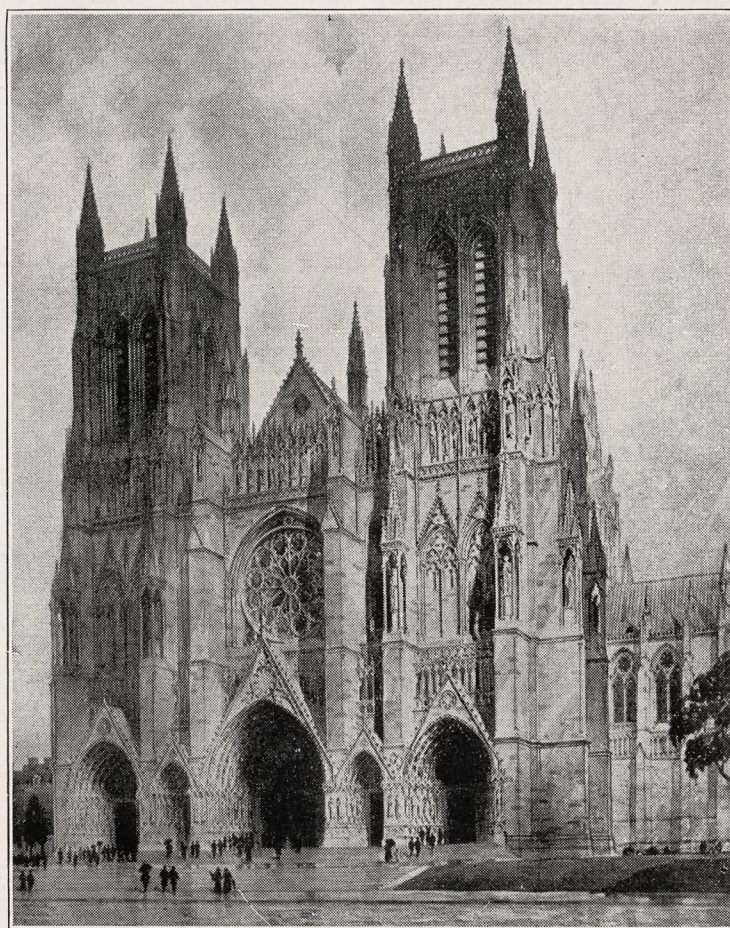


# *The* **WITNESS**

CHICAGO, ILL., AUGUST 27, 1931



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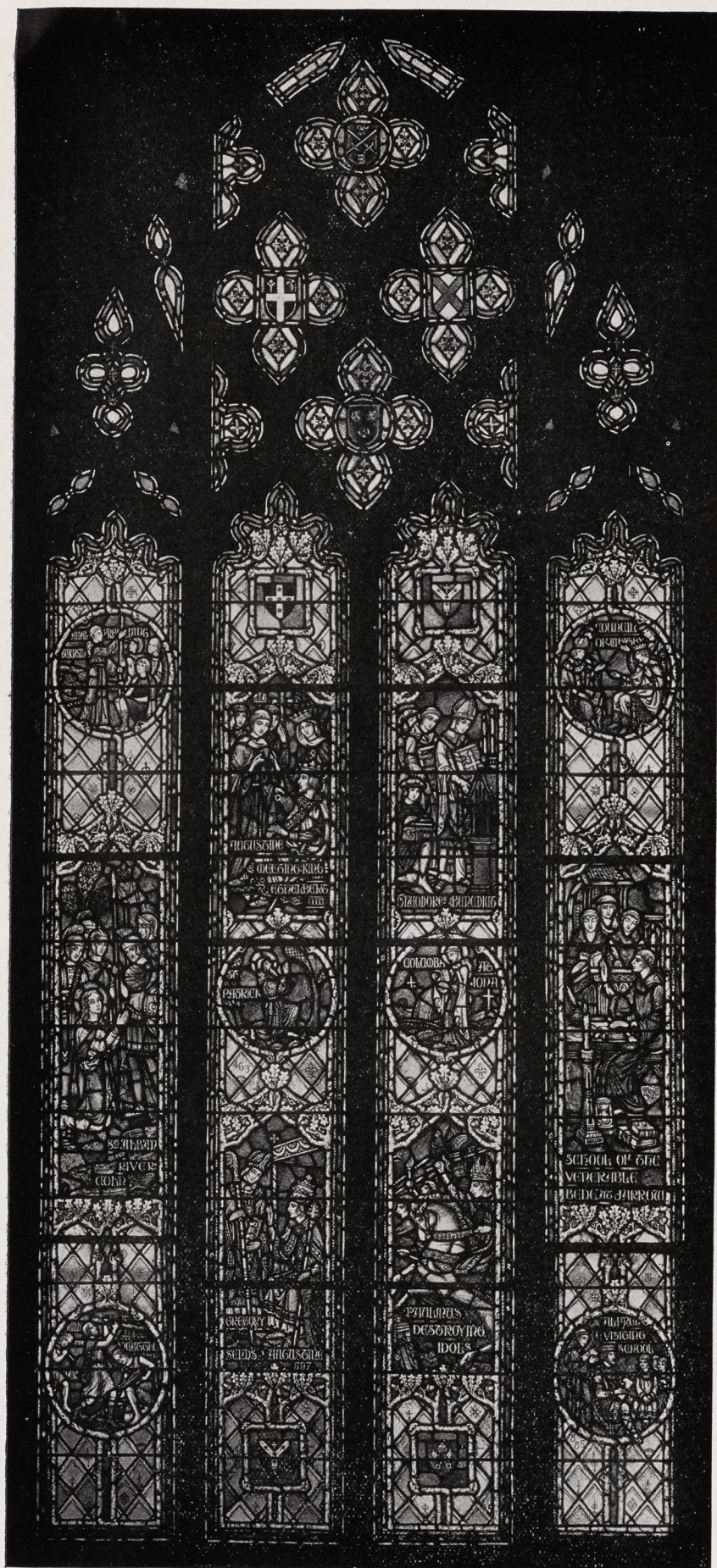
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# THE WITNESS

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## FOURTH DIMENSIONAL CHURCHES

*By*

PHILIP HUBERT FROHMAN

*Architect of Washington Cathedral and Trinity College Chapel*

WHEN building a church we should realize that we are confronted with the singular problem of creating a structure which will enclose space in such a manner as to suggest an infinity which is unbounded by space and timeless eternity. By the disposition of its material substance a church building should cause those who enter it to feel the presence and reality of that which is not material. Whether it is a great cathedral or a tiny chapel, a church must possess a quality which will raise it above other material products of the hand of man.

That this is not mere theory, nor an impossible ideal for which we should strive, is proved by the effect which most mediaeval churches have upon those whose spirits are attuned to the spell of their architecture. During the development of Romanesque and Norman and Gothic architecture this mysterious quality seemed to increase, while during the decline of Gothic architecture and the development of Renaissance art the ability to build churches which possessed this mysterious power became a lost art. With the Oxford movement and the Gothic revival came the building of some churches in which this intangible quality was present to some degree. In this country during the past twenty-five years there has been a remarkable improvement in church architecture and occasionally a church is built which possesses this spiritually uplifting quality to a marked degree. Nevertheless, such churches are still very rare and it is probable that at least ninety-nine out of one hundred modern churches are singularly lacking in this essential, while perhaps not more than one in a thousand will be found to possess it to the same degree as the average of the churches which were built in England and Europe during the Middle Ages.

A careful analysis and comparison of the methods of design and construction which have been employed during the past one thousand years will bring to light several interesting reasons for the more spiritual quality of Christian art and architecture up to the Fifteenth Century, for the almost complete disappearance of this characteristic during the Renaissance as well as

for the small proportion of our best designed modern churches which possess it in full measure.

Evidently there is a quality beyond mere size or beauty, the presence of which can give greatness and impressiveness to the smallest chapel and the absence of which in a great cathedral will result in a structure which may be physically imposing, but spiritually unimpressive. Without this quality, beauty becomes superficial and may excite the interest or admiration of our minds but leave our souls unmoved. With this quality a plain and bare but honestly built structure may become to us a symbol of the Gate of Heaven, while a church which art has made all glorious within will surround us with an influence which tends to draw our spirits away from the confines of its material substance and out into that realm where the only realities are spiritual.

IN SOLVING the problems presented by the physical and architectural requirements of a building we are concerned with the two-dimensional drawings of a three-dimensional structure. But in creating a church building which will be a true symbol of the Church, one is confronted with what might be termed a four-dimensional problem. Just as the three-dimensional building is represented to the eye by two-dimensional drawings, even so the divine purpose and message of the Church may be spiritually perceived by means of the visible, three-dimensional building. In the theory of relativity we are required to imagine a four-dimensional space in which the three dimensions of ordinary space are united with the fourth dimension of time. In the four dimensional volume or continuum thus formed it is impossible to separate space from time.

In the mental and physical creation and joining together of the material substances which form a building the element of time is involved. The physical magnitude of the result is determined by the three-dimensional space enclosed, by the mass of its solids and by the periods of time during which given amounts of physical energy have been exerted in the various





*College of Preachers, with Washington Cathedral in the background*

processes of its creation. The spiritually effective force or impressiveness of a work of religious architecture is largely determined by the time during which certain qualities of spiritually energized thoughts have been brought to bear first upon the mental vision of the design, secondly upon the preparation of the drawings which enable its design to be materialized and thirdly upon the fashioning and placing of the substances which constitute the material fabric.

At each of these three stages of its creation and during the life of the structure, time is found to be an important factor. Other things being equal, the impressiveness of a church depends largely upon the ratio of the time factor to the space enclosed by the building and occupied by its solids.

In the churches which were built during the Middle Ages and in any modern churches which may have the same "other worldly" quality, we will find that a large amount of time went into the creation of the mental attitude and knowledge and skill of those who designed and built them. Ample time went into the creation of the design as a whole as well as into determining the form of every smallest detail. Sufficient time was consumed not only by the architect or master builder, but by all the workmen and craftsmen and artists who built it and adorned it. Furthermore, materials and methods of construction were used which assured that the building would endure through

several centuries of time and thus symbolize the enduring nature of the Church which Christ founded and of the eternity which lies beyond this mortal life.

**I**N THOSE churches which possess little or none of this mysterious element, we will find that the time factor is deficient in one or more of the stages of its creation.

In the first place the building committee may not have expended enough time in considering the proposed church to realize the sacred nature and responsibilities of its task. They may not have spent sufficient time in considering the selection of an architect. Once having appointed an architect they may have allowed insufficient time between instructing him to proceed with plans and the date set for starting construction. During the preparation of the design and working drawings they may have rushed the architect to a point which made it impossible for him to do his best.

In the second place, even if the building committee has not rushed him to the point of exasperation it is probable that the architect has not put a sufficient amount of his personal time into the various tasks involved. It should be realized that in the design and construction of even a small church, to follow through personally all of those matters of detail which are so vital to its beauty and impressiveness, requires a



degree of patience and a number of hours of time which few modern American architects are willing to expend on any single undertaking.

In the third place the committee may consider that to get the building completed to the last item within a certain appropriation and by a given date is more important than the erecting of a church of enduring beauty which would be a joy and help for generations to come. The result is that cost may have been saved by the use of flimsy construction and inferior materials or the contractor may have been so rushed that he was driven to careless workmanship in order to get the job done within the time limit.

It is a mistake to consider that a church will be extravagant in cost if the proper amount of time is expended in its designing and building. In church architecture as in other things it is true that "Haste makes waste". To spend enough time in building an enduring House of God is only right. Like all right actions it is merely common sense. For instance, an adequate expenditure of time in careful planning and designing and in the preparation of accurate and complete working drawings and specifications will save expensive mistakes and will result in the maximum of genuine value for a given expenditure of money. Even when the time expenditures do add to the cost of construction it should be realized that such expenditures which may add from ten to twenty per cent to the first cost of a church may add from one hundred to five hundred per cent to its useful life. Churches that were built in England during the Twelfth Century are now serving their purpose just as well as they did eight hundred years ago. The total cost up to the present date of most of the English parish churches which were built from the Eleventh to the Fifteenth Centuries is small when compared with the amount which would have been expended over the same number of centuries for the repairing and rebuilding of churches built in a less honest and permanent manner. Furthermore, a beautiful and well built church during every year of its long life will act as a powerful aid to devotion and as a spiritually up-lifting influence upon generations. In every

respect a church building upon which time has been wisely expended will be a better investment than a hastily designed or quickly built structure.

ALTHOUGH insufficient expenditures of time are responsible for most of the short-comings of modern church architecture, nevertheless we will admit that there is such a thing as spending too much time on certain operations. An aimless unjustifiable expenditure of time and human effort never resulted in a healthy and spiritually stimulating art. The mediaeval builders gave to economic questions that due consideration which is the basis of all logical architecture. They spent time and effort for the purpose of accomplishing the greatest result in a given time. A church which possesses the fourth-dimensional quality to the degree which will make it the most impressive, is a manifestation of spiritual force and well directed mental and physical energy. A highly developed Gothic Cathedral is a wonderful example of this perfect balance between great energy and great self-control. It is the perfect and rhythmical use of the time element which gives to a Gothic Cathedral that quality which causes a musician to call it "frozen music" and a great mathematician such as Einstein to marvel at its perfect and more than material relations of space and time.

In the two and three-dimensional problems of architectural design good proportions are essential. An undue increase in a given dimension may cause as unpleasant a result as its decrease. It is the same in the matter of time expenditures. There should be a certain time dimension in proportion to the space dimensions if what we term the fourth-dimensional quality of church architecture is to be attained. It is this fourth dimension which largely determines the question as to whether the building is to be worthy of its high purpose.

When President Elliott conferred an honorary degree upon Augustus St. Gaudens he said, "He did not count the mortal years it takes to mould immortal forms". Would that we could say the same of those who are now moulding the forms of our churches.

## BUILDING BETTER CHURCHES

By

MILO HUDSON GATES

*Secretary of the Commission on Architecture*

OUR Church has the honor of starting a concerted movement for better architecture. We were first of all the Churches to organize a commission on church architecture and the allied arts. Among other things, the canon said:

"In pursuance of this end, that is, improvement in church architecture, it shall be the duty of this commission to effect in each diocese and missionary district, with the consent of the bishop thereof, the organi-

zation of a diocesan commission on church architecture.

"The central commission shall be authorized to prepare a handbook under the direction of one or more experts, which shall contain a brief statement of the essential principles of some of the leading styles of church architecture, with illustrations of the best examples of those types which proved to be the most suitable to the various conditions found in city, town,





*The Cathedral of St. John the Divine, being built by Jacob and Youngs*

village and country parishes. This handbook shall be furnished at as low a price as possible to the diocesan commissions, which in turn shall furnish it to the clergy and interested laymen of the parishes and missions throughout the Church.

"It shall be the further duty of this commission to take the matter up with the officials of the theological schools of this Church, with a view to the inauguration of a short course on church architecture to be given annually in each school by some competent expert."

I quote it here, because I think it needs the publicity which *THE WITNESS* can give it. It is printed in the *Journal of the General Convention* several times, but the *General Convention Journal* is not exactly a "best seller".

**T**O-DAY in practically every diocese and province, commissions on church architecture and the allied arts have been formed, and, on the whole, are working effectively. One of the best, and, perhaps, the most active, is the commission of the diocese of Colorado. This commission has arranged for an exhibition in the art gallery, and I am sure that this exhibition will do much good and will be especially interesting to all at the Convention.

The book spoken of in the canon has not yet been published, but the secretary of the commission has a book on small churches now ready for the press. In answer to many inquiries, the commission has sent lists of books on church architecture and the allied arts to those desiring them. Courses on the subjects have been given in several of our seminaries, but the commission feels that there is a lot more missionary work to be done in regard to some of the seminaries.

Since the first commission was organized, practi-

cally every one of the great churches in the United States have organized similar commissions. Some have instituted "departments," and have actually gone into the business of being architects.

We, in the Episcopal Church, very wisely, it seems to me, have worked along another line. We have discovered and encouraged architects to take an interest in church work. The result of this is encouraging.

When our commission was organized, there were about three firms of architects that one could feel safe in recommending. When last I went over my list which I call my "white list", I discovered that there are about forty firms that can be recommended, and Mr. Cram said to me the other day, that he thought there were fifty.

Now, the advantage of the line we have taken over the founding of departments,—the line taken by some other churches,—is this: first: a department of church architecture means that the whole church is expected to go to one office for church plans. Of course, while you may get certain better results than in the old chaotic days when there was no supervision, this advantage is overbalanced by the fact that such departments tend to standardize things. Also you run the danger of getting a "state architect",—an architect who may be appointed for his ability, but is such more liable to be appointed because he has influence. The other method widens interest, gives variety and encourages in young architects an interest in church work.

**I** MAY add that the improvement in the quality of Church architecture since the founding of our commission, both in our own church and in the other churches, has been nothing short of miraculous. Dr.



John Suter recently wrote: "The Church must be a building which in itself, as one enters its doors, invites to worship...and, at the same time, it must provide the proper framework for the speaking voice of the preacher...Neither the 'back parlor' nor the lecture hall can be a church and bring a man to his knees,

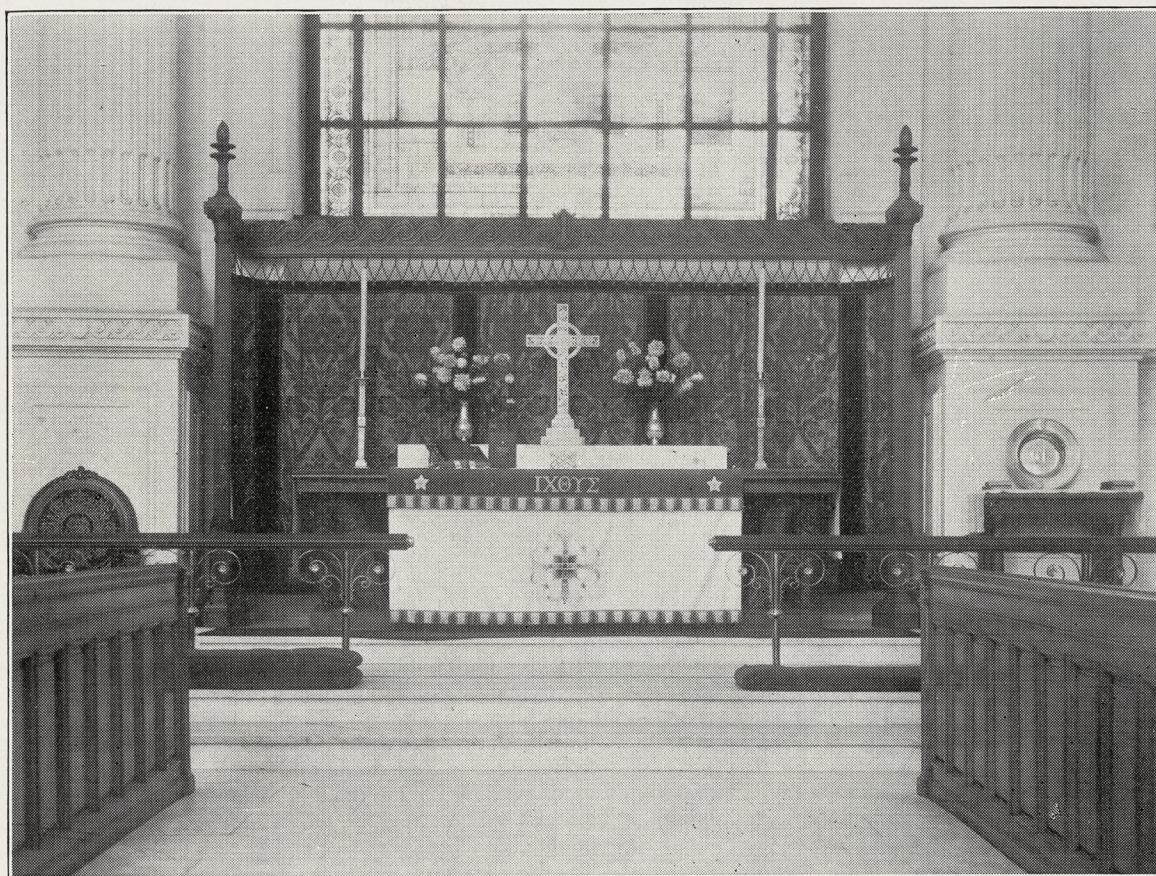
but no more can a stately pile of aisles and arches that can house only a spectacle and never an 'audible', and where the words from the lips of a man become a jumble of echoing incoherence. 'In the church', said St. Paul, 'I had rather speak five words with my understanding that ten thousand words in a tongue.'"

## CHURCH EMBROIDERY

By

LUCY V. MACKRILLE

*Head of Cathedral Studios, Washington, D. C.*



*Altar of Chapel at the U. S. Naval Academy, with Hangings by J. M. Hall*

"AND of the blue, and purple, and scarlet, they made cloths of service to do service in the holy place, and made the holy garments for Aaron; as the Lord commanded Moses". Ex. 39:1.

"And they did beat the gold into thin plates, and cut it into wires, to work it in the blue, and in the purple, and in the scarlet, and in the fine linen, with cunning work." Ex. 39:3.

Church embroidery had its beginning in the days of the Exodus; and in the 31st chapter, 6th verse, we read the name of Aholiab, of the tribe of Dan, whom the Lord chose to embroider the Priest's vestments, and the veil of the Tabernacle; and we read in the 35th chapter, 34th verse, that God filled him

"with wisdom of heart, to work all manner of work, of the engraver and of the cunning workman, and of the embroiderer, in blue, and in purple, in scarlet, and in fine linen."

Hundreds of years later Josephus tells us of the embroideries on the wonderful hangings of the temple in Jerusalem, which were embroidered "with all sorts of flowers which the earth produces." So it pleased God to have the place of his feet made glorious, not only in the temple but in the wilderness.

Let us be eager to make God's house beautiful to-day, having in mind the hunger of the human heart for the beautiful and the mystical, the beauty of colour and the mystery of symbolism.



The women of England, early in the seventh century became perfected in Church needlework, and throughout the Church of England we find precious examples of their skill to-day. How all this heritage is ours if we will have it.

THE colours of the silks used for the Church vestments stand for the teaching of the Church Year. Briefly, according to the Roman Use, customary to-day, gold or white are Festival colours, used on festivals of our Lord; red, symbolic of the seven flames of the Holy Spirit, and of martyrdom, is used for Pentecost and for the Holy Apostles who were martyrs. Purple signifies penitence, and is used in Advent and Lent. Green is a ferial or ordinary colour, for use on ferial or ordinary days—after Epiphany and after Trinity, but not on feast days. If the Church can afford only one set of vestments, that should be red.

The symbols embroidered on the silk cloths should have a meaning appropriate to the seasons of the Church Year. On the white or gold set we use symbols of Our Lord, such as the monogram of His Sacred Name: IHS, IHC or Chi Rho, also the cross, the crown, the lily and the rose. For the red vestments the same symbols as above, as well as the seven flames of the Holy Spirit, the Palms, and the Dove. For the purple set, emblems of the passion of our Lord: the cross, the crown of thorns, the sacred monogram, the passion flower, the nails. For the green set, symbols of the Trinity, the three Holy's, the trefoil, the three circles, all signifying the Triune nature of Almighty God. For the black set to be used on Good Friday, crosses, white, black or red, or even gold,

remembering always, that Christ is not dead. He liveth and reigneth in the heavens above.

IT MAYBE that embroidery is not easily accomplished, and that the handsome Church silks and damasks, with their sacred designs woven in the pattern may be thought sufficiently decorative, without embroidery: but a simple cross to mark the vestments for their sacred use is always correct. Now we have available in large variety, emblems embroidered in silk and made ready to sew on.

The curtain back of the Altar, on the wall, where there is no reredos, is called a dossal. It is desirable that this be made a permanent dossal that will harmonize with all the colours of the Church Year, such as gold colour, red and gold, or tapestry in Churchly design, with side panels or border of contrasting colour or cloth of gold. Many of our damask patterns were brought from the East by the Knights of the Crusade to England on their way back from the Holy Land. The pomegranate was one of these patterns, a symbol of royalty. This was one of the ornaments commanded by God to be used in the decoration of the High Priest's robe—Ex. 28:33. The blossom end of the fruit grows and expands into the exact representation of a crown, and from ancient times this fruit has been looked upon as peculiar to Kingship. So we find many of our loveliest Church damasks covered with five petals, the hummer of sacrifice, points to the sacrifice of our Lord and Saviour on the cross, and the five wounds in His body. Our Altar hangings, therefore, our vestments, our burse and veil, the stole and the dossal become to us as a sermon without words, something for us to think about, and meditate on, whenever we see them, a song in the heart.

## PROBLEMS OF STAINED GLASS

By

CHARLES ROLLINSON LAMB

*The Dean of American Glass Makers*

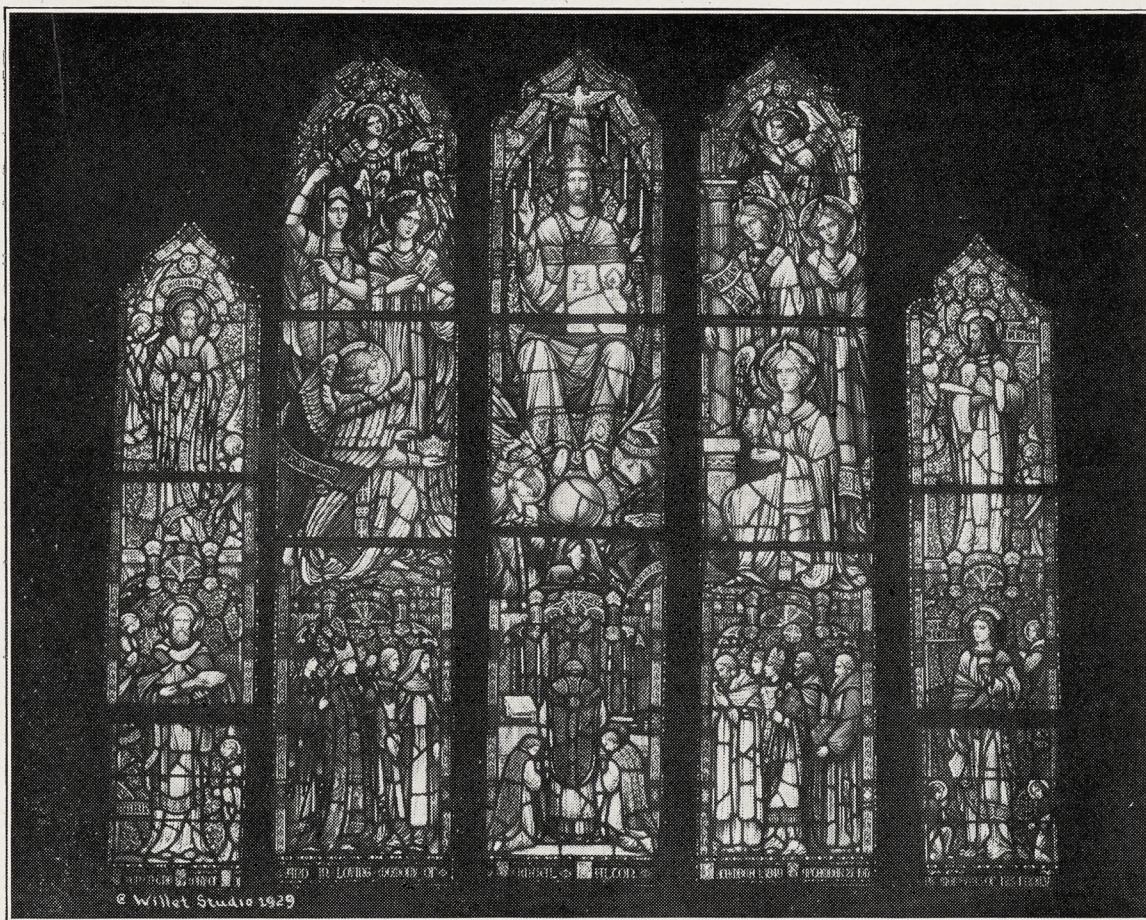
IT IS with great interest that I accept this opportunity of contributing a signed article on stained glass, the most important of materials for the enrichment of the Church. As all arguments must be based on definition, let us first decide what stained glass actually means through the dictionary's point of view. I doubt if many of the laity and possibly but few of the artistic and architectural professions realize that the stained glass of the old days was exactly what the term indicates, glass stained in which the metallic oxides of color were combined with white glass in the crucible thus giving pure colors in each pot. Later details of ornament, foliage and other figures was secured by painting on the surface of this glass and refiring in the kilns.

Today, in this country, the term stained glass is usually interpreted as the richest combinations of

strong color, so that in discussing the windows of the present, especially in their relation to American church buildings, one has to bear in mind the tremendous wave of color that has come to us since the war days. We find the emphasis on color in almost every advertisement. We buy our Ford car in six different tones. Our Kodak cases are again in as many different tonalities. Even our tooth brushes and various articles of personal use are again stressed in color notation. I emphasize this point to explain what seems to be a somewhat universal and very definite development or demand that windows must be strong and vivid in color, which in all too many cases becomes crude, rather than delicate, semi-transparent, quiet and harmonious in tonal effect.

To those of us who have known the cathedrals, and studied them in England as well as on the Continent,





*Beautiful Window at the Atonement, Chicago, the work of the Willet Studios*

years before the World War, this seeming anomalous demand can only be explained by the returning of the boys who went to France. Many of our young men of all professions, artists, architects, engineers, et al., for the first time on the Continent, and in the cathedrals and churches of Northern France, had burst upon them the glory of the glass of the French Gothic period. Few of them ever knew the charm of beauty of the English parish church, or the great cathedrals in England. Few of them ever penetrated far into the Rhine Valley or entered Holland to see their distinctive personal contributions to the art of glass. And certainly few went over the Swiss hills into Northern Italy.

Therefore, the sudden demand rather generally issued through the architectural profession, that the French Medieval glass of the Twelfth and Thirteenth Centuries *must* be considered the *only* school of glass as fitting modern conditions, is open to argument on the part of those who, like many members of our church, have had their religious thought given architectural expression through the English school rather than the French.

WHILE the writer holds no brief for either one school of glass as against the other, he is calling distinct attention to and is entering a protest against the now common dictum that there is but the one school

that our church authorities, both cleric and lay, shall consider in the buildings to be built. Surely the architectural profession is not the best authority when it is realized that those who have strongly emphasized the Gothic thought are often at the same time, and through their own offices, accepting commissions to build churches of the Colonial type, for example, in which no color is used and windows only filled with clear glass.

The writer emphasizes this point to call attention to the fact that the clergy and the laity, as responsible through building committees, must decide for themselves the character of the building that is to be erected, and in selecting their architects should select an advisor, not a dictator, as to the details and enrichment of the building. This holds especially true in the writer's mind in regard to glass. Surely those artists, who have given up years to the specialized and intensive study of stained glass, should be the ones to be consulted in regard to the treatment of the series of windows for any new building. On the other hand, the responsibility as to the religious and intellectual thought to be expressed in the glass rests where it should, on the shoulders of the clergy. It is not the province of the architect, as designer of the buildings, nor of the artist, as designer of the glass, to dictate what the windows shall typify ecclesiastically. But it is distinctly the province of the artist to



combine the religious argument into such artistic form as to carry these thoughts to the mind of the beholder, and at the same time not depart from the true principles of whatever school of glass he is using.

IF WE are to study, as we can, the medieval glass both in England and on the Continent, we must be impressed with the sincerity of the religious feeling of these ancient artists in glass. How can such religious feeling be secured in this modernistic day with all its intellectual turmoil, except by a close and sincere cooperation between the clergy, the laity as represented in its building committee, and the artists called into consultation in connection with the glass to be executed? The writer is a protestant to the idea that the sincerity and the religious feeling of the old artists can be secured, even if the color may be approximated, by merely copying the design, from photographs, of the glass of the French Cathedrals, for example. If the glory of the color of medieval glass is to be stressed entirely to the detriment of the religious feeling, then why have any religious subjects whatever? Why not accept the ancient dictum of the Jews? Omit all figures and use ornament alone. If only the vibratory effect of color combinations is desired, then why not follow the example of the great new Synagogue in New York, Temple Emmanuel, and have ornament alone fill every window in a gorgeous rainbow effect in which the emotions of the beholders are excited without religious emphasis?

The writer, as a Churchman, is an optimist, not a pessimist, and believes that our great Church can trust to its leaders of religious thought the responsibility that the art of glass shall be worthily carried onward during the coming decade, and that the many mistakes of the past will be overcome by cooperative harmony between such leaders and the true artists in glass.

## Let's Know

By

BISHOP WILSON

### VESTALS

IN THESE days of matches, electric light, gas, and oil burners, we are not at all likely to realize the importance of fire for human needs. But in primitive times the possession of fire was a vital matter. It was so difficult to make by rubbing two sticks together that every primitive village kept a community fire constantly burning and certain persons were designated to see that it never went out.

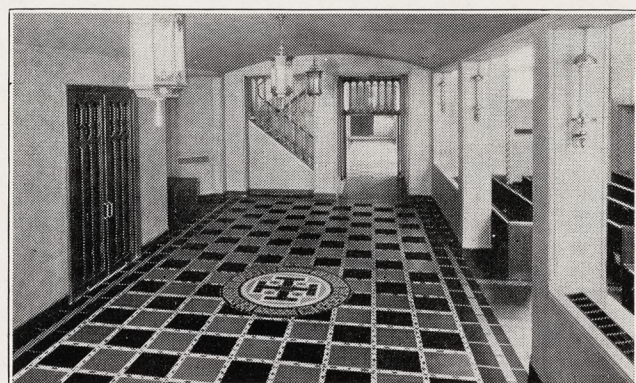
The early Roman house used to have one large room called the "atrium" at the end of which was the hearth with the fire continually burning. Meals were eaten before the hearth and a portion of food was cast on the fire as an offering at the beginning of every meal. Household religion naturally gathered about the hearth.

The Romans took over most of their religious ideas from the Greeks. The Greek goddess of the hearth was "Hestia" and the Romans merely modified the name to "Vesta".

As the community life of Rome grew to larger proportions a Temple of Vesta appeared. The pressing necessity for keeping a perpetual fire was not then of such practical importance but the symbolism of it was preserved. Vestal Virgins were appointed to tend the fire of Vesta and to perform certain religious rites in connection with it. There were six of these Virgins. They were chosen by the Pontifex Maximus before they were ten years of age and filled their office for thirty years. At New Year's day every year (which was March 1st) they extinguished the old fire and kindled a new one which was to be carefully watched throughout the year. These Vestals were under very strict vows of chastity. If they ever allowed the fire to die, they were scourged by the Pontifex Maximus. If one of them ever violated her vow of chastity, she was buried alive.

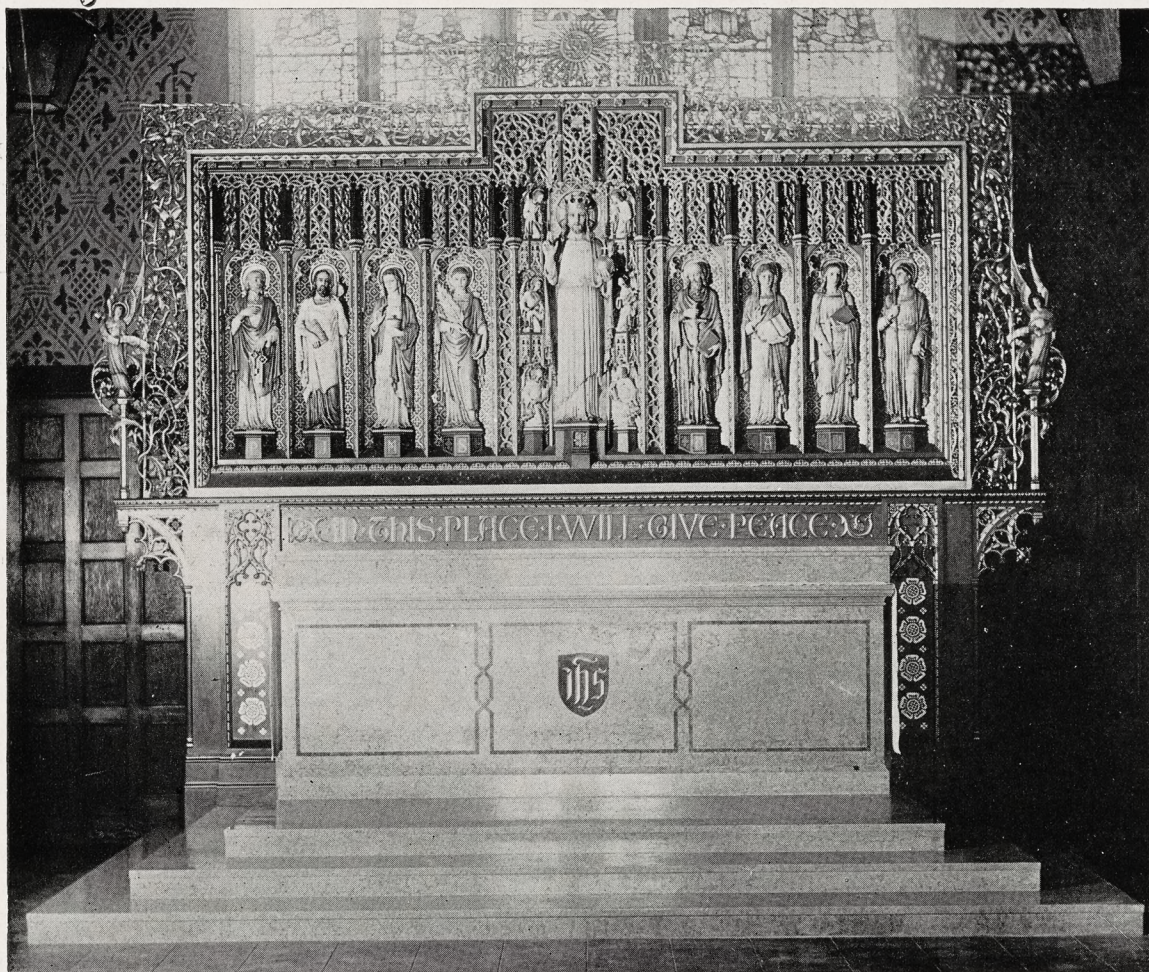
The Vestals held a very prominent place in Roman life. They were highly privileged persons. They enjoyed luxuries far in excess of those accorded to most people. They were exempt from the common law, even from the Censor's authority, and had the right of holding property in their own names. They were even allowed to keep horses, a lictor preceded them in the public streets, and they had special places reserved for them in the amphitheatres. In short they were something of a law unto themselves and it was considered a very high honor to be selected to a position of such social and political influence. After having served for thirty years, they were allowed to marry if they liked.

The ascendancy of Christianity finally abolished the Vestal Virgins as it did many another pagan institution. It has sometimes been said that our Christian sisterhoods are adaptations of the Vestal idea but this brief description of them may serve to show how very different they were both in the purpose for which they existed and in the rules which governed them.



A CHURCH VESTIBULE  
Showing What Can Be Done with  
Sealex Linoleum





Carved and Decorated Wood Reredos in Grace Church, Colorado Springs, Colo.  
Frohman, Robb & Little, Architects

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## HISTORIC PARISH IS BUILDING A VESTRY HOUSE

By W. B. SPOFFORD

One of the most interesting Episcopal churches in America from the historic standpoint is old Pohick, located near Alexandria, Virginia and Mt. Vernon. This venerable place of worship stands today as it was when many of the aristocracy of northern Virginia attended service here in Washington's time. The middle pew of the left center row was that occupied by General Washington. Here he worshipped continuously until the Revolution, and until his death, he maintained two pews in the church for the family and guests at Mt. Vernon. Among the rectors of old Pohick Church was 'Parson' Weems, whose stories of Washington's boyhood, including the immortal cherry tree episode, have inspired millions of American youths.

The vestry of Pohick Church, through its special committees appointed in June, has made final plans for carrying out the work started 159 years ago by the vestry of Truro Parish. Edward W. Donn, Jr., architect in charge of the restoration of Wakefield, with a national reputation as an authority on Colonial architecture, has been engaged to assist in the erection on the grounds at Pohick Church of a vestry house, to be built according to plans drawn up under the supervision of George Washington and George Mason. The cornerstone was laid in July under auspices of the Masonic lodges of Northern Virginia.

In 1929 a beautiful, two manual,



ST. JOHN'S, LOS ANGELES  
*An Unusually Beautiful Church*

modern pipe organ with electro pneumatic action and detached console was built by the Hinners Organ Co. of Pekin, Illinois and installed in the church. The case was built after a true, colonial design planned by an eminent colonial architect of Washington, D. C. The Rector Rev. C. A. Langston stated that one of the most eloquent tributes came from one of the Vice-Regents of Mount Vernon Association from Connecticut, who expressed herself as so greatly pleased with the organ that she took out her check book and wrote a check for one thousand dollars toward the organ fund. This came unsolicited and was considered by the Rector of the Church to be a most eloquent tribute of the quality of the organ.



OLD POHICK CHURCH  
*Where Washington Once Worshipped, Alexandria, Va.*

## A WORLD MEETING BEING PLANNED FOR YEAR 1937

By F. W. TOMKINS JR.

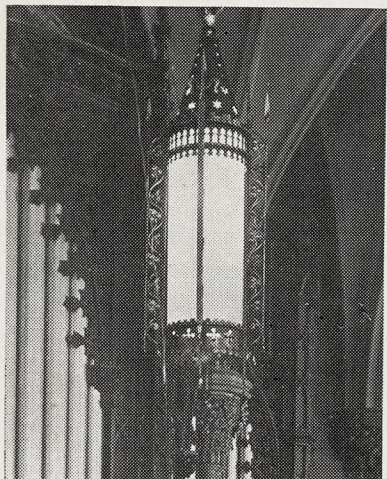
The most important meeting of the Continuation Committee of the World Conference on Faith and Order since the Lausanne Conference of 1927 is being held at the estate called High Leigh, near London, August 18th to 21st. The Archbishop of York, Dr. William Temple, presides as chairman. There is an attendance of 65 or 70, representative of all the Churches of Europe, Asia and America which are members of the Faith and Order movement.

The important matter coming before the meeting is the proposal, voted last summer, to hold a second World Conference not later than 1937. This year the place and date must be chosen in order that preparations may begin; and the program must be further developed so that study of the subjects to be considered may be taken up by the Churches. It has been decided that the general subject shall be, "The Church in the Purpose of God." It is felt, as a result of the responses from the Churches to the Lausanne Reports, that this approach will open the way to a better understanding of those points of disagreement, such as ordination and intercommunion, which still divide the Churches as the Lausanne studies revealed.

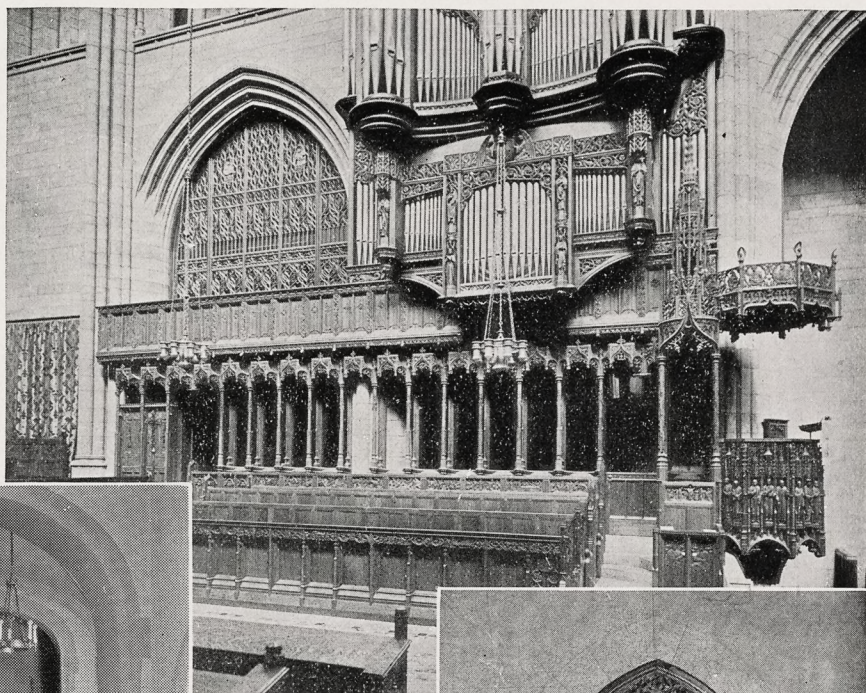
The representatives of the Episcopal Church at High Leigh are the Rt. Rev. Philip M. Rhinelander, the Rt. Rev. Warren L. Rogers, the Very Rev. H. E. W. Fosbroke, the Rev. Frank Gavin, the Rev. B. Talbot Rogers, the Rev. William C. Emhardt, the Rev. Floyd W. Tomkins Jr., and Mr. Ralph W. Brown.

The committee of arrangements for the General Convention has decided to issue tickets for admission to the opening service on September 16th at 10:30 A. M. at the Auditorium. They have done this so as to insure visitors to the Convention the privilege of attending this service. Otherwise the Auditorium might be filled by those living in Denver who naturally desire to attend. But in order that this action may accomplish its purpose it will be necessary for those intending to visit the Convention on that date and who have not been registered in the regular way to write to Mr. L. R. Shallenberger, 314 Exchange Building, Denver, requesting that tickets either be mailed to them or reserved for them at the registration office in Denver.





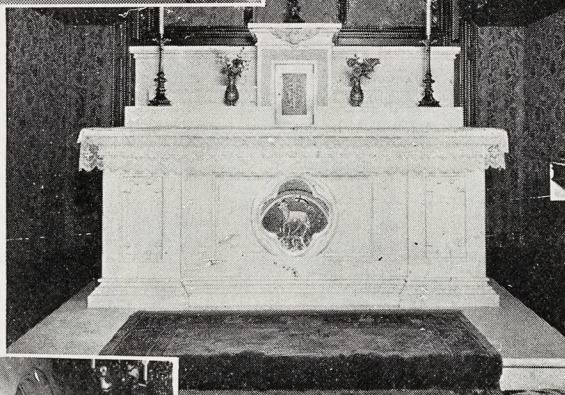
One of the new lanterns recently installed in the Cathedral at Garden City, designed and executed by Rambusch. Right: the Chapel of St. John's, Norristown, designed and executed by Calvert, Herrick & Riedinger.



St. Thomas's, New York, showing the handsomely carved woodwork, done by Irving & Casson—A. H. Davenport Co.



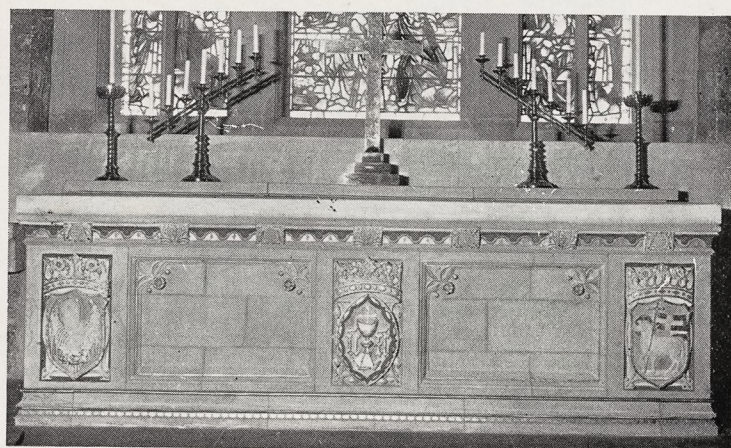
One of five Memorial Doors in carved oak and bronze at the Advent, Birmingham, the work of the R. Geissler Studios. Left: a well appointed stone altar done in the studios of the Gorham Company.



One of a series of windows in the new St. James Church, New York City, the work of the D'Ascenzo Studios.



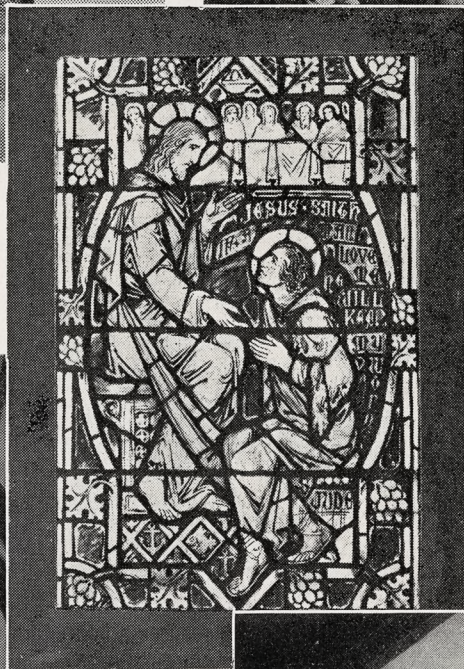
Beautiful St. Luke's, Evanston. Right: the new altar in Christ Church, Bronxville, N. Y., designed and executed by Calvert, Herrick & Riedinger.



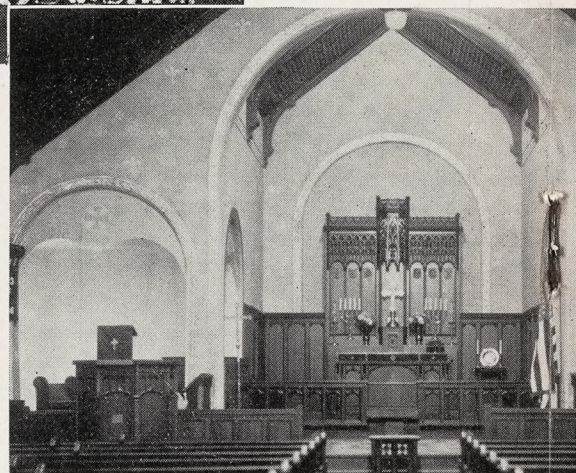
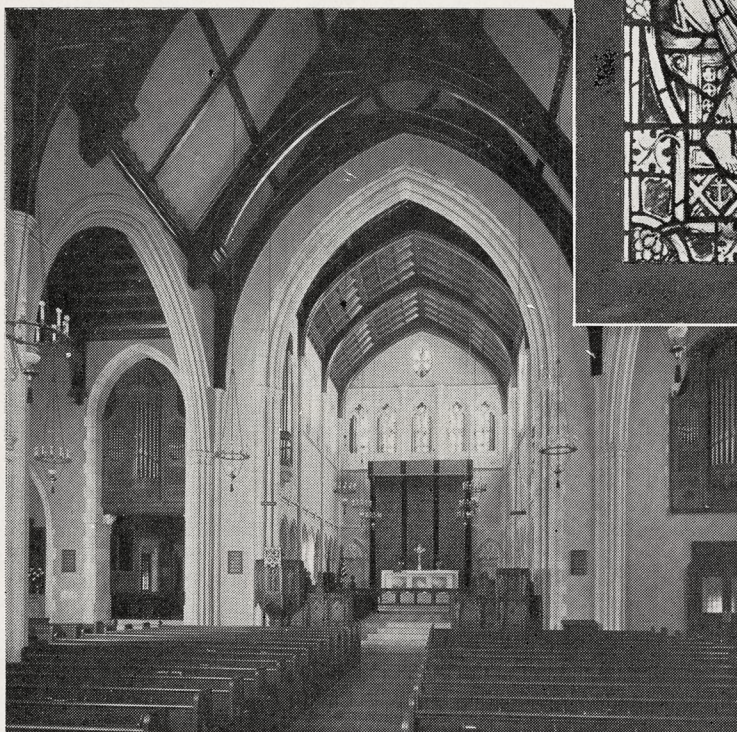




Emmanuel Church, LaGrange, Illinois, built of Indiana Limestone; the woodwork by the American Seating Co. Below: The new St. James' Church, New York, built by Jacob and Youngs. Right: Lancet of window in St. James', designed and executed by Charles J. Connick.



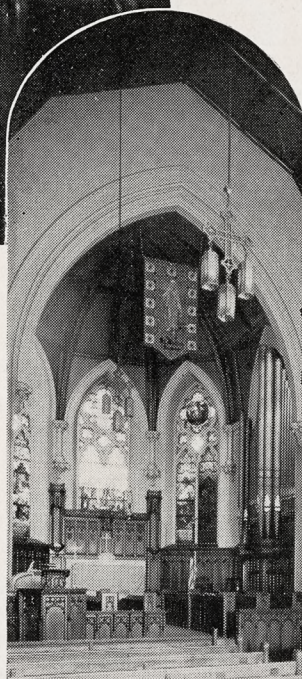
The new St. Thomas's Chapel, New York, one of New York's finest churches. Above: The new St. James' Church, New York, built by Jacob and Youngs. Below: The new St. Thomas's Chapel, New York, planned and executed by Wilbur Herbert Burnham.



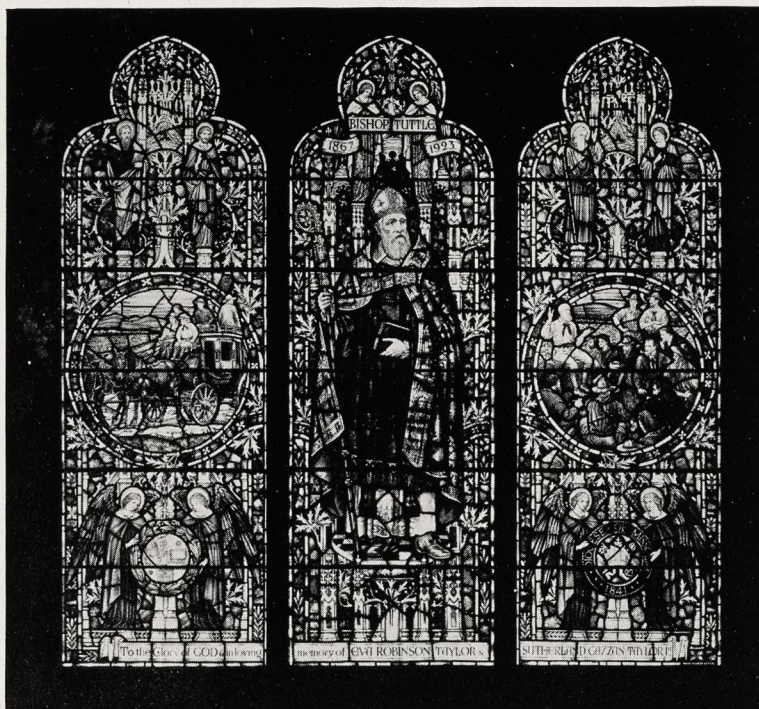




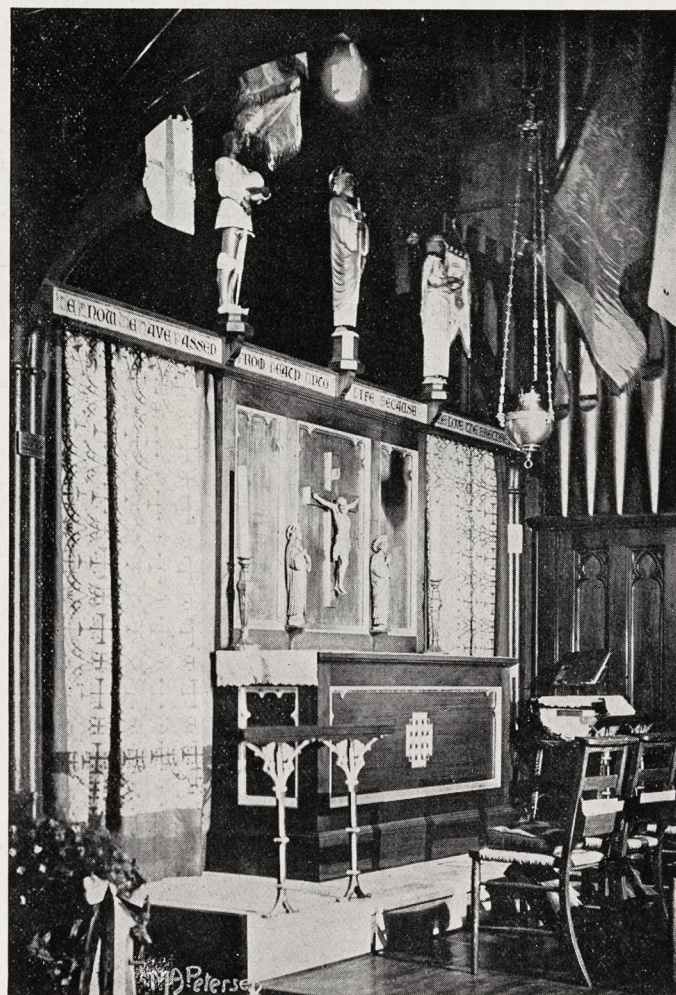
pel, New York, made over into one  
ches. The chancel windows are by  
Below: Trinity, Tiffin, O., a well  
and executed by R. Geissler Studios.



Above: St. James', Milwaukee,  
showing the new Pilcher  
Organ. Right: The Memorial  
Shrine at St. Paul's, Hoboken,  
described in the story on  
page nineteen.



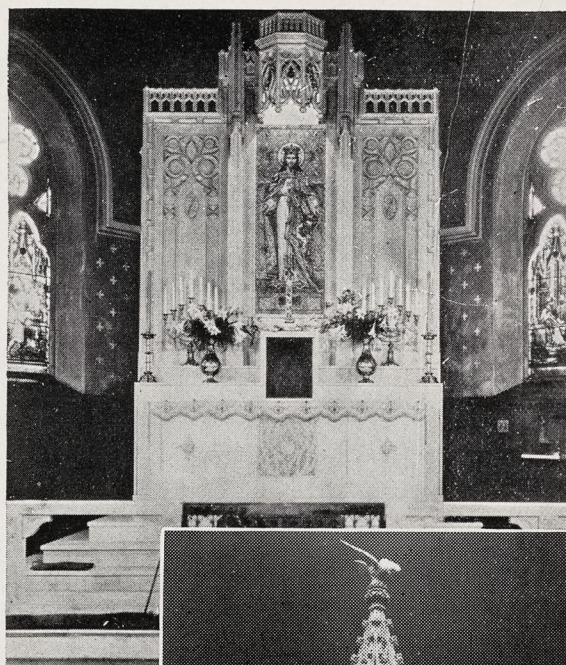
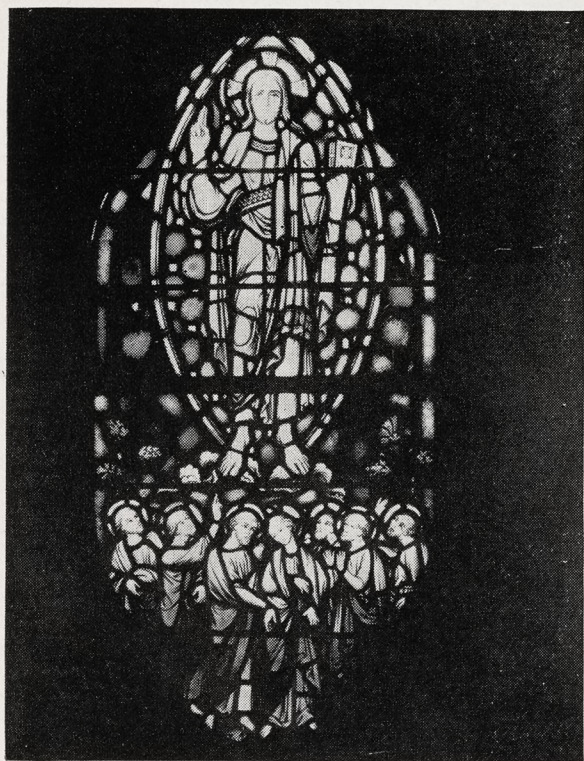
A window from the Powell Studios, London, in the Ascension, Mount Vernon,  
New York. Adrian A. Buck of New York is the New York representative.







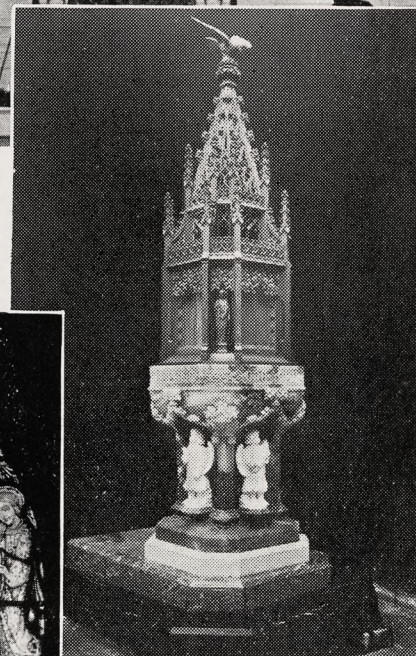
The Intercession, New York, one of our most beautiful churches. Has an exceptionally fine organ, an Austin, with organ case and woodwork by Irving & Casson—A. H. Davenport Company. Below: Medallion from window by Payne Studios in the Advent, Birmingham.



Chancel at St. Paul's, Steubenville, O., by the Gorham Company.



Memorial Window recently dedicated at Christ Church, Short Hills, N. J., the work of Ernest W. Lakeman, whose work adorns many of our churches.



Baptismal font and cover in Grace Church, Oak Park, Illinois, designed and executed by J. Wippell & Co., of England. Below: the glory of Washington, our Cathedral now under construction.





## FINE WORLD WAR SHRINE AT SAINT PAUL'S, HOBOKEN

ILLUSTRATED ON PAGE 17

At a recent interesting service, the World War Shrine, executed by the J. & R. Lamb Studios, New York, was dedicated at St. Paul's Church, Hoboken. The services were important, not only to the Episcopal Church, but to the general public. Hoboken was by far our largest embarkation port during the war, and the Shrine was erected to commemorate this fact and in memory of those who never returned alive.

The company gathered together to participate in the dedication were most eminent in their various fields. Beside the Rt. Rev. William D. Stearly, bishop of Newark, who dedicated the Shrine, and the Rev. Frank C. Armstrong, rector of the parish, there were present the Rt. Rev. William T. Manning, Bishop of New York, who delivered the sermon, and Lt. General Robert Lee Bullard, who led the call to the colors and lighted the Eternal Lamp of Remembrance.

Dr. Armstrong and the Lamb Studios have accomplished a work of distinctive ecclesiastical and historical, as well as artistic excellence in the Shrine itself. The rich walnut of the altar and reredos is panelled in beautiful polychrome, as are also the rails. The whole is placed upon an old limestone floor, one of the stones coming from Westminster Abbey and another being a fragment from the Appian Way. On the reredos is a beautiful crucifix of rosewood. The carved figures of St. Mary and St. John are on either side, symbolizing the watching and praying for Our Dead, and the Lamp of Remembrance hangs before the Shrine as a perpetual flame to their memory. Above the reredos, are three beautifully carved and polychromed figures, St. Paul in the center with St. George, the patron saint of soldiers, on his right, above which will hang his banner, presented by the St. George Society of New York. On the left of St. Paul is the figure of St. Joan of Arc, symbolizing the splendid part played by women in the war.

Two interesting relics in connection with St. Joan of Arc, a piece of marble from the high Altar in Rheims Cathedral and a stone from the dungeon in which she was incarcerated at Rouen, are also incorporated in the Shrine. The latter has been made into a very interesting credence table. All Hallows, London, has sent part of an oak beam with an old tile. This was the church in which William Penn was



A COPE  
*Work of St. Hilda Guild*

baptized and John Quincy Adams was married.

Dr. Armstrong deserves great credit for the energy and taste shown in assembling these relics and to the Lamb Studios goes high praise for the artistic and authentic manner in which they were built into the shrine as appropriate symbols of the people, places and events which are commemorated. Dr. Armstrong and J. & R. Lamb Studios were greatly aided in the perfect harmony of thought which was produced, by the 75 years' experience of members of the Lamb family, not only in the creation of ecclesiastical art but in service to their country. Mr. Charles Rollinson Lamb, of the second generation to give his time and energies to this work, who was for many years a member of the Seventh Regiment, has designed and supervised the erection of many important war memorials. Mr. Karl Barre Lamb, of the third generation, and president of the Studios, was a captain in the Seventh Corp. A. E. F., as well as an executive officer of the American peace commission. Mr. J. Condie Lamb, the artist responsible for the general composition of the Shrine, served during the War in the Navy.

## TWO BISHOPS ARE TO BE ELECTED AT CONVENTION

By G. W. BROWNING

Two elections of missionary bishops take place at General Convention, one for North Dakota, where Bishop Tyler has just recently died, and one for the Panama Canal Zone, where from which Bishop Morris was transferred (translated, if you must be ecclesiastically correct) to Louisiana. Bishop Kemerer, coadjutor of Duluth, is in charge of North Dakota until the election.

\* \* \*

Stanley Sakai is a young Japanese who graduated this year from Iolani, the Church's high school for boys in Honolulu. He was born in Hawaii, and has long been connected with Holy Trinity Japanese Mission, Honolulu. All through his high school course he has been carrying on laboratory work in the Japanese Hospital, and now is eager to continue work in bacteriology. Some Japanese medical men have made it possible for him to go and study under Dr. Soo of the hospital at Chiba, Japan. So Honolulu loses a good young Churchman, and Chiba gains one.

\* \* \*

There is a fine new church and parish hall in Chiba, which is in Bishop Heaslett's English diocese of South Tokyo, but unfortunately that diocese has been sadly crippled by reduced appropriations in the support it receives from Australia, and the missionary who for many years has struggled and prayed to build up the new church center had to be withdrawn just as it was finished. He is now filling a vacancy in the American diocese of Tohoku.

\* \* \*

The Louisiana Woman's Auxiliary received a particularly useful legacy recently; at least they made it useful by giving it to Gaudet School for Negroes, New Orleans, to buy a little equipment for library and laboratory so the school could be accredited by state authorities. This is one of the smaller schools of the American Church Institute for Negroes.

\* \* \*

Everyone interested in the Church's rural missions—and who is not?—is asked to reserve time—and space—for the banquet of the Rural Workers Fellowship at Denver. Hour and place to be announced. Why don't they make it a picnic? It would seem more truly rural. Prof. Roy Colbert of the University of Wisconsin, president of the Fellowship, is to be present.



## BURNHAM, RISING YOUNG STAINED GLASS ARTIST

By JANET MABIE

Wilbur Herbert Burnham, a young stained glass artist, with studios in Boston, is a man of middle height, with direct blue eyes, a quick humor, and a manner as brisk and objective as a lawyer's. Jacob Epstein once said to Beverley Nichols, "Art is the one thing about which everybody is allowed to have an opinion." Perhaps there is no field of art in our times over which controversy rises up more briskly than over stained glass; but Burnham, though he adheres strictly to the tenets of the one period he believes holds the absolute of stained glass for ecclesiastical use, is a true liberal and not at all upset if opinions differ from his.

Burnham is probably not past middle life, and he has worked in stained glass since his art-school days at the Massachusetts School of Art.

"Since the beginning of the century," he said as we went back to the workroom where the north window is banded with the shades of spectrum colors in glass, "there has been unprecedented building of churches in this country. Many of them have been modeled after the Gothic masterpieces of earlier centuries. This renaissance of mediaeval architectural form has called back into use the other arts which complemented it in its original places.

"We need, I believe, to be very careful of the glass we put in our churches," Mr. Burnham went on. "Properly used, stained glass enhances the church edifice and adds emotional value to worship in it. Misused, it will utterly spoil any architectural interior, and may well produce an actual discordant note in the worship of the congregation. I think there has been a popular tradition that no stained glass window is worth the name unless it contains figures. Good figure work makes stained glass windows very expensive; poor figure work, being worse than none, is a complete waste of money, and no church ought to have such windows. But that does not shut off the possibility of good stained glass in churches of limited means.

"You will remember that the fourteenth century, often called the transitional period in stained glass because it marked the crossing of the line from Early-to Late-Gothic glass, produced what is called *grisaille*, a type of ornamentation on white glass, geometric in design, with interlacing bands of color. A delicately traced, foliated pattern on



MOWBRAY VESSELS  
*Used at New York Cathedral*

the white glass subdued the lighting and gave the window an extremely soft and lovely light. I think it came about really as a protest among people who believed medallion windows were keeping too much light out of their churches; but it serves, in its adaptation to modern needs, the double purpose, of admission of light and a more moderate cost for the windows. Nothing looks so well in a modestly designed church as good *grisaille*."

Burnham would be the last to consider himself the leading contemporary exponent of not only the theories and practices, but the nearly identical effects of the geniuses of the Middle Ages, yet there are most apparent similarities between his work and theirs; indeed, in his latter work, it is the dissimilarities that are elusive. His aim is the aim that was theirs, a pleasing harmony of pure color, good design and leading, those essential factors upon which stained glass must depend.



ALTAR APPOINTMENTS  
*From the Studio of Georgia L. Bender*

## PEOPLE OF SOUTH ARE SUFFERING AS NEVER BEFORE

By J. M. STONEY

"Midsummer Madness" is the kindest word being said about the Federal Farm Board as a result of its suggestion that the southern farmers destroy over five million bales of cotton if the Farm Board promises to hold back a million and a quarter bales till next July. One wonders how such a plan can be carried out. Will some wealthy buyer destroy the cotton in hopes of bolstering the price of the rest, or can each farmer be depended on to destroy one bale in every three, so that he may sell the rest?

Many industries throughout the south are providing two or three days work a week for their labor, hoping to keep them from starving till business picks up. Manufacturers are losing money by this, but their employes would starve without it.

Farmers are making splendid crops, but with peaches selling at 25s a bushel and cotton below seven cents, the outlook is not bright.

\* \* \*

Diocesan camps in the Province of Sewanee have had a successful year in spite of hard times. Though many report smaller attendance than usual, the work done seems to be of special value. Camp Weed in the Diocese of Florida, and Kanuga, the joint venture of the Carolinas, are especially to be commended.

\* \* \*

Relief work in the centers of population will have to be more carefully planned this year than ever be-

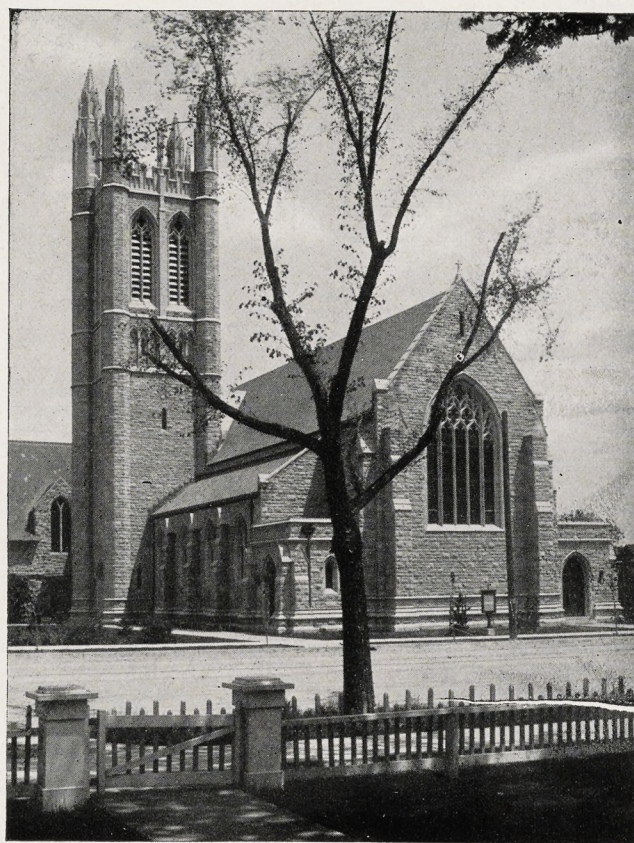


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**GRACE CHURCH,  
Colorado Springs, Colorado**

*Frohman, Robb and Little, Architects*

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AMONG great liturgical organs of the country, the four-manual Welte in Grace Church, Colorado Springs, holds high rank. When its organist and designer, Mr. Frederick Boothroyd, was called upon to plan another large instrument for Shove Memorial Chapel in Colorado Springs, appreciation of his church organ, coupled with a wide investigation in which other authorities participated, narrowed the choice to Welte and Kimball. The subsequent purchase of the Welte organ business by the Kimball company thus proved gratifying to the Colorado College authorities, and the large three-manual organ is now being installed.

Noted Kimball organs in Denver include the Cathedral of the Immaculate Conception, Scottish Rite Cathedral, Loretto Academy, Colorado Woman's College, Grant Avenue M. E. Church, First Congregational church, First United Presbyterian church and several others. Boulder, Brighton, Canon City, Florence, Greeley, Montrose, Rocky Ford and cities and towns all over the state have two- and three-manual Kimballs. During the General Convention and at all times visitors are welcomed by organists and officials of these churches and institutions.

Entrusting the design and construction of an organ to the Kimball-Welte personnel insures a sympathetic appreciation of musical requirements and a distinctive quality of tone that is ecclesiastical, and never coldly so. Perfect action, long life and dependability throughout are characteristics of these instruments.

**W. W. KIMBALL CO.**

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*105 West 40th Street  
NEW YORK*



fore. The giving ability of people generally is curtailed, and the need will be as great. There may not be so many men out of work, but there are vastly more people living right close to the starvation point. These have to be helped through the winter, especially where there is sickness.

\* \* \*

Kanuga, though the venture of the Carolina dioceses, really caters to the entire south and draws patronage from all the southern Dioceses. It is located in the North Carolina mountains and is far more elaborate than the normal diocesan camps. The courses at Kanuga are arranged so as to be over about the time the Sewanee Training School starts.

\* \* \*

The Training School at Sewanee reports excellent attendance and excellent instruction this year. Under Bishop McDowell, Bishop Penick and Bishop Juhan a worth while corps of instructors has been gathered together and the attendance is all that was expected.

\* \* \*

Private camps throughout the South are flourishing, which seems to indicate that there is some money somewhere. One of the curious conditions of the present crisis is that all business revenues seem to be dried up, yet many private expenditures keep right on—by those who are not actually dependent on the daily wage of labor.

\* \* \*

One wonders how far the Church should enter into the present problems of people, and what she can do, after she gets there. Surely free lunches and soup kitchens, or even 'flop houses', are not enough.

\* \* \*

The Clergy of the province are steadily being won over to the idea of parish papers. Many even of the smallest parishes print monthly or weekly sheets. Evidently they find it worth while.

\* \* \*

Bishop Mikell, President of the Province of Sewanee, has appointed Rev. Gardiner L. Tucker, of Houma, La., chairman of the committee of arrangements for the Provincial dinner to be held during the General Convention. This dinner is to be at the Shirley-Savoy Hotel, Denver, on the evening of Sept. 24.

\* \* \*

St. Luke's Church, built in 1854 at Cahaba, the first capital of Alabama, is now to be moved to Marion, Ala. Cahaba has entirely disappeared, and Marion has become quite a student center. St. Luke's was designed by the elder Upjohn. Bishop Murray held services there regularly in the early days of his ministry.

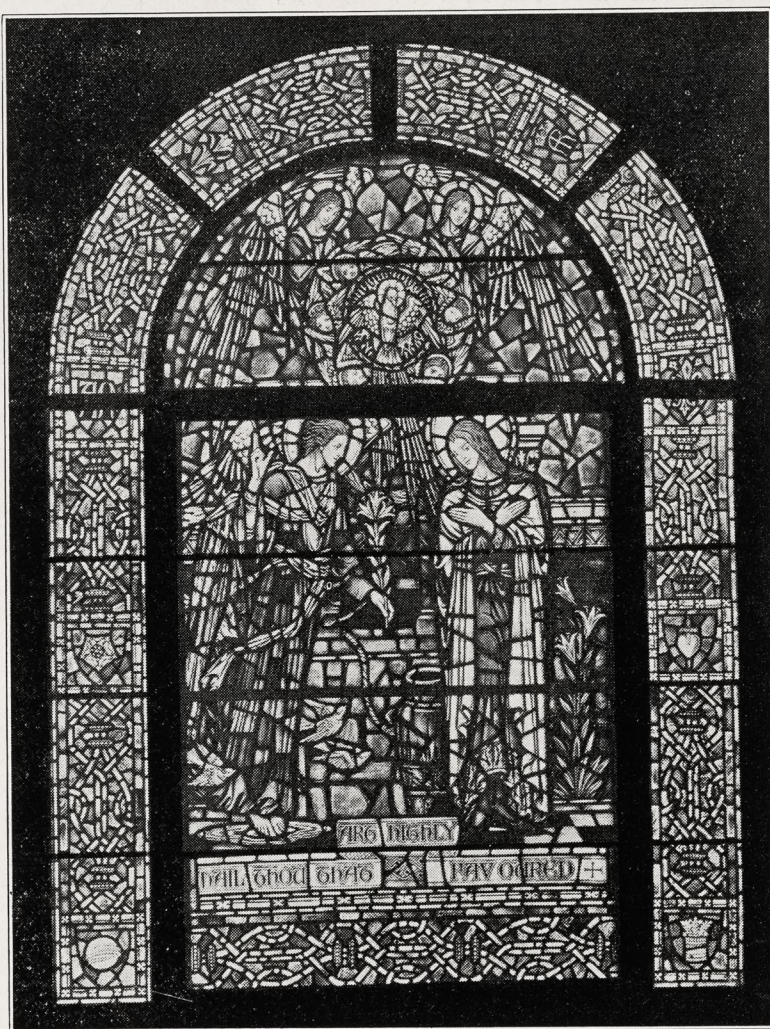
## CHURCH SOON TO MIGRATE WEST FOR CONVENTION

By WILLIAM B. SPOFFORD

Just for the sake of adding a bit of variety to THE WITNESS we are, as you see, presenting the news a bit differently. People have been very kind about not complaining but I think they must be tired of having all the news each week dished up by one person. So we have asked a number of people, well scattered geographically and gifted at search-

ing out and presenting bits of news, to try their hand at it.

There is another reason besides variety behind this. A number of very kind people have chipped in and made it possible for me (D. V.) to run off to England for a few weeks following the General Convention. That D. V., as I am sure you know, stands for the Latin words, whatever they are, which when swung over into English means "God willing." It is not my custom to use it, but somehow or other I am hoping that it will act as a charm in the present instant and prevent anything devel-



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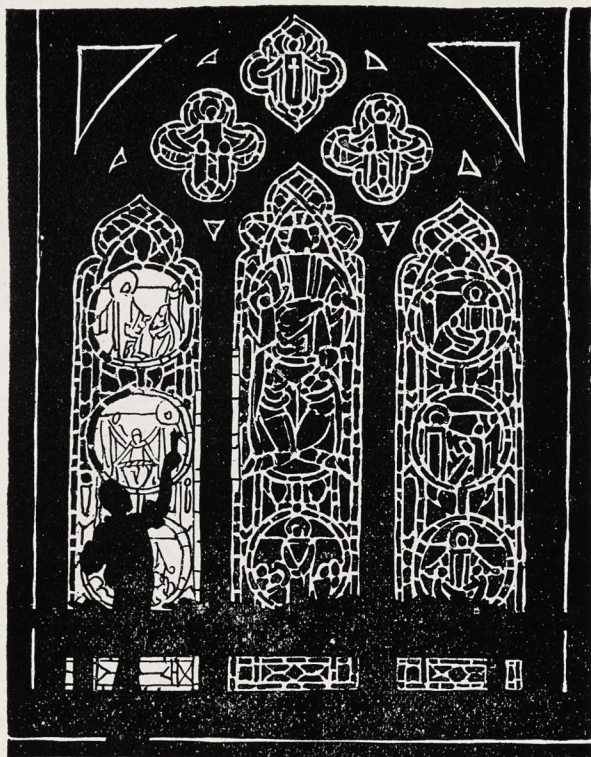
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oping which will shatter my plans. There are folks who never mention any future event having to do with themselves without adding solemnly, "D. V." It used to be, and possibly still is, a figure of speech indulged in regularly by the Rev. Samuel S. Drury, the eminent rector of St. Paul's School. I well remember in the days long ago when I was a master there, before the Doctor tumbled to the fact that I was unfit to give instruction to his boys and requested me to leave, that masters' meeting was made bearable only by the amusement I got out of counting the number of times Dr. Drury said "D. V." It was a prayer I presume but I still put it in the same class with other methods people have of "bringing them good luck." As a child it was impossible for me to pass one of the square metal plates set in the sidewalk to indicate the joining of water mains. Some vicious person must have told me that it was good luck to step on them. If good luck to step on them, then certainly it must be bad luck not to do so. As a result I would go many steps out of my way in order not to miss one, and even today I have to make a mental effort to pass one by. So with holding the trade-mark on a tennis racket out. I am certain that it doesn't make the slightest differ-

ence whether that trade-mark is out or in, but I do know that I have missed a good many balls by turning over my racket at a time when I should be doing other things. Well after all, the great Babe Ruth always trots in from his right field as the sides change in a ball game, carefully touches second base, and then walks the rest of the way. And Lyn Larry, the Yankee shortstop, invariably draws a straight line in front of the plate with the handle of his bat when he stands up there to take his cut. For either of them to omit this practice would mean sure failure for them, I am sure they are convinced. So with the prayerful "D. V." of the pious.

But to get back to our news. These news writers have been asked to present their bits briefly, snappily and with as much personal comment as they care to throw in. This is, as you know, an unorthodox way of writing news, and is frowned upon by the leaders of the trade. Only yesterday I was reading a letter by one of the experts of the Publicity Department of our National Council, in which he picked on a news vendor for adding his own editorial comment to a news story. News, he said, must be pure and entirely free from the personal opinion of the writer. No doubt he is right. But I neverthe-

less maintain that comments add to the charm of a story, and particularly a church story which has a tendency to be rather dull without it. To write, for example, that the Bishop, let us say, of Iowa preached an eloquent sermon at the Cathedral in Davenport would be pure news. Even at that I presume the strictly orthodox newspaperman would say that the word "eloquent" expresses an editorial opinion and would be better omitted. To add that the Bishop looked very funny in his new miter, or that he seemed to have added poundage since last seen by the writer, would be a gross infringement of the rules of newspaper reporting. Nevertheless I do feel that

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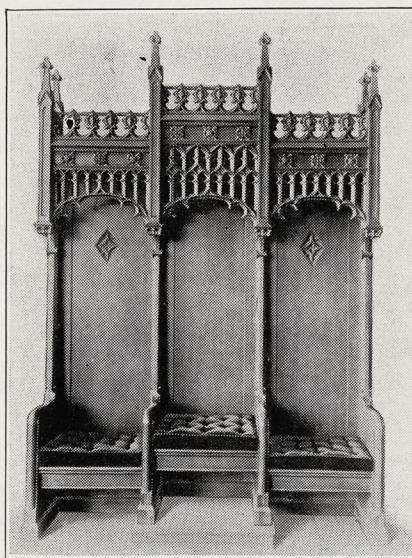
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these editorial comments add color to stories that are too often drab and dull without them, and I hope that our new associates will indulge in them freely.

And that you may know that this is not all a method of dodging work on my part the announcement is made that an area has been carved out for me to report, and that in addition I shall continue to edit the many items that faithful reporters send in to us.

\* \* \*

There has been received an open letter from the American Church Mission of Hankow, China, addressed to Bishop Perry, Presiding Bishop. It is signed by Bishop Logan H. Roots, the Rev. Edmund L. Souder and the Rev. Robert E. Wood. We let the letter speak for itself without comment.

"We are writing you about a matter that has no doubt come to your attention, and we trust may be brought to the attention of the coming General Convention.

"It appearing that the said petitioner, considering his allegiance to be first to the will of God, would not promise in advance to bear arms in defense of the United States under all circumstances, but only if he believed the war to be morally justified, it is directed that the petitioner is not attached to the principles of the United States, and further decreed that the petition for citizenship is denied."

"In these words, monstrous if not momentous, Dr. Mackintosh, professor in the Yale Divinity School, was declared by Judge Burrows of New Haven to be unfit for American citizenship, a decision which has recently been upheld by a five-to-four

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majority of the Supreme Court of the country. Never, in many years of residence in China as missionaries from 'Christian' America, have we ever come on more unabashed heathenism than is expressed in that decision. The Pope referred lately to certain manifestations of Italian Fascism as amounting to 'pagan worship of the State'. So long as this decision of the Supreme Court stands unreversed, so long 'pagan worship of the State' become the official American religion.

"We are told by this learned judge that any man who considers 'his allegiance to be first to the will of God' rather than to the defense of the nation by force of arms 'under all circumstances' is 'not attached to the principles of the United States.' Is it not bad enough that racketeers, highjackers, bootleggers and others, who have no conscientious objection to the use of weapons 'under all circumstances', are able to find shelter under our constitution, or must we now go further and say that an honorable gentleman, who fears God, and puts first in his life the doing of His holy will, is not fit for citizenship in the United States?"

"Can any man who really believes in God Almighty take this sort of thing lying down? Do we American Christians believe in the God and Father of our Lord Jesus Christ as the supreme Object of our reverent homage, or in a 20th century tutelary deity called Uncle Sam? And is it true that our highest obligation is to see that by fair means or foul ('under all circumstances') America shall be preserved, or to seek earnestly the realization of our daily prayer, 'Thy Kingdom come; Thy will be done, on earth (the United States included) as it is in Heaven'? Some of us Christians had gained the idea that our transcendent loyalty is to Christ, and our highest duty to conform our lives to His will, yet here is the stark and naked blasphemy, upheld by the highest tri-

bunal in the United States, that the American's supreme obligation is not to the doing of God's will, but to the preservation of the American State.

"We are Americans, and love the land of our birth, though we have lived too long in other lands, and rubbed elbows with men and women of too many nations to suppose that America has any monopoly on the favor of God. But, because we love our country, we are ashamed that, under the urge of the cult of Nationalism, she should put herself on record as declaring a man unfit for American citizenship because he de-

clares His allegiance to be first to the will of God.

"Einstein, the world's foremost figure in science, knows other kinds of relativity than that concerning stellar space—the relativity, for example, of national vs. human value, for during his recent visit in America he said, 'This heroism at command, this accursed bombast of patriotism, how intensely I despise them! War is low and despicable, and I had rather be smitten to shreds than participate in such things.'

"With national hatreds rampant in Europe, and this Mackintosh decision being handed down in America, the



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foreign missionary begins to feel that opposing the Gospel of the love of God more fiercely than Buddhism, Hindooism, or Mohammedanism is this monstrous religion of Nationalism, with its tyrannious demand for the conscription of our conscience, and its cardinal dogma of the infallibility of the State.

"Patriotism, as Miss Cavell said, is not enough! God must come first! 'Render, therefore, unto Caesar the things that are Caesar's, and unto God the things that are God's.'"

"It is our earnest hope that the General Convention, soon to meet in Denver, will take cognizance of this assault on the faith of every Christian, and will make a vigorous protest."

\* \* \*

Plans are about completed for General Convention, and those who have not already done so had better make their railroad and hotel reservations immediately. In less than three weeks the Houses of General Convention will assemble, and for several days previous to that the chief events in the city of Denver will be under the auspices of the Episcopal Church. All of which is a reminder to you to please get your order in for your Witness Bundle at once if you wish to have the people in your parish follow these important Church events through our pages.

Orders for the first General Convention Number must be in our office in Chicago not later than the 10th of September. There will be five Convention Numbers, and the cost for Bundles, when taken merely for these five issues, is four cents a copy. They sell at the church for a nickle.

If your order is for a bundle for three months or longer the cost is but 3c a copy. Send us your card at once please, or use the order blank that is enclosed with this number of the paper.

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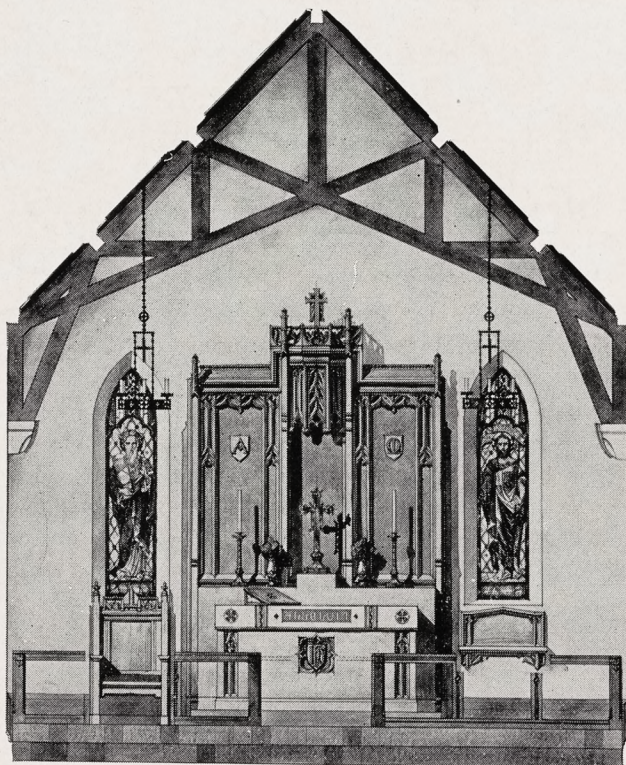
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ing the General Convention is to be held at the Denver Club on Thursday evening, September 17th, at 6 p. m. The Rev. Frederick F. Kramer, who recently completed twenty years service as warden of Seabury Divinity School will be the guest of honor. The dinner is purposely planned early in the Convention in order that visitors attending for only a few days can be present. Former students and friends of the school who wish to make reservations are asked to kindly do so as soon as possible by writing the Rev. Harry Watts, 1313 Clarkson St., Denver.

\* \* \*

Denver's municipal mountain parks comprise 11,000 acres. They were established in 1913, and include forty-four separate tracts over an area of 100 square miles, with no road grade exceeding 6 per cent. The city maintains and leases more than 100 miles of mountain park roadway.

\* \* \*

The Mount Evans drive joins Denver to a mountain peak, 14,262 feet high—almost three times the altitude of the city of Denver. The trip frequently embraces four seasons of weather in one day. The road is broad and safe with wide turns and permits three cars to travel abreast. Two hours from the heart of Denver to the top of the road.

\* \* \*

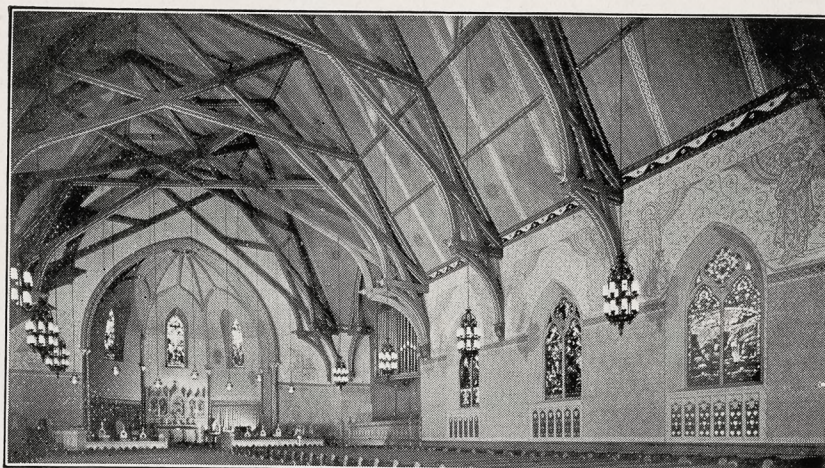
Church people passing through Chicago Sept. 14, on their way to General Convention at Denver will be given a hearty welcome upon arrival in the city, under plans now completed by the local reception committee. A corps of lay women, under general direction of Mrs. Charles Spencer Williamson, president of the Diocesan Woman's Auxiliary, and a similar group of laymen, under direction of The Church Club,

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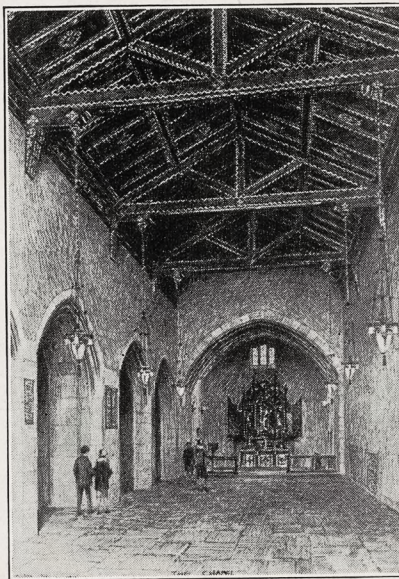
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Arrangements have been made by Mr. John D. Allen, president of The Church Club, for booths in each railroad station where Church people will be received and be given any information desired. These booths will be open throughout the day of Sept. 14.

Mrs. Williamson also has made arrangements for 200 automobiles to be provided by churchwomen which will take those passing through the city on short or long tours of interesting points, as the time permits. The whole plan is part of the entertainment program sponsored by The Church Club and the Woman's Auxiliary for the day. Present indications are that virtually all of those passing through the city on Sept. 14 will stop over and be guests of the local organizations, proceeding on to Denver on special trains leaving the city late that afternoon.

\* \* \*

A thousand men and women of the Church are working in preparation for the coming convention on various committees during the summer months. Cooperating with Denver, members of parishes and missions throughout the state are assisting in every way.

\* \* \*

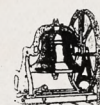
Denver has over 55,000 individual homes and has the reputation of being one of the most beautiful cities in America. The entire scheme of "beautification" dates back no further than 1910 which was the beginning of the Civic Center, Speer Boulevard, and the great boulevard system, the scheme of parks and the origin of the mountain parks.

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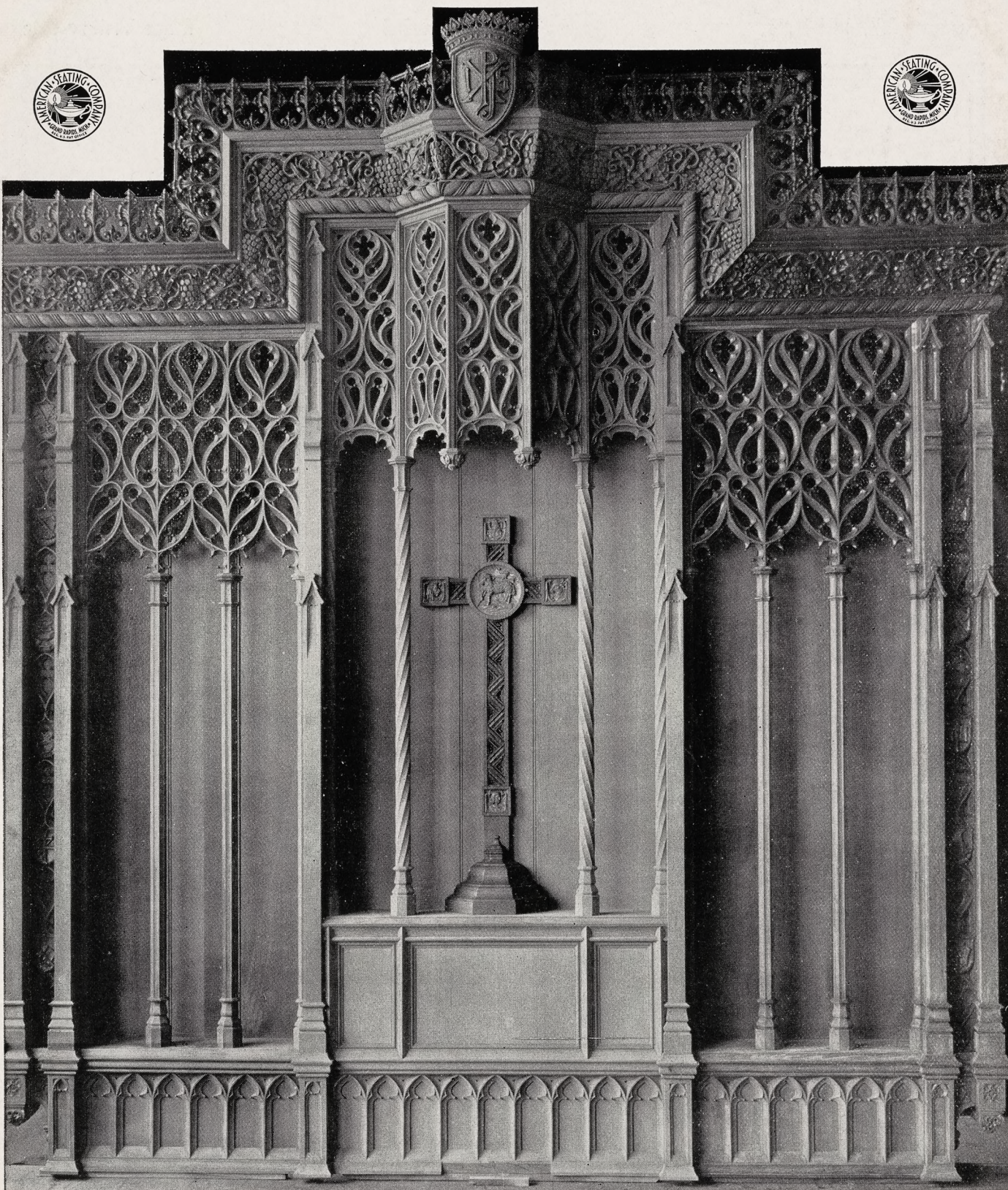
It has also built St. James Church at Madison Avenue and 71st Street, New York City, St. Paul's Church at Winston-Salem, N. C., the Chapel at Mercersburg Academy and St. James Church at Lake Delaware, New York.

All of this work has been done at cost plus a percentage and represents approximately an expenditure of \$15,000,000.00. Without exception it has been done to the expressed satisfaction of the Owners and the Architects.

During this same period it has completed 200 other contracts for residences, private schools, private libraries, etc.

It is interested in all work of a similar character and will be glad to confer with Committees, to give estimates or other information without charge or obligation.





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