

THE MAGAZINE FOR PAINTING PROFESSIONALS BY BENJAMIN MOORE & CO.

PROFILES

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KITCHEN TRENDS COAST TO COAST

PLUS

**NEW AND IMPROVED
EXTERIOR PAINTS AND STAINS**

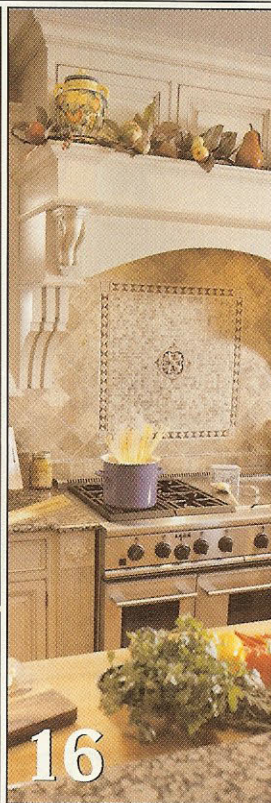
BUILDING YOUR BUSINESS ROAD MAP

PROFILES

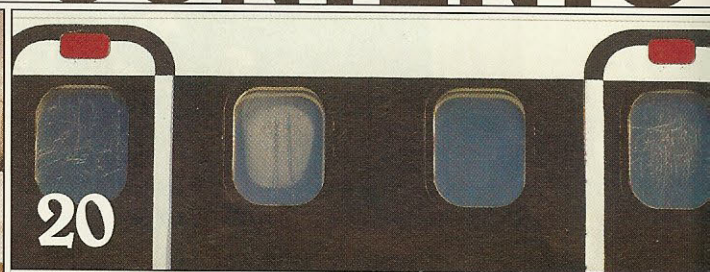
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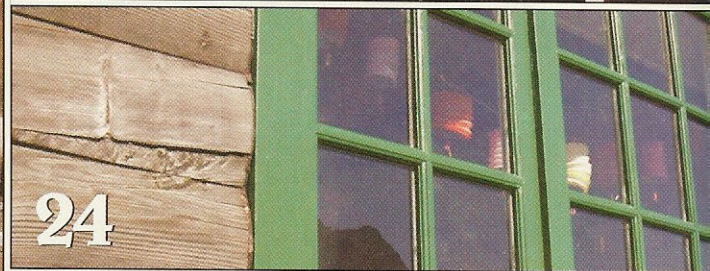
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Pumpkin Pie (2167-20)

THE SPECS

Size of Job: 7,000 square feet

Length of Job: 4 weeks

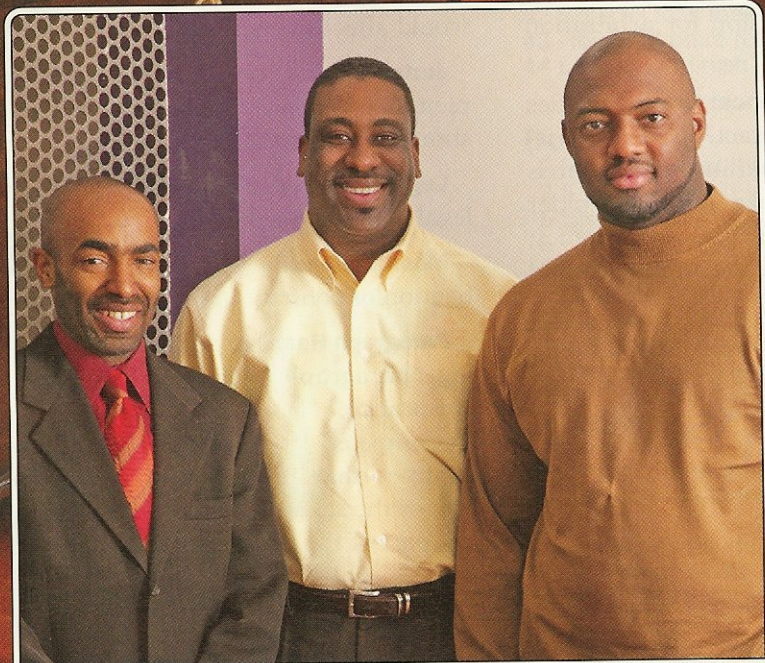
Number of Workers: Three

Application Methods: Brush, roller,
and spray

Gallons: 267

Benjamin Moore® Products:

Benwood Finishes® Interior Wood
Finishes Penetrating Stain (234)
Benwood Finishes® Interior Wood
Polyurethane Stain (228)
Studio Finishes® Latex Metallic Glaze
(620-20) in Metallic Silver
Studio Finishes® Latex Metallic Glaze
(620) Pearlescent Tint Base
(color pt-100, Liquid Silver)
Moore's® Muresco® Ceiling White (258)
Regal® AquaVelvet® (319)
Regal® Wall Satin® (215)
Satin Impervo® Enamel (C235)
Oil & Grease Emulsifier (M83)
Concrete Pretreatment & Etch (M85)
Concrete Stain (072)



From left: John Gay, architect and home owner; Laval Mitchell, Benjamin Moore commercial and industrial sales representative, Edward McKinnie Jr., McKinnie and sons.

A photograph of a dining room. In the foreground, a dark wood dining table is partially visible, with a red and yellow patterned runner. Several wooden chairs with curved backs are tucked under the table. In the background, a window with a wooden frame looks out onto a brick building. The room has light-colored walls and a wooden floor.

BLACK, BROWN AND PURPLE

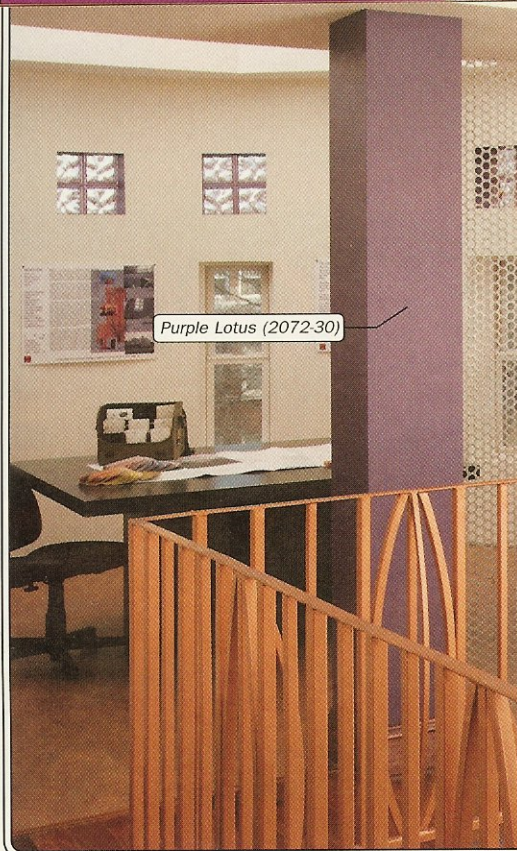
The complex rhythms, structure and timbre of jazz help Chicago architect John Gay develop and define space for his African-American clients.

Reported by Liz Schick | Photos by Kildow Photography

WHEN JAZZ ENTHUSIAST and architect John Gay realized he needed more space both at home and for his office, Jaq Corp. International, he decided to practice what he preaches about urban restoration. He built a three-story brownstone in the North Kinwood neighborhood, part of the historic Bronzeville section of Chicago, Illinois. Early in the 20th century, when Bronzeville was Chicago's black metropolis, Kinwood was where African-American businesses and cultural institutions thrived.

While working for another firm in 1992, Gay developed design standards for the neighborhood that were ultimately adopted by the city's Department of Planning. As he worked on the project, he realized this was where he wanted to live. He selected a brownstone because it fit in with the area and its history and because, he said, "it projects warmth."

The 5,000-square-foot living quarters (plus 2,000 square feet of studio/office space) boasts two turrets, a grand spiral stair, a minor stair, two feature spaces and two fireplaces. The grand stair is a



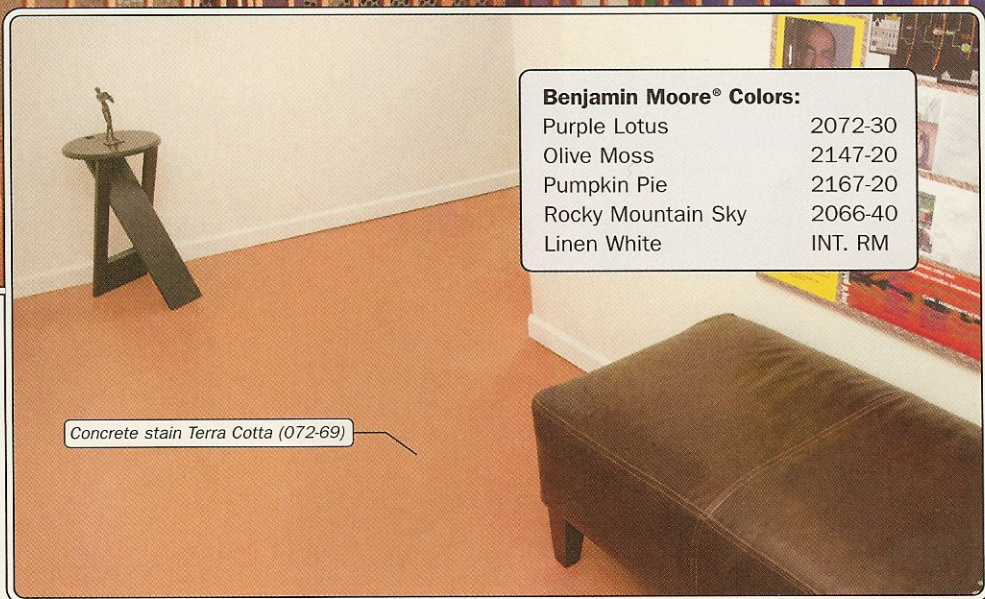
Purple Lotus (2072-30)

three-level space that is topped off with a transverse gable with skylights. The second-floor reading space, adjacent to the minor stair, is vertically connected to the third-level gallery space that is dedicated to the original works of Gay's two sons, Murphy, age 7, and Daniel, age 4.

The first floor is the public space, with entry foyer, living room, formal dining room, kitchen, breakfast nook and library. The second story is private — three bedrooms plus the master bedroom suite. The third level is semi-private, doubling as a party space and Gay's den.

Violet Italian glass blocks were inserted in the clerestory space of the major turret, to fill the top floor with amazing light quality during the day and a warm purple glow at night. The minor turret is capped with four skylights and contains a butler's stair. "In jazz, that is known as a coda — a restatement of the beginning theme that is heard again, at the end of a musical piece," Gay explained.

Why jazz? Gay uses music as a design tool and typically works with this original African-American art form



Concrete stain Terra Cotta (072-69)

Benjamin Moore® Colors:

| | |
|--------------------|---------|
| Purple Lotus | 2072-30 |
| Olive Moss | 2147-20 |
| Pumpkin Pie | 2167-20 |
| Rocky Mountain Sky | 2066-40 |
| Linen White | INT. RM |

because, he said, "people of color are rhythmic, outwardly expressive and multi-faceted. I vibe with jazz because it is rhythmically complex and has varied texture and timbre, which are the galvanizing forces that allow me to develop and define space."

Color was of great importance in this house of music, family and work. He and his wife, Debra, selected a burnt orange (Pumpkin Pie: 2167-20) for the ground floor because "it's vibrant and alive." For the private, bedroom space, they chose a soothing olive (Olive Moss: 2147-20) except for the north wall, which is Linen White. "As the setting sun streams in, the light bounces off the south wall so the white takes on the green hue." The third floor is painted violet, (Purple Lotus: 2072-30) which complements the violet glass

block crown of the main turret. Similarly, on the second floor, the northern white walls take on the green hue of the southern accent walls (Olive Moss: 2147-20) in the evening and early morning.

While planning the painting, especially in trying to decide how to handle the basement office floor, Gay called Lavell Mitchell, the Benjamin Moore commercial and industrial sales representative with whom he had worked on a prior project — the historic Quinn Chapel, the oldest African-American congregation in Chicago.

Gay wanted to stain the cement floor, so Mitchell recommended Benjamin Moore's Oil and Grease Emulsifier (M83), Concrete Pretreatment and Etch (M85) and Concrete Stain in

Continued on Page 31

Bryon Ellis, co-owner, Ellis Construction Inc., has found a niche through which he is always paid in predictable fashion. He focuses on obtaining municipal contracts. It's been so successful that he has restructured his company to concentrate on this arena. First, though, he had to overcome some obstacles.

"Municipal and other government work is very competitive, so you have to sharpen your pencil to get the work," Ellis warned. "Also, there is a lot of paperwork and forms to fill out. This scares a lot of people away but once you get it down, it's routine." Ellis added that, though government work is guaranteed, the payment period can be strung out from 30 to 90 days. "A lot of contractors bail out because of this," said Ellis, "especially if they are used to doing a job in a week and getting paid the week after that."

Ellis realized while waiting those 60 or 90 days, he still had to pay his suppliers and subcontractors on time. If he continually relied on his line of credit at the bank, he would always be paying money out in interest. "What we did in restructuring our company was to eliminate our reliance on our line of credit. We saved up enough money to bankroll the waiting periods we knew we were going to have. Now we have the cash upfront to pay our subs and suppliers, and can bank the municipal contract money when it comes in.

"The biggest thing we did as a company was to look further down the road, and got away from the weekly, bi-weekly or sometimes even monthly analysis," Ellis said. "It took about a year, but once our system was set up, we began to look at our financials quarterly, and that has worked out just fine."

The upside, Ellis says, "is that there are always government buildings to be painted, and you know the government always pays." ☺

This article is intended as a general guide only. It is recommended that the readers not rely on this general guide but seek their own professional advice in individual situations.

BLACK, BROWN AND PURPLE

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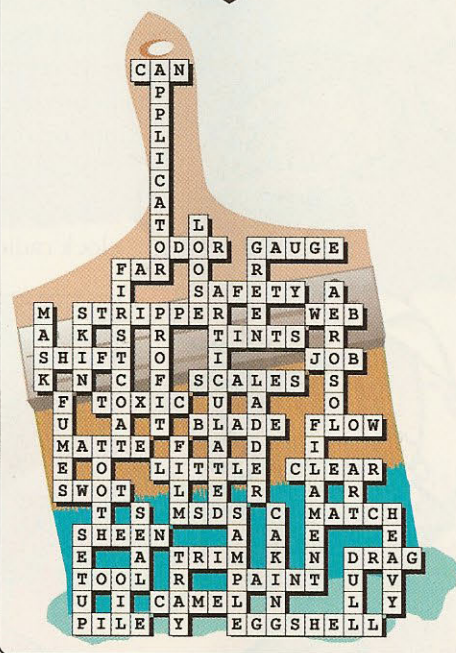
Terra Cotta (072-69). He also recommended McKinnie & Sons of Calumet Park, a member of the Black Contractor's Association, with whom both had worked on the Quinn Chapel project.

Edward McKinnie Sr., oversaw the work, and offered that, "it was an easy job. It took only a couple of painters a couple of weeks. Working for an architect was great. John Gay not only selected the colors, but specified the paint, since he knew exactly what he wanted."

The basement offered the biggest challenge, but McKinnie said that "with the windows, outside door and fans we brought on-site, we were able to vent it well. The fans helped with the drying process, too."

Gay explained that he chose to use Benjamin Moore® paint "a long time ago because I was amazed at the quality, the innovation, the attention to detail, and the lengths the company goes in its customer service. Since 1996, every time I ran a job, I specified Benjamin Moore® paint. Now that I have my own firm, it's all I specify." ☺

ANSWERS FOR CROSSWORD PUZZLE ON PAGE 10



STEP UP

There are 296 steps to the top of the Leaning Tower of Pisa; 1,792 steps to the top of the Eiffel Tower; 192 steps from the ground to the top of the pedestal of the Statue of Liberty and 354 more (22 stories) to Lady Liberty's crown.

PROFILES® READERSHIP SURVEY REWARDS WINNERS

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Atomic Painting
Appleton, ME

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Gary L. Petersen
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Goose Lake, IA

Louise Goff
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