



THE NEW YORK ARCHITECT

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INTERESTS OF ARCHITECTURE AND
THE ALLIED FINE ARTS.

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THE GOAL OF THE CIVIC IMPROVEMENT COMMISSION.

It was about the time of the World's Fair in Chicago, now some eighteen years since, that America began to wake up to the fact that a city as a unit was no longer merely a collection of buildings for commercial and social purposes, but a center for civic pride and that there was no reason why a city should not be beautiful as well as useful.

The thousands who saw the architectural beauty of the plaster city, scattered later to their different homes and spread the thought among the town fathers that even in their small way, they too might as well have something that was architecturally beautiful as well as useful. Slowly but surely this thought gathered force until within the last few years things have begun to happen. The American Federation of Art has already been organized—composed largely of the laity, with a certain portion of the membership professional men, exerting a certain influence and with a power that increases yearly, as the report of their work reaches the ears and eyes of the good citizens of these United States.

The work of any art commission is necessarily difficult, for the reason that somehow or other artists and architects have been working against the superstition that has for years prevailed in the minds of the people that they are generally a Bohemian lot with no commercial sense—full of dreams and not at all to be trusted with more serious matters relating to the welfare of a great nation. Still another condition militated for a long time against the success of such a body—the uncertain financial condition of the country and the fact that its now rich men were then too busy making their fortunes to pay much attention to such “trivial” matters as the fine arts. Within the last decade all this has changed. Money flows more freely. Our rich men have attained their desires—have travelled extensively, have seen the wonders of foreign cities and have come back to America with open pockets, and what is better, open minds.

The great trouble, as we have said, has heretofore been that the commissions which had been formed for the purpose of uplifting civic architecture and beautifying civic centers had been composed entirely of artists and architects, and they received little support or sympathy from the general public whose tendency is to consider them impractical, to say the least.

Then the commissions began to find that if they were to receive the support of the Government they must enter politics. Congressmen were too busy with what they would call practical and necessary law matters, so the commission saw at once that it must broaden out and take in the laymen and try through them to arouse a general civic pride which should result in their bringing forcibly to the attention of the various representatives in Congress the fact that any bill for the improvement and practical beautifying of cities and the advancement of useful art was of real importance.

It is now about two years since the National City Planning Movement saw the light and it is growing every day. It has just held a most interesting meeting in Rochester, where there were discussed such subjects as the transportation problem, parks and playgrounds, the grouping of buildings, the filling up of empty spots and the discussion of street widths. Among the interesting papers read before this body was the discussion of Mr. Henry C. Wright, of New York City, on “Rapid Transit in relation to the housing problem,” a few ex-

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tracts from which show plainly how far people have been thinking along this line.

"There is but one way to solve the problem of congestion of population—that is to take the people from a place where there is no room and to put them in a place where there is room. This simple sounding proposition, however, involves the question of how to induce the people to go and how to get the real estate owners to furnish them a place; involves the question whether they should and could take their work with them by moving the factories or whether they should and would be transported to and from their work."

"For the purposes of this paper let us assume that the people can be induced to go; how can the real estate values be so controlled as to provide small houses and a rent the working man can afford."

A brief summary of Mr. Wright's discussion shows that:

1. Rapid transit lines of the subway type designed to be self-supporting and whose income is received from the carrying of passengers alone, can be built only in the largest cities, and even in such cities only such lines can be self-supporting as will secure a large amount of short-haul traffic.

2. The only means by which more lines can be built than are needed to provide for short-haul traffic is to reduce the fixed charges of such roads either by lessening the cost of construction, or placing a part or the whole of such cost upon the property benefited, or by extending the zone which such rapid transit lines will serve by some economical system of cross-feeders.

3. Apparently the only means of providing rapid transit for cities that furnish little short-haul traffic, is by means of railroads whose income is secured in part by carrying freight and express.

4. The removal of factories is the most hopeful method of solving the congestion problem, but their removal is dependent upon the willingness of workmen to follow them, and upon the willingness of railroads to furnish cheaper and better facilities for the moving of freight and express matter.

"The planning of Undeveloped City Areas" was the title of a paper read by Mr. Wilson P. Lewis, Chief Engineer of the Board of Estimate and Apportionment, New York City, who said in part:

"In all cities the world over, the older portions have grown from small beginnings and the street plan which has been the result of this growth has been largely the result of chance, with an entire lack of appreciation of the essentials of a city plan and with a failure to foresee the future growth of the city.

PLANNING ANNEXED TERRITORY.

"In making a plan for the annexed territory it will be found that in most cases the street system of the older city is extended over the new addition, or the crude street plans of the several villages and towns which have been absorbed by the greater city are prolonged until the different layouts meet in a confusion of unrelated street lines without system or symmetry. Then, in order to make the plans fit together, it is likely that a street will be laid out upon which they can abut, but which has no other reason for its existence. In other words, the plan of the annexed territory is the result of an attempt to enlarge and expand the old city plan or those of the existing centres of population, with no effort to study the problem as a whole or to grasp the possibilities of the territory as an integral part of a great city.

What, then, is the logical method of procedure? Do we first need an accurate topographical map of the entire area? This involves a large expenditure of time and money which, in the judgment of the writer, could be expended to better advantage. Let us assume that the unmapped areas are extensive, as in the case of those which were added to the City of New York at the time of consolidation. The first thing which it is necessary to do is to be able to determine the relative position of the different parts of the new territory and the different existing highways with respect to the remaining portions. This can only be done by a triangulation, which will establish points whose precise relative positions will be known, these points being, say, not less than 2,000 feet or more than 5,000 feet apart. It will then be possible to proceed with our mapping and planning in widely separated sections of the new territory with a positive knowledge of the relation of the street lines which we will establish in one section to those which we are to lay down in another. The next thing which will demand our attention is the system of existing roads. There was, and is, a good reason for these roads. Their grades may be excessive in some places, but it is probable that their alignment has been sacrificed for easy grades at the time when they were laid out, when improved roads were almost unknown and heavily laden vehicles were obliged to avoid excessive grades. These roads should form the skeleton of our future street system. In many cases it will be necessary to straighten them, and in all cases to widen them, but wherever possible the new lines should be parallel with the old ones, so that the old roads may become a part of the new street with as little disturbance as possible and without sacrificing the trees. What width shall we give to these old roads which are to become the principal arteries of our city? In the writer's judgment they should in most cases

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be not less than one hundred feet in width, and in some instances even wider. It is unnecessary for us at this time to determine the subdivision of the streets which are to exceed one hundred feet in width, but if the old road was fortunate enough to have good shade trees, the original highway can probably be preserved for pleasure driving, while another section can be reserved for railroad tracks, and, perhaps, still another for automobiles, with adequate sidewalk spaces. Such an arrangement for the separation of different kinds of traffic will require a total width of about 150 feet, or even more.

These old roads which we are making the basis of our city plan may have been nearly parallel with each other, or they may have been infrequent or unimproved, but these cross connections will be a necessary feature of the final city plan which we have in view. They must therefore be carefully considered. They should be straight between the parallel or radial highways wherever possible and should join them at points where there are deflections. At these intersections there can well be an enlargement of the street area, creating plazas or spaces which will be available for a fountain, a monument, or some other decorative feature.

As soon as this system can be determined the property required for the new streets, which we might, perhaps, call boulevards, should be acquired. The cost of this acquisition could properly be assessed upon the entire territory which will be developed by it, as the benefit will not be merely local, but their establishment will be the first step toward the development of the entire suburban area. If the whole system of arterial streets could be acquired under a single condemnation proceeding, it would be most advantageous.

When these controlling streets shall have been definitely determined, we need not worry about the details of filling in the spaces between them. Our city plan is fairly safe. Whether it would be advantageous to have the intervening spaces treated in a uniform or conventional manner, is questionable. It is doubtful whether a regular plan is even desirable. Is Washington more beautiful than Paris simply because its great system of boulevards is superimposed upon a rectangular street system? To one who is studying the city merely as a plan, this might seem desirable, but the interest of the average citizen is not in the map; it is in the street system itself, and it might be preferable to allow these various subdivisions to develop along lines of least resistance, without exercising too much control over them. In fact, if the treatment of these different sections varies, a more pleasing result may be attained. Here, where the topography suggests it, a serpentine system of streets may be laid out; there, a generous depth of lots, with space for gardens

and ornamental planting may be provided; here, again, we may find a group of narrower streets compactly built up with secluded courts and with small houses fronting upon a little plot of grass or shrubbery. Agreeable surprises may await us in strolling through these various sections, while a short walk in any direction will bring us to one of the systems of thoroughfares where the traffic, the business and the amusements of the great city will be found. If one of these sections takes on a distinctive character, the neighboring districts will be stimulated to try and establish a character of their own.

If we attempt to establish a uniform cut and dried standard for all parts of a great city, it is more than likely that we shall find that we have "leveled downward." In all large cities the individual is likely to be lost, the neighborhood feeling is unable to survive. It is frequently held that this neighborhood feeling is an evidence of provincialism, that it is inconsistent with the development of a great city and belongs only to the small town. This may be true if we leave the city as a whole to develop as an unrelated group of neighborhoods, for a comprehensive plan cannot be evolved by a town meeting, a civic association or a group of them. The creation of such a plan needs a strong hand and a central authority, which will be in large degree regardless of unimportant local interests. But, the general scheme once established by a system of thoroughfares such as has been outlined, the writer believes that a great degree of latitude should be allowed the neighborhoods and the individual developers, so long as the street lines and grades they wish to establish are not inconsistent with public convenience, with an abundance of light and air, with a rational and economical drainage system, and with good sanitary conditions."

Referring to one particular statement in Mr. Lewis's interesting paper, he speaks of the fact that "occasionally a city is founded upon a site deliberately chosen for a particular purpose, such as the seat of government, as in the case of our national capitol at Washington." In this connection it should be noted that the commission for following out some definite, comprehensive plan for the capital city with regard to architectural beauty was the first step toward finding a definite solution of the problem of city improvement. This was followed by the appointment of a commission for the improvement and development of Cleveland, Ohio, which has now done more than any other city in the United States toward the end at which the commission is aiming. Baltimore, Hartford, Grand Rapids, St. Louis, New York and Chicago are also awakening, and it needs only a retrospective glance over the expositions of Philadelphia, Chicago, Buffalo and St. Louis

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to show how each has been a step in advance of the other and in the right direction.

It is now the definite and ultimate purpose of the City Planning Movement, which has associated with itself the civic improvement bodies of all the large and small cities throughout the country to become recognized by the Government; that is, to carry out the plan of Mr. Theodore Roosevelt, who, while he was President, appointed a commission on fine arts to pass on everything that related to Government art, extending it, however, to include the

overseeing and final word on the art in all the branches of public buildings and city improvements.

Toward that end the commission is striving, and it has enlisted the help of not only artists but laymen all over the country. Rich men are now putting their shoulders to the wheel, and the commission feels that, though the movement may be somewhat slow, it is sure and that at no very distant date the question of civic improvement will be as keenly and vigorously debated in Congress as any other measure.



J. MILTON DYER, ARCHITECT
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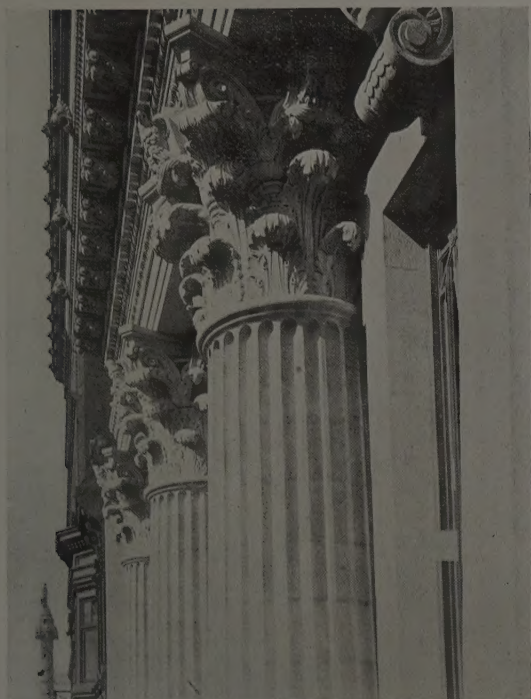
A NEW ERA FOR THE ACADEMY OF DESIGN.

Just now, when the subject of civic improvement has attained a place in the national thought which is almost equal to the discussion of the great social and commercial questions of the day, it is interesting to learn that the New York Academy of Design, a body devoted almost exclusively to the furtherance of the arts of painting and sculpture, has now entered upon a new era commensurate with the progress of the American Federation of Art and has taken unto its august self several lead-

ing members of the architectural profession.

Founded on November 8, 1825, by a number of young artists and students, who called themselves the New York Drawing Association, they resolved themselves the following year into a new organization, known as the National Academy of the Arts of Design. They thereupon chose from their members fifteen artists who were directed to choose fifteen others, the thirty thus selected to constitute the new society. Samuel F. B. Morse, the famous telegrapher, was

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DETAIL OF COLUMNS AND CORNICE
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the first president. From this small membership, composed, as will be seen, entirely of artists, the number was gradually increased to 100, and now has reached the limit of 175 academicians, among whom the proportion is 150 artists—that is, painters and sculptors and 25 architects and engravers. This proportion is significant. The associate membership of the Academy is unlimited, and a member must have been an associate before he can be an academician.

The recent election to full membership of a number of prominent architects shows that the Academy is branching out and lending its powerful influence to architecture. It is therefore now entering upon what will undoubtedly prove to be the era of its greatest usefulness to local as well as national art.

With this thought in mind, *THE NEW YORK ARCHITECT*, which has ranged itself in line with those who are working for the advancement of art in all branches, asked the secretary of the Academy, Mr. Harry W. Watrous, to tell its readers whether it is true, as generally believed, that architecture had not formerly been recognized by the Academy as one of the fine arts.

In denying that this was true, Mr. Watrous said that architects were admitted to the Academy in its early years, but that as the architect members had died, their places had never been filled to the full limitation. "The Academy

was first founded," said Mr. Watrous, "with an idea of promoting the arts of painting and sculpture and of encouraging young men and women who were talented in those lines. For years our schools, which are practically free, have been fostering this talent, with the result that the younger generation has produced some very creditable work without having to go abroad for instruction."

"One of the avowed purposes of the National Academy of Design has been to further the development of art in America by opening schools which are practically free to the accepted students, the only limitation being that none but those intending to follow art as a profession and who are under thirty-five years of age are eligible. The members of the Academy act as instructors in the classes, which now follow the atelier system—the same instructor for each student throughout his course.

"Now, we have begun to realize that we need the practical commercial side, which we feel that the admission of architects into the academy can give us, and we have, therefore, elected as full academicians a number of the most prominent men in the profession. Next winter we shall introduce a lecture course on this sub-



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DIRECTOR'S ROOM
FIRST-NATIONAL BANK, CLEVELAND, OHIO

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ject, which we find has aroused a great deal of interest among our students.

The great obstacle that has always been in the way of the Academy is the fact that it has not had the whole-hearted support of the people. Pittsburg, Boston, Philadelphia and Baltimore are ahead of New York in art development, but the time has now come, Mr. Watrous thinks, when men of wealth, to whom, after all, the artistic profession must look for support, have begun to appreciate the value of American talent, and he feels that it will be only a question of time when the Academy will have realized its dream of having an immense institution which shall be the Mecca of all American art. The Academy is now waiting to obtain a suitable site where it may build a per-

manent building suited to its great requirements, and when that is accomplished," said Mr. Watrous, "we intend to have it a center not only for painting, sculpture and architecture, but for such kindred arts as rug-weaving, stained-glass making, pottery, engraving, drawing, tapestry, wood and metal work, in fact all work which belongs to the great art interests."

In this most commendable ambition the Academy deserves the support not only of professional men and wealthy patrons, but of the whole people, whose educational interests it so vitally touches, and THE NEW YORK ARCHITECT purposes to say something further upon this subject from time to time.



J. MILTON DYER, ARCHITECT
PRESIDENT'S ROOM
FIRST-NATIONAL BANK, CLEVELAND, OHIO

THE NEW TRINITY CATHEDRAL, CLEVELAND, OHIO.

When the magnificent new Trinity Cathedral, of Cleveland, Ohio, is dedicated on September 24 it will stand as a glorious fulfillment of the dreams of the little handful of worshipers who organized in 1816 at the home of Phineas Shepherd in Brooklyn village.

At that time there was no diocesan organization nor even missionary society connected with the Episcopal Church within the limits of the State of Ohio. To-day Trinity is the Mother Church in Cleveland, if not in the entire diocese, and so important is its dedication considered that representatives from the National, State and city administrations will be in attendance.

The design of Trinity Cathedral is perpendicular, adapted from the Gothic of the fifteenth century in England. The plan is cruciform, the length of the cross being 175 feet, and the width across the arms 121 feet. The Cathedral is connected in the southeast angle with the parish buildings, communicating with the same through the Dean's study, the chapter

room and the cloister, and thence, with the choristers' hall, Cathedral hall, and the Church Home.

The main entrance is from Euclid avenue, being three deeply recessed, moulded and to be carved portals, through the narthex into the nave. The narthex is 10 feet wide and 60 feet long. There is also a west, or baptistery, entrance, an east entrance, a south entrance, and a southeast entrance from the cloister of the parish buildings.

The exterior is of buff Indiana limestone, all smooth cut, and moulded and carved in detail. The interior is of limestone detail, in nave and transepts, with russet colored brick wall spaces; in the tower, the choir, and sanctuary all stone, with increasing elaborately panelled tracery panels, mouldings and carvings. The four main gables have large mullioned and traceried windows, that in the chancel being already filled with English-made glass, in harmony with the adjoining work. It is known as "the *Te Deum*

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window," and is a memorial. The other gable windows will eventually be filled with similar glass, as will all the other window openings, which are now glazed temporarily with amber cathedral glass in heavy leads, all to be placed as memorials.

The heights of exterior are, from the grade to coping of side walls, 29 feet; of clerestory walls, 52 feet; to apex of gables, 76 feet; to top of tower, 137 feet.



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INTERIOR DETAIL
TRINITY CATHEDRAL, CLEVELAND, OHIO

The tower, 40 feet square over crossing, has greater octagonal corner pinnacles, with lesser wall angle pinnacles, dividing each side of the tower in three bays in width, and two stages in height, a clerestory with openings into crossing, and a bell deck over. The openings in clerestory have stone tracery, and in the hall story, stone tracery and louvres; in this upper stage the chime of bells is to be placed. This tower is a memorial, as is indicated by a bronze tablet in the floor of the Cathedral at the center of the crossing. As the tower rises over the copings at the intersection of walls, wide spreading

angle buttresses support the corner pinnacles. The heights of the interior are: Side aisles, 21 feet; aisle arches, floor to apex, 19 feet; floor to cornice, from which the roof springs, 41 feet; floor to the apex of arches at the crossing, 54 feet; floor to moulded ridge beam, 67 feet, and from the floor to the soffit of bell deck, 77 feet. The moulded cornice extending all around the interior is filled in the cove with representations of singing angels, heads with wings, cut in the solid stone.

The four main pillars supporting the tower are cruciform in plan, $7\frac{1}{2} \times 7\frac{1}{2}$ feet, and are memorials, as are also the columns in the nave and in the transepts, and each is designated by appropriate inscription cut in the stone. Each pillar and column has a carved capital of different design and significance.

The baptistery at the west entrance is formed by arches of the transept aisle, and here is located the Trinity Column—a triple column in plan from which three arches spring, with a carved capital illustrating the 7th chapter of Ephesians, with emblems and symbols of Holy Baptism and the Christian warfare. On the Trinity Column is a representation of an angel cut in the solid stone in full relief, and in an attitude of entreaty or invitation. The font of white marble is a memorial taken from "Old Trinity," with new carvings, octagonal platform, and an elaborate oak canopy. The canopy is



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suspended from the ceiling with bronze counterpoise weight. The upper stage of the canopy is a miniature of Trinity tower. The interior of the basin or laver of the font has been inlaid with ten large pebbles taken from the reputed place of our Lord's Baptism in the River Jordan. Seven of these stand for the sevenfold gifts of the Spirit, and the remaining three typify the Sacred Trinity. They were presented to the Bishop of Ohio by the Bishop of Washington.

The baptistery is emphasized on the exterior of the building by a larger window than those adjoining, filled with tracery. A stone tablet under this window reads:

"The Cathedral League, a band of one hundred Christian women have, by their gifts, erected this baptistery. In the Name of the Father, and of the Son, and of the Holy Ghost."

The pulpit at the southwest pillar, and the rood screen base are of Pavonazza marble from Pietrasanta, Italy, and together form a memorial. The pulpit is octagonal in plan, 6½ ft. in diameter, and each side of the octagon is pierced with open tracery and mouldings decorated with symbolic carvings. A bronze reading desk and an electric lamp are attached to the top rail.

The lectern at the southeast pillar is of bronze and is likewise a memorial.

The litany desk is of English oak and is supported by two angels representing "Supplication" and "Intercession" carved in relief with a carved frieze and memorial inscription over.

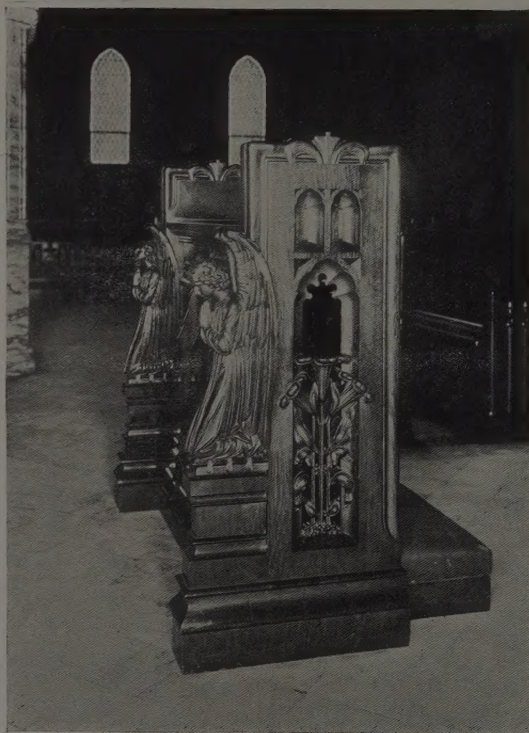
The seats are of English oak with perpendicular panelled ends, with oak floors, while the floors of all aisles and other spaces are of dove-colored marble in two shades laid in alternate diagonal squares enclosed in darker colored marble borders.

In the choir are twelve stalls for the Dean, Archdeacon and Canons, six on either side, with elaborate canopied hoods with pinnacles; and forty-eight minor clergy stalls, each with carved finial ends, and fifty choir stalls. The clergy stalls and canopies are a memorial. The front of the choir stalls is panelled and carved with continuous scroll and cherub heads. Over the entrance to the chancel from each side aisle is a representation of an angel choir with scroll cut in full relief.

The Bishop's Throne is also of English oak, and in the same has been incorporated a portion of the original Bishop's chair from "Old Trinity." It is 3½ x 6½ feet in plan and 18 feet high, and is elaborately carved with the seal of the diocese, a Bishop's mitre, bosses and heads, recumbent lions and surmounted with a Trinity cross with foliated ends. This throne is a memorial.

The sanctuary rail is a memorial in bronze and consists of a series of intertwined and locked quatre-foils with *fluer de lis* spandrels enclosed in open pedestals, each holding a cross in the panel, with moulded base and rail.

The altar is one piece of Pavonazza marble weighing eight and a half tons. It is 11½ feet long, 2½ feet wide and 3¼ feet high, with three moulded panels, symbols of "The Trinity" on each side, and on one end is the memorial inscription. The faces of the mensa are carved in relief with the grape vine, leaves and fruit intertwined, and heads of wheat, divided with panels enclosing *Sanctus, Sanctus, Sanctus*. The mensa is one piece of Sienna marble, 12 feet long, 3 feet wide, and 4½ feet thick. The redos, will fill the space back of the altar and is to consist of a series of niches with elaborate canopies, having a centre panel enclosing a



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LITANY DESK
TRINITY CATHEDRAL, CLEVELAND, OHIO

cross in background, with our Lord triumphant before the same. The credence at the right of the altar is cut in the solid stone, and the tracery in relief over is supported by an angel with clasped hands.

The floors of choir, chancel and sanctuary are in two shades of dove-colored marbles with symbols intertwined in Numidian and Verde Antique. The four series of steps leading from the floor of the nave to the altar are of solid

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blocks of statuary marble.

The ceilings of nave, transepts, choir and sanctuary are of English oak in Gothic barrel vaulted forms with moulded ribs, ridge and pur-lins forming panels with octagon pendant at each intersection with the ridge. The ceilings of choir and sanctuary are more elaborate, having heavily carved bosses at the intersection of ribs and beams. The ceilings of the aisles are divided by stone arches into bays forming panels which are filled with moulded oak beams.

The main organ is placed at the southeast corner over the clergy and sacristy rooms and the aisle; also over the southwest aisle. The nave organ is located in the crypt to the right of the main entrance to the Cathedral. No organ pipes are visible, the openings to the organ chambers being filled with stone tracery in the transepts and oak tracery openings into the choir. The organ has two consoles, one in the choir and the other in the chapel.

The chapel, which is 20 x 45 feet, has the same detail as the Cathedral, with oak ceilings of deeply cut and moulded crossbeams, struts and braces, resting upon carved stone corbels.

The cross beam over the chancel rail has a carved oak boss from the Cathedral at Southwark, England, which was carved 457 years ago, and was sent by the Lord Bishop of Southwark to the Bishop of Ohio to be incorporated into Trinity Cathedral. In the chapel are memorial windows of stained glass and on the walls bronze memorial tablets, all taken from "Old Trinity" and affectionately placed here, as were also the marble altar and the sanctuary rail.

The entire group is heated and ventilated by a steam power plant which is located in the basement of the parish building, and the lighting is by electricity.

Under the entire building is a thoroughly ventilated crypt, and the floor construction throughout is fireproof. The covering of all roofs is extra heavy copper. Five years have been consumed in the structural work, and the total cost has been approximately \$650,000. To the value of about \$100,000 has already been contributed in memorial furnishings for the Cathedral. The seating capacity as arranged for the Consecration Service is 1,535.

CHARLES F. SCHWEINFURTH.

