

JUN 25 1909

Copyright Entry

Jan. 2, 1909.

CLASSO

XXC. No.

176292

COPY B

THE AMERICAN ARCHITECT

Vol. XCV.

WEDNESDAY, JUNE 23, 1909

No. 1748

The Development of the Meeting-House

THE OLDEST NEW ENGLAND TYPE OF CHURCH AND ITS NEWEST EXAMPLE

Illustrated with photographs of the First Congregational Church, Danbury, Conn.

MESSRS. HOWELLS & STOKES, ARCHITECTS

BEFORE the fire of London in 1666, Sir Christopher Wren had already, at the command of King Charles II, drawn plans for remodeling St. Paul's Cathedral. In the plan he showed a vast church without aisles or transepts, merely a great meeting-house of worship, as the most expressive of the preaching, non-ritualistic, Protestant faith. These plans, although approved of by the King, were thought to depart too radically from the traditional forms, and were disapproved by the clergy in power, to the disgust of Wren, who did nothing further.

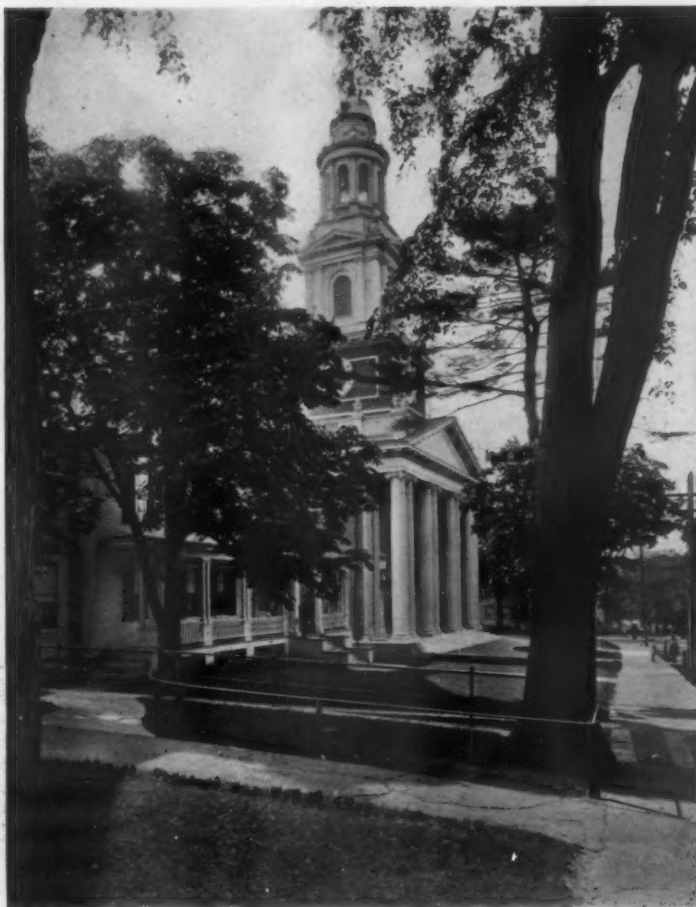
Then came the fire, destroying much of London, including fifty churches. Again Sir Christopher drew plans for St. Paul's, but he got with them this time express directions from the King that he was to vary them as he saw fit without reference to the clergy, and from these plans grew the church completed in 1710. He went forward with a vast number of other churches, which he treated mostly in what he called "a good Roman style," as distinguished from "The Gothlike rudeness," and these many classic

spires form the prototypes of our more lively New England spires executed a century or more later.

The English spires were stone and their superpositions and orders had to be translated here in wood, for we had neither the money nor facilities to work in stone. Out of this fact grew the attenuation and the consequent grace and lightness of our New England church spires. Except in the verticalities of the Gothic Cathedrals nowhere in the world can be found a more aspiring form than one of these steeples arising from our elms and sparkling against our sky.

In the early days it was customary for the Colonists to build within half a mile of the meeting-house; around it stood grouped the stock, the jail and the gallows. This meeting-house was the spiritual correctional, but was also open for all forms of protection of man and beast from danger. Later the settle-

ments spread out and the meeting-house became "as a light upon a hill," a beacon to warn off hostile approach. The earlier meeting houses were mostly square in form and of box-like appearance, but as the Colonies





prospered and money accumulated, more imposing buildings rose, for the greater part apparently, where the old ones were burned down, and the architectural development of the church and steeple kept pace.

Such architects as Ascher Benjamin, Bulfinch, Ithiel Town and others turned to the engraved plates in the large works issued just before this time on English and French architecture, mostly the former, and translated the designs there found into wood, often with remarkable delicacy and feeling.

At this time the meeting-houses in many communities had become handsome, well-appointed buildings with carved moldings and capitals inside and an exterior which must often have gone beyond the interior in decoration if we can judge from Mrs. Bacon's quaint quotation from the archives of a certain meeting-house, which is recorded as treated thus: "The body of the church was painted a bright orange; the doors and bottom part a warm chocolate colour; the window jets and corner boards and weather boards white. This church possessed an 'eleclarick rod' and boasted it was the 'newest, biggest and yellowest' in the country."

Thus the development went forward, of what is now recognized and classified as an architectural style and called, for want of a better name, "Colonial." The finer examples can naturally be found in the more important towns, where culture and intelligence made people appreciative. The style was perfected about 1830 in the large towns, and after that began to decay, so that the later examples, except certain cases of the Greek revival, are often not worth notice. Many of the finest of the recorded examples have been burned or

destroyed in the last generation, and this is particularly called to mind by the sad loss of the beautiful church at Lyme, Conn., last year; but many remain and many New England towns far from railroad stations to-day will richly repay a carriage or automobile pilgrimage to see its delicate steeple rising amid its equally delicate and characteristic elms.

And this brings us to the subject of our illustrations—the newly-risen meeting-house of the First Church of Danbury, where it stands at the corner of Deerhill Avenue, facing the broad sweep of West Street.

This church is new in itself, but old in its antecedents, both in the dignified history of the Church Society which it represents and the architectural style which it embodies. New and original as a whole, and built to correspond exactly to the needs of the congregation which it is to house, this church, nevertheless, is purely archeological in that only motifs and parts have been used in its make-up for which a prototype could be found in the best Colonial architecture. Not an exact prototype, perhaps, but a sentimental prototype at least in the manner of treating column and cornice and proportion.

The steeple has been spoken of as of the Bulfinch type, perhaps because Bulfinch's best-known church that is still standing at Lancaster, Mass., has a tower which ends in a domical form. In his church, however, the tower is very short and thick and the dome large. In the Danbury Church we have the spire of the most developed type. It refers itself most closely, perhaps, to the spire of the United Church of New Haven, designed by Ithiel Towne, except that the Danbury spire





is, upon comparison, more lofty and elongated than his.

The portico shows free-standing columns, as in the church at Guilford, Conn., although at Guilford there are only four columns, while at Danbury there are eight grouped in pairs. The grouping of columns in this way is, perhaps, not quite archeological, but its effect in this case, combined with the grouping of the urns on the balustrade, gives a stateliness which the more naïf arrangement of the early churches possibly missed.

Upon entering the vestibule, through one of the three main doors, one finds that the interior is marked by the same distinguishing simplicity and faithful adherence to tradition. The doors to the body of the church are mahogany, and these, with the star rail at either end of the vestibule, contrast charmingly with the dead white of the woodwork and plaster walls. An accompanying illustration from this portion of the church shows how well the lighting fixtures harmonize with the old-time flavor of dignity and restraint.

The first glance into the main body of the meeting-house reveals a striking combination of white plaster and woodwork, relieved again by the mahogany pulpit

and rail, and by the backs and ends of the pews. Throughout the large auditorium, which with the gallery seats nearly nine hundred people, there is a wealth of delicate plaster modeling and wood carving. This is particularly marked in the organ and in the panels in the sides of the front, designed in a delicate open-work pattern to permit transmission of sound from the end pipes. It is in the organ particularly that the architects have had the fullest opportunity for carrying forward into new fields the spirit of the Colonist church builders. There were, of course, no precedents, since our Puritan forefathers would have looked upon such a luxuriously appointed instrument as a manifestation of rank papistry. The central portion of the tracery panels is repeated in the upper part of the rear wall, back of which is located the echo organ.

Windows below and above the gallery serve to illuminate with great brilliancy this white interior. These windows are purely archeological, even to the extent of having imperfect, wavy glass for the small panes.

Instead of filling the gallery entirely with pews, a single line of these extends around the three sides of the church, just below the outside aisle, and in front of this line the gallery is divided into boxes furnished with Windsor chairs, harmonizing in color with the mahogany trimmings.

One touch of modernity is the use of cast-iron colonettes to support the gallery of the interior, thereby getting more slender supports, which interrupt

the eye less than would be possible in wood. Otherwise, the interior is as carefully studied archeologically as the outside. In fact, the gallery is inspired from the gallery of the old West Church in Boston, Mass., designed by Ascher Benjamin.

Another modern touch and one which we trust will tend to longevity of this church, is that it has a modern heating apparatus, instead of depending, as our forefathers did, upon large stoves set on a wooden floor. There are no radiators in sight, of course, to mar the simplicity of the interior, for these have been placed in the space under the broad window sills. The latter are flat, with a white-painted iron grating let into them flush with the surface.

There is the inevitable red carpet runner for the aisles and the equally inevitable red cushions and carpet-covered footstools for the pews.

Other concessions to the spirit of the age are the electric lights, and the acousticon, or system of pew telephones, for those members of the congregation who otherwise would be unable fully to hear and enjoy the service.

A SCHEME FOR AN EARTHQUAKE PROOF HOUSE

With the memory of recent earthquake disasters still fresh in our minds it is an interesting subject that is brought forward by two young Italians, Messrs. J. V. Di Santo and Giovanni Di Ienno, of Philadelphia—a scheme for a method of building that shall be proof against earthquake shocks.

The inventors made themselves fully acquainted with all the facts in connection with the Sicilian earthquake. They noticed that the violent force of the shocks fractured all sorts of buildings into sections, regardless of the size or strength of the structure. It was noticed

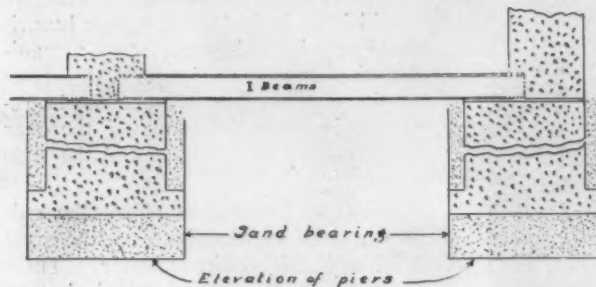


FIG. 1

that the walls moved to and fro, often in opposite directions, so that the ends of floor beams were pulled out from the walls dropping the entire floors and their burdens.

It seemed that if the walls could be built with certain weak points where they could open without a damaging fracture, and if some method could be perfected by which the floor beams could be held up independently of the walls, there would be at least a much greater chance of saving buildings from complete destruction and preventing loss of life.

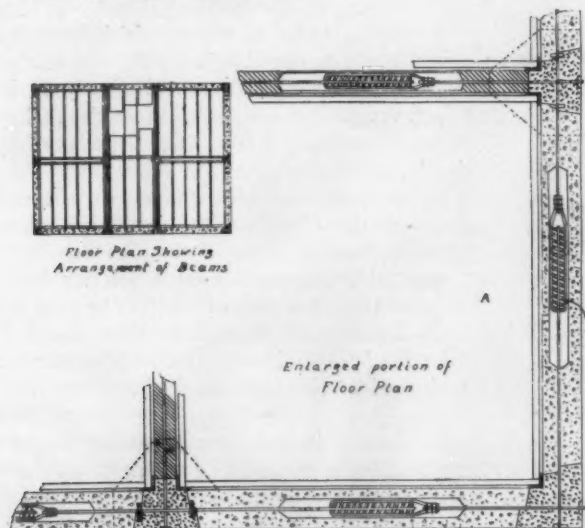


FIG. 2

The accompanying drawings illustrate the manner in which this is felt by the inventors to have been accomplished. There has been, of course, no practical test

of the construction, so that it is merely theoretical at the present time. The scheme shows an ingenuity, however, that is worthy of attention.

The building is built upon pier supports rather than on a continuous foundation. These piers rest upon

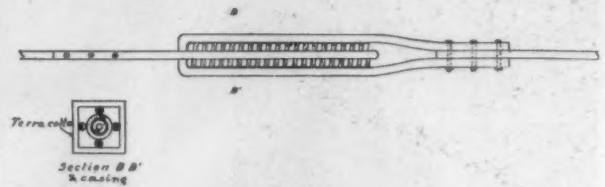


FIG. 3

sand bearings as shown in Fig. 1. Between the piers that extend to the full height of the building are steel beams at the level of the first floor which support the masonry of the walls between the piers. As will be seen in Fig. 2, the piers are not bonded into the walls between them, but there is left an oblique rebated joint which, of course, is concealed upon the exterior by the

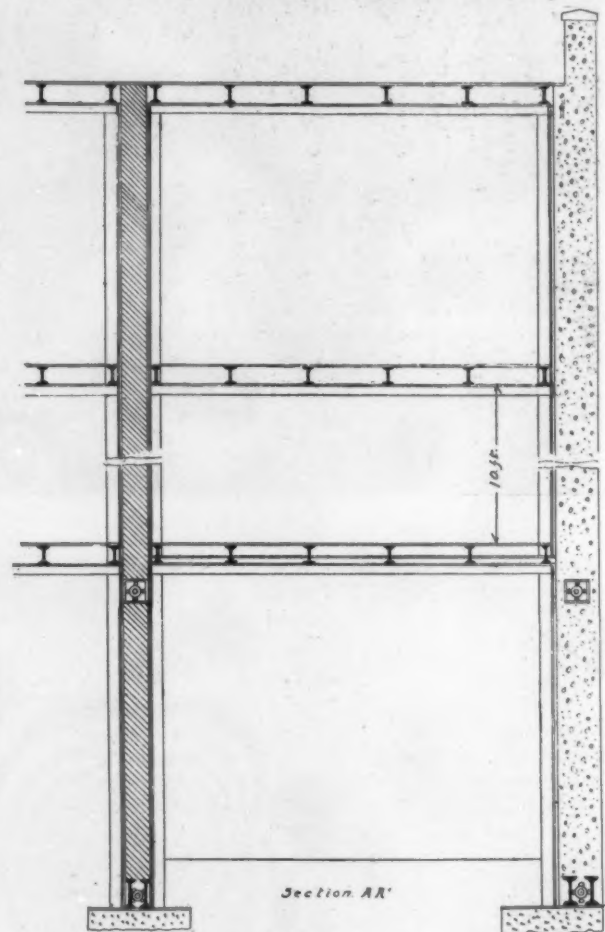


FIG. 4

usual stucco covering. Between each two adjoining piers and extending through the wall, is a series of tie-rods bearing at the middle point a strong steel spring as shown in Fig. 3. This is protected inside the wall by a terra-cotta casing.

It will be seen that the idea is that the walls may be fractured at the joints by the force of the shock, but

the springs will tend to draw the curtain walls back into place as soon as the disturbing force ceases.

The scheme, as outlined thus far, aims to provide merely for the return of the walls to their original position. It is necessary, however, also to provide for a support for the floor beams. This is done by having corner supports inside each section of the building, of steel angles, supporting horizontal members at the various story heights, which in turn support the floor beams. This steel frame, of course, is not connected with the masonry. It will be seen, therefore, that each section of the building enclosed by masonry is an independent cage of steel that is self-supporting. If the walls are forced outward by the earthquake the steel cage holds up the floors and little damage can be done.

There seems to be no question as to the increased expense of this form of construction. Masonry is the common building material for walls in Sicily, so that the increased expense would come from the steel frame work and the tie-rods. There would be a slight saving through the omission of the continuous foundations.

IMPORTANT BUT SOMETIMES LESS CONSIDERED FEATURES AFFECTING ARCHITECTURAL PRACTICE

Failure to appreciate the importance of selecting materials in keeping with a given design which has been determined upon, or an unfortunate choice as regards quality, has undoubtedly been the cause of many bitter disappointments in the early days of the career of more than a few architects who have become prominent in later years. Perhaps the fault lies in the influence of certain schools where the student is taught to regard design and composition as the all important considerations, and a study of the character of the mediums necessary or best suited to obtain the desired effect receives but scant attention. The seasoned architect, however, he of mature years and experience ordinarily realizes that upon a careful and judicious choice of materials depends quite as much the artistic success of his structure, as upon an appropriate and scholarly design. As a consequence he considers his work but half done when a satisfactory plan and elevation have been evolved. The selection of materials to be used, and the writing of a comprehensive yet complete and definite specification are just as essential as the determining of the design, and require talent of as high, although perhaps of a somewhat different order.

That he may satisfy these varied demands the progressive architect, and architectural student, is not only necessarily familiar with the architecture of the past, but studies with close attention and great regularity the contemporaneous work shown in current architectural publications. He is ever alive to new or improved methods of construction, devices and materials. To him the advertising pages of a journal devoted to architecture contain much of interest, as in a measure constituting the manufacturer's contribution to the current literature on the subject of building. As he advances in years and gains in experience he gradually loses the feeling of contempt, and air of indifference which char-

acterized his attitude toward the manufacturer of building materials and supplies when he was a junior draughtsman. He realizes that perhaps the modern building of vast proportions and complicated equipment is due as much to the enterprise and ingenuity of the manufacturer and dealer whose wares are illustrated and described in the advertising pages of the architectural periodical as to his own genius.

Again, when the architect, alert and watchful of opportunities, travels abroad in the land, he notes not only a pleasing building, but if the brick, stone or marble entering into the construction commends itself, information concerning the material becomes of interest and is gathered for future use. The location and capacity of quarry or brickyard are ascertained, together with such other data as is obtainable. It has been said that the greatest playwrights and writers of books are ever on the lookout for material that can be utilized in act or story, and similarly the architect, enjoying deserved success, considers no source of information too mean for his use, and no necessary work in connection with the preparation of plans and specifications or the supervision of the building until finally completed, beneath him. Whether at work in his office, supervising the construction of a building from his plans, traveling abroad, or giving attention to business features of his profession, the most successful architect is he who makes the most of all means at his command, neglecting none, and at the same time has a keen appreciation of values, that enables him to give to each department and feature of his work arising from the multifarious duties and responsibilities of his calling, its just measure of attention. For such members of the profession who give as freely and conscientiously of their time and thought to the selection of materials and devices, and the making of full size details for the proper carrying out of their designs, as they do to the production of those designs, there would seem to be ample reward in store.

THE ROMANCES OF VIBRATION

The generic term vibration has of late years been made to embrace so many and such diverse species of subtle activities in dynamics and chemistry that it must before long cease to be accepted in science as a sufficiently precise indication in all those regions in which names disclose the characteristic qualities of substances or functions labeled by them. If it cannot be said that nothing in common can be traced between the growing varieties of forces and operations classified generally as vibratory, it is equally true that many of the operations and forces so classified disclose differentiations of so marked a character that to link them together in any single definition must seem to scientific minds somewhat of an abuse of the hitherto recognized purposes of nomenclature. What can be so dissimilar, for example, as the "secret of gravitation" as it has been styled, which a *savant* has just wrested from nature, and the Hertzian wave of which a new revelation has just been made by another scientific explorer; though both of these two activities have been ranked in the category of vibration. The "secret of gravitation," as our scientific readers are aware, is the vibratory movement

acting between two bodies removed from each in a vacuum—the smaller invariably making for the greater and adhering to it when it reaches it. The vacuum in which the experiment is conducted is only a provision for securing freedom from any external influence which could operate on either of the bodies experimented with. There is nothing to show that, if the experiment were conducted in air, in water or in any gaseous medium, of which the specific gravity was less than that of the articles experimented with, any essentially different result would be obtained. All the notes yet recorded on experiments made point the other way. The service rendered by the vacuum is that, in dealing with articles of the smallest possible specific gravity, the way is laid open to the inference that the law or principle discovered operates on the minutest particles of matter, and in the lowest imaginable conditions of life, and therefore—though this may be a leap in the dark—may be assumed to be hovering about the unseen region in which it has been suspected, but far from proved, that inorganic matter sometimes crystallizes itself into the lowest forms of organic existence. But setting aside the last assumption—on which the bolder class of investigators may be trying to arrive at discoveries bordering on spontaneous generation—all the more moderate school of discoverers will find no difficulty in accepting the bare facts of the unquestioned experiment that one body has the power of drawing another to itself in a vacuum in a manner and with a regularity revealing the secret of gravitation. And it is in an apparently self-evolved vibration, a movement so far traceable to no external influence, in which the progression of the article moved begins. At first sight, and even at second thought, there is no direct connection between the phenomenon just explained and the action of the Hertzian wave, of which it has been affirmed that, if and when suitably propelled, as it must always be in vibratory movements, it may destroy the most formidable substances upon which it can be made to impinge, even though that be solid rock or the hardest metal. And yet it is turned back from the polished surface of the thinnest tin—a sheath of the one-thousandth part of an inch in thickness—unless some microscopic rift in the polished surface leaves room for the circle of vibration to complete itself, in which case it steals through and begins its destructive work on the other side. That work is described as causing a spluttering until the hard surface on which the wave beats is reduced to powder. It is easy to understand the warning of such a discovery, if it can be turned to use in war against stone fortresses or armor plated ships. Even "Dreadnoughts" will have found something to dread—if only the conditions under which the fearful activity discovered can be made operative. It is barely a couple of generations since the discovery of the undulatory theory of light set experimenters on the track of that etheric vibration which has since advanced with such rapid progress as to open out the hypothesis of ultimate communication between one planet and another, if not between earth and even remoter bodies in the vast stellar spaces beyond. For if ether be all pervasive, and possesses all the essential qualities of a medium of vibration, no bounds need be put to the imagination in framing the potential aspect of progress in space. But that may be commonly held to be a big If; and these

observations may conclude with some reflections on objects nearer home. It has never been doubtful that vibration was one of the subtlest and most powerful of the forms in which energy can affect matter. Rhythmic vibration has been so well understood, that a regiment marching over a bridge is often told off into halves, which march with different foot forward, so as to break the rhythmic vibration which may destroy the bridge. The roof of a part of the Municipal Market came down in the making, because of the vibration created by the women beating down the roof with wooden mallets. And it has been supposed by some, and believed by others, that if a large body marched in vibration round the walls of a city with a regularized tramp, the walls might crumble to dust—like those of Jericho.—*Indian Engineering.*

RECENT LEGAL DECISIONS

WAIVER OF NECESSITY FOR ARCHITECT'S CERTIFICATE

Where a building contract required the building to be erected "under the direction and to the satisfaction of the architect," and it appeared from the evidence that the owner had gone into possession of the building and for over a month had remained in possession without objecting to the character of the work, and upon presentation to him of a bill for the balance due on the contract had repeatedly promised to pay, but pleaded only want of funds, and had made no objection to the work, or the failure of the builder to produce the architect's certificate, it was held that it was competent for the jury to infer that the owner had waived the production of the certificate and the evidence of the architect's satisfaction with the work as completed.—*Steelman vs. Ludy* (Supreme Court of New Jersey), 72 Atlantic Reporter, 423.

TAKING POSSESSION WITH KNOWLEDGE OF LATENT DEFECT

In an action for the foreclosure of a mechanic's lien by a contractor it appeared that the plaintiff constructed an armory building for the defendant, who went into possession and continued to use the building for about six weeks, when an unusual windstorm occurred and blew down the front of the building. The defendant refused to pay the contractor who proceeded to enforce his lien.

It appeared from the evidence that the wall which was blown down was not properly tied to the building, and the evidence conflicted as to whether the owner had knowledge in a general way of this defect when it entered into possession of the building. This defect the court held to be a latent one and the mere fact of the owner's entering into possession with a general knowledge of the defect was not sufficient to defeat his right of action for breach of the contract as to the quality of material used or the class and character of workmanship put on the building, unless an express waiver was shown or such other facts as would amount to a waiver. The owner was consequently held to be entitled to claim damages for such defect against the contract price.—*Steltz v. Armory Co.* (Supreme Court of Idaho), 99 Pacific Reporter, 98.

THE AMERICAN ARCHITECT

PUBLISHED EVERY WEDNESDAY BY THE

SWETLAND PUBLISHING COMPANY

239 West 39th St., New York

H. M. SWETLAND, *President*, J. T. MORRIS, *Treasurer*, M. J. SWETLAND, *Secretary*
G. E. SLY, *Advertising Manager*E. J. ROSENCRANS, *Editor*,
HENRY H. SAYLOR, *Associate*
WILLIAM H. CROCKER, *Editors*

SUBSCRIPTION RATES

United States and possessions, Mexico, Cuba . . . \$10.00 per year
All other countries . . . \$12.00 per year

To insure the accuracy of our mailing lists, subscribers are requested to notify us promptly of any change of address, stating at the same time the address to which the paper was formerly sent. Our Subscription Department should also be notified if, for any reason, copies are not received promptly.

Entered at the Post-office, New York, as Second-class Matter.

June 23, 1909

Vol. XCV., No. 1748

CONTENTS

THE DEVELOPMENT OF THE MEETING HOUSE.....	201
A SCHEME FOR AN EARTHQUAKE-PROOF HOUSE.....	204
IMPORTANT, BUT SOMETIMES LESS CONSIDERED FEATURES AFFECTING ARCHITECTURAL PRACTICE.....	205
THE ROMANCES OF VIBRATION.....	205
RECENT LEGAL DECISIONS.....	206
CORRESPONDENCE.....	208
PREVENTING BRASS TABLETS FROM TARNISHING.....	208
EDITORIAL COMMENT.....	207
The Attitude of New York's Practicing Engineers Toward the New Building Code.	
Free Art in the Senate.	
ILLUSTRATIONS:	
The First Congregational Church, Danbury, Conn.	
FRONTISPICE:	
Tomb of Prince Metternich in the Cathedral, Vienna.	

IT will probably be admitted by engineers in general that they have not in times past, as a professional body, invariably or even frequently, given the measure of attention to public or semi-public affairs, of a nature that would ordinarily seem to be of particular interest and importance to them, that would perhaps be bestowed by members of some other professions as vitally interested. There has appeared in fact to be a disinclination on the part of eminent engineers to become conspicuous or prominent in connection with matters that are liable to be regarded as in some degree associated with politics. Whether it might not be of material benefit, both to the engineers themselves and the community in which they lived, if they did not habitually hold aloof when matters in their especial province and upon which they are peculiarly fitted to advise are under consideration, is at least questionable; but at any rate, this apparent class characteristic makes an exception to the rule worthy of note, and leads one to believe that grave occasion exists when a mass meeting of engineers is held to consider threatened changes in existing laws governing construction work.

SUCH a meeting was held in the building of the American Society of Civil Engineers in New York City on the evening of June 14, and was largely attended by engineers interested in building construction in New

York. The object of the meeting, as stated, was to afford an opportunity of discussing the purely engineering and structural provisions of the proposed new building code contained in the majority and minority reports of the Commission on Building Code Revision, and to make such recommendations through appropriate committees as seemed advisable. The meeting was presided over by Mr. Rudolph P. Miller, than whom, on account of his wide experience and long service as chief engineer of the Bureau of Buildings of New York, probably no one is better informed on the subject discussed.

WHILE at this meeting there apparently existed some differences of opinion as to the manner in which the engineers could best make their wishes known and efforts effective, there seemed to be entire unanimity as to the direction in which they desired their influence to extend. In fact, the sentiment of the meeting was unanimously adverse to both reports of the Commission, in so far as engineering and structural features were concerned. They were characterized as inadequate, unscientific, unreasonable and unjust. They might fairly be considered as proposing a retrograde movement, a step backward; the existing code being, in the opinion of those present, immeasurably superior from an engineering standpoint to those proposed. The final act of the meeting was to authorize the chairman to appoint a committee of nine engineers, none of whom was connected with or in any way interested in any contracting or materials firm or any particular form of construction; said committee to petition the building committee of the Board of Aldermen for a hearing before action is taken on the proposed code. It was the further sense of the meeting that, in case of failure to secure a hearing before the Aldermanic committee, the matter should be presented to the Mayor, where an attentive audience will be assured. All things considered, especially the qualifications of the critics and absence of any possible self-interest, it appears to us the engineers' arraignment of the proposed code, half or more of which is devoted to engineering and structural matters, is quite the severest yet recorded, and the plan of opposition adopted should be productive of results. We shall await developments with greatest interest.

THE adoption by the Senate of an amendment to the Tariff bill providing for what may almost be called free art is to a very considerable number of people one of the most encouraging legislative acts of modern times. As passed, the amendment provides for the free admission of paintings over twenty years old, and of art collections of all sorts that are one hundred years old. Rugs and carpets are specifically excepted. When one reads the speeches of the men who opposed free art, one feels far more inclined to be thankful for what has been accomplished than to complain that the doors have not, even now, been opened wide enough. The speeches of men like Senators Root, Lodge and Tillman, and the vote itself, 53 to 15, give us good cause for thanksgiving, and for the congratulation of those men and associated bodies who have labored long and earnestly to achieve the results but now barely attained.

CORRESPONDENCE

To the Editors:

In discovering in the South some modern examples of architecture worth while reproducing, *THE AMERICAN ARCHITECT* makes good its title. You have invaded an unexploited—one might almost say an avoided—territory. Your late issues have given me a great deal of pleasure, not only because they have contained plates of work executed by architects located in Southern towns, but because this work has been remarkably good—and good in a different way from the Atlantic Coast and Middle West Work.

Houston, Tex.

B. P. BRISCOE.

Editors of *THE AMERICAN ARCHITECT*:

I have read carefully your editorial in the issue of May 12, commenting upon certain conditions prevailing in the South, and also the letter from "an old and valued subscriber" in your issue of the 9th inst.

In your editorial, and the letter mentioned, the dearth of buildings possessing architectural interest in the smaller cities of the South particularly, is attributed to the activity of the "architect-and-builder" men, and lack of appreciation and understanding on the part of clients. I think all will agree this is true in a great measure.

The suggestion you make for the architects in the South to co-operate and affiliate—to organize additional chapters of the American Institute of Architects—is good, but it does not touch the real trouble. In the letter above mentioned your "old subscriber" does put his finger on the sore when he says "the work of many of the 'architects' officers is so little better, and frequently worse, than that turned out by the 'architect-and-builder' type."

For many reasons I am not prepared to accept the remedy offered in the letter of "old subscriber," viz.: to license architects. I do not think artistic designers can be made by law.

If we could keep our talented young men—if they would return after perfecting their education and practice the profession in the South, the problem would quickly solve itself.

Let me give you the experience of our own office, and, I doubt not, the story can be repeated in all of the large cities of the South.

Some twenty or twenty-two years ago, after remaining in our office four years, I urged a bright, talented young man to go North and study a few years. He took my advice, and after studying in several large offices about three years, he returned and opened an office here. He started well, but after remaining a year or so, received a flattering offer from the North and left here.

A second young man possessed talent and he was advised to take the course of architecture in Columbia College. He entered the college, graduated, and, accepting a splendid offer, remained in the North.

A third young man from our office followed in the footsteps of the second, and he, too, was swallowed by the North.

A fourth young man from this city went through Columbia; he is established in a large Western city. An-

other from this city is now at Columbia University.

A few days ago a young student, who has been with us about four years, left to gain the experience of some of the large offices in the North. I doubt if he will return after entering the atmosphere of this larger field.

The two architects, John W. Root and H. H. Richardson, whose work has had more influence upon creating an appreciation for good architecture than perhaps any other men of recent days, were born in the South, educated abroad and found their work and homes in the North.

It is good and proper that our young men of talent and ability should have the opportunity to perfect their education, but if they would return to the South and settle in the larger cities their influence upon architecture would be felt. They would inject new life into the older men and the result would be good. Their example would be followed by other young men, and in a very short time these circles would grow until they would touch each other.

I do not think it is the money reward that keeps them away. It is the hope of some day designing one of the great buildings of the earth, and also the comment, perhaps, of their new friends that there "really was no architectural activity below Washington," a popular belief you mention.

A young architect with talent has a better opportunity to establish himself in the South than in any other section of the country. His chance to do large work is just as good here as anywhere, and if he does good work he will find warm appreciation and encouragement from his clients.

The "architect-and-builder" men are not the trouble; they are the result of a condition. What we want, and what we need, is the return of our bright and talented young men after they have perfected themselves in the profession. Very truly yours, THOS. H. MORGAN.

Atlanta, Ga., June 14, 1909.

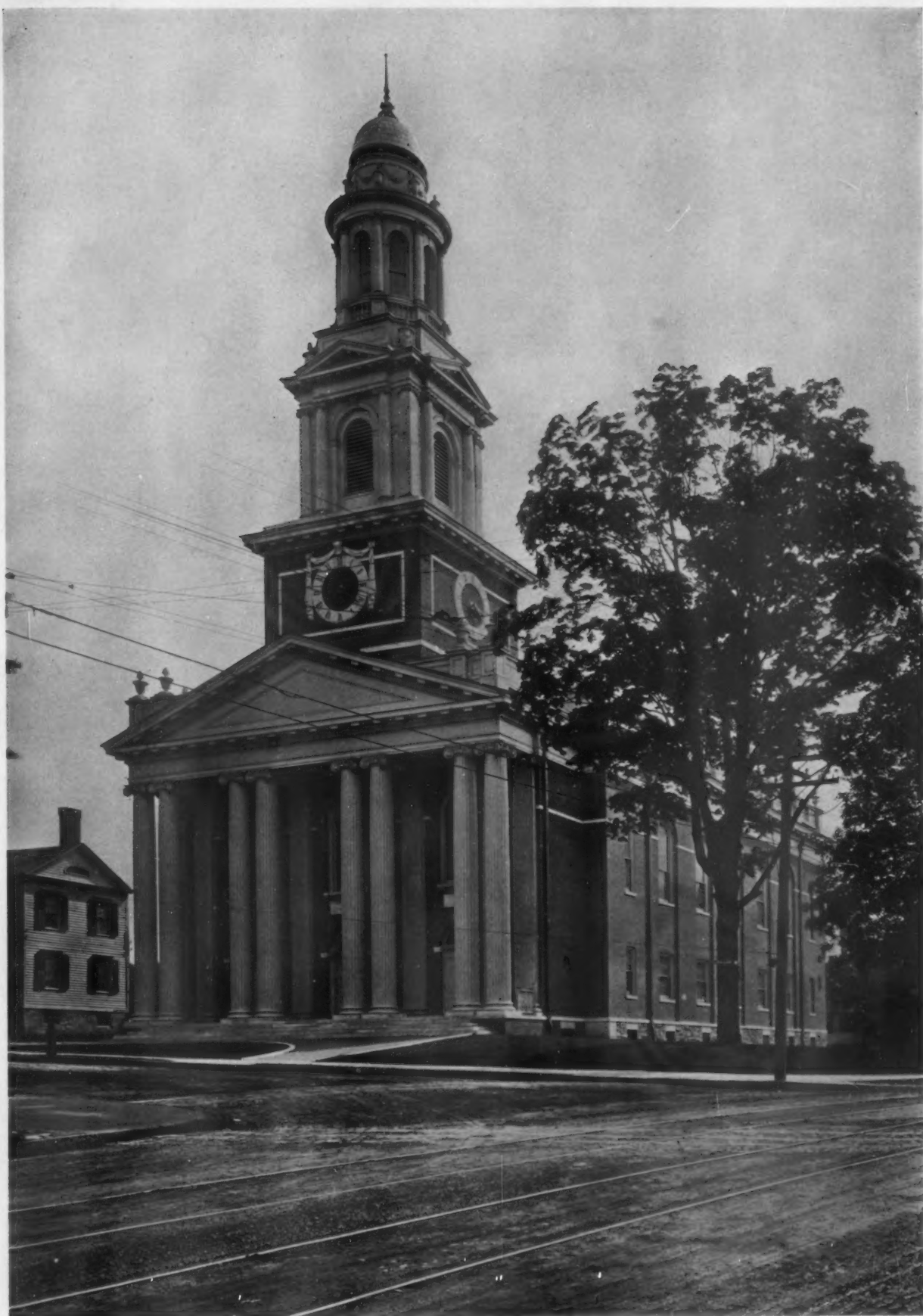
PREVENTING BRASS TABLETS FROM TARNISHING

It is a matter of frequent annoyance to find that brass signs, tablets and plates, or other brasswork, especially when attached to outside masonry walls, readily becomes tarnished if the brass is left in a polished state. Constant cleaning tends to damage the lettering or decoration, so that brasses are frequently lacquered to make polishing unnecessary.

It will be found, on the authority of a contemporary, that a coat of best copal varnish will serve the same purpose, often more successfully than lacquer.

Still another recipe for the prevention of tarnishing is as follows: Dissolve 1 oz. of shellac in a pint of wood alcohol, leave tightly corked until the next day, then pour off the clear liquid. Heat the brass slightly and apply the solution with a camel's-hair brush.

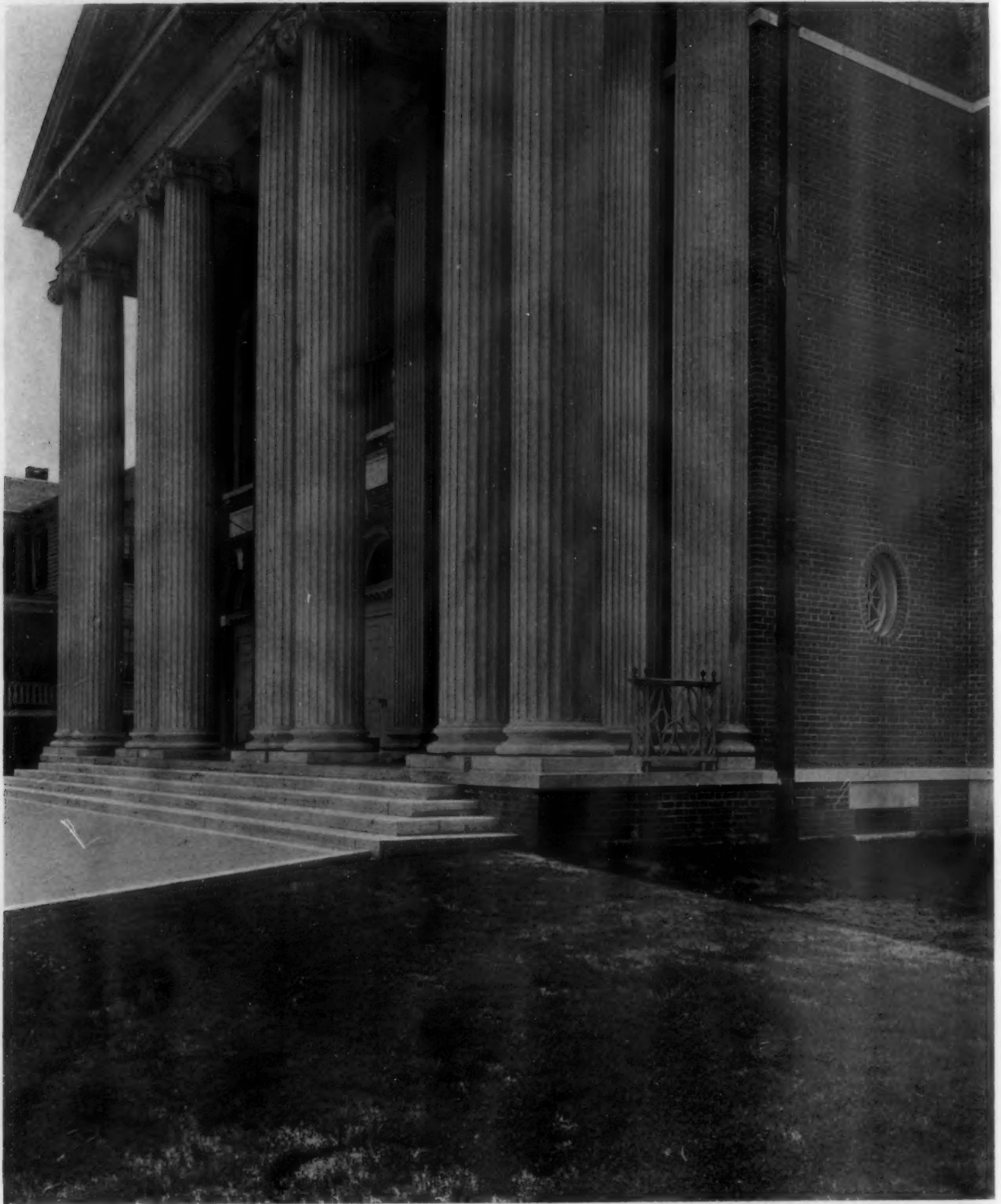
It is always well, when placing new brasses, to have them stand clear of the wall. This can readily be done by placing thick brass washers between the plate and wall at points where the attachments are made.



FIRST CONGREGATIONAL CHURCH
DANBURY, CONN.

MESSRS. HOWELLS & STOKES
ARCHITECTS

COPYRIGHT, 1909, BY THE SWETLAND PUBLISHING CO.



COPYRIGHT, 1909, BY THE SWETLAND PUBLISHING CO.

FIRST CONGREGATIONAL CHURCH
DANBURY, CONN.

MESSRS. HOWELLS & STOKES
ARCHITECTS



DETAIL OF ENTRANCE

COPYRIGHT, 1909, BY THE SWETLAND PUBLISHING CO.

FIRST CONGREGATIONAL CHURCH
DANBURY, CONN.

MESSRS. HOWELLS & STOKES
ARCHITECTS



FIRST CONGREGATIONAL CHURCH
DANBURY, CONN.

COPYRIGHT, 1909, BY THE SWETLAND PUBLISHING CO.
MESSRS. HOWELLS & STOKES
ARCHITECTS

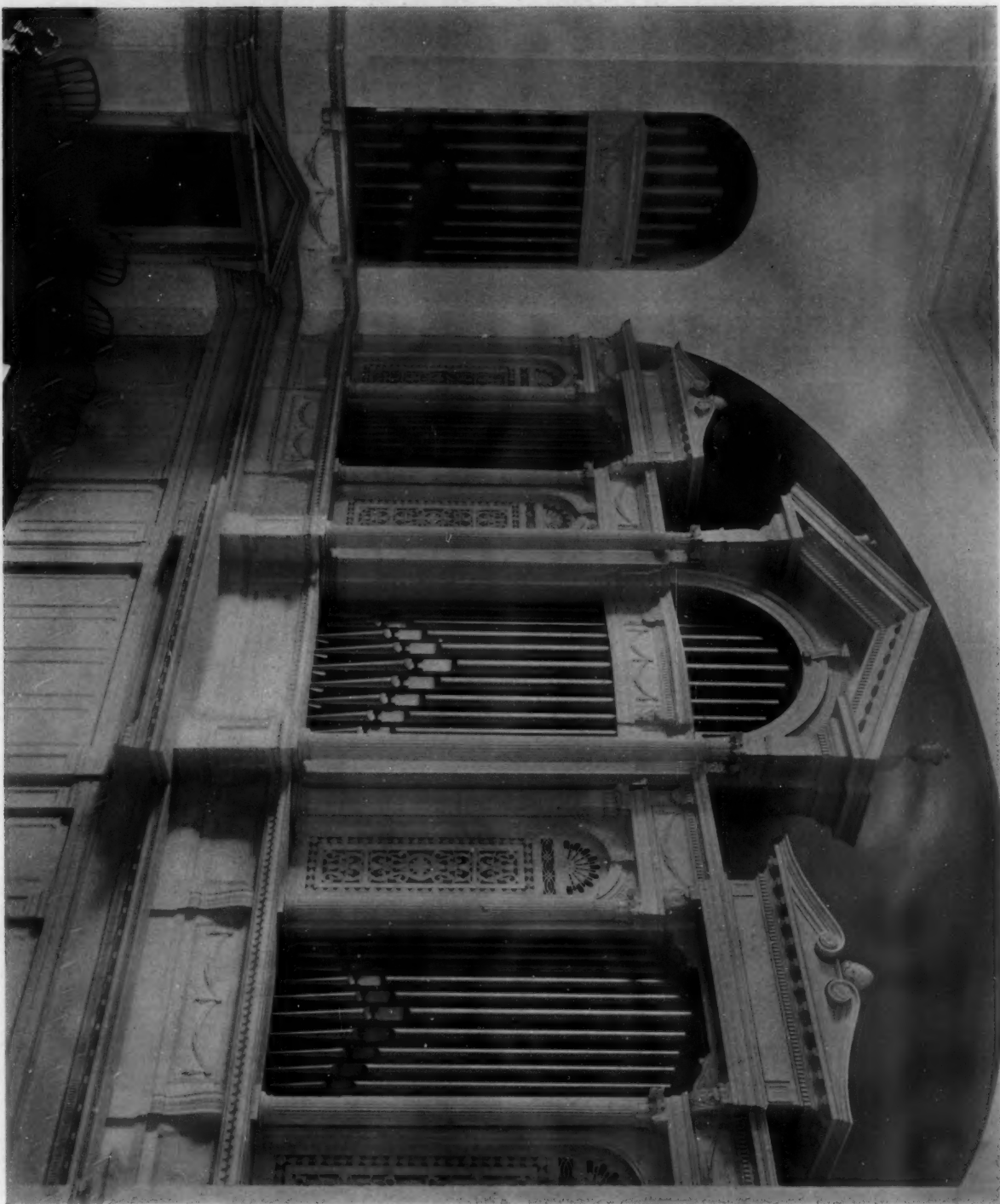


THE PULPIT

COPYRIGHT, 1909, BY THE SWETLAND PUBLISHING CO

FIRST CONGREGATIONAL CHURCH
DANBURY, CONN.

MESSRS. HOWELLS & STOKES
ARCHITECTS

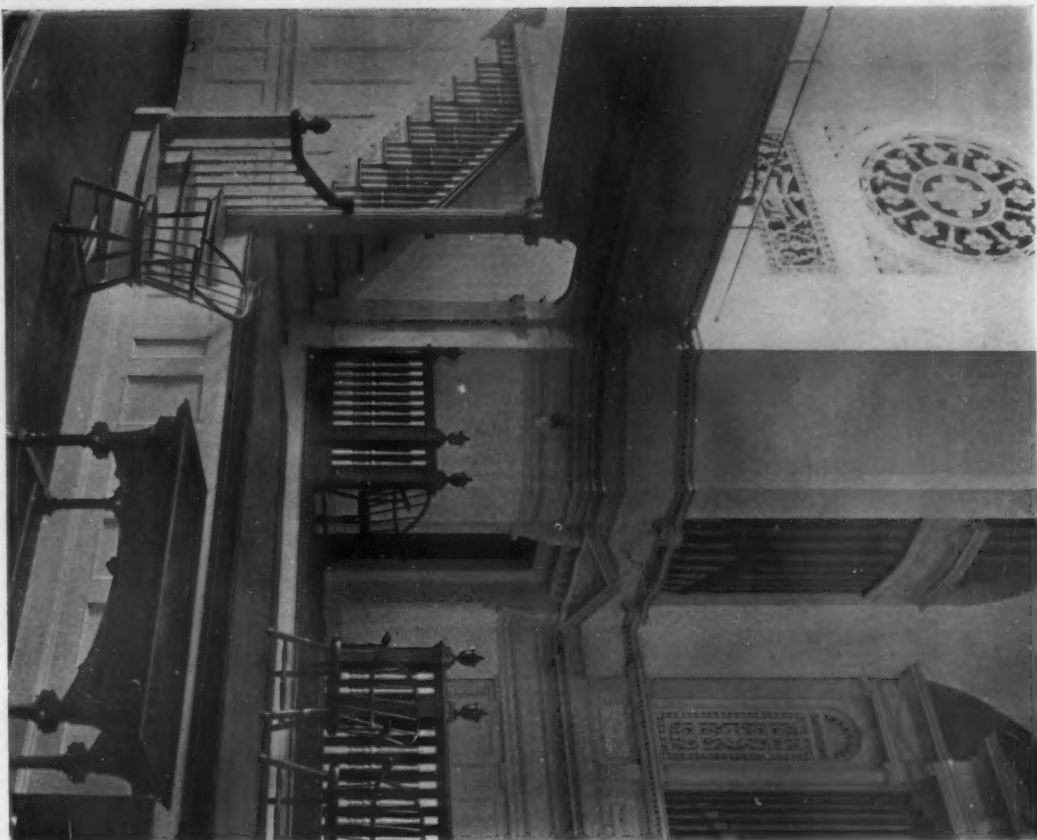


FIRST CONGREGATIONAL CHURCH
DANBURY, CONN.

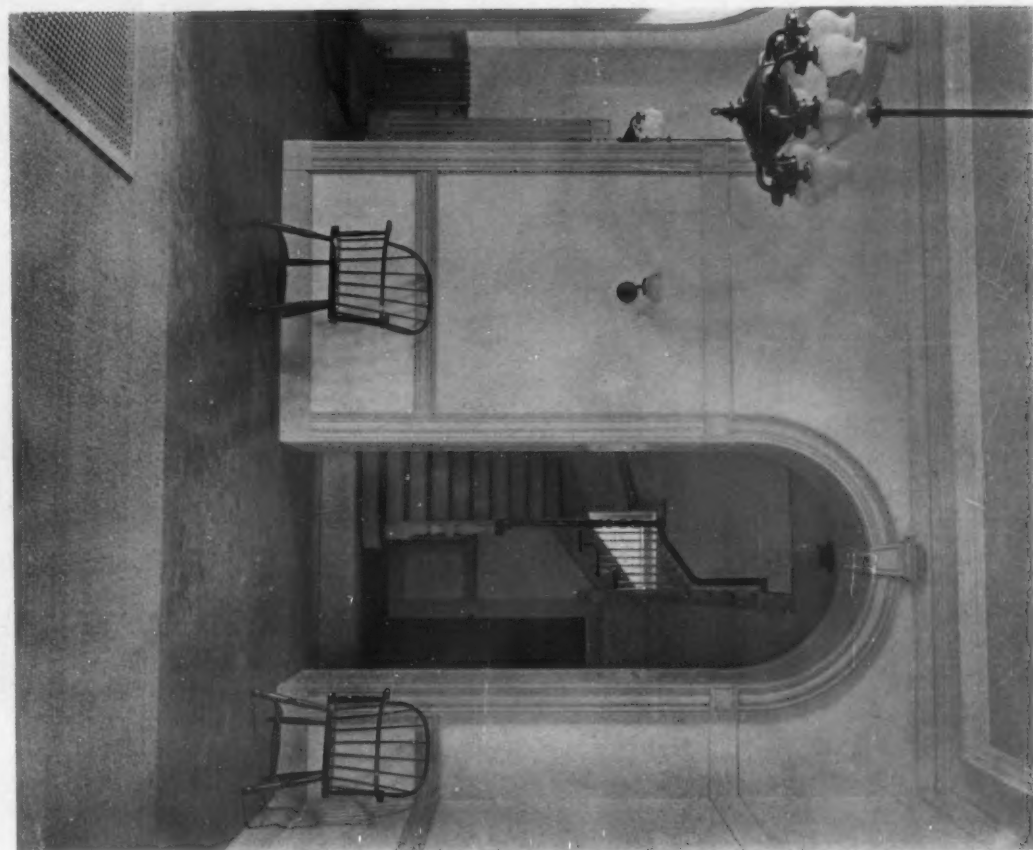
COPYRIGHT, 1909, BY THE BREITLAND PUBLISHING CO.
MESSRS. HOWELLS & STOKES
ARCHITECTS

THE AMERICAN ARCHITECT

JUNE 23, 1909



FIRST CONGREGATIONAL CHURCH
DANBURY, CONN.



LOOKING ACROSS VESTIBULE

MESSRS. HOWELLS & STOKES
ARCHITECTS

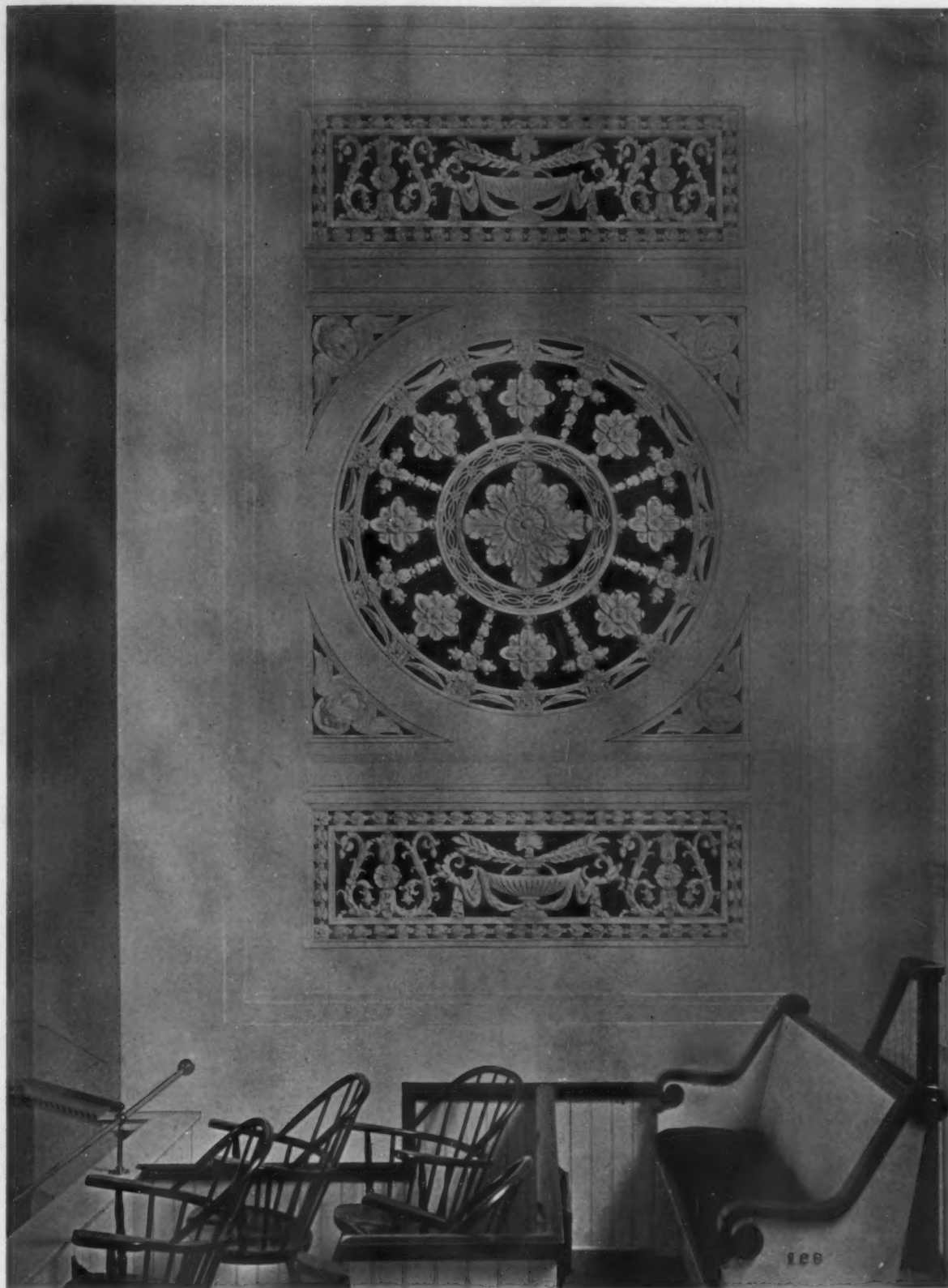


FIRST CONGREGATIONAL CHURCH
DANBURY, CONN.

STAIRWAY LEADING TO BALCONY

COPYRIGHT, 1909, BY THE SWETLAND PUBLISHING CO.

MESSRS. HOWELLS & STOKES
ARCHITECTS

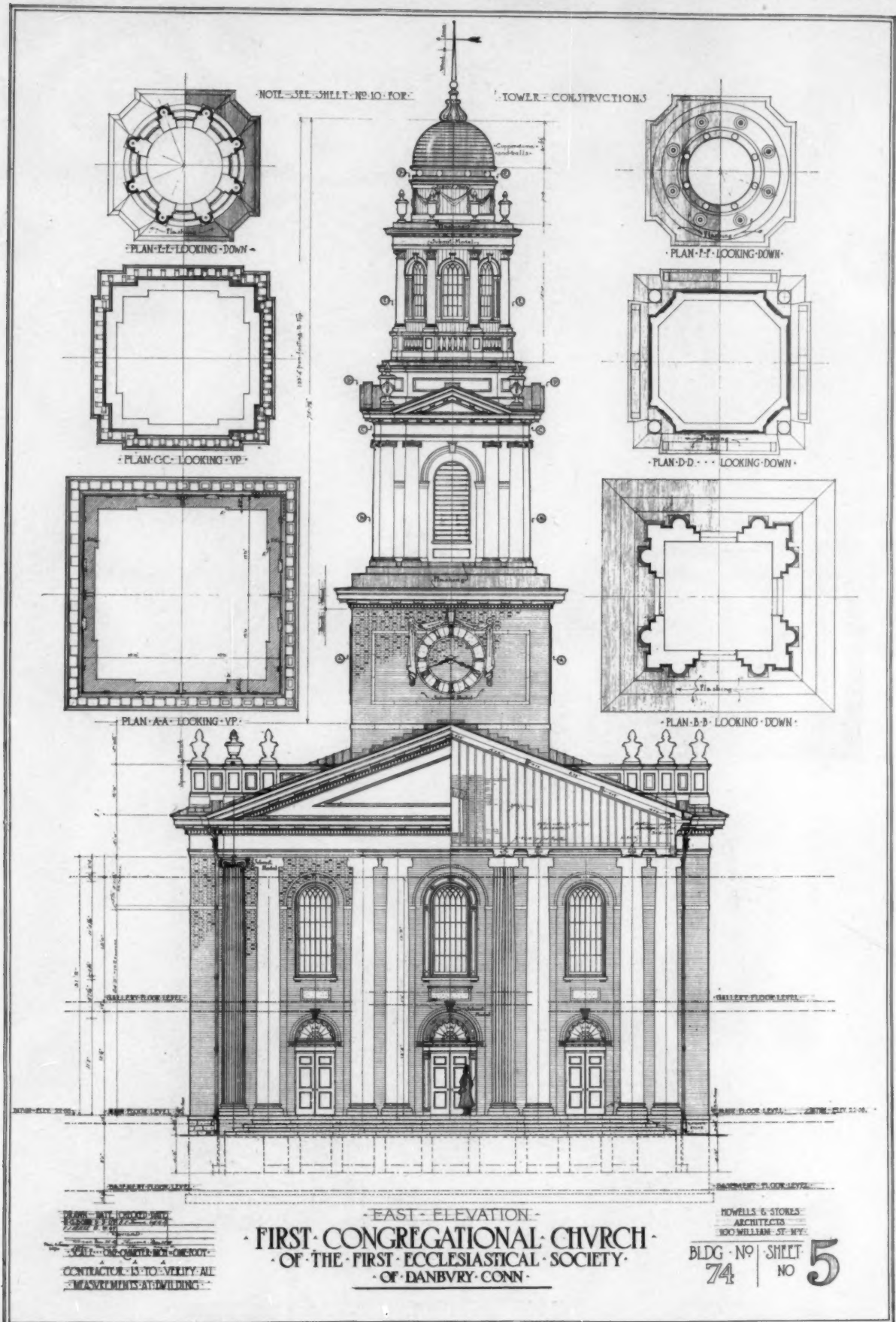


DETAIL OF SCREEN AT END OF BALCONY

COPYRIGHT, 1909, BY THE SWETLAND PUBLISHING CO.

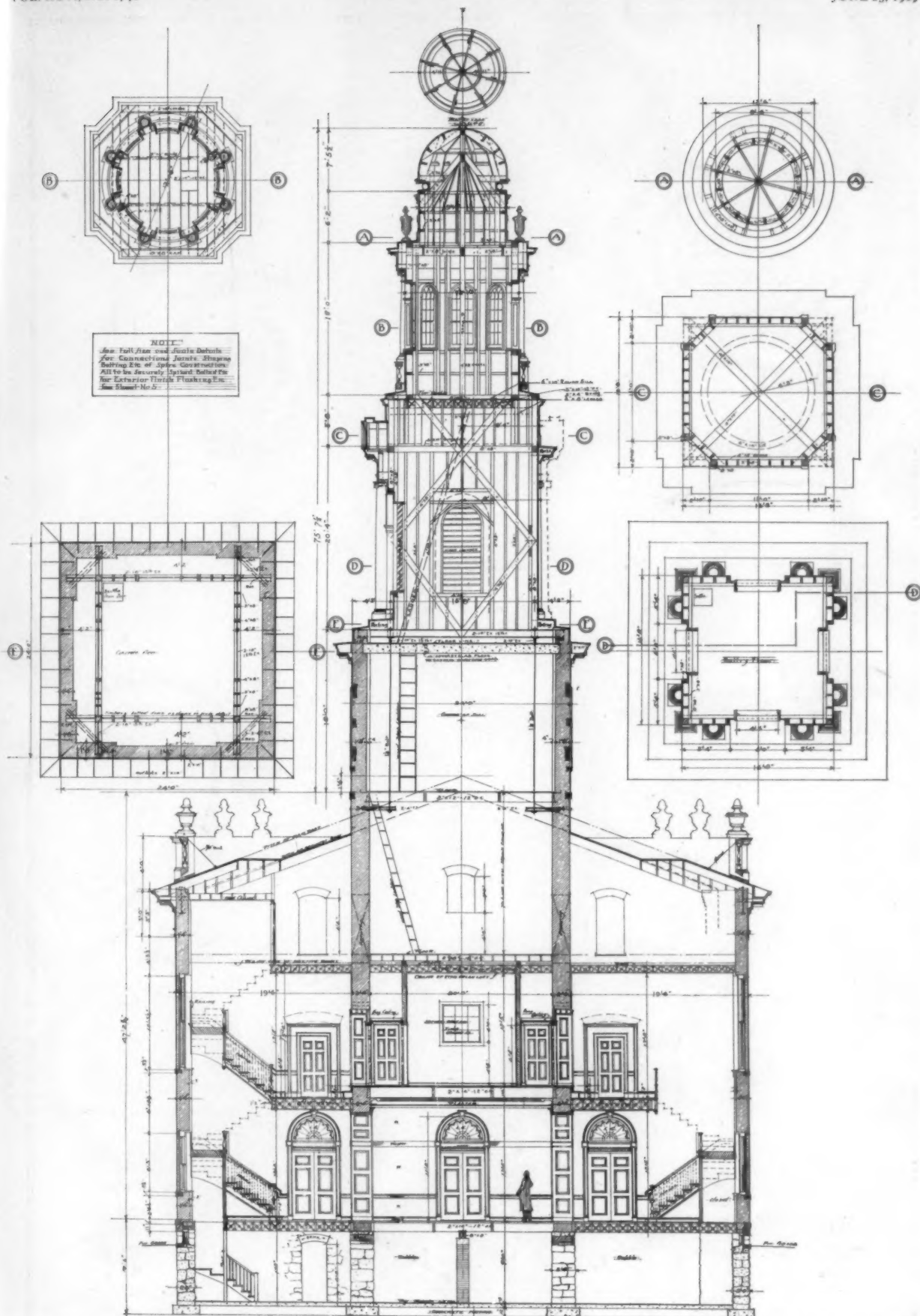
FIRST CONGREGATIONAL CHURCH
DANBURY, CONN.

MESSRS. HOWELLS & STOKES
ARCHITECTS

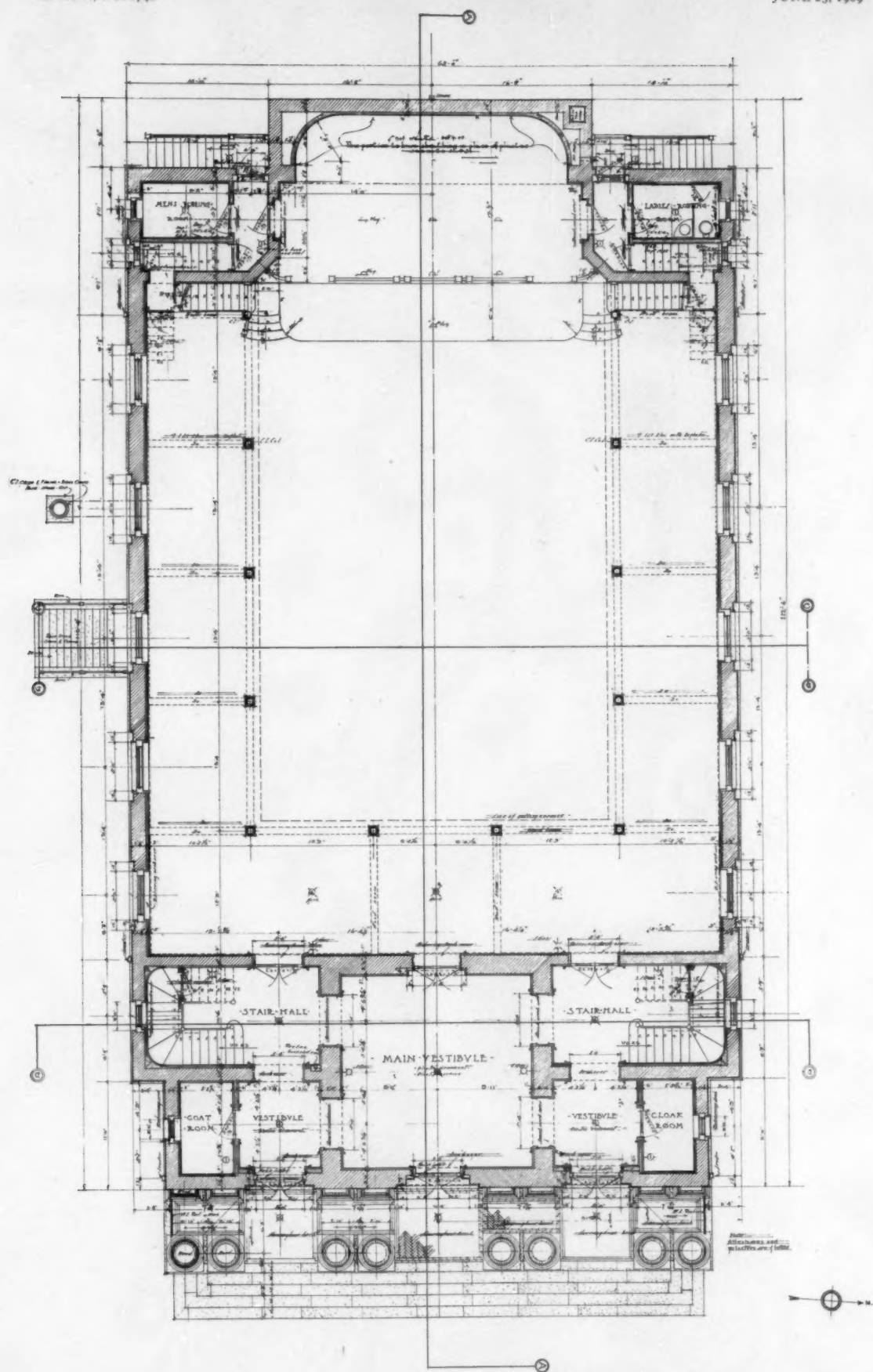


FIRST CONGREGATIONAL CHURCH
DANBURY, CONN.

COPYRIGHT, 1909, BY THE SWETLAND PUBLISHING CO.
MESSRS. HOWELLS & STOKES
ARCHITECTS



FIRST CONGREGATIONAL CHURCH
DANBURY, CONN.



FIRST CONGREGATIONAL CHURCH
DANBURY, CONN.

COPYRIGHT, 1909, BY THE SWETLAND PUBLISHING CO.
MESSRS. HOWELLS & STOKES
ARCHITECTS

THE AMERICAN ARCHITECT



DOORWAY, CARTHUSIAN MONASTERY, PAVIA, ITALY