discolored Floors—Soft or Hardwood—Grained, Stained and Varnished.....	14
Galvanized Iron—To Prime	25	Finishing of Interior Wood Trim	
Metal Trim		New Interior Open Grain Woodwork	
Enamel Finish done on the job.....	25	Stain and Varnish.....	22
Metal Roofs—To Paint.....	7	Stain and Lacquer.....	26
Radiators—To Paint	25	Natural Varnish Finish.....	23
Dampproofing of Foundations	4	Clear Lacquer Finish.....	26
Dampproofing Interior Walls		Stain and Wax Finish.....	23
(Above Grade)—Plaster Bond.....	21	New Interior Close Grain Woodwork	
Wood Preservative	4	Stain and Varnish.....	23
Wood Surfaces (New)—To Stain.....	6	Natural Varnish Finish.....	23
Concrete, Cement or Stucco Surfaces		Stain and Wax Finish.....	23
Concrete, Cement or Stucco Walls—To Paint.....	6	Interior Wood Trim	
New Cement Floors—To Paint	12	Old Dutch Enamel Finish.....	23
New Cement Floors—To Harden and Seal.....	12	Lacquer Enamel Finish.....	26
Painting and Staining of Exterior Surfaces		Enamelastic Enamel Finish.....	24
Wood (New)—To Stain	6	Enamel Finish	24
Wood (New)—To Paint	4	Semi-Lustre Finish	25
Wood—To Paint with White Lead.....	6	Painting and Decorating of Interior Walls	
Wood (Old)—To Paint	6	Smooth, Sand Finish, or Textured Plasters, Canvas Covered Walls, or Composition Board—Wash- able Flat Finish	14
Wooden Shingles (New)—To Stain.....	6	Semi-Lustre Finish	16
Woodwork—Stained and Varnished Finish.....	8	New Walls, Smooth or Rough Plaster, Canvas Cov- ered, Composition Board—Flat Tone Multi- color Effects	16
Woodwork (New)—Enamel Finish.....	8	New Walls, Smooth or Rough Plaster, Canvas Cov- ered, Composition Board—Flat Tone System (Glaze or Tiffany).....	16
Porch Floors (New)—To Paint.....	8	Flat Tone and Plastic Pigment.....	18
Porch Ceilings (New)—Natural Varnish Finish...	8	Wall Primer and Sealer.....	18
Canvas Decks (New)—To Paint.....	8	Wall Paint No. 96—Heavy Body.....	18
Metal Roofs—To Paint.....	7	Enamelastic Enamel Finish for Walls.....	20
Metal Surfaces—Enamel Finish.....	8	Enamel Finish for Walls.....	20
Finishing of Interior Floors		Old Dutch Enamel Finish for Walls.....	20
Schoolroom and Gymnasium Floors, and other floors subjected to particularly hard usage.....	13	XXX Undercoater for New Walls.....	20
Ballroom Floors	13	Kope Cement	
Stair Treads	10	Enamel Finish	20
New Floors		Interior Brick, Tile or Concrete Walls—To Paint (dull)	20
Natural Varnish Finish.....	10	Mill Walls—Save-Lite	21
Natural Lacquer Finish.....	26	Save-Lite Fume Resisting White for Interior Walls and Ceilings	21
Natural—Waxed Finish.....	12	New Plaster Walls—Water Paint Finish.....	21
Open Grain—Stained and Waxed.....	12	Walls Previously Painted with Oil Paint—Washable Flat Finish	21
Close Grain—Stained and Waxed.....	12		
New Hardwood Floors			
Open Grain—Stained and Varnished.....	12		
Open Grain—Stained and Lacquered.....	26		
Close Grain—Stained and Varnished.....	12		
Close Grain—Stained and Lacquered.....	26		
New Softwood Floors			
Stained and Varnished.....	12		
Stained and Lacquered.....	26		
Painted Finish	12		

THE SHERWIN-WILLIAMS CO.

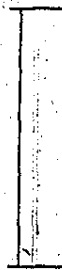
Manufacturers of

PAINTS, VARNISHES, LACQUERS, STAINS, FINISHERS,
ENAMELS, UNDERCOATERS, CONCRETE FINISHES

Also

WAXES, DAMPPROOFING, PLASTER BOND,
WOOD PRESERVATIVES AND CONCRETE HARDENER

SHERWIN-WILLIAMS
REPRESENTATIVE



TRADE-MARK
(Registered)

EXECUTIVE OFFICES

101 Prospect Avenue, N. W.
CLEVELAND, OHIO

FACTORIES IN UNITED STATES, CANADA, ENGLAND AND AUSTRALIA

AGENCIES THROUGHOUT THE WORLD

Factories, Offices, Stores and Warehouses

ABILENE, TEX., Warehouse, 757 No. 2nd Avenue
 ALBANY, N. Y., Warehouse, Colonic and Montgomery Streets, 3rd Floor
 ALTOONA, PA., Store, 486 Broadway
 AMARILLO, TEX., Warehouse, 810 Grant Street
 ASHTABULA, OHIO, Store, 278 Main Street
 ATLANTA, GA., Store, 233 Peachtree Street
 AUSTIN, TEX., Store, 817 Congress Street
 BALTIMORE, MD., Warehouse, Pratt and Green Streets
 Store, 8 W. Fayette Street
 BANGOR, ME., Warehouse, 75-85 French Street
 BATON ROUGE, LA., Store, 149 E. Third Street
 BEAUMONT, TEX., Store, 965-975 Orleans Street
 BINGHAMTON, N. Y., Store, 162 Washington Street
 BIRMINGHAM, ALA., Store, 2016-18 Third Avenue No. Street
 BOSTON, MASS., Office and Warehouse, 19-23 Pittsburgh Street
 EAST BOSTON, MASS., Factory, 366 Border Street
 BOUND BROOK, N. J., Factory
 BROWNSVILLE, TEX., Warehouse, 706 Fronton Street
 Store, 1240 Elizabeth Street
 BRIDGEPORT, CONN., Store, 86 Cannon Street
 BUFFALO, N. Y., Office and Warehouse, 37 Pearl Street
 CANTON, OHIO, Store, 422-424 Tuscarawas Avenue
 CHARLESTON, S. C., Warehouse, 267 E. Bay Street
 CHARLOTTE, N. C., Store, 426 S. Tryon Street
 Warehouse, 212 W. First Street
 CHATTANOOGA, TENN., Store, 826-28 Broad Street
 CHICAGO, ILL., Factory and Offices, 115th Street and Cottage Grove Avenue
 City Office and Warehouse, 2001 Pershing Place
 CINCINNATI, OHIO, Office, Store and Warehouse, Sixth and Main Streets
 CLEVELAND, OHIO, Factory and Offices, 601 Canal Road, N. W.
 COLORADO SPRINGS, COLO., Store, 129 E. Bijou Street
 COLUMBIA, S. C., Store, 1713 Main Street
 COLUMBUS, OHIO, Store, 60 E. Gay Street
 COLUMBUS, GA., Store, 1038 Broadway
 DALLAS, TEX., Office and Warehouse, 1621 Wall Street
 Stores, Pacific and Harwood Streets—300 So. Beckley Street
 DAVENPORT, IOWA, Office and Store, 129 E. Second Street
 DES MOINES, IOWA, Store, 923 Locust Street
 DENVER, COLO., Office and Store, 1632 Arapahoe Street
 DETROIT, MICH., Stores, 134 Cadillac Square—9341 Grand River Avenue
 Office and Warehouse, 1950 Milwaukee Ave. E.
 EL PASO, TEX., Store, 216 Stanton Street
 EVANSVILLE, IND., Store, 211 Main Street
 FT. WORTH, TEX., Store, 208 W. 3rd Street
 GALVESTON, TEX., Store, 23rd and Post Office Streets
 GRAND RAPIDS, MICH., Warehouse, 25 So. Ionia Street
 HARTFORD, CONN., Store, 230 Trumbull Street
 HIGHLANDTOWN, MD., Store, 3500 Eastern Avenue
 HOUSTON, TEX., Warehouse, 2108-12 Preston Avenue
 Office and Store, Main Street and Clay Avenue
 HUNTINGTON, W. VA., Store, 1018 4th Avenue
 INDIANAPOLIS, IND., Office and Warehouse, 318 W. Georgia Street
 JACKSON, MISS., Store, 219 E. Capitol Street
 JACKSONVILLE, FLA., Office and Warehouse, 2320 Liberty Avenue
 Store, 22 W. Monroe Street
 JOHNSON CITY, N. Y., Store, 256 Main Street
 JOPLIN, MO., Store, 623 Main Street
 KANSAS CITY, MO., Office and Warehouse, 1400 St. Louis Avenue
 KNOXVILLE, TENN., Store, 421-23 Wall Avenue
 LITTLE ROCK, ARK., Store, 720 Main Street
 LOS ANGELES, CALIF., Office and Warehouse, 652 Mateo Street
 LOUISVILLE, KY., Warehouse, 315-17 W. Jefferson Street
 MANSFIELD, OHIO, Store, Corner Third and Walnut Streets
 MEMPHIS, TENN., Store and Warehouse, 121 Union Avenue
 MEXICO CITY, MEX., Store, Apartado 2240
 MIAMI, FLA., Store, 269 W. Flagler Street
 MILWAUKEE, WIS., Warehouse, 128 W. Water Street
 MINNEAPOLIS, MINN., Office and Warehouse, 701 Third Street No.
 MONROE, LA., Store, 109 Catalpa Street
 MONTGOMERY, ALA., Store, 33 Commerce Street
 NASHVILLE, TENN., Offices, Stores and Warehouse, 5th Avenue and Union Street
 NEWARK, N. J., Offices and Factory, Brown Street and Lister Avenue
 NEW HAVEN, CONN., Warehouse, 441 Chapel Street
 Store, 166 Temple Street
 NEW ORLEANS, LA., Office and Warehouse, 870 Fulton Street
 329 Baronne Street
 NEW YORK, N. Y., Warehouse, 52 Thompson Street
 Offices, 292 Madison Avenue
 OAKLAND, CALIF., Offices and Factory, 1450 Sherwin Avenue
 OKLAHOMA CITY, OKLA., Warehouse, 223 E. Grand Avenue
 Store, 211 W. First Street
 OMAHA, NEB., Offices and Warehouse, Corner Tenth and Dodge Streets
 PHILADELPHIA, PA., Office and Warehouse, Delaware and Chestnut Streets
 PHOENIX, ARIZ., Warehouse, 512 W. Jackson Street
 PITTSBURGH, PA., Office and Warehouse, 55-56 Water Street
 PORTLAND, ORE., Office and Warehouse, 484 Everett Street
 PROVIDENCE, R. I., Warehouse, 64 Traverse Street
 RICHMOND, VA., Store, 515 Grace Street
 Office and Warehouse, 1315 E. Main Street
 ROCHESTER, N. Y., Store, 44 South Avenue
 Store, 53 State Street
 SALT LAKE CITY, UTAH, Warehouse, 53 West Broadway
 SAN ANTONIO, TEX., Store, 135 W. Commerce Street
 SAN FRANCISCO, CALIF., Warehouse, 466 Second Street
 SAVANNAH, GA., Warehouse, 725 Wheaton Street
 SCHENECTADY, N. Y., Store, 128 Jay Street
 SEATTLE, WASH., Warehouse, 512 First Avenue So.
 SPARTANSBURG, S. C., Store, 247 E. Main Street
 SPOKANE, WASH., Warehouse, 157 So. Post Street
 SPRINGFIELD, ILL., Store, 512 E. Monroe Street
 SPRINGFIELD, MASS., 323 Bridge Street
 ST. LOUIS, MO., Office and Warehouse, 515 Spruce Street
 SYRACUSE, N. Y., Warehouse, 214-16 W. Jefferson Street
 Store, 127 E. Water Street
 TAMPA, FLA., Store, 713 Florida Avenue
 TEXARKANA, TEX., Store, 309 Pine Street
 TRENTON, N. J., Store, 119 E. Hanover Street
 TULSA, OKLA., Offices and Warehouse, 118 So. Chycenne Avenue
 WACO, TEX., Store, 720 Austin Street
 WARREN, OHIO, Store, 202 Main Street S. W.
 WASHINGTON, D. C., Offices, 422 Munsey Building
 WHEELING, W. VA., Store, 22 Twelfth Street
 WICHITA FALLS, TEX., Store, 818 Scott Street
 WORCESTER, MASS., Store, 24 Mechanics Street, Corner Norwich
 YOUNGSTOWN, OHIO, Store, 271 W. Federal Street

The
 lated, a
 walls, a
 sets of
 varnish
 tectural
 tion.

Exterior
 Dis
 applies
 William
 Metalas
 specified
 a protect
 Metalas
 ability a
 guard ag
 In a
 Metal P
 Authori
 very wis
 tended t
 preventi
 five year
 made a t
 the func
 render th
 chromato
 set up ga
 An inter
 the use o
 stainless
 well-know
 the razor
 percentag
 the razor
 reduced t
 Kron
 for use o
 which is
 years star
 excellent
 apply, esp
 it is not
 shows ma
 tected on
 inhibits c
 material c
 recommen
 Sherv
 fication fo
 is specified
 tective co
 oil paint
 ingly imp
 erties. It
 Metal Pri
 degree of
 metal to th
 not hold,
 coat to be
 protective

FOREWORD TO SPECIFICATIONS

The following specifications, unless otherwise stipulated, are intended to cover the entire field of finishing walls, floors and woodwork. They are in reality three sets of specifications, covering as they do the usual paint, varnish, stain, or enamel finish, as well as Opex Architectural Lacquer finish, either spray or brush application.

Before using the specifications it is necessary to refer to the index, which will be found to be cross-referenced, wherever either paint or varnish, or lacquer might be possible. For additional information, address THE SHERWIN-WILLIAMS Co., Department of Architectural Service, 101 Prospect Avenue, N. W., Cleveland, Ohio, or any of the branch offices listed on the preceding page.

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 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 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. 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-Corrosible 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

**PAGINATION
INCORRECT**

METAL PROTECTIVE COATINGS (Continued)

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.

DAMP-PROOFING 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 damp-proofed 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 damp-proof 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**

Discussion—Sherwin-Williams Carbolic-oil, specified as a wood preservative, is as strong, penetrating and permanent a wood preservative as can be produced. It is a non-volatile oil, obtained through coal-tar distillation, which may be applied to the wood either by

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-oil, 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 turpentine. 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.

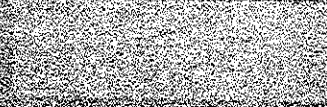
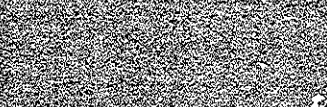
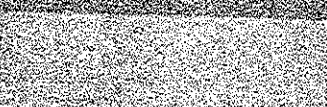
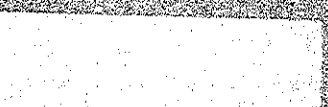
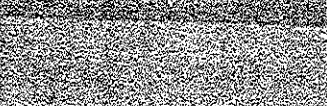
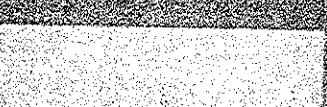
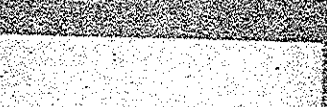
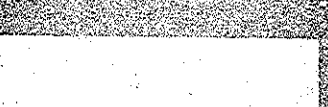
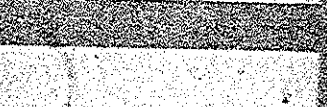
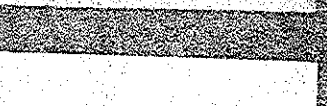
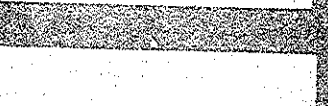
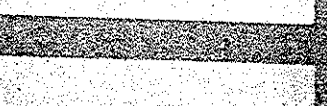
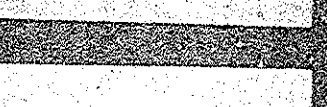
(Note Specification No. 10.)

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 after the priming coat is applied.

SWP**SHERWIN-WILLIAMS PAINT PREPARED**

		Relative Tintness			Relative Tintness
	Cream 488	222 227 231		Pale Yellow 489	222 227 231
	Ivory 487	221 225 229		Pale Green 490	221 225 229
	Cream Yellow 487	220 224 228		Pale Blue 491	220 224 228
	Colonial Yellow 486	219 223 227		Pale Purple 492	219 223 227
	Straw 485	218 222 226		Pale Green 493	218 222 226
	Golden Yellow 484	217 221 225		Pale Blue 494	217 221 225
	Pale Yellow 483	216 220 224		Pale Green 495	216 220 224
	Golden Brown 482	215 219 223		Pale Yellow 496	215 219 223
	Sky Blue 481	214 218 222		Pale Green 497	214 218 222
	Blue 480	213 217 221		Pale Blue 498	213 217 221

(See also S-W Page 7)

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

S-W PAGE 5

Continued on next page

1931-SWEET-00149

PAINTING AND STAINING OF EXTERIOR SURFACES (Continued)

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.

Third Coat—Apply SWP as it comes from the can. If thinning seems necessary, thin slightly, using pure raw linseed oil.

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 Stucco and Concrete Paint is an oil paint designed for outside exposure, but which dries to a velvety finish without objectionable 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 Stucco and Concrete Paint in the color selected by the architect. Before proceeding with the painting, the painting contractor shall make sure through 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 (1½ to 2 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,
and u
compo
has th
growth
S
penetr
and p
used i
of cru
not ha
ucts o
Sp
coat
consist
selecte
thirds
piles u

SWP

SHERWIN-WILLIAMS PAINT PREPARED

	Tobacco Brown 363	Subtle Trimmers 375 385 397		Cream Gray 386	Subtle Trimmers 406 411 426 440
	Antique Brown 400	371 391 406		Quaker Dusk 391	406 420 436 451
	Modern Brown 388	387 391 393		Warm Dusk 408	406 420 436
	Red 367	475 391 406 Very durable for brick work		Stone 381	406 420 436 451
	Rich Maroon 382	For Doors, Sash, etc.		Light Lead 383	406 420 436 451
	Bottle Green 404	406 391		Blue 389	406 420 436 451

(See also S-W Page 5)

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

PAINTING AND STAINING OF EXTERIOR SURFACES (Continued)

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 chance of specifying Metalastic or SWP (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.

S-W PAGE 7

SWEET'S

Continued on next page

PAINTING AND STAINING OF EXTERIOR SURFACES (Continued)

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 interferes with proper drying.

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 Rexpa 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 Rexpa 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 Rexpa made originally for use on airplanes and unsurpassed for exterior finishing.

Specification—All porch ceilings shall be finished with three coats of Sherwin-Williams Rexpa Varnish. The first coat shall be thinned in the proportion of one pint of pure turpentine to one gallon of Rexpa. The second and third coats shall be applied without thinning. Forty-eight hours shall be 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. After 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.

SHERWIN-WILLIAMS
CONCRETE WALL FINISH COLORS

WHITE

EXTRA LIGHT GRAY

CREAM

LIGHT GRAY

BUFF

GREEN STONE

VENETIAN RED

DARK GRAY

Old Dutch Enamels

WHITE (Gloss)

IVORY WHITE (Gloss)

FRENCH GRAY (Gloss)

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

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 coat 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 Fast-Dri Varnish is specified for the finishing of hardwood floors because we honestly believe it possesses the most desirable qualifications for the purpose. Mar-not Fast-Dri 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.

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

See *Opex Lacquer Specification No. 21-A*

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

S-W PAGE 10

SWEET'S

Continued on next page

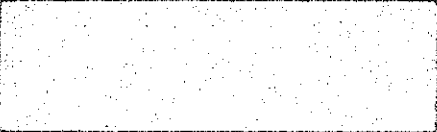
SHERWIN-WILLIAMS STAINS



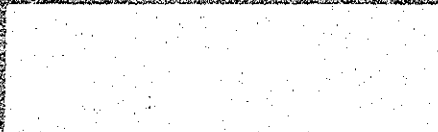
SILVER GRAY HANDCRAFT STAIN
On Quarter Sawn White Oak
(With White Toner)



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 Reg Oak



WEATHERED HANDCRAFT STAIN
On Quarter Sawn White Oak
Formerly Weathered Oak



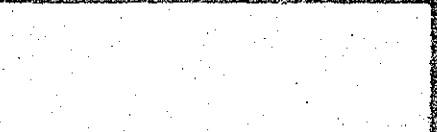
EXTRA DARK MAHOGANY HANDCRAFT STAIN
On Birch



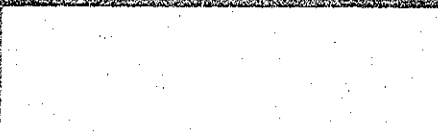
WALNUT HANDCRAFT STAIN
On Gum



COLONIAL OAK OIL STAIN
On Southern Pine



FUMED OAK HANDCRAFT STAIN
On Quarter Sawn White Oak



NUT BROWN HANDCRAFT STAIN
On Quarter Sawn 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.

FINISHING OF INTERIOR FLOORS (Continued)

surface shall be sanded with No. 0 sandpaper to a smooth surface. Three coats of Sherwin-Williams Mar-not Fast-Dri 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

See Opex Lacquer Specification No. 22-A

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 Fast-Dri 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 Fast-Dri. 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

See Opex Lacquer Specification No. 23-A

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 have been allowed for the stain to dry, three coats of Sherwin-Williams Mar-not Fast-Dri 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 Fast-Dri. The second and third coats of Mar-not Fast-Dri 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, stains, 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

See Opex Lacquer Specification No. 27-A

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 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 Fast-Dri 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.

See Opex Lacquer Specification No. 28-A

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, dust-proofed 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.

*Very dark stained effects require a special specification.

*Very dark stained effects require a special specification.

SHERWIN-WILLIAMS STAINS

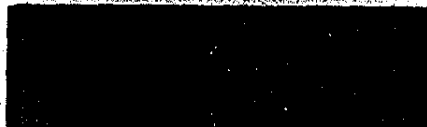
(Continued from S-W Page 11)



HANDCRAFT SYSTEM EFFECT No. 40
On Quarter Sawn White Oak



ANTIQUE BROWN MAHOGANY ACID STAIN
On Mahogany



WEATHERED HANDCRAFT STAIN
On American Walnut
Formerly Weathered Oak



FUMED OAK ACID STAIN
On Quarter Sawn White Oak



WALNUT HANDCRAFT STAIN
On Douglas Fir



SILVER GRAY ACID STAIN
On Quarter Sawn 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)

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 finish and keeps 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.

S-W PAGE 13

Continued on next page

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

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 recommend Flo-Lac Varnish Stain, Specification No. 34, or Floor Enamel, 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 oxalic acid or sanding and scraping. When the floor is thoroughly dry, two coats of Sherwin-Williams Mar-not Fast-Dry 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 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 deeper tone found desirable, apply 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

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

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. 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 another coat of Wall Primer and Sealer.)

Second Coat—Apply Sherwin-Williams Flat-Tone.

Note: 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 dis-

SHERWIN-WILLIAMS SEMI-LUSTRE

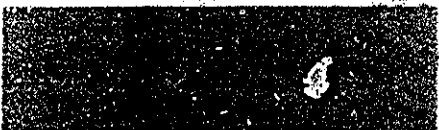
IVORY WHITE



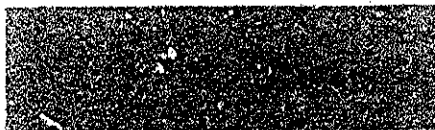
CREAM



CREAM GRAY



CANARY YELLOW



SILVER GRAY



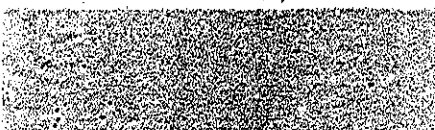
BUFF



TAUPE (New)



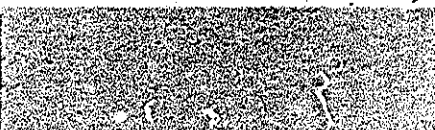
POUDRE BLUE



PALE GREEN



LIGHT PINK



BRIGHT SAGE



ORCHID

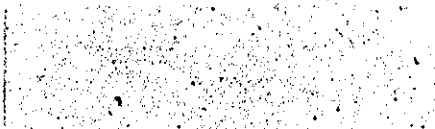


SEMI-LUSTRE COLOR BLENDS

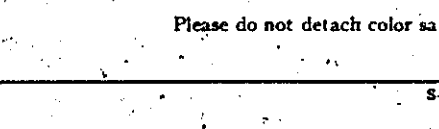
POUDRE BLUE AND WHITE



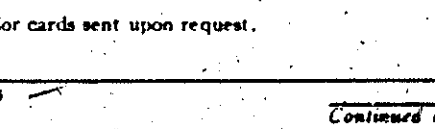
POUDRE BLUE AND CREAM GRAY



BRIGHT SAGE AND WHITE



LIGHT PINK AND WHITE



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

PAINTING AND DECORATING OF INTERIOR WALLS (Continued)

solving 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. 36Y

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

Discussion—Sherwin-Williams Semi-Lustre has a soft, mellow lustre and is used where the glare of a gloss finish is objectionable and where it is necessary to have a more durable and more washable surface than is possible with a flat wall paint. The following specifications are recommended as being the most practical where Semi-Lustre is used on 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 Semi-Lustre, using it just as it comes from the package.

Notes: Allow to dry thoroughly between coats. Twenty-four hours is usually sufficient. Where three-coat work is planned apply Semi-Lustre just as it comes from the package.

Note Special Note: "Painting newly plastered surfaces" under Specification No. 36.

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 Semi-Lustre to the gallon of Sherwin-Williams Wall Primer and Sealer.

For the second coat Sherwin-Williams Semi-Lustre 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

See Opex Lacquer Specification No. 37-A

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.) This is a 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 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 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 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 sponge stippled 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, recently designated as Tiffany Effects, are produced over a foundation color of Flat-Tone or S-W Semi-Lustre.

SHERWIN-WILLIAMS

Flat Tone

IVORY
76 PER CENT

CARM STONE
72 PER CENT

FLAT-TONE CANARY YELLOW
72 PER CENT

PALE GREEN
51 PER CENT

SILVER GRAY AND CARM STONE
54 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
44 PER CENT

TAN AND SILVER GRAY
51 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

FLAT-TONE ORCHID
44 PER CENT

SILVER GRAY
42 PER CENT

FOREST GREEN AND OLIVE TAN
31 PER CENT

FLAT-TONE CREAM GRAY
60 PER CENT

COCONUT BROWN AND TAN
31 PER CENT

OLIVE TAN AND IVORY TAN
41 PER CENT

FOREST GREEN
20 PER CENT

SKY BLUE
53 PER CENT

COCONUT BROWN
16 PER CENT

Percentages indicate light reflection factors

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

PAINTING AND DECORATING OF INTERIOR WALLS (Continued)

The finishing glaze coat is produced with Flat-Tone Glazing Liquid which is tinted to the desired color with S-W First Quality Oil 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 show 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.

On such surfaces as sized muslin, sanitas or primed metal, use equal quantities of Wall Primer and Sealer and Flat-Tone for the first coat.

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 No. 96 when desired, 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

TEXTURE EFFECTS IN

SHERWIN-WILLIAMS FLAT-TONE

FLAT-TONE MULTI-COLOR

MULTI-COLOR EFFECT No. 48



MULTI-COLOR EFFECT No. 78



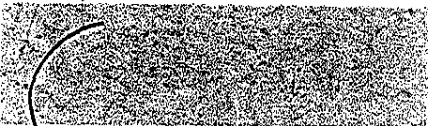
MULTI-COLOR EFFECT No. 35



MULTI-COLOR EFFECT No. 34



MULTI-COLOR EFFECT No. 47



MULTI-COLOR EFFECT No. 57



MULTI-COLOR EFFECT No. 76

FLAT-TONE SYSTEM



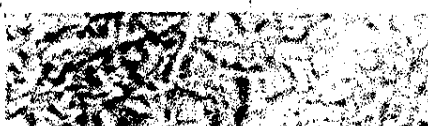
SYSTEM EFFECT No. 59



SYSTEM EFFECT No. 56



SYSTEM EFFECT No. 79



SYSTEM EFFECT No. 60



SYSTEM EFFECT No. 67



SYSTEM EFFECT No. 73



SYSTEM EFFECT No. 66

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

PAINTING AND DECORATING OF INTERIOR WALLS (Continued)

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 1/2 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 1/4 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 are 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 1/4 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. 42X

Enamelo-Enamel Finish for Walls

Discussion—Sherwin-Williams Enamelo is intended for interior use where time will not permit the use of the slower drying Enamelastic which is a full oil enamel. Enamelo dries dust free in one and one-half hours, hard in six to eight hours and very hard in twenty-four hours.

Although it is a varnish enamel, it has easy working, flowing, fullness and covering which qualities are quite unusual in this type of enamel.

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 Enamelo to the gallon.

For the third and final coat apply Sherwin-Williams Enamelo just as it comes from the package.

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

Allow to dry thoroughly between coats.

Specification—Refinishing Walls with Enamelo—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 Under-

coater reduced with 1 pint of turpentine and 1 quart Enamelo to the gallon.

For the third coat apply Enamelo just as it comes from the package.

Note: If the 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.

If Enamelo is too heavy for certain work thin slightly with pure turpentine only.

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 1/4 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 Enamel—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 (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 1/4 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.

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).

Save-Lite for Discussion of Finishes:

White.

Sherwin-Williams standard receding ceilings in mining establishing the utmost in of working light strain which reflect the light as well as his Eg-Shel White to be lighter than

Save-Lite cleaning foun and retains it. Save-Lite is v used in many plants in the c

Specification—shall m surfaces to be such as plaster sealed with She more spray coa should be appli may not need apply

For hand l as it comes in work, then shi time.

For spray from one pint Turpentine to t recoat, 24 hour

A dado five percent color at Dado Enamel i

Save-Lite For Walls and

Discussion

quently to spec uring plants w for finishing w

Through c mills and man oed a White fumes and othe White Paint is Fume-Resisting Save-Lite Gloss

In develop Williams Co. represents mater tenance enginee in industrial pl In manufacturi combination of make it possibl under heat and

Save-Lite F the ordinary ty sulphur, chlorin prevail in rubbe rooms in textil

Specificatio walls, ceilings, painted to insur finishing. New board, etc., sho and Sealer. One coats should be but the same pa

For hand l

SWEET'S 122

PAINTING AND DECORATING OF INTERIOR WALLS (Continued)**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. New surfaces, such as plaster, wood, composition, etc., should be properly sealed with Sherwin-Williams Wall Primer and Sealer. One or more spray coats, or not less than two brush coats of Save-Lite should be applied, to within five feet of the floor. Old surfaces may not need the sealer, but the same painting specifications apply.

For hand brushing: Save-Lite Eg-Shel White can be used as it comes in the package. If it seems too heavy for certain work, thin slightly with S-W Reducer No. 74 or Pure Turpentine.

For spray application: material should be thinned using from one pint to one quart of S-W Reducer No. 74 or Pure Turpentine to the gallon of Eg-Shel White. Air drying time to recoat, 24 hours.

A dado five feet in height with a three-inch strip of different color at the top shall be painted with two coats of S-W Dado Enamel in the color selected by the Architect.

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 use Fume-Resisting Paints for finishing walls and ceilings.

Through continuous research and experimenting in rubber mills and manufacturing plants, Sherwin-Williams has developed a White Paint which will resist the action of sulphur fumes and other acid fumes without turning color badly. This White Paint is furnished in three degrees of gloss: Save-Lite Fume-Resisting Flat White; Save-Lite Semi-Gloss White; Save-Lite Gloss White.

In developing each one of these products, THE SHERWIN-WILLIAMS Co. have arrived at a formula which we believe represents material that will meet the requirements of the maintenance engineer for the painting of interior walls and ceilings in industrial plants where considerable acid fumes are present. In manufacturing these finishes we have incorporated the proper combination of pigments and especially prepared vehicles which make it possible for these products to retain their whiteness under heat and ordinary chemical fumes.

Save-Lite Fume-Resisting White Finishes are resistant to the ordinary types and concentrations of fumes arising from sulphur, chlorine, ammonia and tobacco, such conditions as prevail in rubber plants, laundries, bakeries, dye and starching rooms in textile mills and cure rooms in cigar factories.

Specifications—Before proceeding with the painting of all walls, ceilings, etc., contractor shall inspect the surfaces to be painted to insure the fact that they are in proper condition for finishing. New surfaces such as plaster, wood, composition board, etc., should be properly painted with S-W Wall Primer and Sealer. One or more spray coats or not less than two brush coats should be applied. Old surfaces may not need the Sealer but the same painting specifications apply.

For hand brushing, Fume-Resisting Finishes should be

applied as they come from the package. If too heavy for certain work, thin slightly with S-W Reducer No. 74 or Pure Turpentine. For spraying these materials should be thinned, using from one pint to one quart of Reducer No. 74 or Pure Turpentine to the gallon of Fume-Resisting White. Air-drying time to recoat, 24 hours.

Specification No. 49**New Plaster Walls—Water Paint Finish**

A first coat consisting of Sherwin-Williams Wall Primer and Sealer or 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 Decount, 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**

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. 49. Then follow specifications given for repainting under Specification No. 30 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 coxes 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 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)

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 pumice stone 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.)

S.W. PAGE 22

Continued on next page

SWEET'S

Note: Silver
other than light
Pure white
Gray stain

New Interior Varnish

See Open

All wood
finishing mate
other defects
If any defect
corrected so
notify the arch
One coat
by the archite
thin or wash
Marvelac and
Two coats of
be applied. Su
the surface
For a d
hard, with po
an imitation
Sherwin-Willi
Scar-not Finis

New Interior Varnish

See Open

All wood
finishing mate
other defects
If any defect
corrected so
notify the arch
One coat
shall be applic
wiped off ac
allowing forty
be sanded sm
Williams Scar
fine to each
coat of the sa
supplied by
thorough dry
between coats
(For a d
shall be rubbe
a dull finish
by substitutin
1044 for the

New Interior Varnish

See Open

All wood
finishing mate
other defects
If any defect
corrected so
notify the arch
Three co
be applied. T
point of pure
and third coat
original contai
allowed and
sandpaper, be
(For a d
shall be rubbe
oil or water
obtained by s
nish No. 1044

New Interior Wax

All wood
finishing mate

SWEET'S

FINISHING OF INTERIOR WOOD TRIM (Continued)

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)

See *Opex Lacquer Specification No. 53-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. 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 pumice stone 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 Varnish.)

Specification No. 54

New Interior Open Grain Woodwork (Natural Varnished Finish)

See *Opex Lacquer Specification No. 53-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. 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 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 pumice stone 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)

See *Opex Lacquer Specification No. 53-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. 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 pumice stone 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—

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 over sixty 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

FINISHING OF INTERIOR WOOD TRIM (Continued)

Undercoater thinned (for porous soft wood) with one quart pure raw linseed oil and $\frac{1}{2}$ pint pure turpentine 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 $\frac{1}{2}$ pint pure turpentine and $\frac{1}{2}$ 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 pumice stone 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—

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 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 of 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 $\frac{1}{2}$ 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 $\frac{1}{2}$ pint pure turpentine and $\frac{1}{2}$ 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 Satin 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 $\frac{1}{2}$ 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.

Specification No. 59X

Enamelo—Enamel Finish on Interior Trim

Discussion—Sherwin-Williams Enamelo is intended for interior use where time will not permit the use of the slower drying Enamelastic which is a full oil enamel. Enamelo dries dust free in one and one-half hours, hard in six to eight hours and very hard in twenty-four hours.

Although it is a varnish enamel it has easy working, flowing, fullness and covering which qualities are quite unusual in a varnish enamel.

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.

First Coat—Apply Sherwin-Williams XXX Enamel Undercoater reduced with one quart raw linseed oil and $\frac{1}{2}$ pint pure turpentine to the gallon on soft, porous 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 to the gallon. (In the event a lead and oil primer has been used reduce the undercoater with $\frac{1}{2}$ pint pure turpentine and $\frac{1}{2}$ pint pure raw linseed oil to the gallon.)

Third Coat—Apply equal parts Sherwin-Williams XXX Enamel Undercoater and Sherwin-Williams Enamelo, reducing each gallon of the mixture with one pint pure turpentine.

Fourth Coat—Apply Sherwin-Williams Enamelo as it comes in the package.

Note 1: Where economy is desirable, omit the second coat and a very satisfactory three-coat job is obtained.

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 Enamelo reduced with one pint pure turpentine to the gallon of the mixture.

Second Coat—Apply Sherwin-Williams Enamelo in the consistency in which it comes in the package.

S-W PAGE 24

SWEET'S

Continued on next page

On su
be scraped
spots sho
Enamel U
linseed oil
hard wood
When
removed
varnish re
new work

Semi-Lust
Disc
economica
results w
practical
velvety fin

New Inte
Specifi

Priming

Disc
processes
vanized su
or flake o
Architects
as a real p
Williams
surfaces o

Specifi
interior or
Williams C
the contrac
faces which
rust, grease
best way to
solution of
ounces to c
(Subse
own select
with a res
enamel fini

Painting

See C
Disc
of Heating
Paint Ma
indicate th
the radiat
and ename
appreciabl

Rece
zi Sherwi
duce a hig
not affect
tends to b
tests made
the United

SWEET'S

FINISHING OF INTERIOR WOOD TRIM (Continued)

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 1/2 pint pure turpentine to the gallon on 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.

Specification No. 59Y

Semi-Lustre Finish on Interior Trim

Discussion—Sherwin-Williams Semi-Lustre is an economical finish for interior trim and gives excellent results where the more expensive enamel finish isn't practical. It is easy working and flows out to a soft velvety finish.

New Interior Wood Trim

Specification—Before proceeding with the work the con-

tractor shall make sure that the surface to be finished is perfectly dry before a succeeding coat is applied.

First Coat—Apply Sherwin-Williams Semi-Lustre, reducing each gallon with one quart pure turpentine.

Second Coat—Apply Sherwin-Williams Semi-Lustre just as it comes from the package.

Third Coat (if desired)—Apply Sherwin-Williams Semi-Lustre as it comes from the package.

Previously Finished Interior 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 Semi-Lustre as it comes from the package.

Second Coat (if desired)—Apply Sherwin-Williams Semi-Lustre as it comes from the package.

Notes: If any thinning is necessary use pure turpentine only. If any special shades are desired use Sherwin-Williams First Quality Oil Colors for tinting.

Allow sufficient time for drying between coats. Twenty-four hours is usually sufficient.

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.)

Specification No. 61

Painting Radiators

See *Opex Lacquer Specification No. 62-A*

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.

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. 62

Metal Trim (Enameled Finish) to Be Finished on Job

See *Opex Lacquer Specification No. 62-A*

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 Enameloid 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.

OPEX ARCHITECTURAL SPECIFICATIONS

Foreword

Positive proof that architects are convinced of the desirable properties of Opex Architectural finishes is found in the following list of imposing buildings which are being finished or have been finished in 1930 with Opex:

Michigan Square Building, Chicago, Ill.
Buckingham Building, Chicago, Ill.
Board of Trade Building, Chicago, Ill.
No. 1 LaSalle Building, Chicago, Ill.
Midland Bank Building, Cleveland, Ohio
Alamo Bank Building, San Antonio, Tex.
Amora Apartment Hotel, San Antonio, Tex.
450 Sutter Building, San Francisco, Calif.
Paducah Bank Building, Paducah, Tex.
LaSalle-Wacker Building, Chicago, Ill.

The following products make up this Opex line:

Opex Brushing Interior Clear Gloss
Opex Brushing Floor Clear Gloss
Opex Spraying Interior Clear Velvet
Opex Brushing Interior Clear Velvet
Opex Spraying Floor Clear Gloss
Opex Sealer Binder Clear

Brush Application

Flow Opex Interior Brushing Lacquers on with a full brush. If it is necessary to go back into a portion that has started to set up, be sure that a partially full brush is used; thus giving better reflow and eliminating any tendencies towards "piling up." If any thinning is necessary, use Opex Brushing Lacquer Thinner only.

Spray Application

Use eight pounds on the pressure tank, and forty pounds on the line. If lower pressure or a cup gun is used, some thinning may be necessary. On new work, this reduction should not exceed twenty-five per cent, using Opex Thinner No. 10.

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 floor 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. 1/2 Sandpaper. Apply a wash coat of Opex Sealer Binder Clear, reducing each gallon with two quarts of denatured alcohol. Let dry two hours; sand lightly with 0000 sandpaper. Apply one coat Opex Floor Clear Gloss without reduction. Let dry two hours where sprayed, three hours where brushed, before putting into service.

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 flattening 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. Apply a wash coat of Opex Sealer Binder Clear, reducing each gallon with two quarts of denatured alcohol. Let dry two hours; sand lightly with 0000 sandpaper. Apply one coat Opex Floor Clear Gloss without reduction. Let dry two hours where sprayed, three hours where brushed, before putting into service.

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 a wash coat of Opex Sealer Binder Clear, reducing each gallon with two quarts of alcohol. Let dry two hours, and lightly with 0000 sandpaper. Apply one coat Opex Floor Clear Gloss without reduction. Let dry two hours where sprayed, three hours where brushed before putting into service.

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. Let dry overnight before applying further finishing coats.

Apply a wash coat of Opex Sealer Binder Clear, reducing each gallon with two quarts of alcohol. Let dry two hours, sand lightly with 0000 sandpaper. Apply one coat Opex Floor Clear Gloss without reduction. Let dry two hours where sprayed, three hours where brushed before putting into service.

Specification No. 28-A

New Softwood Floors—Enamel Finish

The floors shall be thoroughly dry and free from all 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 twelve hours.

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. On open-grain woods such as walnut and mahogany, stain and fill; let dry forty-eight hours. On close-grain woods such as birch or gum, or for open pore effect on open-grain woods, use any S-W Stain. (On soft woods, Oil Stain is advisable.) Let dry twenty-four hours. Apply a thin coat of Opex Sealer Binder Clear without reduction. Let dry at least two hours, sand lightly with 0000 sandpaper, and apply one coat of Opex Interior Clear Gloss or Velvet. For a fuller finish, a second coat may be applied after two hours. For a gloss-rubbed job, let dry two hours. Then apply a second coat of the gloss. As soon as the film is dried hard, it may be rubbed. Under normal drying conditions, this may be done in eight hours after the last coat of lacquer has been applied. However, twenty-four hours is recommended.

Note: Sherwin-Williams Acid Stain should 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, repeat 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 flattening 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.

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 for drying 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.

S-W PAGE 26

Continued on next page

SWEET'S

SWEET'S

ARCHITECTS GUIDE FOR PAINTING, VARNISHING, STAINING AND FINISHING

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

SURFACE	TO PAINT <i>Use product named below</i>	TO ENAMEL <i>Use product named below</i>	TO STAIN <i>Use product named below</i>	TO VARNISH <i>Use product named below</i>
BRICK WALLS (Exterior)	S-W Concrete Wall Paint	S-W Old Dutch Enamel		
CONCRETE WALLS (Exterior)	S-W Concrete Wall Paint	S-W Old Dutch Enamel		
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	S-W Preservative Shingle Stain S-W Acid or Oil Stain	S-W Ruper Varnish
EXTERIOR METAL SURFACES	Kromb Metal Primer Metalastic (for building costs)	S-W Old Dutch Enamel		
FACTORY WALLS (Interior)	S-W Save-Life Rp-Shel White S-W Save-Life Flame Resisting White	S-W Enamelastic or Save-Life Glass White		
FLOORS (Interior Wood)	S-W Floor Enamel	S-W Floor Enamel	S-W Oil Stain or Flo-Lac Varnish Stain	S-W Mar-Nac Floor Varnish
GALVANIZED IRON SURFACES	S-W Galvanized Iron Primer (brush with any paint)	S-W Galvanized Iron Primer and Old Dutch Enamel	S-W Oil Stain	S-W Ruper Varnish
INTERIOR WALLS AND CEILINGS	Flat-Tone Wall Finish S-W Semi-Luxure Wall Finish or Wall Paint No. 35 (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 Mar-Nac 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 Enamel		
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 Kromb Metal Primer Metalastic (for building costs)			
TO DAMPROOF FOUNDATIONS	S-W Aryston			
TO DAMPROOF INTERIOR WALLS ABOVE GRADE	S-W Plaster Bond			
WOOD PRESERVATIVE			S-W Carbolic	Copyright, 1931, by The Sherwin-Williams Co.

S-W PAGE 27

SWEET'S

1931-SWEET-00171



1. The first step is to identify the main topic of the document. This is often found in the title or the first few paragraphs.

It will be
from Montreal, in
Lower Old Plant
one will, wood
standard specifi
Should not
wood finishing
opportunity to
to main office.

The very best to produce, new and things as a resisting, up longest to receive.

Specify said

* A heavy porcelainlike zinc oxide, especially drying. There is no value in this, together with tending to lessen its brittleness with age, and to give it a grade of internal faces.

is made in
ing colors: wh
specify su

