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IS MERGED
THE INLAND ARCHITECT

VOLUME XCVIII | JULY 27, 1910 | NUMBER 1805

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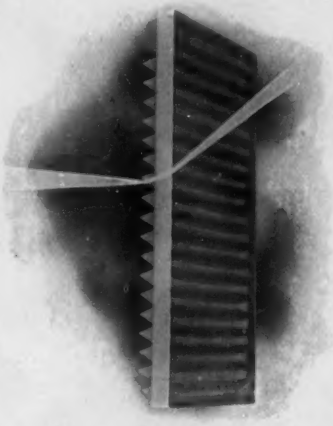

PLATE I. This illustration shows how light rays are bent by means of prism angles.

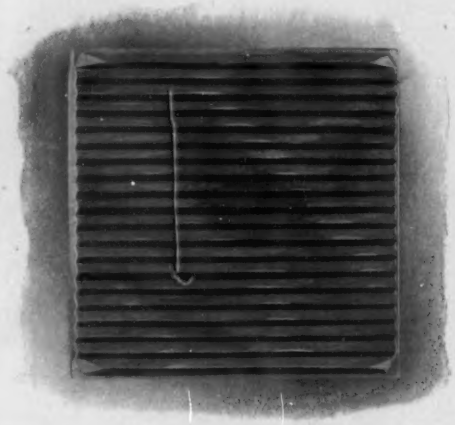

PLATE II. This illustration shows appearance of simple prism square. Note angles on surface.

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THE AMERICAN ARCHITECT

Vol. XCVIII WEDNESDAY, JULY 27, 1910 No. 1805

GENERAL VIEW OF THE PAULIST CHURCH, NEW YORK SHOWING THE HIGH ALTAR BY STANFORD WHITE

A NOTABLE WORK OF DECORATION

IT is only during the last decade or two that the American artist-decorator has been recognized as a legitimate ally of the architect in giving an added meaning and point to constructive works. In historic times it was the Church that most completely recognized the true mission of decoration in its structures, and it was not until the advent of the Renaissance when men and communities of wealth and distinction began to build for strictly temporal purposes those palaces and semi-public buildings which are to this day one of our most valuable artistic possessions, that architectural decoration had much vogue. In this country the progress of decoration in conjunction with architecture has been along the lines of temporal work rather than along those of the Church, and it was not until after we had for some time entered upon a substantial traditional basis in our architecture that the decorator received much encouragement. Previous to that time we had no professional decorators; the occasional demand for mural decorations was met by the picture painter who regarded such work as an expedient for attaining publicity that would bring him future orders for easel pictures, his chosen field of painting. But the increasing demand for mural work led some painters to recognize that the work had a future, and, one by one, they gave themselves up to it entirely. One of our best-known mural decorators, who was formerly a picture painter, has not executed a framed picture for many years. The direction being pointed, the subject of mural decoration was made a special field of work and

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GENERAL VIEW, LOOKING TOWARDS ENTRANCE, OF THE PAULIST CHURCH, SHOWING THE CRUCIFIXION BY WM. LAUREL HARRIS, WINDOWS BY JOHN LA FARGE, AND ALTAR LAMP BY STANFORD WHITE, MODELED BY PHILLIPPE MARTINY

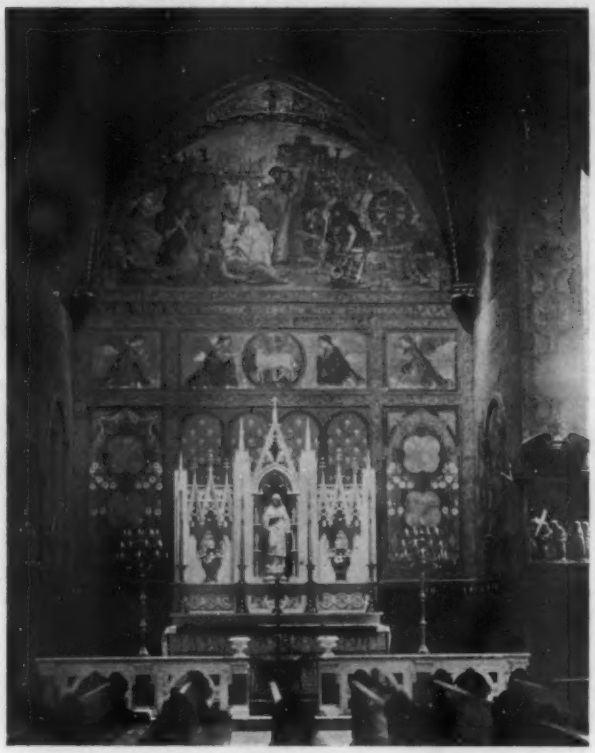
young artists began to equip themselves for it from the outset of their artistic education.

One of the first of these young artists was William Laurel Harris, the artist to whom has been entrusted the task of executing one of the most comprehensive schemes of architectural decoration thus far undertaken in America. The building which is the object of so much decorative attention is the Church of St. Paul the Apostle, perhaps better known as the Church of the Paulist Fathers, one of the largest ecclesiastical edifices in New York City. From a comprehensive architectural standpoint there is little to be said about the church proper. A resumé of the events and conditions attending its erection is of interest as illustrating how the task of building so important a building as that of the Paulist Fathers was regarded a generation ago. The appended account of which the main facts were obtained from records at the church illustrates how the architect's standing has been advanced since 1875, making it practically impossible that a member of his profession in good standing should have so little voice in a matter of so much importance or that one of such questionable talent and executive ability as the hereinafter mentioned Mr. O'Rourk should be called upon on such an occasion.

It is odd that in a large city like New York some of

THE CRUCIFIXION BY WM. LAUREL HARRIS

our most remarkable institutions grow up unawares. The great Whistler said "Art happens," "no palace can be sure of having it, and no peasant hut is sure to be without it." Certainly this accidental quality has its charm, and has lent a charm to the Paulist Church, whose interior has the astounding dimensions of some 262 feet in length, 106 feet in width and something over 90 feet to the crown of the chancel arch. It is difficult to get accurate measurements, as the building is somewhat irregular in plan as well as in elevation, due, no doubt, to the manner in which its erection proceeded; the front wall, for instance, leans in 18 inches, though, of course, its massiveness secures its stability for all time. It is some 8 feet thick. Then there are no architectural drawings to refer to, for there was no architect in the strict sense of the word. The gigantic mass of granite really grew out of the imagination of two or three different clergymen, chiefly out of that of the Very Reverend Fr. Isaac Hecker, whose ideas were put in practice and made tangible by the constructive ability of the Reverend George Deshon.



ST. AGNES' CHAPEL DECORATIONS BY WM. LAUREL HARRIS

ST. PATRICK'S CHAPEL DECORATIONS BY WM. LAUREL HARRIS

The decision to build was made by the Paulist community during the great financial panic of 1873-79. At that time Father Young was acting superior at the Fifty-ninth street house, and he asked Mr. Jeremiah O'Rourk to present plans for a church to face on Ninth avenue. One must bear in mind that Fifty-ninth street in the year 1874 was very different from the Fifty-ninth street of to-day. Many streets nearby were not then cut through; many of the scattered dwellings were shanties. Just at this time a bill was put through at Albany giving a right of way on Ninth avenue to the proposed elevated railway. At this juncture, with the financial panic at its height, Mr. O'Rourk presented his plans, which called for a building that would have cost between three and four million dollars and combining the principal features of several Gothic cathedrals. Having a poor parish, it is quite natural that the little community at Fifty-ninth street were rather taken aback. It was decided to sell the land on Ninth avenue and build a much smaller church on Sixtieth street. Business complications, however, delayed the work another year, till 1875, when Father Hecker returned to New York and the plans were submitted for his approval.

He at once stopped the sale of land and proceeded to sketch out the general plan for a church which seemed quite visionary to the other members of the community. But the church thus roughly sketched is the church we see to-day. The principal points settled by Father Hecker were that the nave should be 60 feet wide, that there should be no seats in the side aisles, and that all the light should come from above.

He also contemplated elaborate decorations, both on the interior of the church and upon the exterior, where panels were left for terra cotta bas-reliefs of huge proportions (one of these is 60 feet long and 20 feet high), yet to be designed, though the interior decorations are already far advanced.

In 1875, when the panic was still unbroken and times were very hard, the community decided to go ahead with the basement. Digging was begun and very fortunately solid rock was encountered, so that there was no trouble over the foundations. A contract was let and the base-

THE LADY CHAPEL DECORATIONS BY WM. LAUREL HARRIS
ALTAR BY STANFORD WHITE

ment was quickly finished, of stone brought from Connecticut. Father Young had been in charge of the building up to this time, and was always inclined to do only just what his architect told him and let everything out as contracts. As Father Young was unable to continue the work Father George Deshon was put in his place and became the real builder of the church. He was a very different sort of a man from Father Young, and knew all about masonry and heavy construction, having been the instructor in military engineering at West Point before he became a priest.

In 1877 the financial situation all over the country improved and it was decided to go ahead with the upper church; it was also decided that there should be no more contract work; everything was to be done by day's labor, Father Deshon acting as constructor and superintendent. Mr. O'Rourk drew up plans under the direction of Father Hecker and Father Deshon; but found himself in the awkward position of being instructed how to draw the plans on one side by the owner and having the owner also appear as chief of construction and superintendent of the work. His sphere of activity became more and more limited as time went on, until he finally was out altogether.

The upper church is built of granite from the old Croton aqueduct, and the way the stone was got was a curious accident. It was during the summer of 1875—Father Deshon, Father Elliott and Father Rosencrans (son of General Rosencrans) were riding on an Eighth avenue horse-car and came to a place where the abandoned aqueduct, pierced here and there for streets, loomed large in the landscape. A remark from Father Rosencrans brought Father Deshon to the spot where the stone was examined and subsequently purchased with an estimated saving of some $22,000.

As the walls of the church went up the picturesque figure of Fr. Deshon was seen constantly making his rounds on scaffolding or wall, and himself taking a hand in the actual setting of the stones. So the building grew, but not without a deal of friction with the nominal architect, who was gradually reduced to the position of draftsman, though he still drew his percentage as architect. At this time, three artists came, from time to time, in a friendly way, to see how the work went on, and, no doubt, to give advice. These three artists were not so very famous at that time, long years ago, but now their names are names to conjure with—and their advice must have been most valuable. This trio representing architecture, painting and sculpture were Stanford White, John La Farge, and Augustus Saint Gaudens. Their advice as subsequent progress shows contributed not a little to the beauty of the church and incidentally tended to eliminate the last vestiges of Mr. O'Rourk's original plans.

The final break, however, which was followed by a lawsuit, came over designing the trusses of the roof. Mr. O'Rourk had a scheme which showed a tie rod at the bottom of the truss. This scheme was flatly con-

ST. JOSEPH'S CHAPEL DECORATIONS BY WM. LAUREL HARRIS
ALTAR BY STANFORD WHITE

SHOWING GENERAL SCHEME OF DECORATION, BY WM. LAUREL HARRIS

demned. He then presented another which masked the tie rod but considerably lowered the height of the ceiling. This also was rejected. The architect then stated in a very positive manner that it was impossible to build a truss on a span of 60 feet, without a tie rod.

But the engineer-priest knew better, and forthwith designed a truss to meet the needs of the case. When O'Rourk saw the design he said that it would squash out under the weight of the first snowstorm. Two experts were then called in consultation, Professor Trowbridge of Columbia College, and General Newton, who was then engaged in blowing up Hell Gate, and who both pronounced Fr. Deshon's design very safe and commended it in every way. That was the end of the nominal architect, and thenceforth the Rev. George Deshon was architect in charge as well as chief mechanic.

When the structure itself was finished and the interior work was taken up, the problem became more difficult. The history of the interior decoration is much more complicated and confused than is the history of the actual construction of the church. Many artists of note, architects, painters and sculptors have been employed; such names are to be found as McKim, Mead & White; Heims & La Farge; John La Farge, Frederick MacMonnies, Robert Reid, Bela Prat, La Marquise de Wentworth, Phillippe Martiny and Wm. Laurel Harris. The general scheme of decoration and arrangement of subjects as it is now being carried on is due to the last-named artist who has had charge of the work for the past eleven years and has developed his scheme, taking account of every square foot of wall space and thoroughly responding to the demands of theological sequence and artistic harmony. Some of the most noteworthy artistic possessions of the church are: The beautiful sanctuary lamps by the late Stanford White, one of the finest specimens of bronze work of its kind in the United States. The decorations in the sanctuary are the work of John La Farge, as are also the windows in the apse, the clerestory, and the lancet windows at the back of the church. Mr. La Farge also designed the baptistery. In this connection it is interesting to note that "The Angel of the Sun," a mural medallion on the north side of the apse, and the work of Mr. La Farge, is the companion picture of "The Angel of the Moon," painted for a corresponding well space on the south side. It was for this latter that Mr. La Farge was awarded a medal by the Architectural League of New York in 1909.

The task which Mr. Harris has set himself is a life work and, as far as may be ascertained, without a parallel in the history of American mural decoration, as is also the spirit of complete harmony and community of opinion between artist and client. The artist has thoroughly assimilated the point of view of the Paulist Community with his own artistic ideals, and the Paulists, being exceptionally broad-minded men, have understood the artist's viewpoint and made it their business to lend him every encouragement in the work without,

PAULIST MEMORIAL. DESIGNED, CARVED, PAINTED AND GILDED BY WM. LAUREL HARRIS

in any way, inspiring or dictating the means by which the end in view is to be attained. At the outset they decided that they had got hold of the right man and consequently they have in him that faith which they expect their communicants to have in their ability to lead them in the direction of a wholesome and upright life. Such understanding of artistic values cannot fail to produce the desired result, and it is the best sort of an example where the right client has found the right artist, and vice versa. The work, therefore, proceeds harmoniously and as fast as it should. The illustrations will show the general condition of operations and the principal decorative units which are finished to date. The most important of these and the largest decorated space in the church is a panel depicting the Crucifixion over the main vestibule, measuring 55 feet long and about 20 feet high. The execution of this piece required considerably over two years in preparation, for which the artist spent a year in the Holy Land. A good idea of the mere manual labor involved in this picture may be gleaned from the very prosaic fact that its bulk required about half a ton of white lead to hold it in position against the wall. Mr. Harris personally does the full size painting without assistance, believing, with good reason, that each new operation in the making of a design at a different scale presents the composition in some new aspect or reveals, perhaps, defects which have escaped previous attention or notice and may readily be corrected if the master is also the delineator at all stages of its progress.

OPTICAL ILLUSIONS OF MEDIEVAL ARCHITECTURE*

Mr. G. Coffey gave an account of Professor Goodyear's investigations in the medieval churches of northern Italy† in which he traced the survival of the use of curved lines and other refinements found in Grecian temples. The history of the discovery of the Greek curves was briefly noticed. Attention was directed to the fact that the curved line in architecture was first discovered by Pennethorn, in an Egyptian temple, Medinet Habou, but not published till after Penrose's measurements of the Parthenon. The Egyptian curves were in plan, the Greek chiefly in elevation. Mr. Goodyear had established the existence of curves in the courts of the temples at Luxōr, at Karnac, and at Edfou. The dates of these temples were important. Medinet Habou, Luxor and Karnac belonged to the Theban period, say 1400 B.C.; Edfou to the Ptolemaic, and was not earlier than 250 B.C. Thus the use of the curve in Egypt was found to cover the Greek period. Penrose was not aware of the Egyptian curves (curves in plan or horizontal), and so overlooked the horizontal curves in the flanks of the Temple of Neptune at Paestum. A horizontal curve looked at from below, convex to the spectator, as the curves in question were, has the effect of a curve in elevation, so that both groups of curves may be considered as one in effect. Illustrations (selected from Mr. Goodyear's series of photographs) were shown on the screen to illustrate the different points dwelt on. Passages from Vitruvius were read to show that the curved line was known in Roman times, and the Maison Carrée, at Nîmes, was given as an example of the use of the curved line in provincial Roman building. Passing from the Roman period, a series of photographs were thrown on the screen, illustrating the use of curved lines in elevation and in plan in the Romanesque churches of northern Italy. It was argued on grounds of tradition and continuity that it would be more difficult to account for the absence of these curves than their presence. The questions of leaning fronts, diminishing arcades, and other irregularities were next considered. An interesting case in Cormac's Chapel, on the Rock of Cashel, was shown as an example of Continental influence in Ireland. An arcade of four arches diminished in the following order:—3 feet, 2 feet 11 inches, 2 feet 8½ inches, 2 feet 5 inches, the pilasters between the arches being each accurately 11½ inches. The corresponding drop in the arches of the series was also pointed out.

With regard to the meaning of the refinements under consideration, Mr. Coffey touched on the explanations given by Penrose and others, that they were intended to correct optical defects, such as apparent sagging of straight lines, etc. He mentioned also the opinions held by some authorities in reference to perspective illusions, and the sense of life and beauty given by an artistic rejection of symmetry. His own opinion was that no one explanation covered the facts. The correction of weak lines by the introduction of curves of contrary flexure to the apparent curve of weakness might be considered as an ascertained architectural fact, and this device was used by architects at the present day, but in an attenuated manner; and was capable of considerable re-development. Perspective illusions accounted for a particular group of the facts. But for the general treatment and the tact and subtlety in the application of asymmetry, a purely artistic explanation seemed to be the most acceptable. Architecture could not be considered to be an exception to the principles recognized in all other branches of fine art. A strict adherence to canon defeated its own end, the quality of artisic expression lay within the margin of departure from the canon which distinguished the artist from the practitioner, in which the artist found the freedom which controlled the rule, and was not resricted by it.

*Extract from the proceedings of the Royal Archæological Institute.

†See series of articles by Professor Goodyear in Volume XCVII. of *The American Architect*.

A Recent Legal Decision

NECESSITY FOR ARCHITECT'S CERTIFICATE

An action will not lie to recover moneys due on a building contract providing for an architect's certificate as a condition precedent, unless the certificate is produced or its production excused by the evidence.—Federal Trust Company vs. Guigues, New Jersey Court of Chancery, 74 Atlantic Reporter, 652.

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Mortuary Chapel, Detroit, Mich.
St. Andrews' M. E. Church, Philadelphia, Pa.
First Congregational Church, Boulder, Colo.

Frontispiece:
Cloisters of the Basilica of St. Zeno Maggiore. Verona, Italy.

IT appears to be the judgment of some members of the profession that whatever arouses an interest in their work is desirable publicity for them, regardless of the nature of that interest or of the manner of arousing it. Accordingly, the often garbled description of some design for a suburban home in the real estate section of the Sunday paper becomes a familiar and recognized feature of popular journalism; the interview with some architect on the most suitable style of decoration for the dining-room is given with all the realistic touches of presumptive authority and devoured by the newspaper reader with innocent gullability; academic questions are popularly discussed and readily applied to contemporary achievement with no more understanding of terms than if the subject were anatomy or electricity. The result is a smattering of supposed issues that exist only in the minds of their conceivers and which have no pertinence to real matters of architectural concern.

Such discussions are, in general, grossly misleading to the public and harmful to the best interests of the architect as a professional man. If their actual effect and doubtful value were properly understood by the publishers of popular journals communications of this kind would be consigned to the waste-paper basket as the best means of disposition.

It is not the desire of THE AMERICAN ARCHITECT to create the impression that the popular journals cannot render most valuable aid in promoting a better understanding between architects and the public. On the contrary, their fullest co-operation is solicited in encouraging a higher standard of architectural performance, the use of the highest grade of building materials and the most approved methods of construction, but if these mediums are to render such assistance they can do so only by upholding absolutely the policy of the technical architectural press and specifically by following its lead in any matters that admit of popular comment and discussion, and this comment and discussion must be competently and seriously handled to be good publicity for the architect and the building trades.

A GROWING number of large builders throughout the country who have, in the past, been particularly unfriendly towards architectural services are falling into line and showing themselves in a more favorable light in their relation to the architect in good standing. Instances are still numerous, of course, in which an operator, recognizing the trade-mark value of some sort of architectural services, will attempt and often successfully, to obtain what he regards as the essential part of such services and discard what seems to him superfluous or more economically obtainable in another way. And architects there are, too, as the profession well knows, who are willing to sell, at reduced prices, to seekers of such services what is required by them. But in most cases where such a practice has been applied the results have been of a nature to prove only too plainly to those who were responsible for them that the supposed economy in the architect's fee was offset many times by extra charges for material and labor, resulting directly from a lack of such accurate supervision as could have been supplied only by the author of the design. It is the trying out of the theory that much of an architect's services may be dispensed with at a saving in fees and without loss of their essential value that has brought the hard business men who have tried it to realize their error. And so it comes that when the passerby in an urban section of a large city where there is considerable activity in building remarks that real architects seem now to be employed in a class of work in which their services were formerly deemed superfluous and even undesirable, he is met with the explanation that competition in the business of building has made it imperative to build attractively. That may be the fundamental fact, but in the final analysis the instigators of large commercial enterprises have invariably had their eyes fixed more on the profit and loss sheet than on the æsthetic value of their buildings and the architect has gained in prestige thereby Good architecture has proven to be good business.

THE bursting of a water tank on a theater roof in New York again calls attention to a serious menace to life of which too little notice continues to be taken. In this instance no life was lost, but there was more good fortune in the matter than precaution. The sudden precipitation of a mass of water weighing some twenty tons is a more serious matter than a mere statement of the fact conveys. The nature of the trouble in this case points to the necessity of the most rigid inspection not only of the substructure of such masses but of the container to resist the stress of its contents.

1909-1910

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NOTIFICATION OF THE JUDGMENT OF JUNE 7TH, 1910

Conducted by the Local Committee of San Francisco

Supplementing the notification made in THE AMERICAN ARCHITECT of June 15th of the Judgment, conducted by the Committee on Education in New York, of sixty (60) "Projets," sixty-two (62) "Analytiques," and seventeen (17) "Esquisse-Esquisses' by students in Class B.

Class B "ANALYTIQUE" (Order Problem)

"AN ENTRANCE TO A COURT OF HONOR"

The Local Committee of San Francisco received twenty-two (22) sets of drawings for exhibition and judgment, and made the following "Awards" to registered students, placing two sets "Hors de Concours."

Name	*Award*	*Atelier*	*City*
Flanders, Ed	M	S. F. A. C.	San Francisco, Cal.
Frack, Ed	M	S. F. A. C.	" " "
Jones, Fred	M	S. F. A. C.	" " "
Gould, J. S.	M	Brown	" " "
Harrison, C. I.	M	Brown	" " "
Rosenberg, L.	M	Portland, A. C.	Portland, Oregon.

NOTIFICATION OF JUDGMENT OF JULY 20TH, 1910

Conducted by the Committee on Education

The Jury of Award, consisting of 16 members, met at 8:30 P.M. and made the following awards.

Class A "PROJET" (Problem in Design)

"HOTEL IN A LARGE CITY"

The Committee on Education received thirty-three (33) "Esquisses" (Preliminary sketches) and thirteen (13) sets of rendered drawings for exhibition and judgment.

Name	*Award*	*Atelier*	*City*
B. Hoyt	2d Med.	Ware	New York.
J. Moscowitz	2d Med.	"	" "
L. E. Langille	M	Wash. Arch. Club	Washington, D. C.
J. J. Gander	M	Prevot	New York.
G. S. Koyle	M	Univ. of Pennsylvania	Philadelphia, Pa.
V. Rigaumont	M	Carnegie Tech. Schools	Pittsburg.
P. R. Hay	M	" " "	"
A. H. Gilkison	M	" " "	"
L. Keroack	M	Ware	New York.
A. Hazell	M	"	" "
E. H. Knight	M	Hornbostel	" "

THE GOELET PRIZE

Offered for Excellence in Planning a City Block.

$50.00 First Place, $35.00 Second Place, $15.00 Third Place

The Prize is the Gift of Mr. Robert W. Goelet

The Committee on Education proposed the subject for this competition.

"A RESIDENTIAL SECTION OF A LARGE CITY"

Name	*Award*	*Atelier*	*City*
L. Keroack	Prize	Ware	New York.
Le Roy Barton	Placed 2d	Prevot	" "
A. F. Adams	Placed 3d	"	" "

BACON PRIZE

Offered for the greatest number of Values obtained in Class A by any student in good standing from January to July, inclusive, 1910. $100.00 First Place, $60.00 Second Place, $40.00 Third Place.

This Prize is the Gift of His Excellency Robert Bacon, U. S. Ambassador to France

Name	*Award*	*Atelier*	*City*
F. W. Hauptle	5½ Val., $80	T. Square Club	Philadelphia.
V. Rigaumont	5½ Val., $80	Carnegie Tec. Schools	Pittsburg.
Tied for 1st Place.			
A. F. Adams	5 Val., $20	Prevot	New York.
L. E. Langille	5 Val., $20	Wash. Arch. Club	Washington.
Tied for 3rd place			

NOTIFICATION OF JUDGMENT OF JULY 20TH, 1910

Conducted by the Paris Prize Committee

The Paris Prize, consisting of a Scholarship and Four Prizes of $100.00 each. Gift of His Excellency Robert Bacon, U. S. Ambassador to France.

The Committee on this Paris Prize proposes as subject for the Final Competition for the Paris Prize

"A MUNICIPAL INTERBOROUGH TROLLEY STATION AND ASSEMBLY HALL"

The Paris Prize Jury, consisting of 17 members of the Society, met at 2 P.M. and made the following awards.

Name	*Award*	*Atelier*	*City*
A. F. Adams	Paris Prize	Prevot	New York.
W. H. King, Jr.	Placed 2d	Carnegie Tech. Schools	Pittsburg.
C. E. Hall	Placed 3d	Hornbostel	New York.
V. di Mari	Placed 4th	D. H. Burnham & Co.	Chicago.
K. E. Carpenter	Placed 5th	Mass. Inst. of Tech.	Boston.

NOTICE—The Illustration of the Judgments of July 20th, conducted by the Committee on Education and the Paris Prize Committee, will be published in the next issue of THE AMERICAN ARCHITECT with Criticisms of each competition.

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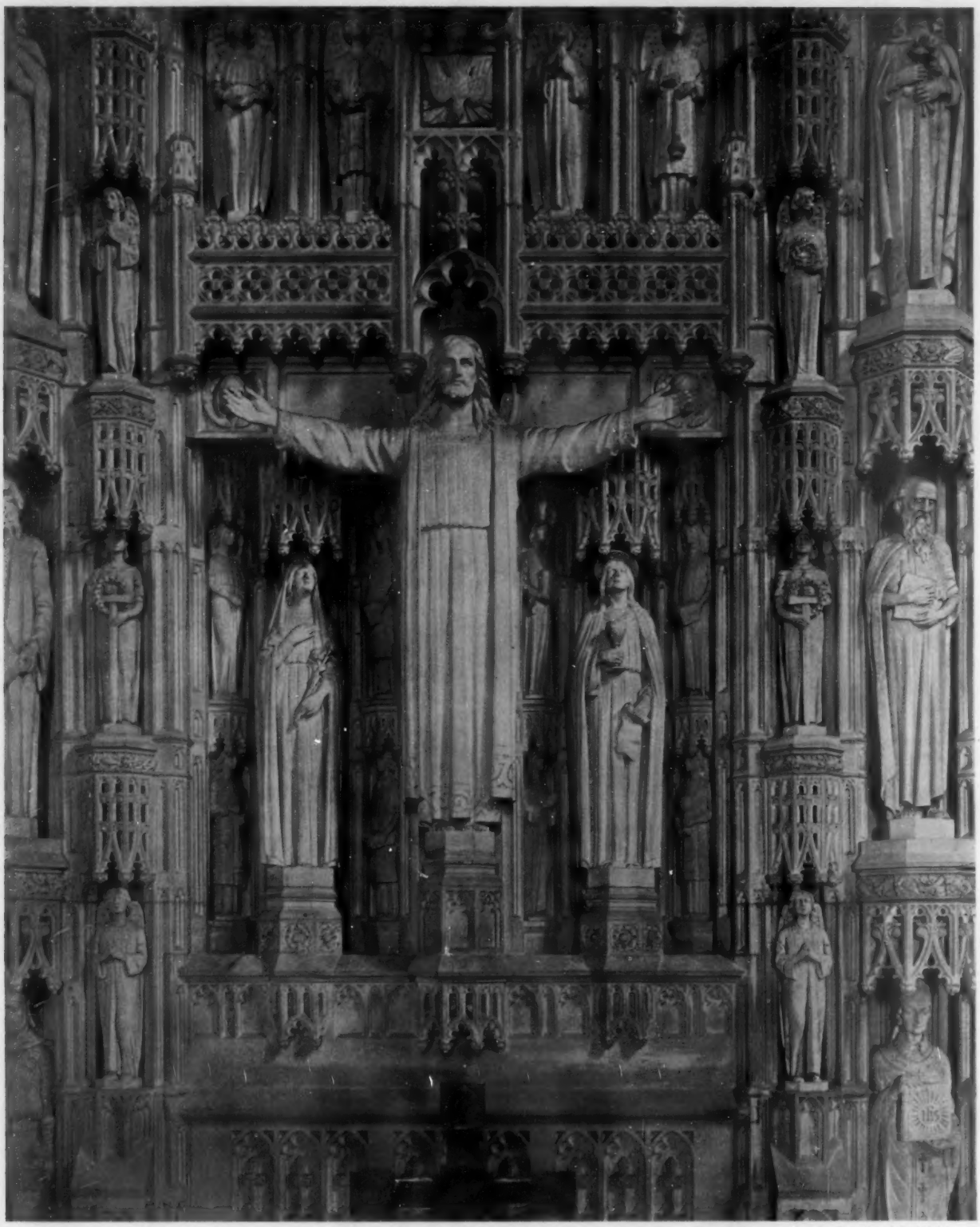
This Reredos is cut in Indiana limestone, and was designed by and then executed under the personal direction of the architect

THE REREDOS, TRINITY CATHEDRAL
CLEVELAND, OHIO

C. F. SCHWEINFURTH
ARCHITECT



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CLEVELAND, OHIO

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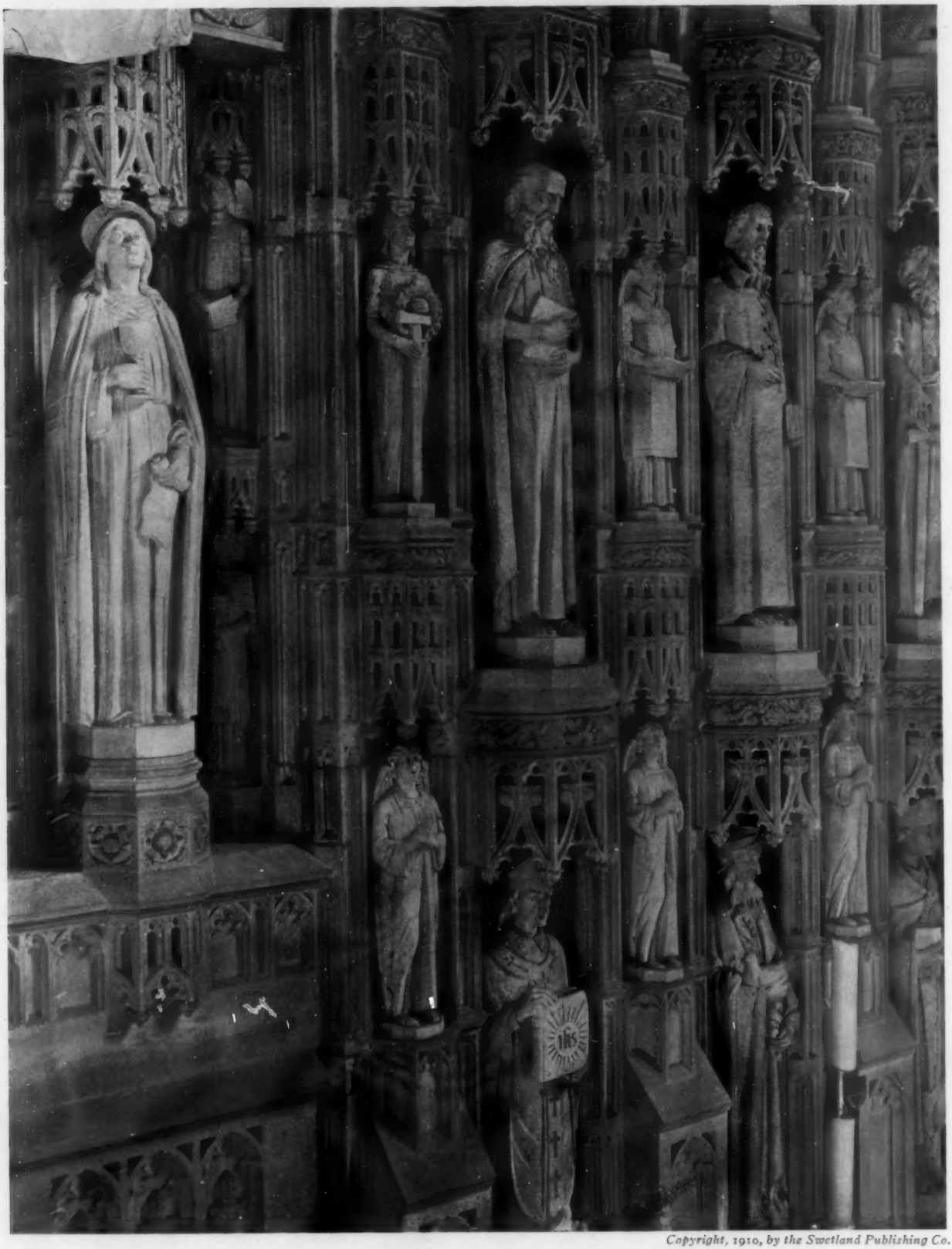

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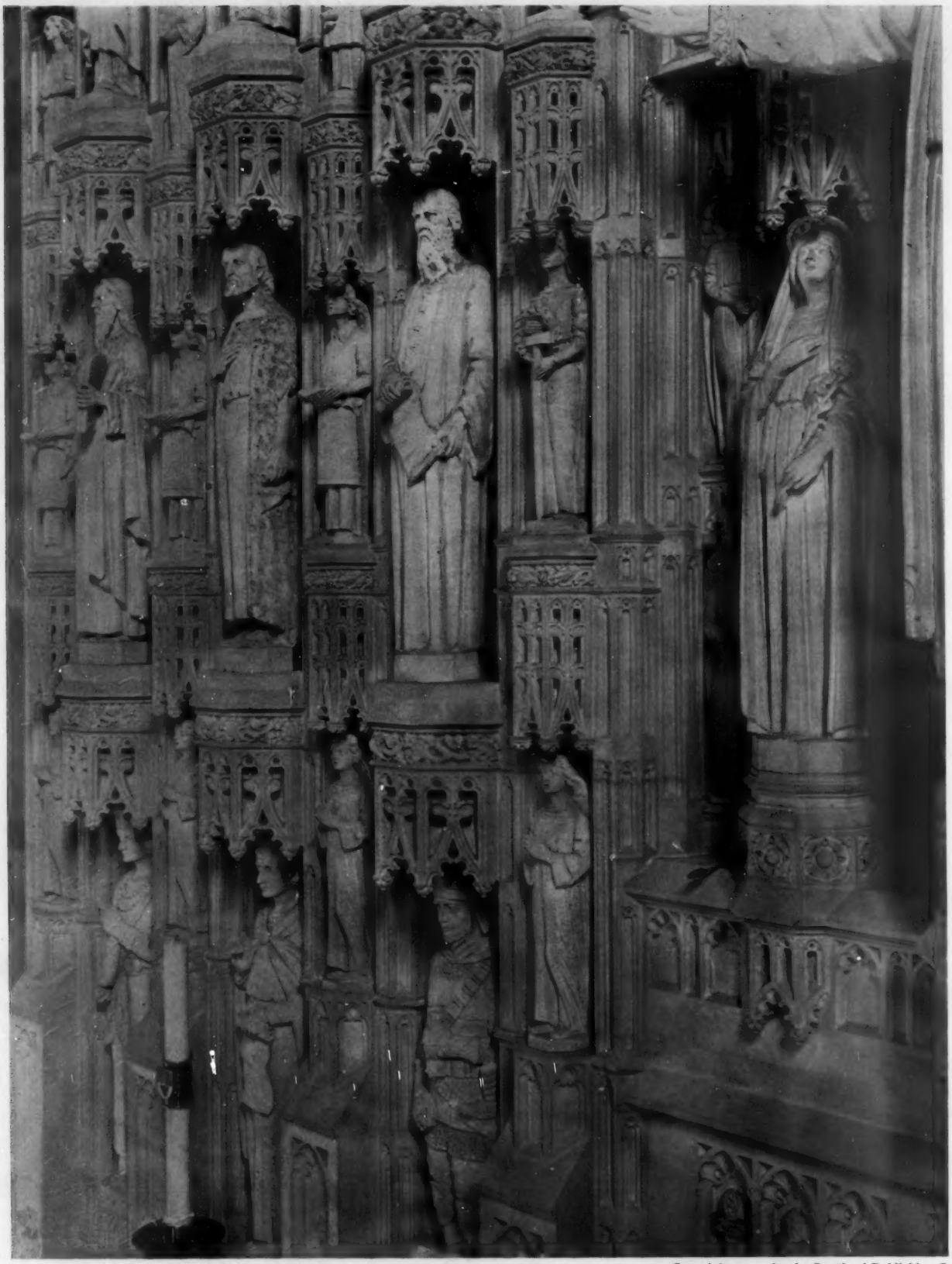

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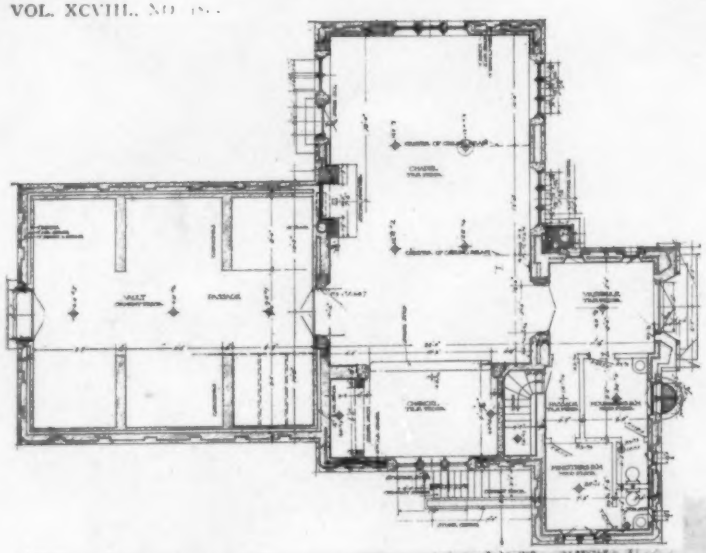
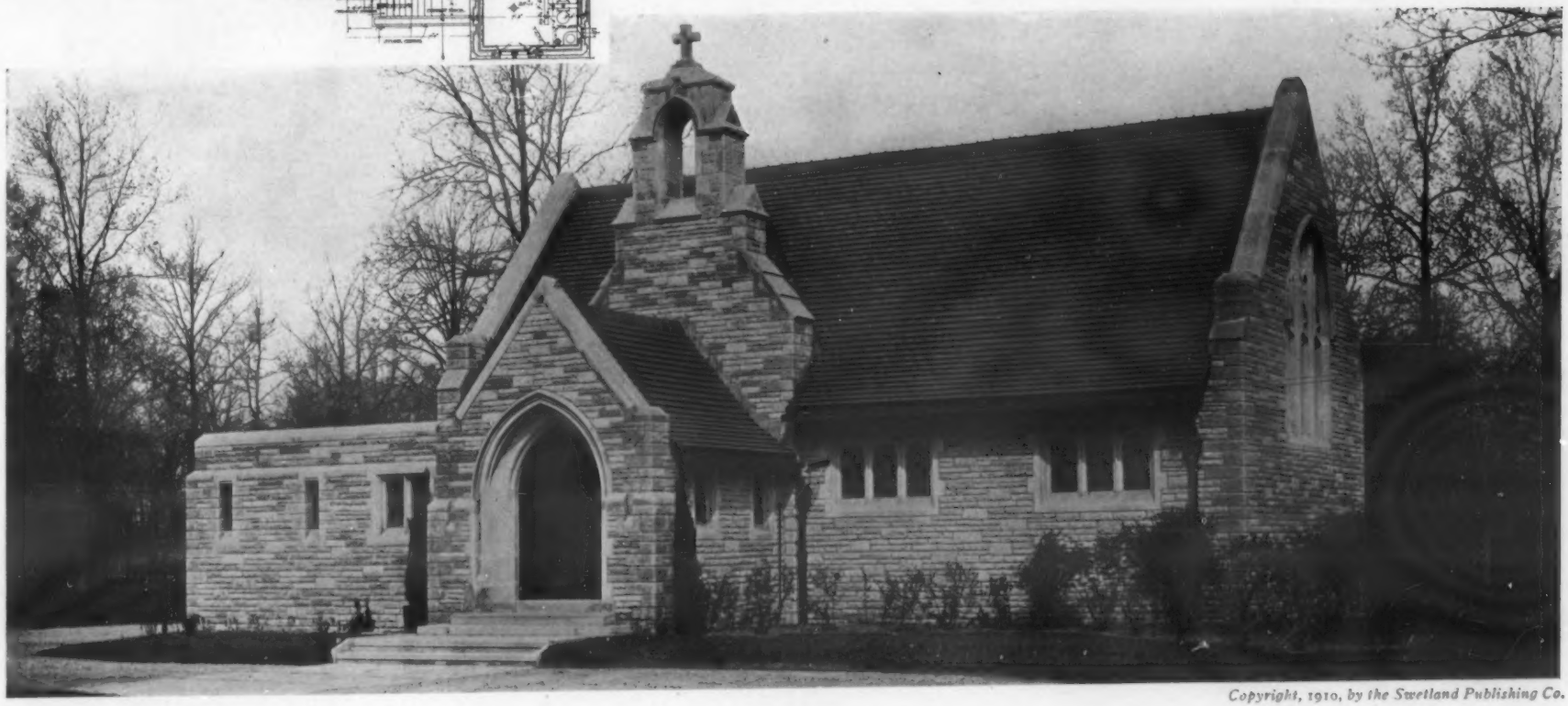


MORTUARY CHAPEL AT WOODLAWN CEMETERY
DETROIT, MICHIGAN

ALBERT KAHN, ARCHITECT



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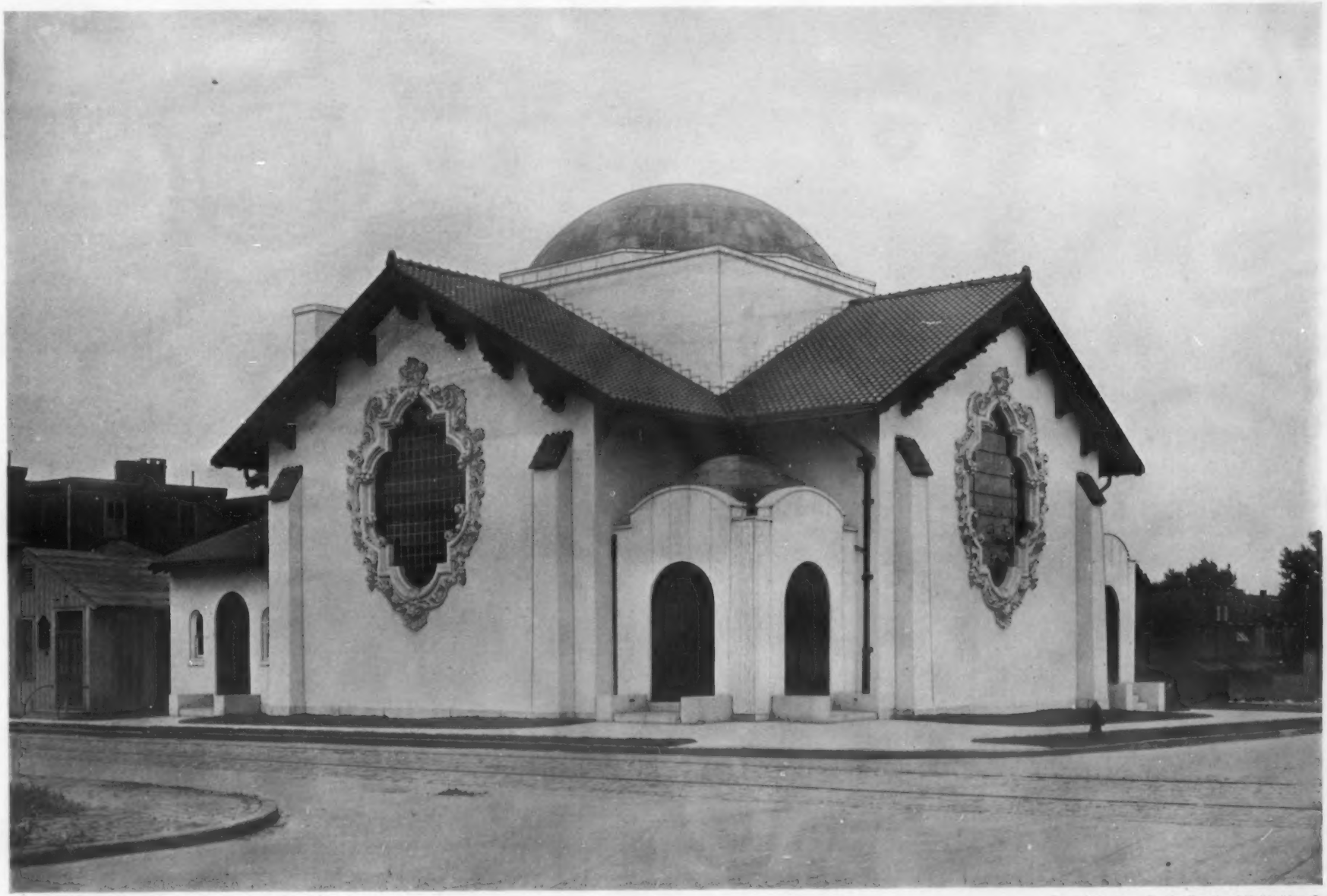

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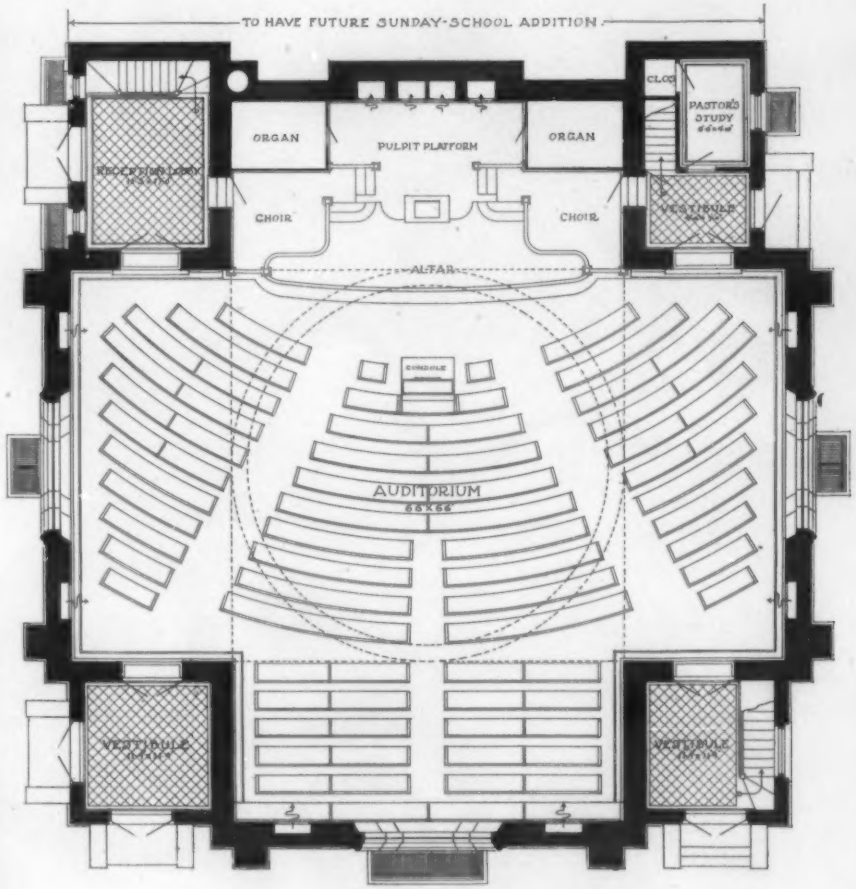
ST. ANDREW'S M. E. CHURCH
PHILADELPHIA, PA.

C. E. SCHERMERHORN
ARCHITECT



ST. ANDREW'S METHODIST EPISCOPAL CHURCH
PHILADELPHIA, PA.

C. E. SCHERMERHORN, ARCHITECT

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The basement is occupied with Sunday school accommodations, ladies' parlor, kitchen and heater room. The first floor subdivisions are shown on plan. The seating capacity is 800. The walls are of red sandstone and the roof is tile. The roof trusses are of scissors type, and simply ornamented. The interior finish of lower part of auditorium is oak, and all woodwork is stained. The heating is by means or hot water and furnace combination. The cost of building, exclusive of heating, was 12½c. per cubic foot.

FIRST CONGREGATIONAL CHURCH
BOULDER, COLO.

MACLAREN & THOMAS
ARCHITECTS