

The Spectrum

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AMONG THE PUEBLOS

TRAVELERS to the Indian lands of Arizona and New Mexico are often impressed with the picturesque construction of the pueblos or communal villages of the tribes which inhabit these regions. Living in apparently the same primitive manner as they did previous to the time when the first Spanish adventurers braved the hardships of an unknown and hostile land, their ancient customs and curious habits always excite the interest of strangers. That the people have changed to a less degree than

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the other aborigines, is perhaps because the regions inhabited by them have not been so tempting to modern immigrants as the arable fields of other sections. Consequently, their contact with the white man has not been extensive.

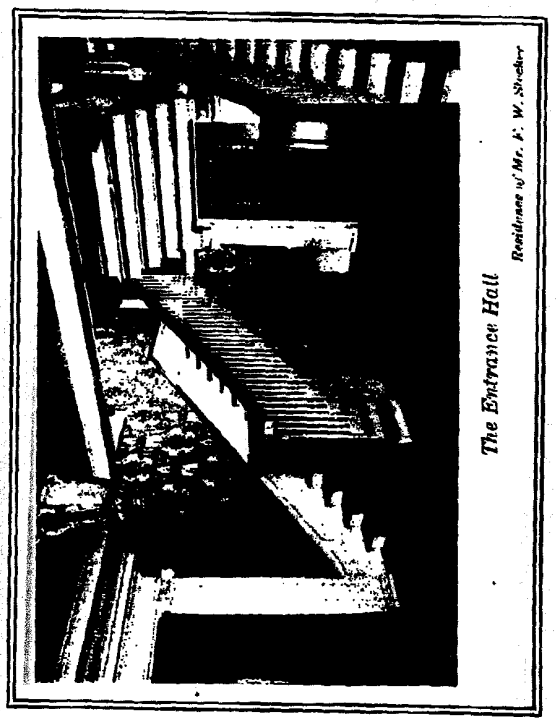
The occupation of these strange piles of rude architecture distinguishes the semi-civilized and sedentary people of the southwest from the more warlike and nomadic races of the northern country. The origin of this style of architecture was based upon necessity. As their custom was to settle indefinitely in one section, it became necessary to live in these communities for both economical and defensive reasons. Security against marauding tribes was their principal advantage, but jackals, wolves and the mountain lion abounded; so access was gained through the roof, by ladders which were drawn up and placed within at night.

The houses, generally of one, two, three or four stories in height often sheltered several families, and were constructed of stone, adobe bricks and mud. Timber was scarce, being only available for joists and rafters. When,

through the supply of water being exhausted, or for other reasons, it was necessary to remove to another location, this was not a difficult matter to accomplish. The women of the tribe collected rough stones, which together with the adobe bricks made of mud and straw and baked in the sun, soon formed the pueblos. From the flat roof it was possible to keep a careful lookout, during the days of peace to watch the flocks; in war times against the unaware attack of the enemy.

The mode of life of these Indians, dwelling in their pueblos has a certain analogy with our present occupation of modern skyscrapers, hotels and apartment buildings which seem to be communal villages on a more elaborate scale, to suit the needs of that most exacting person, the American citizen.

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The Entrance Hall — *Residence of Mr. F. W. Stecher*

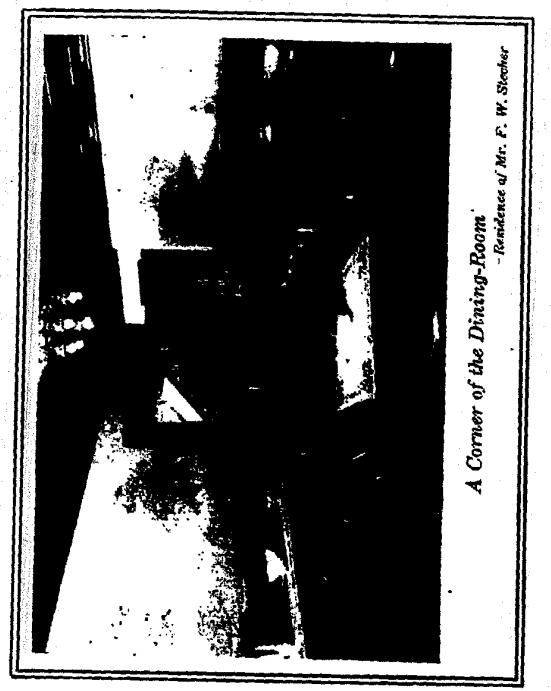
OUR FRONTISPIECE AND OTHER VIEW

WHILE the admirable desig
of the residence, shown
our frontispiece, commend
itself to the interest of ou
readers, we direct particula
attention to the interior de
orations, illustrated by ph
tographs of the entran
hall and the dining-roo
The decorative effects have been chosen
conform with the spacious apartments a
the final effect is one of dignity and pleasi
proportion.

This building is the home of Mr. F. W
Stecher, of Cleveland, who has spared neith
time nor expense in its erection and furnis
ing. Mr. C. W. Hopkinson was the arch
tect; the painting and decorating being pe
formed by Mr. G. H. Lowe.

S-W Varnishes, Enamels, Stains, et
were used.

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A Corner of the Dining-Room
Residence of Mr. F. W. Stocker

WHERE EXTREMES MEET



ONE of the first desires of man, emerging from primeval savagery," says Emerson, "is for decoration, first in its more elementary form by paint; later in more complexity by clothing." The liking for color is an inherent characteristic with the human race, but while the barbarian delights in daubing his person with pigments and dyes of various kinds, we and other nations who have reached a higher state of civilization prefer instead to adorn and embellish our homes and public buildings with artistic color decorations.

Then, the primitive mind—like that of the child—has a passion for the gaudy and vivid hues, whereas we today have passed beyond the stage of the primary colors: the brilliant reds, the yellows, the blues. In the expression of our ideas of decoration we strive for the more delicate shades which are soft and restful to the vision and please the artistic sense, conforming with our educated ideas of the harmony of colors.

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The barbarian and the cultured both manifest the same ineradicable tendency in their delight for color. As the standards of civilization of a race or people advance, so their notions of what constitute artistic decorations progress, and there are few better means by which to judge the enlightenment of a nation than by its standards of decoration.

It is only necessary to consider the customs of our American Indians to see one of the earliest manifestations of this inborn feeling. A study of their crude methods cannot help but impress upon us the fact that our present day appreciation for artistic decorations has evolved through gradual stages from just so simple a beginning.



THE SELECTION OF APPROPRIATE STENCILS

WE show four stencil designs on our color page that have been reproduced in the original colors, illustrating very clearly their true decorative value. Stencil designs can be employed to enhance any particular style of decoration, but although the work is simple, it should not be passed over hurriedly or regarded as a mere detail of little consequence. Just as much care should be exercised in the selection of a pattern that conforms with the style, and in choosing the colors to use, as in any other feature of the decoration.

SECTION 1

Wall—S-W Flat-tone Cream, No. 832.

Stencil—No. 71; S-W Flat-tone Glaze Colors. Raw Sienna 1 part and Burnt Sienna $\frac{1}{4}$ part; Glaze in leaves, Olive Lake 1 part and Raw Sienna 1 5 part; Flowers Chrome Yellow Medium 1 part and Stencil White $\frac{1}{2}$ part.

SECTION 2

Wall—S-W Flat-tone Aurora Yellow, No. 825 and S-W Glaze Colors, Burnt Sienna $\frac{1}{8}$ part and Raw Sienna 1 part, greatly reduced.

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DESIGNED BY THE SHERWIN-WILLIAMS CO., DECORATIVE DEPARTMENT

Stencil—No. 32; S-W Flat-tone Glaze Colors, Raw Sienna 1 part and Burnt Sienna ½ part.

SECTION 3

Wall—S-W Flat-tone System Effect, No. 21. (Send for Color Card CC-25), produced with S-W Flat-tone Golden Brown No. 885 and Stencil White 1 part.

Stencil—No. 901; S-W Flat-tone Glaze Colors; Olive Lake 1 part and Raw Sienna ½ part; Glaze in leaves, Olive Lake; Dark leaves, Cobalt Blue 1 part and Olive Lake 1 part; Fruit, Vermilion 1 part and Permanent Crimson Lake 1 part; Lights on Fruit, Vermilion ½ part and Stencil White 1 part; Lights on Leaves, Olive Lake ½ part, Chrome Yellow Light, ½ part and Stencil White 1 part; Lights on Ribbon, Cobalt Blue 1 part, and Stencil White 1 part. On bands, Cobalt Blue 1 part; Permanent Crimson Lake 1 part and Stencil White 1 part; Line around stencil, Cobalt Blue 1 part and Florentine Lake 1 part.

SECTION 4

Wall—S-W Flat-tone System Effect, No. 10, produced with S-W Flat-tone Aurora Yellow, No. 825 and S-W Glaze Colors, Burnt Sienna 1 part and Olive Lake 1 part.

Stencil—No. 804; S-W Flat-tone Glaze Colors, Burnt Sienna 1 part and Olive Lake 1 part; Shadows, Burnt Sienna 1 part and Olive Lake 1 part; Lights, Chrome Yellow Light, ½ part and Stencil White 1 part.

THE INDIAN DEN



THE curious handiwork of the North American Indian has always been a fascinating subject with the paleface intruder into his vast domain, for while being but rudely patterned, it possesses a certain originality which is so different from the conventional designs to which we are accustomed. In the making of pottery, mat and wicket baskets and rugs, the Indian, especially those who inhabit New Mexico, Arizona and the Southwest, are very proficient. The designs with which these articles are embellished—often quite intricate—are in some cases most interesting and have, in the opinion of many, been shamefully neglected by us in their adaptation to modern work.

Indian decorations are very appropriate for certain apartments, especially the den, and the products of native handiwork lend themselves readily to distinctive decorations. Navajo rugs, wicker furniture, Indian baskets and pottery, together with Indian designs, stenciled on the walls and used as

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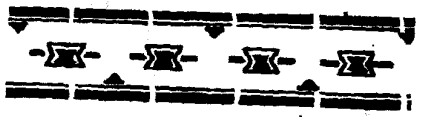
Stencil No. 830. Price, 25c. 4 inches high



Stencil No. 831. Price, 40c. 6 inches high



Stencil No. 832. Price, 60c. 8 inches high



Stencil No. 833. Price, 30c. 4 inches high

border patterns for portieres and cushions, quickly suggest an Indian atmosphere. Then the owner of such a room, if he is at all interested in Indian affairs, will probably possess certain trophies of Indian implements of war and peace, beaded and leather work, pipes, etc., with which to adorn the walls.

Many of the patterns of the Indian adapt themselves to stenciling, and through the courtesy of Mr. Edw. Furrow, of Rinaker and Furrow, Architects, Springfield, Ill., who planned the designs, we have added four to our list of stencils.

Two effective rooms in Indian style have been planned by our decorators and below we reproduce specifications which may be found useful.

SPECIFICATION FOR CLUBROOM, ETC.

Ceiling—S-W Flat-tone Cream.

Wall above Chair Rail—S-W Flat-tone System Effect No. 3, obtained by S-W Flat-tone Ivory followed with S-W Glaze Colors, Asphaltum 1 part and Brown Pink 1/10 part, greatly reduced.

Wall below Chair Rail—To be glazed with Vandyke Brown, first mixture, and Indian Yellow 1 part and *Permanent* Crimson Lake ¼ part, second mixture.

Stencil—No. 832, in tan (Brown Pink 1 part and Burnt Sienna 1/10 part) and brown (Vandyke Brown) striped with white.

Woodwork—Handcraft Stain Weathered Oak.

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SPECIFICATION FOR DEN

Ceiling—S-W Flat-tone Cream.

Wall above Plate Rail—S-W Flat-tone Tan.

Wall below Plate Rail—S-W Flat-tone System Effect No. 9, obtained by S-W Flat-tone Tan followed with S-W Glaze Colors, Florentine Lake 1 part and Olive Lake 1 part.

Stencil—No. 830, used above the Plate Rail and below the Cornice in a dull Vermilion (Orange Lake 1 part and Burnt Sienna 1/8 part) and Vandyke Brown.

Woodwork—S-W Handcraft Stain Flemish Oak.

If any of our readers are sufficiently interested, we shall be glad to send wall elevations, prepared with the actual materials, stencil designs, etc., according to these specifications.

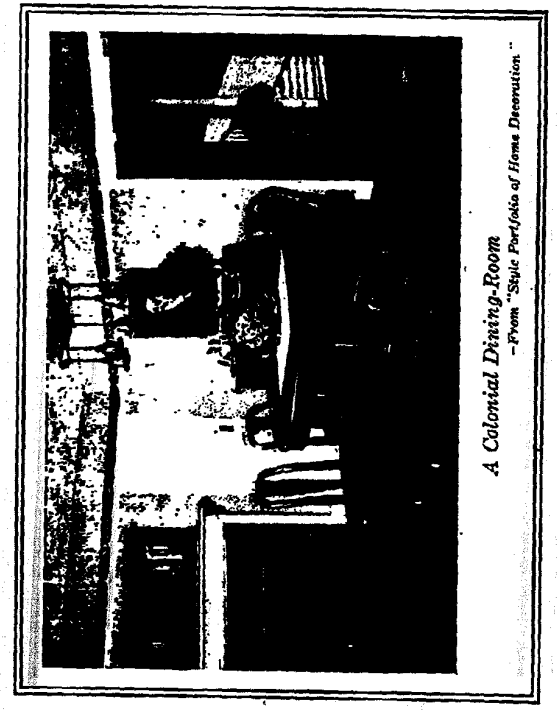


A STYLE PORTFOLIO OF HOME DECORATION

STYLES in decoration change. Public fancy is not an established and unwavering quality; it is constantly fluctuating. The only fixed law underlying artistic decoration is perfect harmony in color, style and use. One season deep browns, soft greens and other rich colors will predominate; the next year the lighter shades: cream, gray, light yellow, etc., will be in demand. While this is true in regard to both interior and exterior decorations, it is especially so with exterior decoration as applied to residences, for in choosing interior color schemes, certain shades which conform to the style followed must necessarily be used.

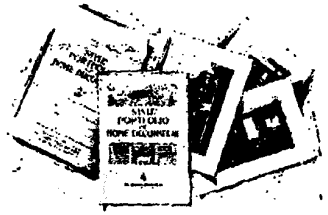
Readers of *The Spectrum* who are familiar with the portfolios of color plates which we have issued during the last few years, will welcome the news that our latest set of illustrations is now ready. It is called a "Style Portfolio of Home Decoration" and consists of twenty color plates illustrating *correct*

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A Colonial Dining-Room
—From "Style Portfolio of Home Decoration."

decorative suggestions for both interiors and exteriors. On the back of each color plate is given exact specifications for the materials necessary to carry out the entire effect, in-



cluding the rugs, furniture, curtains, etc. The architect can embody these suggestions complete into his specifications.

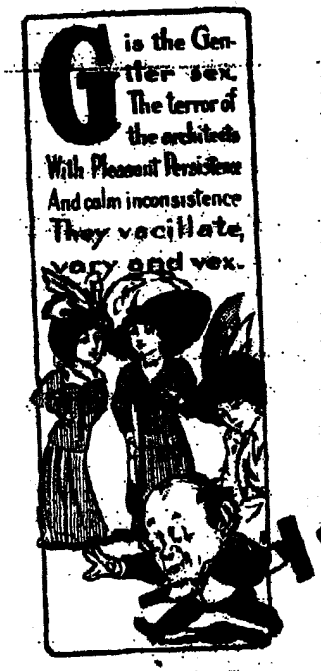
The color plates are similar to those which are used as a centerpiece in *The Spectrum* and will be a valuable addition to your collection of literature on decorative affairs. With the portfolio is an instructive book telling some interesting facts on both interior and exterior decoration.

We have enclosed a postal for your con-

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venience in requesting our "Style Portfolio of Home Decoration." If your files do not contain a copy of our catalog, "Stencils and Stencil Materials," you should also ask for one. In it the patterns are classified into their different styles, which helps in selecting appropriate stencils for various decorative effects.







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