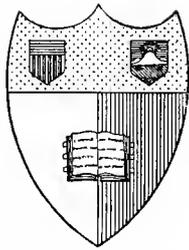


NA
8003
W31
T28

#

C.U.



Cornell University

Ithaca, New York

COLLEGE OF ARCHITECTURE
LIBRARY

THE ARCHITECTURAL REVIEW

Masters in Art

The best series of reference hand-books on the great painters and sculptors. Each part a concise but complete treatise upon the artist to whom it is devoted. 110 subjects. Send for list.

Price, Prepaid, 25 Cents

The ARCHITECTURAL REVIEW COMPANY

144 CONGRESS ST., BOSTON, MASS.

American Gardens

Edited by GUY LOWELL

Still the finest work on this subject, which is treated from the standpoint of garden design, and not horticulture. Only a few copies of the edition remain.

Price, \$7.50, Express Paid

The ARCHITECTURAL REVIEW COMPANY

144 CONGRESS ST., BOSTON, MASS.

Masters in Music

A reference-library in six volumes of the best classical music, with biographical, analytical, and critical notes. The most carefully and intelligently edited work of its kind. Sold on small monthly payments.

Send for full information and terms

The ARCHITECTURAL REVIEW COMPANY

144 CONGRESS ST., BOSTON, MASS.

Architectural Shades and Shadows

By HENRY McGOODWIN

A complete treatise on the casting of architectural shadows, written in terms of plan, section, and elevation, so that a knowledge of descriptive geometry is not necessary. The book offers a course of study every draughtsman should take.

Price, \$3.00, Express Paid

The ARCHITECTURAL REVIEW COMPANY

144 CONGRESS ST., BOSTON, MASS.

Vignola: Five Orders of Architecture

Edition by PIERRE ESQUIÉ

This work, with plates imported, mounted on cloth guards and handsomely bound, with a translation of the French notes, is the standard treatise on "the orders" adopted by nearly every architectural school in the United States.

Price, \$5.00, Express Paid

The ARCHITECTURAL REVIEW COMPANY

144 CONGRESS ST., BOSTON, MASS.

Perspective: An Elementary Text-Book

By BEN J. LUBSCHEZ

A concise treatise primarily intended for home study by the beginner, but also of great value to the experienced draughtsman, particularly on account of its discussion of "Short Cuts and Special Manipulations."

Price, \$1.50, Post-paid

The ARCHITECTURAL REVIEW COMPANY

144 CONGRESS ST., BOSTON, MASS.

Pen Drawing

By C. D. MAGINNIS

The most popular book we ever published. There are few works so tightly packed with the very best instruction for those who are studying the art of rendering in pen and ink, and none which have been more highly spoken of by those who have purchased it.

It's only \$1.00, Post-paid

The ARCHITECTURAL REVIEW COMPANY

144 CONGRESS ST., BOSTON, MASS.

Letters & Lettering

By FRANK CHOUTEAU BROWN

The best work on the subject ever written. The present edition makes 15,000 copies, and every copy sold on the money-back-if-not-satisfactory basis.

Price, \$2.00, Post-paid

The ARCHITECTURAL REVIEW COMPANY

144 CONGRESS ST., BOSTON, MASS.

Details of Building Construction

By CLARENCE A. MARTIN

Professor of Architecture, Cornell University

A series of 33 plates, models of working drawings as well as methods of construction. Bound in cloth.

Price, \$2.00, Post-paid

The ARCHITECTURAL REVIEW COMPANY

144 CONGRESS ST., BOSTON, MASS.

English Household Furniture OF THE GEORGIAN PERIOD

A collection of 100 plates, 11 x 14 inches, reproducing selected examples shown in a loan exhibition at South Kensington Museum, held under Royal patronage, and containing some of the finest specimens of the period to be found in the United Kingdom.

Price, in Portfolio, \$10.00, Express Paid

The ARCHITECTURAL REVIEW COMPANY

144 CONGRESS ST., BOSTON, MASS.

Portfolios for Supplementary Plates

We have prepared handsome cloth portfolios, lettered in gold, for collecting the supplementary plates on Modern English Churches and Modern English Country Houses. The portfolios will exactly fit the series when completed.

Price, Each, \$1.00, Express Paid

The ARCHITECTURAL REVIEW COMPANY

144 CONGRESS ST., BOSTON, MASS.

A Glossary of Important Symbols

By ADELAIDE S. HALL

This little book is useful to designers of all classes, if only as a protection against using ornament which has a distinct symbolic meaning in places where this meaning would be ridiculous.

Price, \$1.00, Post-paid

The ARCHITECTURAL REVIEW COMPANY

144 CONGRESS ST., BOSTON, MASS.

SMOKELESS BURNING OF SOFT COAL PROVEN MOST ECONOMIC FOR HEATING.

It was not many years ago that a cloud of black smoke, grimly sailing from a stack, was considered an indication of prosperity. A smoky stack indicated a fire in the boiler. And a fire in the boiler meant that the wheels were moving.

But smoke is no longer considered desirable. The leading engineers of today all agree that smoke is an indication of wasted fuel. And so today the building owner is looking for the boiler that has thoroughly proven its ability as a smokeless boiler.

Many tests of the ordinary heating boilers have proven very conclusively that of the fuel fed into them not more than 60%, and usually less, is used for heat making purposes, the other 40% being wasted up the stack in the form of gases, rich in fuel matter, which were unconsumed or only partially consumed in the firebox of the boiler. As a contrast to the 60% efficiency obtained by the ordinary type of heating boiler is an efficiency of from 73 to 81%, which has been proven easily possible with a smokeless type of boiler even when fired with the help usually used in low pressure heating jobs.

Many tests have proven very conclusively that the figures above are thoroughly reliable.

In other words, a boiler which is capable of smokeless results burns its fuel so perfectly that it secures from 21 to 33% more heat from the same amount of coal than can be secured by a boiler which is not properly constructed to secure smokeless results.

This means that four tons of coal burned in a Smokeless Boiler will generate as much heat as five tons burned in the ordinary heating boiler. And in some cases 1½ tons of coal in a Smokeless Boiler does the work of two tons in an ordinary boiler.

This means that a city smoke ordinance need not even be considered by a building owner, simply because it means money in the pocket of every building owner to comply with the smoke ordinance. And even if there is no smoke ordinance enforced it means money in the pocket of the building owner to install a boiler that will give smokeless results, simply because it is only by installing such a boiler that he can prevent his fuel from being wasted.

The economy in the smokeless burning of soft coal has been proven to be so great that many cities, even in the heart of the hard coal district, have abandoned the use of anthracite in favor of soft coals.

About the only thing that can be said in favor of hard coal is that it can be burned in almost any type of boiler without smoke.

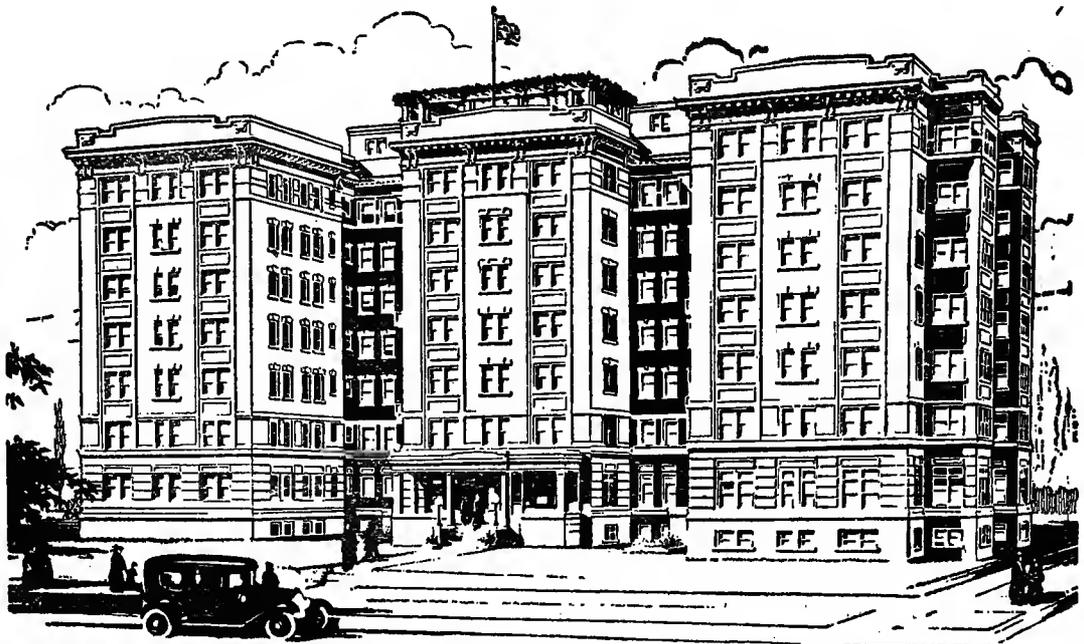
However, hard coal is the most expensive fuel that can be bought. The cheapest anthracite coal averages in price from \$1.50 to \$4.00 more than bituminous and in heating value it is usually less.

A dollar spent for soft coal actually buys more heat than a dollar spent for anthracite.

This means, therefore, that the installation of a boiler that will burn soft coal smokelessly actually saves fuel money in two ways.

First of all it permits the buying of cheaper and better coal, even in cities where a smoke ordinance is enforced.

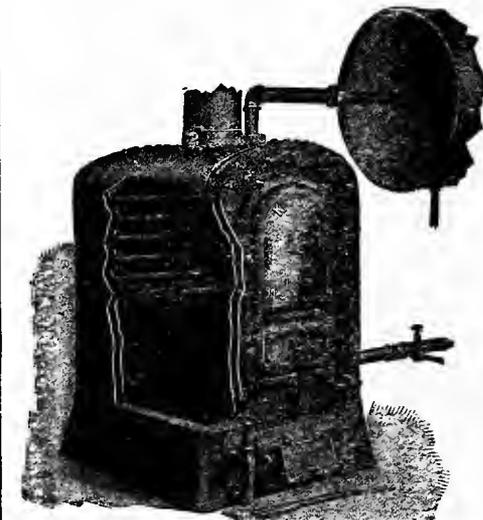
Second, as shown by the figures quoted above, the smokeless burning of soft coal gives a boiler efficiency of from 73 to 81%, as compared to 60% efficiency, or less, in the ordinary type boiler burning other kinds of coal.



The Blackstone, Omaha, Nebr.
Bankers Realty Investment Company, Designers
and Building Contractors.
Kewanee Smokeless Boilers and Kewanee Garbage
Burners Installed.

**KEWANEE
Smokeless Boilers
Cut Heating Costs**

You can't burn *any* coal so perfectly that none of it is wasted. But you can reduce that loss to practically nothing by burning bituminous coal in a Kewanee Smokeless Boiler.



**KEWANEE GARBAGE BURNERS
Turn Garbage Into Fuel**

A Kewanee Water Heating Garbage Burner is a sure cure for all garbage ills. It burns the garbage *without odor* while it is still fresh—before it has a chance to decay and provide a dinner table for hosts of flies, rats and other disease spreading insects and vermin. It makes homes healthier—apartments cleaner and more rentable. *And it turns the garbage into fuel* using it to heat water.

That means money in the pocket of every building owner who has garbage to dispose of. It means money in two ways. It gets rid of the garbage, burning it without odor. That makes buildings healthier and more rentable. It cuts down hot water costs, because it uses the garbage for fuel.

Years of experience have demonstrated to heating experts that most heating boilers burn less than 60% of their fuel—the balance of it being wasted up the stack. And it is that wasted fuel that makes boilers smoke.

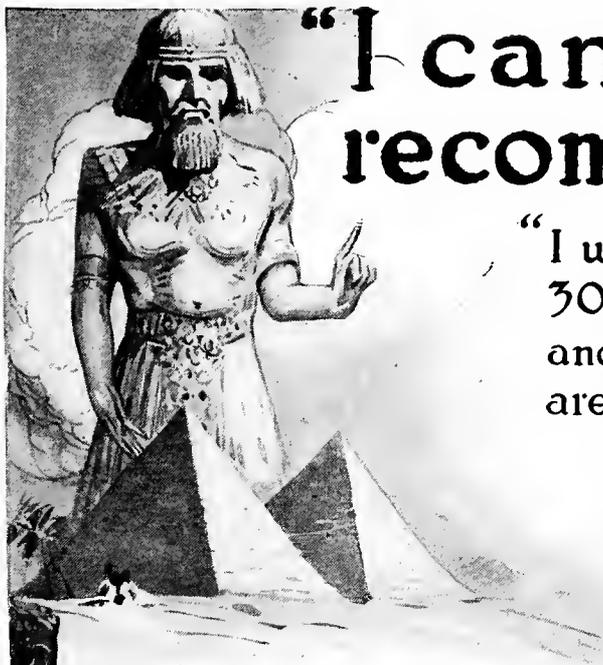
Compared to this ordinary boiler efficiency of 60% is a proven efficiency of from 73 to 81% with a Kewanee Smokeless Boiler; which means a Kewanee gets from 21 to 33% *more* heat from a ton of coal than ordinary boilers.

If a boiler of the ordinary type burns 100 tons of coal a year, to heat a building a Kewanee Smokeless will heat the same building with from 70 to 80 tons of the same coal. And with coal worth \$3.25 (an average cost of soft coal) the saving of from 20 to 30 tons means an actual saving of from \$65.00 to \$97.50 every year. That saving will soon pay for the heating plant and then be paying a yearly profit.

Our booklet "Cutting Coal Costs" gives some facts and figures showing how the smokeless burning of soft coal cuts heating costs. A copy will go to you upon request.

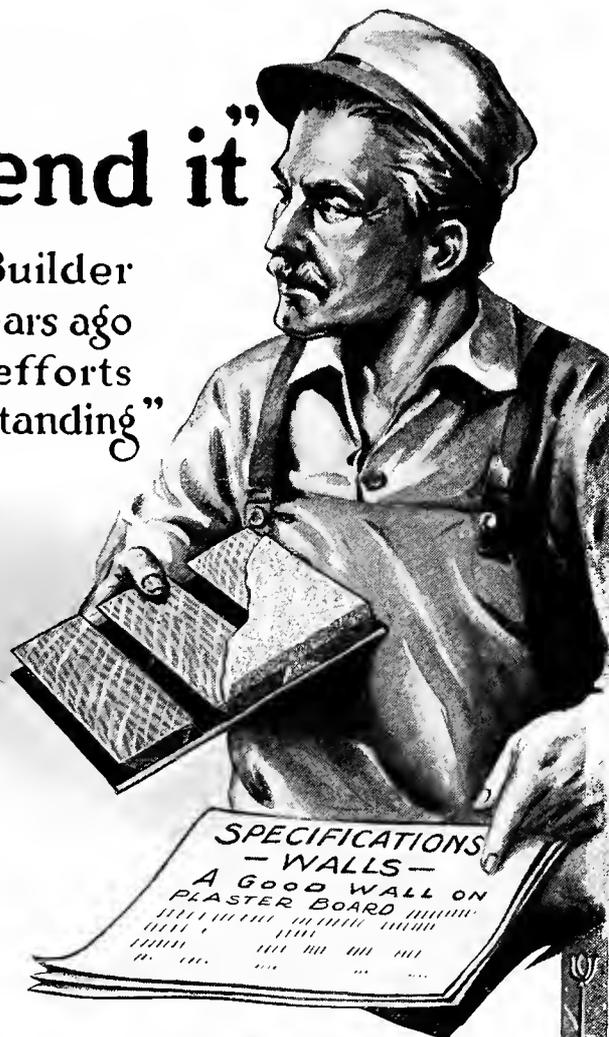
KEWANEE BOILER COMPANY

KEWANEE, ILLINOIS
Steel Heating Boilers, Water Heating Garbage Burners Chicago, New York, St. Louis, Kansas City, Minneapolis



"I can recommend it"

"I was a Builder 3000 years ago and My efforts are still standing"



— and the same principles in use when the pyramids were built, used in building construction ever since, and *today* acknowledged the most efficient, are combined in that modern, dependable background for stucco, cement or plaster finished houses



It contains *no metal to rust and break away* from its fastenings, nothing but creosoted lath, asphalt-mastic, and heavy fibre board, that will outlast any materials known, that is proof against moisture, vermin, heat and cold, and that holds the stucco in its dove-tailed grip so it can't crack, loosen or let go.

Bishopric Board costs less than other backgrounds and saves at least 25% in material and labor.



Our book
"Built on the Wisdom of Ages"

gives facts and figures to prove our claims. It also illustrates homes, apartments, factories and public buildings constructed with Bishopric Board, and gives letters from architects, builders and users, also some interesting results of scientific tests.

Write today for samples and this book—all free.

The Mastic Wall Board & Roofing Co.
748 Este Avenue
Cincinnati, Ohio



THE TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.
JOHN RUSSELL POPE, Architect

THE NORCROSS BROTHERS CO.

GENERAL CONTRACTORS

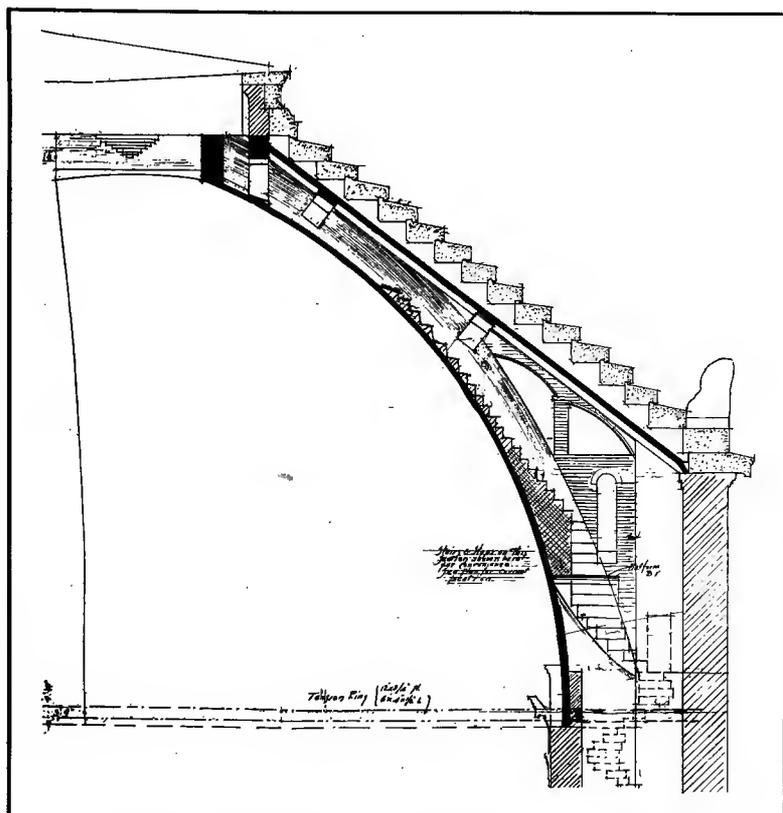
WORCESTER : MASSACHUSETTS

BOSTON
NEW YORK

WASHINGTON
PROVIDENCE

MONTREAL
TORONTO

Roof Construction of the Temple



Longitudinal Section, Showing Method of Construction



View of Building, Showing Solid Limestone Roof

ARCHITECTS who are interested in true masonry construction, particularly those acquainted with the notable Brunelleschi dome, at Florence, will be struck by the points of similarity in the double-shell dome construction of the Temple.

¶ While the dome at Florence carries no practical superimposed weight, outside of the lantern, in the roof of the Temple the limestone alone, composing the steps in the roof as seen in the photograph, weighs 332 tons! The entire weight of this roof, limestone and all, is supported by a shell of typical Guastavino Construction.

¶ We know of no more striking illustration of the structural soundness, which distinguishes Guastavino Construction fully as much as its aesthetic appeal.

R. GUASTAVINO COMPANY

NEW YORK
FULLER BUILDING

BOSTON
60 STATE STREET



NORTHWESTERN

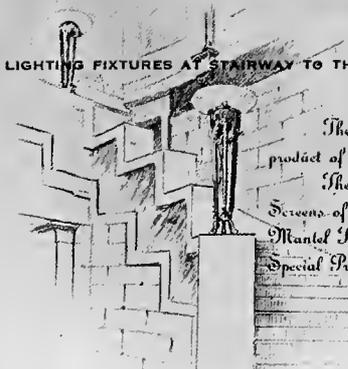
Grey Standard Terra
Cotta Manufactured
and set by The
Northwestern Terra
Cotta Co., Chicago

THE use of Northwestern Terra Cotta by Marshall & Fox in the Marshall Apartment Building, Chicago, illustrates the adaptability of this material to fulfill the combined requirements of color, rich ornamentation and the successful treatment of plain surfaces.

On the top of the parapet are imitation bay trees of terra cotta in heavy vases, a striking example of our ability to carry out the most individual ideas of the architect.

The building is French Renaissance; the color scheme — Bedford grey with French grey iron work.

THE NORTHWESTERN TERRA COTTA CO.
CHICAGO



LIGHTING FIXTURES AT STAIRWAY TO THE TEMPLE ROOM, THE TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C. JOHN RUSSELL POPE, ARCHITECT

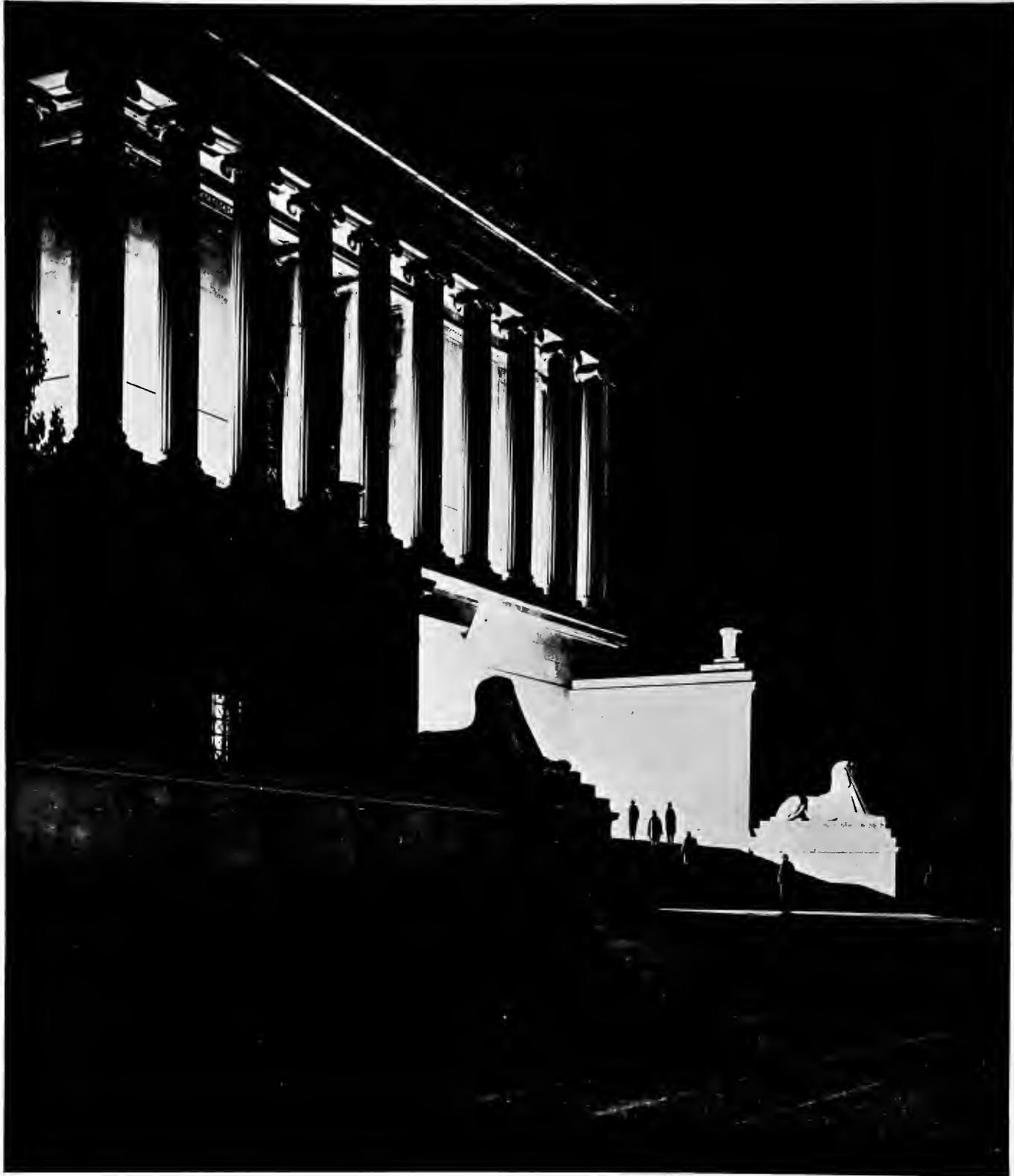
The entire installation of Architectural and Decorative Metal Work in this building is the product of our plant and represents the extreme range of modern Bronzsmithing.

The massive Entrance Doors, the Vestibule and Atrium Work, the Window Grilles and Screens of the Great Temple, the Altar Fittings, Metal Wall Decorations, all Lighting Fixtures, Mantel Fittings and Registers were produced by us in the Cast, Wrought, Repousse and Special Processes made possible by the extent of our facilities.

Executed By



THE GORHAM CO ARCHITECTURAL BRONZE
FIFTH AVENUE NEW YORK.



COPYRIGHTED, 1915, BY JOHN WALLACE GILLIES

NIGHT ILLUMINATION, TEMPLE OF THE SCOTTISH RITE

JOHN RUSSELL POPE, Architect

ON the day that the Temple of the Scottish Rite was opened, its finished wood floors had the soft harmonious appearance of age. They were all laid, in quartered white oak, by our own workmen under our personal supervision. In the same way, by our own special methods and with our own special stains, we can age any wood floor without making it look dark.

We also design parquet floors to harmonize with the different "period" styles of decoration, and bring to this work all the knowledge and skill of the specialist.

If you appreciate not only the artistry but the genuine economy of such care and skill as this illustrates, will you not write for our catalogue and further information?

WILLIAM G. REID & CO.

PARQUET FLOORS

16 WEST 47TH STREET

NEW YORK CITY



THE TEMPLE OF THE
SCOTTISH RITE
WASHINGTON, D. C.

JOHN RUSSELL POPE, ARCHITECT

THE GRAND DOORWAY TO THE
TEMPLE ROOM IS OF BLACK
MARBLE, RICHLY CARVED ON
BOTH SIDES. THE REST IS OF
BOTTICCINA MARBLE.



THE STAIRWAY TO THE
TEMPLE ROOM IS OF BLACK
AND GOLD, AND BOTTICCINA
MARBLE.

ALL INTERIOR
MARBLE WORK
EXECUTED BY

THE TRAITEL MARBLE CO., WEBSTER AVE., AND EAST RIVER
BORO OF QUEENS, NEW YORK CITY



WALL OF THE ATRIUM, TEMPLE OF THE SCOTTISH RITE
John Russell Pope, Architect

THE architectural
woodwork of the
Grand Commander's
and of the Secretary-Gen-
eral's suites, and the
painted decorations through-
out the entire building, in
the Temple of the Scottish
Rite, were executed by

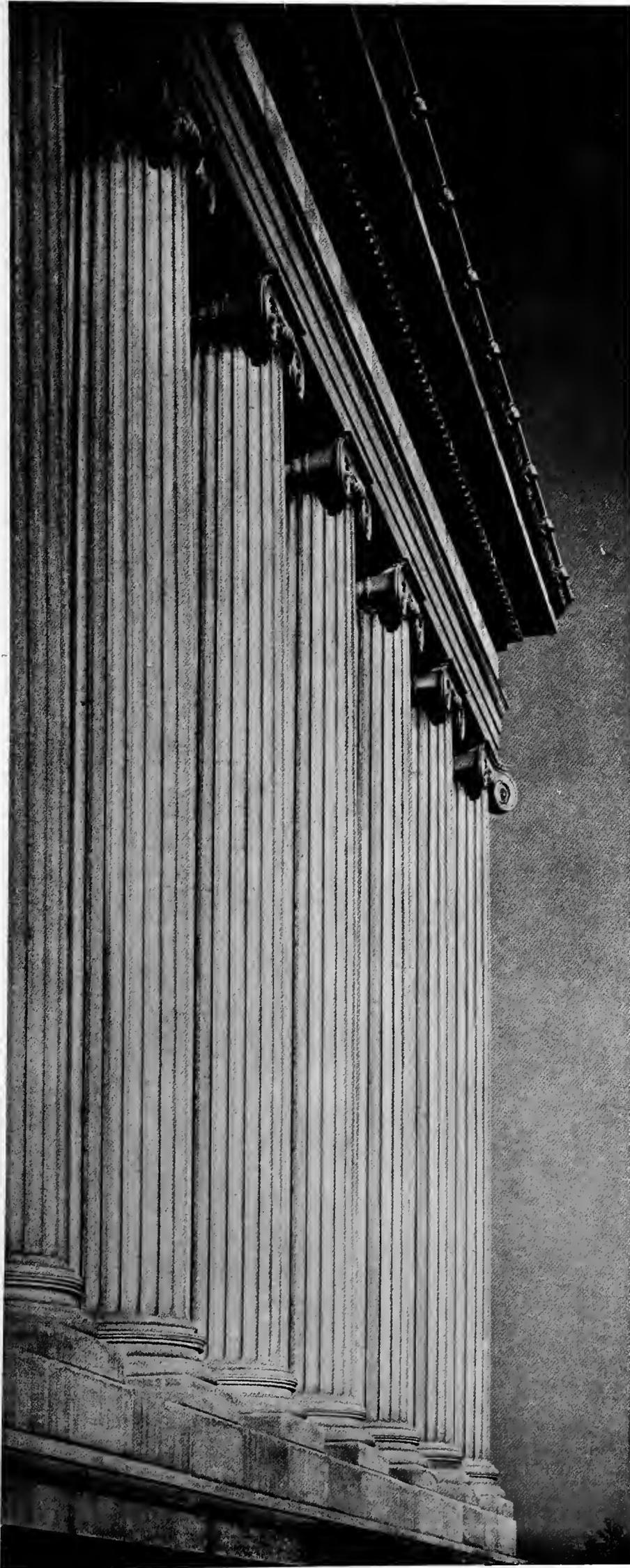
SHERWIN
AND
BERMAN
INC.

ARCHITECTURAL
WOODWORK AND
DECORATIVE PAINTING

140th STREET AND WALTON AVE.
NEW YORK



GRAND COMMANDER'S SUITE, TEMPLE OF THE SCOTTISH RITE
John Russell Pope, Architect



INGALLS STONE COMPANY of Bedford, Indiana, furnished all the exterior and the interior Indiana Limestone for the construction of the Scottish Rite Temple. It is an interesting fact, indicative alike of the character of the building and our facilities, that the 32 exterior columns are monoliths.

MILLS AND GENERAL OFFICES

**BEDFORD
INDIANA**

BRANCH OFFICES

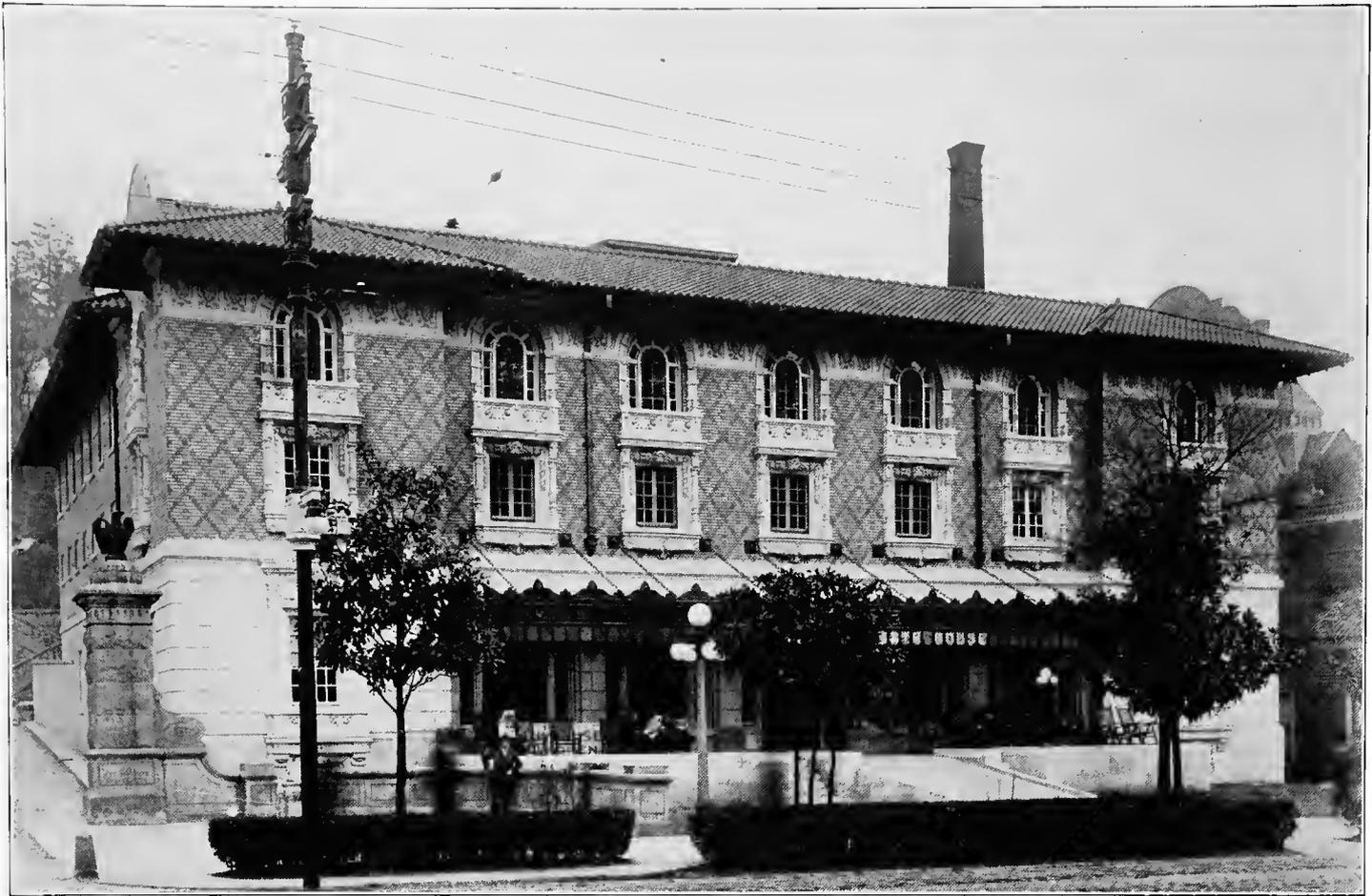
NEW YORK
200 Fifth Avenue

DETROIT
834 Dime Savings Bank Building

ST. LOUIS
514 Century Building

DES MOINES
1376 27th Street

**INGALLS
STONE COMPANY**
(INCORPORATED)



FORDYCE BATH HOUSE, Hot Springs, Ark.

Mann & Stern, Architects

THE Architects of the Fordyce Bath House have, in their treatment of the wall surface, caught the spirit of a structure of semi-public character. Trimmed with ornamental Terra Cotta to match in color-tone the brickwork, the body of the wall is laid in Hy-tex No. 507, of a delicate, smooth, cream-colored tint, accentuated by dark headers to bring out the pattern. No effect could be happier for the purpose to be expressed.

Hy-tex

The Standard of Quality in Brick

THIS building will illustrate our capacity to co-operate fully with the architect in his artistic aims. From our twenty-two plants and fourteen offices, distributed over the country, we are able to offer both quality of material and quality of service in the widest possible range of color and texture in Face Brick. No matter what your purpose, we have just the brick you want. Send for our new "Hy-tex Brick Catalogue" for your files, reprint from Sweet's for 1915, pages 110-21.

HYDRAULIC-PRESS BRICK COMPANY

SAINT LOUIS

BRANCH OFFICES AND EXHIBIT ROOMS: Baltimore, Chicago, Cleveland, Davenport, Du Bois, Pa., Indianapolis, Kansas City, Minneapolis, New York City, Omaha, Philadelphia, Toledo, Washington, D. C.

PUBLICATION OFFICE
144 CONGRESS STREET
BOSTON, MASS.

PUBLISHERS' DEPARTMENT

ADVERTISING OFFICE
101 PARK AVENUE
NEW YORK, N. Y.

WHENEVER an opportunity offers to arrange for the exclusive publication of a structure of unique and monumental importance, it has always been the policy of THE ARCHITECTURAL REVIEW to endeavor to undertake such publication for the benefit of its readers. While realizing that comparatively few members of the profession may ever have the opportunity themselves to undertake work so important and large in scale, the Publishers nevertheless believe that it is only through the study of such important works that most practitioners can maintain an alert intelligence and remain abreast of the times in their profession. Realizing also that comparatively few American architects can have the opportunity of viewing in person work of this sort, THE ARCHITECTURAL REVIEW, in carrying out this policy, strives to portray such structures with a thoroughness that will serve to satisfy this professional and educational demand. In so doing not only do we obtain a judicious selection from the more important working drawings and scale details, but we also endeavor to show, by means of a complete photographic record, the structure as it appears to the eye when completed. Lacking only in its effects of color, therefore, our subscribers can obtain from this number as full a realization as they would be able to obtain from a visit and close inspection of the actual building itself. Therefore have we given more than our customary space to presenting the problem of this Temple of the Scottish Rite and its architectural solution, as it has been developed by Mr. John Russell Pope, the architect, in our National Capital, at Washington.

The February ARCHITECTURAL REVIEW will contain the final instalment of Mr. Joseph Linden Heacock's article on "Philadelphia Ledge-Stone Work." This instalment will further be illustrated as lavishly, and the subjects will be shown at as large a scale, as in previous instalments, which has proved to be no small part of the value of these articles. As has before been the case, a certain number of the supplemental plates will also be given to showing as many different uses of the material as may be possible, including an United States Post-office at Bristol, Pa., that has recently been constructed by Messrs. Heacock & Hokanson.

The Publishers are planning an issue of THE ARCHITECTURAL REVIEW which will deal with the subject of schoolhouses in much the same way that the problem of the factory was handled by Mr. Wallis in our last October issue — viewing the schoolhouse freshly as a practical problem intimately concerned with the life and progress of the American community, and questioning how far individuals practising in the profession have realized its

FIFTY DOLLARS REWARD

is offered by THE ARCHITECTURAL REVIEW, 144 Congress Street, Boston, for information that will lead to the belief and conviction of any live Chapter of the American Institute of Architects, or any local Architectural Club, which has held a special or monthly meeting prior to the first day of January, 1916, at which local newspaper men were present as honored equals and invited guests, and which was designed to acquaint them with what the architect stands for in his community, and help the architect to realize what the representatives of the press consider to be "news" in architecture.

Much of the misunderstanding as to the proper appreciation on the part of the public of the profession of architecture, and the responsibilities and duties of an architect, to them as individuals and to their community, lies in the absolute divorce at present existing between the dignified isolation of the profession and all ordinary and customary channels of human communication. If the press could be brought to rightly understand the professional attitude of the architect, they would gladly cooperate with him in placing his important work intelligently before their readers, and giving those responsible for it all due and proper credit. Would it not better pay YOU, personally, and in the long run redound to the better credit of your profession, to go to the necessary bother of meeting this other "servant of the public" at least half-way in coming to a common understanding?

importance and aided in solving the problem as frankly as it demands. We are anticipating publishing this article in the March number; and we are inviting all our subscribers to assist us in providing it with proper and telling illustration. We want all who believe in the future development of American architecture to send us both good and bad examples of schoolhouse designs, found either at home or abroad; good and bad from the point of view of arrangement and plan, as well as judged merely from the standpoint of their external appearance. If you have yourself done a good schoolhouse, will you please send us both photographs and plans? If you know of good schoolhouses done by others in your locality, will you give us that information, so that we may write to the designers direct? If you can contribute a notably bad example of schoolhouse design or arrangement, that assistance will also be greatly appreciated!

Aided by our subscribers, we can accomplish a great deal more for the advancement of the profession of architecture than we possibly can accomplish without their assistance. If you believe in the vital relation of architecture to life, and in the opportunities presented to the profession in America, will you

assist us in dramatically presenting the merits and demerits of the present system to our readers within the profession, and to those of the outside public who can also be reached through our pages? The Editor will greatly appreciate receiving personal letters of suggestion or information in answer to this appeal.

An architectural competition for a working-man's home, to cost \$3,000 complete, exclusive of the land, has been announced by the "Complete Building Show," in Cleveland, February 16 to 26, as being conducted under the direction of the Cleveland Chapter of the American Institute of Architects, in co-operation with the Chamber of Commerce, Cleveland Art Association, Builders' Exchange, Society Advocating Fire Elimination, and other civic bodies. It is hoped that the competition will bring out solutions of the most practical kind, in spite of the fact that the rules call for a six-room house, with a basement under its entire area. Seven prizes, amounting to \$400 in all, the first prize being one half of that amount, are announced; and full instructions may be obtained from the Complete Building Show Company, 356 Leader News Building, Cleveland, Ohio.

Subscribers to THE ARCHITECTURAL REVIEW are informed that Volume III — Volume XX old series — has been completed with the issue previously published, dated December, 1915. Volume III consists of but nine numbers, dated, respectively, January, February, March, and April, 1914, and August to December, inclusive, 1915.

This present issue begins the fourth volume. This arrangement has been adopted so that the fourth volume may be started with the January number. All subscriptions on our books will be extended so that every subscriber will receive the full twelve numbers to which his subscription entitles him.

The New York State Board for the Registration of Architects has instituted a competition to secure a design for a certificate which they hope to have of a character and quality worthy the profession. Certificates are to be designed for reproduction as steel engravings, which are to be printed on parchment sheets 8" x 10" in size. The drawings are to be rendered in India ink on white bond paper of the size of 12" x 15"; 12" being the upright height. The competition is restricted to artists, architects, or other designers either living or doing work of any kind in New York State, whether in school or in business. The drawings are to be delivered on or before the first day of March to D. Everett Waid, 1 Madison Avenue, New York City, to whom all inquiries for complete information in regard to the competition should be addressed.



"HOMWOOD"

Baltimore, Maryland.

Built in 1809. Now the
Administration Building of
Johns Hopkins University

FIGURING value in terms of service, the most economical wood for home-building is

WHITE PINE

It works more easily and lasts longer, when exposed to the weather, than any other wood; and once in place it "stays put," even after years of exposure in the closest-fitting mitres and in delicate mouldings and carvings.

If the lumber dealers supplying your clients are at any time unable to furnish it, we should appreciate the opportunity of being helpful to you in securing it.

The fourth number of the White Pine Series of Architectural Monographs, published bi-monthly under the personal direction of Mr. Russell F. Whitehead, formerly editor of "The Architectural Record" and "The Brickbuilder," will be mailed February first. The subject will be "Colonial Houses of the Middle and Southern Colonies," with article on the "Colonial Renaissance" by Frank E. Wallis, Architect.

If you are not receiving the monographs, and you feel interested in having them, kindly advise Russell F. Whitehead, 132 Madison Avenue, New York City, who will be pleased to furnish you with the fourth and all subsequent numbers.

Representing
The Northern Pine Manufacturers'
Association of Minnesota, Wisconsin
and Michigan, and The Associated
White Pine Manufacturers of Idaho

*WHITE PINE BUREAU,
1142 Merchants Bank Building, St. Paul, Minn.*

The Architectural Review

Volume IV (Old Series, Vol. XXI)

January, 1916

Number 1

The Temple of the Scottish Rite

Washington, D. C.

John Russell Pope, Architect

THE Temple of the Scottish Rite is located on the corner of the Avenue of the Presidents (16th Street) and S Street, about a mile distant from the White House, in Washington, D. C. It has been designed by Mr. John Russell Pope to serve as the headquarters of the Supreme Council of Scottish Rite Freemasonry for the Southern Jurisdiction of the United States, and was completed and dedicated the eighteenth of October last.

The building stands upon a plot about 250 feet square, and piles up massively and with dignity from all four sides. It is the further intention to develop a background of tall trees,—of which the two poplars now in position are the first,— that will eventually provide an appropriate setting for the building. In further emphasis of this intention Mr. Weinman's two immobile sphinxes, symbolizing "Power" and "Wisdom," on each side of the upper flight of steps approaching the entrance that they guard, reproduce in sculptural fashion the two larger flanking projections containing the first-story offices, that frame in and enclose the platform before the entrance in a way that, architecturally, reflects the sculptured forepaws of the animals beneath. More than this, the larger lower platform, from which the steps up to the building are approached, is backed by two flanking walls that, as frankly, express the emphasis placed by the designers upon this principal front—and here also begin the first of the masonic symbolisms consistently employed throughout the design. These granite steps rise in groups of three, five, seven, and nine to the terrace in front of the entrance; and the monolithic columns around the principal story above are 33 feet high as well as just 33 in number.

Across the platform, in front of the main doorway, is an inscription set into the granite floor slabs in letters

of bronze: "The Temple of the Supreme Council of the Thirty-third Degree of the Ancient and Accepted Scottish Rite of Freemasonry for the Southern Jurisdiction of the United States, Erected to God and Dedicated to the Service of Humanity. Salve Frater!" The scale of the structure is hardly shown by these photographic illustrations. It requires closer study and examination before one can realize the fact that the stone platform at the top of the monumental pylon is over 100 feet above the sidewalk below.

Externally, this building—developed from the well-known mausoleum erected by Queen Artemisia at Halicarnassus for the

tomb of King Mausolus—is so treated as to front entirely upon the Avenue of the Presidents, the rear elevation frankly displaying the staircase, which is so arranged as to remain external to the massive pylon, entirely given to containing a single central room on each of its principal floors. On the first entrance floor this entire central space, practically a big hall, is termed the Atrium; and from the side opposite the entrance doorway rises the staircase to the floor above, back of which is placed the curving stack-room, with bronze stacks, containing a rare and unique collection of books on masonic lore; with the Reading-room on one side balancing the Supreme Council Chamber upon the other. On this floor the Atrium is flanked at right and left by two suites of offices, being in the one case for the use of the Sovereign Grand Commander and in the other for the Secretary General. These suites are, in arrangement and finish, substantially alike; and the photograph of the Grand Commander's reception-room mantel is practically duplicated in the room upon the opposite side of the structure. The basement contains a large Banquet-room beneath the



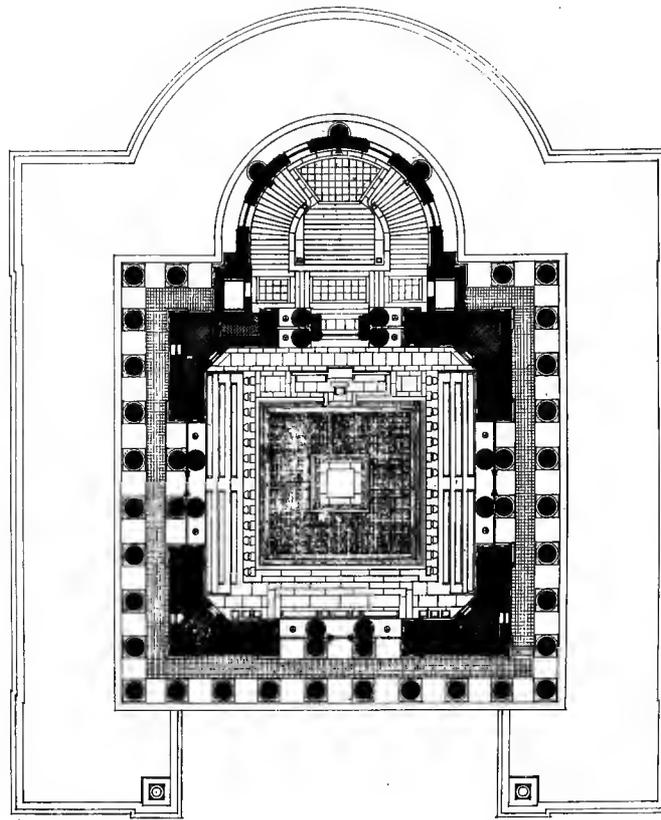
Detail View of Entrance Doorway

Atrium,—with offices, kitchens, and other dependencies,—while the sub-basement is occupied by the elaborate mechanical plant and the machinery necessary to carry on the structure and its offices.

The staircase, as it rises from the entrance floor, divides into two side runs to reach the landing in front of the Temple Room, to which the entire upper portion of the structure is devoted, the only other principal feature being the organ, which is absolutely hidden, being placed in the roof space over the staircase, opening into the big auditorium through a grille invisibly placed in the high arching ceiling—even the console being cleverly made a part of the walnut screen before the great doorway. The acoustics of this room are perfect, which is very unusual in a domed room. The music does not seem to come from any apparent direction, but instead appears to flood the room with sound.

Built as the headquarters for the entire Southern Division of the chief masonic order in the United States, every regard was paid to permanency, durability, and that enduring massiveness that would aid the monumental aspect of so pretentious a structure. The principal use of the large Temple Room—and of the building—is to house the impressive ceremonies that occur actually only every other year, although it will often be used in between for other masonic rites, and the offices will of course be made use of at all times in carrying on the work of the Council.

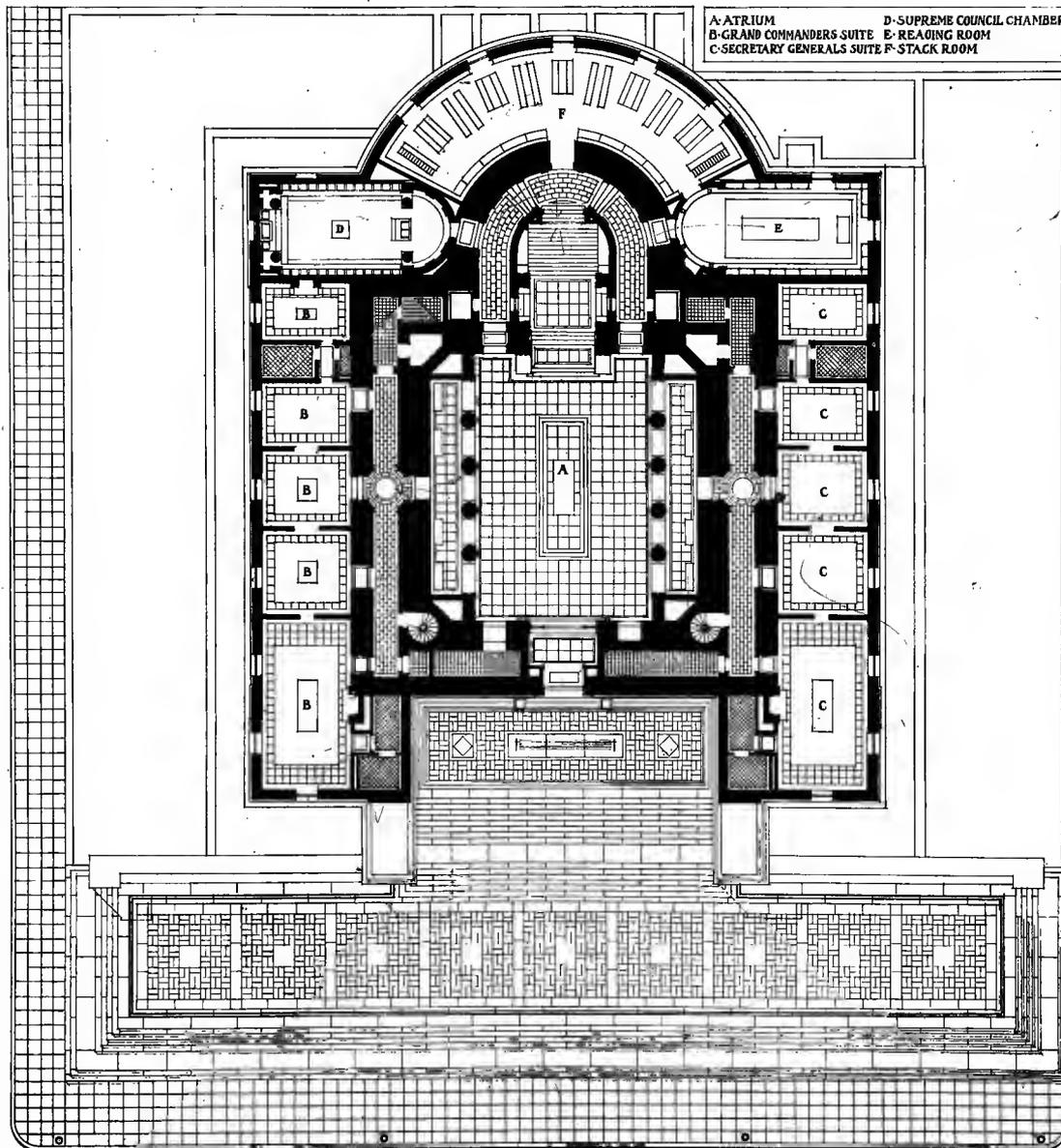
In the Atrium the walls are of limestone, with the recesses plastered and tinted a tannish tone, above a marble dado; with a frieze painted in Greek decoration, partly inspired by such painting as exists, and partly by the terra-cotta vases. The ceiling is finished with heavy beams of



Principal (Temple) Floor Plan

oak brilliantly touched in with a colored decoration that reiterates Greek forms, while repeating tones found on the outer cases of Egyptian *sarcophagi*. The recess behind the four huge polished green Doric columns of Windsor granite extends down both sides of the room. The floor is of Tavernelle marble, with a border, and a center of Tinos, upon which rests a huge table of Pavanazzo, matching the seats in the aisles on either side.

The war making it impossible to get certain European marbles—particularly the black marble ordinarily obtained from Belgium—it was necessary to find American substitutes; and in so doing neither the beauty nor the architectural effectiveness of the structure has been sacrificed—the required black marble, for instance, being obtained from a Virginia quarry never worked for this purpose before, but which nevertheless proved fully equal in appearance and beauty to the imported article. For the Temple Room above, substantially the same materials are



Entrance Floor Plan

used: green Windsor granite for the ten columns, walnut for the furniture, a polished black marble mosaic floor, with white mosaic border and lines of inlaid bronze, and a central altar of black and gold upon a black marble step. The walls are of limestone to the top of the entablature, which is highly ornamented and carries a black marble frieze inscribed with a bronze lettered inscription. Above this is a painted plaster dome, almost doubling the actual height of the room's walls, tinted or "stippled" in color in the *pointillage* manner.

Russian walnut has been used for most of the woodwork, such as in the Temple Room, the principal rooms in the two suites of offices on the first floor, and some of the furniture; with oak for the Atrium ceiling and

the Reading-room on the main floor. Bronze has been utilized where metal was required, for the stacks, the Temple Room column bases and capitals, doors, grilles, ornamental brackets, and fittings. Except the canopies over the thrones, woven materials have generally been set aside for others more permanent—leather, for instance, being frequently substituted; and the walls are generally cased with limestone, Caen stone, or marble, touched with color or embellished with bronze.

It is interesting to know that not only the architectural motives but everything in the building was especially designed and made under the architect's direction. The fixtures, the furniture, the rugs, were elaborately studied and carefully developed in this way. In the earlier studies the big Temple Room, in the upper portion of the building, was enclosed with solid walls, in front of which ranged the columns of the main colonnade. As the



Forecourt, Taken from Top of the Side Pylon

sketches progressed, however, these walls were opened out, providing a space for the bronze grilles shown in the photographs, and, incidentally, also providing the opportunity for a most unusual and beautiful lighting scheme. The big Temple Room can be lighted in a variety of ways: from the bowls of the standards set around the room, when the light is picked up and reflected in the folds of the curtains overhead; from colored lights placed in the top of the dado between the columns, which supplement the bowl illumination with greater volume of light and differing color tones; from the glass skylight, set far above in the apex of the egg-shaped arched ceiling; from a trough above the cornice surrounding the room; and finally, and perhaps most weirdly of all, from the lights placed back of the colonnade outside the grilled windows—the effect of which, seen from without, is indicated in one of the smaller text views.



The Reading-Room



A CORNER IN THE FORECOURT, EARLY MORNING



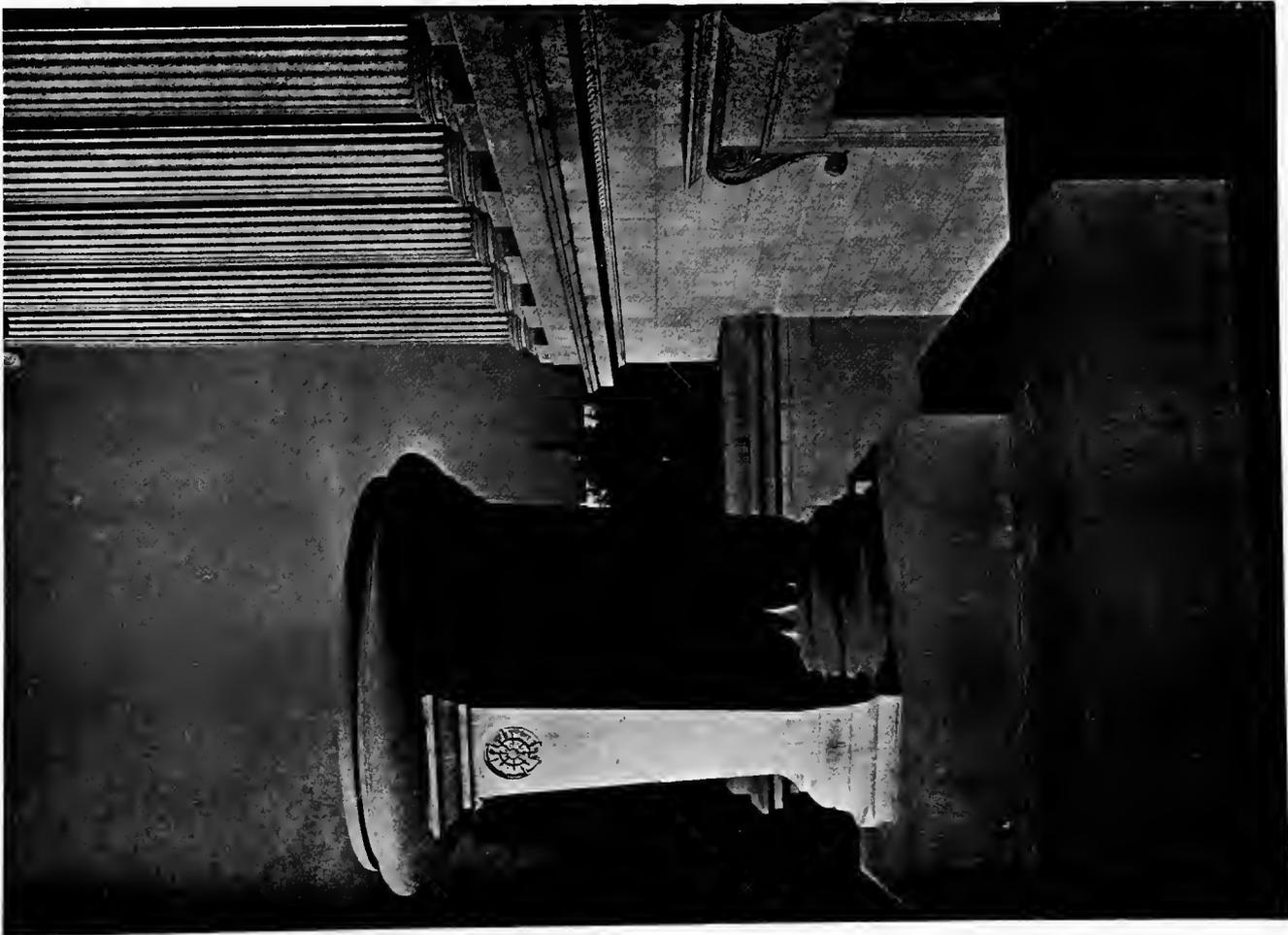
THE TEMPLE AT NIGHT

TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.

JOHN RUSSELL POPE, ARCHITECT



SPHINX AT RIGHT OF DOORWAY, SYMBOLIZING "WISDOM"



DETAIL OF EXTERIOR ALTAR

TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.

JOHN RUSSELL POPE, ARCHITECT



THE TILER'S SEAT, OUTSIDE ENTRANCE TO THE TEMPLE ROOM



STAIRWAY LEADING FROM ATRIUM TO THE TEMPLE ROOM ABOVE

TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.

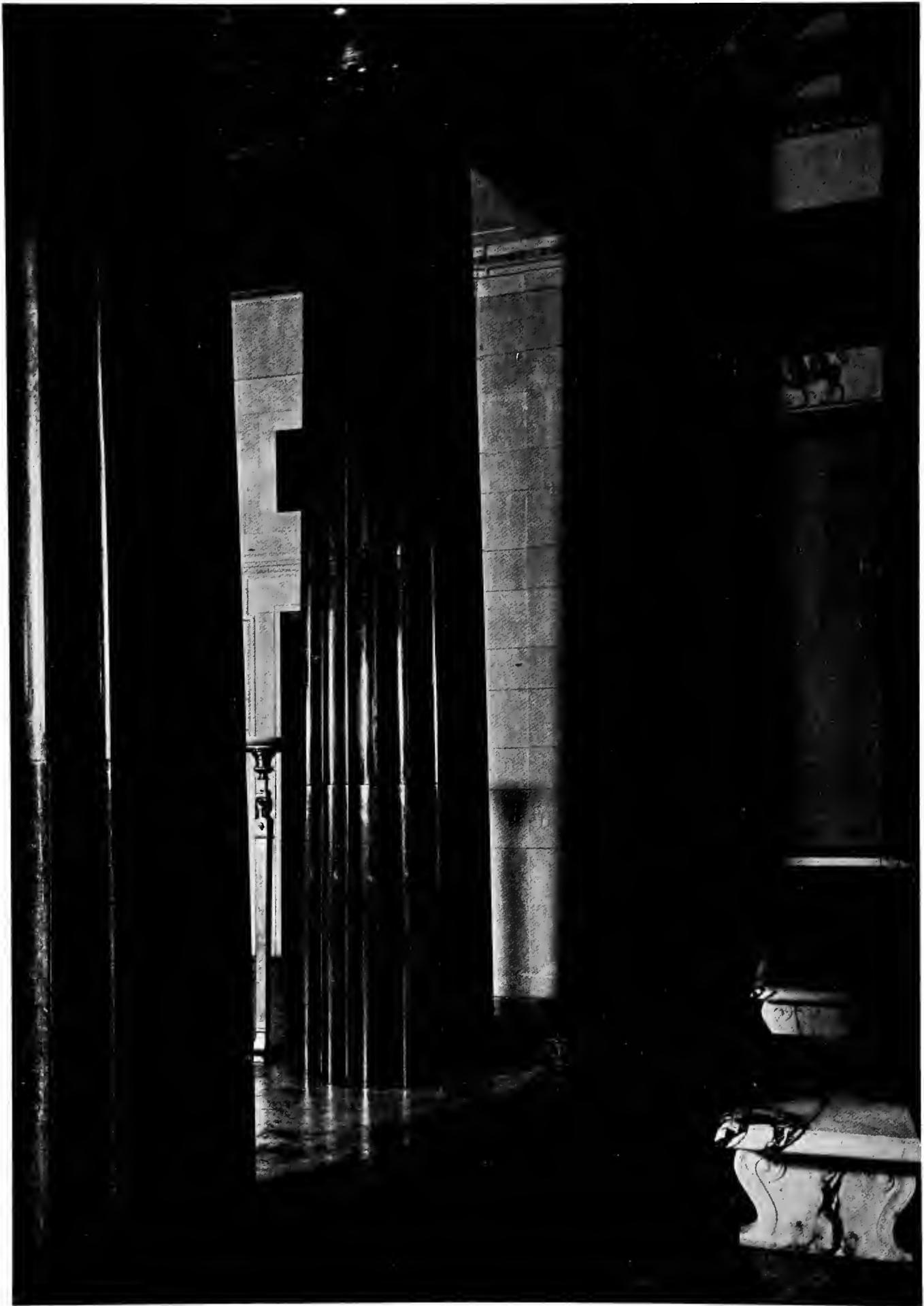
JOHN RUSSELL POPE, ARCHITECT



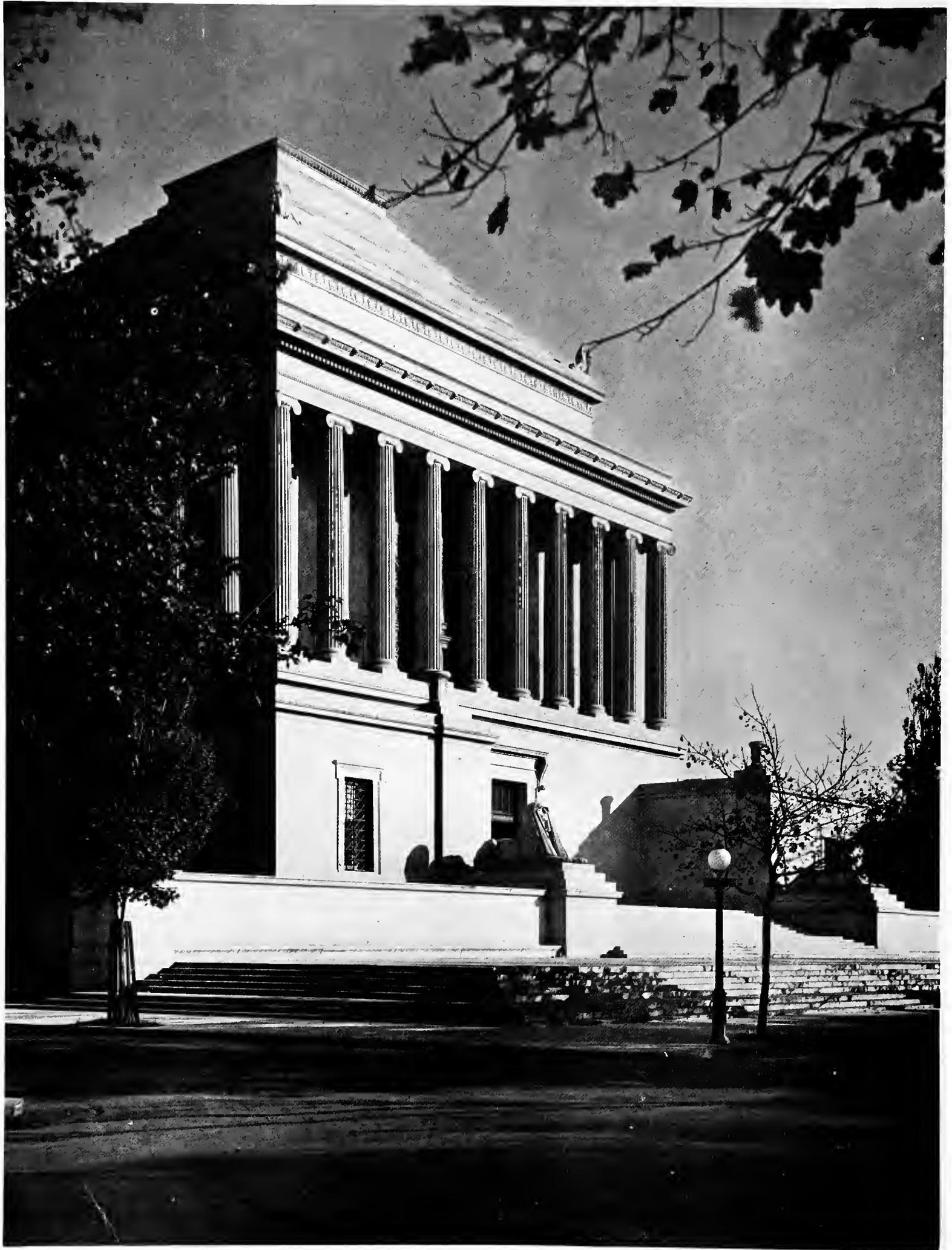
DETAIL VIEWS OF THE STAIRWAY AND HALL



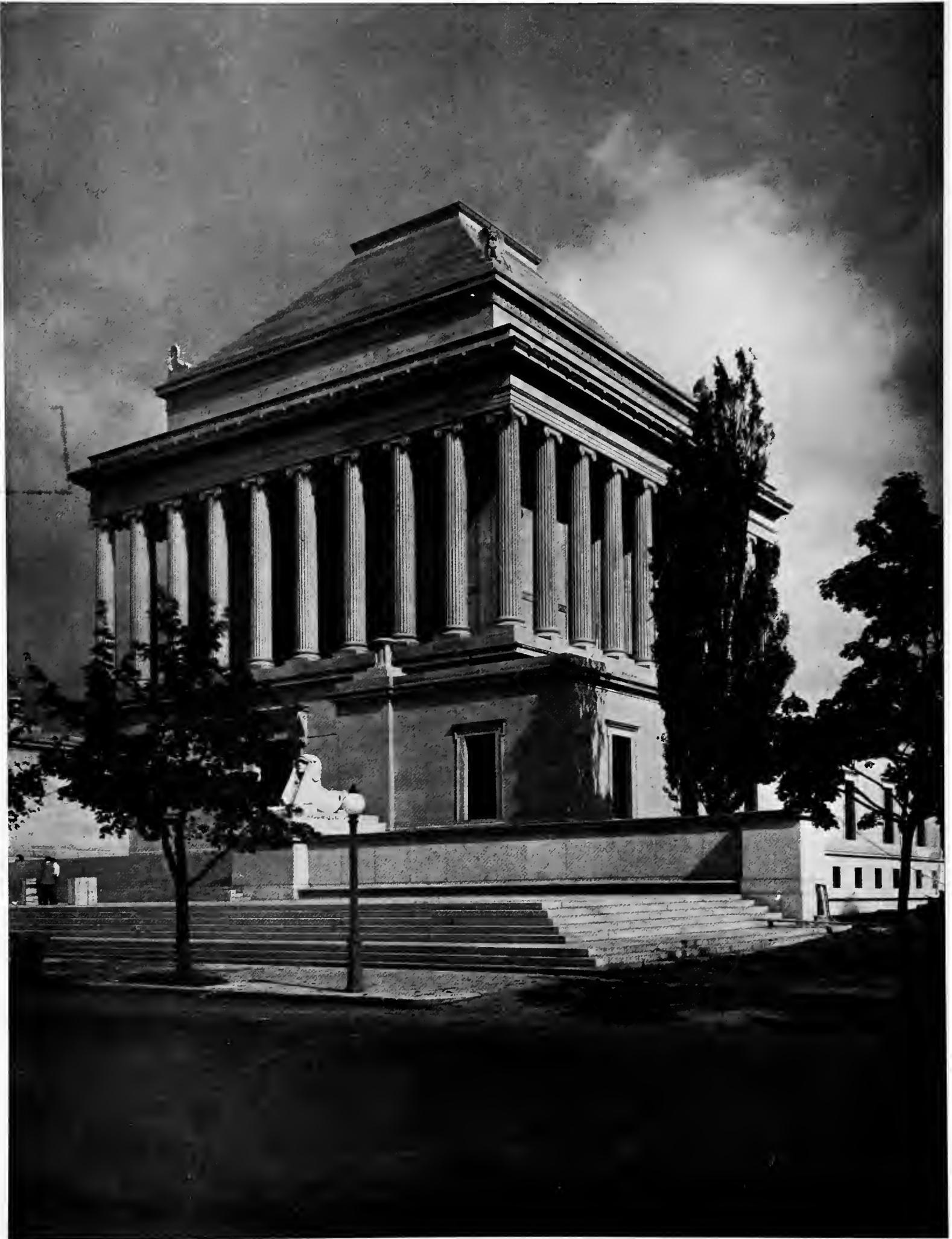
THE ATRIUM OR ENTRANCE HALL
TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.
JOHN RUSSELL POPE, ARCHITECT



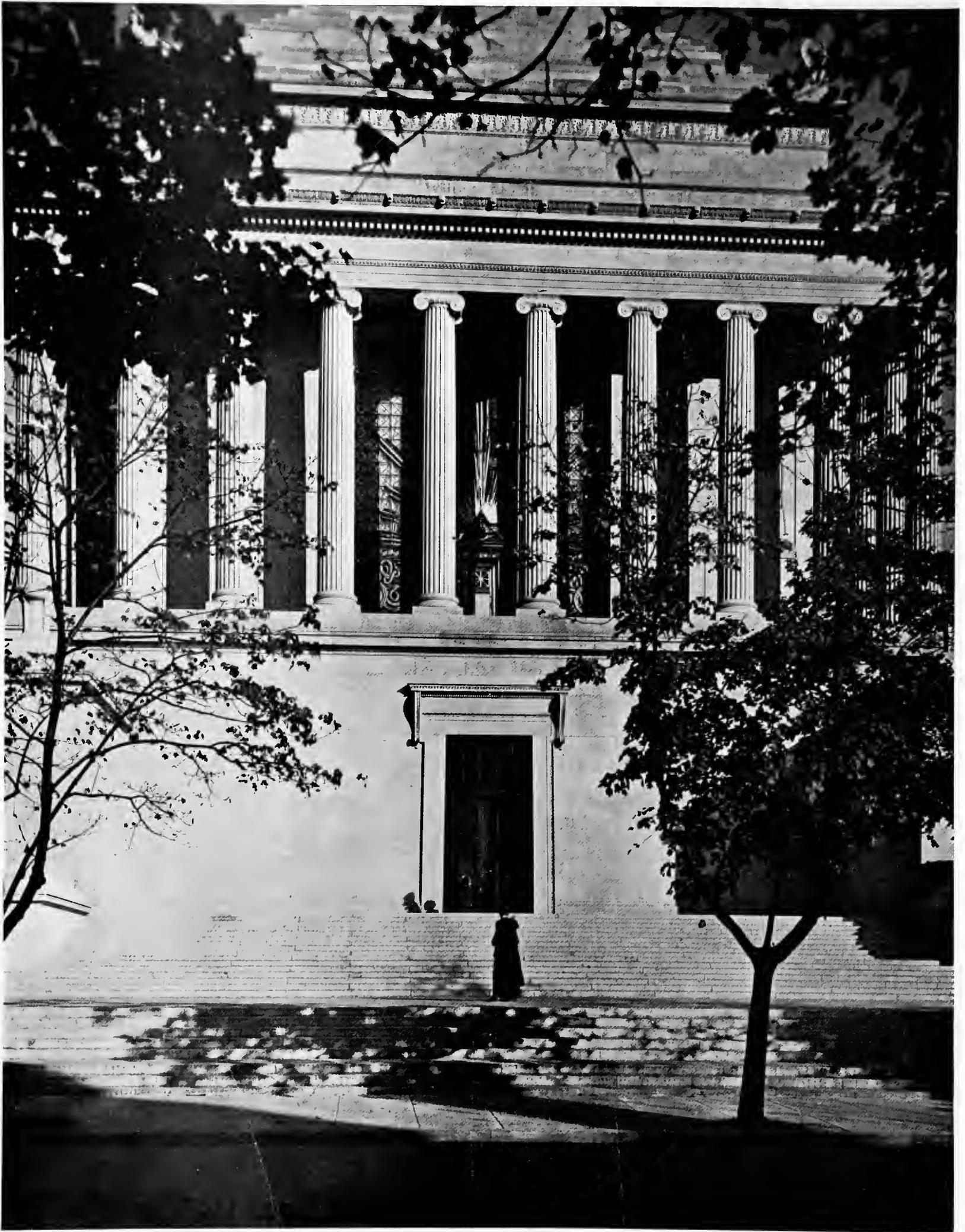
E SIDE AISLE OF THE ATRIUM, BACK OF THE GREEN GRANITE COLUMNS
TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.
JOHN RUSSELL POPE, ARCHITECT



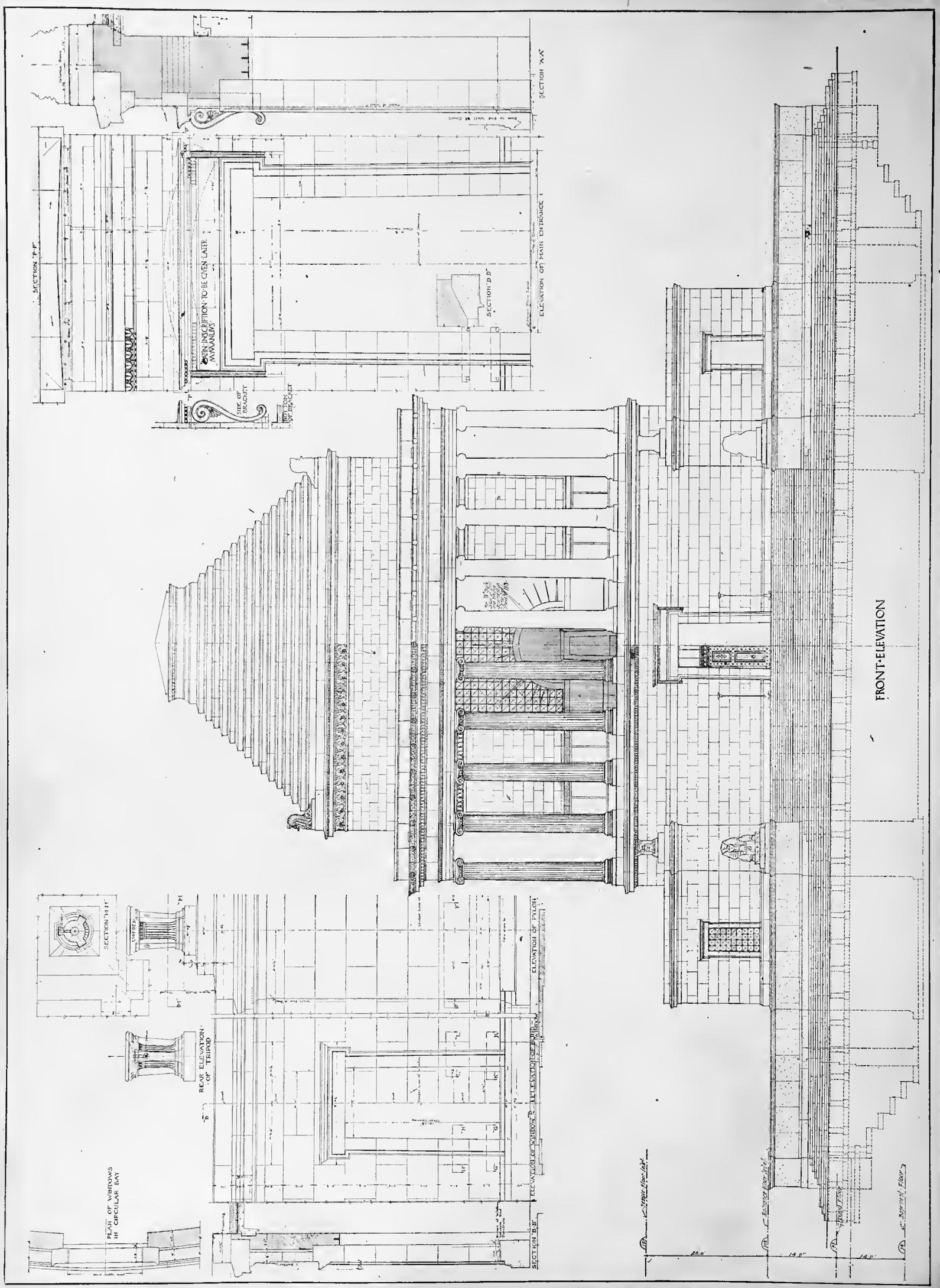
THE TEMPLE FROM THE NORTHWEST
TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.
JOHN RUSSELL POPE, ARCHITECT



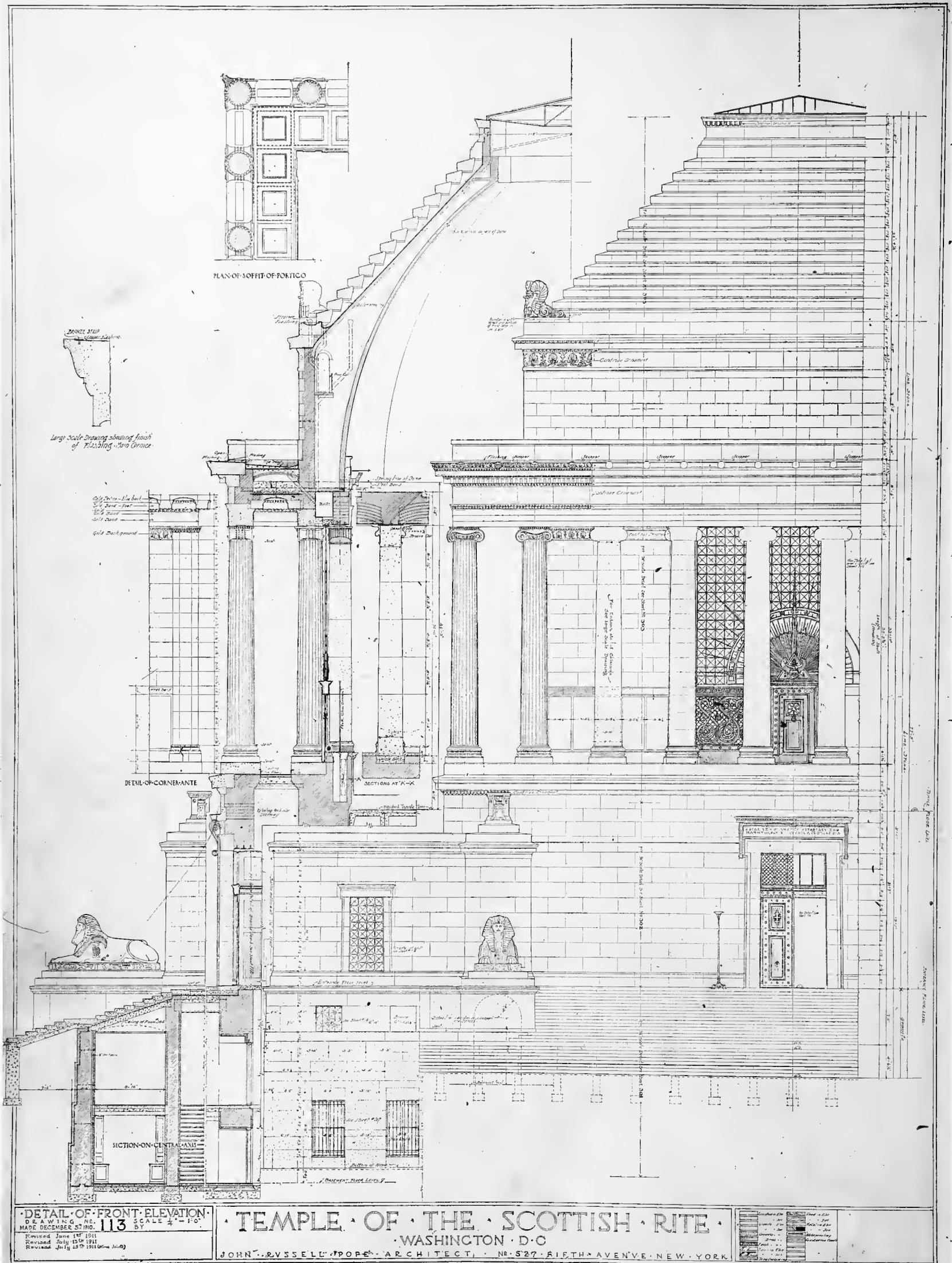
THE TEMPLE FROM THE SOUTHWEST
TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.
JOHN RUSSELL POPE, ARCHITECT



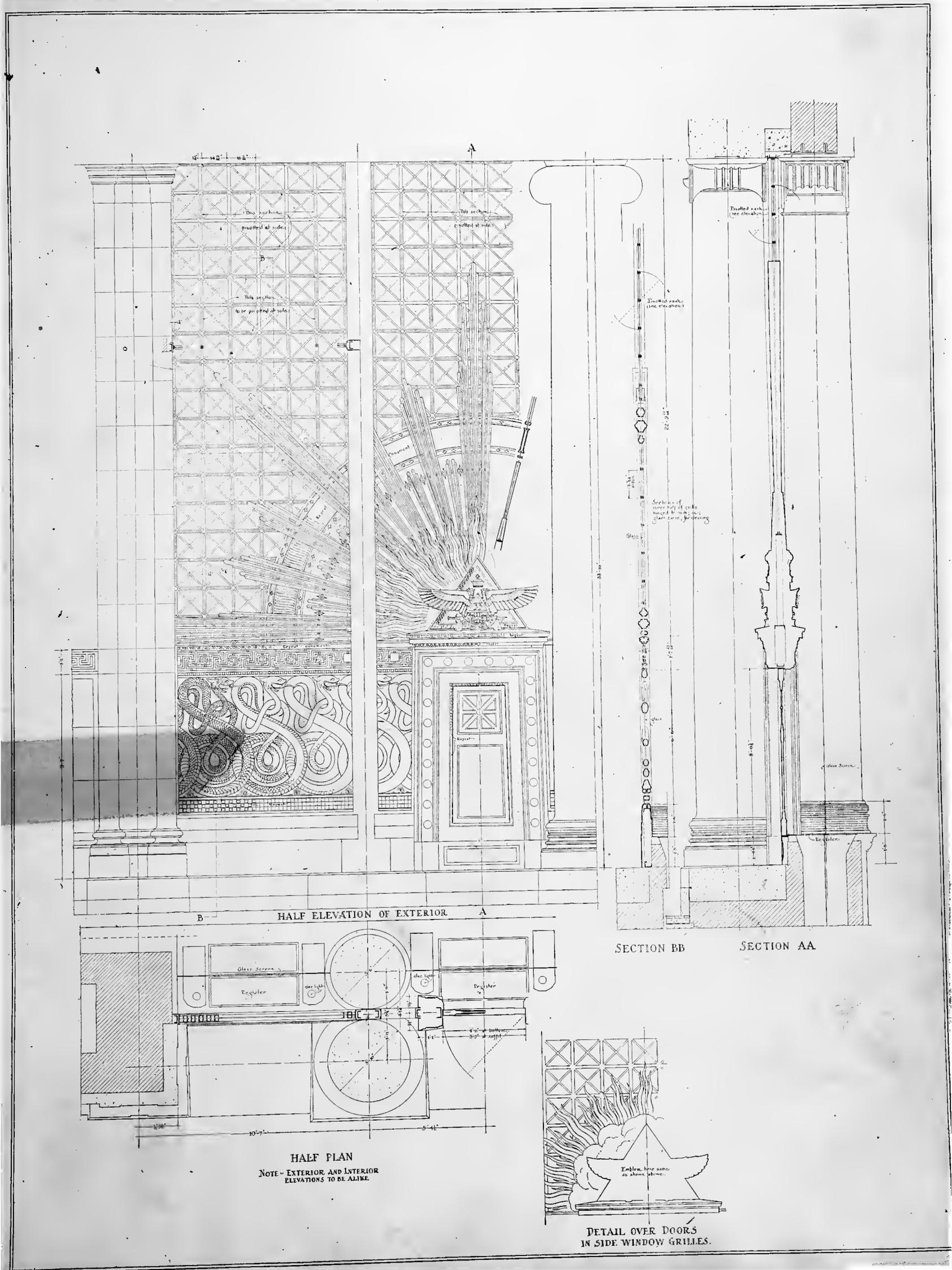
WEST, OR PRINCIPAL, FRONT
TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.
JOHN RUSSELL POPE, ARCHITECT



FRONT ELEVATION. ONE-TWENTY-FOURTH-INCH SCALE
 TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.
 JOHN RUSSELL POPE, ARCHITECT



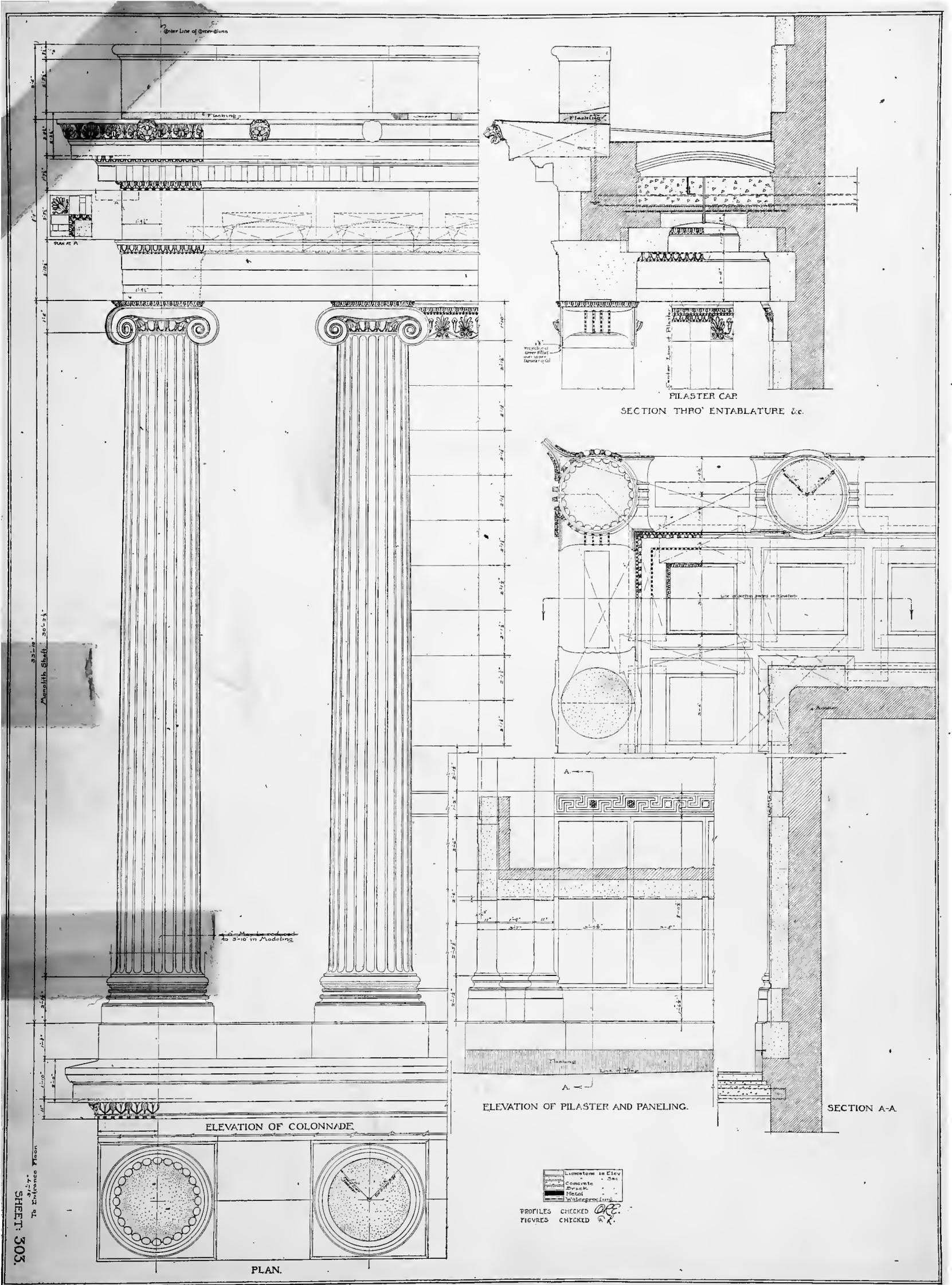
DETAIL OF FRONT ELEVATION. ONE-SIXTEENTH-INCH SCALE
 TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.
 JOHN RUSSELL POPE, ARCHITECT



ORNAMENTAL BRONZE GRILLE IN TEMPLE ROOM (IN FRONT ELEVATION). THREE-SIXTEENTHS-INCH SCALE

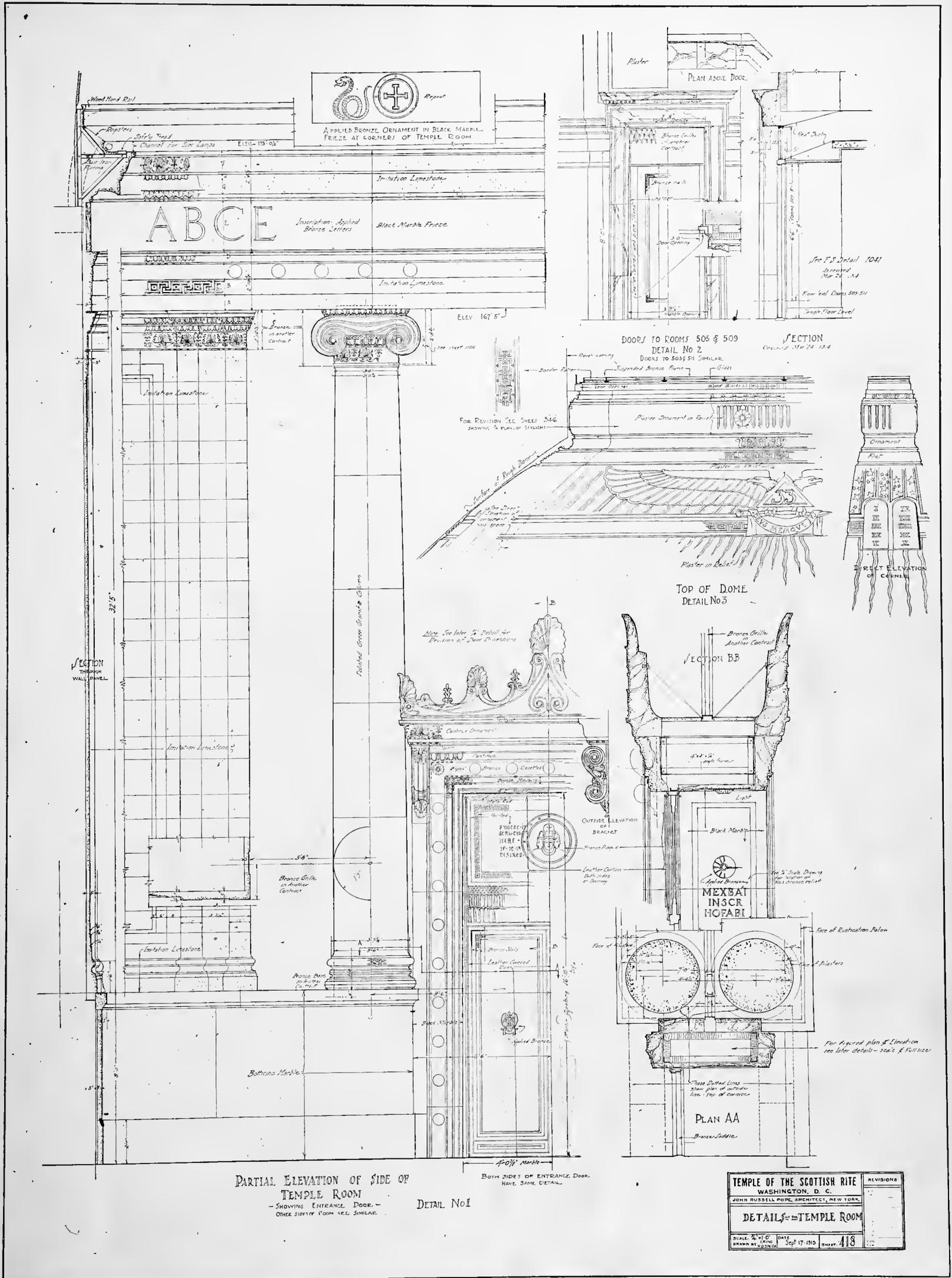
TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.

JOHN RUSSELL POPE, ARCHITECT



SHEET 303

DETAIL OF COLONNADE. THREE-SIXTEENTHS-INCH SCALE
 TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.
 JOHN RUSSELL POPE, ARCHITECT

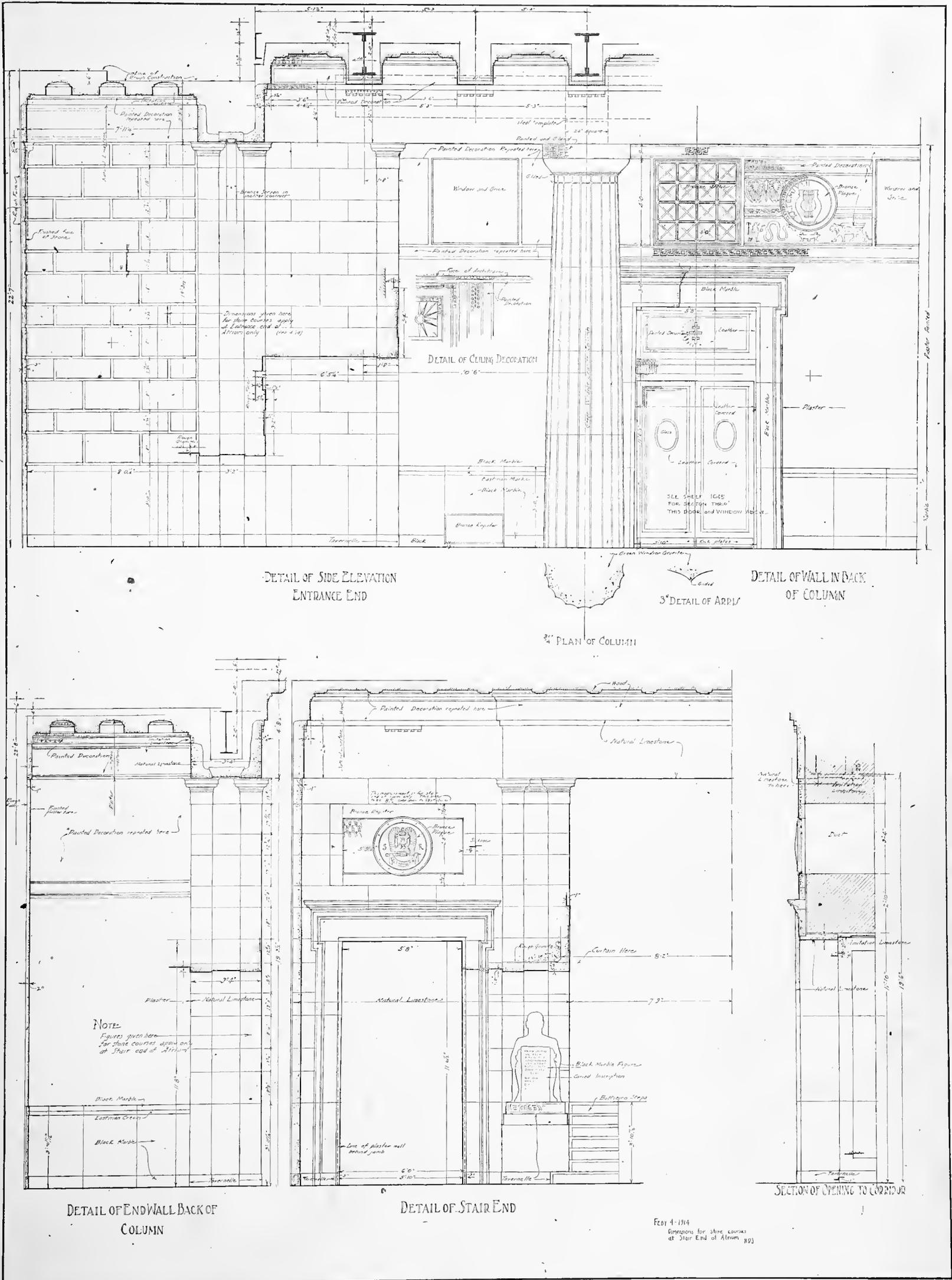


PARTIAL ELEVATION OF SIDE OF TEMPLE ROOM - SHOWING ENTRANCE DOOR - OTHER SIMILAR ROOMS ARE SIMILAR.

DETAIL No 1

TEMPLE OF THE SCOTTISH RITE		REVISIONS
WASHINGTON, D. C.		
JOHN RUSSELL POPE, ARCHITECT, NEW YORK		
DETAILS OF TEMPLE ROOM		
SCALE: 3/16" = 1'-0"	DATE: Sept 17, 1910	SHEET: 418
DRAWN BY: [unintelligible]		

DETAILS OF TEMPLE ROOM. THREE-SIXTEENTHS-INCH SCALE TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C. JOHN RUSSELL POPE, ARCHITECT



DETAIL OF SIDE ELEVATION ENTRANCE END

DETAIL OF WALL IN BACK OF COLUMN

3/4 PLAN OF COLUMN

DETAIL OF END WALL BACK OF COLUMN

DETAIL OF STAIR END

SECTION OF OPENING TO CORRIDOR

FEB 4 1914
Dimensions for stone courses at Stair End of Atrium H93



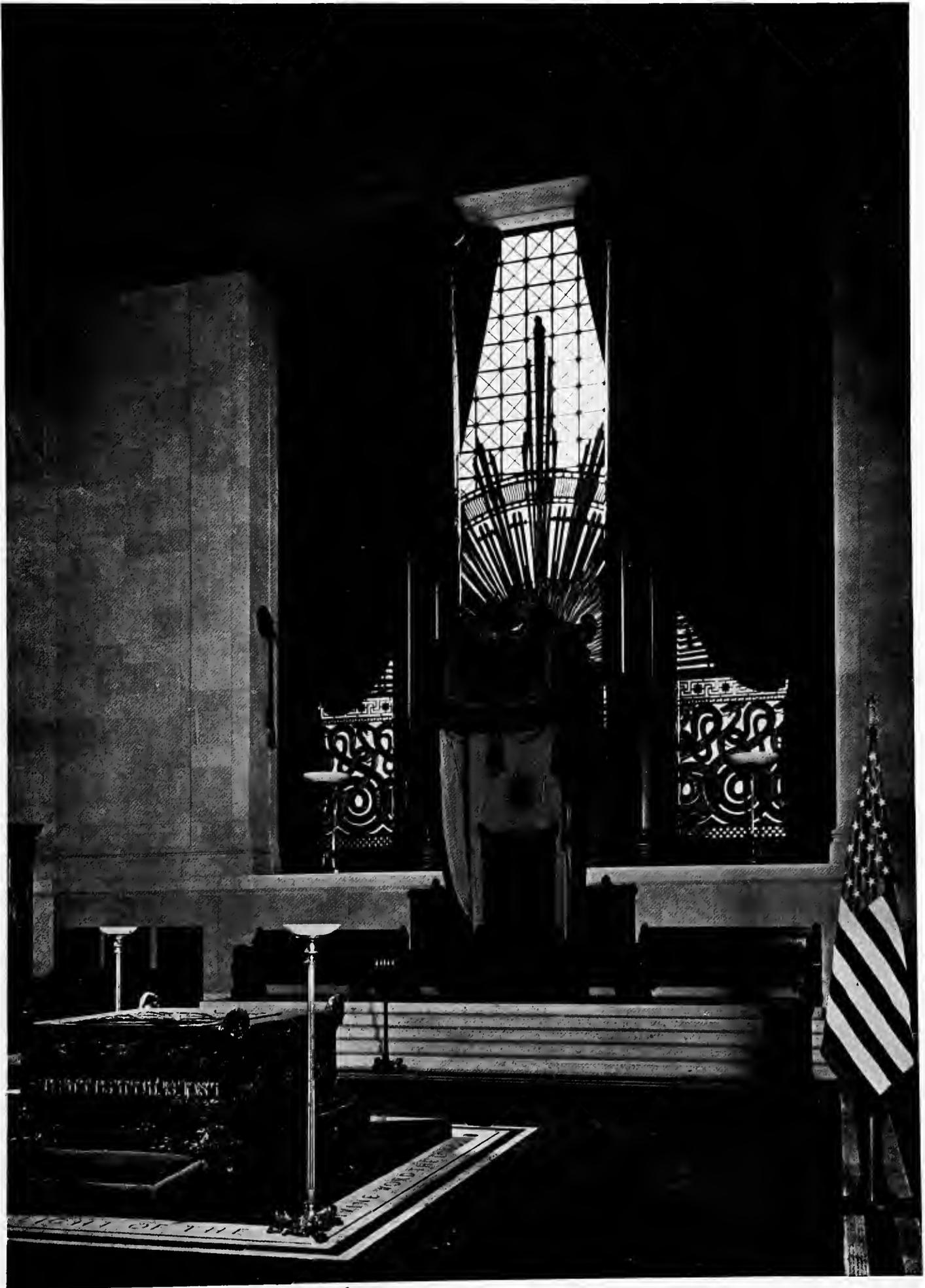
DETAIL VIEW OF ATRIUM
TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.
JOHN RUSSELL POPE, ARCHITECT



THE SUPREME COUNCIL CHAMBER
TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.
JOHN RUSSELL POPE, ARCHITECT



ENTRANCE SIDE OF THE TEMPLE ROOM
TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.
JOHN RUSSELL POPE, ARCHITECT



THE GRAND COMMANDER'S THRONE IN THE TEMPLE ROOM
TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.
JOHN RUSSELL POPE, ARCHITECT



DETAIL OF BRONZE WINDOW-SCREEN IN THE TEMPLE ROOM



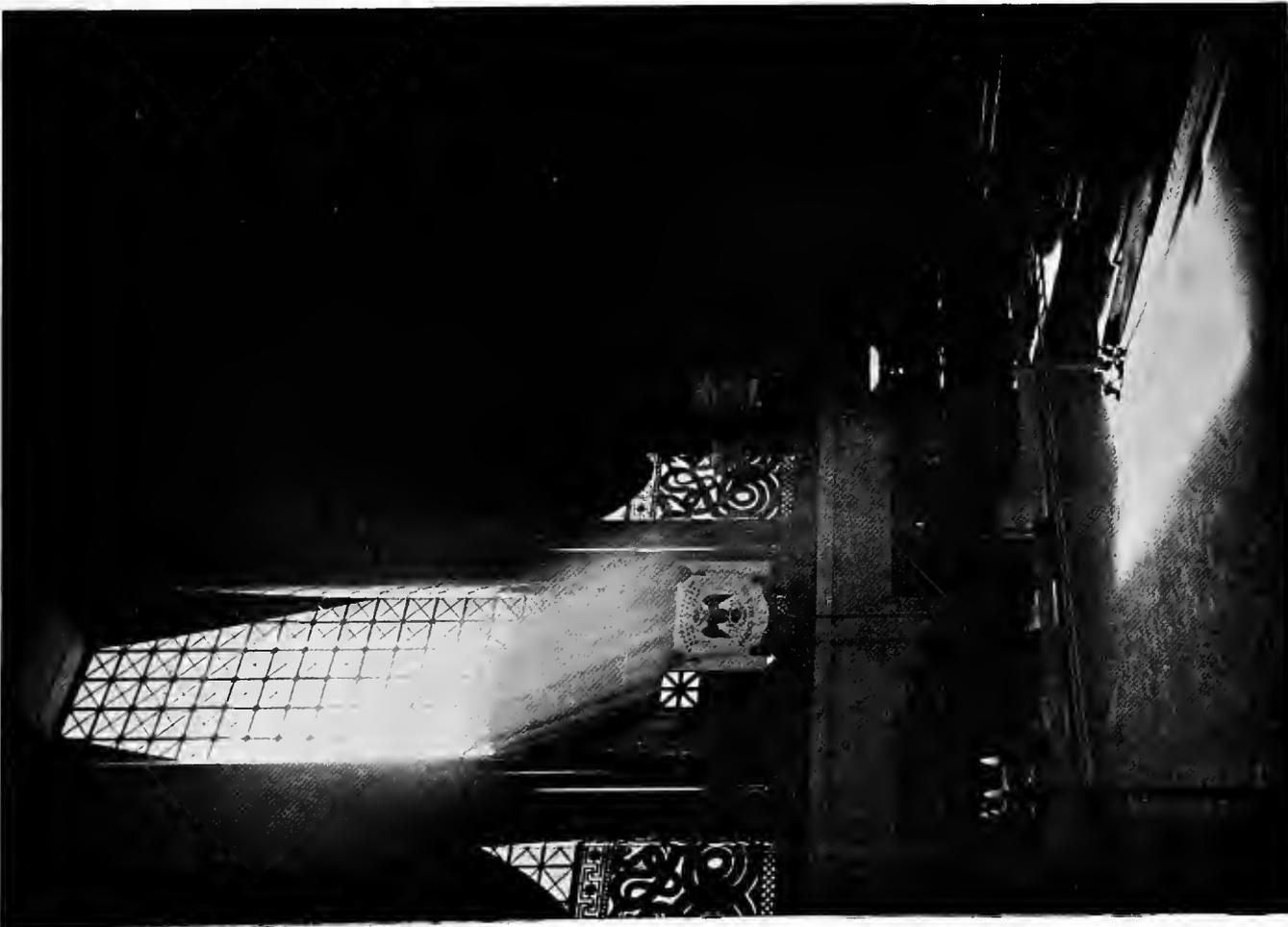
THE GREAT DOORWAY IN THE TEMPLE ROOM

TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.

JOHN RUSSELL POPE, ARCHITECT



THE ALTAR IN THE TEMPLE ROOM



IN THE TEMPLE ROOM

TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.

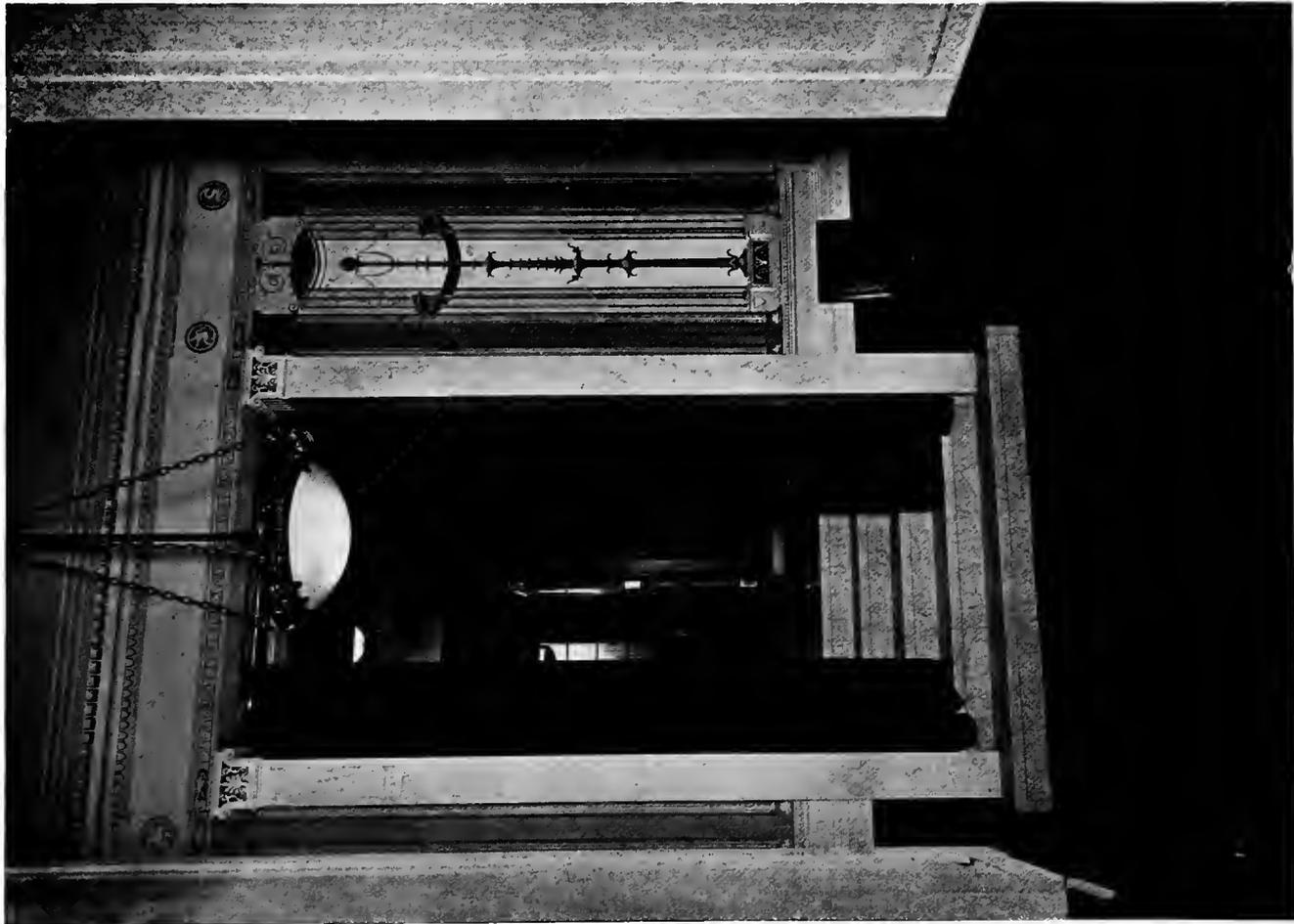
JOHN RUSSELL POPE, ARCHITECT



FIREPLACE IN THE OFFICE OF THE GRAND COMMANDER

TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.

JOHN RUSSELL POPE, ARCHITECT



OPENING TO SIDE ROOMS FROM BANQUET-HALL

The Architectural Review

New Series, Volume IV, Number 1

Old Series, Volume XXI, Number 1

JANUARY, 1916

THE ARCHITECTURAL REVIEW COMPANY

Merrill B. Sands, President Henry D. Bales, Treasurer
Frank Chouteau Brown, Editor

Publishing and Subscription Office
144 CONGRESS STREET, BOSTON

Advertising Offices
ARCHITECTS' BUILDING, 101 PARK AVENUE, NEW YORK
58 EAST WASHINGTON STREET, CHICAGO

James A. Rice, Western Representative

Published monthly. Price, mailed flat to any address in the United States, \$5.00 per annum, in advance; to Canada, \$6.00 per annum, in advance; to any foreign address, \$6.50 per annum, in advance. Subscriptions begin with the issue following their receipt. Single copies, 50 cents. Entered as second-class mail-matter at the Post-office, Boston, Mass., Nov. 27, 1891.

PLATES

PLATES I.—XII.—TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C. (ELEVATIONS, DETAILS, SECTIONS, AND PHOTOGRAPHIC VIEWS) — JOHN RUSSELL POPE, ARCHITECT.

THE success of the Philadelphia Chapter of the American Institute of Architects in obtaining from their civic authorities the opportunity — and the responsibility — of restoring their historic architectural monuments has just been supplemented by the very recent success of the Boston Society of Architects in winning a similar opportunity in the case of the alterations threatened to Faneuil Hall in their own city of Boston.

About twenty years ago something near \$100,000 was expended in partially rebuilding and fireproofing this historic structure; that labor of preservation being carried on, with care and discrimination, under the control of a firm of architects of established ability and creditable reputation, as the results still exist to prove. Oddly enough, perhaps from some failure of the appropriation, this work was interrupted before its completion; with the result that the basement and first story now display the unprotected under surfaces of wooden joists and supporting iron beams; of crumbling carrying walls cased with many courses of dry and punky sheathing, and — both these stories being daily used as markets — the spaces out of public sight are jammed with old packing-cases, burlap, sacking, and saw-dust; while it is the common custom of the lessees, in inclement wintry weather, to obtain local amelioration by use of the easily overturned portable oil stove, and other equally dangerous temporary means of supplying light and heat!

The upper stories are used by a military organization locally regarded as having perhaps long outlived its sphere of militant "preparedness." They pay no rent; and they, too, litter attic and eaves with old lumber, table-tops, and tressles, and do their individual and collective best to increase the avoidable fire risk. An over-zealous official, suddenly awakening to the possible fire danger of these conditions, demanded the construction of fire-escapes upon the building, utterly disregarding the fact that such metal additions to the exterior of Faneuil Hall would hardly add to its architectural or historic interest, or to its national esteem. The easy alternative of blasting the Artillery Company out of their accustomed trenches into other and more modern banqueting quarters apparently has not yet occurred to any of those great political minds that have thus far been brought to bear upon the problem!

In laudable attempt to emulate the example set the profession by the Philadelphia Chapter, the Boston Society of Architects public spiritedly offered to appoint a committee of its members, that would serve free of cost to the city, and undertake to see that all necessary changes were made properly, economically, and in such a manner as to preserve the archi-

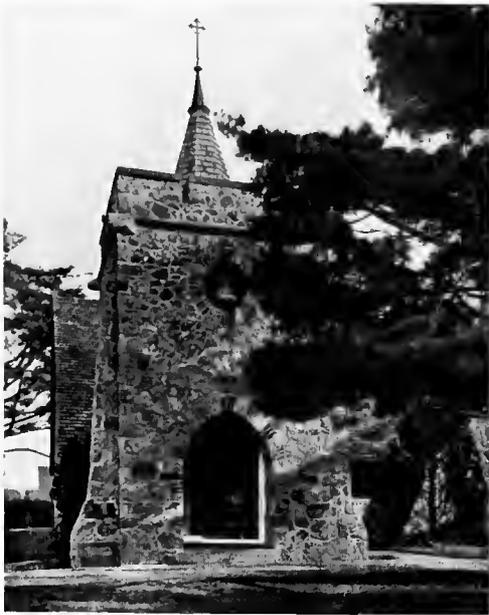
tectural value, historic interest, and associations of this one-time "Cradle of Liberty." Perhaps not knowing how completely similar methods of restoring Philadelphia Independence Hall and Square and the old New York City Hall had met with official appreciation and public success, the Mayor long has hesitated to entrust the Boston Society of Architects with the entire charge of this work that they, in their proffer, demanded; while certain influences had apparently been endeavoring to obtain permission for the work to be carried on under the sole supervision and control of an individual whose lack of architectural training and general inability to recognize the fundamental structural essentials of the problem was expressed by his idea of "fireproofing" exposed wooden floor joists by covering this open wooden ceiling with metal, and painting its under surface — as had, in this case, been advised!

The result of the Society's stand has been at last to bring the city officials around to their point of view; and an agreement has finally been completed whereby, in case it is possible for the city to appropriate the sum necessary to complete the restoration and fireproofing of Faneuil Hall, the offer of the Boston Society of Architects to prepare the necessary plans and specifications will be accepted, and they will also be responsible for seeing that the work is properly carried out in accordance with those plans; the obtaining of estimates and letting of contracts being handled by the Superintendent of Public Buildings.

This arrangement promises better results than have recently been obtained by citizens of Boston in upholding their legal rights and preserving unspoiled their architectural heritage! Within a few years Bostonians have seen another historic architectural monument, the famous Bulfinch State-House, defiled and desecrated in many ways — its most recent and perilous adventure being associated with the successful political jobbery of rebuilding it into an advertisement of local marble interests by constructing far-flung wings of New England marble, and shoddily attempting to imitate their color on the Bulfinch front by coating it with near-white paint! All under the specious reasoning that monumental architecture should always be white in color, and that by these means only could this modest old Colonial structure be made to seem as pretentious and grandiose as other State capitals of unfortunate architectural fame! Not only did the false logic and fallacious sophistry of this attack pass without protest from an effete and indifferent community; but it was also found impossible to obtain any effective comment from an equally inert and subsidized local press. More than that, after the Boston Society of Architects had united as a body to associate two of its trusted members with the design of the work, in order to assure the preservation and protection of this unique architectural inheritance, these men have not scrupled to permit their names to be used while "standing for" this flagrant case of architectural miscegenation. And, having thus defaced the simple dignity and naïve individuality of this one existing relic of the governmental architecture of a Colonial generation, and irrevocably erected this blatant proclamation of the present generation's lack of reverence, sense of proportion, propriety, or taste, they then desire to rearrange the Common elms to open up a vista so as still further to expose this architectural impropriety to the abashed gaze of all who pass it by.

Even the one-time sacred Common, — where but a few years ago the citizens united successfully to prevent a very small portion of their community cow-pasture being used for a free site for a high-pressure pumping-station; and have again, within a month, overwhelmingly voted against giving up any portion of its borders to widen the crowded traffic streets that now surround it on four of its five sides, — supposedly maintained by statute law safe from harm forever, has, before the public vote had been fairly counted and registered, been misused by its official guardians, the Park Commission (in consistent expression of the typical American city officials' "public bedamned" attitude). They have quietly, in the dark o' night, commenced a "Public Convenience" station — adapted, by an uninspired architectural genius with a rare feeling for propriety, from the "Temple of Love" at Versailles! — in defiance of public desire, and even of the City Art Commission, whose approval of designs is supposed to be required by law before they can be carried out!

(From "The Brickbuilder")



Episcopal Chapel, Westbury, L. I.
John Russell Pope, Architect

AS usual, domestic architecture predominates among the subjects published in the architectural periodicals last month, only *The Brickbuilder* introducing an intentionally different element in the miscellaneous group of church designs contained in its December number, along with articles by Dwight H. Perkins on the School Building as a Social Center, by Mr. Price on Native Woods for Interior Finish (concluded), and on the Heating and Ventilating of Churches. All the illustrations are of churches, and include a small (stone) chapel at Westbury, L. I., by John Russell Pope; the Plymouth Congregational Church at Chicago, by Riddle & Riddle, also of stone; another stone church, at North Weymouth, by Charles R. Greco; and two cement or plaster churches, one at Needham, by E. Q. Sylvester, the other, by Maginnis & Walsh, at Newport, R. I. Reverting to its usual material, brick, it contains illustrations of a Jewish temple at Newark, N. J., by Albert S. Gottlieb; a Georgian church in New York City, by Carrère & Hastings; a modest and attractive classical church façade on West 137th Street, New York City, by Ludlow & Peabody; a convent chapel at Sparkill, N. Y., by Davis, McGrath & Kiessling; a church at West Newbury, Mass., by Clark & Russell; a Roman Catholic church at Dorchester, by Brigham, Covey & Bisbee; another, at Johnstown, Pa., by John T. Comes and J. E. Kuzor; and two English churches, one at Twickenham, and one at Goodmayes, in Essex. Of the American examples, only three venture the use of brick in any modern development of the Gothic architectural type, which the English, on the contrary, have used unhesitatingly, and generally with a success that is hardly apparent in the two selected examples. The other American designs extend

Current Periodicals

A Review of the Recent American
And Foreign Architectural Publications

(From "The American Architect")



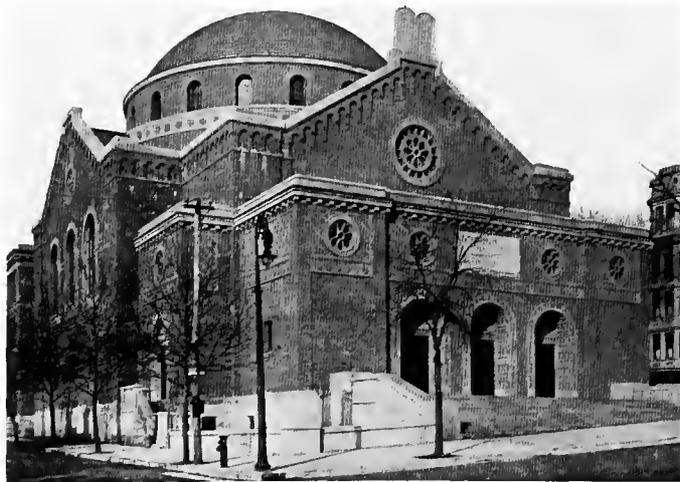
Municipal Building, Waterbury, Conn.
Cass Gilbert, Architect
(From "The Brickbuilder")



All Saints Church, West Newbury, Mass.
Clark & Russell, Architects
(From "The Brickbuilder")

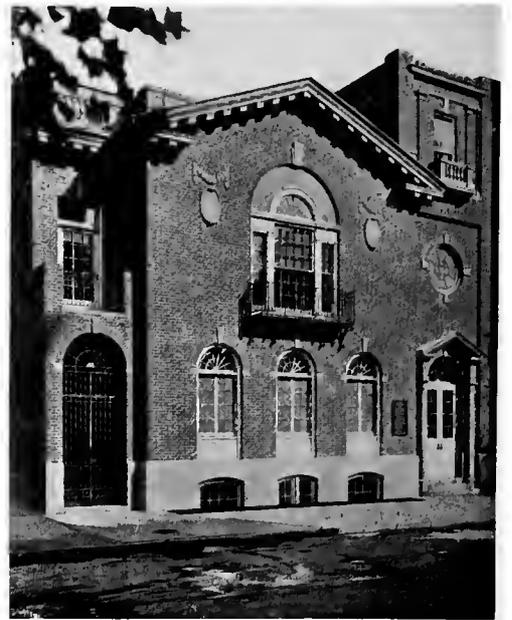


Chapel at Sparkill, N. Y.
Davis, McGrath & Kiessling, Architects
(From "The Brickbuilder")



Jewish Temple, Newark, N. J.
Albert S. Gottlieb, Architect

(From "The Brickbuilder")



St. James Church, New York City
Ludlow & Peabody, Architects

from the Italian Lombardic, through the Renaissance and Georgian, down to the merely modern and picturesque.

The American Architect for December 1 contains another instalment of Mr. Alfred Yockney's English Country Houses, principal among the illustrations being Blyth Court, Edgbaston, and Great Roke, Witley, Surrey, both by Buckland and Haywood-Farmer, and neither of them particularly new. A ledge-stone house for H. T. Saunders, Esq., at Germantown, Pa., by Dühring, Okie & Ziegler, is also illustrated, and there are views (too poor to reproduce) of Brazer & Robb's Delaware County Court-House additions, at Media, Pa.

A house at Louisville, Ky., by Mr. Albro, illustrated December 8, is interesting in the simplicity of its Italian scheme, derived from an equal simplicity of plan. Mr. Elmer Grey's Russell house, at Hollywood, elsewhere previously illustrated, is, by contrast, hardly as successful. A small rough-plaster house at Rochester, N. Y., and a picturesque rock bungalow at Greenwich, Conn., are also illustrated. Cass Gilbert's Waterbury Municipal Building, published December 15, is unusually comprehensive, incorporating in one building all the municipal needs of a small community,—city hall, prison, fire and police garage, etc. This has made it impossible to prevent these various elements becoming apparent in the finished structure. The exterior treatment,—reminiscent of the New York City Hall,—though carefully studied, is yet (partly from material, and particularly by the fussy platting of the land between building and street) rather restlessly nervous in the result, and the relation of the cupola to the design is not explained by the elevations. Unfortunately, the plans are too much reduced to be legible.

The issue of December 22 con-

(From "Architecture")



Residences of William L. and Philip H. Glatfelter, Spring Grove, Pa.

J. A. Dempwolf, Architect

(From "The American Architect")

tains a review of the proceedings of the Institute Convention. The plates reproduce what appear to be pencil-drawn winning designs for the Sacramento California Library Competition, by L. P. Rexford; a miscellaneous assortment of parochial buildings, completed and proposed; a Philadelphia branch library; a mausoleum near Philadelphia; a small wooden house at Newtonville; a stable in Connecticut; and Schmidt, Garden & Martin's Morris Memorial Institute for Medical Research, at Chicago.

The issue of December 29 shows familiar work by Mr. McGoodwin, direct and simple; his own house at St. Martins, Philadelphia; the Mackie and Schwartz houses, the latter shown by a model; a Renaissance building for the Charlestown Library Society; and the Harper house, previously published, both in THE ARCHITECTURAL REVIEW (March, 1914), and even in *The American Architect* itself, in its issue of April 8 that same year!

Architecture for December includes another fragment, numbered 6, of the articles on Spanish Rejeria; a suggestion as to a closer relation between Architect and



House at Louisville, Ky.

Lewis Colt Albro, Architect

(From "The American Architect")



House at Germantown, Pa.

Dühring, Okie & Ziegler, Architects

(From "The Western Architect")



House at Evanston, Ill.

Tallmadge & Watson, Architects

(From "The American Architect")

Manufacturer; and Mr. J. A. Dempwolf's "combination" residence for Wm. L. and Philip H. Glatfelter, at Spring Grove, Pa., to which doubtful effort most of the issue is devoted. This structure, aeronautically displayed in one view draped along the shoulder of a hill, solves (?) a rather unusual problem by butting the two service ells together in the center of the composition, facing north; the house porches extending across a blank south service wall. Such an arrangement, we should think, might better please the owners than those human beings employed in their domestic departments. The design is a random stone-gabled and plaster half-timbered composition with English stacks, lacking unity and refinement, a criticism that also applies to those interior details illustrated. Messrs. Tracy & Swartwout's Milford, Conn., Municipal Building is shown by reproductions from working drawings; and there are views of a Germantown house and garage by Dühring, Okie & Ziegler; and two new cottage groups at Garden City, L. I., by Ford, Butler & Oliver: one, a plaster development

(From "The Brickbuilder")



West Park Church, New York City
Carrère & Hastings, Architects



House at St. Martins, Philadelphia, Pa.
Robert R. McGoodwin, Architect

(From "The Brickbuilder")



St. Columba's Church, Johnstown, Pa.
J. T. Comes and J. E. Kuzor, Architects

around an inner court, after an English fashion; the other, a group of shingled double cottages, commonplace in type, and all the more so in contrast with the other masculine and "over-mannered" houses of this suburb. There are also miscellaneous illustrations, published without credit to their designers.

The Architectural Record for December features Messrs. Meade & Hamilton's Drury residence at Cleveland, Ohio, a house of considerable size and English character, given an especial surface wall-texture by the recessed brick joint. Unfortunately, none of the exterior views is so chosen or printed as to allow of reprinting here. The interiors show a variety of French, Italian, and English styles of furnishing. The Harvard Club additions, on 44th and 45th Streets, New York City, are again illustrated, both by photographs and portions of the drawings. An article on Elevator Lobbies, Part I of Mr. Edward F. Stevens' American Hospital Development, Part IV of Mr. Bissell's articles on Connecticut Colonial Architecture, and another instalment of Mr. Glenn Brown's McKim Reminiscences complete the issue. Mr. Stevens' article is thoroughly illustrated with photographs and plans showing various hospital arrangements and unit types. The "Portfolio" of "Current Architecture" contains small views of a simple stone house near St. Louis by La Beume & Klein, houses at Detroit by Albert Kahn and George D. Mason, and at South Orange, N. J., by Davis, McGrath & Kiessling.

The Western Architect for December publishes a collection of the work of Tallmudge & Watson, including their Methodist Episcopal Church, and a number of their characteristic large and small house designs, from which we select one example only for representation here. The whole group could easily have been more representative.

The Builder for November 19 contains some photo-

(From "The Builder," London)



Birmingham Repertory Theater, England
S. N. Cooke, Architect

graphic views showing progress of work on the Liverpool Cathedral, the Lady Chapel of which we reproduced in our Modern English Church Series in 1914, accompanied by several of the working drawings. The issue for November 26 contains the competition drawing for the Council Offices at Wilmslow, by J. Theo. Halliday, architect; the Wyggeston Grammar School, at Leicester, by Howard H. Thomson; and an article dealing with Bernini, the sculptor, accompanied by numerous illustrations. The December 3 issue features an editorial indicating that in England, as well as in America, is recognized the need for reforming the present methods of conducting competitions,— whether or not they are yet prepared to reform them out of existence is not quite clear! The new Birmingham Repertory Theater presents a façade in the new Greek feeling, with an interior more reminiscent of Austrian Art Nouveau. The interiors of Summerhill Court, Kingswinford, by J. A. Swan, and some reproductions of Dunn, Watson, and Curtis Green's

design for the Ottawa Department Buildings, are also illustrated. The issue for December 10 contains another of Mr. Melville Seth-Ward's houses, the new decoration for St. Andrew's Chapel, at Westminster Cathedral, by Robert Weir Schultz, and a fantastic composition by A. E. Richardson entitled "The Stately Pleasure Dome of Kubla Khan." The Civic Design section also includes several Welsh Town Planning villages. On December 17 appear some examples of Viennese Baroque Architecture, and the three premiated designs submitted for the Plymouth Co-operative Society Premises, which, interestingly enough, show the continued attempt of

(From "The Builder," London)



Premiated Design, Plymouth Co-operative Society
Halliday, Paterson & Agate, Architects
(From "The Builder," London)

English designers to adapt classical— either Greek or Roman — architectural motives to suit the modern conditions now surrounding the problem of architectural design, in those given both first and third place.

English designers to adapt classical— either Greek or Roman — architectural motives to suit the modern conditions now surrounding the problem of architectural design, in those given both first and third place.



Premiated Design, Council Offices, Wilmslow, England
J. Theo. Halliday, Architect
(From "The Builder," London)



New Parliament and Departmental Buildings, Ottawa, Canada
Dunn, Watson & W. Curtis Green, Architects

Barrett Specification Materials keep it eternally damp-proof—

THE deep foundations of the Temple of the Scottish Rite are insulated eternally from damage by underground dampness by Barrett's Tared Felt and Coal Tar Pitch Waterproofing. It extends from the surface down the basement walls, through the foundation and across under the bottom floor—a continuous unbroken seal. The waterproofing will endure as long as the building, being chemically and physically immune from damage by water or acids of the soil.

Similar pitch used in street pavements to fill the joints of paving block has been found unaltered after twenty-five years or more of service and still suitable to melt up and use again in a new pavement. Similarly, in the old Park Avenue tunnel in New York City, such waterproofing was disintegrated after 33 years in damp soil and was found exactly as good as new.

Barrett Specification Waterproofing is not costly. On the contrary it is very cheap.

It is significant that although the motto of the builders was evidently "the best regardless of cost", this inexpensive protection was chosen for the Temple of the Scottish Rite.

Further information on request.

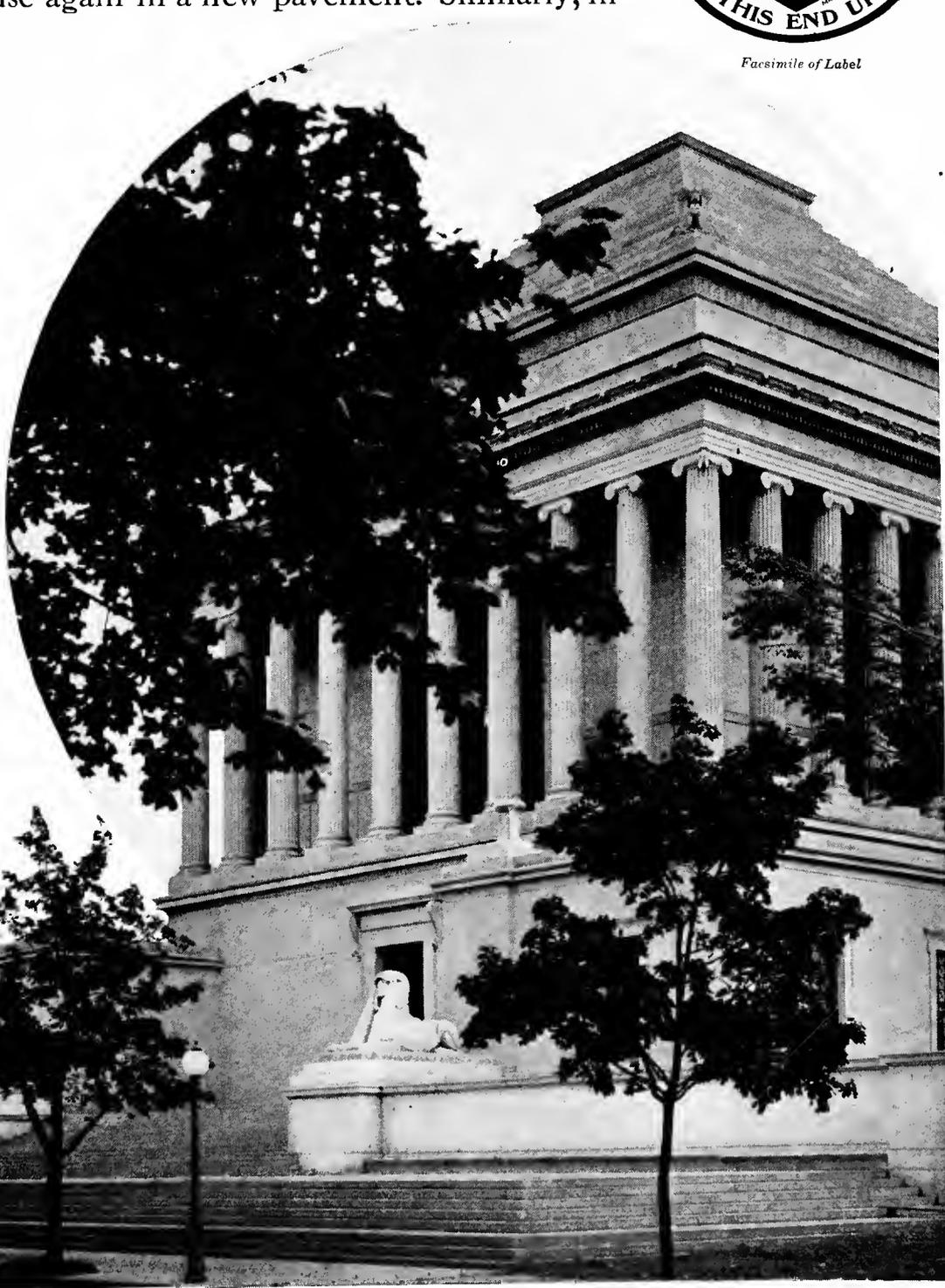
BARRETT MANUFACTURING CO.

New York	Chicago	Philadelphia	Boston	St. Louis
Cleveland	Cincinnati	Pittsburgh	Detroit	Birmingham
Kansas City	Minneapolis	Salt Lake City		
Seattle	Peoria			

THE PATERSON MANUFACTURING CO., Limited			
Montreal	Toronto	Winnipeg	
Vancouver	St. John, N. B.	Halifax, N. S.	Sydney, N. S.



Facsimile of Label



Temple of the Scottish Rite
Washington, D. C.
Architect: John Russell Pope, N. Y. C.
General Contractors
Norcross Brothers, Worcester, Mass.
Waterproofing Contractors
New Construction Co., New York City



Facsimile of Label

THE WESTERN CONDUIT CO.

SUBSIDIARY TO THE YOUNGSTOWN SHEET & TUBE COMPANY

YOUNGSTOWN, OHIO

"Buckeye" Rigid Conduits and "Realflex" Armored Conductors

Branch Offices

NEW YORK
30 Church Street

PHILADELPHIA
Land Title Building

BOSTON
120 Franklin Street

PITTSBURGH
1625 Oliver Building

CHICAGO
1563 McCormick Building

DENVER
725 First National Bank Bldg.

DALLAS
915 Busch Building

SAN FRANCISCO
604 Mission Street

SEATTLE
535 Central Building

ATLANTA
1514 Healey Building

ST. LOUIS
902 Third National Bank Bldg.



TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.

Representatives

NEW YORK
The W. A. Bonnell Company
132 Church Street

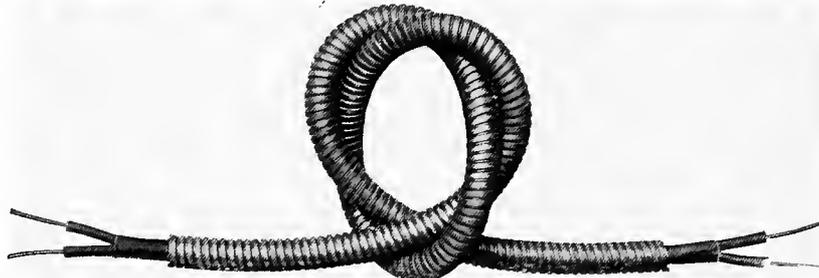
SAN FRANCISCO
The Electric Agencies Co.
247 Minna Street

LOS ANGELES
The Electric Agencies Co.
Central Building

BOSTON
E. R. Bryant
110 Pearl Street

PHILADELPHIA
Walker Brothers & Haviland
Chestnut Street

DETROIT
J. W. McNair Electric Co.
29 Woodward Avenue

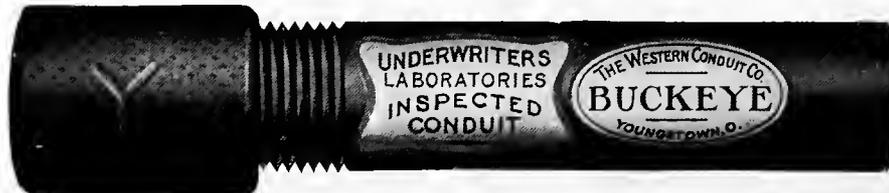


"REALFLEX" FLEXIBLE ARMORED CONDUIT

This new armored conduit is radically different from any other on the market; the armor being composed of steel wire, rather than flat strips, gives a combination of maximum strength with maximum flexibility.

IT POSSESSES THESE SEVEN POINTS OF SUPERIORITY

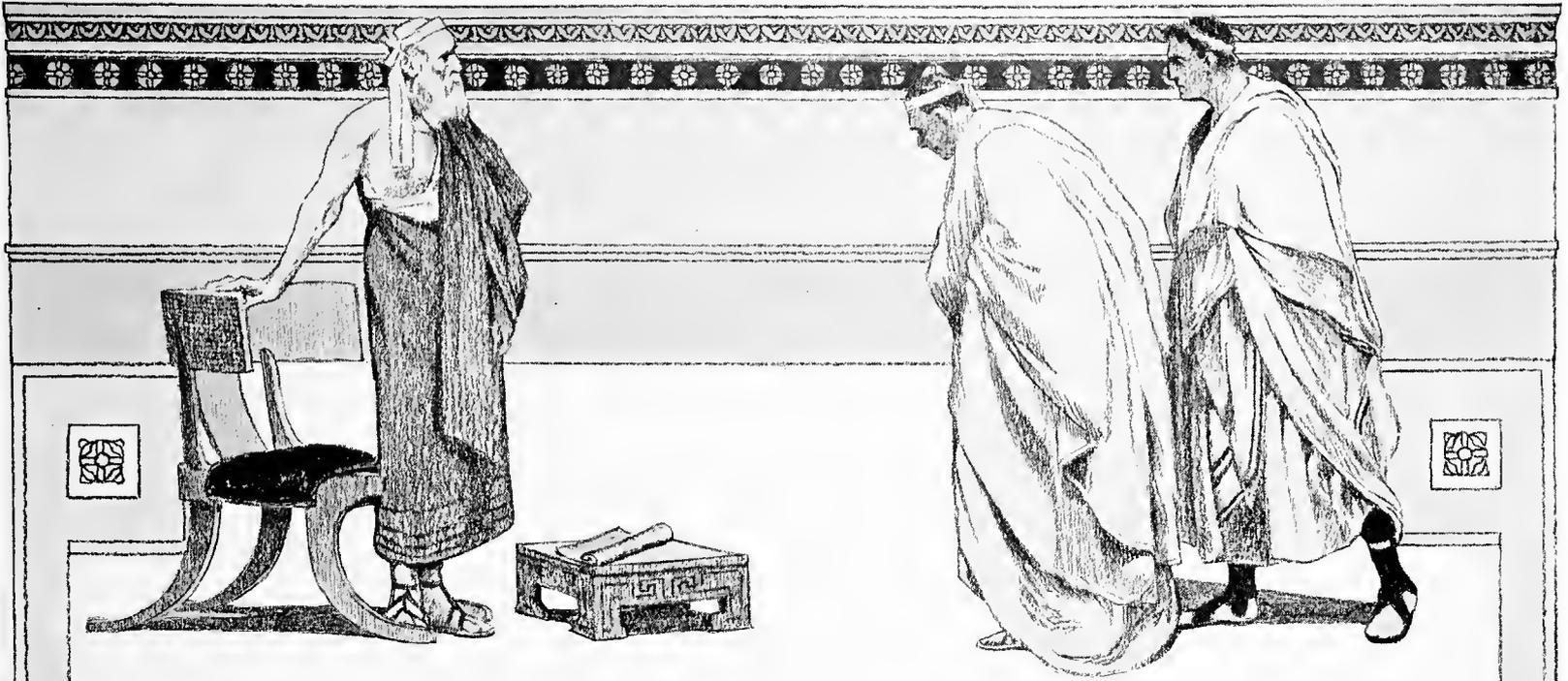
(1) Realflex is as flexible as ordinary rubber hose, yet as strong as steel wire can make it. (2) It is nail-, rust-, and rat-proof. (3) Clean, even ends when severed. (4) Armor firmly hugs the rubber-covered interior wires, yet without injury. (5) The core in one copper wire is different in color from the other, thereby saving time and trouble in testing out. (6) "Unbreakable." You can break with the hands the outer armor of most any other flexible armored conductor on the market. (7) It is no longer necessary to run the risk of fire from poor and insufficient insulating material. "Realflex," with its staunch, thick outside walls, gives the utmost protection to the interior rubber-covered wires.



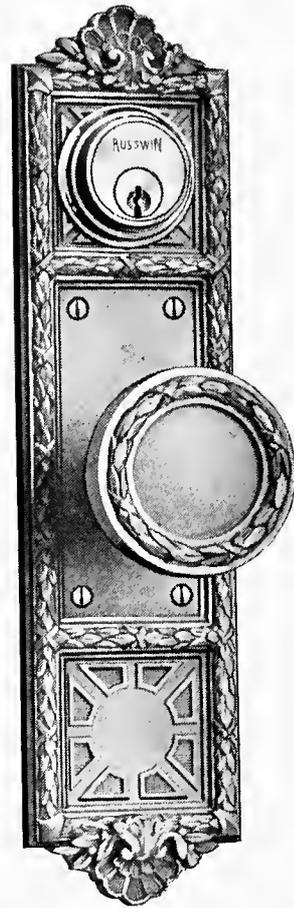
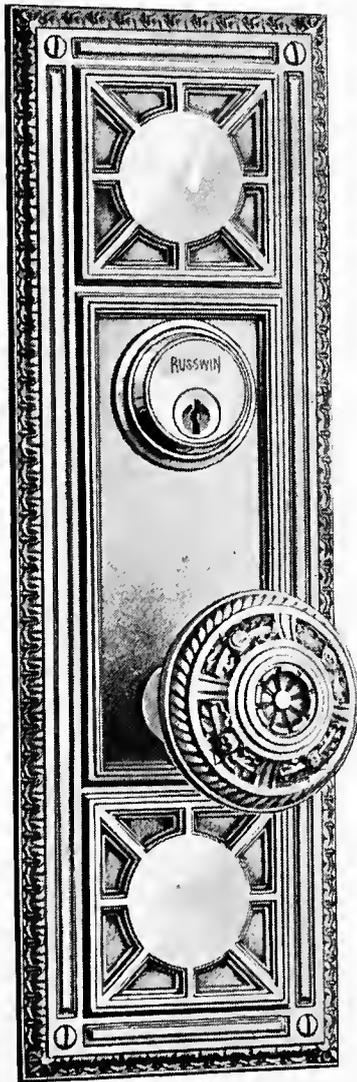
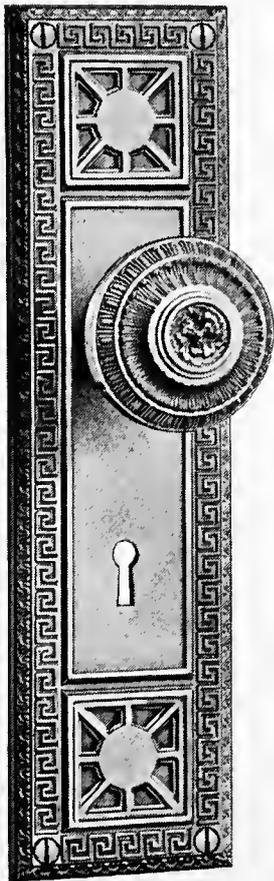
"BUCKEYE" RIGID, ENAMELED OR GALVANIZED CONDUIT

This conduit is made from soft steel pipe of our own manufacture and of special analysis. It is supplied either enameled, with the best enamel procurable, or enameled inside, with the outer surface heavily electro-galvanized. It meets the requirements of the Underwriters' Laboratories and the United States Government, and is a standard specification of leading architects all over the country.

(See Sweet's Catalogue, page 1469, for model specification)



Examples of
Russwin Builders Hardware
in Roman Style



RUSSELL & ERWIN MFG. CO.,

The American Hardware Corp. Successor
NEW BRITAIN, - CONN.

SAN FRANCISCO

RUSSELL & ERWIN MFG. CO., of New York
94-98 Lafayette St.

LONDON, ENG.

RUSSELL & ERWIN MFG. CO., of Chicago
73 East Lake St.

Specify "High Standard" Products and Get "High Standard" Results

The completeness of Lowe Brothers "High Standard" line, covering a paint, varnish, enamel, or stain for every purpose, enables you to maintain a uniform standard of finish for both exterior and interior.

Using them, you get not merely harmony of effect, but what is quite as important, harmony of quality and wear.

Lowe Brothers products with the "Little Blue Flag" trade-mark have proved their worth by years of service under severest practical tests. Their great covering power, long wear, and lasting brilliancy are famous.

Learn more about them. The booklets, "Common Sense About Interiors," "Varnish and Varnishing," and "Homes Attractive from Gate to Garret," cover all phases of modern finish.

The "High Standard" Specification Book is worth while having on your desk for every-day use.

THE LOWE BROTHERS COMPANY

SERVICE DEPARTMENT: 101 PARK AVENUE, NEW YORK
Dayton Boston Jersey City Chicago Kansas City Minneapolis Lowe Brothers, Ltd., Toronto, Canada

Yours for varied service

VELLUM Tracing Paper

Most papers are special in character. Some are good for water-color, but nothing else; others for pen; then there are the surfaces which take pencil beautifully. There are the cloths which blue print, but on which ink or wash crawls, which swell and shrink according to the weather. Some papers are tough, but grow brittle with age; some tear at slightest provocation.

BUT VELLUM—here is a paper which within reasonable limits combines all the good qualities of all papers. We do not offer it as a medium for a colored perspective, or for a carefully rendered project, but for working drawings it takes washes, ink, pencil, perfectly, is moisture-proof, tough, long-lived, and transparent.

Try a roll and see for yourself

Made only by
CARDINELL-VINCENT CO. - - SAN FRANCISCO, CAL.

Eastern Distributors
FAVOR-RUHL & CO. - - NEW YORK and CHICAGO

All of the sheet metal work

in connection with the
ventilating system in

THE TEMPLE OF THE SCOTTISH RITE IN WASHINGTON, D. C.

Was manufactured
and installed by

George H. Priggen Co., Inc.

421 Atlantic Avenue

Boston, Mass.



THE interior walls and ceilings of this stucco residence at Portland, Oregon, were laid on a base of

Kno-Burn

Expanded Metal Lath

It is a very typical example of the creative work of Johnson Mayer, of Portland.

NORTH WESTERN EXPANDED METAL CO.

Manufacturers of All Types of Expanded Metal

902 OLD COLONY BUILDING :: :: :: CHICAGO, ILL.

Our catalog appears on pages 256, 257 Sweet's Catalog

WHEN you want a roof that is neat in appearance, fire-proof, durable, reasonable in cost, and satisfactory in every detail—

SPECIFY

Keystone Copper Steel

Roofing Tin

Highest quality Roofing Terne Plates manufactured — base plate of Keystone Copper Steel, accurately re-squared and uniformly coated. Look for the "KEYSTONE COPPER STEEL" stamp added below regular brand, as indicated by MF trade-mark.



We also manufacture Apollo-Keystone Copper Steel Galvanized Sheets—unequaled for all forms of exposed sheet metal work; Apollo Formed Roofing Products, Black Sheets, Etc. Send for booklet "Copper—its Effect Upon Steel for Roofing Tin," valuable to architects.

American Sheet and Tin Plate Company

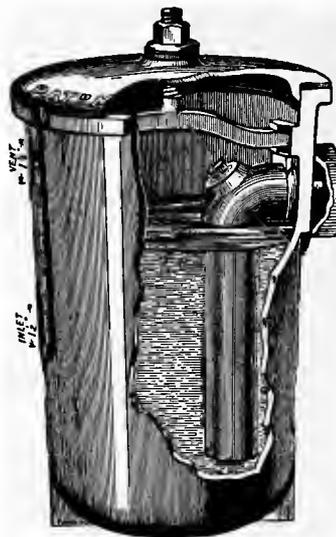
General Offices: Frick Bldg., Pittsburgh, Pa.

DISTRICT SALES OFFICES:

Chicago, Cincinnati, Denver, Detroit, New Orleans, New York, Philadelphia, Pittsburgh, St. Louis
Export Representatives: U. S. Steel Products Co., New York City
Pacific Coast Representatives: U. S. Steel Products Co., San Francisco, Los Angeles, Portland, Seattle

The "Boston" Grease Trap

Made in both Square and Round forms



"Round Boston"

Note extra roomy hand-hole making cleaning easy

A GREASE CATCHER, first, last, and all the time. So positive has been its success for years that it has become the standard specification of leading architects for every place where grease would clog the pipes if not prevented from getting into them.

When Specifying Allow

10 inches diameter by 18 inches depth for the "Round Boston," and 12 inches square by 10 inches depth for the "Square Boston."

Write in your Specification

"Estabrook's Round Boston," or "Estabrook's Square Boston." All plumbers know these standard traps.

R. ESTABROOK'S SONS

South Boston, Mass.



METAL EQUIPMENT FOR PUBLIC BUILDINGS



Shelby County Court House, Memphis Tenn. J. G. Rogers of Hale & Rogers, Architect

For more than twenty-two years the name Van Dorn has stood for the highest type of workmanship in steel and bronze equipment. Public Buildings, Banks, Libraries and Business Offices representative of the best architectural thought in the country carry Van Dorn installations.

Our Engineering Department employing twenty-five expert men is at your service. Our experience in this work is broad and thorough and we are always glad to have you call upon us.

A New Catalog of Stock metal furniture and filing cabinets has just been issued. It will make a valuable addition to your reference files. Sent on request.

Your U. S. Mail Box carries the Van Dorn name

The Metallic Furniture Department
THE VAN DORN IRON WORKS COMPANY
2687 East 79th Street Cleveland, Ohio

Insure your clients

against the petty annoyance and expense of replacing broken sash-cord.

It 's so easy!

Specify Samson Spot Sash Cord



and on your rounds of superintendence a glance at the window will show whether your specification has been followed. If you add "or its equal," and find a plain unmarked cord has been put in, how can you know the equal (if there were such a thing) of Samson Spot Cord has been used? The plain cord is *nameless*—now as well as when it breaks; but if *our* cord breaks, its spots are there to identify it. We know this, and intend it shall not break; and the manufacturer of "or its equal" knows that his identity disappeared when the paper label was torn from the hank. "Safety first," especially as it costs no more.

Samson Cordage Works, Boston, Mass.



C. LOGIC (Fragment)

The Studios of the
**Willet Stained Glass
and Decorating Co.**

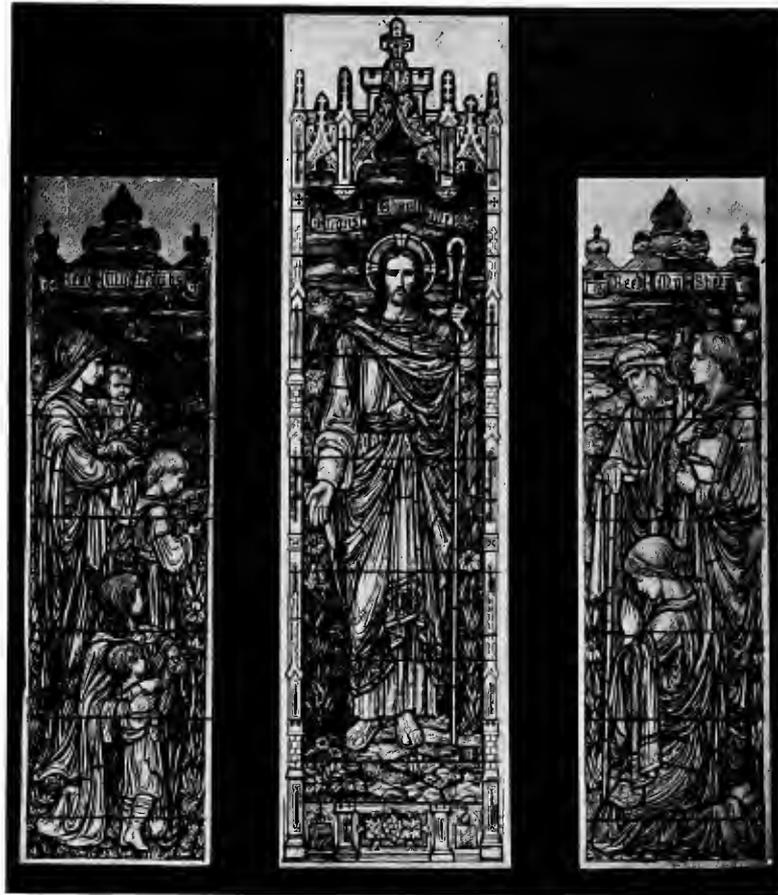
LINCOLN DRIVE AND SPRINGFIELD AVENUE
ST. MARTINS, CHESTNUT HILL
PHILADELPHIA
BELL TELEPHONE, CHESTNUT HILL 837

PROCTER MEMORIAL — THE POST-GRADUATE SCHOOL, PRINCETON

"The theme is set forth with great simplicity and beauty. It is a poem in color — a splendid decoration. Mr. and Mrs. Willet are the designers and makers of the chancel window in the chapel at West Point, as well as other windows in various churches in the larger cities. Their work resembles more the English work of to-day, or, indeed, the older work in France, than it does that of other contemporary workers. Their color is peculiarly rich, and their style is fashioned upon that of the great Old World workers."

LEILA MECHLIN

In "Art and Progress," December, 1913

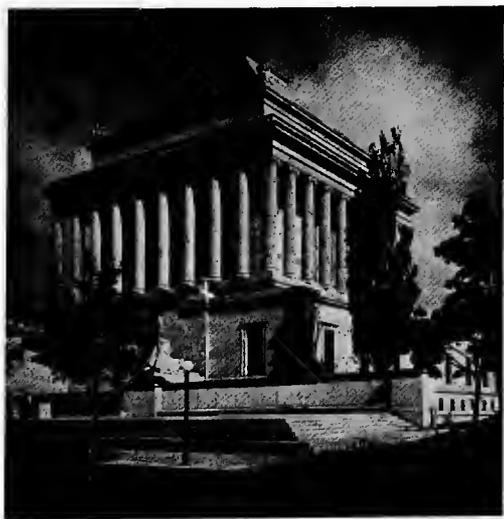


Cartoons for Figure Portion of Great West Window in Boston University Chapel, Boston, Massachusetts. Bellows & Aldrich, Architects

Stained Glass

"This medium is the handmaid of architecture, and can only justify itself by loyal service of its mistress. The ideal of the stained-glass artist must not be a picture made transparent, but a window made beautiful." — *Hugh Arnold.*

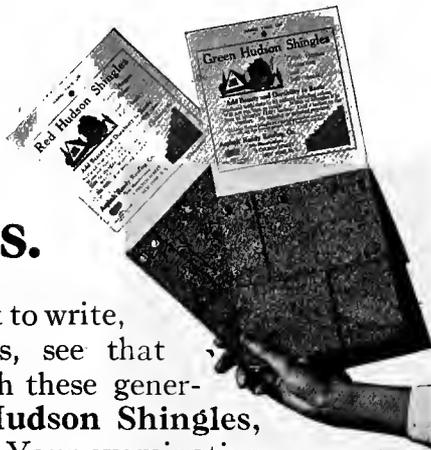
Charles J. Connick, 9 Harcourt Street, Boston, Mass.



THE self-winding master clock and the eleven specially designed interior clocks for the Temple of the Scottish Rite, Washington, D. C., were all manufactured by

THE E. HOWARD CLOCK COMPANY
of Boston, New York, and Chicago, makers of out-of-the-ordinary clocks for nearly three quarters of a century. Established 1842.

**You Want
These Life-
Size Samples.**



If you ever write, or expect to write, specifications for shingles, see that your office is supplied with these generous working samples of **Hudson Shingles**, both in red and in green. Your examination will tell you more about them than our talk. You can put them to your own tests, and the information you gain is sure to be to your advantage.

Write for them now—use the coupon if it helps—and we'll send the samples as pictured by return parcel-post. Get the matter off your mind and the information into your office by writing *now*



ASPHALT READY ROOFING COMPANY
Room 471, 9 Church Street, New York City

Gentlemen:—Please send full-size working samples of red and green Hudson Shingles to

(Name of Individual) _____
C/o (Name of Firm) _____
_____ (Street) _____ (City and State)



The Console occupies the Recess back of the Lieutenant Grand Commander's Chair

THE ORGAN which plays so important a part in the ritual of the Scottish Rite Temple, Washington, D. C., is a

KIMBALL

Concealed high up behind the painted dome, its perfect acoustics and artistic voicing combine to flood the Temple with musical sounds which can be traced to no definite source.

The organ is equipped with the KIMBALL SOLO PLAYER, giving independent solo and accompaniment throughout manuals and pedals, with and without automatic control of stops and expression by the music rolls, at the option of the organist.

The Vice Sovereign Grand Master of the Scottish Rite Southern Jurisdiction, Chairman of the Committee in charge of the building and furnishing of the Temple, wrote:

October 27, 1915.

My dear Brother Hollenberg:

I am sure it will please you, as it has me, to know that our new organ, in the House of the Temple, is one that commands the admiration of thousands who were privileged to hear it last week.

Our Supreme Council, the architect, Mr. Pope — everybody is very happy over the very successful result attained in the organ.

Yours sincerely,

(Signed) C. E. ROSENBAUM.

W. W. KIMBALL COMPANY

ESTABLISHED 1857

Factory

26th Street and So. California
Boulevard

General Offices

Kimball Hall
CHICAGO



Chairs removed, to show Organ Console

Eastern Office

Columbia Bank Building

507 Fifth Avenue, at
Forty-Second Street

NEW YORK



There is no effect of tone or finish impossible with Southern Yellow Pine used for interiors.

Mr. Architect—

Do you appreciate fully the wonderful adaptability to **general** building uses of that most available, moderate-priced material

Southern Yellow Pine

“The Wood of Service”

Do you realize that, properly finished, it is perfectly suited to use for the **finest interior trim**, as well as for framing, siding, and all **exterior trim**?

You doubtless are familiar with Southern Yellow Pine's **rugged utility** — are you as well acquainted with its **graces**?

Let us send you, without obligation on your part, new literature on the up-to-date uses of Southern Yellow Pine for fine interior trim — telling how this wood can be painted, stained, enameled, or finished in natural colors to produce any effect desired, and equaling in every point of service and beauty the most expensive hardwoods. The specifications for finishing Southern Yellow Pine contained in this literature have been prepared by the foremost American authorities on painting, and have the approval of the National Institute of Industrial Research.

This information is **useful**. Send for it **to-day**.

Southern Pine Association

674 Inter-State Bank Bldg.

New Orleans, La.



**BEAUTY, ECONOMY, AND DURABILITY
ARE PERFECTLY COMBINED IN SOUTHERN YELLOW PINE**

Can you place the four pictures shown on this page?



Against your thanks for my subscription to *MASTERS IN ART* I must protest, for the obligation is wholly upon the side of the subscriber, who has received such fine publications for so small a sum. *MASTERS IN ART* is one of those things that one cannot afford to do without.

H. JOSEPHINE SHUTE,
Haywards, Cal.

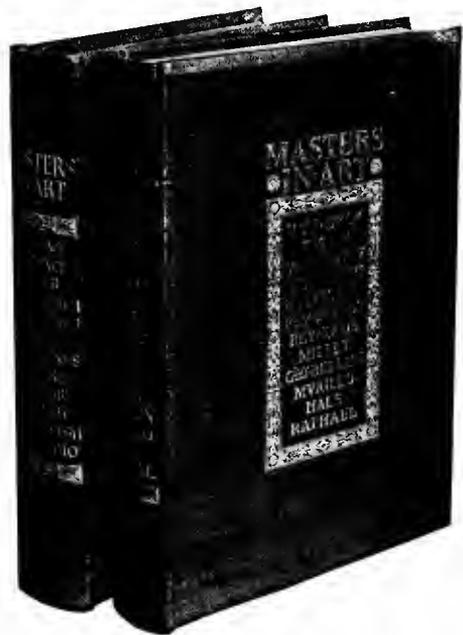
MASTERS IN ART is the very best publication for the price that I know of. I feel that I am receiving much more than I am paying for.

GEO. W. HAYES,
Lebanon, Penn.



I feel that the credit is entirely due you for furnishing so fine a periodical that to me, and doubtless to many others, it was absolutely indispensable. *MASTERS IN ART* has given me more in proportion to the subscription-price than any other periodical to which I subscribe, and I have often wondered how you managed to produce such results for the price.

E. A. SHENCK,
Wilstach Gallery, Philadelphia, Penn.



Bound Volumes

Brown Buckram, stamped side and back with frosted and burnished gold. Gilt tops, edges uncut.

Price, express prepaid, \$4.00 each.

MASTERS IN ART becomes more valuable with each year, because, little by little, it becomes more representative of the whole field of art. It is admirably edited, and fills a place in art education such as no other publication occupies. I have been an extensive reader on art for many years, but I have learned more of solid art criticism from *MASTERS IN ART* than from any other source. I wish I could be of some service in extending its circulation.

EDWARD DICKINSON,
Professor of the History of Music,
Oberlin College, Oberlin, O.

I know that if I could not replace my *MASTERS IN ART* no price would buy them, and I make no professional use of them.

FRANCES C. TOBEY,
Chicago, Ill.



Masters in Art A Series of Illustrated Monographs

Each part is a concise yet complete handbook upon some great painter or sculptor, giving ten examples of his work, in full-page plates, a biography, account of the school or period to which he belonged, quotations giving the cream of critical literature concerning him, an analysis of the pictures reproduced, a list of his works, and a bibliography. Published originally as a magazine, the parts are grouped in volumes according to the years in which they were published.

LIST OF PARTS

VOL. 1, 1900

- 1, Van Dyck
- *2, Titian
- 3, Velasquez
- 4, Holbein
- 5, Botticelli
- 6, Rembrandt
- 7, Reynolds
- 8, Millet
- 9, Giovanni Bellini
- 10, Murillo
- 11, Hals
- 12, Raphael

VOL. 4, 1903

- 37, Romney
- 38, Fra Angelico
- 39, Watteau
- *40, Raphael (Frescos)
- 41, Donatello
- 42, Gerard Dou
- 43, Carpaccio
- 44, Rosa Bonheur
- 45, Guido Reni
- 46, P. de Chavannes
- 47, Giorgione
- 48, Rossetti

VOL. 7, 1906

- 73, Stuart
- 74, David
- 75, Bäcklin
- 76, Sodoma
- 77, Constable
- 78, Metsu
- 79, Ingres
- 80, Wilkie
- 81, Ghirlandajo
- 82, Bongerueau
- 83, Goya
- 84, Francia

VOL. 2, 1901

- 13, Rubens
- 14, Da Vinci
- 15, Dürer
- *16, Michelangelo(Sculp.)
- *17, Michelangelo(Ptgs.)
- 18, Corot
- 19, Burne-Jones
- 20, Ter Borch
- 21, Della Robbia
- 22, Del Sarto
- *23, Gainsborough
- 24, Correggio

VOL. 5, 1904

- 49, Fra Bartolommeo
- 50, Greuze
- 51, Dürer (Engravings)
- 52, Lotto
- 53, Landseer
- 54, Vermeer of Delft
- 55, Pintoricchio
- 56, The Van Eycks
- 57, Meissonier
- 58, Barye
- 59, Veronese
- 60, Copley

VOL. 8, 1907

- 85, Lawrence
- 86, Van Ruisdael
- 87, Filippino Lippi
- 88, La Tour
- 89, Signorelli
- 90, Masaccio
- *91, Teniers
- 92, Tiepolo
- 93, Delacroix
- 94, Jules Breton
- 95, Rousseau
- 96, Whistler

VOL. 3, 1902

- 25, Phidias
- 26, Perugino
- 27, Holbein (Drawings)
- 28, Tintoretto
- 29, Pieter de Hooch
- 30, Nattier
- 31, Paul Potter
- 32, Giotto
- 33, Praxiteles
- 34, Hogarth
- 35, Turner
- 36, Luini

VOL. 6, 1905

- 61, Watts
- 62, Palma Vecchio
- 63, Mme. Vigée Lebrun
- 64, Mantegna
- 65, Chardin
- 66, Benozzo Gozzoli
- 67, Jan Steen
- 68, Memlinc
- 69, Claude Lorrain
- 70, Verrocchio
- 71, Raeburn
- 72, Fra Filippo Lippi

VOL. 9, 1908

- 97, Manet
- 98, Crivelli
- 99, Maes
- 100, Leighton
- 101, Duccio
- 102, Inness
- 103, El Greco
- 104, Hunt (Wm. M.)
- 105, Moore (Albert)
- *106, Moretto
- 107, Millais
- 108, Bastien-Lepage
- 109, Albert Stevens
- *110, Fortuny

*These parts are out of print and will not be ready before June, 1916.

Price, per part, post-paid, 25 cents

THE
ARCHITECTURAL REVIEW CO., Publishers
144 CONGRESS STREET, BOSTON, MASS.



Bound Volumes

Green Half-Morocco, with sides of green and gold marbled paper. Back stamped in gold, gilt tops, edges uncut.

Price, express prepaid, \$4.75 each.

The Historical Library at Madison, Wis., calls my attention to your series of bound volumes of *MASTERS IN ART*, one to eight, as being "the best work we know on the subject."

W. H. SHORT,
Wabasha, Minn.

I have every copy of *MASTERS IN ART* ever published, and cannot speak too highly of it.

CHARLES FRANCIS CROCKER,
Managing Director Gallery of Foreign Arts,
Washington, D. C.



The Most Conservative Element in Architecture

has come to recognize the decided superiority of out-swinging casement windows for not only informal but also classic design.

It is gratifying to know that this is also a recognition of the achievement of C-H casement adjusters in making this ideal window thoroughly adaptable to American conditions.

These C-H devices are distinguished by a simpler, better mechanical principle, a superior quality of material, and a uniformly high standard of workmanship. They are backed by the unqualified guarantee of the oldest concern in this line.

When experience dictates, the specifications read "Bulldog" or "Holdfast" casement adjusters.

Made only by

The CASEMENT HARDWARE CO.
9 SOUTH CLINTON STREET, CHICAGO, ILL.

Makers of the first successful
inside-operated casement adjuster

See Sweet's 740, 741



*Walls finished with Cabot's Old Virginia White
Roof finished with No. 346 Dark Gray Creosote Stain
Walter Boschen, Architect, St. Joseph, Mo.*

The Latest Country-house Color-schemes

An especially appropriate and harmonious exterior color-treatment has been developed for the dignified and beautiful type of country-house that our leading architects have now firmly established in place of the fifty-seven varieties that have prevailed in recent years.

Cabot's Old Virginia White, for the walls Cabot's Creosote Stains, in greens or dark gray, for the roofs

The soft, brilliant "whitewash white" of the Old Virginia White is particularly suitable for this type of house, and the rich greens and velvety dark gray stains harmonize perfectly for the roof, with the old New England dark green blinds.

Samples and information sent on request

Cabot's Creosote Stains, Stucco and Brick Stains,
"Quilt," Plasterbond Damp-proofing, Conservo
Wood Preservative, etc., etc.

SAMUEL CABOT, Inc., Mfg. Chemists, Boston
1133 Broadway, New York 24 West Kinzie Street, Chicago

VIGNOLA

THE FIVE ORDERS OF ARCHITECTURE

Revised Edition, containing the Greek Orders

BY PIERRE ESQUIÉ

THIS, the standard work upon the Classic Orders of Architecture, has been adopted by nearly all of the American Architectural Schools as a text-book. Our sheets are imported from Paris, each plate is mounted on a muslin guard, a complete translation of all the French notes is added, and the book is handsomely and substantially bound. It will last an architect's lifetime, and will be in constant use during that lifetime. As it is a book from which to get the exact proportions of all the members of classic architecture, it is so bound as to lie open flat at any place, for convenience in using it on the draughting-tables.

The first and most necessary book for the architectural student

78 plates, 10 x 14 inches. Handsome cloth binding

PRICE, EXPRESS PAID, \$5.00

THE ARCHITECTURAL REVIEW CO., BOSTON, MASS.

THE combination of bright Atlantic faience colors with an unglazed silver gray is an unusual and very successful use for Atlantic Terra Cotta.

Atlantic Gray No. 115 is the basic color in the example illustrated. In the background of the modeled ornament of the lower part the color is light blue, the rosettes are dark ivory, and in the upper part green leaves alternate with gray.

The color glazes are slightly lustrous, as indicated by the high lights; not brilliant enough to be gaudy but with sufficient life to prevent dry, dead monotony.

Atlantic Terra Cotta made for the interior of the Post Office at Mobile, Alabama, designed in the office of the Supervising Architect of the Treasury Department. In addition to gray, cream, ivory, green and three shades of blue were used.



We shall be glad to send a Terra Cotta piece like the one illustrated to any Architect who is interested.

Atlantic Terra Cotta Co.
1170 Broadway, New York

Copyright, 1916, Atlantic Terra Cotta Co.

Open Letter to Architects

Gentlemen:

In seeking to work with you so as to carry out your wishes for Roofing Tiles that are different, we have succeeded, to some extent at least, in producing what has been called by one Architect of distinction,—a new material. This effort has carried us far afield from our regular run and from stock materials.

In **texture, form, and color** these tiles are wholly distinctive, and have received the rather enthusiastic approval of those Architects who have had opportunity to inspect these goods and who have the clientele that permits their use.

We wish to emphasize, in passing, that this material is exclusive in character and price, and should be considered only on work where cost is a less consideration than results.

As indicative of the class of buildings upon which our "SPECIAL" Roofing Tiles have been used, we name the following:

MR. A. G. MILBANK'S BUILDINGS, Architects, Messrs. Howells & Stokes, New York, N. Y.	Red Bank, N. J.
QUADRANGLE CLUB HOUSE, Architect, Mr. Henry O. Milliken, New York, N. Y.	Princeton, N. J.
MR. LAMBERT'S RESIDENCE, Architect, Mr. H. T. Lindeberg, New York, N. Y.	Princeton, N. J.
MRS. CHANDLER-TUCKER'S RESIDENCE, Architect, Mr. F. B. Meade, Cleveland, O.	Cleveland, O.
MR. C. H. McCORMICK'S RESIDENCE, Architects, Messrs. Richard E. Schmidt, Garden & Martin, Chicago, Ill.	Lake Forest, Ill.
MR. A. J. LICHSTERN'S RESIDENCE, Architect, Mr. Arthur Heun, Chicago, Ill.	Glencoe, Ill.
MR. JAMES BAILEY'S RESIDENCE, Architect, Mr. Abram Garfield, Cleveland, O.	Zanesville, O.
MR. W. P. COOKE'S RESIDENCE, Architect, Mr. F. B. Meade, Cleveland, O.	Buffalo, N. Y.
MR. S. L. MAY'S RESIDENCE, Architect, Mr. G. C. Burroughs, Cincinnati, O.	Evansville, Ind.
MR. GAIL THOMPSON'S RESIDENCE, Architects, Messrs. Richard E. Schmidt, Garden & Martin, Chicago, Ill.	San Bernardino, Cal.
MR. MORSE ELY'S RESIDENCE, Architect, Mr. H. C. Dangler	Lake Forest, Ill.
MR. O. E. FOSTER'S RESIDENCE, Architects, Messrs. Mann & Cook, Buffalo, N. Y.	Lake View, N. Y.

Whenever you have work of the character referred to above, and wish something **special** for the roof, kindly call upon our nearest office, and if we cannot show you what you want in texture and color we will seek to work out your ideas in a tangible, satisfactory form.

Very respectfully yours,

LUDOWICI-CELADON CO.

104 S. Michigan Avenue, CHICAGO, ILL.
200 Fifth Avenue, NEW YORK, N. Y.

232 Old South Bldg., BOSTON, MASS.
1016 Weightman Bldg., PHILADELPHIA, PA.



SCOTTISH RITE TEMPLE

WASHINGTON, D. C.

JOHN RUSSELL POPE, ARCHITECT

Otis Equipment:

Two Electric Passenger Drum Type Elevators
Five Hand-Power Dumb Waiters
One Hand-Power Sidewalk Elevator
One Hand-Power Asb Lift

*As Efficient in Equipment
as it is Admirable in Design*

In its interior design and equipment the Scottish Rite Temple, at Washington, D. C., exceeds even the promise of its beautiful exterior. For example, the excellence of its mechanical equipment is well exemplified by the installation of

OTIS ELEVATORS

The types of Otis Elevators selected for the service of this building may be different from the type needed in your next building plans — but there will be no difference in the basic specifications of quality and safety.

And the decision of the particular type needed can be quickly and satisfactorily made by simply calling the Otis Office nearest you for valuable preliminary consultation.

OTIS ELEVATOR COMPANY

Eleventh Ave. and Twenty-Sixth St. - - - NEW YORK

Offices in All Principal Cities of the World

The WORLD'S WORD *for*



ELEVATOR SAFETY

