



The Emigrant Industrial Savings Bank
 Raymond F. Almirall, Architect
 Chan. T. Wells, Inc. Peter McCormick & Sons
 Contractors Decorators

The Spectrum

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ANOTHER HANDSOME BUILDING FOR NEW YORK THE EMIGRANT INDUSTRIAL SAVINGS BANK.

The problem of sufficient light and air is one that all architects have to solve in the designing of any large structure, because it seems well nigh impossible to plan a building of any size and proportion where all the rooms have adequate light and air coming from the outside. The fashion of wells for the admission of air and light to the interior rooms in large buildings is now dying out and architects and builders are taxing their invention to find a means of accomplishing the desired results without the need of resorting to this expedient.

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The Emigrant Industrial Savings Bank Building, recently erected at New York City, is a very interesting illustration of how this problem can be solved. In preparing the plans, architect Raymond F. Almirall made provision so that every room in the entire structure would be lighted and ventilated direct from the street by employing an effective letter "H" plan. In this way the building is divided into two wings with a smaller section of building forming the bar of the "H". While this requires a larger ground space, still the fact that every room is light and airy, more than makes up for it where the room is available.

Our frontispiece is drawn from Chamber Street entrance. The other main entrance is on Reade Street. The facade is of Indiana limestone resting on a base of granite, making a very imposing building. In the interior, the decorations are of the highest order. In the entrances from both Reade and Chamber Streets, the hallways and floors are of marble, the ceilings in plaster relief. The staircases are of bronze in richly ornamented design and all fixtures

IN

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are of the most modern and approved type, the construction and equipment is fireproof throughout. In several of the important rooms *Flat-tone System* has been used and the artistic effects produced by this material add to the decorative effect.

The building, with the exception of the ground and basement floors, which are occupied by the bank, is used for offices. Peter McCormick & Sons, the painters and decorators, used *Sherwin-Williams Products* extensively in finishing the building, and not only was *Flat-tone System* used for the walls and ceilings, but *S-W Varnishes* employed for finishing the interior woodwork.



IN

THE EAST END SCHOOL, WILLIAMSPORT, PA. A MODERN SCHOOL BUILDING.

An excellent example of school architecture is seen in the accompanying illustration which shows a perspective drawing of the East End School Building erected a short time ago at Williamsport, Pa., at a cost of \$50,000. This was designed by architect Mahlon L. Fisher, who is responsible for the planning of several public buildings in different parts of the country.

The structure is practically fireproof, and is spacious and well lighted. In it has been installed an efficient system of heating, ventilating and sanitation, operating under blast and controlled mechanically. This building also has a very complete scheme of electric signals and alarms, is provided with sanitary drinking fountains and boasts of a number of specially contrived appliances. It has several other splendid features and is designed to accommodate 550 pupils.

In the course of construction S-W Metallic, Varnishes and Decorative Finishes were specified and used.

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The East End School Building, Williamsport, Pa.
Mahlon L. Fisher, Williamsport, Architect



AUSTIN, TEXAS, BECOMING AN IMPORTANT TRADE CENTER — NEW BANK BUILDING.

During the last few years Austin, Texas has come to possess a number of large and important structures giving it a position of architectural importance equal to some of the much larger cities of the South. The beauty of its buildings is something often commented on by travelers to this progressive city.

Among the latest additions is the American National Bank Building shown on the opposite page. This structure is also known as the Littlefield Building, the name of the President of the bank being Mr. Geo. W. Littlefield.

In addition to its handsome appearance it also bears the distinction of being one of the first steel structures in Austin. It is eight stories high and so arranged that good light and air are available in all the rooms. The roof garden is another inviting feature of this building and from it one can obtain an excellent view of the city.

The architects for this building were Messrs. C. H. Page & Bro. of Austin, who are well-known throughout Texas, having designed

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a number of buildings throughout that State. In the selection of decorations to be used throughout this building, our Decorative Department was called upon and submitted color sketches for the more important rooms. The specifications drawn up by them were adopted intact, and *S-W Decorative Finishes* used throughout the building.

The American Construction Company of Houston were the contractors; the painting and decorating being done by Schwartz-Eustace & Co. of New Orleans, La.

DECORATIVE STENCILING.

Stencil decoration is increasing in popularity. Not only do you see it in public buildings, hotels, etc., but in a great many of the most modern homes as well. Nothing gives a more pleasing and attractive appearance than to have the walls of a room finished in some flat effect with soft colors over which a stencil design has been placed.

We have a book about stencil decoration showing patterns and telling how they can be best applied. Would you like one? It will be sent upon request.

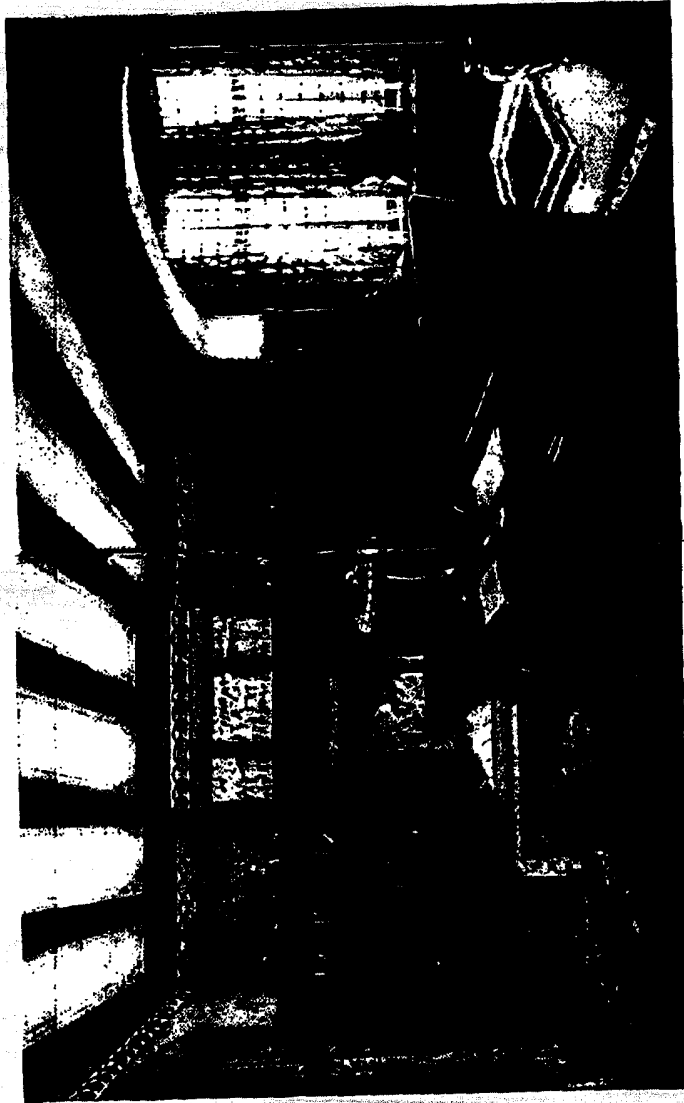
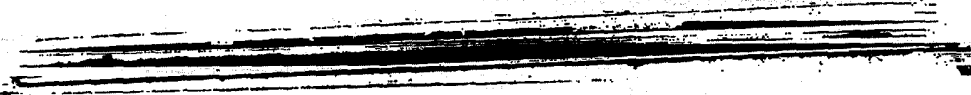
A LIBRARY IN BIRCH-MAHOGANY

 Our color plate this month illustrates quite distinctly the important appropriate decoration shows how it is possible, the use of carefully chosen finishes, to enhance any particular effect has been planned for.

Here in this library the whole effect of solidity, dignity and comfort. This impression is due principally to the cedar ceiling and spacious built-in bookshelves still the deep, rich mahogany finish has been given to the woodwork and the tones of the walls and ceiling, all heighten this effect.

The grayish-green mottled finish on the walls harmonizes with the rich stained woodwork, and the floral stencil employed as a border around the walls is itself by the Persian rugs used in the room. In the ceiling panel decoration the forms of the same stencil were used in pieces with a plain line connecting them.

Even the plaster relief which is a reproduction of a notable frieze by La



A LIBRARY IN BIRCH-MAHOGANY
DESIGNED BY THE SHERRIN-WILLIAMS CO., DECOYVILLE, ILLINOIS

A HUNGARIAN COPY OF THIS PICTURE IS
FURNISHED ATTACHED WITH NO SENTENCE IN IT

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THE DECORATION OF YOUR ^{STANDARD} BUILDINGS—HOW WE CAN BE OF SERVICE.

Many architects in different sections of the United States and Canada are regularly sending to us their blue prints so that we can work up their own ideas in decoration and prepare elevation sketches which show exactly how their decorative schemes will eventually appear when the work has been completed. This obviates the necessity of preparing expensive water color perspectives. It also saves a great deal of time and expense for the architect.

The wall elevations submitted by us are prepared with the actual paints, stains, enamels, etc., that the architect specifies and he can then see at a glance how the exact effect will appear when the work has been finished. There is also another advantage—when water color sketches are made a certain color will sometimes look well for the decoration of, let us say, the walls and ceiling. Then when the decorators come to match this color with the actual wall finish they find that it does not harmonize as well with the rest of

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Robbia—is in harmony with the rest of the decorations, for the frame is finished in mahogany to correspond with the mantel over which it is placed.

SPECIFICATIONS.

Ceiling—S-W Flat-tone, Ivory, No. 883.
Wall—S-W Flat-tone System Effect No. 16, obtained by first applying S-W Flat-tone, Silver Gray, No. 886, as per specifications, and following with S-W Flat-tone Glass Colors, Olive Lake 1 part, Cobalt 1 part, Florentine Lake 1/10 part, greatly reduced.

Stencil No. 409—Lead forms and stencils, Olive Lake reduced. Flower forms, Italian Blue reduced with Stencil White. Background filled in with Indian Yellow reduced with 4 parts Stencil White and with Orange Lake reduced with 4 parts Stencil White.

Ceiling—Panel decoration, consisting of flower forms of wall border, arranged to affect corner-pieces and stenciled in Italian Blue reduced 1/4 part Stencil White. Connecting lines of corner decoration stenciled in Olive Lake.

Woodwork—(Birch) S-W Handcraft Stain, Mahogany Dark, finished as per Specification No. 16.
Floor—(Birch) S-W Handcraft Stain, Mahogany, reduced about 75% S-W Handcraft Stain Refiner, and finished as per Specification No. 26.

Mantel—(Birch) No. 1005, finished to correspond with woodwork, manufactured by the Knoxville Furniture Co.

Furniture—Mahogany. The brown upholstery as shown in the illustration is mottled leather. The green Panné plush corresponding with material used for upholstering the window seat.

SPECTRUM the decorations as appeared on the sketch. Then, too, there is often difficulty in obtaining the color shown in the water color sketch in oil paint for the walls.

All such difficulties can be eliminated through the use of our practical service. It is simply a matter of carrying out the architect's own ideas of decoration, only, of course, we are pleased to suggest appropriate color schemes to use if he has not thought out any definite ideas on the subject.

Why not give the service of the Decorative Department a trial? It is rendered free of cost and there are no strings tied to it in any way.

This is the plan of our Decorative Department in a nutshell. It is very simple. Just mail us your blue prints and accompany them with a letter or our special information blank telling your own wishes in color decorations. Then our decorators will immediately set to work and prepare wall elevations for all the rooms in the house or building that is in contemplation. They will return the blue prints safely to you immediately after they have served their purpose. If necessary the blue

prints need not be in their possession more than **SPECTRUM** two or three days.

Suppose you send in one of your next sets of blue prints to the Decorative Department. Just address them to The Sherwin-Williams Co., Decorative Department at 601 Canal Rd., Cleveland, Ohio. You will be delighted with the practical way in which your work will be given attention. The color plates shown in each issue of **THE SPECTRUM** are designed by our decorators, so you can see that their work is of the highest character.



A NEW BUILDING FOR THE MISSOURI STATE FAIR GROUNDS, SEDALIA, MISSOURI.

The great educational advantages of an annual state fair have caused many states to maintain permanent grounds for this purpose. The dissemination of information about industrial and agricultural affairs of the state is useful to all who attend and an opportunity is also given for the exhibition of the latest and most improved devices in machinery, farm implements, etc., which is of great value to all interested.

The Missouri State Fair Grounds at Sedalia have a number of well-built, substantial exhibition buildings and among the latest additions is that known as the Woman's Building. As can be seen from the drawing this is not made for temporary use, but is carefully designed and well built.

Mr. F. W. Bast of Sedalia is the architect for this building and Sellers & Ricketts were the contractors. *Sherwin-Williams Paints and Varnishes* were used for the decoration and the work done by the well-known firm of Collins Brothers.

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HIS here antique Egyptian Cheops beat the record on pyramids. I find his picture in the books and it shows that hobble skirts were not originated in Paris. It took 100,000 men 20 years to build this fellow's own particular pyramid, and says I to myself, thoughtfully, "I wonder what that could do with all that time and labor down on Broadway. It certainly would be some skyscraper!"

"Some what," sort of whispers a voice somewhere near, and bless my heart, but it was the kind of a voice that sent the cold shivers up my spine. I don't like these fellows that slip in unannounced and precipitate themselves into the little conversation you're carrying on with the fellow you like best. I'm not superstitious, but this here shadowy

chap that interrupted so unceremoniously had never met me before. I've a good memory for faces and even one of my friends of the opposition didn't have an ossified, droughty appearance like this visitor.

"Your name, sir," says I.

"Cheops," says he. By hicky, the fellow who was the boss on the pyramid job come back!

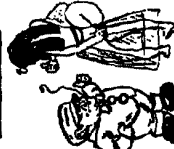
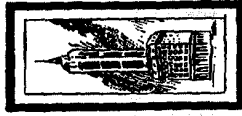
"They're still at it," says he.

"At what," says I.

"Building Sarcophaguses," says he, and I noticed he was looking at a picture of the Hudson Terminal and the Singer building, that I admire and keep in a prominent place, seeing as they have some of my paint in 'em and on 'em.

"King or Emperor," says I, "you're wrong. Those are places where the live ones stay, not the dead ones."

"We didn't crowd 'em that way when I was in the business," says he.



Satan

"I don't understand," says I, "crowd what, the dead ones or live ones, or the sarcophaguses?"

"No," says he, "we didn't crowd 'em," but he goes on, "I'm wonderin', too, what one of these modern fellows would do with 100,000 men and 20 years to do it?"

And then he sort of faded away until I could see the book-shelves right through him, and then I was alone again. Queer, aint it?



An architect artist said, "Why

Can't I paint with a blueberry pie?

If I rub it on well, the walls must look swell

I never shall know till I try."

A. A. POLLARD,

Minneapolis, MN