

The Spectator

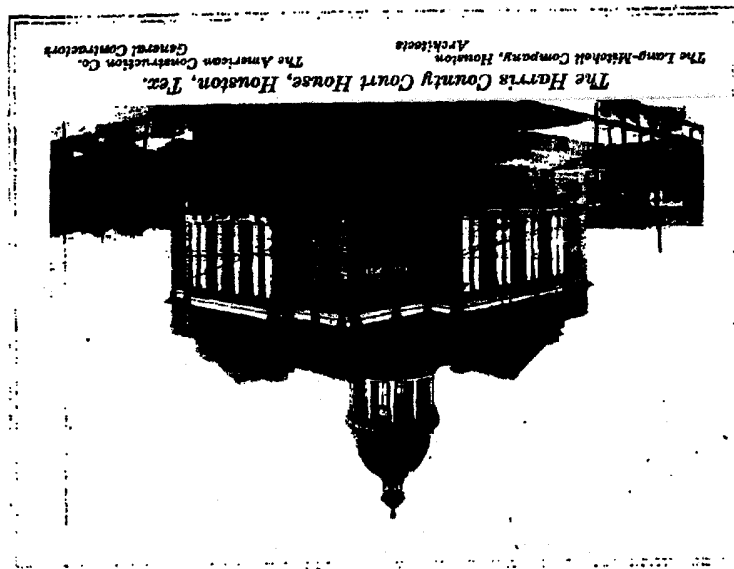
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ABOUT WEATHER-VANES

THE origin of the weather vane is enshrouded in the somewhat obscure history of medieval times. It is a thing that has been the subject of much controversy, because of this fact, but authorities assert that it was introduced in England by the custom of the middle ages, when "the first knight to plant his pennant upon the walls of a besieged castle obtained the royal right to fix upon the highest point of his own castle, or stronghold, pennants emblazoned with his bearing or crest."

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The Harris County Court House, Houston, Tex.
The American Construction Co.
The Lamp-Mitchell Company, Houston
Architects

While this may be largely conjectural, it is nevertheless quite credible, for, even though pennants are not used for this purpose in modern times, there is a very likely connection between this first vane of olden days, symbolic of the lordly knight's prowess and valor, and the pursuit, hobby or pastime which the peace-loving owner of the Twentieth Century home or building desires to express in this way.

The idea of illustrating, by means of the weather-vane, some subject connected with the life of the occupier, or the use of the building, has, unfortunately, died out to a great extent, and the designers of the modern vane show a certain tendency to revert to its prototype, in the rather dull form of a pennant, the meaning of which is no longer applicable.

Perhaps the design which we most frequently see is the much-used weather-cock. "The cock that is the trumpet of the morn, doth, with his lofty and shrill-sounding throat, awake the god of day." It is used wherever a vane is thought necessary—the same design for churches, homes, garages.

This seems rather unfortunate when one considers the natural interest possessed by a weather-vane, showing clean-cut against the sky, and having an immediate association with the building itself.

The suggestions given in these pages illustrate some designs which we have had specially drawn for *THE SPECTRUM*. We will be glad to send a set of blue prints, in actual size, to any architect who can make use of them. Address, Editor of *THE SPECTRUM*, 601 Canal Road, Cleveland, O.



Design No. 1. Blue print 20 in. wide.

THE PROGRESS OF HOUSTON

FROM a population of 44,000 in 1900 to nearly 79,000 citizens, according to the census of 1910, is the record of Houston, Texas. It is true, there are other cities which have shown greater

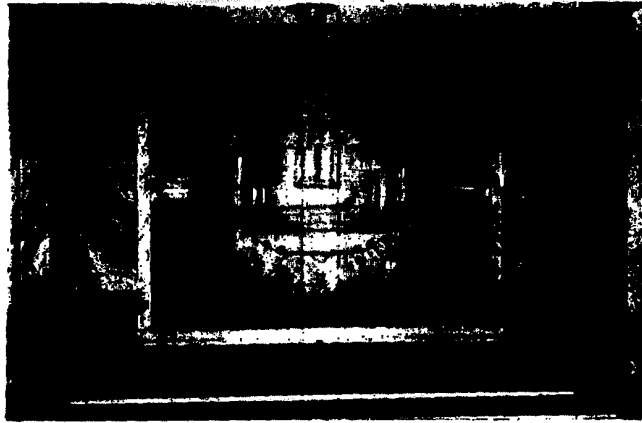
increases during that period, but, nevertheless, Houston has good reason to feel proud of its achievement. And with this progress it is but natural that there has been a corresponding growth in building and construction. Handsome office buildings, modern hotels and attractive homes mark its advancement.

The latest public building is shown as our frontispiece, and a view of the interior appears on the opposite page. The Harris County Court House upholds the dignity of Houston. It is an imposing edifice, worthy of its purpose, and in years to come will be looked upon as being just as valuable an acquisition as it is today.

S-W Decorative Finishes were used.

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The Harris County Court House—Interior View



ULTIMATE ECONOMY

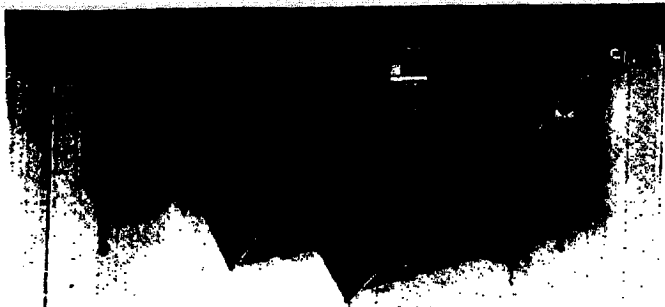
IN every large public building, or institution, the question of replacement charges is deliberated over more seriously than perhaps in any other kind of structure, and so it is natural that, where the funds available will permit, the materials used in its erection are selected with the question of quality taking precedence over that of price.

So, in the "Academy of Our Lady of Victory," built a short time ago, at Fort Worth, Texas, the paints and varnishes were chosen for the ultimate economy they would afford, instead, as is unfortunately quite often the case, upon the mere fact that they were cheapest in price.

Architects Sanguinetti & Staats, who are familiar with the results given by our products, specified their use exclusively, and SWP (*Prepared*), *Woodcraft Stains*, *Varnishes*, etc., were used by the contractors, the W. M. Miller Sons Co., with the results for which they are so well known.

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The Academy of Our Lady of Victory, Fort Worth, Tex.
Sanguinetti & Staats, Architects
The W. M. Miller Sons Co., Contractors





Design No. 8. Blue print 30 in. wide.



Design No. 2. Blue print 30 in. wide.



Design No. 4. Blue print 30 in. wide.

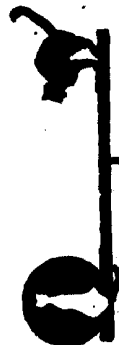
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Design No. 1. Blue print 30 in. wide.



Design No. 6. Blue print 30 in. wide.



Design No. 7. Blue print 24 in. wide.

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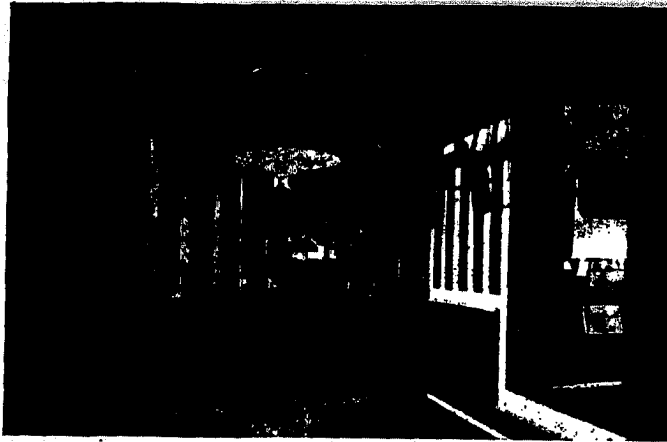
THE COLONIAL DINING-ROOM

AS a practical illustration of the work of our Decorative Department, we show, on the opposite page, the dining-room of a home that was decorated throughout according to suggestions submitted by them. This is a modified Colonial room, and the wall panels are finished with *Deft Blue Flat-tone*, the upper wall painted with *Flat-tone Cream*. The ceiling is in *Ivory*, while the Colonial effect is still further carried out by treating the standing woodwork with *Enamelastic*.

To relieve the plain wall tints, a well-designed stencil border in soft greens, warm orange and deep mahogany tints has been introduced. The floor is finished in natural varnish, thus forming the necessary background for the Oriental rug, which is essential with the mahogany Chippendale furniture. In this room everything is in perfect harmony, and no feature could be omitted without destroying the effect of the whole. Specifications furnished on request.

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A Modified Colonial Dining-Room



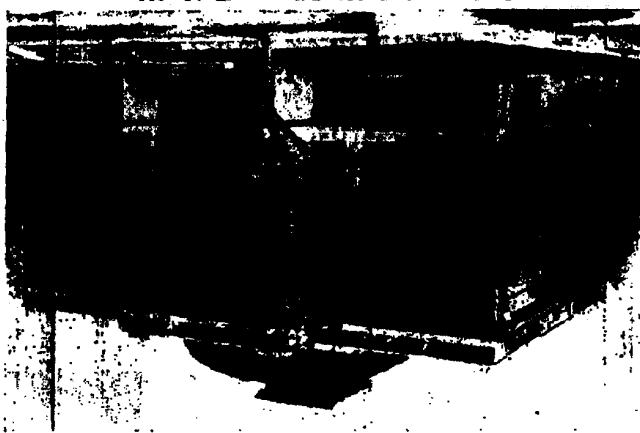
A CARNEGIE LIBRARY

IT is impossible to even conjecture to what extent the benevolence of Andrew Carnegie has benefitted mankind at large, for, even if we consider only one form in which his philanthropy manifests itself, it can immediately be seen that the wish expressed in establishing the Carnegie Institution, that these gifts might work "to the improvement of mankind in the broadest and most liberal manner," is being accomplished every day. Perhaps it is on account of the influence literature had upon his early career, that the most popular form of his philanthropy is the endowment of public libraries throughout the country, and that his wish be that others may benefit by their agency.

The Carnegie Public Library at Enid, Okla., conforms to the refinement and dignity which characterize the ideals that have been maintained for these institutions.

Sherwin-Williams Products were used exclusively.

*The Carnegie Public Library, Enid, Okla.
Mr. W. E. Dushy, Director*



AN INTERVIEW WITH THE EDITOR

"Even if I do say it myself," says the Editor to me a few days ago, "I think this is going to be a real classy number of THE SPECTRUM. You know, I had quite a famous artist draw the designs for those weather-vanes, and I expect this editorial sanctum will look like a bargain counter when the architects read that I'm giving the blue prints away to those who ask for them."

"Yes, I must admit they're pretty nifty," I tells him, "but if you want to see something really artistic, just gaze on some drawings I've got here." There's a fellow over in the factory I know, who is going to be a real Michael Angelo some day, and I thought I'd surprise the Editor with some of his work,



so I had him draw some weather-vanes. They're pretty easy to draw when you once hit upon the right idea. I unrolled the sheets, placing 'em on the desk, and weighted

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the corners down with the editorial shears and pot of paste. Then I began a regular auction-sale talk.

"Exhibit A is a very nobby design for a Newlyweds' Bungalow, Dan Cupid, Esquire, caught in the act of shooting his arrow. I don't know how the arrow is expected to stay in the air, but that's only a minor detail.

"Exhibit B. This is not so very good, but you can catch the idea. The old man is sup-



posed to be picking flowers, and just then the goat butts in and interrupts him.

"Exhibit C is a masterpiece, and shows the workings of an ingenious mind. It's Capt. Kidd and his gang. The bold and stony-hearted pirate is making his shuddering victim walk the plank, and I hate to think what's goin' to happen."

I had expected the Editor to gaze at 'em in wonder and astonishment, but he turned

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to me with a sour smile and said, "Shorty, the perpetrator of those spasms ought to be in jail, and you ought to be ashamed of yourself for calling him an artist."

Not another word from me. I picked 'em up with reverence and walked out. I'd hate to tell you what I think of the Editor. He

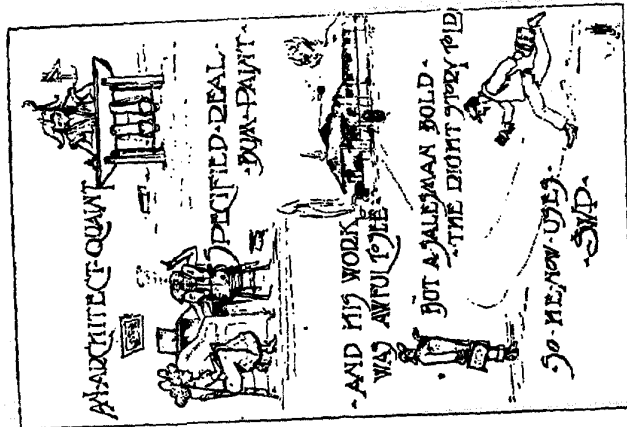


has never even heard of the artistic temperament, and don't know a good weather-vane when he sees one.

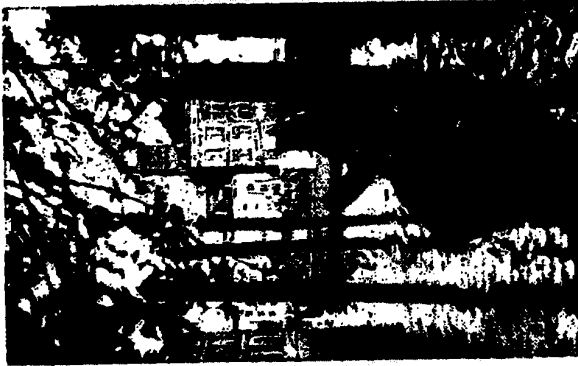
What do you think of 'em?

Charles F. Smith

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*Drawn by
Archibald H. Jordan Mackenzie,
New Orleans.*



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