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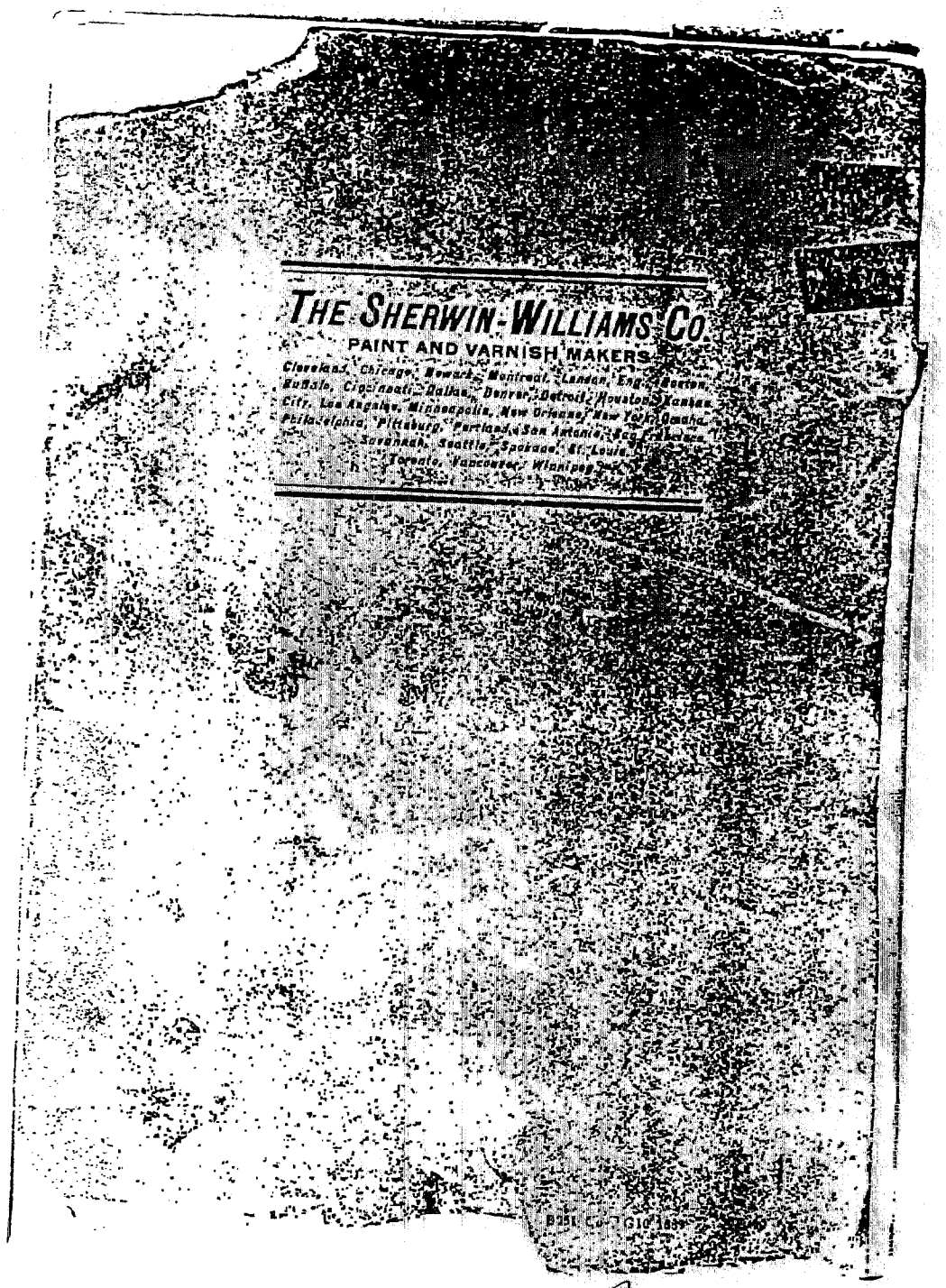

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No. 1 Furniture

A safe varnish for furniture and general inside use. Is medium in color, easy working and quick drying. It dries dust free in four hours, hard in twenty-four hours, and can be rubbed.

First Coaters, Fillers and Driers

Marvelac-er

A varnish first coater specially designed as a substitute for White Shellac, on natural or very light-colored woods not stained. Marvelac-er is perfectly transparent in color, has excellent working qualities; will not show laps, streaks nor brush marks; is not affected by water, dampness nor frost, making it superior in every respect to Shellac as a first or foundation coat on any grade of woodwork. Under favorable conditions dries hard in about five to six hours; to re-coat over night.

Hard Drying Coater

A perfectly safe, clear first coater for the best grades of work. Is very elastic, therefore will not crack, powder or dust up while sanding, like ordinary first coaters. It sands down smoothly and does not allow subsequent coats to sink away or perish. Can be satisfactorily brushed or reduced and dipped. When used as a finishing coat on cheap or medium grade chairs will produce a good, durable finish that will not mar or print. Medium in color and body. Dries dust free in two to three hours and can be sanded and re-coated in twenty-four hours.

Shellac-Coat

"A better-than-shellac" first coater. A specialty which, if properly applied, produces an undercoating for varnish which on interior finishing (floors excepted) will be found a splendid substitute for a coat of shellac. Works freely, dries promptly and does not settle.

Shellacine

A specialty made for first coating on interior woodwork (floors, kitchens and bathrooms excepted). Shellacine is light in body and consequently easily applied. It does not depend upon its filling qualities, but absolutely seals the surface, thereby preventing absorption. It should be only lightly sanded. Shellacine will not settle hard nor become gummy in bottom of package.

Dry-o-nite

The master painters' drier. A strong, reliable, economical and uniform drier. It mixes readily with oil, and will not curdle or separate. Will not burn the paint or cause surface drying.

Hercules Drier

This is a pale, high grade drier of exceptional strength. Mixes readily with oil and will not curdle or separate. Will dry paste wood fillers promptly and perfectly. Owing to its heavy body, good color and great drying strength, it is most economical for the Master Painter and Furniture Trade.

Japan Drier

A strong, economical drier.

Sherwin-Williams Paint Prepared—SWP

SWP is manufactured in liquid form ready to use for painting buildings, outside and inside. No better paint can be made for the purpose. It is better than hand-mixed lead and oil or inferior prepared paints, because it works easier

under the brush, covers more surface to the gallon, looks better, and through its economy in use, allows the painter to make more money on the job.

The best paint made and sold today is prepared paint. This fact is being generally recognized in spite of the many handicaps under which prepared paint has labored since its inception. Even now there are many inferior prepared paints on the market which are made to sell cheaply, so that a person who wishes honest goods can only be sure of obtaining them by buying a paint which bears the name and guarantee of a reputable maker. There are many more poor prepared paints on the market than there are good ones.

What is true of prepared paint is just as true of white lead, which has been looked upon in the past and is still looked upon by many painters as the best painting material to use. All white lead is not good. There is a great difference in various brands. Just as much trouble and as much dissatisfaction, and in fact as poor results are secured from the use of poor white lead as there is from poor prepared paint. Adulterations in white lead, however, are difficult to detect unless one is a chemist. Impure lead can spoil the best oil and cause much damage to the appearance and durability of the paint film, just as a poor grade of oil in a prepared paint will give it the tendency to crack and peel away. The painter has to trust that his lead will be all right as well as his oil and to apply the mixture with the hope that no bad results will ensue. By using a good prepared paint such as SWP he can be absolutely free from uncertainty and be sure that the job which he is doing will be satisfactory in every way. For the benefit of the painter who prefers white lead, we would recommend the use of G D P Lead described in the first part of this book. It is guaranteed strictly pure.

The best prepared paint made by manufacturers is the result of the proper selection of only the best raw materials such as pure white lead, pure linseed oil, zinc and turpentine, and the exact and thorough mixing and grinding of these ingredients into a product that will always be uniform, owing to the exactness of the formula used. The perfection of machinery for the mixing and grinding of paints has now reached such a point the ingredients are ground to such a degree of fineness and are so thoroughly combined, that the paint which is thus made will cover more surface, and will wear longer and better because of the fact that the paint film is knit firmly together on the surface and presents a smooth solid front to the weather. The results are more economical because, owing to its greater spreading capacity per gallon, it will go farther than an equal amount of other paint. All of these points are ones that the practical painter will do well to consider before he recommends or uses other paint on his jobs.

The Sherwin-Williams Co. have been making prepared paint for nearly forty years. It has always been our policy to manufacture the best paint that it is possible to make. We have always believed that the best paint sells best, and that it is sound business policy to make SWP thoroughly good from the practical man's point of view. The immense growth of our business proves that we are right in holding to such a belief because we could not possibly have reached our present success if SWP had not given constant satisfaction. We believe strongly in good quality. It is the only principle on which a lasting successful business can be built. This is just as true in our business of making paint, as it is in the painter's business of spreading it. The better work you do, the more work you get. If you paint a man's house and he is suited, he comes to you the next year to have you paint his barn or other buildings which he may own. Your success is our success, so that you can see that our only hope of winning and holding your support is to give you a paint such as SWP that will furnish your customers general satisfaction.

yellows, etc. Hence we are provided with dry stocks that we know are of best quality and thoroughly reliable.

We also employ a large staff of chemists; and of every batch of lead and zinc, every tank of linseed oil, every barrel of turpentine, two samples are taken. One of these goes to the chemical laboratory, where it is carefully examined for its chemical properties. The other goes to the testing rooms, where it is tested for its working and drying qualities, color, etc.

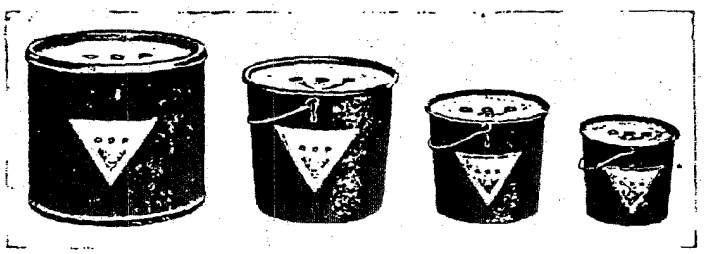
This is adhered to absolutely in all our factories, not as a matter of form, but as an additional safeguard to our high quality.

We also manufacture our own Old Dutch Process Lead. The reason for making our own lead is not only due to the fact that our consumption of carbonate of lead is very large, but also to the fact, as we make, sell and distribute a complete line of paint and varnish products we feel that it is decidedly to our best interest to furnish the trade with a strictly pure grade of White Lead.

Our Stack House, where we make O D P Lead is 213 feet long, 84 feet wide and contains 16 stacks, with provision for adding any number of new stacks from time to time as the growth of the business may require. Each stack has a capacity of 10,000 pots, each pot holding about 25 pounds of lead. The Mill Building in our plant is 150 feet long, 75 feet wide and five stories high, and contains grinding machines, casting kettles, buckle casting machines, etc. In making our O D P Lead we use only the best double refined, desilverized pig lead. This is shipped us in car lots and samples are taken and tested from each car before the lead is corroded. By this thorough method of checking the raw product that goes into our White Lead, and by careful and up-to-date means of manufacture, we are able to produce a lead which we know will be absolutely satisfactory in every particular and one which will meet exactly the guarantee shown on every package of Old Dutch Process Lead which we manufacture, and which is:

"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."

All the processes of O D P Lead manufacture are supervised by men who have had years of experience in the lead business.



Our ODP Lead Containers

S-W Old Dutch Process White Lead

OUR O D P White Lead is made from the best double refined, desilverized pig lead, manufactured by the Old Dutch Process, which, although slower than other processes, gives the lead a seasoning and aging which cannot be obtained in any other way. It is ground in S-W Strictly Pure Linseed Oil and contains all the old-fashioned good qualities necessary for use as a base with tinting colors. Its purity is guaranteed on the package. Put up in 12½ 25, 50 and 100-lb. kegs.

Sherwin-Williams Colors

CONTROLLING, as we do, every accessory of color making—manufacturing our own dry colors, oils and driers and possessing expert knowledge as to what constitutes the highest standard of quality—we are in position to produce colors of exceptional merit that can always be depended upon for good work.

S-W First Quality Oil Colors—Paste

Finely Ground in Pure Linseed Oil

SHERWIN-WILLIAMS First Quality Oil Colors being mainly for the production of tints and shades for the painter's use, it is important that the colors should be of uniform strength, shade, purity, fineness and true to name.

It has been our endeavor for over 40 years to maintain as nearly an absolute standard as possible in these respects. We are exceedingly careful in the selection and purchase of the necessary raw materials, besides we pay more than ordinary attention to the fine grinding of this line so that the colors will assimilate thoroughly with White.

On account of the character of our grinding, etc., our colors will be found to break up and assimilate more quickly with other pigments than the usual run of oil colors sold.

Our line includes all the standard tinting colors. They may be divided roughly into two general classes, one containing the Blacks, Blues, Greens, Vermilions, Chrome Yellows and Tuscan Red, all of which are manufactured. The other class includes what are known as earth colors, such as Umbers, Siennas, Vandyke Brown, Indian Red and Yellow Ochre—these are found in the natural state in various locations and in a very widely varying quality.

Sherwin-Williams 1st Quality Oil Colors represent the best we are able to make. Painters who use tinting colors with White Lead as a base will find that the Sherwin-Williams Old Dutch Process White Lead has all the old-fashioned good qualities necessary. Our Old Dutch Process Lead is free from acid and is ground in the best and purest linseed oil. It is corroded in our own lead plant, ground in our own mills in linseed oil of our own manufacture, and will be found satisfactory in every particular in connection with our tinting colors.

S-W Enamelastic---Liquid

ENAMELASTIC is a line of high quality white enamels for use in interior and exterior finishing. As white enamel is in reality a white color in varnish, the two prime materials required in making it are a very white and opaque pigment and a varnish as nearly colorless as possible. These must be prepared in such a way as to secure best working, flowing and drying qualities, giving the fullest surface and a luster that stays permanently white without any tendency to crack, mar readily or perish. All of these details have been carefully watched by us in manufacturing Enamelastic. It is easy working, with splendid flowing qualities, has great opacity or covering power, is firm yet very elastic drying, producing a pure, clean-toned white that holds its color and makes a full, rich finish. In short, it represents the very highest quality Enamel possible to secure from a combination of choice raw materials and unequaled facilities for manufacture of high grade paint and varnish products. This line includes five distinct finishes:

Enamelastic—Liquid—Exterior

This is a pure white enamel of extremely easy working and flowing qualities, designed especially for use on high class decorative work, entranceways, store fronts, yachts, vehicles, etc. It dries dust free in ten or twelve hours and hard enough for re-coating in four days. It has the greatest durability under outside exposure. Owing to its elasticity, it cannot be rubbed until bone dry.

Enamelastic—Interior—Pure White

For Gloss Finishing

The same in general character as Enamelastic, Exterior. It is intended practically for finest grades of interior work, where it is desired to leave the surface in a dull gloss or lightly rubbed finish. Dries dust free in ten to twelve hours, hard in two days and may be lightly rubbed in five or six days.

Enamelastic—Hard Drying Interior—Pure White

For Rubbing and Polishing

This is an intensely white enamel, possessing splendid body, fine working and flowing qualities, and which remains permanently white. It is adapted for use on fine interior work which is intended to be finished in either a rubbed or polished effect. Dries dust free in three hours, hard in twenty-four hours. Can be rubbed in three days and safely polished the day following.

Enamelastic—Hard Drying Exterior—Pure White

For Rubbing and Polishing

This is the same as Hard Drying Interior, except that it is what is generally termed a bluish white—designed especially to meet the demands of those who prefer it in preference to an absolutely pure white.

Enamelastic—Dull Finish Interior—Pure White

Produces a rubbed effect without the necessity of rubbing. It is full bodied, works very freely, flows out perfectly and dries quickly with a hard, rich, flat finish. It is pure white and is intended especially for use as a last or finishing coat over Sherwin-Williams Flat-tone White or S-W O D P White Lead. It should be applied with a good fitch brush. Put up in quarts and gallons.

Enamel Undercoatings

In building up the undercoats for White Enamel work there is one important factor that predominates, and that is the matter of thoroughly covering and obscuring the original surface with the least number of coats and the minimum amount of labor. While there is a difference of opinion among practical painters relative to the best means of preparing the ground work for enamels, it is pretty generally known that the majority of them prefer White Lead in oil. We believe that White Lead in oil is well adapted for the priming or initial coats particularly. For the intermediate coats there is quite a diversity of opinion among painters and decorators, some preferring to use Lead clear through, simply manipulating it differently with respect to thinning for the various coats, while others are strongly in favor and practice the idea of combining a certain amount of zinc with the Lead, gradually increasing the percentage of zinc as they approach the final undercoat over which the enamel is to be applied. For this intermediate work we recommend S-W Flat-tone White, a product which is being largely used to-day by a number of painters throughout the country for that purpose with the best of satisfaction. S-W Flat-tone White is put up in both paste and liquid form and can be successfully used throughout in building up the undercoats over which the enamel is to be applied. We will not attempt here to outline any specific directions for thinning our Flat-tone White which is put up in paste form, because we believe the question of reduction of those goods is a matter which should be left very largely to the good judgment of the practical painter.

S-W Enameloid---Liquid

A SPLENDID varnish paint for use on inside walls, ceilings and woodwork where a high gloss paint is demanded. It is a moderate priced yet high quality that insures satisfaction when properly applied. Easy of application, it does not drag under the brush, covers well and is economical. Can be cleaned with soap and water without injury. Comes in 19 shades and white. Put up in ¼ pt., ½ pt., pint, quart, ½ gal. and gallon cans. Six of the more popular shades in the line are shown on the insert at the back of this book.

S-W Bath Enamel---Liquid

THE best Bath Enamel that can be made. Ground in special liquids which produce a porcelain-like surface that will successfully withstand the effects of hot and cold water. It is tough and tenacious and will not chip or flake. It is also very durable and frequent repainting is unnecessary as in the use of cheaper enamels on the market. Bath Enamel is not a cheap, low-priced article, but the highest quality and most satisfactory and economical one made. Comes in Porcelain and Ground. Put up in ½ pts., pts., qts. and gals.

S-W Enamel---Liquid

ENAMEL differs from paint in hardness and gloss, which is obtained through the use of zinc white and varnish in addition to materials found in ordinary linseed oil paint. S-W Enamel produces the much desired enamel finish on woodwork and walls at a great saving of time, labor, number of coats and cost of material over old methods. It also brings enamel finishing within the reach of persons of moderate means. It is especially suited for use on bedsteads, desks, tables, chairs, etc. Comes in 14 good shades and ground. Put up in ¼ and ½ pts., pts., qts., ½ gals. and gallons.

S-W Flat-tone—Liquid and Paste

FLAT-TONE is a specialty for the artistic decoration of interior walls, ceilings and woodwork. It is the only entirely satisfactory finish which combines: soft, velvety flat effects and richness and depth of tone. It produces a satisfactory surface which can be refinished at any time, and is especially adapted for use as a ground coat under enamels and glaze colors—the highest type of decoration. Easy to apply, it does not streak when put on with a wide wall or kalsomine brush, and is very durable. It permits of repeated washing and cleaning without injury. In addition to a large covering capacity secured through the extreme fineness in grinding, Flat-tone is always uniform in color. It comes in 23 shades, 19 of which are put up in liquid and paste form, while the remainder are put up in paste form only. Work is now under way towards putting out all of the Flat-tone shades in liquid form, and we expect to do this very shortly.

Flat-tone is economical to use, owing to the variety of shades provided. It is a high grade product in every way and it is not like the cheap kalsomine finishes on the market to-day, which aim at the same result, but which are really only satisfactory for cheaper work. Flat-tone has been made to meet the particular requirements of the higher class work, and produces a finishing effect far superior to any materials heretofore offered.

Unlike oil paints, Flat-tone is very finely ground in high grade Japan liquid, is uniform in color, has easy working and good flowing qualities, splendid covering capacity, and does not require stippling to insure a uniform finish.

Flat-tone has been used with splendid results on a number of the largest buildings in the country and is a wall finish which is worthy of the confidence of every painter. Sixteen of the colors in this line are shown on the insert at the back of this book.

Directions for Use of Flat-tone Liquid

First Coat—Flat-tone Mixing Size mixed equal parts with Flat-tone Liquid. If a more economical job is desired Wall Size may be used instead of Flat-tone Mixing Size. Where it is desired to use O D P Lead as an undercoating Flat-tone Mixing Size may be mixed equal parts with lead and oil that has been made up to a brushing consistency.

Second Coat—Flat-tone Liquid as it comes from the can, or if this seems to be a trifle too heavy, thin with a small amount of pure spirits of turpentine.

It will be found that this method will give very satisfactory results for two-coat work, although we always recommend three-coat work.

Third Coat—Same as second coat.

Directions for Use of Flat-tone Paste

First Coat—Flat-tone Paste mixed with enough Flat-tone Mixing Size to make it of a brushing consistency. If lead and oil is to be used for the foundation coat, the O D P Lead should be reduced to a brushing consistency by addition of Flat-tone Mixing Size.

Second Coat—Flat-tone Paste reduced to a brushing consistency with a mixture of one part Raw Linseed Oil to three parts turpentine.

Third Coat—Paste Flat-tone reduced to a brushing consistency with turpentine.