THIS BOOK of Decorative Suggestions has been prepared as part of Sherwin-Williams Paint Headquarters Service to our valued customers.

You are cordially invited to look through this book any time you visit this store. We hope, also, that you will not hesitate to ask for additional help and information if you should not find the answer to your painting problem in this book.

0007-SWP-000002895

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SPIRAL BINDING
U. S. PATENT NO. 1510032, 1935770 1942028
OTHER PATENTS PENDING

0007-SWP-000002896

BETTER LIGHT BETTER SIGHT SAYS:

PAINT FOR LIGHT ... AS WELL AS FOR DECORATION

PAINT to see easier ... PAINT for happier homes



Everybody wants his home to be a light, cheery place where reading or sewing can be done without eye strain. Therefore, when choosing colors for painting the rooms, it is well to remember that light colors reflect light while dark colors absorb light.

If a room hasn't enough light from windows, this defect must be counteracted in so far as possible by painting the ceiling with Flat-Tone White or Ivory—possibly employing one wall as well—in order to diffuse light throughout the room.

This does not mean that all surfaces must be painted in light tints. Eye strain results when the backgrounds we must look at are too bright. Reading is easier when light is reflected onto what we look at—and when walls are in a softer, lower color.

THE LIVING ROOM

In the living room, hall and study, color and style of decoration are important. In order to bring out the full beauty of room furnishings the general illumination of the room must be good.

A light colored ceiling diffuses light from either windows or the lamps in various parts of the room. This permits using richer softer colors for walls, woodwork and draperies.

When the style of decoration calls for dark wood paneling or for the ceiling painted in a deep color, the walls must, of necessity, become the reflectors of light employing light tints like Ivory Tan, Cream Gray—or even White.

THIS ROOM NEEDS PAINT

Even bright sunshine cannot penetrate far into a room with dingy walls and ceilings like these. This is most unfortunate because as we get older, our eyes require more light for comfortable reading or sewing.

Eye strain has a bad effect upon health and a gloomy room is not only depressing upon the ones living there but is responsible for many preventable accidents.

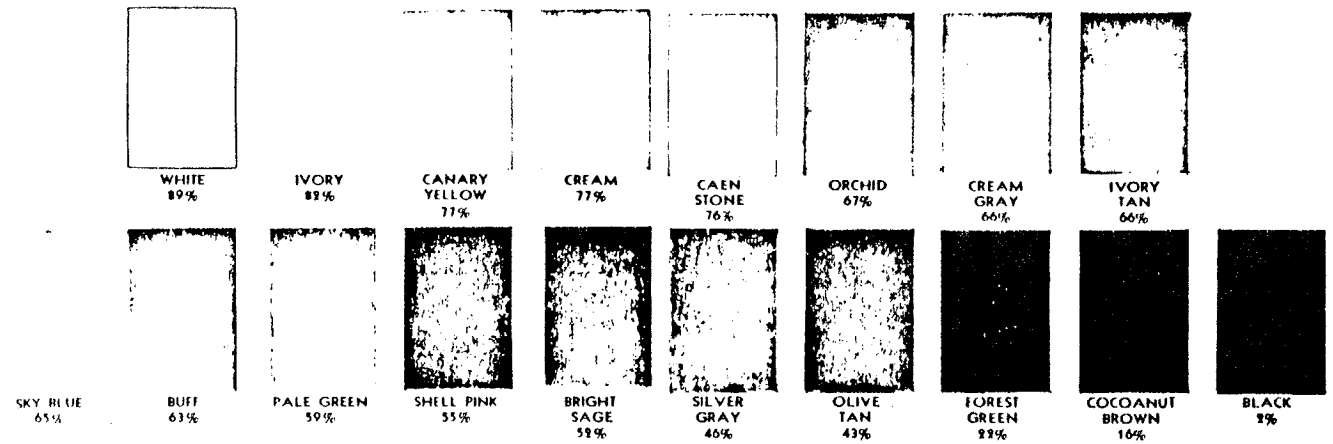
●

AFTER PAINTING

What a difference painted walls and ceilings can make. Soft, pleasing light is carried to the farthest corner of this room. It is easy to read or sew anywhere in it. Flat-Tone Ivory ceilings are light-saving ceilings. Its velvety non-glare surface is ideally suited to diffuse light — it is kind to your eyes.

Before painting this room, the sight meter registered only 1 or 2 footcandles. After painting it showed 12 footcandles all over the room.

HOW MUCH LIGHT EACH COLOR REFLECTS



THE KITCHEN

In the kitchen, one should be able to read recipes with accuracy and ease, to examine pots and pans, dishes and cutlery for spotless cleanliness and to use sharp knives and work at the stove with perfect safety. Therefore light tints of washable Semi-Lustre are indispensable for kitchen walls and woodwork.

THE SEWING ROOM

Here the work is most exacting on the eyes. Here one sees best when the window light is good, supplemented with a good modern reading lamp—the ceiling painted with Flat-Tone White or Ivory and the walls in restful color —as low as Bright Sage 52%, or Olive Tan 43% light reflection value.

THE LAUNDRY

In the laundries of many homes, windows are high and small. Here it is recommended that the open ceiling joists be covered with wall board and painted with Semi-Lustre or S-W Save-Lite Gloss White enamel. These finishes can be washed clean and will stay white.

Walls in basement laundries can be painted economically with S-W Casenite, washable Kalsomine.



PAINT TO SEE BETTER—LIGHT TINTS OR WHITE GIVE YOU MORE FOR YOUR MONEY FOR THE ELECTRIC LIGHT YOU BURN

0007-SWP-000002897



THIS SIGN REPRESENTS QUALITY IN

PAINT

AND ALL KINDRED PRODUCTS

TO GET THE BEST RESULTS

Follow the recommendations on the Sherwin-Williams Painting Guide, and you will use the right materials for the right purpose. Use Sherwin-Williams Brushes for satisfactory results. Most complaints come because wrong products or dirty or wrong type brushes were used. Buy the right ones and buy them from your Paint Headquarters the local Sherwin-Williams Dealer.

And if you have a good-sized job, hire a reputable master painter to do it for you. He knows his job. He takes pride in his work. Good materials and good workmanship are necessary to every painting job to give the maximum satisfaction, and with Sherwin-Williams Products and a good painter, you have that combination.

SHERWIN-WILLIAMS

PAINTING GU

FOR PAINTING, VARNISHING, STAINING AND ENA

IMPORTANT—Each of the products specified below bears our name and t

	TO PAINT Use product named below	TO VARNISH Use product named below	TO S Use product
AUTOMOBILES	S-W Auto Enamel—Rapid Drying	S-W Rexpar Varnish	
AUTOMOBILE TOPS SEATS	S-W Auto Top Dressing		
BARNS, SILOS, OUT-BUILDINGS, Etc.	S-W Commonwealth Paint S-W R & B Utility Paint		S-W Preservati Shingle Sta
BRICK, Exterior	SWP House Paint S-W Stucco and Concrete Paint		
CEILINGS, Interior	S-W Flat-Tone S-W Semi-Lustre	S-W Mar-not (Wood) Varnish	S-W Woodcra S-W Flo-lac R
Exterior	SWP House Paint	S-W Rexpar Varnish	S-W Oil Stain
CONCRETE Walls Floors	S-W Stucco and Concrete Paint S-W Floor Enamel—Rapid Drying		
DOORS, Interior	S-W Semi-Lustre A satin finish for interior use	S-W Mar-not (Wood) Varnish: gloss S-W Velvet Finish Varnish No. 1044: dull	S-W Flo-lac— S-W Woodcra
Exterior	SWP House Paint	S-W Rexpar Varnish	S-W Oil Stain
FENCES, Wood	SWP House Paint S-W Commonwealth Paint		Preservative Sh PO
Metal	S-W Metalastic—iron or wire only S-W R & B Utility Paint		S-W Ca
FLOORS, Wood	S-W Floor Enamel—Rapid Drying	S-W Mar-not Fast-Dri Varnish	S-W Flo-lac—
Concrete	S-W Floor Enamel—Rapid Drying		
Porch	S-W Porch and Deck Paint		
FURNITURE, Indoors	S-W Enameloid—Rapid Drying	S-W Mar-not (Wood) Varnish	S-W Flo-lac—
Porch Lawn	S-W Enameloid—Rapid Drying	S-W Rexpar Varnish	S-W Oil Stain
HOUSE or GARAGE Exterior	SWP House Paint	S-W Rexpar Varnish	S-W Preservati Stain
IMPLEMENTS, TOOLS, TRACTORS, WAGONS, TRUCKS	S-W Wagon and Implement Paint	S-W Rexpar Varnish	
LINOLEUM (Printed)	S-W Floor Enamel—Rapid Drying	S-W Mar-not Fast-Dri Varnish	
RADIATORS	S-W Flat-Tone S-W Aluminum or Gold Paint		
ROOFS, Shingle Metal Composition	S-W R & B Utility Paint S-W Metalastic S-W Ebonol or S-W Liquid Roof Cement		WOOD S S-W Preservati Stain S-W Carbolic-
SCREENS	S-W Screen Enamel		
WALLS, Interior	S-W Flat-Tone S-W Semi-Lustre		
WOODWORK, Interior	S-W Semi-Lustre S-W Flat-Tone: flat finish	S-W Mar-not Varnish, Gloss S-W Velvet Finish Varnish No. 1044: dull	S-W Woodcra S-W Oil Stain S-W Flo-Lac—
S-W BRUSHES	For Painting	For Varnishing	For Staining

For removing Paint and Varnish use TAXITE — quick — easy — thorough — economical — can be used by anyone — on any surface.

THE SHERWIN-WILLIAMS C

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TABLE OF COVERING CAPACITY — *SHERWIN-WILLIAMS* PRODUCTS

(Approximate on Average Surfaces)

S W P (House Paint)	400 sq. ft. per gallon two coats
Aluminum Paint	750 sq. ft. per gallon one coat
Auto Enamel	(1 quart will cover average small car one coat)
Auto Top Dressing	One half pint will refinish one auto top
Bonding Cement	30 to 40 sq. ft. per pound
Commonwealth Barn Paint	250 sq. ft. per gallon two coats
Casenite	50 to 100 sq. ft. per pound
Commonwealth Paint	250 sq. ft. per gallon two coats
Crack and Seam Filler	30 sq. ft. per pound one coat
Decotint	300-400 sq. ft. per 5 pounds
Ebonol (Metal)	200 sq. ft. per gallon one coat
Ebonol (Porous paper, felt or composition)	150 sq. ft. per gallon one coat
Ebonol (Old Wood)	100 sq. ft. per gallon one coat
Elastic Roof Cement	100 lbs. will cover 250 sq. ft. of smooth surface $\frac{1}{16}$" thick one coat
Enamelastic Gloss or Satin Finish	300 sq. ft. per gallon one coat
Enameloid	300 sq. ft. per gallon one coat
Filler (Paste Wood)	40 sq. ft. per pound one coat
Flat Black	700 sq. ft. per gallon one coat
Flat Brick Red	Reduced 100 per cent with raw linseed oil covers approximately 750 sq. ft. per gallon of reduced paint one coat
Flat Rite	400 sq. ft. per gallon one coat
Flat Tone	500 sq. ft. per gallon one coat
Flat Tone Glazing Liquid (for glazing)	750 sq. ft. per gallon one coat
Flat Tone Mixing Size (as size coat)	400 sq. ft. per gallon one coat
Flat Tone Multicolor Effects	One quart for each stipple color to a room 12 ft. x 20 ft.
Flo-lac Colors	500 sq. ft. per gallon one coat
Flo-lac Ground	400 sq. ft. per gallon one coat
Floor Enamel	250 sq. ft. per gallon two coats
Floor Seal	500 sq. ft. per gallon one coat
Flo-Wax (Linoleum)	1500 sq. ft. per gallon one coat
Galvite	1000-1200 sq. ft. one coat on smooth metal when reduced 25%.
Graining Preparation	1500 sq. ft. per gallon one coat.
Kalso (smooth sized plaster)	60-80 sq. ft. per pound
(Brick, rough plaster, sand finish)	45 to 55 ft. per pound
Kromik Metal Primer (Flat surfaces)	600-700 sq. ft. per gallon one coat
Kromik Metal Primer (Bridges)	3 tons per gallon one coat
Kromik Metal Primer (Buildings)	2½ tons per gallon one coat
Liquid Gold	400 sq. ft. per gallon one coat
Liquid Roof Cement (Metal or non-absorbent surfaces)	1 to 1½ gallons per 100 sq. ft. one coat
(Old Composition Surfaces)	1½ to 2 gallons per 100 sq. ft. one coat
(Corrugated iron or tin surfaces)	2 to 2½ gallons per 100 sq. ft. one coat
Metalastic (Flat surfaces)	600-700 sq. ft. per gallon one coat
Metalastic (Bridges)	3¼ tons per gallon one coat
Metalastic (Buildings)	3 tons per gallon one coat
Old Dutch Enamel	300 sq. ft. per gallon one coat
Porch and Deck Paint	250 sq. ft. per gallon two coats
R. B. L. Rogers Brushing Lacquer	500 sq. ft. per gallon one coat
Red Lead (Liquid) (Structural Steel)	2 tons per gallon one coat
Red Lead (Liquid) (Flat metal surfaces)	450 sq. ft. per gallon one coat
Roof and Bridge Utility Paint	500 sq. ft. per gallon one coat
Schoolboard Slating	400 sq. ft. per gallon one coat

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RING CAPACITY — *SHERWIN-WILLIAMS* PRODUCTS — CONTINUED

(Approximate on Average Surfaces)

- 800-1000 sq. ft. per gallon one coat (1 quart will cover screens on average 8 room house one coat)
- 500 sq. ft. per gallon one coat
- 500 sq. ft. per gallon one coat
- 600 sq. ft. per gallon one coat
- 150 sq. ft. per gallon one brush coat 100 sq. ft. per gallon one dip coat and one brush coat
- 800 to 1000 sq. ft. per gallon one coat
- 150 sq. ft. per gallon one coat
- 175 to 250 sq. ft. per gallon one coat
- 400 sq. ft. per gallon one coat
- 250 sq. ft. per gallon one coat
- 150 sq. ft. per gallon one coat

Wall Primer and Sealer

Composition Boards (except porous type)	350-500 sq. ft. per gallon one coat
Sand Finish Plaster	300 sq. ft. per gallon one coat
Average Smooth Plaster	500 sq. ft. per gallon one coat
Tight Smooth Plaster	750 sq. ft. per gallon one coat
Wax, Liquid	2000 sq. ft. per gallon one coat
Wax, Prepared (Paste)	500 sq. ft. per pound one coat

Varnish

Dex Linoleum	600-700 sq. ft. per gallon one coat
Mar-not Fast-Dri	550 sq. ft. per gallon one coat
Rexpar	550 sq. ft. per gallon one coat
Shellac	500 sq. ft. per gallon one coat
Velvet Finish No. 1044	550 sq. ft. per gallon one coat

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SHERWIN-WILLIAMS VARNIS

INTERIOR VARNISHING — S-W MAR-NOT V

Floors — Woodwork Trim — Furniture

- Mar-not Varnish is made to produce the toughest possible finish. mended by Sherwin-Williams for wood and linoleum floors, woodw furniture.
- For both hardwood and softwood floors.
- Does not chip off or powder white when scratched or bruised.
- You can dent the wood with a hammer but Mar-not will not flake
- Unaffected by alcohol solutions high as 50%. Gives dependable for tables, the buffet or the cocktail bar.
- Not discolored or harmed in any way by water spilled or allowed the varnished surface. Rain water, acids, hot cooking grease, boiling do not injure Mar-not.
- Mar-not floors in flood areas reported unharmed by long submerga
- Ammonia and strong cleaning solutions likely to injure any type finish are not needed to clean Mar-not floors.
- WARNING — Do not use shellac or any so-called first-coater und varnish — such finishes are brittle.

OUTDOOR EXPOSURE

SHERWIN-WILLIAMS REXPAR VARNISH

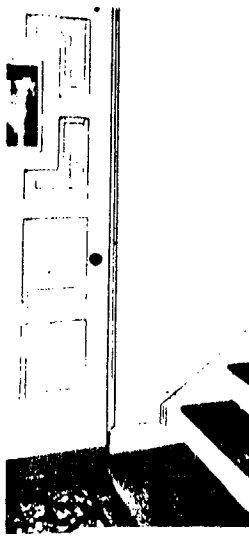
- Rexpar is made to withstand excessive moisture and exposure to weather.
- Use Rexpar wherever sun, rain and weather reach the varnished surface.
- Outdoor exposure causes ordinary varnishes to check, discolor and fail. This is because they are brittle and are unable to expand and contract with extremes of heat and cold.
- PLACES TO USE REXPAR VARNISH
  Outside varnished doors, porch ceilings, inside window sills and sash, varnished woodwork in kitchen, bath and laundry, iceboxes, boats, canoes, athletic goods, etc.



DULL-DRYING VARNISH

S-W VELVET FINISH No. 1044

- Dries to a beautiful dull-rub finish without hand rubbing.
- One Coat S-W White Shellac (thinned) and one Coat S-W Velvet Finish No. 1044 makes an ideal finish for interior woodwork where protection and washability are desired along with a "woody" unvarnished appearance.
- Wood moulding and carved work is difficult to varnish and rub dull. Velvet Finish does this work easily and beautifully.



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HOW MUCH TO BUY . . .

HANDY REFERENCE CHARTS LISTING MANY HOME FINISHING JOBS

Estimating Chart for SWP House Paint on page 12

Use this chart to help you determine how much finish you require. Sherwin-Williams finishes are uniform and dependable—you can always get more to complete a job if you run short. Be thrifty—don't buy more than you need. Your Sherwin-Williams Paint Headquarters dealer will gladly help you find other information in this book whenever you have a painting problem.

MAR-NOT VARNISH—Floor and Trim Varnish

Suggested use—	Size Package to purchase
Large Dining Room Table	1 pint
Gate-leg Table	½ pint
Radio Table	½ pint
Library Table	1 pint
Small End Table	½ pint
Console Table	½ pint
Kitchen Table	1 pint
Breakfast Room Table	1 pint
China Closet (average)	1 pint
Large Buffet	1 pint
Small Buffet	½ pint
Dining Room Chairs (6 chairs)	1 pint
Windsor Chair	½ pint
Kitchen Chair	½ pint
Spinet Desk	1 pint
Book Case	1 pint
Tea Cart	½ pint
Piano	1 quart
Phonograph	1 pint
Radio	½ pint
Four Poster Bed	1 pint
Bed with Solid Ends	1 quart
Child's Bed	1 pint
Toilet Seat	½ pint
Medicine Cabinet	½ pint

REXPAR VARNISH—
Surfaces exposed to weather and excessive dampness

Suggested use—	Quantity Required
Front Door	½ pint
Window Sills and Sash (2 windows)	½ pint
Porch Ceiling, 8 x 12 ft.	1 quart
Kitchen Door	½ pint
Kitchen Cupboard	1 pint
Ice Box	1 pint
Washing Machine	½ pint
Canoe	1 quart
Motor Boat	½ gallon

ENAMELOID—Rapid Drying Enamel

Suggested use	Size Package to purchase
Bath Tub (outside only)	½ pint
Bed Brass	½ pint
Bed, Wood average size	1 pint
Bedroom Woodwork, 9 x 12 2 doors, 2 windows	3 pints
Book Case average	½ pint
Breakfast Room Chair	¼ pint
Breakfast Room Table	½ pint
Bread Box	¼ pint
Cedar Chest average	½ pint
Desk	½ pint
Dresser	½ pint
Fernery	¼ pint
Ice Box medium size	½ pint
Hoosier Kitchen Cabinet	1 pint
Phonograph	½ pint
Porch Chair, Wicker	½ pint
Sewing Machine	½ pint
Tea Wagon	½ pint
Washing Machine	½ pint
Woodwork Door average both sides	½ pint
Baseboard 1 ft. high, room 10 x 14	1 quart

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Painting by Rockwell Kent

HOMES THIS BOOK IS DEDICATED TO BEAUTY AND PROTECTION OF HOMES

Whether the home you plan to paint is large or small — use the very best house paint money can buy — and you'll find yourself money ahead. Good house paint can never be called a luxury. SWP provides lasting beauty which people seek where cost need be no consideration. SWP also provides enduring protection for homes which practice strictest economy!

In the making of good paint, honesty of purpose is but the necessary starting point. In making SWP, "traditions of the house," through 65 years making SWP an honest paint, continue to bring it the best modern paint science can offer. That's what keeps SWP modern. That's how Sherwin-Williams are able to provide beauty and protection in SWP with economy.

THE SHERWIN-WILLIAMS CO.

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Why does it Cost Less to Paint your House with SWP?...



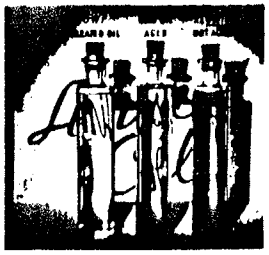
FORTIFIED PIGMENTS

Science knows no paint pigment that is perfect, in itself. Therefore SWP is not restricted to a single pigment. In SWP purest white lead is fortified with S W OZLO pigment—pure white lead and pure zinc oxide in intimate chemical union. This is why SWP White is so lasting and the beauty of its colors so enduring. This is why SWP is noted for the smoothness of its finish. Sherwin-Williams make these pigments particularly for SWP in their own factories from ores taken from their own mines.



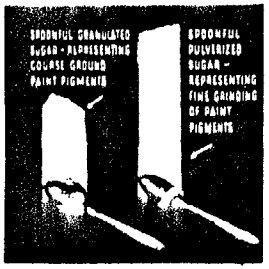
COLORS

SWP colors were created by artists for beauty and correctness. The chemically evolved colors for making these colors are produced in our own factories so we can be certain of their permanence and quality. The natural "earth colors" used are selected from the world's choicest stocks and, to prevent any slightest variation, are subjected to most rigid testing before they are used in SWP. This folder shows how beautiful SWP colors are and—because they are SWP—the colors keep their beauty—they last!



LINSEED OIL

Separating weed seeds from the flaxseed, filtering the oil, removing the mucilaginous matter and aging in storage tanks—These are but a few of many operations carried out with scrupulous care by Sherwin-Williams before the oil may be used in SWP. The three samples photographed here can show, of course, only the contrasts in appearance of various oils. But inferior linseed oil makes inferior paint, no matter how fine the colors and the pigments may be. That's why Sherwin-Williams crush and age their own linseed oil.



FINE GRINDING

Sherwin-Williams use several pigments in SWP. Each is individually processed for correct particle size to make SWP brush freely and yet hide the surface with a dense, opaque film. Grinding through powerful mills accomplishes a uniformity of mixing all pigments that is impossible to obtain by hand mixing. Absolute uniformity of pigments in every brushful of SWP is responsible for the uniformity in appearance, protection and durability for which SWP is famous.

QUALITY OF MANUFACTURE

It would be possible for The Sherwin-Williams Company to cut the cost of SWP House Paint per gallon if we were willing to use ordinary commercial linseed oil and the cheaper grades of lead and zinc pigments—and we could still show a similar formula! But such grades of materials are not used in SWP. It costs more to make SWP but it's worth more, in protection, on your home.

ECONOMY OF USE

Even in the first cost of application SWP costs less money for the painting of your house than if ordinary paint were used. Fewer gallons of SWP are needed and fewer hours of labor are consumed. Year by year your satisfaction continues to increase as you see SWP keeping your home more attractive, in addition to the complete protection of the surfaces against decay and repair bills.



The Cover-the-Earth Trade-Mark is the World's Greatest Guarantee of Paint Quality

DURABILITY

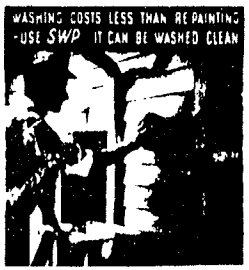
SWP keeps your house looking well for a longer time. Its gradual, controlled chalking keeps the film smooth and unbroken—no eroding or "gullying" with weather to look blotchy and hold discoloration. The life of SWP is longer because its "chemistry" is better balanced. Modern paint research of S W chemists keeps constantly adding finer appearance, longer life and greater value to SWP. Ease of brushing and freedom from objectionable brush-marking results in a film of uniform thickness which also makes SWP more durable.





WASHABILITY

Paints that roughen with weather hold the dirt and cannot be washed clean. Re-painting for appearance becomes necessary before the paint is worn out. SWP retains its smooth finish. Dirt is easily removed with soap and water. Washing makes an SWP house as attractive as a brand new paint job—SWP paint protection continues unimpaired—washing costs less than re-painting. SWP cleanwashed window sills help keep curtains clean. SWP cleanwashed doorways and porches may save the cost of a new paint job.





DEPENDABLE UNIFORMITY

From one end of the civilized world to the other—the can of SWP you purchase is always the same dependable good paint—today, tomorrow or whenever you want it. Faithful adherence to standards of materials, color and workmanship mean that you can always go back and be certain that the new can of SWP will be correct in color and the same excellent quality wherever or whenever you buy it.



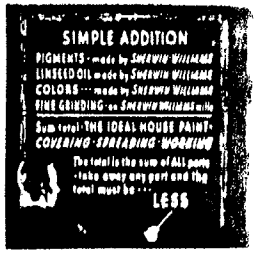
ECONOMY OF APPLICATION

Your painter can produce a beautiful paint job with SWP at a lower cost. Its closer knit film saves time and material as the old surface disappears beneath his brush. There is no suggestion of "cheap paint cloudiness"—no time lost in making SWP "cover." Each brushful of SWP spreads so easily and so far that the house is painted quicker and with fewer brushfuls of paint. Scientific exactness, finest quality ingredients, pigments fortified with S-W OZLO pigment—make SWP truly economical.



COVERS MORE SURFACE

The quality of materials used and our method of manufacture result in SWP having a covering capacity of 400 square feet, under average conditions, two coats to the gallon. This figure may vary, depending upon the condition and the porosity of the surface. It is easy to make paint that will cover considerably more surface but at the sacrifice of appearance, durability and economy. SWP always makes a *beautiful* finish and is most economical to use.



CLOSER KNIT FILM

White pigments are different in shape, size and opacity—even though they may have the same chemical name. Sherwin-Williams make SWP a tighter paint, smoother and more opaque by making each pigment specially for SWP. White lead, S-W OZLO pigment, knit together for a film of greater density than is obtainable with any known single pigment. S W chemists make this closer knit film possible. It costs you no more but saves you money.





WHITE SWP HOUSE PAINT trimmed with VERDAS GREEN, L.

SWP WHITE HOUSES
ARE WHITER AND STAY WHITE LONGER

1. ATMOSPHERE DOES NOT READILY DISCOLOR IT

Certain chemicals present in air everywhere attack white lead paint, making it turn gray. S W P is able to resist discoloration better because its white lead is fortified with S-W OZLO.

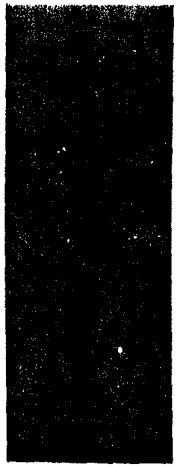
2. DOES NOT ROUGHEN WITH WEATHER

Dirt and soot stick to paint which roughens with weathering. Rain streaks the dirt and erodes the weather-checked film. S W P chalks gradually and retains its smoothness and has a more uniform appearance.

3. WASHES CLEAN WITH SOAP AND WATER

Only a smooth paint like S W P can be made new again by washing it with soap and water. S W P clean-washed window sills, porches and doorways keep the house looking attractive with little effort.

USE THESE S-W TRIM-BRITE COLORS on SHUTTERS and SASH



Cardinal Red



Verdas Green-L



Spanish Blue

USE THESE ROOF COLORS
S-W PRESERVATIVE SHINGLE STAIN



C-71 Bright Green



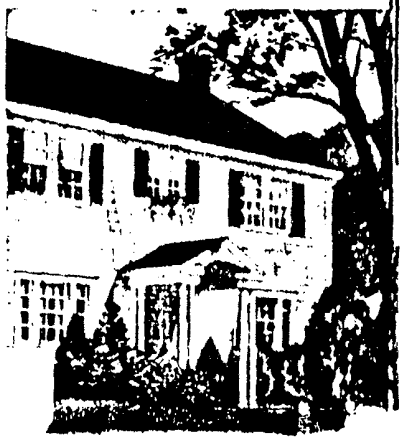
C-72 Dark Green



B-47 Nut Brown



B-41 Sienna Brown



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SWP HANDY ESTIMATING CHART . . . HOW TO USE IT . . .

The chart is based upon 20 feet as the average height of the house. Suppose the size of the house is 25 x 38 feet:

Find the figure 25 at the top of the chart; run down the column of figures below it:

Find the figure 38 at the side of the chart: run across the column of figures to the right of it.

The point where these lines intersect reads 7 which is the number of gallons of SWP required to paint the house, 2 coats.

To this is added the required amounts of raw linseed oil and S-W Exolvent or turpentine recommended under "Thinning Instructions" on page 22.

TRIMMING COLOR

For the trimming color allow $\frac{1}{6}$ as much SWP as is required for painting the body of the house.

SASH COLOR

Sash will require about $\frac{1}{2}$ gallon of SWP for the average house.

•

HIRE A GOOD PAINTER. HE WILL SAVE YOU TIME AND MATERIAL AND GIVE YOU A BETTER LOOKING, BETTER WEARING JOB.

CAUTION—It is usually advisable to buy less paint than the estimated requirements, when you have a Sherwin-Williams Dealer in your city. SWP colors are dependable—if you should run short—more paint of the same color can be quickly supplied.

LENGTH IN FEET

WIDTH IN FEET	20	21	22	23	24	25	26	27	28	29	30	32	34	36	38	40	44	48	52
20	4½	4½	4½	4½	4½	5	5½	5½	5½	5½	5½	5½	6	6½	6½	6½	7½	7½	8
21	4½	4½	4½	5	5	5½	5½	5½	5½	5½	5½	5½	6½	6½	6½	6½	7½	7½	8½
22	4½	4½	4½	5	5½	5½	5½	5½	5½	5½	5½	6	6½	6½	6½	6½	7½	7½	8½
23	4½	5	5	5	5½	5½	5½	5½	5½	5½	6	6½	6½	6½	6½	7	7½	8	8½
24	4½	5	5½	5½	5½	5½	5½	5½	5½	6	6	6½	6½	6½	6½	7½	7½	8	8½
25	5	5½	5½	5½	5½	5½	5½	5½	6	6	6½	6½	6½	6½	7	7½	7½	8½	8½
26	5½	5½	5½	5½	5½	5½	5½	6	6	6½	6½	6½	6½	7	7	7½	7½	8½	8½
27	5½	5½	5½	5½	5½	5½	6	6	6½	6½	6½	6½	6½	7	7½	7½	8	8½	8½
28	5½	5½	5½	5½	5½	6	6	6½	6½	6½	6½	6½	6½	7½	7½	7½	8	8½	8½
29	5½	5½	5½	5½	6	6	6½	6½	6½	6½	6½	6½	7	7½	7½	8	8½	8½	9
30	5½	5½	5½	6	6	6½	6½	6½	6½	6½	6½	6½	7	7½	7½	8	8½	8½	9
32	5½	5½	6	6½	6½	6½	6½	6½	6½	6½	6½	7	7½	7½	7½	8½	8½	9	9½
34	6	6½	6½	6½	6½	6½	6½	6½	6½	7	7	7½	7½	7½	8	8½	8½	9½	9½
36	6½	6½	6½	6½	6½	6½	7	7	7½	7½	7½	7½	7½	8	8½	8½	8½	9½	9½
38	6½	6½	6½	6½	6½	7	7	7½	7½	7½	7½	7½	8	8½	8½	9	9	9½	10
40	6½	6½	6½	7	7½	7½	7½	7½	8	8	8	8	8½	8½	8½	9½	9½	9½	10½
44	7½	7½	7½	7½	7½	7½	7½	8	8	8½	8½	8½	8½	8½	9	9½	9½	10½	10½
48	7½	7½	7½	8	8	8½	8½	8½	8½	8½	8½	9	9	9½	9½	9½	10½	10½	11½
52	8	8½	8½	8½	8½	8½	8½	8½	8½	9	9	9½	9½	9½	10	10½	10½	11½	11½

SHERWIN-WILLIAMS FURNISH A COMPLETE LINE OF BRUSHES—A PROPER BRUSH ALWAYS MEANS A BETTER PAINT JOB

0007-SWP-000002906



SWP IVORY Trimmed with SWP WILLOW GREEN

SHERWIN-WILLIAMS PAINTS

SWP YELLOW

HOLD THEIR COLOR LONGE

Sherwin-Williams make their own yellow tinting col
That's why S W P yellows are so soft and pleasing.
not lose their character with age. Washing an S W
with soap and water restores its attractiveness.

There is an S W P yellow to suit every taste —
toned, lasting and correct in color.

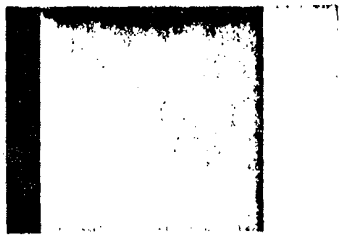
SWP fortified white pigments help keep SWP yell

SWP CANARY YELLOW
trimmed with SWP WHITE



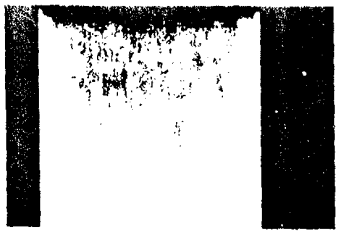
Sash S W Verdas Green, L. BODY SWP 387 Trim SWP White

SWP STRAW
trimmed with SWP IVORY



Sash SWP 499 BODY SWP 385 Trim SWP 496

SWP GOLDEN YELLOW
trimmed with SWP MODERN BROWN



Sash SWP Black BODY SWP 470 Trim SWP 388

SWP PRIMROSE YELLOW
trimmed with SWP MOSS GREEN



Sash SWP 387 BODY SWP 394 Trim SWP 498

Use these Roof Colors—S-W PRESERVATIVE SH



B-41 Sienna Brown B-47 Nut Brown C-71 Bright Green



SWP COLONIAL YELLOW trimmed with VERDAS GREEN, L.

0007-SWP



SWP SEA GREEN trimmed with S-W VERDAS GREEN, L.

SWP GRAY HOUSES

PLEASING REFINEMENT WITHOUT SEVERITY

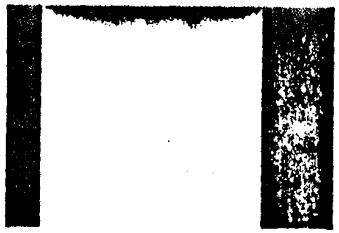
The beauty of S W P gray tints is in their softness. Purity of ingredients? Yes! But more than that—the precise toning of each tint by color experts makes them uniform, dependable and so true to color name. This accuracy of toning and thoroughness of mixing is not possible to accomplish by hand-mixing on the job. S W P grays are distinctive—and they last!

SWP SILVER GRAY
trimmed with SWP IVORY



Sash SWP 367 BODY SWP 357 Trim SWP 496

SWP PEARL GRAY
trimmed with SWP SLATE



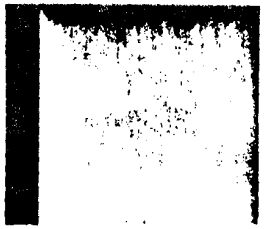
Sash SWP Black BODY—SWP 479 Trim—SWP 363

SWP LIGHT LEAD
trimmed with SWP IVORY



Sash SWP 461 BODY SWP 353 Trim SWP 496

SWP CREAM GRAY
trimmed with SWP CREAM



Sash SWP 499 BODY SWP 360 Trim SWP 462

SWP CREAM GRAY
trimmed with
SWP
TOBACCO BROWN



SWP SILVER GRAY
trimmed with
SWP WHITE



0007-SWP-000002908



SWP ANTIQUE BROWN
trimmed with SWP IVORY



SWP MODERN BROWN
trimmed with SWP CREAM

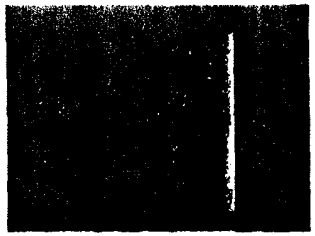
SWP BROWN HOUSES

MAKE YOU LIKE DARK PAINTED HOUSES!

SWP browns offer decided advantages over hand-mixed colors prepared on the job. They are formulated with pigments which give better protection and durability—they have better drying properties (many dark colors never do dry properly)—they show surprising ability to retain their depth of color.

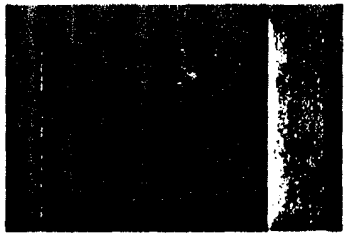
SWP browns cause you to see unsuspected charm in dark-painted houses.

SWP GOLDEN BROWN
trimmed with SWP MODERN BROWN



Sash SWP 496 — BODY—SWP 486 — Trim—SWP 388

SWP MODERN BROWN
trimmed with SWP QUAKER DRAB



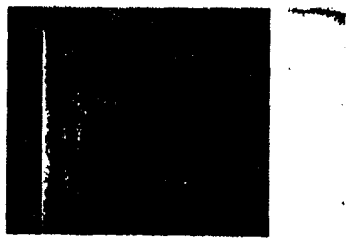
Sash SWP 498 — BODY SWP 388 — Trim—SWP 391

SWP ANTIQUE BROWN
trimmed with SWP COLONIAL YELLOW



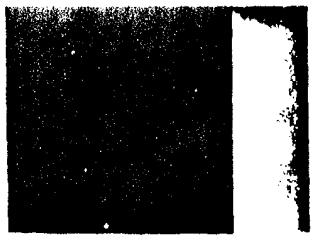
Sash—SWP Black — BODY—SWP 499 — Trim—SWP 375

SWP GOLDEN BROWN
trimmed wih SWP IVORY



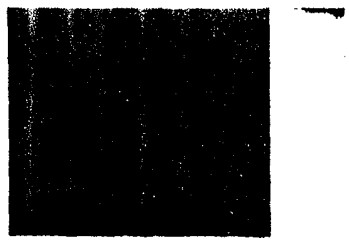
Sash—SWP 388 — BODY—SWP 486 — Trim—SWP 496

SWP MODERN BROWN
trimmed with SWP STRAW



Sash SWP 496 — BODY SWP 388 — Trim—SWP 385

SWP TOBACCO BROWN
trimmed with SWP CANARY YELLOW

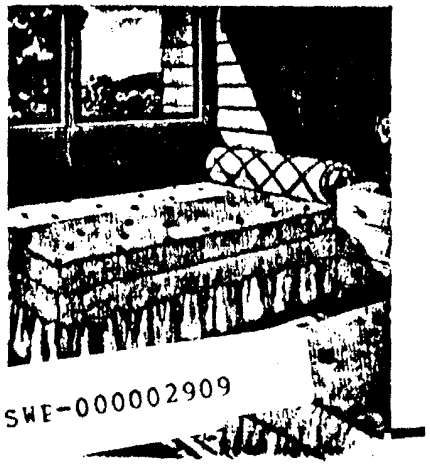


Sash SWP Black — BODY SWP 393 — Trim SWP 387

SWP TOBACCO BROWN
trimmed with SWP CREAM



SWP ANTIQUE BROWN
trimmed with SWP VERDAS GREEN-L



0007-SWE-000002909

SWP RENEWS SHINGLE HOUSES

Painted houses can renew their youth and present a changed appearance not possible with brick or stone construction. Shingle houses, too, often reach a stage when the owner turns to S W P House Paint to lighten and brighten up the color or to obtain a soft pastel gray or other light soft color that shingle stain cannot give him over his dark, weather stained house.

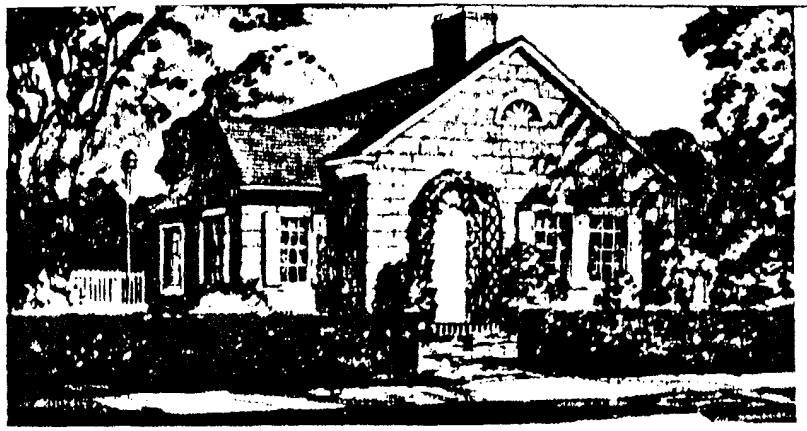
A shingle stain of the very highest quality can be produced with any one of the shades of S W P by thinning it as follows:

To each gallon of S W P House Paint add one gallon of S-W EXOLVENT universal thinner and 1½ gallon of raw linseed oil.

This mixture will result in the best durability. But if two coats are applied and too much gloss results, more thinner and less oil may be used.

●

SEE THE SWP COLOR CARD ON PAGE 23



SWP LIGHT LEAD trimmed with SWP IVORY

SWP WARM DRAB
trimmed with SWP CREAM





SWP QUAKER DRAB
trimmed with SWP MODERN BROWN

SWP TOBACCO BROWN
trimmed with SWP IVORY



SWP CREAM GRAY
trimmed with SWP ANTIQUE BROWN



SWP SAGE GREEN
trimmed with SWP MOSS GREEN



SWP COLONIAL YELLOW
trimmed with SWP IVORY



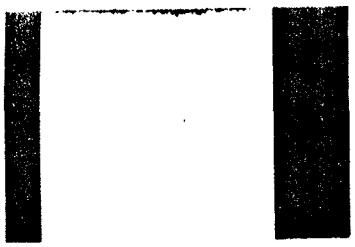
SWP PEA GREEN
trimmed with SWP IVORY



0007-SWP-000002910

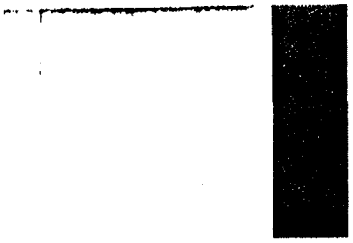
SWP YELLOW HOUSES . . . . . BROWN

SWP CANARY YELLOW
trimmed with SWP ANTIQUE BROWN



Sash SWP Black — BODY SWP 387 — Trim SWP 499

SWP CANARY YELLOW
trimmed with SWP WILLOW GREEN



Sash SWP 496 — BODY SWP 387 — Trim SWP 461

SWP GOLDEN BROWN
trimmed with SWP MODERN BROWN



Sash -- SWP Black — BODY SWP 486 — Trim -- SWP 388

SWP TOB
trimmed wit



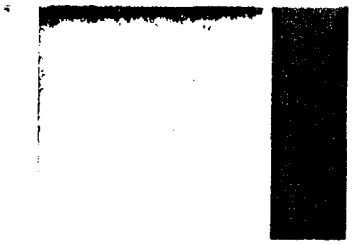
Sash SWP 496

SWP COLONIAL YELLOW
trimmed with SWP IVORY



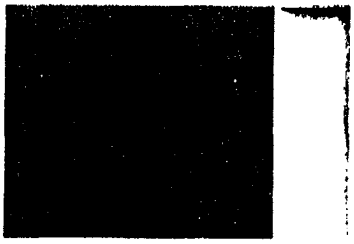
Sash SWP 367 — BODY SWP 375 — Trim SWP 496

SWP COLONIAL YELLOW
trimmed with SWP ANTIQUE BROWN



Sash SWP 496 — BODY SWP 375 — Trim SWP 499

SWP ANTIQUE BROWN
trimmed with SWP COLONIAL YELLOW



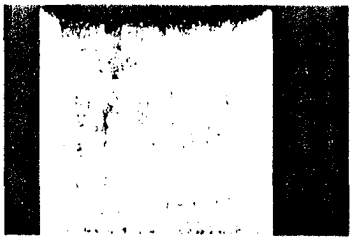
Sash SWP Black — BODY SWP 499 — Trim SWP 375

SWP MOD
trimmed wit



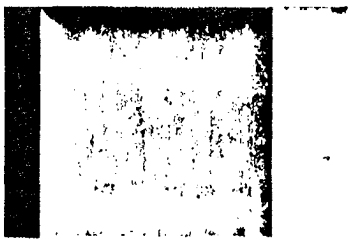
Sash SWP 462

SWP STRAW
trimmed with SWP MODERN BROWN



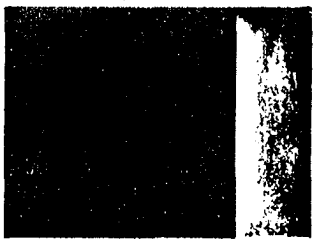
Sash SWP Black — BODY SWP 385 — Trim SWP 388

SWP GOLDEN YELLOW
trimmed with SWP CREAM



Sash SWP Black — BODY SWP 470 — Trim SWP 462

SWP RED
trimmed with SWP CREAM GRAY



Sash SWP 496 — BODY SWP 367 — Trim SWP 360

SWP MOD
trimmed wit

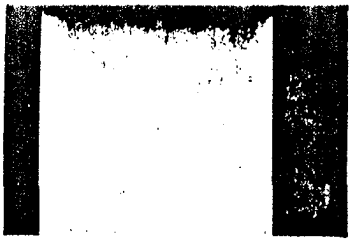


Sash SWP 496

000

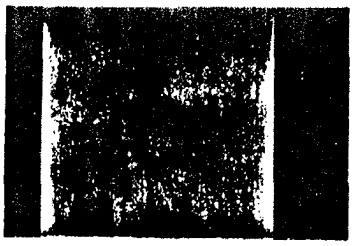
SWP GRAY HOUSES

SWP CREAM GRAY
trimmed with SWP SAGE GREEN



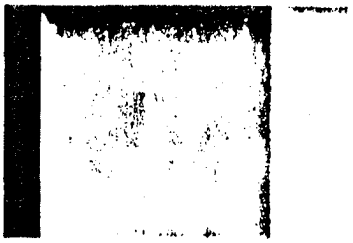
Sash SWP 362 BODY SWP 360 Trim SWP 355

SWP QUAKER DRAB
trimmed with SWP WILLOW GREEN



Sash SWP 498 BODY SWP 391 Trim SWP 461

SWP CREAM GRAY
trimmed with SWP CREAM



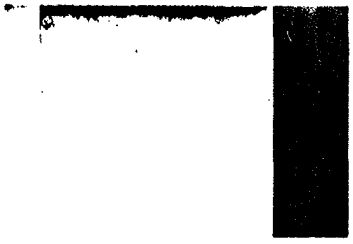
Sash SWP 461 BODY SWP 360 Trim SWP 462

SWP SAGE
trimmed with



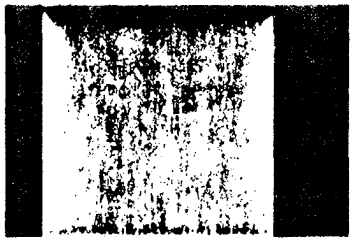
Sash SWP 498

SWP SILVER GRAY
trimmed with SWP WILLOW GREEN



Sash SWP 496 BODY SWP 357 Trim SWP 461

SWP WARM DRAB
trimmed with SWP RED



Sash SWP Black BODY SWP 485 Trim SWP 367

SWP PEARL GRAY
trimmed with SWP WHITE



Sash SWP Black BODY SWP 479 Trim SWP White

SWP APPLE
trimmed with



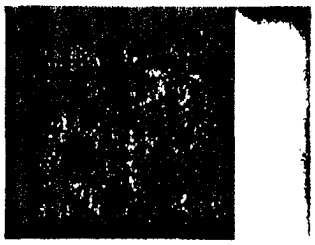
Sash SWP 461

SWP LIGHT LEAD
trimmed with SWP SLATE



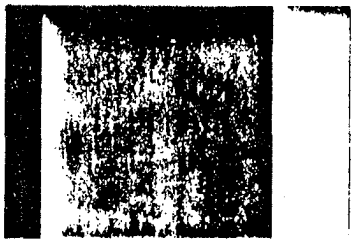
Sash SWP 496 BODY SWP 353 Trim SWP 363

SWP SLATE
trimmed with SWP SILVER GRAY



Sash SWP White BODY SWP 363 Trim SWP 357

SWP WARM DRAB
trimmed with SWP CREAM



Sash SWP 388 BODY SWP 485 Trim SWP 462

SWP MOSS
trimmed with



Sash SWP 360

0007-

. . . . THINNING RECOMMENDATIONS FOR *SWP*

HOW to ESTIMATE QUANTITY of PAINT NEEDED

An approximate estimate of the quantity of SWP required can be determined as follows:

Measure the distance around the building and multiply by the average height, which secures the square feet of siding.

Divide this number by 400 (the number of square feet SWP covers two coats to the gallon on the average surface). The number secured will give approximately the number of gallons of SWP to be used for the body, to be thinned as directed for each coat.

To secure amount required for trimming cornice, porch pillars, etc., take from one-eighth to one-fifth the quantity required for body — one-eighth if there is average trimming, and one-fifth when a house has an unusual amount of heavy trim, pillars, cornices, etc.

For porch ceilings, floors, etc., ascertain the square feet by multiplying the length by the breadth and divide that number by 400.

To REDUCE SWP to MAKE SHINGLE STAIN

SWP when properly reduced produces an excellent Shingle Stain. On the average surface it should be reduced with one gallon Exolvent and one-half gallon raw linseed oil to the gallon of SWP.

Since old shingles vary considerably in porosity and roughness it is advisable to try the mixture on a small section before going over the entire surface. If more gloss is desired increase the quantity of linseed oil. If two coats are applied a higher gloss may result. If too objectionable, it can be overcome by using less oil and more mineral spirits. However, greater durability is obtained with the mixture recommended above.

SHERWIN-WILLIAMS BRUSHES

The Sherwin-Williams Company recognizes three factors in the production of a good paint job: (1) A good painter; (2) Good Paint; (3) A good brush.

For best results with SWP we recommend either a 3½ inch or 4 inch S-W No. 10 or S-W No. 20 Brush.

For small jobs requiring one quart of paint we recommend a 2½ inch S-W No. 40 or S-W No. 60 Brush.



THINNING RECOMMENDATIONS FOR SWP

SURFACE	FIRST COAT	LAST COAT
NEW WOOD (soft) Such as Cedar, White Pine or Redwood.	1 Gallon SWP 1 Quart Pure Linseed Oil 1 Pint Pure Turpentine	APPLY SWP FULL BODY OR THIN SLIGHTLY WITH PURE TURPENTINE IF NECESSARY
NEW WOOD (resinous) Such as Fir, Yellow Pine, Cypress, etc.	1 Gallon SWP 1 Pint Pure Linseed Oil 1 Quart Pure Turpentine	
REPAINTING Surfaces where the paint is chalking and weathering but otherwise in fair condition and not unusually porous.	1 Gallon SWP 1 Pint Pure Linseed Oil 1 Quart Pure Turpentine	
REPAINTING Old lumber which has become extremely porous through exposure for years without the protection of paint.	1 Gallon SWP 2 Quarts Pure Linseed Oil 1 Pint Pure Turpentine	
THREE-COAT THINNING INSTRUCTIONS (Most Desirable Specifications for New Wood)	FIRST COAT Add one additional pint of Pure Linseed Oil to above directions for first coat. SECOND COAT One gallon SWP and 1 Quart Pure Turpentine. THIRD COAT Same as above for last coat.	

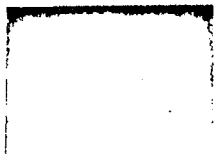
HOW TO GET THE BEST RESULTS

1. Always follow directions on the can you are using.
2. See that surface is perfectly dry and clean.
3. See that all pitchy surfaces are properly treated, either by burning or by sealing with good Orange Shellac before applying any paint.
4. All knots should be carefully shellacked.
5. Use Galvite, galvanized iron primer as first coat when priming galvanized iron, then follow with SWP.
6. Make sure the paint is mixed and stirred thoroughly to a uniform consistency before using.
7. Putty nail holes and fill cracks after priming coat has been applied (not before priming).
8. Do not use ochre as a primer.
9. Use only pure linseed oil when oil is necessary for thinning SWP.
10. Do not paint in frosty weather or over a too-glossy surface.
11. Employ a good, practical painter.
12. In damp, swampy localities use more turpentine and less linseed oil in thinning SWP in order to minimize the danger of mildewing.

0007-SWP-0000C2913

SHERWIN-WILLIAMS HOUSE PAINT FOR LASTING CLEAR-TONED COLORS

TRIM: Gloss White, 355, 369, 360



354 SEA GREEN

TRIM: Gloss White, 355, 353



357 SILVER GRAY

TRIM: Gloss White, 360, 355, 393, 498



496 IVORY

TRIM: 485, 499, 355, 470



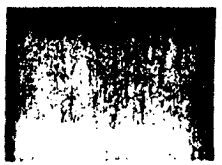
462 CREAM

TRIM: 485, 499, 393, 496, 462



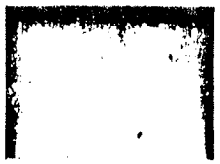
486 GOLDEN BROWN

TRIM: 496, Gloss White, 354, 362



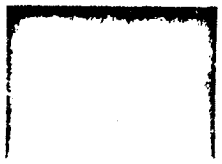
383 PEA GREEN

TRIM: 355, 496, 388, 389



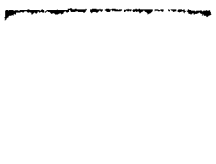
360 CREAM GRAY

TRIM: Gloss White, 353, 363, 496



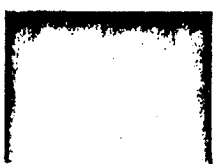
479 PEARL GRAY

TRIM: Gloss White, 499, 461, 360



387 CANARY YELLOW

TRIM: Gloss White, 499, 461, 360



470 GOLDEN YELLOW

TRIM: 462, Gloss White, 485, 499, 391, 385, 496, 375



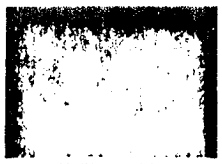
393 TOBACCO BROWN

TRIM: 496, 354, Gloss White, 360



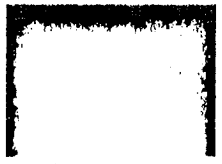
461 WILLOW GREEN

TRIM: 462, 388, 389, Gloss White



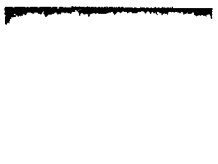
485 WARM DRAB

TRIM: Gloss White, 357, 363



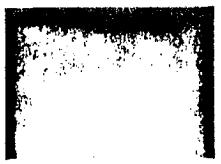
353 LIGHT LEAD

TRIM: Gloss White, 496, 388, 385



375 COLONIAL YELLOW

TRIM: Gloss White, 496, 486, 389, 360, 351



394 PRIMROSE YELLOW

TRIM: 496, 486, 389, Gloss White



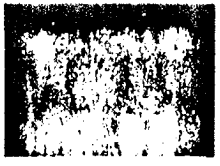
367 RED

TRIM: 383, 496, 462, Gloss White, For Doors, Sash, Store Fronts, etc.



498 MOSS GREEN

TRIM: Gloss White, 357, 389, 496



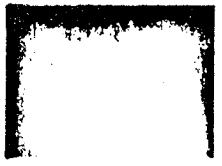
351 STONE

TRIM: For Porch Ceilings etc.



464 SKY BLUE

TRIM: 499, 496, 389



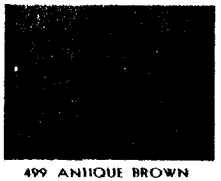
385 STRAW

TRIM: Gloss White, 461, 496, 387



460 APPLE GREEN

TRIM: Gloss White, 496, 387, 360



499 ANTIQUE BROWN

TRIM: Gloss White, 351, 485, 496

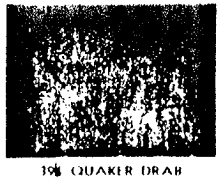


484 BOTTLE GREEN

TRIM-BRITE COLORS

These trim colors are of the very finest quality, and are furnished in consistency ready for use.

TRIM: 496, 360, 498, 393



396 QUAKER DRAB

TRIM: For Porch Ceilings etc



369 BLUE

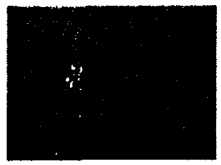


*SPANISH ORANGE



*CARDINAL RED

TRIM: 485, 360, 462, 351



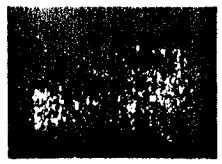
382 RICH MAROON

TRIM: Gloss White, 360, 383, 496



*362 FR. CROWN GREEN, M.

TRIM: 498, 354, 360, Gloss White



355 SAGE GREEN

TRIM: Gloss White, 357, 479



363 SLATE



*SPANISH BLUE



**VERDAS GREEN - L.

TRIM: 485, 351, 462, Gloss White



388 MODERN BROWN

TRIM: Gloss White, 391, 360, 351



475 BRONZE GREEN

Colors marked (*) also Outside Gloss White, China Gloss White and Flat White are higher in price than others on this page. SWP is also made in Black, No. 467.
**Also Verdas Green-D. Apply Verdas Green L and D. over a suitable ground color such as SWP 460 Apple Green. See Directions on can label.

0007-SWP-000002914

HINTS ON STAINING SHINGLE HOUSES . . . .

SHERWIN-WILLIAMS PRESERVATIVE SHINGLE STAINS

Ideal for wood shingles (not composition) on both the roof and the sides of the house.

Also recommended for staining wood siding and exterior wood beams.

Bring out the natural beauty of the wood without obscuring the grain.

Penetrating stains—penetrate and stain the wood to considerable depth—do not wash off like so-called stains which are merely thin paints.

They prevent the formation of fungus growth.

Rain water can be used—is not rendered injurious by S-W Shingle Stains applied to the roof surfaces.

Effective against attacks of wood-boring insects.

Contain refined creosote—S-W Preservative Shingle Stains have strong power to prevent decay in wood without the use of any additional protective coating.

May be applied by either dipping or brush methods.

COVERING CAPACITY

One gallon of Preservative Shingle Stain will cover 100 square feet, two coats or 150 square feet, one coat, if brushed. Two and one-half to two and three-quarters gallons will dip 1000 shingles, one coat. Three gallons will cover 1000 shingles one dipping and one brush coat. Only two-thirds of the length of the shingle need be dipped. It should be understood that the estimate for covering capacity can only be approximate, owing to the varying character of the shingles to be stained, whether dressed or rough, hard or soft, and to the manner of application. It will, however, be found reasonably accurate under normal conditions.

RENEWING STAINED SURFACES

If another shade is desired always apply two coats of the new and use a slightly lighter shade than is actually desired, as stains invariably dry out darker on old surfaces than on new.

If you simply want to renew and liven up the old finish, use the same color of stain previously used, adding one-half gallon of raw linseed oil to the gallon of stain.

SHERWIN-WILLIAMS BRUSHES

The Sherwin-Williams Company recognizes three factors in the production of a good paint job: (1) A good painter, (2) Good paint, (3) A good brush.



For large Preservative Shingle Stain jobs we recommend an S-W No. 5 or S-W No. 10 brush in the 4½ in. or 5 in. width. For small jobs we recommend an S-W No. 20, No. 30 or No. 75 brush.

0007-SWP-000002915



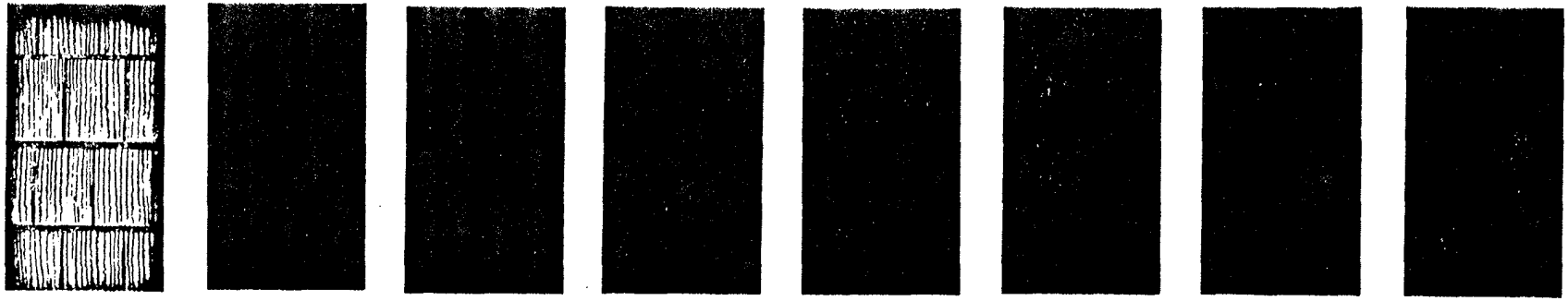
PRESERVATIVE SHINGLE STAIN SILVER GRAY trimmed with SWP IVORY

STAINING WOOD SHINGLE HOUSES

SHERWIN-WILLIAMS PRESERVATIVE SHINGLE STAIN

For use on wood shingles, also wood siding and exterior woodwork beams, etc., requiring a stain finish. Does not hide the grain of the wood—economical, satisfactory.

C-82 Silver Gray | C-71 Bright Green | C-74 Medium Green | C-72 Dark Green | B-41 Sienna Brown | C-76 Indian Red | B-47 Nut Brown | B-46 Thatch Brown



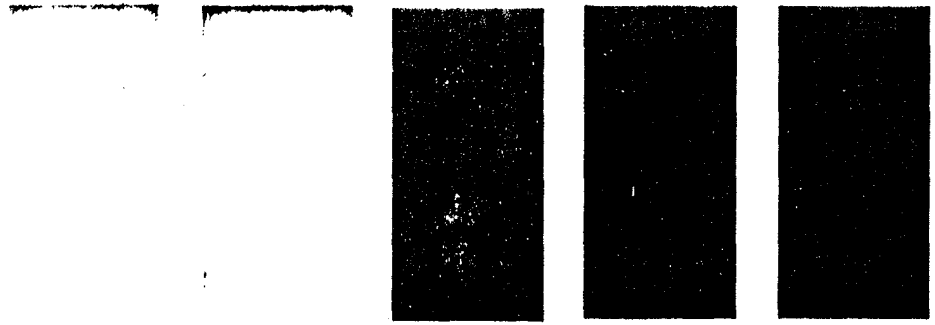
TRIMMING COLORS FOR PAINTING SHINGLE HOUSES

SWP SHERWIN-WILLIAMS HOUSE PAINT



NUT BROWN SHINGLE STAIN
trimmed with SWP CANARY YELLOW

SWP Ivory 496 | SWP Canary Yellow 387 | SW Verdas Green, L. | SWP Rich Maroon 382 | SWP Antique Brown 499



THATCH BROWN SHINGLE STAIN (Reduced)
trimmed with SWP ANTIQUE BROWN



0007-SWP-000002916



S W STUCCO PAINT
CREAM GRAY
trimmed with S-W SPANISH ORANGE



S-W STUCCO PAINT
CANARY YELLOW
trimmed with S-W SPANISH BLUE

PAINTING STUCCO HOUSES . . . .

SHERWIN-WILLIAMS STUCCO AND CONCRETE PAINT

WATER-PROOFS—PROTECTS—LASTINGLY BEAUTIFUL . . . .

Don't waste time or money on temporary, non-protecting stucco finishes. S-W Stucco and Concrete Paint seals and beautifies the most porous stucco in a durable economical two-coat job. Water cannot penetrate—rain does not discolor and streak—the colors last.

S-W STUCCO PAINT CANARY YELLOW
trimmed with S-W SPANISH BLUE



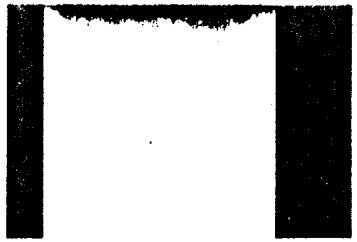
Sash	Body	S W Stucco Paint	Trim
SWP White		Canary Yellow	S W Spanish Blue

S-W STUCCO PAINT CREAM
trimmed with S-W SPANISH ORANGE



Sash	Body	S W Stucco Paint	Trim
SWP 369		Cream	S W Spanish Orange

S-W STUCCO PAINT SEA GREEN
trimmed with S-W VERDAS GREEN-L



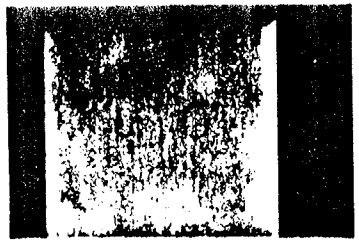
Sash	Body	S W Stucco Paint	Trim
SWP 362		Sea Green	S-W Verdas Green, L.

S-W STUCCO PAINT CREAM GRAY
trimmed with S-W CARDINAL RED



Sash	Body	S-W Stucco Paint	Trim
SWP 391		Cream Gray	S-W Cardinal Red

S W STUCCO PAINT TAN
trimmed with SWP ANTIQUE BROWN



Sash	Body	S W Stucco Paint	Trim
S W Spanish Orange		Tan	SWP 499

S-W STUCCO PAINT CORAL TINT
trimmed with S-W VERDAS GREEN, D



Sash	Body	S W Stucco Paint	Trim
SWP 496		Coral Tint	S W Verdas Green, D.

BRICK HOUSE
S-W STUCCO WHITE
trimmed with SWP 499
ANTIQUE BROWN



0007-SWP-000002917

HINTS ABOUT PAINTING STUCCO HOMES

Stucco has beauty but its attractiveness must be protected against two natural enemies — MOISTURE and DIRT.

The rough texture of most stucco homes provides lodgement for dirt—rain follows and causes streaking.

The one worth-while treatment for stucco houses is to apply a good oil paint

BECAUSE (1) it seals the surface against penetration of water.

(2) it smooths over the surface so that dirt does not adhere as readily and tends to wash off with rain.

PENETRATION OF MOISTURE

Unpainted stucco houses are frequently sufficiently porous to permit soaking with every rain. The picture below shows two houses of similar construction. The house to the left permits penetration of moisture. The house to the right is protected with S-W Stucco and Concrete Paint. The picture, taken immediately following a rain storm, tells its own story.

This dampness ruins interior furnishings, the house is unhealthful and the decay that goes on within the structure of the building results in heavy losses and repair bills.



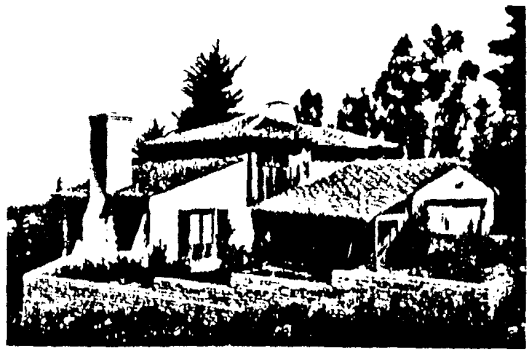


Avoid temporary cheap finishes whose color has nothing in the paint to protect it from washing off with rain. Such finishes lime washes, cheap water paints, etc., do not have any sealing properties against moisture. It costs no more in labor to apply a genuine lasting coat of S-W STUCCO and CONCRETE PAINT than it does the temporary color coat that washes off with the first rain storm.

SHERWIN-WILLIAMS RECOMMEND THIS FINISH FOR STUCCO

First Coat — Equal parts S-W Mixing Sealer and Stucco and Concrete Paint. (This mixture for the first coat will seal all surfaces unless they are unusually porous).

Second Coat — S-W Stucco and Concrete Paint.



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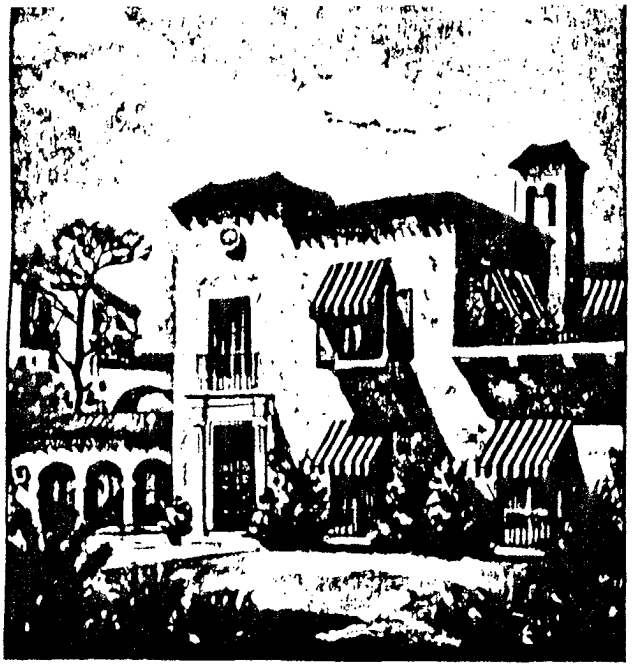
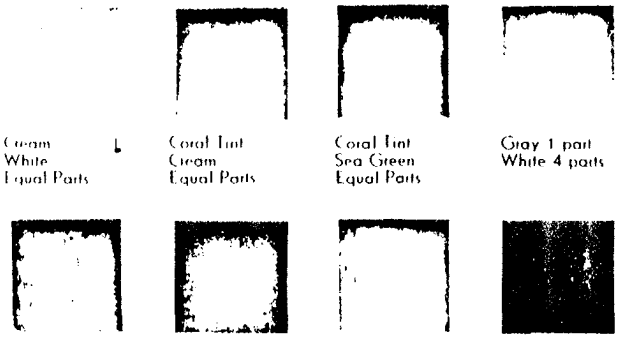


STUCCO PAINT CANARY YELLOW trimmed with S-W VERDAS GREEN-D

MIX THESE TINTS YOURSELF

by Combining Regular Colors as Indicated



Cream
White
Equal Parts

Coral Tint
Cream
Equal Parts

Coral Tint
Sea Green
Equal Parts

Gray 1 part
White 4 parts

Coral Tint
Cream Gray
Equal Parts

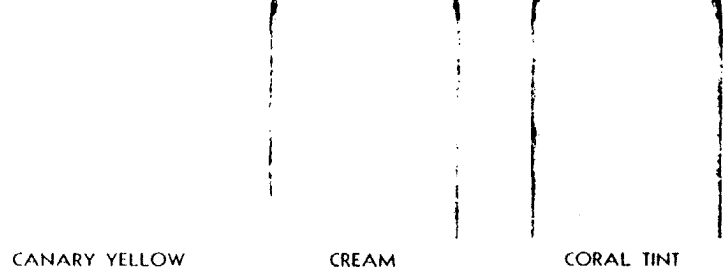
Coral Tint
Gray
Equal Parts

White
tinted with
Terra Cotta

Terra Cotta
1 part
Canary Yellow
3 parts

SHERWIN-WILLIAMS STUCCO AND CO

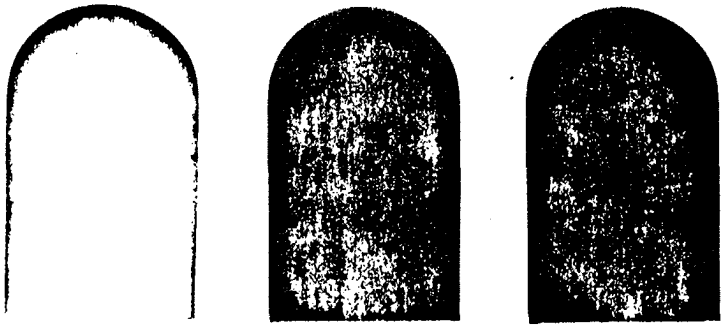
WATER-PROOFS—PROTECTS—LASTINGLY E



CANARY YELLOW

CREAM

CORAL TINT



SEA GREEN

GRAY

TAN



STUCCO PAINT
CORAL TINT
trimmed with SWP 362
FRENCH CROWN
GREEN, M.

0007-SWP-00

HINTS ON PAINTING PORCH FLOORS AND STEPS . . .

1. When laying a new porch floor have the boards painted on the back and on the edges before nailing down. Prevents decay from underneath.

•

2. On old porches, remove any loose scaling paint, sandpaper rough places smooth. Coat in all bare spots with Porch and Deck Paint and let dry before painting the entire surface.

•

3. Select a clear, moderate day (60° to 70°) for painting—not too hot or too cold.

•

4. Be sure the surface is dry and clean. It pays to wash the porch with soap and water, rinse well and let dry before applying new paint.

•

5. Be careful to putty and paint all cracks, joints and crevices around posts and all places where water can enter. Water getting into the wood causes paint to peel and wood to warp, split and rot.

6. Paint porch floors and steps regula
and Deck Paint costs little and goes
neglected porch takes much time a
expense repairing before it can be

•

7. Be sure there is ventilation underne
wood rots. If the porch skirting goes
bored in both ends will assist in getti

•

8. S-W Porch and Deck Paint dries ov

•

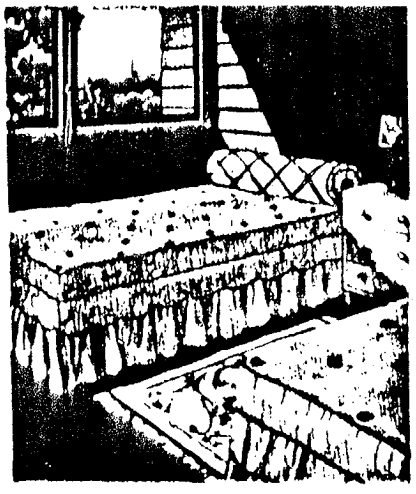
9. If the porch ceiling has become da
White or a light tint of SWP. T
cheerful, makes reading easier an
adjoining the porch.

•

10. For varnished porch ceilings use S-W
applying the varnish scrub the surf
water—do not varnish over a dir





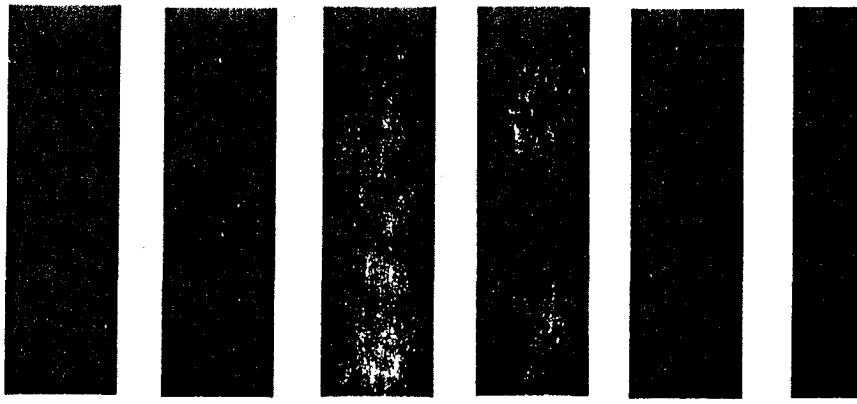


PAINTING PORCH FLOORS AND DECKS—WOOD—CAN

SHERWIN-WILLIAMS PORCH AND DECK

Spruces up the appearance of the house—makes the porch easy to clean—s
clothes—keeps dirt out of the house—prevents decay.

COVERS APPROXIMATELY 250 square feet TWO COATS PER G

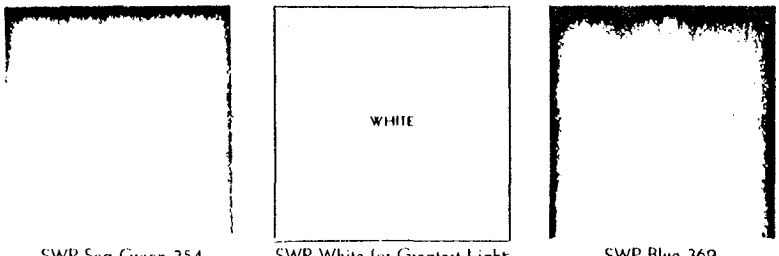


Dark Slate No. 51 | Lead Color No. 53 | Gray No. 69 | Gray Stone No. 48 | Neutral Brown No. 45 | Tile R No. 4

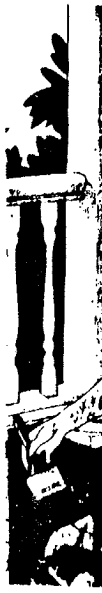
PORCH CEILINGS

SWP *SHERWIN-WILLIAMS* HOUSE PAINT

These colors reflect light and cheer, both outside and inside the house.



SWP Sea Green 354 | SWP White for Greatest Light Reflection | SWP Blue 369



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HINTS ON PAINTING INTERIOR FLOORS . . . .

S-W Floor Enamel produces a handsome enamel finish for floors. Easily applied — dries in four to six hours — made to be walked on — intended for interior wood, linoleum or cement floors — durable — satisfactory.

Saves cost of new linoleum or re-surfacing discolored wood floors.

●

DINGY, DISCOLORED WOOD FLOORS can ruin the appearance of any room. If the floor doesn't warrant the expense of scraping and re-surfacing, Floor Enamel offers an ideal way to make the floor attractive.

Worn linoleum—if not broken—is particularly fine, finished with Floor Enamel.

S-W Floor Enamel floors can be in one solid, all-over color or they can be patterned in various ways.

Square checks, stripes, borders, medalion designs with stencils —numerous pattern effects can be produced easily on wood, linoleum or cement floors with S-W Floor Enamel.

HOW TO CREATE A BASEMENT RECREATION ROOM

1. Cover the ceiling joists with wallboard.
2. Paint the ceiling and the walls with S-W Casenite, washable kalsomine in light cheerful tints.
3. Paint the floor in a bright warm color of Floor Enamel.
4. Gather together your older pieces of furniture—tables, chairs, magazine racks, etc. and finish with S-W Enameloid (color combinations suggested under Enameloid page 39.)
5. Paint exposed asbestos covered heating and plumbing lines with S-W Casenite same as wall or ceiling color, according to location of pipe. On uncovered hot water pipes S-W Enameloid will have better adherence.

●

CAUTION—

Consult with the S-W Dealer for his recommendations, DAMP BASEMENT FLOORS frequently present painting hazards. Your S-W Dealer can tell you the safest method to follow.

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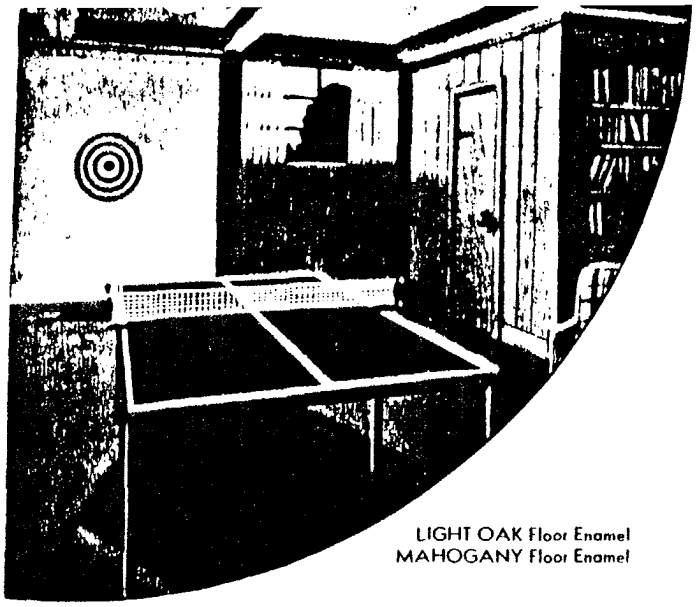


LIGHT OAK Floor Enamel
MAHOGANY Floor Enamel

PAINTING INTERIOR FLOORS—WOOD—LINOL

SHERWIN-WILLIAMS FLOOR E

A hard-drying, tough-filmed enamel finish made to withstand footwe
covering an old, discolored surface with ease. Dries overnight ready
dust-free in 4-6 hours).

Floor Enamel is not discolored or harmed by water (hot or cold), by
by things ordinarily spilled in the home. It washes clean without effort
(S-W Flaxoap, pure linseed oil soap) and water. You don't need
beautiful floors with Floor Enamel.



Gray Stone 356



Slate 468



Dust Color 469



Gray 487



Light Tan 488



Light Oak 449



Tile Red 4





Walnut 480



Blue
Slate 468 tinted with Prussian Blue Oil Color

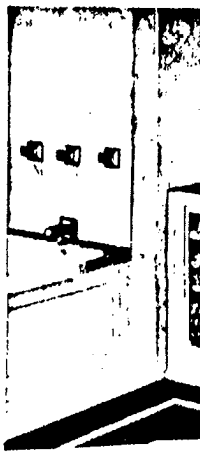


Green
Gray 487 tinted with Chrome Green D, Oil Color



Mahogany 378

COVERS APPROXIMATELY 250 square feet smooth surface, TWO COATS per gallon.



MAHOGANY
FLOOR ENAMEL
BORDER
ENAMELOID Blac

0007-S

SHERWIN-WILLIAMS SEMI-LUSTRE . . .

FOR WALLS—WOODWORK

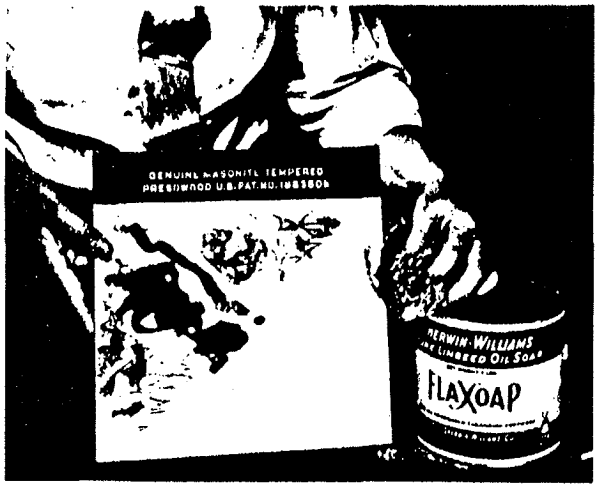
EASY TO WASH—KEEPS SANITARY—ATTRACTIVE

- Use it for KITCHENS—BATHROOMS
  LAUNDRIES—RECREATION ROOMS
  LAVATORIES—WORKSHOPS
  ALL HEAVY DUTY WALLS



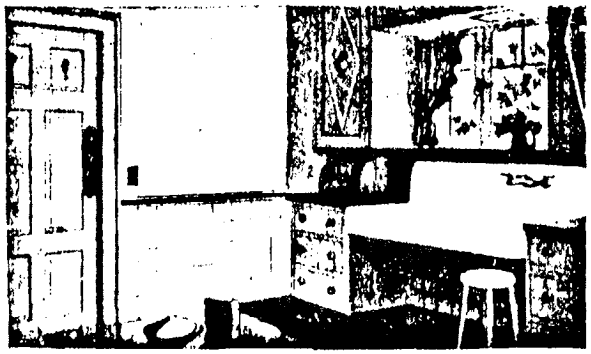
When SEMI-LUSTRE WALLS get
DIRTY LIKE THIS

soap and warm water
WILL WASH THEM CLEAN LIKE THIS

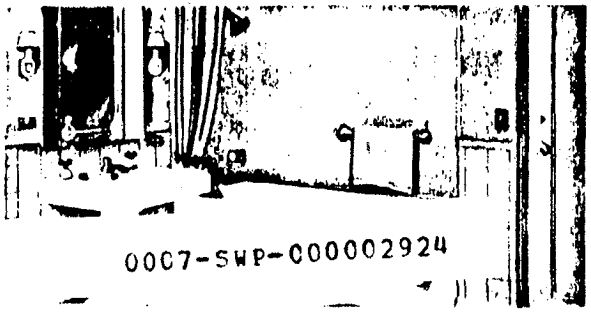


Recreation . .





Kitchens and Bath Rooms



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S-W SEMI-LUSTRE POUDRE BLUE AND CANARY YELLOW

A SATIN FINISH FOR INTERIOR WALLS—WOODWORK

SHERWIN-WILLIAMS SEMI-LUSTRE

- The Colors Last
- Easy to Clean
- Germ-proof
- Happy Kitchens
- Care-free Recreation Room
- Durable and Economical

CANARY YELLOW

IVORY WHITE

CREAM

ORCHID

CREAM GRAY

TAUPE

LIGHT PINK

SILVER GRAY

BUFF

PALE GREEN

BRIGHT SAGE

POUDRE BLUE

Also WHITE

COVERS APPROXIMATELY 500 square feet per gallon ONE COAT

TRIMMING COLORS TO USE with SEMI-LUSTRE ROOMS

S-W ENAMELOID

Chinese Red | Canary Yellow | Orchid | Milan Green | Pastel Blue

OTHER ENAMELOID COLORS ON PAGE 37.

0007-SWP-000002925

HINTS ON ENAMEL FINISHING . . . .

In rooms where most of the furniture is stained or upholstered it is considered proper to introduce color accent by painting a table, chair, magazine rack, humidor, lamp base, small cabinet, curtain rods, etc. with Enameloid.

If in doubt as to correct colors to use, write to the Sherwin-Williams Decorative Studios, 601 Canal Road, Cleveland, Ohio. No charge or obligation.

Enameloid is a quality enamel so easy to apply that anyone can enjoy using it.

Dries in four hours under normal conditions.

Covers average surfaces in one coat if they are smooth and "paintable."

The gloss is rich and lasting.

Enameloid levels out free from brush marks.

Easy to clean. Stands hard service surprisingly well.

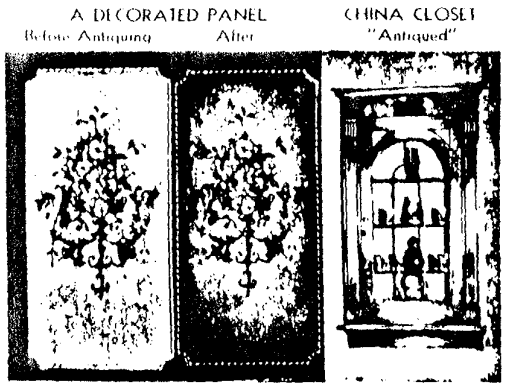
Designed for interior use but gives very satisfactory service on porch furniture not exposed constantly to sun, rain and weather.

For furniture, woodwork, toys, walls (where gloss finish is desired) and a host of other articles about the home made of wood, metal, glass or composition.

Trimming colors make any piece more attractive. They are not difficult to apply. Your S-W Dealer has brushes which make it easy to apply Enameloid trimming colors. (See page 39.)

A DECORATED PANEL
Before Antiquing — After

CHINA CLOSET
"Antiqued"



(See Directions on page 38)

ANTIQUE WHITE—Enameloid White glazed with First Quality Oil Colors RAW UMBER and WHITE mixed in equal parts*.

ANTIQUE IVORY—Enameloid Ivory glazed with RAW UMBER (for grayish tone) or JAPANESE BROWN (for a warmer tone)*.

ANTIQUE GREEN—Enameloid Lettuce Green glazed with BURNT UMBER*.

ANTIQUE JADE—Enameloid JADE GREEN glazed with RAW UMBER*.

ANTIQUE BLUE—Enameloid PASTEL BLUE glazed with BURNT UMBER and WHITE equal parts*.

ANTIQUE YELLOW—Enameloid CANARY YELLOW glazed with VAN DYKE BROWN*.

ANTIQUE RED—Enameloid CHINESE RED glazed with BLACK (for maroon tone) or VAN DYKE BROWN (for a brown tone)*.

ANTIQUE GRAY—Enameloid FRENCH GRAY glazed with BLACK and CHROME GREEN-D equal parts*.

ANTIQUE GOLD—Enameloid GOLD glazed with BURNT UMBER*

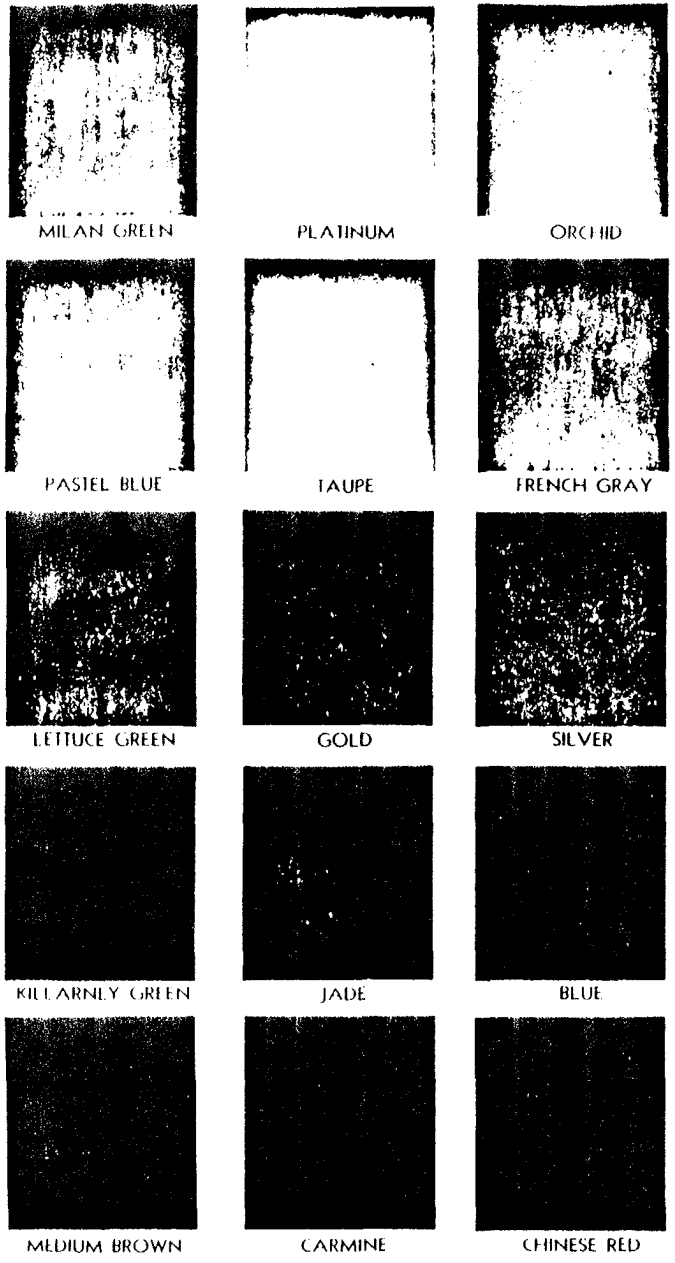
*All glaze colors to be thinned out to desired strength with S-W Glazing Liquid. Dries to an egg-shell lustre. Washable, but for additional protection apply one coat S-W Velvet Finish No. 1044.

0C07-SWP-000002926

RAPID DRYING WOODWORK AND FURNITURE ENAMEL

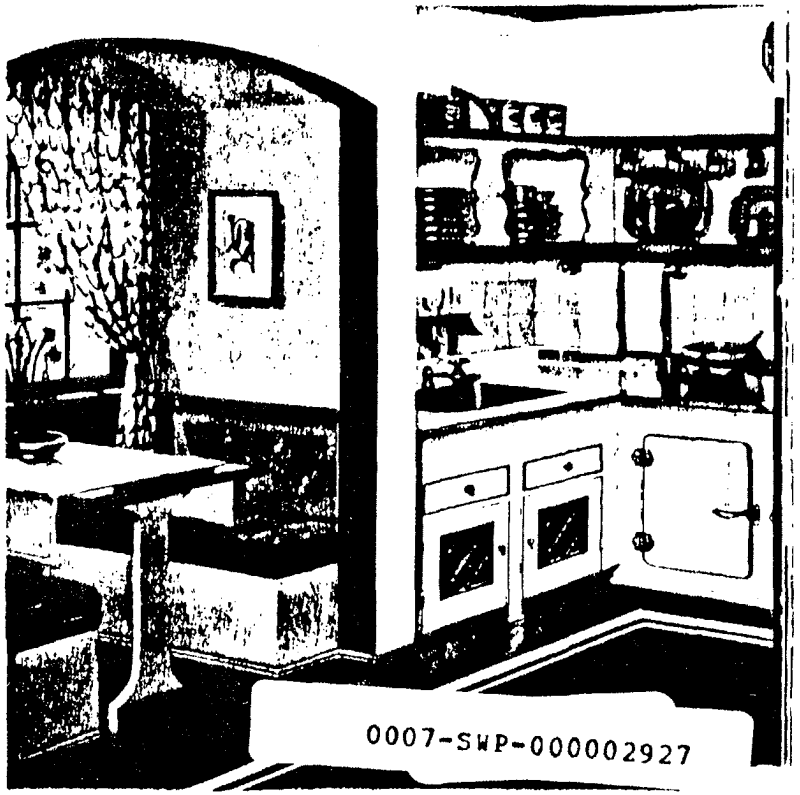
SHERWIN-WILLIAMS ENAMELOID

- Favorite Colors
- Finest Quality Finish
- Easy Working
- Durable—Economical
- Rapid Drying
- Easy to Clean
- Makes Happy Kitchens
- Glorifies the Bathroom



Also BLACK and WHITE

COVERS APPROXIMATELY 300 square feet per gallon ONE COAT.



ANTIQUING ENAMEL FINISHES . . . .

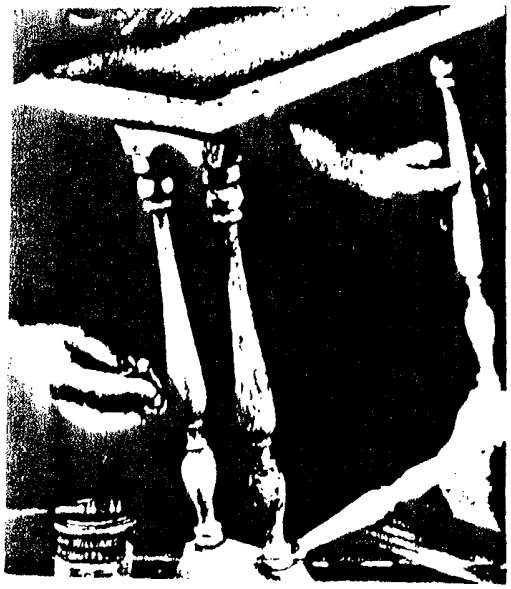
How to Use *SHERWIN-WILLIAMS* GLAZING LIQUID

In the Sherwin-Williams Decorative Studios we have been glazing enamel finishes for years. With S-W Glazing Liquid tinted with S-W First Quality Colors in Oil, you, too, can produce "antiqued" finishes of which any decorator might be proud. The directions are few and they are simple, in fact every step is illustrated to the right. Of course, you can do it—and enjoy creating these original effects of artistic beauty right in your own home.

TINTING COLORS

S-W First Quality Oil Colors, only, are recommended to tint S-W Glazing Liquid for antiquing. They are clear-toned, rich and produce beautiful, lasting tints. Do not use paint or enamel to tint Glazing Liquid.

The easiest and best way to tint Glazing Liquid is to pour a small quantity into a clean dish. Wet the brush with the Liquid and mix the color into this with the brush. When no lumps remain pour this creamy color into the amount of Glazing Liquid needed for the surface to be antiqued. Test the color by brushing a little onto the surface. If, however, you get it slightly too dark, simply wipe off more of the color when stippling.



HOW TO ANTIQUE A CHAIR, ROUND OR CARVED PIECES

1. The enameled finish must be clean, dry and hard. Brush the tinted Glazing Liquid over the entire surface, brushing the glaze well into the cracks. Stipple when wet.

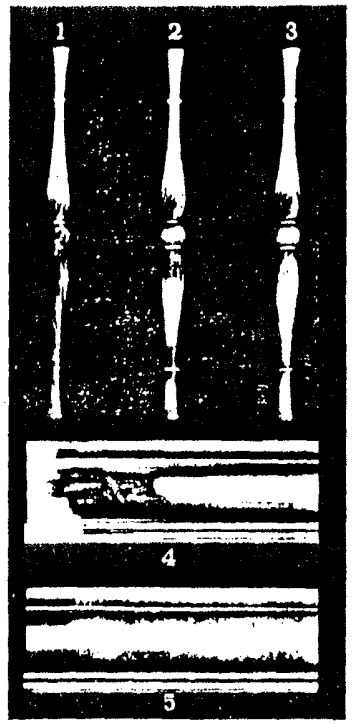
2. Wipe the glaze off the center of the knobs and off the small rings.

3. Stipple with a soft cloth so that the color blends smoothly from the clear enamel on the high places to the deeper tones in the low places

4. ANTIQUING MOULDING

Cornice, Baseboard, Door and Window Casings, etc. Brush the tinted Glazing Liquid over the entire surface, well into cracks. Wipe the center of wide curves, also the tops of the beading.

5. Stipple with a soft cloth and blend the color from clear enamel to the deeper tones. Then, before the glaze sets, drag a dry brush through the glaze to produce the grainy or "bone" appearance. This also takes out the surplus color in the cracks which the cloth can't reach. Flat base-boards or castings may be simply flat-stippled with the bead of mouldings wiped.



HOW TO ANTIQUE A DOOR PANEL OR A TABLE TOP



1. The enameled surface must be clean, dry and perfectly hard. Brush the tinted Glazing Liquid over the entire surface. Stippling or antiquing is done immediately while the glaze is wet.

2. With a clean soft cloth, roughly and not too cleanly, wipe out the center of the panel. Avoid leaving too sharp an edge when wiping.

3. Quickly stipple by pouncing the remaining wet glaze with a soft cheesecloth held crumpled in the hand. The effect should still be somewhat darker than the finished effect will be.

4. With a clean cloth blend the glaze from light to dark. Right half shows blending completed. Stipple from the center towards the edge.

5. Panel may be left in stipple texture, if desired. Illustration shows effect resulting from dragging a dry brush as a final operation to produce grained or "bone" texture that is so popular.

HOW MUCH DO YOU NEED?

A quarter pint of Glazing Liquid is more than enough for a large chair or end table and about ½ teaspoon of oil color will tint this amount. Two quarts will glaze the walls of the average living room and a large tube of Oil Color will be sufficient to tint this.

STIPPLING OR WIPING THE EFFECT

For a pronounced print-stipple the glazed surface with a crumpled cloth as soon as applied. For a smooth shaded effect pat the glaze with a smooth pad of cheesecloth. For a somewhat streaked "bone" effect permit the smooth shaded glaze to set until quite sticky, then wipe with a clean cheesecloth using straight strokes in one direction.

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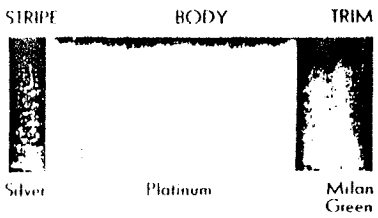
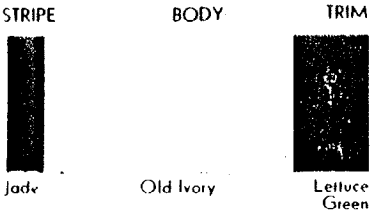
SOME ATTRACTIVE ENAMELOID COLOR COMBINA



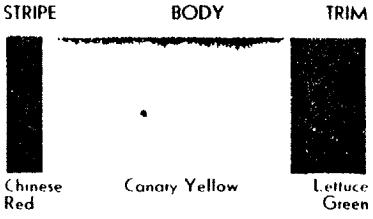


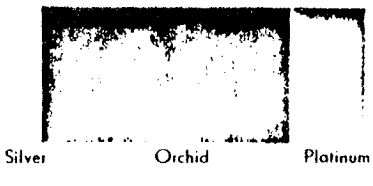


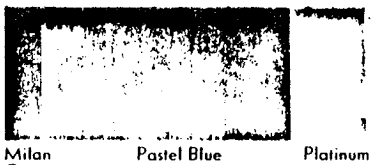


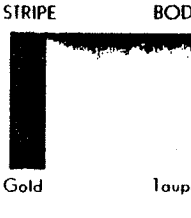


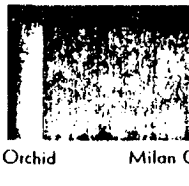




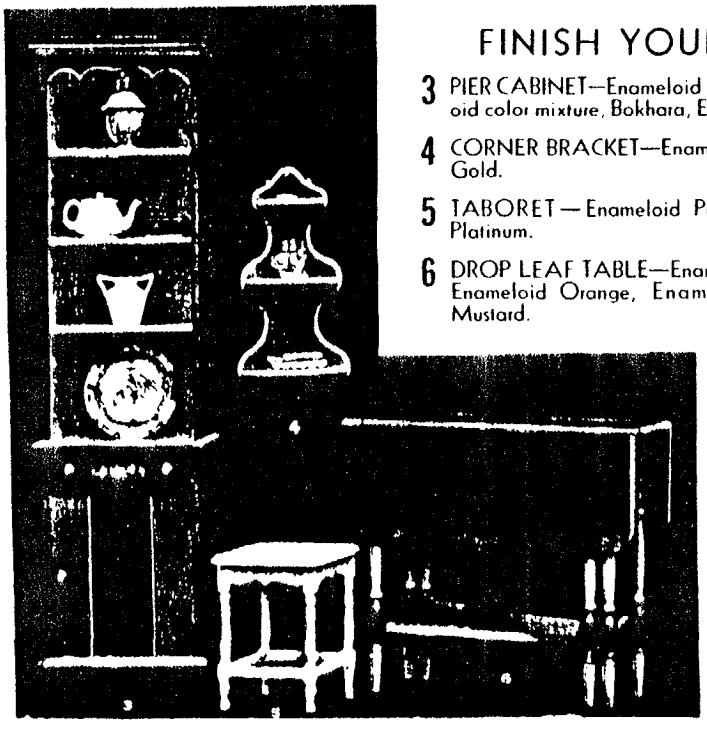












FINISH YOUR FURNITURE WITH S-W ENAMELOID

3 PIER CABINET—Enameloid Lettuce Green; Enameloid color mixture, Bokhara, Enameloid Chinese Red.

4 CORNER BRACKET—Enameloid Jade, Enameloid Gold.

5 TABORET—Enameloid Pastel Blue, Enameloid Platinum.

6 DROP LEAF TABLE—Enameloid Medium Brown, Enameloid Orange, Enameloid color mixture Mustard.

7 NIGHT STAND—Enameloid Milan Green, Enameloid Orchid, Enameloid Platinum.

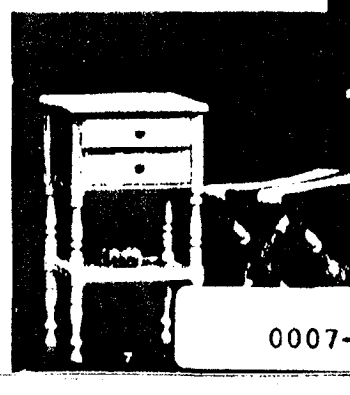
8 LUGGAGE STAND—Enameloid Blue, Enameloid Orange, Enameloid Taupe.

9 BOUDOIR DESK—Enameloid Taupe, Enameloid Milan Green, Enameloid color mixture Apricot.

10 DUNCAN PHYFE TABLE—Enameloid Chinese Red, Enameloid Black, Enameloid Gold.

11 BREAKFAST ROOM CHAIR—Enameloid Taupe, Enameloid Jade.





0007-

HINTS FOR ALL-WEATHER ENAMELING . . . .

S-W AUTO ENAMEL is made to stand up under exposure to SUN, RAIN, HEAT and COLD

Above all else . . . an enamel finish of great beauty . . . true, rich colors . . . lasting fine gloss.

Auto Enamel is particularly good for automobile fenders . . . easy to clean...easy to touch up bumps...doesn't attract the road film that won't wash off...like japan or laquer fenders.

Even the homely things about the farm . . . the milk cans, the pump, the separator, the washing machine help to make life more agreeable when you do them in fine Auto Enamel colors...work is always lighter with colorful implements.

Auto Enamel makes it easier to keep dairy equipment sanitary ...its tight, impervious surface affords no lodgement for dirt.

Rust wears out more metal than the hardest kind of use... Auto Enamel will add years of life to metal surfaces exposed to weather outside or dampness indoors.

To clean machinery you intend to paint...use a small scrubbing brush and benzine. This removes lubricating oil, axle grease and caked soap deposits on the washing machine.

Use wet-or-dry sandpaper dipped in water to rub down and smooth the car or truck before applying Auto Enamel and you'll have a finer appearing job when you're done . . . well worth the extra effort.

Wipe greasy surfaces clean with benzine . . . then sandpaper with wet-or-dry paper dipped in benzine.

Don't wait for the bicycle, toys, express wagon, etc. to get rusted and decrepit. As soon as they begin to get shabby and marred up . . . sandpaper them smooth and give them a new lease upon life with Auto Enamel.

0007-SWP-000002930



ENAMELING ALL SURFACES EXPOSED TO WEATHER

S-W AUTO ENAMEL RAPID DRYING

- Out-door Colors for Out-door Service
- For Sport and Athletic Articles
- Boats . . . Canoes . . . AUTOMOBILES
- Sleds . . . Toboggans . . . Bicycles . . . etc.

No matter whether you use S-W Auto Enamel to finish your car or to produce this glorious Sport Red canoe, you will realize at once that the colors are richer, truer and more thrilling. Then, as you see how this marvelous enamel retains its smiling freshness through all kinds of weather, you, too, will say "Never before have I gotten so much extra goodness for so little extra money."

You can make use of the rich, true colors of S-W Auto Enamel in producing an endless number of soft-toned tints. Suggestions for 10 of these mixtures appear at the bottom of the page.

ROYAL BLUE

KILLARNEY GREEN

ORANGE

YELLOW

CAPRI BLUE

DEEP MAROON
Also Black and White

CINNABAR GREEN

CINNAMON BROWN

SPORT RED

STORM GRAY*
*Storm Gray and Black especially suited to finishing Gasoline Engines

COLOR MIXTURES ANYONE CAN MAKE

BURNT ORANGE
9 parts Orange
3 Parts Deep Maroon

LETTUCE
6 parts Yellow
1 part Killarney Green

OLIVE GREEN
3 parts Killarney Green
1 part Orange

CHINESE RED
Sport Red and Orange, equal parts

APRICOT
4 parts White
1 part Orange

LAVENDER
White Tinted with Deep Maroon

SAND
8 parts Storm Grey
1 part Orange

JADE
1 part Cinnabar Green
4 parts White

SKY BLUE
White Tinted with Royal Blue

RICH BLUE
Equal Parts Royal Blue and White

0007-SWP-000002931



THREE KINDS OF FLAT-TONE WALLS

1. Beautiful plain velvety tints.
2. Sponge patterned with contrasting tints.
3. Over-glazed with Glazing Liquid tinted.

SPONGE STIPPLED

The wall is first painted all-over with a plain color of Flat-Tone. It is then patterned or textured with one or more contrasting tints of Flat-Tone which are printed over it with a sponge.

(DIRECTIONS ON PAGE 44)



TIFFANY GLAZED

The wall is first painted all-over with a plain color of Flat-Tone (or Semi-Lustre) and allowed to dry. It is then covered with an application of S-W Glazing Liquid tinted with Oil Color. This is wiped with a cloth, pounced or stippled in various ways with a cloth or other materials before it sets. Many texture effects are thus produced.

(DIRECTIONS ON PAGE 48)

0007-SWP-00002932

Silver Gray 46% LRV | Caen Stone 76% LRV | Cream 77% LRV | Ivory 82% LRV

Buff 63% LRV | Pale Green 59% LRV | Canary Yellow 77% LRV | Orchid 67% LRV

Olive Tan 43% LRV | Cream Gray 66% LRV | Bright Sage 52% LRV | Sky Blue 65% LRV

Forest Green 22% LRV | Cocoanut Brown 16% LRV | Shell Pink 55% LRV | Ivory Tan 66% LRV

(LRV—Light Reflection Value)

EQUAL PART MIXTURES OF S-W FLAT-TONE COLORS

Buff and Silver Gray | Pale Green and Ivory Tan | Shell Pink and Cream | Sky Blue and White

COVERS APPROXIMATELY 500 square feet per gallon ONE COAT

WASHABLE FLAT WA

SHERWIN-WILLIAMS F

- Perfect background for fur
- Restful and pleasing to the
- Perfect light diffusion witho
- Luxurious finish . . . economi
- Easy to produce finer deco





A sponge of even open texture on bottom.

FLAT-TONE SPONGE STIPPLE PATTERNS . . . .

HOW TO MAKE THEM . . . .

FOUNDATION COLOR

FIRST COAT—(Smooth or sand finish plaster and standard wall boards): S-W Wall Primer and Sealer. Apply generously. Let dry 24 hours.
(Porous insulating type boards): S-W Tri-Seal. Apply generously. Let dry 24 hours.

SECOND COAT—Flat-Tone in color specified for effect chosen. This coat not necessary to dry hard before sponge stippling.

STIPPLE OPERATION

PREPARATION OF SPONGE—Use a fair-sized sheep's wool sponge selected for even open texture on bottom. Wash out thoroughly in warm water. Trim bottom with scissors to flat surface. Clip out any solid spots likely to make dauby print. USE SPONGE QUITE DAMP WITH WATER when stippling.

STIPPLE COLOR—S-W Flat-Tone in colors (one or more) specified for the effect. Stipple color may be a Flat-Tone color, a combination or mixture of two Flat-Tone colors or a Flat-Tone color tinted with an oil color to a special shade.

LOADING THE SPONGE—Do NOT dip the sponge into the pail of paint. Pour out some of the stipple color onto a paper. Rub sponge into this, covering bottom. Tap off excess paint onto paper.

STIPPLING—Tap wall with a light firm stroke, placing each print next to—and slightly overlapping the preceeding one. Make prints uniform—re-load sponge frequently.

CLEANING SPONGE—Where a second stipple color is to be applied—and when finished stippling—wash sponge out in gasoline—then soapsuds and rinse. Second stipple color may follow first immediately, if desired.

CORNERS—Use small piece of sponge cut V-shape for corners.

CLEANING WOODWORK—Wipe paint off woodwork within half hour, using soft cloth and gasoline. Turpentine likely to dull gloss.

A SHIELD—A woodwork shield may be made of tin or cardboard 12" long. Handy to protect ceiling and woodwork from stippling sponge.

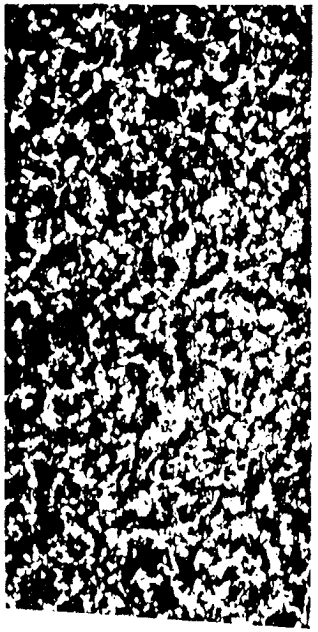
AMOUNT STIPPLE COLOR REQUIRED—Usually safe to figure ⅛ the amount of Flat-Tone required for foundation coat for each stipple color.

ONE QUART OF STIPPLE COLOR FOR ROOM 12 x 20 FT.

A simple one-color stipple effect.



A two-color stipple effect.



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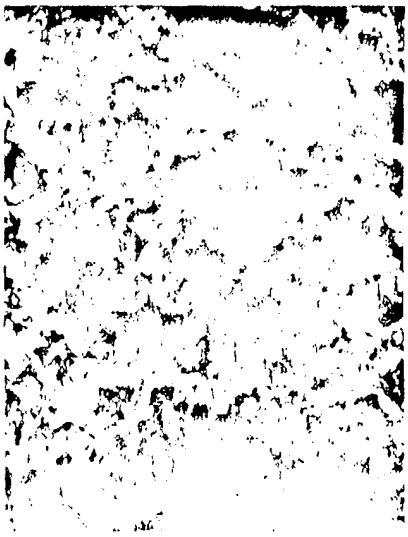
SPONGE STIPPLED PATTERNS WITH CONTRASTING TINTS OF *S-W FLA*

Foundation Color — Flat-Tone IVORY TAN
Stipple Color — Flat-Tone CREAM



Foundation Color — Flat-Tone OLIVE TAN
Stipple Color — Flat-Tone OLIVE TAN 1 part
Flat-Tone IVORY TAN 2 parts

Foundation Color — Flat-Tone SHELL PINK
Stipple Color — Flat-Tone SHELL PINK 1 part
Flat-Tone WHITE 2 parts

Foundation Color — Flat-Tone PALE GREEN
Stipple Color — Flat-Tone PALE GREEN and
Flat-Tone WHITE equal parts

Foundation Color — Flat-To
Stipple Color — Flat-To

SPONGE
MAKE



0007-

SHERWIN-WILLIAMS TWO-COAT WALL FINISHING SYSTEMS

(NOT RECOMMENDED FOR FINISHING WOOD)

FIRST COAT

(a) S-W Wall Primer and Sealer — For new or old plaster, smooth or sand finish, also standard wallboards. Old walls painted several times with flat wall paints are frequently as porous as unpainted plaster.

(b) S-W Tri-Seal — For new or old porous, insulating type wallboards.

SECOND COAT

(a) S-W Flat-Tone washable flat wall paint.

(b) S-W Semi-Lustre interior satin finish.

(c) S-W Enameloid full gloss interior enamel.

Practically all surfaces to be painted are porous and must be made tight with a priming and sealing coat of paint before applying the finishing coats. Where this is neglected—or where the sealing coat fails to do its work completely—the finishing coats soak into the surface—they dry out spotty—they do not wear well—they do not wash well—and even the application of an additional finishing coat does not make a good job.

S-W Wall Primer and Sealer will make the most porous plaster wall tight so that one coat of Flat-Tone or Semi-Lustre applied over it will produce a rich, handsome wall finish. Wall colors look more attractive applied over Wall Primer and Sealer because the finish "holds out"—does not look faded or "chalky"—is easy to wash and keep in good condition.

CAUTION—DO NOT apply Wall Primer and Sealer over porous insulating type thick spongy boards. These boards require a special primer, S-W Tri-Seal.

S-W TRI-SEAL is designed particularly for porous insulating wallboards. It fills the fibrous surface with pigment and seals it so that succeeding coats do not penetrate.

DO NOT apply Tri-Seal to ordinary plaster walls or standard wallboards—use Wall Primer and Sealer.

0007-SWP-000002936

SPONGE STIPPLED PATTERNS WITH CONTRASTING TINTS OF *S-W FLAT*

Foundation Color — Flat-Tone PALE GREEN
Stipple Color — Flat-Tone CANARY YELLOW



Foundation Color — Flat-Tone SILVER GRAY
Stipple Color — Flat-Tone CREAM GRAY

Foundation Color — Flat-Tone SKY BLUE
Stipple Color — Flat-Tone CAEN STONE

Foundation Color — Flat-Tone IVORY TAN
Stipple Color — Flat-Tone IVORY TAN and OLIVE TAN equal parts

Foundation Color — Flat-Tone
Stipple Color — Flat-Tone

SPONGE STIPPLED WALLS A



0007-SWP-0000

OVER-GLAZE WALL AND WOODWORK FINISHES . . . .

SHERWIN-WILLIAMS Glazing Liquid and Oil Colors



Producing the texture in the wall color by stippling with crumpled cloth

FOUNDATION COLOR—FIRST COAT Wood Surfaces—S-W Flat-Rite Enamel Undercoater (see "Antiquing Enamel" page 38).

Plaster or Standard Wallboard Surfaces—S-W Wall Primer and Sealer—apply and let dry 24 hours.

Porous Insulating Type Wallboards—S-W Tri-Seal—apply and let dry 24 hours.

SECOND COAT—(a) Flat-Tone in color specified for effect chosen (add one quart Wall Primer and Sealer to each gallon).

(b) Semi-Lustre in color specified for effect chosen.

(c) Enameloid usually used on woodwork or furniture, only.

"GLAZE", "TIFFANY" or "ANTIQUE" COAT—S-W Glazing Liquid tinted with S-W First Quality Oil Colors. One or several separate tints may be employed to produce the effect. When using two or more separate tints, make the same color strength. Add only enough oil color to Glazing Liquid to bring to color desired after stippling—not good practice to depend upon stippling off most of the glaze to make the effect light as desired.

APPLICATION (Two-color effect taken as example)

First Color—Work on small space roughly 4 feet wide—floor to ceiling. Brush on the stronger color in IRREGULAR SPOTS.

Use as much of the space as the room requires of that color.

Second Color—Fill in the remaining spaces with the second color. Overlap somewhat with the first color.

Blending Colors Together—Work the colors together with a brush where they join—BEFORE stippling the wall.

STIPPLING FOR TEXTURE—STIPPLE IMMEDIATELY WHILE GLAZE IS WET—KEEP DRAFTS OUT OF ROOM. See page 51 for illustrations of various stipple textures possible to produce on SMOOTH PLASTER. Sand-finish plaster, decorators' canvas, rough-textured plaster, as a rule, require only simple wiping with a cloth for a rich wall effect.

GRADUATED OR BLENDED EFFECT—Tint Glazing Liquid to color desired for darkest area (at baseboard). Dilute part of this with clear Glazing Liquid to tint wanted at lightest area (at ceiling).

APPLICATION—Brush on light tint—from ceiling to within two or three feet of floor. Brush on darker tint "fanning" it upwards into lighter glaze. Blend and smooth with brush—stipple from ceiling—down.

WIPE WOODWORK with soft clean cloth. Use tin or cardboard to shield glazed surfaces from wiping cloth.

NOTE: DO NOT LEAVE WET GLAZING RAGS—OR ANY OILY RAGS—IN A PILE—THEY ARE LIKELY TO IGNITE AND CAUSE FIRES.



Tinting the Glazing Liquid with S-W First Quality Colors in Oil. The Color is broken up in the liquid with the brush.

A Blended Wall



Stippled with Crumpled Cloth



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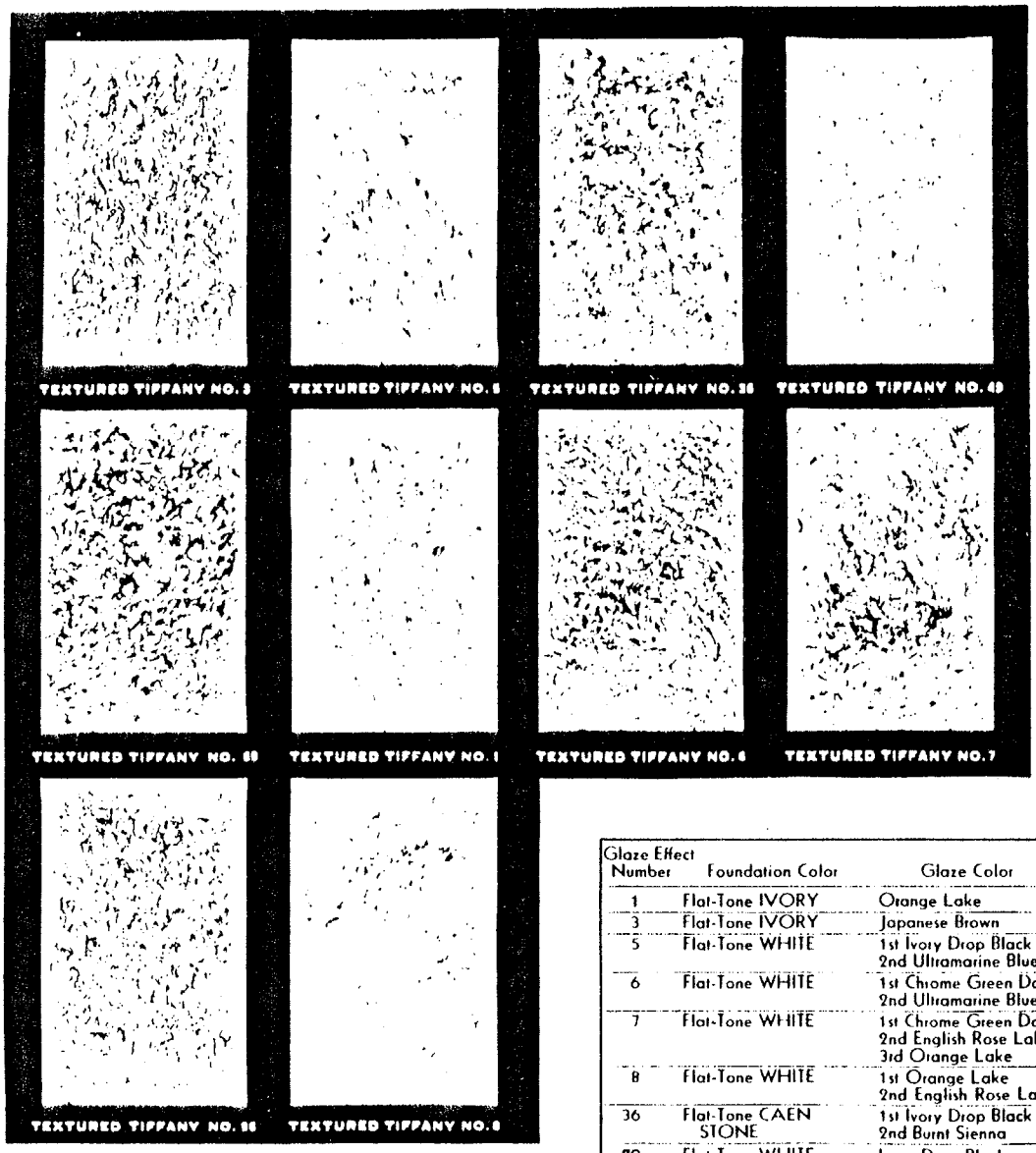


GLAZED FINISHES

FOR WALLS OVER S-W FLAT-TONE OR
FOR WOODWORK AND FURNITURE OVE

- Enriches the Decoratic
- Washable—Practical
- Softer-toned Backgrou
- Individual—Exclusive

Glaze Effect Number	Foundation Color	Glaze Color
1	Flat-Tone IVORY	Orange Lake
3	Flat-Tone IVORY	Japanese Brown
5	Flat-Tone WHITE	1st Ivory Drop Black 2nd Ultramarine Blue
6	Flat-Tone WHITE	1st Chrome Green Dark 2nd Ultramarine Blue
7	Flat-Tone WHITE	1st Chrome Green Dark 2nd English Rose Lake 3rd Orange Lake
8	Flat-Tone WHITE	1st Orange Lake 2nd English Rose Lake
36	Flat-Tone CAEN STONE	1st Ivory Drop Black 2nd Burnt Sienna
49	Flat-Tone WHITE	Ivory Drop Black
69	Flat-Tone CAEN STONE	1st Raw Sienna 2nd Raw Umber 3rd Chrome Green Light
96	Flat-Tone Shell Pink 1 part Flat-Tone White 2 parts	English Rose Lake

GLAZING LIQUID Covers Approximately
750 Square Feet per Gallon ONE COAT



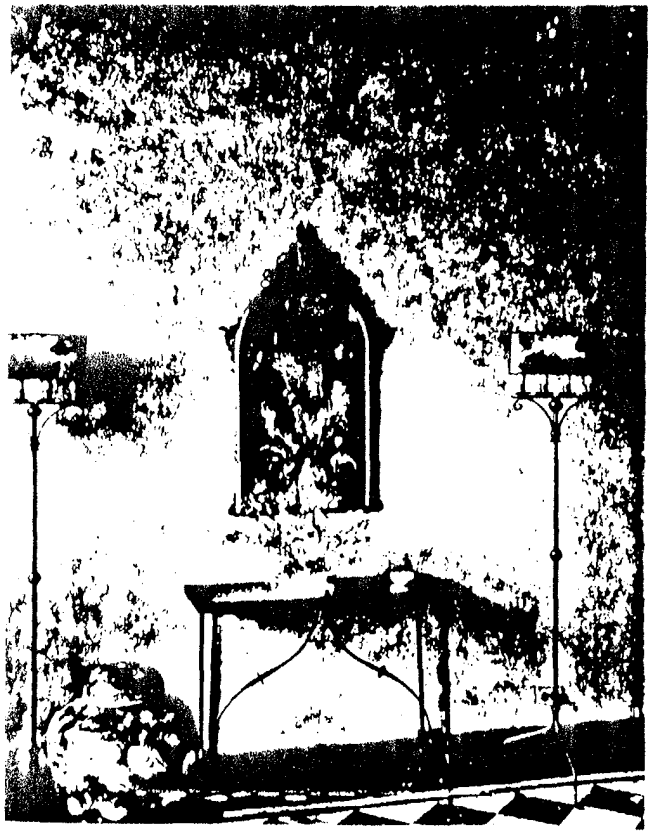
ROUGH-TEXTURED PAINT

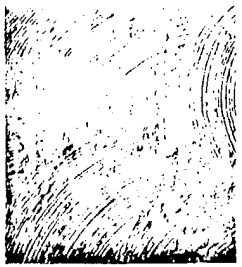
SHERWIN-WILLIAMS

No. 96 WALL PAINT

(HEAVY BODY)

Over new, unfinished plaster or wall board the first coat is S-W Wall Primer and Sealer. The second coat is No. 96 Wall Paint. This is heavy in body and is applied without thinning. Comes in White. Can be tinted with S-W First Quality Oil Colors or apply in white, let dry and color with S-W Glazing Liquid tinted with oil colors. Texture is emphasized by "highlighting" glaze coat by top-wiping with cloth.





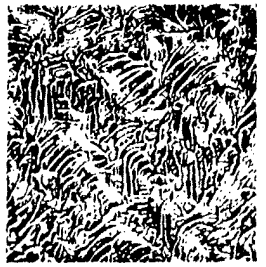
BRUSH FANS
(Before Glazing)



BRUSH FANS
(After Glazing)



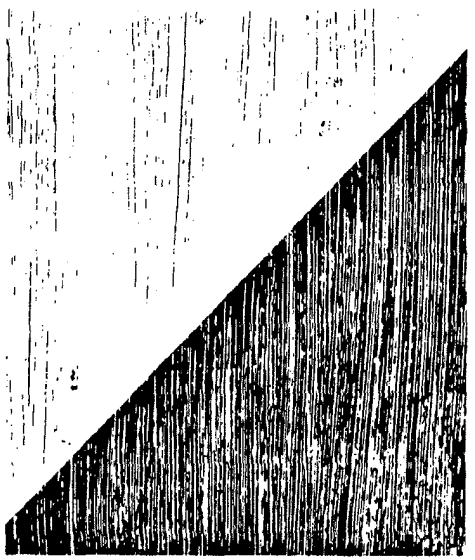
BLOCK PRINTS
(Before Glazing)



BLOCK PRINTS
(After Glazing)



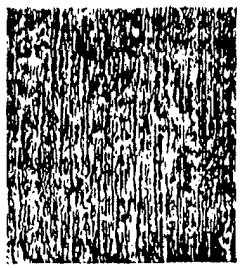
HEAVY APPICATION BRUSH MARKING
(Before and After Glazing)



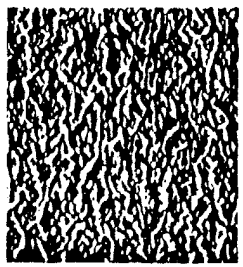
WHISK BROOM TEXTURE
(Before and After Glazing)



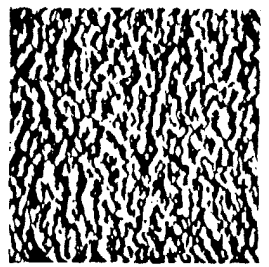
SIDE OF BRUSH PRINTS



GRASS CLOTH TEXTURE



SPONGE STIPPLE



DEEP PEBBLE
BRUSH STIPPLE

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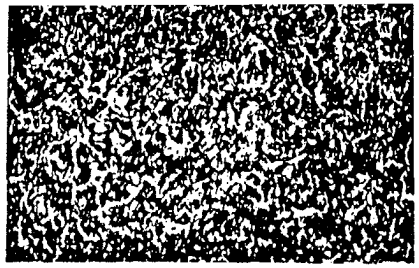


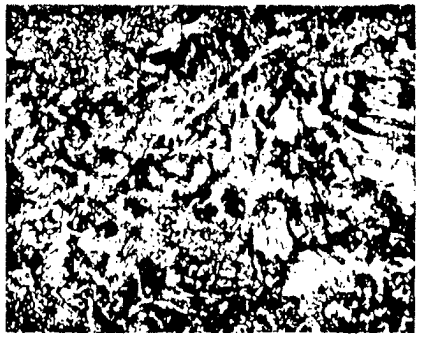
STIPPLED WITH A SPONGE

A large sponge is rinsed out in warm water. It is used quite damp and is simply patted onto the wet-glazed surface. This form of stippling blots out brush marks and imparts a rather close-knit texture which is not conspicuous but which has considerable of the agreeable appearance of a sand finish plaster wall —while still smooth to touch.



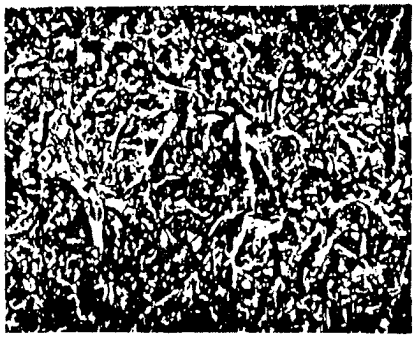
THE PLUMED SCROLL

Done with a large stiff piece of cloth for a pronounced scroll pattern. The tinted Glazing Liquid is spread generously so there will be plenty there to "push and pile" about with the stippling cloth. The plumed effect is obtained through a twist and a throw of the wrist as the crumpled cloth held in the hand touches the wet glaze. A softer cloth makes a smaller size print.



PATTED WITH A CRUMPLED CLOTH

Gives the appearance of an antique wall—a very random texture produced with a large, heavy cloth which is simply "blotted" over the surface. The secret in successful wall glazing lies in tinting the Glazing Liquid light—rather than dark—and brushing plenty onto the surface to take the desired texture.



STIPPLED WITH TISSUE PAPER

Take a large wad of ordinary sheets of tissue paper—crumple in the hand and keep in a crumpled surface in order to blot out brush marks and leave a characteristic print. The resultant print is fairly contrasty—because the tissue paper removes none of the glaze as does the cloth—the print is merely closer and finer.

WALLS THAT LOOK ROUGH . . . .

BUT WHICH ARE SMOOTH TO THE TOUCH

Smooth plaster walls—walls with conspicuous, unsightly patches —wallboard walls: All these walls look better when given a pattern or texture which softens the bareness and makes patches unnoticeable.

FIRST—Paint the walls in a light tint of Flat-Tone or Semi-Lustre to hide the old surface (see page 48).

SECOND—Apply a coat of S-W Glazing Liquid tinted with oil color.

THEN—Stipple with a crumpled cloth to as pronounced a texture as you desire. The resultant finish will have all the color interest and texture you desire—but it will be perfectly smooth to the touch—it will be easy to keep clean.



0007-SWP-000002941

AMERICAN VERMILION

An exceptionally fine color for the decorator. Used more as a straight color than for tinting where it is an effective substitute for the more costly English Vermilion.

BURNT SIENNA

Because of its remarkable brilliance and translucence it is particularly suited for glaze work and for cherry and mahogany stains. Produces characteristic apricot tints with white.

BURNT TURKEY UMBER

Indispensible in obtaining pleasing warm grays or warm tones of brown. A standard graining color used with Ultramarine Blue it provides a great range of oak and walnut shades. Commonly used with Van Dyke Brown. A good glaze color.

COBALT BLUE

Is a Cobalt shade of Ultramarine Blue and is lighter and cleaner than Ultramarine. Like Ultramarine, it should not be used for exterior tinting.

CHROME GREEN, DARK

A simpler naming of chrome greens would designate them as "Yellow," "Medium" and "Blue," the "dark" being the blue grade. It is used principally as a straight color for deep neutral green. It is also useful in obtaining deep shades like Italian Blue. In light tint, it is close to a Robin's Egg Blue.

CHROME GREEN, LIGHT

Indispensible for producing the clean bright tints such as Lettuce and Satin Green. It lets down to a green when added to white rather than on the blue cast. In modifying with blue use Prussian Blue and avoid Ultramarine which reacts chemically with chrome colors.

CHROME GREEN, MEDIUM

Produces cooler shades such as Jade. Frequently used straight as a sash color. This, as well as the other chrome greens, is too opaque for use for glazing. Use Peacock Green for this purpose.

CHROME YELLOW, LIGHT

Makes clean canary tints without objectionable green hue. Use with Prussian Blue avoiding Ultramarine. Carefully manufactured to prevent discoloring. Strong opacity makes it unsuited for glaze work. Use Indian Yellow Lake for this purpose.

CHROME YELLOW, MEDIUM

Most useful neutral yellow tinting color. Very clean tone and suited for finest enamel work.

CHROME YELLOW ORANGE

Produces good peach tints. For Chinese Red use with Cardinal Red avoiding combination with English Vermilion. Used widely as a straight decorative color.

DRAGON RED

It's great brilliance and fastness to light make it one of our largest sellers for bulletin work. It is also excellent for making pinks.

ENGLISH ROSE LAKE

Provides most attractive orchid tints and by combining with Ultramarine Blue and White, it produces richest shades of Purple, Plum, etc. Particularly suited for glazing. Tints have good fastness to light.

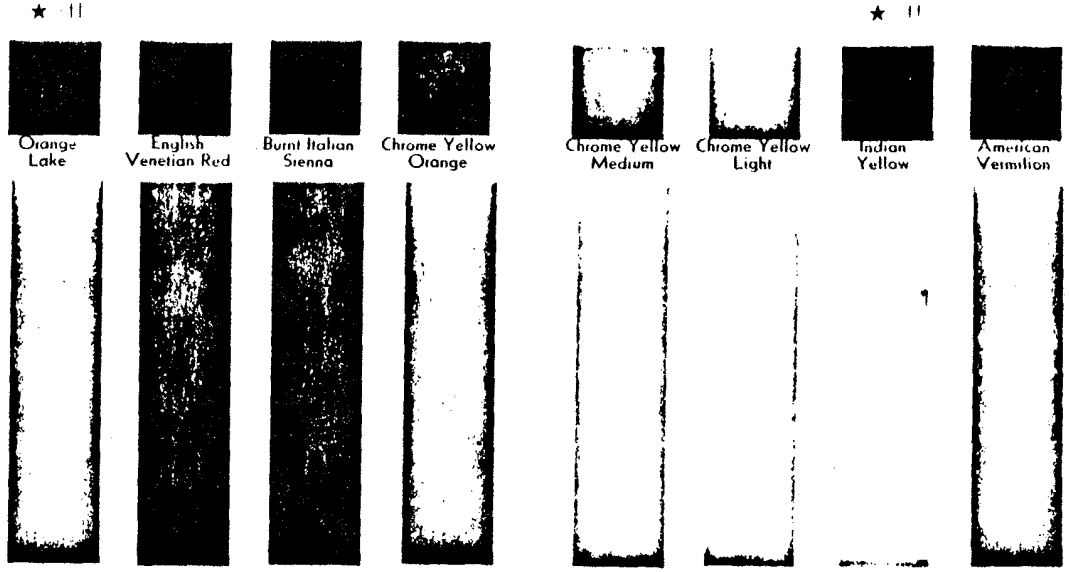
ENGLISH VERMILION

One of the oldest fine decorative reds which has a richness and individuality of color that has made it popular for centuries. It should not be combined with Chrome Yellows because of chemical reaction which affects the color.

FRENCH YELLOW OCHRE

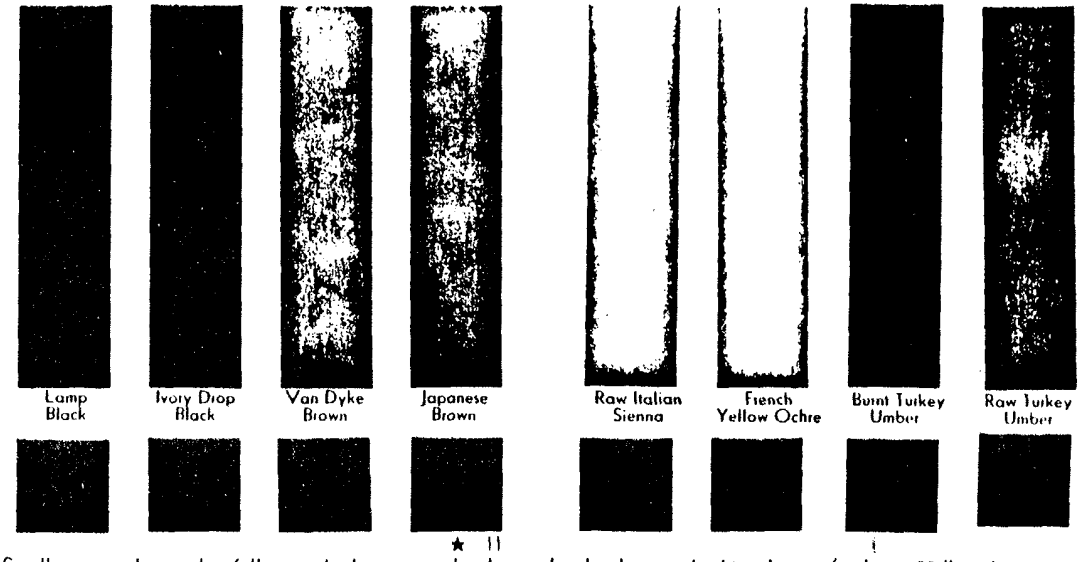
A clean brownish yellow very useful in producing attractive brown shades. Tobacco Brown and Antique Brown are obtained by combining with Venetian Red and Black. Not as translucent for glazing as Raw Italian Sienna.

SHERWIN-WILLIAMS FIRST QUALITY



FOR TINTING HOUSE PAINT, ENAMEL, WALL PAINTS,

● GREAT STRENGTH, PURITY AND FINE GRIND MAKE THEM



Small squares show colors full strength. Large samples show colors let down with white, ½ pt. of color to 25 lbs. white.

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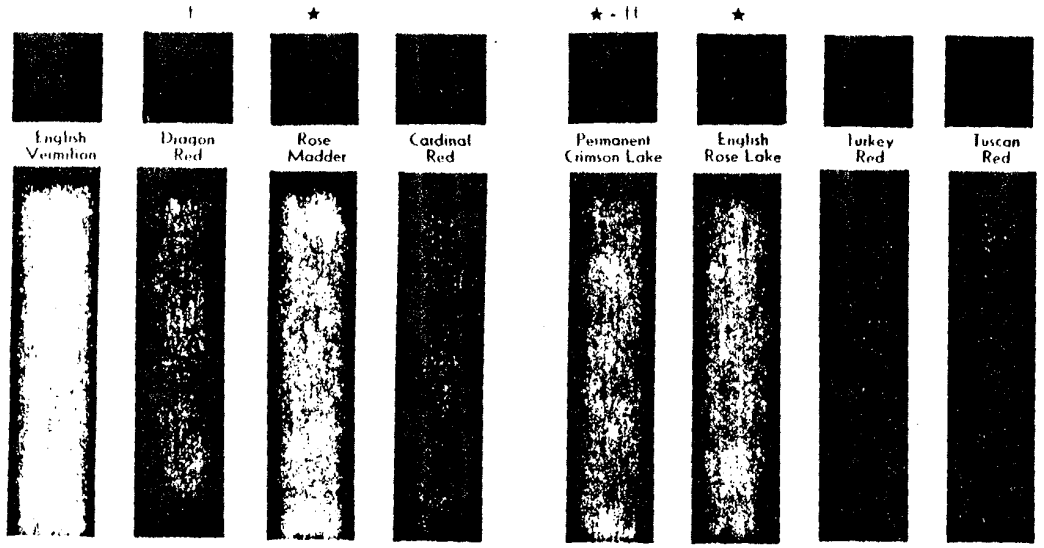
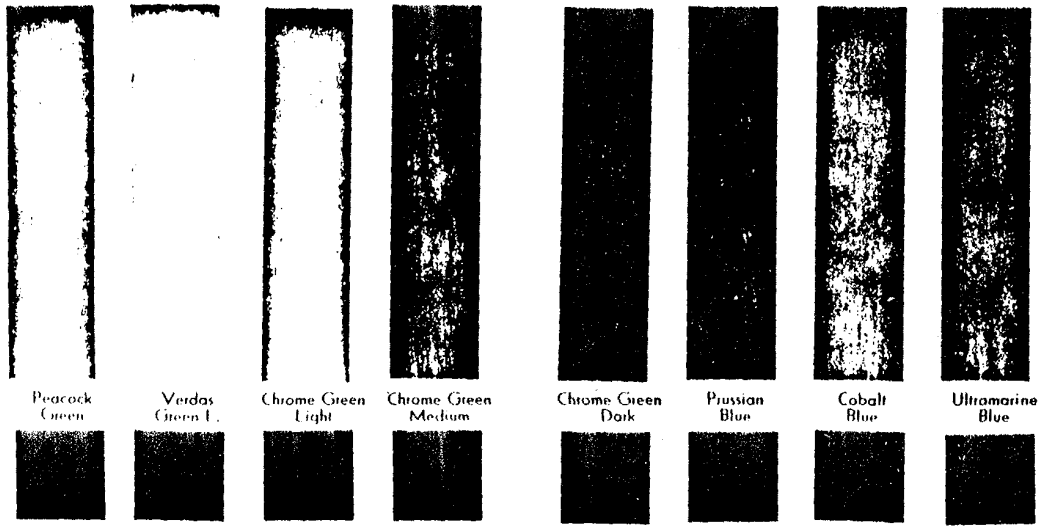
COLORS IN OIL



TIFFANY GLAZE, STENCILS, FINEST DECORATING
MORE ECONOMICAL AND SATISFACTORY FOR ALL TINTING



† In paste form only. †† In large and small tubes only. Colors marked ★ particularly suited to Tiffany Glaze Work.

INDIAN YELLOW LAKE
Particularly suited for use in glazing because it is the only yellow that is translucent. Use Chrome Yellows for tinting.

IVORY DROP BLACK
Although much below Lamp Black in tinting strength Ivory Drop Black is preferred where a pure jet black is required. It is of a brownish cast in tints. Is a good normal drying color.

JAPANESE BROWN
The most popular brown for glaze work, clean and attractive and combines easily with other colors for tiffany blends.

LAMP BLACK
Strongest tinting strength. Tints of a blue gray tone By nature slower drying, requiring use of more drier. Use as a sash color because of superior opacity.

ORANGE LAKE
Most attractive for glazing and stencil work. Use Chrome Yellow Orange for tinting.

VERDAS GREEN LIGHT
Verdas Green Light gives attractive shades of emerald green which cannot be obtained with chrome green, and which are similar to those made with Paris Green. It is, however, non-poisonous, and is fast to light, giving very permanent shades, both of which qualities are very desirable in a green pigment.

PEACOCK GREEN LAKE
Provided for a green glaze, Chrome Greens being too opaque for this purpose.

PERMANENT CRIMSON LAKE
The finest red for glazing, stencil and mural work. Rich in tone and with great tinting strength.

PRUSSIAN BLUE
Has good tinting strength and clearness of tone. Has a greenish hue and is suitable for producing Peacock Blue shades and greens but should not be used for obtaining purple tints with red. Quite clear and translucent when used thin or in glaze. The Blue to use on exterior work.

RAW ITALIAN SIENNA
Preferred for use with Chrome Yellow Light for Cream and Ivory tints. Combines with Chrome Yellow Medium for soft, rich Colonial Yellow. Used for warming gray tints. Makes a pleasing oyster white with Raw Umber and White. Is effective as a glaze color.

RAW TURKEY UMBER
Extensively used in toning down bright tints. Added to Chrome Green Light to produce Moss Green and Bronze Green Effective as an over-glaze for antique finishes. A strong drying color because it contains manganese.

ROSE MADDER
Particularly suited for glazing. Yields clean pink tints.

TURKEY RED
Has good opacity and tinting strength which makes it desirable for light tints for wall paint and enamels. Also used straight for sash color. Used for toning ground colors, grays and browns.

TUSCAN RED
Develops pleasing mauve tints. Used by many painters as a sash color.

ULTRAMARINE BLUE
Not as powerful in tinting as Prussian Blue but indispensible because its "reddish" hue makes it suitable for use with Rose Lake for the violet tints. Suitable for glazing. Use Prussian Blue for Exterior tinting.

VAN DYKE BROWN
Yields pleasing taupe shades. Gives a good mahogany tone glazed over Burnt Sienna makes a beautiful verde antique glazed over Pale Green. Makes an excellent Walnut or Dark Oak Stain over Pine.

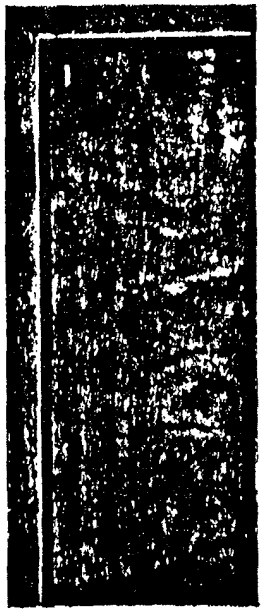
0007-SWP-000002943

SHERWIN-WILLIAMS WOODCRAFT STAINS . . . .

. . . . PENETRATING OIL TYPE—FOR INTERIOR SURFACES—NEW UN-FINISHED WOOD

1. Woodcraft Stain Maple on maple.
2. Woodcraft Stain Moss Green on firwood.
3. Woodcraft Stain Walnut on birch.
4. Woodcraft Stain Golden Oak on firwood.
5. Woodcraft Stain Dark Mahogany on birch.
6. Woodcraft Stain Weathered Oak on plain oak.
7. Woodcraft Stain Adam Brown on figured gum.
8. Woodcraft Stain Dark Oak on quarter sawed oak.

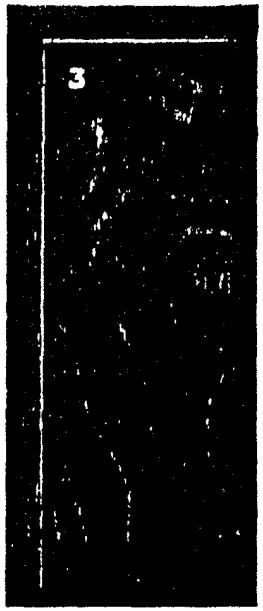
Maple on Maple



Moss Green on Firwood



Walnut on Birch



Golden Oak on Firwood



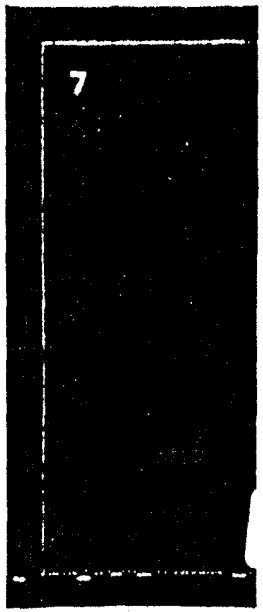
Dark Mahogany on Birch



Weathered Oak on Plain Oak



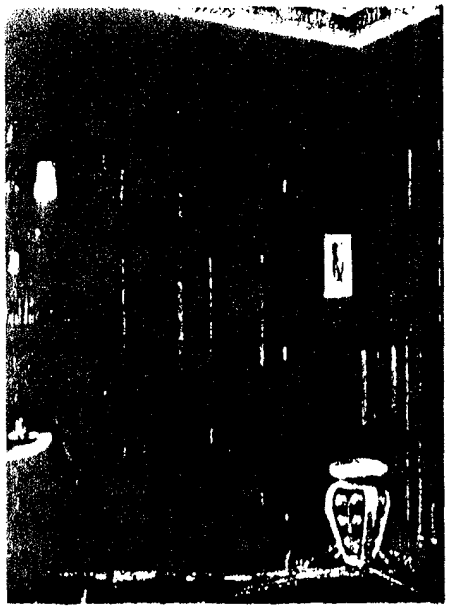
Adam Brown on Figured Gum



Dk. Oak on Quarter Sawed Oak



You Buy Wood Stain for a Lifetime—Buy the Best



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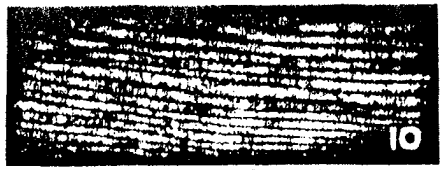
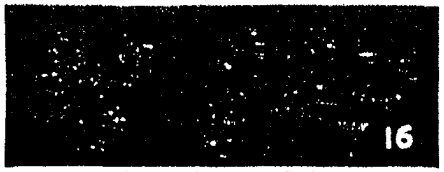
Dark Oak on Oak



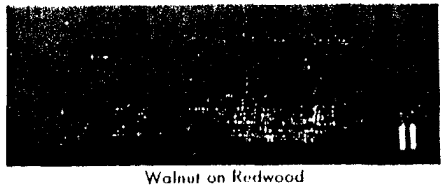
Weathered Oak on Oak



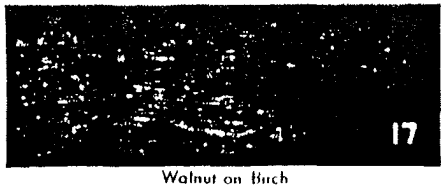
Moss Green on Redwood



Dark Mahogany on Birch



Walnut on Redwood



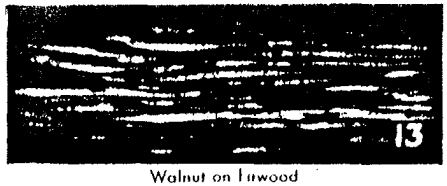
Walnut on Birch



Dark Oak on Yellow Pine



Golden Oak on Birch



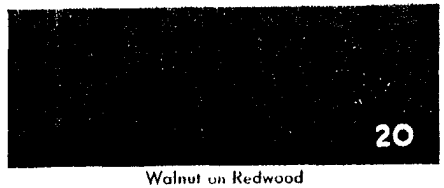
Walnut on Firwood



Moss Green on Redwood



Moss Green on Redwood



Walnut on Redwood

9 DARK OAK ON OAK
One part of stain - 8 parts Reducer.

10 MOSS GREEN ON REDWOOD
One part stain 12 parts Reducer Toner S-W Flat-Tone Silver Gray.

11 WALNUT ON REDWOOD
One part stain 4 parts Reducer Toner S-W Flat-Tone Silver Gray.

12 DARK OAK ON YELLOW PINE.

13 WALNUT ON FIRWOOD

14 MOSS GREEN ON REDWOOD
One part stain 8 parts Reducer.

15 WEATHERED OAK ON OAK
One part stain 1 part Reducer Toner S-W Flat-Tone Silver Gray.

16 DARK MAHOGANY ON BIRCH
One part stain - 1 part Reducer.

17 WALNUT ON BIRCH
One part stain - 1 part Reducer.

18 GOLDEN OAK ON BIRCH.

19 MOSS GREEN ON REDWOOD
One part stain 12 parts Reducer.

20 WALNUT ON REDWOOD.

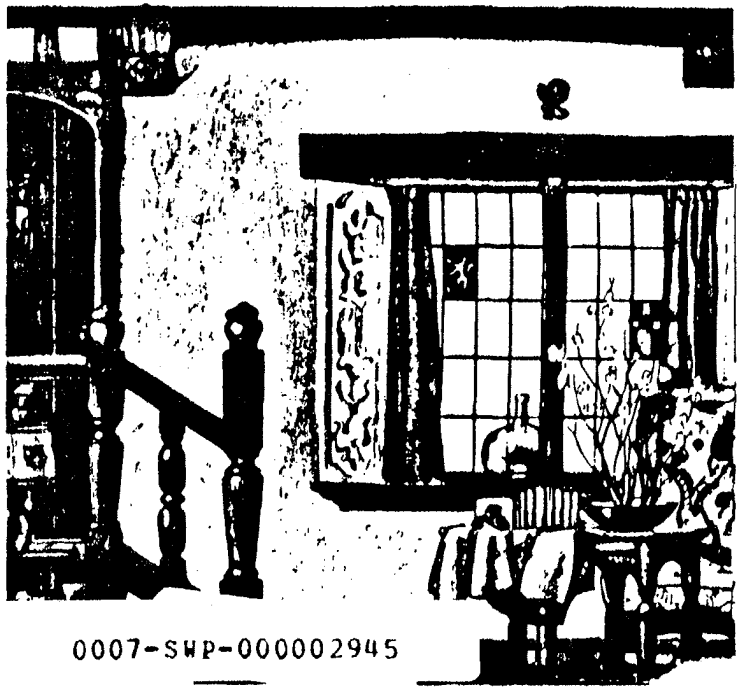
STAINING NEW WOODWORK

PENETRATING OIL STAINS . . . .

S-W WOODCRAFT STAINS

- For both hard and soft woods
- Richer, cleaner staining
- Do not raise the grain
- Colors not obtainable in ordinary oil stains
- Easily applied—wipe when desired for uniformity

STAINS MODIFIED WITH
WOODCRAFT STAIN REDUCER
ON VARIOUS WOODS



Woods reveal their beauty when correctly stained.

0007-SWP-000002945

SHERWIN-WILLIAMS ARCHITECTURAL ENAMELS . . . .



S-W OLD DUTCH ENAMEL

FOR BOTH INTERIOR AND EXTERIOR FINISHING

- No finer, higher quality enamel made.
- Satisfaction in having the best WHEN—in actual years of service Old Dutch costs less than ordinary household enamels.
- Use it outdoors as well as indoors.
- Not a fast-dri enamel BUT the utmost in durability.

You are not being extravagant when you buy S-W Old Dutch Enamel which costs more per gallon than some enamels because, here's what you get in a can of Old Dutch Enamel:

1. Longer life much greater durability actually costs less, measured by the length of service practically a lifetime without refinishing.
2. Finer appearance you couldn't buy a finer enamel finish at any price.

Old Dutch Enamel is made of the highest quality pure zinc oxide for pigment. The full-bodied liquid is linseed oil, crushed in our own linseed oil mill, then purified, aged and given a long, costly refining process which brings it to a heavy body which gives us the deep-tone, porcelain-like coating that simply cannot be imitated by lower priced finishes.

WHERE TO USE OLD DUTCH ENAMEL

On outside doors and entry ways on porch columns and rails on porch and lawn furniture on interior window sills, to resist sun, weather and moisture on interior woodwork trim for quality for economy.



You wouldn't hesitate to pay $2.00 more for a carpet for a room or for a chair you like better for window drapes that would make your room look better you would pay the difference and enjoy the thrill of having a more beautiful room long after the price was forgotten. It probably might cost you slightly more to do a large living room, bath or bedroom in Old Dutch than it would in a low priced enamel. BUT for years after you used the Old Dutch you'd still be saying "I'm glad I did!"

S-W ENAMELASTIC

- Whitest of white enamels.
- Oil-type enamel—deep-toned.
- No sagging—no brushmarking.
- The finish you love to touch.
- Combines economy with quality.

Enamelastic owes its astonishing whiteness, its ease of brushing and its lower cost to a modern formulation developed by Sherwin-Williams.

Designed essentially to develop economically, the beauty and fulness, found only in oil-type enamels. Intended to be used where maximum resistance to weather exposure is not required, Enamelastic does not require the more costly pigment formulation employed in Old Dutch Enamel.

Enamelastic is not a fast-dri enamel and, because it may be applied in as heavy a coat as desired, 6-8 hours is usually required to dry dust free. At least 48 hours should be allowed of normal drying before recoating.

A 4-inch brush may be used when applying Enamelastic to wall surfaces. It spreads with remarkable ease, has a hiding power to cover dark or discolored surfaces not found in ordinary varnish-type enamels.

Stay-whiteness is a remarkable feature of Enamelastic due to the marvelous full-bodied refined linseed oil which comprises the entire liquid portion of the enamel and due, also, to the modern lithopone pigment made in our own plants for use in Enamelastic.

S-W FLAT-RITE ENAMEL UNDERCOATER

Flat-Rite should be used for the foundation coats under both Old Dutch Enamel and Enamelastic. Never use a flat wall paint for an enamel undercoater, it is not intended for such use and is not suitable (1) flat wall paints and ordinary undercoaters do not have the enamel-fineness of grind found in Flat-Rite; (2) these paints also do not possess the tight impervious film needed to hold out the enamel to its complete fulness when enamel is applied over a poor undercoater, spotty, streaked drying usually results which is no fault of the enamel coat.

ADVANTAGES OF FLAT-RITE: Minimum of brushmarking, a satiny smoothness no sandpapering needed except to "knock off nibs" or dust specks, extreme fine grinding permits adding Flat-Rite to the enamel to produce an egg-shell gloss, where desired.

0007-SWP-000002946



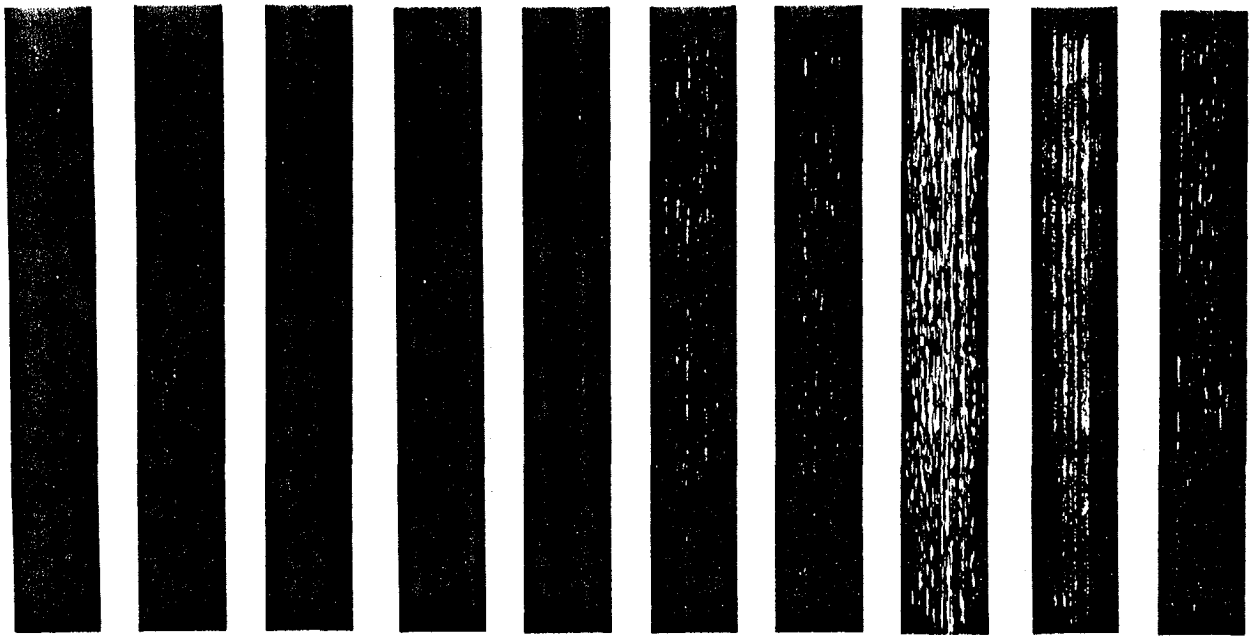
Oil Stains are well suited to knotty pine and all softwoods.

STAINING WOOD FLOORS—EXTERI

NEW OR UNFINISHED SOFT

S-W OIL STAIN—NON-FADING—

- Lowest cost dependable wood stain
- Requires no shellac or sealing coat
- Can be wiped for shaded panels
- Ideal for softwood trim of uneven hardness
- Recommended for staining exterior trim



*Rich Mahogany | *Dark Mahogany | *Brown Mahogany | Walnut | Colonial Oak | Dark Oak | Light Mahogany | Light Oak | Silver Gray | Moss Green

NOTE: Various woods cause stains to appear differently Always try the stain on sample of the wood first.

* Requires sealing with shellac before varnishing.

Oil Stain S
stain and to

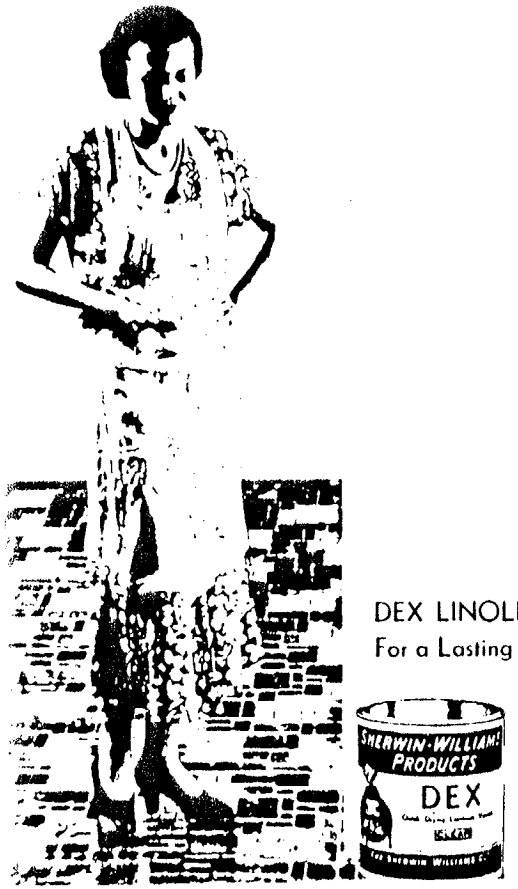


0007-SWP-000002947

PROTECT YOUR LINOLEUM . . . .

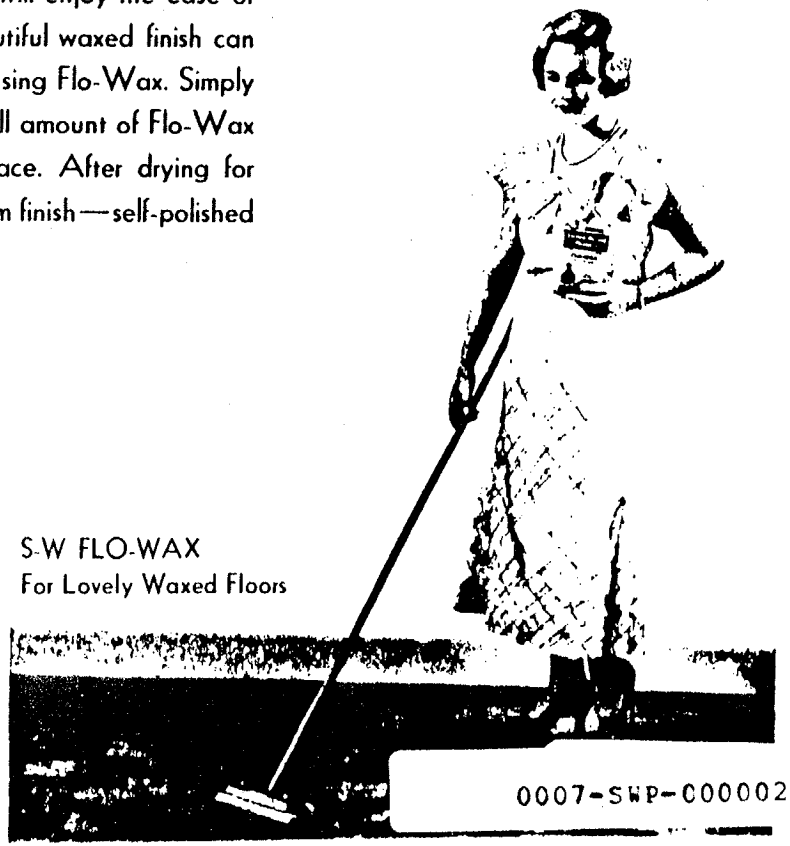
If your choice is the protection and durability of a hard, tough, elastic, wear-resisting varnish, use DEX LINOLEUM VARNISH. It not only protects the pattern from wear but prevents dirt from grinding into the surface. It is easy to apply and easy to keep clean. Scrubbing is unnecessary—simply wipe up the floor with a damp cloth. Dex Linoleum Varnish is pale in color and causes a minimum of discoloration on the lightest patterns. Dries in four hours.

If your preference is a wax type of finish you will enjoy the ease of application and the speed with which a beautiful waxed finish can be obtained without rubbing or polishing by using Flo-Wax. Simply moisten the applicator with water, pour a small amount of Flo-Wax on the floor and go over your linoleum surface. After drying for about 20 minutes the surface will have a uniform finish—self-polished—ready for service.



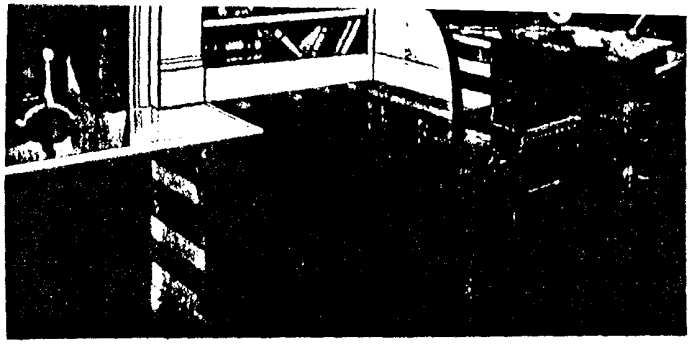
DEX LINOLEUM VARNISH
For a Lasting Varnish Finish

You will find cleaning your linoleum floor can be done easily and quickly.



S-W FLO-WAX
For Lovely Waxed Floors

0007-SWP-000002948



RESTORE WORN AND FADED WOODWORK FURNITURE AND FLOORS WITH *S-W* FLO-LAC

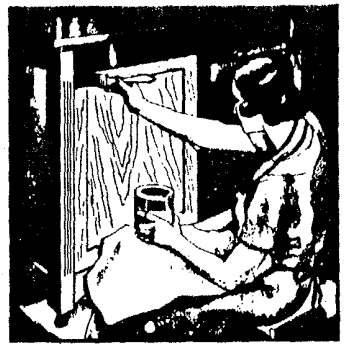
FLO-LAC SUGGESTIONS

Walnut chairs, bookcases, tables

Mahogany beds, dresser, buffet

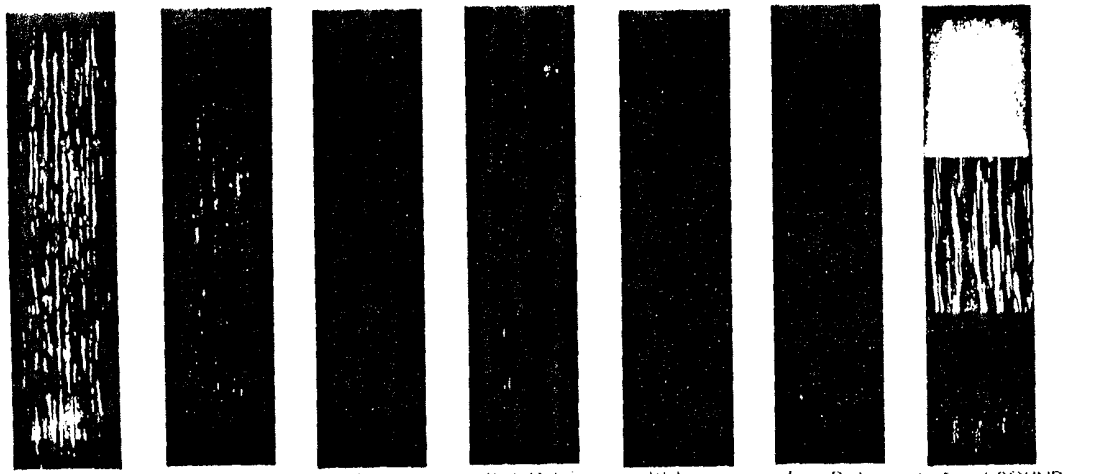
Dark Oak floors display rugs better

Light Oak—bright sunny bedrooms



- Stain and Varnish at same time
- Restores faded woodwork
- Makes light finishes match walnut and mahogany pieces
- Water does not harm Flo-lac
- Exceedingly tough and durable
- Rapid Drying
- Easy to apply

STAINS AND VARNISHES IN ONE OPERATION



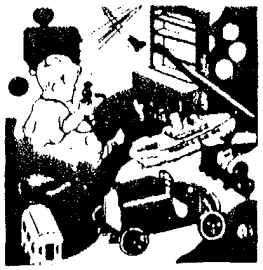
Light Oak | Golden Oak | Mahogany | Dark Oak | Walnut | Extra Dark Mahogany | 1st Coat GROUND 2nd Coat GRAINING PREPARATION 3rd Coat LIGHT OAK

COVERS APPROXIMATELY 500 square feet per gallon ONE COAT

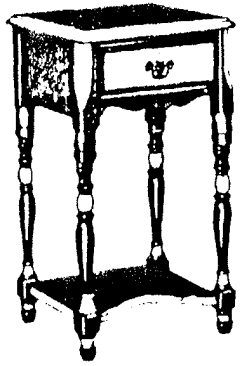


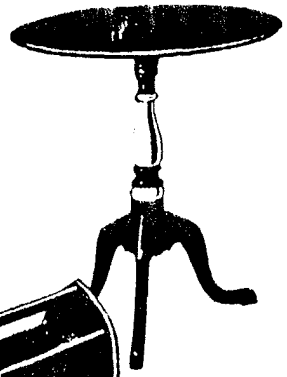
0007-SWP-000002949

"ROGERS" BRUSHING LACQUER











DRIES WHILE YOU WAIT

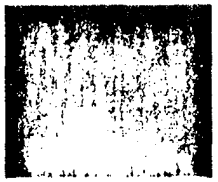
- Anybody can apply it
- For leather, cloth, wood, metal
- Dries hard, excellent durability
- Handy, dependable, pleasant to use.

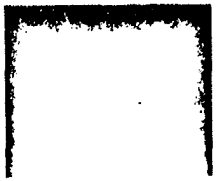

Pastel Blue

Ivory


Platinum

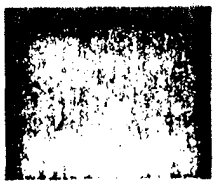

French Gray


Orchid


Indian Yellow


Lettuce Green


Sahara Sand


Luxine Green


Orange


Rich Blue


Cinnamon Brown


Jade Green


Chinese Red


Carmine


Forest Green

ALSO BLACK, WHITE AND CLEAR WATER WHITE

COVERS APPROXIMATELY 600 square feet per gallon ONE COAT

0007-SWP-000002950

ROOF REPAIRING—*SHERWIN-WILLIAMS* ROOF PAINTS AND CEMENTS

EBONOL—Glossy black utility paint for metal and tar paper or composition roofs (not wood)

LIQUID ROOF CEMENT (RED, GREEN, BLACK)—Spread with roofing brush. STAYS ELASTIC

ELASTIC ROOF CEMENT (RED, GREEN, BLACK.)—Spread with trowel. Fills holes and flashings—vertical surfaces.



Applying Ebonol

CORRUGATED, GALVANIZED IRON AND TIN

PAINTING

Apply one heavy coat of S-W Ebonol.

PATCHING

If the roof leaks, patch the large holes with S-W Elastic Roof Cement. Repair all flashings—apply Elastic Roof Cement ¼ inch thick. Then apply coat of cement to the entire surface. Use either Liquid or Elastic Roof Cement, depending upon condition of roof.

COVERING CAPACITY on this surface:

EBONOL—150 to 175 square feet per gallon.

LIQUID ROOF CEMENT—100 square feet requires 1 to 1½ gallons.

ELASTIC ROOF CEMENT—100 pounds covers approximately 250 square feet ⅛ inch thick.

NOTE: Use Ebonol Reducer to clean Ebonol brushes—also to thin Ebonol and hasten drying.

TAR PAPER, PITCH and COMPOSITION

PAINTING

Sweep off all loose mat rial. If the roofing has not dried out, apply one heavy coat S-W Liquid Roof Cement.

For dried out roofing, first prime with a generous coat of Ebonol. Then apply one full coating Liquid Roof Cement.

Liquid Roof Cement not intended for any kind of shingle roof.

PATCHING

Fasten all loose flashing and cover with ⅛ inch coating of Elastic Roof Cement.

Large holes—patch as follows: Coat edges around hole with Elastic Roof Cement. Then cut out piece of tin, roofing material, etc., larger than the hole, lay over hole and cover entire surface with Elastic Roof Cement.

REPAIRING GUTTERS

If gutters are corroded, apply ⅛ inch coating of Liquid Roof Cement with stiff 4-inch brush.

Repair holes in gutters by same method described FOR PATCHING TAR PAPER and COMPOSITION surfaces.

REPAIRING FLASHES—Common cause of leaks

Fasten loose flashing. Coat with Elastic Roof Cement ¼ inch thick.

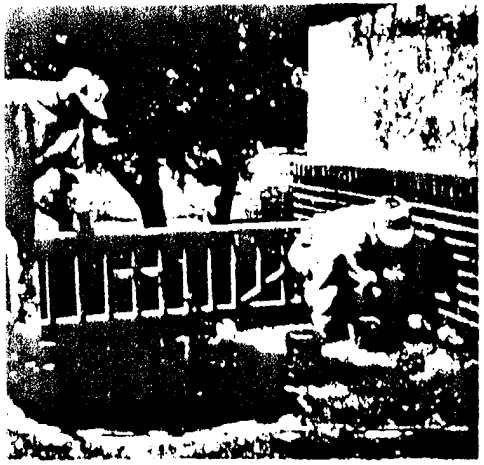
REPAIRING VALLEYS

Where valleys are in fairly good condition apply Liquid Roof Cement. For badly worn valleys, cut strip of 45-pound felt, tin, composition, etc. Coat one side ¼ inch thick with Elastic Roof Cement, lay over surface to be repaired (cemented side down), then cover the repair with heavy coat of Elastic Roof Cement.

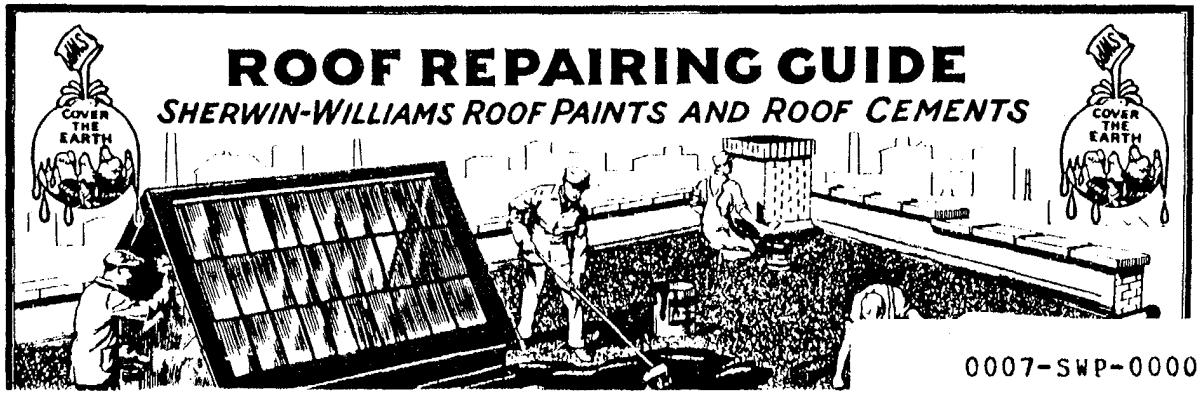
COVERING CAPACITY ON THIS SURFACE

LIQUID ROOF CEMENT—approximately 75 square feet per gallon.

ELASTIC ROOF CEMENT—250 square feet smooth surface ⅛ inch thick per gallon.



Liquid Roof Cement (left)
Elastic Roof Cement (right)



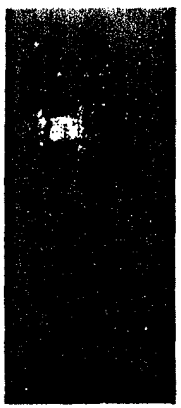
0007-SWP-000002951

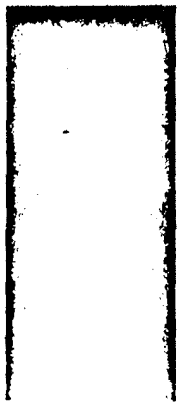


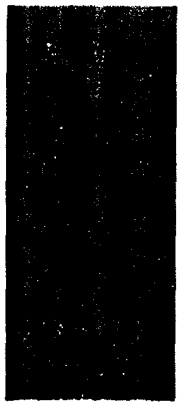
PAINTING BARNS—GARAGES—WAREHOUSES ETC.

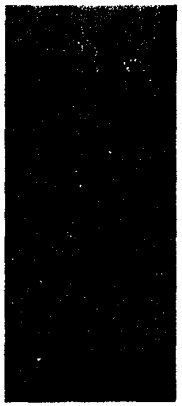
SHERWIN-WILLIAMS COMMONWEALTH PAINT

- Utmost in Paint protection at the lowest possible price
- Best known barn paint
- Prosperous farms well painted
- Adds to value of property
- Distinctive colors
- Durable — retains good appearance
- Profitable to apply in slack season

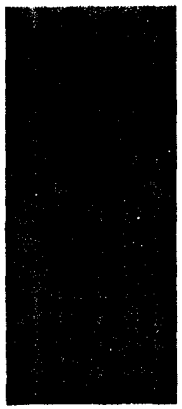

Gray


Light Yellow

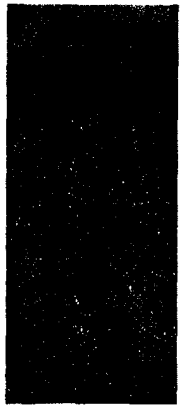

Orange Yellow


Red

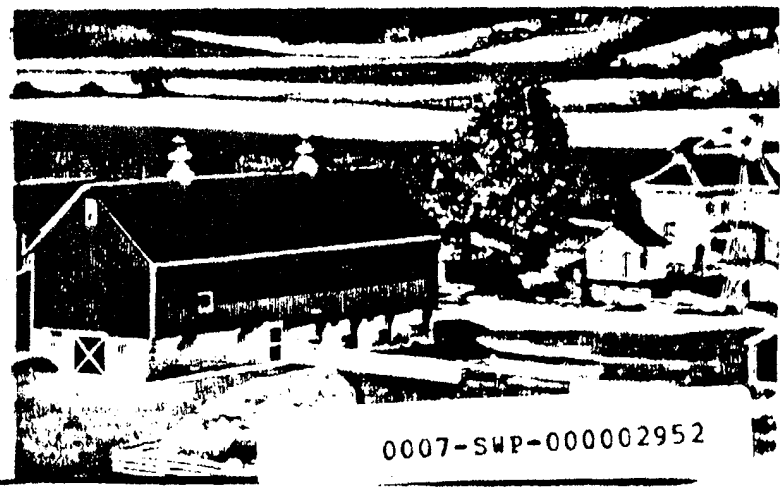

Brown


Dark Green


Ivy Green


Olive Green

COVERS APPROXIMATELY 250 square feet per gallon TWO COATS



0007-SWP-000002952



S W OPEX POLISH—Cleans and Polishes

SHERWIN-WILLIAMS AUTO SPECIALTIES

• AUTO ENAMEL— makes the car like new

As smooth as a new-car finish—no brushmarks—rich mirror-like gloss. Auto Enamel goes on so easily it's fun to use. One coat covers any smooth, clean metal surface. Stylish up-to-date colors—dry to touch in 2 hours—hard enough to use in 8 hours under ordinary conditions.

• FLAXOAP—pure linseed oil soap

So gentle it does not chap the hands but thoroughly efficient for the car and garage. "Car-tinkering grease" is quickly removed from hands by rubbing in pure Flaxoap jelly and rinsing in warm water.

• AUTO TOP DRESSING

Easily and quickly applied—no brushmarks or laps—dries dust-free in an hour ready for service. A good looking black—in egg-shell lustre. Waterproofs the fabric—prevents drying out—adds greatly to appearance of the car.

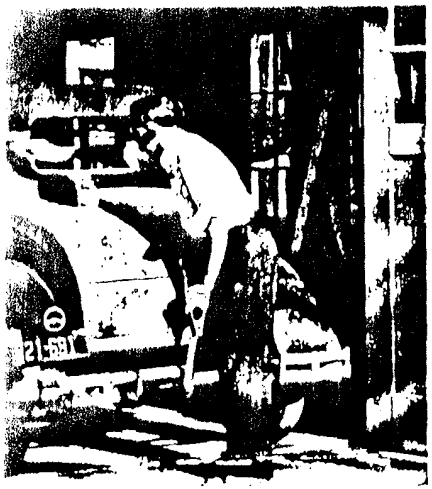
• OPEX POLISH

For both lacquer and new synthetic auto finishes. Removes road film and weathered pigment. Finish easily cleaned and brought to a waxed polish that protects from weather. Can be used regularly without harming or cutting through the finish.

• TOUCH-UP BLACK—brush in the can

Lacquer type finish—blends in with finest black finishes—can be rubbed and polished if desired. Fine full gloss—spreads leasily without brushmarks—brush always ready in the can—can be applied without changing clothes—dries without delay.

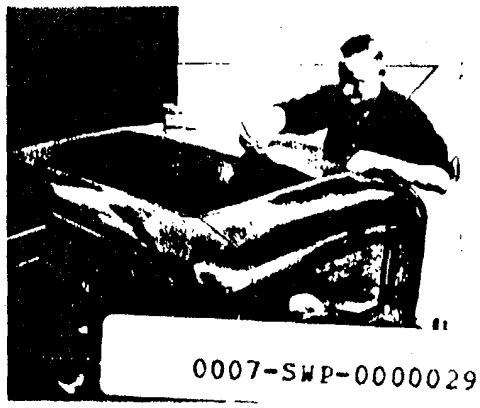
S W AUTO ENAMEL makes the car like new





A handy can of Touch Up Black

S-W AUTO TOP DRESSING



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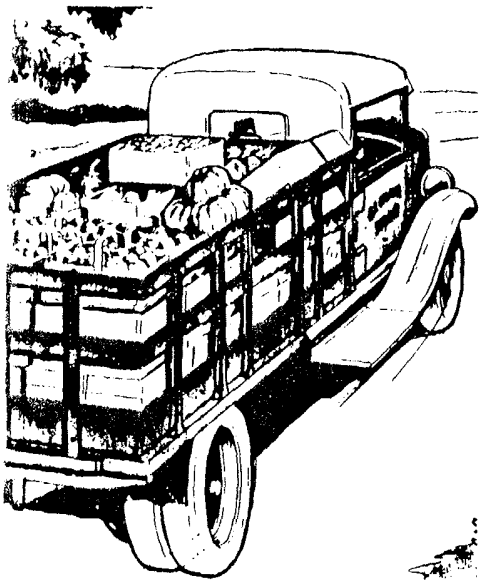
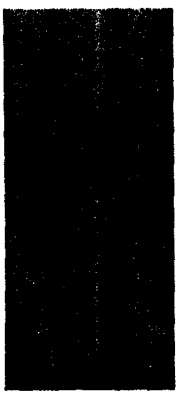


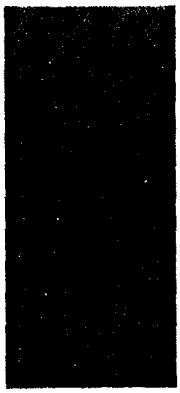
PAINTING WAGONS—TOOLS—IMPLEMENTS—TRACTO

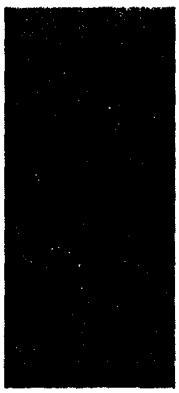


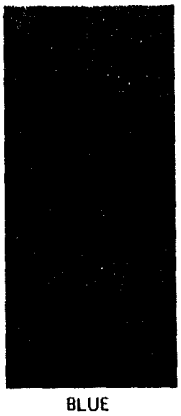
SHERWIN-WILLIAMS
WAGON AND IMPLEME

This is an enamel type finish that paint and wears like iron." Gives able service without a lot of fuss!


BLACK


GREEN


GRAY


BLUE


YELLOW



- A 50c can of paint protects a $100 tool!
- Painting equipment is the best kind of thrift
- Paint identifies your equipment
- Neglect—not use—destroys equipment
- Designed to withstand hard service.

COVERS APPROXIMATELY 500 Square Feet ONE COAT.





CLEANING AIDS . . . .

SHERWIN-WILLIAMS



S W POLISH-OL



S W FLOOR-WIPE

- **FLAXOAP . . .**
  pure linseed oil soap

  Does not chap the hands—recommended for cleaning varnished floors, woodwork, windows, glassware, etc. Excellent general cleaner women have used and liked for years.

- **POLISH-OL . . . for finest furniture**

  Cleans and polishes varnished, lacquered or enameled furniture and woodwork. Leaves dry brilliant polish that does not show greasy "blaom" or fingermarks.

- **FLO-WAX . . . self polishing floor wax**

  Simply spread it on with a cloth or applicator. It's dry in 20 minutes ready for use . . . no rubbing . . . no polishing. For finished floors or linoleum.

S W FLO WAX and APPLICATOR



- **PREPARED WAX . . . superior paste wax**

  A harder drying wax with better appearance and better wear. Rubs easily to a beautiful polish without special equipment or tiresome effort. A quality product in every way.

- **FLOOR-WIPE . . . for the daily dust mop**

  Helps the housewife make the daily dusting of finished floors a simpler task. Handy, convenient, goes a long ways.

- **BRAS-BRITE . . . really cleans metal**

  The new popularity of brass and copper articles calls for Bras-Brite which brings out hidden beauties in metal craft. Easy, quick and satisfactory to use.

S W FLAXOAP



0007-SWP-000002955



KROMIK METAL PRIMER

KROMIK METAL PRIMER

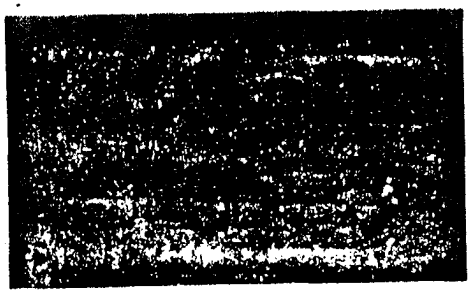
For priming metal surfaces—excepting galvanized iron. Our very best recommendation for use on all structural steel, bridges, exposed metal about houses and buildings. Intended to be used under various finishing coats such as Metalastic, SWP, etc.



GALVITE, (Galvanized Iron Primer)

GALVITE—Galvanized Iron Primer

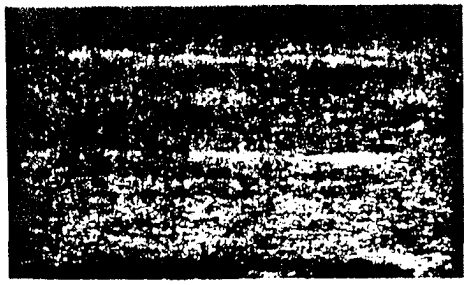
Scientifically made primer to prevent the peeling of paint common to most jobs of painting galvanized iron. Prevents the corrosion of the zinc coating which takes place under ordinary paint coatings. Can be used under Metalastic or SWP finishing coats—thoroughly economical.



ALUMINUM PAINT

ALUMINUM PAINT

Best quality bronze in a weather-resisting liquid of Sherwin-Williams own make. It is a practical, attractive finish for metal surfaces where a silver finish is desired.



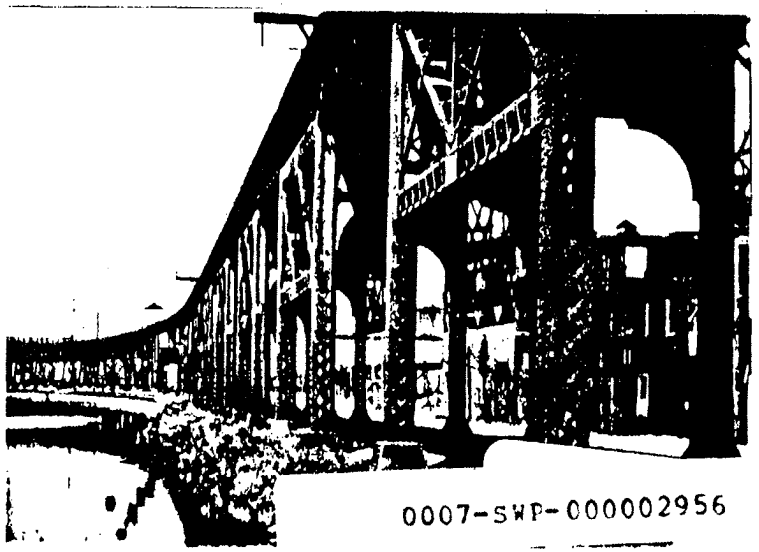
LIQUID GOLD

LIQUID GOLD

A high quality ready-mixed gold finish for interior radiators, pipes and other metal surfaces subjected to considerable wear and the heat of radiators. Practical and economical.

SHERWIN-WILLIAMS
METAL FINISHES

(See S-W Metalastic—page 69)



0007-SWP-000002956

S-W CRACK AND SEAM FILLER

An elastic composition for filling cracks, crevices and seams in old and new floors. Does not shrink or dry up like putty or many other so-called crack and seam fillers on the market. Can be applied with either the palm of the hand or a putty knife. Makes a smooth surface over which to apply either paint or varnish. It is more bulky than other similar products and is more economical to use. Method of using makes accurate covering capacity impossible to furnish. Comes in "natural" color.

S-W EXOLVENT

This is a modern paint and varnish thinner which can be used with definite advantage instead of turpentine—except where turpentine is absolutely necessary. (1) It costs less than turpentine; (2) Odor of turpentine bothers many people—Exolvent has no objectionable odor; (3) Evaporates completely without any sticky residue—an advantage in cleaning brushes; (4) Comes in sealed cans under S-W Label—dependable quality.

S-W FLAT BLACK

For producing a dull black wrought iron finish on wood, metal or composition surfaces. Easy to apply. Covers approximately 700 square feet per gallon.

S-W STOVE PIPE AND IRON ENAMEL

For finishing stove pipes, grates and similar iron surfaces subjected to heat. Apply while surface is slightly warm, let dry 24 hours before heating to assure freedom from smoking. Approximately 800 square feet per gallon.

S-W GLAZ-KALK

An elastic caulking compound which never becomes hard or brittle. It seals, fills, and repairs cracks in all types of materials such as wood, stone, stucco and brick, preventing penetration of moisture, dust and wind. Generally applied with any standard caulking gun but can be knifed in by hand, as well. Makes buildings warmer in winter, prevents damage to interior due to rain or snow penetrating partitions. Comes in Black, Gray, Cream, Brown, Red, Green and White.



MANY USES FOR S-W GLAZ-KALK



S-W PASTE WOOD FILLER

Wood filler is applied to such open-grain woods as oak, chestnut, walnut or mahogany to fill the open pores of the wood before varnishing. This levels the surface so that the varnish does not sink in and result in an uneven finish. So-called "liquid fillers" are not recommended. They dry brittle and crack. S-W Paste Wood Filler, thinned to brushing consistency with S-W Exolvent or turpentine is furnished in Natural Oak, American Walnut, Golden Oak or Brown Mahogany, Mahogany and Transparent. They are intended to be applied AFTER the wood stain (if any) and allowed 24 hours for drying. One pound, thinned as directed, covers approximately 40 square feet.

S-W PLEASURE CRAFT FINISHES

Sherwin-Williams manufactures a complete line of finishes for motor boats, launches, sea sleds, yachts and all types of craft, both pleasure and commercial. These comprise the following, and color cards will be gladly furnished: Hull Paints, Bottom Paints, Deck Finishes, Cabin Finishes, Engine Enamels, Bilge Paints, Marine Aluminum and Marine Spar Varnishes. Special finishes are provided to protect the vessel against the various marine growths common to both fresh and salt water shipping.

S-W SCREEN ENAMEL

For renewing old screens and preventing rust. Does not clog up the mesh. Can be used for both wire and frames. Dries hard and glossy—does not have any stickiness to hold the dust. One quart will coat screens of the average 8-room house, one coat. Comes in Black and Dark Green.

S-W TAXITE—Paint and Varnish Remover

(Liquid and Semi-Paste)

A safe, effective product that makes it easy to remove old paint, varnish or lacquer finishes. Applied to the surface it softens the old finish quickly so that it can be lifted off without effort or injury to the wood using a dull putty knife or small vegetable brush. Comes in both regular liquid form and in semi-paste consistency both of which are very effective removers. After Taxiting, wipe surface clean with turpentine before applying new finish.

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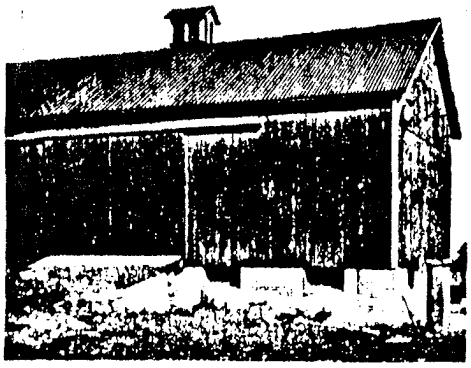


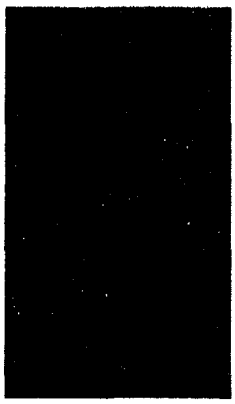


SHERWIN-WILLIAMS R & B UTILIT

- A SPLENDID GENERAL PURPOSE PAIN



BROWN



RED



GRAY SLATE

COVERS APPROXIMATELY 500 square feet per gallon ONE

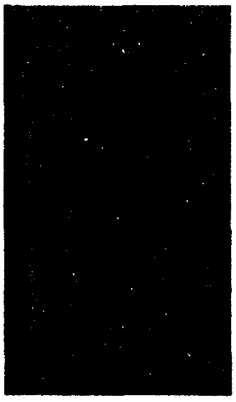
SHERWIN-WILLIAMS METALASTIC

- THE ALL-AROUND METAL PROTECTIVE PAINT . . . .



BLACK

GRAY



GREEN



BROWN

COVERS APPROXIMATELY 600-700 square feet per gallon ONE COAT, flat surfaces.

3¼ tons per gallon, one coat on bridges. 3 tons per gallon, one coat on buil



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SHERWIN-WILLIAMS ZILO ZINC-LEAD-OIL

Zilo is the modern paint pigment, of highest quality, made by Sherwin-Williams to give the painter a paste paint possessing the basic advantages found in SWP Sherwin-Williams House Paint.

Zilo is guaranteed to contain nothing but strictly pure white lead carbonate, white lead sulphate and zinc oxide, ground in pure refined linseed oil. (Pure turpentine is included in the Zilo furnished in soft paste consistency.)

The white lead carbonate used in Zilo is S-W ODP White Lead—which may also be bought separately — the finest quality white lead possible to produce.

COMPOSITION OF LIQUID

Refined linseed oil	100%

COMPOSITION OF PIGMENT

Lead carbonate	66%
Lead sulphate	9%
Zinc Oxide	25%
	100%

CONTENTS OF PACKAGE BY WEIGHT

Pigment	90%
Liquid	10%
	100%

There are several well-defined advantages Zilo brings to the painter who uses paste paint to "mix his own."

These advantages are obtained through fortifying white lead carbonate by grinding it together with S-W OZLO. Ozlo is pure white lead sulphate in intimate chemical union with pure zinc oxide so that the white lead and the zinc oxide are, in actuality, one single pigment.

How Does S-W OZLO Fortify White Lead Paint?

1. RESISTS ATMOSPHERIC DISCOLORATION

White lead carbonate, used alone, is readily affected by sulphur fumes present in the air, even in residential districts — wherever there is natural gas or wherever coal is burned. A chemical reaction occurs in which white lead carbonate is changed to black lead sulphide.

White lead SULPHATE used in making Ozlo is not readily affected by these conditions — and zinc oxide is not affected at all.

Because Zilo is fortified by OZLO it retains its whiteness longer than straight white lead (carbonate) paint and tints made with Zilo retain their character and clarity much longer.

2. BETTER WEATHERING CHARACTERISTICS

Progressive painters are now familiar with the benefits derived when white lead paint is "tempered" with zinc oxide. We list them for reference:

1. Control to reduce severity of chalking.
2. Elimination of characteristic lead "check."
3. Smoother paint film—better retention of gloss.
4. Finer general appearance—due to freedom from erosion or "washing."
5. Takes more oil than lead — greater opacity permits greater spread.
6. WASHABILITY—Zilo washes clean with soap and water.

SHERWIN-WILLIAMS ODP WHITE LEAD

A strictly pure white lead ground in refined linseed oil.

Finer in texture, than any other white lead on the market.

Furnished in both regular paste and in soft paste consistency.

ODP White Lead is always found soft in the package and easy to work up.

Labor cost for preparing a batch of paint with ODP is consistently lower.

Made under strictest supervision in Sherwin-Williams own lead corroding plants. Modern processing, wet grinding are able to produce a more uniform particle size which not only causes the pigment to be easier to reduce from paste to brushing consistency, but makes a paint which painters like for its better behavior under the brush.

The ideal pigment to use wherever white lead is to be added to paint on the job.

Painters stiffen up white lead with bolted whiting for a superior grade of putty for filling nail holes in woodwork, etc.

SHERWIN-WILLIAMS LIQUID RED LEAD

Specially formulated to provide a superior red lead paint in ready mixed form. Remains in suspension in the package longer than the average paint of this type.

Liquid red lead is easily stirred and brought to proper brushing consistency and does not settle out objectionably while using.

Liquid red lead dries to a more elastic film than straight red lead in oil because of its controlled oxidizing action.

Easier to handle and brush than old-fashioned red lead paint and gives very satisfactory service, economically. Can be used for all purposes where a more costly red lead paint is specified with the exception of surfaces constantly submerged under water.

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SHERWIN-WILLIAMS WATER PAINTS . . . .

S-W CASENITE

THE PERFECTED WASHABLE KALSOMINE

Casenite is a water paint which not only produces a more beautiful tinted wall but is a finish that can actually be sponged off with soap and water to remove finger marks and soil.

Casenite contains a greater amount of casein binder than other paints of similar nature. This gives Casenite definite points of superiority:

1. It has greater durability—better washability.
2. It is self-sealing, requiring no special sizing coat.
3. It is odorless, both during application and when drying. Paste casein paints are generally bad offenders in this respect.
4. It keeps a wet edge longer—easier to cover large surfaces without laps.
5. Made with true paint pigments, ground WET with the casein binder on regular paint mills—no mere "dry mix" of pigments and binder. This makes Casenite easier to mix, makes it flow out with less brush-marking.
6. Casenite makes a smoother, tighter wall finish—does not rub off on the clothes.

S-W CASENITE POSITIVE COLORS

These are lime proof colors ground in casein. Intended for tinting S-W Casenite and S-W Bonding Cement Paint to special shades.
These colors are used also for sign work, posters and backgrounds because they have better durability than ordinary show card colors.

S-W ART COLORS

Come in 12 brilliant colors, also Black and White, the finest dry powder art colors possible to make. Particularly valuable for interior fresco decorating, for theatrical sign work, window signs and backgrounds. They are used extensively in kindergarten work, school and college art classes.

S-W WALL SIZE

This is a hot water wall size to be used in glue-sizing walls in preparation for kalsomining, a quality product affording economy and greater satisfaction than with ordinary glue sizes sold at lower prices.

S-W BONDING CEMENT PAINT

FOR EXTERIOR AND INTERIOR MASONRY WALLS, STUCCO, CONCRETE AND UN-GLAZED BRICK OR TILE

Comes in dry powder form to be mixed with water. A high percentage of cement is incorporated to give Bonding Cement Paint its quicker setting, its harder finish and its superior waterproofing properties.

S-W Bonding Cement Paint can be used to "dry up" damp or even wet basement walls. But it is not intended to be applied to "green" stucco until a week or more has elapsed for sufficient "curing."

Painters prefer S-W Bonding Cement Paint because other cement paints contain so much lime that burns and sore hands result which is not the case with S-W Bonding Cement Paint.

Comes in 8 attractive shades and in White. Ask to see color card.

S-W PATCHING PLASTER

Allows more time to work the material into cracks and breaks in the plaster. This makes it easier to get a smooth patch that can be painted or papered without being conspicuous. Does not shrink or swell in hardening. Easier to use than plaster paris.

S-W DECOTINT

WORLD'S FINEST COLD WATER KALSOMINE

Decotint has a velvety smoothness and greater opacity due to the true paint pigments used which are wet-ground on regular paint mills—no mere "dry-mix" of pigment and binder. 14 colors and white.

S-W KALSO

THE ECONOMICAL HOT WATER KALSOMINE

Kalso owes its fine quality to the use of more and higher quality binder, the wet-grinding of true paint pigments on standard paint mills and the accurate tinting to standards rigidly maintained. Finest quality, non-fading colors. 10 pastel tints and White. Ask to see color card.

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