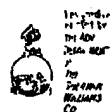


# The Sherwin-Williams Co.

*Paint and Varnish Makers*

PHILADELPHIA, SAN FRANCISCO, CLEVELAND, MINNEAPOLIS,  
BOSTON, PORTLAND, HOUSTON, CHICAGO, ELWARK, LOS ANGELES,  
SAVANNAH, OMAHA, DETROIT, SEATTLE, ST. LOUIS, NEW ORLEANS,  
KANSAS CITY, BUFFALO, DALLAS, SPokane, SAN ANTONIO,  
NEW YORK, CINCINNATI, PITTSBURGH, DENVER, BIRMINGHAM,  
INDIANAPOLIS, TORONTO, MONTREAL, WINNIPEG, LONDON, ENGLAND





The Grand Canyon Hotel, Yellowstone National Park  
Robert C. Reamer, Architect

# The Spectrum

VOL. VIII. OCTOBER, 1913 NO. 7

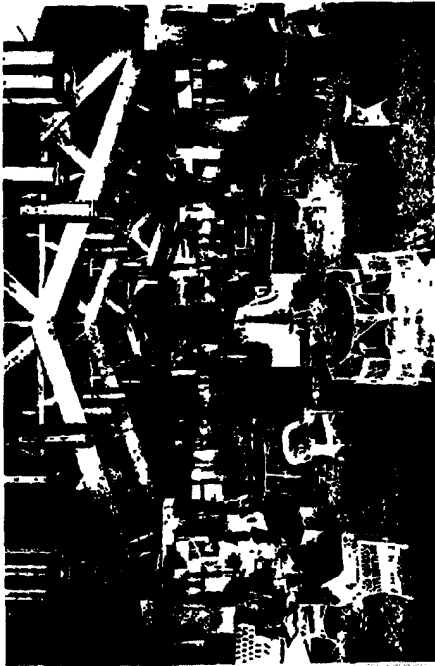
Copyright, 1913, by The Sheldon-Walker Co. All Rights Reserved

## IN GEYSER LAND



TO AN architect with a keen appreciation of the beauty of Nature, the task of constructing a hotel in that greatest of America's wonderlands the Yellowstone National Park is a stupendous one. Not only are the difficulties of construction severe, but far greater than these is the task of designing a structure which will be in perfect harmony with the wonderful surroundings.

And so when it was decided to erect a new Grand Canyon Hotel, it was most fortunate



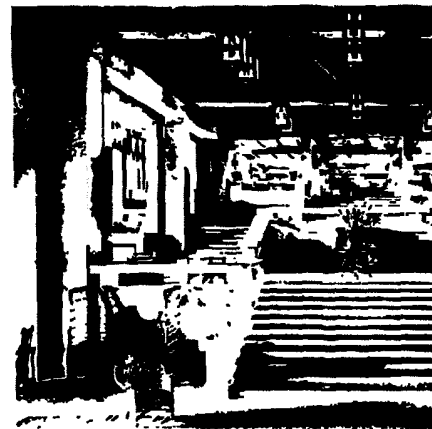
*The Lounge 'is a Furry Place with the Guests. All the Woodwork is of Beautiful Red Birch Finished with Wax and Polished*

that the services of an architect were obtained who not only was familiar with the conditions under which the new building must be erected, but who was possessed with a deep regard for the scenic beauty of the site.

Mr. Robert C. Reamer, the architect who designed the new Grand Canyon Hotel had previously erected the "Old Faithful Inn," another of Yellowstone's beautiful hostleries. In addition to his experience in this work, he spent considerable time in Europe, engaged in studying the hotels in the various resorts there. With the knowledge thus gained, Mr Reamer set about the work of designing the best and most beautiful hotel in Yellowstone, and there seems not much doubt that he succeeded.

In the language of the day, the new Grand Canyon Hotel has "made good." Nestling in the side of a sheltering hill, its wide, low roof lines and mellow brown shingled exterior blend perfectly with the wild ruggedness of the landscape. An idea of the size of the building may be gained by fact that the dis-

3



*In the Center of the Stairway is the Stage for the  
Lead from the Lounge to the Lobby in the*



*In the Dining Room the Most of the Evening - A  
Branch of the American Association of*

tance around the building is exactly a mile. At the same time, the building is only four stories at the highest place.

When inside the building, one is at once struck with the unusual yet attractive style of decoration. Everywhere down-stairs are floors of polished pine, while walls and ceilings are of beautifully finished red birch. The "Lounge" an unusual feature with tourist hotels, is a great room two hundred feet long and one hundred feet wide. Except for the massive alternating pillars that sustain the roof, the walls are almost entirely plate-glass. The room extends lengthwise from the south front of the hotel building. On either side from the middle facing east and west are two large porches connected with the Lounge by French Windows and wide doors. At the hotel end of the Lounge is a stage for the orchestra flanked by staircases which lead back of the stage into the lobby of the hotel proper.

The Lounge has been designed to take the place of those small isolated apartments usually provided in hotels of this nature. The



The Lobby. A Handicap Room. Capturing the Design-view with the Lounge. This is also included in the Birch.

central floor space can be used for ballroom, promenade or auditorium. In the recesses flanked by pillars are supplied writing-desks and tea-tables, easy chairs and footstools, and all the other appurtenances that afford comfort and ease for the guest. The basement of this apartment is devoted to bowling-alleys, billiard-rooms, etc.

Connecting the Lounge with the dining-room is the lobby or office, a beautiful room finished in the prevailing style.

The dining-room is another immense room one hundred and seventy-five feet long and sixty feet wide. On its southern front is a great bay nearly fifty feet in diameter. The room is wonderfully handsome with its immense pillars of polished red birch and unique decoration, that of a conventionalized pine branch. This *motif* has been carried out everywhere through the building forming an odd but appropriate style of decoration.

The kitchen is a perfection of modern equipment with concrete floor, tiled wainscoting and enameled ceilings and walls. Upstairs the rooms are carried out in the same

#### THE HOUSE IN THE SUBURBS

IT REALLY requires much careful planning to secure to the full, the advantage of that finishing touch the coat of paint. It is surprising to what an extent this same finishing touch can make or mar the appearance of an otherwise attractively designed building.

The suburban home shown on the opposite page is a fine example of proper decoration. The substantial character given by the concrete used on the lower part of the house is well supported by the upper body and shingles finished by the *Preservative Shingle Stain*--here used appropriately in place of the customary gloss finish paint.

However, nothing mars the appearance of just this kind of a house more than neglect of the shingled surfaces which require as frequent finishing as siding. Shingles exposed to the weather will in time become unsightly, especially if the stain is not properly applied at the outset. Shingles should be dipped two-thirds before being nailed in position, and durable stain should be used. These should be kept in



IN EXTERIOR DECORATION THE SURROUNDINGS SHOULD BE CAREFULLY CONSIDERED

**Spectrum**

A MOUNTED PROOF OF THIS COLOR-  
PLATE WILL BE SENT UPON REQUEST

0007-SWP-000102272

good condition through the application of a coat of *S-W Preservative Shingle Stain*, natural, applied as often as the other parts of the house are repainted. Frequently a brush-coat is applied over the newly-laid shingles, even though they have been dipped. This gives a more uniform tone to the shingles.

#### SPECIFICATIONS

*Upper Body* - S-W Preservative Shingle Stain B-45 or SWP 6-7

*Lower Body* - S-W Concrete Finish Extra Light Gray

*Trimming, Sash and Blinds* - SWP Gloss White

*Roof* - S-W Preservative Shingle Stain C-71

*Deck Floor* - S-W Porch and Deck Paint No. 40

*Deck Ceiling* - SWP Gloss White

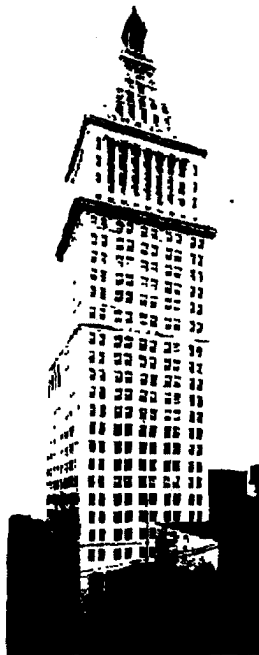
*Exterior Doors* - S-W Dutch Enamel, White, Exterior

good taste that is shown below, but here the treatment has been modified to conform with the practical requirements. All the wood-work here has been finished in white enamel, and all the enamel we are proud to say was made by *The Sherwin-Williams Co.*

And so on, in every department of this splendid building is there evidence of careful planning and a rare refinement. Truly the new Grand Canyon Hotel is a most fitting hostelry for that land of wonders—Yellowstone Park.



*Upstairs the style of decoration is Modified Spanish*



*Union Central Life Insurance  
Building, Cincinnati, Ohio  
Carrick, Architect*

## THE PRIDE OF CINCINNATI



CINCINNATI is proud, and rightly so, of her new skyscraper—The Union Central Life Insurance Co. Building. This building is thirty-four stories high, the top of the tallest pinnacle being just exactly 485 feet above the sidewalk. It is the tallest building west of New York City.

But the Union Central Life Building has more than mere height to make it distinctive. From an architectural standpoint the building is most pleasing. Built after the style of Italian Renaissance with those graceful, pleasing lines that Architect Cass Gilbert knows so well how to secure in his skyscraper creations, the building is a decided asset to the architectural aspect of the city.

The first four floors are of white marble with heavy rustications forming the base of the structure. Above this the exterior is faced with heavy white matt-glazed terracotta molded in a polychromatic design.

The interior is handsomely finished, *Sherwin-Williams Flat-Tone, Glazing Liquid* and *Oil Colors* being used throughout.

Mr. Cass Gilbert is the Architect, with Messrs. Garber & Woodward as his associates. Messrs. Mack, Jenney & Tyler were the decorators.

## THE HISTORY OF OUR POPULAR WOODS

### SECOND CYPRESS

**D**UE to its ability to withstand decay and the fact that it is not easily affected by climatic conditions, American cypress has been characterized as the "Wood Eternal." In 1610, history tells us, Thomas Lyon built a house at Greenwich, Conn., the roof and sides of which were composed of cypress shingles. The house is still occupied as a residence and the original shingles are still in place with only scant repairs that have been needed during the meanwhile.

The American bald cypress is also known as red, white, yellow and black cypress. While these terms were once used to indicate its color, they now refer more to the differ-

ent localities from which the wood comes. At one time cypress grew throughout the entire temperate zone, even extending into Iceland and Greenland. It is of very ancient lineage and probably flourished before the days of pines, oaks and birches. Cypress is now a distinctly swamp tree growing in the southeastern part of our country along the Atlantic Coast, the Gulf Coast, inland as far as Texas and North as far as southeastern Missouri. Cypress is one of the lighter woods, having a straight, even grain, although there is a variety known as the curly or crotch cypress used chiefly for interior work and treated with a stained finish to resemble such woods as mahogany, etc. Cypress is non-resinous.

Through the development of artistic stains, cypress is being used for interior trim, doors, etc. As the wood is close-grained, it does not require filling. The results obtained by this method of finishing are very attractive, the wood shows off to advantage in any of the colors in the *Handcraft Stain* line. Of late the Mahogany is proving a very popular shade and indeed when so stained this wood is very handsome.



### A NEW PORTFOLIO ON INTERIOR DECORATION

A new portfolio of color-plates, illustrating the latest ideas in house decoration, is ready for distribution.

We believe that our readers will find this new portfolio of great interest, representing as it does the work of some of the best decorative artists in this country. There are twenty-one plates in all, half of which are devoted to interior views.

We shall be glad to mail a copy of the portfolio to any of our readers desiring one.

14

### GINGERBREAD ART

By William Y. Brady, U. S. Superintendent of Construction, Charleston, Pa.

The following contribution by Mr. Brady received an honorable mention in the recent *Spectator* Literary Contest --Editor.

#### LITTLE PAINT MAN:

I think I have heard you utter unfriendly remarks about Gingerbread Art. Please be more careful what you say. Do you mean Gingerbread Art or not? For my part I have sat supine for all these years and listened to people like you comparing my dear old favorite of the top pantry shelf with those insane pieces of architecture, those screaming wall-papers, and those house painting jobs done a la Jacob's Coat.

And I will stand it no longer. This American language has got to pull itself together and take a hitch in its belt. Why Gingerbread Art? Was there ever a more modest or genuine morsel all the way through than a lump of that sweet smelling, warm tinted, wholesome and delicious product of the household oven, just as good on the top as on the bottom, and just as good on the bottom as on the top, and maybe a shade better. Aye,

15

and in the middle the interior furnishings are the best of all, for there we find those secret raisins that shun the vulgar passing glance, but get chummy at the fireside gatherings.

Gingerbread indeed! I claim that it is monstrous libel and slander to name this food for saints and simple folk while speaking of frills and frets, scrolls and stencils, festoons and cartouches and cheneaus and all that motley sort, and, my Little Paint Man, I will be one of 90 million people to contribute one cent each toward building a monument to the man who first framed together the words, "Gingerbread Art" the base of the monument to be in the air and the point of the shaft to be down in the ground.

Now if he had only used the name of "Wedding Cake Art" there would be a fair deal. No blame would be traveling in his direction, but perhaps a little praise. I believe in giving everything its just due no matter who gets hurt, and besides I am permanently married and don't care.

16

Have the woodwork stained with  
**J-W HANDCRAFT STAIN**

and then varnished and rubbed

Have J-W HANDCRAFT STAINS used because of their rich artistic shades, because of their brilliant transparency which brings out the grain beautifully and because of the non-fading properties and fine working qualities which have been developed to a high standard of perfection. These are the qualities that make the work artistic, durable and trouble-proof.



### The Modern Tendency

Woodwork finished in white enamel deservedly becomes more popular every day. In such work no finer effect can be secured than by the use of

**SHERWIN-WILLIAMS OLD DUTCH ENAMEL**

This is due to its snowy whiteness and its rich, heavy consistency, which covers splendidly and takes on a beautiful finish whether rubbed or left in the gloss.

Be confident of results when you specify

**SHERWIN-WILLIAMS OLD DUTCH ENAMEL**