DESIGN OF A CHAPEL ROOM FOR WESLEY STUDENT CENTER AT
DRAKE UNIVERSITY; CONSTRUCTION OF ITS ART OBJECTS

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DESIGN OF A CHAPEL ROOM FOR WESLEY STUDENT CENTER AT
DRAKE UNIVERSITY: CONSTRUCTION OF ITS ART OBJECTS

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CHAPTER I

INTRODUCTION

Within the United States, the Methodist Church sponsors a student program, under the direction of the Wesley Foundation. This Foundation is controlled by Methodist Church state boards, which maintain chapters on the campuses of various colleges and universities throughout the United States.

Planning to establish a social center for the Methodist students, on the Drake University campus, the Wesley Board purchased a private home in July, 1958, in the campus area on the southwest corner of Carpenter and 28th Streets. This action was taken under the direction of Clifford E. Lotts, Campus Pastor, and Ann Adams, Director and Minister to the students.

The purpose of the proposed student center was to provide rooms and facilities for the Methodist students and for interdenominational groups as well. The major portion of the building would be given to worship and recreation needs, while there would also be included a kitchen, library, office space, and meeting rooms.

As a private dwelling, the building was found to be old and in poor condition; the plaster walls cracked, wallpaper peeling, the floor uneven, and an overabundance of 'ginger-bread' woodwork in every room. Perhaps the worst feature of the house was the division of room area, most rooms being too small for use in a Student Center of this type. Plans were made to correct not only the above conditions, but it was
Figure 1. Floor Plan of Recreation Room and Chapel Area
was also decided to combine several rooms to make one area large enough for a comfortable lounge and recreation area. (See Figure 1)

The best section of the house suited to this was the south half of the main floor. It was found that by the removal of two dividing walls, which separated the living room, dining room and kitchen, there could be one large unified area. (See Figure 2) The kitchen, which had been at the rear of this section, was to be moved from the south to the north half of the same floor. Additional changes would include moving the stairway to the basement, from the kitchen to the rear of the building, closing two windows from the back west wall, and building a new entrance-way on the northeast end of the house. Upstairs rooms would be converted to library and study spaces. The office of Miss Adams would be put in a room on the main floor, adjoining the recreation room.

To emphasize the religious aspect of the planned Student Center, the committee decided to include a worship chapel as a focal point of the entire building. Because of the large amount of construction work to be done on the rest of the house, the committee found that only two hundred dollars could be set aside for both the furnishings and labor required for decorating the chapel. With this in mind, they contacted Stanley Hess, associate professor of art at Drake University, in regard to having such a chapel designed. Mr. Hess found it necessary to decline, because of previous commitments, but he suggested, at that time, that a student might be interested in the project. He recommended the writer, who, as a graduate student, was already planning her thesis on a similar idea. The committee agreed to meet with the writer, and consider any designs
Figure 2. Rooms before Construction.
or ideas she might submit. As the first actual construction work was begun by the contractors, the first designs for the chapel were also started.
CHAPTER II

THE DESIGN

The house chosen by the Wesly Foundation for their Student Center was located at 2040 - 28th Street in the campus area. The building was an average sized private-dwelling, with six rooms on the main floor, four rooms and a bath on the second floor, and a small attic and basement. Across the street on the west side of the house was a campus parking lot; on the east was a small private home; and on the north was Morehouse Dormitory. There were a few trees, grass and bushes surrounding the house.

Although the interior of the building needed many alterations and repairs, the exterior required little or no work for the present time. Within the building all effort was to be concentrated on the lounge-recreation room. The carpenters had this job well under way when the writer began the task of planning a suitable design for the chapel.

As mentioned before, the area chosen for the recreation room was the south half of the main floor, which was approximately thirty-five feet in length and twelve feet in width. On the north side of the room, three doors led into the kitchen, office and front entrance-way. On the south and east walls seven windows of varied sizes, shapes and placements broke the wall surface. Where each of the two center walls had been removed, a supporting beam had been left protruding three to four inches, below the ceiling.

Earlier the planning committee had decided to place the chapel in the west end of the recreation room. The chapel area was not to extend
past the kitchen door on the north wall, nor past the double windows on the south wall. This left a rectangular space which measured twelve feet in width, twelve feet long on the south side, and four feet long on the north side.

The first problem was that of concealing the chapel when it would not be in use. It was decided that permanent furnishings would be more desirable in a worship center of this type rather than objects which could be removed after each service. For this reason, a sliding screen was selected to act as a room divider. This screen would have to be designed to unite both elements of the room, worship and recreation, whether opened or closed. It also would be important that the screen should be practical, both in durability and operation.

Of the chapel furnishings, the most necessary and important was the altar. Whether designed in traditional or contemporary style it was to be the focal point, not only of the chapel, but of the entire building as well. The size, shape, color and placement would reflect on any other furnishings in the room. In addition to the altar, Mr. Lotts and Miss Adams suggested that either a pictorial or symbolic art object be included to further enrich the chapel.

When several designs had been created, the writer built a scale model, combining the best elements from each one. Upon the approval of the model by her faculty advisor, it was then presented to Mr. Lotts and Miss Adams for approval by the committee. At the close of a lengthy meeting, called for the purpose of explaining and discussing the design to the members, the committee voted unanimously to accept the submitted
idea, and instructed the writer to proceed with the actual construction of the project.

The design accepted by the committee was comprised of six basic elements: a sliding screen, a fabric panel for the back wall, a suspended altar, a large pictorial mosaic, and two copper crosses, one hanging on the east wall, the other to hold candles for the altar. These furnishings were related to one another, and to the room, by means of repetition of Christian symbolism, materials used in their construction, and by the balance of their placement and color scheme.

I. THE ALTAR

"The Christian altar is a table of stone or wood... situated in the center of the sanctuary, it is the chief focal point within the church."¹

In the scale model, the altar was designed as an elongated oval. Later, because of the limited space, it was changed in shape to a variation of a triangle. This, also was done, because of the symbolic meaning the Christian religion places on the triangular shape: "The equilateral triangle is the symbol of the Trinity, suggesting three equal parts joined into one."²

The cross sectional shape of the altar followed the shape of the chapel. Its size measured six feet in length, four feet in width at the

²Ibid., p. 276.
south end, and it narrowed down to four inches at the north end. The mosaic beneath it was made in exactly the same proportions. To conceal two fluorescent light rods, attached to the bottom of the altar for the purpose of lighting the mosaic, a five-inch wood strip was placed around the outer edge of the altar top.

Three chains suspended the altar from supporting beams in the ceiling. They were copper-plated to carry out the copper-metal theme, used throughout the room. These chains were also related to the altar by symbolism. "Fetters are one of the symbols of the Passion, referring to the Flagellation of Christ by the soldiers."\(^1\)

One of the traditional requirements of the altar is a cloth of pure linen, which covers the top of the altar and extends downward on both sides. It is symbolic of the shroud which covered the body of Christ. To represent this the altar was painted white, and was the only completely white furnishing in the chapel-area. White was chosen because, . . . "it has always been accepted as symbolic of innocence of soul, of purity, and of holiness in life."\(^2\)

A large frame, similar to the eight rectangular panels, forming the front screen, was designed to represent the altar piece. An altar piece can take several forms: "The altar piece is a panel, or panels, attached to, or placed immediately behind, the altar. It takes many forms: a larger (single panel); the more common triptych (triple panel); or polyptych (numerous panels). The side panels portray events associated with Christ or the Virgin. . . . These panels are often hinged, so they can be

\(^1\)Ibid., p. 310.  \(^2\)Ibid., p. 274.
closed for penitential seasons, or opened on special occasions. Although the panels designed for the chapel are not illustrated as traditional altar pieces were, they are the simplified version of their earlier counterparts.

The altar piece was six feet ten inches wide and five feet in height. It was constructed of four, five-inch strips of wood, and assembled like a huge frame. The wood was then sanded, stained, and finished in a dark walnut color to match the other panels and the doors of the room. A medium tan fabric was chosen to make the panel for the frame and was then hemmed the proper size. It was attached to the back of the frame by tacking the edge every six to eight inches. The altar piece was then ready for installation on the east wall, to serve as a backdrop for the altar.

II. THE SCREEN

As a room divider, the screen would be the only furnishing to be seen in either half of the room at all times. Thus, the screen would have to be flexible enough in design to become a successful part of either the recreation or worship room, depending on which section of the room was in use. Since the design of the altar piece had already been selected, it was decided to relate the screen to the back wall by the use of a series of panels which would be similar to the design created for the back altar piece.

Eight individual panels formed the screen. These panels were constructed in the same manner as the altar piece frame. For each panel, or

1Ibid., p. 290.
unit, in the screen, two separate frames had to be built, not only because fabric would be placed between the frames but they would be seen on both sides from either end of the room.

Each frame was made from four two-inch strips of wood, which were stained dark walnut, and varnished to match the other furnishings in the room. Each panel was two feet wide and varied in length from five feet seven inches to eight feet. (The room was eight feet eight inches in height). When both frames of an individual unit were fastened together and the fabric inserted between, the panel was no thicker than one inch. A large copper 'bull' ring was secured to the top of each panel, in a manner which left it free to turn slightly to afford the panels enough movement to fold back against one another in an accordion fashion.

To install the screen to the ceiling it was necessary to purchase a track from the Electrical Engineering and Equipment firm in Des Moines. The track 'Unistrut' was a long metal frame work which contained a wheel assembly within to provide the sliding power for the screen. The track was purchased at wholesale price of one dollar per foot, the requirement being sixteen feet.

When the track was bolted into the ceiling, a one-by-four strip of wood was used as a facing in front of the assembly, and was then finished in the same manner as the other woodwork in the room.

After the unit frames were finished, the drapery fabric was cut and hemmed the required sizes. With this completed, each fabric panel was tacked, at eight inch intervals, to their respective frames. The mates to these frames were then screwed together to form the eight
individual units. The five panels, which would hang on the south side
of the altar, were hinged together, and the three for the north half,
were also joined. A center latch of copper was then installed. The
panels were attached to the Unistrut track and adjusted to insure easy
operating conditions.

Although the fabric placed in the panels was the same kind as
that selected for the draperies of the room, there were three different
colors selected for the eight panels. Four of the panels contained the
warm neutral tan color of the room draperies, in three a darker brown
was chosen, and in the remaining panel a brilliant orange was selected
as the accent color. This panel was placed where it would accentuate
the figure of Christ in the floor mosaic.

III. MOSAIC

Mosaic is one of the oldest media used in Christian art. Composed
of small sections of stone, glass, tile or other materials in an inlaid
pattern, it can form a picture or a design of great beauty and architec-
tural richness.

The restrictions of this medium, since there are obvious limits to
the practical size, are mainly in regard to the limitations of detail and
subtle color changes. The material selected can greatly effect the type
of design rendered in this medium. Unlike painting once the mosaic is
completed there can be no alterations.

The design for the mosaic (Figure 3) had been included in the scale
model, and had been approved by the Wesley Student Committee. Not only as
Figure 3. Design of Mosaic and Cross.
a work of art, but because of the construction, the mosaic would be the most involved project in the chapel.

Pictorially the design was simple. The event pictured was Christ entering Jerusalem. Christ was pictured robed in a red cloak and seated on the back of a white ass. The abstract shapes of dark gray which surround the figure are representations of palm leaves signifying the spirit of triumph. To the right of the head of Christ is the inscription INRI.

INRI: These represent the first four letters of the Latin words, "Jesus Nazarenus Rex Judaeorum," meaning 'Jesus of Nazareth, King of the Jews.' According to St. John 19:19, after Christ had been crucified, Pilate wrote a title, and put it on the cross, and the writing was, Jesus of Nazareth, the King of the Jews.' St. John goes on to say that this sign was written in Hebrew, Greek, and Latin.1

To the right of the inscription are three white squares representing the Trinity. They were also used to represent the thirty-three years Christ remained on earth. "The square, in contrast with the circle, is the emblem of the earth, and of earthly existence."2

The ass Christ was seated upon was white because of the important part it played in the life of Christ. "The ass and ox symbolize that the humblest and least of the animal creation were present when Jesus was born, and that they recognize Him as the Son of God."3 Also, the ass was present at the time of the entry and triumph of Christ.

On the back of the ass, Christ sits, upon a yellow garment with a Chi Rho cross in one corner. "When the ass was brought to Christ, the disciples spread their garments on its back and Christ mounted and rode

1Ibid., p. 270. 2Ibid., p. 276. 3Ibid., p. 3.
toward the city. The people came out to meet Him, spreading palm branches before Him. . . ."1 The yellow cloak represents the garments of the disciples, and in particular those of Judas, the betrayer. The color yellow is used throughout Christian art to emphasize "degradation, jealousy, treason, and deceit. Thus, the traitor Judas is frequently painted in a garment of dingy yellow."2

Other colors used in the mosaic also have symbolic meaning according to George Ferguson, author of Signs and Symbols in Christian Art. The red in the cloak of Christ represents blood, and the crucifixion. Brown, such as that used for the background was the color of spiritual death and degradation, and of renunciation of the world. The figure of Christ was surrounded in a background of brown. Gray, the color of the palm leaves, signifies mourning and humility "symbolizes the death of the body and the immortality of the spirit."3

With the design of the mosaic planned, materials were gathered to begin actual work on the project. The base for the mosaic was a piece of three-fourth inch plywood which measured six feet in length, four feet in width at the widest end, and four inches at the narrowest, or the same size of the altar which was suspended above it. To eliminate the awkwardness in handling a panel of this size, it was cut into two sections. The scale model drawing was then enlarged on brown wrapping-paper and transferred to the two panels.

Tiles became the next important consideration. Mr. Hess telephoned the Des Moines Marble and Mantle Company, a firm he had dealt with

1Ibid., p. 141.  
2Ibid., p. 275.  
3Ibid., p. 276.
previously, and made arrangements for the author to purchase scrap tile. This tile came in sheets two feet long and one foot square. It was the thick, commercial tile, rather than thin art tile that is used in most art projects. From the selection the company offered, the author chose thirty feet in a wide range of colors and shapes. Brilliant red, yellow, and orange tiles were not available with this tile, so it was necessary to buy these colors from a hobby shop for the standard price. The thirty feet of scrap tile cost five dollars; while the other tile cost two dollars and seventy-five cents per foot.

Once the tile was obtained it was necessary to clean and remove the paper from each piece. They were then broken or cut into the desired sizes and sorted according to color, size, and texture. When this was accomplished the panel was prepared for the laying of the tiles.

The design was redrawn on the panel with ink, and the wood cleaned. A commercial adherent, called "Mastic," was used to glue the tiles to the panel. Twelve-inch sections were covered with a thick layer of the glue, and then the tiles were set in a jigsaw fashion into the glue. (See Figure 4) Because of the types of tile, there was a variety of height in many places. This variation did not harm the design or the construction of the mosaic, however, so the tile was left in these irregular levels.

When the tiles were in place, each section was carefully checked for any loose or ill-fitted pieces. The completed panels were scraped and cleaned, in preparation for the grouting. Because of the size of the panels, and the type of grout used, only one section was grouted at a time.
The grout was also a commercial product, which came in a powder form, and merely had to be mixed with water to produce a smooth white substance. When mixed, it was poured over the surface of the mosaic and forced into the cracks by means of a wide spatula. A few minutes were allowed for the cement to set, and then the excess was removed with sawdust. Finally, the entire surface was rubbed to bevel the edges of the uneven tiles, and the remains of the grout were wiped off with a damp sponge.

Installing the mosaic in the floor of the chapel was comparatively simple. Along the outer edge of the panels, tiles were removed every ten inches. Holes were drilled through the panels and through the floor and the mosaic was screwed down, helping to prevent the possibility of future warping. All of the removed tiles were re-cemented into place, and a final cleaning was given to the surface.

IV. THE TWO COPPER CROSSES

Up to this point, each article designed for the chapel had a definite purpose. The old artists’ rule that "form follows function" had been strictly adhered to, in order to insure success. However, these necessary furnishings, because of their size and simplified form, lacked enough interest or detail to give the chapel a finished appearance. To remedy this, it was decided to incorporate two additional objects above the altar. Because of the repeated use of a cross throughout the Methodist churches in the world, the writer chose this motif as the basic design for the two additional items.
The Latin cross, easily recognized by its long upright bar being crossed at right angles by a shorter cross bar, was found to be among the most common in use today. With the many simple and similar shapes already used throughout the chapel, it seemed more interesting to find a cross which slightly differed in shape, and thus the 'Chi Rho' cross was chosen.

Xπ: The two Greek letters Chi and Rho, which most frequently appear in a monogram, are the first two letters of the Greek word for Christ. The combination of these two letters readily gives the form of a cross. Furthermore, as Rho resembles 'π' and Chi is similar to 'χ,' the monogram could be read as the Latin word pax, meaning peace.¹

The bars of the cross were extended slightly, and the points at each end exaggerated to a small extent, but the basic form was not changed.

The cross, (see Figure 3), designed to hang in front of the altar piece, was to be a flat shape, cut from a sheet of copper. It would then be hammered in a repoussé manner and hung in place. The other cross would be much more involved and would be built as a three-dimensional piece, rather than in the relief style of the wall cross.

Copper for both crosses was purchased from the Backman Sheet Metal Works, a local firm. The first step in constructing both crosses was to determine the size and shape of the proposed design. The altar piece cross would be cut from a sheet of copper forty inches in length and thirty-five inches in width. A drawing of this cross was made to scale on brown wrapping paper and then transferred onto the copper sheet, and cut out with heavy tin snips. The piece was placed on a hard bag of sand

¹ibid., p. 271.
and hammered from behind with a ball-pein hammer to produce the desired repoussé effect. "Repoussé: the process of decorating the metal by beating it into relief from the back, leaving the impression on the face. The metal plate is hammered into a hollow mold of wood or some pliable material with a hammer and punch and finished with the graver." A small bar had to be soldered to the back of the cross to facilitate hanging. After the desired surface was obtained, the edges of the cross were filed, sanded, and the surface cleaned and polished.

Work on the altar cross would not begin until the month of May. The construction of this 'candle-cross' would be more involved than that of the wall cross. However, the first step would be similar to the one taken for the altar piece cross. The tracing for the cross would be reduced by one-fifth, and the design cut from sheet metal, and finally given the same type of textured surface. Copper pipe would be cut and soldered to construct a frame work of the extending arms of the cross. Cups to hold the candles would be cut from larger pipe and fixed to the end of each of the four arms. These arms would then be fastened to a long upright bar, and the entire piece welded to the cross, which had earlier been cut from the copper sheet. Both pieces would then be set into a triangular base made from scrap copper. Rough edges would be finished, the whole cross cleaned and polished, and finally would be permanently fastened to the altar.

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V. JUSTIFICATION OF DESIGN ELEMENTS

To design each individual furnishing was simple enough, but the real challenge was to unite and relate them so that they would work together as a unified whole, both in the small worship area and throughout the other rooms. Several devices were used consistently to achieve the desired harmony, repetition being the one used most often.

Every major shape in the chapel was repeated at least once. The rectangular shape of the recreation room was repeated in the eight panels of the screen. The square front of the altar piece is merely an enlargement of the three white squares in the mosaic. A variation of the triangular shape can be seen not only in the altar and the mosaic, but also in the dimensions of the chapel area. Three times the cross motif is repeated: in the wall cross, the altar cross, and finally in the yellow garment found in the mosaic.

As often as shapes were repeated so was color. Considering the altar as the focal point and the most important furnishing in the chapel, it was the only furnishing to be distinguished by using an isolated color which would not be strongly repeated. The color used was pure white, and only a very small amount of white tiles were used in the mosaic beneath for the figure of Christ.

In order to control the interest of the occupants in the room, it was decided to keep the walls, floors and furnishings in neutral colors and use one brilliant color, orange, in small amounts for accent. Thus, the recreation room was kept light, walls gray, draperies tan, floor tan,
and most of the furnishings of lighter colors. On the other hand, all of
the dark neutrals were placed in the chapel, such as the dark brown
panels and dark carpeting. When the screen would be closed and the recre-
ation room in use, there would be several scattered objects in the asc-
centing orange color to pull the interest away from the worship area.
When the screen was opened and the chapel in use, all of the lounge furni-
ture would be replaced by the tan folding chairs and tables, thus forcing
the interest back to the chapel, where one orange panel would be in view
to the right of the white altar, and the variously colored mosaic lighted
beneath.

To help give the recreation-lounge a more informal atmosphere it
was suggested that several planters be scattered around, however none
should be placed in the chapel area.

Placement of furnishings, it was found, could also be an aid in the
designing of the chapel. For a more contemporary feeling, the screen and
altar were to be hung from the ceiling. This would be in direct contrast
to the furnishings of the lounge which would rest on the floor. So that
altar and screen would not give the appearance of completely floating
away, the dark brown carpet was used to destroy part of the illusion.

The tan altar piece was used as a back-drop for the altar, and
also to emphasize the whiteness of it. Finally, the screens were arranged
both in length and color to create an interesting movement around both
rooms.
CHAPTER III

CONSTRUCTION

Much of the construction of furnishings for the chapel had to be completed by professional labor. Although this was more desirable, at the same time it tended to create a whole new series of problems. The chapel furnishings plans had to be divided and consigned to various persons and agencies for their construction. These people had to estimate the cost and time needed to build the objects, and in several instances it was necessary to contact as many as three separate parties to find one who would do the work within the financial allotment.

For the construction of the screen, altar, mosaic base, and altar piece, Mr. Richard Gerhart, head of the cabinet workshop at Des Moines Technical High School was contacted. Mr. Gerhart, a member of the Grace Methodist Church in Des Moines, asked that the plans be brought to his office so he could determine whether his students would be qualified for the job. After seeing the scale drawings, he decided his students could build the needed items, and agreed to build them for a cost of fourteen dollars, including material and labor. Two months after he received the plans the furnishings were completed.

For the draperies and panels in the screen, the services of a seamstress were required. After approaching several local firms, all of which were either too busy or too expensive, it was decided to ask Mrs. Charles R. Aiken, another member of the church, who had done work of this nature before. Once the material arrived she rapidly made the necessary pieces.
It might be mentioned here that the material was ordered through Younker Brothers from New York, and was one of the newest spring lines of the Bloomcraft Mills in New York state. For this reason the order had to be held three months while the firm completed the weaving on one fabric.
The final and finishing stage of the project was to arrange and install the furnishings. As the individual pieces were completed they were to be collected at the Student Center. Several people had earlier volunteered their services to help with the installation of the more complicated objects.

Among those who offered their help was the father of the writer, James Parker, who did much of the final labor. He stained, painted, and varnished the screens and altar made by the high school, and was instrumental in locating and purchasing such items as lumber, hinges, copper chains and rings, and lighting fixtures. Another of his important contributions to the chapel was his helpfulness in locating and adapting the 'Unistrut' track which operated the sliding screen.

When all of the furnishings had reached the Center they were assembled there. The first step was the installation of the mosaic to enable the carpeting to be fitted, cut, rebound, and permanently installed. Once work on the floor was completed, the screen was in place. With the help of a local plumber and carpenter, Mr. Parker secured the screen track and then attached the panels to it.

The chains for the altar were attached to supporting beams in the ceiling by means of large copper screw-eyes. To insure good visibility of the mosaic, the altar was tried at several different levels to determine its best height. Once this position was established the altar was
fastened by the chains onto the altar table. The light cord from the fluorescent light fixtures beneath the altar was then woven up the north rear chain and plugged into the ceiling socket placed there for that purpose.

The altar piece panel for the wall was put into place next. Since it had been designed to act as a frame around the altar, it was tried at several levels until the most successful relationship was found. After this was decided, a block of wood was mounted on the wall directly behind the place where the cross was to be hung and a simple screw hook was inserted as a support from which to suspend the cross.

When each piece had been adjusted the final steps were the cleaning, retouching and testing of each object, to see that they were all in the best possible condition. The chapel was then ready for use. (See Figure 5)
Figure 5. Completed Chapel and Furnishings.
CHAPTER V

CONCLUSION

The scale model design of the chapel which had been accepted by the Wesley Student committee remained basically the same throughout the project. When completed, the chapel still contained the six basic furnishings: the altar, paneled screen, mosaic, altar piece and copper crosses. However, because of several factors, it was necessary to make both major and minor alterations throughout the construction of the project.

For instance, the six paneled screen was changed to eight panels more successfully to facilitate the angle and space it would fill. The screen was also changed from the original plan of having it slide flexibly around each side of the chapel on a curved track to a new method of folding it back on a straight rod. Another major change was the adaptation of the triangular shape for the altar rather than the oval. These changes proved to be the most important, but each alteration, large or small, had to be carefully studied and considered to determine what would be the best possible solution to the problem.

Additional difficulties faced by the writer were encountered when projects were assigned to professional individuals and firms. It was necessary to organize each part in the construction of the various furnishings, and to make each of the participating efforts harmonious.

At the time of writing this report many parts of the chapel were still under construction, with the completion date of May 30th established
as the deadline. Delays of two weeks to four months were caused by not only the students constructing the altar and screen, but also by the firm which ordered the drapery fabric.

Despite these difficulties this project gave the writer a chance to see, for the first time, her designs and ideas for a complete unit in interior design come into concrete reality. It was found that the important problems were less in the designing or construction of the art objects for the chapel, than in the organization and supervision of all of the factors involved. Inflexible limitations of space, time and finances had required the writer to work within definite restrictions which made it possible to see the intricacies involved in such a project.
The small budget certainly did not afford a lavish treatment of the worship area, but it did provide enough material richness to satisfy, and perhaps even to reward, the tastes and desires of the students who would use this room.

The writer had hoped to create a contrast between the two sections of the room and their uses. The bold and energetic effectiveness of the recreation area was planned to stimulate the activities which would take place there. In contrast, and yet with unity too, the room for worship aimed for an atmosphere of simplicity, beauty and serenity which would project from the worship room when it was opened for use. The success of this project can only be determined by the students who will use this room and enjoy it while worshiping there.
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