

is turning green, where the buds are bursting and all Nature is "Brightening Up." Fill your lungs with a deep breath of the balmy Spring air, erase totally all trace of gloom from your countenance, and with a loud chortle of pure joy, pin that Brighten Up Club Button onto the left lapel of your coat.

Now you're a member of the Brighten Up Club. There's a creed or code of principles with the button. Take that creed, learn its rules and pin it up near your desk where it can't be missed. Now commence. Brighten Up. Brighten Up that office of yours before you go home tonight. Let us send a button to the head draughtsman, and to the stenographer and the office boy, so they also can feel the Brighten Up spirit working within them.

Now go home and try it on the family. When they're all Brightened Up, go over to the Club and get the members there to Brighten Up. The spirit of Brighten Up is contagious. Let it spread.

Next Saturday afternoon go home and fix up the yard. Rake the front lawn, dig the garden, and as soon as possible get some seeds planted. But don't let this Brighten Up

spirit stop there. Get your neighbors to fix up their property. Have the vacant lots tidied up. Plant flowers and vines where once only ash piles and tomato cans grew.

Promote the Civic Improvement idea for all you're worth. Get the city to have a Clean Up or Brighten Up Week. It's good advertising, and the first step toward insuring the prosperity of your community.

Yes, sir, Brighten Up yourself, mentally and physically, your family, your community. The Brighten Up gospel will bring its own reward.





West Texas Military Academy, San Antonio, Texas
H. A. Fisher, Superintendent

"SHOULDER H AR RMS!"

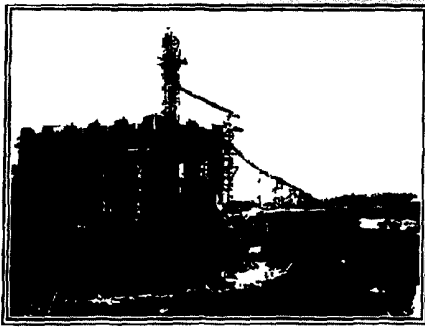
HE art of war is not going to be entirely forgotten in the Lone Star State.

The inhabitants of the land where once the savage red man reaped a goodly harvest of hard-earned scalps, where once the vacillating Mexican fought and lost to the sturdy Texan, are going to see to it that they understand war even if they're never called on to live up to the traditions of their state.

One of the latest additions to the equipment of Texas in this respect is the West Texas Military Academy at San Antonio. Here the rising generation may devote themselves to the study of war and other things -- to their heart's content.

The building is a handsome one, constructed of reinforced concrete and given a finishing touch with several coats of *Sherwin-Williams Concrete and Cement Finish*.

As the following illustrations show, the walls were made in sections and these sections were then raised to their proper position and securely fastened together. This system of construction is known as the "Aiken Method," and is being used to a con-



siderable extent by the United States War Department. This system, it is claimed, is less expensive and much quicker than the elaborate arrangement of forms and molds usually employed in concrete construction.

Mr. H. A. Reuter, of San Antonio, the supervising architect of the West Texas Military Academy, says: "It gives me great pleasure to state that the *S-W Concrete and Cement Finishes* used on the exterior walls of the West Texas Military Academy, recently erected in this city, by



and under the supervision of the writer, have given the best of satisfaction. The building mentioned is a strictly fireproof reinforced concrete building, three stories and basement in height, and used as a Military School. The cost was about One Hundred Thousand Dollars (\$100,000), exclusive of furniture and equipment. An interesting feature is the fact that all walls are built of reinforced concrete by the 'Aiken Method,' being first built in forms on the ground and after setting, raised into place by a system of jacks."

OUR FRONTISPIECE

THE exterior treatment of the fine home of Mr. C. F. Ross, shown as our frontispiece, shows careful planning. The peculiar arrangement of the timber work, which ordinarily would tend to give a tall and narrow appearance to the building, has been nicely counteracted by the square roof lines. The window placing and the arrangement of the panes in the windows themselves are two features worth study.

Mr. Glen L. Saxton, of Minneapolis, was the architect and Mr. H. M. Jacobsen the painter. *Sherwin-Williams Products* were used in the decorating.



IN DANGER

Mr. and Mrs. Aschenbrenner were touring Europe, and had just arrived at Pisa. Mrs. Aschenbrenner was all excited upon reaching the Leaning Tower of Pisa, and eagerly awaited in the spiral stairway, leaving her husband languidly awaiting her return. As she weighed a shade over the 200 mark, her husband always came up an excuse when it came to accompanying her on any altitude above easy falling distance. He was just pondering on the beautiful flow of unorthodox language used by short girls, when from the topmost rampart came the "Hides-the-to" yell of his wife, who was leaning far out and waving her scarf. Mr. Aschenbrenner obediently looked up and then came to life with an anguished roar: "Gretchen, for your life, get back! You're bending the building!"

GOOD ARCHITECTURE ENHANCED BY PROPER PAINTING

■ **SPLENDID** handling of construction to meet conditions and requirements of site, cost and general layout, is shown by our Color-Plate. The broken roof lines, simplicity of window arrangement and lack of stock material produce an individual but highly artistic dwelling. Its character is not in the least destroyed though the painting, and, in fact, the selection of the white for the body and trim retains the value of the walls as an unpretentious enclosure for a homelike interior. The green stain of the roof and paint of the shutters supplies the necessary color note and makes the home a part of its surroundings.

The shingles have been used for the walls to suggest the cottage character and, while it is not always advisable to paint the shingles, in this case such a treatment has been followed to produce the pure white tone that accentuates every feature of the construction without destroying the unity of the whole. The *Gloss White* should be thinned slightly for use on the shingles. The chimney, so much a part



HERE THE COLOR COMBINATION HAS WISELY BEEN
KEPT SECONDARY TO CONSTRUCTION

S&S
Spectrum

of the left wall through its construction, has not been overlooked in the finishing of the house. The cement has been painted with three coats *S-W Concrete Finish White*.

SPECIFICATIONS

Body—SWP Gloss White.
Trimming—SWP Gloss White.
Sash—SWP Gloss White.
Blinds—S-W French Crown Green (Light).
Roof—S-W Preservative Shingle Stain C-74.
Porch Floor—S-W Porch and Deck Paint No. 49.
Porch Ceiling—SWP Gloss White.

ALTERNATE SPECIFICATIONS

Body—SWP No. 375.
Trimming—SWP Gloss White.
Sash—SWP Gloss White.
Blinds—SWP No. 386.
Roof—S-W Preservative Shingle Stain B-46.
Porch Floor—S-W Porch and Deck Paint No. 49.
Porch Ceiling—S-W Kopal Varnish.

"STAINED AND VARNISHED"

Spectator

THE question of staining interior wood-work, furniture, etc., is becoming more interesting each day. The "natural" style of finish which was so popular has been largely supplanted by the more attractive and in every way more desirable stained and varnished effects.

Generally speaking, stains may be divided in three classes. Oil, water (or acid) and spirit stains. Most colors in the oil-stain line have many advantages over any other type of stain. There are two exceptions to this rule, Mahogany and Silver Gray. These two colors do not possess the necessary permanency if made as Oil Stains. When used on mahogany, birch, maple, etc., mahogany stain should be of the water (or acid) type or of the spirit type (preferably the former) if the greatest permanency is desired.

Water and spirit stains have a natural tendency to raise the grain of the soft woods. With the harder, closer grained woods this is not serious.

Stains commonly classed as oil stains represent a combination of dyes soluble in vari-

ous liquids each dye being separately dissolved in its required solvent and then combined in one mixture. The usual line of oil stains embracing *S-W Handcraft and Woodcraft Stains* carries no pigment whatsoever, and in its manufacture none but the best obtainable dyes and liquids are used.

Genuine Fumed Oak cannot be secured by the application of a prepared stain. The only manner in which it can be obtained is by placing the wood in the white—in an airtight room or enclosure and subjecting it to the strong fumes of commercial ammonia. The better classes of Fumed Oak are produced by going over wood which has been treated in this way with a stain which will even up the natural variation in the effect because of the variation in the wood. This is followed by a thin coat of Pure White Shellac and then waxed or given a coat of *S-W Mission-lac*.

When a wax effect is desired it is best to use a coat of Shellac, *Mission-lac* and then the wax. The most desirable results are obtained, however, by rubbing *Mission-lac* to a dull finish with pumice-stone and oil.

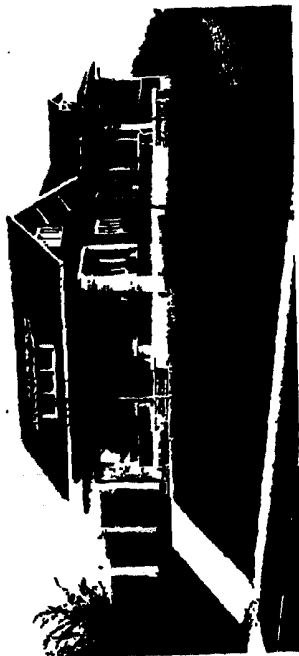
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All stained effects, such as Antwerp Oak, Brown Oak, Old English, etc., should be followed with a very thin coat of Shellac within 48 hours after application of the stain. This will add to their permanence.

Due consideration should be given to the fact that two pieces of wood taken from different trees and worked into one piece of furniture or interior trim will show a variance in the finished effect. As an illustration, it is impossible to obtain the same effect on red oak as on white oak. It is therefore a physical impossibility to stain uniformly a door which has been composed of a combination of red oak and white oak.

It is likewise impossible in producing such delicate effects as Silver Gray to stain a wood so as to obtain a lighter effect than is actually represented by the wood itself. Silver Gray effects can only be obtained by using the whitest of oak, maple, birch, etc. Red oak and similar dark woods are not satisfactory, and even though a temporary pleasing effect may be produced, the natural color of the wood will in the end predominate.

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Residence of Oarell M. Loren, Tyler, Texas
J. H. Bothwell, Architect Taylor & Arratt, Builders S. Loggins, Building Contractor

ANOTHER CONTRIBUTION FROM TEXAS

R. J. H. BOTHWELL, Architect, of Tyler, Texas, is largely responsible for the attractive little home shown on the opposite page. The bungalow has been much admired by the citizens of the progressive Texas town, both for its carefully planned arrangement and for the good taste displayed in the exterior and interior decoration.

Mr. S. Loggins was the building contractor, Messrs. Taylor & Arratt did the decorating, *Sherwin-Williams Products* being used exclusively.

THE COVER DESIGN

HOW do you like it? We must confess we're "kind of stuck on it" ourselves, and the staff all the way from the head pressman to the office boy thinks it a peach. A couple of hundred extra fine prints have been made of the design. These prints are without the lettering used on the cover, and will be splendid for framing. Write us for one.



Elles' Club, Ft. Worth, Texas

*H. A. Overback, Interior Architect
Hightest Roofs Construction Co. General Contractors*

THE OPTIMIST

By J. H. Williams

*Did you ever feel so black and blue,
That this lovely world seemed dark to you?
If ever you did, or if ever you do,
Just make up your mind to change the hue
BRIGHTEN UP*

*It's all in your eye, the tone, you know
You carry your color wherever you go,
So cheer up and make it a beautiful glow,
And all taken a color wherever you go
BRIGHTEN UP*

*In somebody "lookin' your dam' good way"
Have you got in the habit of wearin' a frown?
While you're really up, do you think you're down?
Are you sure you're wearin' a thousand-ton frown?
BRIGHTEN UP*

*I just remember Paul Jones, in a chaddy plight
When he said "I haven't hope to night,"
It's a million chances to one, and it's right
When you think there's another chance to be right,
BRIGHTEN UP*

*So cheer up the weather and stop for the road,
And remember there's a million and more to-day,
That will bring up the rainbow, that in you lay
To fight for the home of winning a way.
BRIGHTEN UP*

Time flies. June First approaches all too fast. And on June First the great SPECTRUM Literary Contest closes, and the lucky winners are declared. Many and varied have been the contributions, but there is room for more; many more.

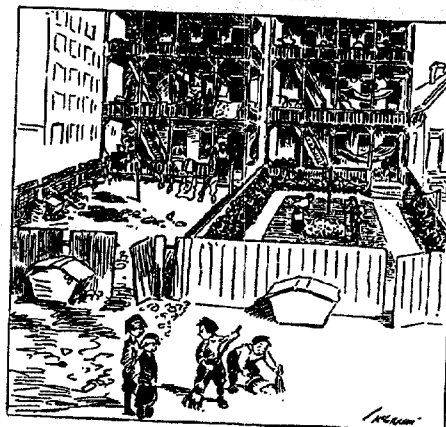
You are clever, you are brilliant, you have a few minutes now and then; time enough to earn that first prize of ten dollars. What matters it if you are not of a literary turn of mind. The idea's the thing. So turn on the spirit of the muse. Dash off something light and humorous and send it in. Make it in any form you like, a limerick of four lines will stand as great a show as a story of five hundred words.

And remember there are more prizes than one, so send it in, send it in.

WITH EQUAL OPPORTUNITIES

BY JOHN T. MCCUTCHEON

Copyright, 1912, by John T. McCutcheon



First Little Boy: "Why don't you help clean up? Don't you know this is Clean-Up Week?"

Second Little Boy: "Aw, my paw don't believe in these reform movements. He says these fads make him tired!"

Courtesy "The Chicago Tribune."