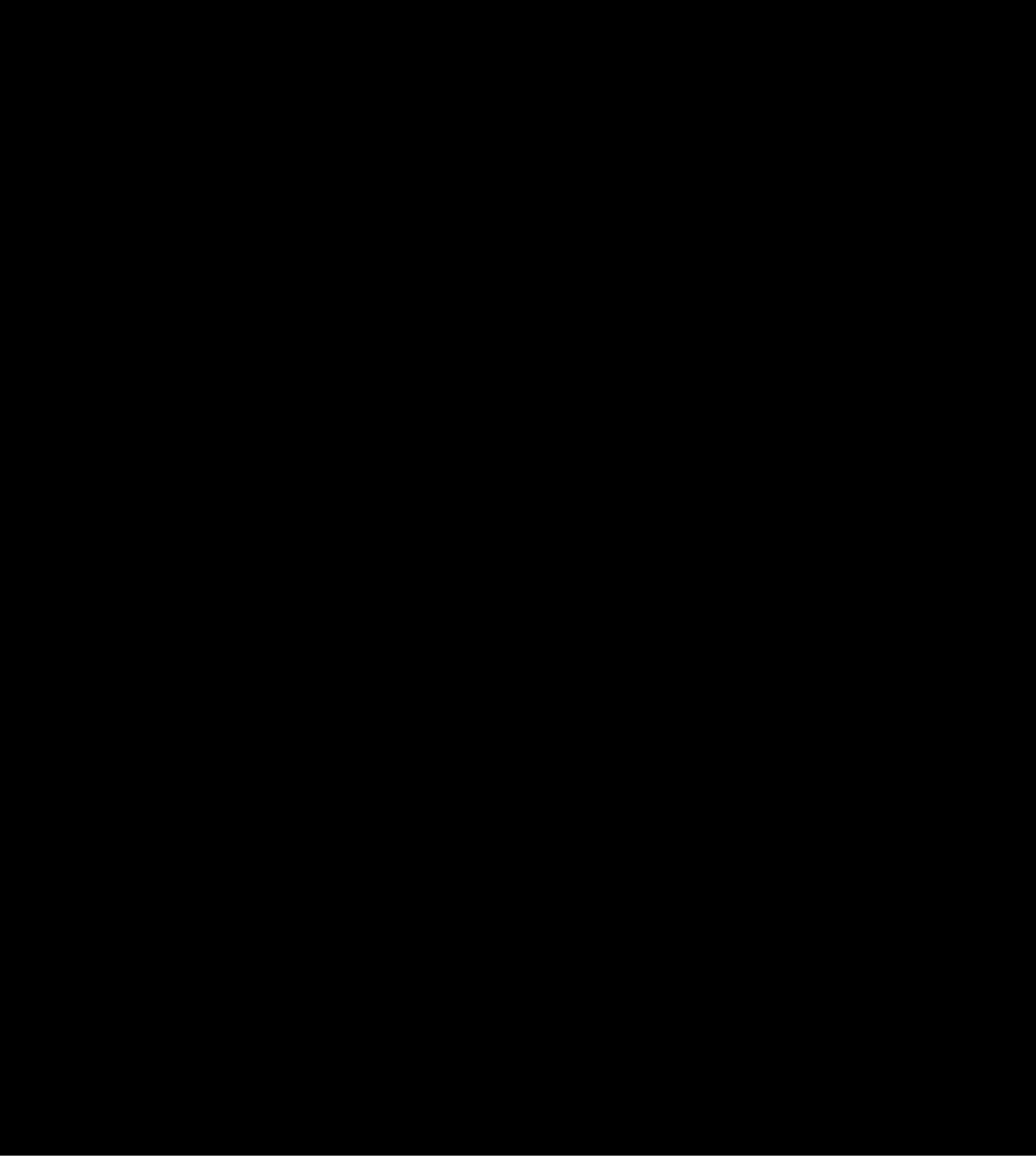




THE

SHERWIN-WILLIAMS

PAINT.

—
DESCRIPTIVE SAMPLE PAMPHLET.
—

PRINTED AND PUBLISHED BY
THE SHERWIN-WILLIAMS COMPANY,
MANUFACTURERS OF FINEST PAINTS AND COLORS,
CLEVELAND & CHICAGO.
1885.

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THE BEST PAINT.

The question very naturally occurs to the man who is about to paint: "*Which is the most economical plan for me—to use a paint I can buy all ready for use, or purchase the materials and mix them by hand?*"

The answers to this and similar questions sometimes come from persons with prejudiced minds, or from those whose knowledge of the subject is deficient. Now, while we are interested in certain paints, we will endeavor to answer this question in a candid way, basing our statements upon the results of actual tests made by disinterested as well as interested parties; and, as our long experience and ample facilities for obtaining facts ought certainly to qualify us for speaking intelligently upon the subject, we may safely affirm that our opinion is of more than ordinary value. We therefore unhesitatingly say that *prepared paints, such as THE SHERWIN-WILLIAMS PAINT*, will be found more economical to use than others. By this we do not wish to be understood to mean that all prepared paints are more economical to use than hand-mixed lead, zinc and oil, because the greater portion of the mixed paints in the market are far from being good. Were it not for this fact, the sale of ready-mixed paints, large and rapidly increasing as it already is, would before this have superseded the sale of paste paints, and we have no doubt that the time will come, and that in the near future, when *reliable* brands of prepared paints will as fully take the place of paste paints as the latter, within the memory of some who will read this, took the place of dry pigments, which had to be mixed with oil by hand in the most crude and laborious way.

THE REASON WHY.

It is much to be regretted that so little attention has been given in our educational institutions to the chemistry of pigments and the vehicles used with them. Instruction on the nature of pigments, the laws of harmony and contrast of colors, etc., would improve the minds of succeeding generations on what is most durable and economical in paints, and develop a more correct taste in the selection of colors; and, what is even more desirable, elevate the profession of practical painting and decorating to its proper place in the useful arts. For many years there has been a prevailing impression that lead was the only pigment suitable for good paint. While it is true that carbonate of lead possesses some of the best elements for paint, it is also true that in other respects it is deficient. The merits of Oxide of Zinc have become so well established that the long-prevailing prejudice against it as a paint is wearing away, and it is now found that a more durable surface and a much smoother appearance are secured by uniting these two pigments in suitable proportions. Again, it has been thought that paint was just as good when prepared by the painter or consumer as by a paint manufacturer. This, of course, is an error, which has

largely grown out of a too common prejudice against mixed paints; and naturally so, perhaps, because most of the mixed paints found in the market since their first introduction to the American people, less than twenty years ago, have been made of all sorts of unreliable materials. But any person of sound mind can see that by the use of specially adapted machinery a better and more uniform mixture can be made than by hand. Then, again, however pure or well chosen the pigments, if they are not united with suitable liquids the paint will not be good. Despite all efforts to discover a substitute, the oil obtained from flax seed, commonly called Linseed Oil, is the best adapted to use in paint; but not alone, because, it being required that paint should dry as quickly as is consistent with durability, it must possess the qualities of binding and hardening, and still be elastic, all this and more depending on the quality and proportion of the oil and dryer used. And here let us remark that an unsatisfactory job of painting is often due to the inability of the painter, however well disposed to use only the best stock, to procure such oils and dryers as he would like; and, not knowing of what his dryer is composed, the proportions of material are used experimentally, and quite liable to cause trouble.

Hence it can readily be seen that a large manufacturer, following out the true principles

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above referred to, making use of all the appliances that modern skill and long experience have furnished, is enabled to make a *better paint than can possibly be made by hand*. By the use of a good and reliable prepared paint, being already mixed, much time and labor are saved to the painter over the use of keg lead or zinc, which have to be broken up before fit for use. Where several hundred weight of lead are required to be used, the time consumed in its manipulation is a large item. It must be broken in oil and the color incorporated (no small matter when a special shade or tint is to be produced) in the japan; and then when done there is a mass of imperfectly mixed paint, full of grounds and pellicles of color, which, being imperfectly incorporated, cause the paint to streak, spot and fade. Prepared paints, *when properly made*, are thoroughly and evenly mixed by powerful machinery, then ground through mills—base, color, oil and dryer all together, then further manipulated by suitable machinery—making a perfect compound, and finally put through a fine strainer before filling into the packages for transportation. The finer the paint is ground the better it covers and the longer it will withstand the action of the atmosphere, a fact known to all experienced painters.

Prepared paints from reliable manufacturers are invariably uniform in body and color, match-

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ing given samples by letter or number, thus making an additional saving of time required to match shades. All the good points here suggested are found in THE SHERWIN-WILLIAMS PAINT, which is prepared with the greatest of care, under the immediate supervision of educated, practical painters and first-class mechanics.

The advantage of this paint over other ready-for-use paints is the same as that which any paint made only of the very best materials properly united possesses over those made of—well, anything cheap, *that will pass*. The difference in the quality of THE SHERWIN-WILLIAMS PAINT as compared with cheaper paints is found in its application, *great covering power* and durability. It spreads out under the brush as any well-mixed lead and zinc does, not requiring to be “flowed on,” as is directed by the manufacturers of cheap mixed paints. It is decidedly *the paint for painters*, and it is to them we most freely commend it on its merits alone.

Economy is one of the avenues to wealth, and the fact should not be overlooked that the best is often the cheapest. This was never more clearly illustrated than in the use of paint. While it is extremely important that careful attention be given to color effect in the application of paint, the most important purpose it is designed to serve is the preservation

of the material to which it is applied, *i. e.*, quantity required to properly cover the surface and the length of time it will endure. The paint that fills these requirements best is the best paint. We assert and are prepared to show that THE SHERWIN-WILLIAMS PAINT, by reason of its excellent quality and the correct proportions of materials of which it is composed, and the improved methods of preparing it, is better than others in this respect.

To illustrate: Two small houses of equal size are to be painted two coats each, the surface measurement in each case being about 2,500 square feet. The first house is painted with an average quality of mixed paint, which is retailed at \$1.40 per gallon, the manufacturers claiming that one gallon will cover 225 square feet two coats. This would take 11 1/9 gallons for the house, which would cost \$15.56. The labor we will estimate at \$25.00; total for the job, \$40.56. The building to be kept well preserved will require painting again within two or three years, which makes the cost of keeping the house protected with paint not less than \$13.52 per year. The second house is painted with THE SHERWIN-WILLIAMS PAINT, one gallon of which covers 300 square feet two coats. For 2,500 square feet of surface it will take 8 2/3 gallons, which, at the retail price of \$1.75 per gallon, makes the stock cost \$14.58; the labor the same as in the first house, \$25.00; total,

\$39.58, actually less for a good paint than for a cheap one. But now we will see where the greater economy comes in. THE SHERWIN-WILLIAMS PAINT, because of its superior quality, will last safely twice as long as the other, say for five years, which gives a cost of \$7.92 per year for protecting the house with good paint, or less than three-fifths the cost of the other paint.

If one is skeptical as to above statement of the difference in value, the difference of two-fifths is so great that a very large allowance can be made for other paints, and still results will be decidedly in favor of THE SHERWIN-WILLIAMS PAINT.

Now, to illustrate the superiority of THE SHERWIN-WILLIAMS PAINT over pure white lead paint: Thorough and impartial tests have been made which show that THE SHERWIN-WILLIAMS PAINT will cover *over 50 per cent.* more surface than white lead, and the use of pure lead and oil paint at usual prices is found to be more expensive to paint a house by *over 25 per cent.* than to use THE SHERWIN-WILLIAMS PAINT at \$1.75 per gallon. These are facts, and we are prepared to give result of tests in detail to any interested parties who have not learned these facts and may not understand them.

Again, the difference in the value of these paints is by no means confined to the surface they will cover. THE SHERWIN-WILLIAMS PAINT,

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when properly applied to a good, dry surface, gives a fine, glossy surface, that gradually becomes hard and smooth as polished metal, and such a surface lasts easily *twice as long* as a pure lead paint surface, because, as is well known, the latter paint, within a few months, becomes rough, dry, chalky or flaky, the oil perishes and leaves the lead to come off, and, if not soon rubbed or washed off, it allows the moisture to get through to the material beneath, and if it is wood it again begins to decay.

Do not forget that outside paint is expected to form a coating impervious to storms, atmosphere, injurious gases, etc., and if our paint does not do this and another does, the buyer can easily judge which is the best to use.

We would here correct an erroneous impression that largely prevails regarding the permanency of pure lead paint on outside surfaces. Corroded lead (carbonate) is peculiar, in that its particles have no affinity for one another, and when the liquid mixed with it to form a paint perishes, as it often does within a few months, there is nothing to hold the lead in a solid film or coating, and it naturally is easily rubbed off. This is entirely unlike some other pigments, notably oxide of zinc; therefore, a paint containing enough zinc to hold the coat firm and hard after the drying of the oils is sure to do better service. People unfamiliar with this fact, when they find a pure

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lead paint has become rough and chalks off when rubbed, think the lead was adulterated, and so blame painter, dealer or manufacturer, neither of whom should be blamed, unless it be the painter, who should be well enough informed on the chemistry of paints to explain these points. Some may ask: Why has carbonate of lead been so generally considered the first choice of paint? Why? Simply because it has good covering properties in the way of *opacity*, and lead which is thoroughly corroded by the strict old Dutch process, mixed with good oil and applied to a good, hard surface, not spongy or soft wood, is a good paint; not nearly as good, however, as THE SHERWIN-WILLIAMS PAINT, as has been shown. Prejudice, born of ignorance, permits paint mixed by hand still to be used by otherwise very intelligent and honest people.

S. W. P. WHITE.

It should be understood that paint used on the outside of buildings is much more durable when made with as large a proportion of linseed oil as it will carry than if made with spirits turpentine, benzine, liquid dryers, etc. The oil is not only the most important element in a durable paint, but the glossy surface it helps to produce improves the appearance and keeps the pigment from being washed off when dry; and when the surface becomes discolored by smoke and dust, it is washed clean by a good shower. Now, inasmuch as linseed oil in its pure state is of a light yellow color, the paint made with it is not as white as that mixed with a colorless liquid, but it will be found white enough for the purpose, and rapidly bleaches after exposure. After having made the above statement, it is hardly necessary to caution buyers in purchasing white paint for outside use against very dark or very white paint, either of which is liable to be of inferior quality.

For inside use, or where not exposed to the weather, the paint is not injured by using in thinning a large proportion of spirits turpentine, but produces a chalky white, the flat, dead finish now so much preferred. Paint

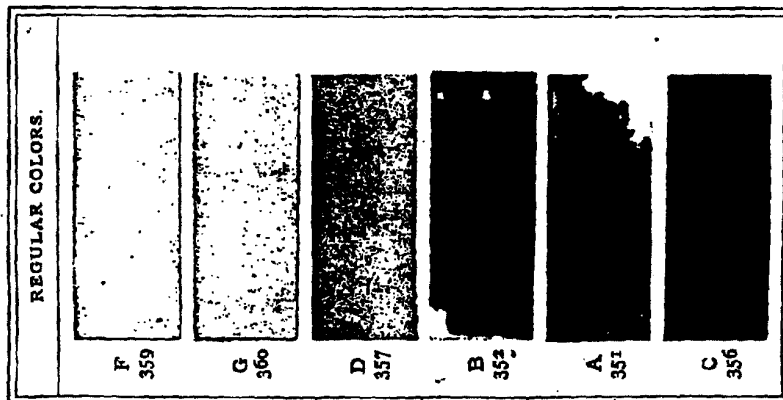
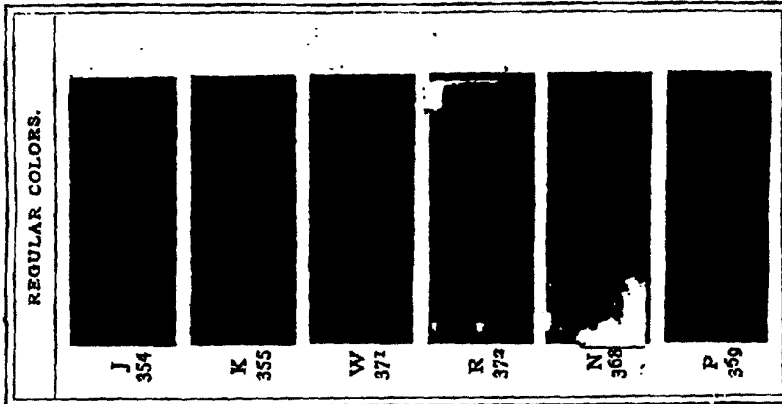
mixed in this way is not so heavy in body as the oil paint, and therefore covers more square feet of surface; but, being spread out thin, usually requires more coats than a heavy paint; yet the work when done is much more satisfactory, always appearing hard under the close inspection it necessarily receives.

PAINTERS' MEASUREMENTS.

We have, in addition to our own knowledge of this subject, inquired of practical painters accustomed to estimate on work concerning their methods of calculation, and we have failed to find any uniform scale or rule by which to measure surfaces. Nearly all master painters have a basis of calculation, but the accuracy of their estimates depends so much upon personal judgment as to the nature and extent of variations that their methods would be useless to persons of less accurate judgment. Besides, the methods vary according to the nature of the work and the training of the painter. No two would measure in the same way, perhaps, yet they might reach nearly the same results. Although it is true that very much depends upon the painter's judgment, we shall try to give a few hints which will be found in some cases entirely trustworthy, and in all helpful.

One way of measuring is to get the number of square feet in the sides and ends of a building as if they were flat surfaces, give a rough guess as to the dimensions of trimming, etc., and let it go at that. This plan may work well for a good guesser, but for general use it does not prove very satisfactory. Another way on wooden buildings is to measure the length and

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exposed surface of one strip of siding, count the siding, and multiply the dimensions of one by the whole number on the side or end of a building, and the product will be surface measure; trimmings, etc., are measured separately. This is a better way, but its accuracy depends upon a pretty thorough acquaintance with compound numbers, as dimensions must be reduced to inches, then back to feet or yards, according to the basis of calculation.

Common siding are put on by the carpenter with one board overlapping another, and the lapping edge of the board is raised from perpendicular, so that it presents a diagonal instead of a flat surface, and there is also the exposed edge of the board, about half an inch, which should be included in the estimate. Suppose, now, that the exposed portion of a board of siding is four inches, the usual width, and the edge half an inch, it will give the side of a building just $12\frac{1}{2}$ per cent. more surface than it would possess if it were perfectly flat. Hence $12\frac{1}{2}$ per cent. added to the dimensions obtained by multiplying height and length together will give the actual surface measure of common siding.

In drop siding, which are frequently used, there is an exposed edge of about half an inch, and about one-fourth inch more surface on the molded edge than there would be if it were flat, making a total gain over flat surface of three-

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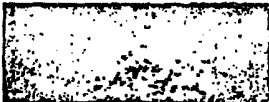
fourths of an inch on each piece of siding, or $18\frac{3}{4}$ per cent. Hence $18\frac{3}{4}$ per cent. should be added to the dimensions in square feet of a building to get the actual surface measurement for drop siding.

In measuring the gable ends of ordinary buildings, the dimensions should be one-half less than actual square measure. For instance, the end of a building is twenty feet wide, and it is ten feet from the level of the frame plates to the point of the roof; multiply the width, twenty feet, by one-half the height, five feet, and we have one hundred square feet, total surface of gable end. This rule will not apply to buildings with very steep roofs, nor to cottages with a number of small gables.

Measurement of sides of buildings solid, without deducting openings, like doors and windows, would probably average well as a basis for determining the quantity of paint required. Windows vary in size, and some frames and casings are elaborate in design, while others are quite plain. For good-sized windows, with very plain frames, about one-third less than solid would be a safe calculation; while for others, with heavily molded caps and wide casings, with perhaps narrow openings, a solid surface estimate might fall a little short. These variations must be duly considered and calculated for by the painter. Cornice and trimmings should be measured separately. If there

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REGULAR COLORS.

Y 375	
L 361	
H 353	
M 367	
362	
S 366	

Gr. Green
Dark Lead

REGULAR COLORS.

363	
365	
374	
370	
376	
377	

Flour,
Dark Lead.

Thomas. B. Sullivan
1/2 Eng.

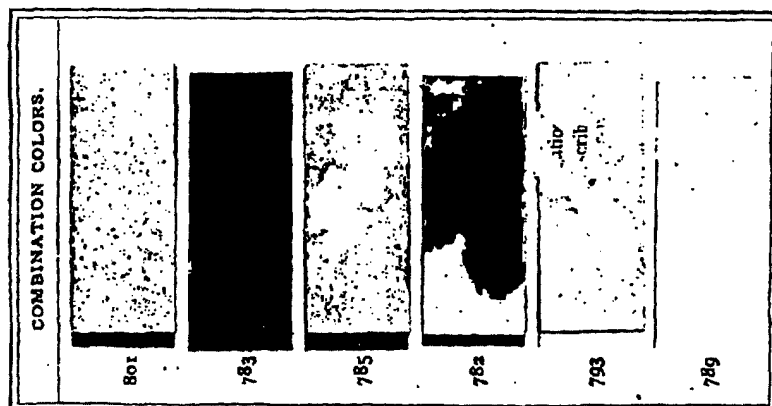
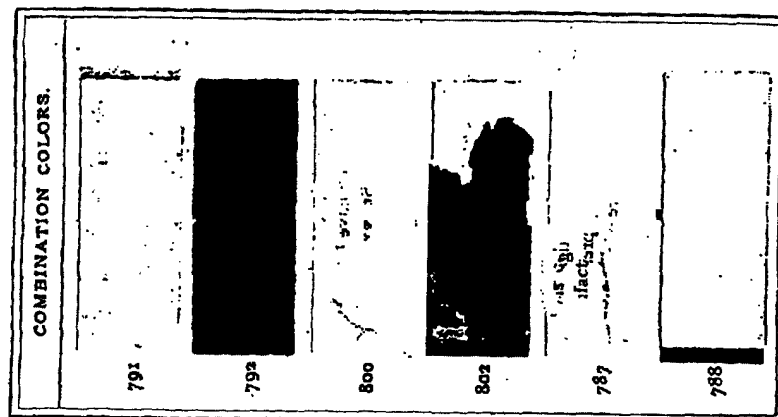
are panels with beads and other projecting and receding features, brackets, etc., carefully measure one of each, count the number on the building and multiply by the dimensions of one, and the product will be the total dimensions. Open brackets on cornices and scroll and lattice-work on verandas should be measured solid, as the edges fully make up for open spaces. The utter lack of uniformity in house trimmings compels more or less reliance upon the judgment of the painter in measuring them. We can suggest no rule for measuring which can be used with satisfactory results in all cases. What would be admirably suited to one building would be wholly unadapted to another, simply because the architectural features are unlike. Here there is no alternative but to exercise judgment in considering these important features.

In calculating the quantity of paint required upon the basis of surface measurement, from $12\frac{1}{2}$ to 40 per cent. should be allowed for trimmings, etc., according to their size and shape. For plain work from 15 to 20 per cent. will be found a fair average. This depends, however, upon the number of windows, style of frames, etc. We do not announce this as a positive rule.

On Queen Anne structures, which are painted with two or three body colors, and are burdened with numerous and elaborate trimmings, calculation must be made of the portions of the

buildings to which the different body colors are to be applied, either by divisions of total measurement, or by separate measurements, and the trimmings considered separately.

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QUANTITY REQUIRED.

As outside painting on buildings usually consists of two coats over a previously painted surface; or, if on a surface never before painted, preceded by a primary coat, it is customary to estimate the quantity of paint required for two coats. Surfaces are so variable in condition that no rule can be given which will be found applicable to all cases. An experienced practical painter can judge as to this.

Actual tests which have been made show that one gallon of THE SHERWIN-WILLIAMS PAINT will cover with two coats 300 square feet of smooth surface in average condition. Many who have purchased on this basis have had paint left, because the surface was in excellent condition and the paint applied by good workmen. Others, calculating on the same basis, have been disappointed and obliged to buy more, but found on investigation that the variation from the quantity provided by the rule was due to one or more of the following causes:

1. *Mismeasurement.* Under this head we call attention to a very instructive article on the subject of "Painters' Measurements," showing that the actual surface of the sides of a frame house covered with siding is $12\frac{1}{2}$ to $18\frac{1}{4}$ per cent. more than simple surface measurement.

2. *Rough or Porous Surface.* This may be either brick or wood; in the latter case inferior new lumber or old weather-beaten surfaces which the paint has long since ceased to properly protect.

3. *Improper Application, i. e.,* spreading it on too thick or "flowing" it on, perhaps using wide, flat brush. This way of spreading paint is recommended by manufacturers of cheap alkali paints, but is not adapted to this nor to any other properly made paint.

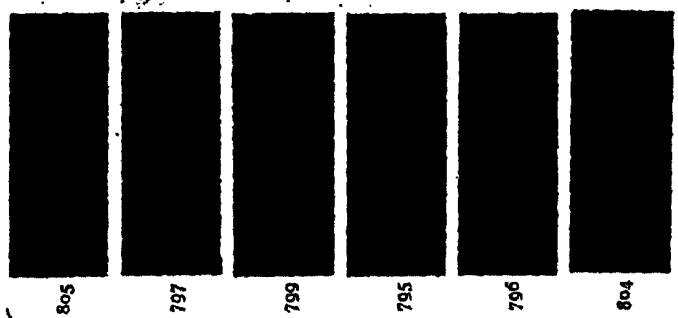
4. *Temperature.* Much more paint is used on a given surface in cold weather than in warm because it is not so pliant and free working.

After having found the total number of square feet of surface to be painted, add 10 per cent. for waste and paint that will unavoidably be taken up in beads, edges, cracks, etc., when it cannot be thoroughly brushed out. Divide the total number of square feet by 300, and the result will give the number of gallons of THE SHERWIN-WILLIAMS PAINT to buy.

Attention is called to the fact that nearly all other manufacturers of mixed paints are obliged to give a rule for the covering capacity of their paints, requiring from 15 to 25 per cent. more than this, simply because THE Sherwin-Williams Paint is properly made and of pure materials, and therefore admits of being rubbed out under the brush like any pure lead, zinc and oil paint, not

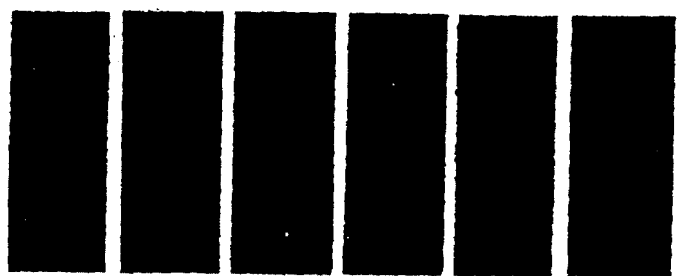
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COMBINATION COLORS.



805 797 799 795 796 804

COMBINATION COLORS.



790 786 798 794 784 803

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requiring to be "flowed on," as the manufacturers of cheap paints direct their products to be used.

COLORS BY COMBINATION.

For the convenience of dealers and to enable those who wish to use this paint in other colors than those shown on sample sheets of REGULAR COLORS, we suggest a simple method for producing any tint, shade or color desired, by mixing two or more of the regular colors in certain proportions. The number of possible shades is unlimited, but those on this sheet are a few of the most desirable colors for modern house painting.

Buyers will please distinctly understand that the combination colors are not made direct and are never kept in stock and will not be furnished in the colors shown, but are to be produced by the painter by mixing the regular colors in the proportions given below :

No. 782, 3 gallons 368, 2 gallons 365 and $\frac{1}{2}$ gallon 367.

No. 783, $7\frac{1}{2}$ gallons 365, 3 gallons 351 and $\frac{1}{4}$ gallon Black.

No. 784, 6 gallons 368, $2\frac{1}{4}$ gallons 360, and $\frac{1}{4}$ gallon Black.

No. 785, $4\frac{1}{2}$ gallons 372, 2 gallons 370, and 1 gallon 357.

No. 786, $5\frac{1}{2}$ gallons 351, $3\frac{1}{2}$ gallons 372, and $\frac{1}{4}$ gallon Black.

No. 787, 1 gallon 365 and 1 gallon 367.

No. 788, 2 gallons 365, $1\frac{1}{2}$ gallons 370 and $1\frac{1}{2}$ gallons 367.
 No. 789, 2 gallons 370 and 2 gallons 365.
 No. 790, 1 gallon 372 and 1 gallon 354.
 No. 791, 1 gallon 365 and 3 gallons Gloss White.
 No. 792, 1 gallon 365 and 1 gallon Gloss White.
 No. 793, $2\frac{1}{2}$ gallons 372 and 4 gallons 370.
 No. 794, 1 gallon 371 and 1 gallon 372.
 No. 795, 1 gallon 371 and $1\frac{1}{4}$ gallons 355.
 No. 796, 4 gallons 353 and 1 pint Black.
 No. 797, 1 gallon 353 and 1 gallon Gloss White.
 No. 798, 1 gallon 355 and 1 gallon 372.
 No. 799, 1 gallon 351 and 1 gallon 353.
 No. 800, 5 gallons 365 and $\frac{1}{2}$ gallon 374.
 No. 801, 2 gallons 365 and $3\frac{1}{2}$ gallons 372.
 No. 802, $4\frac{1}{2}$ gallons 365 and 2 gallons 374.
 No. 803, 1 gallon 362 and $2\frac{1}{2}$ gallons Black.
 No. 804, 1 gallon Gloss White and 1 gallon Black.
 No. 805, $2\frac{1}{2}$ gallons Gloss White and $\frac{1}{4}$ gallon 362.

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HARMONIOUS COMBINATIONS OF COLORS.

"What shall I do with the outside of my house?" is a question often asked by those who wish to paint. Every one *ought* to know what colors harmonize, either by sympathy or contrast, before attempting to express an opinion as to the proper combination of colors to use on the outside of a house.

In exterior decoration, the surroundings should be taken into consideration, and the building treated in such a way as to harmonize as nearly as possible with them; especially should this be the case in suburban residences, as there is nothing that so effectually destroys the beauty of a landscape as to see a house painted in colors that are in discord with objects about it.

This subject has become so important, we have naturally taken a great interest in it and have given it no little study. The result is, we have been called upon by people all over the country to designate suitable contrasting colors and specify by examination of photos or drawings sent us what would be suitable. This work has become so large we have prepared a pamphlet entitled "What Color?" or suggestions as to harmony of coloring exteriors of buildings. This we will send free to those contemplating the use of THE SHERWIN-WILLIAMS PAINT, and will also be pleased to answer any specific inquiries on the same subject.

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PRIMING.

The first, or priming coat, bears so important a relation to the durability of paints, we think it best to say something on that subject right here. If a paint is to do good service, it must not only be composed of suitable materials, but must be so applied as to assimilate with the surface on which it is spread. Good paint is largely composed of oil, and as oil and water, under ordinary circumstances, have no affinity for each other, paint *cannot* take hold of a *damp surface* and form a durable coating, and although this fact has been so often expressed, yet dampness is so insidious that its effects are giving trouble every year, sometimes where not one in a hundred would believe that moisture existed. Now, unseasoned lumber, parts of surfaces on buildings where the sun and air have not done their good work, or undried undercoats of paint, will not only cause paint to come off in some way, but the same surface will usually give similar trouble ever after. We see by these facts the importance of having the first coat right. Where dampness is suspected, and no way can be devised for removing it, a good coat of shellac varnish will usually prevent the moisture from working out through the paint.

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BRICK HOUSES.

Many persons seem to think that painting on brick is done only to please the eye or to satisfy a whim of people who have money to beautify their homes. But such a view of the subject is erroneous, for paint is a necessity on brick houses as well as on wood, from the very nature of the materials used; in fact, a brick house needs more paint outside than does one built of wood, on account of the absorption of external damp. The use of paint will save many times more than its cost in doctors' bills alone. Don't spare it, either outside or inside of the houses in which you live, whether they be brick or wood; for besides beautifying your homes it saves the lives and gives the greatest blessings to those you love and cherish.

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WOOD AND-METAL ROOFS.

It is said "custom makes law," and we venture to say few laws on our statute books are so strictly observed as the custom of leaving shingle roofs unpainted. We also venture to say that if property owners would give this subject the attention it deserves, instead of less than one roof in a hundred painted, we should see the roofs as carefully painted as any other exposed parts of buildings. Does it not look reasonable that if paint is a preservative, it is of as much use when applied to the most exposed parts as to the least? Shingles not only last enough longer to repay the painting, but painting the roof of a house gives a fine opportunity to get a good color effect and completes the picture. Of course a roof should not be painted a light color, but some dark color that will strongly contrast on the main part of the building.

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OUTSIDE DOORS.

Where the outside doors are to be painted, use some contrasting color that will harmonize with the color of the house, or a very good effect is obtained by painting with the same colors used on the house—the darkest color for the sunken panels and the medium or next lighter color for the sills. A great many outside doors are still grained in imitation of natural woods, which is a very great detriment to the advancement of artistic exteriors, because, in the first place, it is in very poor taste, and is an imitation and deception, and all imitations are bad; in the next place, it gives rise to more bad feeling and dissatisfaction than any other work performed, for it is almost impossible to find a door that has been grained that will stand the sun and weather without blistering and cracking. The paint comes off in round spots, exposing the light color underneath, producing a very unsightly appearance. When a door becomes spotted in this way the thing generally comes spotted in this way the thing generally thought of is to remove the old graining and finish as before, which is very unsatisfactory and expensive to the owner, as it will blister and come off again. Never varnish a door that has been painted, as it is sure to lead you into trouble by cracking, blistering or causing the

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paint to peel off. If your door is *hard wood*, first fill the grain of the wood thoroughly with the Sherwin-Williams Filler, and then finish in oil or varnish as desired. (The scope of this pamphlet will not admit of our going into details on this part of the subject, but any information desired can be obtained from the publishers.)

FLOOR PAINTING AND FINISHING

A few years ago people thought the most important part of an interior decoration was the part that cost the most money. For instance, they would buy a very costly carpet and make it the key to the entire decoration, whereas the most inferior part. Anything in the way of a floor covering will do, provided it is good enough. Color being the principal element in decoration, it stands to reason that the walls, ceiling and woodwork ought to be completed before purchasing anything in the way of carpets or furniture, unless there is a particular suit of furniture that cannot be dispensed with; then, of course, decorate walls to harmonize with the furniture; but where the floor is covered with a new carpet, never purchase the walls and ceiling until they are decided upon.

Prior to the new era in domestic art, say before 1876, it was only in the back kitchen of the cheapest cottages that floors were painted, and then it was usually done with yellow ochre, which, by the way, is as good as any color when there is no objection to the color. Nowadays, when carpets give place to rugs, the bare floors, the appearance of the floor is an important consideration. A paint to be well applied, and otherwise injured and often worn

should be of the very best quality. It should contain much oil, so as to be elastic. It should contain a superior hardening and binding dryer, a good body, drying with a little gloss. Give each coat plenty of time (several days) to dry, and after the last coat is dry enough to step on without tacking, wash it frequently with plenty of cold water, which helps to harden the paint. After a few weeks, on a porch or open room, and somewhat longer on an enclosed room, This SHERWIN-WILLIAMS FLOOR PAINT gets hard and becomes much like a coating of metal.

PAINT FOR BARNES, FENCES, ETC.

Property owners are learning that it is true economy to protect all wood, iron and brick surfaces which are exposed to the weather with a durable paint, and as the matter of protection is so much more important than appearance, a class of paints have come into use which possess the requisite covering properties, and still have such pigments for their base as are less expensive than leads and zincs. Painting made from iron ores and native oxides or metallics seem well adapted to this purpose. But it is not the pigment alone that makes the paint, and the consumer should look well to the quality of prepared paint before using it, because if linseed oil is not used in large proportion, no matter how well the paint covers, it will in a few months come off like whitewash. A thoroughly reliable paint for all such purposes is our No. 363 (Red Iron Ore), No. 374 and No. 370 (Metallic). It is prepared with dryers of superior quality, and with prepared linseed oil. It dries extremely hard, and will, if well applied, after a short time become like a *coating of metal*, and possess the most *enduring properties*.

These paints cost a little more per gallon than others in the market of similar name and color,

but because of their superior quality they are much more economical to use.

Ochres and similar pigments, because less affected by chemical changes than some others, are best for priming; but, as a body of color is not what is most wanted, the paint should be very oily. Therefore, we advise, where two or more body coats are to follow the priming, to each gallon of our No. 365 add one gallon raw linseed oil; and, if the circumstances are not most favorable for drying, to the above add one-half pint good japan dryer. It is a mistake to think an inexperienced person can prime as well as any one. It is very important to have every coat of paint spread evenly, and any painting can be done better by a professional painter than by an amateur.

HINTS TO AMATEUR PAINTERS.

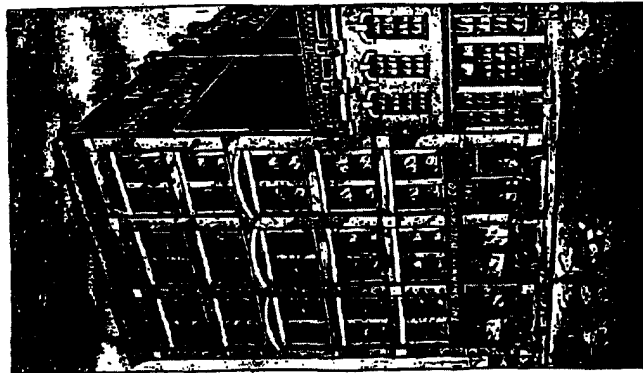
On new woodwork, cover all knots and sappy places with pure shellac varnish (simply gum shellac dissolved in alcohol). Putty nail-holes, etc., *after* priming coat. Stir the paint to even consistency before using. Use the best of bristle brushes; the coarse, long, elastic bristles are better than the fine, soft bristles for exterior and general house painting. A new brush should be soaked a few hours before using. When ready to paint whip out the brush. Fill the brush with paint, and if on wood spread it on the surface lengthwise with the grain as evenly as possible. Do not cover some portions of the surface thin and others thick. Take care that the laps do not show; that is, paint the surface where the brush ends, and stop before the paint which you have already put on begins to dry, and join it as nearly as you can without covering that already on with another coat. Use a small brush (a common sash brush) for places difficult to paint with a large brush. More important than all, to guard against peeling off, *never put paint on a damp surface*, or apply a coat until the previous one is thoroughly dry. While this paint is prepared ready for the brush, if old porous wood or brick surfaces are to be painted, it will be better to add one quart of linseed oil

to each gallon of paint; or, what is still better,
both for durability and economy, use ochre for
the first or priming coat, which may for this
purpose be thinned with oil as before suggested.

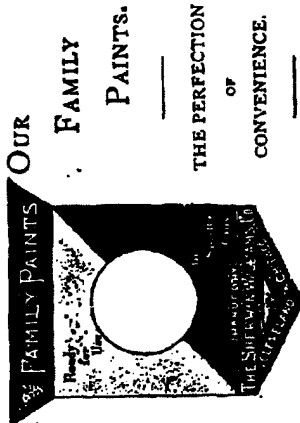
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THE PAINT AND COLOR WORKS OF THE SHERWIN WILLIAMS CO., CLEVELAND, O.





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THE SHERWIN-WILLIAMS CO.
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Since some of the men, trained in the markets, pursue the English system, it is humiliating to us to be obliged to confess that we do so, were it not that our painting is constantly being introduced into the world and we know the character of our concern, establishing ourselves as producers of the first prepared pigment. We respectfully ask if our painting is not a creative artist, untroubled than any that can be written by those who have suddenly possessed few, if any, of the facilities and little of the knowledge and experience of the great masters.

WILLIAMS' PAIN'Y. It is a rule with us to say nothing to run down competitors. (In the margin of this page we print a statement in this nature.)

when made known, will prove all that we claim.

He guarantees that the client, when further

flake or chalk off, and will ever more dwarf

longer out humanely love better than other

and 4-1 and oil.

There is a ¹ to limit the number of the

We hereby agree to pay the sum of

of applying it, if in any instance, it is

represented

11. *Chlorophyll*

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1

L. E. Johnson
William Johnson