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of
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Section B

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Products

Manufacturers of STRICTLY PURE
WHITE LEAD and RED LEAD.
Also manufacturers of Litharge.

Carter White Lead

Carter White Lead is a high grade and standard product, noted for its extreme whiteness, fineness, superior body, uniformity and great durability, because it is perfectly corroded by the only modern and scientific process in the white lead industry.

Architects should not fail to specify "Carter" when white paint or soft, clear tints are desired.

Carter Coach and Car Lead.

Carter Coach and Car Lead is a particularly high grade product, especially ground in bleached oil with reference to interior and surfacing work. It is extremely white and fine. It flats and dries well. Equally good for exterior work.

Red Lead

Carter Dry Red Lead contains no adulterants and conforms to government specifications.

Distribution

Carter White Lead is widely distributed through jobbers, and is retailed by local dealers in every locality. It is thus easily obtainable anywhere in the country.

Architects may specify "Carter" to be used on a building anywhere and the contractor can secure it.

Prices

Prices are governed by the fluctuations of the metal market.

Carter Lead is sold for about the same price as other standard brands.

White Lead Specifications

White Lead for Exterior—Before any paint is applied, woodwork to be thoroughly dry. Apply no paint when raining or snowing. All knots and sappy places to be varnished with best grain-alcohol shellac.

Priming Coat—To be a thin coat of Carter White Lead, linseed oil and turpentine, properly brushed into the pores. On yellow pine, spruce, hemlock and all sappy woods, a mixture of red lead and white lead is necessary to secure the best anchorage and insure a tenacious foundation for succeeding coats.

All nailholes, joints and other defects in surface to be puttied thoroughly after priming coat is dry, with a pure linseed oil putty made by thickening Carter White Lead with boiled whiting to putty consistency.

Second and Third Coats—To be Carter White Lead,



TRADE-MARK

pure, well-settled linseed oil, pure turpentine and drier, mixed to proper consistency and colored to suit.

All new lumber requires 3 coats to produce a durable job.

White Lead for Interior Woodwork—Surface to be put in proper condition for paint; all dirt, loose paint, etc., removed; all knots and sappy places to be varnished with pure grain-alcohol shellac varnish.

Priming Coat—To be a thin coat of Carter White Lead (Coach and Car preferred), pure linseed oil, turpentine and white turpentine japan drier, thoroughly mixed and properly applied.

Putty all nailholes, cracks and other defects with linseed oil putty, composed of equal parts of Carter Lead and whiting, after priming coat is thoroughly dry.

Second and Third Coats—Paint to be Carter White Lead (Coach and Car preferred), thinned with either Flatting Oil, pure turpentine or pure linseed oil and pure turpentine white drier, to produce eggshell, flat or a full gloss finish, and colored as desired. Architect to specify the finish desired.

Flat Finish for Plaster Walls

Carter White Lead, Flatting Oil and oil colors are used for the finest decorating on canvas, plaster or compo walls. While the first cost of such decorating may exceed other methods a little, the ultimate cost is less.

White Lead thinned with Flatting Oil and tinted with oil colors produces clear and delicate tints which are truly washable.

Decorating of this character is good for long service; in fact, until a change in color is wanted. These walls may be washed as often as need be to keep them fresh and clean.

Important to Architects

We recommend letting the painting contract separately from the general contract, and that estimates be asked only from competent and reliable contracting painters.

In order to insure the carrying out of the specifications we have stamped the name "Carter" on the side of every keg. When the head is removed, the superintendent can still identify the package.

Guarantee

Carter White Lead is sold under the following guarantee, which is printed on every package:

This package contains 8% linseed oil, 92% carbonate of lead. The CARTER WHITE LEAD Co. will pay \$100.00 if adulterant is found in this package.

Useful Information

Architects are invited to put their paint problems up to our Paint Information Bureau. Its services are given without charge.

RIPOLIN ENAMEL PRODUCTS

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Product

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



ANOTHER RIPOLIN MARK OF
INTERNATIONAL FAME

Trade-marks

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

Description of Ripolin Enamel

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

It is made by a secret process.

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

Scope of Use and Cost

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

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

Economical

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

Production

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

Specification Data and Distribution

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

Following are specifications of most general use:



THE FAMOUS RIPOLIN
BENDING TIN TEST

Specification No. 1

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

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

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

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

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

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

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

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

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



RIPOLIN CONTAINERS—EVERY
PACKAGE SEALED

Specification No. 2

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

Coat No. 1—A priming coat of Ripolin Enamel Undercoating thinned with $1\frac{1}{2}$ pt. raw linseed oil and $1\frac{1}{2}$ pt. pure turpentine to the gallon.

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

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

Specification No. 3

Specification for New or Unpainted Plaster Walls—

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

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

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

Specification No. 4

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

Any of the above plasters are especially good for this purpose. The plaster should be troweled as smoothly as possible, and while wet scored to the depth of $\frac{1}{8}$ to $\frac{1}{4}$ in. as desired. The most popular and satisfactory size tile for this purpose has been the 6-in. square or the oblong tile, about the shape and size of building brick. These effects are sometimes attempted with plaster of paris, but we would advise against this as unsatisfactory, owing to the extreme brittleness of plaster of paris and its tendency to crack easily.

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

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

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

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

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

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

Specification No. 5

Specification for Concrete or Portland Cement—

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

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

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

Coat No. 2—The same approved cement coating.

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

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

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

Specification No. 6

Specification for Galvanized Iron Interior or Exterior—

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

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

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

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

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

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

Specification No. 7

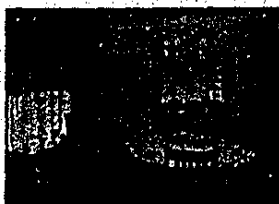
Specification for Exterior or Interior Iron Work—

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

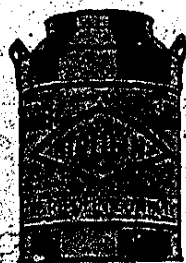
Coat No. 1—Gloss Ripolin thinned with 3 pt. of turpentine to the gallon. This is used in this way to bond perfectly to the metal.

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

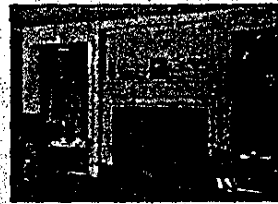
Coat No. 3—Good full coat of Ripolin of the luster desired as taken from the can.



DINING ROOM FINISHED IN
RIPOLIN



TYPICAL RIPOLIN
PACKAGE



A RIPOLIN FINISHED LIVING
ROOM

NATIONAL LEAD COMPANY

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

NEW YORK, N. Y., 111 Broadway
 BOSTON, MASS., 131 State Street
 BUFFALO, N. Y., 116 Oak Street
 CHICAGO, ILL., 900 West 18th Street
 PHILADELPHIA, PA., JOHN T. LEWIS & BROS. Co., 437 Chestnut Street

CINCINNATI, OHIO, 659 Freeman Avenue
 CLEVELAND, OHIO, 820 West Superior Avenue
 ST. LOUIS, MO., 722 Chestnut Street
 SAN FRANCISCO, CAL., 485 California Street
 PITTSBURGH, PA., NATIONAL LEAD & OIL Co., 316 Fourth Avenue

Products

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

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 wood, plaster, 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 surface and weather conditions. It can also be varied in color from pure white to every desirable shade and tint by the addition of the proper tinting materials.

Our Dutch Boy white lead is the highest grade white lead that can be made. It is pure, finely ground, smooth, excellent in spreading and hiding properties—a perfect paint material. Sold in 12½, 25, 50 and 100-lb. steel kegs. Our well-known trade-mark, the Dutch Boy Painter, is on every package and guarantees the purity of the contents.

Dutch Boy linseed oil is pure, clear, carefully filtered and well settled. Sold in 1 and 5-gal. sealed cans bearing the Dutch Boy Painter trade-mark as a guarantee of purity. We also sell pure linseed oil in half barrels and barrels.

Flat Finishes for Interiors

Most inside painting nowadays is done in dull or so-called flat effects. Up to a few years ago, these flat effects were always obtained with white lead by thinning it with turpentine. At that time, special flattening oils for use with white lead were developed. These flattening oils are largely superseding turpentine. The handsome, washable, soft tone finish which they give is resulting in a marked increase in the popularity of the painted wall.

One of the most successful flattening oils on the market today is our own Dutch Boy flattening oil. It flats white lead better than turpentine does, yet binds the pigment particles together with the tenacity of pure linseed oil, insuring a paint film which will not chip off. Dutch Boy flattening oil is designed especially for use with Dutch Boy white lead. Used with our white lead, it produces a soft, glossless finish that has a depth of tone and a richness which most flat paints lack.

Aside from the remarkable beauty of a Dutch Boy white lead and Dutch Boy flattening oil finish, the paint merits consideration from the standpoint of cleanliness and service. The hard, tilelike film it forms stands frequent washing with warm water, mild soap and a soft cloth or a sponge and thus can be kept absolutely clean and sanitary. The durability of the paint is not affected in any way and there is no unsightly streaking as often occurs when a less stable paint is washed. Dutch Boy



TRADE-MARK

flattening oil is sold in 1 and 5-gal. cans, sealed at the spout.

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-in-oil was perfected. It is a more highly oxidized product than old style dry red lead and is sold in paste form, ready to use after the addition of more pure linseed oil. Being more highly oxidized, Dutch Boy red lead in oil is finer and covers better. Being in paste form, it is more convenient to handle.

Dutch Boy red lead-in-oil is sold in 12½, 25, 50 and 100-lb. steel kegs under the Dutch Boy Painter trade-mark.

We also make dry red lead of the highest grade as well as red lead in liquid form. The liquid product is known as 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.

General Painting Specifications

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

Preparation of Surface—(1) Woodwork—All woodwork should be thoroughly dry and seasoned before any paint is applied. 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, scales, dirt and dust shall be removed. Where old painted work shows cracks or scales, use a paint burner or liquid paint remover to take off the old paint. Wash off with benzine or turpentine all parts where liquid paint remover has been used. Where no scales or cracks appear, sandpaper the surface gently with No. ½ or No. 1 sandpaper and follow with a good dusting.

Before priming new woodwork, all knots and sappy streaks shall receive 1 coat of pure denatured alcohol shellac, brushed out thin. After the priming coat of

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paint, as hereinafter specified, is thoroughly dry, putty up all knotholes, dents, cracks, and other defects in the surface with a pure linseed oil putty composed of equal parts of white lead and whiting. If desired, 1 part powdered litharge to 5 parts each of white lead and whiting may be added, except on light tinted work.

(2) **Plaster**—Before applying any paint to plaster, either new or old, see that it is clean and smooth. Go over the surface very lightly with fine sandpaper or a wide putty knife removing all grit and any loose plaster or paint. Fill all cracks with plaster of paris. In the case of large cracks, open them up clear down to the lath, soaking the edges with water, and then fill the openings with plaster of paris. Level off smooth and even with adjoining plaster surfaces. When the plaster of paris has dried thoroughly, sandpaper down to a smooth, even surface. Where new plaster is to be painted before it is thoroughly dried out, it shall be treated with 20% solution of zinc sulphate in water before priming.

(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 less than a year, it shall be aged artificially by washing with 20 parts zinc sulphate to 80 parts 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. This cleaning should be done with scrapers and wire brushes. Where soldering fluids have been used, the surface shall be scrubbed carefully with sandsoap and water and dried thoroughly 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 turpentine drier mixed according to the formulas hereinafter designated for each kind of work. All metal shall be painted with NATIONAL LEAD COMPANY'S Dutch Boy red lead-in-oil, Dutch Boy liquid red lead, or pure dry red lead and pure linseed oil mixed according to formulas hereafter given for each specific purpose.

(7) **Tinting Materials**—In producing tints and shades, John T. Lewis & Bros. Company 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.

(9) **Finishing Metal to Suit Color Scheme**—Where the color of red lead paint specified for metal work does not conform to color scheme, white lead-and-oil paint tinted as desired shall be applied over the red lead paint.

Formulas—The following formulas take no account of tinting materials.

See Paragraph No. 7 when adding colors to the formulas.

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

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

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

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

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

	(a) First coat	(b) Second coat
Dutch Boy white lead	100 lb.	100 lb.
Pure raw linseed oil	2 gal.	3½ to 4 gal.
Pure turpentine	2 gal.	1 pt.
Pure drier	1 pt.	1 pt.

(12) **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	100 lb.	100 lb.
Dutch Boy flattening oil	3 gal.	2 to 3 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	100 lb.	100 lb.
Dutch Boy flattening oil	2 to 3 gal.	1½ to 2 gal.
Pale varnish (suitable for enamel)	None	¾ 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.

(13) **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 12. For an eggshell gloss finish, mix the paint for the first coat according to formula B in paragraph 12 and according to formula D for the finishing coat.

(14) **Plaster Walls**—Three coats of paint shall be applied to plaster which has never before been painted. The priming coat shall be mixed as follows:

	Priming coat
Dutch Boy white lead	100 lb.
Pure kettled-boiled linseed oil	7 gal.
Pure turpentine	1 gal.

Note: If boiled linseed oil can't 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. Contrary to the belief of many, boiled oil can be had.

Mix the paint for the second coat according to formula B in paragraph 12 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.

(15) **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	
Dutch Boy white lead	100 lb.	Dutch Boy white lead	100 lb.
Pure linseed oil	7 gal. boiled or 7 gal. raw and 1½ pt. drier	Pure linseed oil	4 gal. (⅓ boiled, ⅔ raw) or 4 gal. raw and 1 pt. drier
Pure turpentine	1 gal.	Pure turpentine	1 gal.

(c) Third coat	
Dutch Boy white lead	100 lb.
Pure linseed oil	3½ gal. (⅓ boiled, ⅔ raw) or 3½ gal. raw and 1 pt. drier
Pure turpentine	1 pt.

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 15 and for the finishing coat according to formula C.

(16) **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	
Dutch Boy white lead	100 lb.	Dutch Boy white lead	100 lb.
Pure linseed oil	5 gal. boiled or 5 gal. raw and 1 pt. drier	Pure linseed oil	3 gal. (⅓ boiled, ⅔ raw) or 3 gal. raw and 1 pt. drier
Pure turpentine	1 gal.	Pure turpentine	½ gal.

(c) Third coat	
Dutch Boy white lead	100 lb.
Pure linseed oil	3½ gal. (⅓ boiled, ⅔ raw) or 3½ gal. raw and 1 pt. drier
Pure turpentine	1 pt.

In repainting concrete and stone, apply 2 coats. Mix the paint for the first coat according to formula B in paragraph 16 and according to formula C for the second coat.

Excellent flat and semi-flat finishes on brick, stone, concrete and stucco can be secured by applying over the second coat 1 or 2 coats of paint made with Dutch Boy white lead and Dutch Boy flattening oil. For flat Milwaukee finish, the proportion should be 2 to 3 gal. of flattening oil to 100 lb. of white lead. For eggshell gloss finish, use 1½ to 2 gal. of flattening oil and ¾ gal. of spar varnish to 100 lb. of white lead. For brick red finish on outside brick, thin the color with Dutch Boy flattening oil.

(17) **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.	Dutch Boy red lead-in-oil	light brown 100 lb.
Pure linseed oil	2½ gal.	Pure linseed oil	2½ gal.
Lampblack-in-oil	None	Lampblack-in-oil	12 oz.
		or	
Pure dry red lead	100 lb.	Pure dry red lead	100 lb.
Pure linseed oil	3¾ gal.	Pure linseed oil	3¾ gal.
Lampblack-in-oil	None	Lampblack-in-oil	13 oz.

(c) Third coat (dark brown)	
Dutch Boy red lead-in-oil	100 lb.
Pure linseed oil	3¾ gal.
Lampblack-in-oil	6 lb.

or	
Pure dry red lead	100 lb.
Pure linseed oil	4¾ gal.
Lampblack-in-oil	6½ lb.

Note: If genuine boiled linseed oil is available, use one-third boiled and two-thirds raw oil. If raw oil only is used, add ½ pt. drier to every gallon of paint. One-half pint of turpentine may be added to each 2 gal. of paint whenever it is deemed advisable to make the paint produced by any formula work more easily.

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.
Pure linseed oil	7½ gal.	10½ gal.
Medium chrome yellow	31 lb.	15 lb.
Prussian blue	24 lb.	52 lb.

	Black
Dutch Boy red lead-in-oil	100 lb.
Pure linseed oil	15 gal.
Pure turpentine	1 gal.
Prussian Blue	16 lb.
Lampblack	52 lb.

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 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 for "Standard Specification for the use of White Lead" or "Standard Specification for use of Red Lead."

Publications

A practical handbook, of unusual value to those interested in the subject of painting, is our "Handy Book on Painting." This book gives formulas and directions for exterior and interior painting of all kinds.

We also publish a booklet "The Protection of Structural Metal" which discusses the causes of corrosion and remedies for it, besides giving formulas and going into detail on the subject of painting metallic surfaces.

Another of our publications is "Painting—Protective and Decorative." It tells what paint is, what paint does and what paint costs and gives color scheme suggestions for the decoration of the interiors and exteriors of homes.

We also have booklets which deal specifically with the decoration of hotels, hospitals and public buildings. These booklets describe the various finishes and effects obtainable with white lead paint such as two-tone figured, glazed, tiffany, stenciled, striped, etc.

Any or all of these booklets will be sent on request. Write our nearest branch office.

THE SHERWIN-WILLIAMS CO.

Paints, Varnishes, Enamels, Stains and Lacquers

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601 Canal Road, CLEVELAND, OHIO

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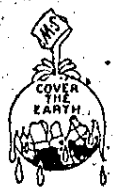
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Products

Manufacturers of a complete line of PAINTS, VARNISHES, STAINS, FILLERS, ENAMELS, ENAMEL UNDERCOATERS, CONCRETE FINISHES.

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



TRADE-MARK

type of finish, the nitrocellulose lacquer. We have had lacquers for a good many years, but the development of solvents which would carry enough coating material to yield a practicable architectural finish is an accomplishment of very recent date.

Sherwin-Williams Opex enables the architect to specify a material which will speed up the completion of the building tremendously because Opex Lacquers are dry for recoating in less than an hour, and consequently, if absolutely necessary, it is possible to completely finish a room in less than a day.

Opex Lacquers are unaffected by heat, cold, steam, water and alkali, and are not easily scratched or marred. They stand up amazingly well under the usual strong solutions, such as janitors are in the habit of using for washing.

Opex Lacquers are made both in colors and clear varnish-like finish.

Opex dries with a most agreeable semi-gloss finish. It rubs very satisfactorily and with a minimum amount of labor to either a high polish or a dull satin rubbed finish.

Specifications vary, depending upon the type of building and quality of finish required. We shall gladly prepare such specifications at any time. A request addressed to us at 601 Canal Road, Cleveland, Ohio, will have our immediate attention.

Safeguarding of Quality

THE SHERWIN-WILLIAMS Co. is the largest manufacturer of paints, varnishes, stains, and enamels in the world. The business has grown from a small storeroom to its present proportions in 60 years. The one thing which has made this success possible, was the strict adherence to the Company's policy of "Quality First."

The majority of the leading architects in the United States and the United Kingdom are specifying Sherwin-Williams Architectural Finishes, because they have the utmost belief in their quality.

Department of Architectural Service

The Department of Architectural Service is always ready to assist in any way with painting and finishing problems. It is an organized service of the highest type whose method of co-operation with architects and architectural engineers, it is said by many members of the profession, is of the greatest value.

Complete Specification Book

The Sherwin-Williams new Book of Painting and Varnishing Specifications is now ready. It is believed to be the most complete book of its kind which has ever been compiled. A copy of this book will be sent to architects or engineers without charge.

Opex Lacquers

The demand for architectural finishes has been progressively for materials requiring less and less time for application. The cost of idle buildings waiting for paints, varnishes and enamels to dry is admittedly great.

The problem has been solved only through the development and improvement of an entirely different

Painting Iron and Steel Surfaces

The Sherwin-Williams line of Metal Protective Finishes comprises the following:

Red Lead Paints.....	S-W Liquid Red Lead
	S-W Suspended Red Lead
Composite Paints.....	S-W Kromik Metal Primer
Carbon Paints:	
Combination Carbon Paints	S-W Metalastic
Charcoal Carbon Paints...	S-W Carbon Paint Red Diamond Brand
Graphite Carbon Paints...	S-W Non-Corrodible Graphite Paint
Special Acid Fume Resisting Paint.....	S-W Non-Corrodible Acid Resisting Paint Black
Pitch Paint.....	S-W Ebonol

First Coat—Sherwin-Williams Flat-Tone, in the color selected by the architect, mixed in equal parts with Flat-Tone Mixing Size.

Second Coat—Sherwin-Williams Flat-Tone in the selected color applied without reduction except with turpentine as may be found advisable for satisfactory brushing.

Third Coat—Same as second coat. Advisable when applying white or light tints. Frequently possible to omit with the darker shades.

Note: Contractor shall notify the architect at once if, after the first coat of Flat-Tone is applied, the walls show undue porosity or if there is evidence of burning or hot spots.

Original Flat-Tone Multi-Color Sponge Effects for Walls

Multi-Color Sponge Stipple Effects are applied over a foundation color of Flat-Tone—2 coats—applied as directed in the specification for Flat-Tone 1st and 2nd coats.

This effective, and most original technique in wall decorating, was introduced by THE SHERWIN-WILLIAMS Co. about six years ago. It is freely used by the best decorators for textured wall effects in every type of building.

The colors are specified for each effect and a portfolio, pocket size, containing a representative selection of samples painted and stippled in Flat-Tone will be furnished the architect or contractor without cost.

The Sherwin-Williams Decorative Studios are equipped to develop any color scheme the architect may require. The complete schedule, for all colors required on the job, is typewritten and furnished along with the sketches worked up. Extra copies of the illustrated direction sheets will be provided the architect as required.

Flat-Tone System Effects (Tiffany Work)

The production of these most beautiful decorative effects was brought to a practical working basis by THE SHERWIN-WILLIAMS Co. over 15 years ago. This was made possible by the perfecting of Sherwin-Williams Glazing Liquid. This blending liquid is unique and is not duplicated in the entire field. It is tinted with oil colors and used for antiqueing woodwork, furniture and plaster walls and for the production of the elegant translucent wall effects commonly called tiffany work.

Flat-Tone Glazing Liquid is a translucent fluid of a milky consistency. It dries to a soft eg-shel sheen which does not require "flattening" with starch or buttermilk, thus effecting a saving of one operation as well as eliminating an unsanitary practice.

Flat-Tone Glaze System Effects are produced over a ground color of Sherwin-Williams Flat-Tone. Flat-Tone Glazing Liquid is tinted with Flat-Tone Glaze Colors in Oil, as specified for the effect selected. The tinted liquid is then brushed onto the Flat-Tone ground color and is stippled with a crumpled cloth, a brush, a rolled newspaper or in a number of other different ways, to produce the kind of print or texture desired.

Effects produced with Flat-Tone Glazing Liquid over Flat-Tone or over enamel are entirely washable and have the advantage of not showing soil at all readily. THE SHERWIN-WILLIAMS Co. will furnish complete working specifications and directions along with painted samples in pocket portfolio for the architect and contractor, without charge, upon request.

White Paint for Factory and Garage Walls

It is now a recognized fact that a high gloss white interior wall paint does not produce as light an interior as does an eg-shel finish paint. A high gloss surface reflects beams of light unbroken resulting in harsh high lights and equally intense shadows. A beam of light striking an eg-shel gloss is immediately broken up and

the light is diffused, and a greater amount of working light is delivered to the machine or plane of operation than with the gloss finish.

Sherwin-Williams Save-Lite Interior Eg-Shel White is our standard specification for interior mills, garages and all workrooms where careful discrimination in work is required.

Specification—Preparation—Before beginning the painting of the walls and ceilings, the contractor shall make sure through careful inspection that all surfaces to be painted are in proper condition for finishing.

First and Second Coats—SPRAY APPLICATION. Two coats of Sherwin-Williams Save-Lite Interior Eg-Shel White shall be applied to all interior walls, columns, ceilings, beams and girders above 5 ft. from the floor. Both coats shall be thinned with Sherwin-Williams Reducer No. 74 in the proportion of one qt. to the gallon.

Note: In all but exceptional cases one spray coat will cover satisfactorily.

BRUSH APPLICATION—Apply two coats of Sherwin-Williams Save-Lite Eg-Shel Interior White thinning with one pt. to one qt. Sherwin-Williams Reducer No. 74.

Dado—A dado 5 ft. in height shall be painted with two coats of Sherwin-Williams Dado Enamel in color selected. A stripe 3 in. wide separating the dado from the wall finish shall be painted with Sherwin-Williams Dado Enamel in color selected.

Varnishing of Interior Floors

Mar-Not is Sherwin-Williams standard floor varnish. It possesses the maximum toughness and resistance to wear and abrasion. It is not affected by hot or cold water, and when scratched, will not chip off or powder white. Mar-Not has a beautiful, rich luster which continues to look well under service. Mar-Not is a very satisfactory drying varnish and can be walked on the following day where necessary.

Specification—Preparation—The floors shall be sanded to a perfectly smooth surface and thoroughly cleaned of all dust, stains, etc., before any finish is applied. No finish shall be applied unless the floors are absolutely dry.

First Coat—(For open grain woods only). Sherwin-Williams Paste Filler, Transparent (or color desired). Before filler has set, wipe off clean across grain with burlap or excelsior.

Second Coat—(On close grain woods this will be First Coat.) Sherwin-Williams Mar-Not Floor Varnish thinned with pure turpentine in proportion of 1 pt. to 1 gal. of varnish. When dry, sand lightly with No. 00 sandpaper.

Third and Fourth Coats—Sherwin-Williams Mar-Not Floor Varnish as it comes from the package, sanding third coat, when dry, with No. 00 sandpaper.

Painting of Cement Floors

Concrete cement floors are subject to dusting under travel, and where loaded trucks are driven over the surface, cracks and ruts frequently develop.

Sherwin-Williams Concrete Floor Paint dries hard to a tough, wear resisting surface. It is made in 8 colors, and color folders will be sent on request.

Specification—Contractor shall make sure that all cement floors to be painted are thoroughly dry and free from dust, dirt and grease before beginning work. Two (or 3) coats of Sherwin-Williams Concrete Floor Paint, in color selected, shall be applied. The first coat shall be thinned in the proportion of 1 pt. of pure turpentine to the gallon of paint. The second coat shall be applied in the consistency supplied in the original container.

Note: When concrete floors do not have to be painted, they can be treated with Sherwin-Williams Concrete and Cement Hardener, which leaves them in the original color and hardened against "dusting" and disintegration.

Wood Floor Preservative

There is such a thing as a wood floor being subjected to so much wear that it is not practical to finish it with paint or varnish or any surface finish. Schoolroom, office and corridor floors are examples of this type of surface.

Hot Linseed Oil, Turpentine and Paraffine Oil have been largely resorted to in the past, but have not been

at all satisfactory leaving a dust catching film which is objectionable and unsanitary. Repeated scrubbing soon removes these floor oils entirely from the surface, so that refinishing again becomes necessary.

Sherwin-Williams Floor-Seal is a varnish ordinarily used for wood floors. It penetrates into the wood itself, hardening the surface from within. The first coat of Floor-Seal practically disappears into the wood itself. The second coat completes the sealing of the wood and deposits a very slight varnish film on the surface. This, of course, wears off under traffic, but leaves the Floor-Seal in prime condition within the wood to keep the surface water-tight and prevent the penetration of dirt and grease. A Floor-Seal floor washes up very readily.

Specification—All wood floors to be treated with preservative shall be smooth, clean and free from grease, stains, etc. Two applications of Sherwin-Williams Floor-Seal shall be made in the consistency supplied by the manufacturer. Allow sufficient time for drying between coats. (On maple floors apply 1 coat only, unless it is evident that 1 coat has not thoroughly sealed the surface.)

Staining and Varnishing Interior Trim

Scar-Not is Sherwin-Williams varnish for interior woodwork trim. It is a full-bodied varnish which makes it possible to build up a beautiful finish with the least number of coats. Scar-Not is pale in color, dries dust-free in four hours and after two or three days can be rubbed to a polish with pumice stone and oil.

Scar-Not Varnish dries very hard to resist abrasion. It is highly water resisting and will not soften to print under ordinary heat of warm dishes. Scar-Not does not powder white when scratched.

Specification—Preparation—All wood shall be dry, clean and smooth before any finishing materials are applied. All nail-holes, cuts, cracks and other defects shall be treated so as to render them unnoticeable.

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

Second Coat—Sherwin-Williams Paste Filler in color selected by architect. Wipe off across grain with burlap or excelsior, before filler has set, to remove excess filler. Allow 24 hours for drying.

Note: The use of filler should only be specified for open grain woods. Where close grain woods are to be finished, specify what is the third coat in this specification, as the second coat.

Third Coat—A thin coat of Sherwin-Williams Marvelac or pure shellac.

Fourth and Fifth Coats—Sherwin-Williams Scar-Not Varnish. Sufficient time for thorough drying shall be allowed between coats. The third and fourth coats shall be lightly sanded before applying subsequent coats. (For rubbed finish, the last coat, when sufficiently hard, shall be rubbed with powdered pumice stone and oil or water to a full finish).

Note: Where rubbed effect is desired without the labor of hand rubbing, Sherwin-Williams Velvet Finish Varnish should be substituted for the fifth coat.

Enamel Finish for Interior Trim

Old Dutch Enamel is Sherwin-Williams' very finest enamel product and is recommended unreservedly for the highest type of work. It possesses a fineness of texture and depth of tone that is unsurpassed in any enamel, either imported or domestic.

Old Dutch Enamel is classified as a full oil enamel. The durability of Old Dutch Enamel is attested to by the fact that Sherwin-Williams recommends its use for enamel work exposed to the weather, and has been for years furnishing Old Dutch Enamel to a number of the leading railroads of the country for the finishing of coaches.

Old Dutch Enamel is made in white, ivory and french gray, and is furnished in both gloss and dull finishes.

Note: Old Dutch Enamel dull is not recommended for exterior use. Old Dutch Enamel is intended to be tinted for special colors required by the architect using Sherwin-Williams First Quality Oil Colors. In tinting, the oil color should be broken down with a small amount of the enamel before adding to the enamel to be tinted. For best results it is recommended that the enamel undercoat be tinted to match the enamel.

Specification—Priming Coat—Sherwin-Williams Flat-Rite Enamel undercoat thinned as follows: One full pint pure raw linseed oil, one half pint pure spirits of turpentine to the gallon.

Second and Third Coats—Flat-Rite shall be applied in the consistency supplied by the manufacturer, allowing sufficient time for thorough drying between coats. The first and second coats shall be sanded to a smooth surface with No. 0 sandpaper; the third or last undercoat shall be sanded smooth with No. 000 sandpaper.

Fourth Coat—Sherwin-Williams Old Dutch Enamel, Gloss, mixed equal parts with Flat-Rite Undercoat.

Fifth Coat—Sherwin-Williams Old Dutch Enamel, applied in color selected, as it comes in package.

For a Dull Finish—When sufficiently hard, the last coat shall be rubbed to a dull finish with powdered pumice stone and water.

Enamel Finish on Interior Walls

Specification—Before any paint is applied to the walls, the contractor shall make certain that the walls are perfectly dry and free from dust and dirt.

First Coat—Sherwin-Williams Flat-Rite Enamel Undercoat mixed in equal parts with Sherwin-Williams Flat-Tone Mixing Size.

Second Coat—Shall consist of Sherwin-Williams Flat-Rite Enamel Undercoat mixed with Sherwin-Williams Flat-Tone Mixing Size, in proportion of 1 qt. of undercoat to 1 gal. of mixing size.

Third Coat—Shall consist of Flat-Rite Enamel Undercoat in consistency supplied by manufacturer.

Fourth Coat—Shall consist of Sherwin-Williams Old Dutch Enamel and Flat-Rite Undercoat, mixed equal parts. When dry sand lightly.

Fifth Coat—Shall consist of Sherwin-Williams Old Dutch Enamel in consistency supplied by manufacturer.

Alternative Specification—The contractor shall make sure, before applying any paint to walls or ceilings, that same are perfectly dry and free from dust and dirt.

First Coat—Consisting of Sherwin-Williams Flat-Tone and Flat-Tone Mixing Size, mixed equal parts, shall be applied.

Second Coat—Shall consist of Sherwin-Williams Flat-Tone and Sherwin-Williams Enameloid in color selected by architect.

Third Coat—Shall consist of Sherwin-Williams Enameloid in consistency supplied by the manufacturer.

Painting of Radiators

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.

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 of color.

White Damar enamels will yellow slightly, while flat finishes, like Flat-Tone and colored enamels, will likewise change color slightly.

THE SHERWIN WILLIAMS Co. will be glad to send, on request, a copy of Professional Bulletin No. 4, which discusses at some length the painting of radiators and the relation of paint colors to heat radiation.

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-Tone White and one coat of Sherwin-Williams Snow White Enamel.

For a colored enamel finish on radiators, specify two coats of Sherwin-Williams Flat-Tone 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.

ARCHITECTS' GUIDE

FOR PAINTING, VARNISHING, STAINING AND ENAMELING

IMPORTANT: EACH 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 (ext) ...	<i>S-W Concrete Wall Finish</i>	<i>Old Dutch Enamel, Gloss</i>		
CONCRETE WALLS...	<i>S-W Concrete Wall Finish</i>	<i>Old Dutch Enamel, Gloss</i>		
CEMENT FLOORS....	<i>S-W Concrete Floor Paint</i>	<i>S-W Concrete Floor Paint</i>		
EXTERIOR WOOD SURFACES	<i>S-W P (Sherwin-Williams Prepared Paint)</i>	<i>Old Dutch Enamel, Gloss</i>	<i>S-W Preservative Shingle Stain</i> <i>S-W Acid or Oil Stain</i>	<i>Rexpar Varnish</i>
EXTERIOR METAL SURFACES	<i>Kromik Structural Steel Primer</i> <i>Metastatic (for finishing coats)</i>	<i>Old Dutch Enamel, Gloss</i>		
FACTORY WALLS (Interior)	<i>S-W Eg-Shel Mill White</i> <i>S-W Fume Resisting White</i>	<i>Old Dutch Enamel or Enameloid</i>		
FLOORS (Interior Wood)	<i>S-W Inside Floor Paint (the enamel-like finish)</i>	<i>S-W Inside Floor Paint (the enamel-like finish)</i>	<i>Oil Stain or Floorlac Varnish Stain</i>	<i>Mar-Net Floor Varnish</i>
GALVANIZED IRON SURFACES	<i>S-W Galvanized Iron Primer (finish with any paint)</i>	<i>S-W Galvanized Iron Primer and Old Dutch Enamel</i>		
INTERIOR WALLS AND CEILINGS....	<i>Flat-Tone Wall Finish</i> <i>S-W Semi-Gloss Wall Finish</i>	<i>Old Dutch Enamel or Enameloid</i>		
INTERIOR WOOD TRIM	<i>S-W P (Sherwin-Williams Prepared Paint)</i>	<i>Old Dutch Enamel or Enameloid</i>	<i>S-W Acid Stain</i> <i>S-W Handcraft Stain</i> <i>S-W Oil Stain</i>	<i>Scar-Net Varnish</i> <i>Velvet Finish Varnish (for imitation rubbed effect)</i>
PORCH FLOORS AND DECKS	<i>S-W Porch and Deck Paint</i>			
RADIATORS AND PIPES	<i>S-W Flat-Tone Wall Finish or</i> <i>S-W Gold Paint</i> <i>S-W Aluminum Paint</i>	<i>For White—S-W Snow White Enamel</i> <i>For colors—Enameloid</i>		
ROOFS—Metal	<i>S-W P or Metastatic (if galvanized, prime with S-W Galvanized Iron Primer)</i>			
ROOFS—Wood Shingle...	<i>S-W P</i>		<i>S-W Preservative Shingle Stain</i>	
STACKS AND HOT SURFACES	<i>Salamander Smoke-Stack Black</i>			
STRUCTURAL STEEL	<i>Kromik Structural Steel Primer</i> <i>Metastatic (for finishing coats)</i>			
TO DAMPPROOF FOUNDATIONS ...	<i>S-W Antydamp</i>			
TO DAMPPROOF INTERIOR WALLS ABOVE GRADE...	<i>S-W Plaster Bond</i>			
WOOD PRESERVATIVE			<i>S-W Carbolic-ol</i>	Copyright, 1923, by The Sherwin-Williams Co.