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CHAPEL IN THE WOODS

THREE CHURCHES

A REREDOS AND RIDDLELS

ARCHITECT TRAINING AT SYRACUSE

PLATES

COCATHEDRAL OF CHRIST THE KING

THIRD UNITARIAN CHURCH OF CHICAGO

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THE MONOGRAPH SERIES

VOLUME XXVI, NUMBER 1

THE INTERIOR DETAILS AND FURNISHINGS OF THE SARAH ORNE JEWETT DWELLING, BY FRANK CHOUTEAU BROWN, WITH RESEARCH AND MEASURED DRAWINGS BY THE AUTHOR, AND PHOTOGRAPHS BY ARTHUR C. HASKELL.

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TYPES OF FLAT SLAB REINFORCING; ILLUMINATED STORE FRONT; FLOODLIGHTING OF BUILDINGS; WOOD STAIR CONSTRUCTION

HERE, THERE, THIS, AND THAT

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RUSSELL F. WHITEHEAD, EDITOR

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FULMINATIONS AS WELL AS RUMINATIONS

ARCHITECTURE SANS CREDIT

The recently published book, "Public Buildings," joint product of the Federal Works Agency and the Government Printing Office, is probably the biggest two-dollar-and-a-half's worth that you could find in a day's journey through the national book market. It purports to be "a comprehensive survey [sic] and reference of representative architecture and design of public works constructed during those six years" (1933-1939). It contains an unbelievable number of pages (upwards of 650) of illustrations—photographs and plans—of schools, jails, sewage disposal plants, courthouses, hospitals, post offices, libraries, museums, armories, and many other types that were built with PWA backing. But—and here's a very strange thing—not one of the architects, engineers, or designers of these buildings is mentioned by name.

Believing that there was some mistake, we wrote to John M. Carmody, Administrator of the Agency, pointing out the serious omission and suggesting that something could be done, even at this late date, to give proper credit—perhaps a supplementary pamphlet listing the names of the architects with their respective projects. Mr. Carmody, who is of course not personally responsible for the omission, wrote us suggesting that "although architects draw the designs, building contractors and manufacturers and vendors of a wide variety of materials might like to have their identity shown too." He then passed our letter to the "Committee on Architectural Surveys" of his Agency, in charge of the book.

Its Chairman, C. W. Short, wrote us in explanation, stating that the names were omitted after "full consideration" and "for many reasons," some of which he enumerated. Briefly, they are as follows: (1) Only selected examples were shown and the names of their designers were omitted out of consideration for the feelings of those architects whose projects were left out. (2) If the names of the architects and engineers were shown, the construction contractors would probably object to the omission of their names. (3) It was not feasible for the PWA to determine which architects and engineers deserved credit. Sometimes one architect had made the preliminary sketches and another the working drawings. (4) Government publications should avoid any form of advertising of individuals or firms in private business. (5) It would not be practical or advisable to issue any form of addenda listing the names of the architects or engineers, because "we could not undertake to list the similar names for the 26,000 other projects constructed before January, 1939." The italics are all ours.

We wrote again to Mr. Carmody, explaining the distinction between the position of the architect as creator of a design and that of the contractor who simply carries out his instructions. We questioned the existence of any other book published by Government or privately and dealing with architecture, which this one certainly does, in which the names of the architects do not appear. We pointed out that the inclusion of the names is not desired for the sake of the advertising value but rather for the interest and utility of the book to its readers. There the matter rests, unless enough architects make a stir about it. Do you think it's important enough?

WEIGHTY MASTERS

A news release sent out in mid-January and printed in newspapers all over the country as advance publicity for the current show of paintings and sculptures by Italian Masters, bore the startling headline, "Ten Tons of Art Arrive at Museum of Modern Art." Elaborating this significant thought, the first paragraph of the release began, "Ten tons was the combined weight of the great Italian paintings and sculptures, plus packing materials and crating, which arrived Tuesday, January 16, in New York City. These magnificent works compose the Exhibition of Italian Masters to be shown at the Museum of Modern Art, from January 26 to March 24."

This emphasis on weight is alarming, suggesting as it does that the Museum authorities attach some special value to sheer bulk. Can it really be necessary for the cultivation of public interest in works of art to emphasize the gravitational pull upon them? Will we hereafter be asked to measure the worth of a painting in terms of avoirdupois? Will a set of scales become standard equipment for every art critic? If so, the sculptors will have all the better of it.

These questions, of course, are silly, but somewhere in the matter lurks a commentary on the oft-observed American tendency to worship mere size. We hope, fortuitously, that the Museum will make no further obeisance to this tendency. Incidentally, we visited the show and were entranced by qualities in the exhibits that could not be discovered by any hefting device, however sensitive.

ON THE CALENDAR

Next month we are featuring a house—a most unusual house in which is incorporated an especially interesting private print museum. It was designed by Ernest A. Grunsfeld, Jr., and Wallace F. Yerkes of Chicago for Mr. Lessing J. Rosenwald of Philadelphia. We say "designed" advisedly for we have not seen any building of recent vintage in which such care was exercised throughout in detailing from the point of view of articulation of materials as well as from that of appearance. It does not belong to any style or period, traditional or modern, yet it has distinctive Style of its own. We are devoting a good deal of space to it for it seems to us to be of exceptional interest to the architect interested in a thorough job. It will be shown rather completely, with a number of detail drawings as well as about 50 photographs by F. S. Lincoln. Though its subject is a large and important residence, the presentation will contain much meat for the designer of smaller houses and other types of buildings. Also in the March issue will be the results of the Burlingame, California, Post Office Competition.

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THE NEW BUILDING OF THE CHURCH OF THE EPIPHANY, AT YORK AVENUE AND EAST SEVENTY-FOURTH STREET, WAS DESIGNED FOR ONE OF THE OLDEST PROTESTANT EPISCOPAL PARISHES OF NEW YORK BY WYETH & KING - EUGENE W. MASON, ASSOCIATED ARCHITECTS. THE INTERIOR VIEW ABOVE, AND OTHER PHOTOS BY SAMUEL GOTTSCHO PRESENTED ON FOLLOWING PAGES WITH DRAWINGS BY THE ARCHITECTS, SHOW THE SIMPLICITY OF THIS NORMAN GOTHIC CHURCH
Noteworthy as a recent addition to New York’s points of architectural interest is the Church of the Epiphany, at York Avenue and East Seventy-fourth Street, designed in the Norman Gothic tradition by Wyeth & King — Eugene W. Mason, Associated Architects, of New York.

The massive square tower at the corner dominates the exterior of the church, as the photograph across-page shows, and is the most striking feature of the design. In plan (see the architect’s drawing below) it forms the Chancel of the church. Thus the High Altar, which is placed against the east wall of the tower, is enhanced in dignity by the lofty vault directly under the steep-pitched tower roof, and is effectively lighted by the high narrow windows on the four sides of the structure. As the church is entered from one side, at the back of the Nave, where the lighting is more subdued, the Chancel at once is recognized as the center of interest. This forthright device of the designer seems to strike the keynote of freedom in treatment, and extreme simplicity of detail, which distinguish the building.

For access to the church offices, and to the robing rooms and Sacristy, a separate entrance has been provided on the York Avenue side of the building. It should be noted that the plan and the perspective and elevations on the next page show a Chapel, which is to be constructed at the right of the Chancel when additional funds are available, and also a vestibule opening into the third bay of the Nave at the back of the church. Economy demanded that the tower niche on the perspective be omitted, and the highly ornamental wrought-iron finial crowning the tower has been modified from the original design.

The exterior walls of the church are of red brick, with limestone trim, and the roof is of red tile. Limestone trim also was used for the interior, which is stuccoed, and the exposed timber roof over the Nave is stained a dark walnut color. The floor is of terrazzo, toned to harmonize with the limestone steps leading up to the High Altar.

The architects have here produced a building of distinction, with accommodation for a congregation of 275 persons, at a total cost of $174,318.98 for the church as it stands. A tribute to their success in design was the recent award by the First Avenue Association of its Certificate of Merit, citing the “high quality and excellent design.”
VIEW FROM THE NAVE TOWARD THE CHANCEL OF THE CHURCH OF THE EPIPHANY, WYETH & KING — EUGENE W. MASON, ASSOCIATED ARCHITECTS. PEWS ARE FROM THE FORMER CHURCH

FEBRUARY 1940
LOOKING UP FROM THE HIGH ALTAR, AT TOP, THE VAULT IN THE TOWER IS SEEN. VIEW ACROSS THE NAVE SHOWS THE SIMPLICITY OF THE CHURCH
This view toward the back of the nave of the Church of the Epiphany, by Wyeth & King—Eugene W. Mason, Associated Architects, shows the choir in the foreground.

February 1940
CHAPEL ON A COLLEGE CAMPUS, BY O'NEIL FORD — A. B. SWANK
On a wooded hilltop of the campus of the Texas State College for Women, a chapel of native field stone and brick known as the "Little Chapel in the Woods" has been constructed in the last year as a haven for prayer, meditation, and religious services of small groups. The architect was O'Neil Ford, of the Dallas firm of O'Neil Ford & A. B. Swank, and the chapel was built and furnished as a project of the National Youth Administration.

Consonant with the modest requirements of the non-sectarian building, the local materials, and the limitations of the young workmen, is Ford's free and simple design pictured across-page and on the following pages. Even the lighting fixtures, the stained glass windows, furnishings, and decorations of the chapel were included in the NYA project, and executed by student craftsmen. The building is of interest, therefore, as a setting for original handcraft, as well as an exceptionally direct solution of the problems presented by a small place of worship. The chapel cost $28,000. It is 90 feet long and 42 feet wide and seats about 170 persons when used for vespers or group worship, but is not intended for formal church services at any time.

From the time construction of the chapel was started, it has attracted unusual attention. Students of the college had long anticipated the erection of a building for informal worship and when it was begun as a NYA project, which permitted many of the students to contribute their own work on the chapel and its furnishings and decoration, interest was heightened. Progress photographs, of which several are shown on pages 70 and 71, indicate the simplicity of the building methods and the frankness of the architect's design. NYA officials have pointed out that the project also served to train youths in masonry construction, and that the high quality of their work recommended many for private jobs.

Working six to twelve hours a day, the student craftsmen assigned to design and make the stained glass windows and metal fixtures and furnishings of the chapel also succeeded in producing results which have won the admiration of those visiting the chapel. Under the supervision of Miss Dorothy A. LaSelle, of the Art Department of the Texas State College for Women, students competed in the design of ornamentation for the ceiling beams, exterior cornices, vestibule floor of Texas stone, and wall patterns. Others of the more than 500 undergraduates who participated in this phase of the project designed the woodwork enriching the lectern, pulpit, and pew ends, and the metal trim of the chapel door.

The brass spheres, saw-pierced and riveted, which are the nave lights were made under the direction of Miss Sammy Tate, an art student of the college. She also directed the execution of metal candlesticks and a cross for the altar. Miss Beatrice Paschall, a graduate student, supervised the design and execution of the stained glass windows, which show Woman Ministering to Human Needs. Texas wild flowers furnished the inspiration for the window over the entrance.
CHAPEL IN THE WOODS
CONSTRUCTED BY THE NATIONAL YOUTH ADMINISTRATION IN COOPERATION WITH THE TEXAS STATE COLLEGE FOR WOMEN
BENTON, TEXAS
G. NEIL FORD - A. B. SWANK ARCHITECTS

PENCIL POINTS
NATIVE STONE WAS USED FOR THIS LITTLE CHAPEL AT THE TEXAS STATE COLLEGE FOR WOMEN. LOCATED ON A WOODED HILLTOP, IT IS FOR PRAYER AND MEDITATION, RATHER THAN FOR ANY FORMAL SERVICE OR FOR RITUAL.
THE METHOD OF CONSTRUCTION OF THE BRICK VAULTS OF THE CHAPEL IN THE WOODS, AT THE TEXAS STATE COLLEGE FOR WOMEN, IS REVEALED BY THESE PHOTOGRAPHS FROM NYA FILES. ARCHITECTS WERE O'NEIL FORD AND A. B. SWANK, OF DALLAS.
BRICK GRILLES ADD TO THE INTEREST OF THE CHAPEL ENTRANCE SHOWN, ABOVE, DURING CONSTRUCTION AND, AT RIGHT, AS COMPLETED. THE PORCH OPENS ON A VESTIBULE, OF WHICH THE WALLS ARE DECORATED WITH MOSAICS AND THE FLOOR MADE OF TEXAS STONE OF VARIOUS COLORS. PHOTOS FURNISHED BY THE NYA
As one runs through the history of architecture, one cannot fail to be struck by the extraordinary importance which religious buildings have always enjoyed in the development of the building art. Again and again the greatest architectural work of any culture has been the buildings it constructed to enshrine its gods. In the design of these, architects have always had opportunities denied to many of their co-workers in other fields. Religion has been, as it were, the final flower of an age, and on religious buildings have been lavished enormous efforts, enormous expenditures, as though nothing were too good for them. The challenge of this magnificent opportunity has frequently resulted in the development of great architects: men who have designed masterpieces. One has but to think of the Parthenon, the great ruins of Karnak, the amazing structures of India, the broad serenity of Chinese temples—not to speak of all the superb creations of Christian architecture through Early Christian, Byzantine, Romanesque, Gothic, and Renaissance times—to realize this.

Even today the problem of church design is one unusually free. The basic requirements are simple. The desire to create a fitting monument is usually present; and frequently there is, if not the great prodigality of past times, at least a fairly adequate appropriation. Is it wrong, then, since the opportunities are so great, to demand an equal performance on the part of the architects? Should we not apply to religious buildings of today a standard of criticism more stringent than that we apply to other buildings, just as the religious bodies who build them claim a greater superiority, a more controlling influence, over secular life?

This problem, stated in these words, is not without relevance to the whole question of church building today. Frankly, taking it as a whole, and judged by any such criteria as these, the greater part of it must fail signally. The most imaginative creation on the part of our architects seems in general today to be called forth by other problems than those of the religious building. Housing and factories, office buildings and public works—these seem today to be taking the most expressive, the most significant, and the most creative forms. By contrast, church design is sterile. In searching for the reasons for this disturbing fact, one is forced back behind the architects to the clients for whom they work; one is forced back to an analysis of the whole problem of religion in the world today.

Manifestly this is not a question for debate in an architectural periodical. But the problem must be stated, because over and over again, in the actual design of religious buildings, it is the fixed ideas of committees, ministers, or priests which control. When the artistic failure of this control and the sterility of its results are pointed out, the universal excuse is made that there wasn't money enough, that the modern world does not give with sufficient generosity to enable the production of good buildings; as though any question of mere dollars and cents could be the deciding element between the good
and the bad. What it does mean is that, almost universally, building committees and religious authorities attempt to produce buildings of a lavishness and size out of all proportion to their pocketbooks. Between these two millstones of the client's desire and the client's appropriation, the design almost always sinks to untold depths of banality in aping things which are costly by imitations which are cheap; and it is this imitativeness, this search for a pseudo-grandeur, which has all too frequently viti­lated American church design.

If, then, there is a dilemma which results in the imitation of the more costly by the cheap, there is an equally disturbing dilemma which results from the client's attitude towards style. Here once more it is difficult to discuss religious buildings without recourse to theology. The whole tradition of almost all religious cults, being based on events or triumphs in the past, not only has led to an admiration of the buildings of past ages as the only fit patterns for religious uses, but also has built up even in the lay people themselves an extraordinarily strong association between religious purposes and certain shapes. If these shapes, the past styles of these buildings, are no longer the natural expression of our building ways or even of our common human feelings, they are still revered as somehow symbolic of all the great voices of the past which have made modern religions what they are.

So here again one is brought inevitably up against questions which, if not theological, are at least matters of religious policy. What should be the purpose of a religious building today? What aim should it have? How should it affect the people who use it? These are essential questions which must be answered before any reasonable design can be made, and these are questions to which the greater number of religious bodies in America today give evasive answers or none at all.

Of course the economic problem is important, as it is in any building, but it is one which has been most satisfactorily solved in those very eras of the Middle Ages to which so many churches turn back for inspiration in building matters. The Gothic architect somehow always cut his suit to fit his cloth: when he had ample funds and plenty of time he produced an Amiens or a Lincoln, but where money was limited the answers he made were quite different. Characteristic is the old brick church built at Hattula, in Finland, in the Thirteenth Century, the charm and effectiveness of which could be matched in many small communities throughout Europe.

Just what are the distinguishing features of this Hattula church? In the first place, absolute unostentatious sincerity—it was not trying to be a cathedral; second, a rigid elimination of all carved ornament, and a dependence for effect on the pleasantness of the brick and stone of which it was built; third, the slight variations and ornamentations produced by changes in the brick work, like the cross and the arched panels in the front gable; and, last, that innate sense of proportion which seems such a general factor in medieval building. If the church is pleasant, inviting, "homely" outside, its interior is even more beautiful, with its perfectly simple pointed arches, its groined vaults, its plain square piers, and the naive surface decoration with which the vault has been painted. Here there is no trace of a search for effect beyond that achieved by the simplest processes of medieval building carried out in the cheapest possible way, and then decorated slowly over successive generations by reverent people who loved their church. A touch of Renaissance richness in the pulpit gives a needed accent; and the way the Renaissance forms fit so directly and with such beauty into their simple surroundings shows that the people of the Renaissance, loving their church, could think of no better way of expressing this devotion than by adding to it the best that their country and their generation could produce. Here is a church to put to shame all of those who claim the failure of their buildings is due to limited cost! Much of its beauty comes from the fact that it cost little, and that, costing little, its designers and builders were forced back to the deeper questions of simple form. Is there
The Old Brick Catholic Church at Hat-tula was built in the thirteenth century and has passed safely through many periods of disturbance without essential damage. Its location a short distance from Helsinki exposes it to present risk but it is to be hoped that it will not fall a victim to air bombing. Its merit lies in its simple unpretentiousness and it gives proof that architectural quality resides in proportions and materials and honesty to purpose rather than in expensive elaboration. Across page are the sixteenth century pulpit and the churchyard entrance.
perhaps a lesson for the Twentieth Century in such works as this?
The style problem is today an especially difficult one. There is something extraordinarily persistent in the Gothic idea; again and again the average clergyman or building committee will demand a Gothic church. Yet conditions and building ways have changed so radically since the 15th Century that any attempt to copy archeological forms seems bound only for the disaster of bad imitation on the one hand, or the banality of mere copybook architecture on the other. Henry Dagit & Sons' Co-Cathedral of Christ the King, in Atlanta, is a promising attempt to cope with this problem. The carving has been reduced to a minimum, and the chief dependence has been on the actual structural forms. The chancel is a simple continuation of the nave, climaxed by a rich baldachino for the altar, with its sculptured altar-piece above. As is the common American custom, the side aisles have been reduced to mere passages. The most interesting innovation is the fact that the side aisles have been made as high as the nave, so that an agreeable sense of airy space has resulted, each side-aisle bay being roofed with a simple pointed vault running crosswise. The whole, built in a pleasant variegated masonry, has a marked quality of distinction. One feels in this nave the aim to bring the congregation together as one unit in relation to the climax, the altar. Excellent, too, is the simple marble block that serves as an altar. All of this is straightforward building, well proportioned, its style connotations limited to the use of the pointed arch and the cross-ribs in the vault.
Yet the old dilemma which faces any modern designer in his attempt to adopt and to modify earlier historical forms will not down; and in the enclosing frame of the altar-piece itself, impressive as its simple height is, there seems to be something somehow at odds with the quiet serenity of the interior form, and still a little foreign to the stylized sculpture of the altar-piece. By contrast, one thinks of the absolutely simple, wooden, polychromed, temporary baldachino now set in the nave of the Cathedral
PAUL SCHWEIKHER DESIGNED THE LOVELY LITTLE THIRD UNITARIAN CHURCH SHOWN HERE AND OPPOSITE AND ALSO ON PAGE 89 of St. John the Divine, in New York, where style has been forgotten and the very limitations of cost imposed by the fact of its temporary nature have forced its designer to forms daringly simple and effective in their scale, as in their polychromy.

Something of the same difficulties inherent in this conflict between the established forms of the past style and the necessities of modern construction, limited by modern means, can be seen in the exterior of the Church of Christ the King. Here the front, with its plate tracery under a great enclosing arch, and its two side pinnacles with their crocketed spires, is a modification of a well-known type of modern American Gothic front, developed first, I believe, in the works of Cram, Goodhue & Ferguson some thirty years ago. When one turns the corner to the flank, the difference in expression is surprising; for here, although there is perhaps a certain awkwardness in the handling of the two lancets and the rose above them, there is nevertheless a straightforward expression of the open and rather modern feeling of the interior. The two parts seem less closely related. Nevertheless, this building is such an advance over the average modern “Gothic” church, and so largely distinguished by simple sincerity in its interior, that it is a worthy example of the more traditional type of church building.

The Church of the Epiphany, in New York, by Wyeth & King and Eugene W. Mason, is also Gothic in its original inspiration; yet it has progressed one step more towards the era of today in its creative approach to the problems of modern design. The great difficulty of an urban church is the problem of scale—how to create a building which shall hold its own against the confusion of surrounding structures. Some kind of tower is traditionally part of a church; but even high towers are dwarfed by modern structures. Mere verticality, save on a gargantuan scale, is not enough. Faced with this question, the architects have made a most daring choice; they have made the chancel of the church the tower, and have carried the chancel vault up high above the nave, lighting the space by tall windows in the upper part. These windows have their sills sufficiently above the ground so that they dazzle no one in the nave; yet their ample daylighting creates in the chancel itself a brilliance which forms a natural climax, emotionally powerful, and the very fact that the ceiling above is invisible from most seats of the nave adds even more to the sense of mystery thus created. Certain of the German architects had used this idea of a chancel higher than the nave in those brilliant experiments in church building which were so common in Germany up to a few years ago. But in the German examples this kind of composition had always
been combined with forms of a definitely radical nature. Here, I believe, for the first time at least in America, the same means of giving emotional power has been used with forms of the simplest type, largely traditional in their origin.

In the Epiphany Church the architectural elements throughout are treated with disarming simplicity—the way the round columns splay out to take the simple pointed arches is excellent; the simplicity of the open-timber ceiling could not be improved; even the perfectly plain cylindrical lighting fixtures are unusually harmonious with the whole. It seems, therefore, a little of a shock to discover a round window, subdivided by tracery of a rather awkward type. To me at least, this seems to take away from the beautiful dignity of the whole,

SCHWEIKHER HAS PRODUCED ECCLESIASTICAL FEELING HERE WITHOUT USING HISTORIC DETAIL. HEDRICH-BLESSING PHOTOS

both outside and in. In its use of materials, in the beauty of its simple red walls, in the restrained use of stone around the windows, in the relation of the great square mass of the chancel tower to the pyramidal spire above, and in the bold, almost crude detailing of the metal epi at the top, there is a brand-new note in American city church design. This church begins to have a forceful expression not only of the church idea as a whole, but also of something quite at home in the Twentieth Century and in New York. The scale of its masses is sufficiently large so that it need fear no competition in buildings alongside, and it has been cleverly planned
LAIE TEMPLE, HAWAII, A MORMON CHURCH
BY POPE AND BURTON, ARCHITECTS, AND
SHOWN ABOVE, WAS DONE NEARLY TWENTY
YEARS AGO. BELOW IS BRYAN WARD CHURCH,
SALT LAKE CITY, BY EDWARD O. ANDERSON

so that the tower will always stand isolated. It is planned eventually to build a chapel out from the south side of the chancel to form a free and interesting balance with the low office wing to the north. The original sketch showed a long niche running up the center of the tower front; the present building is without it, and its omission seems a gain, for there is a quality in the unbroken sheets of well-built wall, so pleasantly proportioned and so obviously there for a purpose, which would only be compromised by ornament of any kind. In this building there is a message, it seems to me, from an organization which, although based on the traditions of the past, is trying to make itself a definite and vivid part of the present and of the future.

The matter of tradition in church design is something both more fundamental and yet more subtle than any mere matter of “Gothic,” or “Romanesque,” or “Byzantine,” or any style elements at all. Paul Schweikher’s beautiful Unitarian church near Chicago, shown at the Architectural League last year, was obviously within the church tradition, and still one could not put any name to its style. And what is true of that is true quite as much of the remarkable Chapel in the Woods at Denton, Texas, built by the National Youth Administration in cooperation with the Texas College for Women, and designed by O’Neil Ford, of Ford and Swank. Here the problem was one not only of an extremely limited budget, but of designing a structure which could be largely erected by unskilled NYA labor. Fortunately there was a beautiful local stone available, which split easily into horizontal sheets and slabs. By limiting the church building to a simple exterior wall, and then dividing it into bays by transverse parabolic arches of brick, magnificent effect was produced with a minimum of cost. Like all real architects, the designer here has been as creative structurally as he has aesthetically. The parabolic arches which crown the nave are only two rowlocks thick. By all the empirical rules-of-thumb that control arch design, they ought not to stand up, any more than Wright’s mushroom columns for the
Johnson Wax Company at Racine should stand; yet the choice to make them only two rowlocks thick enabled the use of the lightest possible scaffolding and centering, and the forms of the arches themselves guaranteed their strength and solidity.

All the details of the building have been conceived with a similar imagination—the lighting fixtures with their rich intersecting patterns of dark lines, the altar with its three square panels of convex strips, and the beautiful simple porch of stone and brick. Noteworthy, too, is the way the arch lines show on the outside in the frankly projecting buttresses that carry down the feeling of the curve. Here, then, is a chapel which is entirely of our own time, owing its beauty, almost as the Finnish church did, to the limitations imposed upon its designers—limitations of size, and of cost, and of structure. In it there is that perfect expression which comes from the absolute uniting of structural with architectural form—that unity which is the essence of all architectural sincerity. And surely, if sincerity is a virtue in building design of any kind, it would seem to be even more necessary in the designing of buildings for religion; for if the buildings in which religion expresses itself are tricky, imitative, attempting to create an impression of size or richness which is not there—if, in a word, they are only paste jewels—need we wonder that people remain cold to them, or even come seriously to question the ideals that lay behind their construction?

There are other structures, for religious bodies carrying perhaps less of a burden of past tradition, which suffer less from the hampering sentimentalities of forms from by-gone days. In such buildings, above all, one should expect to find qualities of today. The church of the Latter Day Saints—the Mormons—forms such a body. The first "modern" building I ever saw was a Mormon temple on Oahu Island, near Honolulu, built nearly twenty years ago—the Laie Temple, designed by Pope and Burton. Today its square and blocky forms, its tall windows, its geometrical masses, and its
sculptured frieze all appear perhaps commonplace enough. But the very fact that it was produced so long ago, when such buildings were not frequent, is eloquent evidence of the desire of the Salt Lake authorities to make their buildings up-to-date. There is now under construction in Honolulu another temple—or rather a tabernacle (I am not adept enough to know exactly where one begins and the other ends)—from the designs of Harold Burton, of Los Angeles. It seems to me a particularly interesting experiment in the free creation of vertical and horizontal rhythms, more obviously and recognizably within the church tradition than the Laie Temple; more frank and, in the best sense of the word, contemporary as well. Its wide, open plan, its gardened courts, and its low classroom contrast most attractively with the high narrow openings of its porch. Another characteristic work of the same organization is a group in Bryan Ward at Salt Lake City, by Edward O. Anderson. All of the schemes call for a recreation hall, classrooms, and a chapel, and this complexity of plan seems to make for interesting grouping and creative treatments.

There are thus, all through the religious building world, forces at work which frankly accept the modern day and the modern life; which try to build in accordance with it, realizing that only by becoming part of it can they bring to it the inspiration which it needs. Along this line the future of all religious architecture must lie, if religious building is to continue as a creative force among us. Sincerity above all—the little church to be little, the inexpensive church to be inexpensive, frankly and simply creating of its very limitations opportunities for new kinds of creative beauty. People will not indefinitely stay fooled; for the moment they may be moved by plaster carving and wire-lath-and-plaster vaults. They may be affected for a little while by superficial stage scenery; but eventually, if it is not somehow part and parcel of their own life, and yet nobler because more frank, more truthful, it will only bore and stupefy, like a pretentious and over-long sermon full of false eloquence.

* * *

Certain facts about the Marine Casino in San Francisco which were diligently sought during preparation of my recent discussion of the architecture of the West and Southwest have now been supplied—since publication of unintentional misstatements in the December issue. Our readers will please take note that this building was not entirely the work of the WPA, as William Mooser, Architect, of San Francisco, designed the building; also that the incised sculpture ornamenting the entrance is by Sargent Johnson, not by Porter Sargent.

ONE OF THE NEW MORMON CHURCH DESIGNS BY CANNON AND MULLEN OF SALT LAKE CITY IS THE BOUNTIFUL WARD CHAPEL OF THAT CITY, SHOWN HERE IN PERSPECTIVE FORM
CO-CATHEDRAL IN ATLANTA, DESIGNED BY HENRY D. DAGIT & SONS

FEBRUARY 1940
DISTINGUISHED FOR ITS SIMPLICITY AND CONTEMPORARY CHARACTER, YET RETAINING THOSE FEATURES OF THE TRADITIONAL GOTHIC MOST OFTEN DEMANDED BY A RITUALISTIC CHURCH, IS THE CO-CATHEDRAL OF CHRIST THE KING, IN ATLANTA, GEORGIA. THE ARCHITECTS WERE HENRY D. DAGIT & SONS, OF PHILADELPHIA, A FIRM WHICH HAS SPECIALIZED IN CHURCH AND INSTITUTIONAL WORK MORE THAN FIFTY YEARS

THE LIGHTING OF THE CO-CATHEDRAL IS OF PARTICULAR INTEREST, AS NO FIXTURES APPEAR IN THE NAVE. THIS DETAIL SHEET WAS FURNISHED BY THE OFFICE OF THE ARCHITECTS
GOLD MOSAICS MAKE A RICH BACKGROUND FOR THE ALTAR SCULPTURES OF WHITE MARBLE, BY ANGELO LUALDI, OF FLORENCE, ITALY. THE ARCHITECTS DESIGNED OTHER INTERIOR ORNAMENTATION, SUCH AS THE YELLOW SIENNA MARBLE COMMUNION RAILING, SEEN AT LEFT, WITH SYMBOLIC RONDELLES, AND GATES OF BRASS AND MONEL METAL, SEE PAGE 84. WALLS AND PULPIT, ACROSS-PAGE, ARE OF INDIANA LIMESTONE. THE VAULTING IS GUASTAVINO AND THE FLOORS ARE TERRAZZO THROUGHOUT. THE FIGURE OF CHRIST THE KING OVER THE ENTRANCE, SEE PAGE 83, WAS MODELLED BY JOSEPH C. FLERI, OF NEW YORK. METALWORK WAS EXECUTED BY IRON CRAFTSMEN, AND THE STAINED-GLASS BY HENRY LEE WILLET, OF PHILADELPHIA.

THE SIDE ALTARS OF THE CO-CATHEDRAL ARE OF MATERIALS SIMILAR TO THOSE USED FOR THE HIGH ALTAR. ALTAR FITMENTS WERE DESIGNED BY THE ARCHITECTS FOR THIS CHURCH
THE HIGH ALTAR IS A SOLID BLOCK OF YELLOW SIENNA MARBLE AND THE REREDOS IS OF INDIANA LIMESTONE, WITH GOLD MOSAIC INLAY PANELS AND A CANOPY OF HAND-CARVED OAK.
THE CO-CATHEDRAL IS OF INDIANA LIMESTONE, SAND-SAWED FINISH, WITH CUT MOLDINGS

SCHOOL OF CHRIST THE KING, ADJACENT TO CO-CATHEDRAL, BY THE SAME ARCHITECTS
COMMON BRICK AND PRE-CAST CONCRETE ARE THE MATERIALS USED FOR THIS SIMPLE CHURCH

THE INTERIOR IS QUITE AS DIRECT AND UNPRETENTIOUS. PHOTOS BY HEDRICH-BLESSING

THIRD UNITARIAN CHURCH OF CHICAGO — BY PAUL SCHWEIKHER
A Reredos and Riddles for Christ Church, Bronxville, N. Y. The Rev. Harold F. Hohly, Rector. The problem placed before Chester B. Price, architect, was to design a reredos which would eliminate the glare from the low windows behind the altar, preserve the existing memorial stone cresting on window tracery, and incorporate a bas-relief to be done by Leo Lentelli, the sculptor. The subject, the Lord's Supper, was requested by the donor. The old stock altar was pushed back into the window reveal, the lower windows blocked up on the inside with heavy insulation, and new stone sills were placed behind the stone cresting to eliminate light and provide a setting for the reredos. The frame and riddle posts are of English oak and the sculptured figures of English limewood with small portions of the frame and background of the Lord's Supper painted in color and then gold-glazed. Leo Lentelli modeled the three panels of the Lord's Supper at full size and they were carved under his direction. All the carving was finely done by Arthur Rebholz of John Rebholz and Son. Rene Chambellan was the sculptor for the small figures of St. Mark and St. Paul and winged angels. Color decoration was executed by William Kreamer, and architectural models were by John Donnelly. The altar cross and candlesticks are by Samuel Yellin. The work was fabricated and erected by T. D. Wadelton's Son, Woodworkers. Bertram G. Goodhue Associates were the original architects. Photographs are by John Gass.
WILLIAM TEMPLETON JOHNSON, ARCHITECT OF THE RECENTLY-COMPLETED $502,000 POST OFFICE AT SAN DIEGO, CALIFORNIA, BORROWS A PHRASE FROM GOODHUE TO DESCRIBE THE BUILDING AS "A KIND OF CLASSIC" BECAUSE THE MASSES AND FORMS ARE SIMPLE, AND THE ORNAMENT IS RESTRICTED TO SCULPTURED TERRA COTTA PANELS OVER THE NINE CENTRAL OPENINGS OF THE PRINCIPAL FACADE, PRESENTED ACROSS-PAGE

A REINFORCED CONCRETE STRUCTURE WHICH COST 37¢ A CUBIC FOOT. ENTRANCE DOORS ARE OF BRONZE, WITH DECORATIVE HOODS COMPOSED OF BRONZE AND STAINLESS STEEL BANDS.

THIS VIEW OF THE WEST SIDE OF THE POST OFFICE REVEALS THE DIRECT SOLUTION OF AREA REQUIREMENTS AT THE VARIOUS LEVELS—ALSO EXPLAINED BY THE FLOOR PLANS BELOW AND ON THE FACING PAGE. A GROUND AREA OF 37,000 SQUARE FEET WAS REQUIRED FOR THE SAN DIEGO POST OFFICE.
SAN DIEGO POST OFFICE IS PAINTED A LIGHT CREAM, WITH BLUE-GREEN SASH AND SPANDRELS, WHICH MATCH THE BLUE-GREEN PORTIONS OF THE NINE SCULPTURED TERRA COTTA PANELS.
THE LOBBY OF THE SAN DIEGO POST OFFICE HAS A WAINSCOT OF UTAH MARBLE, PILASTERS OF MONTANA TRAVERTINE, DOORS, GRILLES, AND DESKS OF BRONZE, AND A GREEN TERRAZZO FLOOR. THE TERRA COTTA PANELS BELOW, FOUR OF NINE DONE BY SCULPTOR ARCHIBALD GARNER, HAVE FOR A THEME "SPEED OF TRANSPORTATION"
PENCIL POINTS DATA SHEETS
Prepared by DON GRAF, B.S., M.Arch.
DISREGARD OF THE OBVIOUS

We think that architects (and we use the word "architects" to mean all who live [or attempt to live] by Architecture) are unusually alert to advertising. And they have every reason to be. One large firm we know of, designed about 5 million dollars worth of buildings in 1938. Roughly this amounts to $20,000 a day! To spend this much of someone else's money wisely, and to be able to account for its disbursement, every 7 hours, requires an immense quantity of information for guidance. If that information is direct, definite, terse, and complete, the selection of proper building products and equipment becomes considerably simpler than if it is written like an ad for soup.

The radio presents the zenith, the epitome, the ultimate in advertising tripe. The following little gem is a commercial now coming through the loud speakers of people who are slow in turning off their sets:

Announcer: PHLEGM-FOO pre-SENTS a Spring Draa-muh!
Time: a Spring morning!
 Places: in front of Tony's vegetable market!

Tony sings: (Cough-cough) You needa da Phlegm-foo
When I getta sick and cough all a day
Da Phlegm-foo she's a fixa mya cold rights way
Made-a by the Foo Pak Corporaysh
It's a help you one-a two-a three.
I give it to Lorenzo, Dominick, and Mariouch
I give it to the whole-a familee.
(Cough-cough) You needa da Phlegm-foo
When you cough, dats a da sign

TYPES OF FLAT SLAB
REINFORCING

The maximum economy for flat slabs occurs with spans approximately 20'-0" x 20'-0", and for heavy live loads. The relative economy decreases as the spans increase and the live loads decrease.

ADVANTAGES. Smooth ceilings are good for lighting, ventilation, sprinklers, and shafting. The construction is quite shallow, resulting in reduced story heights. Expensive stirrups are almost entirely eliminated. The form cost is low. Very economical of material.

DISADVANTAGES. Enlarged column capitals are objectionable in some types of buildings. Changes cannot readily be made after the structure is completed. The solid slab does not provide much insulation against sound and heat.

ILLUMINATED
STORE FRONT

Wattage of lamps depends on general brightness of district and desired brightness of the store front.

W = Width of glass to be illuminated
D = 1/3W - Distance from glass to center of lamps
S = 1/2W - Max. vertical and horizontal lamp spacing

SECTION
SCALE 1/4" = 1'-0"
Chorus: You better get wise
It's Phlegm-foo time!!!

Announcer: The next day!

Tony sings: Hi-ya Joe!

Joe sings: Phlegm-foo helped me!

Tony sings: I tolda you so!

Joe sings: It sure has helped me.

Tony sings: Don't-a forget next time you cough just say

Chorus: Shoot the Phlegm-foo to me mister
Shoot the Phlegm-foo to me mister right away

Shout: Hey Phlegm-foo! Kill that cough!

If this is a fair sample of the abysmal depths to which consumer advertising appeals can descend, the other and exactly opposite extreme is highly desirable for reaching the architectural profession. It is a great blessing that the Phlegm-foo school has been so rarely able to obtrude itself into architectural advertising.

The Architectural Review (London), in September, 1935, summed up aesthetics in architectural advertising as follows:

"A sense of the fitness of things is a valuable attribute. In matters affecting Architecture it is a first essential. In the planning, erection, decoration and equipment of a building, the architect has many problems to solve. If your goods or service offer a solution, he will be glad to know about them. But a megaphone at a tête-à-tête is no less appropriate than crudely-planned advertising to a cultured mind. Advertising today is a skilled operation, based on an intimate knowledge of the product and its objective and an intensive study of market conditions. It can be powerful without being aggressive, subtle without being weak. The Architectural field offers vast scope. If your products are right, advertising will create and stabilize the demand."
TVA DETAILS

Elevations on next page

PLOT PLAN

1. Office
2. Meter box
3. Gas pumps
4. Air pump
5. Canoe rack
6. Parking

ELEV. SCALE

10' 20' 30' 40' 50' 60' 70' 80'

10' 20' 30' 40' 50' 60' 70' 80'

FEBRUARY • 1940
BOATHOUSE

C. E. ENGELBRECHT

SIMPSON & ROLSTON
Architects

PENCIL POINTS
CHILD'S PLAYHOUSE

Color scheme
SHUTTERS... Pale blue
QUOINS and TRIM... French grey
WALLS, SASH, CORNICE... White

HENRY P. STAATS ... Architect.

Photos by VAN ANDA
The Profession of Architecture, if it is to be a living, forward-moving thing, must be made up not simply of the group of men who happen to be in practice at a given time but also of their juniors, the draftsmen and students who have not yet arrived but are seriously on their way. There has to be a constant fresh supply of youthful talent and vigor and ambition if our traditions and ideals are to be carried on. For these increments we naturally look to the architectural schools. The matter of architectural education thus becomes of vital concern to every architect who looks to the future.

It has been, in fact, of such great concern that the schools from time to time are made the subject of lively controversy, brought about by the development of many and diverse theories as to what we need to teach and how it should be taught. With particular intensity has the battle raged during the past decade or so.

In these years, the architect has found upset social and economic conditions which have tended to shift public emphasis somewhat from architecture as a fine art in the direction of architecture as a practical applied science. At the same time the world has been swept by conflicting theories of "modernism" in design, some evolutionary and some revolutionary, but all evincing
PROBLEMS GRADE PROGRESSIVELY FROM SIMPLE COMPOSITIONS CONTAINING BUT A FEW ELEMENTS TO COMPLEX PLANS REQUIRING CAREFUL ORGANIZATION. ABOVE IS ONE OF THE SECOND-YEAR PROJECTS IN MASONRY CONSTRUCTION AND BELOW IS A THIRD-YEAR DESIGN. IN BOTH OF THESE THE STUDENT WAS REQUIRED TO FOLLOW THROUGH AND DEVELOP A FULL SET OF WORKING DRAWINGS.
the proper time the application of the knowledge and skill gained in lecture and laboratory. The student grows in power and versatility of attack upon his design problems as he goes along, until in the fifth year he is mature enough to carry through a substantial project from the writing of the program (based on a real site and the needs of a well-informed though otherwise hypothetical client whom he interviews) through all phases of design, preparation of working drawings and specifications, schedules of materials and cost estimates, just as it might be done in an office. In fact, he does several such projects which afford an admirable transition between school and employment in practice.

As in most schools, the subjects other than Design covered in the five years divide themselves naturally into four categories: (1) those that have to do with the development of background and understanding, such as History, Sociology, Theory and Philosophy of Architecture, Economics, etc.; (2) those that deal with techniques of expression such as Freehand Drawing, Modeling, Architectural Graphics, etc.; (3) engineering studies relating to Construction, Materials, Equipment, etc.; and (4) business subjects covering Office Administration, Specifications and Contracts, Superintendence, Real Estate, Money and Banking, etc. All but the last group are represented at Syracuse from the very first semester onward so that the student's training proceeds simultaneously along all these essential fronts. And as noted before, all are closely tied in with the work in Design. The construction teacher, for example, gives criticisms right in the drafting room during design periods in addition to his regular classroom work. The closely associated Landscape course also makes possible timely drafting room criticism in this specialty.

If close association with the arts allied to Architecture is an advantage, and I believe it is, Syracuse benefits greatly also from its contiguity with the excellent courses in Painting, Industrial Design, Interior Decoration, and so on which are offered by the Department of Art. Students thrown into
EXEMPLIFYING THE THOROUGHNESS WITH WHICH DESIGN PROBLEMS ARE STUDIED IN THE FIFTH YEAR AT SYRACUSE ARE THE THREE STAGES OF A PROJECT ILLUSTRATED HERE AND OPPOSITE. THE PROBLEM WAS GIVEN OUT AT THE BEGINNING OF THE SEMESTER. IN THE PROGRAM WAS INCLUDED, AS USUAL, A DETAILED STATEMENT OF THE REQUIREMENTS, AS SET DOWN BY A HYPOTHETICAL BOARD OF TRUSTEES; ALSO A TOPOGRAPHICAL MAP OF A REAL SITE AND A DESCRIPTION OF SOIL CONDITIONS AND SERVICES. PRELIMINARY SKETCHES WERE REQUIRED IN THREE WEEKS AND WERE PRESENTED TO THE “BOARD” FOR DISCUSSION AND CRITICISM IN THE FORM REPRODUCED ABOVE. THE STUDENT THEN WENT TO WORK TO RESTUDY
THE DESIGN, INCORPORATING SUGGESTED CHANGES AND MODIFYING DIMENSIONS AS NECESSARY TO BRING THE BUILDING WITHIN THE STRICT BUDGET. THREE WEEKS LATER, WITH HIS SECOND SUBMISSION, DRAWN ON TWO SHEETS, HE INCLUDED A CAREFUL COST ESTIMATE TOGETHER WITH OUTLINE SPECIFICATIONS, SCHEDULE OF MATERIALS AND FINISHES. AFTER GOING OVER THIS REVISED PRESENTATION WITH THE "BOARD," HE WORKED OUT THE FINAL DESIGN AS SHOWN ON THE SHEET BELOW, ON WHICH HE HAS INCLUDED THE DESIGN OF PRINCIPAL ROOMS, THE LANDSCAPING OF THE SITE, AND SECTIONS SHOWING CONSTRUCTION. HE ALSO REVISED HIS SPECIFICATIONS AND FINALLY CHECKED HIS CUBAGE AND COST FIGURES.
The importance of thinking in terms of three-dimensional space is recognized as shown by the attention paid to models. A well equipped model shop provides the means for students to turn their designs accurately into visual form which helps to avoid "paper architecture." No aspect of their buildings or site arrangements can escape observation. Above, at left, is a first-year space model from which the student gains appreciation of dimensional relationships. At the right are exercises in graphics in which two-dimensional drawings are folded into three
GRADUATE WORK IN URBAN PLANNING AND RESEARCH IS BEING GIVEN MORE AND MORE IMPORTANCE IN MANY SCHOOLS OF ARCHITECTURE AND SYRACUSE HAS BEEN QUITE ACTIVE IN THIS FIELD. THE MAXWELL SCHOOL OF CITIZENSHIP, THE NEW YORK STATE COLLEGE OF FORESTRY, THE COLLEGE OF LIBERAL ARTS, AND THE SYRACUSE HOUSING AUTHORITY HAVE ALL COLLABORATED WITH THE DEPARTMENT AND THEIR COMBINED EFFORTS DURING THE LAST THREE YEARS HAVE MADE POSSIBLE SEVERAL EXTENSIVE REHABILITATION AND REGIONAL SURVEYS OF WHICH ONE COVERED SYRACUSE AND ONONDAGA COUNTY AS INDICATED.
frequent contact with young workers in these fields cannot help developing greater breadth and understanding of points of view held by those with whom they may later collaborate. As a matter of fact, training in collaboration is included in the regular work in Design, during which occasional problems are given requiring the students to work with landscape architects, painters, and sculptors.

Contact is maintained with the realities of practice in several ways. A Cooperating Committee of established practitioners keeps in close touch with the faculty and lends advice and assistance when needed. Summer work in offices is required at the end of the third and fourth years and is encouraged at other times. A field trip of a week's duration is made by the fifth-year students, who are taken to New York or some other large center where they may see important new buildings and question leading architects and designers about their problems. The unusual emphasis on working drawings and other practical phases of architecture also keeps the student's mind close to the everyday actualities which must be met when he gets out of school.

The general attitude of this school towards architecture and design is in my opinion sound and praiseworthy. It is not trying to propagate any "isms" nor does it lack healthy curiosity concerning the search for new and significant form that characterizes the world of today. It believes that the job of an architect is Architecture—

AN EXCEPTIONALLY WELL EQUIPPED MUSEUM OF MATERIALS IS IN CONTINUOUS USE IN CONNECTION WITH COURSES IN CONSTRUCTION, DESIGN, MATERIALS, AND EQUIPMENT
Here are Two New PC Glass Blocks
to meet Special Lighting Needs

IN designing modern factories, hospitals, public buildings and other structures, it is often desirable to diffuse or direct daylight more than is possible with conventional patterns of glass blocks. The two new PC Glass Blocks now available for your use will help you to control this factor in a manner suitable to the needs of each building.

The Argus LX-75 Block is specially designed to provide softer, more diffused light with objectionable glare eliminated, to produce an area of even, soft light tones. This is accomplished by the insertion of a Fiberglas screen between the two halves of the block, the screen becoming an integral part of the block as the two halves are fused together into a single unit. The LX-75 Block also transmits approximately 45% less of the total solar heat than the conventional Argus Block, often a feature of importance.

The Prism Light-Directing Block is specially designed to control the direction and distribution of daylight entering through it. By means of unlike prisms on the two inside faces, the light is so distributed that the greater part of the incident light is directed toward the ceiling, and practically none in the direct vision, or glare zone, and very little downwardly.

These two special-purpose PC Glass Blocks, combined with the regular PC line, present a complete range of glass block types and patterns for you to work with. Send the coupon for complete information about them.
Two Useful Reference Guides—

for Every Architect's Office

What is the best type of dumb waiter for a school, a bank, a jail, a library? What are the proper capacity ratings for different services between floors, such as food, books, bags of flour, or coin trucks?

When is it best to use an electric dumb waiter? How to select from the several types of hand power dumb waiters?

Questions like these, and many more, are answered in this handy Reference Chart. And with the Sedgwick Specification Book, you can provide for complete and accurate specifications that will assure no substitution of inferior or poorly selected equipment.

Be sure to write at once for your copies of these valuable reference guides. No charge, of course.

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Established 1913. Member of Producers' Council, Inc.

BUFFALO LOOKS BACK

An exhibition of Architecture of Buffalo from 1816 to 1940—composed of photographs by Jay W. Baxtresser, maps, prints, models, and other material selected by Henry-Russell Hitchcock, Jr., whose retrospective critique of “Rhode Island Architecture” was reviewed in our January issue—has been held during the last four weeks in the Albright Art Gallery of the Buffalo Fine Arts Academy.

Interest in the exhibition was centered on the representative buildings of the successive eras of Buffalo’s economic and cultural development. These included such examples as the Evans Elevator, at right, built in 1847 by Robert Dunbar, and the Martin House, below, designed by Frank Lloyd Wright in 1904.
If you are looking for the added dependability and convenience which only the finest products can provide, this will be of interest.

For more than 30 years, The Herman Nelson Corporation has confined itself exclusively to the manufacture and application of quality heating, ventilating and air conditioning products.

This vast experience, together with painstaking research, engineering skill and modern manufacturing methods, assures you of extra convenience, comfort and dependability with Herman Nelson Products.

Because of this extra value, Herman Nelson Equipment is being selected today for finer buildings of all types throughout the country. While the original cost may be a little more, hundreds of satisfied users will testify that the additional comfort, convenience and operating economies provided only by Herman Nelson, are more than worth the difference.

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Printing of Pencil Points by The Gillespie Bros., Inc., Stamford, Conn., U. S. A.
BEAUTIFUL AND PRACTICAL

THIS MODERN LUSTROUS METAL

STORE FRONT designers are depending more and more on standard Kawneer shapes and mouldings as well as on special metal work by Kawneer for rich decorative effects, at reasonable cost.

This modern lustrous aluminum (with the durable and appealing Alumil Finish), or bronze, is available in a wide variety of interesting and useful shapes—fabricated to meet every store front requirement.

Illustrations show typical use of No. 7073 Fluted Mouldings to form an attractive bulkhead. Fully resilient No. 88 Kawneer Sash is employed for harmony and keep chances of glass breakage at an absolute minimum. Note toe recess at bottom of bulkhead, and Kawneer Entrance Door in aluminum.

WRITE THE KAWNEER COMPANY, NILES, MICHIGAN, today for complete details covering Rustless Metal and Porcelain Enamel Store Front Construction.

Kawneer Sealair All-Aluminum Windows are now widely used in residence schools, apartments, hotels, and all other types of buildings. Data on request.

ALUMINUM, BRONZE AND OTHER NON-FERROUS METAL—

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STORE FRONTS • DOORS • WINDOWS • ARCHITECTURAL METAL WORK
**PENCIL POINTS**

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