

HERITAGE COLORS™

AUTHENTIC EXTERIOR COLORS
for AMERICAN BUILDINGS-1820/1920



THE CENTURY OF COLOR

During the 19th century, painting the exterior of a house was more than surface protection, more than presenting a fresh face toward the community. Exterior decoration was a conscious act of beautification in which COLOR was used to enhance the meaning of a building and to delineate its form.

From 1820 to 1920, there were six phases marked by gradual shifts in the color palette used for exterior decoration.

Colors in vogue during the Neoclassic and Early Victorian periods were light and delicate. Richer, deeper colors evolved in the High and Late Victorian eras. The Edwardian period was characterized by a general lightening

of the palette. During the Colonial Revival period, colors became even lighter, and cleaner.

In an effort to provide a quick reference for owners of older homes and other preservationists, Heritage Colors™ have been named to reflect and relate to these six color phases.

PHASE	TYPICAL BUILDING STYLES	HERITAGE COLOR GROUP
Neo-Classic	Empire Greek Revival	Classical
Early Victorian	Gothic Revival Tuscan	Downing
High Victorian	Mansardic Italianate	Renwick
Late Victorian	Stick Style Shingle Style Queen Anne Eastlake	Rookwood
Edwardian	Bungalow Prairie School Arts and Crafts	Tiffany
Colonial Revival	Neo-Georgian Neo-Federal Early American	Colonial Revival

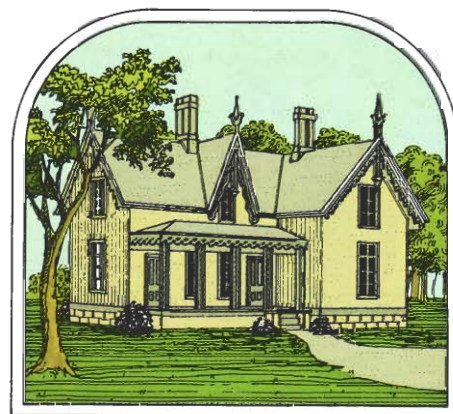
historical forms for ideological purposes. To simulate the marble of Roman architecture, American classical buildings were usually painted white (with green shutters). Greek Revival, with or without columns, were the most common buildings, and were being pre-fabricated and exported from Boston to the West Coast as early as the 1850's. Classical architecture is characterized by clarity, simplicity, and symmetry.

CLASSICAL



Thomas Jefferson symbolically associated classic Roman Republican architectural forms with the New American Republic, inspiring the 19th century practice of using

DOWNING



Andrew Jackson Downing was a Hudson River Romantic who sought the integration of man with nature through architecture and landscape. Downing believed that for a house to be in harmony with nature, the exterior coloration should be based on natural features in its environment — sand, straw, earth, slate.

This produced a delicate palette of grays, yellows, tans, and pinks that have remained popular to this day. Downing favored buildings that were varied in outline, Gothic and Italianate in origins, and with ornamental brackets, gables, and window caps. These elements were highlighted by being painted a slightly different color than the body of the house — thus beginning the typically Victorian practice of using color to “pick out” the ornamental features of a building.

RENWICK



James Renwick was an American-born architect, the most successful practitioner of historic revival styles during the 1840's through the 1860's. Fashionable styles of this period are the Mansardic, High Victorian Gothic, and High Victorian Italianate (probably the most common Victorian building in America, especially in the Mid-West). Colors darkened, contrasts became more vivid, and the “picking out” of the abundant ornamentation became intense. Buildings, in short, looked jewelled.

ROOKWOOD



Art pottery was the most popular expression of the Aesthetic Movement of the Late Victorian period. The most famous American art pottery was ROOKWOOD, founded in Cincinnati in 1880 by Maria Longworth Nichols. Houses in the Aesthetic taste have been called Queen Anne, Stick Style, Eastlake, and Shingle Style, but all were characterized by dark colors (browns, olives, reds, oranges) emphasizing materials, mass, volume, and structure. Dark colors that might have been used earlier only as trim colors were now being used as body colors.

TIFFANY



Louis Comfort Tiffany was an interior designer who worked successfully in both the Aesthetic and

Art Nouveau styles. Typical houses of the period are products of the related Art and Crafts Movement — the Prairie School House, and the Arts and Crafts bungalow. Although colors continued to be used to emphasize structure and materials, they are less aggressive. Earlier Victorian shades returned to prominence, darkened slightly by the Aesthetic Movement.

COLONIAL REVIVAL



Early American classical domestic styles became fashionable. Although Colonial Revival features could be found as early as the 1880's and 1890's on Aesthetic houses, the overall classical forms and the delicate coloration typical of the style did not become dominant until the early twentieth century.

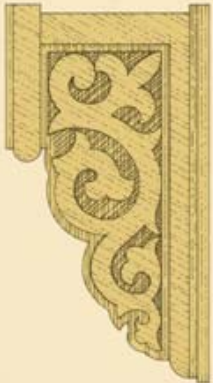
John Crosby Freeman
John Crosby Freeman
Executive Director
American Life Foundation

Sherwin-Williams proudly presents Heritage Colors™—40 historic Nineteenth Century hues that capture the grace and elegance of another era.
Heritage Colors have been authenticated by Dr. Roger Moss, and documented in his book, *Century of Color: Exterior Decoration for American Buildings, 1820-1920*.

Restore classic beauty to your Traditional or Victorian styled home with a selection from this distinguished collection — the best of America's past. Heritage Colors are available in
• SUPERPAINT™ Exterior Latex House & Trim Paint... The best paint ever made by Sherwin-Williams
• SWP® Gloss House & Trim Paint (Oil Base)



HERITAGE COLORS™ 1820-1920



ROOKWOOD JADE
94283



RENWICK OLIVE
94150



COLONIAL REVIVAL YELLOW
94440



DOWNING CREAM
94028



COLONIAL REVIVAL IVORY
94432



ROOKWOOD AMBER (Trim)
94184



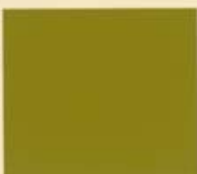
RENWICK HEATHER (Trim)
94143



COLONIAL REVIVAL BLUE
94416



RENWICK FENCE GREEN
94119



TIFFANY BRONZE
94366



CLASSICAL WHITE
94408



DOWNING STRAW
94077



RENWICK YELLOW
94176



ROOKWOOD CLAY
94234



RENWICK BEIGE
94101



ROOKWOOD RED
94325



ROOKWOOD DARK RED
94275 (Trim)



COLONIAL REVIVAL GRAY
94424



ROOKWOOD BLUE GREEN
94218



TIFFANY OLIVE
94382



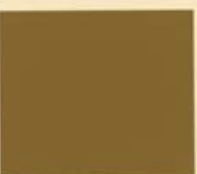
DOWNING YELLOW
94085



ROOKWOOD ANTIQUE GOLD
94192



DOWNING SAND
94044



ROOKWOOD BROWN
94226



RENWICK ROSE BEIGE
94108



ROOKWOOD DARK BROWN
94242 (Trim)



DOWNING SLATE (Trim)
94451



ROOKWOOD SASH GREEN
94133



TIFFANY PALM GREEN
94390



TIFFANY MOSS GREEN
94374



DOWNING STONE
94069



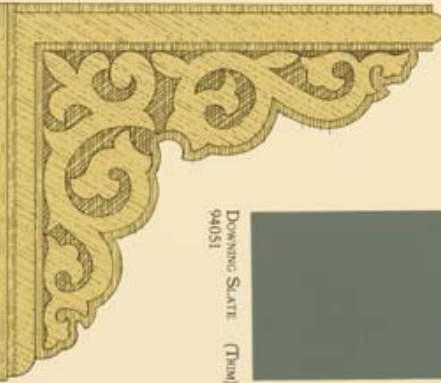
RENWICK GOLD
94177



ROOKWOOD TERRA COTTA
94358 (Trim)



ROOKWOOD MEDIUM BROWN
94291 (Trim)



ROOKWOOD SHUTTER GREEN
94341



ROOKWOOD DARK GREEN
94259 (Trim)



ROOKWOOD DARK OLIVE
94267



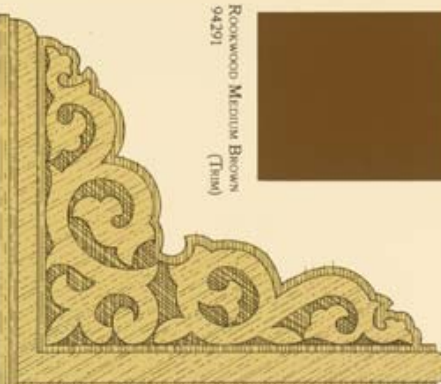
ROOKWOOD OLIVE
94317



DOWNING EARTH
94036



RENWICK GOLDEN OAK
94135



S

SHERWIN-WILLIAMS PAINT

dates back to September 30, 1880, when the first can of SWP, a liquid ready-mixed paint, was filled and sealed in Cleveland. Although the company was actually founded in 1866, the introduction of SWP is credited with being the event most responsible for Sherwin-Williams' phenomenal early growth, and its present position as the largest paint manufacturer in the world.

The first patent for liquid ready-mixed paint was issued in 1867 to D. R. Averill of Newburg, Ohio. But "Patent" paint quickly earned a bad reputation. Pigments were improperly dispersed in the medium, and tended to sink to the bottom of the container, causing the paint to streak when applied. Also, many manufacturers of liquid paint added a problem of their own making — the adulteration of the paint with barytes, chalk, and other extenders which produced an inferior product.

In 1876 and 1877, Henry A. Sherwin of the "Sherwin, Williams & Company" revolutionized the paint industry with two inventions which virtually guaranteed the future prosperity of the company. He devised a new paint grinding mill that not only ground oil into pigment more thoroughly, but also pulverized pigment granules more finely. This process kept pigments in suspension, and finally gave paint the long shelf-life necessary for mass distribution. He also invented the recloseable paint can, solving the problem of rapid drying or "skinning" of paints exposed to air.

W

ITH THESE INNOVATIONS the company was able to manufacture and sell a product that was, in Henry Sherwin's words, "the best prepared paint ever made." But in the 1870's and 1880's, the public regarded all prepared paints as inferior. So, when the first can of SWP was filled over a century ago, its label included these words: "We guarantee that this Paint, when properly used, will not crack, flake or chalk off, and will cover more surface, work better, wear longer, and permanently look better than any other paints . . . We hereby agree to forfeit the value of the Paint . . . if in any instance, it is not found as above represented." Over a hundred years later, Sherwin-Williams continues to stand behind its product. (See our labels for details.)



This is a reproduction of the original sketch of the famous Sherwin-Williams "Cover the Earth" trademark.

Designed in 1895 by George W. Ford, Advertising Manager, it was officially adopted in 1905. Minor alterations have been made, but to this day, the essence of the trademark remains the same — a design that "catches the eye quickly, tells the story with a few words, and stamps the picture in the mind"

P

AIN'T FROM SHERWIN-WILLIAMS

has been covering the earth for over a century. The majority of the forty colors shown within this color card are documented colors from the archives of The Sherwin-Williams Company, which has formularies dating from the 1870's, and color cards dating from the 1880's. Dr. Roger Moss, the author of *Century of Color*, a documentary history of exterior decoration from 1820 to 1920, selected "Heritage Colors" from two sources: our archives and those owned by The Athenaeum of Philadelphia, of which he is the Executive Director.

Patricia S. Eldredge

Patricia S. Eldredge, Archivist
The Sherwin-Williams Company

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**SHERWIN
Williams**

