

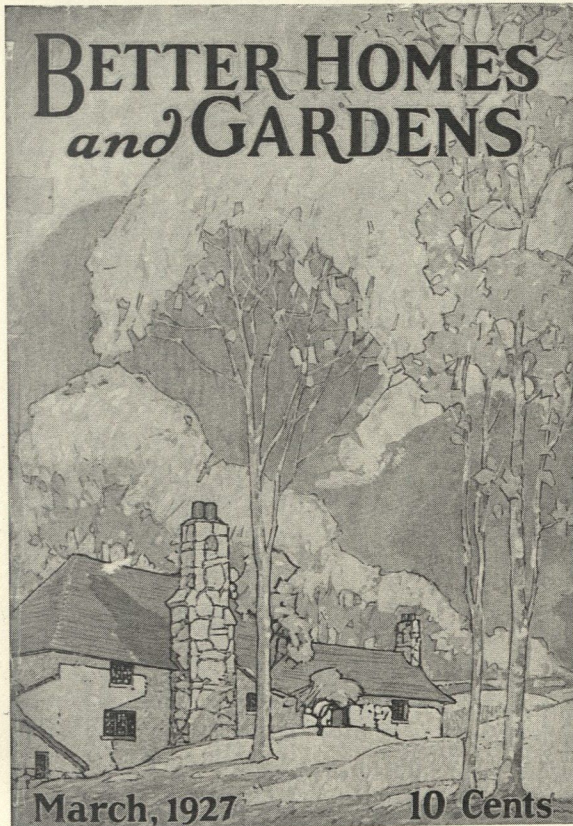
View from The Overlook



THE JOURNAL OF THE CLEVELAND HEIGHTS HISTORICAL SOCIETY

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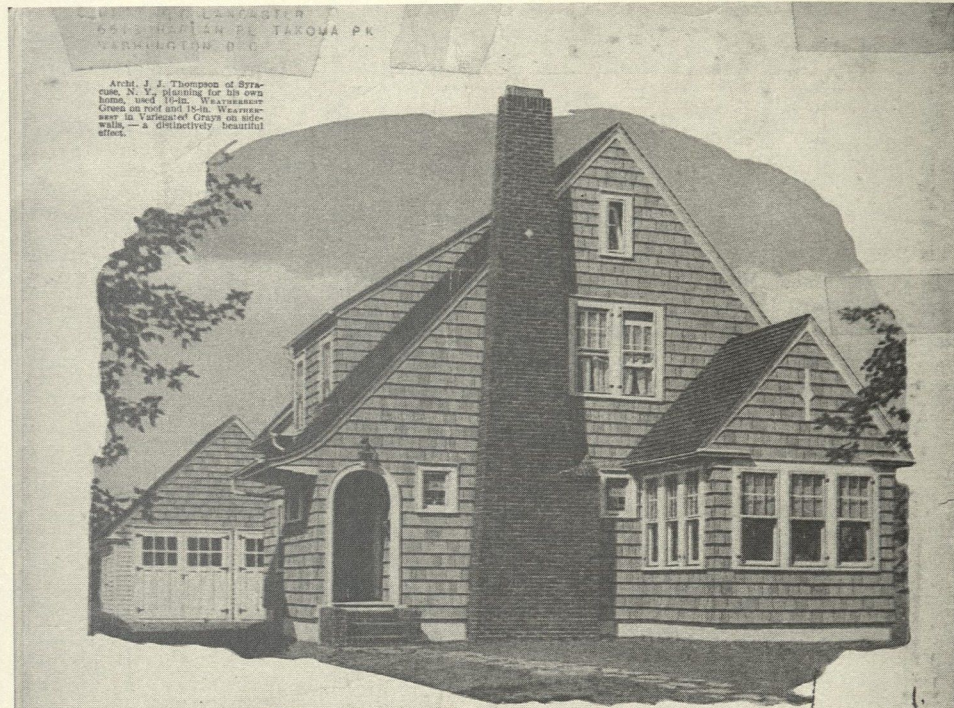
The illustrations in this issue are of materials in the author's personal collection.

View the color versions of the illustrations in this article on our Cleveland Heights Historical Society's Facebook timeline and in our photo collection.

An Abundance of Exterior Color Ideas for Homes – from 1927

By Ken Goldberg

An article in the March, 1927 issue of *Better Homes and Gardens* entitled, "Becoming Color Schemes for the House: Answering the Old Question, 'How Shall We Paint Our Home?'" by Gertrude Woodcock, gives us insight into 1920s thought regarding color schemes, paint capabilities, and proper painting technique. As a charming piece of prose, the article stands as a classic in early *Better Homes and Gardens* entries; the magazine was in its sixth year of publication. Woodcock also wrote an article on decorating interior walls for another issue.



Colorful Beauty Built Into Roofs and Sidewalls

TRUE color values that endure should permeate and enhance the very texture of the building material used.

Whether yours is to be a new or a modernized old home, genuine WEATHERBEST Stained Shingles assure truly delightful effects. The 100% edge grain red cedar shingles are a true natural building material. WEATHERBEST colors are of pure pigments and preservatives

carried into the fibres of the wood with linseed oil.

WEATHERBEST Stained Shingles, particularly for sidewalls, cost less than other sidewall material—not only in first cost but in the saving of frequent repainting. A WEATHERBEST Stained Shingle roof of a color to harmonize with the sidewalls, laid with zinc coated nails, will give a lifetime of service.

Let us send you the Portfolio of Color Photographs showing the use of WEATHERBEST Stained Shingles on sidewalls and roofs. We will also include a color chart and booklet which explains how WEATHERBEST Stained Shingles can be laid over old sidewalls and harmonize with a new WEATHERBEST Stained Shingle roof to give an old house added value and save repainting expense. WEATHERBEST STAINED SHINGLE CO., Inc., 1014 Island Street, North Tonawanda, N. Y. Western Plant—St. Paul, Minn. Distributing Warehouses in Leading Centers.

If you have an old home send for our booklet "Making Old Houses Into Charming Homes" and ask for details covering \$2750. Prize Contest for 20 best examples of remodeling and re-shingling.



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Name

Address

The back cover of the March 1927 edition of *Better Homes and Gardens*

"Becoming Color Schemes," in a creative but reasonably conservative publication, proves to us that many colors were used for American residences during the '20s. Indeed, "middle — American" Sears, in its 1927 catalog, listed among its 35 "Seroco house paints" a variety of colors such as "canary," "dove," "light blue," "pure blue," "Nile green," "oxide red," and "terra cotta." The whole assortment included seven grays, seven greens, six browns, five yellows, and one black (with certain classifications here open to interpretation).

Interestingly enough, these colors, plus white, are all very standard hues selected for 1920s houses today. One should keep in mind that the Seroco colors were for trim and/or main body color. There were definite differences in color placement from what has become standard in recent decades. For example, blues were used almost exclusively for trim, doors, and shutters, because blue paints were considered "fugitive" such that if one used blue it might discolor more quickly than other colors and the house would require painting sooner.

The reader should also consider these paints were used primarily for houses of styles dating long before the year of the catalog. They were common colors in 1927 for all periods and many styles of American houses, while shingle stains came in certain whites and off —whites, grays, browns, greens, and reds. This was true of wood —shingled roofs, as well as exterior walls.

We in Greater Cleveland, with Shaker Heights in our midst, may have a strong image of the wealthy neighborhood of the 1910s and '20s, where stucco should be creams and tans, half-timbers browns (or occasionally grays), all Colonials white with green shutters, etc. The Van Sweringen Co., which developed most of Shaker Heights and beyond towards the Chagrin Valley, did have very explicit ideas as to what Shaker's houses should be painted, according to style —



Top: Color pack from early 1900s

Bottom: Sherwin-Williams handbook of ca. 1929



The Cleveland Heights Historical Society



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The Cleveland Heights Historical Society, founded in 1983, is a state-chartered, 501(c)(3), not-for-profit organization.

Our Mission

The Cleveland Heights Historical Society is dedicated to preserving and promoting the diverse character and traditions of Cleveland Heights. As a community-based historic organization, the Society encourages and facilitates greater knowledge, understanding and awareness of the heritage of Cleveland Heights.

From the President:

One of our most historic, substantial, and certainly familiar edifices, Heights High School, has just been remodeled, renovated, and re-stored. Yes — all three. I wasn't in town when the Science Wing was added to Heights High, and I don't know if there was any organized opposition to its construction which effectively blocked the Hampton Court Palace-inspired façade, but it sure annoyed me when I found out what the school had looked like before. Never in a million years would I have anticipated that wing — obviously an exciting image in the 60's era — would ever be sacrificed for the sake of history and the school's 1926 image. Now we have the win-win scenario whereby an important complex in our midst combines 91-year-old architecture — including the notable, Georgian-style clock tower — with 2017 technology and design. A public open house will take place in September, and I hope as many of you who are interested are able to attend. Most likely you shall marvel at what you are experiencing.

— Ken Goldberg

Fall 2017 Programs

Co-sponsored by the Cleveland Heights Landmark Commission, the Cleveland Heights Historical Society and the Heights Library

Doan's Corners

Monday, October 2, 7 p.m.

Heights Main Library, 2345 Lee Road

Speaker: Dennis Sutcliffe

Program includes audio clips from famous celebrities who performed in the neighborhood.

Designing an Appropriate Addition for an Old House

Monday, October 9, 7 p.m.

Noble Library, 2800 Noble Road

Speakers: Trudy Andrzejewski, Cleveland Restoration Society & Kara Hamley O'Donnell, City of Cleveland Heights

Designing an Appropriate Addition for an Old House

Tuesday, October 24, 7 p.m.

Heights Main Library, 2345 Lee Road

Speakers: Trudy Andrzejewski, Cleveland Restoration Society & Kara Hamley O'Donnell, City of Cleveland Heights

Integration Experiences

Wednesday, October 25, 7 p.m.

Heights Main Library, 2345 Lee Road

Panel: Rev. Jimmie Hicks, Jeanne Madison, Susanna Niermann O'Neil & others. We invite those who have their own integration stories to share them with the group after the panel discussion.

SWP (Sherwin-Williams House Paint)

A FEW THINGS TO KNOW ABOUT OUTSIDE HOUSE PAINT

Outside house paint stands in a class all by itself. Like other quality paints, the colors must be clean cut and must not fade. But house paint must stand the weather.

Weather is not just wind and rain, not just extremes of heat and cold. Weather is all of these, plus the burning heat of the sun which carries with it the destructive action of the ultra-violet ray. These ultra-violet rays which possess such germicidal power and curative value in the treatment of disease, are destroyers of paint films.

WHY AND HOW PAINT DISINTEGRATES

Paint is not merely a simple mixture of ingredients. Chemical changes take place which must be understood and controlled or the paint will be unsatisfactory, no matter how good the materials may be, in themselves.

White Lead forms a compound with Linseed Oil which is rather readily affected by water. A house painted with White Lead paint "chalks," that is, sun and rain decompose the paint film and the pigment rubs off like chalk. White Lead paint is not the best paint for your house today.

White Zinc, on the other extreme, forms a compound with Linseed Oil which is NOT affected by water. White Zinc paint does not "chalk" but in time, weather causes it to check or crack. This, of course, is really a worse fault than the chalking of lead paint because it leaves the surface in no shape for repainting. White Zinc paint is not the best paint for your house today.

It is possible to make a combination lead and zinc paint, however, in which the weaknesses of lead and zinc, when used alone, are overcome. By correctly proportioning the amounts of White Lead and White Zinc the paint does not "chalk" and wears away normally without the objectionable cracking and peeling of zinc paints.

SWP (Sherwin-Williams House Paint) is a combination paint made on a perfectly balanced formula containing Carbonate of Lead, Sulphate of Lead and Zinc Oxide. Sherwin-Williams have been making this paint on the same formula for fifty-five years. We make and furnish White Lead and White Zinc separately for various purposes—they are the best and purest obtainable at any price—but we consider SWP the best outside house paint possible to make.

How to Reduce SWP

ONE REASON WHY SWP IS A MOST ECONOMICAL PAINT

FOR NEW WOOD	Very Soft Wood or Old Weathered Lumber (a) First Coat	Resinous Woods—Yellow Pine—Cypress (b) First Coat	Softwoods (a) Second Coat	Hardwoods Yellow Pine, Etc. (b) Second Coat	Third Coat
FOR OLD PAINTED SURFACES IN GOOD CONDITION		Mix as directed in this table for varying surface conditions. SWP cover approximately 720 square feet, one coat, per gallon.		Old Surfaces in Good Condition First Coat	Old Surfaces in Good Condition Second Coat
FOR OLD PAINTED SURFACES IN POOR CONDITION	Bare Spots on Surface in Poor Condition First Coat	On all old surfaces bare spots should be touched up and allowed to dry before proceeding with the work.		Old Surfaces in Poor Condition Second Coat	Old Surfaces in Poor Condition Third Coat

HELPFUL SUGGESTIONS

Three-inch Brush, Small Sash-Tool, Putty Knife, Putty, Stepladder, Orange Shellac for knots, Raw Linseed Oil, Turpentine

From Sherwin-Williams booklet: How to Paint Your House — ca. 1927

ideas spelled out to architects and to early Shaker residents in pamphlets — and these ideas coincided with conservative tastes of the times.

They also disdained pure whites and blacks. Some choice was acceptable within the framework of a specific style (of the limited styles sanctioned) by which a house was identified, though many of these "traditional" color images

were derived from false information (i.e. houses of the American Colonies and Greek temples were white, half-timbers on all houses in England and France were in dark brown tones, etc.). Architects, designers, developers, and homeowners of corresponding neighborhoods in other cities advocated similar color schemes, but one should realize there was a wide variety of

SHERWIN-WILLIAMS SWP House Paint

▲ A WELL PAINTED HOUSE IS ONE LUXURY THE OWNER OF THE MODEST HOME CAN AFFORD

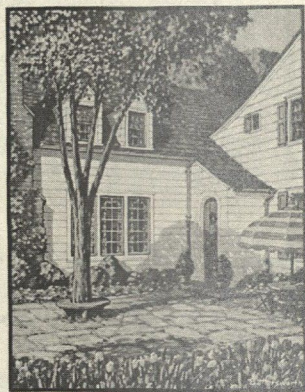


▲ YOU look at your neighbor's house and observe whether he keeps it well painted or not and unconsciously form an opinion as to how prosperous he may be and what kind of folks they are. This is the reason (and usually not because the house is going to fall apart if you don't paint it) why you drop into Paint Headquarters Store and tell the clerk you'd like to enquire about SWP because "no applesauce can go on your house." A well painted house is one luxury that even the owner of the most modest home can afford. In fact, a man would have to be pretty rich to really be able to stand the expense of the repair bills which follow along when a house is neglected and allowed to go without painting.

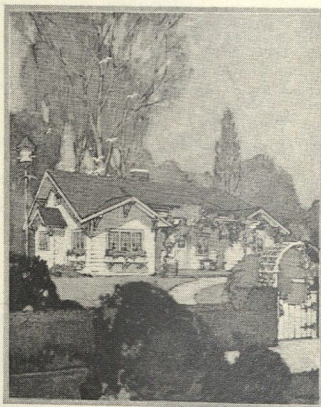
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Left: National Lead Company brochure — 1927

Above: Sherwin-Williams handbook — ca. 1929



THE HOUSE WE LIVE IN
Its Decoration



The English being a small town, usually calls for a color scheme that will offer a maximum of harmonizing beauty. Bright, sunny colors are for the roof and window sashes of this. A fairly dark green blue for the trim and window shades. Another is medium brown or red, and others, with a very light green body color and some grey trim.

to cost less, a little example in arithmetic may help to prove how unsafe it would be to be tempted by its price. The wage scale of painters varies in different localities but, for the purposes of this example, let us say that it takes about \$8 worth of labor to apply one gallon of paint—good, bad or indifferent. If a good paint (one which will last say four years) costs \$3 per gallon, that will mean \$11 per gallon expended. As it will last four years, the painting job will cost \$2.75 per gallon, per year.

Now suppose we were tempted to buy an inferior paint because of its attractive price, figuring that even if it did not last so long it would be

The trouble has been that house painting has been too often considered as one of the expensive necessities and this has taken away most of the honest pleasure of dressing up the home in a clean Colonial Yellow, a cool Silver Gray or whatever your favorite color may be.

You decide to use the best paint on the market, of course, because you can't afford to paint oftener than necessary. But your real reason for using SWP will be that it gives you the highest-toned color schemes, for one thing, and because the color keeps its distinctive freshness for the long years after the painters have gone and are forgotten.

So paint with SWP Sherwin-Williams House Paint so as to enjoy your home more and to have and keep it in

the handsome colors you like best. SWP is the most durable and economical paint that can be made, costs less per job and wears longer than any other kind, either ready prepared or mixed by hand. It is made in one quality only and that is the very best. It is sold the world over by established agents.

In the manufacture of SWP we spare neither skilled workmanship nor the quality of materials used in making it the finest possible.

Our unusual facilities and our knowledge from over fifty years of experience enable us to manufacture a paint of greatest covering



capacity, greatest durability, and, therefore, greatest economy.

SWP is prepared ready for use in a consistency as heavy as is ever required. Follow instructions for application carefully.

5

paint (and stain) colors available in the '20s, and all colors in the market were seen around Greater Cleveland, outside Shaker Heights, as well as around the nation.

Our article contains much that is worth quoting: "A shabby house has cast gloom over more than one fine garden"; "Stereotyped color schemes are the curse of the American landscape"; "The purpose of painting the trim a different color from the body of the house is to emphasize architectural lines. If certain parts of the trim are de trop paint them to match the siding and their power to attract attention will be removed"; "In the selection of the trim color for your house the personality and charm of the place rests."

A few more: "To the average eye color is more important than form, so it becomes easy to alleviate some of the sins of the architect by wise choice of colors and clever use of trim tones"; "To a certain degree houses are like women. They look better in some colors than they do in others. Every woman knows that she looks ten years younger in certain colors, and that some make her look slim and others bring out the good points of her hair or complexion. This is true of houses, many of which look new and more attractive than ever before when the color scheme has been more thoroly [the magazine's own simplified spelling] thought out, with the specific conditions in mind"; "Cheap paint is too expensive for the average pocketbook. It costs just as much to apply as good paint, it does not last as long, and it never looks as well."

EAGLE PURE WHITE LEAD

(Soft Paste or Regular Grind)

Makes a PURE LEAD PAINT

Manufactured by The EAGLE-PICHER LEAD COMPANY

Producers of Lead, Zinc and Allied Products
Main Offices: 134 N. La Salle Street, CHICAGO
Eleven Plants, Branches in All Principal Cities

EAGLE Soft Paste WHITE LEAD Saves Painting Time

For producing a pure lead paint of greatest beauty and economy, Eagle-Picher offers Eagle Pure White Lead in two forms: *Regular Grind*, and the new *Soft Paste*. They are both the same Old Dutch Process pure white lead, that makes the finest paint—only Soft Paste has more linseed oil added (15% instead of 8%), so that it comes to you already broken up to what painters call “shop-lead” consistency. It can be sent out on the job unopened, quickly thinned to painting consistency, tinted any color in a moment.

This new “Soft Paste” form saves painting time, and painters have welcomed it for its greater convenience.

In 100, 50, 25, 12½ pound steel containers, both Soft Paste and Regular Grind.



The characteristic black and white Eagle Soft Paste Package

EAGLE WHITE LEAD (*Regular Grind*) Used with EAGLE Flattening Oil for Flat or Eggshell Interior Finishes

For all types of interior work on walls, ceilings or woodwork, where a flat or eggshell finish is desired (whether plain, tiffany, mottled, etc.) we recommend the regular grind EAGLE White Lead in combination with the new Eagle Flattening Oil. This combination produces interior finishes of the highest artistic beauty.

The advantages of Eagle Flattening Oil are many. It dries to a beautiful, glossless finish, pure white in color, shows no brush marks, is enduring and economical, and easily washed. Makes an excellent bronzing liquid (mixed with a little spar varnish, and either bronze or aluminum powder); also glazes or blending liquid for tiffany effects; and fine undercoating for enamel.

Eagle Flattening Oil comes in quart and 1 gallon cans and 5 gallon drums, each equipped with easily-opened “Upresst” caps.



The Endurance of Pure Lead Paint

is a matter of fact. It is traditional in the painting profession to use pure lead for long-lasting satisfactory painting. It may be used pure white or tinted any color in a moment. It is used either for plain finishes or the most modern multi-colored patterns.



Reg. U. S. Pat. Off.

INFORMATION FREE

We will gladly furnish any information that you may desire on any phase of home decoration or modern painting where the question of painting enters in. Mixing and tinting instructions will be gladly furnished you or your painter.

THE EAGLE-PICHER LEAD COMPANY, 134 N. La Salle Street, Chicago

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HOME BUILDERS CATALOG

Home Builders
Catalog—
1929 edition

Some of Woodcock's article is dated, as paints have generally improved in stability. We no longer use lead—based paint, and most equipment has changed. The author suggests the need for a house to be painted averages about five years, depending on climate and location, and that a test for the need to repaint would be for one to rub one's fingers over painted siding. If the paint comes off freely in a powdery substance (indicating the oil had worn out and only the pigment is on the surface), repainting is necessary.

The author also advocates painting three coats at a time to produce a satisfactory job—probably one being the priming coat (in that era often the final color mixed differently). This practice is rarely followed today. Another suggestion is applying two coats, every two or three years. The author explains: “Houses in cities where soft coal is used or where there are many industries are likely to require painting more frequently.”

Eleven suggestions for painting method are furnished. Most are applicable today, though the practice of burning off old paint in poor condition (even if “done only by an experienced painter”) is not advised today, when we have more alternatives, nor is it even legal in Cleveland Heights and most other communities.

Since latex paint was not available in 1927, Woodcock did not delve into the problems caused by one's using latex over oil paint. She does, however, advise against using “porch paint” on cement surfaces, or “architectural varnish” on a floor.

As to colors and combinations, the author is quite definite as to her personal preferences, though they seem to follow the more tasteful practices of the era. She specifically mentions whites, creams, ivory, greens, grays, buff, terra cotta, browns, and reds. As the article appeared a full decade or so before the “white period,” when

most American homes—regardless of style—were painted white, houses that were not very conscientiously “Colonial” were painted or stained in colors.

Woodcock offers many color—scheme suggestions. Among them are the following: “Consider the colors of the house next door and the colors and complexity of your landscaping”; “Never paint a small house brown, dark green or red; buff, light gray, green, pale gray, white, cream or ivory are preferable”; “If your garden is still in its “raw states,” and if the house is prominently located, soft, neutral tones—such as gray green, soft gray, buff or pale terra cotta—look best.”

Woodcock also states the “duller tones”—brown, slate gray or bottle green—are most appropriate for large houses “not softened by sheltering trees or the abundance of surrounding shrubbery”; “A bit of wit: Take a hint from nature in selecting color schemes. She has chosen a very inconspicuous gray coat for one of her larger children, the elephant, while tiny birds and insects are brilliantly toned. Nature makes use of many shades and tints, using pure color only occasionally and in spots.”

If the color scheme one decides on clashes with that of a neighbor or a house across the street [actually caring about the latter is the height of paint—color discretion...] a slight modification, such as lowering or graying your colors or altering the trim tones, “may avoid a pronounced discord.” If your neighbor is painted red, avoid green, “unless you have the wicked type of humor that is amused by the perpetual ‘Merry Christmas’ aspect of the street. The green can be changed to gray green, while ‘Tuscan Red’ as a roof color would bridge the gap.”

Concerning house colors selected with a sensitive eye for the colors of the garden, Woodcock recalls homes she has seen with colors of house and nature harmoniously blended.

Combinations offensive to the author are also recalled, such as on a home she came upon with luxuriant ramblers with masses of glowing pink flowers clinging to a house neat and trim but painted "an exceptionally ugly shade of red."

Delicate flowers require delicate house shades, writes Woodcock. A white, light gray or cream paint is well suited as background to a strip of feathery cosmos. The author is particularly entranced with "vivid yellow" and "rich blue" combinations, such as yellow zinnias against a blue fence. She noted, in that case: "It was the clever selection of that particular shade of blue for the shutter color, that created the effect." She also reflects on how attractive was a one —floor cottage she had seen with a hedgerow of hollyhocks, as well as a "prim little old —fashioned garden" alongside a small house painted old ivory with Delft blue shutters.

As was favored by the van Sweringen Co.'s designers and other writers of the period, Woodcock suggested certain color combinations for specific house styles. For small Colonials, she preferred pure white, ivory or cream for walls, with sage green, light olive green, or medium blue for trim and roof (frame roofs were frequently painted or stained in solid colors at this time). She also liked "Colonial yellow" for siding and "shutters blue" (apparently a common term in 1927) for trim, shutters, and roof.

For houses of Italian or Spanish derivation the author suggests walls of deep buff and trim of "Italian villa pink" or terra cotta.

For those houses "of no marked architectural degree," she suggests (according to house size or location): a body of old ivory and trim of sage green, light cream and pale olive green, Colonial yellow and dark tan, ash gray and "warm drab," stone gray and gun metal gray, dark gray and sage green, light blue and light brown, or light tan and chocolate brown. Wood adds: "Endless variations of these treatments will suggest

themselves. By varying the tint a little, a really new and refreshing color scheme may be evolved."

Since the article was written a generation after the dark hues and multi —color schemes embellishing Victorian homes went out of favor, Woodcock suggests painting ornament ("ornate products of the jig —saw") on the older houses the same color as the siding.

The author only discusses the painting of wood. Stucco on homes was rarely painted in 1927 in Greater Cleveland, but it is surprising she does not remind one to keep non —variable stucco, brick, or stone in mind when selecting paint for wood. She also avoids mentioning stains and such, but one can probably assume she refers to stains as well as paint when specifying colors.

It is important to note Woodcock makes no reference to the concept of restoring a house to its original colors. The 1920s was an era when there was little interest in the U.S. in preservation issues, except for buildings considered truly historic.

Community preservation organizations were rare. In the '20s, clapboarded 19th-century homes were being re-sided with cedar shake siding. Towers and elaborate gingerbread millwork were being removed in favor of "Colonialization" or overall design simplification. Within fifteen years after this article was written, many houses with stained shingles got painted, usually lighter colors, and many a house, including Victorians, were painted bright white.

What would Woodcock say about the synthetic sidings used on houses the past 80 years? Blast stripping of the '80s? One can only venture a guess. What might she say about the violets, oranges, sharp pinks, mauves, turquoises, chartreuses, shocking blues and greens, brilliant yellows and mustard yellows dotting certain neighborhoods of Greater Cleveland today? "Abominable!" one can hear Woodcock mutter under her breath....

PAINTS—VARNISHES—MURESCO

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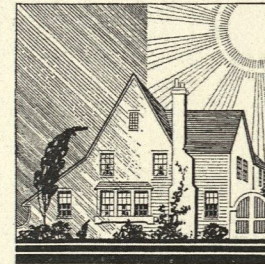
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For Exterior Painting

MOORE'S HOUSE PAINT is a Pure Linseed Oil product for use on House, Barn, Garage, Fences and other exposed surfaces of Wood, Brick or Metal. It dries hard with a good gloss yet possesses sufficient elasticity to prevent checking, cracking or peeling. Its long wearing and satisfactory resistance to the most severe climatic conditions are proof of its quality. This product is ready for use.

MOORE'S PORCH and DECK PAINT is the ideal product for exposed surfaces subjected to extreme wear and abuse. It gives to Porch Floors and Steps and Boat Decks of Wood or Canvas, a tough film that offers excellent service. It is available in Six Colors.

MOORE'S SHINGLE STAIN is a liquid wood preservative for use on Wood Shingles, Clapboard and Exterior Woodwork. Twelve Shades.

For Interior Painting

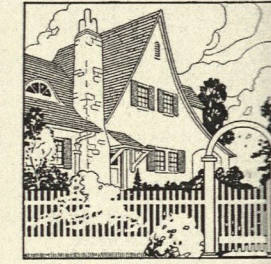
SANI-FLAT is a flat oil paint manufactured in Twenty Colors. It produces a beautiful, velvety finish for Walls and Ceilings. It is easy to apply, thoroughly reliable and reasonable in price. Surfaces painted with Sani-Flat are washable.

INTERIOR GLOSS is an enamel-like paint for Walls and Woodwork of Bath, Kitchen, Hallway, Laundry and all interior surfaces where a durable, high gloss finish is desired.

MURESCO is the type of product often desired for Wall, and particularly Ceiling decoration. Muresco is a powder prepared for use by mixing with Boiling Water. It enjoys the largest sale in the world of products of this kind and is universally recognized by both painter and amateur as the easiest to apply and most satisfactory wall finish.

By mixing with Boiling Water, adhesion of the material to the surface which is painted, is assured. Muresco will not crack, chip, peel or rub off. It is superior to kalsomine. Made in Eighteen Tints and Ten Colors.

Products bearing the name Benjamin Moore & Co. are considered excellent standards of quality. For 46 years users have purchased them at reasonable prices and with the confidence of satisfactory results. This Line covers every practical, and many special needs. Each product, because of the care governing its manufacture, may be considered the best for its purpose.



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IMPERVO SURFACER overcomes the difficulties met in painting new plaster and old porous surfaces. It neutralizes the injurious action of Lime, Acid, Alkaline Salts and Water. Impervo Surfacer prevents peeling, spotting and staining. Equal parts of Impervo Surfacer and Sani-Flat can be mixed to form a combination Size and First Coater, thus eliminating one coat of paint.

FILL-COAT is a combined Filler, Size and Primer to be used on fibrous open pored Wallboards. It is a semi-paste product of such consistency that it may be thinned by the painter to suit the varying porosity of the surface. Practical, economical and easy to apply. One coat seals thoroughly, giving a smooth, even impervious film. Wallboards need no additional priming or sizing before the application of paint. May be tinted with Colors in Oil.

For Enamelling

MOORAMEL is the highest type product for Exterior and Interior decoration. Long in oil, it offers the most enduring resistance to severe weather conditions. On the Interior it gives to Walls and Wood Trim that porcelain-like finish so often desired. Mooramel is manufactured in Eggshell and High Gloss White, and High Gloss Blue, Gray and Ivory Tints. New surfaces to be enamelled are prepared by sanding, and coating in with Moore's Enamel Underbody.

UTILAC is a quick drying utility enamel for use on Walls, Furniture, Floors and all surfaces or articles of Wood, Metal, Plaster or Wallboard. It is durable, economical, easy to brush and has no offensive odor during application. It will not pick up undercoats. Utilac flows out evenly to a smooth finish. It is manufactured in many bright colors.

UTILAC VARNISH has the durability and fine appearance of a high grade floor varnish, plus a rapid dry. It can be used successfully on any interior surface.

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The Cleveland Heights Historical Society

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