



The
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Pythian Temple Building
Indianapolis
Ind.

(See page 17)

See also William
Prig, John C. Vapher
Paint See page and 17.

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LITTLE STORIES OF THE WOODS

MAHOGANY



MAHOGANY has long been in the purple and fine linen class among woods. Its characteristics peculiarly adapt it to the demands of elegance in wood finishing, and the wood yet remains to be found which can take its place.

The credit of discovering the value of mahogany as a cabinet wood—so the story goes—belongs to a London physician of the Seventeenth Century. A brother of the doctor, engaged in trade with

the East Indies. on one occasion brought over in his ship several mahogany logs for ballast. The doctor was at that time building a house and the suggestion was offered that the wood might be valuable as beams.

An attempt was made to use the timber for this purpose, but the carpenters found their tools were not heavy enough to work it and gave up the task. A little later, however, one of them, needing material for a box, had a log removed to his shop, and, upon the advice of the doctor, tried heavier tools. After some delay the box was completed with these. It proved so handsome that a bureau was made up from the other log, which, when finished, was declared by experts to be far superior to any other cabinet woods then in use. Thus a vogue for mahogany set in.

While the story gives the doctor the credit, it, unfortunately, leaves us only to surmise whether it was the brother, the doctor, the doctor's contractor or the doctor's architect who first offered the suggestion. In the face of such inadequate proof, therefore, we are inclined to believe that the last of this row of candidates for the honor was the fellow who spoke up, and that the laurel wreath should go to the architect.

The finest mahogany came originally from

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San Domingo, Cuba, and Jamaica. The supply from these sources is now practically exhausted, however, and the best wood in the market today grows on the mountain slopes of Southern Mexico, Honduras, Guatemala and the Philippines.

Timber merchants recognize several grades of the wood. These are distinguished by weight, character of grain, and color—all effected by the soil and situation in which the trees are grown. Trees in high, rocky situations or mountain slopes, especially on limestone soil, produce the most valuable wood. Poorer qualities of mahogany come from trees grown in the forests which border the rivers near the coasts of Central America.

With the exception of our oaks, no wood possesses in so great a degree the advantages of combined soundness, large size, durability, beauty of color and richness of figure as mahogany. The warmth in its tone and the beautiful tracery in its fibre are unsurpassed, and age enhances and magnifies these qualities to a greater extent in mahogany than in any other wood.

In finishing mahogany care should be taken to use only such finishing material as will fully bring out and retain the natural beauty of the wood. The most beautiful

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mahogany is often spoiled by poor, dark colored, muddy finishing material. With this in mind, *The Sherwin-Williams Co.* has brought out a line of special finishes for mahogany, which, when used as specified, produce the finest and most artistic effects possible. The following specifications cover the work:

SPECIFICATIONS FOR FINISHING MAHOGANY

First Coat—Stain the wood with one coat of *S-W. Handcraft Stain, Mahogany*. *Handcraft Stain, Mahogany*, is transparent, does not cover up or hide any of the natural beauty of the wood, but simply gives a uniform tone of color and brings out the richness of figure. It is permanent and does not obscure the grain of the wood or turn white or cloudy.

Second Coat—After allowing the stain to dry thoroughly, (about twelve hours), fill the pores of the wood with *S-W. Paste Filler No. 5*. The filler should be reduced with benzine to the consistency of cream, rubbed in well across the grain, then cleaned off perfectly before it sets, with clean burlap or cloth.

Third Coat—After allowing the filler to dry over night, sandpaper lightly with 00 paper, after which apply two coats of *S-W. Amber-lac*, allowing twenty-four hours between coats and smooth each coat of *Amber-lac* to a perfect surface with fine finishing paper and finish with a coat of *S-W. Transparent Polishing*. Both the *Amber-lac* and *Transparent Polishing* are absolutely transparent, work easily under the brush and flow out perfectly. They will not crack, mar, turn white or spot from water or dampness.

Allow the last coat of varnish to dry for three days, after which rub with pumice stone and water or pumice and oil, cleaning the work perfectly with a soft cotton cloth after rubbing is completed.

If a perfectly dull finish is desired use one coat *S-W. Handcraft Stain, Mahogany*, and over this one coat of *Mission-lac*, allowing the *Mission-lac* to dry over night, after which sandpaper lightly with a fine finishing paper and wax with *S-W. Furniture Wax*. This produces a soft velvety finish that is very beautiful and permanent.

If natural finished Mahogany is desired omit the coat of *Handcraft Stain, Mahogany*, and use *S-W. Mahogany Paste Filler* instead of *S-W. Paste Filler No. 5*. Apply the filler directly to the wood.



Indiana is a great fraternal state, as well as the place where authors grow, and our frontispiece this month, showing the new Pythian Temple now under process of erection at Indianapolis, is good evidence that the Knights of Pythias are well to the front among organizations there. The building is eleven stories in height and of brick, stone and marble construction. It will long stand as an enduring monument to Pythian enterprise, for *Sherwin-Williams Pure Mchison Graphite Paint* protects all the structural steel work.

KNEE DEEP

"Knee deep in June"—
My heart's a-tune
With songs the birds are singing,
With flowers and bees and brooks and trees
And children's voices ringing.

"Knee deep in June"—
Great Scott—so soon?
And forty jobs that worry,
With plaster, paints and varnish,—Saints
Alive! why can't they hurry.



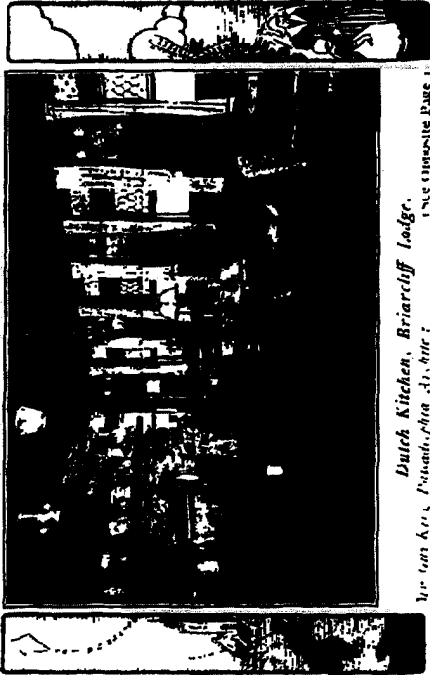
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*Ruins of the Second and Natoma Building, Opposite
The Sherwin-Williams Offices and Warehouse
at San Francisco.*

As you will note by the illustration above, all that remains standing of this building is the steel framework and a portion of the brick wall. The structural steel is of particular interest to us as it was painted with *Sherwin-Williams Pure Acheson Graphite Paint* and offers a fine example of how a metal surface should be protected. Although in the midst of the fire, the paint did not blister and it is still in excellent condition. Such a proof positive of metal paint efficiency should silence even the most doubting Thomas.

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*Dutch Kitchen, Briarcliff Lodge.
See opposite page.*

A HOMEY DUTCH KITCHEN



OMEWHAT unique among close-to-nature colonies are the Briarcliff Farms, located about eighteen miles from New York City, between Ossining and Scarborough, on the Hudson River.

The half-tone on the opposite page shows a corner of the Dutch Kitchen at Briarcliff Lodge on the farms. The room is quaintly raftered after the old Dutch style and the walls and ceiling roughly plastered. All woodwork is treated with one coat of stain. Chestnut. The fireplace, which almost completely fills one end of the kitchen, is built of rough stone, laid weather side out, with finishings of wrought iron work imported from Edam, Holland. All lanterns and candelabra are copies of original Dutch fixtures, and the tables and chairs are distinctive in design.

Mr. Guy King, Philadelphia, is the architect and designer of the kitchen. Like many good architects, Mr. King writes *Sherwin-Williams Products* in his specifications and avoids the paint and varnish pitfalls.

MAKING THE OLD NEW



WHEN the Architect has a remodeling proposition on his hands he probably doesn't relish it half as much as the client. Of course, I do not know that this is true generally, but it seems like a pretty safe guess.

I've met few men and fewer women with an old house and a little new wealth who weren't completely wrapped up in ideas and plans for making the house over. But my friend, the Architect, tells me the only time he really enjoyed helping any one carry out such ideas and plans was when he did it for himself at the expense of a wealthy and supernaturally generous landlord.

As a paint man I've occasionally been invited to assist in the remodeling plans of my friends and have had a fine opportunity to observe how big a part good paint and varnish play in the transforming process. Outside, inside, floors, walls, wood work, stone work, brick work, iron work—all need paint or varnish.

Several times I've been able to get into the thick of the game and help my friend, the Architect, and every time I've done so, my respect for paints and varnishes has increased. There's no end to the work they can do, the multitude of sins they can cover up, the ugliness they can transform into beauty and the worry they can save.

I've seen floors that would have been torn up and relaid, made fit for a king's palace.

I've seen old pine doors and wood work transformed into mahogany and weathered oak.

I've seen ancient grained parlors changed to dainty white and gold drawing rooms.

All this through the intelligent use of good paint and varnishes. Perhaps my expert advice has helped some, but I scarcely like to say as much myself. At all events, I'm well convinced that I could help a good many architects in distress who may be up against the remodeling proposition, and want to know just how up-to-date finishes can be painted, stained, or varnished upon out-of-date surfaces.

It would only please me to correspond with you about this sort of thing.

THE GRAY HAIRED PAINT MAN.



A TRIUMPH IN WHITE ENAMELS



THE most difficult problem, perhaps, that ever confronted the Paint Man was the manufacture of *good* white enamel. In meeting the demands of the up-to-date architect and the artistic interior decorator there is no kind or class of finishing material which if of *right* quality can lend so much to the success of a scheme for interior decoration. There is no other material which if of *poor* quality can so completely thwart every effort of those who would use it.

On account of the poor or indifferent results which have been secured in the use of many brands of white enamel that have been used, architects and interior decorators are often prevented from specifying enamel finish

on work which because of its character really demands treatment in such materials.

Unless right and always right, white enamel has little, if any value for those who would employ it. To make it right and always right is not a task of a moment. Two prerequisites are absolutely essential, viz: high quality and adaptable materials and experience and skill in making. Either one without the other is useless.

White enamel is in reality a white color in varnish. Therefore the two important materials required are the whitest and most opaque pigment and a varnish as far as possible colorless. The varnish must have best working, flowing and drying qualities coupled with the fullest surface and a lustre that stays permanently white without a tendency to crack, mar easily, or perish.

The Paint Man knows that these details interest the architect but little. In giving them, however, it is not necessary to explain why so much of the enamel gives unsatisfactory results. The difficulties are obvious.

The *Sherwin-Williams* facilities and judgment in the selection of the materials necessary to make *good* white enamel, are unexcelled. In the sorting of the necessary gums, in the preparation of the special varnish oils, in the

making and aging of the varnish and in the manipulation of the pigment, our long experience and the skill of our specialists are superior to other makers.

The *Sherwin-Williams* Paint Man has never been satisfied. While his goods are constantly being specified by architects and used with satisfaction by interior decorators, yet he has been studying and patiently experimenting to work out some pet ideas and theories of his own, by which he hoped to produce goods that would show a marked advance in the manufacture of this class of material.

He now announces the success of his labors. The new white enamels he has been successful in producing, excel in every essential quality.

We know you will welcome the coming of the new S-W. enamels. Complete information and specifications will be given you shortly.



It's not easy to hold to a high standard, but it's profitable.

WHAT TO SPECIFY

We have had so many requests for information on our lines—whether we make a paint or varnish for one purpose or another—that we have decided to take several pages of THE SPECTRUM to give you a partial list of our products. These cover inside and outside specifications.

INSIDE OF BUILDINGS

FOR ALL KINDS OF VARNISHING,

The S-W. Varnishes.

FOR PREPARATORY COATS (STOORS EXCEPTED),

The S-W. Handcraft Stain.

The S-W. Golden Oak Stain.

The S-W. Oil Stain.

Opened Grained Woods,

The S-W. Filler, Paste.

FOR NATURAL WOOD FINISH,

The S-W. Pale Flaming Surfer.

The S-W. Durable Wood Finish (Interior).

FOR BATH ROOMS, KITCHENS AND SURFACES SUBJECTED TO THE HARDEST EXPOSURE AND WEAR.

The S-W. Durable Spar Varnish or Kopal.

FOR WALLS,

Dull or Semi-Flat Finish,

The S-W. Special Interior Colors.

Enamel Finish,

The S-W. Enamel.

FOR STAINED WORK,

The S-W. Handcraft Stains (A line of artistic

Stains for interior woodwork and fine furniture).

FOR CLOSET WALLS,

The S-W. Enamelsid.

FOR FLOORS,
 Preparatory Coats,
The S-W. Filler, Paste.
 Natural Wood Finish,
Mar-not (a durable floor varnish).
 Polished Surface,
The S-W. Floor Wax (Used over Mar-not).
 Stained Floors,
Floorlac (a stain with a gloss).
 Painted Floors,
The S-W. Inside Floor Paint.
 Cracks and Seams,
The S-W. Crack and Seam Filler.
FOR PAINTED WOODWORK,
 High Enamel Finish,
The S-W. Enamel
 Dull or Semi-Flat Finish,
The S-W. Special Interior Colors.
 Oil Gloss Finish,
The Sherwin-Williams Paint, Prepared.
FOR METAL SURFACES,
The S-W. Pure Acheson Graphite Paint or
Metallastic.
FOR ORNAMENTAL IRON AND GRILLE WORK,
The S-W. Flat Black.
FOR PLUMBING AND OTHER EXPOSED PIPING AND
FIXTURES,
The S-W. Aluminum Paint (Bright as silver).
The S-W. Empress Liquid Gold (In liquid form).
FOR WET WALLS AND BASEMENTS,
The S-W. Petritoid (Keeps out moisture).
FOR REFRIGERATING ROOMS, ETC.,
The S-W. Aridos (Anti-damp).
FOR RADIATORS, EXPOSED SIFAM PIPING, ETC.
The S-W. Radiator Enamel (12 colors).

FOR PAINT AND VARNISH REMOVER,
S-W. Taxite (Harmless and reliable. Does not
 injure hands or wood).

OUTSIDE OF BUILDINGS

FOR FIRST COAT (WHITE AND VERY LIGHT COLORS
EXCEPTED),
The Sherwin-Williams Primer (Prepared).
FOR WHITE AND VERY LIGHT COLORS,
 For first coat use white or the finishing coat de-
 manded, thinned with pure raw linseed oil and
 pure spirits turpentine.
FOR FINISHING COATS,
The Sherwin-Williams Paint, Prepared (48
 colors).
FOR STAINING SHINGLED ROOFS AND SIDINGS,
The Sherwin-Williams Preservative Shingle
Stains (Made with creosote).
FOR PORCH FLOORS,
The S-W. Porch Floor Paint.





An architect in our town
(Not altogether wise),
He always writes "or equal"
Whenever he specifies.

And when he finds dope goods are used
With all his might and main
He jumps upon the painter man
And tries to shift the blame.