

The Sherwin-Williams Co.
Largest Paint and Varnish Makers in the World
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The Spectrom



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*The Orhout Residence
Sunnyside Vineyard
Fresno County
California*

*Painted by
Shirley M. Davis
1906*

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CORRECT SPECIFICATIONS FOR OUT- SIDE PAINTING

BY THE GRAY HAIRED PAINT MAN



HERE are, broadly speaking,
three classes of architects on
the Paint Man's visiting list:

Class A.—Highly respect-
ed gentlemen who believe in
prepared paint for outside
painting, and always specify it.

Class B.—Good fellows who specify almost
all of our other architectural specialties, but
who will not break away from the habits and
prejudices that tie them down to hand mixed
lead and oil for outside painting.

Class C.—Philistines who still refuse to

learn of us and never write our name within the pages of their specifications.

Up to a short time ago one of my best friends belonged to *Class B*. He is one of the most lovable and obstinate chaps I know. For years he had resisted all my efforts to persuade him to specify *S. W. P.*—our prepared house paint. He would not even argue with me. I did all the talking and he just sat back and smiled and went on specifying lead and oil.

Frankly, his indifference discouraged me. As I figured it out, what show could our advertising department have to get in their good work through mere printed pages if I couldn't convince my best friend when I had him by the throat.

But there came a time when arguments were needless. He built a beautiful home in the suburbs, and induced me to buy a lot adjoining and start a modest house for my modest family at the same time. Both residences were painted white. He used lead and oil, and I, of course, used *S. W. P.*

It was a case of the deadly parallel—same conditions, painted at the same time, same firm of contracting painters—nothing different but the paint. I put it up to him openly and

he told me what his painting had cost. His figures gave me the advantage from the start, for my job cost less, my house was whiter and had a better gloss, too. This difference was plain to anybody as soon as the paint was dry.

As the days wore on the lead and oil wore off. It lost what little gloss it had and began to grow darker. The life was out of the oil and the lead was beginning to "chalk," just as I knew it would. I knew, too, that my friend's observation would teach him what my arguments had not, and I let the deadly parallel do its own perfect work.

And it did!

That was two years ago. This Spring, when the good painting weather comes in, my friend will pay two or three lusty painters full union wages to clean off the lead and oil coating and spread *S. W. P.* over its shortcomings.

And his conversion has been most complete, for in all the specifications he has written this year he has humbly followed the instructions I have given him. He came to me for them of his own free will, eager to acknowledge that there was much about paint not found in his philosophy. All the old habits and prejudices had been knocked out of him.

This little incident from real life has given

me courage to use the first pages of THE SPECTRUM to reach some of the rest of you fellows who are still in *Class B*. I don't want to argue with you, but just give you the same specifications my friend is now using, with the hope that you will respect the advice of a man who has spent over twenty-five years of his life in making good paint.

These specifications are given you as a general guide, and will be found satisfactory in the great majority of normal conditions. It is necessary to be familiar with conditions under which paint will be applied and to provide special instructions where departure from ordinary methods are required.

SPECIFICATIONS FOR THE USE OF S. W. P. ON NEW WORK.

All exterior wood surfaces, including siding, window frames, trimmings, etc., which are to be finished with paint, shall be free from moisture and dry, and shall be given three coats of paint (color to be selected by architect), applied in a workmanlike manner, as follows:

All paint specified hereunder shall be brought to the job in unbroken packages.

All knots and sappy places shall be first coated with pure grain alcohol shellac containing not less than $2\frac{1}{2}$ pounds of gum shellac per gallon.

FIRST COAT.

Prime thoroughly with *The Sherwin-Williams*

Primer, (color dark), which shall be thinned for use with pure raw linseed oil and $\frac{1}{4}$ gallon pure spirits turpentine to each gallon of the primer, — care being taken to see that the primer is well worked into the surface and into cracks, crevices and other portions of the work which might soak with water.

SECOND COAT.

Apply *The Sherwin-Williams Paint, Prepared*, (color for body and trimming to be selected by architect) thinned with 1 pint pure Spirits Turpentine to each gallon of paint.

THIRD COAT.

Apply *The Sherwin-Williams Paint, Prepared*, (color for body and trimming to be selected by architect) as it comes from the can.

All coats shall be applied with not to exceed 6" oval or round bristle brushes, and the paint well brushed out.

The use of flat brushes or the application of flowing coats is forbidden under these specifications.

Unpainted surfaces which become wet before priming coat can be applied, must be allowed to stand until thoroughly dry before painting.

No painting shall be done on any of the work until all moisture from dew, fog or excessive humidity has dried off.

First and Second coats shall stand no less than four days (or until thoroughly dry), but in no event shall Second and Third coats be deferred beyond six days (or until the preceding coats have become bone hard), without first reporting same to architect.





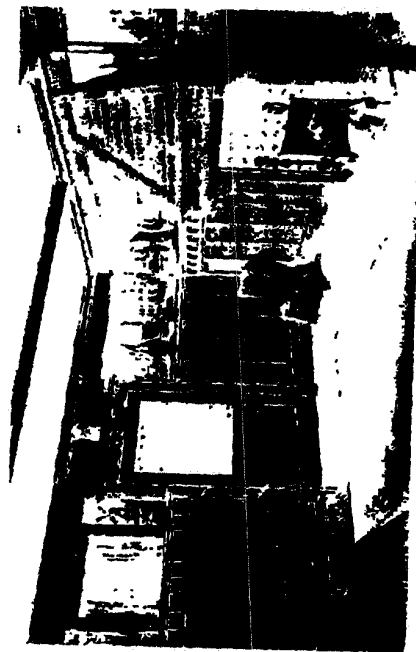
*Franklin School, Oakland, California.
(Building that escaped the earthquake.)*

WITH the eyes of the world upon devastated San Francisco and the stricken coast of California, this half-tone reproduction of the Franklin School at Oakland—now a camp of refugees—will be of particular interest. It represents the modern architecture of California for buildings of this nature and suggests, in a measure, the style which will doubtless be followed in the rebuilding of the educational institutions destroyed. *Stone & Smith*, San Francisco, are the architects. *Kepul*, one of the S-W. line of varnishes, was used for interior finishing.

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**Specially designed
for The Spectrum**



AFTER careful consideration of many designs submitted, we have selected the Handcraft Living Room and Handcraft Dining Room, shown on the preceding pages, as being particularly distinctive and artistic. Reproductions are given in four colors that you may gain an adequate idea of the color scheme designed for each of them, and on pages 35 and 36 of THE SPECTRUM we present complete specifications for every detail of finishing.



A HANDCRAFT LIVING ROOM

SPECIFICATIONS FOR FINISHING—VARNISH FINISH

Woodwork—First coat, stain with S-W. Handcraft Stain, Bog Oak; second coat, fill with S-W. Filler, Golden Oak, Paste; third coat, S-W. Mission-Lac; fourth coat, S-W. Durable Wood Finish Interior; fifth coat, same as fourth coat, rub to a dull finish with pumice stone and water.

Floors—Oak. First coat, stain with S-W. Handcraft Stain, Brown Oak; second coat, fill with S-W. Filler, Golden Oak, Paste; third coat, Mar-not (a durable Floor Varnish), thinned with pure Spirits Turpentine, $\frac{1}{4}$ pint to the gallon; fourth coat, S-W. Mar-not just as it comes from the can; fifth coat, same as fourth coat, rub to a dull finish with pumice stone and water.

Ceiling—Rough Plaster. First coat, size with sizing made of S-W. Premo Hard Oil, thinned gallon for gallon with pure Spirits Turpentine; second coat, S-W. Special Interior Color No. 622; third coat, same as second coat. Border, first coat, same treatment in sizing, use S-W. Special Interior Color No. 494 for second and third coats.

Walls—Rough Plaster. First coat, size with sizing made of S-W. Premo Hard Oil, thinned gallon for gallon with pure Spirits Turpentine; second coat, S-W. Special Interior Color, Permanent Cardinal Red; third coat same as second coat.

Wrought Iron Work—One coat S-W. Transparent Wrought Iron Lacquer.

A HANDCRAFT DINING ROOM

SPECIFICATIONS FOR FINISHING—FULL FINISH

Woodwork—First coat, stain with S-W. *Handcraft Stain*, Rog Oak; second coat, S-W. *Mission-Lac*; third coat, S-W. *Furniture Wax*.

Floors—Oak. First coat, S-W. *Filler*, Golden Oak, Paste; second coat, S-W. *Mar-not* (a durable Floor Varnish, thinned with pure Spirits Turpentine, $\frac{1}{2}$ pint to the gallon; third coat, S-W. *Mar-not*, applied as it comes from the can; fourth coat, same as third coat. If a waxed finish is desired, rub down last coat with pumice stone water and, apply coat of S-W. *Floor Wax* and polish with a soft cloth.

Ceiling—Rough Plaster. First coat, size with sizing made of S-W. *Premo Hard Oil*, thinned gallon for gallon with pure Spirits Turpentine; second coat, S-W. *Special Interior Color No. 626*; third coat, same as second coat.

NOTE—*Sherwin-Williams Handcraft Stains*, *Mission-Lac* and *Floor Wax* comprise a complete system of finishing in true *Handcraft* style which produces the most artistic and pleasing results. *Mission-Lac* is a new S-W. product for the rich, velvety mission effects. It has none of the many faults of Shellac, withstands moisture and does not spot and grow white when subjected to dampness or water. Costs less than Shellac.

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O many appreciative members of the craft have gently protested with us because they thought two numbers of *THE SPECTRUM* had overlooked them, that we are beginning to believe our little magazine is avoiding a good many office boys and waste baskets. The inference all came about because the Man-who-finds-errors-in-the-type failed to catch a stray figure and allowed Number Two to greet our good friends as Number Four. Of course we might explain that we skipped two issues to catch up with our ideals, but we won't. It was just one of those mistakes that happen sometimes in the best regulated families.



S-W. *Special Interior Colors* brighten ceilings and walls. Promote cleanliness and artistic tendencies. Good to specify on buildings—big and little.

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THE DAY OF THE SHINGLE



HERE may be a deep-seated reason for the Paint Man's love for shingle effects in modern homes. Perhaps the architect's admiration for them, too, springs from the same origin. Among the Paint

Man's earliest recollections are some impressive shingle effects which served to keep him in the paths all good youths should follow.

But in the later years the early ardor that was repressed by effective shingle treatment has been directed in employing shingles for the purposes for which they were intended.

No other style in the building of modern homes lends itself to cozy, homelike airs as the shingled effects on cottages, houses, clubs and all those buildings which are surrounded with Nature's own beauty.

The range of styles to which these effects may be artistically adapted and the wide variety of beautiful tones with which they may be imbued, afford the man who plans opportunity to secure practically any effects he may desire.

The Paint Man was quick to see this. Years ago he started to give a practical value



Residence of Mr. Thomas P. Robbins, Cleveland. Meade & Garfield, Architects, Cleveland.

*Shingle-Williams
Practical Shingle Stains.*

to his Shingle Stains. Artistic effects were not enough, so in his laboratories he worked out stains that preserve the wood from decay and retain their color for a long time in all kinds of weather. Creosote was added to the best Linseed oil and coloring pigment—with many of those little wrinkles—each small in itself, but large in the aggregate—which make a thoroughly sterling product.

There are twenty-three artistic shades in the Paint Man's line of Shingle Stains. The greens and browns are especially handsome.

Samples on wood—nicely packed in a box—will be sent upon request.



He that knows little of paint and varnish making had best trust the reputation of experts.



It's not what we say about our products but what they say for themselves that makes our advertising pay.

THE TROUBLES OF THE PAINT MAN



IT'S hard luck to be pommelled from eyes to shins when you can't strike back—to have someone do you to a frazzle when you're helpless, to heap abuse on your head and call you a swindler. Such is often the unhappy lot of the Paint Man. He takes not only *one* licking with fortitude, but a dozen and more! It's all on account of the Architect and the Mill Man who makes sash, doors, window frames, lock corner posts and the like.

Here's the whole trouble.

The Mill Man is a big factor in the construction of buildings, big and little, nowadays. He makes all the pillars, posts, cornices, sash, frames and "what-not" and he primes them before they leave his shop.

He uses the cheapest, most inferior ochre "dope" on all of them. It's an honest fact that this stuff isn't fit for a yellow dog house. In any painting—anywhere—the under coats are of grave importance to good work, and the paint manufacturer doesn't live who can make a paint that will stay on surfaces primed with the poor, cheap material used in even the best mills.

When a good, honest paint begins to peel away from the poor shop priming, the average Architect blames the paint, because he doesn't know about the poor priming. The Paint Man has to take the blame and the blows that ought to be aimed at the Mill Man.

We are keen to get the Architect to realize the truth of these facts, and after placing the blame where it belongs, insist that the Mill Man use priming material that is right. Our object is not to get an output for our primers but to forestall the unjust complaints the Architect is now making against honest *Sherwin-Williams* goods that are not one whit at fault. We don't care whose primers the Mill Man uses so long as they are good and reliable.

When you buy good mill work see that you also buy good priming.

