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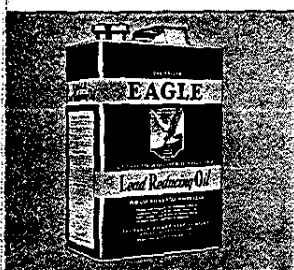
SWEET'S CATALOG SERVICE
DIVISION OF F. W. DODGE CORPORATION
119 WEST FORTIETH STREET, NEW YORK

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CATALOG
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EAGLE-PICHER PAINTING PRODUCTS



EAGLE-PICHER has been manufacturing painting products since 1843. During this time the company has conducted countless tests to determine the ideal methods for formulating and applying paints in order to achieve most satisfactory results. However, the cumulative experience of these many years has been distilled into fairly simple recommendations. This manual contains basic formulas for durable paints adapted to various surfaces and average conditions. It also includes data on surface preparation, on the number of coats required, and what precautions to follow in modifying formulas or application methods to meet certain variations from average conditions. Beyond this, it is impractical to go.

An experienced painting and decorating contractor is qualified to weigh all factors and to change his formulas and procedure to meet them. Others should strictly follow the formula and recommendations given here, which are much more satisfactory, even under unusual conditions, than haphazard deviations from them.

SELECTING THE PROPER PAINT

Cost, exposure, required durability, frequency of cleaning and of repainting—all these factors influence the selection of the proper paint.

The principal problem in selecting paints is the adjustment between initial cost and desired durability. When properly applied, pure lead-in-oil paints are as durable as any combination of pigments, and far more durable than most.

Lead-in-oil paints can usually be prepared on the job for less cost than many paints of not even approximately equal qualities. The materials cost less, and mixing and tinting take little more time than stirring and retinting ready-mixed paints.

The labor cost for a paint job is usually two or three times the cost of the materials. Thus if repainting will be required within one or two years, the use of a minimum-cost short-lived paint may be justified. But if repainting will be done only when the life of the original paint is over, the high cost of labor makes it considerably more economical to use the most durable paint there is, even though its initial cost may be a little higher than a short-lived cheaper paint.

It is important to remember that the service of any paint depends upon the skill of the painter. Reputable manufacturers can only guarantee the composition of the paints they sell. They cannot guarantee results.

HOW TO USE THIS GUIDE

Reliable data on the selection of durable paints for every major type of painting job are given on the following pages. Formulas are tabulated for various lead-in-oil paints according to the type and condition of the surface to be painted. Complete specifications can be written for any job by adapting these data to conditions prevailing on the project. When master painters are employed, these formulas may serve as a guide to materials and proportions. When less skilled workmen are employed, they may be made mandatory.

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DISTRIBUTED BY: **THE EAGLE-PICHER SALES COMPANY**

General Offices: Temple Bar Building, Cincinnati, Ohio

(for list of Branch Offices: see back cover)

Eagle pure White Lead in Oil for all types of Painting

White lead as a paint pigment dates back to the Romans almost 2000 years ago. Its popularity has grown ever since until it has become the standard of comparison. Searches for cheaper substitutes have produced many other paint pigments, but unbiased authorities still agree that white lead remains the most universally reliable painting material.

OUTSTANDING CHARACTERISTICS

Eagle White Lead is packaged in two forms—Heavy Paste and All-Purpose Paste. Either is ideally adapted for both interior and exterior work. The difference is that All-Purpose contains a small amount of turpentine, which is added by a special grinding process. This makes it easier to mix on the job.

No Cracking—No Scaling

Eagle White Lead unites chemically with linseed oil and forms a soft elastic paint film. When the surface to which it has been applied expands and contracts with temperature changes, this elastic film expands and contracts with it, so that it does not crack or scale.

Perfect Repainting Surface

Good paint wears by slow, even chalking. An Eagle White Lead film wears in this way—not by cracking and scaling. It leaves a perfect surface for repainting—no burning or scraping is necessary.

Flows Freely—Good Coverage

Surface for surface, pure white lead paint will hold its own in coverage with most paints—and excel many of them. Furthermore, it brushes easier—enabling a painter to paint more surface each hour he works. An Eagle White Lead paint film goes on evenly and smoothly.

Great Hiding Power

Pigment particles in an Eagle White Lead paint form a solid mass of pigment that completely covers the surface. Its "refractive index" is high—giving it great opacity.



Easy to Mix on the Job

Oil is added to Eagle White Lead at the factory so that it is in an easy-mixing consistency when the painter receives it. He merely has to thin it into paint of the type best suited to meet surface conditions—a matter of only a few minutes for 100 lbs., which when mixed according to finish coat formula produces more than six gallons of paint.

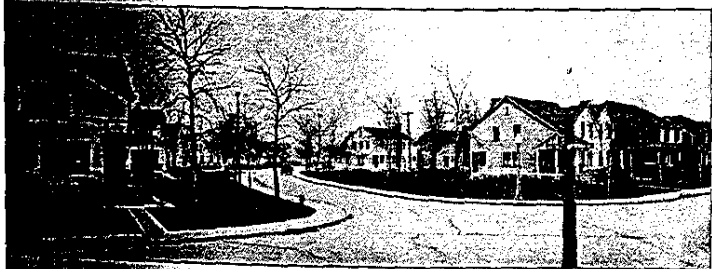
Does Not Retain Rust Stains

A film of paint made from Eagle White Lead and oil does not react chemically with the ferrous metal compounds formed by rust. For this reason, the paint does not retain rust stains from nail heads or iron screens. The rust washes down and off the surface, leaving no stains behind which cannot be removed with water.

Easily Tinted

Painters can easily tint Eagle White Lead to any desired color (except extremely dark shades). Exact values are obtained by adding colors in oil. Color pigments are tightly held, minimizing fading.

PRACTICAL TEST PROVES DURABILITY



In the midwestern community where the paint test was made, 100 houses and twenty-four homes were divided into three groups of different kind of paint used on each group. The service results were carefully checked. (All work was done by the same painters.)



2 The one perfect paint job in the whole community! Eagle White Lead was the only paint ever used on this house. Note the smooth, even surface—no sign of failure after several years of weathering.

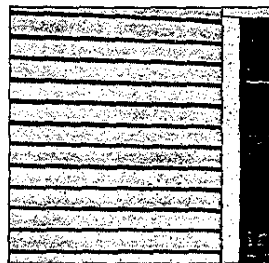
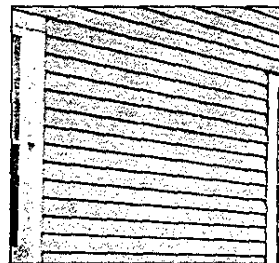


4 This photograph shows the results of 18 months wear on paper with only 50% white lead. All houses in this group showed similar signs of failure.



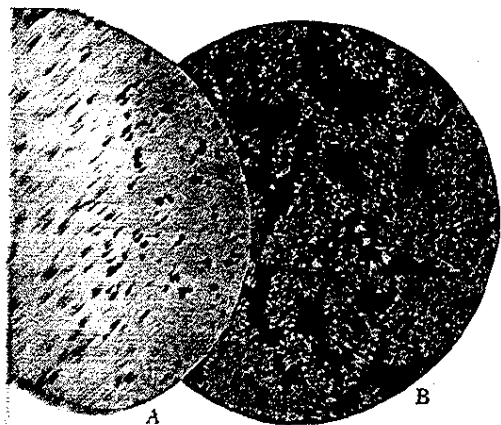
5 Same house as left, six months later. Note how rapidly the disintegration of the paint film progresses once it has begun to fail.

6 Two close-ups of homes in the Eagle White Lead group after the same weather exposure as homes above. Paint film still in good condition. No cracking or scaling. Perfect surface for re-painting.



ELEMENTS OF PAINTS

Pigments, Oils, Thinners and Driers ... Their Relation to the Formulas



White lead is a chemically active pigment. These two photomicrographs illustrate chemical action that takes place when it is mixed with linseed oil. "A" shows how pigment particles look before oil is added. "B" shows how lead particles "blossom" out in linseed oil. Note that no sharp lines divide pigment and vehicle.

PAINT is a mixture of a pigment, which forms the "armor" of the painted surface, and a liquid called a vehicle. The pigment portion may consist of one or several elements. In the latter case, some of the substances may be "fillers," added to lower the cost (usually at the expense of durability and hiding power), or to give the paint some special quality. Colored pigments may also be added when required. The vehicle consists of a non-volatile oil; a volatile thinner to make the paint spread more readily and to give "tooth" to aid in the adhesion of succeeding coats; and driers to hasten drying.

Qualities Desired in a Pigment

Desirable characteristics of a pigment include opacity, covering power, good and enduring color, and the ability to combine actively with the oil in the vehicle. It should be neutral or basic with respect to the surface, and upon aging should present a smooth surface which can be repainted without costly surface preparation.

Qualities Required in a Vehicle

The oil portion of the vehicle should combine chemically with the pigment, forming a hard, tough and elastic film which will contract and expand with the surface; it should dry in reasonable time and not discolor the pigment. Linseed is the most widely accepted oil, but certain special oils such as Eagle Flattening Oil and Eagle Lead Reducing Oil add life to the paint and increase its sealing qualities. The duties of the "thinner," which are described above, are

generally fulfilled by turpentine, which evaporates when the paint is applied.

Proportions of Pigment and Vehicle by Volume

An exterior paint, ready to apply, should range from 28% to 32% pigment and from 68 to 72% vehicle, by volume. Too much pigment usually causes early chalking and loss of gloss, while too much vehicle causes running, wrinkling, slow drying and stickiness. Paste white lead, thinned to painting consistency according to the recommendations in this manual, will conform to this ratio.

Tinting Colors

Colored pigments ground in oil can be added to white lead paint to create all the colors except the very dark ones, in the exact values desired. When paints are being tinted, the entire quantity required for the job should be mixed at one time and in one container, so that parts of the job will not vary in color.

HOW TO MIX LEAD AND OIL PAINTS

Mixing is the first step in good painting. There is little difference in mixing lead-and-oil paints and preparing so-called ready-mixed paints for the brush. In each case, pigment and vehicle must be thoroughly mixed, color added when necessary, and the mixture strained.

STEP 1. PREPARING THE LEAD PASTE

Eagle All-Purpose Paste is merely stirred in the keg until oil and pigment are thoroughly incorporated. Heavy Paste is transferred into a larger keg, then a small amount of the oil called for by the formula is added and stirred in until the mix is just thin enough to pour.

Eagle Sublimed Blue Lead and Eagle Red Lead are prepared in the same way as Heavy Paste White Lead.

STEP 2. PREPARING TINTING COLORS

The tinting color is put into a small container and

beaten up with turpentine until it forms a creamy paste, and then grayed off with white lead before adding to the large batch of white lead paste.

STEP 3. MIXING TO FORMULA

The paste, prepared as in Step 1, is poured into a container large enough to hold three or four times the required quantity of paint. Then the oil is added in small quantities, and thoroughly stirred into the paste. Colors, mixed as in Step 2, and the required amount of turpentine are stirred in next, and finally the drier. The entire mix is then strained.

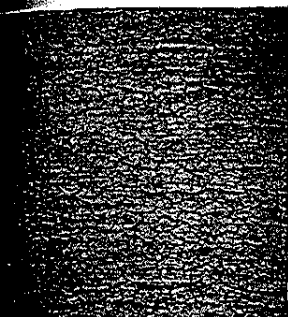
Any paint containing oil and an "active" pigment like lead should stand for about 24 hours before use. Greater uniformity, coverage and improved brushing and durability will result. The entire mix should be stirred just before application, and kept covered.

PAINT FAILURES—Appearance, Causes and Remedies

EVERY paint film eventually "wears out." The ideal way for a paint to wear is by slow, even chalking, so that when the time to repaint finally comes, the surface is smooth and requires only a minimum of preparation before repainting. Defective performance is evidenced by such failures as cracking, scaling, peeling, fading and alligating, which may be caused by improper paint formulation, improper workmanship, or faulty construction. By studying the many

types of paint failures, their causes and remedies, they may be entirely avoided or at least corrected at a minimum of expense. However, the more familiar one becomes with paint troubles, the more obvious is the conclusion that nearly all of them can be averted by employing skilled paint craftsmen who use paint materials which can be mixed on each job to suit the conditions of the surface and the weather.

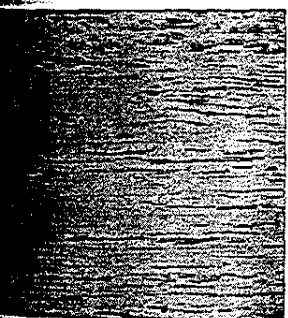
Alligating



Caused by application of relatively hard, fast-drying surface coat over undercoats which are soft or slow drying. Improper oil, too much oil or insufficient drying time may be the cause. Each coat should be formulated to be successively softer than the priming coat. Alligator cracks usually do not penetrate the entire paint coat.

When not severe, the cracked layer can be wire-brushed off before painting. Otherwise the entire paint coat must be removed.

Cracking and Scaling



Results from use of hard drying inelastic paint which does not contract and expand with under surface. Old paint must be removed, usually by burning. Remedied by using properly formulated lead-in-oil paint.

Blistering and Peeling



Caused by moisture under the unbroken paint film. First evidence is a blister which later breaks and causes peeling of the paint film. All blistered paint must be scraped off, the source of moisture found and corrected, and the surface thoroughly dried before repainting.

Checking

Similar to alligating but much less serious and characterized by minute surface cracks. Flakes are small and generally disappear as paint gradually chalks. Before repainting, it is sufficient to brush the surface to remove loose particles.

Mildew Stains

Caused when an air-borne fungus attaches itself to wet paint in shaded areas and feeds on oil in the paint film. Mildew stains must be removed before repainting by a wash of 1 lb. tri-sodium phosphate or sodium carbonate to 1 gal. of water, after which the surface should be flushed with clean water and allowed to dry about 48 hours before repainting. Addition of $\frac{1}{2}$ oz. mercuric chloride per gallon of paint, or the use of less oil and more turpentine, is desirable in sections of the country where mildew is common.



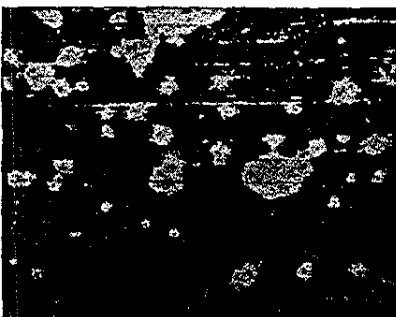
Wrinkling

Usually caused by one of three things: (1) sudden drops in temperature; (2) application of too thick a paint; (3) using an excess of drier. To remedy, sand the surface and use a properly formulated paint applied in the correct way.



Spot Fading

Evidenced by color changes and loss of gloss in irregular patches. Caused by spots in the surface which absorb oil from the paint unevenly. It appears only when insufficient paint has been used. Application of *three* coats of properly formulated paint will avoid it.



Washing

Caused by pigments which form water-soluble compounds or by painting under damp conditions. It is evidenced by streaks at lower edges of clapboards, by accumulations on column footings and deposits on foundations.

FORMULAS FOR EXTERIOR WOODWORK

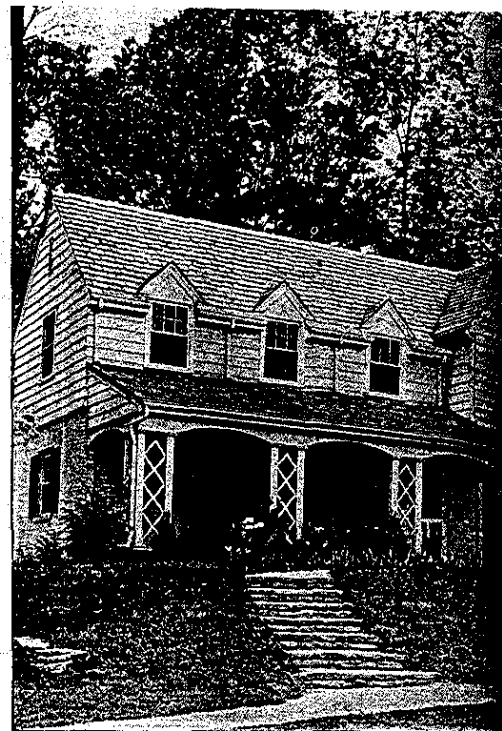
Specification Data: Painting should be done in dry weather and when the temperature is above 40° F.

Painting done at lower temperatures, especially when nights are likely to bring frost and moisture with sudden drops in temperature, will not be as satisfactory as painting done under ideal conditions. Flattening, loss of gloss, spotting and premature chalking may result.

Moisture in wood will be drawn out by the sun and form blisters under a paint film which will eventually result in peeling. Green lumber should be primed as soon as possible and allowed to stand several days before application of succeeding coats. Defer all painting two to three days after a driving rain.

In new and repainting work, fill nail holes, cracks and crevices with putty after priming or first coat has dried, to form a smooth surface and to prevent water from entering behind the paint.

Three coats of paint on new work and two coats on repainting work are generally sufficient.



NEW WORK

COAT	PREPARATION	PAINT FORMULA	APPLICATION
PRIMING	Dust and scrape off lime, dirt and adherent matter	FORMULA NO. 1 100 lb. All-Purpose White Lead 4 gal. Raw Linseed Oil 1 1/4 gal. Eagle Flattening Oil or Pure Turpentine 1 pt. Liquid Drier Yield: 8 1/2 gals. of Paint Coverage: 600 sq. ft. per gal.	Brush in carefully and lay off in an even film as this is foundation of all subsequent painting. Its importance cannot be over-emphasized.
SECOND	Apply 3-7 days after priming coat. Coat knots and sapwood with shellac before applying	FORMULA NO. 2 100 lb. All-Purpose White Lead 1 3/4 gal. Raw Linseed Oil 1 1/4 gal. Eagle Flattening Oil or Pure Turpentine 1 pt. Liquid Drier Yield: 6 1/4 gal. of Paint Coverage: 700 sq. ft. per gal.	Brush in carefully to an even film of uniform thickness
THIRD (Oil-gloss finish)	Apply 3-7 days after second coat	FORMULA NO. 3 100 lb. All-Purpose White Lead 3 gal. Raw Linseed Oil 1 pt. Liquid Drier Yield: 6 1/4 gals. of Paint Coverage: 700 sq. ft. per gal.	Brush in carefully to an even film of uniform thickness
THIRD (Flat finish)	Apply 3-7 days after second coat	FORMULA NO. 4 100 lb. All-Purpose White Lead 3-4 gal. Eagle Lead Reducing Oil Yield: 6 1/4-7 1/4 gals. of Paint Coverage: 700 sq. ft. per gal.	Brush in carefully to an even film of uniform thickness
PRIMING (Not required unless bare wood is exposed)	If in good condition dust off only. Loose scaly paint scraped off. If in bad condition burn off all paint and treat as new wood	Same as for new wood if required	Same as for new wood if required
FIRST	Apply 3-7 days after spot priming if required	FORMULA NO. 5 100 lb. All-Purpose White Lead 2 1/4 gal. Raw Linseed Oil 1 1/4 gal. Eagle Flattening Oil or Pure Turpentine 1 pt. Liquid Drier Yield: 6 1/4 gals. of Paint Coverage: 700 sq. ft. per gal.	Brush in carefully to smooth film of even thickness
SECOND (Oil-gloss finish)	Apply 3-7 days after first coat	FORMULA NO. 3 100 lb. All-Purpose White Lead 3 gal. Raw Linseed Oil 1 pt. Liquid Drier Yield: 6 1/4 gals. of Paint Coverage: 700 sq. ft. per gal.	Brush in carefully to smooth film of even thickness
SECOND (Flat finish)	Apply 3-7 days after first coat	FORMULA NO. 4 100 lb. All-Purpose White Lead 3-4 gals. Eagle Lead Reducing Oil Yield: 6 1/4-7 1/4 gals. of Paint Coverage: 700 sq. ft. per gal.	Brush in carefully to smooth film of even thickness

Notes: Eagle Flattening Oil is recommended in preference to turpentine for its smoother brushing and greater wearing qualities and because it will produce a better and more lasting finish. If thinner brushing is desired, do not add more linseed oil to these formulas, but reduce them

to the desired consistency with Eagle Flattening Oil or turpentine. When Eagle Heavy Paste White Lead is used, add 1 pint more turpentine flattening oil to formula No. 3, one quart more to all other formulas.



FORMULAS FOR INTERIOR WOODWORK

Specification Data: The room temperature should not be less than 70° F. Paints should be kept at this temperature before being used.

White lead, however, brushes easier than varnishes and enamels and may, therefore, be applied at lower temperatures.

All dust and dirt should be swept from the room before any paint is applied.

Three coats are usually sufficient in new work, and two coats in repainting.

In certain cases where a specially durable job is required, additional coats may be added, each coat being extremely thin.

It is advisable in specifications to require adherence to formulas only when work is *not* in the hands of qualified contractors or decorators. The following formulas will produce paint that will give satisfactory service in a majority of cases.

NEW WORK

REPAINTING

COAT	PREPARATION	PAINT FORMULA	APPLICATION
PRIMING	Clean, sandpaper, dust off and sweep room	FORMULA NO. 6 100 lb. All-Purpose White Lead 3 gal. Raw Linseed Oil 2½ gal. Eagle Flatting Oil or Pure Turpentine 1 pt. Liquid Drier Yield: 8½ gals. of Paint Coverage: 800 sq. ft. per gal.	Brush in thoroughly and lay off smoothly with the grain
SECOND	Putty holes, cracks, etc. Sandpaper lightly and sweep room	FORMULA NO. 7 100 lb. All-Purpose White Lead 1½ gal. Raw Linseed Oil 1½ gal. Eagle Flatting Oil or Pure Turpentine 1 pt. Liquid Drier Yield: 6 gals. of Paint Coverage: 800 sq. ft. per gal.	Apply freely and brush out well with the grain
THIRD (Oil-gloss finish)	Sandpaper lightly and sweep room	FORMULA NO. 8 100 lb. All-Purpose White Lead 3-3½ gal. Raw Linseed Oil 1 pt. Liquid Drier Yield: 6¼-6½ gals. of Paint Coverage: 800 sq. ft. per gal.	Brush out carefully, laying off in an even film without brush marks
THIRD (Flat finish)	Sandpaper lightly and sweep room	FORMULA NO. 4-A 100 lb. All-Purpose White Lead 2½ gal. Eagle Flatting Oil or Pure Turpentine (If Turpentine is used add 1 pt. Pale or White Enamel Varnish) Yield: 5½ gals. of Paint Coverage: 800 sq. ft. per gal.	Brush out carefully, laying off in an even film without brush marks
PRIMING (Not required unless bare wood is exposed)	Wash with paint cleaner to cut gloss. Rinse with clear water. Remove cracked or scaling paint. Putty nails, cracks, etc. Sandpaper if needed	Treat as new wood if required	Same as for new wood if required
FIRST	Apply after spot priming is dry	FORMULA NO. 9 100 lb. All-Purpose White Lead 1 gal. Raw Linseed Oil 2½ gal. Eagle Flatting Oil or Pure Turpentine 1 pt. Liquid Drier Yield: 6½ gals. of Paint Coverage: 800 sq. ft. per gal.	Brush out carefully to a smooth even film
SECOND (Oil-gloss finish)	Sandpaper slightly and sweep room	FORMULA NO. 8 100 lb. All-Purpose White Lead 6¼-6½ gal. Raw Linseed Oil 1 pt. Liquid Drier Yield: 6¼-6½ gals. of Paint Coverage: 800 sq. ft. per gal.	Brush out carefully, laying off in an even film without brush marks
SECOND (Flat finish)	Sandpaper slightly and sweep room	FORMULA NO. 4-A 100 lb. All-Purpose White Lead 2½ gal. Eagle Flatting Oil or Pure Turpentine (If Turpentine is used add 1 pt. Pale or White Enamel Varnish) Yield: 5½ gals. of Paint Coverage: 800 sq. ft. per gal.	Brush out carefully, laying off in an even film without brush marks

Notes: Eagle Flatting Oil is recommended in preference to turpentine for its smoother brushing and greater wearing qualities, and because it produces a better and more lasting finish. If thinner brushing consistency is desired, thin down with small amounts of Eagle Flatting Oil

or pure turpentine. *Do not add linseed oil.* When Eagle Heavy Paste White Lead is used, add one pint more turpentine or flatting oil to formula No. 8, one quart more to all others.

FORMULAS FOR PLASTER AND WALLBOARD

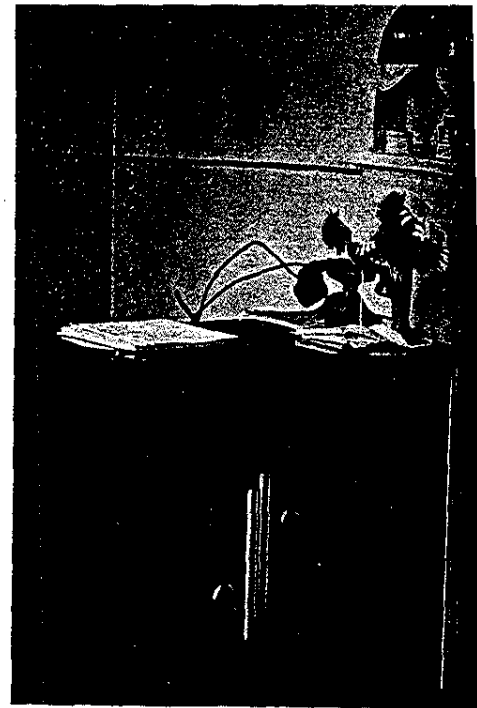
Specification Data: When enamels and varnishes are used, the temperature should not be less than 70° F. In cold weather, paints should be kept at this temperature over night before being used.

White lead, because of its superior brushing qualities, may be applied at lower temperatures.

All dust and dirt should be wiped from the surface and swept from the room before paint is applied.

Formulas given below are recommended for average conditions. They may be modified by an experienced painting contractor to meet special conditions.

When joints between wallboards are to be hidden under paint, they must be filled with putty and sanded down if necessary. (Putty made from white lead is ideal for this purpose.)



NEW PLASTER OR WALL BOARD

REPAINTING

COAT	PREPARATION	PAINT FORMULA	APPLICATION
PRIMING	Patch cracks in plaster. Conceal joints in wallboards if required. Wipe surface clean. Glue size required on soft wallboards, when sealer or lead reducing oil is not in primer. Allow plaster to dry for 6 months	FORMULA NO. 10 100 lb. All-Purpose White Lead 3 gal. Boiled Linseed Oil 1 1/4 gal. Eagle Flatting Oil or Pure Turpentine 2 gal. Floor Varnish Yield: 9 3/4 gals. of Paint Coverage: 800 sq. ft. per gal.	Brush with short semi-circular criss-cross strokes allowing paint to flow and obliterate brush marks
SECOND	No preparation required. Allow 2-3 days for drying of priming coat	FORMULA NO. 11 100 lb. All-Purpose White Lead 1 1/4 gal. Eagle Flatting Oil or Pure Turpentine 3/4 gal. Floor Varnish 1/2 pt. Liquid Drier Yield: 5 1/2 gals. of Paint Coverage: 800 sq. ft. per gal.	Brush with short semi-circular criss-cross strokes allowing paint to flow and obliterate brush marks
THIRD COAT (Semi-gloss finish)	No preparation required. Allow 2-3 days for drying of second coat	FORMULA NO. 12 100 lb. All-Purpose White Lead 3/4 gal. Eagle Flatting Oil or Pure Turpentine 1 1/4 gal. Floor Varnish 1/2 pt. Liquid Drier Yield: 5 1/2 gal. of Paint Coverage: 800 sq. ft. per gal.	Brush with short semi-circular criss-cross strokes allowing paint to flow and obliterate brush marks
THIRD (Flat finish)	No preparation required. Allow 2-3 days for drying of second coat	FORMULA NO. 13 100 lb. All-Purpose White Lead 2 1/4 gal. Eagle Flatting Oil or Pure Turpentine (If Turpentine is used add 1 pt. Pale or White Enamel Varnish) Yield: 5 1/2 gals. of Paint Coverage: 800 sq. ft. per gal.	Brush with short semi-circular criss-cross strokes allowing paint to flow and obliterate brush marks
PRIMING (Not required unless bare surface is exposed)	Old paint or enamel: Wash with sal soda solution to remove grease and cut gloss. Rinse with clear water. Patch cracks and coat with shellac. Scrape off cracked or scaly paint. Calcimine: Remove calcimine with warm water	Treat as new plaster or wallboard if required	Same as priming coat on new work if required
FIRST	No special preparation. Allow 2-3 days for drying of priming coat if required	FORMULA NO. 11 100 lb. All-Purpose White Lead 1 1/4 gal. Eagle Flatting Oil or Pure Turpentine 3/4 gal. Floor Varnish 1/2 pt. Liquid Drier Yield: 5 1/2 gals. of Paint Coverage: 800 sq. ft. per gal.	Brush with short semi-circular criss-cross strokes allowing paint to flow and obliterate brush marks
SECOND (Semi-gloss finish)	Allow 2-3 days for drying of first coat	Same as the third semi-gloss coat for new work	Same as the third semi-gloss coat for new work
SECOND (Flat finish)	Allow 2-3 days for drying of first coat	Same as the third flat coat for new work	Same as the third flat coat for new work

Notes: When painting over old varnish or enamel, a little floor varnish or enamel should be added to first coat. Eagle Flatting Oil is recommended in preference to turpentine for its smoother brushing

and greater wearing qualities. It produces a better and more lasting finish. When Eagle Heavy Paste White Lead is used, add one quart more flatting oil or turpentine to all formulas except alternates.



FORMULAS FOR MASONRY AND STUCCO

Specification Data: Surface must be thoroughly dry and chemically stable. Moisture should not reach the surface under the paint through faulty flashings, condensation or improper drainage. (If unsatisfactory conditions cannot be corrected, use special cement paints.)

Surface should be tested for free lime and other salts which are harmful to oil. The following solution is a simple test for free lime: Mix 1 dram phenolphthalein, and 4 oz. grain alcohol in 1 qt. of water. Dip a glass rod into this solution and touch the surface in several places. Free lime will cause a bright red spot to appear.

To correct an alkaline condition, apply a solution of 4 lbs. zinc sulphate to 1 gal. of water. Use large brush and rub in well. When dry, brush off surface before painting.

Painting should be done only in dry weather and when the temperature is not under 40° F. Allow ample time for thorough drying.

NEW WORK

COAT	PREPARATION	PAINT FORMULA	APPLICATION
PRIMING	Allow to age for at least 6 months. Test for free lime and use neutralizing solution if needed. Brush clean before painting. Surface must be dry	FORMULA NO. 14 100 lb. Heavy Paste or All-Purpose White Lead 4-5 gal. Eagle Lead Reducing Oil Yield: 7½-8½ gals. of Paint Coverage: 200 sq. ft. per gal.	Brush in thoroughly and lay off in a smooth even coat
SECOND AND THIRD (Flat finish)	Allow 3-7 days for drying. Dust clean before painting	FORMULA NO. 15 100 lb. Heavy Paste or All-Purpose White Lead 3-4 gal. Eagle Lead Reducing Oil Yield: 6½-7½ gals. of Paint Coverage: 400 sq. ft. per gal.	Brush to a smooth even coat
THIRD (Oil finish)	Allow 3-7 days for drying. Dust clean before painting	FORMULA NO. 16 100 lb. All-Purpose White Lead 3 gal. Raw Linseed Oil 1 pt. Liquid Drier Yield: 6½ gals. of Paint Coverage: 600 sq. ft. per gal.	Brush to a smooth even coat
THIRD (Semi Gloss)		FORMULA NO. 16-A 100 lb. Heavy Paste or All-Purpose White Lead 2-3 gals. Eagle Lead Reducing Oil ½-1 gal. Spar Varnish Yield: 6½-7½ gals. of Paint Coverage: 400 sq. ft. per gal.	
PRIMING (Not required if paint is smooth and even)	Dust clean before painting. Paint in bad condition must be removed and those areas treated as new work	The formulas and application used for repainting are identical with those used for new work, omitting the priming coat when not required	
PRIMING	Allow 3-7 days for drying. Dust clean before painting	FORMULA NO. 14-A 100 lb. All-Purpose White Lead 3 gal. Boiled Linseed Oil 2 gal. Spar Varnish 1½ gal. Pure Turpentine Yield: 9½ gals. of Paint Coverage: 200 sq. ft. per gal.	Brush to a smooth even coat
SECOND	Allow 3-7 days for drying. Dust clean before painting	FORMULA NO. 15-A 100 lb. All-Purpose White Lead 2 gal. Raw Linseed Oil 1½ gal. Pure Turpentine 1 pt. Liquid Drier Yield: 6½ gals. of Paint Coverage: 400 sq. ft. per gal.	Brush to a smooth even coat
THIRD (Flat finish)	Allow 3-7 days for drying. Dust clean before painting	FORMULA NO. 15-B 100 lb. All-Purpose White Lead ¾ gal. Spar Varnish 1½ gal. Pure Turpentine ½ pt. Liquid Drier Yield: 5½ gals. of Paint Coverage: 400 sq. ft. per gal.	Brush to a smooth even coat

REPAINTING

ALTERNATE FORMULAS FOR NEW WORK AND REPAINTING

Note: Use smaller quantity of Eagle Lead Reducing Oil when greatest opacity is desired. If Eagle Heavy Paste White Lead is used, add one quart more turpentine or flattening oil to formulas 16, 14-A, 15-A.

FORMULAS FOR IRON AND STEEL

Specification Data: Painting should be done only in dry weather when the temperature is not under 40° F., particularly if nights are likely to bring frost and moisture.

Painting on exposed iron and steel should preferably be brushed to assure intimate contact of the paint with all parts of the metal work.

Sublimed Blue Lead may be used for both priming and finish coats. Each coat may be tinted characteristically to permit proper supervision.

Red Lead is often used as a second coat, as well as for priming. The second coat may be tinted by adding carbon black.

If light colors are desired with Sublimed Blue Lead or Red Lead, second and subsequent coats may be White Lead-in-Oil, plain or tinted.



NEW WORK

REPAINTING

COAT	PREPARATION	PAINT FORMULA	APPLICATION
PRIMING OR SHOP	Remove rust, mill scale and dirt to bright metal. Clean off grease and oil with benzine	FORMULA NO. 17 (Using Eagle Sublimed Blue Lead) 100 lb. Sublimed Blue Lead-in-oil 2½ gal. Raw Linseed Oil 1 qt. Pure Turpentine or Paint and Varnish Manufacturers' 48° to 50° Naphtha 1 qt. Liquid Drier Yield: 6¼ gals. of Paint Coverage: 800 sq. ft. per gal.	Brush on carefully and thoroughly, using round brush to get into corners and around rivets Where two coats of Blue Lead are to be applied, about a quarter more thickness may be used advantageously to give flatter finish
		FORMULA NO. 18 (Using Eagle Red Lead) 100 lb. Eagle Red Lead-in-oil 2 gal. Raw Linseed Oil 1½ pt. Pure Turpentine or Paint and Varnish Manufacturers' 48° to 50° Naphtha 1½ pt. Liquid Drier Yield: 4½ gals. of Paint Coverage: 600 sq. ft. per gal.	
SECOND OR FIRST FIELD	Dust off carefully	FORMULA NO. 17 (Using Eagle Sublimed Blue Lead) See above FORMULA NO. 2 (Using Eagle White Lead) 100 lb. All-Purpose White Lead 1½ gal. Raw Linseed Oil 1½ gal. Eagle Flatting Oil or Pure Turpentine 1 pt. Liquid Drier Yield: 6¼ gals. of Paint Coverage: 700 sq. ft. per gal.	Brush on carefully and thoroughly, using round brush to get into corners and around rivets
THIRD OR SECOND FIELD	Dust off carefully	FORMULA NO. 17 (Using Eagle Sublimed Blue Lead) See above	Brush on carefully and evenly
THIRD OR SECOND FIELD (Oil-gloss finish)	Dust off carefully	FORMULA NO. 3 100 lb. All-Purpose White Lead 3 gal. Raw Linseed Oil 1 pt. Liquid Drier Yield: 6¼ gals. of Paint Coverage: 700 sq. ft. per gal.	Brush on carefully and evenly
THIRD SECOND FIELD (Flat finish)	Dust off carefully	FORMULA NO. 4 (Using Eagle White Lead) 100 lb. All-Purpose White Lead 3-4 gals. Eagle Lead Reducing Oil Yield: 6¼-7¼ gals. of Paint Coverage: 700 sq. ft. per gal.	Brush on carefully and evenly
PRIMING (Not required unless bare metal is exposed)	Remove any loose paint, scale, rust and dirt to bright metal	FORMULA NO. 17 (Using Eagle Sublimed Blue Lead) 100 lb. Sublimed Blue Lead-in-oil 2½ gal. Raw Linseed Oil 1 qt. Pure Turpentine or Paint and Varnish Manufacturers' 48° to 50° Naphtha 1 qt. Rosin-free Drier Yield: 6¼ gals. of Paint Coverage: 800 sq. ft. per gal.	Brush on carefully and thoroughly, using round brush to get into corners and around rivets
FIRST AND SECOND	Brush off dust and dirt, and scrape off loose paint	FORMULA NO. 18 (Using Eagle Red Lead) See above The formulas and application used for repainting are identical with the first field coat and the finish coat on new work	

STIPPLES AND DECORATIVE FINISHES

DECORATION of walls in other than flat or glossy monotonous to add interest and "livability" may be accomplished in a wide variety of ways by means of stipples and low-relief textures, blends of opaque colors, transparent color glazes, or by endless combinations of these methods.

These finishes are not much more expensive than an ordinary job of high quality painting. Their added cost is due largely to the extra labor involved and will therefore vary with the type of finish desired and the skill of the painter in applying it.

Selected stipples and decorative finishes are illustrated to suggest the range of decorative treatments possible with Eagle White Lead paints and glazes made with Eagle Flatting Oil. The principal techniques include the following:

STIPPLING

Stippling in one of its manifold forms is the foundation for all fine interior work on flat surfaces and also should be used as a base for work to be color glazed. It eliminates brush stroke marks, producing a surface that diffuses light and adds interest and character.

Plain brush stippling. A finish coat slightly lighter in color than the undercoat is applied, using a paint mixed a little thicker than usual. The surface is stippled by tapping the wet paint with a clean bristle stippling brush.

Grained and brush stipples. More distinctive stippled finishes may be obtained by using a whisk broom, various types of brushes, combs or similar tools to produce a low-relief texture. The experienced craftsman has an almost limitless variety of patterns at his command, merely by the use of different tools and strokes. See Figures 1 and 2.

TEXTURING

Conservatively between the very subtle texture of stippling and the extremely coarse, high relief textures produced by plastic paints (which won and lost popularity some years ago) are various decorative textures produced in a final coat of thickened white lead paints. These are worked over, while wet, with sponges, brushes, combs, the palm of the hand, crinkled paper or other materials to roughen the surface to any desired degree. In all cases the desired texture is developed by experimentation on trial panels. Degree of relief is largely governed by consistency of the paint, while character of texture is determined by the implements and stroking employed. The scope of textures possible is indicated by Figures 3 and 4.

GLAZING AND ANTIQUING

Glazing gives the effect of sunlight passing through stained glass windows, while one particular method of glazing known as "antiquing" may be used to give "age" to a painted surface. The method used consists of applying a coat of transparent special liquid, called "glazing liquid," over the regular coats and then adding spots, stripes or patches of color, which are wiped out with a cloth into cloud-like effects. The safest way to be sure of obtaining the desired effect is to have the painting contractor submit samples of the many different possibilities.

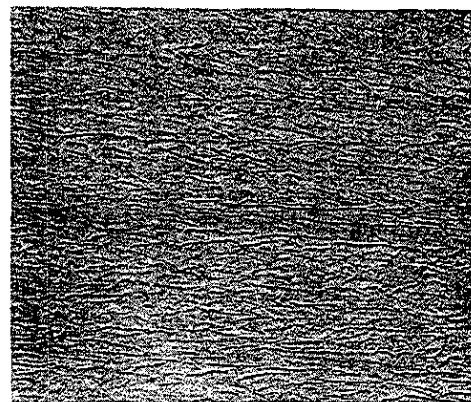
MOTTLING

This process uses two or more coats of paint in contrasting tints or harmonizing colors. One finish coat is applied and allowed to dry thoroughly. The second is then applied with a sponge, coarsely crinkled paper, or other similar material in spots and clouds, all over, but not completely concealing, the under coat. Another method is to apply the second coat to the wall, then remove it in spots by tapping with a damp clean sponge, clean crinkled paper or similar material.

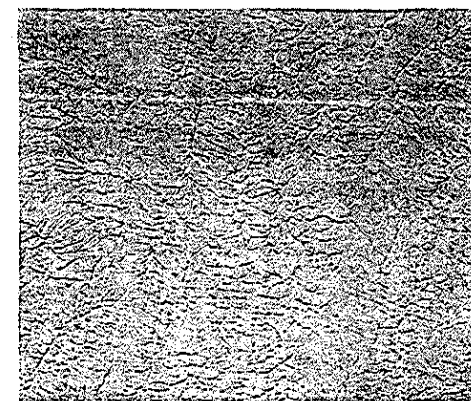
STENCILING

Decorative all-over patterns, borders or special designs may be applied by painting through oiled-paper or metal stencils with a stiff bristle brush carrying very little paint, by tapping rather than brushing. Paste white lead is often used thinned for this purpose.

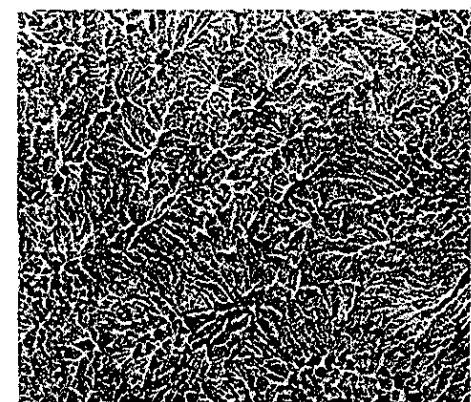
Whisk Broom Finish, Figure 1



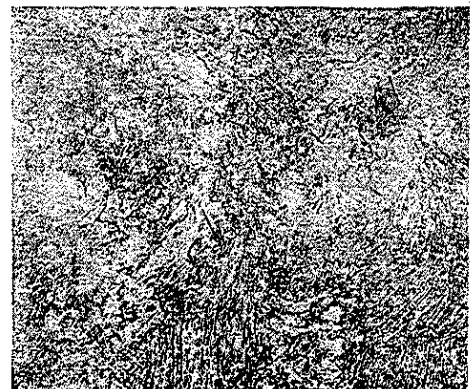
Flat Brush Stipple, Figure 2



Crinkled Palm Pattern, Figure 3



Etched Relief Pattern Figure 4



THE GLIDDEN COMPANY

Established in 1870

MANUFACTURERS OF ARCHITECTURAL FINISHES
PAINTS • VARNISHES • LACQUERS • ENAMELS

Factories from Coast to Coast • Branches in Principal Cities
National Headquarters, Cleveland, Ohio

THE COMPANY . . . Since 1870 the name Glidden has been synonymous with fine paint, varnish, and lacquer products. The scientific training and practical experience of many men, plus every modern mechanical improvement, make each Glidden Product representative of the most advanced achievement in paint manufacturing.



26 Paint Laboratories, representing many of America's oldest and best known paint brands have sponsored the "TIME-TESTED" Mark of Quality. Glidden Paints are privileged to carry this famous Mark on the label

LABORATORIES . . . A corps of chemists and trained men constantly perfect new Glidden Products, and check production all along the line to insure uniformity of quality. Glidden laboratories are large and fully equipped with all the scientific instruments for formulating paints to the exacting standards of Time-Tested Laboratories.

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ARCHITECTURAL SERVICE DEPARTMENT

. . . The Glidden Company maintains an Architectural Service Department, where paint problems of the architect are handled by the Glidden Architectural Consultant, who has direct access to a modern finishing room where materials may be tested for practical use. The Architectural Consultant welcomes, at any time, an opportunity to co-operate with the architect in solving painting problems.



Local Representative for Glidden Paints

MANUFACTURING . . . Back of Glidden products are the great resources of an organization with nearly seventy years of manufacturing experience. Immense buying power and large scale production with modern machinery enable The Glidden Company to market paint that represents the maximum in quality at a minimum cost.

SERVICE . . . Glidden factories and warehouses are

located strategically throughout the United States and Canada. Delivery to any point on the American continent means no more than a short, economic haul, saving both time and expense. Because of tremendous paint sales, these factories and warehouses maintain large complete stocks at all times. Glidden gives the architect the service he demands.

RECOMMENDED GENERAL INSTRUCTIONS

Suggestions to aid the architect in preparing complete painting specifications. If written into the specifications, they will help to insure that the painting work is done correctly.

1. **GENERAL PAINTING CLAUSE . . .** Be it understood that the Instructions to Bidders and the General Conditions applying on the General Contract apply also on the painting contract.

2. **WORK TO BE DONE . . .** The work required under a painting contract includes the furnishing of all materials, labor and equipment of every nature which may be required for the proper painting and finishing of the building, all as hereinafter specified, shown on the plans, or implied in either plans, or specifications; that the work be complete in every respect unless definitely excepted by the architect.

3. **WORK NOT INCLUDED IN THE PAINTING CONTRACT. N. B. . . .** At this point it is well to make a bill of exceptions showing exactly the surfaces which do not come under the painting contract; for example, the back of interior wood trim, which has been shop primed by others.

4. **PREPARATORY WORK . . .** All surfaces to be painted shall be in proper condition before the work is begun; that is, the surface shall be perfectly dry, clean and smooth. In case any work is defective, or unsuitable for finishing, the painting contractor shall notify the architect of the fact in writing. If the architect is not so notified, the painting contractor will be held solely responsible for the finished condition of the work.

5. **SAMPLES. N. B. . . .** In case it will be necessary for the proper completion of the work to match certain samples, the architect should at this point fill in his requirements as to samples which will serve as standards to be matched in finish, color, etc.

6. **WORKMANSHIP . . .** All work under this contract shall be executed only by concerns of standing approved by the architect. All work shall be made perfect in material, workmanship and finish. All work shall be done by skilled mechanics. No work shall be done under conditions of weather, or temperature, unsuited to good work.

7. **MATERIALS . . .** All materials coming under the painting contract shall be delivered to the building in unbroken packages, bearing the Glidden name and label. Such materials should be used without any adulteration, and only with such thinning as called for in the manufacturer's directions. In case of sealed packages, the seal should not be broken until the contents are to be used. Materials requiring mixing shall be mixed on the premises. All materials must at all times be subject to the inspection and approval of the architect.

8. **PROTECTION AGAINST DAMAGE . . .** The painting contractor shall be responsible for the condition of the building in his charge. Due care shall be taken while painting is in process to protect all portions of the building and also all materials belonging to, or installed by, other contractors.

9. **PATCHING . . .** Carefully patch and finish all work injured, or marred from whatsoever cause, to the satisfaction of the architect. Upon completion the entire job should be in perfect condition and free from defacements of any nature.

10. **FIRE PREVENTION . . .** *Keep all oily rags or waste in covered metal receptacles.*

11. **CLEANING . . .** At the completion of work, remove all surplus materials, staging, rubbish, etc.; clean off all paint, varnish, stains, etc., from floors, glass, walls, hardware, etc., and leave the premises in perfect condition, acceptable to the architect.

SUMMARY . . . No paint, varnish, or other finish should ever be applied to a surface containing moisture or bearing scale, rust, dirt, grease—or to any surface not clean and ready to paint.

Any possible alkalinity in plaster, cement, or concrete surfaces must be neutralized.

Neutralize the alkali by giving the wall a wash coat with a solution of two to three pounds of zinc sulphate to a gallon of water.

All nail holes, cracks, etc., must be properly filled with linseed oil putty.

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EXTERIOR FINISHES

WOOD SIDING . . .

GLIDDEN ENDURANCE PAINT (Prepared) is as nearly perfect a paint as it is possible to manufacture. It is a ready mixed, ready to use House Paint, which combines the long wearing qualities of lead with the film hardening qualities of zinc.

Glidden Endurance Paint (Prepared) works easily, covers well, resists wear and weather, has extreme durability, leaves a good uniform surface for repainting and costs less than other house paints when measured by years of service.

Glidden Endurance Paint covers approximately 400 to 425 square feet per gallon, 2 coats.

Base-Coat—New wood should be primed with Glidden Base-Coat. The use of this specially prepared first coater eliminates blistering and peeling, and insures longer wearing and better finished results on any kind of wood, particularly the porous, resinous and sappy types.

Base-Coat covers approximately 300 square feet per gallon, 2 coats.

New Work, Specification 1

1st Coat—Glidden Base-Coat applied as it comes in the container. (Under no condition should this material be reduced.) Allow 72 hours to dry.

NOTE: After the priming coat has dried thoroughly, putty all nail holes, cracks, etc. with a first quality linseed oil putty.

2nd Coat—Brush on coat of Glidden Endurance Paint (Prepared) thinned with a pint of turpentine to each gallon. Allow this coat to dry 72 hours or more.

3rd Coat—A well brushed out coat of Glidden Endurance Paint (Prepared) as it comes in the container.

Old Work

The surface to be repainted shall be dusted free from all foreign matter, loose paint removed by wire brushing and scraping, and rust removed from all eaves, downspouts, or flashings. Loose boards or siding shall be renailed and repairs made to siding over drip caps and window and door headers. The open spaces around door casings, windows and corner boards shall be puttied.

Specification 2

1st Coat—Apply Base-Coat over the entire surface, working it well into all spots that have become bare. (Alternate:—If Base-Coat is not available reduce Glidden Endurance Paint (Prepared) with one quart of linseed oil and one pint of turpentine to each gallon for application to the south and west sides of the house and with one quart of turpentine and one pint of linseed oil for the east and north sides.)

2nd Coat—This final finishing coat shall be Glidden Endurance Paint (Prepared) as it comes in the container.

TITAN-O-ZINC is made with titanated pigments which give great hiding quality and a brilliant whiteness. It is offered as an alternate to Glidden Endurance Paint (Prepared) for those who prefer a paint with Titanium base instead of Lead. It is recommended in smoky districts where fumes are prevalent. It is regularly supplied only in white but may be colored as desired by adding Glidden Pure Colors in Oil.

Titan-O-Zinc covers approximately 400 to 425 square feet per gallon, 2 coats.

Specification 3

Same as Specification 1 substituting Glidden Titan-O-Zinc in place of Glidden Endurance Paint (Prepared) in second and third coats.

RIPOLIN ENAMEL. . . (See Ripolin Section—Specification 13)

EUSTON WHITE LEAD is a lead of unusual whiteness. It produces a smooth and enamel-like film. Euston White Lead is pure carbonate of lead made by a secret patented process that controls its whiteness and fineness, which in turn governs its unusual spreading capacity and ability to produce more paint per hundred pounds. Furnished in three forms: Heavy Paste; Soft Paste; and All-Purpose. (Specifications furnished on request.)

WOOD SHINGLE SIDING AND ROOFS

ENDURANCE SHINGLE STAINS are high grade opaque stains used to prevent warping, curling, splitting and general decay of the wood as well as supply permanent and decorative color.

Brushing:—Endurance Shingle Stains cover approximately 150 square feet per gallon, 1st coat; 100 square feet per gallon, 2nd coat.

Dipping:—Two-thirds dip on 1000 shingles will require approximately 3 gallons of Stain.

New Work, Specification 4

1st Coat—Dip two-thirds of the length of the shingle into Endurance Shingle Stain of consistency supplied by Glidden. Stack loosely to allow proper penetration and drying.

2nd Coat—After shingles are laid apply one full brushing coat of Endurance Shingle Stain as it comes in the container.

Old Work

On old work Endurance Shingle Stains can be applied by either brushing or spraying although the brushing application is recommended. Particular care shall be exercised to see that all portions, particularly the edges of the shingles, are well coated.

Two coats are recommended and in such instances the first coat shall be reduced 25% with raw linseed oil.

COMPOSITION ROOFS . . .

ENDURANCE ROOF COATING is a pure asphalt suitable for reconditioning and waterproofing all types of composition roofs. Insures protection against water, weather, alkali, common acids, gases, fumes, etc. Applied with regular roof brushes.

EXTERIOR WOOD SURFACES (Varnished)

Including Porch Ceilings, Doors, Trim, Etc.

GLIDDEN OIL STAINS are permanent, non-fading pigmented stains that require but little wiping and are recommended for all exterior work.

Glidden Oil Stains cover approximately 800 square feet per gallon, 1 coat.

GLIDDENSPAR is recommended as the finest varnish available today for either interior or exterior use. It is made from bakelite and synthetic type resins which are the latest developments in varnish research and manufacture.

EXTERIOR FINISHES (Cont'd)

Gliddenspar is pale in color, will not turn white from water, and is impervious to alcohol.

Specification 5

1st Coat—After sanding wood to a smooth surface, brush on a coat of Glidden Oil Stain. Wipe off excess stain with a soft cloth. Allow 24 hours to dry.

2nd Coat—(Open grained wood only) Sand and fill with Glidden Paste Wood Filler reduced as needed with turpentine or naphtha. Wipe before Filler becomes hard, rubbing across grain and hard enough to force the Filler into the pores and remove excess.

3rd Coat—Brush on one coat of Gliddenspar Varnish in the consistency as supplied by the manufacturer and allow to dry.

4th Coat—(Same as 3rd Coat.)

NOTE: Don't use Shellac anywhere in a schedule embracing Synthetic Varnishes.

WOOD PORCH FLOORS . . .

PORCH AND DECK PAINT is a wear-resisting, protective and decorative coating for exterior porch floors.

Porch and Deck Paint covers 600 to 700 square feet per gallon, 1 coat.

Specification 6

1st Coat—One brush coat of Glidden Porch and Deck Paint thinned with one quart of pure linseed oil and one pint of pure turpentine to the gallon.

2nd Coat—After 72 hours, apply a full flowing coat of Glidden Porch and Deck Paint thinned with one pint of pure turpentine to the gallon.

3rd Coat—Allow 48 hours for drying and apply a full coat of Glidden Porch and Deck Paint as it comes in the container.

CONCRETE, STUCCO and BRICK . . .

LIQUID CEMENT COATING is for damp-proofing and rendering uniform exterior surfaces of concrete, stucco, etc. It is composed of carefully selected pigments and specially prepared oils which produce an extremely durable and water-resisting semi-gloss finish.

Liquid Cement Coating covers 300 to 500 square feet per gallon depending on the porosity and texture of the surface.

New Work. Specification 7

1st Coat—To each gallon of Glidden Liquid Cement Coating add one pint of Glidden Liquid Cement Mixing Liquid and brush well into the surface. Allow 36 to 48 hours to dry.

2nd Coat—Brush on a coat of Liquid Cement Coating as it comes in the container. Allow 72 hours for drying.

3rd Coat—One additional coat brushed on evenly (as supplied by the manufacturer.)

OLD WORK

Remove all loose paint from old surfaces. Touch up bare spots with Glidden's Liquid Cement Coating that has been thinned 25% with Liquid Cement Mixing Liquid.

Specification 7A

1st Coat—Apply one coat of Liquid Cement Coating, of color selected, to the entire surface after having reduced it in the ratio of four to one with Liquid Cement Mixing Liquid.

2nd Coat—The second coat shall be Liquid Cement Coating applied full body and brushed well onto and into the surface.

STRUCTURAL STEEL AND METAL ORNAMENTS . . .

LIQUID RED LEAD is recommended wherever a shop

coat of red lead is specified. It comes ready apply, is extremely elastic, and is an excellent preventative.

NEV-A-RUST embodies every requirement of a high grade metal protective paint. It is the result of years of research and observation of the product in actual use.

Nev-A-Rust covers 600 to 700 square feet per gallon coat.

The combination of these two materials, if applied as hereafter specified, will adequately protect all the coated metal of any structure from the destructive elements.

NOTE: It is impossible to overestimate the need of absolutely clean and rust-free steel which must be obtained by thorough sand blasting or wire brushing.

Specification 8

Shop Coat—A priming coat of Glidden Liquid Red Lead as it comes in the container to be applied at the mill.

1st Field Coat—A brush coat of Glidden Nev-A-Rust of color selected, as it comes in the container.

2nd Field Coat—(Same as 1st Field Coat.)

NOTE: By alternating the colors of the material used in the Field Coats, the architect secures a color contrast between the coats which insures thorough workmanship inspection.

GRAPHITE LIQUID PAINT is recommended for use on any metal surface. It is offered as an alternative to Nev-A-Rust for those who prefer a graphite liquid paint for this use. Its heat resisting qualities make it especially good for painting chimneys, boilers, etc.

Specification 9

Same as Specification 8 substituting Glidden Gray Liquid Paint for Glidden Nev-A-Rust.

METALLITE (Aluminum Paint) is a product of unusual covering and hiding ability excellent for exterior surfaces both hot and cold. It may be used as a priming coat to be covered with Glidden Endurance Paint (Prepared) or other exterior paint. It may be used as a finish coat over Glidden Nev-A-Rust or Base Coat where an Aluminum finish is desired.

GALVANIZED IRON . . . Specification 1

The galvanizing process leaves on the surface of the iron a film to which most paint will not adhere. It is therefore, necessary to prepare galvanized iron in a special way, no matter what the final coats to be applied.

The most satisfactory method of preparing the surface is to apply a brush coat of the following solution: dissolve 1 ounce each of Chloride of Copper, Ammoniac and Nitrate of Copper in $\frac{1}{2}$ gallon of water in an earthenware vessel. When dissolved add 1 ounce of Hydrochloric Acid. Allow 24 hours to dry and then use a stiff brush to remove the scale which has formed.

Best results are obtained by immediately following with one coat of Gliddite Galvanized Iron Primer.

Follow with Glidden Endurance Paint (Prepared), Nev-A-Rust or other exterior paint.

EXTERIOR FINISHES (Cont'd)

SMOKE STACKS, PIPES and OTHER HOT SURFACES . . .

SMOKE STACK BLACK is so formulated that it will bake hard to the metal, practically becoming a part of it and forming an excellent protective film.

Specification 11

One Coat—Remove all grease spots and foreign matter from the surface and brush on one heavy coat of Glidden Smoke Stack Black of a consistency as supplied by the manufacturer.

METAL ROOFS . . .

TINNER'S RED is a popular sheet metal paint, per-

manent in color and absolutely waterproof. It is quick-drying and elastic; withstands rigid metal bending tests.

Covers approximately 700 square feet per gallon, 1 coat.

Specification 12

One Coat—Remove all rust, scale, grease, dirt, etc. from the surface. Apply one coat of Tinner's Red as it comes in the container.

NEV-A-RUST . . . (See Specification 8)

GUTTERS, DRAINS and FLASHINGS . . . (See Specification 8)

RIPOLIN ARCHITECTURAL ENAMELS

For Fine Exterior and Interior Enamel Finish

RIPOLIN is internationally known as a fine, durable enamel. The secret process by which it is manufactured, together with the aging of the essential oils, makes BLT Ripolin Enamel a super-product.

It actually improves with age; there are numerous public buildings and fine homes in the United States where 15 years of continuous service have not dimmed the lustre and beauty of Ripolin.

The ever increasing demand for a quicker-drying product resulted in Q.D. Ripolin which was developed after years of careful research. Q.D. Ripolin dries in a much shorter length of time than BLT Ripolin but still retains all of its outstanding qualities.

Q.D. Ripolin is manufactured in 18 washable, modern colors, carefully selected by authorities on architecture, and color harmony. This enamel smoothes away to a glossy, tile-like finish, free from brush marks and will give lasting beauty to all surfaces where a high grade enamel finish is desired. Ripolin is furnished in High Gloss, Semi-Gloss (Egg-shell) and Dead Flat White. Any finish desired between the High Gloss and Dead Flat can be obtained by intermixing in varying proportions. To obtain any of the lighter shades, White Ripolin may be tinted by the use of pure color ground in Japan, thinning down the color with a small quantity of turpentine and adding slowly to the enamel until the desired color is obtained. The addition of a large amount of coloring matter to obtain any of the darker shades is not recommended. We will supply darker shades on order.

Where Ripolin is to be used in colors, Ripolin Undercoat tinted the same shade as the finishing coat should be used.

Ripolin of itself will show a perfectly smooth, even surface without brush-marks, but will not cover irregularities in the under-coating. For this reason great care should be exercised to keep the working

pots, brushes and surface to be worked on free from dust, grit, or other foreign matter. For extremely fine work, where there are two coats of enamel to be applied, the first coat of enamel should be rubbed with pumice rather than with sandpaper or steel wool.

Do not thin the finishing coat of Ripolin.

NEW EXTERIOR WORK . . .

Exterior finishes on Ripolin-enameled homes are extremely durable with permanency of lustre and depth of beauty. A Ripolin surface because of its enamel-like finish does not hold the soot and grime. It cleans easily and always maintains extreme whiteness.

Ripolin First Coat covers approximately 300 square feet per gallon, 2 coats. Exterior Ripolin covers approximately 360 square feet, 2 coats.

Specification 13

1st Coat—A priming coat of Glidden Base-Coat applied without reduction as it comes from the container. Allow 72 hours for drying.

2nd Coat—A full coat of Exterior Ripolin First Coat. Allow 72 to 96 hours for drying.

3rd Coat—Exterior Ripolin First Coat reinforced with 1 quart Exterior Gloss Ripolin to the gallon. Allow 96 hours for drying.

4th Coat—A good full coat of Exterior Gloss Ripolin as it comes from the container.

NOTE: Third coat may be eliminated where cost is a vital factor.

NEW INTERIOR SOFT WOOD . . .

Specification 14

1st Coat—A priming coat of Ripolin Enamel Undercoat, thinned with 1 quart of raw linseed oil and ½ pint of pure turpentine to the gallon. Allow 48 to 72 hours for drying.

2nd Coat—Full coat of Ripolin Enamel Undercoat. Allow overnight to dry.

3rd Coat—Full coat of Ripolin Enamel Undercoat. Sandpaper this coat to a smooth surface.

4th Coat—Ripolin Enamel Undercoat reinforced with ½ gallon Gloss Ripolin added to the gallon. Sandpaper lightly after drying.

5th Coat—A good flowing coat of Ripolin Enamel. This coat may be thinned with ½ pint of pure turpentine to the gallon. Allow 96 hours for drying; rub smooth with pumice and water.

RIPOLIN ARCHITECTURAL ENAMELS (Cont'd)

6th Coat—A good flowing coat of Ripolin Enamel as it comes in the container. DO NOT THIN FINISHING COAT OF RIPOLIN.

NOTE: If expense is of prime importance, 2nd or 5th coats may be omitted, or, if desired, both.

NEW INTERIOR SAPPY WOODS . . .

Specification 15

1st Coat—A priming coat of Ripolin Enamel Undercoat, thinned with 1½ pints of raw linseed oil and 1½ pints pure turpentine to the gallon. Allow 48 to 72 hours for proper drying.

NOTE: After applying first coat, all woodwork should be thoroughly rubbed down with fine sandpaper or steel wool.

NEW INTERIOR OPEN-GRAINED WOODS

Specification 16

1st Coat—A coat of Glidden Paste Wood Filler should be rubbed well into the surface. After this is dry and hard sandpaper the work thoroughly.

2nd Coat—A priming coat of Ripolin Enamel Undercoat, thinned with 1 pint of raw linseed oil and 1 pint of pure spirits of turpentine to the gallon; sandpaper to a smooth surface after thorough drying. Follow Specification 14 from this point.

INTERIOR WALL FINISHES

PLASTER WALLS (ROUGH and SMOOTH) and WALL BOARD . . . General Instructions

All wall surfaces should be carefully checked for "hot" spots caused by excessive lime in the body coat. A litmus paper or phenolphthalein applied to those spots that indicate an alkaline condition should be used to prove whether such a condition exists. All plaster on which "hot" spots appear should be washed previous to the painting with a neutralizing solution made of at least 3 pounds of zinc sulphate dissolved in a gallon of water. Allow this application to dry thoroughly and brush all zinc crystals from the surface.

New walls should be carefully pointed up before priming, cracks should be widened to at least ¼", and filled flush to the surface with a mixture made of ¼ part of plaster of Paris to ¾ parts of whiting by weight. This is mixed to an easy working consistency by the addition of a good grade of varnish. Quick setting of the mixture indicates too much plaster of Paris and the addition of more whiting and varnish will ease working conditions.

FLAT WALL FINISHES . . .

SPEED-WALL FLAT is manufactured in 14 modern pastel shades. It dries to a soft finish with a slight sheen that indicates its washability.

Speed-Wall Flat covers approximately 400 square feet per gallon on smooth plaster, 1st coat. 450 to 600 square feet per gallon on smooth plaster, 2nd coat.

New Work, Specification 17

1st Coat—Speed-Wall Mixing Size to which has been added an equal amount of Speed-Wall Flat in the color selected for finishing coats. Allow overnight to dry.

2nd Coat—Speed-Wall Flat as it comes in the container. Allow overnight to dry.

3rd Coat—(Same as 2nd Coat.)

CASEIN PAINT . . .

REFLECT-O-LITE is a paint furnished in semi-paste form that differs from other types of water paints in that casein is used in making the vehicle and has

the faculty of producing unusual adhesion. Its pigment is lithopone commonly used in practically all types of wall finishes.

Reflect-O-Lite covers solidly with one coat and has no lingering or strong penetrating odors. The instances where size is necessary are few. Reflect-O-Lite is quick drying. It is economical because it can be thinned with water but in this respect it is different from Kalsomine because it is washable.

New Work, Specification 18

Surface Preparation—Only in those instances where there are indications of uneven suction or porosity of the surface is a primer necessary. When priming is recommended use Speed-Wall Interior Base-Coat. After primer has dried apply one coat of Reflect-O-Lite after reducing each gallon of this material with one-half gallon of water.

2nd Coat—In extreme cases a second coat may be advisable.

Old Work

Surface Preparation—The surface to be painted shall be cleaned free from dirt and grease while loose paint, Kalsomine, and other foreign matter shall be entirely removed. Fill all cracks, nail holes and damaged spots with Patching Plaster. Prime all patches.

Add one part of water to two parts of Reflect-O-Lite slowly and stir continually until evenly mixed. Apply by brushing, flowing out evenly to avoid brush marks.

SEMI-GLOSS WALL FINISHES . . .

SPEED-WALL SEMI-GLOSS is a quick-drying, low-lustre finish, highly recommended for use in hospitals, hotels, public buildings, schools, apartment houses, offices and homes. It can be washed repeatedly and easily without harming the finish.

Speed-Wall Semi-Gloss covers approximately 400 square feet per gallon on smooth plaster, 1st coat. 500 to 525 square feet per gallon on smooth plaster, 2nd coat.

New Work, Specification 19

1st Coat—Apply Speed-Wall Interior Base-Coat reduced in the proportion of one quart of naphtha to the gallon. Four hours drying time is sufficient with good drying conditions.

2nd Coat—Speed-Wall Semi-Gloss as it comes in the container.

Allow overnight to dry.

3rd Coat—(Same as 2nd Coat.)

GLOSS WALL FINISHES . . .

SPEED-WALL GLOSS is a high grade wall finish with easy working properties and is very well

INTERIOR WALL FINISHES (Cont'd)

adapted to kitchen and bathroom walls and other surfaces that must be washed or cleaned frequently.

Speed-Wall Gloss covers approximately 400 square feet per gallon on smooth plaster, 1st coat. 500 to 550 square feet per gallon on smooth plaster, 2nd coat.

New Work. Specification 20

1st Coat—Apply Speed-Wall Interior Base-Coat, reduced in the proportion of one quart of naphtha to the gallon.

2nd Coat—Speed-Wall Gloss as it comes in the container. Allow overnight to dry.

3rd Coat—(Same as 2nd Coat.)

Old Work. Flat, Semi-Gloss or Gloss

All old surfaces shall be carefully cleaned free from grease, smoke and other foreign matter.

Surface Preparation.—Large cracks shall be filled with plaster of Paris and then sized with either Speed-Wall Interior Base-Coat or Shellac.

Specification 21

1st Coat—Reduce Speed-Wall Interior Base-Coat 25% with naphtha for a primer sealer coat.

2nd Coat—Apply Speed-Wall, Flat Semi-Gloss or Gloss, in the consistency found in the package.

3rd Coat—If a third coat is necessary this too shall be Speed-Wall in the sheen selected, applied full body.

RIPOLIN ENAMEL . . . (See Ripolin Section—

Specification 14

CANVAS COVERED WALLS . . .

Follow same specifications as for New Plaster No. 17.

WOOD PANEL WALLS . . .

ENDURANCE WOOD STAINS are penetrating stains which greatly enhance the natural beauty of all woods. They require no wiping.

Endurance Wood Stains cover approximately 1000 square feet per gallon, 1 coat.

Specification 22

1st Coat—A full coat of Endurance Wood Stain of the color selected.

INTERIOR FLOOR FINISHES

OPEN-GRAINED WOOD . . .

FLOORETTE VARNISH is the highest grade of floor varnish manufactured: heavy body; extreme fullness; high gloss; waterproof; scuffproof, and extremely elastic. Formulated with latest types of synthetic resins.

Floorette Varnish covers approximately 400 square feet per gallon, 2 coats.

New Work. Specification 24

1st Coat—A full coat of Endurance Wood Stain of color selected.

2nd Coat—(Open grained woods only) A brush coat of Glidden Endurance Paste Wood Filler, thinned with turpentine or naphtha to the proper consistency. Remove all excess filler by rubbing across the grain.

NOTE: On open-grained woods apply a wash coat of shellac after stain is dry. Fill with Glidden Paste Wood Filler reduced, as needed, with turpentine. Wipe, rubbing across grain, as filler sets. Sandpaper to a smooth surface.

Succeeding Coats—Two or more coats of Wearette Varnish, of a consistency as supplied by Glidden, until desired finish is obtained.

NOTE: Flat Finish . . . LIK-A-RUB dries with a rubbed or egg-shell effect without the expense of the very costly rubbing operation. Apply as a final finish coat after application of Wearette Varnish.

Lik-A-Rub covers approximately 400 square feet per gallon, 2 coats.

Metal Surfaces

Metal surfaces require no priming. Use one or two coats of Speed-Wall in the desired sheen just as it comes from the can.

FACTORY INTERIOR WALLS . . .

SPRAY-DAY-LITE—An unusual mill white in either Semi-Gloss or Gloss which will cover any surface no matter how smoky or black, in one coat; be free from sags, runs, chipping or peeling of solid surfaces; wash like tile; give three to eight years service. Suitable for use on wood, concrete or steel.

Spray-Day-Lite is made in three forms: (1) Regular for all surfaces under ordinary conditions; (2) Fume-proof for use where chemical or other fumes which tend to discolor the painted surfaces are present; (3) Fungi-proof for use where dampness or other conditions create mold, etc.

ADDITIONAL INFORMATION ON REQUEST

Specification 23

One Coat—Spray or brush will cover any surface and will give a high percentage of light reflection.

NOTE: For dado trim Florenamel is ideal. It has excellent coverage and adhesion to the surface and will stand constant washing. One full brush coat is sufficient on a properly sized and sealed surface.

INSULITE WHITE—a sanitary, water-proof, pure-white paint for industrial interiors.

PLI-NAMEL . . . (See Specification 30)

3rd Coat—Floorette Varnish reduced 10% with turpentine.

Succeeding Coats—To be Floorette Varnish, applying necessary number to get desired results. Allow 24 hours between each coat.

Waxing—Apply a thin coat of Jap-A-Lac Wax with a soft cloth. Allow 20 minutes to dry and polish.

Old Work

The surface shall be cleaned free from dust, dirt, wax and all other foreign matter, as well as being perfectly dry. Portions of floor surfaces that have become worn, such as at door entrances, shall be carefully washed and bleached to remove stains.

Surface Preparation—Make as many applications of diluted stain as may be necessary to match the color of the floor surface. Open grained woods shall be filled. All stained and filled spots shall receive an application of Glidden's Floorette reduced 10% with turpentine.

INTERIOR FLOOR FINISHES (Cont'd)

Specification 25

1st Coat—The entire floor surface shall receive one coat of Glidden's Floorette reduced 10% with turpentine.

2nd Coat—After the first coat has dried 24 hours apply one full flowing coat of Glidden Floorette without reduction.

RAPID-COTE is a quick-drying All-Purpose Varnish that can be substituted for Floorette in any of the floor finishing specifications.

SOFT WOOD (Stain) . . .

(Same as Specification 24 omitting the 2nd Coat of Paste Wood Filler)

NATURAL WOOD FINISH . . .

Specification 26

1st Coat—Brush on full coat of Glidden Paste Wood Filler reduced as desired with turpentine or naphtha. (Omit Wood Filler coat on close-grained woods.) Allow to set 15 to 20 minutes and rub off excess Filler remaining on surface, wiping across the grain.

2nd Coat—After Filler is dry, apply a coat of Floorette Varnish reduced 10% with turpentine.

Succeeding Coats—Full coats of Floorette Varnish until desired effect is obtained. Allow 24 hours drying time between coats.

PAINTED WOOD FLOORS . . .

FLORENAMEL is a sanitary, extremely tough coating for interior floors; will withstand hard wear and repeated washings; made in a wide range of popular colors.

Florenamel covers approximately 500 square feet per gallon, 1 coat.

New Work, Specification 27

1st Coat—Glidden Florenamel, of color selected by the architect, reduced with one pint of turpentine to the gallon. Allow overnight to dry.

2nd Coat—Glidden Florenamel as it comes in the container. If additional coats are desirable, allow overnight to dry between coats.

INTERIOR PAINTED FLOORS . . .

Old Work

Specification 28

The surface shall be cleaned free from dust, dirt, wax and all other foreign matter, as well as being perfectly dry.

INTERIOR WOOD TRIM FINISHES

WOODWORK AND TRIM

HARDWOOD (Stain) . . .

WEARETTE VARNISH is a high grade varnish for the finest interior use. It is light in color, extremely elastic, and durable.

Wearette Varnish covers approximately 400 square feet per gallon, 2 coats.

New Work, Specification 31

1st Coat—One coat of Endurance Wood Stain, of color selected.

Portions of floor surface that have become worn shall receive a coat of Florenamel in the color selected, which has been reduced 10% with turpentine.

Finishing Coat—The entire floor surface shall receive one coat of Florenamel applied in the consistency found in the can.

GYMNASIUM FLOORS . . .

New Work, Specification 29

1st Coat—Apply Glidden Gym Floor Varnish liberally to impregnate entire surface.

2nd Coat—After first coat has dried for 24 hours apply second coat.

Old Work

Surface Preparation—Clean floor of all stains, rubbers and foreign matter.

—Apply one coat of Glidden Gym Floor Varnish.

CONCRETE FLOORS . . .

PLI-NAMEL has Pliolite as its basic ingredient. It is recognized as a long wearing finishing material for cement floors, for resistance to moisture, alkali and acid. It is very tough and will withstand hard wear.

Before applying Pli-namel, floors should be etched with a 10% dilute muriatic acid. This should be removed from the surface with water after 15 minutes.

Specification 30

1st Coat—Pli-namel requires no primer. Brush on one coat of Pli-namel, reduced 25% with mineral spirits, into the surface and allow to dry from 24 to 48 hours.

2nd Coat—Brush on a coat of Pli-namel, as supplied by the manufacturer.

NOTE: Two coats complete the average job; however, an additional coat, same as 2nd coat, may be added if required, after 24 hours of drying.

FLORENAMEL OR CONCRETE FLOOR DRESSING may be used on concrete floors where cost is a vital factor. Use Specification No. 27.

MASTICRETE is an excellent, economical product for patching or resurfacing floors, and is particularly good for repairing concrete floors in factories, warehouses and basements, and on sidewalks, loading platforms, runways, etc. It can be applied in any thickness—works down to a feather edge—and will bond securely to any clean, firm surface.

ADDITIONAL INFORMATION ON REQUEST

2nd Coat—After Stain is thoroughly dry, apply a coat of pure Shellac, that has been thinned 50% with alcohol.

3rd Coat—(Open grained wood only) Brush a coat of Glidden Endurance Paste Wood Filler thinned with turpentine or naphtha to the proper consistency. Rub off excess Filler, wiping across the grain. Allow 18 to 24 hours for drying, and then sandpaper thoroughly to a smooth surface.

Succeeding Coats—To be Wearette Varnish. Apply two or more coats to get desired results allowing 24 to 36 hours drying time between coats.

NOTE: Wearette Varnish may be rubbed down to a dull finish after drying 72 hours.

INTERIOR WOOD TRIM FINISHES (Cont'd)

NOTE: Flat Finish . . . Lik-A-Rub dries with a rubbed egg-shell effect without the expense of the very costly rubbing operation. Apply as a final finish coat after application of Wearette Varnish.

Lik-A-Rub covers approximately 400 square feet per gallon, 2 coats.

GLIDDENSPAR is recommended for interior work exposed to severe conditions, such as window sills, bars and furnishings of hotels, clubs, restaurants, etc. and wherever a long oil varnish which will not turn white from water is required.

See Specification 5—page 6.

RAPID-COTE VARNISH is a new synthetic, four hour varnish that dries rapidly, staying wet just long enough to permit free brushing, and that does not show brush marks or laps. It is absolutely water-proof, pale in color, elastic and very durable. It was primarily developed for floors and is capable of resisting the wear and abuse to which floors are subjected, consequently, it qualifies as a fine finish for any interior work where a quick-drying varnish is required.

Old Work, Specification 32

After thoroughly cleaning the surface and allowing it to dry, all chipped, scratched, stained or bare spots shall be

touched up with a stain matching the color of the original finish. After such patches have been dried they shall receive a coat of shellac.

Finishing Coat—The entire surface shall receive two coats of Gliddenspar or Wearette, allowing 24 hours between coats for thorough drying.

Flat Effects—If a flat or rubbed finish is desired, the first coat shall be Glidden's Wearette followed with a final or finishing coat of Lik-A-Rub.

SOFT WOOD (Close-Grained) (STAIN)

Specification 33

(Same as Specification 31 Omitting 3rd Coat of Paste Wood Filler)

HARDWOOD (Open-Grained) Natural Wood . . .

Specification 34

1st Coat—Brush on full coat of Glidden Paste Wood Filler reduced as needed with turpentine or naphtha. Remove all excess filler by rubbing across the grain. Allow overnight to dry.

2nd Coat—Apply a wash coat of shellac.

3rd Coat—Sand with fine sandpaper and apply a full coat of Wearette Varnish reduced 10% with turpentine. Allow 24 to 36 hours for drying.

Succeeding Coats—Full coats of Wearette Varnish until desired effect is obtained, allowing 24 to 36 hours between coats for proper drying.

MISCELLANEOUS FINISHES

RADIATORS . . .

METALLITE dries with a film that closely resembles aluminum metal. It is heat-resisting and specially adaptable to radiators. Covers in one coat and dries to a smooth surface and will not collect dust or dirt.

CHROMATIZED PRIMER, as a radiator primer, has good adhesion for the metal and unusual rust-inhibiting qualities.

Specification 35

1st Coat—Brush on a coat of Chromatized Primer in the consistency supplied by Glidden. Allow overnight to dry.

2nd Coat—One coat of Metallite.

NOTE: Metallite is supplied in a compartment can and it is important that the powder be well dispersed in the vehicle before application of the material.

JAP-A-LAC GOLD AND ALUMINUM give a metallic finish and are suitable for use on hot surfaces.

SPEED-WALL FLAT is so formulated that it retains its color even after being subjected to a high temperature for a long period of time. Speed-Wall Flat is made in 14 attractive colors.

SWIMMING POOLS . . . Past experiences in the finishing of swimming pools have demonstrated the necessity of treating each pool as an individual case. If the architect will supply all the facts that the painter has to consider, the Glidden Company Architectural Service will recommend a specification that will cover the finishing of any type of swimming pool.

BARN AND FARM BUILDINGS . . .

(See Specification 1)

ADDITIONAL ARCHITECTURAL FINISHES

Ad-El-Ite Hygienic Kalsomine
Ad-El-Ite Paint and Varnish Remover

Architectural Enamels

Bar and Table-Top Varnish

Barn and Roof Paint

Billings-Chapin Dricoat

Billings-Chapin Driwall

Elston Liquid White Lead

Endurance White—Semi-Paste

Flat Brick Red

Flatting Oil

Jap-A-Lac Enamel

Japan and Liquid Driers

Liquid Roof Cement

Metal Protective Paint

Paste and Semi-Paste Paints

Polishes and Waxes

Post Ad Bulletin Colors

Pure Colors in Oil

Ren-O-Wax

Reflect-O-Lite Washable Cold

Water Paint

Shellac

Speedoleum Varnish

Titan-O-Zinc Enamel

Titan-O-Zinc White Paste Paint

Water Tank Finishes

Weathercote Emulsified Asphalt

Zinc Dust Paint

Zinc-O-Lith Enamel

Zinc-O-Lith House Paint

Zone Marking Paint—Romark

FOR FURTHER INFORMATION WRITE THE GLIDDEN COMPANY, CLEVELAND, O.

GLIDDEN QUALITY

Since 1870, GLIDDEN Paints, Varnishes, Lacquers and Enamels have been known for their fine quality. NOW—that quality is doubly assured to paint buyers by the fact that all outstanding GLIDDEN Products carry the famous "TIME-TESTED" trademark, which is recognized everywhere as absolute proof of dependable quality in Paints.

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DUTCH BOY

"GOOD PAINT'S OTHER NAME"



Trade Mark
Reg. U.S. Pat. Off.

"Good paint's other name" is a statement often made in referring to Dutch Boy white-lead. But it is more than just a slogan. Actually it expresses the experience of thousands of architects, owners and painting contractors who have specified and applied Dutch Boy white-lead on many thousands of buildings . . . who have watched Dutch Boy withstand years of weather exposure . . . who have seen Dutch Boy beautify the finest interiors.

Today, white-lead is accepted as the standard in quality paint. The specification for Dutch Boy white-lead and Dutch Boy products is recognized as an assurance of a quality paint job—one that protects both an owner's property and his pocket.

THE PAINTING SPECIFICATIONS

The specifications for painting and finishing contained in this booklet are divided into two parts: Section A and Section B.

Section A contains those clauses which specify the materials to be used and outline the general manner in which the work shall be carried forward.

Section B contains the directions for surface preparation and application of the paint to particular surfaces to be painted.

In preparing specifications for the painting contractor, it will be necessary to include those paragraphs that cover the exact work to be done. For the user's convenience we have employed letters and numerals to designate the sections, their main divisions and the paragraphs of the latter.

If desired, detail of work to be done as outlined in Section B is the only part which need be written out in full. The details of materials and workmanship may then be covered by the following clause:

All painting work under this contract, except as hereinafter specified, shall be executed in strict conformity with the Painting Specifications covering the use of Dutch Boy Products as issued by National Lead Company, which Specifications are hereby declared and made part of this specification, with the same force and effect as if written herein in full.

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NATIONAL LEAD COMPANY
111 BROADWAY • NEW YORK, N. Y.

Branch addresses are listed on back cover.

PAINTING SPECIFICATIONS

Covering the Use of

DUTCH BOY PAINT PRODUCTS

Notes Regarding Specifications

If desired, the general requirements and workmanship, as set down in Section A, can be omitted in detail and covered by the following clause: All painting work under this contract, except as hereinafter specified, shall be executed in strict conformity with the Painting Specifications covering the use of Dutch Boy Products as issued by National Lead Company, which Specifications are hereby declared and made part of this specification, with the same force and effect as if written herein in full.

SECTION A • PART I

GENERAL REQUIREMENTS

1. GENERAL CONDITIONS

The General Conditions of the American Institute of Architects, latest edition, shall form a part of these specifications, and all work shall be subject to the provisions thereof, insofar as they apply to work under these specifications.

2. WORK INCLUDED

- (a) The painting contractor shall supply all labor, materials, tools, taping, and equipment necessary and shall perform all painting and finishing work in connection with the building described as follows:
- (b) (Here describe generally the work which is to be painted.)
- (c) (Here also describe work which is to be primed under other specifications but finished under these specifications.)

3. DRAWINGS

- (a) The painting contractor shall be furnished with all drawings, details and other information necessary for the painting of all classes of work which are to receive a painted finish.
- (b) In the event of any doubt or question, respecting the drawings and/or specifications, reference shall be made to the architect whose decision thereon shall be final.

4. SAMPLES

- (a) Samples of all finishes shall be submitted to the architect for approval before applying, and finished work shall match same.
- (b) The painting contractor shall carefully inspect each surface before applying any finish and, if same is not in proper condition, he shall notify the architect in writing. Otherwise the contractor will be held responsible for any defects in the finish arising therefrom.

5. INSPECTION

- (a) The architect, or his duly authorized representative shall have access at all times to the stock of materials and shall be furnished with every reasonable facility for ascertaining that the workmanship is in accordance with the requirements and intent of these specifications.
- (b) Defective work shall be made good and unsuitable materials may be rejected. The architect reserves the right to replace both at the expense of the painting contractor.

6. ALTERATIONS AND REMODELING

All present work that is removed and reset or that is affected in any way by the alterations and remodeling, shall be refinished to match the finished surfaces adjacent thereto.

7. STORAGE

The painting contractor shall store his materials in one place in the building, and such storage place shall be kept neat and clean and all damage thereto or to its surroundings shall be made good; care being taken in the storage of paints, oils, etc. to prevent all danger of fire. Oily rags shall be removed from the building every day upon the stopping of work.

8. CLEANING

Upon completion of the building, the painting contractor shall remove all paint spots from all finished work, and shall leave the entire premises free from rubbish caused by his work; and shall remove his equipment from the premises. He shall present the work clean and free from blemish.

(Washing glass is not intended to be included in this specification. If the architect wishes it to be included, he should specifically mention it.)

9. EXTRAS

The painting contractor shall not be entitled to payment in excess of the amount agreed upon in his contract for any extra work over and above that specified herein, unless authorized in writing by the architect or his superintendent.

10. PROTECTION OF WORK

It shall be the painting contractor's responsibility to protect his work, and the work of all other contractors during the time his work is underway. He shall be responsible for any and all damage to the work or property of others caused by his employees or himself.

11. WORKMANSHIP

- (a) Before any painting is done, all surfaces shall be clean, smooth and free from dust, dirt, grease, mortar, rust and other foreign substances and all parts where paint remover has been used shall be washed off with turpentine or benzine.
- (b) All paint shall be evenly spread and thoroughly brushed out.
- (c) No coat of paint shall be applied on a wet or damp surface and in no case until preceding coat is dry and hard.
- (d) No painting shall be done on outside work in extremely cold, frosty, foggy or damp weather. Painting done in winter weather shall be done only when the temperature is above 50° F. and when all surfaces are dry.

SECTION A • PART II • MATERIALS

12. GENERAL

All materials for painting shall be delivered at the building in unbroken packages, bearing the manufacturer's brand and name, and shall be used without adulteration.

The following materials are covered in these specifications: white-lead, colors in oil, linseed oil, Lead Mixing Oil, flattening oil, wall primer, turpentine, drier, varnish, shellac varnish, putty, and red-lead.

13. MIXING

All paint shall be mixed at the job in a manner to assure the proper incorporation of the ingredients and in conformity with formulas as given hereinafter.

14. MATERIALS

(a) **White-Lead**—All white-lead shall be pure white-lead of Dutch Boy brand which conforms to the latest specifications of the American Society for Testing Materials.

(b) **Red-Lead**—All red-lead shall be pure red-lead of Dutch Boy brand which conforms to the latest specifications of the American Society for Testing Materials.

(c) **Colors in Oil**—All colors in oil shall be of Dutch Boy brand.

(d) **Linseed Oil**—All linseed oil shall be pure linseed oil of Dutch Boy brand which conforms to the latest specifications of the American Society for Testing Materials.

(e) **Lead Mixing Oil**—All lead mixing oil shall be Dutch Boy Lead Mixing Oil.

(f) **Flattening Oil**—All flattening oil shall be Dutch Boy flattening oil.

(g) **Wall Primer**—All wall primer shall be Dutch Boy wall primer.

(h) **Turpentine**—All turpentine shall be pure gum spirits of turpentine or pure steam-distilled turpentine and shall conform to the latest specifications of the American Society for Testing Materials.

(i) **Drier**—All drier used shall be pure drier of Dutch Boy brand which conforms to Type I of Federal Specifications for liquid paint drier TT-D-651.

(j) **Varnish**—All varnish shall be the best grade of floor varnish, the product of an approved manufacturer and suitable for mixing with white-lead as specified.

(k) **Shellac Varnish**—All shellac varnish shall be free from rosin and composed of pure gum shellac cut in pure denatured alcohol using four pounds of gum to the gallon.

(l) **Putty**—Putty shall be composed of pure white-lead and whiting mixed with pure linseed oil to proper consistency, and shall conform to white-lead whiting putty, Class B, of the latest specifications of the American Society for Testing Materials. For metal sashes, the pigment may include 10% powdered litharge.

SECTION B • APPLICATION

1. PAINTING EXTERIOR WOOD & SHINGLES

New Surfaces

(a) (Here list and describe surfaces to be painted.)

(b) Door and window casings, mullions, etc. shall be sanded to remove loose edges left by sanding machine. All surfaces shall be free from splinters, splinters, etc.

(c) After priming coat is dry, knots and sappy streaks shall receive one coat of shellac varnish brushed out thin and all cracks, nail holes, etc. shall be puttied with white-lead putty.

(d) All painting work shall be allowed to dry from four to six days before the next coat is applied.

(e) All surfaces, except shingles, shall be primed with **Formula No. 1** and receive two additional coats, using **Formulas No. 2** and **No. 3**, respectively.

(f) Wood shingles shall be primed with **Formula No. 4** and receive two additional coats, using **Formula No. 5** for the second coat and **Formula No. 6**, gloss finish; or **7**, flat finish, for the finishing coat.

(g) Where colors other than white are to be used, the necessary tinting materials shall be added to the last two coats of paint. (Specifications of colors and where they are to be used should be stated here.)

Repainting

(h) (Here list and describe surfaces to be painted.)

(i) (If any portions of old paint must be removed and surface reprimed, here list and describe such surfaces and their treatment.)

(j) After the first coat has dried sufficiently, nailholes, cracks, etc. shall be puttied with white-lead putty.

(k) All painting work shall be allowed to dry from four to six days before the next coat is applied.

(l) All surfaces, except shingles, shall receive two coats of paint using **Formulas No. 8** and **No. 3**, respectively.

(m) Wood shingles that are to be repainted shall receive two coats of paint, using **Formula No. 9** for the first coat and **Formula No. 6**, gloss finish; or **7**, flat finish for the finishing coat.

(n) Where colors other than white are to be used, the necessary tinting materials shall be added to both coats of paint. (Specifications of colors and where they are to be used should be stated here.)

FORMULAS

Materials	Formula No. 1	Formula No. 2	Formula No. 3	Formula No. 4	Formula No. 5	Formula No. 6	Formula No. 7	Formula No. 8	Formula No. 9
Dutch Boy white lead	100 lbs.	100 lbs.	100 lbs.	100 lbs.	100 lbs.	100 lbs.	100 lbs.	100 lbs.	100 lbs.
Dutch Boy linseed oil	4 gals.	1½ gals.	3¼ gals.	4 gals.	2 gals.	3¼ gals.	.....	2 gals.	2½ gals.
Dutch Boy Lead Mixing Oil .....	.....	.....	.....	.....	.....	.....	3 to 4 gals.	.....	.....
Pure turpentine	2 gals.	1½ gals.	.....	2 gals.	1 gal.	.....	.....	2 gals.	1¼ gals.
Dutch Boy liquid drier	1 pint	1 pint	1 pint	1 pint	1 pint	1 pint	.....	1 pint	1 pint
Gallons of paint produced	9%	6%	6%	9%	6%	6%	6¼ to 7¼	7%	7%
Sq. ft. covered per gal., 1 coat	600	700	700	200	400	600	600	700	500

HEAVY PASTE—Above formulas are based on the use of soft paste white lead. If heavy paste is used, add 1 quart of turpentine to all formulas except No. 7.
BOILED LINSEED OIL—If boiled linseed oil is used, omit drier called for in formulas.

Two-Coat Painting on New Exterior Wood*

- (Here list and describe surfaces to be painted.)
- (b) Door and window casings, mullions, etc. shall be sanded to remove loose edges left by sanding machine. All surfaces shall be free from splinters, etc.
- (c) Before priming coat is applied, knots and sappy streaks shall receive one coat of shellac varnish brushed out thin.
- (d) After priming coat is dry, all cracks, nail holes, etc. shall be filled with white-lead putty.
- (e) All painting work shall be allowed to dry from four to six days before the next coat is applied.
- (f) All surfaces shall receive two coats of paint, using Formulas No. 10 and No. 11, respectively.
- (g) Where colors other than white are to be used, the necessary tinting materials shall be added to the last coat of paint. (Specifications of colors and where they are to be used should be stated here.)

Materials	Formula No. 10	Formula No. 11
Dutch Boy white-lead	100 lbs.	100 lbs.
Dutch Boy linseed oil	1½ gals.	3¼ gals.
Pure turpentine	½ gal.	.....
Spar varnish	¾ gal.	.....
Dutch Boy liquid drier	1 pint	1 pint
Dutch Boy raw umber	¼ pint	.....
Gallons of paint produced.....	6½	6½
Sq. ft. covered per gal., 1 coat.....	600	700

HEAVY PASTE—Above formulas are based on the use of soft paste white-lead. If heavy paste is used, add 1 quart of turpentine to all formulas.

BOILED LINSEED OIL—If boiled linseed oil is used, omit drier called for in formulas.

*The best and strongly recommended practice is three coats of paint on new wood. However, for two coat work white-lead offers the best chance of avoiding future trouble and expense.

2. PAINTING BRICK, STUCCO, STONE & CONCRETE

Brick

- (a) (Here list and describe surfaces to be painted.)
- (b) **Unpainted Brick—All Types**—shall be brushed vigorously with a wire brush to remove efflorescence or other foreign substances. If any mortar has become loose or damaged, all such places shall be pointed with mortar before paint is applied. After priming, small defects in the surface should be corrected with putty.
- (c) **Unpainted Brick—All Types**—which has not been allowed to age for a period of six months or longer, shall be treated with a solution made by dissolving two pounds of zinc sulphate in one gallon of water. After the zinc sulphate solution has been applied, sufficient time shall be allowed for drying before priming.
- (d) **Unpainted Brick—Common Type**—shall be primed with Formula No. 12, and shall receive two additional coats, using Formula No. 13 for the second coat and Formula No. (14, flat finish; or 15, gloss finish) for the finishing coat.
- (e) **Unpainted Brick—Face or De-aired Type**—shall be primed with Formula No. 16 and shall receive two additional coats, using Formula No. 17 for the second coat and Formula No. (14, flat finish; or 15, gloss finish) for the finishing coat.
- (f) **Previously Painted Brick—All Types**—if previously painted with properly designed oil paint shall be dry brushed before painting. If the old paint is blistered, cracking or scaling, the surfaces should be brushed vigorously with a wire brush before painting. Any bare spots, where previous paint has been completely removed shall receive a priming coat, using Formula No. 18.
- The surface shall then receive two coats of paint, using Formula No. 18 for the first coat and Formula No. (14, flat finish; or 15, gloss finish) for the finishing coat. Ample time shall be allowed to elapse between coats for drying and hardening.
- If the old paint was a water paint, the entire surface shall be brushed vigorously with a wire brush before painting.
- The surface shall then receive three coats of paint, using Formula No. 18 for the priming coat, followed by Formula No. 19 for the second coat and Formula No. (14, flat finish; or 15, gloss finish) for the finishing coat.

- (g) (If brick is to be lined, it should be so specified here.)

- (h) Where colors other than white are to be used, the necessary tinting materials shall be added to the last two coats of paint. (Colors and where they are to be used should be stated here.)

Stucco, Stone and Concrete

- (i) (Here list and describe surfaces to be painted.)

- (j) **Unpainted Stucco or Concrete**—which has not been allowed to age for a period of six months or longer, shall be treated as specified in Section 3(c).

- (k) **Unpainted Exterior Stucco, Stone or Concrete Surfaces**—shall be primed with Formula No. 18 and shall receive two additional coats, using Formula No. 19 for the second coat and Formula No. (14, flat finish; or 15, gloss finish) for the finishing coat.

- (l) **Previously Painted Stucco, Concrete, or Stone Surfaces**—if previously painted with properly designed oil paint, shall be dry-brushed before painting. If the old paint is blistered, cracking or scaling, the surfaces shall be brushed vigorously with a wire-brush before painting. Any bare spots, where previous paint has been completely removed shall receive a priming coat, using Formula No. 18. The surface shall then receive two coats of paint, using Formula No. 18 for the first coat and Formula No. (14, flat finish; or 15, gloss finish) for the finishing coat.

If the old paint was a water paint, the entire surface shall be brushed vigorously with a wire brush before painting.

The surface shall then receive three coats of paint, using Formula No. 18 for the priming coat, followed by Formula No. 19 for the second coat and Formula No. (14, flat finish; or 15, gloss finish) for the finishing coat.

- (m) **Interior Brick, Stucco, Stone or Concrete Surfaces**—should be painted the same as interior plaster. See Page 6.

- (n) Where colors other than white are to be used, the necessary tinting materials shall be added to the last two coats of paint. (Colors and where they are to be used should be stated here.)

Materials	Formula No. 12	Formula No. 13	Formula No. 14	Formula No. 15	Formula No. 16	Formula No. 17	Formula No. 18	Formula No. 19
Dutch Boy white-lead	100 lbs.	100 lbs.	100 lbs.	100 lbs.	100 lbs.	100 lbs.	100 lbs.	100 lbs.
Dutch Boy linseed oil	5 gals.	3 gals.	.....	3¼ gals.	4 gals.	2½ gals.	2½ gals.	.....
Dutch Boy Lead Mixing Oil .....	.....	.....	4 gals.	.....	.....	.....	2½ gals.	3 to 4 gals.
Pure turpentine	¾ gal.	1 gal.	.....	.....	¾ gal.	1 gal.	.....	.....
Dutch Boy liquid drier	1 pint	1 pint	.....	1 pint	1 pint	1 pint	.....	.....
Gallons of paint produced.....	9½	7½	7¼	6½	8½	6½	8¼	6¼ to 7¼
Sq. ft. covered per gal., 1 coat.....	200	400	400	500	300	400	400	400

HEAVY PASTE—Above formulas are based on the use of soft paste white-lead. If heavy paste is used, add 1 quart of turpentine to all formulas except Nos. 12, 18 and 19. **BOILED LINSEED OIL**—If boiled linseed oil is used omit drier called for in formulas.

3. PAINTING INTERIOR PLASTER

- (a) (Here list and describe surfaces to be painted.)
- (b) Before any paint is applied, plaster surfaces, either new or old, shall be made clean and smooth.
- (c) All cracks and holes shall be filled with plaster of paris or approved patching plaster. Large cracks before filling shall be opened up in dovetail shape clear to the lath and soaked with water. The filling plaster shall be leveled off even with the adjoining plaster surfaces, and when dry shall be sandpapered smooth.
- (d) Walls that have been calcimined shall be washed until all calcimine is removed before applying any paint.
- (e) Where new plaster to be painted is not properly aged, the surfaces shall be treated with a solution made by dissolving two pounds of zinc sulphate in one gallon of water. After the zinc sulphate solution has been applied, sufficient time shall be allowed for the plaster

to dry before priming.

(f) All plaster (also wall board or fabric coverings) not previously painted shall be primed with **Dutch Boy Wall Primer** (or) **Formula No. 20** and shall receive two additional coats, using **Formula No. 21** for the second coat and **Formula No. 21**, flat finish; **22** (or **23**) special flat finish for stippling; or **24**, semi-gloss finish) for the finishing coat. (Surfaces previously painted do not require the priming coat.)

(g) (If a gloss finish is wanted on interior plaster, specify a prepared enamel for the third or finish coat.)

(h) Where colors other than white are to be used, the necessary tinting materials shall be added to the last two coats of paint. (Specifications of colors and where they are to be used as well as any instructions as to special decorative finishes should be stated here.)

FORMULAS

Materials	Formula No. 20*	Formula No. 21	Formula No. 22	Formula No. 23	Formula No. 24
Dutch Boy white-lead	100 lbs.	100 lbs.	100 lbs.	100 lbs.	50 lbs.
Dutch Boy Lead Mixing Oil	**4 to 5 gals.	**3 to 4 gals.	2 gals.	.....	1½ gals.
Dutch Boy flatting oil .....	.....	.....	.....	1½ gals.	.....
Dutch Boy Wall Primer .....	.....	.....	.....	.....	3 gals.
Gallons of paint produced.....	7¼ to 8¼	6¼ to 7¼	5¼	4¼	6¼
Sq. ft. covered per gal., 1 coat.....	800	800	800	800	800

*Dutch Boy wall primer should always be specified instead of this formula when walls are extremely porous or in an otherwise poor condition.

**The minimum amount of Lead Mixing Oil should be used when the maximum amount of hiding is wanted.

4. PAINTING FLOORS

Wood Floors

- (a) (Here list and describe surfaces to be painted.)
- (b) All wood floors shall be cleaned and sandpapered smooth before painting. If the old paint on a previously painted floor is in bad condition, it should be removed by planing, scraping or by the use of a liquid paint remover.
- (c) All work shall be allowed to dry for at least four days before the next coat is applied.
- (d) All floors not previously painted, or from which the paint has been removed, shall be primed with **Formula No. 25**, and shall receive two additional coats, using **Formulas No. 26** and **27** respectively.
- (e) All floors previously painted shall be touched up on worn places using **Formula No. 26**, after which they shall receive two coats, using **Formulas No. 26** and **27** respectively.
- (f) (Specifications of colors should be stated here. The necessary tinting materials should be added to the last two coats.)
- (g) Underside of all new porch floors and the tongued and grooved edges of the boards shall receive one coat, using **Formula No. 28**.

Concrete Floors

- (h) New concrete floors shall be aged at least six months before being painted. If necessary to paint before that time, they may be aged artificially by washing with a solution of two pounds of zinc sulphate to a gallon of water.
- (i) Previously painted concrete floors shall be wire-brushed to remove all loose paint.
- (j) All work shall be allowed to dry at least four days before the next coat is applied.
- (k) Unpainted concrete floors shall be primed with **Formula No. 29** and receive two additional coats, using **Formula No. 30** for the second coat and a high grade floor enamel for the finishing coat. (Previously painted floors do not require the priming coat.)
- (l) The undercoat of paint shall be brought to an approximate match with the desired finish coat color by the addition of the necessary tinting materials. (Specifications of colors should be stated here.)

FORMULAS

Materials	Formula No. 25	Formula No. 26	Formula No. 27	Formula No. 28	Formula No. 29	Formula No. 30
Dutch Boy white-lead	100 lbs.	100 lbs.	100 lbs.	100 lbs.	100 lbs.	100 lbs.
Dutch Boy linseed oil	*3 gals.	½ gal.	½ gal.	3¼ gals.	2½ gals.	½ gal.
Dutch Boy Lead Mixing Oil .....	.....	.....	.....	.....	2½ gals.	.....
Pure turpentine	2 gals.	2¼ gals.	¾ gal.	.....	.....	2¼ gals.
Spar varnish** .....	.....	.....	1 gal.	.....	.....	.....
Dutch Boy liquid drier	1 pint	½ pint	½ pint	1 pint	.....	½ pint
Gallons of paint produced.....	8¾	6	5½	6¾	8¼	6
Sq. ft. covered per gal., 1 coat.....	600	700	700	600	400	400

*If the floor is of hardwood, reduce the linseed oil to 2¼ gallons.

**If the floor is not exposed to the weather, use floor varnish instead of spar varnish.

HEAVY PASTE—Above formulas are based on the use of soft paste white-lead. If heavy paste is used add 1 quart of turpentine to all formulas except No. 29.

BOILED LINSEED OIL—If boiled linseed oil is used, omit drier called for in formulas.

5. PAINTING INTERIOR WOOD

(Here list and describe surfaces to be painted.)

New woodwork shall be cut smooth with sandpaper where required and dusted clean before priming.

Old painted or varnished woodwork that shows bad cracking, scaling or peeling shall be stripped by means of a good paint and remover, and then cleaned with benzine or turpentine. Woodwork that is greasy or coated with wax should be scrubbed clean with turpentine or benzine before painting.

All nail holes, cracks, dents or other defects shall be filled with lead putty after the priming coat has dried.

All unpainted wood, or surfaces from which the paint has been removed completely, shall be primed with **Formula No. 31** and shall receive two additional coats, using **Formula No. 32** for the second coat and **Formula No. (32, flat finish; or 33, semi-gloss finish)** for the finish coat. (Previously painted surfaces on which old paint is in good condition do not require the priming coat.)

If a gloss finish is wanted on interior wood, specify a prepared formula for the third or finishing coat.)

(g) Where colors other than white are to be used, the necessary tinting materials shall be added to the last two coats of paint. (Specifications of colors and where they are to be used should be stated here.)

FORMULAS

Materials	Formula No. 31	Formula No. 32	Formula No. 33
Dutch Boy white-lead	100 lbs.	100 lbs.	50 lbs.
Dutch Boy linseed oil*	3 gals.	.....	.....
Dutch Boy Lead Mixing Oil .....	.....	3 to 4 gals.	1½ gals.
Pure turpentine	2 gals.	.....	.....
Dutch Boy wall primer .....	.....	.....	3 gals.
Dutch Boy liquid drier	1 pint	.....	.....
Gallons of paint produced	8%	6¼ to 7¼	6½
Sq. ft. covered per gal., 1 coat	700	800	800

*If boiled oil is used omit drier called for in formula.

HEAVY PASTE—Above formulas are based on the use of soft paste white-lead. If heavy paste is used, add one quart of turpentine to Formula No. 31 only.

6. PAINTING METAL

(Here list and describe surfaces to be painted.)

All metal surfaces before priming shall be cleaned thoroughly with steel scrapers, wire brushes or by means of sandblasting where necessary.

Galvanized iron, or all metal surfaces where solder fluxes have been used, shall be carefully washed with mineral spirits (benzine) before any paint is applied.

All metal work to be finished in black or a dark color shall be primed with **Formula No. 34** (or Dutch Boy Liquid Red-Lead No. 1). The second coat shall be **Formula No. 35** (or Dutch Boy Liquid Red-Lead No. 6). The third coat shall be **Formula No. 36** (or Dutch Boy Red-Lead No. 5) or a paint of the color desired.

All metal work to be finished in white or light colors shall be primed with **Formula No. 34** (or Dutch Boy Liquid Red-Lead No. 1) and shall receive two additional coats using **Formula No. 37** and **Formula No. 38** respectively.

(f) Where metal work is to be finished in a light color, the necessary tinting materials shall be added to Formulas No. 37 and 38.

(Specifications of colors and where they are to be used should be stated here.)

NOTE: The red-lead priming coats offered in these specifications are mixed on the basis of 33 pounds of dry red-lead to the gallon of linseed oil. Experience has shown that a primer of this composition gives maximum durability and service, particularly where exposure conditions are severe as in warm, moist climates or near the seacoast. If, however, exposure conditions are not so severe it is frequently possible to use a lighter weight primer containing a lower percentage of pigment and secure perfectly satisfactory results.

For this purpose, National Lead Company offers Pure Red-Lead Paint No. 25 and Pure Red-Lead No. 16. Both are 100% pure red-lead paints, the former mixed on the basis of 25 pounds of dry red-lead to one gallon of vehicle, the latter on the basis of 16 pounds of dry red-lead to one gallon of vehicle.

FORMULAS

Materials	Formula No. 34	Formula No. 35	Formula No. 36	Formula No. 37	Formula No. 38
Dutch Boy red-lead	100 lbs.	100 lbs.	25 lbs.	.....	.....
Dutch Boy white-lead .....	.....	.....	.....	100 lbs.	100 lbs.
Dutch Boy linseed oil	1½ gals.	1½ gals.	2¼ gals.	1½ gals.	3¼ gals.
Dutch Boy lampblack .....	.....	¾ pint	1½ gals.	.....	.....
Dutch Boy C.P. prussian blue .....	.....	.....	½ gal.	.....	.....
Pure turpentine	1½ pints	1½ pints	3 pints	1½ gals.	.....
Dutch Boy liquid drier	1½ pints	1½ pints	3 pints	1 pint	1 pint
Gallons of paint produced	4½	4½	6	6%	6%
Weight in pounds per gallon	26.1	25.9	11.6	.....	.....
Sq. ft. covered per gal., 1 coat	600	600	700	700	700

HEAVY PASTE—Formulas No. 37 and 38 are based on the use of soft paste white-lead. If heavy paste is used, add 1 quart of turpentine to each formula.

BOILED LINSEED OIL—If boiled linseed oil is used omit drier called for in formulas except for Formula No. 36 where it should be reduced to 2 pints.

6-A. PAINTING METAL WHEN QUICK DRYING IS REQUIRED

Whenever conditions demand quick drying Dutch Boy Quick-Drying Red-Lead should be specified.

Dutch Boy Quick-Drying Red-Lead is a straight red-lead paint weighing 19.3 pounds to the gallon. Its quick drying properties are obtained through the use of a synthetic resin vehicle. It dries for coating in from two to six hours. It is specially adapted for use in painting ships, water tanks and other equipment which cannot be conveniently kept out of service for an extended period.

Dutch Boy Quick-Drying Red-Lead dries to a hard, firm, yet elastic film, uniform in thickness. It adheres tightly to metal, holds well the paint coats applied over it, and will stand severe rubbing. On exposure, it is resistant to the softening action of water. It may be used for all coats. For inspection purposes succeeding coats can be tinted to brown by the addition of from ⅛ to ¼ pint of lampblack per gallon. If the proportion is increased beyond ½ pint to a gallon, the lampblack should be ground in japan.

WHITE-LEAD — THE MODERN PIGMENT

A FEW years ago, studies were made of the paint specifications prepared by architects, engineers, maintenance men and other large buyers and users of paint. The results indicated that "lead and oil" continued—as it had for many years—to be the preferred material in the very large majority of cases.

Undoubtedly, part of the answer for this continuing preference can be summed up in one word—dependability. Pure white-lead, thinned with linseed oil, has been used successfully for so many years that its good performance—when properly mixed and applied to a fit surface—is a practical certainty.

Dependability, however, is not the whole answer. Certainly some measure of this preference can be attributed to the manner in which white-lead has remained in the forefront of modern paint pigments—to the improvements in its paint-mixing and paint-making qualities which accurately reflect proved technological developments and which continue to keep "lead and oil" one of the most easily spread, best hiding and thus most economical paints from the application standpoint.

Approximately ten years ago, an improvement—outstanding because it was so noticeable to the user—was the introduction of Dutch Boy soft paste white-lead. The new paste made mixing a matter of minutes. Painters liked it because it saved them time and money on a job. Those in charge of maintenance painting soon found it stepped up the productive efficiency of the paint crew. Best of all, the "change-over" to a softer paste form better suited to modern requirements involved no alteration in the quality of the product.

In more recent times, another improvement of considerable importance has been an increase in the whiteness of Dutch Boy. To the unpracticed observer, of course, white is white and unless it were possible for him to compare the white-lead of ten years ago side by side with the white-lead of today, even a decided increase in intensity might escape him. To the technical paint man, however, the slightest change in color is quickly apparent and—if the change is in the right direction—a matter for rejoicing. He knows that a whiter white-lead will produce finer-looking white paint jobs and brighter, cleaner-looking jobs where the paint is tinted.

In the laboratory, the whiteness of a product such as white-lead is measured in an apparatus called a photometer. A small pile of the dry pigment is placed in position beside

a block of pure magnesium oxide. Pure magnesium oxide is the whitest substance known and has the highest light reflective value. It will turn back in the neighborhood of 97% of white light. The whiteness of the lead is calculated by a comparison of its light reflective property with that of the magnesium.

Ten years ago, commercial white-lead examined in a photometer usually reflected about 81% of white light. Today's white-lead will reflect approximately 90%.

Still another improvement, also of recent development, has been an increase in the hiding power of white-lead. The benefits of better hiding make themselves felt through more economical paint work and thus are of special interest and importance to the user. Improved hiding power means that paint goes further. Fewer gallons are required to cover a given area of surface. Better hiding also means more solid-appearing paint jobs.

A common laboratory method of determining the hiding power of white-lead is to thin it to brushing consistency with linseed oil and spread the resulting paint on a smooth black surface. The area that can be completely hidden is an index to the hiding power.

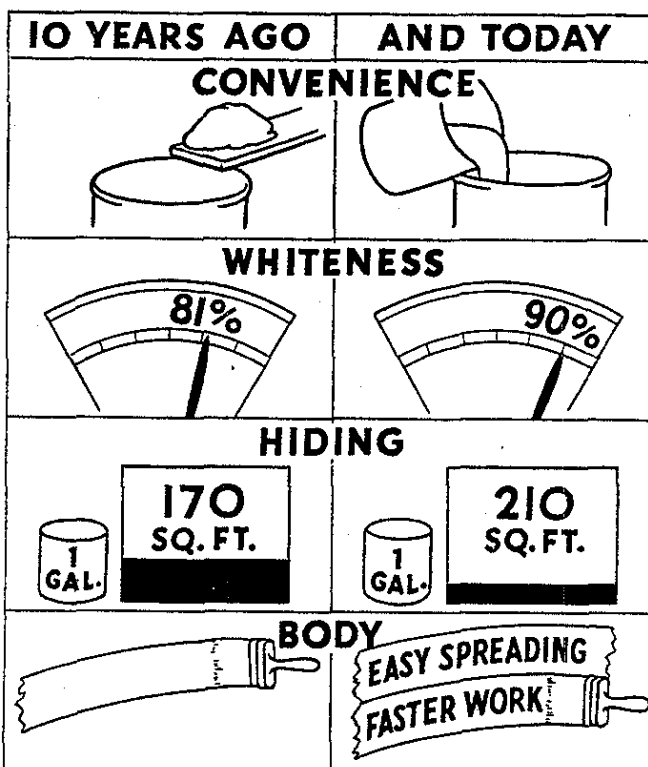
Ten years ago, a gallon of pure white-lead paint, formulated on an exterior gloss coat basis (approximately equal volumes of paste white-lead and linseed oil), would have obscured about 170 sq. ft. of black surface. Today a gallon of Dutch Boy paint formulated on the same basis will hide completely about 210 sq. ft. of the same type of

surface—a slightly more than 23% increase.

Greater whiteness and better hiding are what might be called "visual" improvements in white-lead. Another recent improvement which is in a somewhat different category is the increase in the so-called "bodying" or paint-thickening properties of Dutch Boy white lead.

This better body enables the user to add the amount of linseed oil needed to do the right kind of job and still get a full-bodied paint that flows nicely and brushes out smoothly without running or sagging. The finished job has that solid look so characteristic of a properly-formulated and properly-applied white-lead paint. Also, because of its generally better brushing qualities, the painter can apply the paint faster.

In these ways Dutch Boy white-lead has become the modern white-lead, improved in convenience and improved in quality while still retaining those characteristics that have long made it the choice for durability and fine appearance.



MIXING WHITE-LEAD PAINT BY VOLUME

REPAINT WORK

OUTSIDE WOOD (INCLUDING WOOD SHINGLES)

FIRST COAT

FINISH COAT

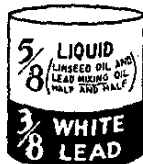


Add $\frac{1}{4}$ pint to each gallon of paint, if raw linseed oil is used. Boiled linseed oil requires no drier.
For finish on shingles use Lead Mixing Oil instead of linseed oil in this coat. No drier required.

BRICK, STUCCO, CONCRETE AND STONE

FIRST COAT

FINISH COAT



NO DRIER REQUIRED

* For gloss finish use linseed oil instead of Lead Mixing Oil in this coat. Use drier as per note opposite.

INTERIOR PLASTER, WALLBOARD WOODWORK



FIRST AND
FINISH COATS
(FLAT FINISH)
NO
DRIER
REQUIRED

NEW WORK

USE PROPER PRIMING COAT BELOW FOLLOWED BY TWO COATS MIXED AS PER DIAGRAMS ABOVE

OUTSIDE WOOD

(INCLUDING WOOD SHINGLES)

3 Parts WHITE LEAD
3 Parts LINSEED OIL
2 Parts TURPENTINE

INT. WOOD

3 Parts WHITE LEAD
3 Parts LINSEED OIL
2 Parts TURPENTINE

BRICK

3 Parts WHITE LEAD
5 Parts LINSEED OIL
1 Part TURPENTINE

STUCCO, CONCRETE AND STONE

4 Parts WHITE LEAD
3 Parts LINSEED OIL
3 Parts LEAD MIXING OIL

INTERIOR PLASTER AND WALLBOARD

DUTCH BOY WALL PRIMER
(OR)
3 Parts WHITE LEAD
4 Parts LEAD MIXING OIL

Add $\frac{1}{4}$ pint drier to each gallon of paint if raw linseed oil is used.
Boiled oil requires no drier.

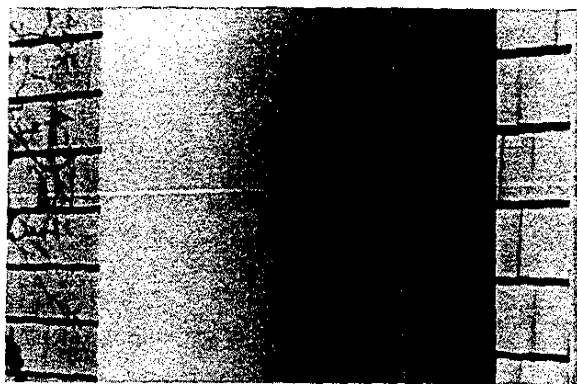
NO DRIER REQUIRED

HOW SHOULD PAINT WEAR?

Since all paint must sooner or later lose its ability to protect the surface and improve appearance, it follows that most structures are periodically repainted. The intervals between paintings depend on local conditions, the owner's pride and pocketbook and, of course, the lasting quality of the paint itself.

If we assume that a frame house receives two coats of paint at an average interval of five years, there will have been (including the original three-coat job) twenty-one coats of paint applied before the dwelling reaches its fiftieth birthday. And if every one of these paint coats had kept its original thickness, a mighty thick coating would have been built up—a coating so heavy that the original primer would have a tough time hanging on to the wood. But, with white-lead paint no such heavy, thick, inelastic film is progressively piled up. At the close of each average five-year period, the film will have worn down sufficiently so that each new two-coat job will not pile up a film that eventually might fall of its own weight.

The slow, even wearing-down that is characteristic of pure white-lead paint has other things to recommend it besides that of keeping the film at a safe thickness over a long span of repaintings. One advantage is a so-called self-cleaning property. As the surface of the film slowly chalks the dust and dirt is loosened too, so that wind and rain can effect its removal. Further, the chalking surface requires no expensive preparation before repainting—a quick dusting off is all that is needed. Moreover, this type of surface provides

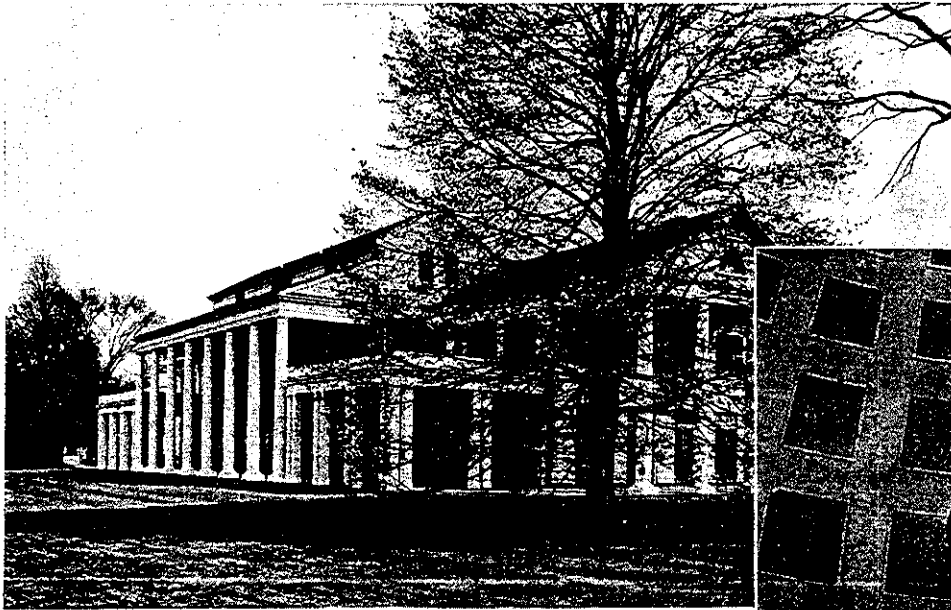


CLOSE-UP OF A PORCH COLUMN ON WHICH FIFTY-TWO COATS OF DUTCH BOY WHITE-LEAD PAINT HAVE BEEN APPLIED OVER A PERIOD OF YEARS

The smooth, gradual wearing away, characteristic of white-lead paint, has prevented the building up of an excessively thick and heavy paint coating.

excellent anchorage for the repaint coats—the pigment and vehicle in the fresh paint can get down into the old film.

Still another virtue of a paint that wears down slowly as time goes on is that it prevents the building up of a thick coating that blunts and blurs the fine outlines and details of parts of a building. It is not at all uncommon to find stately old residences that have lost much of their original architectural charm simply because clean-cut details are smothered with piled-up paint films.



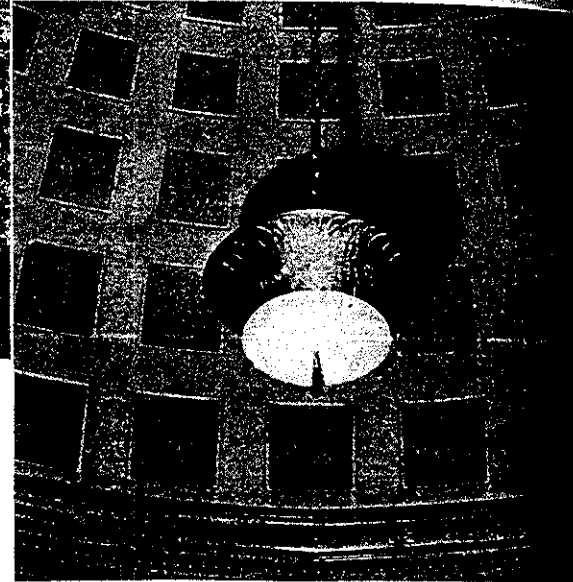
Above:

WHITE-LEAD PAINT HAS LONG BEEN USED TO PROTECT AND BEAUTIFY BUILDINGS LIKE THIS.

WHITE-LEAD FOR INTERIORS

The paint for interior walls and woodwork should also be selected and specified with an eye to the future. In other words, today's paint should always make a safe foundation for succeeding coats no matter how many nor over how long a period they may be applied.

There are many paint users who have discovered that the paint they selected in good faith today didn't show its true colors for several subsequent repaintings. With white lead there is no need to risk subsequent costly troubles. There are plenty of buildings whose interiors have been white-lead painted for twenty, thirty, forty and more years. White-lead's performance is a matter of recorded history and not one of hopeful prophesy.



Below:

A CEILING THAT HAS BEEN PAINTED REPAINTED WITH WHITE-LEAD SINCE

The fine appearance of interiors consistently with white-lead for many is proof that white-lead guards future paint troubles.

Of course, this is just one of the advantages of made with Dutch Boy white-lead and Lead Mixing. This paint brings to interiors that solid beauty of characteristic of white-lead jobs. With it, the painter produce any tint or shade of color specified. He can also provide the degree of flatness best for ideal lighting.

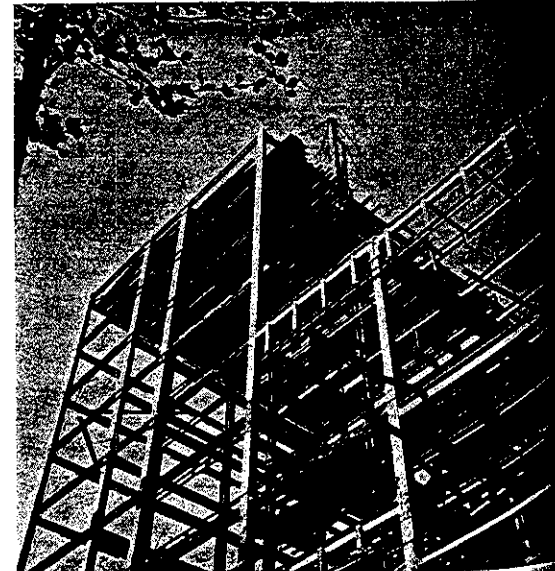
It's a durable paint, too. Where conditions demand high standard of cleanliness through frequent washing, paint can "take it." It stands up under even careless scrubbing and harsh soap powders.

RED-LEAD FOR METAL SURFACES

The specifying of paint as a building material must necessarily include the protection of metal surfaces from rust and deterioration. There are few structures today that do not have metal work that needs such protection.

Dutch Boy red-lead has become the standard of efficiency in measuring the life and effectiveness of metal protective paint. Not only does it stick so tight that it becomes almost a part of the surface it covers but, like white-lead, is a long-lasting, economical paint... a "true member of the Dutch Boy line."

It is always to the best interests of the architect or engineer, the owner and the structure itself to specify Dutch Boy red-lead paint of the proper type and formulation to fit the job.





DUTCH BOY WHITE-LEAD

Dutch Boy white-lead is sold in two forms, heavy paste and soft paste. Both are pure white-lead. Both sell for the same price. Heavy paste white-lead has been used for many years. Soft paste, a more recent development, is a white-lead which can be thinned to paint more quickly and easily than heavy paste.

Both forms of white-lead can be used for all jobs... on interiors as well as exteriors... for flat or gloss finishes... are sold in 100-lb. steel kegs, 25 and 12½-lb. steel pails.

DUTCH BOY LIQUID DRIER



A properly designed drier exerts its drying action in paint by speeding up the oxidation of linseed oil. Not much is needed in paint but that "much" is important. Dutch Boy liquid drier was designed especially for Dutch Boy white-lead and oil paint. It is strong and well-acted. Only a small amount is needed to promote proper drying and produce better paint jobs. Sold in ½-pt., 1-pt., 1-qt. and 1-gal.

DUTCH BOY WALL PRIMER



Dutch Boy Wall Primer seals all surfaces effectively and completely. This includes plaster, wall board, plaster board, and interior stucco and concrete walls. At the same time it seals even the darkest surfaces with a white coat that makes an ideal foundation for a white-lead "flat" or for any type of white-lead finish. Will not peel with succeeding coats because it penetrates sufficiently to give proper anchorage. Requires no special thinners or special colors. Sold in 1-qt. and 1-gal. cans and in 5-gal. kits.

DUTCH BOY LINSEED OIL

Dutch Boy linseed oil is clear, uniform and well settled. Since it is easy to adulterate linseed oil but difficult to detect the adulteration, the safest procedure in preparing specifications is to specify a brand of known purity and quality. Two types of strictly pure linseed oil—raw and boiled—are marketed under the Dutch Boy trademark. Each can is sealed at the factory to assure that pure Dutch Boy oil reaches the job. Both types are sold in 1-gal. and 5-gal. cans.



THE DUTCH BOY LINE

A quality line of paint products is marketed under the Dutch Boy trademark. It includes nearly all the materials needed for painting any type of surface, interior or exterior.

To the architect this Dutch Boy line offers a definite check on the quality of every brushful of paint. Inferior materials—even those used as sparingly as colors in oil or liquid drier—sometimes impair a paint's protective or decorative qualities to a degree out of all proportion to their volume percentage.

The full Dutch Boy line simplifies the preparation of specifications—they can be made "Dutch Boy" throughout. Furthermore, the presence on the job of the brilliant orange and black containers facilitates inspection.



DUTCH BOY COLORS IN OIL

Dutch Boy Colors have both true tone and high strength. Both these qualities are important in securing sharp, clear tints that bring out the beauty of a colored paint job whether exterior or interior. In addition, Dutch Boy Colors are soft! They mix into paint quickly and easily without lumps or streaking. There is a wide range of colors in the Dutch Boy line. No worry about inability to produce the color specified. Dutch Boy Colors come in friction-top 1-gal., 1-qt. and ½-pt. cans and in 2-oz. tubes.



DUTCH BOY LEAD MIXING OIL

Dutch Boy Lead Mixing Oil is a companion vehicle to Dutch Boy linseed oil. It mixes perfectly with white-lead for the sealing and decoration of plaster, wall board, concrete and stucco—whether on the interior or exterior. It dries to a soft flat finish. The surface is free from brushmarks or shiners. It retains its good appearance, despite frequent washing and everyday wear and tear. Dutch Boy Lead Mixing Oil is available in sealed 1-gal. and 5-gal. cans.



DUTCH BOY RED-LEAD

As pure red-lead excels other paint materials as a protection against rust, so does Dutch Boy red-lead—that is, highly-oxidized red-lead containing more than 97% Pb_3O_4 —excel other red-leads containing a lower true red-lead content. Paint made from highly oxidized red-lead has better keeping qualities. It is easier to apply

and has a greater spreading capacity. It produces a uniform film of greater density and thus is more durable and more resistant to destructive atmospheric influences.

Dutch Boy Paste red-lead is red-lead ground in pure linseed oil. Sold in 100-lb. kegs, 50, 25 and 12½-lb. steel pails.



DUTCH BOY LIQUID RED-LEAD

Sold in four types as follows: No. 1 (Orange Red), No. 6 (Light Brown), No. 7 (Dark Brown), No. 5 (Black). All are ready-to-use red-lead paints unexcelled for all metal surfaces exposed to the weather. Sold in 20-gal. drums, 5-gal. kits and 1-qt. and 1-gal. cans.

DUTCH BOY QUICK-DRYING RED-LEAD

This is a special type of red-lead paint designed for use when the available drying time is short. It dries for recoating in from 4 to 6 hours. It contains nothing but pure highly-oxidized red-lead ground in a synthetic resin vehicle. Sold in 20-gal. drums, 5-gal. kits and 1-gal. cans.



THERE IS A SHERWIN-WILLIAMS FINISH FOR
EVERY SURFACE UNDER EVERY CONDITION

THE SHERWIN-WILLIAMS CO.

Makers of PAINTS • VARNISHES • LEAD PRODUCTS • LACQUERS
PIGMENTS • METAL PRIMERS • STAINS • ENAMELS • ETC.

NO BOOK of specifications can ever hope to cover every eventuality, and accordingly The Sherwin-Williams Co. believes that the greatest offering it has to give architects builders and contractors is service. ¶ We hope that any user of these pages who needs any further help, advice, or suggestion, will refer to the list of cities on the back cover of our Catalog, where Sherwin-Williams offices are maintained. A telephone call to any of these offices will bring an experienced representative to your office promptly. ¶ At its Cleveland headquarters, The Sherwin-Williams Co. maintains a complete decorative service for customers or clients who wish to make use of it. There is no charge for the service, and The Sherwin-Williams Decorative Studios are prepared to make special suggestions, and furnish proper specifications for any house, apartment, church, school, theatre, or public building. If any architect, builder, or contractor wishes to avail himself of this service, all he needs to do is to write The Sherwin-Williams Decorative Studios, Cleveland, Ohio, outline his ideas or his problems, and give as much information about the job at hand as is possible. Our experienced staff will promptly give him the help he needs, without obligation of any sort.

1940-SWEET-00467



THE SHERWIN-WILLIAMS CO.

101 PROSPECT AVE. N.W. CLEVELAND, OH.

73

YEAR OLD RULE THAT SHERWIN-WILLIAMS CO. STILL PRACTICES

73 YEARS AGO, WHEN SHERWIN-WILLIAMS WAS YOUNG, the founders of the company adopted as a general rule the policy best described by the phrase "A Finish for Every Surface," and all the developments of the research and technical departments since that time have been guided and directed with that in mind. The result of this policy is that the complete Sherwin-Williams line is a long one. It embraces not only those types of finishes generally accepted for architectural use, but a complete line of Industrial materials, each designed and manufactured to do a particular job. There is a Sherwin-Williams product for every surface in house, factory, mill, office building, hospital, or any other type of structure. In addition Sherwin-Williams offers to the manufacturer special materials with which to finish the products of his factory. ¶ The development of such an extensive variety of materials has resulted in a fund of knowledge and experience on the part of our Technical Research Department, as to what various types of finishes will do under varying conditions. Almost always, when presented with a particular problem, a regular item in the Sherwin-Williams line can be found to satisfy all the given requirements. When a regular item is not available, the Technical Department is always prepared to develop new materials to meet these specific conditions.

WHAT THE S-W NAME ON PAINT MEANS Briefly, the Sherwin-Williams name on a particular paint means that all the Technical Advice, all the practical tests, all the perfection in manufacturing progress, available to the largest makers of paints and varnishes in the world, have been brought to bear upon the development and the manufacture of the product in the can. In other words, that special paint, made for a particular use, and for a particular type of surface, is the best material that it is humanly possible to make for that purpose.

¶ For when Mr. Henry Sherwin and Mr. Edward Williams founded the company years ago, they concluded that their materials would be quality materials—and the best quality materials that they could make, regardless of any other consideration. That original policy has been strictly adhered to by the management of the company ever since. In specifying Sherwin-Williams products the architect may know that he is giving his client the best material that can be obtained for the purpose.

1940-SWEET-00468

THE SHERWIN-WILLIAMS CO.

PROSPECT AVE. N.W., CLEVELAND, OHIO



PAINTING STRUCTURAL STEEL

Painting Structural Steel and Ornamental Iron
 Fast Drying—maximum exposure resistance
 Slower Drying—lower cost
 Verde antique finish

Painting Galvanized Iron

Fast Drying—maximum exposure resistance
 Slower Drying—lower cost

Painting Hot Surfaces

Stacks, Flues, Pipes, etc.
 Alternate (state difference)

Painting Metal Roofs

Fast Drying—maximum resistance
 Slightly Slower Drying—costs less
 Lowest cost application

PAINTING EXTERIOR SURFACES

Painting Exterior Wooden Surfaces

For Maximum Service and Protection—
 S W P Undercoater and S W P Finish
 Where Architect Leaves Mixing to Discretion
 of Painting Contractor
 Where Straight White Lead Finish is Desired

Painting Exterior Stucco Surfaces

Painting Exterior Brick Walls

Where Flat Finish is Desired
 Where Gloss Finish is Desired

Painting Exterior Shingle Walls

Staining Shingle Walls and Roofs

Painting Porch Floors

Painting Canvas Decks

Painting Porch Ceilings

Painting Exterior Wood or Metal Trim

Enamel Finish

VARNISH FINISHES

Exterior Woodwork—Stained and Varnished

Open Grain Woods
 Close Grain Woods

Exterior Woodwork—Natural Finish

Open Grain Woods
 Close Grain Woods

Finishing Hardwood Floors—Stained and Varnished

Open Grain Woods
 Close Grain Woods

Finishing Hardwood Floors—Natural Finish

Open Grain Woods
 Close Grain Woods

VARNISH FINISHES (Continued)

Finishing New Softwood Floors

Stained and Varnished

Finishing New Softwood Floors

Painted Finish

Finishing New Concrete Floors

Painted Finish

Finishing Schoolroom Gym Floors also Stores, Warehouses, etc.

Finishing Gymnasium Floors

Finishing Ballroom Floors

Finishing Discolored Hard or Softwood Floors

Stained and Varnished

Interior Woodwork—Stained and Varnished

Open Grain Woods

Close Grain Woods

Interior Woodwork—Natural Finish

Open Grain Woods

Close Grain Woods

Interior Woodwork—Stained and Waxed

Open Grain Woods

Close Grain Woods

PAINTING AND ENAMELING INTERIOR WALLS AND WOODWORK

Smooth, Sand Finish, Textured Plaster, Compo- sition Board or Canvas Covered Walls

Washable Flat Finish

Washable Egg Shell Finish

Semi-Lustre Finish

Interior Gloss Finish

Interior Walls, Any Type

Heavy Flat Wall Paint Finish

Highest Quality Enamel Finish

Regular Enamel Finish

Alternate—lower cost

Interior Wood Trim

Highest Quality Enamel Finish

Interior Woodwork

Enamel Finish

Alternate—lower cost

Painting Radiators

INDUSTRIAL INTERIORS

Save-Lite White Paint for Industrial Interiors

Three Coat Work

Two Coat Work

Moisture Conditions

Repainting Old Work

Fume Conditions

Sherwin-Williams

SPECIFICATIONS

The following specifications are intended to cover the entire field of finishing exterior floors, walls, and roofs, and interior floors, walls, and woodwork. For additional information, address THE SHERWIN-WILLIAMS CO., Department of Architectural Service, 101 Prospect Avenue, N.W., Cleveland, or any of the Branches listed on the back cover of this catalog.

PAINTING OF STRUCTURAL STEEL

The adequate protection of structural steel requires that the protective coating shall be as completely impermeable as possible, to exclude water, air, or fumes from contact with the metal.

The priming coat must:

1. Provide lasting adhesion or anchorage to the metal.
2. Prevent corrosion by maintaining an inhibitive or chemically basic condition at the metal surface.
3. Provide a hard, impervious film having sufficient elasticity to accommodate itself to contraction and expansion of the metal.

Sherwin-Williams Kromik Metal Primer is a strong drying Linseed Oil Primer, composed of Lead Chromate in combination with substantial amounts of Red Lead, White Lead, Zinc Oxide, and Iron Oxide. Kromik Primer is noticeably easier to apply than Red Lead, is not affected by sulphur fumes, and shows remarkable durability where structural steel is permitted to stand long periods of time before being recoated.

The function of the finishing coat or coats is to protect the priming coat, and the number of coats and nature of material used will depend upon the conditions to which the surface is exposed.

Sherwin-Williams Metalastic is a highly elastic Graphite type of paint which affords excellent protection under the most severe weather conditions. Its quality may be judged by the fact that it has been the standard Sherwin-Williams recommendation for field coats on structural steel for over thirty years.

In the recently-developed Kem-Kromik and Kem-Elastic, Sherwin-Williams has retained the fine qualities associated for many years with regular Kromik and Metalastic, but in addition, by employing the latest developments in Synthetic liquids, it has been possible to obtain faster drying and maximum resistance to weather and corrosive fumes. Extreme conditions of fumes and moisture require particular care in selecting the paint to be used. For this reason, where unusual conditions are anticipated, it is suggested that specific recommendations be obtained from the Sherwin-Williams Department of Architectural Service.

SPECIFICATIONS FOR PAINTING STRUCTURAL STEEL AND IRON

1 STRUCTURAL STEEL AND ORNAMENTAL IRON Exterior and Interior

(Fast-drying; maximum resistance to exposure.)

SHOP OR PRIMING COAT—Kem Kromik Primer, applied according to manufacturers' directions.

FIRST FIELD COAT—S-W Kem-Elastic, color selected, applied according to manufacturers' directions.

SECOND FIELD COAT—S-W Kem-Elastic, color selected, applied according to manufacturers' directions.

(Alternate to No. 1)

1A STRUCTURAL STEEL AND ORNAMENTAL IRON Exterior and Interior

(Slower-drying; less costly.)

SHOP OR PRIMING COAT—S-W Kromik Metal Primer, applied according to manufacturers' directions.

FIRST FIELD COAT—S-W Metalastic color selected, applied according to manufacturers' directions.

SECOND FIELD COAT—S-W Metalastic, color as selected, applied according to manufacturers' directions.

2 ORNAMENTAL IRON—VERDE ANTIQUE FINISH Exterior or Interior

SHOP OR PRIMING COAT—S-W Kromik Metal Primer, applied according to manufacturers' directions.

FIRST FIELD COAT—S W P Tobacco Brown 393.

SECOND FIELD COAT—Brush stipple with S W P Trimbrite Verdas Green.

3 GALVANIZED IRON

(Fast drying; maximum resistance to exposure.)

SHOP OR PRIMING COAT—S-W Galvite Primer.

FIRST FIELD COAT—S-W Kem-Elastic, color selected, applied according to manufacturers' directions.

SECOND FIELD COAT—S-W Kem-Elastic, color selected, applied according to manufacturers' directions.

3A (Alternate to No. 3) GALVANIZED IRON

(Slower drying; less costly.)

SHOP OR FIELD COAT—S-W Galvite Primer.

FIRST FIELD COAT—S-W Metalastic, color selected, applied according to manufacturers' directions.

SECOND FIELD COAT—S-W Metalastic, color selected, applied according to manufacturers' directions.

4 HOT SURFACES Stacks, Flues, Pipes, etc., Exterior and Interior

FIRST COAT—S-W Salamander Black, applied full body.

SECOND COAT—S-W Salamander Black, applied full body.

(Alternate to No. 4)

4A HOT SURFACES Stacks, Flues, Pipes, etc., Exterior and Interior

FIRST COAT—S-W High-Heat Smokestack Brilliant Light Gray.

SECOND COAT—S-W High-Heat Smokestack Brilliant Light Gray.

5 METAL ROOFS

(Fast-drying—maximum resistance to exposure.)

SHOP OR PRIMING COAT—S-W Kem Kromik Primer, applied according to manufacturers' directions. For galvanized surfaces, S-W Galvite Primer.

FIRST FIELD COAT—S-W Kem-Elastic, color selected, applied according to manufacturers' directions.

SECOND FIELD COAT—S-W Kem-Elastic in color selected, applied according to manufacturers' directions.

(Alternate to No. 5)

5A METAL ROOFS

(Slightly slower drying—less costly.)

SHOP OR PRIMING COAT—S-W Kromik Primer, applied according to manufacturers' directions. For galvanized surfaces, S-W Galvite Primer.

FIRST FIELD COAT—S-W Metalastic, color selected, applied according to manufacturers' directions.

SECOND FIELD COAT—S-W Metalastic in color selected, applied according to manufacturers' directions.

(Alternate to Nos. 5 and 5A)

5B METAL ROOFS

(For reasons of strictest economy.)

SHOP OR FIELD COAT—S-W Kromik Primer, applied according to manufacturers' directions. For galvanized surfaces, S-W Galvite Primer.

FIRST FIELD COAT—S-W R. & B. Utility Paint, color selected, applied according to manufacturers' directions.

SECOND FIELD COAT—S-W R. & B. Utility Paint, color selected, applied according to manufacturers' directions.

PAINTING EXTERIOR SURFACES—WOOD, STUCCO, CONCRETE AND BRICK

SWP House paint is a first quality prepared paint in which pure white lead carbonate is combined with two other Sherwin-Williams paint pigments: S-W OZLO (leaded zinc) and S-W TITANIUM-magnesium, in a practical formulation that has successfully withstood long exposure in all climates.

SWP Undercoater contains the same tested pigments used in SWP. It is especially designed for the first coat on new wood, or normal repaint work and is particularly valuable for badly weathered exterior surfaces.

SWP White and SWP Colors are made under the most careful supervision, from pigments, colors, oils, and driers of our own manufacture in order to insure a performance that is uniform and dependable.

SWP Fume Resisting White should be specified where gases and sulphur fumes are prevalent.

Because of the variety of conditions encountered, full thinning instructions are supplied on every package. The Architect need only specify "application according to manufacturer's instructions."

SPECIFICATIONS FOR PAINTING EXTERIOR SURFACES

6 EXTERIOR WOODEN SURFACES

(For maximum service and protection)

FIRST COAT—S W P Undercoater 450 applied according to label directions.

SECOND COAT—S W P Undercoater 450 applied according to label directions.

THIRD COAT—S W P in color selected.

NOTE: In the interest of economy the first coat may be omitted.

(Alternate to No. 6)

6A EXTERIOR WOODEN SURFACES

(Where Architect desires to leave mixing of paint to discretion of the Painting Contractor.)

FIRST COAT—S-W Zilo, thinned according to label directions.

SECOND COAT—S-W Zilo according to label directions.

THIRD COAT—S-W Zilo according to label directions.

NOTE: Sherwin-Williams Zilo is a fused combination of lead and zinc, 75% lead and 25% zinc, which adds to the whiteness, reduces chalking, and increases gloss.

(Alternate to No. 6)

6B EXTERIOR WOODEN SURFACES

(Where a straight White Lead Finish is desired.)

FIRST COAT—S-W ODP White Lead, thinned according to label directions.

SECOND COAT—S-W ODP White Lead thinned according to label directions.

THIRD COAT—S-W ODP White Lead thinned according to label directions.

7 EXTERIOR STUCCO AND CONCRETE SURFACES

The inherent beauty of a stucco surface is frequently marred by stains caused by moisture which gets into the more porous sections

of the surface during severe weather conditions. This same moisture frequently attacks the surface beneath the stucco, causing extensive and sometimes expensive repairs. The Architect is urged to recommend the finishing of stucco surfaces in such a way that they are made "tight" to weather. A satisfactory trouble-free job is thus made possible.

FIRST COAT—S-W Stucco & Concrete Paint in color selected, thinned with S-W Stucco & Concrete Mixing Sealer according to label directions.

SECOND COAT—S-W Stucco & Concrete Paint, color selected, applied according to label directions.

THIRD COAT—S-W Stucco & Concrete Paint, color selected, applied according to label directions.

8 EXTERIOR BRICK WALLS

(Where Flat Finish is desired.)

FIRST COAT—S-W Stucco & Concrete Paint, in color selected, thinned with S-W Stucco & Concrete Mixing Sealer according to label directions.

SECOND COAT—S-W Stucco & Concrete Paint, in color selected, applied according to label directions.

THIRD COAT—S-W Stucco & Concrete Paint, in color selected, applied according to label directions.

(Alternate to No. 8)

8A EXTERIOR BRICK WALLS

(Where Gloss Finish is desired.)

FIRST COAT—S-W Stucco & Concrete Paint in color selected, thinned with S-W Stucco & Concrete Mixing Sealer according to label directions.

SECOND COAT—S W P, in color selected, applied according to label directions.

THIRD COAT—S W P, in color selected, applied according to label directions.

9 EXTERIOR SHINGLE WALLS

FIRST COAT—S W P, in color selected, applied according to label directions.

SECOND COAT—S W P, applied according to label directions.

THIRD COAT—S W P, applied according to label directions.

10 SHINGLE WALLS AND ROOFS

FIRST COAT—S-W Preservative Shingle Stain in color selected.

SECOND COAT—S-W Preservative Shingle Stain in color selected.

NOTE: Where possible the first coat should be a "dip coat." Shingles should be dipped in the stain for two-thirds of their length and thrown in loose piles to dry before being affixed to the structure.

11 PORCH FLOORS

FIRST COAT—S-W Porch & Deck Paint in color selected, applied according to label directions.

SECOND COAT—S-W Porch & Deck Paint in color selected.

THIRD COAT—S-W Porch & Deck Paint in color selected.

VARNISH FINISHES—FLOORS AND WOODWORK

The majority of hard woods, with the exception of maple, are open-grain. They have fairly prominent open pores, which follow the figures of the grain. A full, smooth varnish finish on such woods requires that these open pores be filled with a paste wood filler to secure a level surface for finishing. Many times, however, the Architect prefers the so-called open-pore finish, in which case the filler is omitted, and a special finishing system employed. Inquire of the S-W Representative for details.

Close-grain woods require no filler, and we advise against the use of any so-called soft-wood filler or first-coater.

In order to differentiate readily between the open-grain and close-grain woods, a list of the better-known building woods is given, segregated as to type:

Open-grain woods:

Ash	Chestnut	Mahogany	Rosewood
Butternut	Elm	Oak	Walnut

Close-grain Woods:

Basswood	Cherry*	Gumwood	Poplar
Birch*	Cypress	Maple	Redwood
Cedar	Fir	Pine	Whitewood

*Will permit use of paste filler where it is desired to emphasize the grain.

Handling of Woodwork Trim

All finishing lumber should be delivered protected from the weather, and stored on the premises in dry warm rooms to prevent the absorption of moisture with the resultant roughening of the wood which would require extra labor to recondition before finishing.

Preparation of Surfaces

All surfaces must be sanded smooth, rubbing *with* the grain, and never across it. Blemishes should be corrected and the surface, and the room cleaned of dust before proceeding with the application of any finishing coats. Each varnish coat should be sanded lightly before applying the succeeding coat, and the surface carefully wiped clean in every case.

Exterior Spar Varnish

For varnished surfaces exposed to weather, extremes of heat and cold, excessive moisture, or to strong direct sun-

(For Specifications for Varnish Finishes, see page 10)

12 CANVAS DECKS

FIRST COAT—S-W Porch & Deck Paint in color selected, applied according to label directions.

SECOND COAT—S-W Porch & Deck Paint in color selected.

THIRD COAT—S-W Porch & Deck Paint in color selected.

13 PORCH CEILINGS Natural Finish

FIRST COAT—S-W Rexpar Varnish, applied according to label directions.

SECOND COAT—S-W Rexpar Varnish.

THIRD COAT—S-W Rexpar Varnish.

14 EXTERIOR WOOD OR METAL TRIM Enamel Finish

FIRST COAT—S W P Flat White, applied according to label directions.

SECOND COAT—S W P Flat White and S-W Old Dutch Enamel, equal parts.

THIRD COAT—S-W Old Dutch Enamel, applied full body.

NOTE: Last two coats may be tinted in accordance with Architects desires with S-W First Quality Colors in Oil.

light (window-sills, show-windows, etc.) the use of a spar varnish is required. Sherwin-Williams Rexpar is strongly resistant to the conditions enumerated. It is pale in color, and produces an excellent film.

Floor Varnish

The fundamental requirements for a floor varnish are that it must dry hard and tough without being brittle. It must be resistant to both hot and cold water as well as ordinary soap solutions. It must be rapid-drying. Sherwin-Williams Mar-Not Varnish fulfills these requirements. It produces a tough, tenacious film, pale in color, and dries to walk on over-night.

Interior Woodwork Varnish

Two methods are offered for finishing interior wood trim:

1. Full varnish finish with S-W Mar-Not Fast-Dri Varnish in full gloss, giving a polished finish, or a dull-rubbed finish by rubbing the surface with powdered pumice stone and rubbing oil.

2. Satin Varnish finish—a beautiful dull-rubbed finish produced by a finishing coat of S-W Mar-Not Satin Finish Varnish which dries to a dull finish without the labor or cost of hand-rubbing.

NOTE: Even where a hand rubbed finish is specified, the use of Satin Finish Varnish is most desirable for mouldings, curved areas, etc., where hand-rubbing is not feasible.

Mar-Not Satin Finish Varnish is a finishing varnish for both wood trim and floors. It produces a uniform satin finish.

Heavy Duty Wood Floors

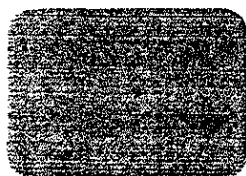
S-W Floor Seal is designed to toughen and harden wood floors where extra heavy duty makes a varnish surface impractical. Floor Seal penetrates into the wood, leaving very little surface film, dries over night, is not slippery, does not collect dust, does not darken the floor as do floor oils. Recommended for new floors, of either hard or soft woods.

Gymnasium Floors

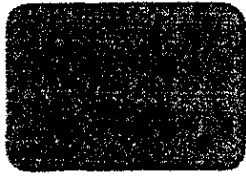
S-W Gym Floor Finish is built specifically to withstand the wear and tear on gymnasium floors. Tough processed oils are reinforced with hard resins to give excellent penetration as well as surface building. Gym Floor Finish is non-skidding and minimizes rubber tracking and skid burns.

SWP

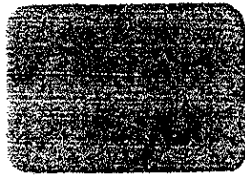
SHERWIN-WILLIAMS PREPARED HOUSE PAINT



PEARL GRAY—479



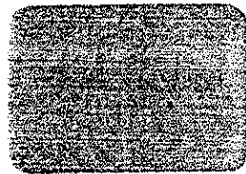
LIGHT LEAD—353



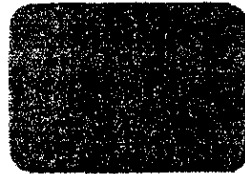
BLUE—369



SLATE—363



SILVER GRAY—357



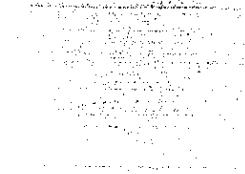
CREAM GRAY—360



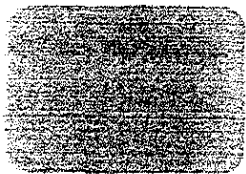
CANARY YELLOW—387



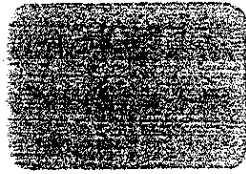
IVORY—496



CREAM—462



COLONIAL YELLOW—375



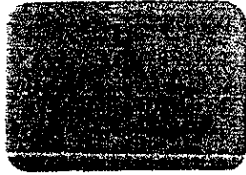
GOLDEN YELLOW—470



ANTIQUE BROWN—499



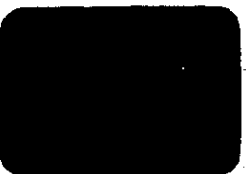
FRENCH CR. GREEN—362



APPLE GREEN—460



TOBACCO BROWN—393



WILLOW GREEN—461



RICH MAROON—382



RED—367

ALSO UNDERCOATER NO. 450

OUTSIDE GLOSS WHITE NO. 471

BLACK NO. 467

SHERWIN-WILLIAMS WOODCRAFT STAINS (PENETRATING OIL TYPE)



WALNUT—14614



DARK MAHOGANY—14613



ADAM BROWN—14610



GOLDEN OAK—34



WALNUT—34



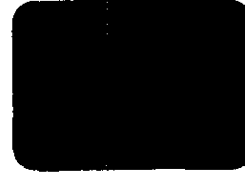
SHERWIN-WILLIAMS TRIMBRITE COLORS



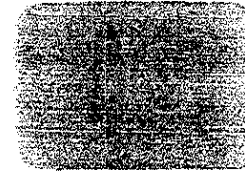
CARDINAL RED—463



SPANISH ORANGE—9407



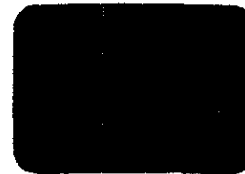
CASTILIAN BLUE—19605



FIESTA YELLOW—19604

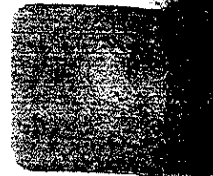


VERDAS GREEN, L.—365



MAYFAIR GREEN—19606

SHERWIN-WILLIAMS STUCCO & CONCRETE PAINT



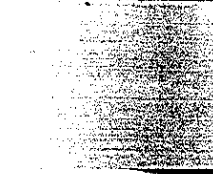
CORAL TINT—15521



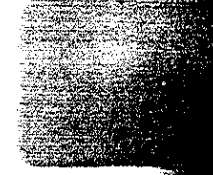
CREAM—15522



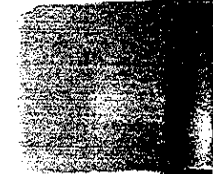
TAN—15523



CANARY YELLOW—15524



SEA GREEN—15525



CREAM GRAY—15526

SHERWIN-WILLIAMS OIL STAINS



GOLDEN OAK—34



WALNUT—34



SHERWIN-WILLIAMS FLAT-TONE

A WASHABLE FLAT WALL FINISH

IVORY—16236	78.2%	CREAM—15187	68.5%	81.1%	YELLOW—16245	72.4%		
CAEN STONE—16210	71.1%	IVORY TAN—16227	60.8%	ORCHID—16344	68.2%	BLUE—16255	60.8%	
BLOSSOM PINK—16259	70%	WARM BEIGE—16260	57.2%	PALE JADE—16257	46.8%	GRAY—15195	44.4%	
LAUREL GREEN—16258	50.2%	ROSE TAN—16254	42%	ROSE—16253	40.2%	PALE GREEN—16290	58%	
DELFT—16250	16%	CINNAMON BROWN—16247	14%	12.4%	16252	28%	16251	12.4%

PERCENTAGES INDICATE LIGHT REFLECTION VALUES

SHERWIN-WILLIAMS SEMI-LUSTRE

A Washable Finish for Kitchens, Bathrooms, etc.

CANARY YELLOW—16289	75%	IVORY WHITE—16287	78%
NILE GREEN—16296	59%	TAUPE—16293	55%
BUFF—16292	67%	VOGUE BLUE—16297	44%
CREAM GRAY—16291	63%	CREAM—16276	75%
PEACH—16295	70%	MIST BLUE—16294	60%
PALE GREEN—16290	58%	SILVER GRAY—16275	46%
FRENCH GREEN—16298		COCOA BEIGE—16299	

ALSO WHITE

SHERWIN-WILLIAMS INTERIOR GLOSS

IVORY—26452	77%	LT. DELPH. BLUE—26457	48%
BUFF—26454	69%	ASH GRAY—26455	52%
PEACH—19623	72%	NILE GREEN—19625	46%
JONQUIL YELLOW—26451	76%	LIGHT GREEN—26456	53%
BEIGE—26453	59%	ORCHID—19624	68%

SPECIFICATIONS FOR VARNISH FINISHES

15 STAINED AND VARNISHED Open-Grain Woods

FIRST COAT—S-W Oil Stain in color selected.

SECOND COAT—S-W Paste Wood Filler, color to correspond with stain, wiped across grain when partly dry.

THIRD COAT—S-W Rexpar Varnish, applied according to label directions.

FOURTH COAT—S-W Rexpar Varnish applied full body.

NOTE: For dull finish, rub to a uniform satin finish with powdered pumice stone and rubbing oil, after varnish has dried for 48 hours.

16 STAINED AND VARNISHED Close-Grain Woods

FIRST COAT—S-W Oil Stain in color selected.

SECOND COAT—S-W Rexpar Varnish, applied according to label directions.

THIRD COAT—S-W Rexpar Varnish applied full body.

NOTE: For dull finish, rub to a uniform satin finish with powdered pumice stone and oil, after the varnish has dried for 48 hours.

17 NATURAL FINISH Open-Grain Woods

FIRST COAT—S-W Transparent Paste Wood Filler, wiped across grain when partly dry.

SECOND COAT—S-W Rexpar Varnish, applied according to label directions.

THIRD COAT—S-W Rexpar Varnish applied full body.

NOTE: For dull finish, rub to a uniform satin finish with powdered pumice stone and oil, after varnish has dried for 48 hours.

18 NATURAL FINISH Close-Grain Woods

FIRST COAT—S-W Rexpar Varnish, applied according to label directions.

SECOND COAT—S-W Rexpar Varnish applied full body.

NOTE: For dull finish, rub to a uniform satin finish with powdered pumice stone and oil, after the varnish has dried for 48 hours.

HARDWOOD FLOORS

19 STAINED AND VARNISHED Open-Grain Woods

FIRST COAT—S-W Oil Stain in color selected.

SECOND COAT—S-W Paste Wood Filler, color to correspond with stain, wiped across grain when partly dry.

THIRD COAT—S-W Mar-Not Varnish, applied according to label directions.

FOURTH COAT—S-W Mar-Not Varnish applied full body.

NOTE: If the color produced by the filler alone is satisfactory, the first coat in the above specification may be omitted.

20 STAINED AND VARNISHED Close-Grain Woods

FIRST COAT—S-W Oil Stain in color selected.

SECOND COAT—S-W Mar-Not Varnish, applied according to label directions.

THIRD COAT—S-W Mar-Not Varnish applied full body.

21 NATURAL FINISH Open-Grain Woods

FIRST COAT—S-W Transparent Paste Wood Filler, wiped across grain when partly dry.

SECOND COAT—S-W Mar-Not Varnish, applied according to label directions.

THIRD COAT—S-W Mar-Not Varnish applied full body.

22 NATURAL FINISH Close-Grain Woods

FIRST COAT—S-W Mar-Not Varnish, applied according to label directions.

SECOND COAT—S-W Mar-Not Varnish applied full body.

THIRD COAT—S-W Mar-Not Varnish applied full body.

NEW SOFTWOOD FLOORS

23 STAINED AND VARNISHED

FIRST COAT—S-W Flo-lac in shade selected, applied according to label directions.

NOTE: If a deeper tone is desired, repeat this operation.

SECOND COAT—S-W Mar-Not Varnish applied full body.

THIRD COAT—S-W Mar-Not Varnish applied full body.

PAINTING INTERIOR FLOORS

24 NEW SOFTWOOD FLOORS Painted Finish

FIRST COAT—S-W Floor Enamel in color selected, applied according to label directions.

SECOND COAT—S-W Floor Enamel in color selected, applied full body.

THIRD COAT—S-W Floor Enamel in color selected, applied full body.

25 NEW CONCRETE FLOORS Painted Finish

FIRST COAT—S-W Floor Enamel in color selected, applied according to label directions.

SECOND COAT—S-W Floor Enamel in color selected, applied full body.

THIRD COAT—S-W Floor Enamel in color selected, applied full body.

WOOD FLOORS — HEAVY TRAFFIC

26 SCHOOL-ROOM OR GYMNASIUM FLOORS (Stores, Warehouses, etc.)

FIRST COAT—Apply S-W Floor-Seal, full body.

NOTE: Occasionally a second coat may be required to insure service.

26A [Alternative to No. 26] FINISHING GYMNASIUM FLOORS

FIRST COAT—S-W Gym Floor Finish applied full body.

SECOND COAT—S-W Gym Floor Finish applied full body.

27 BALLROOM FLOORS

FIRST COAT—S-W Floor-Seal applied full body.

SECOND COAT—S-W Prepared Wax—rub to hard polished surface with weighted rubbing machine.

THIRD COAT—S-W Prepared Wax—rub to a hard polished surface with a weighted rubbing machine.

NOTE: Before dancing, a small amount of S-W powdered wax may be sprinkled on the surface if desired.

REFINISHING WOOD FLOORS

28 DISCOLORED HARD OR SOFT WOOD FLOORS

Stained and Varnished

FIRST COAT—S-W Flo-lac Ground Color applied full body.
SECOND COAT—Grain floor with S-W Graining Preparation.
THIRD COAT—S-W Flo-lac in shade selected, applied full body.
FOURTH COAT—S-W Mar-Not Varnish, applied full body.

INTERIOR WOODWORK

29 STAINED AND VARNISHED Open-Grain Woods

FIRST COAT—S-W Woodcraft Stain, in color selected.
SECOND COAT—S-W Paste Wood Filler in color to correspond with stain, wiped across grain when partly dry.
THIRD COAT—Thin coat of White shellac.
FOURTH COAT—S-W Mar-Not Varnish, applied full body.
FIFTH COAT—S-W Mar-Not Varnish applied full body.

NOTE: 1. For dull effect, rub to a uniform satin finish with powdered pumice stone and oil after varnish has dried 48 hours.
2. Or, for economy, substitute a coat of Mar-Not Satin-Finish Varnish for the Fifth Coat.

30 STAINED AND VARNISHED Close-Grain Woods

FIRST COAT—S-W Woodcraft Stain in color selected.
SECOND COAT—Thin coat of White Shellac.
THIRD COAT—S-W Mar-Not Varnish applied full body.
FOURTH COAT—S-W Mar-Not Varnish applied full body.

NOTE: 1. For dull finish, rub to a uniform satin finish with powdered pumice stone and oil after varnish has dried for 48 hours.
2. Or, for economy, substitute a coat of Mar-Not Satin-Finish Varnish for the Fourth Coat.

PAINTING AND ENAMELING INTERIOR WALLS AND WOODWORK

The Sherwin-Williams Company has developed a complete line of gloss, semi-gloss and flat interior finishes for walls of plaster, composition board, wood, metal, brick or concrete. The following brief descriptions will assist the Architect in writing his specifications.

Specifications are designed to cover the entire field of interior wall finishing insofar as the Architect's duties and responsibilities are concerned. If special conditions occur, not covered in the following, write the Sherwin-Williams Department of Architectural Service.

S-W Flat Tone

is a flat-finish washable oil wall paint, furnished in a wide selection of shades, both pastel and deep colors, designed for use on walls of plaster, composition, wood, metal, brick or concrete. Complete color card sent on request.

S-W Painter-Craft Wall Paint No. 96

is a heavy-bodied flat finish wall paint, for use over rough surfaces, or where a special textured effect is desired. Furnished in White only, but may be tinted with S-W First Quality Oil Colors to any desired shade.

31 NATURAL FINISH Open-Grain Woods

FIRST COAT—S-W Transparent Paste Wood Filler, wiped across grain when partly dry.
SECOND COAT—Thin coat White Shellac.
THIRD COAT—S-W Mar-Not Varnish applied full body.
FOURTH COAT—S-W Mar-Not Varnish applied full body.
NOTE: 1. For dull finish, rub to a uniform satin finish with powdered pumice stone and oil after varnish has dried for 48 hours.
2. Or, for economy, substitute a coat of Mar-Not Satin-Finish Varnish for the Fourth Coat.

32 NATURAL FINISH Close-Grain Woods

FIRST COAT—Thin coat White Shellac.
SECOND COAT—S-W Mar-Not Varnish applied full body.
THIRD COAT—S-W Mar-Not Varnish applied full body.
NOTE: 1. For dull effect, rub to a uniform satin finish with powdered pumice stone and oil after varnish has dried for 48 hours.
2. Or, for economy, substitute a coat of Mar-Not Satin-Finish Varnish for the Third Coat.

33 STAINED AND WAXED Open-Grain Woods

FIRST COAT—S-W Woodcraft Stain in color selected.
SECOND COAT—S-W Paste Wood Filler in color to correspond with stain, wiped across grain when partly dry.
THIRD COAT—Thin coat White Shellac.
FOURTH COAT—S-W Prepared Wax—wipe off surplus and polish.
FIFTH COAT—S-W Prepared Wax—wipe off surplus and polish.

34 STAINED AND WAXED Close-Grain Woods

FIRST COAT—S-W Woodcraft Stain in color selected.
SECOND COAT—Thin coat White Shellac.
THIRD COAT—S-W Prepared Wax—wipe off surplus and polish.
FOURTH COAT—S-W Prepared Wax—wipe off surplus and polish.

S-W Fainter Craft Maintenance Wall Paint No. 3

is a beautiful washable wall finish especially designed for maintenance work. Dries with an egg-shell finish, between that of S-W Flat-tone and S-W Semi-Lustre. Furnished in white only, but may be tinted to any desired shade with S-W First Quality Oil Colors.

S-W Semi-Lustre

is a washable oil wall finish, which dries with a soft mellow half-lustre as its name implies. It is recommended for those surfaces where frequent washings make a more durable finish than possible with a strictly flat-finish paint, but where a high-gloss enamel finish is not desired. Furnished in a wide selection of shades. Complete color card sent on request.

S-W Interior Gloss

is an enamel-like finish for interior walls and woodwork. It is tough, durable and washable and has excellent hiding. Furnished in a wide selection of popular pastel colors. Complete color card sent upon request.

S-W Old Dutch Enamel

is the finest quality full-oil enamel for interior and exterior finishing. Furnished in white only, gloss or dull, but may be tinted to any desired shade with S-W First Quality Oil Colors.

S-W Kem-Namel Snow White

is a synthetic resin enamel that produces a beautiful snow white finish desirable for interior surfaces only and is exceptionally tough and durable. Dries dust-free in two to three hours. Furnished in white only, gloss or dull, but may be tinted to any desired shade with S-W First Quality Oil Colors.

S-W Enamelastic

is a full-oil enamel which dries to a high-gloss finish, both durable and washable. It is designed for composition or plaster walls, and may be used on interior woodwork as well. Furnished in white, but may be tinted to any desired shade with S-W First Quality Oil Colors.

S-W XXX Enamel Undercoater

is an enamel undercoater with exceptional smoothness and hiding capacity, for use beneath an enamel finish. Its use seals the surface tight, preventing suction or spotting of the surface, and makes the ideal base for an enamel finish of any type.

S-W Wall Primer and Sealer

is a penetrating wall sealer containing a percentage of pigment, which is effective in stopping suction on new and old wall surfaces except the more porous types of composition board. The pigment by adding to its covering capacity makes its use advisable where two-coat work is desired.

S-W Tri-Seal

is a pigment penetrating wall sealer for use on exceptionally porous composition boards such as Masonite, Celotex, etc. This material should not be used on brick, tile, or concrete, where S-W Wall Primer and Sealer is recommended.

SPECIFICATIONS FOR PAINTING AND ENAMELING INTERIOR WALLS AND WOODWORK

PAINTING WALLS

35 FLAT FINISH **Smooth, Sand Finish, or Textured Plaster,** **Composition Board or Canvas Covered** **Walls**

FIRST COAT—S-W Wall Primer & Sealer applied full body.

NOTE: On porous composition board, use S-W Tri-Seal instead.

SECOND COAT—S-W Flat-Tone in color selected, and S-W Wall Primer & Sealer, mixed in accordance with label directions.

THIRD COAT—S-W Flat-Tone in color selected, applied full body.

NOTE: In the interest of economy, the second coat may be omitted. If glazed effect is desired add one quart S-W Wall Primer and Sealer to gallon S-W Flat Tone on third coat.

36 EGG-SHELL FINISH **Smooth, Sand Finish, or Textured Plaster,** **Composition Board or Canvas Covered** **Walls**

FIRST COAT—S-W Wall Primer & Sealer, applied full body.

NOTE: On porous composition board, use S-W Tri-Seal instead.

SECOND COAT—S-W Painter Craft Maintenance Wall Paint No. 3 applied according to label directions.

THIRD COAT—S-W Painter Craft Maintenance Wall Paint No. 3 applied according to label directions.

NOTE: In the interest of economy, the third coat may be omitted.

37 SEMI-LUSTRE FINISH **Smooth, Sand Finish, or Textured Plaster,** **Composition Board or Canvas Covered** **Walls**

FIRST COAT—S-W Wall Primer & Sealer, applied full body.

NOTE: On porous composition board, use S-W Tri-Seal instead.

SECOND COAT—S-W Semi-Lustre in color selected, apply full body.

THIRD COAT—S-W Semi-Lustre in color selected, apply full body.

NOTE: In the interest of economy, the third coat may be omitted. If either a stippled effect, or a glazed finish is desired, same may be obtained in connection with Specifications numbers 36 and 38 in the following manner:

For Sponge Stippled effect: When last coat is dry, apply sponge stipple in color selected, using same material of different colors as used for last coat. Either two or three color effects may be obtained by simply repeating operation.

For Glazed effect: When last coat is dry, apply S-W Glazing Liquid tinted with S-W First Quality Oil Colors to color selected to a portion of wall. Then stipple with crumpled cloth, twisting cloth slightly after it has been applied to wall surface. Complete color card sent on request.

38 GLOSS FINISH **Smooth, Sand Finish, or Textured Plaster,** **Composition Board or Canvas Covered** **Walls**

FIRST COAT—S-W Wall Primer and Sealer.

NOTE: On porous composition board, use S-W Tri-Seal instead.

SECOND COAT—S-W Interior Gloss finish, color selected.

39 STIPPLE OR TEXTURE FINISH **Interior Walls, Any Type.** **Heavy Body Flat Wall Paint**

FIRST COAT—S-W Wall Primer & Sealer.

NOTE: On porous composition board, use S-W Tri-Seal instead.

SECOND COAT—S-W Wall Paint No. 96, applied full body.

NOTE: Due to heavy nature of this material, special textured effects are possible with whisk broom, sponge, cloth, etc., before this last coat has dried. Apply to Sherwin-Williams for directions for special effects.

ENAMELING WALLS

40 HIGHEST QUALITY ENAMEL FINISH **Any Type of Wall**

FIRST COAT—S-W Wall Primer & Sealer.

NOTE: On porous composition board, use S-W Tri-Seal instead.

SECOND COAT—S-W Kem-Namel Snow White mixed with S-W XXX Undercoater according to label directions.

THIRD COAT—S-W Kem-Namel Snow White, applied according to label directions.

41 ENAMEL FINISH **For Interior Walls — Any Type**

FIRST COAT—S-W Wall Primer & Sealer.

NOTE: On porous composition board, use S-W Tri-Seal instead.

SECOND COAT—S-W Painter Craft XXX Undercoater, mixed with S-W Enamelastic, according to label directions.

THIRD COAT—S-W Enamelastic, applied according to label directions.

NOTE: In the interest of economy, second coat may be omitted.

41A

(Alternate to No. 41)

ENAMEL FINISH**For Interior Walls — Any Type****FIRST COAT**—S-W Wall Primer & Sealer.**NOTE:** On porous composition board, use S-W Tri-Seal instead.**SECOND COAT**—S-W Painter Craft One Coat Enamel No. 39 mixed with S-W Painter Craft Enamel Undercoater No. 45 according to label directions.**THIRD COAT**—S-W Painter Craft One Coat Enamel No. 39 applied according to label directions.**NOTE:** In the interest of economy, second coat may be omitted.**ENAMELING WOODWORK****42****HIGHEST QUALITY ENAMEL FINISH****For Interior Wood Trim****FIRST COAT**—S-W XXX Enamel Undercoater applied according to label directions.**SECOND COAT**—S-W XXX Enamel Undercoater applied according to label directions.**THIRD COAT**—S-W Kem-Namel Snow White mixed with S-W XXX Enamel Undercoater applied according to label directions.**FOURTH COAT**—S-W Kem-Namel Snow White applied full body.**43****ENAMEL FINISH****For Interior Woodwork****FIRST COAT**—S-W XXX Enamel Undercoater applied according to label directions.**SECOND COAT**—S-W XXX Enamel Undercoater applied according to label directions.**THIRD COAT**—S-W Enamelastic, mixed with S-W XXX Enamel Undercoater according to label directions.**FOURTH COAT**—S-W Enamelastic, applied according to label directions.**43A**

(Alternate to No. 43)

ENAMEL FINISH**For Interior Woodwork****FIRST COAT**—S-W Painter Craft Enamel Undercoater No. 45, applied according to label directions.**SECOND COAT**—S-W Painter Craft One Coat Enamel No. 39, mixed with S-W Enamel Undercoater No. 45, according to label directions.**THIRD COAT**—S-W Painter Craft One Coat Enamel No. 39, applied according to label directions.**PAINTING RADIATORS****44****FLAT OR SEMI-GLOSS FINISH****FIRST COAT**—S-W Semi-Lustre in color selected.**SECOND COAT**—S-W Flat-Tone in color selected (for flat finish).

S-W Semi-Lustre in color selected (for semi-gloss finish).

NOTE: Because of their tendency to yellow under heat, whites should be avoided.

Tests prove that radiators painted with bronze powder materials, radiate 25% less heat than those painted with materials containing zinc oxide or lithopone.

INDUSTRIAL INTERIORS — STORES, FACTORIES, WAREHOUSES, ETC.**SAVE-LITE WHITE PAINT****FOR INDUSTRIAL INTERIORS**

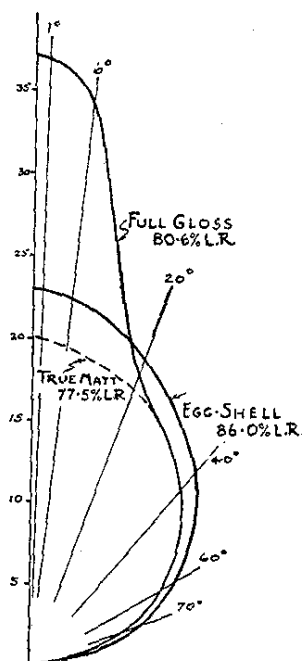
Save-Lite is the name which identifies a complete line of Interior White Finishes manufactured and offered by Sherwin-Williams for the betterment of industrial lighting. The value of a white finish for the interior of mills and factories is well known. The gain in quality and volume of production, in accuracy, and in the health and improved morale of workmen due to proper lighting has been demonstrated in numerous cases.

Sherwin-Williams Save-Lite is manufactured in three degrees of gloss—Flat, Eg-Shel and Full Gloss. It can be applied to any interior surface—wood, metal, concrete, plaster or composition board. The material is formulated in a consistency suitable for application by either brush or spray. Sherwin-Williams Save-Lite has an unusually high light reflecting value. The light reflection factor for all Save-Lite products has been determined by careful laboratory methods and varies from 85% to 87% of the actual light falling upon the surface. Save-Lite retains its superior light reflection characteristics for a remarkably long period of time after application, its freedom from yellowing being one of its outstanding features.

SELECTING THE DEGREE OF GLOSS

There is no manufacturing reason for Sherwin-Williams advocating any one type of Mill White paint. Our sole interest is in supplying an interior finish which will be best adapted to the particular condition involved. Considered solely from

the standpoint of light reflection and distribution, Save-Lite Eg-Shel offers some advantage by comparison with either the Flat or the Gloss. The accompanying drawing illustrates the comparative distribution of light reflected at various

**GLOSS AND EGG-SHELL WHITES**

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angles from a surface painted with Eg-Shel and Gloss white paints. The advantage of Eg-Shel in the region of diffuse reflection is apparent.

Save-Lite Eg-Shel finish combines the strong light diffusing properties of a flat-white with the superior washability and service of a full gloss. However, for maximum washability and durability, under the most adverse conditions, Full Gloss Save-Lite is recommended.

For ceiling surfaces over indirect lighting equipment, it is important to eliminate high lights, or glare. This is best accomplished by the use of a flat or egg-shell finish. Inasmuch as the efficiency of the indirect lighting unit is almost entirely dependent upon the light reflecting value of the ceiling, the increased light reflection obtained from Save-Lite Eg-Shel is an added reason for its selection in this type of work.

Occasionally an interior white having a porous film is required, in order that moisture present in damp walls and ceilings can come through without forcing the paint from the surface. Save-Lite Flat White is a material of this nature and finds important use in packing plants, tunnels and other damp surfaces.

SPECIFICATIONS FOR SAVE-LITE INTERIOR WHITE PAINT

MOISTURE CONDITIONS

Save-Lite Flat dries to a porous film and will permit the passage of a certain amount of dampness without lifting the film. It may be applied in one or two coats on concrete or brick walls which are too damp for usual painting procedure, or which later may be subject to moisture from the back of the wall such as basements and tunnels. No undercoater or sealer of any kind should be used and both coats of Save-Lite Flat should be reduced from 15 to 25% with Sherwin-Williams No. 74 Reducer.

Roof plank which contains an excessive amount of moisture may be given two coats of Save-Lite Flat, although the normal amount of residual moisture in roof plank will come through Save-Lite Undercoater and Save-Lite Eg-Shel without damaging the work.

REPAINTING OLD WORK

Best results on previously painted surfaces are obtained with two coats, using Save-Lite Undercoater followed with either Save-Lite Eg-Shel or Save-Lite Gloss. Where the old paint remains reasonably well sealed, one spray coat of either Save-Lite Flat, Eg-Shel, or Gloss will give good results, depending upon the color and condition of the walls over which they are applied. If the old paint is extremely porous, a coat of Save-Lite Primer and Sealer should be used followed with Save-Lite Eg-Shel or Gloss.

FUME CONDITIONS

Save-Lite Fume Resisting Flat, Semi-Gloss or Full Gloss, also Save-Lite Kem-Fume-Resisting Gloss, should be applied over Save-Lite Undercoater and Save-Lite Primer and Sealer in two or three coat work in the same manner as specified above for regular Save-Lite finishes. In all cases involving fume resisting materials, a special investigation by a technical representative of the paint manufacturer is suggested to the end that the materials selected will meet all of the conditions involved.

FUME RESISTING MATERIALS

Sherwin-Williams Fume Resisting Save-Lite has been developed to meet special conditions existing in many types of industries. Fume Resisting Save-Lite is manufactured in Gloss, Semi-Gloss and Flat, and is extremely resistant to the ordinary types and concentration of industrial fumes such as Sulphur, Chlorine, etc. Fume resisting finishes are required under the conditions prevailing in rubber plants, tobacco factories, portions of textile mills, and in the food industries.

One of the latest developments of Sherwin-Williams Research Laboratories has been the application of synthetic chemistry in the production of Fume Resisting Interior White finishes. Sherwin-Williams Save-Lite Fume Resisting Gloss and Super Fume Resisting Gloss are two remarkable products, without counterpart, in this field at the present time.

The selection of a suitable Fume Resisting Mill White involves technical considerations, which make it advisable for the architect to obtain suggestions from the paint manufacturer. The Sherwin-Williams Company is glad to cooperate in matters of this kind without obligation in any way.

45 THREE-COAT WORK

For the best possible results on new work, three coats are recommended. Surfaces should be dry and clean.

1. Save-Lite Primer and Sealer
2. Save-Lite Undercoater
3. Save-Lite Flat, Eg-Shel or Gloss

45A TWO-COAT WORK

It is recognized that in much industrial construction, two-coat work is used in the interest of economy. Save-Lite materials due to their unusual quality are particularly well adapted to this type of work.

On new work and non-porous reasonably dry brick and concrete masonry, Save-Lite Undercoater should be used as the first coat. The superior hiding power of Save-Lite Undercoater and Save-Lite Eg-Shel will materially assist in overcoming the tendency of knots to show through on wood ceilings.

For exceptionally absorbent surfaces such as Celotex, Masonite and other insulating wall boards, the first coat should be S-W Tri-Seal.

When the job requires painting on new plaster, concrete or brick work without sufficient time for thorough drying, lime burning becomes an important problem. It is impossible to eliminate completely the hazards of painting under such circumstances. If the wall is not too damp, Save-Lite Primer and Sealer used as the initial coat will reduce the danger of lime burning. A neutralizing wash coat of Zinc Sulphate solution prior to painting will also be helpful.

For the final coat, Save-Lite Flat, Eg-Shel, or Gloss may be used.

THERE IS A SHERWIN-WILLIAMS FINISH FOR
EVERY SURFACE UNDER EVERY CONDITION

THE SHERWIN-WILLIAMS CO.

Makers of	PAINTS	YARNISHES	LEAD PRODUCTS	LACQUERS
PIGMENTS	METAL PRIMERS	STAINS	ENAMELS	ETC.

