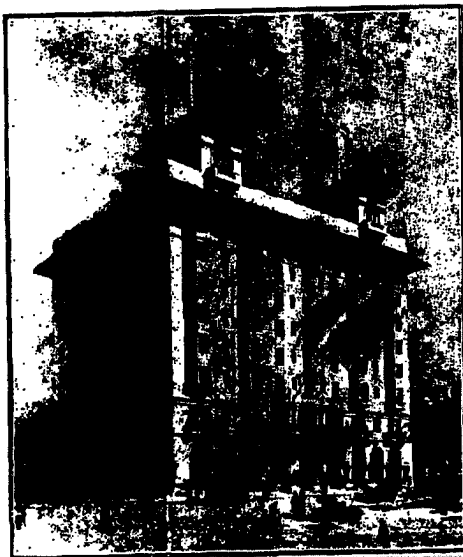




Hotel San Carlos, Pensacola, Fla.
W. L. Stoddart Architect, New York.

Hotel number *The* Spectrum

VOL. V.

MAY, 1910

No. 5

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QUITE A CHANGE.

*"Coil up your ropes and anchor here
 Till better weather doth appear."*

IN THE early settlements of New England the tavern or inn was second only in importance to the meeting house. Their relationship, too, strange as it may seem, was peculiarly intimate—the tavern was usually located near the meeting house, and this, in some communities, was the condition under which the license was granted. The records say that in 1651 John Vvall, of Boston, was granted "Libertie to keep a house of common entertainment if the Countie Court consent, provided he keep it near the new meeting house." Nor was this condition confined to New England, for about this same time "Jean Boisdón, innkeeper, was required to

establish himself on the great square of Quebec, close to the church."

There were many good reasons for thus locating the taverns. There were lecture days, fast days, Sundays and other occasions when the people gathered from miles around to attend these services. There was the long prayer or sermon in the morning, the noon rest for refreshment, then the afternoon prayer and sermon, after which the townspeople departed on their journey homeward. In many towns during this nooning the tavern became the resort of the worshippers. In the cold winter months the comfortable warmth of the tavern fire and such other attractions as the tavern only could supply, were both appreciated and enjoyed. There were no fires in the meeting houses.

Then came the days of the gradual pulling away of the tavern from the meeting house. The views of the elders did not meet those set forth by the innkeepers. The latter sought the Sunday trade in beverages. They were warred upon by the church people, but to this day have held their own, and we are glad to say that in spite of this failure to conform absolutely to the principles of the meeting houses, the hostelrys of the land have maintained a dignity and character which can be easily detected in the views set forth in this SPECTRUM. These hotels are the result of decades of advancement in architecture.

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THE Hotel Bentley, Alexandria, La., is designed in the prevailing modern French Renaissance. Our views show the interior and will serve to give the architect some idea of its arrangement and elegance.

The lobby is decorated most attractively in designs representative of the "Lobby of States." All the states of the Union are represented and many of them illustrated by



Stairway, Hotel Bentley.

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paintings. The seals of seven states are reproduced in a landscape effect. The ornamentations in the great rotunda are architectural—every ornament is a continuation of the architect's plans. They are shaded, highlighted and mottled so perfectly that it is hard to discern where paintings begin and where plaster ornaments end.

The large dome is divided into eight panels, and the twelve arched ceiling panels surrounding the dome are richly ornamented with continuous scrolls.

The fifteen ceiling panels on the balcony floor are carried out in the same color scheme and ornamentation as the ceilings beneath the foyer. Orange is the key shade and tones off into tan, which again is relieved by the use of olive shades. The entire scheme is perfectly executed and the effect is one color of yellowish tan in its richest shades.

The dining-room is treated in Ivory and Green, the walls being of Sienna, giving a highly chromatic orange-yellow shade. The side wall panel work decoration is in keeping with the ceiling, which consists of an artistic arrangement of one hundred and eight panels.

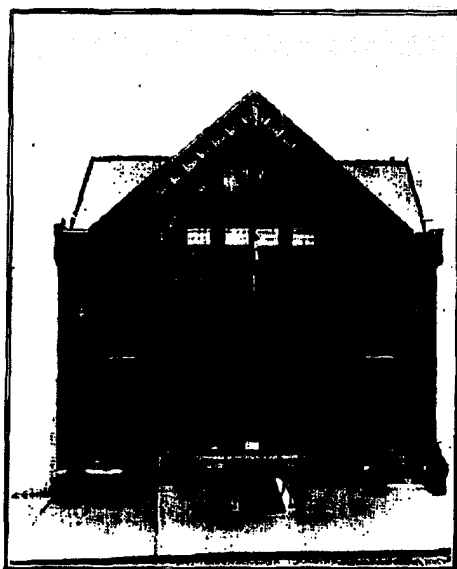
The building was erected by the Hull Construction Co., of Jackson, Miss. The architect was Mr. Geo. R. Mann, of Little Rock, Ark.

Sherwin-Williams Products were used throughout for decorative purposes.

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Lobby, Hotel Bentley, Alexandria, La.
Hull Construction Co. Contractors.
Geo. R. Mann, Architect.



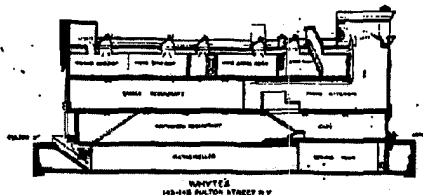
Whyte's Tavern, New York City.
Clinton & Russell, New York, Architects. *Wm. Deever & Son, Contractors.*

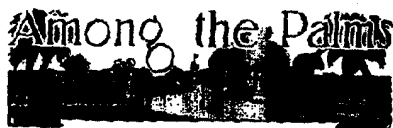
A Tavern

WHYTE'S new quarter-of-a-million-dollar restaurant on Fulton Street, New York City, is of rather unusual architecture. It has a seating capacity of one thousand persons, which is tested twice daily. The handsome building shown on the opposite page is three stories high, with a facade of ornamental Gothic design. Edward E. White, the proprietor, is a well-known club man.

Clinton & Russell, New York, were the architects. Wm. Deever & Son, New York, were the contractors, and Peter McKay, New York, was the decorator.

All exterior and interior woodwork finished with *Sherwin-Williams Durable Wood Finish Interior*.





(See Frontispiece.)

BEAUTIFULLY situated among the palms of Pensacola, Fla., stands the Hotel San Carlos. We have received the following testimonial from the decorator, which came to us unsolicited:

Gentlemen:

I am pleased to say that the Sherwin-Williams Colors used on the San Carlos Hotel have given satisfaction beyond expectations. I have used S-W Colors throughout on walls and ceilings, and for decotint purposes these colors in tubes or in cans, are hard to excel. Your cold water paint has been used on 125 rooms, not one of which showed any defects resultant from either white or the tints furnished by your house.

Yours,

JOS. NOBTON,

Decorator in Charge.

S-W Flat-tone and Velvet Finish were also used, and Mr. Thos. Stewart, who applied these products, says: "After having tried your Flat-tone against my will, I will have to admit that it is the best flat finish I have ever used."

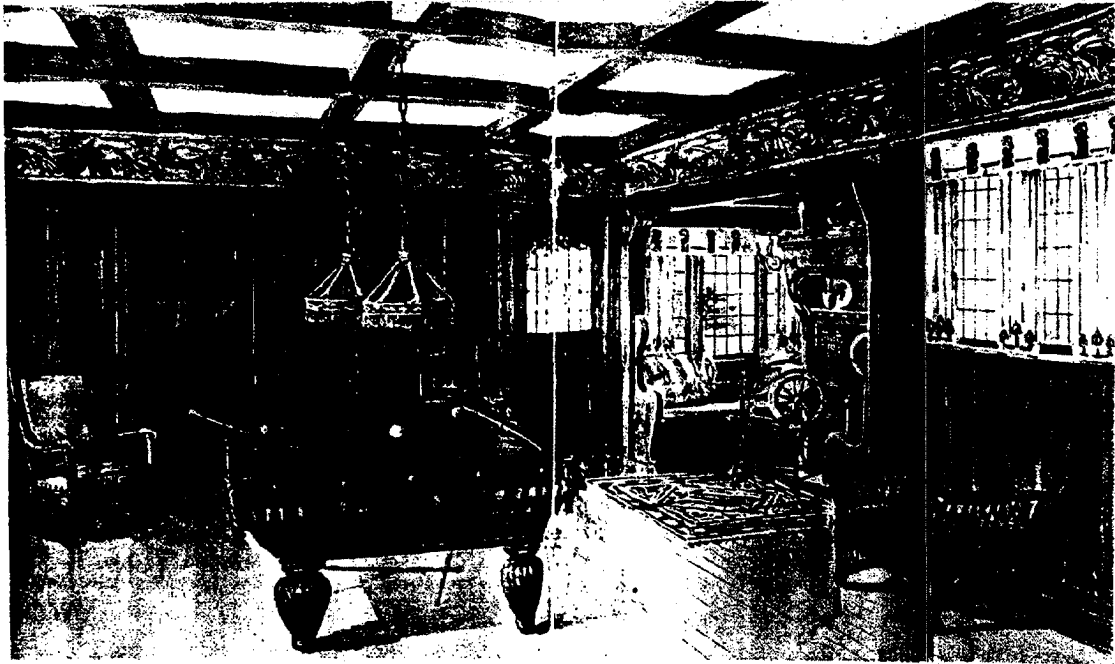
The architect for this hotel was Mr. W. L. Stoddart, of New York City.

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A CUE FOR BILLIARD ROOM DECORATION.

THE architect is very often asked to plan not only the billiard room itself, but also to suggest suitable decoration for same. But very little has been said or written about this important phase of decoration. The result has been that very often, rather unattractive billiard rooms have been located in otherwise tastefully decorated homes, to mar the general appearance of the decorative scheme.

While the color scheme shown in our insert on the following page might not be suitable under every condition and circumstance, still the combination is such that it will be found very generally adapted to most billiard rooms. Of course, where there is a billiard room in a home, that home is generally a little above the average, and the room should be decorated consistently, and yet with economy taken into consideration. With all these things in mind, our decorators planned this scheme. A billiard room done in this color scheme will be found most restful to the eye, very adaptable to lighting effects by day and night, and sanitary. The walls can be washed with soap and water and will retain their strength of color, for Flat-tone is a durable oil paint. Flat-tone's satisfac-



A BILLIARD ROOM IN GREEN
DESIGNED BY THE SHELLING & CO. DECORATIVE DEPARTMENT

A MOUNTED PROOF OF THIS ROOM FINEST, WITH
FABRICS ATTACHED, WILL BE SENT UPON REQUEST

tion in the Singer and Hudson Terminal Buildings is ample proof of this.

The scheme shown can be obtained by carrying out these specifications:

Ceiling—S-W Flat-tone Cream 832.

Frieze—Background, S-W Flat-tone Maple Green 836 Stencil No. 18, applied in Flat-tone Lichen Gray 837, over the background color, and the large peacock shown on the sketch produced with S-W Flat-tone Glaze Colors, Cobalt, Alizarin Green, Burnt Sienna and Raw Sienna.

Woodwork—Oak. S-W Handcraft Stain Bog Oak.

Floor—Oak. S-W Handcraft Stain Tavern Oak, reduced 100%. Antique Filler and Mar-not.

Furniture—Same as woodwork.

Curtains—Casement Cloth, stenciled in colors to match frieze. Stencil No. 13a.

Rug—Wilton.

Something Different



WHO has not heard of Fred Harvey's matchless Santa Fe meal service? And he also manages to build up a name for himself wherever there is a Santa Fe train or a hotel. The latter phase of this marvelous system concerns us most of all just now, as one of these hotels, The Bisonte, at Hutchison, Kansas, is reproduced on the following page.

This unique hotel has sixty-seven guest-rooms, all neat and light. The Fred Harvey eating service accommodates one hundred and twenty in the comfortable dining-room, which is shown on page 76. There is an atmosphere of sociability pervading the Harvey hotels which is most magnetic. In The Bisonte there is no exception.

The architecture of this hotel is of the Elizabethan period. The construction resembles an old English manor house, with tiled roof and wooden rafters. "Bisonte" is the Spanish word for "Buffalo," and it is a well known fact that this country in the neighborhood of Hutchison was covered with roaming herds of buffalo not so many years



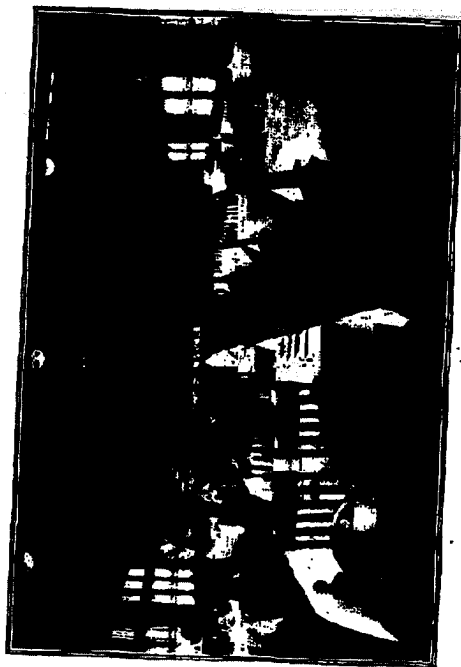
*Hotel Bismarck, Hutchinson, Kans.
Fred Harvey Co. (Santa Fe R. R.), Proprietors.
Louis Curtis, Kansas City, Architect.*



Section of Entrance Hall, Bismarck.

ago. The Santa Fe has been a great factor in bringing the Southwest to its own and in helping to populate with thrifty, honest citizens the towns through which it pioneered its way.

The town of Hutchinson is famous for its salt industries. Great deposits of rock salt underlie the whole town and section. The city lies at an altitude of 1,541 feet and its population of 12,000 numbers many of the most prosperous and energetic of the inhabitants of the wealthy agricultural district of which Hutchinson is the center. And so



Dining-room, Hotel Bisonte.

Louis Curtis, Kansas City, Architect.

Fred Harvey Co., Proprietors.

The Bisonte has taken an important place in caring for the visitors and travelers who are glad to cast their lot with such an excellently managed system. The prosperity of the district brings many guests to its doors.

Travelers from every nook and cranny of the world pass through "Santa Fe" towns where Fred Harvey's system is in vogue and they invariably leave reluctantly. The exteriors of these hotels are not only architecturally attractive, but the interior decorations are always in the best of taste and are executed with a view toward home-likeness.

The architect of The Bisonte was Mr. Louis Curtis, of Kansas City, Mo., who has specified S-W Products on many well-known operations in the Southwest. Throughout The Bisonte 300 gallons of S-W *Excella Varnish*, 50 gallons of S-W *Mar-not* and 75 gallons of S-W *Handcraft Stain* were used.

We are indebted to the Fred Harvey Co. for permission to use the copyrighted views.



Another View.

Hotel Pfister

MILWAUKEE, the city of luxuries and hotel life, is constantly adding to its wealth of architecture. There is another hotel, The Pfister, which has recently been erected in that city and which is very interestingly built and decorated.



Lobby, Hotel Pfister. H. J. Esser, Architect.

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of Milwaukee

The lobby is done in Italian marble, with a row of large pillars running through the center. The decorations of walls and ceiling are quite elaborate higher up, and the designs were carried out with S-W materials. S-W Flat-tone was used throughout this hotel.



Dining-room, Hotel Pfister.

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WHEN you're stoppin' at one of these swell hotels, always remember to look at the walls. Whenever you see a nice, soft, velvety flat oil paint you can rest assured it's *S-W Flat-tone*.

And if there's a nice stencil design over the wall, you can be pretty sure it's done in *S-W Glaze Colors*, the real artistic glaze.

And if you architects are stoppin' at these hotels and notice that there is no *Flat-tone* on the wall, just think of how you dislike its absence, and specify *Flat-tone* on the next hotel you design when you get home.

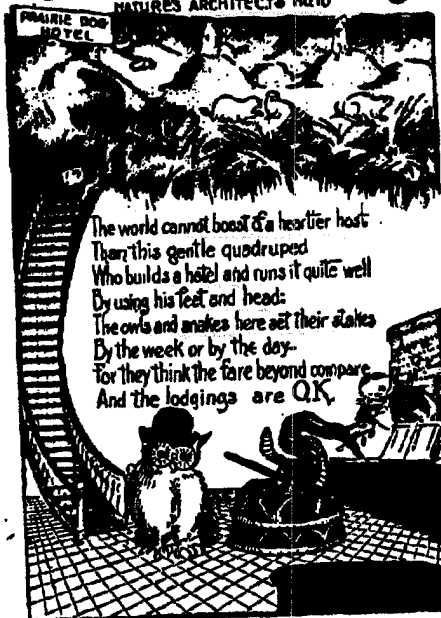
I know I always like to stop at hotels where the walls and ceilings are fresh and sanitary, and I insist that *Flat-tone* shall be used before I will consent to affix my name to any hotel register whatsoever.

The Little Paint Man

50

The Prairie Dog

NATURE'S ARCHITECTS NO. 10



The Sherwin-Williams Co.

Largest Paint and Varnish Makers in the World

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The Spectrograph



— June —
1910