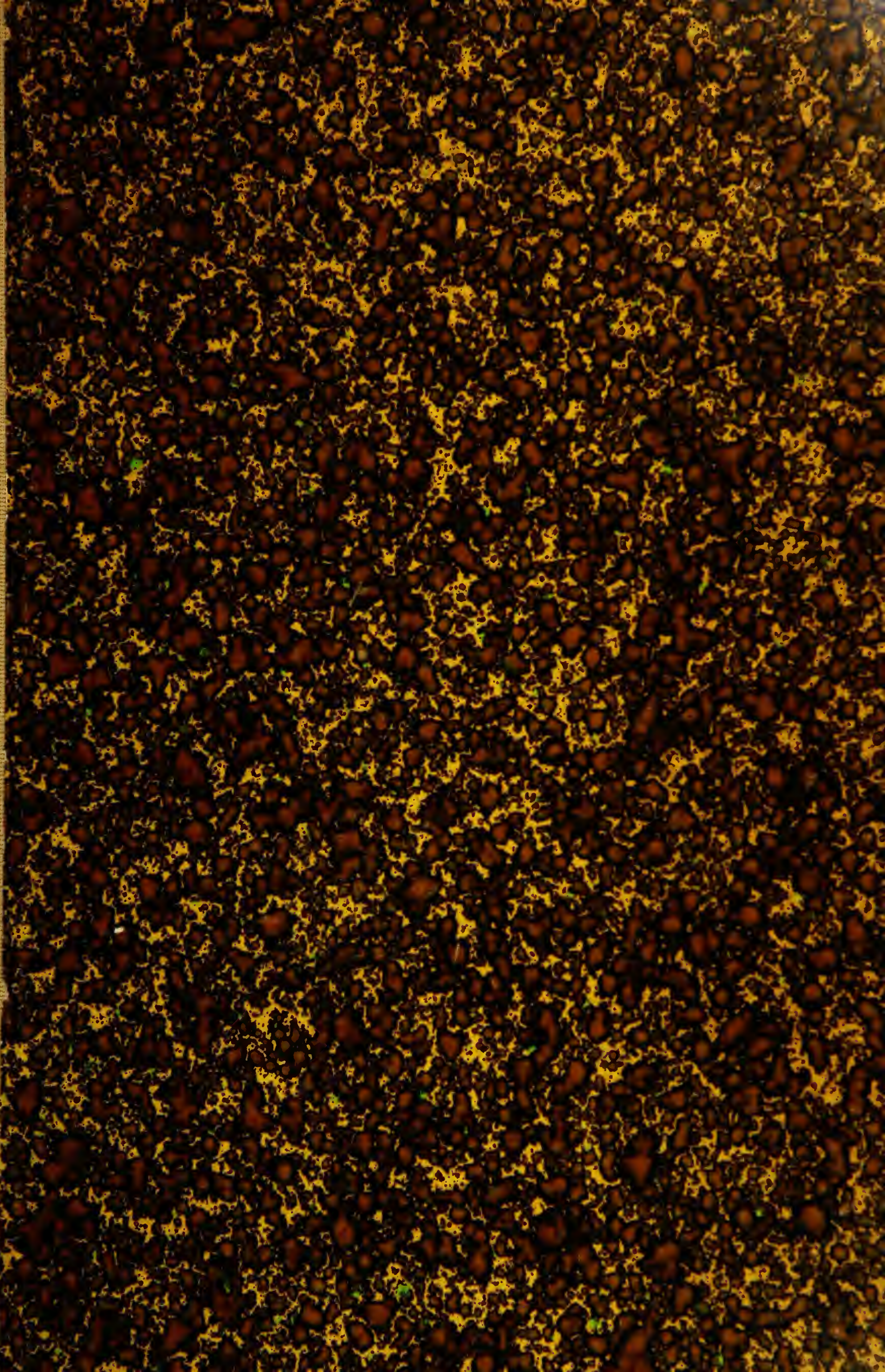
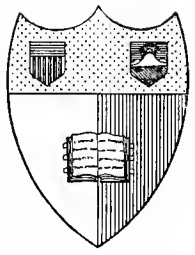
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SMOKELESS BURNING OF SOFT COAL PROVEN MOST ECONOMICAL FOR HEATING.

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.

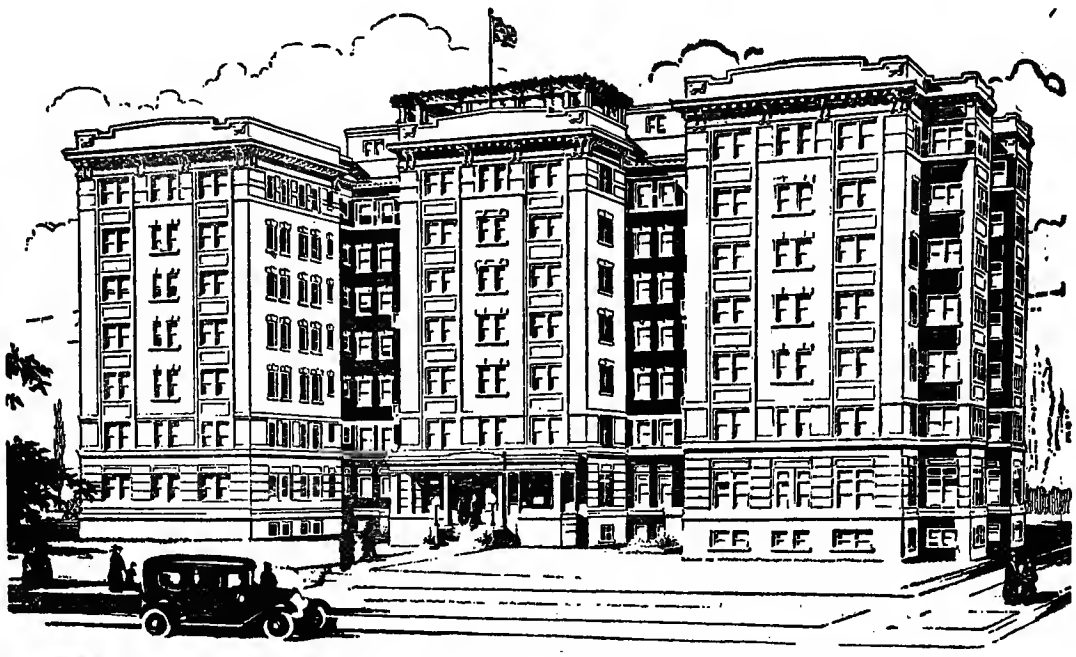
However, hard coal is the most expensive fuel that can be bought. The cheapest anthracite coal averages in price from $1.50 to $4.00 more than bituminous and in heating value it is usually less.

A doller 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.

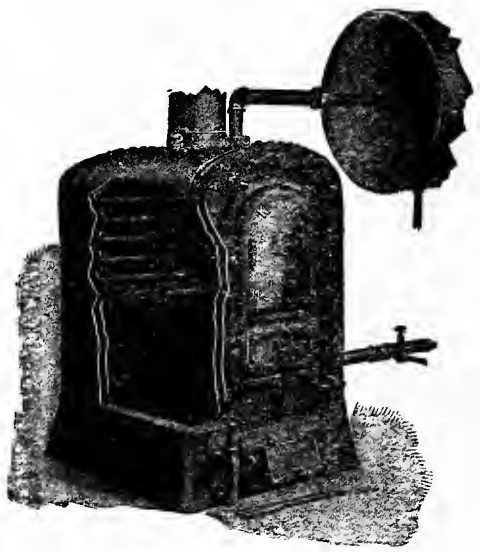


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Years of experience have demonstrated to heating experts that most heating boilers burn less than 60% of their fuel—the balance of it being wasted up the stack. And it is that wasted fuel that makes boilers smoke.

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.

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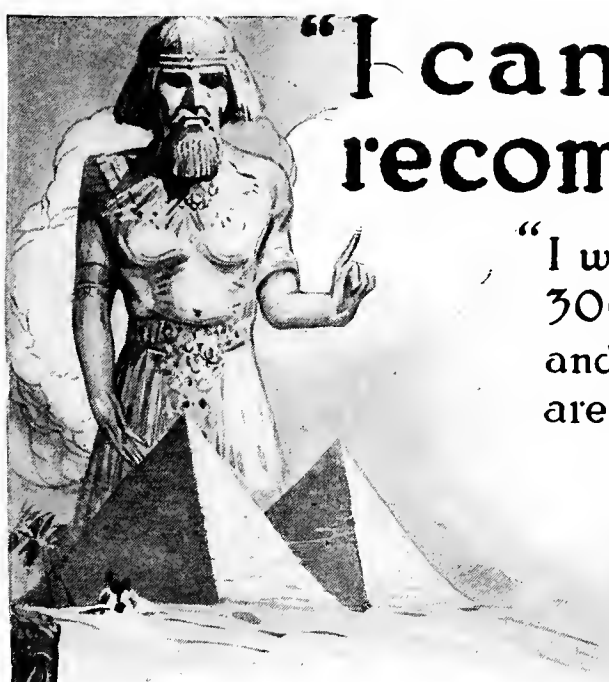
A Kewanee Water Heating Garbage Burner is a sure cure for all garbage ills. It burns the garbage *without odor* while it is still fresh—before it has a chance to decay and provide a dinner table for hosts of flies, rats and other disease spreading insects and vermin. It makes homes healthier—apartments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

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JOHN RUSSELL POPE, Architect

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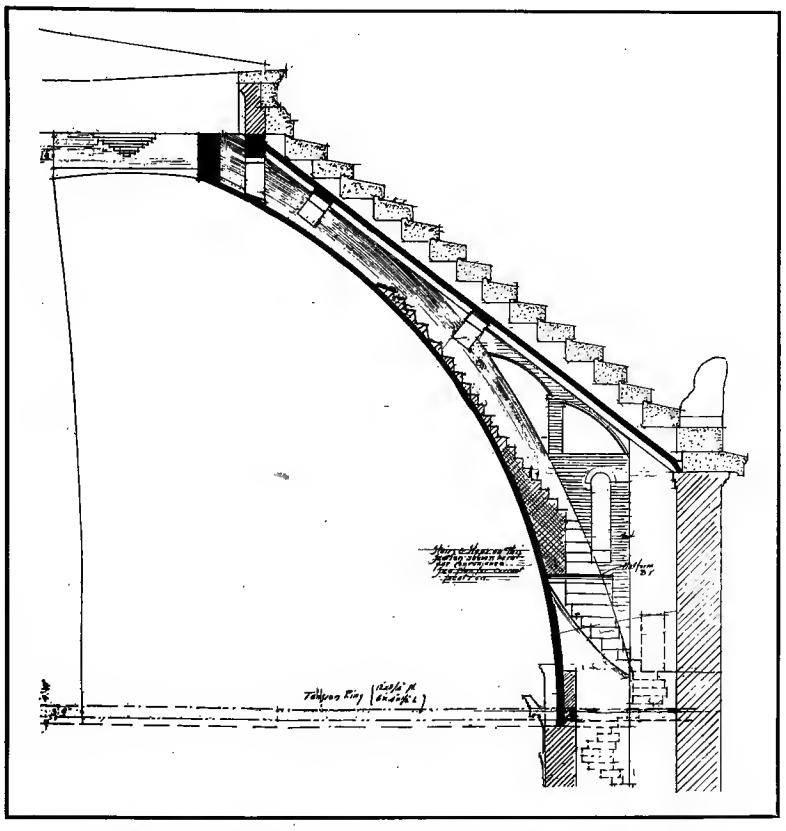
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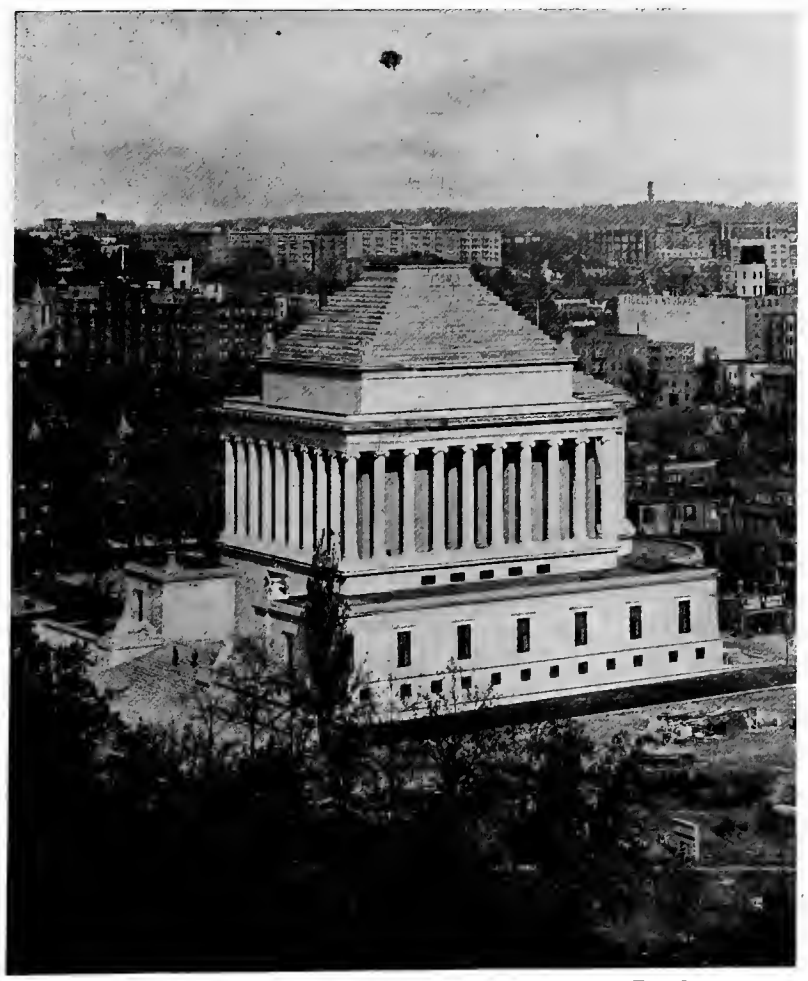
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Roof Construction of the Temple



Longitudinal Section, Showing Method of Construction



View of Building, Showing Solid Limestone Roof

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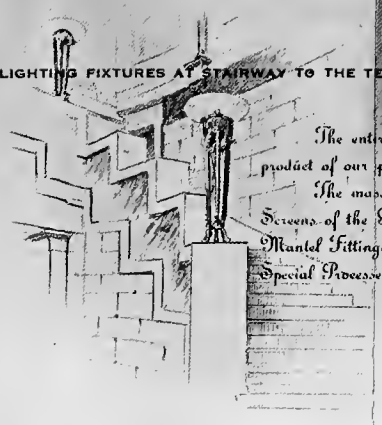
The building is French Renaissance; the color scheme — Bedford grey with French grey iron work.

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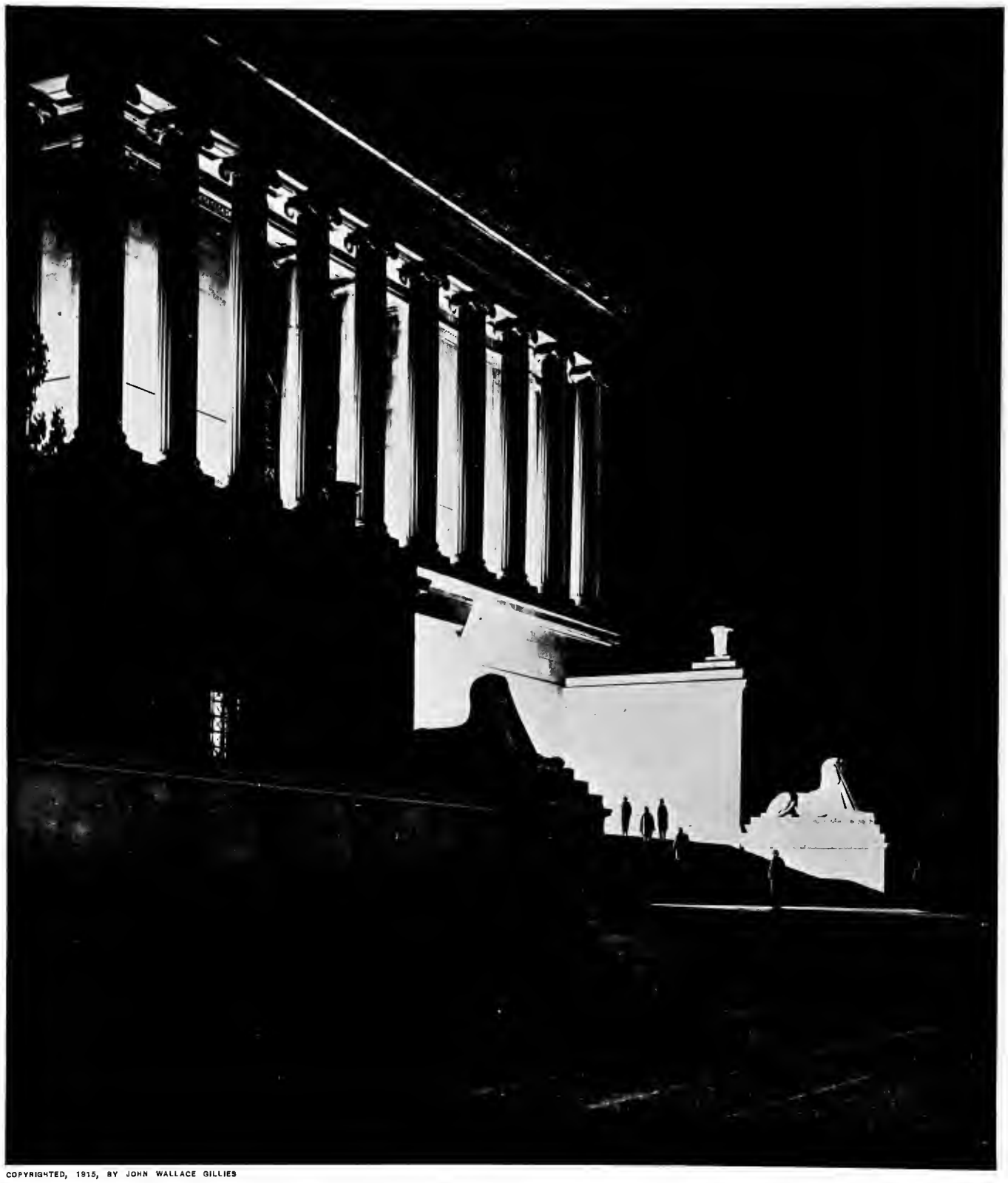
The massive Entrance Doors, the Vestibule and Atrium Work, the Window Grilles and Screens of the Great Temple, the Altar Fittings, Metal Wall Decorations, all Lighting Fixtures, Mantel Fittings and Registers were produceded by us in the Cast, Wrought, Repousse and Special Processes made possible by the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

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



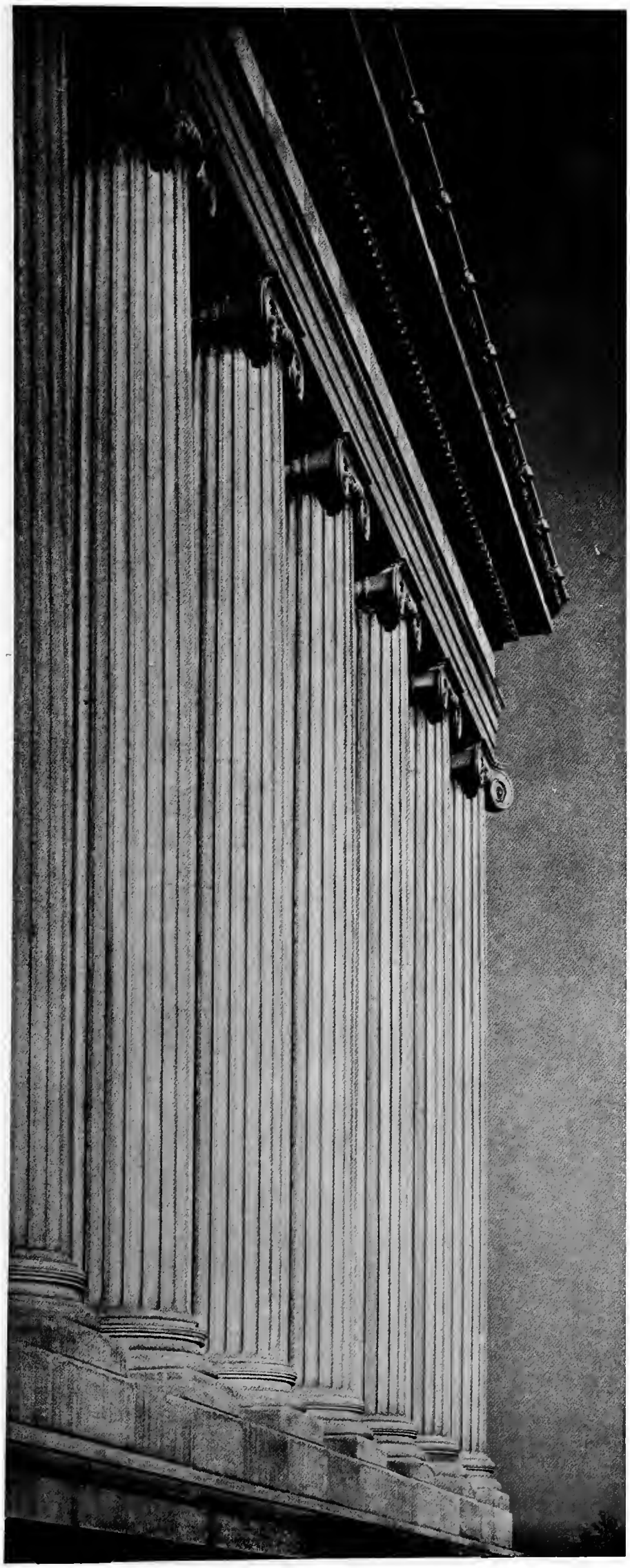
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John Russell Pope, Architect

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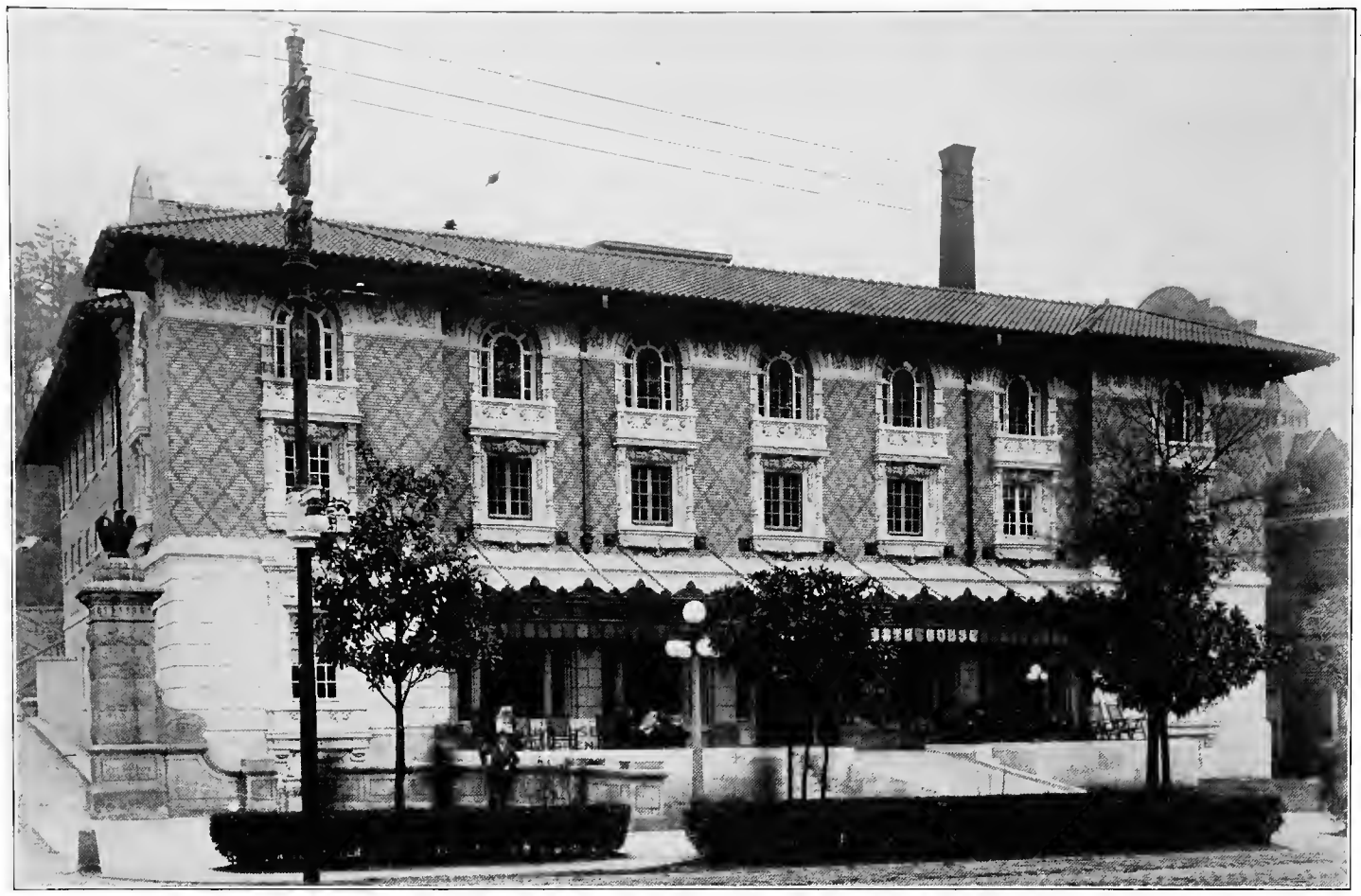
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WHENEVER an opportunity offers to arrange for the exclusive publication of a structure of unique and monumental importance, it has always been the policy of THE ARCHITECTURAL REVIEW to endeavor to undertake such publication for the benefit of its readers. 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 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.

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.*

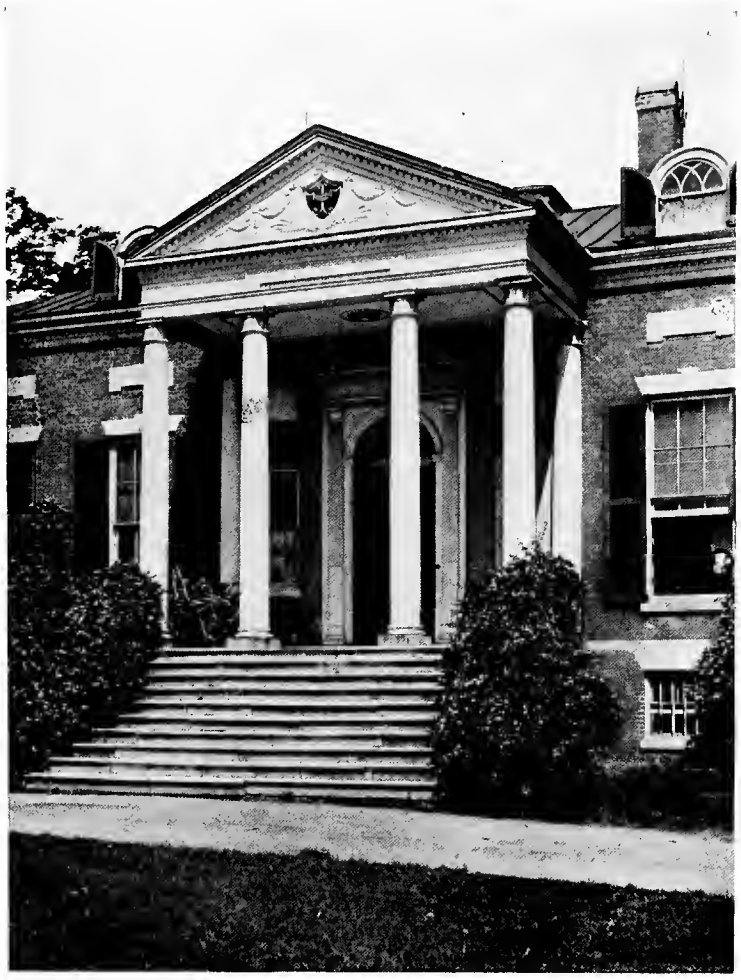
Much of the misunderstanding as to the proper appreciation on the part of the public of the profession of architecture, and the responsibilities and duties of an architect, to them as individuals and to their community, lies in the absolute divorce at present existing between the dignified isolation 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?*

An architectural competition for a workingman'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.



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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.

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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

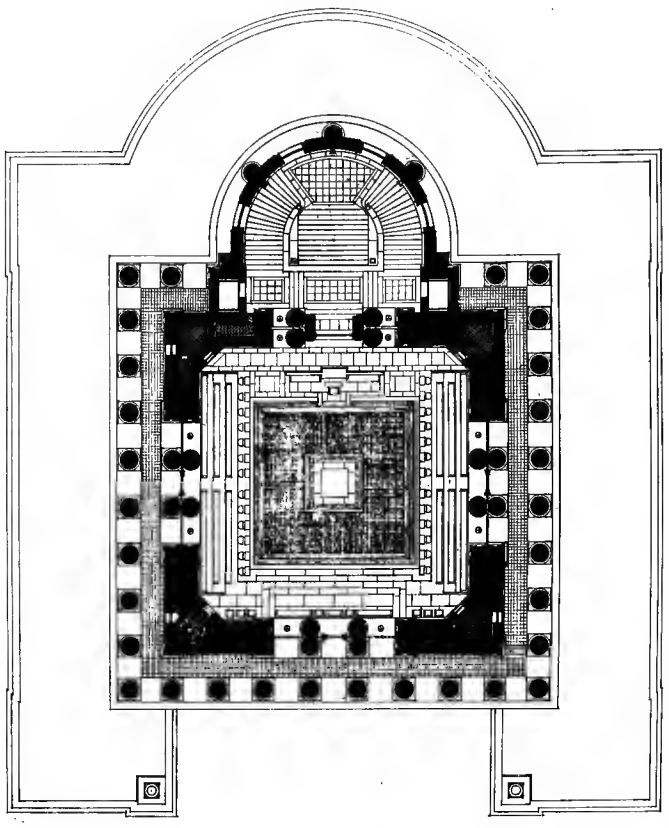
Copyright, 1916, by The Architectural Review Company

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.

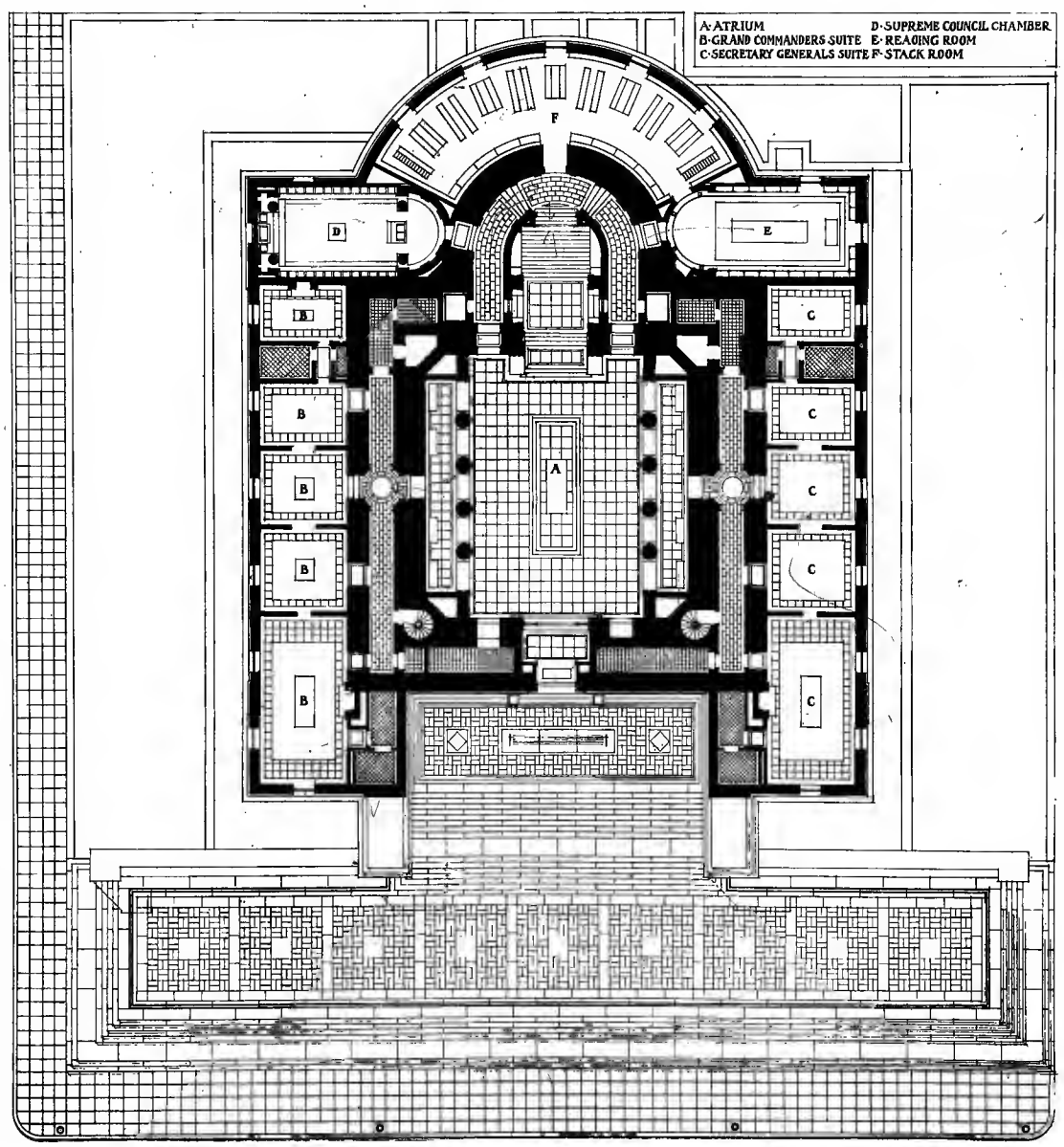
In the Atrium the walls are of limestone, with the recesses plastered and tinted a tannish tone, above a marble dado; with a frieze painted in Greek decoration, partly inspired by such painting as exists, and partly by the terra-cotta vases. The ceiling is finished with heavy beams of oak brilliantly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



Principal (Temple) Floor Plan

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 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.

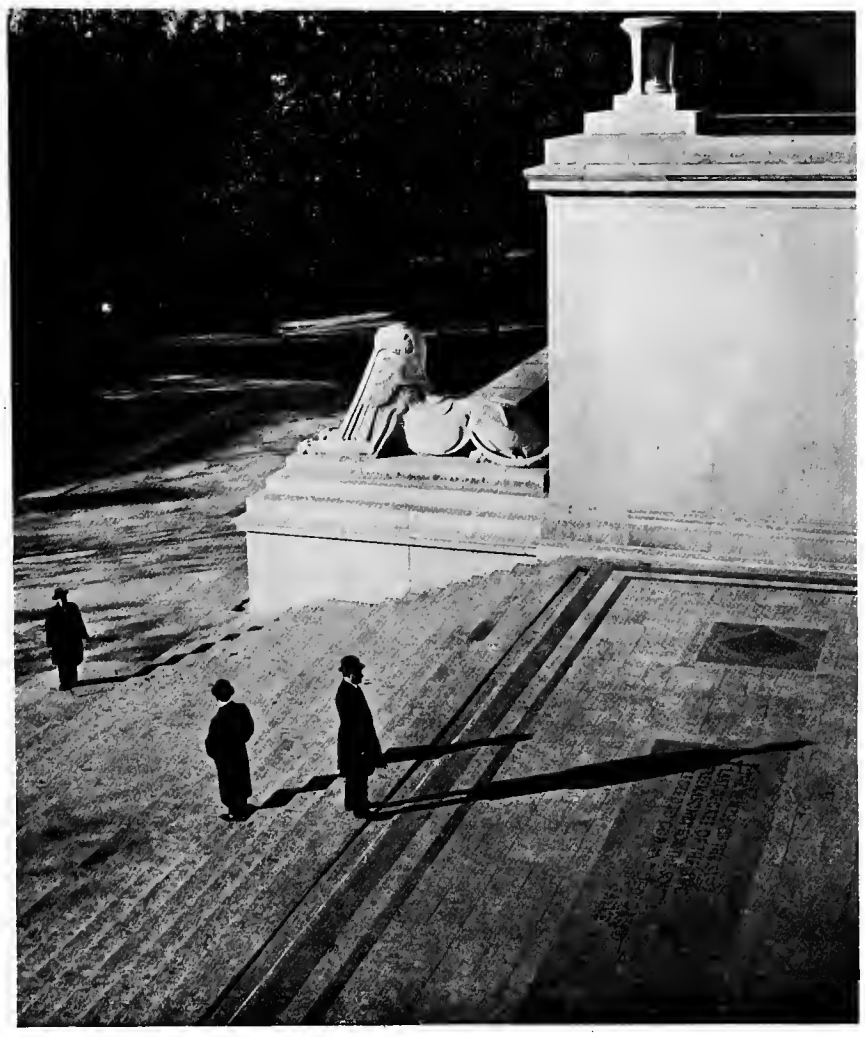
Russian walnut has been used for most of the woodwork, such as in the Temple Room, the principal rooms in the two suites of offices on the first floor, and some of the furniture; with oak for the Atrium ceiling and



Entrance Floor Plan

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.

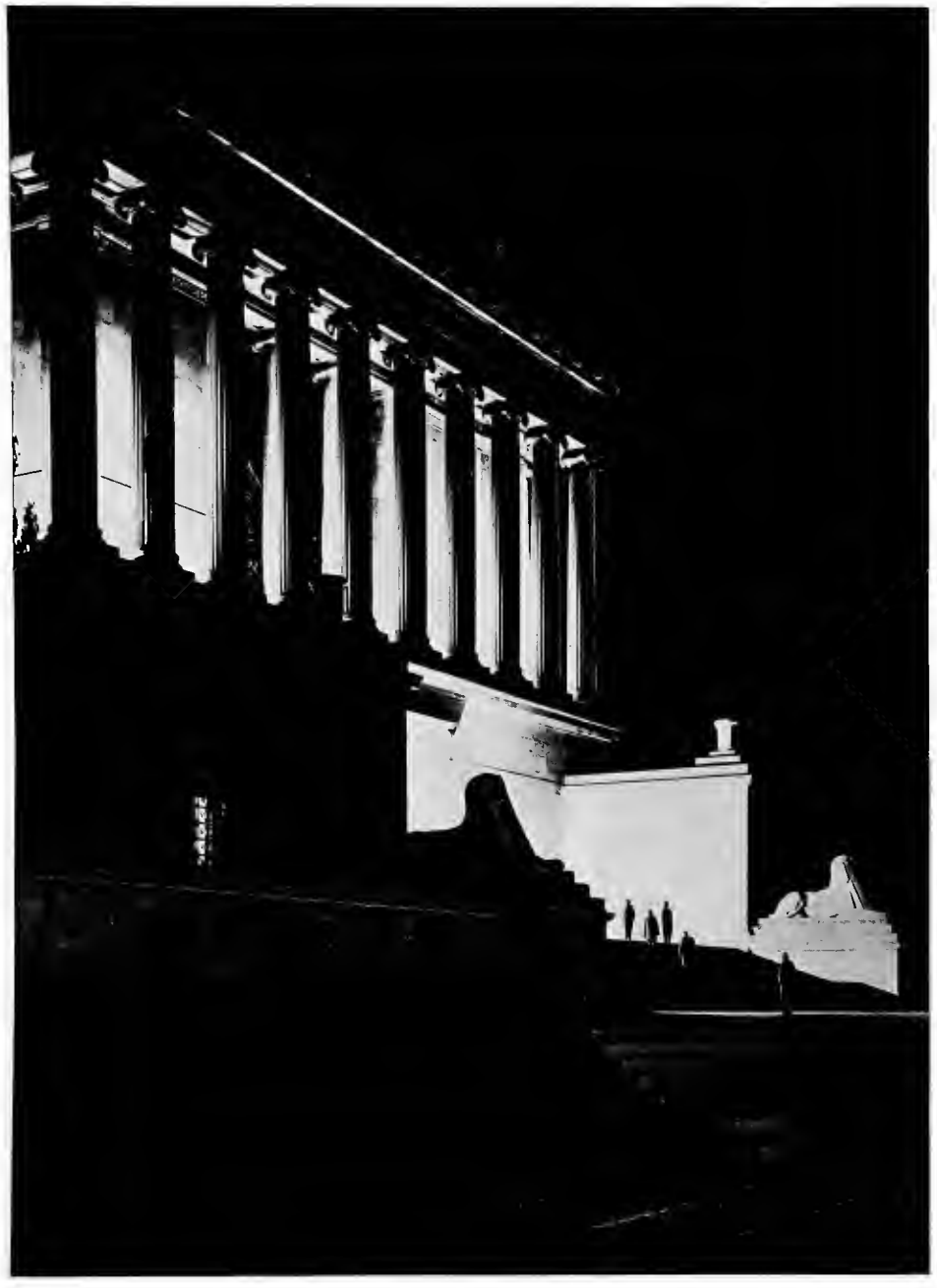
It is interesting to know that not only the architectural motives but everything in the building was especially designed and made under the architect's direction. The fixtures, the furniture, the rugs, were elaborately studied and carefully developed in this way. In the earlier studies the big Temple 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 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.



Forecourt, Taken from Top of the Side Pylon



The Reading-Room



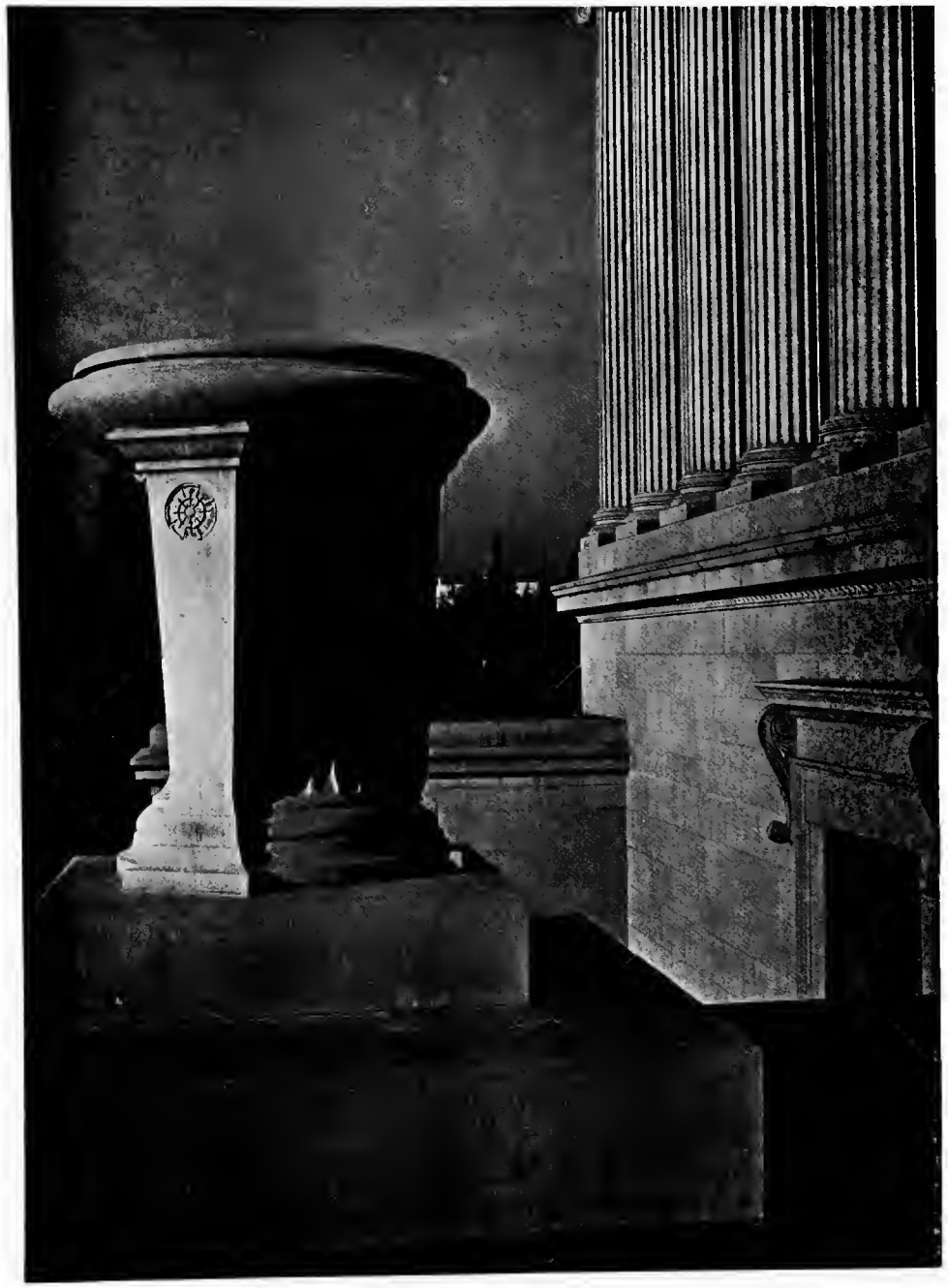
THE TEMPLE AT NIGHT



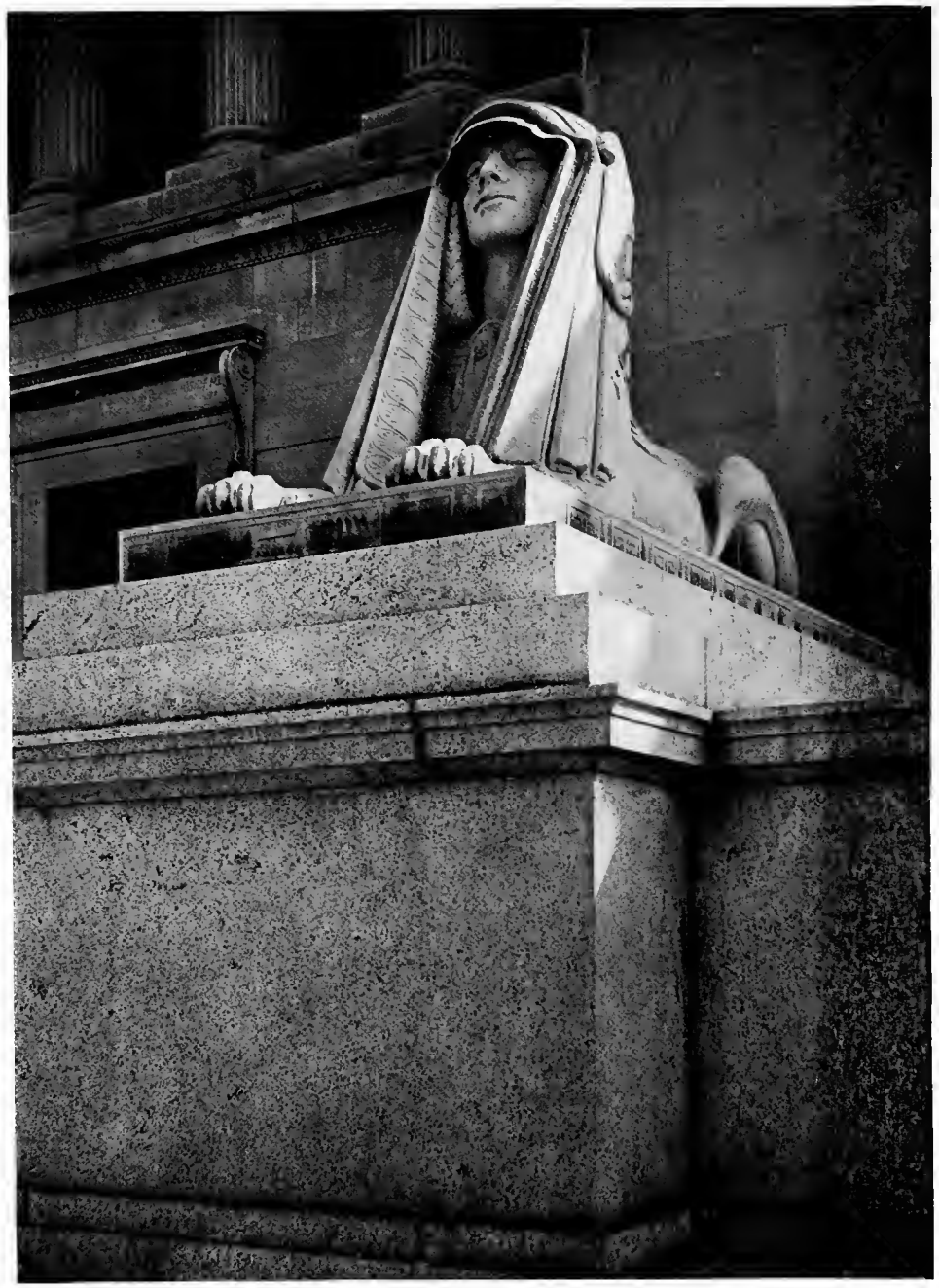
A CORNER IN THE FORECOURT, EARLY MORNING

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

JOHN RUSSELL POPE, ARCHITECT



DETAIL OF EXTERIOR ALTAR



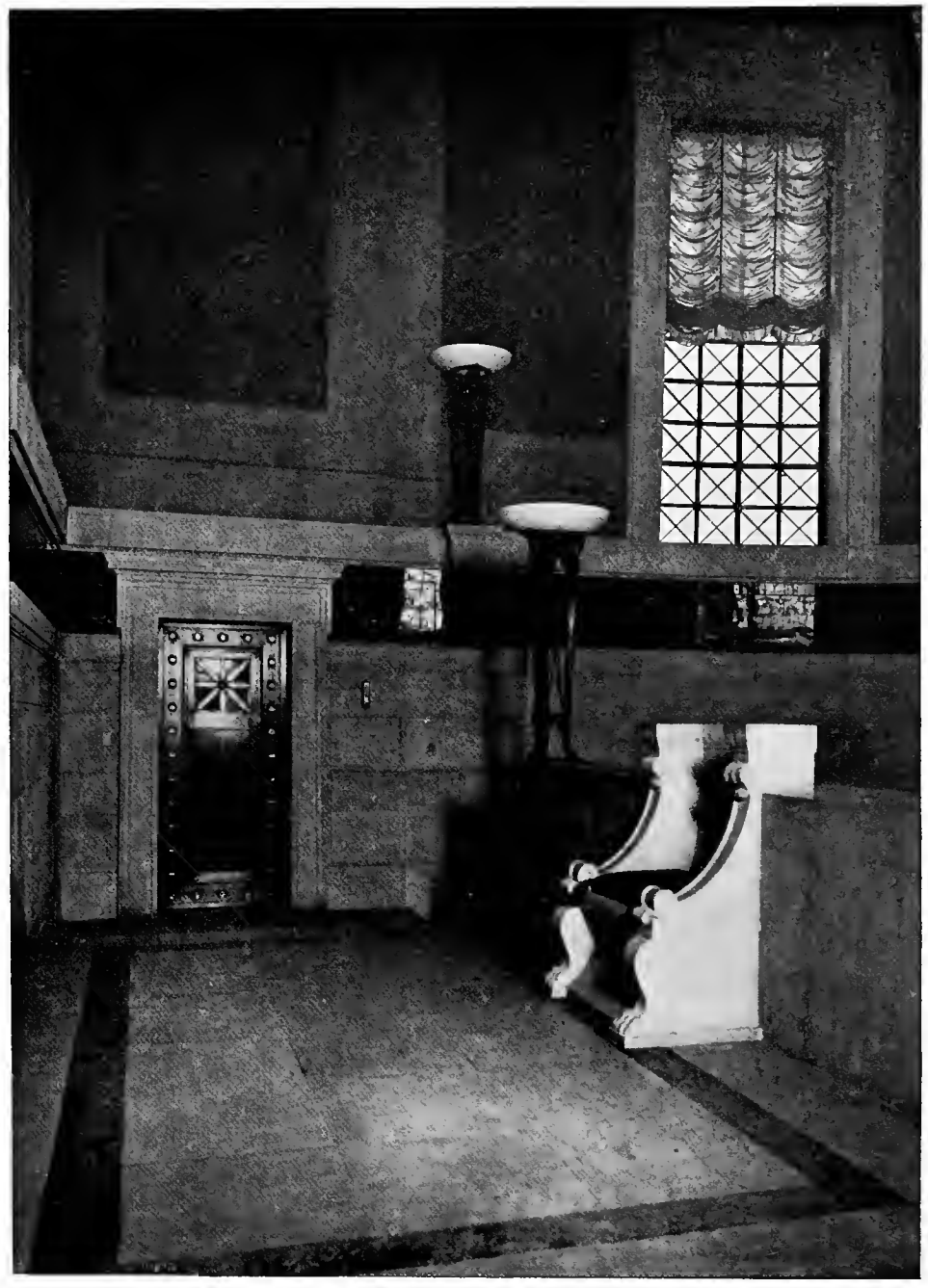
SPHINX AT RIGHT OF DOORWAY, SYMBOLIZING "WISDOM"

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

JOHN RUSSELL POPE, ARCHITECT



STAIRWAY LEADING FROM ATRIUM TO THE TEMPLE ROOM ABOVE



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

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

JOHN RUSSELL POPE, ARCHITECT



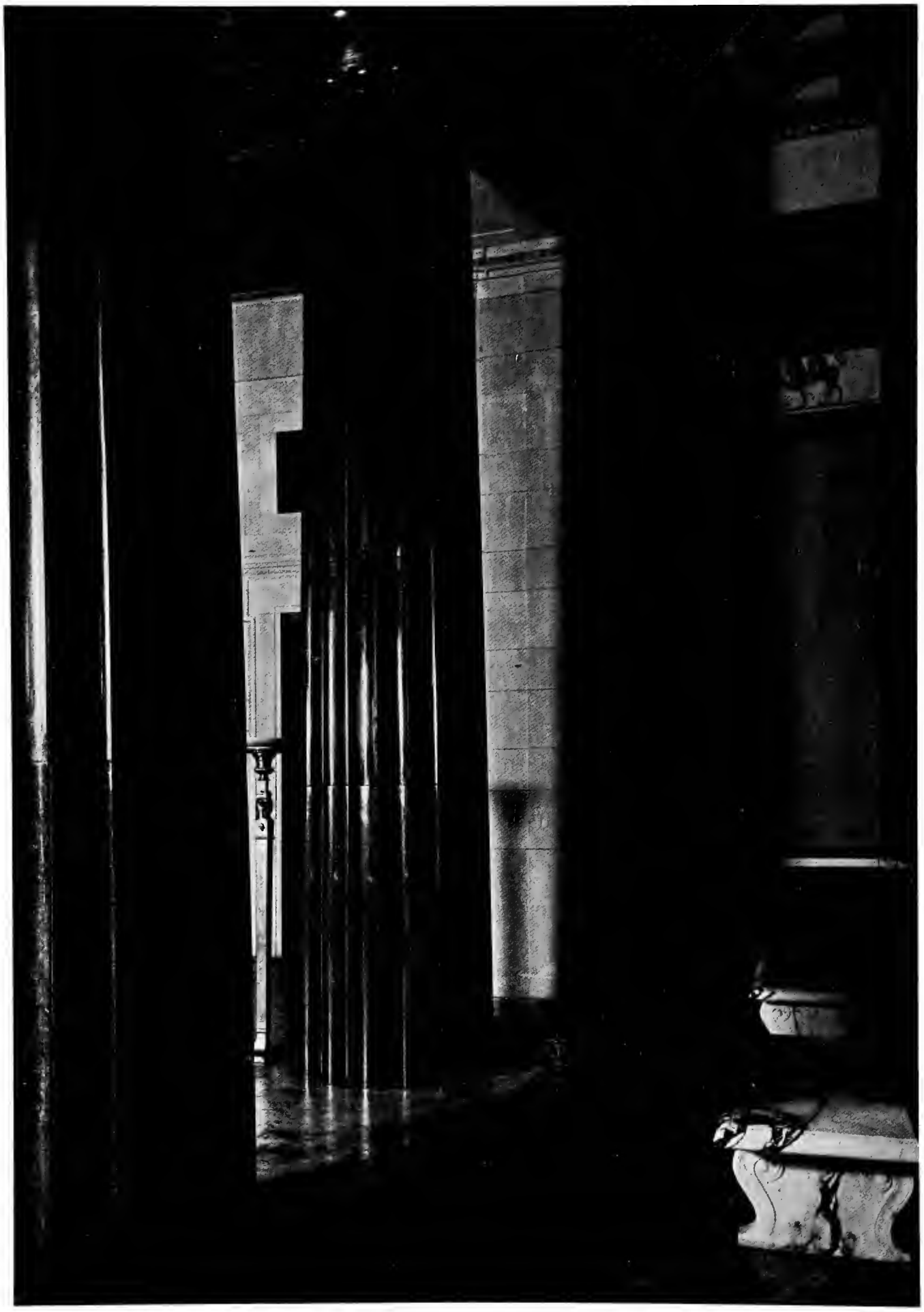
DETAIL VIEWS OF THE STAIRWAY AND HALL



THE ATRIUM OR ENTRANCE HALL

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

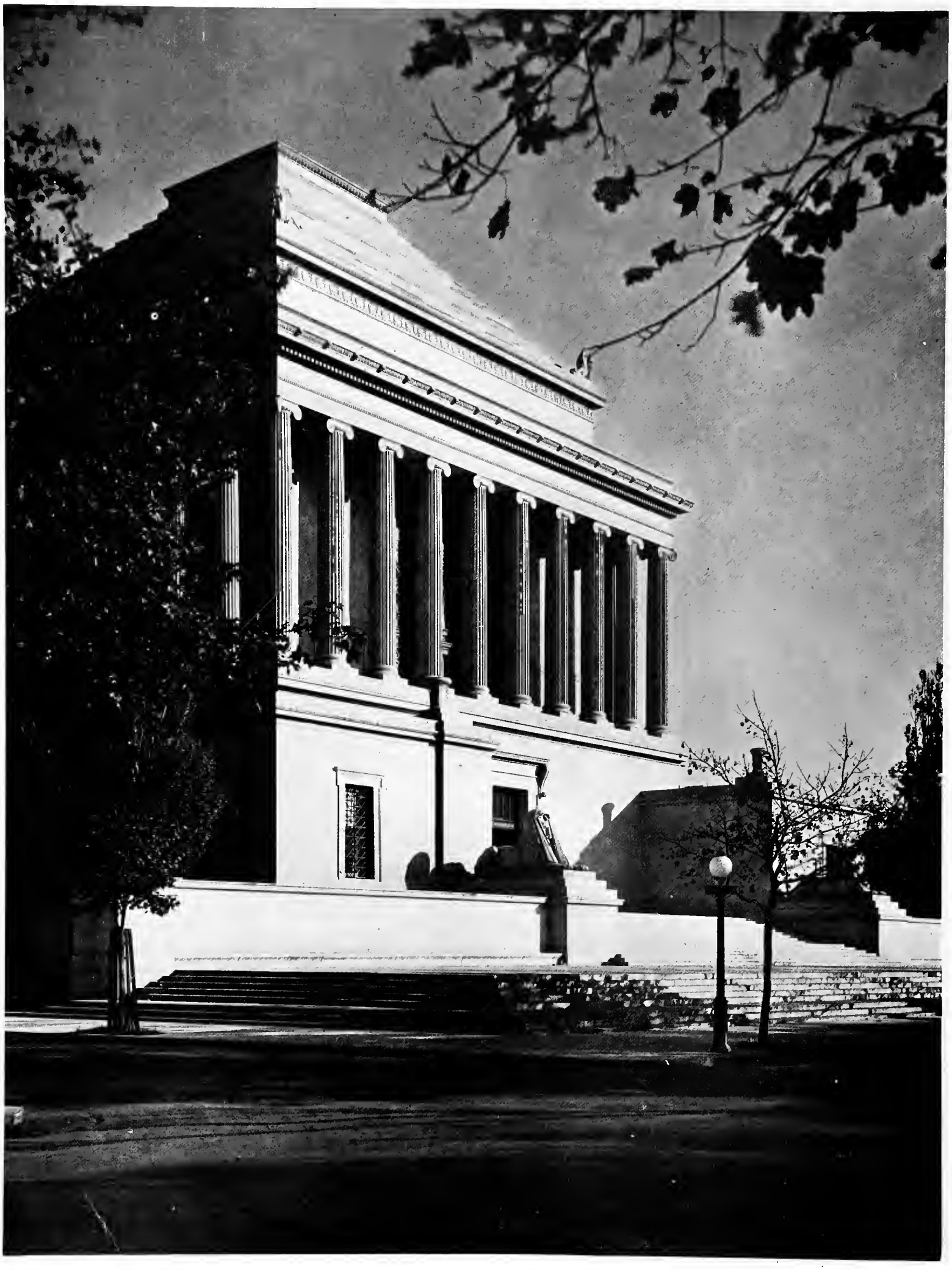
JOHN RUSSELL POPE, ARCHITECT



E. SIDE AISLE OF THE ATRIUM, BACK OF THE GREEN GRANITE COLUMNS

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

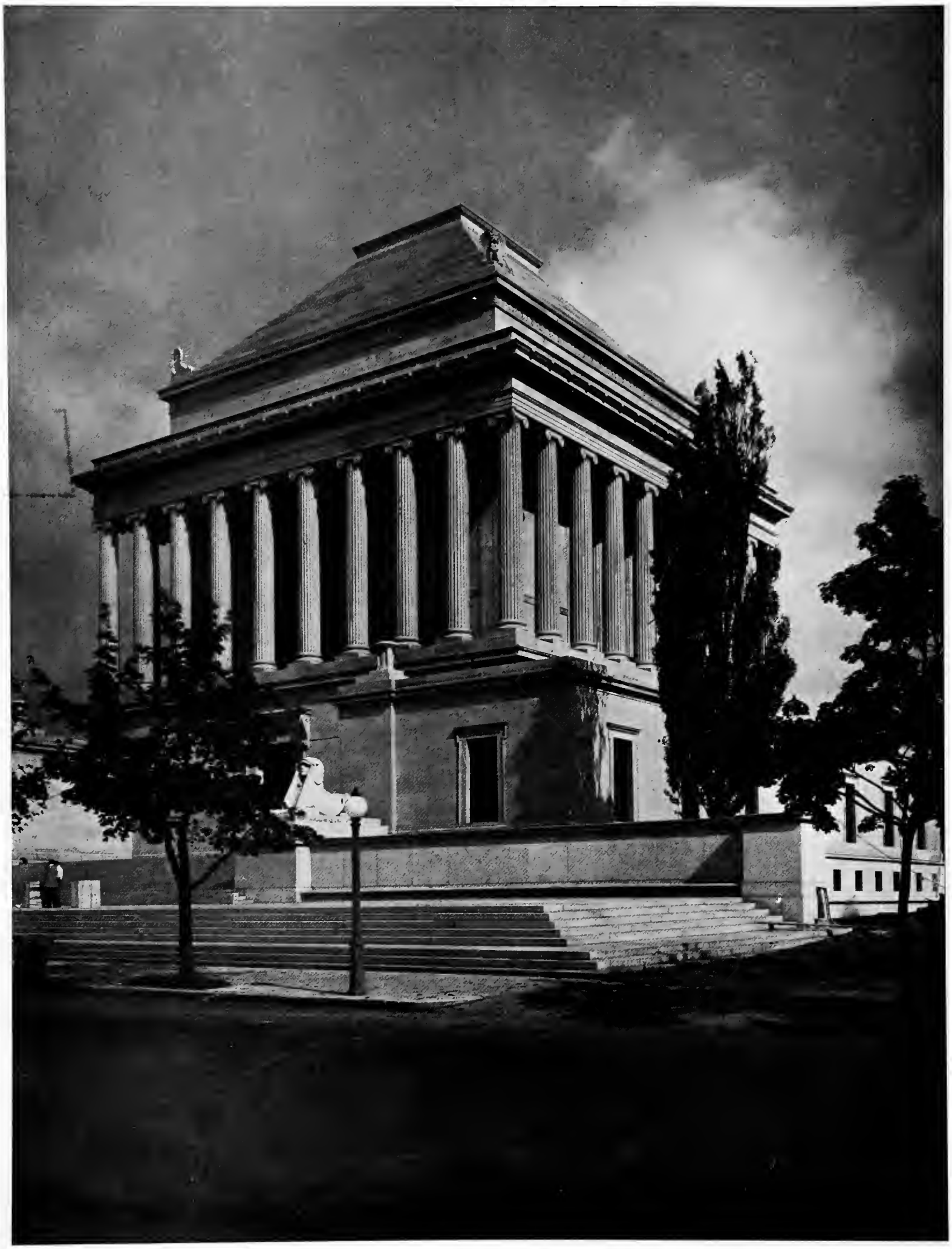
JOHN RUSSELL POPE, ARCHITECT



THE TEMPLE FROM THE NORTHWEST

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

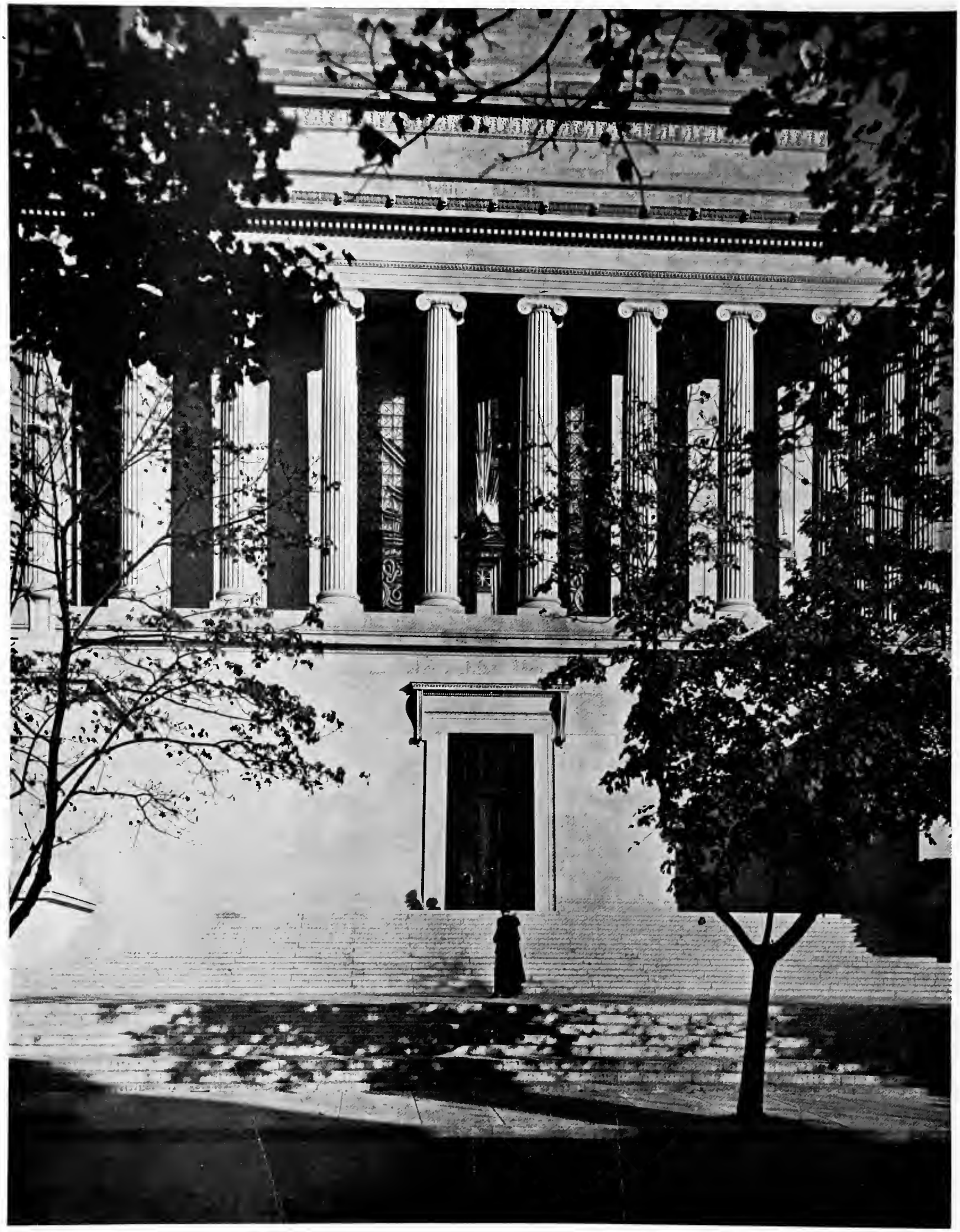
JOHN RUSSELL POPE, ARCHITECT



THE TEMPLE FROM THE SOUTHWEST

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

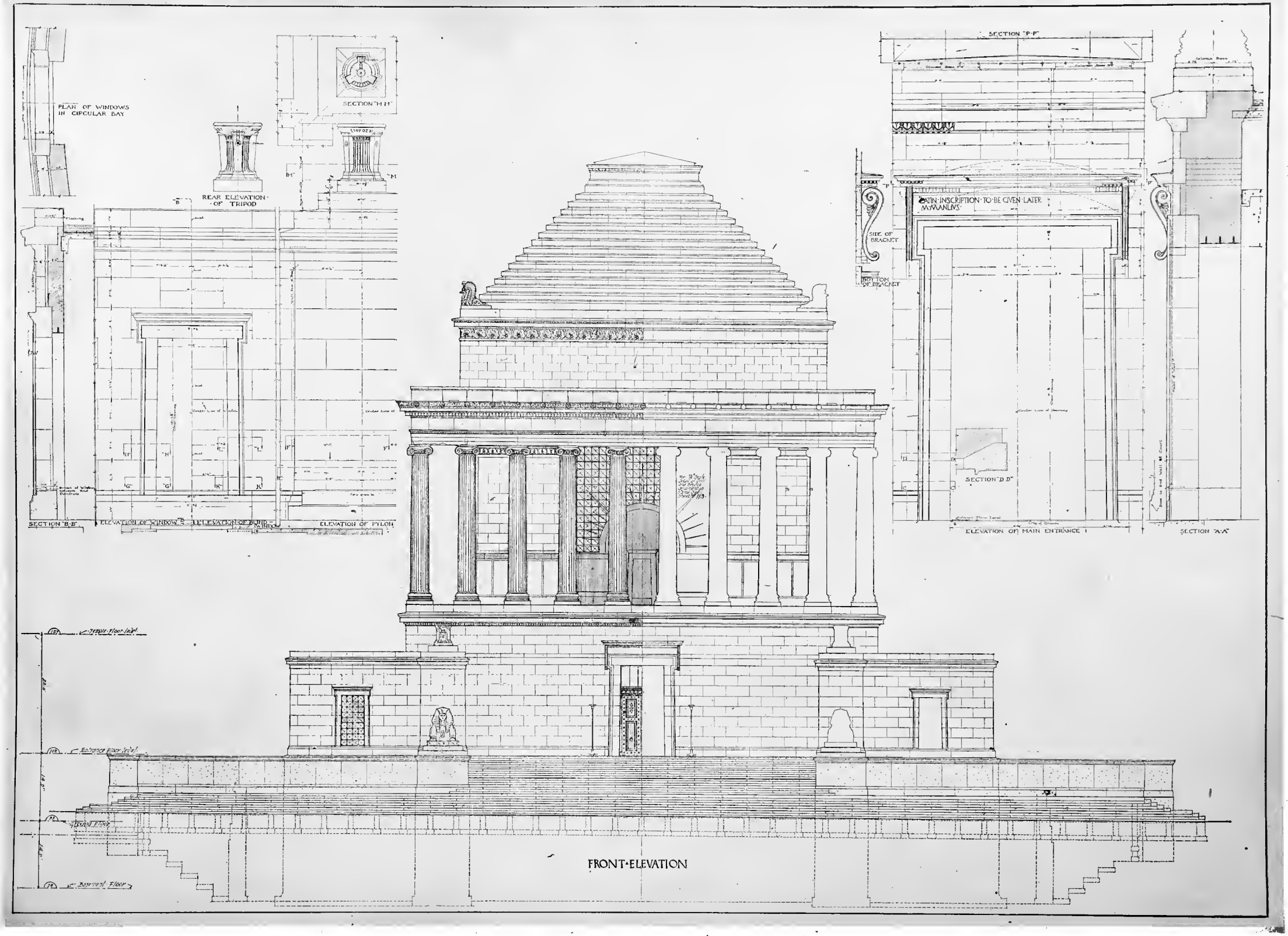
JOHN RUSSELL POPE, ARCHITECT



WEST, OR PRINCIPAL, FRONT

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

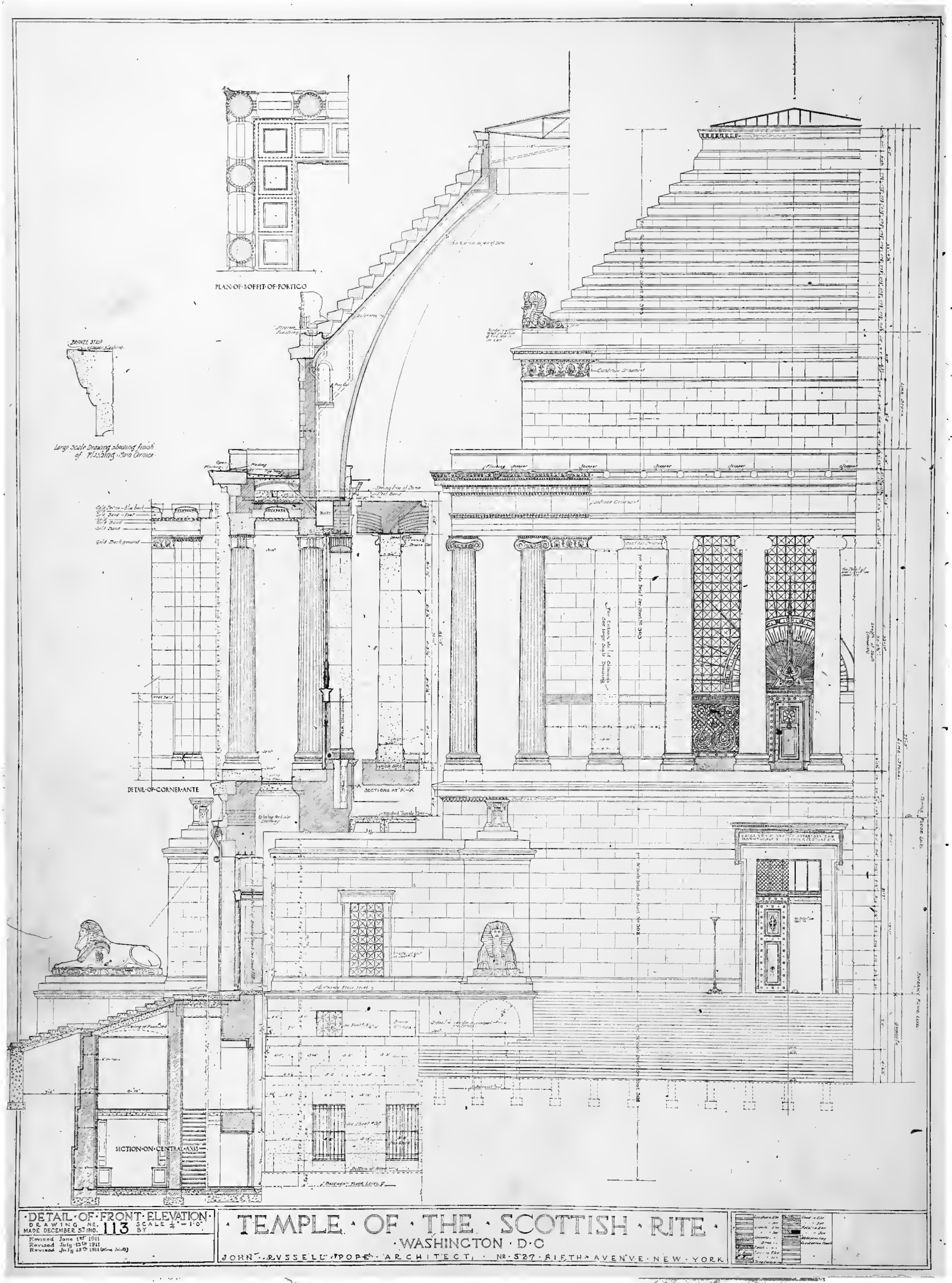
JOHN RUSSELL POPE, ARCHITECT



FRONT ELEVATION. ONE-TWENTY-FOURTH-INCH SCALE

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

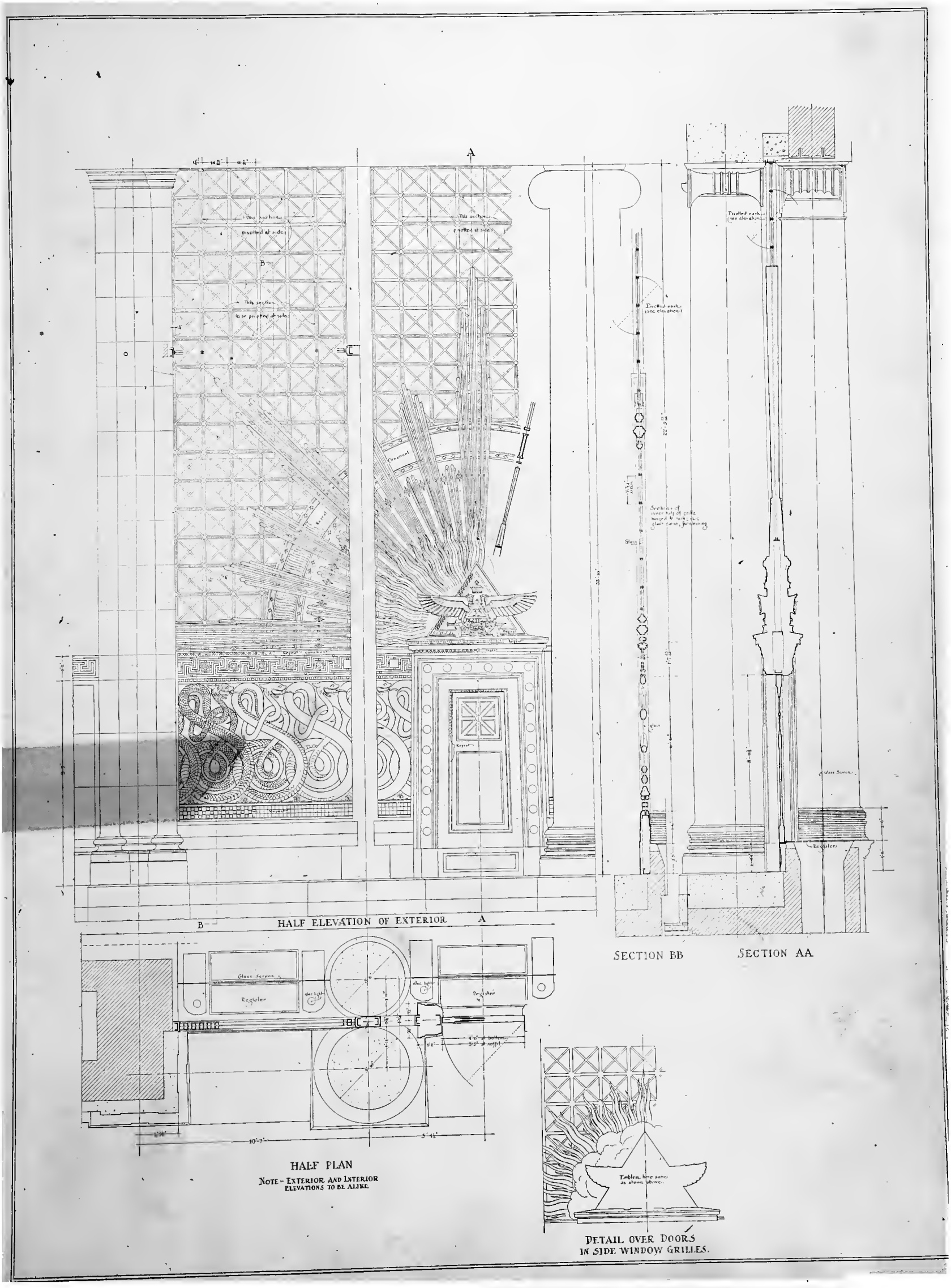
JOHN RUSSELL POPE, ARCHITECT



DETAIL OF FRONT ELEVATION. ONE-SIXTEENTH-INCH SCALE

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

JOHN RUSSELL POPE, ARCHITECT



B HALF ELEVATION OF EXTERIOR A

SECTION BB SECTION AA

HALF PLAN

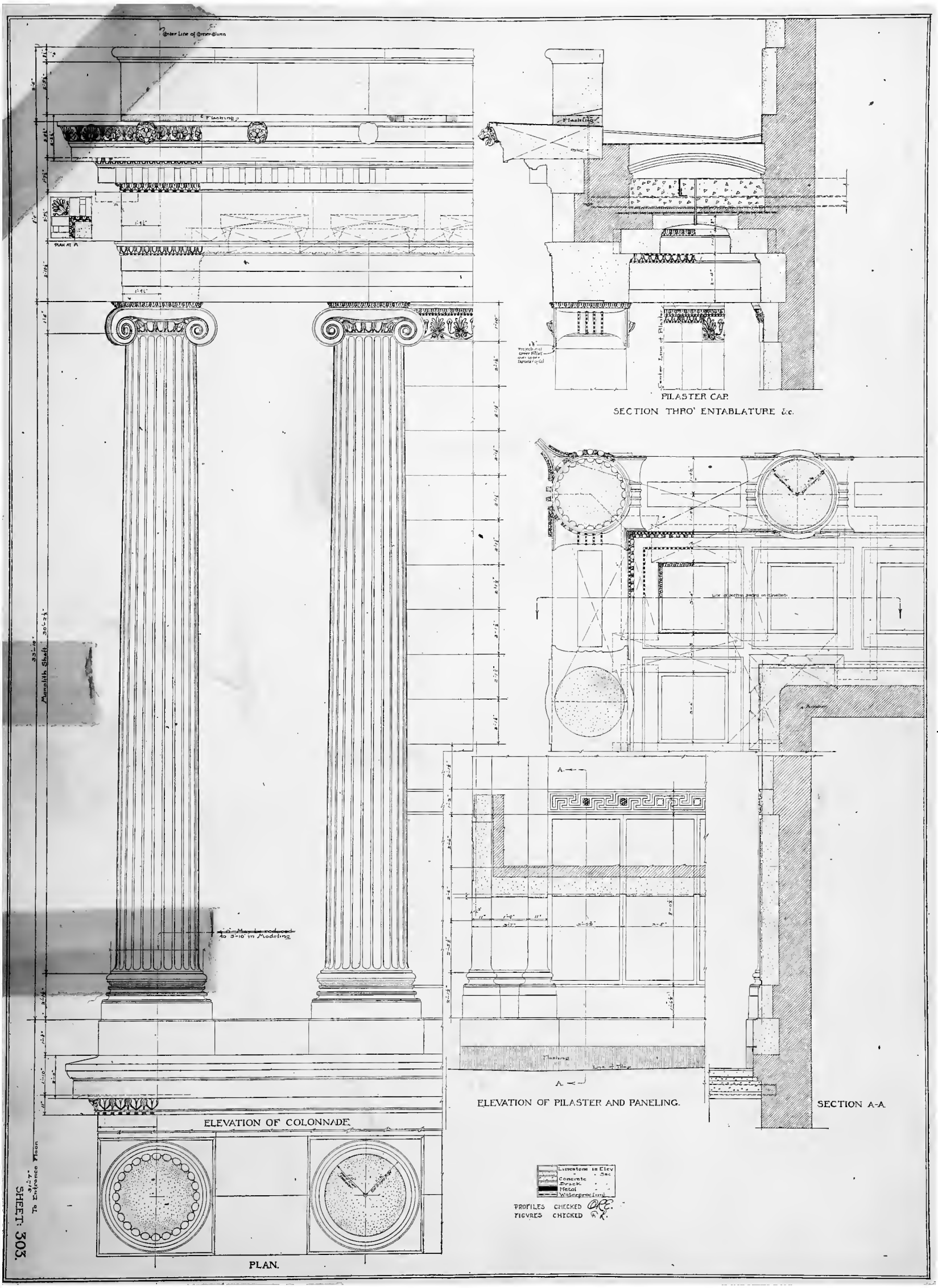
NOTE—EXTERIOR AND INTERIOR ELEVATIONS TO BE ALIKE

DETAIL OVER DOORS IN SIDE WINDOW GRILLES.

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

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

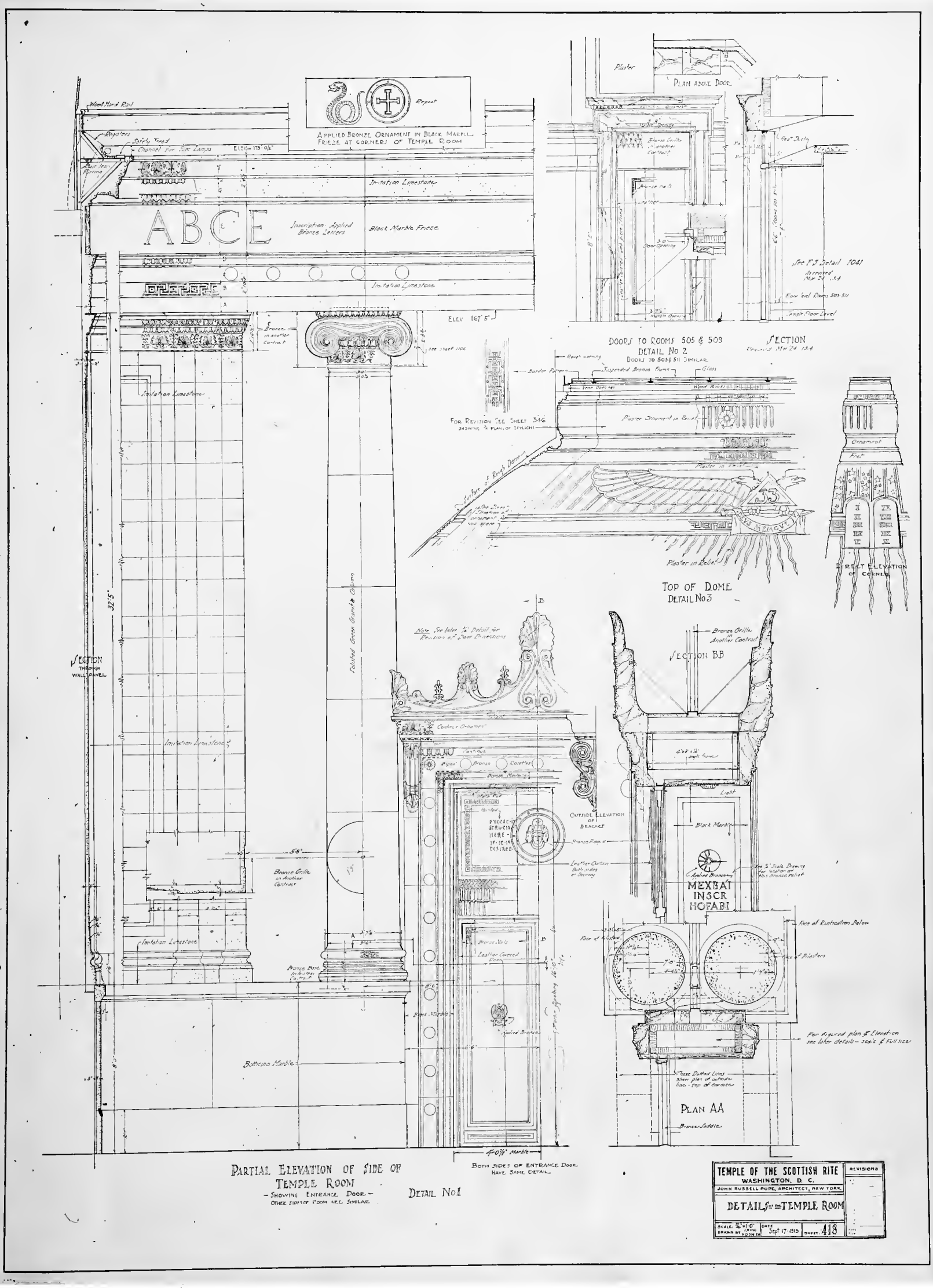
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DETAIL OF COLONNADE. THREE-SIXTEENTHS-INCH SCALE.

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

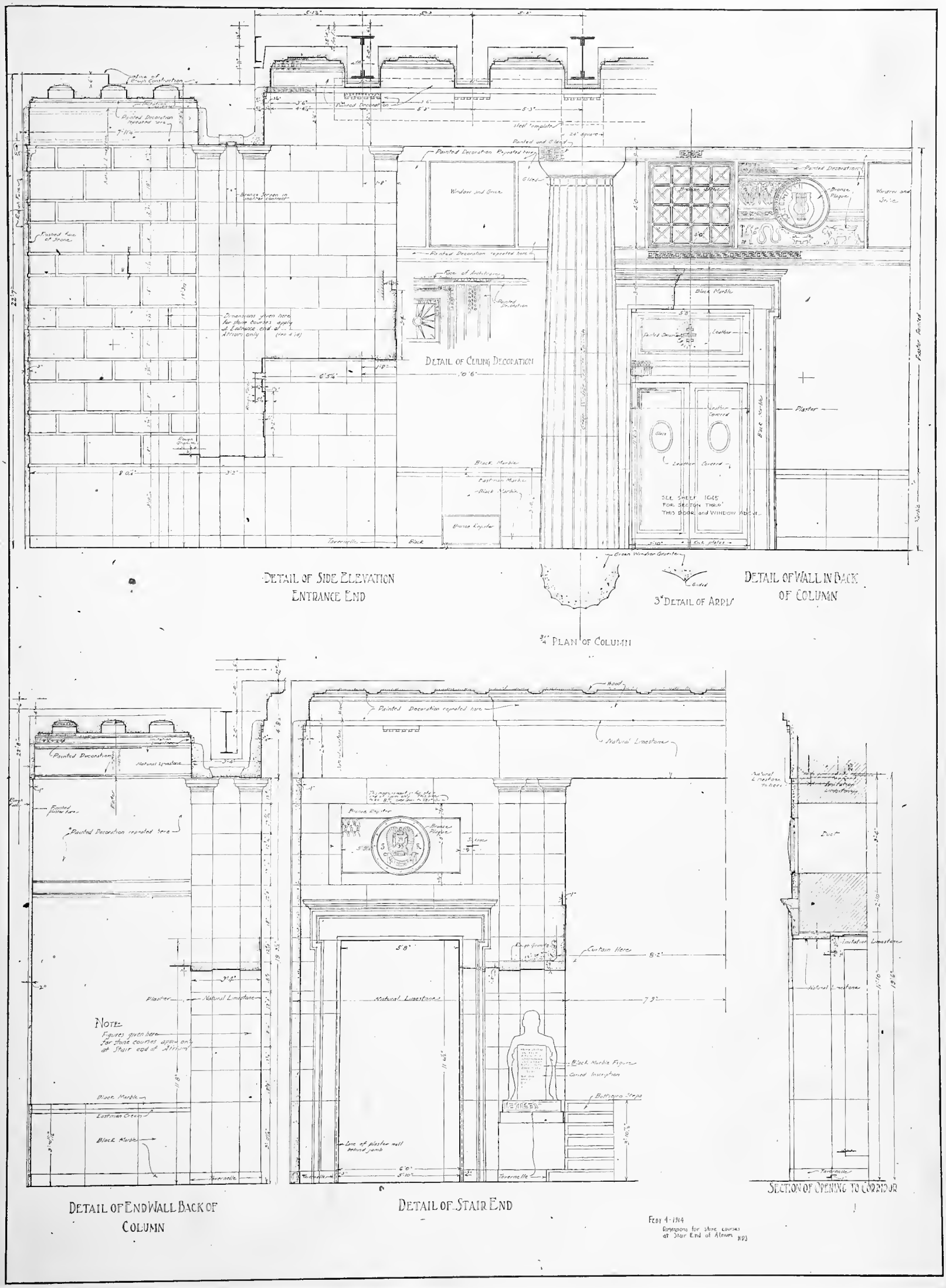
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DETAILS OF TEMPLE ROOM. THREE-SIXTEENTHS-INCH SCALE

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

JOHN RUSSELL POPE, ARCHITECT



DETAILS OF ATRIUM. THREE-SIXTEENTHS-INCH SCALE

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

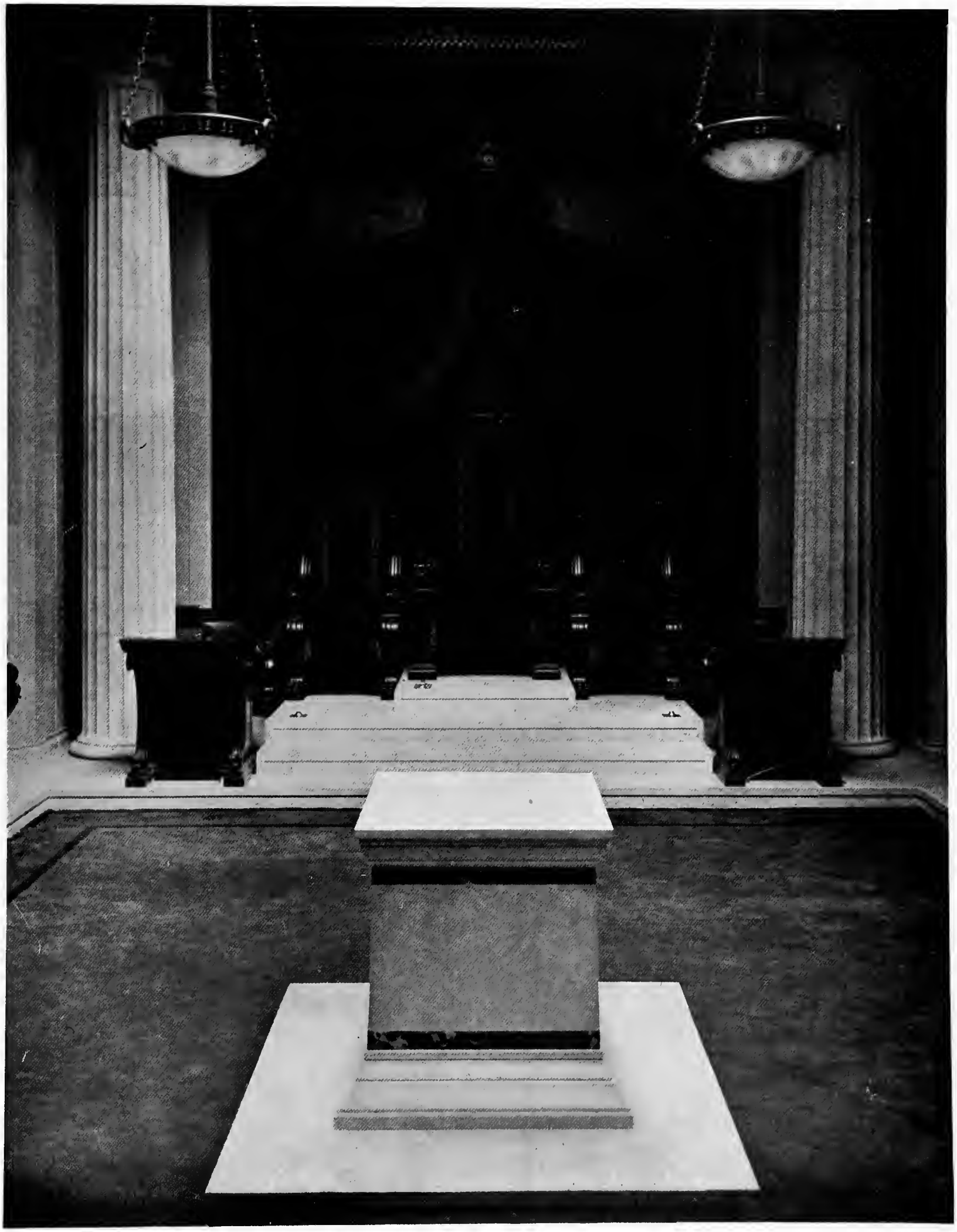
JOHN RUSSELL POPE, ARCHITECT



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

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

JOHN RUSSELL POPE, ARCHITECT



THE GREAT DOORWAY IN THE TEMPLE ROOM

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

JOHN RUSSELL POPE, ARCHITECT



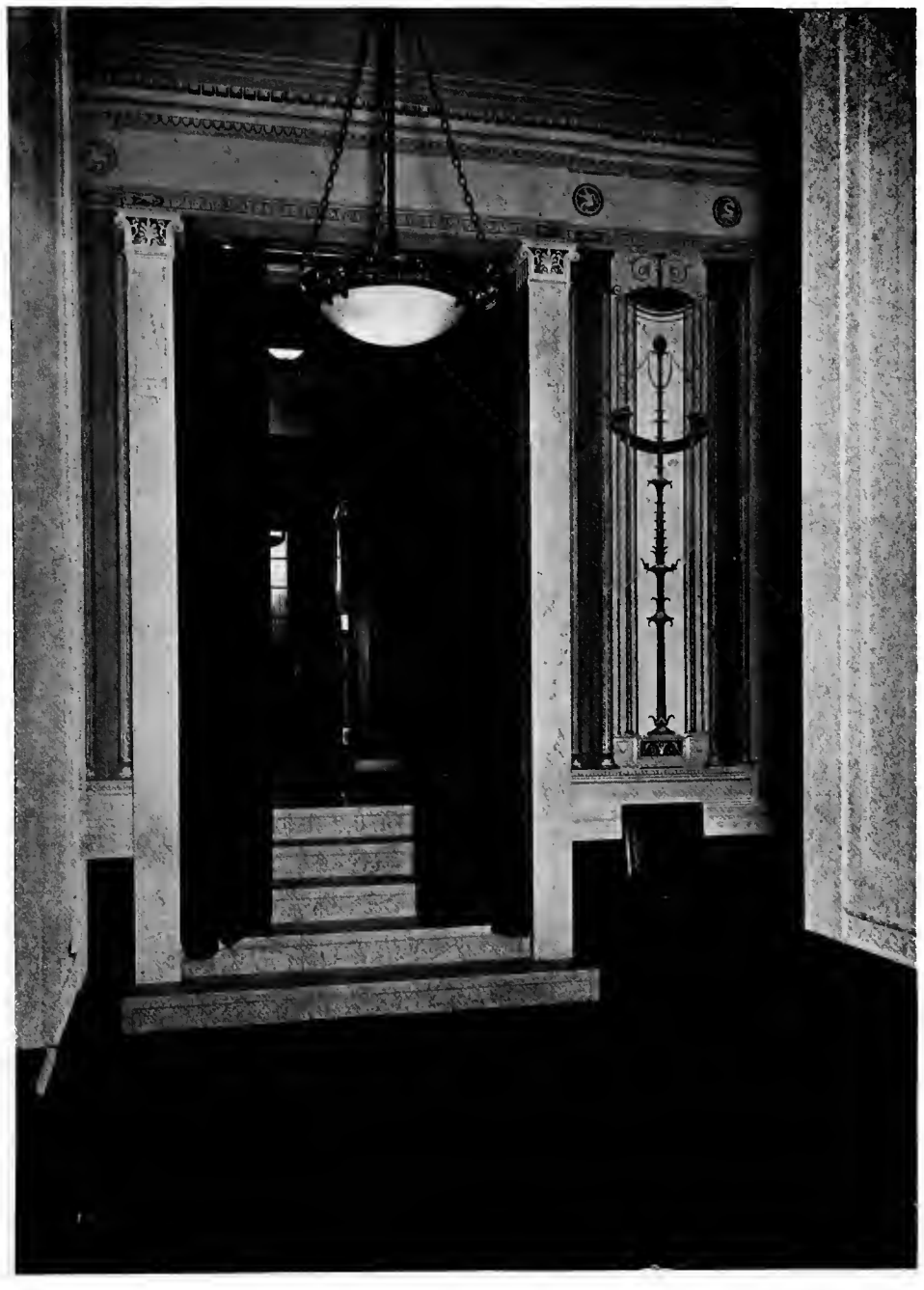
IN THE TEMPLE ROOM



THE ALTAR IN THE TEMPLE ROOM

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

JOHN RUSSELL POPE, ARCHITECT



OPENING TO SIDE ROOMS FROM BANQUET-HALL



FIREPLACE IN THE OFFICE OF THE GRAND COMMANDER

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

JOHN RUSSELL POPE, ARCHITECT

The Architectural Review

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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 architectural 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.

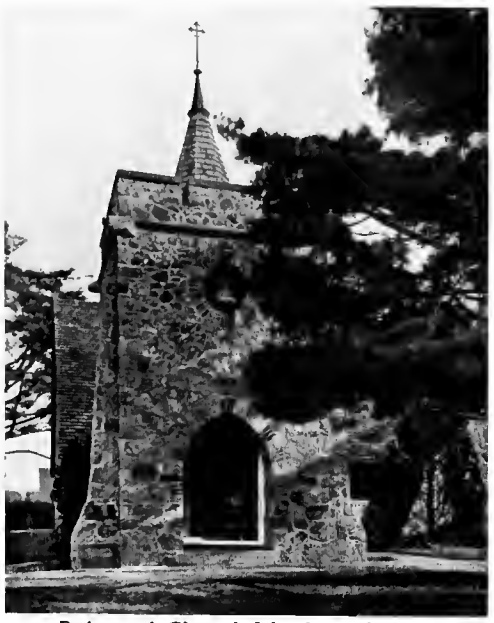
This arrangement promises better results than have recently been obtained by citizens of Boston in upholding their legal rights and preserving unspoiled their architectural heritage! Within a few years Bostonians have seen another historic architectural monument, the famous Bulfinch State-House, defiled 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!

Current Periodicals

A Review of the Recent American And Foreign Architectural Publications

(From "The Brickbuilder")



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

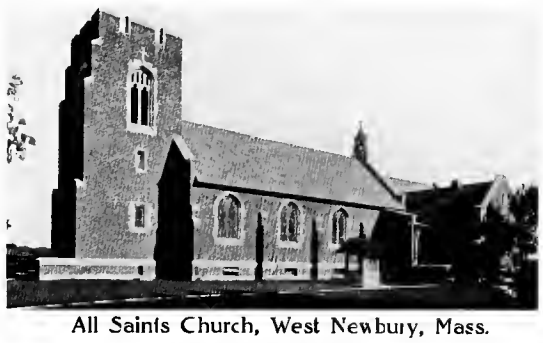
AS usual, domestic architecture predominates among the subjects published in the architectural periodicals last month, only *The Brickbuilder* introducing an intentionally different element in the miscellaneous group of church designs contained in its December number, along with articles by Dwight H. 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, Coveney & Bisbee; another, at Johnstown, Pa., by John T. Comes and J. E. Kauzor; 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

(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")



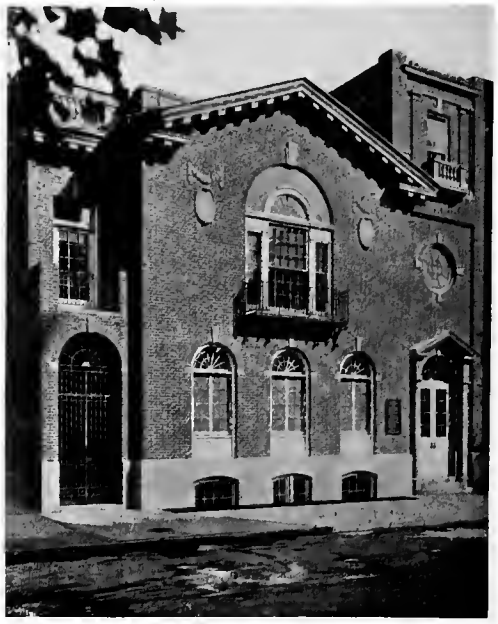
Chapel at Sparkill, N. Y.
Davis, McGrath & Kiessling, Architects

(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")

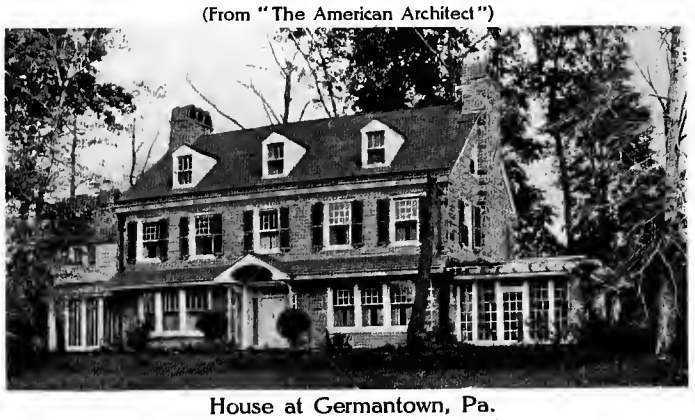
tains a review of the proceedings of the Institute Convention. The plates reproduce what appear to be pencil-drawn winning designs for the Sacramento California Library Competition, by L. P. Rexford; a miscellaneous assortment of parochial buildings, completed and proposed; a Philadelphia branch library; 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!

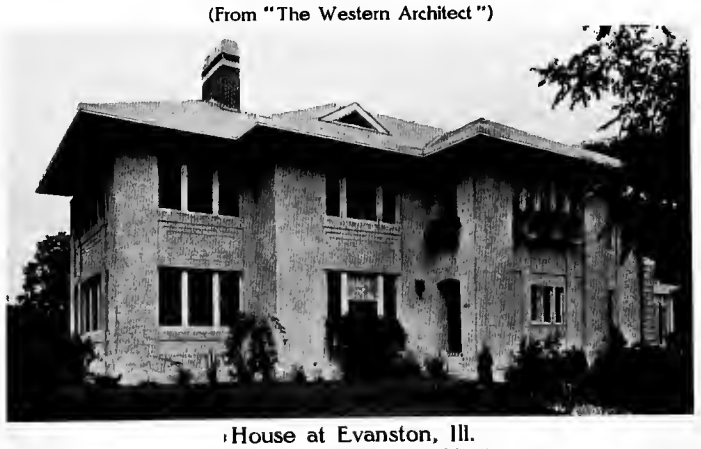
Architecture for December includes another fragment, numbered 6, of the articles on Spanish Rejeria; a suggestion as to a closer relation between Architect and



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")



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

(From "The Brickbuilder")



St. Columba's Church, Johnstown, Pa.
J. T. Comes and J. E. Kauzor, 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 Beaume & 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 Tallmadge & 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.

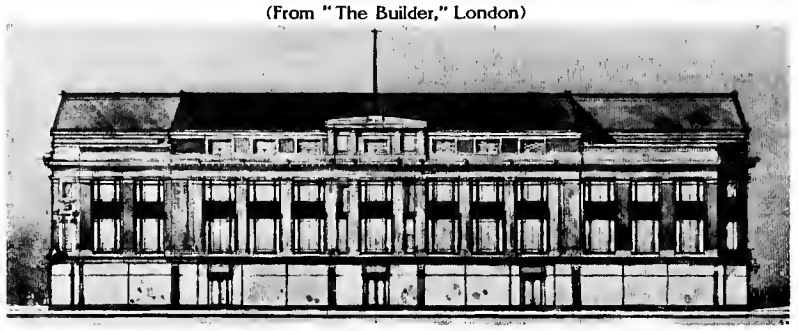
The Builder for November 19 contains some photographic views showing progress of work on the Liverpool Cathedral, the Lady Chapel of which we reproduced in our Modern English Church Series in 1914, accompanied by several of the working drawings. The issue for November 26 contains the competition drawing 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 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.

(From "The Builder," London)

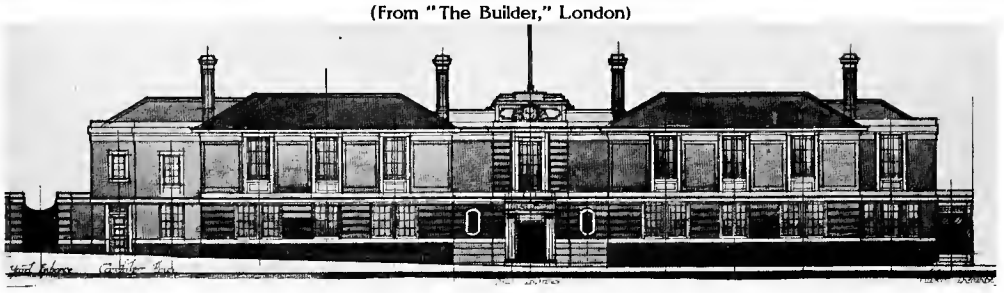


Birmingham Repertory Theater, England
S. N. Cooke, Architect

(From "The Builder," London)



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



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

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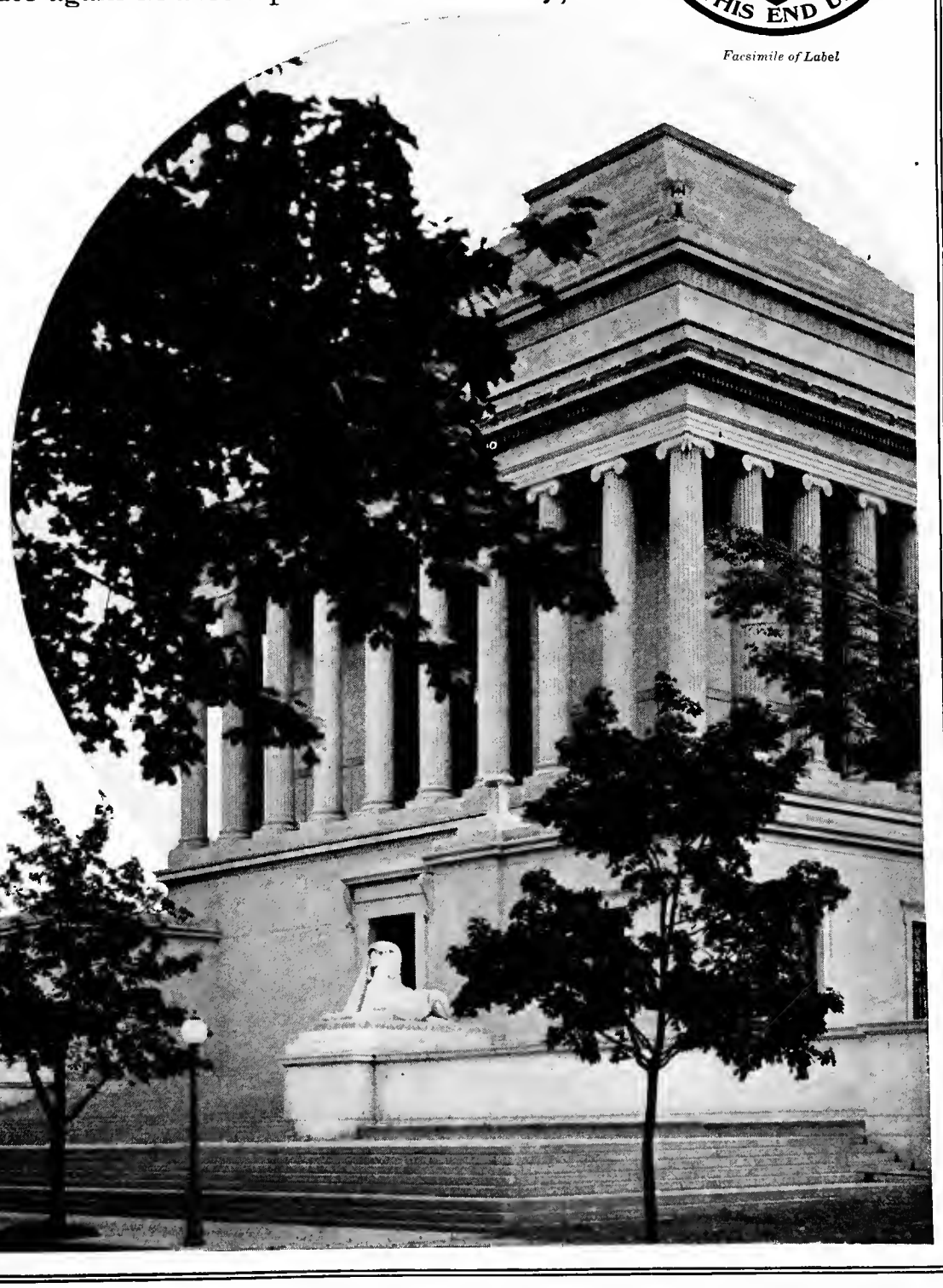
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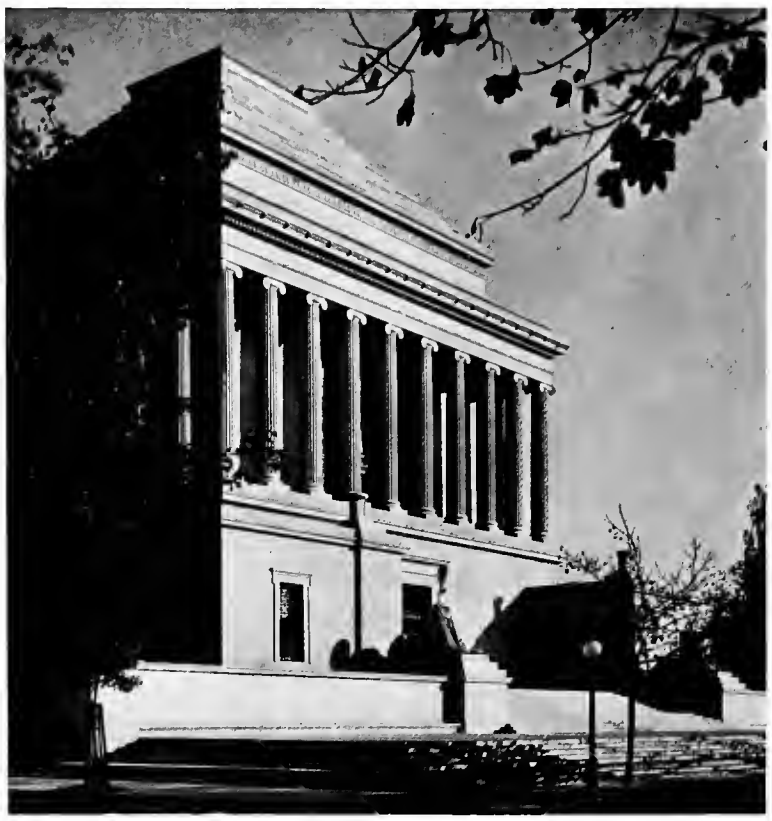
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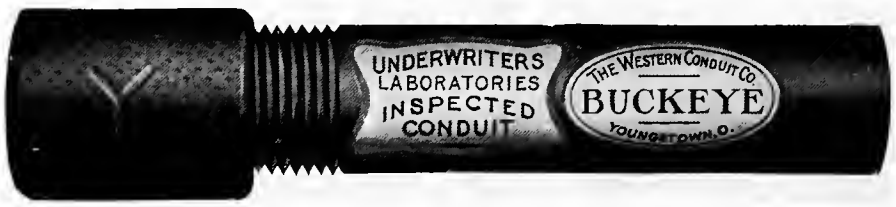


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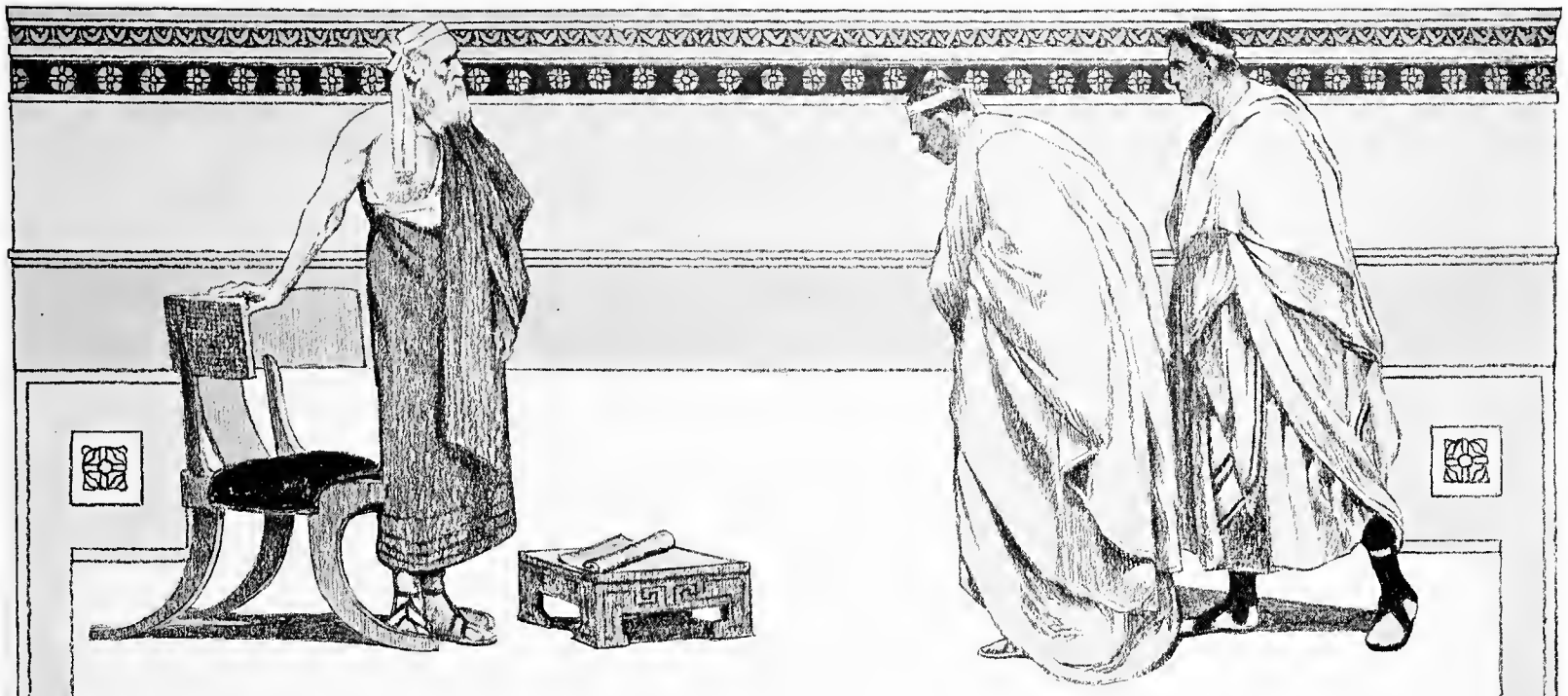
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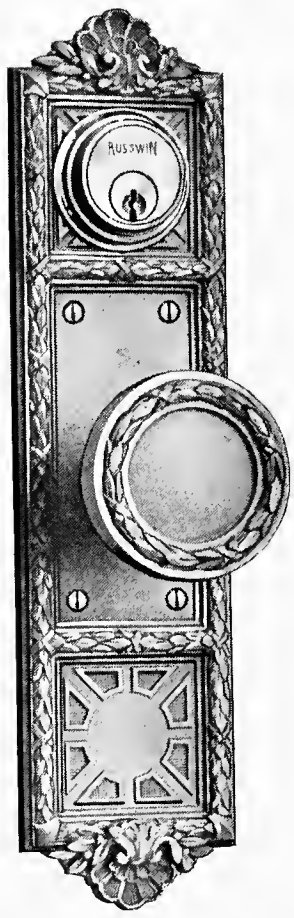
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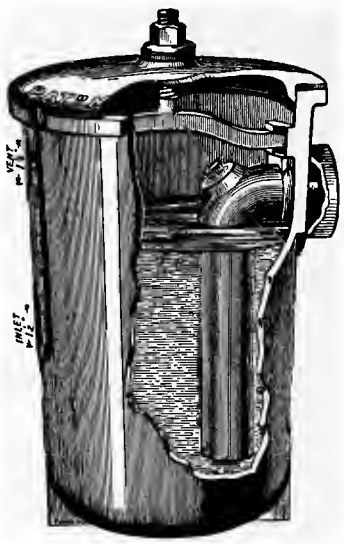
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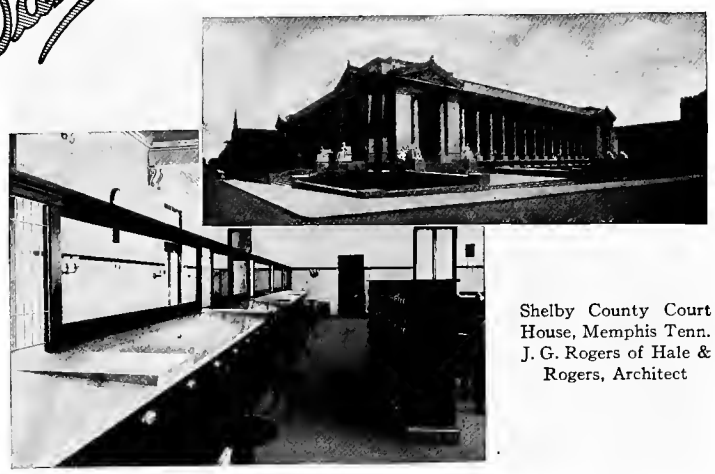
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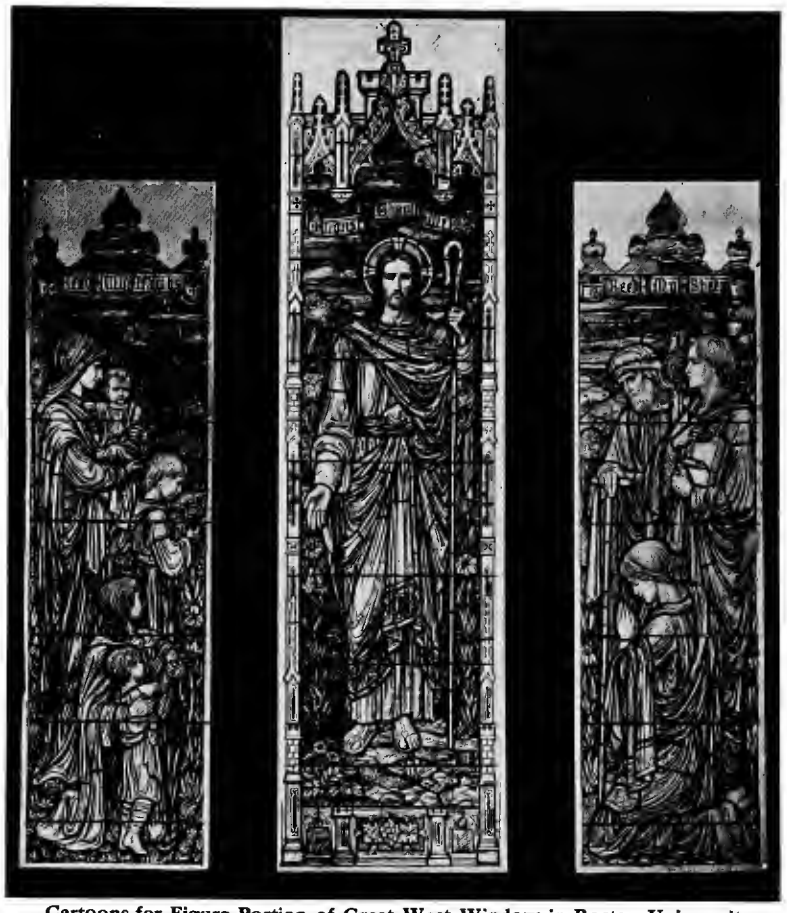
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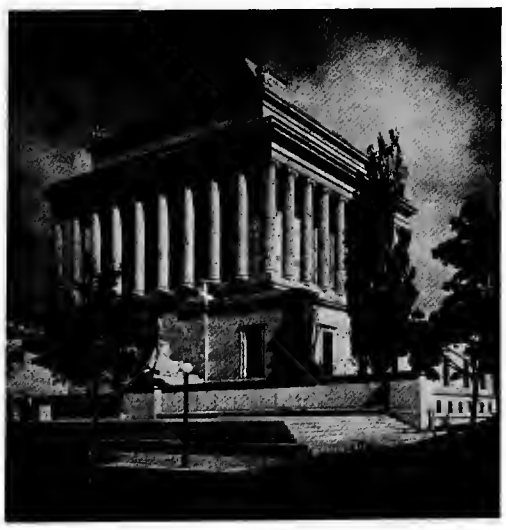


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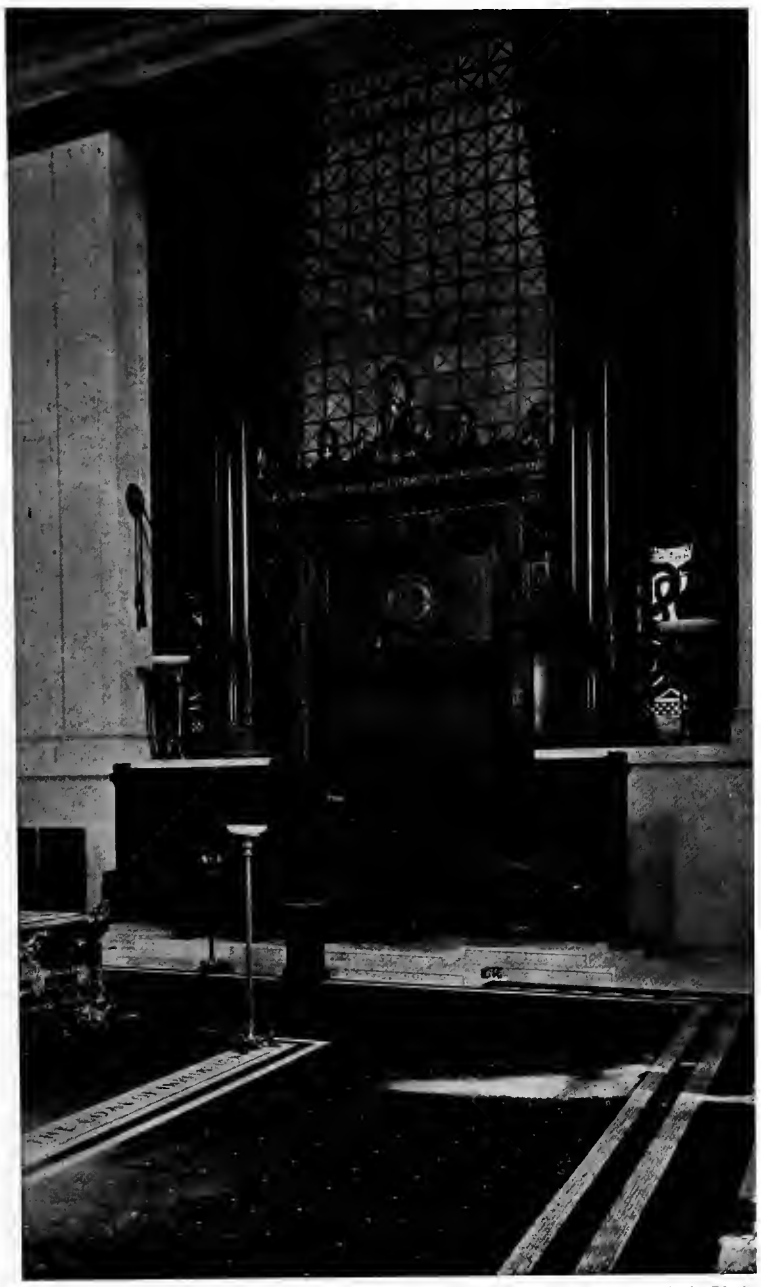
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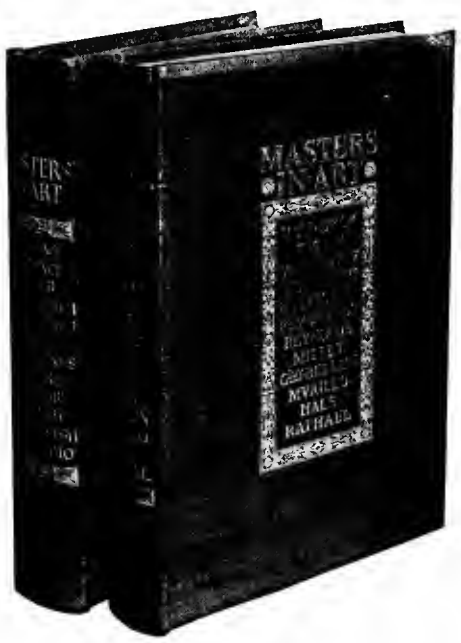
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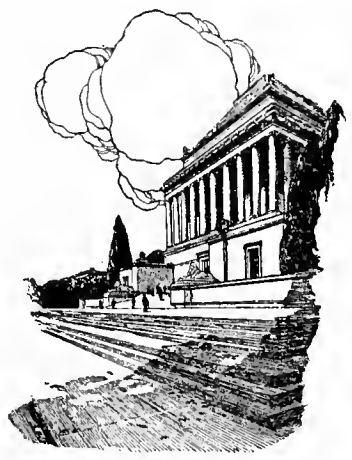
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