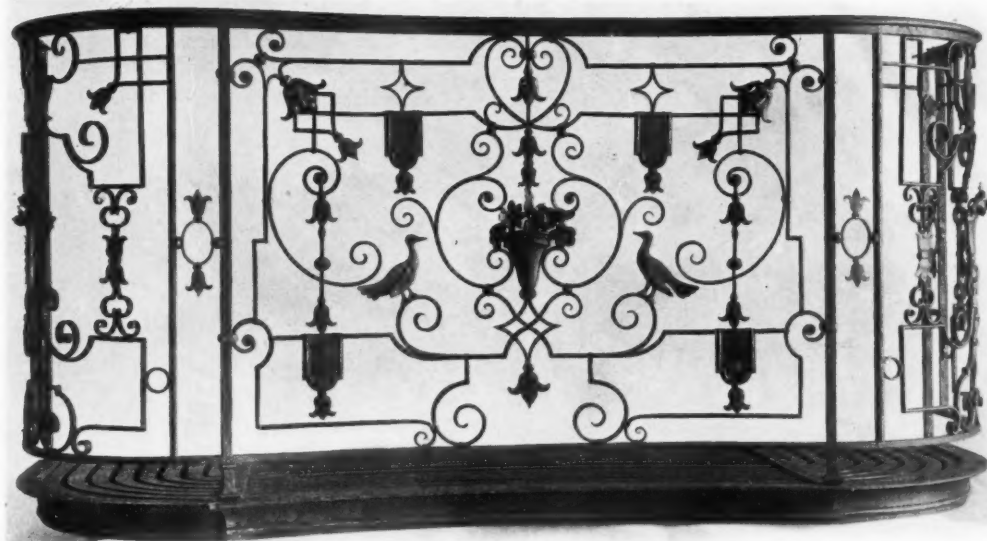


THE AMERICAN ARCHITECT

VOL. CXII

WEDNESDAY, DECEMBER 5, 1917

NUMBER 2189



A BALCONY RAILING IN WROUGHT IRON

Ironwork

BY C. HOWARD WALKER

THE smith, the worker in iron, has associated with his industry legend, poetry and stern prose. Dealing with a material which has been symbolic of strength, which required arduous physical labor, and which rewarded effort slowly, and which only became tractable under the influence of fire, the vigor expended upon it reacted upon the craftsman, who has become synonymous with muscle and brawn, with the wielder of the hammer and of the sword, with a personality which achieved its ends directly by blow and thrust, and was above all things virile. It is therefore characteristic of this craft that it be expressed, frankly, sturdily, honestly, without mimeries, that it should maintain the ruder virtues of metal, rather than emulate the filigree of silver and of gold, that it should respect its quality of strength and not imitate ephemeral things.

For in all ages it has protected man. It has been his sword and buckler, his weapon of defense, his barrier against injury. Whether as lock or grill or hinge, it has held his portals. And when tempered into steel, its biting edge has carved empires, or else been the means of making other materials facile under man's touch. For there is a glory to iron. Excalibur, the Sword of Cordova, the singing blades of heroes deify it, and Dante's grim gates of the Inferno testify to its power of defense. It is grim but it is true, and only when man begins to use it merely as an exponent of his dexterity, his skill of hand, does it falsify its virtues and become meretricious.

And the smith himself, to whom we owe the entire material foundation of civilized life, what of him? The descendants of Tubal Cain may be given

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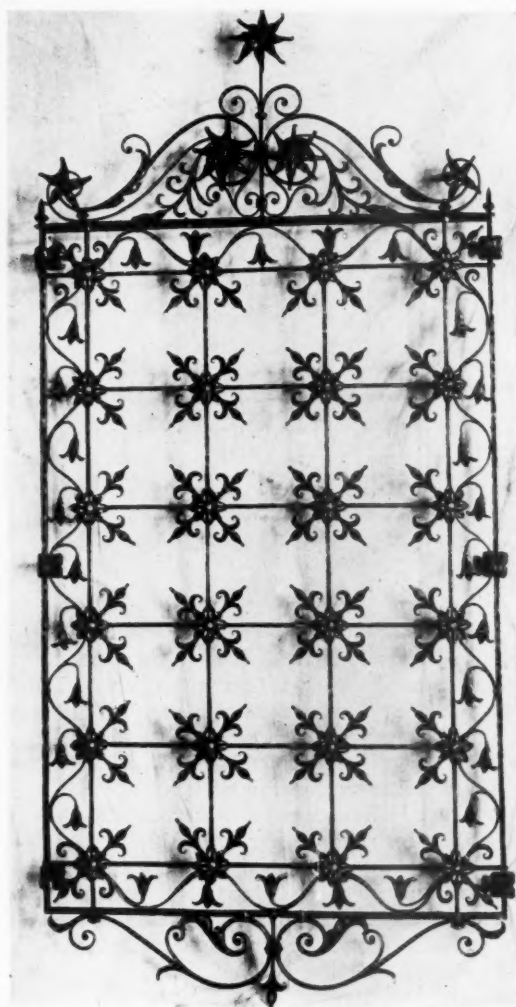
WROUGHT IRON GRILLE, CASA DE PILATOS,
SEVILLA, SPAIN

(From Rejeria of the Spanish Renaissance)

"pride of place" in the arts, but he is always the craftsman of the people. He is not, like the sculptor and painter and goldsmith and even the potter, an intimate of his patron. His name does not appear upon the rôle of notable artists. He is distinctly plebeian, and while as an armorer, especially in Spain and Japan, he rises to a higher distinction, in the Florentine Guilds the blacksmiths ranked tenth in order with and were associated with and under the masters of wood and stone, and were often compelled to follow the designs of these masters, which frequently were ill adapted to being carried out in iron. It is because of this disregard for characteristics of the material that the later work in which dexterity is considered paramount is, despite a mastery of technique, inferior to the simple and more sincere work of the earlier times. There was an honesty of expression of purpose in the work of the early smiths which changes to vanity and exploitation of skilled

handicraft, with the result that the blacksmiths delight in imitating work in gold and silver and wood, and lose much of their individuality. Their desire is to astonish by ingenuity and intricacy of detail, and ostentation overcomes simplicity. But the early work emphasizes strength, and whether the bonds of Prometheus, or the harbor chains between the feet of the Colossus of Rhodes, iron had power to hold, to protect and to enslave, and the gods of iron, Hephaestus, Vulcan, Wayland Smith, and all the gnomes and kobolds of the hills were strong and active and hardy, mastering fire to their services, smiting stone to their desires.

Metals are the most intractable of materials, but the very hardships which accompany their working



WROUGHT IRON WINDOW GRILLE



WROUGHT IRON REJA, CONSTABLE'S CHAPEL, BURGOS CATHEDRAL
(From Rejería of the Spanish Renaissance)

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train the worker. It is a Spartan task to deal with metal, and the arts of metal working become skillful earlier than those of any other crafts wherever they occur, the bronze of Egypt and of Greece reaching a degree of merit at an early period of the arts of these nations. It seems as if the very difficulty of the labor tempered the quality of the worker. Despite the strength of iron, it is far from being imperishable because of its rapid oxidization, and there is very little ancient iron in Europe that antedates the Eleventh Century. There are isolated Roman examples and some Byzantine work, but bronze is the metal of the early centuries of the Christian era.

The first fine examples of ironwork are coincident with the development of the Gothic Arts. The growth of both ecclesiastical and civic power after the Eighth Century, the struggles for the larger expression of both, the multiplication of monastic orders, and the concentration of communities under their roofs, the greater breadth of knowledge of other lands and peoples from the Crusades, and the universal use of iron as the panoply of war gave the smith and the armorer their opportunity and created for them a "pride of place." The work was that of urgent necessity that forced honesty and truth in the output. There was neither superfluous material nor fantasy, weakness nor puerility. In the Eighth Century when iron was abundantly used, the smith's work began to follow the needs of architecture, and the ironwork was mostly used for the working parts of buildings, for hinges, and bolts and locks, for grilles and for gates. As the smiths were in most cases of the north lands, their work was severe and virile, with less regard for grace than for expression of strength.

The art of Byzantium, which in metals was that of plating with sheets and which was the direct descendant of the protective plating of architecture with metal of the classic periods, spread over Eu-

rope between 700 and 900 A.D. through ecclesiastical channels. The intricacy of Mohammedan geometric patterns enriched the surfaces. Inlaying and damascening the "armas blancas" of Spain played lamblently upon the backgrounds of steel.

With the development of the Renaissance, in which architecture was the arbiter of form, the blacksmith's work follows the behest of the designer rather than the imagination of the smith. For at first iron was worked red or white hot, with but few tools, and there was no time for copying excepting by eye and no aid to the strong arm of the smith by the powers of steam and electricity. The old proverb, "Strike while the iron is hot," indicates the recognition of the method. Working in cold iron becomes mechanical. Chiselling and incising of sheet metal is merely more crude than that upon other materials, and iron which can be bent cold is necessarily slight and thin and must make up in detail what it lacks in apparent strength. Cast-iron has no individuality, merely having the virtue of hardness. Blacksmith Guilds were established throughout Europe in the Thirteenth Century and merit in the work was insisted upon by the Guilds who rewarded skill. Their patron, Saint Eloi, a craftsman bishop, was credited with having cut off the leg of a horse the better to shoe the hoof, and then to have restored it to the animal successfully. His statue looks down from Or' San Michele in Florence upon the street through which the Guild passed from the Palazzo Vecchio to Santa Maria Reparata, now the Duoma. Italian grace influenced the severe and virile art of the northern smiths after the Fourteenth Century, and for two hundred

years Italian taste dominated the craft. But in the Twelfth, Thirteenth and Fourteenth Centuries France was producing the finest work.

The ironwork previous to these centuries has either rusted away or was resmelted to work up hinges for church doors, grilles, locks, bolts, etc.,



WROUGHT IRON KNOCKER
XIII CENTURY

(From Metropolitan Museum of Art)



A TWELFTH CENTURY WINDOW GRILLE
(From the Metropolitan Museum of Art)

which are so frequent in Germany and in France. The work is hot iron wrought, and the hinge frankly utilitarian, for many years unchanged, has now disappeared into the edge of the door. But in the Thirteenth Century it was in its glory, its final triumph being the hinges made by Bisconnet for the Porte de St. Anne at Notre Dame, Paris.

The construction of a hinge is simple, being a mere loop or staple set into the wall or jamb and a metal loop fastened to the door which passes around the hook or through the staple. This last must be very strongly fastened to the door. It developed into straps of iron welded on to the loop, and ramifying and spreading over the face of the door in scrolls and bosses and foliations. The doors were flat, unpanelled, and sheathed heavily with oak. Supplementary isolated straps were placed upon them, not as hinges, but to hold together the broad plank sheathing, and bolts with ornamental heads, especially rich in Spain, held these straps and strap hinges and strengthened the doors. The beauty of the design of the ramifications of the scrolls is the great merit of the early hinges. Incising and punching upon the strap surfaces, giving variations of texture, is the first decorative accessory. Very soon the terminations of the branching scrolls resemble floriated forms but in silhouette and incising only. Border lines are used. Later dies stamped the patterns which were at first incised.

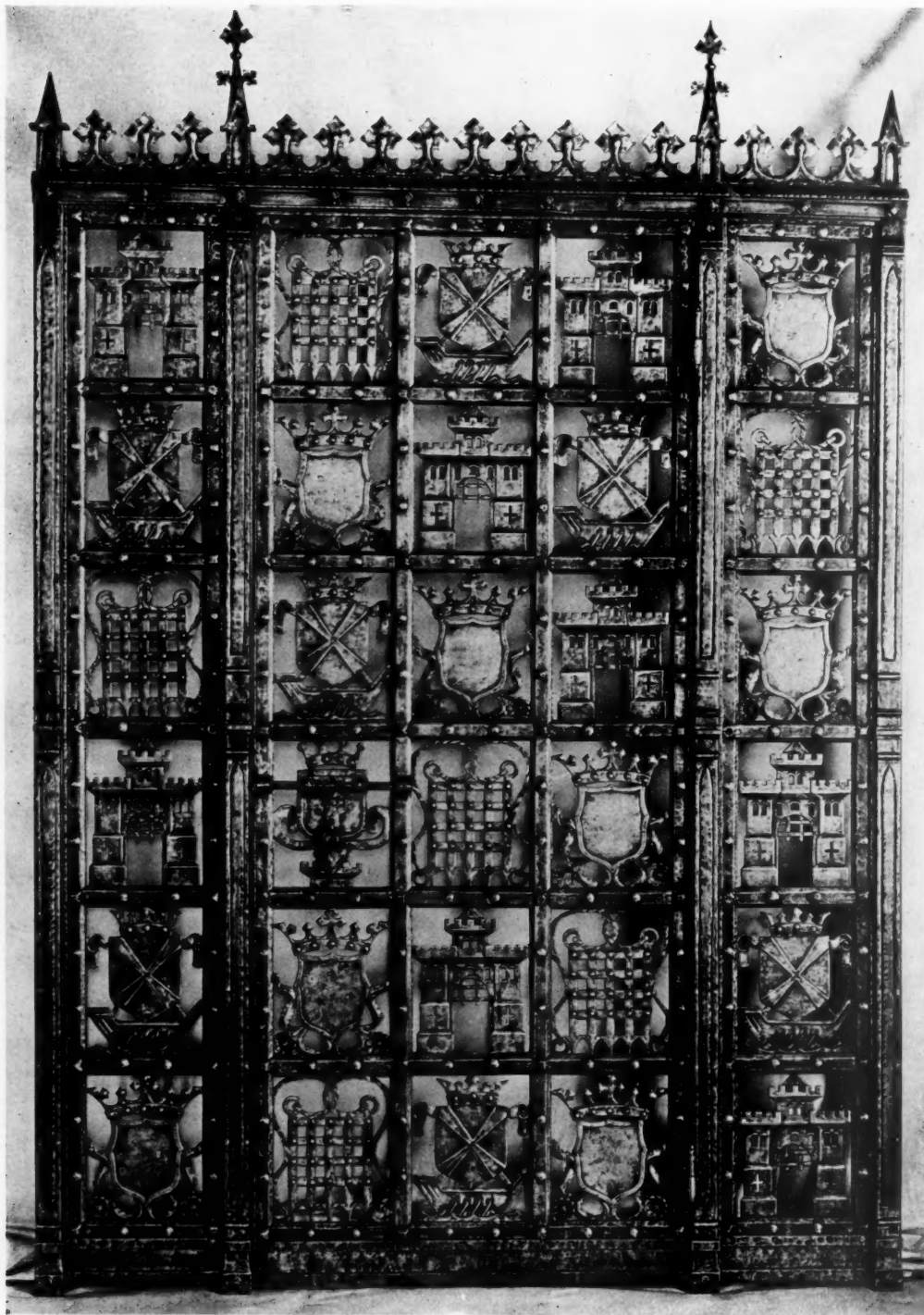
Later in the Fourteenth Century, repoussé or beating up from the back appears. Welding for branching was used when it was impracticable to split the strap, but many of the finest hinges ramify by splitting and scrolling broad straps. Constructional features are integral parts of the design.

Halving and mortising were not used and were unnecessary, as scroll lines did not pass over each other. The examples of the great hinge are many and of great beauty, but the great hinge disappears in the Thirteenth Century. Early in the Fourteenth Century sheet iron appears for both hinges and grilles, and pierced work is developed into very beautiful design, sheet metal overlays enriching the design. Ffoulk's excellent work upon ornamental iron gives admirable illustrations. Ffoulk defines what he calls the immutable laws of good ironwork. 1st. Sincerity of purpose. 2nd. Co-ordination of work with the purpose. 3rd. Constructive simplicity. 4th. Respect for limitations of material. 5th. Co-ordination of decoration with the previous requirements. In construction he notes welding, strapping, bolting and riveting. Next to the hinge is the grille or gate, formed of bars, scrolls and sheet iron. The earlier work is wrought hot iron, later, much later, thin cold iron, with cast-iron fillers and terminations, is used. The beauty of the grilles is primarily in their design, as they are black line drawings on space.

Surface modelling is of comparatively little value in grille work. The tomb of Queen Eleanor by



TWELFTH CENTURY STRONG BOX
(From The Metropolitan Museum of Art)



INTERIOR STEEL GATES IN A HOUSE IN AFTON, VA.
JOHN RUSSELL POPE, ARCHITECT

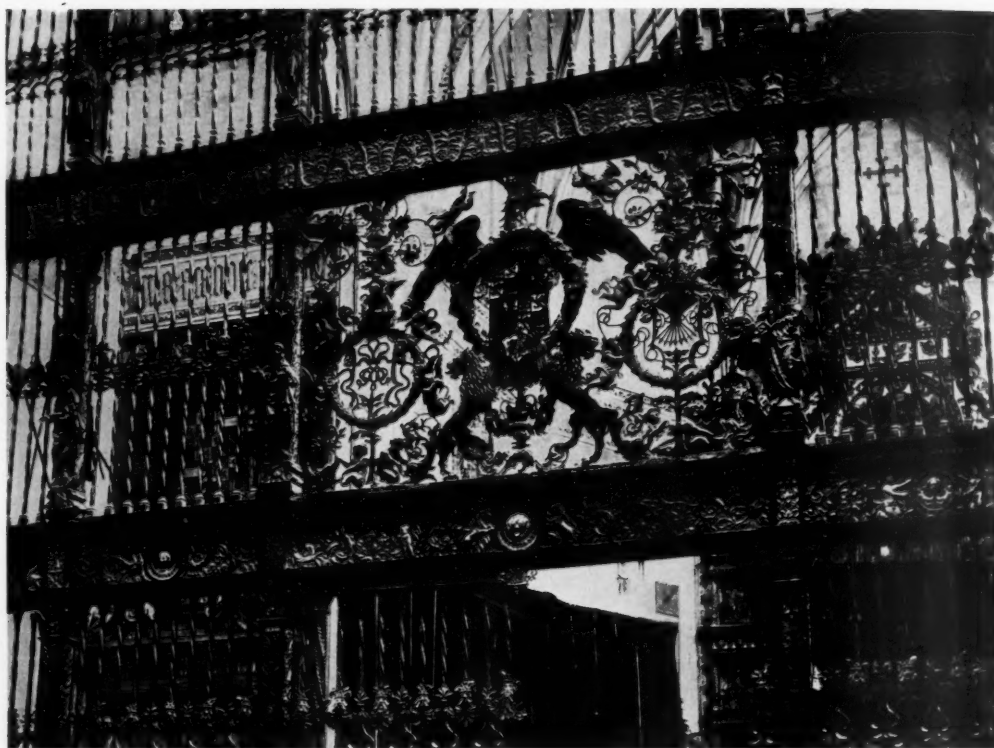
THE AMERICAN ARCHITECT

Thomas Leghtone at Westminster Abbey, 1294 A.D., is characteristic of the finer early grilles. The square bars are beaten out flat at the ends, split and twisted like flames, and the variety of light and shade, the delicacy of silhouette from any point of view are admirable. See the tombs of the Scaligieri in Verona, 1380. Many of the Fourteenth and Fifteenth Century Spanish Rejas are of this type (see Prentice's work on Spain). The earlier grilles in Italy depend upon their scrolls, which make a repeated pattern. Venetian grilles are of this description and the balcony of the Palazzo Bevilacqua at Ferrara is famous. These grilles are for protection and to admit light and air. They are therefore used around shrines, about tombs, inclosing chapels, etc., and in warm countries when windows are left open at night they are developed to close these openings. They appear first early in the Eleventh Century. Previously with Greeks and Romans and Byzantines bronze was used. Grille designs follow architectural taste. The influence of delicate Italian scroll work

in stucco and painting affects iron, and as the Sixteenth Century luxuriance of motive increases the iron designs follow the designs of carving and of painted decoration. Belgium and Germany continue to follow the earlier traditions for some years and their smiths, such as Quentin Matsys at Louvain about 1520, and Jörg Schmeidhammer (he takes his name from his craft) in Prague, 1573, were pre-eminent in ironwork. In fact during the entire Sixteenth Century Germany is noted for the masterly works of her smiths, though the modern German ironworker attempts merely to counterfeit nature, accenting his work by gilding and painting. In the Fifteenth Century, as has already been noticed, sheet iron pierced or repoussé begins to take architectural forms, following the lines of window traceries. Often this work was laid over brass or colored leather, especially upon doors and chests, etc. Large disks perforated with patterns become free of designs. The work becomes that of the locksmith as larger hinges and grilles are less



WROUGHT IRON GATES, SOLARIUM IN HOUSE OF ARTHUR CURTISS JAMES, NEW YORK
ALLEN & COLLENS, ARCHITECTS



DETAIL OF REJA, GRANADA CATHEDRAL

(From Rejería of the Spanish Renaissance)

used. Venice however maintains during the Sixteenth Century the sincerity of the Fifteenth and there is a splendid outburst of Spanish grillework in the first half of the Sixteenth Century.

(We are indebted to John Williams, Inc., for permission to use illustrations of the solarium in the Arthur Curtiss James house.)

Ruined Cities of France

THERE is a new kind of city on earth to-day, a strange, nightmare kind of a city that has taken on for the people of northern France almost a character of permanency, so endless is this war. People have lived through so much since August, 1914, that they seem to themselves to have been always at war, and, looking forward, they see nothing but long years of warfare. The ruined cities such as Arras have become a part of the natural order of things, and the strange life in them has come to seem a natural sort of life. Towns like this are found by the score where the slow pressure of the Allies is forcing the Prussian back, says a war correspondent.

They are the towns that have been bombarded and bombarded again, taken and retaken, assaulted and captured, and cannonaded by those who held them the day before, until it is a marvel that one brick remains on another. They are full of ruined houses and shattered quarters of all degrees of destruction, and stranger than all, they have blocks and sections that by some miracle escaped.

Here is a row of houses that might be in the far South, 200 miles from the battle front. The shutters are up and the streets are deserted, as though the people were late in rising. Here is a public square pitted with shellholes, one side fronted by a row of buildings, whole save for broken windows, the other bounded only by shapeless masses of brick.

And here is a house with the front sliced off by a shell and the rooms still all in order—a strange spectacle—with beds and bureaus and chairs and tables all in order, as though some enterprising furniture dealer had undertaken a new and ambitious form of window display. For the most part the noblest buildings, the churches and public halls and the towered relics of the Gothic period are gone—they furnish too easy a mark for the rangefinder.



PLATE 260

STALLS, BRAZENOSE COLLEGE CHAPEL, OXFORD

DRAWINGS AND PHOTOGRAPHS
BY WALTER G. THOMAS

ENGLISH DETAILS
No. 10



DRAWINGS AND PHOTOGRAPHS
BY WALTER G. THOMAS

ENGLISH DETAILS
No. 10

THE AMERICAN ARCHITECT

DECEMBER 5, 1917

VOL. CXII, NO. 2189



PLATE 262

SAINT GREGORY'S CHURCH, BROOKLYN, N. Y.
HELMLE & CORBETT, ARCHITECTS

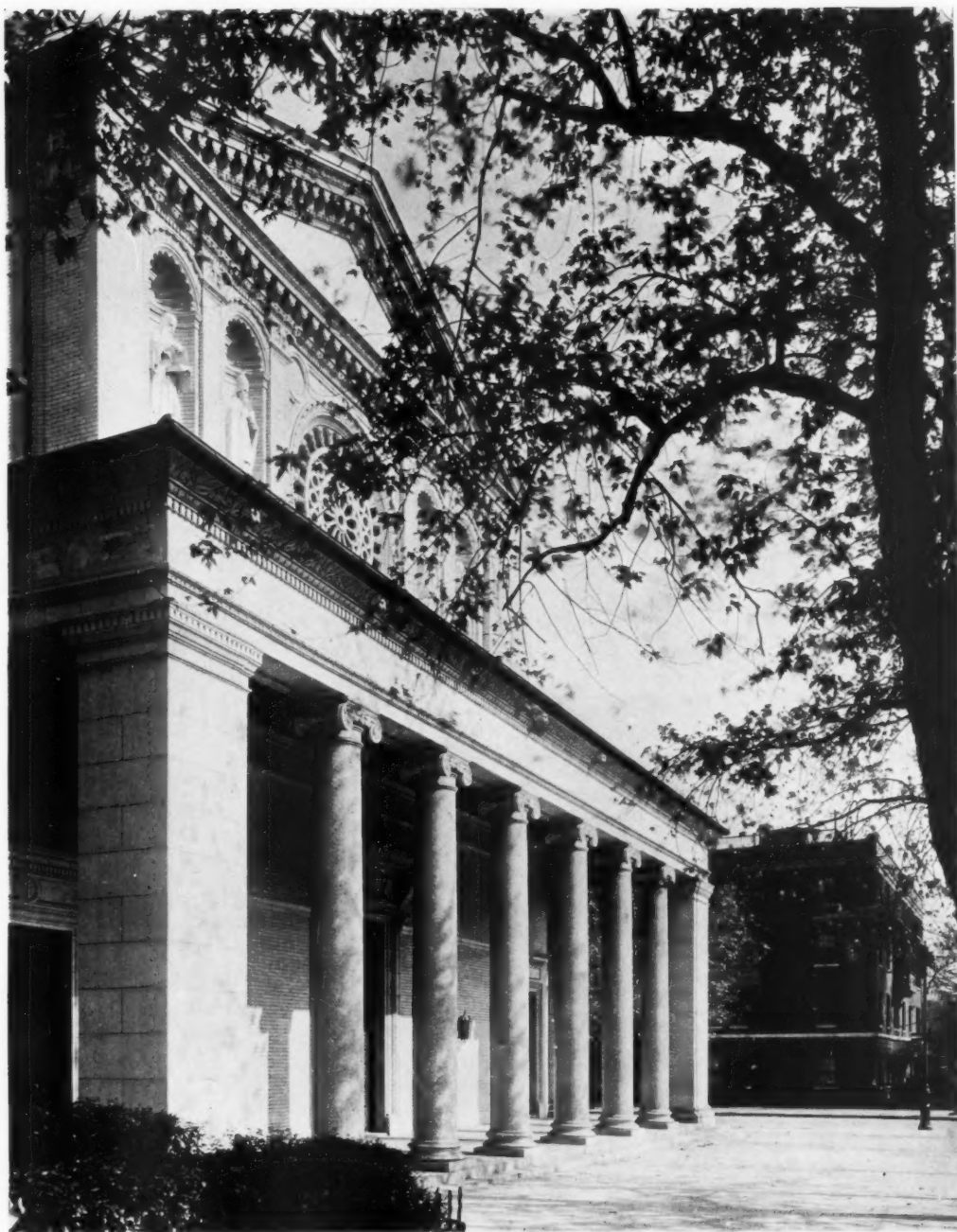


PLATE 263

SAINT GREGORY'S CHURCH, BROOKLYN, N. Y.

HELMLE & CORBETT, ARCHITECTS



PLATE 264

SAINT GREGORY'S CHURCH, BROOKLYN, N. Y.

HELMLE & CORBETT, ARCHITECTS

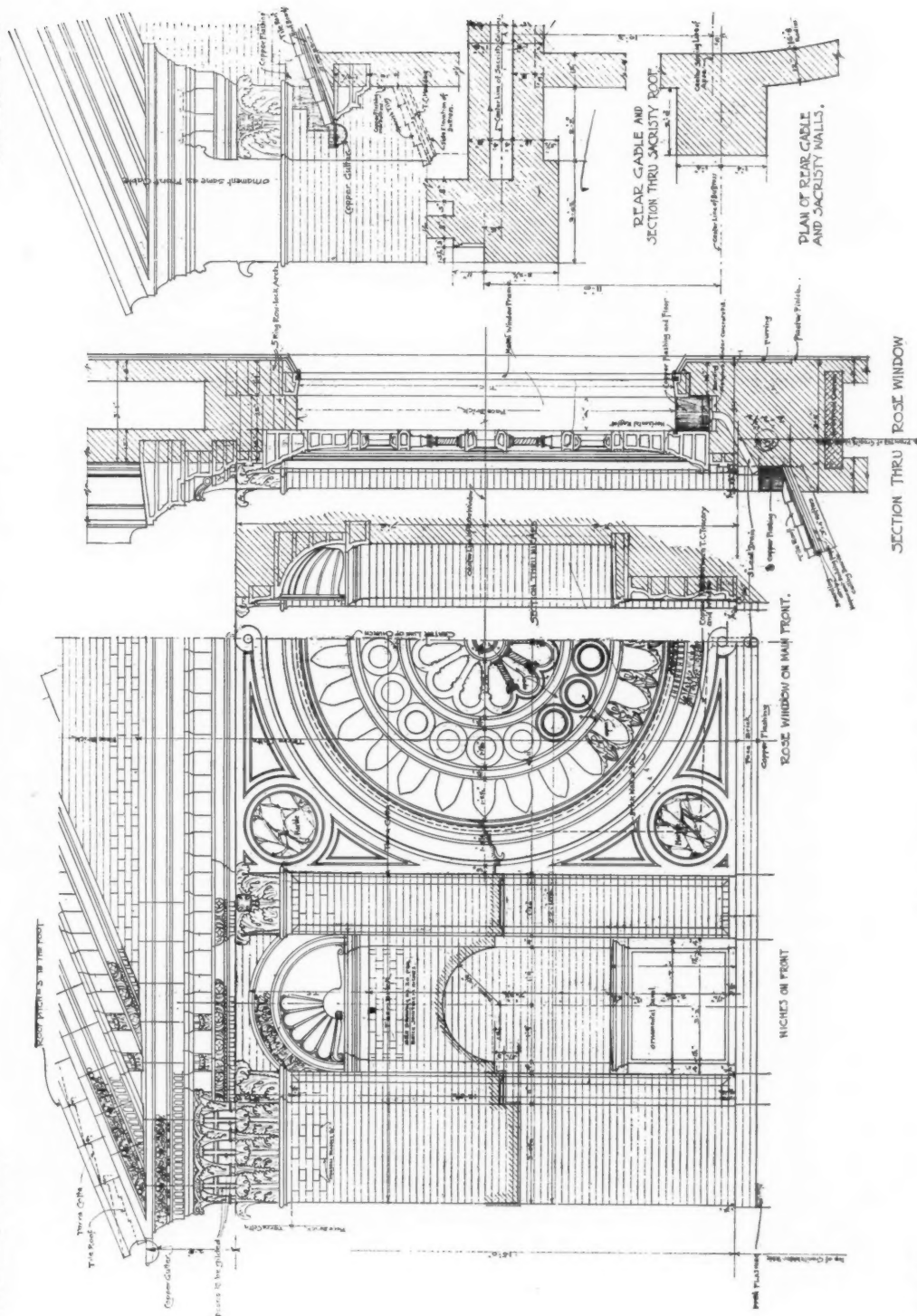




PLATE 266

SAINT GREGORY'S CHURCH, BROOKLYN, N. Y.

HELMLE & CORBETT, ARCHITECTS



PLATE 267

SAINT GREGORY'S CHURCH, BROOKLYN, N. Y.
HELMLE & CORBETT, ARCHITECTS

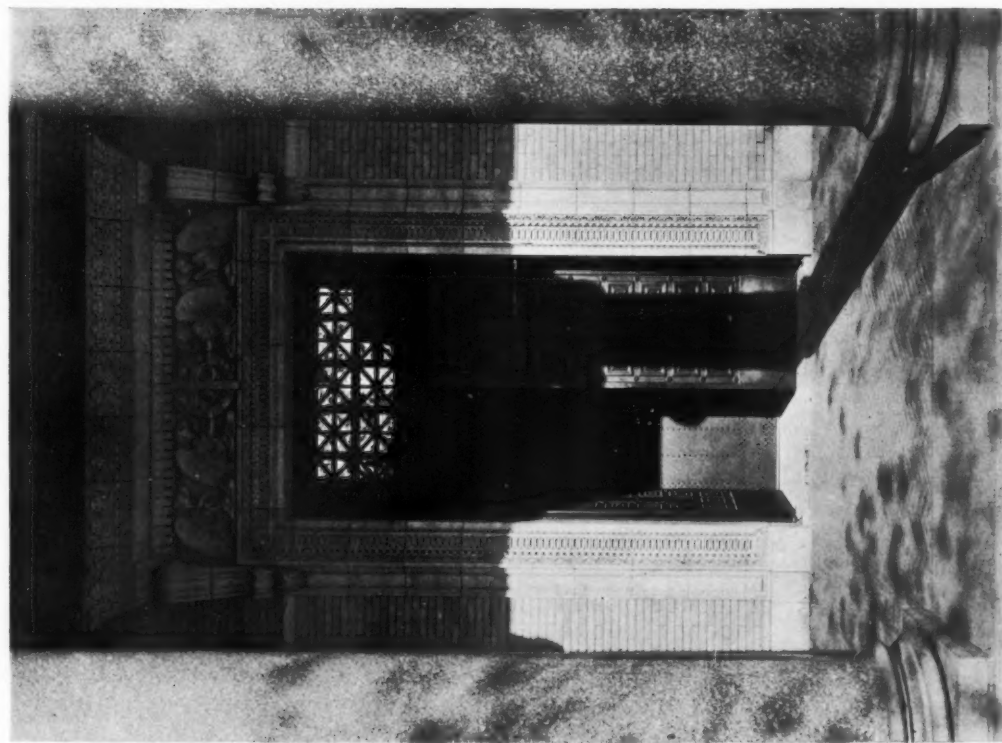
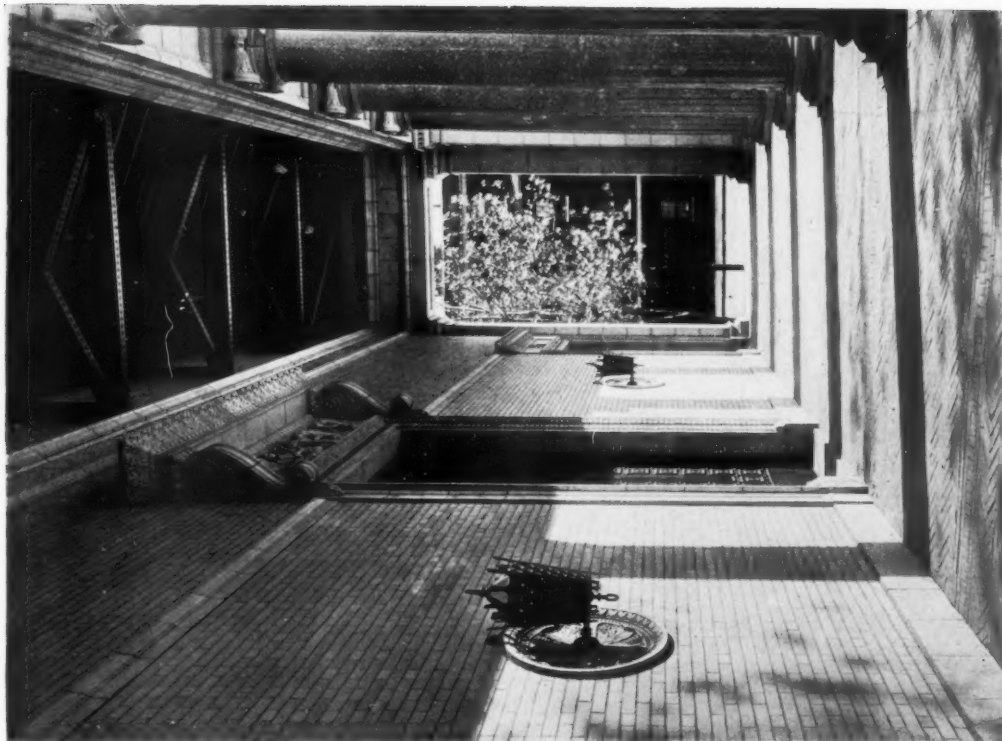


PLATE 268



SAINT GREGORY'S CHURCH, BROOKLYN, N. Y.
HELMLE & CORBETT, ARCHITECTS

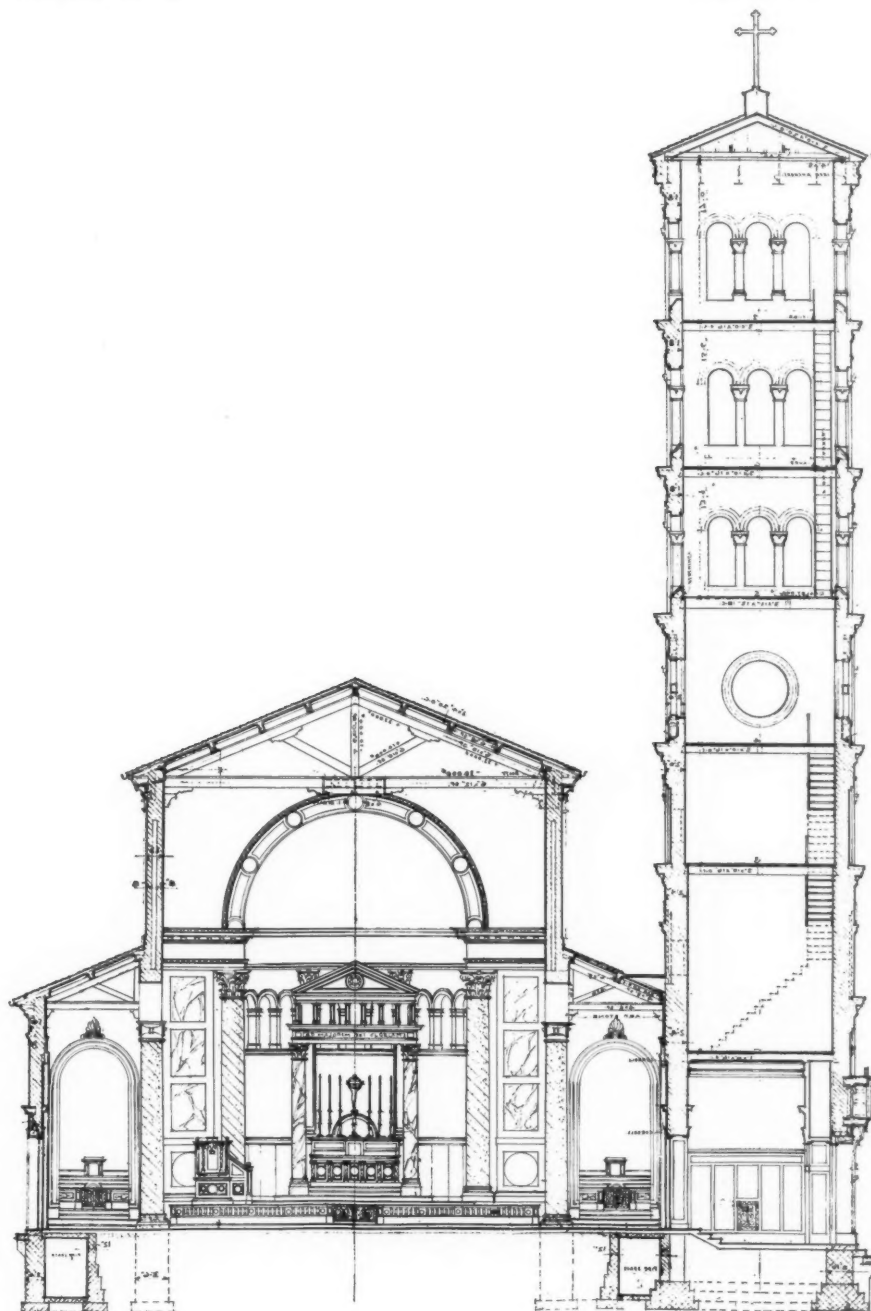


PLATE 269

CROSS SECTION

SAINT GREGORY'S CHURCH, BROOKLYN, N. Y.

HELMLE & CORBETT, ARCHITECTS

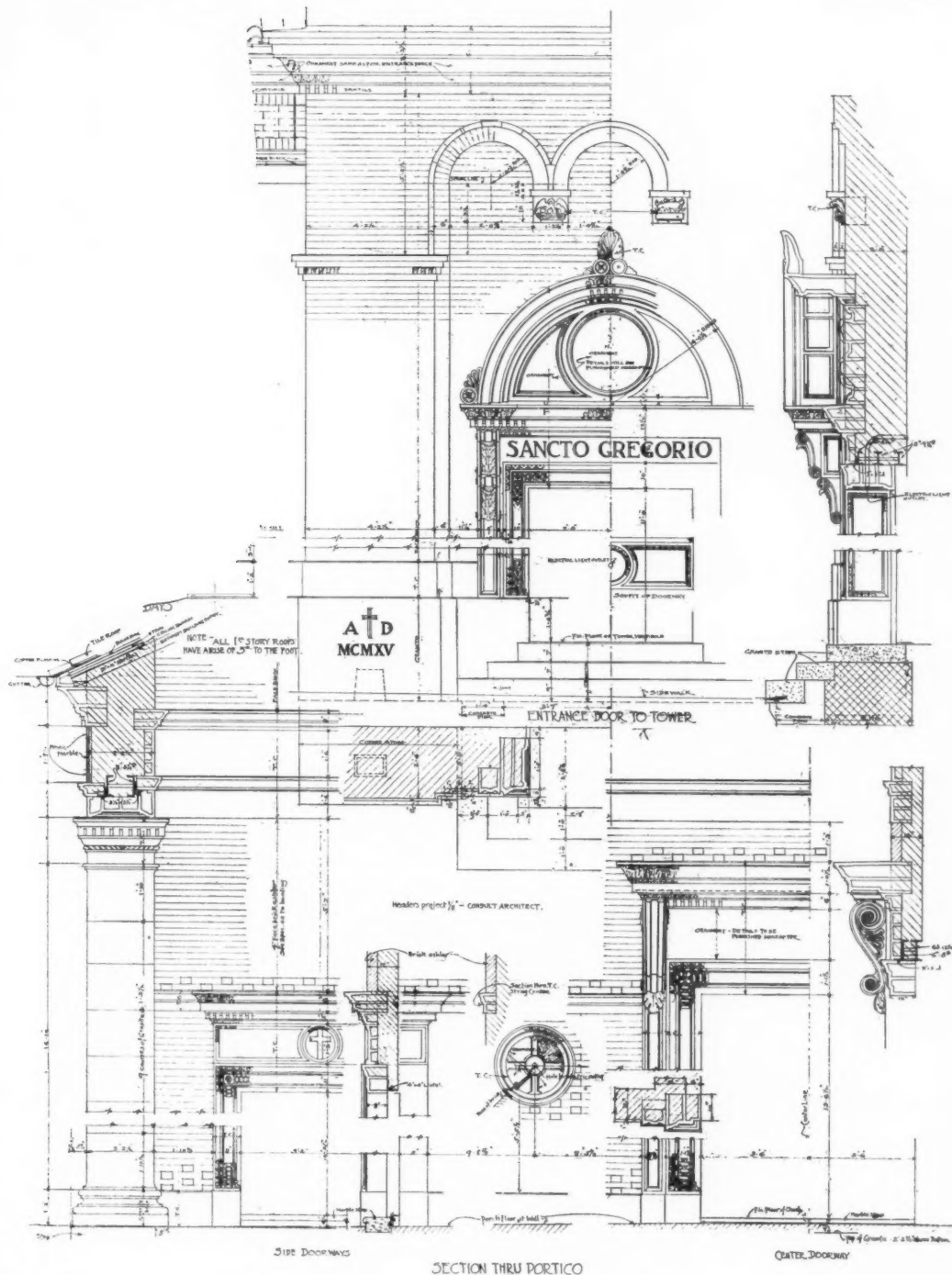


PLATE 270

SAINT GREGORY'S CHURCH, BROOKLYN, N. Y.
HELMLE & CORBETT, ARCHITECTS



HOUSE OF WALTER ARNSTEIN
WALNUT CREEK, CALIF.

□ 2 □ □ □

BAKEWELL & BROWN, ARCHITECTS



PLATE 271

St. Gregory's Church, Brooklyn, N. Y.

HELMLE & CORBETT, *Architects*

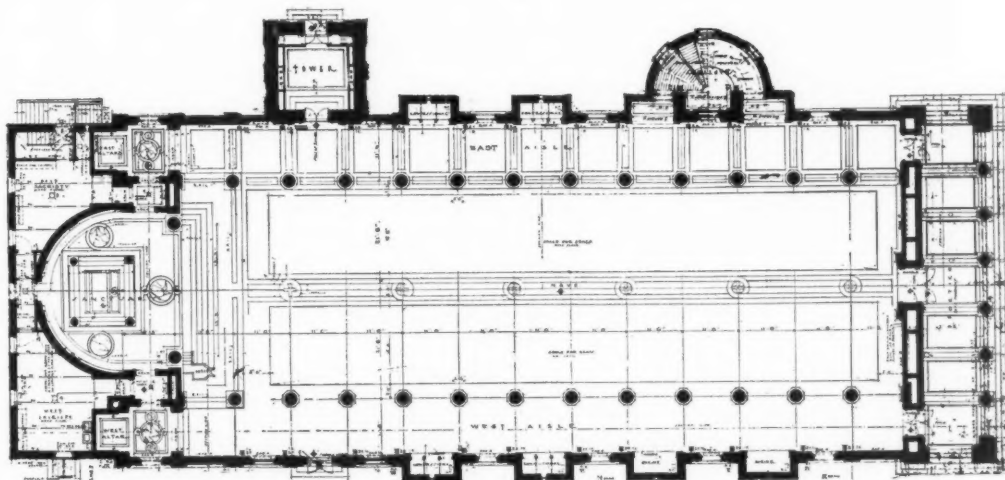
IN seeking inspiration for the plan and design of a modern Christian Church it seems a natural and logical process to go back to the source of Christian Church architecture. The early forms of all buildings, whether church or temple, residence or theater, had one striking merit—that of simplicity. In those primitive days, the requirements had to be met in the simplest manner possible—the main structural forms had to be of the simplest type, the decorative features had to be largely applied either in frescos or in marble or mosaic surfacing, and advantage had to be taken of all structural forms for decorative purposes.

This was particularly true of the early Christian Basilica. The Church of St. Clement in Rome, built in 872, is still referred to by an authority on church symbolism as an idealistic ground plan. Here the church proper was a long room called the nave, with a semicircular termination called the tribune. The Basilica was formed by this "ark" church, with side

guidance, if study of the original sources of church architecture proved them to be exceptionally suitable to modern conditions in general and to the problem in hand in particular.

St. Gregory's Church, located at the corner of Brooklyn Avenue and St. John's Place, Brooklyn, was, because of location, size and shape of lot, general character of neighborhood, and practical working requirements, eminently suited to the modified, and in a sense the modernized, Basilica type.

The structural elements of the Basilica church are so simple and so rudimentary that when used in their true interpretation the resultant building is impressive in interior effect and economical in cost. This is particularly so when the work is carried out in the same structural spirit as the original work—when the walls are bearing walls and the columns supporting columns, the apparent roof trusses are the real supports of the roof, and the vault of the tribune is a true self-sustaining masonry vault.



FLOOR PLAN

naves having the eastern portion of the whole church cut off for the ecclesiastic and civil authorities.

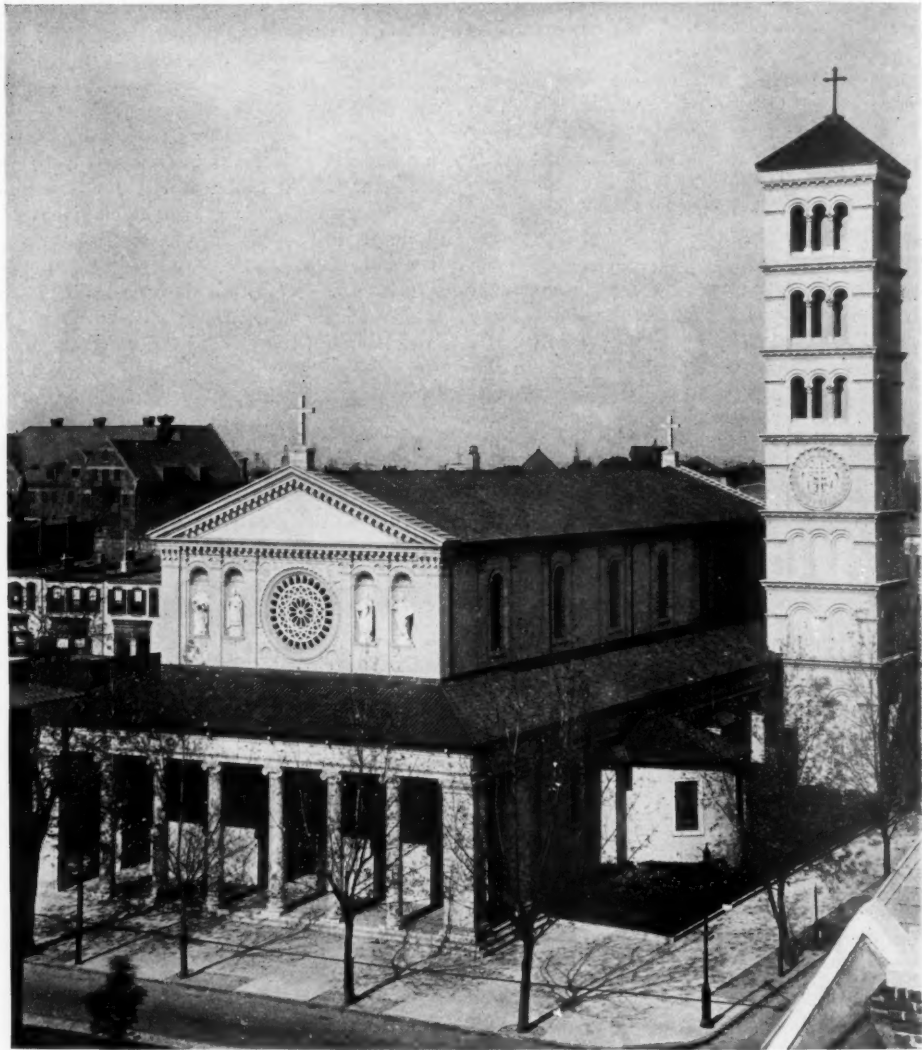
It would, perhaps, not be proper for an architect to use this source of inspiration if it led to imposing on a modern church organization an antiquated form of building not in the least suitable to its workaday needs; but on the other hand it would be very negligent and thoughtless of him to overlook such an opportunity for inspiration and architectural

It can be readily understood that whenever art and construction are the same, when the structural elements serve also as the decorative scheme, then, and then only, do we have the perfect ideal in architectural expression. On the other hand, when the structure is concealed and the architectural effect is a mere screen or covering to the structural center, then one has a feeling that some deception has been practiced and the enjoyment in the effect is corre-

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spondingly lessened, no matter how successful the color, form, proportion, and detail may be. And I believe one feels this more in a church than in any other type of building. There is great ethical satisfaction in sensing the genuineness and sincerity

In St. Gregory's Church the opportunities for such sincerity of expression were strikingly unusual. To begin with, the symbolism and ceremonials of the church call for certain specified arrangements of sanctuary, side altars, side aisles, chapels, con-



ST. GREGORY'S CHURCH, BROOKLYN, N. Y.

of a piece of church architecture, because here anything that savors of sham or pretense seems out of place. The exceedingly simple form of the Basilica church permits just such genuineness if the architect only keeps in mind the ennobling spirit of the work upon which he is engaged.

fessionals, and stations of the cross, which make the Basilica plan not only the most suitable as a matter of long established precedent but as a matter of practical working arrangement. Then the straight rectangular form of the nave, with its par-

(Continued on page 414)

THE AMERICAN ARCHITECT

THE AMERICAN ARCHITECT

Founded 1876

PUBLISHED EVERY WEDNESDAY BY

THE ARCHITECTURAL AND BUILDING
PRESS, INC.

No. 243 West Thirty-ninth Street, New York

E. J. ROSENCRANS, PRESIDENT AND TREASURER
WILLARD C. HOWE, VICE-PRESIDENT

JAMES KNOX TAYLOR—WILLIAM H. CROCKER
Editors

Subscriptions in the United States and Possessions,
Mexico and Cuba, TEN DOLLARS. Other Countries
TWELVE DOLLARS
SINGLE COPIES (Regular Issue) 25 CENTS

CHICAGO OFFICE, Mallery Building
Page A. Robinson, Western Manager

Owned by United Publishers Corporation—H. M. Swetland, President;
Charles G. Phillips, Vice-President; W. H. Taylor, Treasurer;
A. C. Pearson, Secretary. Entered as second-class matter January
6, 1909, at the Post Office at New York, New York, under the Act of
March 3, 1879.

VOL. CXII DECEMBER 5, 1917 No. 2189

Who Was the Architect?

A CLIPPING one-half column in length from a newspaper "somewhere in Missouri" describes the opening of a new public school, states it is the last word in school architecture, goes into details as to all its conveniences, describes the materials used and the accessories installed. It makes particular mention of the addresses of the politicians who form the school board, the scholarly remarks of the new principal, it gives the names of all the teachers, and states in conclusion that fourteen gallons of apple cider were served at the reception. Query, *Who was the architect?*

Considerable might be written as to the failure of the daily papers to give the architect credit for the design of the numerous buildings that are illustrated and described. Must architects content themselves with the satisfaction of a duty well done and get along as best they may without the recognition that is their due?

Will someone "page" the Committee of the Institute on Public Information? Is it not directly in line with the work of that committee to direct the attention of editors of the daily press to just this sort of thing?

It is now some five years since a number of architects prominent in the profession were called before a committee of Congress, heckled to a considerable extent, their testimony distorted by the daily papers and the country flooded with the grossest misin-

formation as to the practice of architecture and the motives actuating architects in their work to keep the Tarsney act from repeal.

And it was at this time that THE AMERICAN ARCHITECT urged that a committee of the Institute be created, whose principal duty it would be to correct the errors and misstatements of poorly informed writers in the daily press. At the succeeding convention such a committee was appointed and called the Committee on Public Information.

As "a new broom sweeps clean," so did this new committee start out with violent activities, but the reverberation of their efforts became less and less until to-day we fail to detect even a whisper that would indicate that a Committee on Public Information exists. If the counterclaim is set up that this Committee is yet alive then it will be pertinent to inquire what it is doing.

Any close reader of the daily papers knows that there are constantly recurring many erroneous references to the practice of the profession of architecture, numberless omissions to give the architect, as the creator of his work, just recognition, and in short, so many instances where it would seem that proper activity would at least alleviate if not cure this evil that we are led to again ask if this Committee on Public Information is alive and what is it doing?

These statements in the daily press cannot be considered as originating either in indifference or animus. They are the result of pure ignorance. Every editor in this country, from the smallest cross-road sheet, with a "patent inside," to the largest and most influential journal is keen to get accurate and reliable news that he can use with confidence and with a minimum of work in preparation.

This "boiler-plate," as it is called, is always thankfully received. The editor does not wilfully omit the name of the architect; neither he nor his reporter realizes that such omission does a grave injustice to the architect. So then, the Committee on Public Information has had for many years, or since its formation, an opportunity to send to the daily papers protest against many misleading things that are constantly being printed, and thus accomplish, at least in part, the purposes of its organization. Are they doing this, and if they are, are they doing it in a way to secure results? It would not appear that they are.

The Railroad of To-morrow

THE country road is fast assuming importance in modern transportation and will probably become in a sense the railroad of the future.

Owing to the uncertainty of railroad transportation and the need for a constant, never failing sup-

THE AMERICAN ARCHITECT

ply of raw material and the distribution of its manufactured product, a large industry in Akron, Ohio, has established a motor truck express between that town and its distributing center, Boston. These highway freight trains are each covering a distance of 1510 miles every week. The steady development of the motor driven vehicle, and the improvement in our country highways have, through conditions brought about by our entry into this war, developed what may prove to be our greatest transportation asset, and solve in a certain measure the perplexities that now attend the expeditious movement of merchandise.

A practical investigation as to costs discloses that the motor freights for the distance covered can be operated to compete with rail transportation.

The possibilities of a service so valuable are limited only by the condition of the roads. It will therefore require no long argument to impress the value of good roads or to demonstrate how great will be the opportunity afforded by these motor freight routes to relieve local needs for carrying facilities.

A Question of Advertising

That the Board of Directors of the Illinois Society of Architects request the Board of Directors of the American Institute of Architects to consider and report at the next convention of the Institute upon the advisability of amending Section 13 of "A circular of advice relative to principles of professional practice," regarding "signing" holdings so as to provide that it is recommended that every member of the Institute display upon every building under construction his name and rank in the Institute, with the further suggestion that a committee be appointed to recommend the form of sign to be used by all members of the Institute.

AN amendment to the Principles of Professional Practice as adopted by the American Institute of Architects such as is recommended in the above resolution unanimously passed at a recent meeting of the Illinois Society of Architects would undoubtedly work greatly to the advantage not only of the owner and the architect, but also to that of the general public.

To the owner, because it would relieve him of many unnecessary inquiries and demands for the consideration of material.

To the architect, by making him directly respon-

sible for work in the public eye, because it would compel him, owing to the wide publicity given his connection with the work, to assume to the fullest extent the responsibility for its design and execution. It would also impress upon him the necessity for exercising the utmost care from the very beginning, when the preliminary plans and designs are first considered in his office, to the completion of the building. Further, it would make it assured that he receive credit for a commendable work of architecture, a credit now so very often denied him. He would also have it impressed upon him that his shortcomings would receive equal publicity.

To the contractor, because he would necessarily be compelled to realize that the governing force in the work was made known to the public and the limitations of his responsibility clearly defined.

The educational value to the general public in the placing of the architect's name on a building in course of construction cannot be overestimated. It is undoubtedly true that the interest in a building on the part of the man on the street is centered during its period of construction. Not only is its progress from day to day noted, but one has only to pass a large building during construction to notice the number of people who are interested observers of the work. It is then that the building makes its greatest impression on the general public. To the majority of that public the completion of the building marks the end of its interest.

If the architect is to have credit for the work that he does, and if failure to give him such credit is regarded as depriving him of a right, it does not seem that a better way could be devised for identifying him with his buildings than to place his name upon them not only in the form of signature after completion but also, what will serve an even greater good, at a time when the general public is most directly interested in the structure.

There is a very decided movement now to make the world safe for democracy, and if by this oft-repeated phrase it is meant the adoption of the wishes of the majority, then it would seem that this question of placing the name of the architect on the building during its construction might be referred to the entire profession and not left perhaps to the decision of a small committee of the Institute.



Criticism and Comment

Editors, THE AMERICAN ARCHITECT.

Sir: If your comment, "Architects as Slackers," were not in the editorial columns of the issue of Nov. 21, it would seem like the wail of a disappointed advertiser. I object to the statement that architects do not read. My experience tells me that architects are most omnivorous in their reading, most ready to take new ideas, most free from bondage of mere precedent, and as compared to lawyers and medical men, are most constantly seeking new paths. Architects may not say very much about their reading, but one very good evidence of the extent to which they read is the constantly growing quality of technical advertising which is offered to them, and if it did not receive some pretty serious consideration from the architects as a class, be sure the advertisers would stop it in short order. Give us what we want and there is no trouble about the reading, but what we do lack is real serious, intercommunicating criticism of each other's work—criticism, not merely from our own profession, but from the builders, the supply houses and the great outside public.

Yours very truly,

C. H. BLACKALL.

That architects do not read their journals with the same care as do men in other learned professions, receives confirmation in the above communication. The writer begs the question when he confines his argument to the single statement that architects read the advertising pages of their journals, unless he means to convey the impression that they do read carefully, even to the extent of the advertising pages. The editorial criticised by Mr. Blackall referred to the very apparent lack of information among architects as to the vital things discussed in the organizations in the profession and printed very fully in the various official journals. No reference was made to the advertising pages.

It is agreed that architects do read the advertising pages. The evidence is everywhere found in the increasingly wide use of materials and accessories that are freely advertised. It was urged and explicitly set forth that architects should more generally read the reports, discussions and similar features printed in the official journals of their societies with the same care that, as Mr. Blackall contends they do "the constantly growing excellent quality of technical advertising."

We are in accord with the statement that "what we lack is a real serious, intercommunicating criti-

cism of each other's work, criticism not merely from our own profession, but from the builders, the supply houses and the great public itself."

THE AMERICAN ARCHITECT offers its pages to the fullest extent for just such an expression of opinion either in approval or dissent by men in the comprehensive field outlined. A very valuable purpose would be served by a discussion of these questions.

—Editors, THE AMERICAN ARCHITECT.

Editors, THE AMERICAN ARCHITECT.

Apropos of the Lincoln statue, when Lincoln was president he had a beard. Why not give him one. Imagine Napoleon the First with a beard and imagine Napoleon the Third without one. Oh, you bloated millionaires, open up and do something for art and your country, and indirectly make your own names live forever. Offer a prize of \$100,000 for the best life-size model of a Lincoln or a Lincoln group, and do not specify anything else. Let the sculptors have some scope. Name nine judges and put the models on exhibition for a month before the award is made.

COMMON SENSE.

The above communication is received from a subscriber in Paris. While Lincoln was president he did not always wear a beard, so it does not infringe on the verities in Art to portray him without one. Some day it may be that a competition will be held in this country as unrestricted in its scope as our correspondent proposes. It is an opportunity every artist hopes for, but doubts its realization.

Editors, THE AMERICAN ARCHITECT.

A number of interesting communications from subscribers, expressing in very decided terms either assent or disagreement with the opinions set forth in the editorial, "Architects as Slackers," printed in our issue of November 21, have been received. They will be printed in a later issue.

The subject is one on which every member of the profession of architecture will have decided opinions. They are invited to express them to the fullest extent in these columns.



St. Gregory's Church, Brooklyn

(Continued from page 410)

allel walls, supported on columns, and roofed by apparent trusses which are in this case the structural supports—the side aisles formed by two more straight walls and a “lean-to” roof—the chapels and confessional spaces formed by rectangular recesses built out from the side walls—the sanctuary formed by a semi-circular wall supporting its own half-dome (the only non-rectangular form in the entire plan)—the sacristies formed by additional straight walls and “lean-to” roofs—all these, speaking structurally, give the maximum of available space and cube at the minimum of expense. Any

additional funds available may then be used for the purely decorative features, and that is where the money spent counts most effectively.

The spirit of absolute sincerity carried out in the structure of this building has been carried through the decorative scheme. No imitation material has been used, every bit of marble or mosaic is exactly what it appears to be, and even the mural decorations by Maximilian Friederang are rare examples (that is, rare for this country) of genuine frescos, carried out as nearly corresponding to the methods employed by the Italian artists of the Renaissance as years of study and analysis of those originals could determine.

Digest of Commercial and Financial News

Affecting the Practice of Architecture

THE possibility of an international financial system growing out of the various emergency measures taken by the allied governments in financing the war, which may survive the return of peace and become one of the permanent and highly important changes in world organization resulting from the present struggle, is discussed in the November issue of *The Americas*, the magazine of the National City Bank. It traces the beginnings of such an international credit system in the financial arrangements entered into by the United States and Great Britain and suggests a future arrangement which may become one of the cardinal points in a future "League of Peace."

"The United States and Great Britain," the writer begins, "are at this moment working together so closely in financing their buying and selling with the rest of the world that the two nations are becoming practically partners in world-wide business relationships. The co-operation in its present degree is developing a situation that will with hardly any doubt make it to the advantage, or the necessity, of the two nations to go still further in it, and if the war lasts for several years we may see a coalition of many more of the countries in every continent that have declared war against Germany, formed for the purpose of supporting economic activities necessary to defeat the Central Powers."

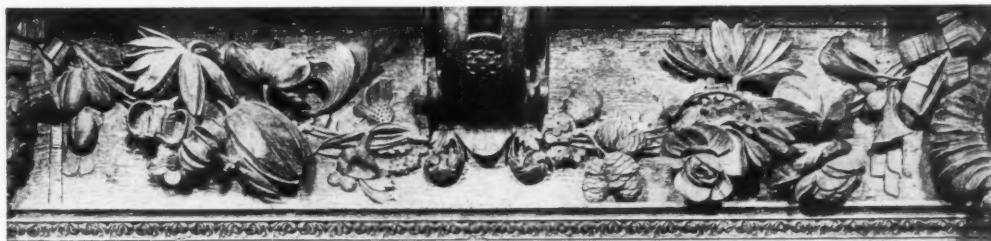
CHAIRMAN Lovell of the Priority Board and Garfield, the Fuel Administrator, have announced that they would endeavor to place every safeguard about industry if steps were found to be necessary to curtail shipments of coal to the producers of non-essentials and to restrict transportation facilities. While admitting that the situation demanded the greatest scrutiny and that the wartime

industries should have first consideration, statements have been issued by these officials with a view to eliminating any feeling of panic among those engaged in non-essential manufacturing. While no definite policy has been proclaimed, the Government desires it to be understood that it is prepared to work for an equitable readjustment of conditions to solve the problems faced.

The interesting statement has been made by the fuel administration that if coal is now consumed in the old "peace time" way, the supply will fall not less than 50,000,000 tons short of necessary requirements in spite of the largely increased production.

IN the absence of legislation authorizing the Government to lend money to local communities to increase housing facilities for the flow of war workers, the situation is being met by advancing money to holders of Government contracts, who will apply the sums to housing facilities for their employees. The advances are being made also in cases where lack of housing facilities would threaten delays to war contracts.

THE setting of additional prices for the regulation of iron and steel industries has been, states a special correspondent to the *New York Times*, shifted from the War Industries Board to the American Iron and Steel Institute. The War Board practically completed its work as to price setting when it announced its basis of prices on Nov. 5, arrangements having been made whereby the details would be left to the Institute as well as the setting of prices upon various commodities more or less directed to the basic materials upon which the War Board had recently agreed with the manufacturers.



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Rodin

AUGUSTE RODIN, sculptor, is dead. He died at his villa at Mendon on Nov. 18, after an illness of but a few days.

Battling at the start against the adversity of poverty, Rodin, through the sheer initiative of a wonderful personality, an unusual artistic force and determination only possible to men of the greatest genius, made his way to the highest pinnacle of the sculptor's art. Hostile criticism at all times pursued him, and even up to the time of his death there were many who refused to acknowledge the supremacy of his art. Posterity will cast the deciding vote, but all of those who either acclaimed him or refused acknowledgment of his greatness, will be in accord with the statement that he occupied a place in the field of plastic art that will not be soon as competently filled.

The Registration Law in New York State

The second annual report of the Board of Examiners on Registration of Architects of New York State has been issued. We learn that the total applications received during the two years since the law went into effect numbered 1991. Of these, 175 were withdrawn, 1367 were approved and 358 were disapproved with the recommendation that they be given no certificates without examination. The Board of Examiners states in this report that after two years' experience with the operation of the registration law, and after examining the work of hundreds of architects who are not a credit to their profession, it is confirmed in the belief that the most important function in the registration law is the tendency to raise the standard of educational and technical qualifications.

Architectural League of New York

The thirty-third annual exhibition of the Architectural League of New York will, following the custom of many previous years, be held in the building of the American Fine Arts Society, 215 West Fifty-seventh Street, New York. This exhibition will be open from Feb. 2 to Feb. 23 inclusive. A general admission fee of 25 cents will be charged, excepting Saturdays, when the exhibition will be free. Exhibits will be received on Jan. 16 and 17 from 9 a. m. to 5 p. m. The usual Medals of Honor in Painting, Sculpture and Architecture will be awarded, and the Henry O. Avery Prize, a special prize of \$300 for the best design submitted by an

architect, sculptor and mural painter in collaboration, will also be awarded.

Circulars of information as to the exhibition and competitions may be secured by addressing the Architectural League at the above address.

Trees in City Streets

Many residents in the larger and older cities on our Eastern seaboard will recall the time when city streets were bordered by well kept trees. A tree-lined street in those cities is now so rare as to excite comment.

Excavations for sewers and conduits and impervious pavements have all combined to so rob the soil of necessary moisture that trees cannot live and flourish.

An effort is being made by citizens in the Prospect Heights district of Brooklyn, New York, to find some plan whereby trees can be set in city streets and maintained in a healthy condition.

The Park Commissioner has suggested a plan and it is hoped that the necessary funds for an experiment can be secured.

Making Buildings Panic Proof

According to a recent decision by Supreme Court Justice Gavegan of New York, the State Industrial Commission has it in its power to direct that owners of buildings make them panic proof, even if previously fireproof.

The decision is quoted from in part as follows:

"The reasonableness of the commission's orders depends directly on the question, 'Is the building safe from the danger of panic?' Panic may result from causes not confined to a factory building itself nor affected by its fireproof character. It may be caused by smoke alone, or by fire in a building adjoining or in the immediate neighborhood, or by a conflagration, or by a hostile attack in time of war from land, sea or air, or by earthquake, or even by a false alarm."

Alfred J. Bloor

Alfred Janson Bloor, one of the founders of the Metropolitan Museum of Art of New York and an architect of distinction, died at Stonington, Conn., on Nov. 20, aged eighty-nine years. Mr. Bloor was a member of the Willard Architectural Commission in 1886 and of the one-time Royal Society of Portuguese Architects. He was an author of several works on the Civil War and had translated into English the masters of poetry of many languages.

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The Value of a New Building to a Bank

The following interesting summary of a report received from an anonymous correspondent provides architects with a good argument with which to approach a prospective client, not only as to the building of a bank, but also as to the commercial value of good architecture. The report is as follows:

The value of new banking quarters was recently made the object of a nation-wide investigation. A questionnaire, touching on the following points, was sent to a list of financial institutions which had of late either erected new structures or materially improved their old banking quarters:

1. What, if any, is the advertising value of a new building or improved quarters?
2. Other things being equal, do you believe that the bank with the new building is the one most favored by depositors?
3. Have deposits increased or decreased since the occupancy of the new quarters?
4. Would you attribute all or any part of this increase, if any, to the attraction of the new quarters?

With but little variation, and only slight reservation, or exception, all of the banks from which an answer was received replied in the affirmative to each of the questions.

One bank considers its building as its "best advertisement for many years to come" and says that its value in this respect "cannot be estimated in dollars."

An officer of another institution says: "The advertising value of a new building or improved quarters is, in my opinion, very high. People like beauty, and an imposing banking room appeals to most for the reason that a bank is supposed to represent the accumulated wealth of its community. Cheap equipment indicates a poor or cheap bank in the eyes of many."

Deposits, as a matter of cold figures, have in most cases shown positive and important increases, judging from the answers to question three. While a number of those questioned merely replied that deposits had increased, others gave actual figures.

Deposits of one bank, for example, increased from \$6,500,000 to \$9,500,000 since the erection of a half-million-dollar building. Another's deposits increased from \$6,000,000 to \$12,000,000. Still another reported an increase of \$1,500,000 and another an increase of 40 per cent.

It would be a fallacy to state that all of these increases were due to the new buildings. There were undoubtedly other factors, but all things being equal

the bank with attractive quarters and up-to-date modern equipment secures the most business.

The result of the investigation is fairly conclusive evidence that there is a real commercial value in properly housing a banking institution. Better facilities increase the loyalty of old customers and attract new accounts. They make for greater efficiency among employees and make pleasanter for customers their transactions with the bank. They increase public confidence in the soundness and strength of the institution. They make for increased profits, satisfied directors, well-pleased stockholders.

The obvious answer is: Build Now!

An Artistic Duty

A correspondent to a New York daily paper remarks, in the course of a communication on the present menace to Venice, that it must impress a foreigner in this country as remarkable that no artistic body in the United States has placed on record its whole-hearted contempt for the desecration of art that has thus far occurred or endeavored by protest to avert the danger that is further threatened.

Attention is directed by this correspondent to the fact that England and Ireland have made protest and have forwarded it to the German Government through a neutral intermediary.

Whether or not any protest on the part of our artistic societies would avail to halt the destruction is a mooted question, but it would serve to show that the representatives of art in this country are alive to their responsibilities.

Definition of a Factory

Justice Blackmar, sitting in the Appellate Division, Second Department, New York, in writing the opinion in the case of *People vs. Stevens Company, Inc.*, says in part:

"The meaning of the word 'factory,' as defined in Section 2 of the labor law, was considered in *Shannahan vs. Empire Engineering Corporation* (204 N. Y., 543), in which Judge Vann wrote as follows: 'A factory is a structure or plant where something is made or manufactured from raw or partly wrought materials into forms suitable for use. This is the primary definition which was extended by the statute so as to include any "mill, workshop, or other manufacturing or business establishments where one or more persons are employed at labor." The term "business establishment," as thus used, means one resembling a mill, workshop, or other manufacturing establishment. It is confined to things of the

same general character as those names. It does not mean all business establishments where one or more persons are employed at labor, but only those engaged to some extent at least in manufacturing of some kind.' "

Government Report on Housing Conditions

Speaking at the National Housing Conference, Mr. Liefur Magnusson, special agent of the Bureau of Labor at Washington, gave tentative conclusions as the result of an important Government investigation still in progress. For two years he has been investigating housing conditions for the Government, and his report at present covers the work of 700 employers in housing their employees. He stated that 213 firms provided housing facilities for 34% of 467,000 men. For five years sixty companies expended an amount equal to 20% of the total payroll in erecting houses for 42% of their employees. Below are fourteen results of company housing, given in his own words:

- Better class of workmen.
- Greater stability in supplying of labor.
- Reduction in number of "Floaters."
- Better living conditions.
- Greater loyalty from employees.
- More contented employees.
- More efficient employees.
- Better control of labor situation; that is, hiring and discharging with greater freedom.
- Attract married men.
- Greater regularity of employment.
- Better house for less money.
- Brings profit to company.
- Facilitates part time employment.
- Advertises company and keeps it favorably before the public.

Amendment to New York's Fire Retarding Rule

The following amendment to Rule 3 of the Rules for Fire Retarding Construction was adopted by the Board of Standards and Appeals of New York at its meeting last week:

Floor Covering. Any one of the following forms of construction shall be accepted as fire retarding for the covering of the upper sides of wood floor beams in joisted floor construction in non-fire-proof buildings used as garages, motor vehicle repair shops or oil selling stations:

(a) Seven-eighths inch wood underflooring pro-

tested with a membrane of two-ply waterproofing covered with not less than two and one-half inches of 1:2½:5 concrete or better, reinforced with not less than one-fourth of 1 per cent of steel mesh.

(b) Two and one-half inches of 1:2:4 concrete applied directly to the top of the joists, with or without temporary support, reinforced with not less than one-fourth of 1 per cent steel rods, mesh or steel lath, and having the tops of the joists coated with approved waterproof paint or protected by tar paper on the top and on the sides, for a distance of three inches from the top. The new rule becomes effective Nov. 28, 1917.

The rules for fire retarding construction were adopted by the Board of Standards and Appeals Aug. 30, 1917, and became effective Sept. 26, 1917.

Powdered Coal

Fuel scarcity, with freight congestion and the necessity for utilizing local supplies of low-grade coal which are available in many sections of the country, call attention to powdered coal as an excellent form in which to use lignites and low grades generally. According to data furnished by the research laboratory of the General Electric Company, coal can be pulverized more cheaply than it can be gasified. The first cost of a plant for drying and pulverizing is less than for a producer gas plant. When thoroughly mixed with a blast of air in correct proportions, powdered coal is practically a gaseous fuel, and has most of the advantages of gas or oil fuel under steam boilers. Utilization of our low-grade coal supplies as powdered fuel calls for development of better apparatus for burning it in small power plants.

The National Association of Corporation Schools

In the formation of the National Association of Corporation Schools an important principle, the specialized training of industrial workers, is involved. At the close of the war, such conditions will prevail that sharpened wits will be necessary, and brains will win.

A booklet published by this association sets forth the need at the present time for such an institution. The roll of membership contains the names of many of the more important commercial houses of this country, while the officers of this association are business men of prominence.

The aim of this institution is to increase business efficiency without clashing with existing agencies. It endeavors to co-operate with the public school,

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the part-time continuation school, industrial and evening schools. It would seem that such an institution deserves thorough support among those engaged in technical pursuits.

Reading, Pa., Society of Architects

Newly elected officers of the Reading Society of Architects are as follows: President, Charles H. Muhlenberg; Secretary and Treasurer, Harry Maurer. This energetic society is exerting a valuable influence in the promulgation of a proper civic spirit and the development of a high architectural standard. An opportunity is afforded to show how well directed effort on the part of local architectural societies will arouse a finer civic spirit and appreciation of the artistic growth of a community.

Art of Egypt

Art history, particularly in the branch of painting, says the Bulletin of the Metropolitan Museum of Art of New York, has undergone some radical revisions in the last quarter of a century, as a direct result of Egyptian archaeological research. Painting, as we know it to-day, is at least 3,000 years old—and we have found the originals to prove it. The site of ancient Thebes, now represented by the modern villages of Karnak and Luxor, has been one of the richest quarries worked by modern scholarly excavators of various nationalities. Ten years ago the New York Metropolitan Museum's expedition established at Thebes a special school or atelier for the purpose of copying and recording the brilliantly painted scenes and inscriptions uncovered in the royal tomb chapels of Egypt's rulers of more than thirty centuries ago.

Plans for Housing Federal Workers

Proper and adequate housing facilities for the officials and employees of the various government departments and establishments, both in government-owned and privately owned buildings in Washington, D. C., is engaging the attention of the members of the National Commission of Fine Arts. In that matter they are acting in an advisory capacity to the public buildings commission created by Congress last year, with a view ultimately to providing permanent, suitable government-owned quarters for all governmental activities in the city of Washington.

That commission is directed to investigate and

ascertain what public buildings are needed to provide adequate and suitable accommodations, with allowances for future expansion, for all of the offices, establishments and public services of the government in the District of Columbia, together with the probable location and cost of such buildings. The consideration of this important subject involved visits of inspection to various public buildings and reservations.

Portland, Ore., Has New Building Code

A feature of the building code recently enacted by the city of Portland, Ore., is the limitation to height of eight stories of all buildings, unless they are terraced back from the curb line above the eighth story level. The provisions permitting the use of wood are less exacting than in the previous code, and less heavy construction is also permissible in many instances.

Cost and Accounting

A question recently taken up and debated by the Michigan Society of Architects is a uniform cost and accounting system. Inquiries have been made to licensed architects throughout the State in order to learn the methods employed by various firms in estimating costs and the keeping of records.

Detroit to Consider Limitation of Building Heights

The Mayor's committee on building code for Detroit has issued a call to architects, builders and owners of city property to discuss what limitations, if any, are needed in the restriction of heights of buildings to be erected in the future. The tendency to plan abnormally high buildings in the commercial zone has shown that unless action is promptly taken there will occur serious errors that will adversely affect the city's growth. A very wise and praiseworthy sentiment prevails that the matter should receive prompt attention.

Personal

Curtis Oehme of Billings, Mont., has resigned his membership of the State Board of Architects Examiners. His successor has not yet been appointed.

Industrial Information

Wooden Floors

The Southern Pine Association, New Orleans, La., in a recently issued pamphlet, illustrates and describes a number of recent buildings in which there have been installed floors of Southern Yellow Pine. This pamphlet gives information as to the different characteristics of this floor, the best grades to select for specific uses and instructions as to laying and finishing, and also as to the proper care to insure the best surface. Other information concerning the uses of wood for flooring is also given.

A Book of Greenhouses

A series of interesting and very well prepared catalogs has been issued by the Lord & Burnham Co., Forty-second Street Building, New York, illustrating some greenhouses they have built. The principal pamphlet is one of unusual typographical excellence and as it contains a large number of important greenhouses together with their plans, it will afford architects an excellent opportunity to arrive at a decision with reference to this type of structure and guide them in their correspondence with the builders. The Lord & Burnham Co. have been long and successfully engaged in the erection of greenhouses and the pamphlets they issue indicate an experience in construction ranging from the simple greenhouse to the most elaborate of modern structures. These pamphlets will be sent to architects on request.

Maple Flooring

The October leaflet of the Maple Flooring Manufacturing Association, Stock Exchange Building, Chicago, Ill., illustrates a modern corncrib and granary with details of frame and floor plan. It also contains a large amount of valuable information as to the uses of maple and other material of importance in specifying wood.

Warm Air Generators

A pamphlet issued by the Kelsey Heating Co., whose main office and factory are at Syracuse, N. Y., illustrates the Kelsey Gravity System for medium sized buildings, and the Kelsey Mechanical

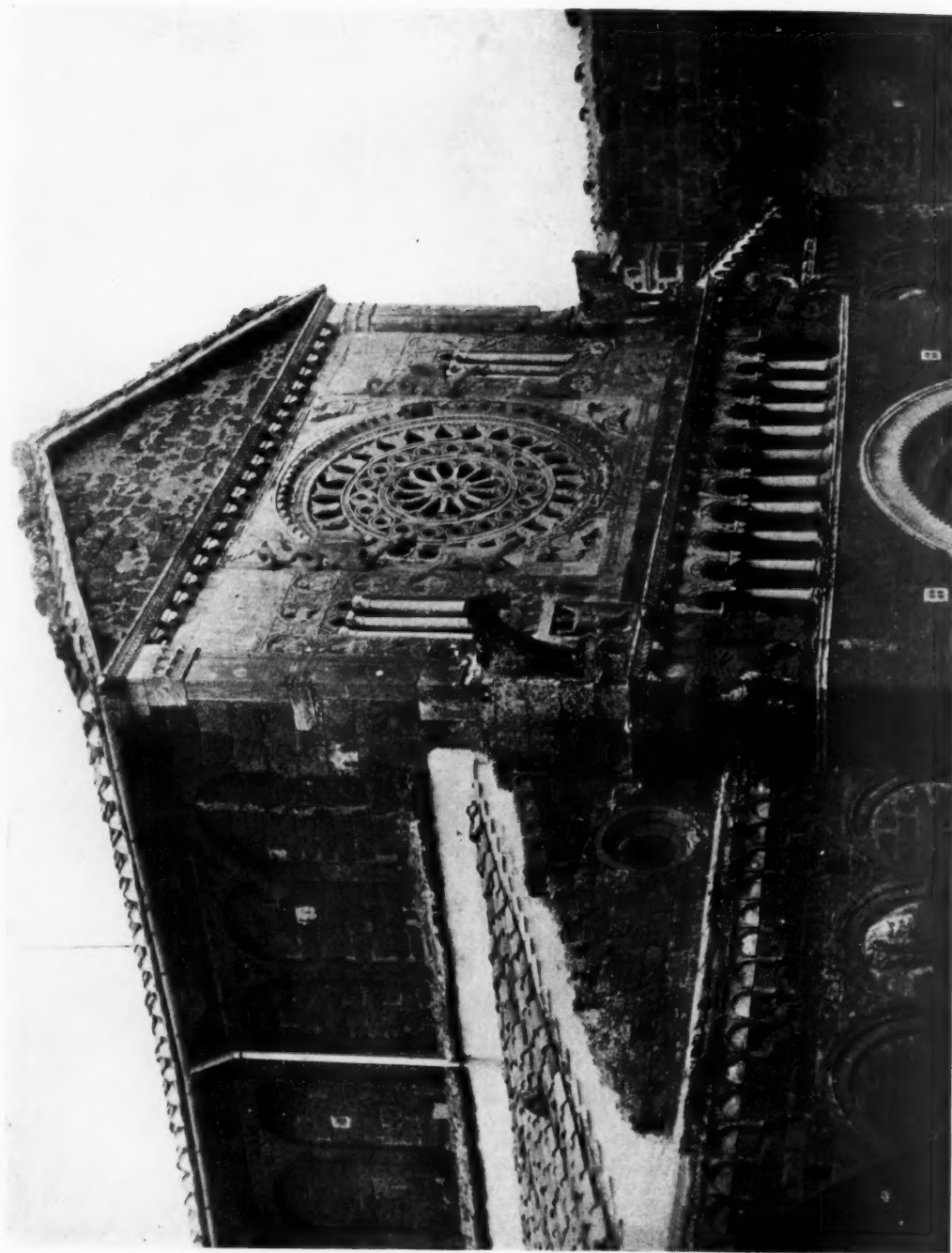
(Fan) System for larger structures. It is on the principle that air is warmed only on being brought in contact with a heated surface that the Kelsey generators are constructed. This object is accomplished by sending the air in separate channels through a battery of cast iron tubes which surround the fire. By dividing the air into as many currents as there are heating tubes, the makers claim it is more thoroughly heated than by merely passing a body of air over or next to a heated surface. It is also claimed that their adaptation of this principle is unique. They desire to be afforded an opportunity to bring its merits to the attention of architects. Booklet Number 5 will be sent on application.

Elevator Floor Stop and Locks

The perfection of various accessories that form parts of the modern elevator has in a large measure served to insure the safe operation of both passenger and freight elevators. Among the many devices that have been placed on the market for this purpose are the Angell Floor Stops and Locks manufactured by the Angell Elevator Lock Co., of Boston, Mass. A recent catalog, No. 22, not only illustrates the various forms of locks and stops made by this company, but it also presents a number of illustrations showing accidents that may occur through the failure to install well designed features of this kind. The Angell lock has been on the market for over twenty-five years. It is constructed throughout of malleable iron with the working parts case hardened and it is stated that they will wear from fifteen to twenty years without repair.

Enamel Paint

A series of leaflets issued monthly by J. A. & W. Bird & Co., 88 Pearl Street, Boston, Mass., distributors of Ripolin Enamel Paint, have served to present to architects an interesting lot of illustrations of early Colonial Work. The October leaflet shows a picture of a doorway in the Octagon at Washington, and is accompanied by scale drawing and details. In addition to a record of interesting architectural details these leaflets acquaint the architect with the merits claimed for Ripolin and its various uses as an enamel paint.



DETAIL, CHURCH OF S. PIETRO IN TOSCANELLA, ROME

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