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VOLUME CVIII

OCTOBER 6. 1915 ✓

NUMBER 2076

W.W. BOWEN

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H. C. EARLE, President.

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THE NICOLLET ASSOCIATES, INCORPORATED,

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August 2, 1915.

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AMERICAN Luxfer Prism COMPANY

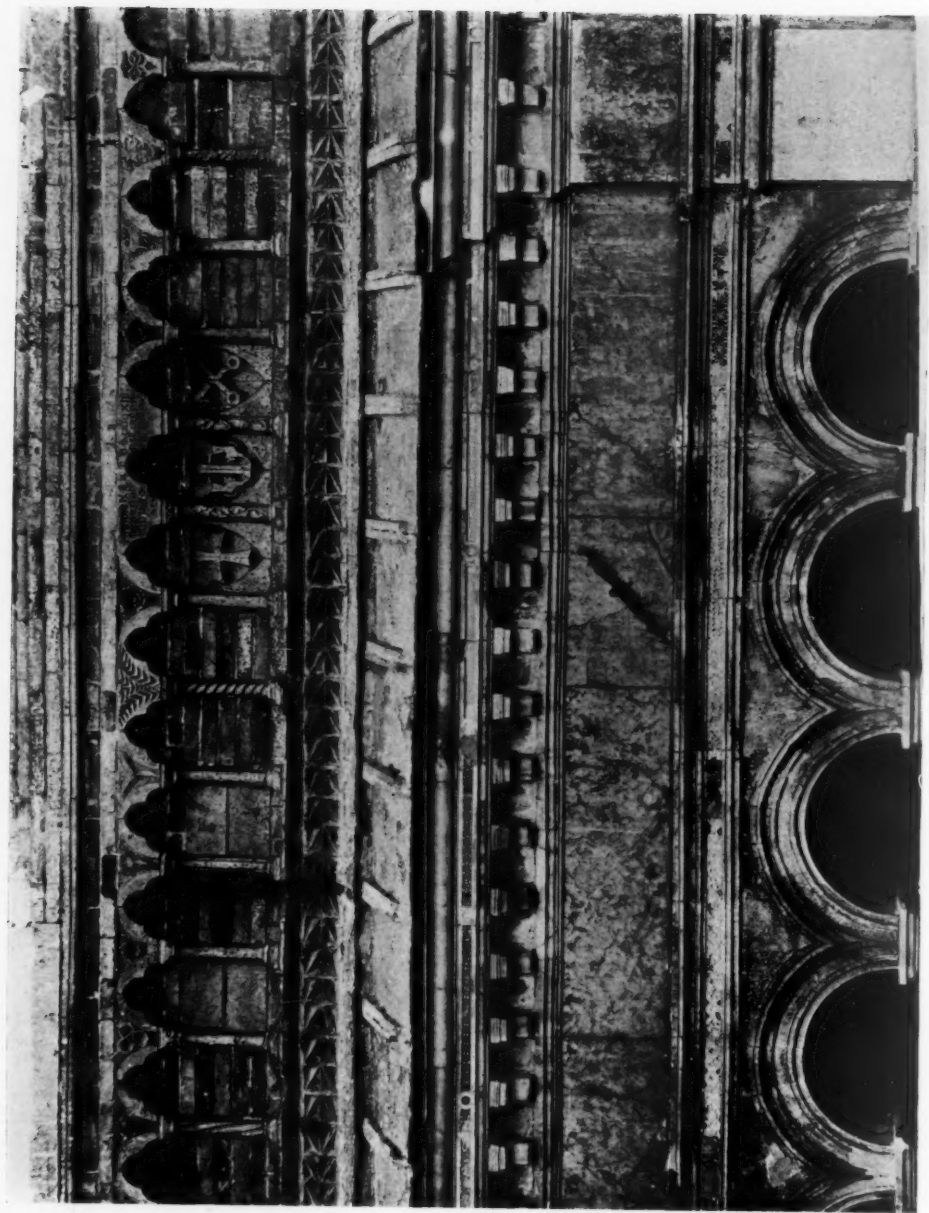
CHICAGO.....Heyworth Building
BOSTON.....49 Federal Street
CLEVELAND.....419-20 Citizens' Bldg.
DETROIT.....Builders' Exchange
DULUTH.....310 W. Michigan Street

KANSAS CITY.....909 N. Y. Life Bldg.
MILWAUKEE.....1207 Wright Street
NEW YORK.....507 W. Broadway
NEW ORLEANS.....904 Hennen Bldg.
PHILADELPHIA.....411 Walnut Street

ROCHESTER.....38 Exchange Street
DALLAS.....Builders' Exchange
SAN FRANCISCO.....1202 Hearst Bldg.
LOS ANGELES.....1835 S. Main Street
ST. PAUL.....365 University Avenue



THE AMERICAN ARCHITECT



DETAIL OF CLOISTER, ABBEY OF SASSOVIVO, ITALY

THE AMERICAN ARCHITECT

VOL. CVIII

WEDNESDAY, OCTOBER 6, 1915

NUMBER 2076



BOATMEN'S BANK BUILDING ST. LOUIS, MO.

MESSRS. EAMES & YOUNG, *Architects*

THE development of the modern office building has unquestionably been influenced by the necessity of modern business methods combined with the excessive cost of sites in commercial districts in our larger cities.

The great heights attained in many cities has, of course, been the result of this high valuation of real estate, and the desire to realize the largest possible income from the investment. That the idea of a large return from an excessively high building has proven fallacious is now generally acknowledged, and while the reputation as the designer of the tallest building in the world may be thought a desirable one among architects, their wide experience and close observation have doubtless taught them that, from most

every point of view, the structure of great height is not desirable.

Municipalities in various sections of the country have, as the result of the menace of tall buildings, enacted legislation limiting height. The main reasons are not wholly economic, but are largely as a means of public safety.

St. Louis is among the large cities that have enacted legislation restricting the heights of buildings; and for the class represented by the Boatmen's Bank building, the limit of height is 206 feet above the sidewalk. In one or two instances where conditions would seem to justify, a greater height has been permitted.

Foreign visitors have commented on the similarity of our office buildings, overlooking

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the fact that this same lack of variety of proportion and design is to be found in churches and schools. The fact that in each type the elements of the design and general contour are governed by the use and necessities of the structures seems to have been overlooked. In fact, so generally have these principles of design and form been fixed by established custom that architects who have departed from them have not always received for their efforts the high praise that they felt their originality deserved.

In the broad expanse of the United States where there are climates antipodean in character and customs as varying as in the different countries of Europe, a building that might be financially and architecturally successful in one section would be entirely unsuited to another.

Added to the considerations of design, the architect learns also that he must give regard to his client's demand for a satisfactory return on the investment, and he is thus compelled to carefully study the vital questions of economy of material and construction, and exercise to the full extent of his powers all the ingenuity of planning he can bring to his task.

As representing the great ad-

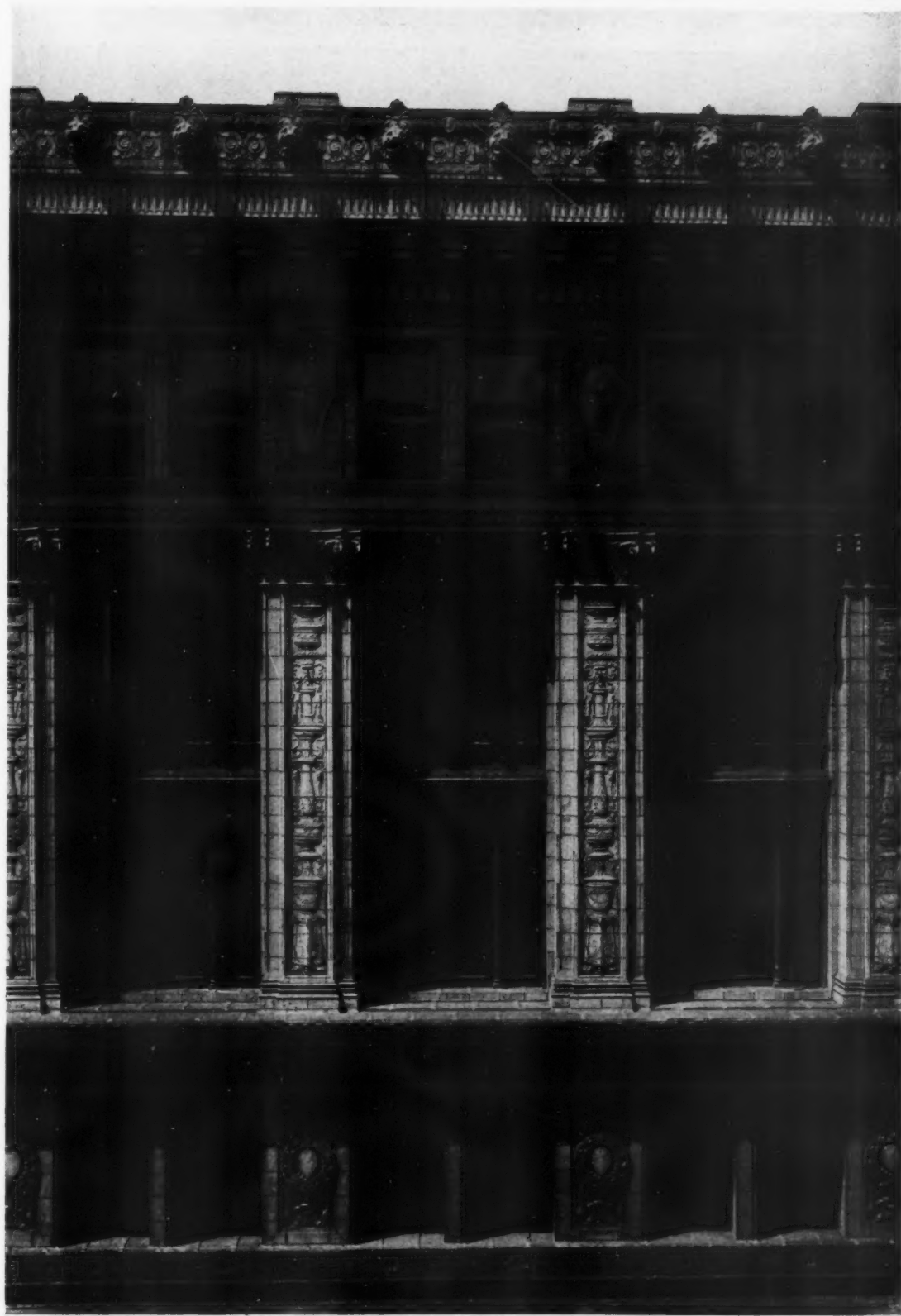


vance in standards of planning and construction of business structures in the Middle West, the Boatmen's Bank Building is a notable example. The only way it can be fairly judged in its plan and design is by comparison with the business conditions in St. Louis, which caused its projection and ruled its plan. For example: the sizes of the offices are those which local conditions render in greatest demand. To have ignored this in the plan for the sake of symmetry would have been unwise and injurious to the financial success of the building.

The arrangement, which provides for the greatest possible elasticity, was also determined by local conditions and not by examples furnished by similar buildings in other cities.

As to its foundation, the building is supported on caissons sunk to bed-rock, which was found to be about fifty feet below the level of the street. These caissons support heavy steel girders embedded in concrete, which in turn carry the steel columns. The frame is of steel, fire-proofed with tile and cement, and the floors of reinforced concrete beams with tile fillers between.

The corridor partitions are of hollow tile and the intermediate



DETAIL OF UPPER STORIES

BOATMEN'S BANK BUILDING, ST. LOUIS, MO.

MESSRS. EAMES & YOUNG, ARCHITECTS

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partitions are of gypsum block.

The long entrance corridor shown in the illustration is of marble, the doors and trim of hollow metal construction, finished to imitate mahogany. The ceiling of the corridor has been particularly well executed. It is massive in form, and constructed of plaster, richly and effectively decorated in gold and color.

In its exterior this building is a pronounced addition to the civic embellishment of St. Louis. The pilasters and base are of granite, while the Corinthian capitals and other architectural decorations are of semi-glazed terra cotta. The column shafts from the fourth to the sixteenth story are of impervious brick, bluish grey in color.

In the layout of the main floor wood trim has been eliminated wherever possible, by the use of



modern non-combustible material for furniture and fittings, especially in the working quarters; but the amount available for decorative purposes was not sufficient to provide as free a use of marble as was desired. The artificial light for the main banking room is provided by means of concealed reflectors and is especially effective, although the absence of elaborate electric light fixtures is noticeable.

Rapid elevator service is provided by means of the latest type of traction machines.

The illustrations accompanying this article are of certain exterior detail, designed by the architects and executed in terra cotta. It is gratifying to note the increasing tendency towards a more correct artistic expression in the embellishment of the facades of buildings of this type.



DOOR-KNOCKERS

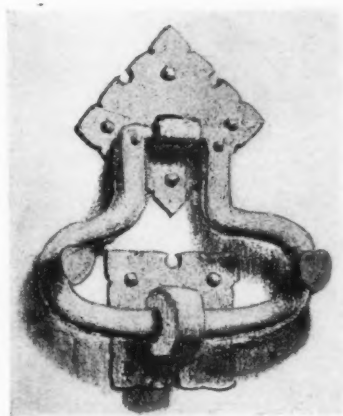
WHILE the origin of the door-knocker may be said to be almost lost in obscurity, it is interesting to search for such authentic information as to its earliest form and later development as may be accessible.

This utilitarian feature of every country house, and, in fact, at one time of most every type of building, has developed from one of necessity or convenience through various stages to a distinctive ornamental feature. It has been constructed of various metals or combinations of metals and has received at the hands of artist craftsmen the highest artistic expression. In fact, at those periods where articles of every-day use—the andiron, the fire tongs and shovel and the bellows, to cite the most familiar examples—were being wrought of iron in the most skilful and artistic manner, the door-knocker also received its share of attention and became an important feature of the entrance to every house. The ironworker created the most beautiful of examples, and under the impact of intelligently directed hammer strokes there were evolved knockers that, when their usefulness had ceased, found an honorable resting place, as unusual examples of design in craftsmanship, in many museums. Collectors all over the

world have gathered the most interesting examples of these door-knockers, from the earlier types, hammered out of iron, to the later development in brass, cast from models by eminent artists. We learn from the writers during the Georgian period that it was the custom of the roistering young men of those times to find amusement in wrenching from the doors of peaceful citizens such knockers as could be taken away. They were kept as a collection to prove their titles to “men about town.”

Dickens has in many of his works immortalized the knocker and has described the different raps, ranging from the timid one of the poor relation, through the various temperamental qualities of his characters to the sonorous double knock of the postman or the resounding bang of the beadle.

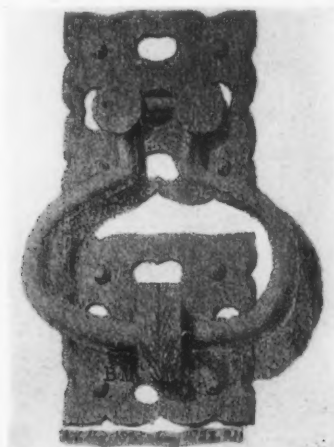
In endeavoring to trace the origin of the knocker, we shall have to rest content with the surmise that it was probably the Greeks and Romans that first brought them into general use. An article on this subject, contributed to a recent issue of *The Architect and Contract Reporter*, of London, states, in attributing the origin to the Greeks and Romans, that:—“The doorway of their houses contained folding doors fastened by bolts



A WROUGHT-IRON XVI CENTURY (ENGLISH) DOOR-KNOCKER



PHOENIX KNOCKER FROM MAY HOUSE NEWTON, MASS.



WROUGHT-IRON DOOR-KNOCKER, KENT, ENGLAND

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pushed into sockets in the sill. At night the doors were further secured by means of a wooden or iron bar inserted into sockets on each side of the doorway. This arrangement for fastening doors may still be seen in some of the older churches in England and in a few ancient homesteads, such as Moreton Old Hall, near Congleton. In ancient Greece and Rome it was regarded as a breach of good manners to enter a house without giving warning to the inmates. Tradition states that the Spartans gave this notice by shouting, the Athenians by using the "knocker" where there was one, but the most common practice was to rap on the door with either the knuckles or a stick. In the houses of the well-to-do a porter was constantly in attendance at the door, and his duty was to open it and admit visitors. Eunuchs and slaves were employed for this purpose, and in order to prevent them from straying and neglecting their duty, they were chained to the post. To assist them in guarding the en-



MEDUSA'S HEAD AN ELABORATE AND EARLY EXAMPLE

trance to the house, and to repel unwelcome intruders, a dog was generally kept near the doorway, and the warning "Cave Canem" might frequently be seen written over the entrance gate. The task of the attendant at the gate was a monotonous one, and, wearying of his protracted vigil, he often went to sleep. In such circumstances it was necessary to find some effective means of awakening him, and it is suggested that the door-knocker was evolved for that purpose. The earliest knockers appear to have been plain, heavy rings with little, if any very serious, attempt at ornamentation.

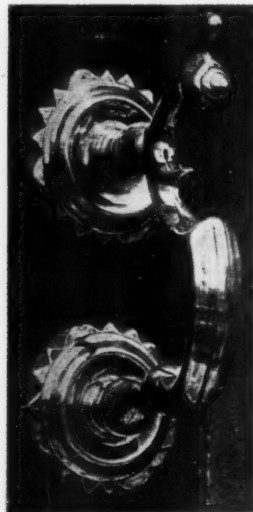
The oldest examples of knockers to be found in England are those known as Sanctuary knockers. These were to be found on the doors of cathedrals and churches which at one time were places of sanctuary or refuge for criminals or others.

If the person whose liberty was in danger could elude his pursuers and reach one of these buildings his safety was assured.

It has been assumed that as the right of



A GEORGIAN DOOR-KNOCKER. A TYPE USED ON MODERN HOUSES



"HAMMER" TYPE OF DOOR-KNOCKER, XVIII CENTURY



AN EARLY TYPE, SHOWING FRENCH INFLUENCE IN DESIGN

THE AMERICAN ARCHITECT

sanctuary might at any time be invoked, it was necessary to provide some means to alarm those within and summon them to



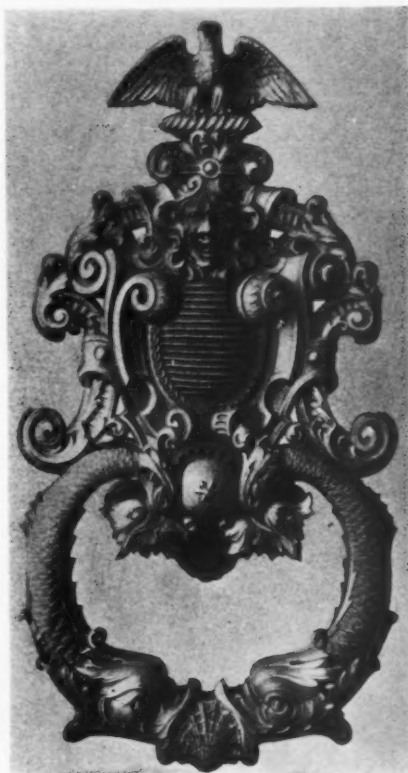
DIANA DOOR-KNOCKER, EARLY XVII CENTURY



A GROUP OF COLONIAL DOOR-KNOCKERS, FROM
EARLY EXAMPLE

hastily admit the fugitive who claimed protection.

Makers of modern hardware have duplicated a great number of excellent examples of knockers, and the country house is most usually equipped with one or more. The entrance door to private apartments, or the doors to rooms in hotels also not infrequently carry well-designed knockers.



DOOR-KNOCKER DESIGNED FOR A
MASSIVE ENTRANCE

From an artistic standpoint, it is doubtful if the modern form of electric bell is any improvement, and it certainly robs the door of an accessory that added charm and dignity.

Fortunately the progress of modern invention has not superseded all the artistic utilities that were part of the daily lives of our forefathers. The traveler in rural sections of New England will recall the well-designed front doors of spotless white with the glistening brass knockers and the air of domesticity and well-being that was conveyed to him.

NORTHERN ITALIAN DETAILS

NO. 43—GRILLE, PAVIA

THE numerous examples of excellent wrought iron work that still exist in Pavia make a visit well worth while.

In balconies and grilles the Lombard iron worker's skill is everywhere born witness to; their designs are elaborate and intricate and are usually of great merit although an occasional lapse into meaningless vulgarity is to be seen.

The gate illustrated in this week's issue is one of the richer and more decorative types. It is divided vertically into three panels, of which the center one is a separate gate. Two horizontal bands consisting of a semi-circular ornament divide the grille into two unequal parts, the lower one of which is filled in with C-shaped scrolls and elliptical

shapes, and the upper part being divided vertically by rods and filled in with a repeating pattern. The top is formed by simple scroll work whose center is occupied by a monogram. The occurrence of the monogram is unusual in Italian iron work and is probably an introduction of the sixteenth century.

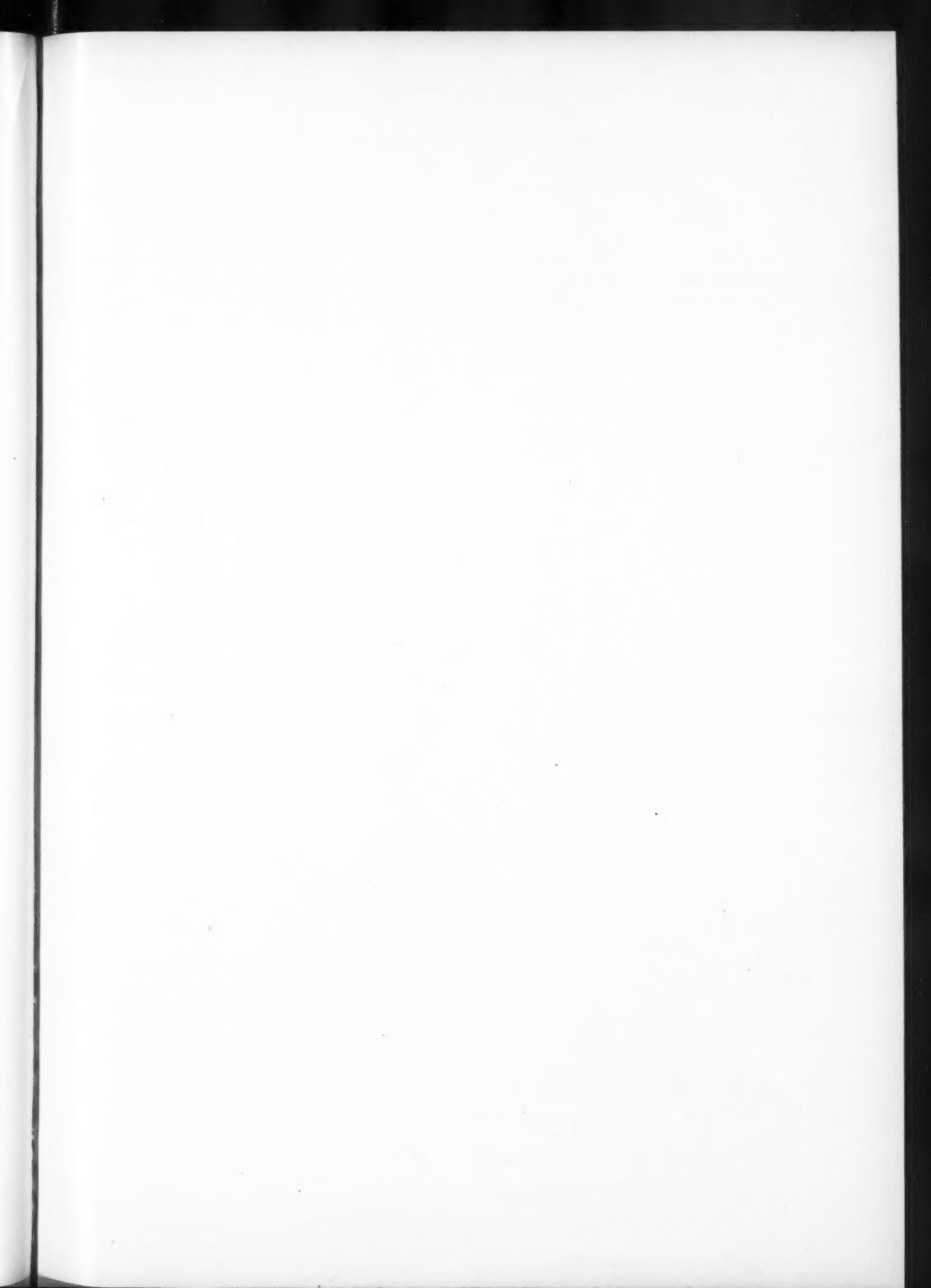
If the decorative parts are analyzed it will be seen that the number of variations in ornament are indeed few and that the rhythm and repose of the grille depends upon this repetition of forms. Nothing is left to be desired in the sympathetic execution of the grille and every detail is full of a high degree of artistry. Its location is at the inner end of a covered vestibule leading from the street to an inside court.

(From The Architectural Review)



S. MARIA DEGLI ANGELI, ASSISI

VIGNOLA, ARCHITECT

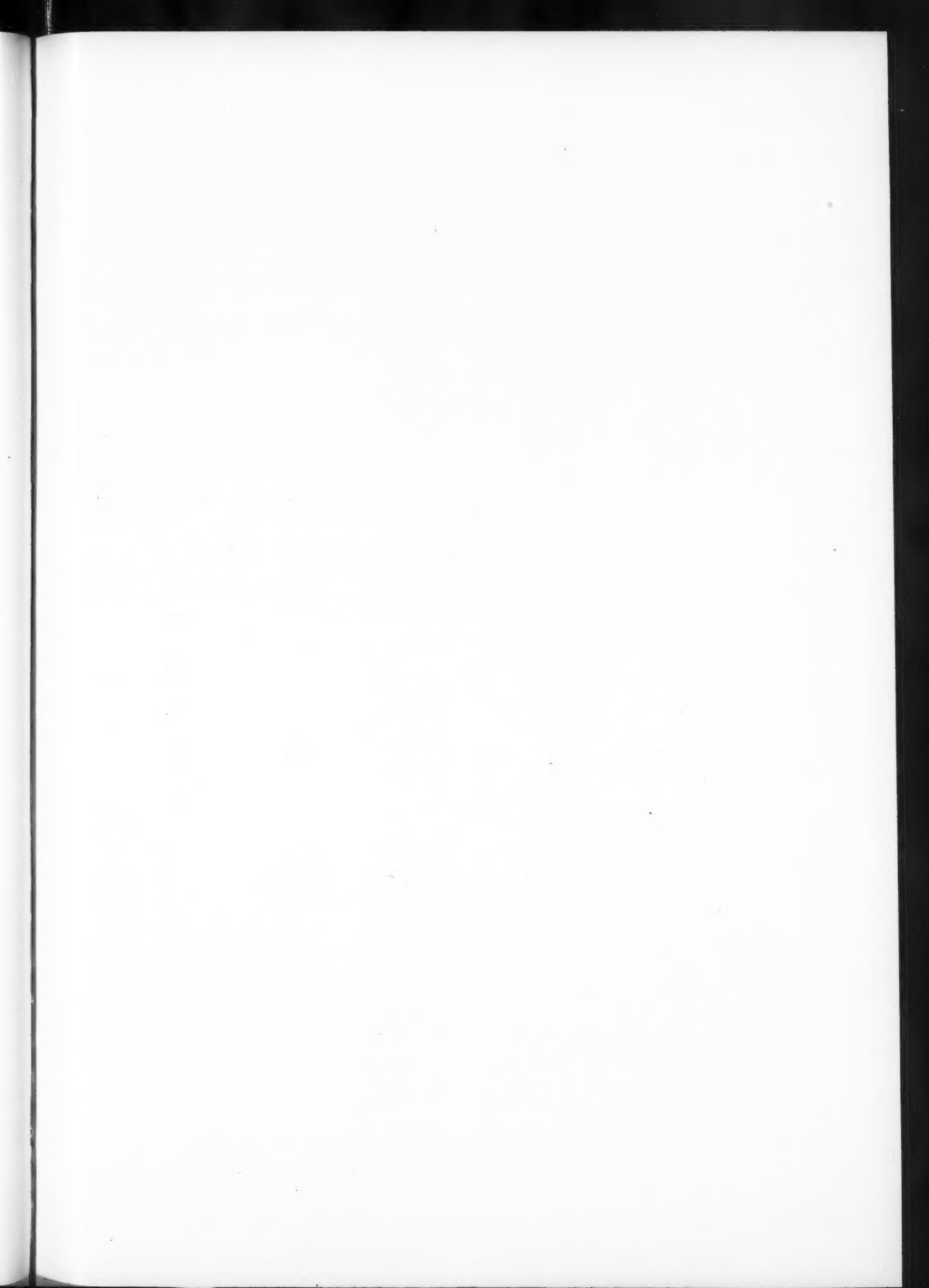


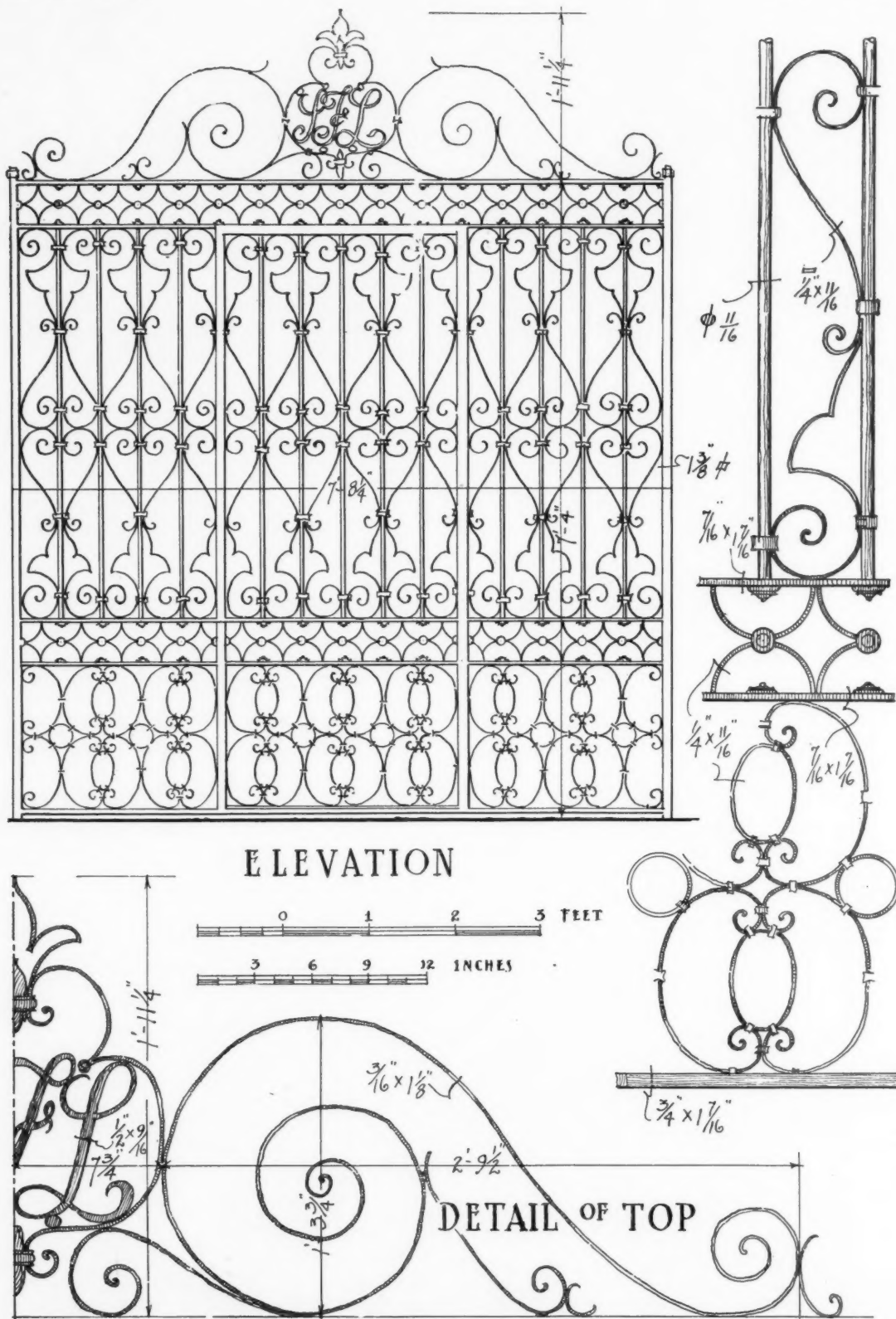


WROUGHT-IRON GRILLE, PAVIA

PHOTOGRAPHS AND DRAWINGS
BY W. G. THOMAS AND J. T. FALLON

ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 91

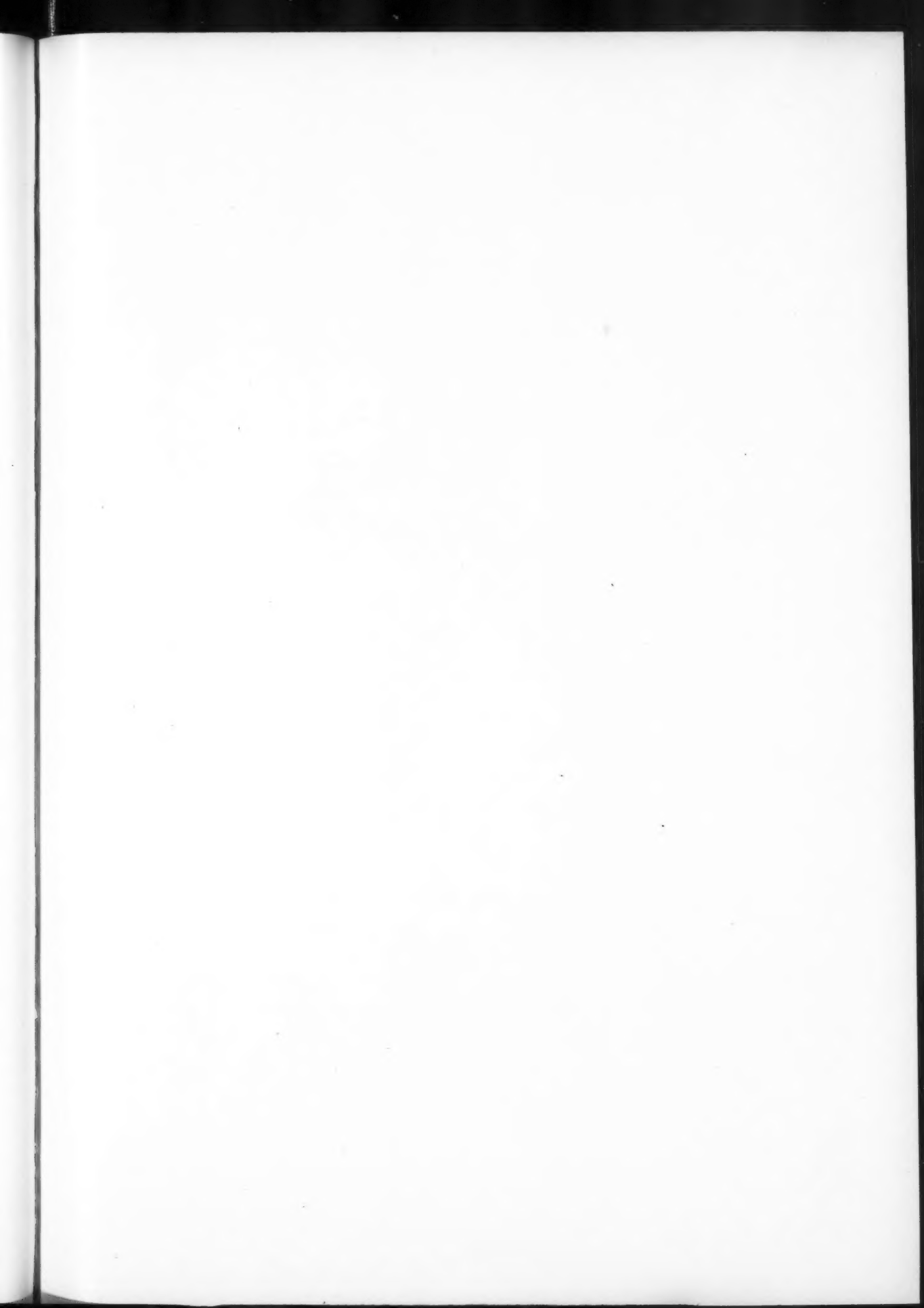




WROUGHT-IRON GRILLE, PAVIA

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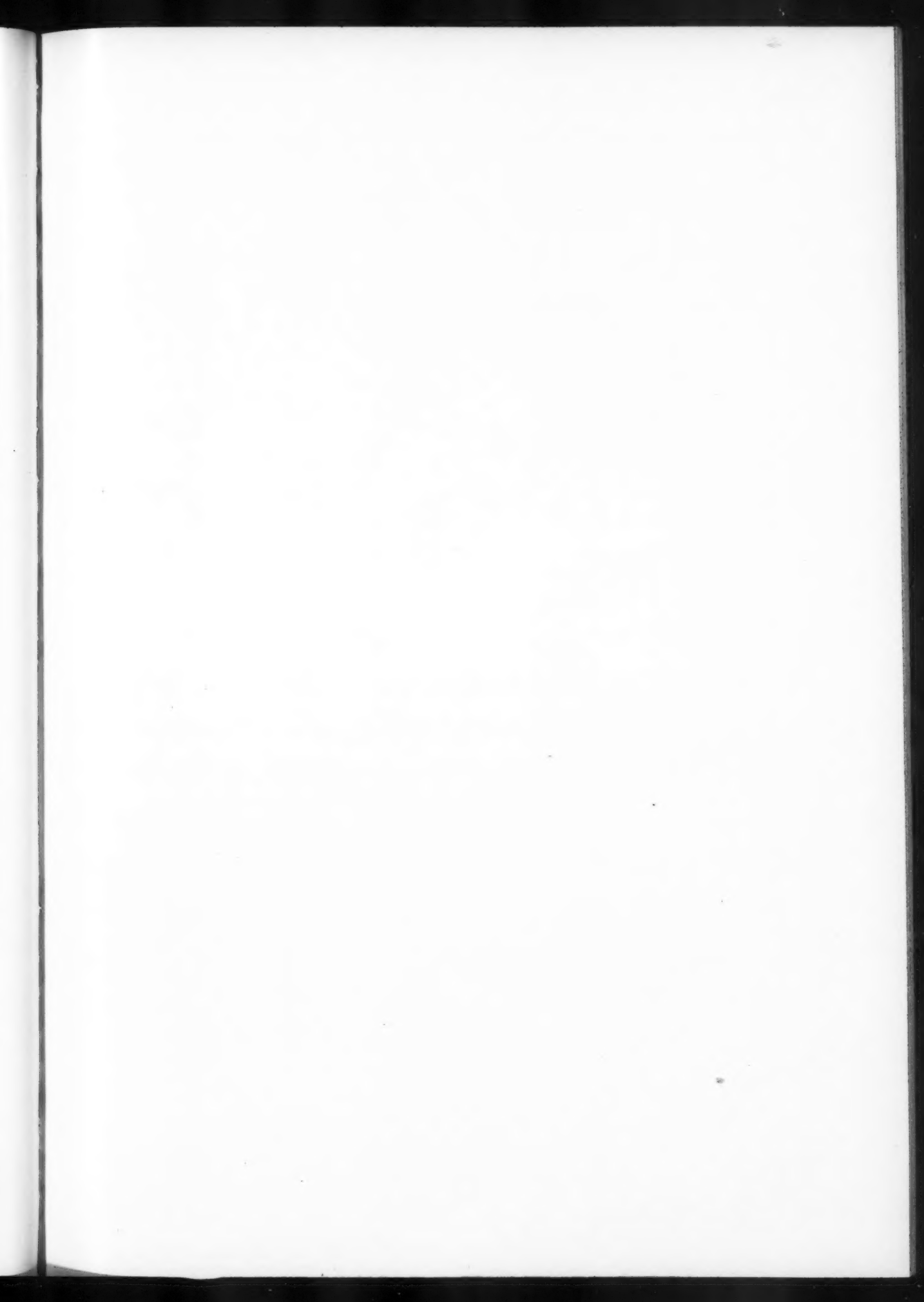
ARCHITECTURAL DETAILS
OF NORTHERN ITALY—PLATE NO. 92

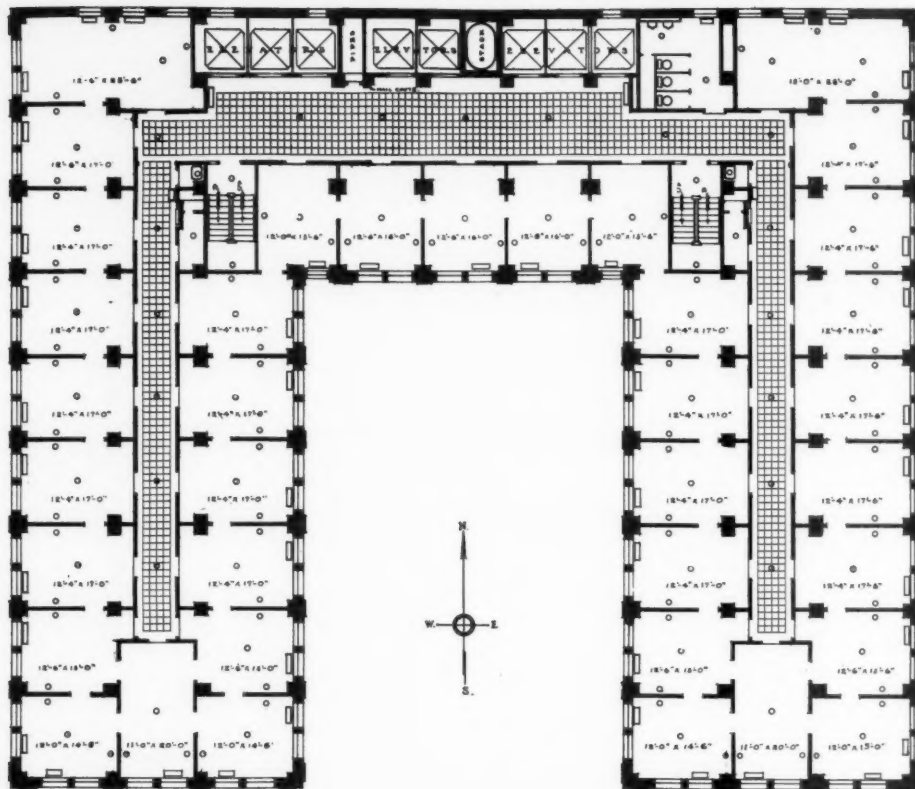




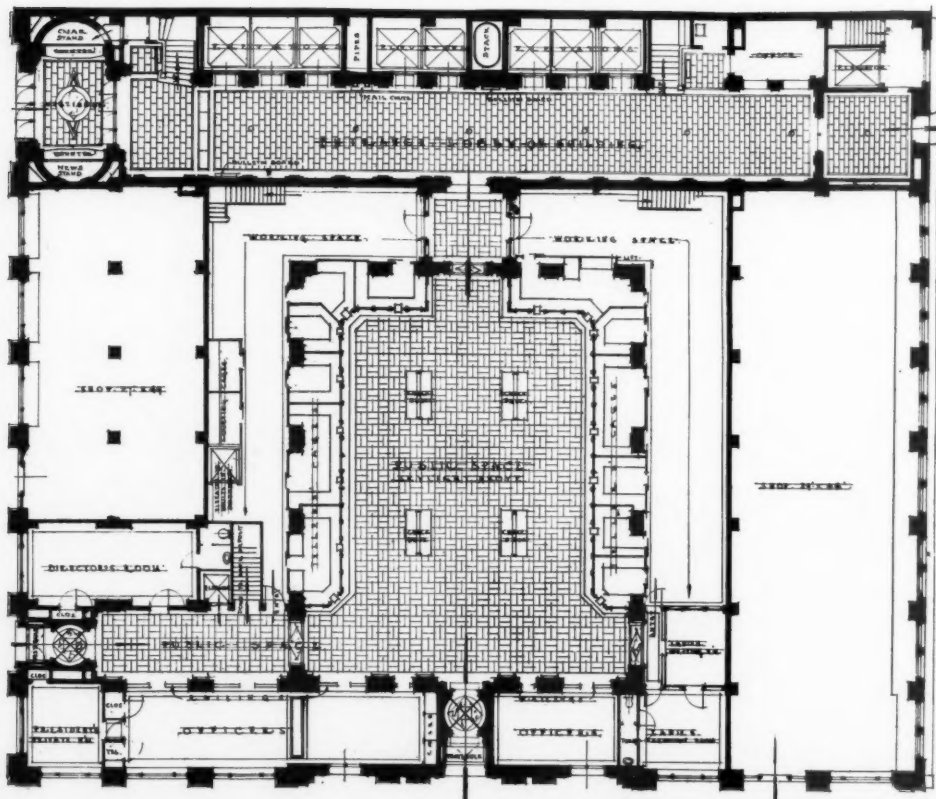
BOATMEN'S BANK BUILDING, ST. LOUIS, MO.

MESSRS. EAMES & YOUNG, ARCHITECTS



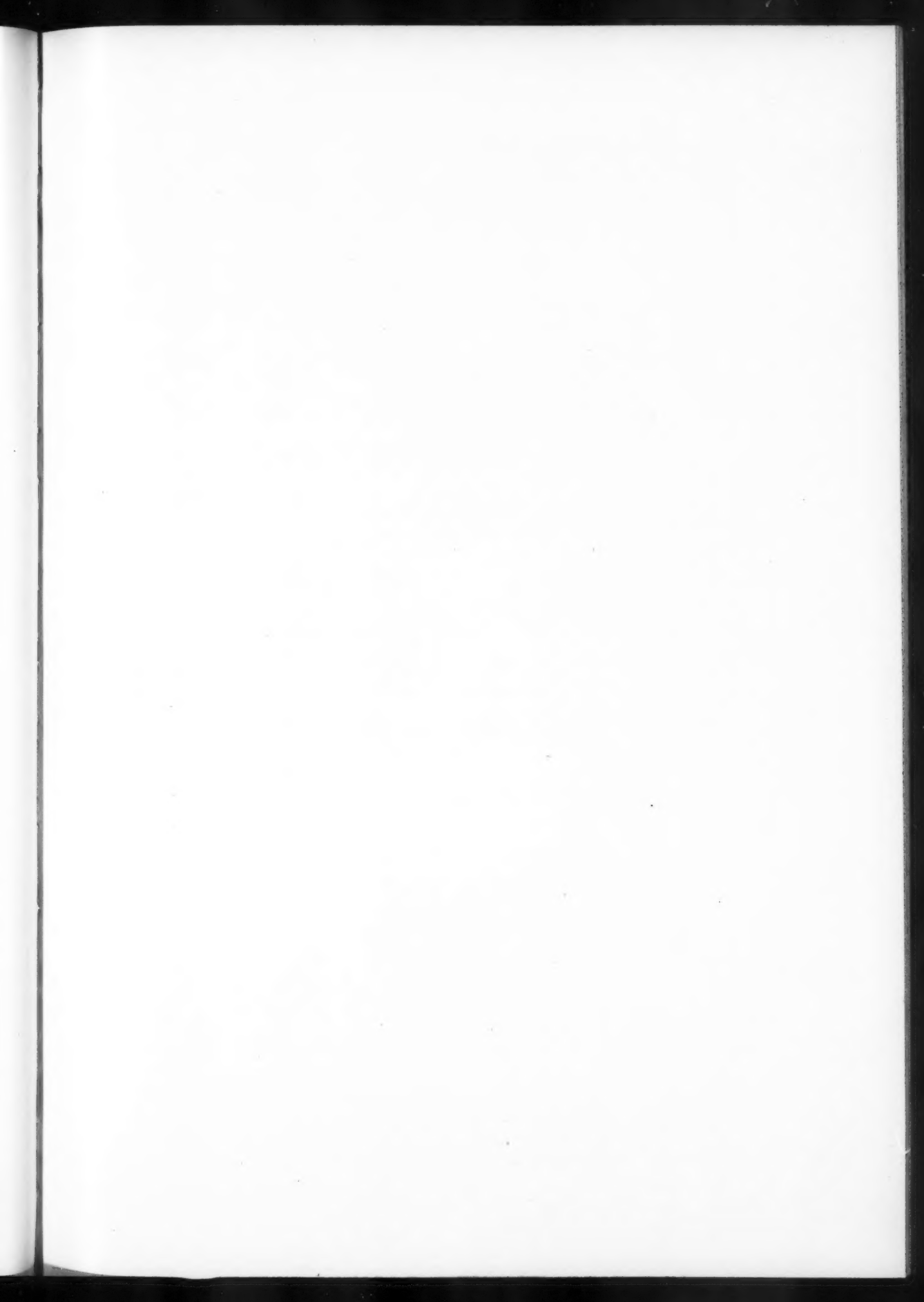


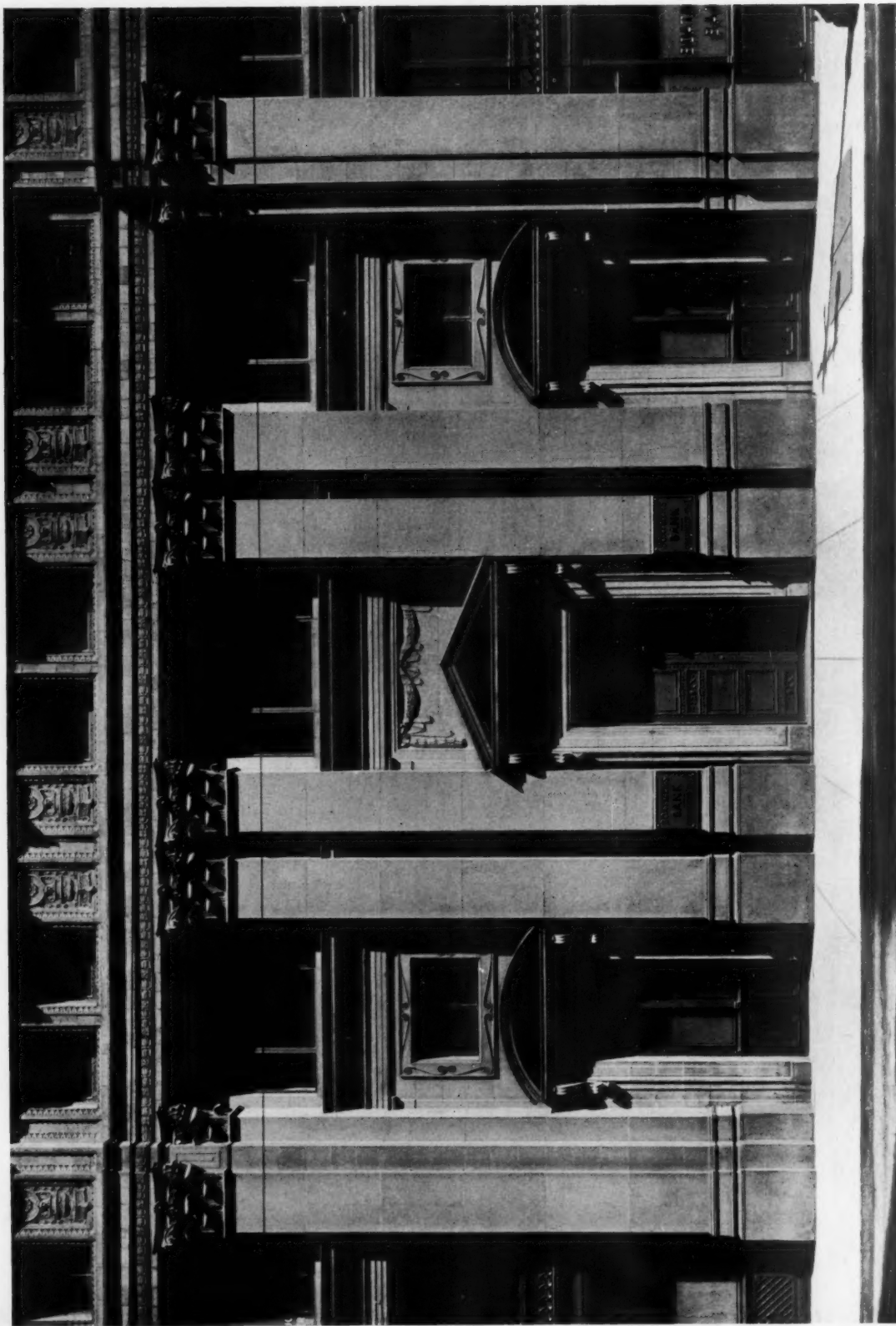
TYPICAL FLOOR PLAN



FIRST FLOOR PLAN

BOATMEN'S BANK BUILDING, ST. LOUIS, MO.

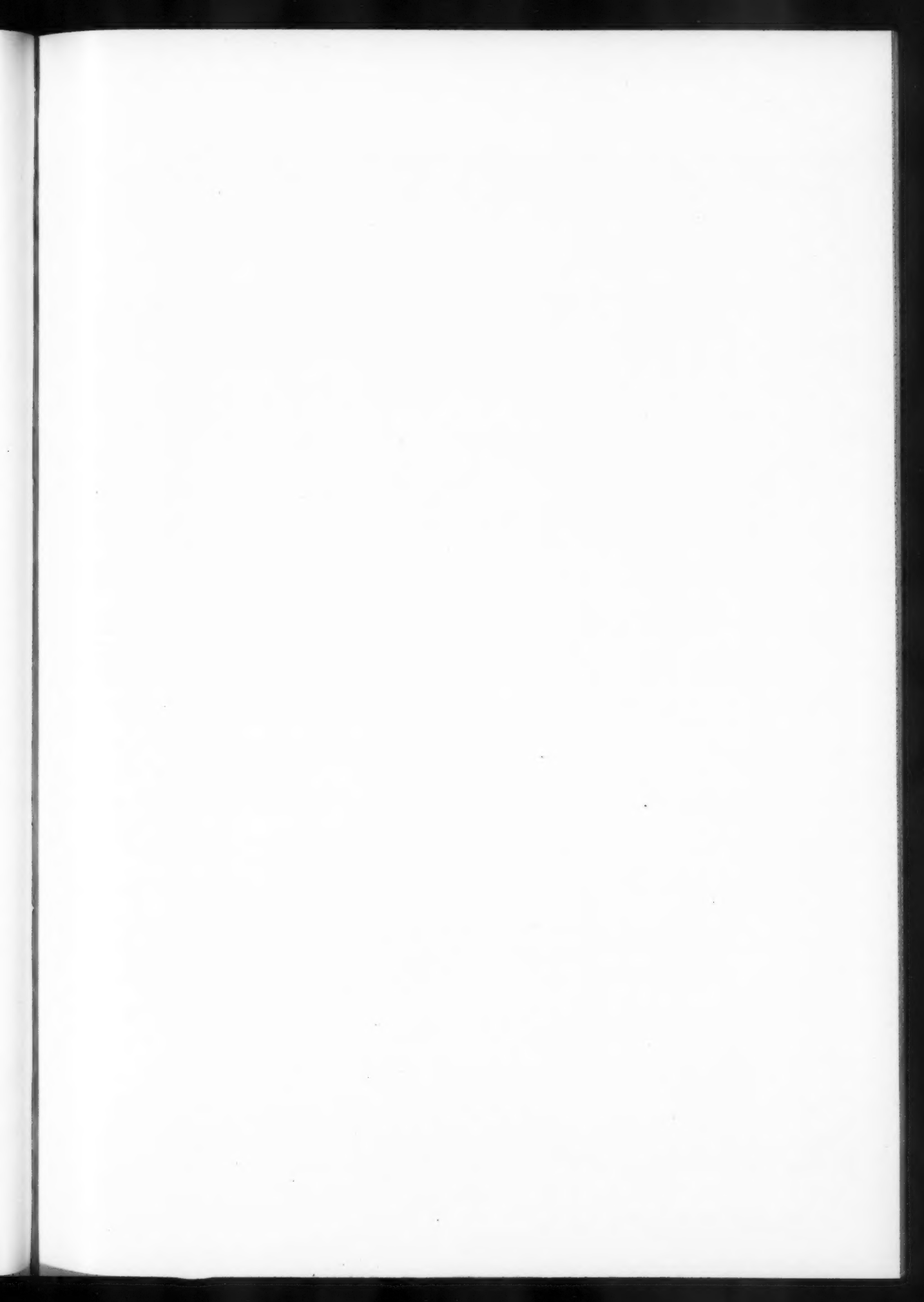




DETAIL OF LOWER STORIES

BOATMEN'S BANK BUILDING, ST. LOUIS, MO.

MESSRS. EAMES & YOUNG, ARCHITECTS





BANKING ROOM

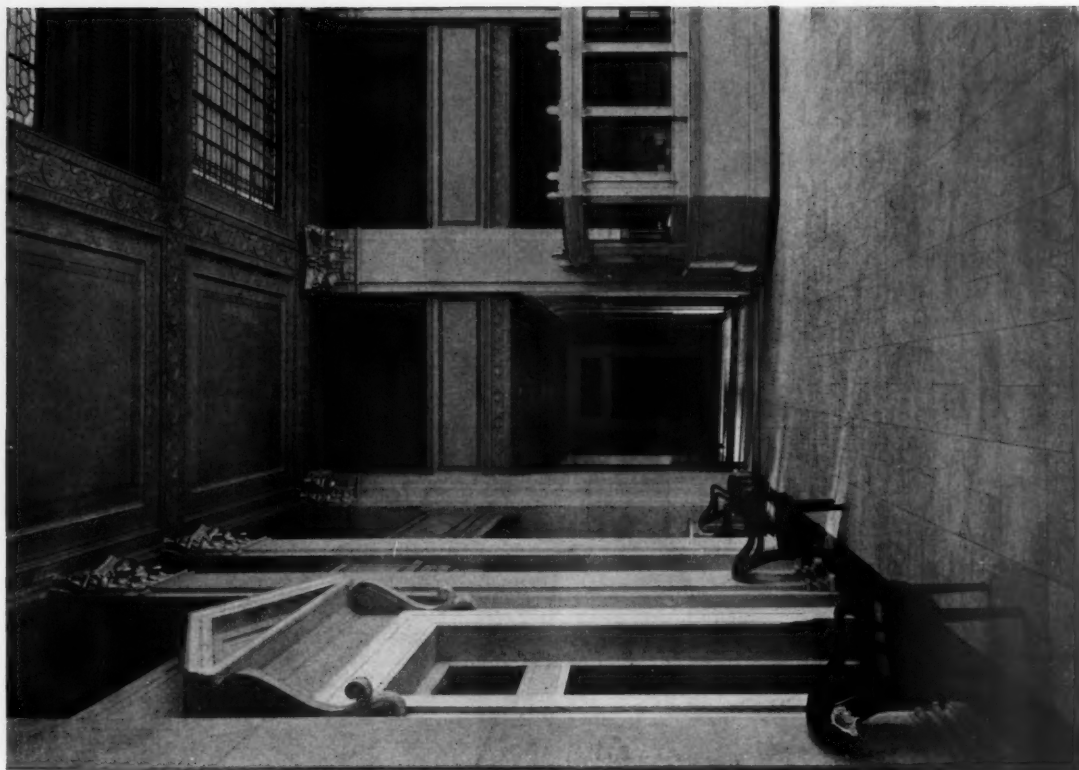
BOATMEN'S BANK BUILDING, ST. LOUIS, MO.

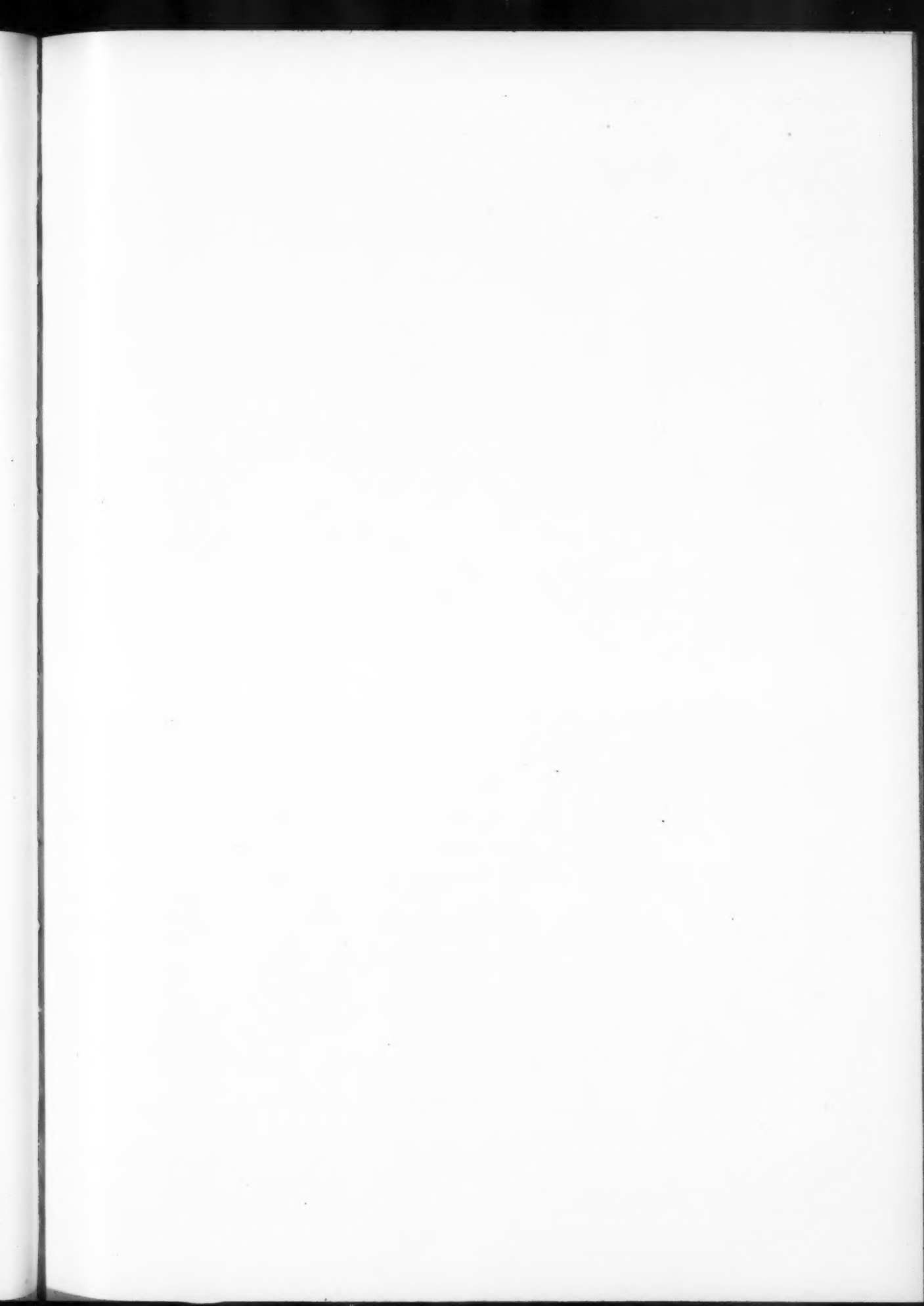
MESSRS. EAMES & YOUNG, ARCHITECTS

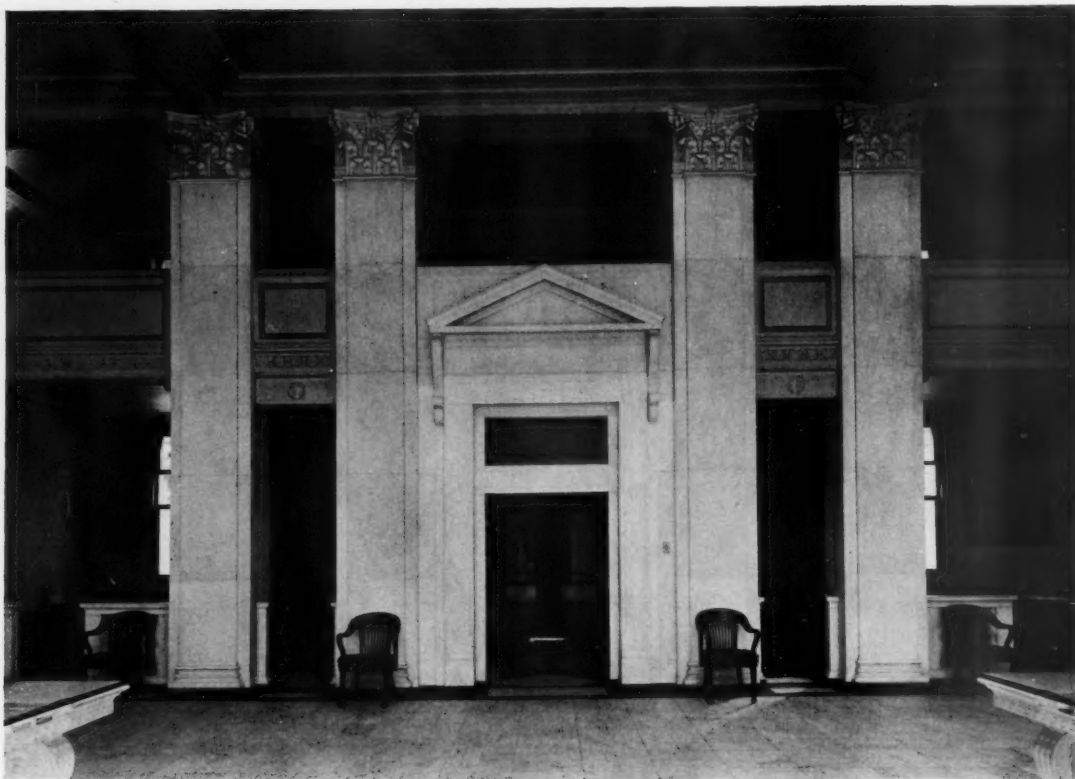


BANKING ROOM DETAILS

BOATMEN'S BANK BUILDING, ST. LOUIS, MO.
MESSRS. EAMES & YOUNG, ARCHITECTS







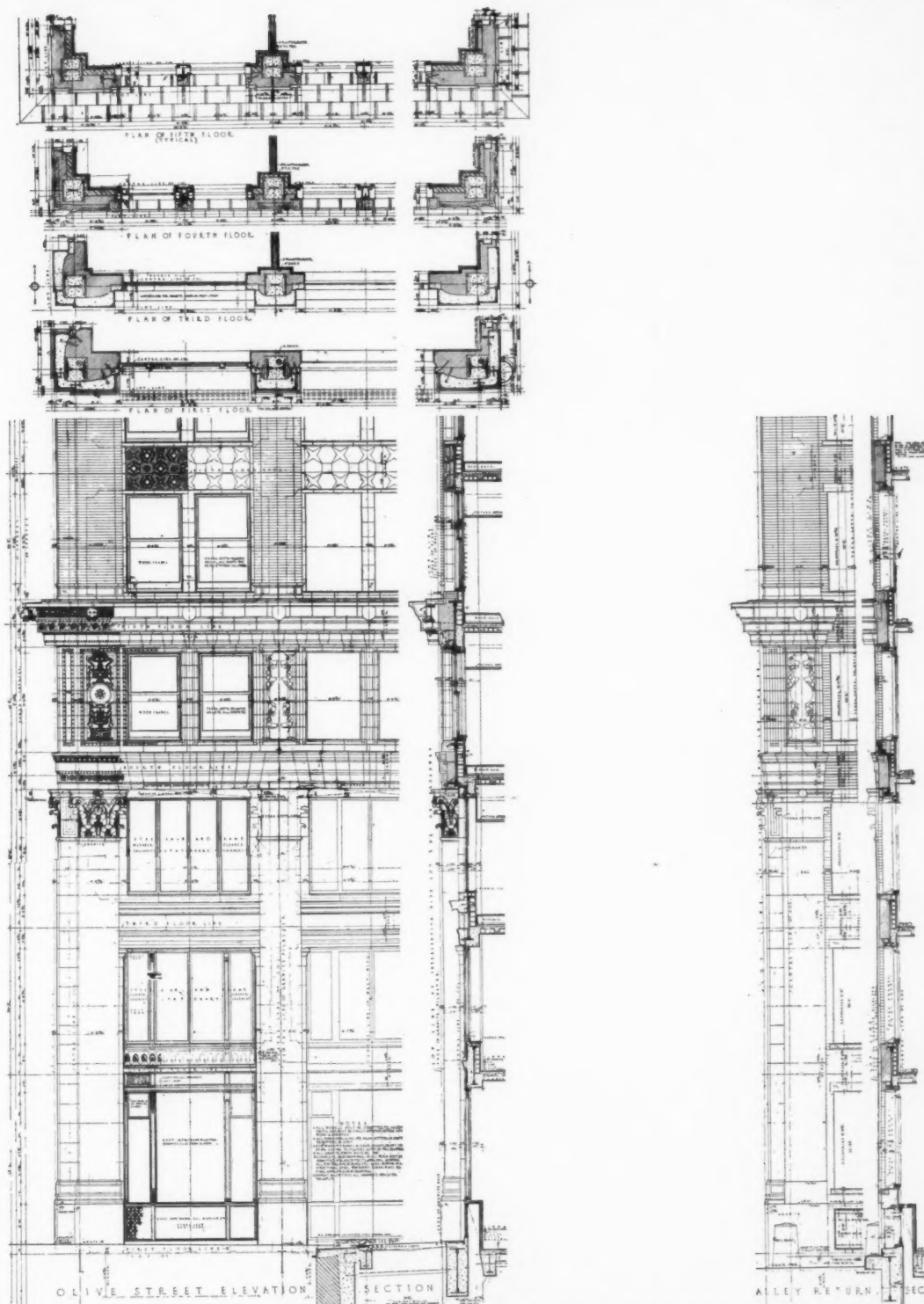
DETAIL IN BANKING ROOM



ENTRANCE CORRIDOR

BOATMEN'S BANK BUILDING, ST. LOUIS, MO.

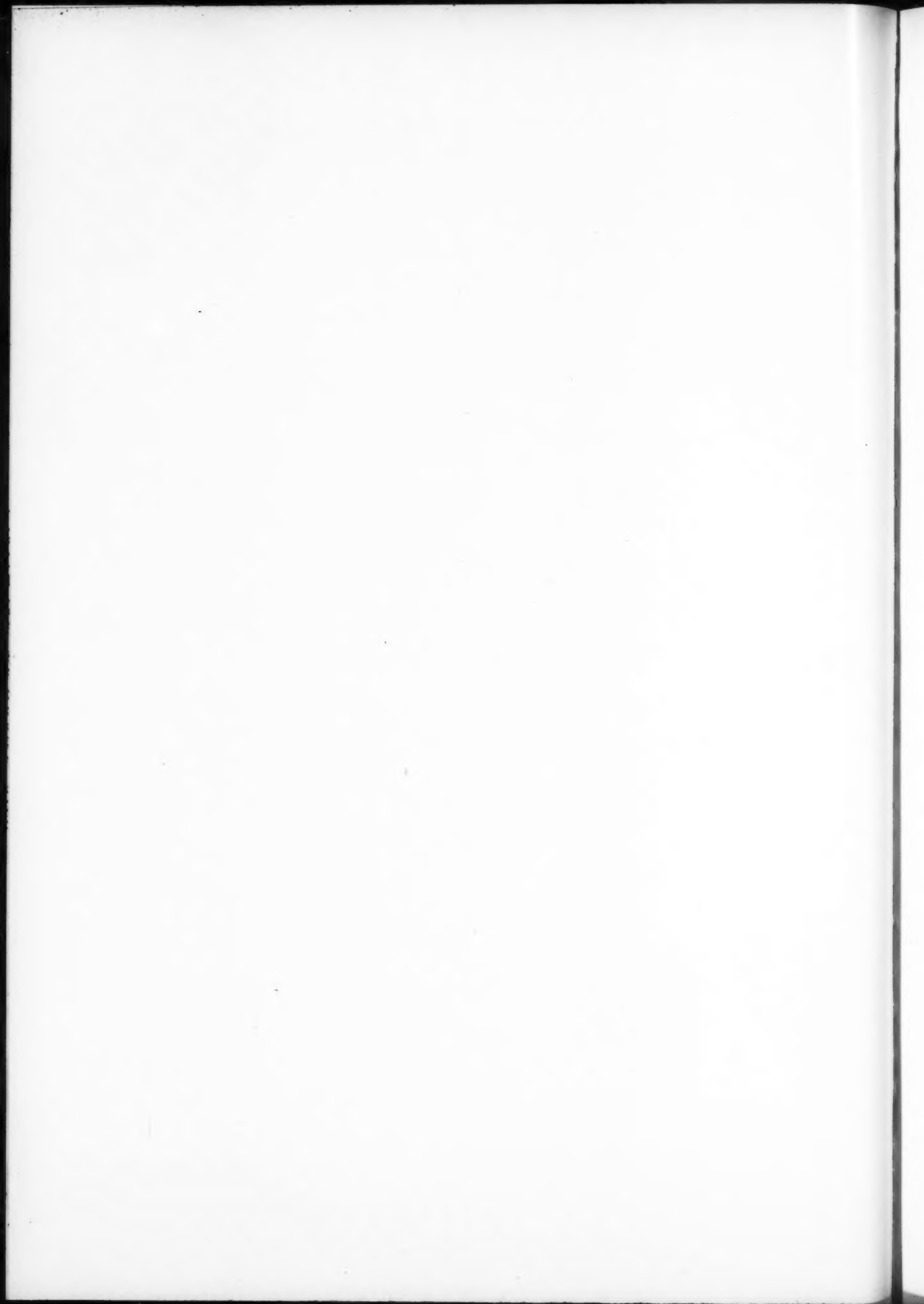
MESSRS. EAMES & YOUNG, ARCHITECTS

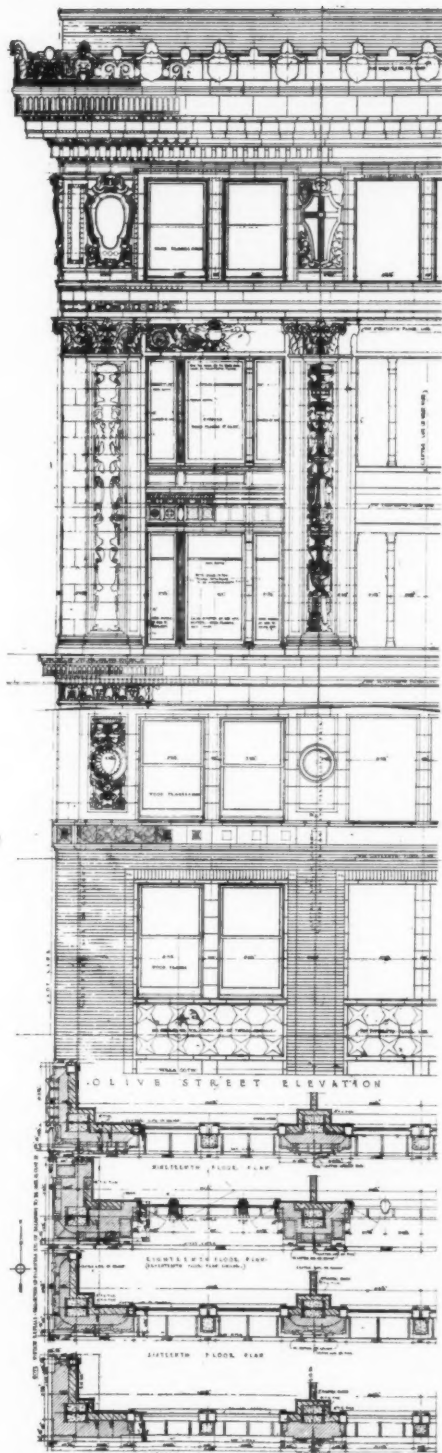


DETAIL OF LOWER STORIES
 THREE QUARTER INCH EQUALS ONE FOOT
 OFFICE BUILDING FOR MONWARD REALTY COMPANY, SAINT LOUIS, MO.
 EAMES & YOUNG ARCHITECTS, SAINT LOUIS, MISSOURI.

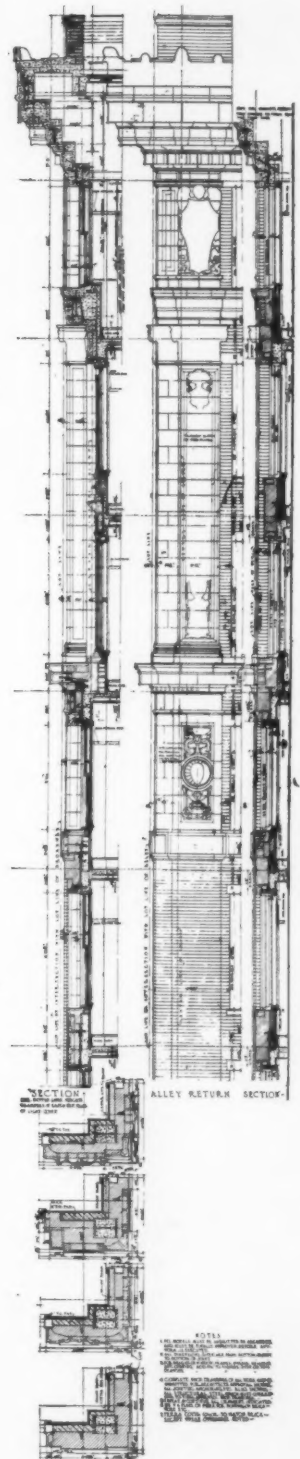
BOATMEN'S BANK BUILDING, ST. LOUIS, MO.

MESSRS. EAMES & YOUNG, ARCHITECTS



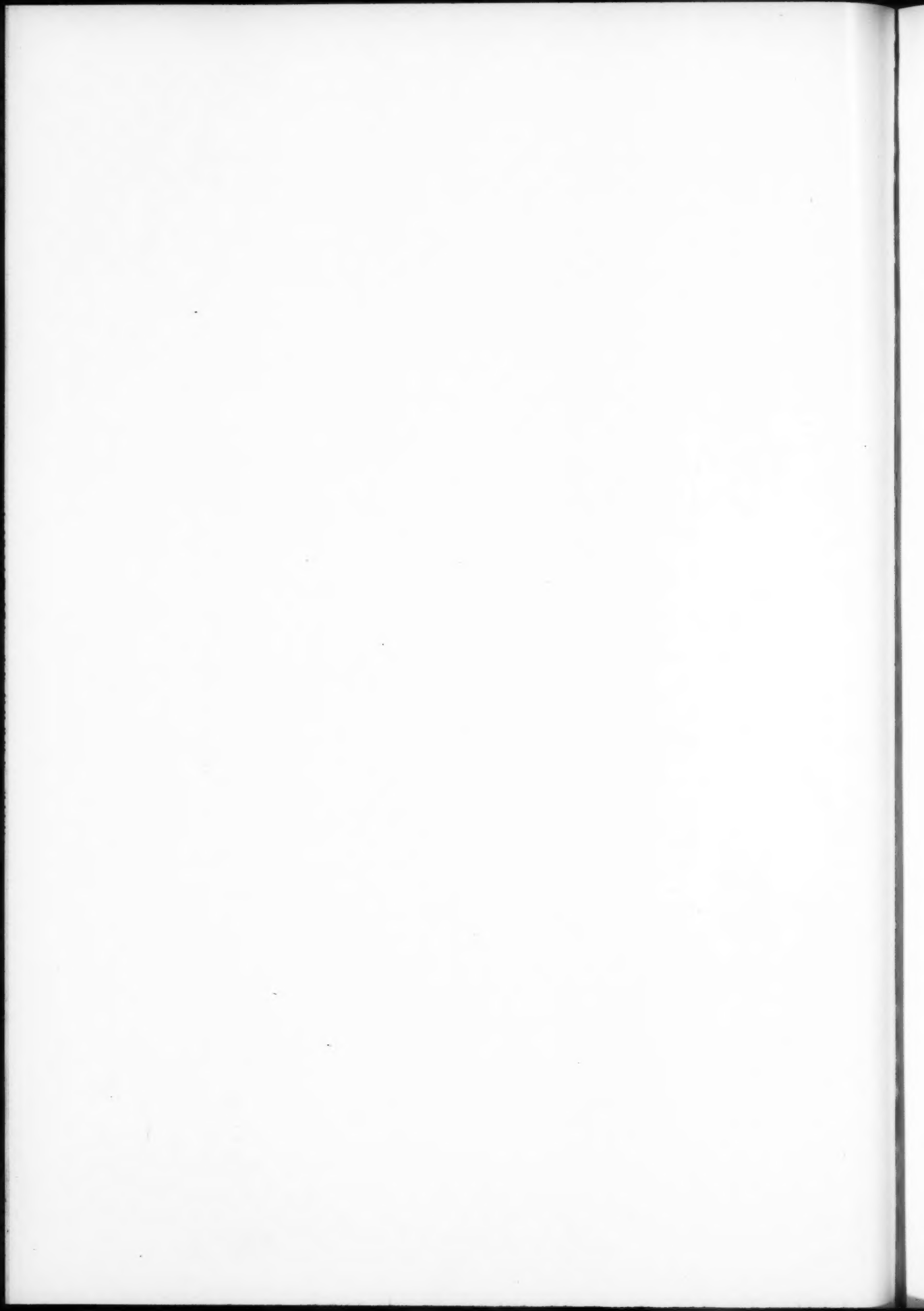


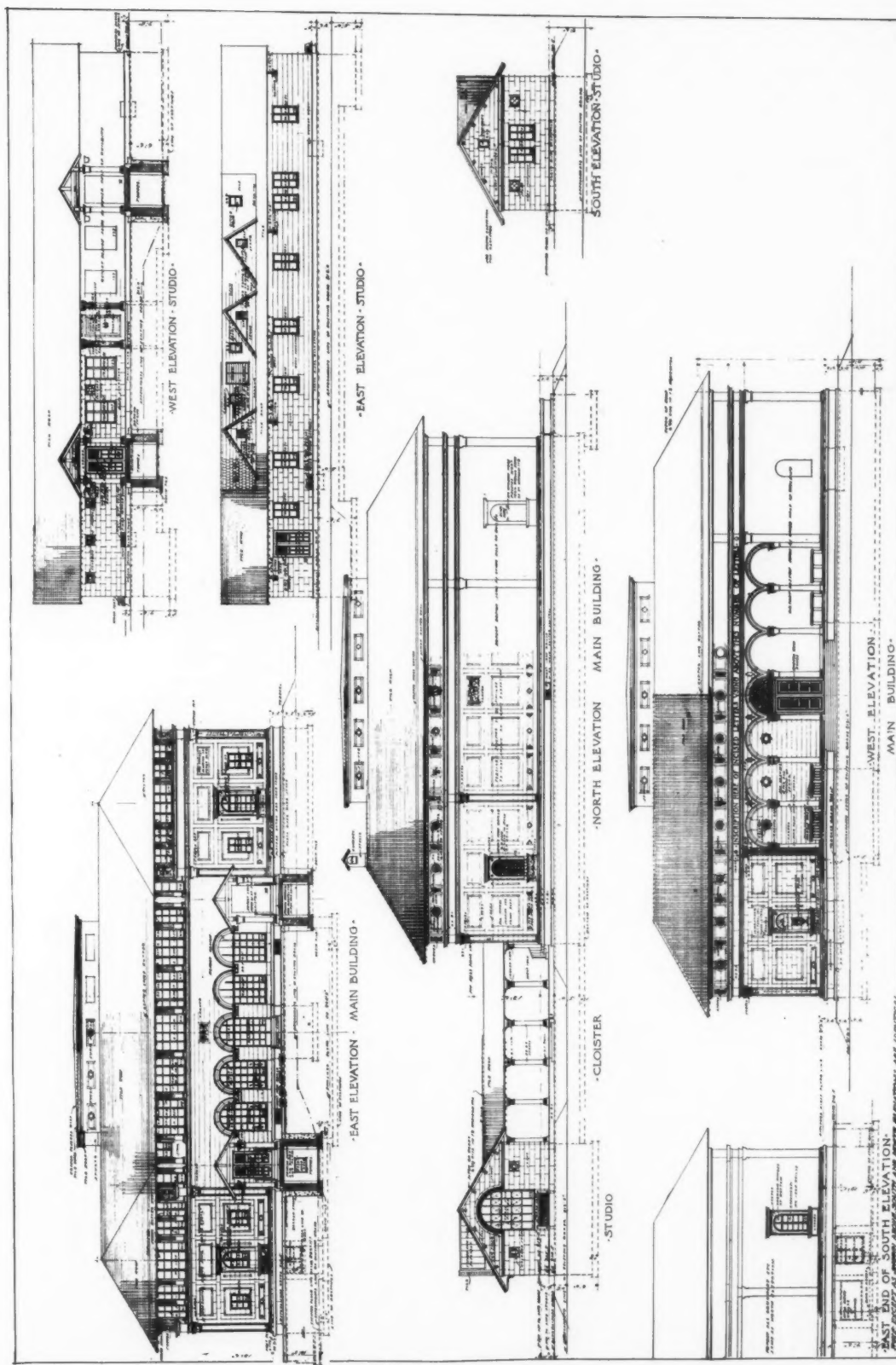
DETAIL OF UPPER STORIES
 OFFICE BUILDING FOR HOWARD REALTY CO. 1000 S. 10TH ST. ST. LOUIS, MISSOURI.
 MESSRS. EAMES & YOUNG, ARCHITECTS



BOATMEN'S BANK BUILDING, ST. LOUIS, MO.

MESSRS. EAMES & YOUNG, ARCHITECTS

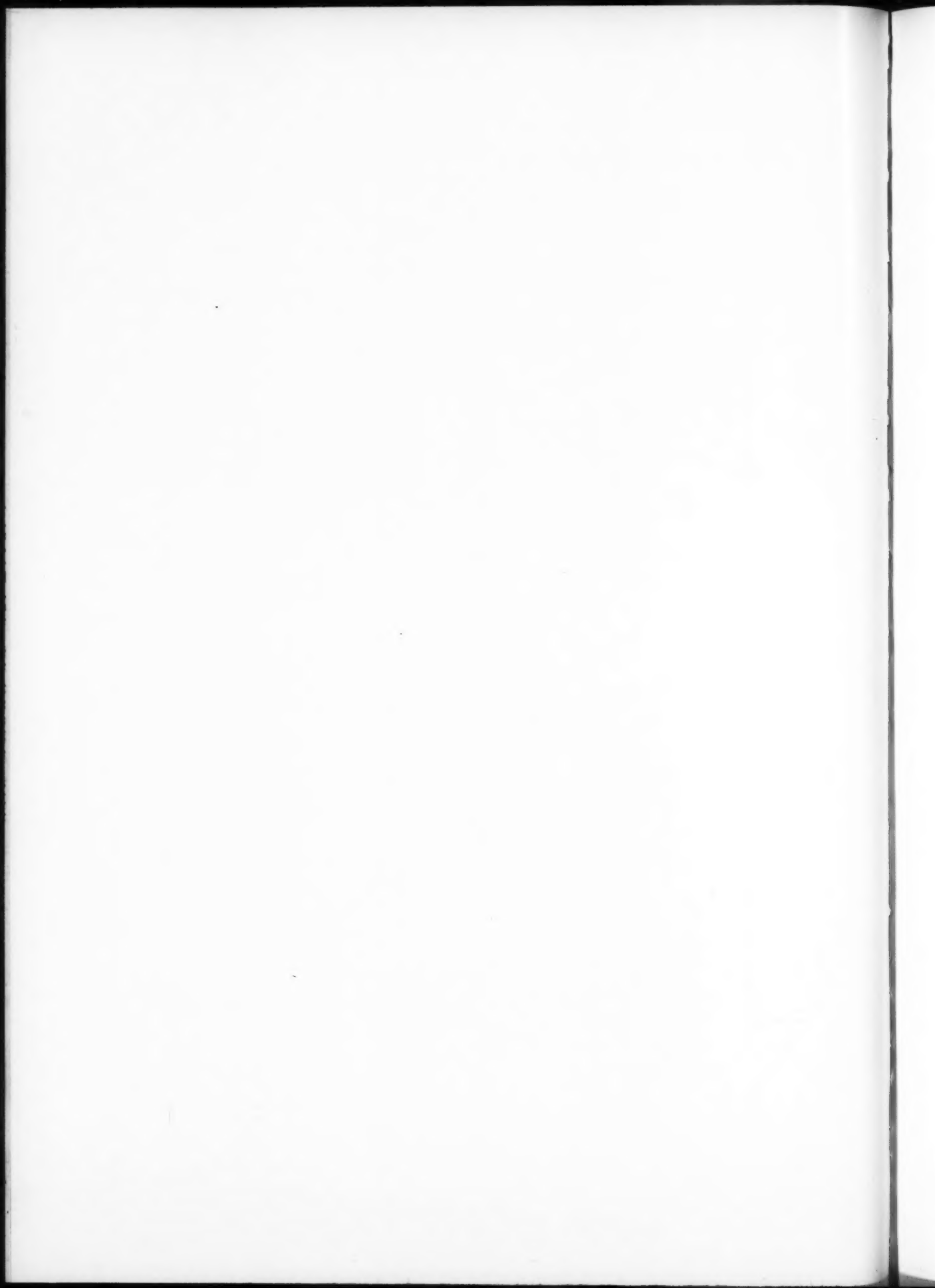


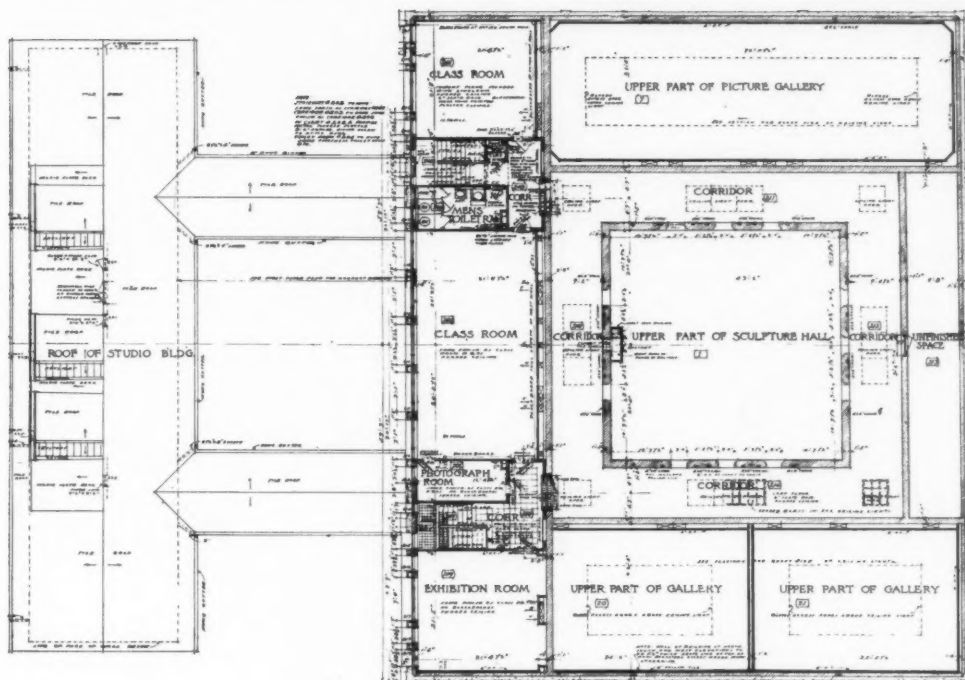


ART BUILDING, OBERLIN COLLEGE, OBERLIN, OHIO

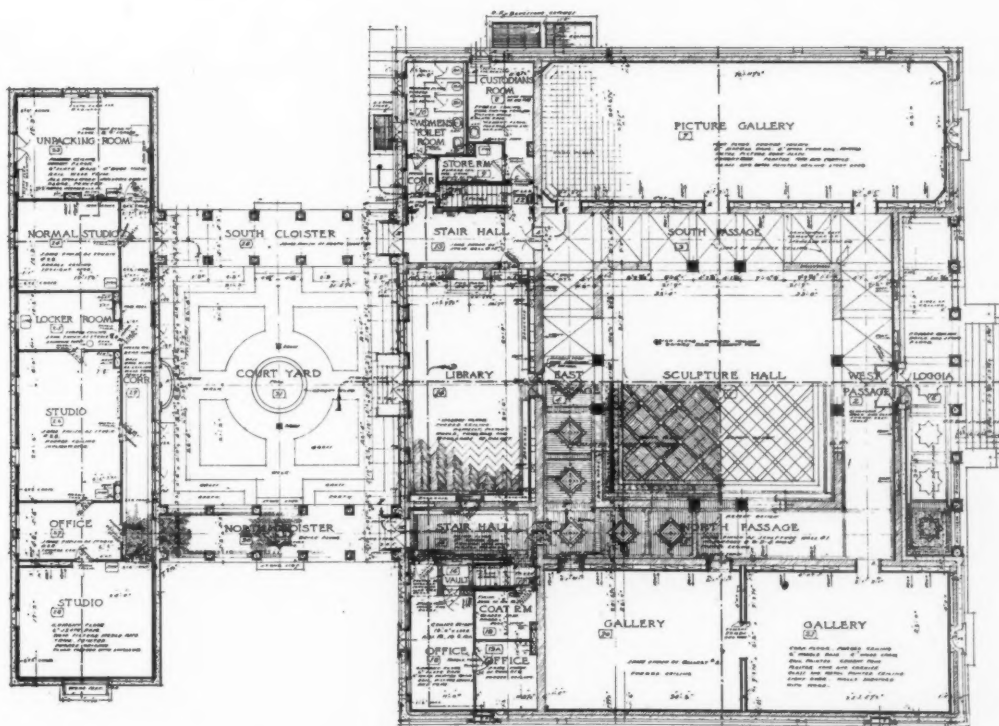
MR. CASS GILBERT, ARCHITECT

This building is now under construction. It is one of a group of new buildings being planned for the development of the college. While it is primarily intended for exhibition purposes, it also provides a roomy auditorium and a large hall. The building is planned on a rectangular site, which is a little over 100 feet wide and 150 feet deep. The main portion of the building is to be of stone, the main portion of which is buff gray Tennessee marble. The columns in the front loggia are to be of Tennessee marble, as are the columns in the rear loggia. The columns in the front loggia are to be of Tennessee marble, as are the columns in the rear loggia. The columns in the front loggia are to be of Tennessee marble, as are the columns in the rear loggia.





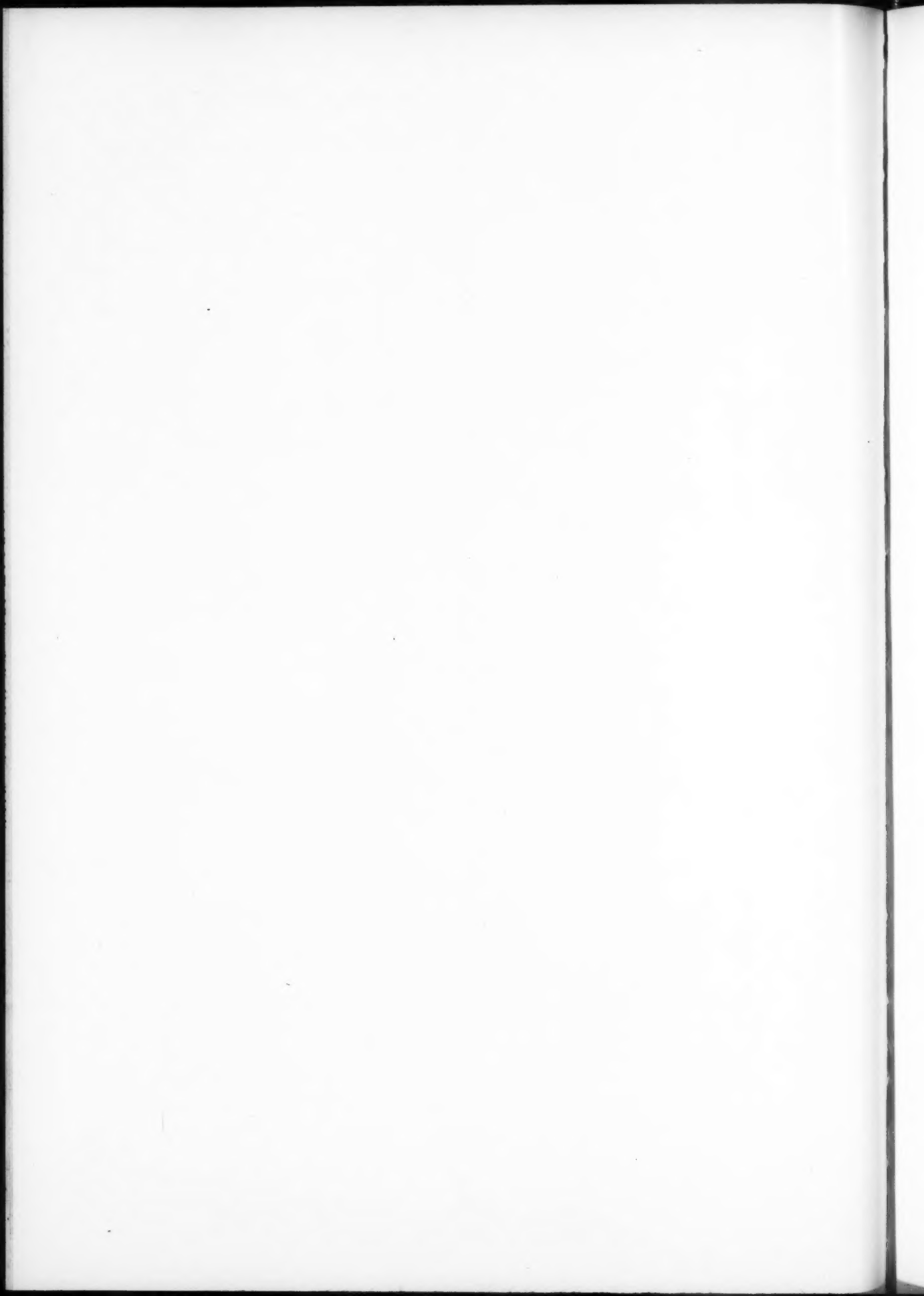
MEZZANINE FLOOR PLAN

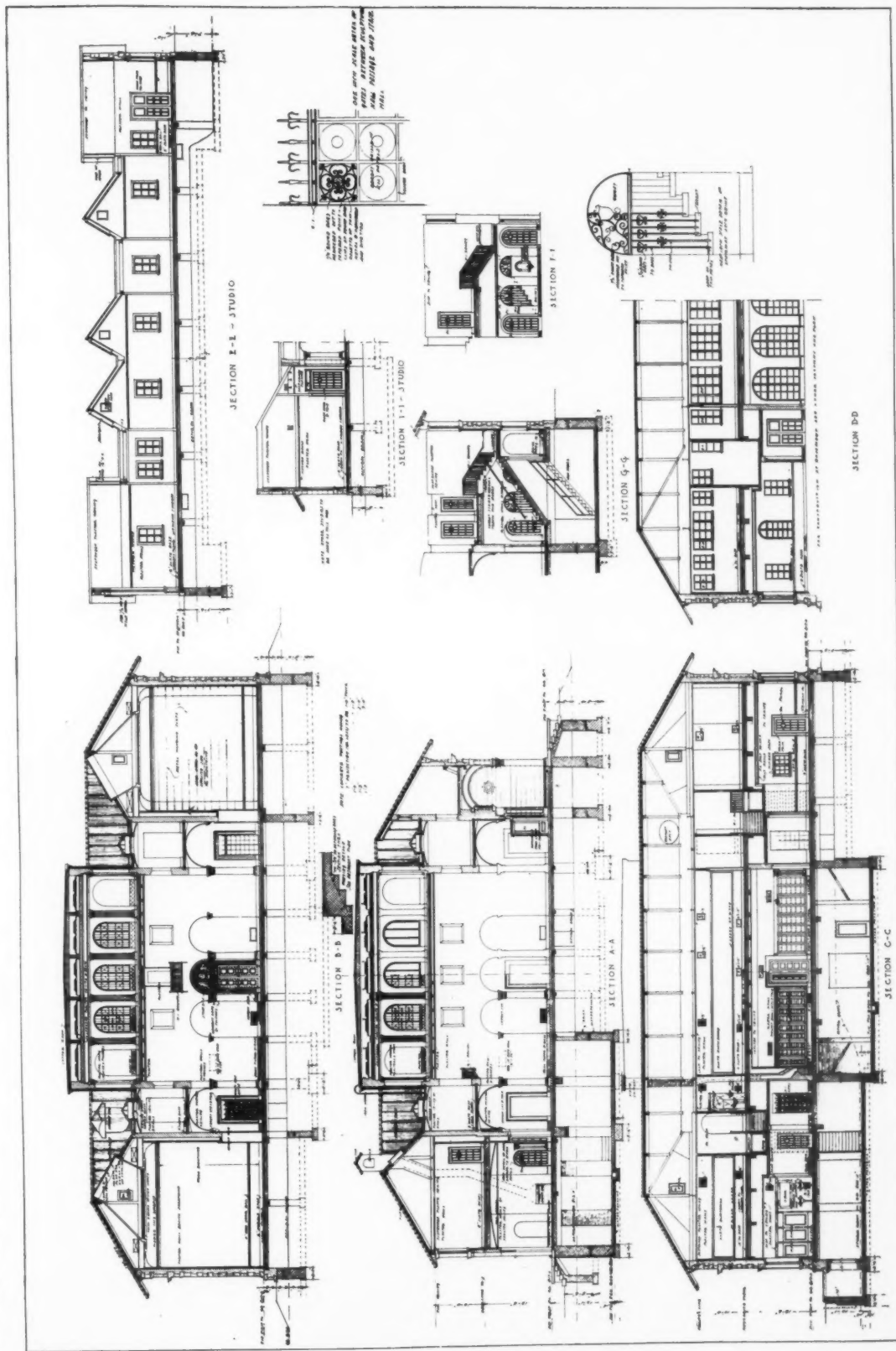


FIRST FLOOR PLAN

ART BUILDING, OBERLIN COLLEGE, OBERLIN, OHIO

MR. CASS GILBERT, ARCHITECT

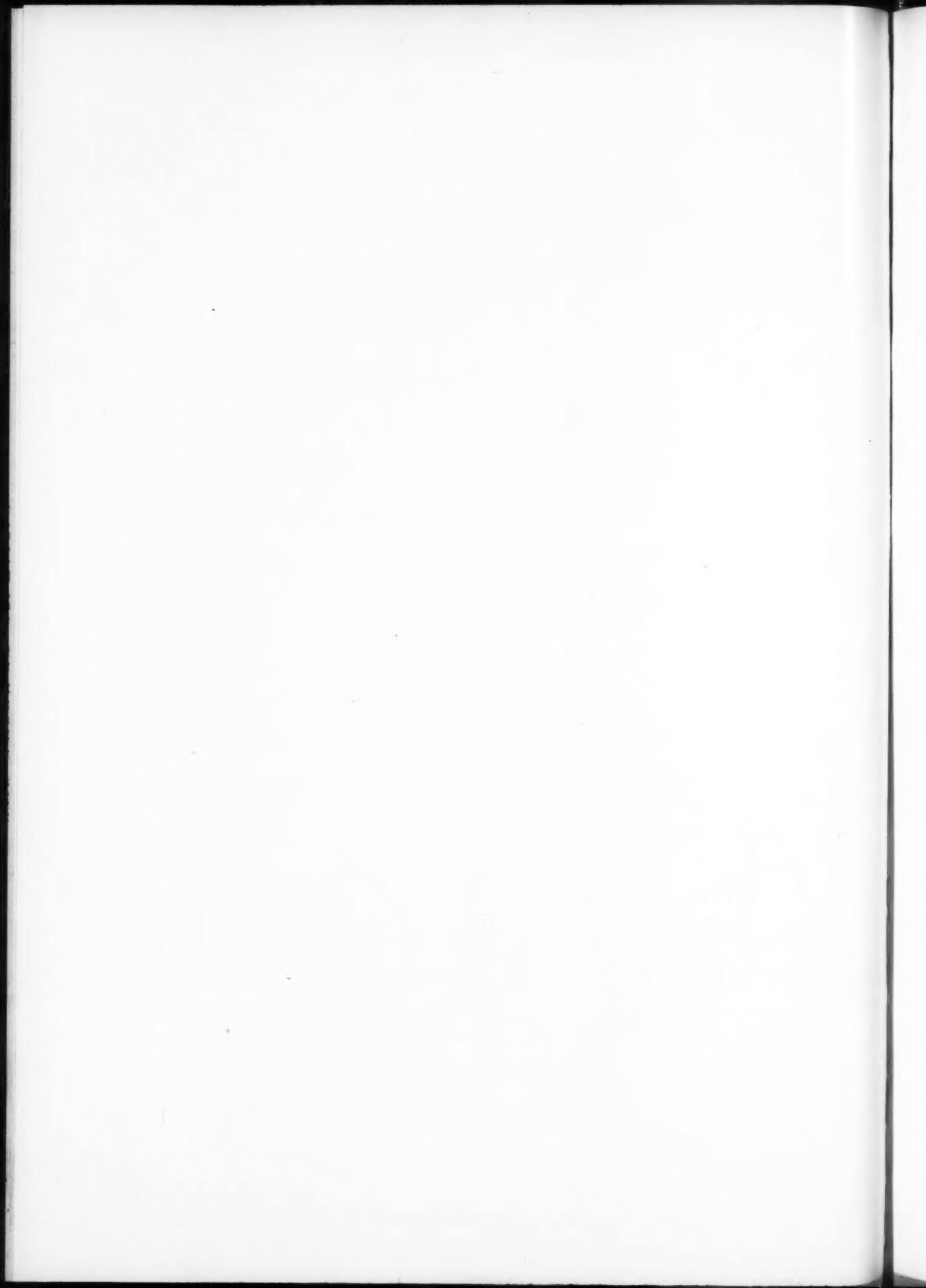


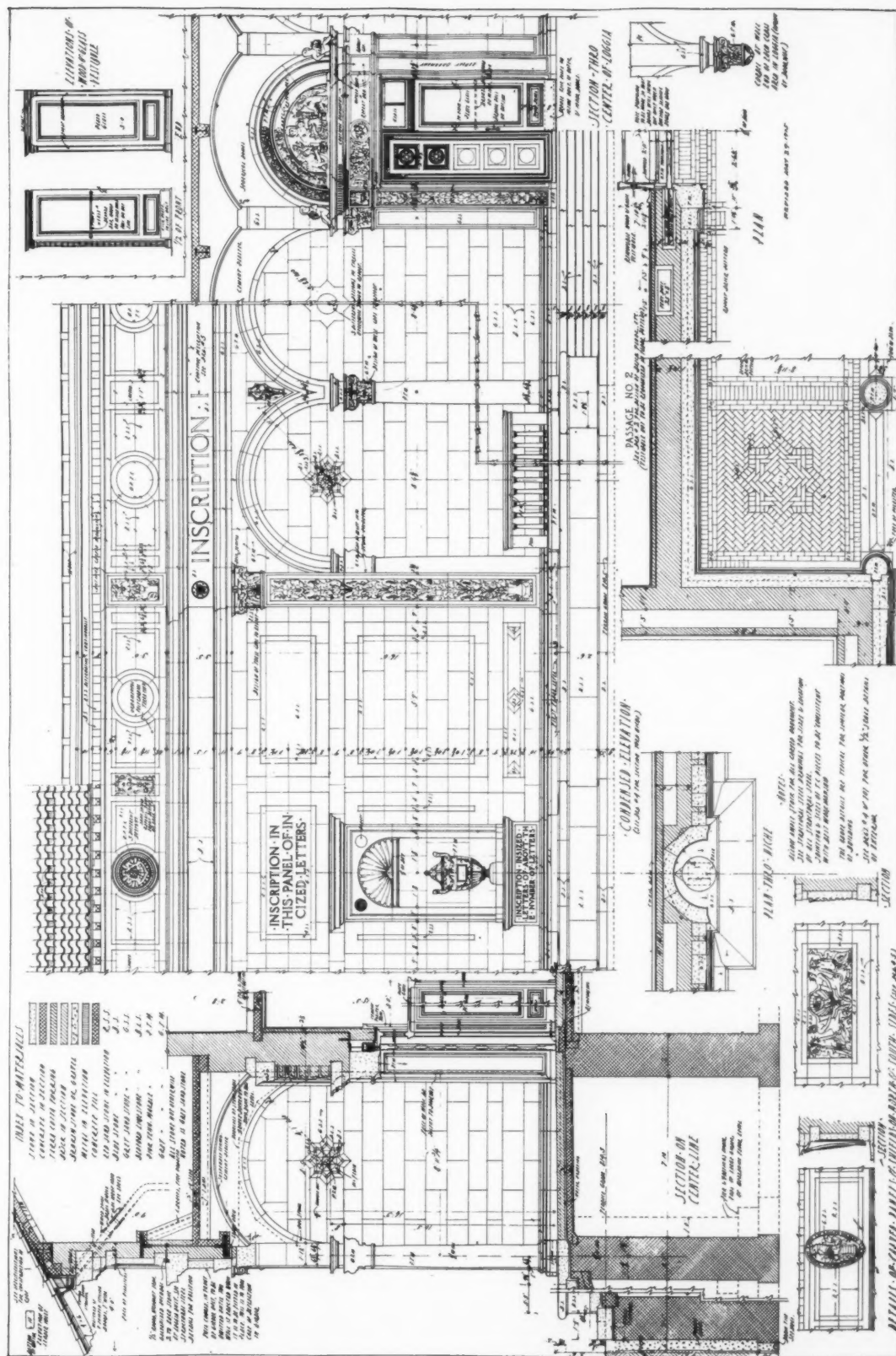


SECTIONS OF MAIN BUILDING AND STUDIO

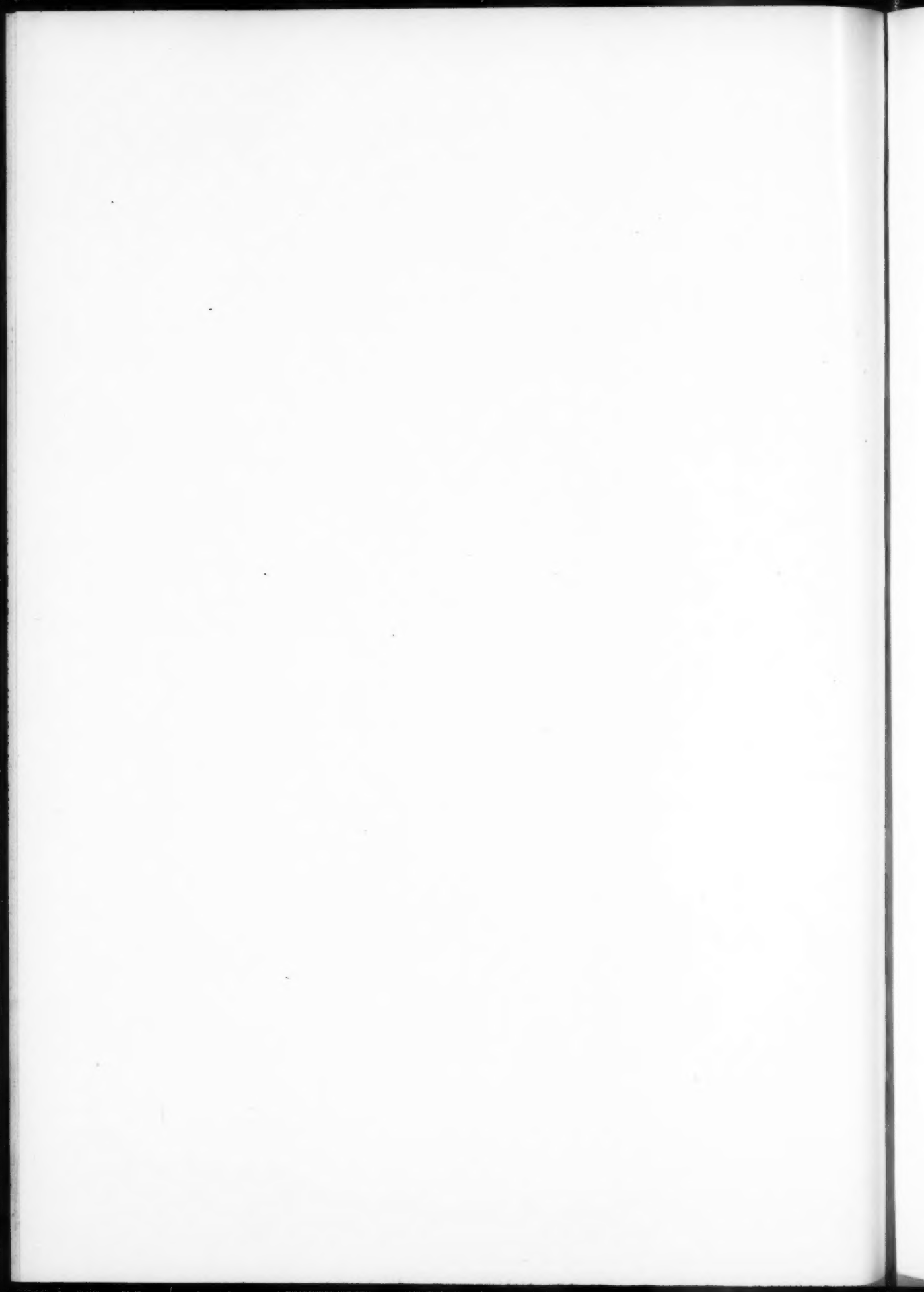
ART BUILDING, OBERLIN COLLEGE, OBERLIN, OHIO

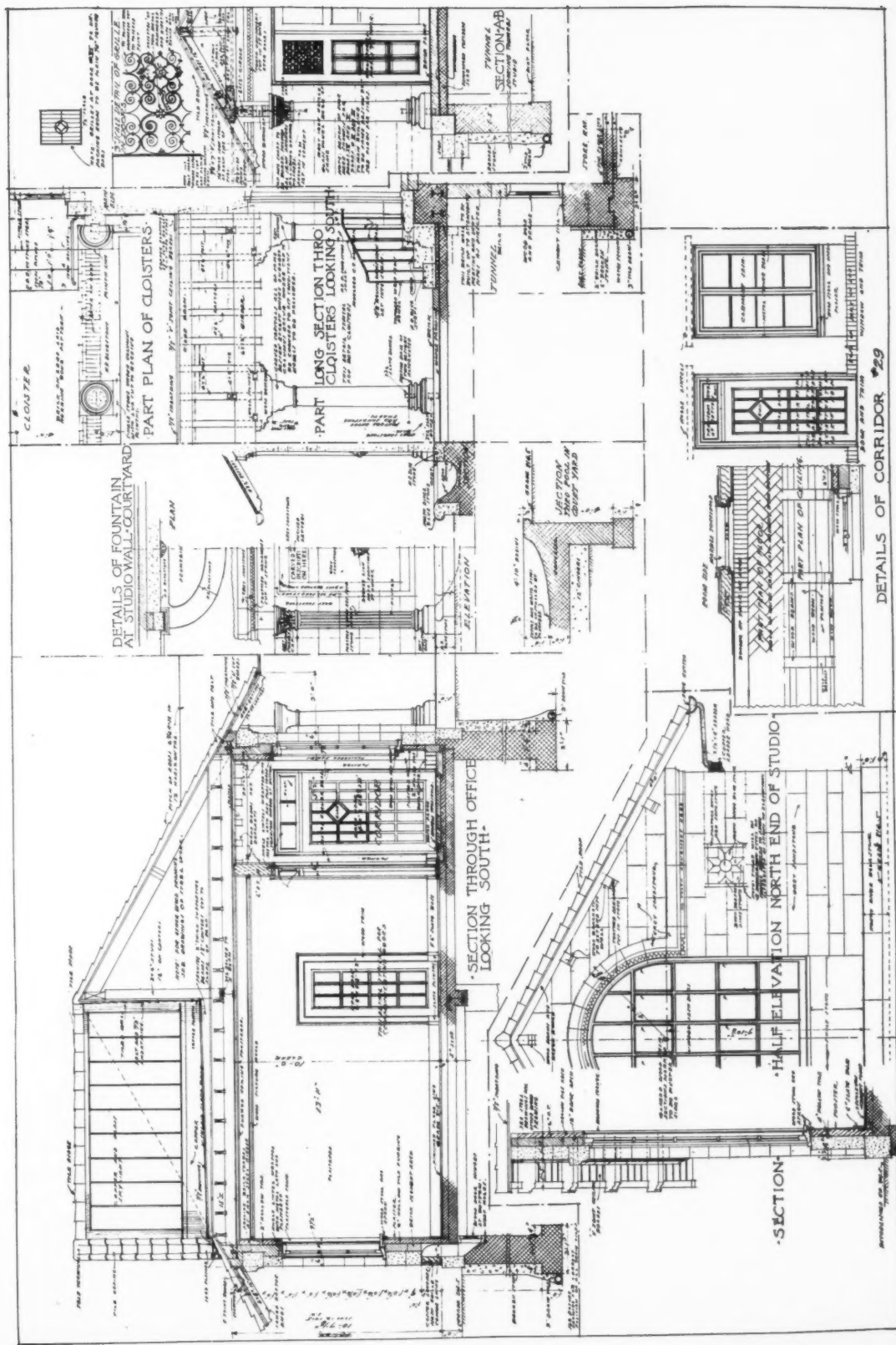
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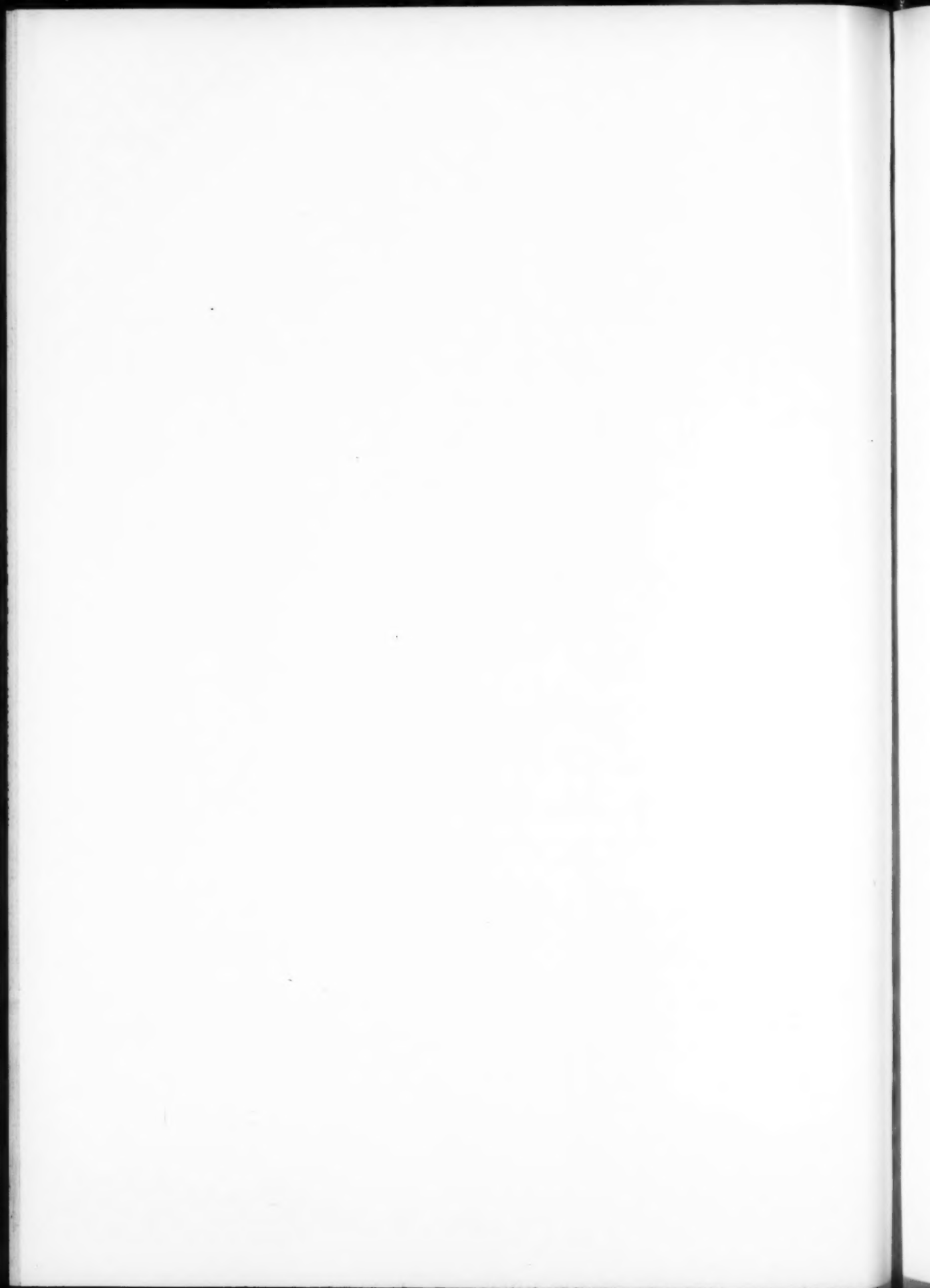
ART BUILDING, OBERLIN COLLEGE, OBERLIN, OHIO
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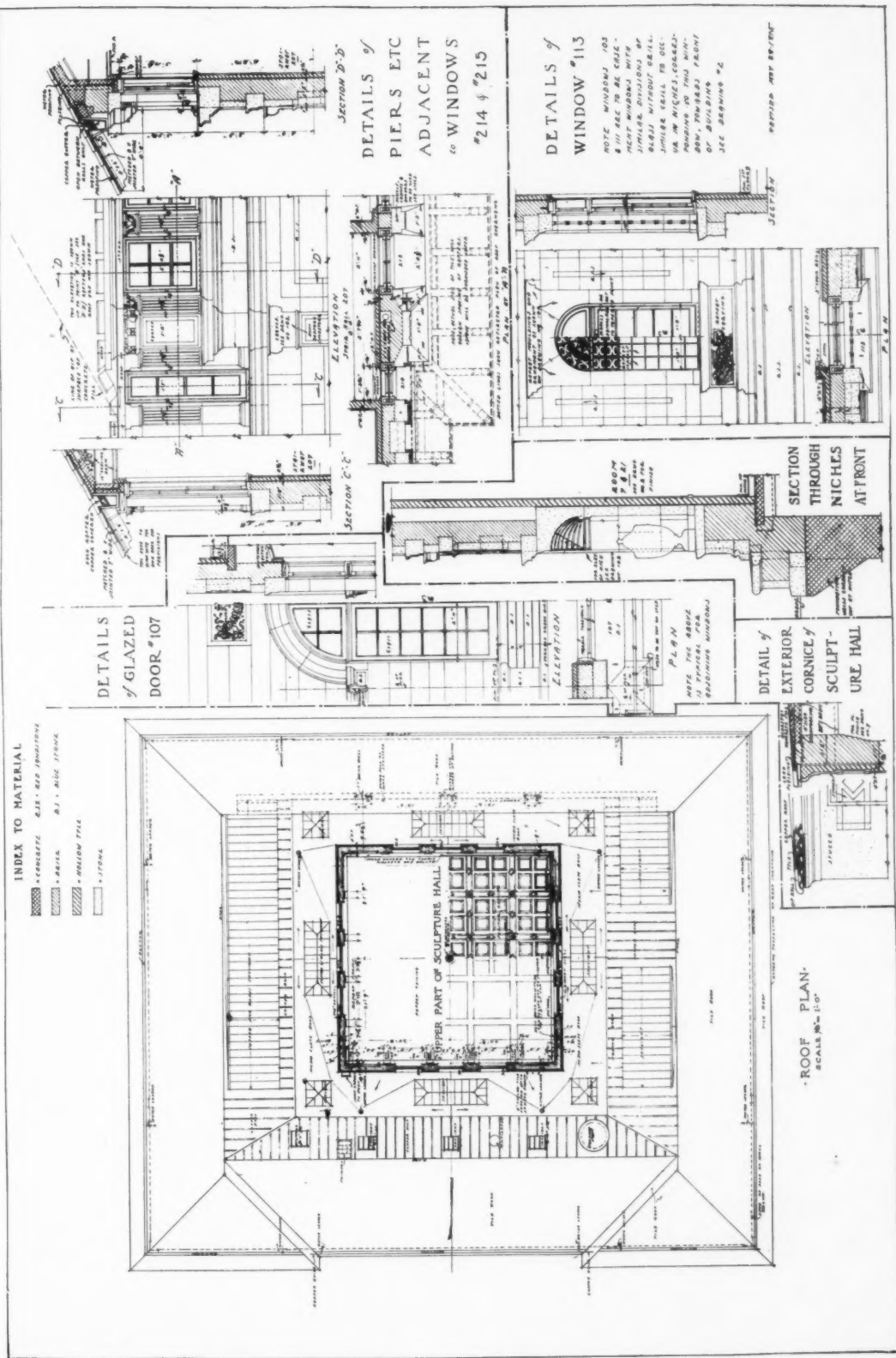


ART BUILDING, OBERLIN COLLEGE, OBERLIN, OHIO

MR. CASS GILBERT, ARCHITECT



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OCTOBER 6, 1915

No. 2076

FIRE PREVENTION DAY

THE plan of comparatively recent origin, in accordance with which one day of the year is set apart and devoted to exercises, parades and various forms of activities designed to fix in the public mind the terribly dangerous and expensive character of fires, is unquestionably gaining in popularity annually.

A comparison of the records of fire losses in this country with those of European countries leads to the inevitable conclusion that to carelessness is directly chargeable a large part of the fire loss sustained in America. In other words, the greater part of our fire loss is entirely preventable, and, if preventable, then someone is responsible in a majority of instances where fires occur. Probably the time will come when we will undertake to fix this responsibility and hold those responsible accountable to the municipality or state. It seems to be high time that the theory under which we have always operated in this country, namely, that fires are misfortunes for which no one is to blame, should be abandoned. Viewed from any angle, our magnificent fire departments, maintained at vast expense, are a tax

upon our material wealth, for which there is no return. If fires are prevented, the work of the fire departments cease, and the sums annually devoted to their maintenance, instead of being required for the protection of wealth, could in large measure be devoted to the production of it.

Of course, the prevention of fires will be largely aided by a more general use of fireproof materials and the wider adoption of recognized methods of fireproof construction. These two movements, one for the prevention of fires and the other for an extension of the use of fireproof construction, should, in fact, go hand in hand, and it is hoped that greater attention will be given to both, until by their general acceptance the fire losses of this country will be reduced from their present vast dimensions more nearly to those of countries of the Old World.

PROJECTION OF BUILDINGS BEYOND ESTABLISHED BUILDING LINES

TO those who have given attention to the attitude of the courts regarding the question of encroachment of buildings upon streets or public property, it must have become apparent that such encroachments are now viewed as of much more serious moment than they were a score of years ago. In fact, it is probably not more than fifteen or twenty years since the city building which did not in some form or manner project beyond the established building line was the exception. Architects were then in the habit of designing buildings with projecting porticos, bay windows, and even base courses, and these were permitted in some cases by a lax enforcement of Municipal laws, in almost every city of the country. There were, of course, instances where such practice involved the owners, and indirectly the architects, in difficulties that were, for the time at least, embarrassing, but usually an owner or architect confronted with objections on the part of the city was able to carry his point by calling attention to numerous other instances where equally flagrant violations of law had been permitted by the same or preceding administrations without molestation or hindrance of any active character, and demanding equal privileges.

Of course, such practices are always liable

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to be carried to a point where they cannot longer be tolerated, and this seems to have been the case with the street encroachment abuse. Some half dozen years since, the streets of New York and certain other cities of the country became so congested with traffic that measures for relief seemed to be imperative, and the obvious method to pursue was that of reclaiming the entire street width from building line to building line, a considerable percentage of which was no longer available by reason of various projections beyond the building line, and countless obstructions which had been permitted to accumulate and increase from year to year. In the beginning, efforts to reclaim the streets for the purposes for which they were originally intended met with much opposition, and instances where owners refused to remove projections previously allowed by the city and tolerated for years without legal action, were numerous and the cause of much delay and litigation. Gradually, however, the requirements of the public service have been recognized by a majority of property owners, and as a consequence less opposition is shown to the widening of streets by the removal of projections each year, and new structures are now being designed and erected well within the property lines established.

The ingenuity of architects, apparently always equal to the requirements, has provided entrances and other features affording all necessary facilities without in any way encroaching beyond the building line, and, moreover, without sacrifice of artistic appearance.

The serious view which the courts now take of any encroachment beyond the building line is well illustrated by a recent decision of the Appellate Division of the Supreme Court of New York, involving title to a piece of realty in this city. It appears that contract for the sale of this property was made some years ago, and a deposit paid on account of the purchase price, subject to the deliverance of a clear title. Upon search being made, it was discovered that there were

balcony, bay window, stoop and portico encroachments beyond the building line, and the purchaser declined to take title unless these encroachments were removed. The sellers refused to make alterations and brought action against the buyer to carry out his contract. In the first trial of the case the referee decided in favor of the plaintiff. The case was then appealed and, in reversing the decision, the Appellate Division held that the projection of bay window, stoop, portico and balcony constituted undeniable encroachments upon the street which must be removed on notice from the city; that the city has recently ordered the removal of long standing similar encroachments in wide residential and business districts; that the plaintiff on the date set for performance could not deliver a good and marketable title, and that the rights of the city and its recent policies are such that the existence of the projections constitutes a cloud upon the title, since there is a present and continuing risk that the owners of the property may be subjected to action by the city and compelled to remove the projections.

In the light of this decision it is apparent that to design any building embodying features which upon construction would project beyond the established building line is to voluntarily invite expense and annoyance for the removal of the projections, with a strong probability of marring the architectural effect of the building. Pending such removal, the property is rendered unmarketable by reason of these features, which constitute a cloud upon the title.

After all, limitations of lot and building line should not be considered as in any sense harsh, and the architect who is unable to confine himself to them, together with the owner who insists upon securing greater facilities than are properly afforded by the size of his lot, belong to that fast disappearing element of society that habitually trespasses upon the rights of others in an effort to secure special advantages.



ENTRANCE DETAIL

BOATMEN'S BANK BUILDING, ST. LOUIS, MO.

MESSRS. EAMES & YOUNG, ARCHITECTS

The English View of Advertising by Architects

The following advertisement appeared for a number of days in the London daily press:

"The Council of the Royal Institute of British Architects desire to make it known to the public that it is not in accordance with professional etiquette for architects to advertise for work. Members and licentiates of the Royal Institute are not permitted to advertise.

"IAN MACALISTER, Secretary."

The *Architect and Contract Reporter* states that in its opinion it is a step in the right direction, and proceeds with further comment as follows:

"The above advertisement now appears in the columns of the daily press, following the well-known announcement of the Stock Exchange Committee of similar import. This is a step in the right direction. It has long been part of the unwritten code of etiquette of the architectural profession that 'it is not in accordance' therewith 'for architects to advertise for work,' and for some time past it has been the practice of the Council of the Royal Institute to admonish any of its members and licentiates who may have transgressed. It is well therefore that the public should know that such etiquette exists among architects, and the announcement that 'Members and licentiates of the Royal Institute are not permitted to advertise' implies disciplinary action by the Council against offenders. We have said that the present announcement is a step in the right direction.

"The next step is of equal importance. It is for the Council to define what they and the members of the Royal Institute understand by 'to advertise.' The dictionary definition is 'to turn one's attention to; to inform; to give public information or announcement of.' If by advertising is meant the insertion of announcements in the public press for which payment is made by the advertiser, the issue is clear and unmistakable;

but if the interdicted practice is to include all and every effort 'to turn one's attention to,' a very much wider field of activity in attaining notoriety is forbidden.

"Such advertisements would indisputably include the exhibition of drawings or models in the annual exhibition of the Royal Academy. There can be no dispute that this exhibition is a trade show, on equal terms with the Leipzig fair or any Agricultural Hall trade exhibition. Its object is to enable certain craftsmen to sell the wares they have produced and to get orders for future productions. The Architectural Room is as much a trade show as the rest of the exhibition, and one of the most profitable means of advertising open to architects. It is both cheap and remunerative. It cannot be asserted without hypocritical cant that inclusion in the show is a hall-mark of superiority, or that the drawings exhibited are the selection of the best, and only the best, of the architectural design of the day. In the first place much of the best is never sent to the Royal Academy. Next, the fact of a drawing being hung is no evidence of its superiority, for fortunate fitness in the size of frame is well known to be the determining factor for inclusion in preference to many others of equal and often superior merit.

"As long as members of the Council of the Royal Institute avail themselves of the cheap and profitable method of turning the attention of the public to their work afforded by the Architectural Room of the Royal Academy they cannot in all decency draw distinctions 'on the merits of the case' between other methods. The merits of the case, when decided by a council or committee without a clearly defined standard, means inconsistent and variable decisions, according to the fortuitous composition of the judiciary of the moment. It leads to such pitiable instances of tweedledum and tweedledee as is seen in the recorded resolutions of the Council of the Royal Institute that it is 'reasonable' for an architect to put his name on a completed building, but 'undesirable' to exhibit it 'in front of buildings in course of construction.'"

CURRENT NEWS AND COMMENT

A Building that Is Historic

At the foot of Monte Morello, two miles beyond Careggi, near Florence, says a writer in the Niles, O., *Daily News*, stood a country house closely connected with a younger branch of the Medici. This was the beautiful villa of Castello, built, says Vasari, "with rare skill by Cosimo's nephew, Pier Francesco."

In front of the house was a wide lawn with tanks of water divided by clipped hedges and long avenues of mulberry trees leading down to the Arno, while behind the gardens were laid out in terraces, adorned with statues and fountains, against the steep hillside.

Castello was the scene of many brilliant festivities in the days of Pier Francesco's son Lorenzo, the intimate friend of Poliziano and patron of Botticelli.

For him Sandro painted those great pictures of "Primavera" and the "Birth of Venus," in which the humanists' love of old myths and delight in the joyous Maytime alike find expression, and which in Vasari's time still hung on the villa walls.

It was to Castello that Caterina Sforza, the heroic Madonna of Forli, came to end her days after her cruel captivity in Rome, while her little son, afterward the great captain, Giovanni della Bande Nere, was kept in hiding and brought up in girl's clothes by the good nuns of Annalena.

Boston Art Commission Disapproves Site for Sarmiento Statue

The Boston *Transcript* is authority for the statement that Boston's statue of Sarmiento, the gift of the Argentine Republic, which may be ready for delivery within a year at a cost of more than \$100,000, will not be located in Copley Square, which was the suggested location of Ambassador Naon. The Municipal Art Commission, which has complete authority in matters of this kind, would not approve the Copley Square loca-

tion. In fact, that location was regarded as a most inappropriate place for the statue. The commission finally agreed on a location in the vicinity of the new Art Museum, which is called the educational centre of the city.

National Association of Building Owners and Managers

The eighth annual convention of the National Association of Building Owners and Managers was held in Atlanta, Ga., Sept. 14-17, both inclusive.

It is stated that there was a large and enthusiastic attendance.

Stone Citadel Unearthed

It is reported that government archaeologists, under the direction of Prof. J. W. Fewkes, have recently uncovered a part of a stone citadel in the Mesa Verde National Park in southwestern Colorado.

The opinion is expressed that this ruin was an uncompleted fortress, abandoned when the cliff dwellers disappeared from the Rocky mountain region.

Meum and Tuum

The theory, more insistently maintained in the United States perhaps than in any other country, that a man may "work his will with his own," is being interestingly tested in Baltimore.

A judge of a Superior Court in that city has issued a mandamus, restraining the city from interfering with the proposed building plans of an owner. The mayor, the building inspector and the city solicitor are waging a rigorous battle to have the mandamus set aside, on the contention that to proceed with the building as proposed would greatly depreciate the value of property in the vicinity.

It appears that the owner of certain lots in a section that was undergoing development applied for a permit to build a public garage on his property.

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The mayor and the building department took the view that a garage or any other business building on the site would depreciate all the neighboring property. The citizens of Baltimore were unanimous in their approval of the action of the authorities.

The owner abandoned the idea of a garage, substituting four two-story stores, a tentative improvement, and his application for a permit was again refused.

He then took his case to court and was granted a mandamus.

At the present writing the argument to dismiss the mandamus has not been made. It will be of more than usual interest to note the outcome of this case.

The principle at issue is one that has been the cause of much diversity of opinion. The constitutionality of any ordinance or city law that was framed to meet similar conditions has been many times attacked and most often with success.

Meanwhile, as matters stand in most of our cities, property owners are quite at the mercy of selfish interests that may without restraint invade the choicest sections of cities with structures that depreciate the value of nearby real estate to a most serious extent.

Provisions in the new constitution for the state of New York have been made to control similar conditions and it is hoped that they will become a law at the election in November.

BOOK NOTES

STABILITY OF MASONRY AND OTHER STRUCTURES SUBJECT TO THE PRESSURE OF EARTH AND WATER. By Ernest H. Sprague. Full cloth, 160 pages. Size $4\frac{1}{2} \times 7\frac{1}{2}$ inches. Price, \$1.50 net. New York, D. Van Nostrand Co. London, Scott, Greenwood & Son.

This is volume XVII of the "Broadway Series of Engineering Handbooks." It presents the subject of earth and water pressure on walls and other structures from both

the graphical and mathematical points of view.

It is the opinion of the author that, owing to their great adaptability and simplicity, graphic methods have a very decided advantage over calculations in determining stresses or pressures. He further believes that results obtained by this method may be regarded with quite as much confidence as those in which the results are secured by computation. This opinion will account for the fact of the prominence given to graphical methods throughout this work.

The presentation indicates a very wide knowledge of the subject discussed and the manner of treatment will make the work of practical value.

ENGINEERING FOR ARCHITECTS. By De Witt Clinton Pond, M. A., Instructor of Architectural Engineering, Columbia University. Full cloth, 104 pp. Size, 6 x 9 inches. Price, \$2.00. New York, Columbia University Press.

The author is of the opinion that architects at various times encounter problems in engineering that can be readily solved by simple mathematics, but failure to realize this fact leads them to seek expert knowledge or else risk disastrous consequences in the design of their structures.

This book aims to place at the disposal of architects information that will make possible the design of floor beams, girders, columns, sections, grillage beams and simple roof trusses.

Personals

Mr. John W. Robb, architect, Tulsa, Oklahoma, announces the removal of his offices to the Ohio building.

He desires to receive manufacturers' samples and catalogues.

Messrs. Carrere & Hastings, architects, New York, have removed to new offices at 52 Vanderbilt avenue.

INDUSTRIAL INFORMATION

Solvay Protective Paints

The Semet-Solvay Co., Syracuse, N. Y., has recently issued a handbook for architects, engineers and managers of industrial plants, devoted to the subject of protective paints for iron and steel. It is pointed out that no one paint is equally good for all conditions and exposures, and for this reason the company has produced a number of coatings, having different properties and designed for different purposes.

Solvay No. 10 Crysolite protective paint is claimed to be the best paint that can be obtained for outside exposure on bridges, structural steel, corrugated iron, metal roofs, tanks, gas holders, iron fences, fire escapes, and many other forms of iron and steel which are exposed to the weather. This paint is a preservative coating, the fundamental constituent of which is said to be a modified pitch derived from retort coke oven tar.

Solvay Stack Paint for use on boiler stacks, draft flues, boiler fronts, steam pipes and hot metal surfaces is designed to meet as many conditions as possible. Unlined stacks are often heated to dull redness which will destroy any paint ever made, while other lined stacks never reach a high temperature. Some stacks remain at a constant temperature, while others are periodically heated and cooled subjecting the surface to continual expansion and contraction. Solvay stack paint is furnished with a heavy body which will give, it is claimed, an efficient protective film even when applied to a hot surface. It is said that 750 degrees F. only reduces this paint to a graphitic coating of great protective efficiency.

Solvay Hydraulic Paint is described as a material that has made good on architectural steel that comes in contact with cement and mortar; also on penstocks, standpipes and hydraulic installations in general. It is said that this paint was originally designed for use upon penstocks, standpipes, cyanide tanks, submerged steel and hydraulic installations, but a much broader field than this soon developed, when, upon tearing down a number of large modern office buildings,

it was found that the paint used to protect the steel had been destroyed by the alkalies in the cement and mortar placed against it, and that active corrosion was taking place wherever moisture gained access to the unprotected steel.

It is stated that refined pitch is the basis of Solvay Hydraulic paint, and that it is not acted upon by alkalies.

Other paints which are described in more or less detail are Solvay Acid-Resisting Paint, Solvay Mine and Tunnel Paint, Solvay Insulating Paint, Solvay No. 8 Crysolite and Crysolite Protective Paint.

Solvay Concrete Coating, which is a heavy black bituminous paint designed to keep outside walls dry, cellar floors from becoming damp, stone from staining, etc., is also treated in this handbook, which is illustrated with cuts of numerous structures in which Solvay products have been used.

The Handbook will be furnished upon request.

Corrosion

The Stark Rolling Mill Company, Canton, O., has recently issued a book on Corrosion—The Cause, the Effect and the Remedy. The entire topic is discussed in this booklet under the caption, "The Civilization of Ferric Sheet Metal."

The story as told follows the history of iron from earliest times down to the present date, and describes many forms through which it has passed and the difficulties encountered with the average modern product. Probably the greatest of these has been corrosion or rust which has attacked iron and steel plates during recent years to an extent that has greatly interfered with their usefulness.

It is claimed that as a result of years of experimenting, Toncan Metal, a product manufactured by the Stark Rolling Mill Company, has been developed to a point where it is to a very great extent immune from corrosion when exposed to the elements. The uses for Toncan Metal sheets are many and varied. It is stated that it is now not

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only being used for all purposes where sheet metal of any kind has ever been used but its extreme durability and moderate cost have developed uses for which it has been impossible to employ sheet metal heretofore. Toncan Metal is furnished in either plain or galvanized sheets, the demand for galvanized being due, it is stated, to the requirements of soldering and otherwise handling sheet metal for various purposes.

The pamphlet referred to illustrates a great number of uses, and numerous buildings in which it has been installed are shown by means of half-tone cuts. Details giving sizes, weights, etc., diagrams showing methods of computing quantities required for various purposes and much general information is also contained in this booklet, which may be had upon request.

D-B Gas-Elect Meter Boxes

The Donley Brothers Company, E. 74th street and Aetna road, Cleveland, O., has issued a number of cards, leaflets and folders describing and illustrating their product D-B Gas-Elect Meter Boxes, which have been devised in order to keep the representatives of public service corporations, desiring to inspect or read meters, out of buildings. These meter boxes are usually placed in the foundation walls of buildings where they can be readily reached from the outside of the building, and the meters can thus be read or inspected without disturbing the householder.

Various sizes and designs to meet different requirements are shown, and it is stated that they are inconspicuous and inexpensive. Various advantages are listed as follows. First, that they save time and annoyance to the householder. That they eliminate danger of theft or burglary on account of bogus meter readers gaining access to the premises; that they are easily opened when necessary, although they are securely locked under ordinary conditions. They require no space in the basement or other part of a

building, are attractively painted and are approved by public service companies. It is stated that the boxes can easily be installed in old buildings. It is only necessary to change connections.

The literature referred to or any desired information will be sent upon request.

Prepared Paints

Patek Brothers, paint and varnish makers of Milwaukee, Wis., have issued Catalogue No. 11 of their products, and will send it to any one upon request. This catalogue contains general descriptive material concerning prepared paints, architectural specialties, enamels, stains and sundries, together with prices at which the various materials can be furnished.

The same concern has issued a number of folders, each devoted to a special product such as Mattcote, described as a beautiful interior wall finish for general decorative uses; White Rock enamel, Greenhouse products, for exterior and interior surfaces of greenhouses, and Shinglecote, a shingle stain made of creosote, oils and pigments, according to statements contained in the folder.

There are many other products described in these folders, all of which will be furnished upon request.

Lumina

Under the above title, the Detroit Steel Products Company, Detroit, Mich., has issued a new catalogue, dealing with export sash, and Lumina Solid Steel windows, doors and partitions. This catalogue contains what is believed to be the latest information on steel window problems, drawings showing construction details, tables of overall dimensions and photographs of installations. While the catalogue is designed for distribution among customers interested in foreign trade it will be sent to any one who requests it, and it is believed that much of the information which it contains will be available for architects in this country, as well as abroad.