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The Spectrum

JULY-AUGUST, 1912

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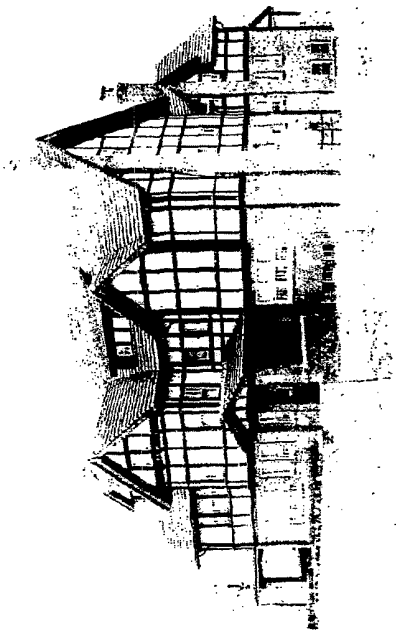

Residence of Mr. W. B. Woodward, St. Louis, Mo.

Henry Wright, Architect, St. Louis, Mo.
Nelson-Klaer Decorating Co., Decorators, St. Louis, Mo.
Engelmann-Jahns Painting Co., Painters, St. Louis, Mo.

The Spectrum

VOL. VII. JULY-AUGUST, 1912 No. 6

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THE RESIDENCE OF MR. W. B. WOODWARD, ST. LOUIS, MO.

IN THIS issue we present to the readers of *The Spectrum* the beautiful suburban home of Walter B. Woodward, Esq., President of Woodward & Tiernan Printing Co., St. Louis, Mo. It is situated in the private residence section known as Forest Ridge, just outside of the western limits of St. Louis, and is one of the six houses which are eventually to occupy the beautiful wooded ridge which suggested the name of the park. The designing of the house and the landscape-work was done by

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Entrance to the Holloway Residence

Mr. Henry Wright, a young architect of St. Louis, who is rapidly coming to the front in his profession. Both the interior and exterior features were carefully adapted to the site and exposure, modified of course by the requirements of the owner. The house faces northeast upon a private central park with an outlook to the south and west over the walled-in garden which has been introduced to form a pleasant lawn near the level of the

house. Looking upon this garden are the sun-room, the hall and also the living-room, which occupies the end of the building and opens upon a brick paved veranda of generous dimensions. These rooms as well as the two main bedrooms have south and western exposure upon the walled-in garden. A music-room and dining-room complete the lower main floor with the exception of the kitchen and serving rooms, which together



A Corner of the Sun-room

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[illegible]



[illegible]

with the maids' living quarters occupy a wing at an angle with the main structure.

The second floor has five master's rooms and two main baths, outside of this wing. The attic has two chambers, a bath and billiard-room.

The exterior is of matt faced brick in varying hues of brown to the second story line above which is a superstructure of cream plaster and half timber with deep red tile roof, all of which is of a very simple design.

Sherwin-Williams products were used exclusively in decorating the entire building, the interior being finished as follows.

Hall Paneled quarter-sawed oak, wainscoting and trim stained with Handcraft Stain Brown Oak, [illegible] Mission-lac and two coats Durable Wood Lacs. [illegible] rubbed to a dull finish. Walls painted three coats of Flat-tone and mottled with Glaze Colors and Glazing Liquid to a warm brown color with decorative stencil [illegible] Ceiling, Flat-tone Buff. Oak Floors, three coats Mission Hangings, Brown Velvet, Rugs to match.

Living-Room Paneled quarter-sawed oak wainscoting and trim finished same as the hall. Walls above wainscoting painted three coats Flat-tone, and glazed to a Tuliary bronze green mottled effect with Elizabethan frieze under cornice. Ceiling, Flat-tone Buff. Oak Floors, three coats of Mission Floor Varnish. Hangings, Broughton Velvet, Rugs to match.

Dining-Room Mahogany woodwork stained Dark Mahogany with Handcraft Mahogany Stain No. 70, one coat shellac

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The Cozy Dining-room

and two coats of Durable Wood Finish, Interior, rubbed to a dull finish. Walls, three coats Flat-tone mottled in mauve color with state decorations in angle. Ceiling, three coats Flat-tone Four color. Floors, three coats Mar-not Floor Varnish. Mulberry hangings and Rugs to match.

Sun-Room. Walls above white tile wainscoting painted with three coats of Flat-tone and glazed and mottled a Nile Green effect. Ceiling, Flat-tone Cream. Sunfast curtains all of which harmonize perfectly with the green tile floor and the white enameled woodwork finished in Old Dutch Enamel.

Mu-n-Room. Woodwork finished with Old Dutch Enamel. Walls, Flat-tone Soft Blue. Ceiling, Flat-tone Cream. Decorations brought out in Ivory color. Oak Floors, three coats Mar-not Floor Varnish. Hangings, Dark Blue Velvet with Rug to match.

WOODWARD & TIERNAN
PRINTING COMPANY

St. Louis, March 18, 1912

The Sherwin-Williams Co.,
St. Louis, Mo.

Gentlemen: Replying to your inquiry of yesterday relative to my new residence.

Mrs. Woodward and I were interested in your materials and your Decorative Department by your practical representative, Mr. J. K. Kennedy, and we allowed him to send a set of our blueprints to your Decorative Department, after informing him what our ideas were regarding furniture, rugs, draperies, etc.

The sketches which were sent us were handed over to the



Simplicity is the key-note here

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Nelson-Mohr Decorative Company, who modified them in some instances and carried out the suggestions in others.

The weather conditions at the time of finishing my house could not have been worse, notwithstanding which fact, I consider I have as near a perfect job as it is possible to get. The wood finishing and decorating I consider as second to none that I have seen.

I am well pleased with the way the job was handled, through your representative working in perfect harmony with the architect, painters and decorators, which has secured for me a most satisfactory job, and for which I am pleased to thank you.

Yours very truly,

WALTER B. WOODWARD

NELSON-MOHR DECORATING CO.
4963 Delmar Boulevard

St. Louis, December 15, 1911

The Sherwin-Williams Co.,
St. Louis, Mo.

Gentlemen: In reply to your favor of even date as to our success with your paints and materials used on Mr. Walter B. Woodward contract of this city, beg to say we are absolutely satisfied with finished results.

We wish to call special attention to your Flat-tone wall paint. At time of application, walls were new and frosted, and beg to say after inspection of same some time later, we found fine cracks, which always occur under said conditions, were not perceptible to the eye.

Trusting this will assist you in interesting others in a good thing, we are

Yours truly,

NELSON-MOHR DECORATING CO.
Per PHIL. J. MOHR, Vice-President

OUR COLOR PLATES

THE Greek border shown on the buff wall can be introduced into the banking-room, post-office, or auditorium. It will be effective in the high-ceiling room. Mahogany, Flemish Oak, or White Woodwork could be satisfactorily combined with the buff wall and terra-cotta border.

SPECIFICATIONS

Wall—S-W Flat-tone Buff.

Stencil—No. 209. Raw Sienna 1 part, Burnt Sienna 1-8 part, and Stencil White ½ part.

A solid border decoration is formed by the arrangement of a simple motif. It will be noted from illustration that the bud forms just touch one another, and that the rather arched panels that are formed in this way have been filled in with a deep-toned color.

SPECIFICATIONS

Wall—S-W Flat-tone Cream.

Lower Wall and Panels—Glazed with equal parts Olive Lake and Italian Blue, greatly reduced.

Stencil—No. 310. Two colors: Green, Olive Lake 1 part, Italian Blue 1 part, and Stencil White 1 part. Buff, Royal Golden Lake 1 part, and Stencil White ¼ part. Band separating lower and upper walls, same as Green of stencil.

A strong contrast between wall and border decoration is required at times, especially if the ceilings are high and a dark wall color

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DESIGNED BY THE SHERWIN-WILLIAMS CO

The Spectrum

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required. The rich, green wall-tone is practical and will give the necessary character to the interior, while the applied Heraldic Lion, with its interesting flourishes and well-groomed figure set off by the crown, will give vigor to the somewhat somber wall. A very interesting border could be formed by reversing the pattern, and having two lions facing each other, placed at regular intervals, in preference to a solid border.

SPECIFICATIONS

Wall—S-W Flat-tone Cream, glazed with S-W Glaze Colors, Raw Sienna ½ part, Olive Lake 1 part, and Cobalt 1 part.

Stencil—No. 1003, Raw Sienna 1 part, Vermilion 1 ½ part, Olive Lake 1 ½ part, and Stencil White ½ part. Shadows, Raw Sienna 1 part, Cobalt Blue 1 part, and Stencil White ½ part.

The combination of floral border and character emblems will suggest methods of decorating halls, lodge-rooms, clubs, etc.

SPECIFICATIONS

Wall—S-W Flat-tone White, glazed with S-W Glaze Colors, Raw Sienna 1 part, and Vermilion 1 part.

Stencil—No. 61, Raw Sienna 1 part, Burnt Sienna ½ part, Orange Lake 1 ½ part, and Stencil White 1 ½ part. Acorns, 1-4 mixture, Orange Lake 1 part, and Raw Sienna 1 part. 2d mixture, Raw Sienna 1 part, Indian Yellow 1 part, and Olive Lake 1 ½ part. Leaves, Italian Blue 1 part, and Raw Sienna 1 ½ part. Chain and other ornament around shield, Orange Lake and Indian Yellow. Shadows, Cobalt Blue 1 part, and Orange Lake ½ part. Lights, Chrome Yellow Light ½ part, and Stencil White 1 part.



The Southern Manufacturers' Club, Charlotte, N. C.

Architects, Hook & Rogers, Charlotte, N. C.
Building Contractors, F. C. Thompson & Brother, Charlotte, N. C.
Painting Contractor, R. E. Burbee, Asheville, N. C.

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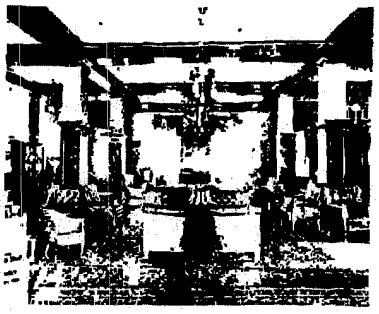

The decorations are quiet and refined

THE MARCH OF EVENTS

MY, BUT how things have changed! Can you imagine ten or fifteen years ago, merchants or manufacturers, architects or advertising men, meeting together and discussing problems pertinent to their business? Why, certainly not, they were competitors then. They were suspicious of one another. They were afraid that "the man

across the street" would plagiarize their ideas and utilize them in the promotion of his own business.

But just look what has happened now! No longer does one business man look upon others in his particular branch of industry with distrust and misgiving. Things have altered, and in every city are to be found Business Men's Leagues, Merchants' Associations and like organizations for this very purpose—where those engaged in similar fields of endeavor meet to discuss earnestly questions of great import and solve problems that beset them in their day's work.

"Watch Charlotte Grow" is the slogan adopted by that city, and nowhere else do we see the spirit of progressiveness and civic pride better exemplified. Foremost in advancing its civic and business affairs is the Southern Manufacturers' Club, whose well-appointed building, recently erected for their individual use, is illustrated on these pages.

It is interesting to know that the suggestions of our Decorative Department were adopted throughout Sherwin-Williams Products being used exclusively.

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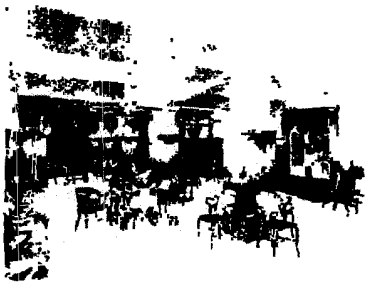



An Attractive Pergola Effect

HERALDIC AND EMBLEMATIC STYLES

THE use of Heraldry is practically extinct at the present time as far as its original symbolism may be concerned. Its adaptation to the decoration of club buildings in which it is necessary to introduce eblematic *motifs*, has led to a modern rendition of this style. The shields give the best background for the main decoration, while the ribbon and foliage used in connection with the armorial bearings comprise a highly artistic border. The carved decoration, painted coat of arms and relief work can easily be represented at the present time by means of the stencil. The drawing and general features of the patterns are produced with the outline stencil and the effect of carving and modeling easily imitated on the flat wall surface by arrangement of high lights and shadows secured with the paint, while the different features of the border or decoration are represented in the necessary standard colors. Just as the coat of arms specially colored denoted the family of such a house, so today the specially designed and colored

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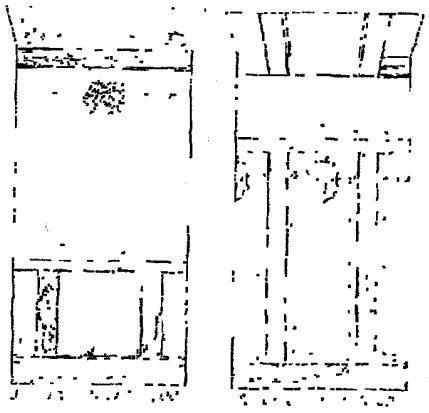
insignia stands for some type of organization.

The best examples of the proper use of the Heraldic are found in the decorations for the lodge rooms. The Odd Fellows, the Elks and the Masonic orders combine decorative art with representative colors and emblems in a manner most nearing the original Heraldic.

While the leading lodges hold to special colors in the decoration of their meeting-places, *i. e.*, the Odd Fellows favor greens, the Masons blue and red, and the Elks prefer the warm tans, buffs and brown, it is not always required to repeat the same combination of colors. The three links, staff and ax of the Odd Fellows give opportunity for effective decorations. The elk's head, clock and wreath of the Elks take on an appearance of mural work, while the Masonic order founded in the temple of Solomon, has held to more conventional style, combining the compass and square with suitable ribbon and leaf decoration.

Heraldic emblems are quite appropriate for certain public and private apartments. In the first wall elevation, stencils and suit-



able arrangement of same to produce an Heraldic effect are shown, giving the modern type of room an unusual and attractive finish without much labor. Stencil No. 1009 combines the shield decorated with lion and diamonds with the wreath and ribbon, and makes it possible for the decorator to form a solid border of this pattern or to place it at intervals on the wall, since the pattern shows

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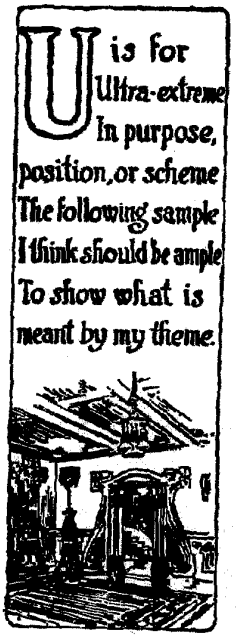
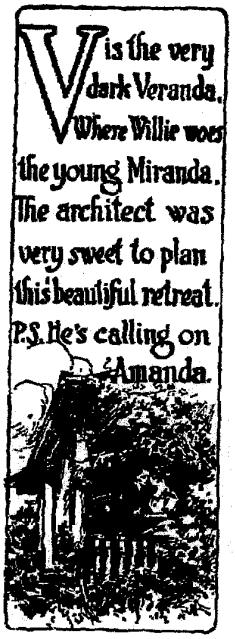
a finished *motif*. The circular pattern, Stencil No. 1090, in combination with the ribbon garland, produces an excellent *bit of panel decoration for* a plain ceiling.

The second wall arrangement is not an unusual one, but the application of the main decoration to the lower wall panels makes it appear so upon *first inspection*. *The shield decoration*, Stencil No. 1007, with the three spots suggestive of the artist's palette, makes this decoration appropriate for the photo studio, picture-gallery, lecture-room and other interiors suggestive of the arts.







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