

Harry Percy Knowles

b. 1871; d. 23 Dec [1 Jan] 1923

<http://www.nyc.gov/html/lpc/downloads/pdf/reports/UESext.pdf>

Harry P. Knowles (1871-1923)

Harry Percy Knowles was born 1871 in Hamilton, Ontario to an American father and a Canadian mother. Little is known about his early life or professional training. He had settled in New York City by 1891 and had joined the prestigious firm of N. Le Brun & Sons as head draftsman by 1899.

At this time Le Brun was planning the Metropolitan Life Tower, giving Knowles the opportunity to learn about current steel frame technology. It appears that Knowles established an architecture practice of his own following Le Brun's death in 1901. He continued in the profession until his death in 1923. In addition to architecture, Knowles was also deeply involved in the Masonic fraternal organization and many of his most notable commissions were executed for that group. He was initiated into Pyramid Lodge No. 490 in 1896 [Master, 1903]. His earlier works include the Masonic Hall at 46-54 West 24th Street (1907-09) and its annex, the Masonic Building, at 71 West 23rd Street (1911-13), both in the Ladies' Mile Historic District. His final and most notable Masonic design was the Mecca Temple, now City Center 55th Street Theater, at 131 West 55th Street (1922-24), a designated New York City Landmark. Knowles was a member of the American Institute of Architects [1912] and the Architectural League of New York.

Among his other Masonic duties and affiliations he was a Grand Sword Bearer for the Grand Lodge of New York and was elected. 29 Oct 1904, one of the Seven Wise Men of The Square Club in the then 7th Manhattan District.

References:

"Harry Percy Knowles," *American Art Annual* 20, ed. F.N. Levy (New York, 1923), 263;
LPC, *Ladies' Mile Historic District Designation Report (LP-1609)* (New York: City of New York, 1989), prepared by the Research Department;
LPC, *City Center 55th Street Theater (formerly Mecca Temple) Designation Report (LP-1234)* (New York: City of New York, 1983), prepared by Charles C. Savage;
Dennis Steadman Francis. *Architects in Practice in New York City, 1840-1900* (New York: Committee for the Preservation of Architectural Records, 1979), 47;
James Ward, *Architects in Practice New York City, 1900-1940* (Union, NJ: J & D Associates, 1989) 44;
Henry F. Withey and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)*, (Hennessey and Ingalls: Los Angeles, 1970), 352.

Harry Percy Knowles (1871-d. 23 Dec 1923) of New York City submitted an entry in the competition for the Masonic Temple in Toronto in 1914. His striking Beaux-Arts scheme, intended for a site on Spadina Avenue, was awarded the \$1000 First Prize, but the initial cost estimates of \$300,000 far exceeded the budget for the project. An attempt to revise the scheme was made in 1916, in collaboration with Burke, Horwood & White of Toronto, but this proved unsuccessful and the project was abandoned. His drawings survive and are now held in the Horwood Collection at the Ontario Archives. Knowles was born in Hamilton, Ontario, and moved to New York in 1891 to train under Napoleon E. LeBrun. He specialized in the design of Masonic Temple buildings; his best known work is the Mecca Temple, West 55th Street, New York, designed for the Shriners in 1922 and completed in 1924.



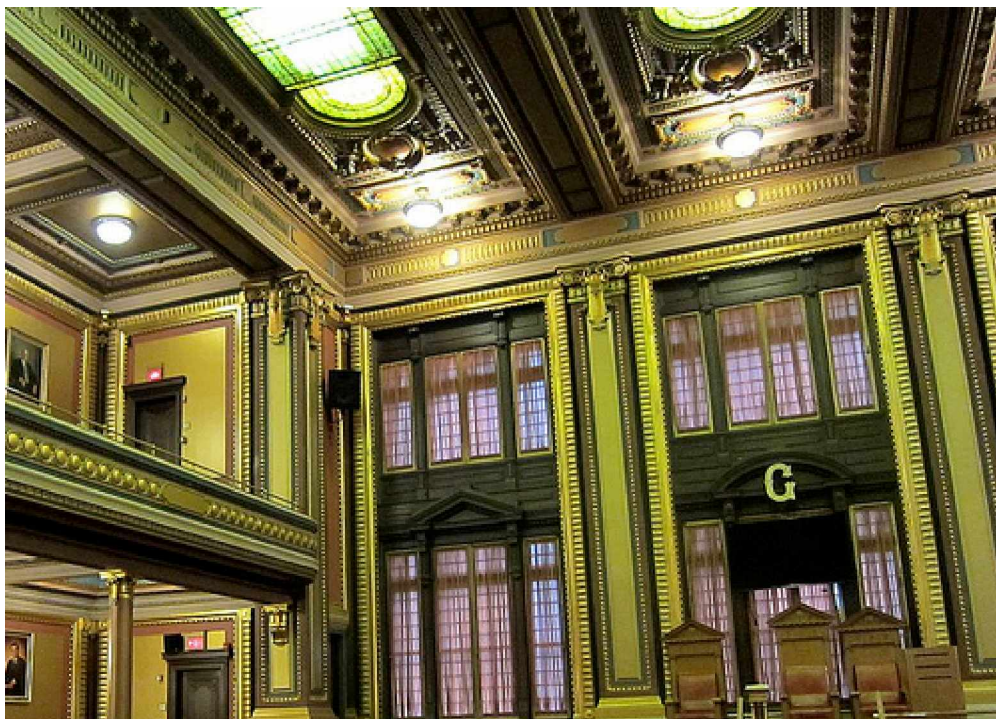
: H. P. Knowles, Architect.

History of Freemasonry in the State of New York, by Ossian Lang, page 1999=.

After the close of the war the Grand Lodge decided to set aside the balance remaining in the War Relief Fund for the erection of a Masonic Soldiers and Sailors Memorial Hospital, at Utica. This much needed addition to the relief agencies of the Craft was

completed early in 1922 and dedicated in April. It is a beautiful structure, suggesting to the visitor the care and labor devoted to the task of supplying a hospital worthy to be known as a memorial to the self-sacrifice of the thousands of Masons who fought in the war service of their country.

The building is a fire-proof structure and has a frontage of 220 feet, with two wings extending to the rear, each 100 feet deep by 32 feet wide. The outside is of red brick trimmed with Indiana limestone, gray buff terra cotta. The roof is covered with brilliant red Spanish tile. There are four floors laid out and equipped in such a manner that every modern requirement is met most effectively. The flat roofs of the two wings were built with a view to future development of additional solariums. In the basement, besides the usual conveniences, there is located a very fine X-ray department and all desirable accessories. The hospital is so placed that sunlight may stream into the various wards at all hours of the day. From every point of view considering its object the building represents in location, structure, and equipment, the most complete answer to modern demands of hospital planning. The architect was H. P. Knowles.



The most stunning room is the Grand Lodge Room, which has a glass ceiling and other elements by a designer who worked on the *Titanic*, and apparently executed some of those details on the doomed ship.

The Grand Lodge Room has an intriguing trivia. Its architect was H.P. Knowles, who later designed a similar hall for the *Titanic*. He died on that ship when it sank in 1912. [??]

<http://www.la84foundation.org/SportsLibrary/GolfIllustrated/1922/gi164l.pdf>



H. P. Knowles, Architect

THE MAIN FRONT OF THE PROPOSED CLUBHOUSE OF THE MONTCLAIR GOLF CLUB AT MONTCLAIR, N. J. —

From a three page article, Jan 1922.

PLANNING THE CLUBHOUSE DE LUXE

By H. P. KNOWLES

September 21, 1907 © The New York Times

Harry P. Knowles, architect for the Masonic fraternity of the State, has filed plans with Building Superintendent Murphy for an eighteen-story extension to the Masonic Hall, at Twenty-third Street and Sixth Avenue. The extension will be erected upon five lots occupied by old-fashioned five-story brownstone houses at 46 to 54 West Twenty-fourth Street, in the rear of the present edifice.

The structure will have a basement and sub-basement below the sidewalk level and eighteen stories above the sidewalk. The front will be of modern French Renaissance, 89 feet in width and 260 feet above the curb level. Seventy feet of the lower portion of the front will be granite and Indiana limestone and the rest of brick and terra cotta.

The structure will be fireproof, steel construction. It will accommodate the entire fraternity now meeting in the present Masonic Hall and many additional lodges which are now compelled to meet in various parts of the city. In addition to this, the six upper stories will be rented for office purposes.

The first floor will be used for the executive offices of the various Grand Lodge officers. The second story will have a large assembly hall, to be used for the annual conventions of the Grand Lodge, Scottish Rite bodies, and special lodge meetings. Eleven handsome lodge rooms will be included, with adjoining parlors and other anterooms. A library and reading room will be located on the third floor, and the basement, which is fifteen feet high in the clear, will be used for banquet and restaurant purposes.

The building project is evidence of the abandonment of the original intention to sell the temple and move the headquarters further uptown, the report being that the phenomenal increase in values in this locality prompted the change in plan. The cost is estimated at \$800,000.

http://en.wikipedia.org/wiki/New_York_City_Center

The New York City Center, built in 1923, was designed by architect [Harry P. Knowles](#) and the firm of [Clinton & Russell](#), and was originally called the Mecca Temple, by the [Ancient Arabic Order of the Nobles of the Mystic Shrine](#), more commonly known as Shriners. The Shriners had previously held their meetings at [Carnegie Hall](#). According to Broadway lore, Carnegie Hall management was disturbed by the amount of cigar smoke generated during Shriners meetings and evicted them. ^{[citation needed](#)} Although the Shriners owned a clubhouse at 107 West 45th Street, large meetings had earlier been held in Carnegie Hall and in the concert hall of [Madison Square Garden](#) (the 1890 [Stanford White](#) building).

In 1921, Mecca Temple bought the [Famous Players-Lasky Corporation](#) movie studio site from [Yale University](#) for \$400,000. The cornerstone (visible today on West 56th Street) was laid on December 13, 1923 by Judge Arthur S. Tompkins, Grand Master of Masons in NY State. The dedication ceremony took place onstage, December 29, 1924, with the invocation offered by Episcopal Bishop William T. Manning. The first public musical concert took place late the next year, by [John Philip Sousa](#)'s (a Mason) band, with [Walter Damrosch](#) and [Willem Mengelberg](#) among the audience.



The building's design is Neo-Moorish and features elaborate interior and exterior polychromed tile work, murals, and a recently restored terra cotta tiled rooftop dome. The 102-foot (31 m) wide, 54-foot (16 m) tall dome is covered with more than 28,000 individual tiles. The building was designed by architects Harry P. Knowles (a Master Mason), who died before its completion, and Clinton & Russell. The auditorium and three Masonic lodge rooms included four M. P. Moller pipe organs.



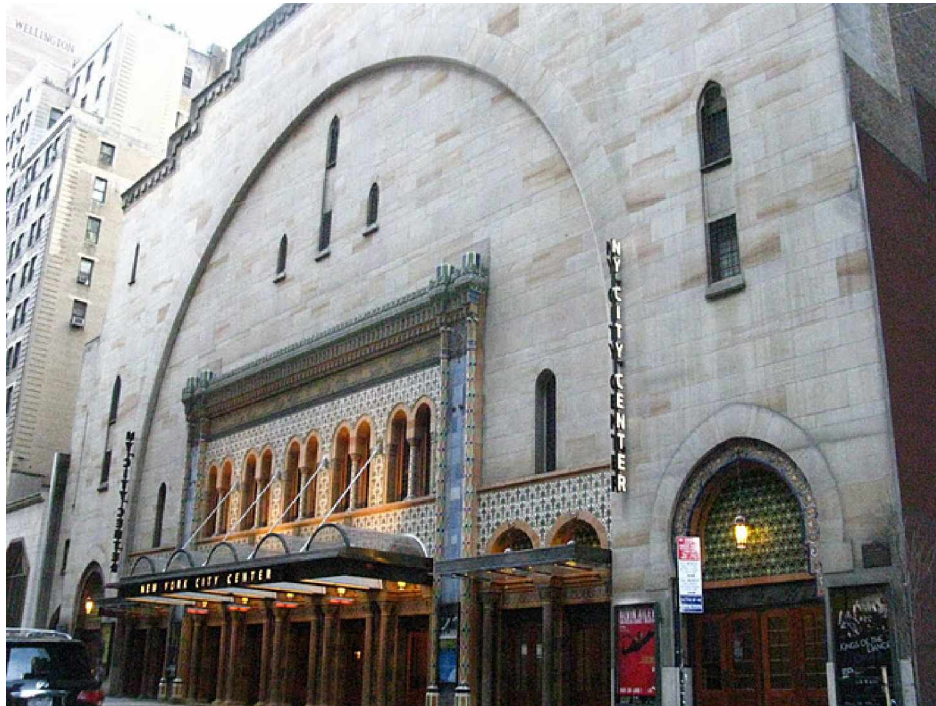
The pictured bond was issued for the construction of the building. The elaborate engraving is typical of certificated bonds, in this case using the fraternal organization's logo, rather than neoclassical human figures, idealized versions of the corporation's business, or architectural elements, all common decorations on bonds. The bond and the coupons have no economic value today because the corporation became insolvent within a few years of the Wall Street Crash of 1929.

Home for the performing arts

After the financial crash of 1929 the Mecca Shriners were unable to pay the taxes on the building and it became city property. By the early 1940s, the building was slated for demolition when New York City Council President Newbold Morris and Mayor Fiorello La Guardia decided to convert the building into a home for the performing arts. On December 11, 1943, with publicist and future producer Jean Dalrymple in charge as the volunteer director of public relations, the **New York City Center of Music and Drama** opened its doors with a concert by the New York Philharmonic. The Star Spangled Banner was conducted that evening by Mayor La Guardia.

A Moorish Fantasy - The New York City Center, 131 West 55th Street

Photos by Alice Lum



By 1921 the motion picture industry had all but abandoned the East Coast in favor of Los Angeles. On West 55th Street the studio of Adolph Zukor's Famous Players Film Company sat empty and unused on a block lined with garages and stables. Within a year, in its place would rise a fantastic Moorish structure worthy of any silent movie epic.

Since the turn of the century the Ancient and Accepted Order of Nobles of the Mystic Shrine had been amassing a building fund for a new headquarters. The fraternal order (known most commonly as the Shriners), was an off-shoot of the Order of Freemasons. The group's focus was to raise funds for charity and to work "for the betterment of humanity."

Because the Order's two founders were a doctor and an entertainer, the organizations that most often benefited from the charity were hospitals and the fund-raisers were normally theatrical entertainments. The group desperately needed a theater auditorium of its own.

At the time the Order used an old four-story brownstone house at 107 West 45th Street as its Mecca Temple. The 71st Regiment Armory was being used for entertainments; but it had no actual theater space.

On December 24, 1921 the Order purchased the old movie studio from Yale University for \$400,000. The Shriners hoped that an impressive building would encourage further development in the area and, subsequently, increased property value.

The following day *The New York Times* announced the sale and the proposed "Oriental mosque, costing \$1,500,000 and following closely the Arabic details which are emphasized in the Masonic Order of the Mystic Shrine."

The article said the new building "is to be of the finest execution, as befits the mother of all Temples of the Ancient Arabic Order of the Nobles of the Mystic Shrine." The writer promised that "it will represent one of the most expensive as well as one of the most striking works of architecture ever erected in this country for the exclusive use of a fraternal order."

The Shriners said that "Now, that the site has been acquired, it is planned to begin work at once on the mosque." The goal was to complete the structure by the end of 1922, the 50th Anniversary of the order, when 12,000 Shriners from the United States, Mexico and Canada were expected in New York.

The Times' description of the building and the Shriners' promise to begin work "at once" was somewhat surprising since an architect nor design had yet been chosen.

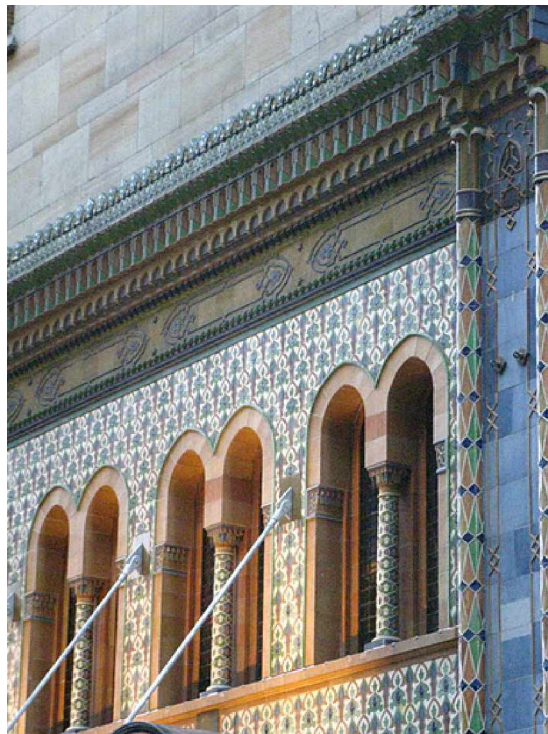
Only a member of the Shriners would be considered for the commission. Louis N. Donnatin, Recorder of the Temple noted "Several sketches have been submitted by nobles who are skilled architects and are interested in the type of mosque that is to be constructed. But no decision has been reached as to the exact plan. The only definite decision has been that we are to have a building of our own here where the mother of all temples may be properly housed."



The cornerstone was laid in 1923

Before long the architect would be chosen. In November 1922 *The Bridgemen's Magazine* reported that a contract had been signed for a 10-story, brick, steel and stone Mecca Temple with "plain foundation . . . H.P. Knowles, architect and engineer."

Harry Percy Knowles was a Master Mason and a Noble of the Mystic Shrine and had at one time been head draftsman for the architectural firm of Napoleon LeBrun & Sons. The architect was given the task to provide an exotic mosque-type building with, as outlined by Donnatin, "an auditorium with a suitable capacity, . . . smoking rooms, a banquet hall, committee rooms, executive offices, club rooms and a limited number of rooms for visiting Shriners." The ten-story section mentioned by *The Bridgemen's* would be the 56th Street tower where the lodge, club rooms and guest facilities were to be housed. By the time of construction two floors were added to the plans.



Lavish, intricate terra cotta covered much of the face, including the horseshoe arched arcade

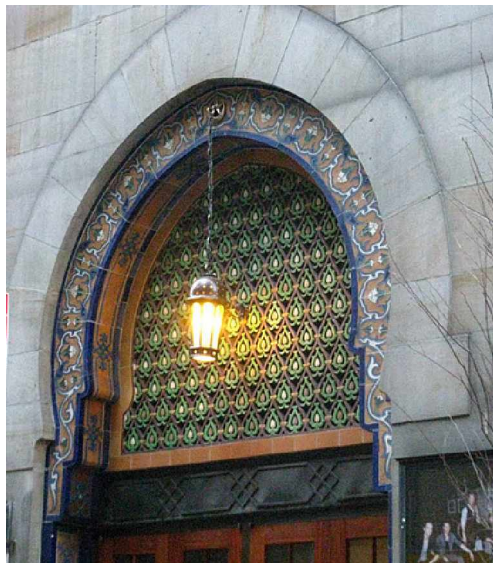
Knowles designed a colorful and exotic fantasy which, while liberally drawing inspiration from Islamic motifs, was never intended to be faithful recreation. His playful interpretation caused the *AIA Guide to New York City* decades later to call it "delightfully absurd," and to suggest the "Muslim rulers who ruled from the Alhambra would shudder at this naïve attempt at their architecture."

The architect would never see his completed building. He died unexpectedly in January 1923, nine months before the cornerstone was laid. The firm of Clinton & Russell oversaw the completion of his designs.



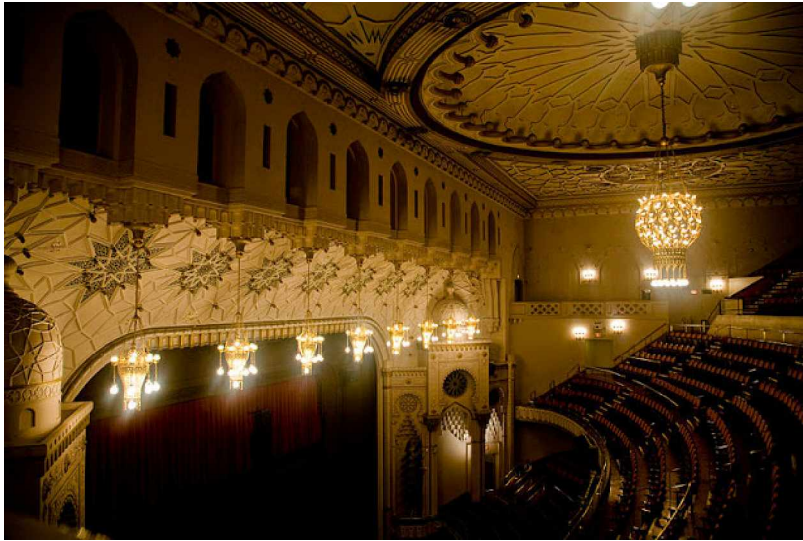
A 1920s postcard view of the new Mecca Temple.

Knowles, the engineer, managed to create vast interior spaces with no visible vertical obstructions. To do so required some ingenuity including the largest single piece of steel ever used in a New York building. The girder—over 92 feet long and 13 feet wide—weighed 65 tons. It took two barges to float the beam across the Hudson River and two derricks to load it onto a long flatbed truck. As the enormously heavy load made its way to the construction site on the morning of November 6, 1923, more than fifty cast iron manhole covers snapped like tiddly-winks and there was concern that the truck and its load would collapse into the subway tunnels below.



The Mecca Temple was completed in December 1924. The 55th Street façade exploded in brightly colored terra cotta, produced by the Long Island City firm New York Architectural Terra Cotta Company. Use of Islamic architectural elements like horseshoe arches was both exotic and successful. The New York City Landmarks Preservation Commission would acclaim "What in other hands might have been an eccentric or bizarre parade of Islamic motifs, Knowles has molded into a façade of authority and elegance."

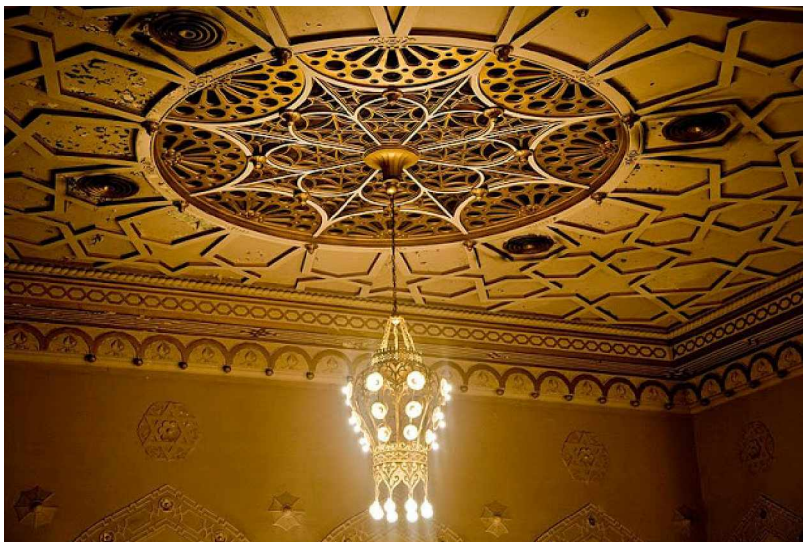
The 102-foot wide dome, rising 54 feet, was covered with over 28,000 tiles. Inside, the auditorium that the order had so fervently needed would seat nearly 3,000 and boast four pipe organs. The Shriners predicted that the magnificent mosque-like temple would rival the Singer and Flatiron Buildings as tourist attractions.



The massive auditorium could seat 3000 -- *photo by Jake Hall*

The building was dedicated on December 29, 1924 and in 1925 the first concert was staged, featuring the band of John Philip Sousa, a Mason.

The Great Depression dealt a hard blow to the Shriners and by the late 1930s the group was in financial trouble. Most Shriner lodges were exempt from taxation because of the organization's charitable works. But because the Mecca Temple rented the auditorium to outsiders for additional income, it gave up its exempt status.



Prior to the 2010 renovation, paint flaked from the ornate ceiling -- *photo by Jake Hall*

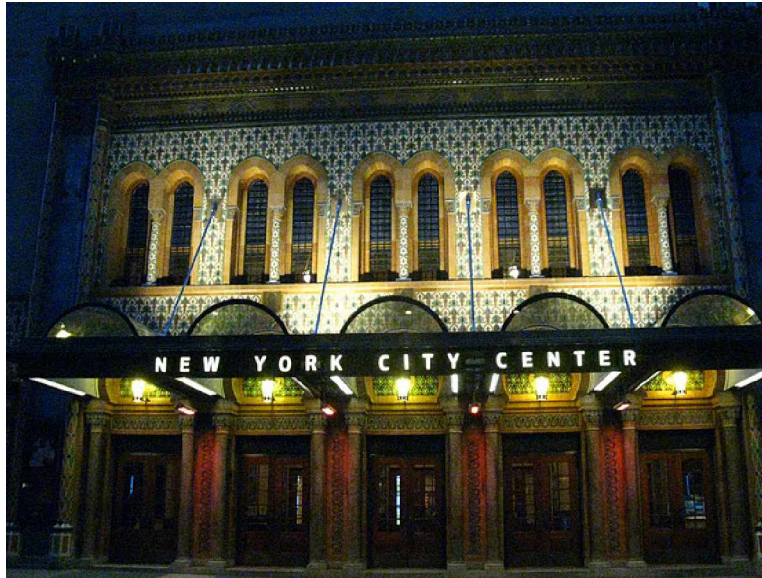
In 1937 Manufacturers Hanover foreclosed and sold its interest to Irving Verschleiser. Verschleiser valiantly attempted to breathe life back into the hall as the Mecca Temple Casino, Inc.; but the venture failed. In 1942 the City of New York foreclosed on the property to satisfy back taxes of \$622,543.

It was the end of the line for the Mecca Temple.

It was almost the end of the line for the structure, as well. The City placed the winning bid on the building in its own auction. The suggestion was offered to demolish the auditorium for a parking garage. But Mayor Fiorello LaGuardia had other plans.

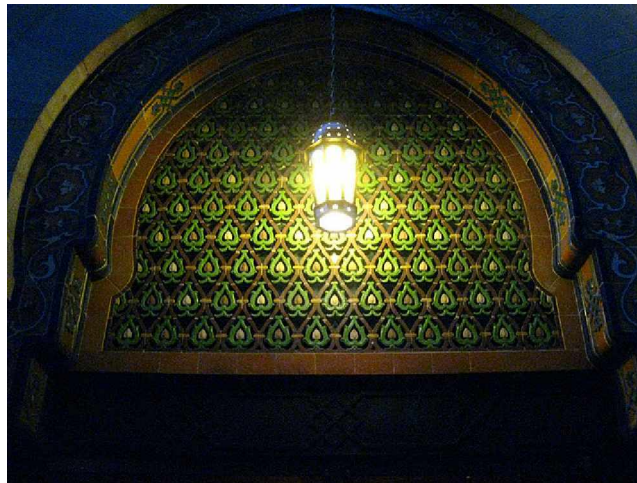
The Works Projects Administration had sponsored federally-funded concerts since 1938 to bring affordable entertainment to what LaGuardia called "the little guy." Admission cost a quarter and the concerts were staged in Carnegie Hall or Radio City Music Hall.

LaGuardia, along with Newbold Morris, Morton Baum and Joseph McGoldrick, envisioned the transformation of Mecca Hall into a city-owned, non-profit center for the arts. The city would not be involved in the finances of the projected corporation (other than repairs and maintenance) and would lease the building for \$1.00 a year. By July 1943, the City Center of Music and Drama was formed.



The city immediately announced that architect Aymar Embury would remodel and renovate the hall. *The Times* reported "The main purpose of the remodeling, the Mayor said...is to perfect the acoustics of the 3,800-seat auditorium. The opera, ballet, concert and dramatic programs to be offered...will be of the highest professional standards, approved by an advisory council and produced under the direction of an impresario and staff."

The revamped Center opened on December 11, 1943 with a concert by the New York Philharmonic. The highest priced ticket was \$1.65. On December 13 the first stage play was offered, *Susan and God* starring Gertrude Lawrence and Conrad Nagel. Far down on the list of supporting cast was the name of a fledgling singer, Doris Day.



In the meantime, Leopold Stokowski had taken the City Center possibilities to heart. Feeling that "Symphonic music and opera were mainly heard by a relatively small and privileged class," he saw in the Center a means to "make symphonic music and opera available to all of these music lovers at a cost within their reach."

The conductor not only supervised the acoustical additions to the space, he donated his entire first year salary, in 1944, and put an additional \$20,000 of his money into the project. During war time, with most men overseas, putting together an orchestra from scratch was no small feat; so Stokowski recruited female and very young musicians. The original New York City Symphony consisted of one third women.

That same year the New York City Opera debuted here and in 1948 the New York City Ballet was formed.

The first year nearly 750,000 persons attended performances, of which 36,000 were school children.

Throughout the 1950s and 1960s the City Center drew crowds who saw performances by artists like Helen Hayes, Paul Robeson, Bob Fosse, Tallulah Bankhead, Vincent Price, Charlton Heston and Jose Ferrer. Leonard Bernstein conducted here in 1945. Art shows were regularly held, often featuring artists like Cezanne and Matisse.

When the Lincoln Center for the Performing Arts was completed in the 1960s, the New York City Ballet and the New York City Opera moved out of the City Center.

But in the place of the former companies came new ones. In 1966 the Robert Joffrey Ballet company moved in, changing its name to the City Center Joffrey Ballet. In 1972 the Alvin Ailey Company became a resident company as did the Center Acting Company under the direction of John Houseman.

In 1976 a new threat developed when the City Center management ceased support of the residential companies and the structure itself lost funding. In response the newly-formed 55th Street Dance Theater Foundation guaranteed all expenses of the house. The Joffrey Ballet, Alvin Ailey Ballet and the American Ballet Theater managed to save the building.

In 1983 a \$700,000 federal grant paid for interior renovations and in 2010 a \$75 million renovation was initiated. Managed by Polshek Partnership Architects, it improved seating, sight lines and restored the mosaic walls, ceilings and lobby.

The fanciful and exotic Mecca Temple has survived as a temple of performing arts; unique both in its architecture and its contribution to art and city history.

<http://www.nyc.gov/html/lpc/downloads/pdf/reports/UESext.pdf>

134 East 65th Street, Borough of Manhattan
 Architects: Harry P. Knowles (1919)
 Original Owners: Helen McMahon (1919)
 Type: Row house; now two-family residence
 Style: Brick Colonial Revival
 Stories: Three and basement

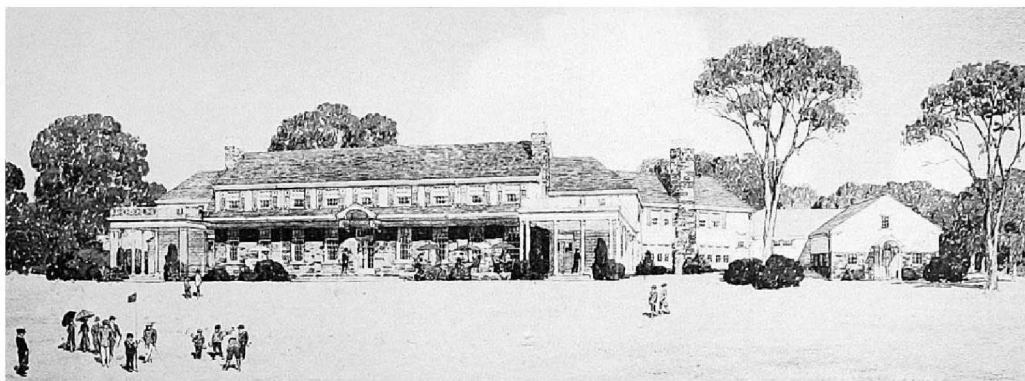
History: This three-story and basement brick-face row house was originally constructed in 1870-71 as one of seven Italianate style brownstone-front houses designed by architect Frederick S. Barus for speculative developers J. & G. Ruddell.

In 1919, the house received a new Colonial Revival style façade and dormered roof designed by architect Harry P. Knowles. As part of this alteration, which was estimated to cost \$14,000, the home's original stoop was removed and basement-level entry introduced. The owner at the time was Helen McMahon. Today the building contains two residential units.

One notable resident of 134 East 65th Street was vaudeville performer Florence Walton (later Leitrim), who owned the property from 1921 to 1925. Tennessee Williams (1911-1983) shared an apartment in the building with Frank Merlo beginning c. 1958, one of several homes owned or occupied by the famed American playwright.



<http://www.la84foundation.org/SportsLibrary/GolfIllustrated/1922/gi164l.pdf>



H. P. Knowles, Architect

THE MAIN FRONT OF THE PROPOSED CLUBHOUSE OF THE MONTCLAIR GOLF CLUB AT MONTCLAIR, N. J. –

From a three page article, Jan 1922. in *Golf Illustrated*.

PLANNING THE CLUBHOUSE DE LUXE
Service is the Primary Factor in the Construction and Layout of Such a Building
 by H. P. KNOWLES

Architecture, Volumes 19-20, Nov. 1909, pages 324-341. [H. P. Knowles, Architect]
<http://books.google.com/books?id=fiBbAAAAYAAJ&pg=PA339&dq=%22H.+P.+Knowles%22&hl=en&sa=X&ei=qdPdUIXiG-bG0AHyjIClBw&ved=0CDwQ6AEwAA#v=onepage&q=%22H.+P.+Knowles%22&f=false>



THE CHAPTER ROOM, MASONIC TEMPLE, NEW YORK.

H. P. KNOWLES, ARCHITECT. Copyright, 1909.
 Foster-Spence Cabinet Work, Furniture and Decorations.

PLATE CXL.



THE CHAPTER ROOM, MASONIC TEMPLE, NEW YORK.

H. P. KNOWLES, ARCHITECT. Copyright, 1909. Wm. Bess. Photo.
 Foster-Spence Cabinet Work, Furniture and Decorations.



THE GRECIAN DORIC ROOM, MASONIC TEMPLE, NEW YORK. H. P. KNOWLES, ARCHITECT.
Pottier-Slymus Cabinet Work, Furniture and Decorations. Copyright, 1909. Wurts Bros. Photo.

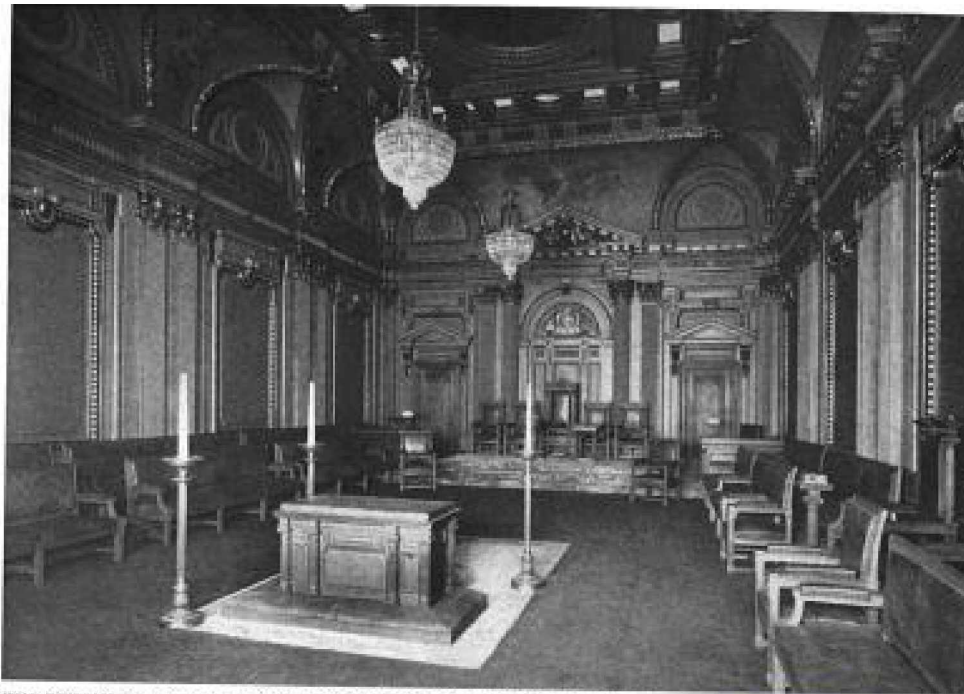


THE FRENCH IONIC ROOM, MASONIC TEMPLE, NEW YORK. H. P. KNOWLES, ARCHITECT
Pottier-Slymus Cabinet Work, Furniture and Decorations. Copyright 1909. Wurts Bros. Photo.



THE ENGLISH JACOBESIAN ROOM, MASONIC TEMPLE, NEW YORK.

H. S. KENNEDY & COMPANY



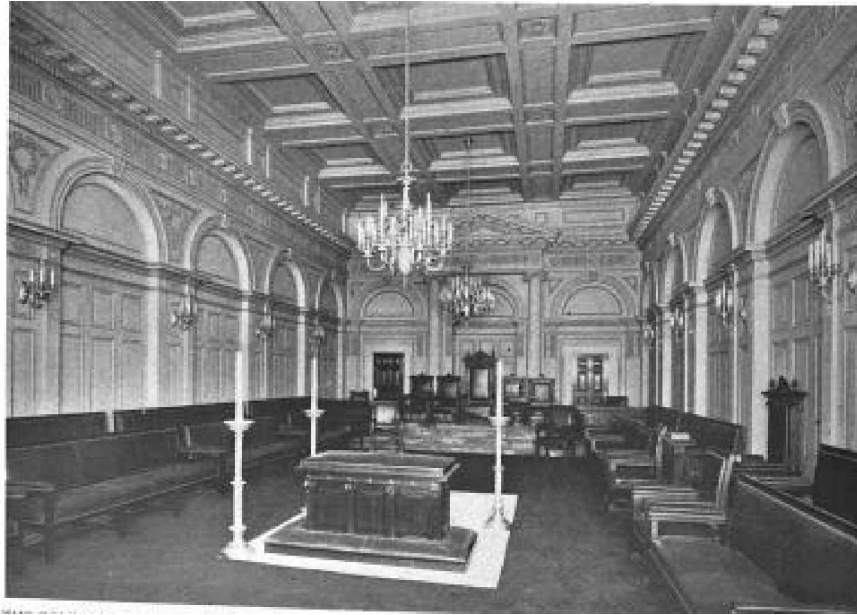
THE RENAISSANCE ROOM, LOOKING NORTH, MASONIC TEMPLE, NEW YORK.
Copyright 1969, Wirth Bros. Photo.

H. P. KNOWLES, ARCHITECT



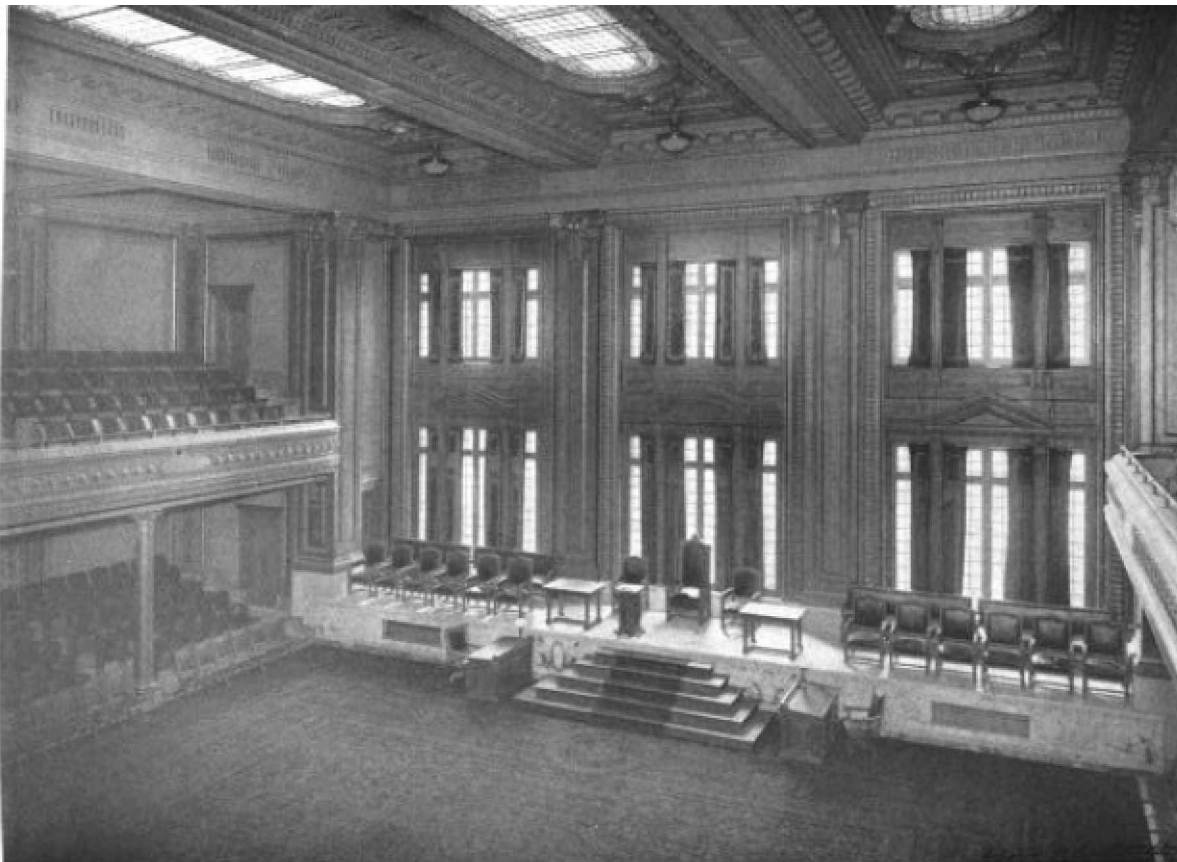
THE RENAISSANCE ROOM, LOOKING SOUTH, MASONIC TEMPLE, NEW YORK.
Parker-Stevens Collect Work and Furniture.
Chas. Seidl Allen, Mural Decorations.

H. P. KNOWLES, ARCHITECT.
Copyright 1972, Wirth Bros. Photo.



ROOM, MASONIC TEMPLE, NEW YORK.
Puffer-Stymon Publication Co. Photo.

H. P. KNOWLES, ARCHITECT.



THE AUDITORIUM, LOOKING NORTH, MASONIC TEMPLE, NEW YORK.

H. P. KNOWLES, ARCHITECT. Copyright, 1995. Warrs Bos. Photo.
Puffer-Stymon Cabinet Work, Furniture and Decorations.



THE AUDITORIUM, LOOKING SOUTH, MASONIC TEMPLE, NEW YORK.

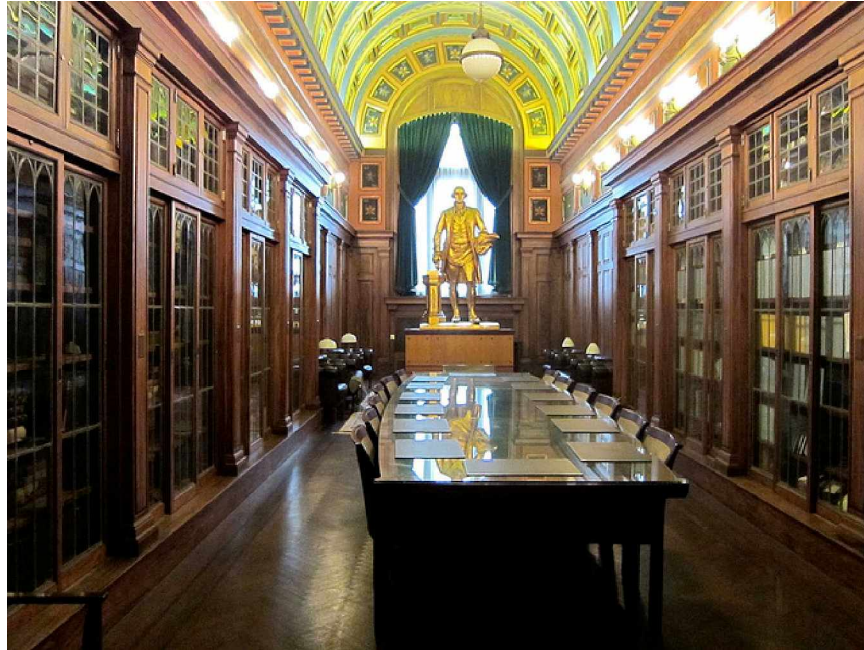
H. P. KNOWLES, ARCHITECT.



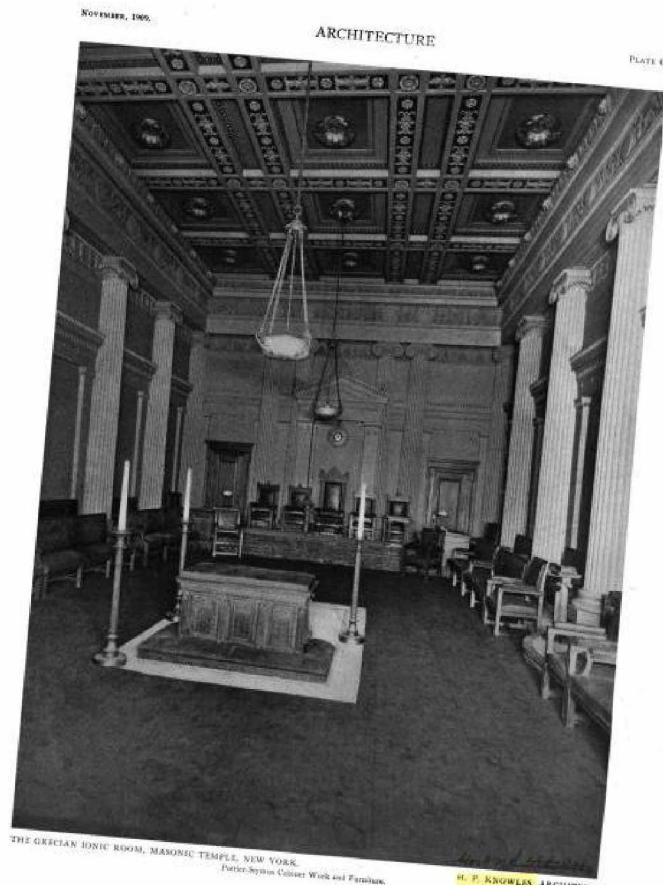
H. P. KNOWLES, ARCHITECT.

THE LIBRARY, MASONIC TEMPLE, NEW YORK.

Patton-Spence Cabinet Work.



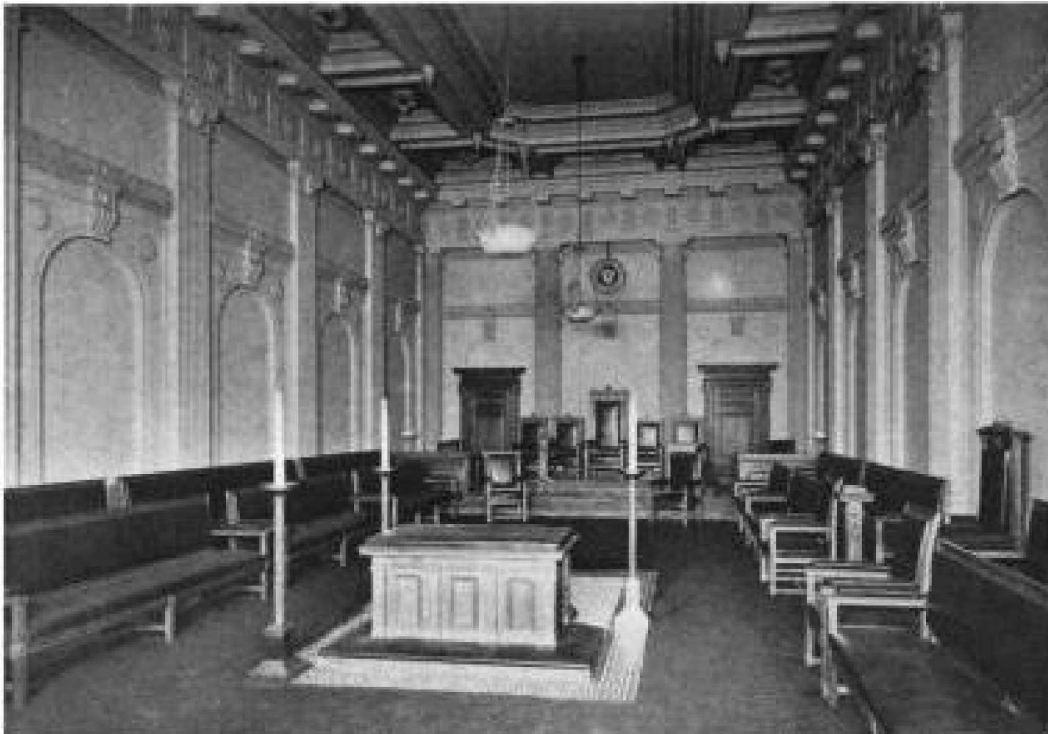
The Original Library is now the "Hollender Room"



H. P. KNOWLES, ARCHITECT.



THE GOTHIC ROOM, MASONIC TEMPLE, NEW YORK. H. P. KNOWLES, ARCHITECT
Pottier-Stymus Cabinet Work, Furniture and Decorations



THE FRENCH DORIC ROOM, MASONIC TEMPLE, NEW YORK. H. P. KNOWLES, ARCHITECT
Pottier-Stymus Cabinet Work, Furniture and Decorations. Copyright 1909. Wurts Bros. Photo.



THE CORINTHIAN ROOM, MASONIC TEMPLE, NEW YORK. H. P. KNOWLES, ARCHITECT Pottier-Stymus Cabinet Work, Furniture and Decorations. Copyright 1909. Wurts Bros. Photo.

The Architectural Review, Volume 5, Jan 1917, page 42.

<http://books.google.com/books?id=0TsxAQAAMAAJ&pg=PA42-IA4&dq=%22H.+P.+Knowles%22&hl=en&sa=X&ei=gdPdUIXjG-bG0AHylCIBw&ved=0CE8Q6AEwAw#v=onepage&q=%22H.%20P.%20Knowles%22&f=false>

(From "The Architect")

Pacific Gas and Electric Company Building
Edgar A. Magoon, Architect

Current Periodicals

A Review of the Recent American
And Foreign Architectural Publications

(From "The Brickbuilder")

Masonic Temple, Worcester, Mass.
George C. Hickert, Architect
(From "The Brickbuilder")

(From "The Brickbuilder")

Masonic Temple, Nashville, Tenn.
Asmus & Norton, Architects

THE *Brickbuilder* for December is largely devoted to buildings of fraternal societies, with an excellent article upon Masonic Temples by H. P. Knowles, who calls attention to the fact that comparatively few of these buildings are of admirable architectural character, because of lack of appreciation of the best means of obtaining the best work. The illustrations are evidently selected from the better examples available, and readily fall into three classes: First, monumental buildings, of a dignified character appropriate to the nobility of their purpose; second, buildings reminiscent of various types of architecture which have little in common with the inherent quality of the problem; third, office buildings which contain Masonic halls, etc. We share Mr. Knowles' feeling that commercial interests ill accord with Masonic rites, and deplore the loss of opportunity when, for economic reasons, the combination is made; but we also regret the treatment of facades, no matter how satisfactory in proportions and details, which is so little indicative of the large halls, etc., as in the Temple at Salem, Mass., by L. S. Couch and Little & Browne, the attractive little Tudor Building at Bennington, Vt., by Harding & Seaver, and the distinctly domestic building of the Pythian Temple at Brockton, Mass., by James H. Ritchie, which is a very well-designed apartment or Students' Club. A Masonic building has, or should have, in its purpose a certain solemnity, which would be best expressed by the inherent dignity of Classic Architecture. The recognition of this fact is evident in the building for the Scottish Rite at Washington, the Toronto, Ontario, Temple, by H. P. Knowles, the Temple at Worcester, Mass., by George C. Hickert, the Temple at Nashville, Tenn., by Asmus

Masonic Temple, Indianapolis, Ind.
Rubush & Hunter, Architects
(From "The Brickbuilder")First Congregational Church, Toledo, Ohio
Mills, Rhines, Bellman & Nordhoff, Architects

& Norton, the Temple at Indianapolis, by Rubush & Hunter, and in a much less degree the Elks Club House, Cambridge, Mass., by Charles R. Greco. Of these the Worcester Temple is the best. The plain walls of the lodge room behind the columns upon the second floor would seem to be an excellent opportunity for bas-relief sculpture. (Incidentally, very few American buildings have well considered sculpture or painting associated with their designs, and to that extent are inadequately developed.) None of the interiors shown is especially interesting, excepting that of the New York Temple, by Mr. Knowles. Of the remaining plates of this number, the First Congregational Church in Toledo, Ohio, by Mills, Rhines, Bellman & Nordhoff, is well proportioned, has a fine portico, and is very well detailed. The plates devoted to working-men's houses are interesting. The houses at Marcus Hook, Pa., are at times eccentric in skyline, but those of Albert H. Spahr, at Massena, N. Y., are simple and good, but with somewhat broad verge boards to the gables.

The Architect, San Francisco, for November, illustrates the Pacific Gas and Electric Company Building, San Francisco, by Edgar

A. Mathews. The proportions and detail are good, but there is too varied a treatment of wall spaces between the second and eighth stories. This is a not infrequent mistake, and produces a building in which decoration is spread so evenly that there is insufficient contrast. The detail sheet is admirable. Our Lady of Guadalupe Church, San Francisco, by Shea & Lofquist, has three poorly harmonized entrances, a central motive which lacks structural feeling, two tower terminations which need study as to light and shade, and an interior in which the decoration

UTICA, N. Y. Lodge Bldg.: 2 sty. 279x146. 268 Genesee St. Archt. H. P. Knowles, 21 W. 49th st. Owner Scottish Rite Shrine Temple. Brk. & limestone. Drawing plans.

Bldg, (boys): \$125,000. 2 1/2 sty. 44x 86. Archt. H. P. Knowles. 21 W. 49th st. Owner Masonic Home. Face brk Gen. contr. let to John F. Hughes Constr. Co., 211 Post st.

Cottage (girls): \$50,000. 2 1/2 sty. 30x 42. Masonic Home Grounds. Utica. Archt. H. P. Knowles. 21 W. 49th St.. N. Y. C. Owner Scottish Rite Masonic Home, Utica. Face brk. Gen. contr. let to John F. Hughes Const. Co.. 211 Post St.. Utica. Htg. plmg. & elec. wiring included in gen. contr.

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26 Aug 1922
NEW YORK

Auditorium, Lodge & Club Rooms: \$950,000, 121-3 W. 55th St. **Archt. H. P. Knowles.** 21 W. 49th st. Owner, Mecca Temple Holding Co. 572 Greenwich st. Archt. Supts. Brk. Drawing plans.

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2 Sep 1922
UTICA, NY

Warehouse & Cold Storage Bldg. 100,000. Utica. **Archt. H. P. Knowles.** 21 W. 49th st., N. Y. C. Owner, Masonic Home, Utica. Brk. Gen. contr. Let to Jno. F. Hughes Constr. Co., 211 Post st., Utica. Masonry & carp. Work by general contractor. Htg. To Paul Schneider, 17 Pearl st., Utica. Rfg. To Mohawk Valley Rfg. Co. 1281 Sunset av., Utica. Elec. To Brackett & Colt., 1400 Broadway, N. Y. C. Ptg. To Barker Ptg. Co., 138 W. 34th st. N. Y. C. Excav.

The Cooperstown Glimmerglass, ca 6 July 1914

<http://fultonhistory.com/Newspapers%20Disk3/Cooperstown%20NY%20%20The%20Glimmerglass/Cooperstown%20NY%20%20The%20Glimmerglass%201921%20-%201926%20Grayscale.pdf/Cooperstown%20NY%20%20The%20Glimmerglass%201921%20-%201926%20Grayscale%20-%20200265.pdf>

Work started last week on four new buildings at the Masonic Home at Utica which will represent an outlay of over \$160,000. The Scottish Rite Masons of the State have donated the funds for one of the structures, a domestic science cottage for girls. A residence for the older boys, a warehouse and cold storage building and a large garage to house the institution's vehicles are to be built from regular funds of the home trustees. It is expected that the four buildings will be completed by the first of the year. The construction work is to be done by the John R. Hughes Construction Company of Utica, from plans drawn by Harry P. Knowles of New York, the architect who designed the Masonic Hospital.

This article also appeared in the Brookfield Courier, 26 Jul 1922.

The Utica Observer Dispatch, 16 Jul 1922

Housekeeping Lessons in New Girls' Cottage, Scottish Rite Gift

Ground was broken last week for the first of four new buildings which, at a cost of approximately \$160,000, are intended to increase efficiency at the Masonic Home. The new structures are the girls' cottage, a gift of the Scottish Bite Bodies, to cost \$26,000; a building to serve as a dormitory for 24 of the older boys, to cost about \$50,000 a warehouse and cold storage plant, to cost about \$60,000, and a garage, near the farm at the rear of the Home grounds, to cost about \$25,000.

The construction of the work is to be done by the John K. Hughes Construction Company of this city. The buildings were designed by Harry P. Knowles, architect, of New York City, who planned the Masonic Hospital dedicated last April.

Mr. Knowles describes the new structures as follows:

"The cottage which the Scottish Rite will erect at the Masonic Home at Utica is the first building of a large group of structures which it is planned shall eventually be erected at the Home for the housing of the boys and girls.

"This particular cottage is planned with the object of teaching the older girls in the art of housekeeping; and eight, girls can be accommodated at a time. This building, as will be noted from the accompanying illustration, is of a pure Colonial type – quiet, dignified and homelike in appearance. It is of red brick trimmed with gray joints, laid in an English cross bond, trimmed with white wood trimmings. These trimmings will consist of the front semicircular entrance porch, side sun porch, the cornice, window trims, etc. The roof to be covered with red fire-flashed shingle tile matching in color the roofs of the other buildings at the Home. The outside entrance steps and platforms are of brick, also the side porch steps and platforms.

"The first floor is entered through a central entrance directly into a staircase hall about eight inches wide extending from the front of the house through to the rear. On the right as you enter is large living room 15 feet wide by 28 feet long. The rear end of this room is divided off by columns forming a library about 10 feet by 16 feet. The living room opens out on the side porch by means of French windows; and in the center of this room is a very attractive brick fireplace. It will be the study room for our girls and a social center for some of the pleasant evenings our girls spend together.

"On the left of the entrance hall is a dining room about 15 by 15 feet, and a kitchen 12 feet 8 inches by 16 feet. This kitchen is equipped with range, hot water heater, kitchen cabinet, sink, refrigerator, dressers, broom closet, work-table, etc., all arranged in such a way as to minimize footsteps and simplify the kitchen work. An attractive rear porch covers the rear entry door. This kitchen will be a busy place when our girls are learning to prepare and cook the meals for the household. This education will be practical.

"On the second floor are places for four double bedrooms, two of which are each 12 feet by 12 feet 8 inches, and one 10 feet by 13 feet 8 inches, and one 11 feet 8 inches by 12 feet. Each of these rooms will contain two single beds, and each is furnished with two good clothes closets. A sewing room 10 feet 5 inches by 13 feet 5 inches is also placed on this floor; and a well-equipped lavatory with showers; tubs, etc., and a toilet room are also conveniently placed on this floor.



"The attic is left unfinished. The basement only extends under a portion of the building, and in the basement is located a well-equipped laundry with tubs and the necessary electrical connections for washing machines, irons, etc. An outside cellar entrance is provided.

"The foundation walls will be of concrete; the upper walls of brick with hollow terra cotta block backing which will produce a dry wall, warm in winter and cool in summer, and it is economical because the interior plastering may be applied directly on the terra cotta blocks without furring or lathing.

"The floors of the first story will be of plain red oak; the second story floors of hard pine. The trim throughout will be of cypress, or some other suitable wood that can be finished with white enamel. This trim is of the simplest character, and all necessary mouldings and embellishments have been omitted. The bathroom is tiled 6 feet high, and the upper part of the wall will be enameled.

"The building is heated by direct steam taken from the mains brought from the central power house; lighted by electricity, and when complete will be a simple, attractive, substantially built little home. It is placed opposite the present girls' building erected by the Knights Templar. It will be a source of pride to the Scottish Rite and a benefit to the girls at the Home.



Drawing by Harry P. Knowles – Architect, New York

This building is the present [2012] Livingston Masonic Library branch at the Masonic Home;
see below photo for final design of this building.

"The building which it is proposed to erect as a Boys' Building at the Masonic Home will be situated on the northeast of the main building. It will be the first of what is intended shall be an extensive group of buildings for boys on the easterly side or the largo front lawn between the main buildings and Bleecker street. This first building will be the most southerly of the group. It is beautifully situated and will strike a high note both as to design, material and workmanship. The structure will face slightly more west than south, and will be 88 feet long and 44 feet wide, and two stories high without a basement.



"This building is a pure Colonial design similar to the Scottish Rite Cottage for Girls. Like that building it is of red brick with light gray joints, trimmed with white wood trimmings, and green blinds. The details, of the exterior are in harmony with those of the girls' cottage, the chapel, and the hospital recently completed. The roof is covered with a red fire-flashed shingle tile.

"The main entrance has a distinctive white Colonial doorway placed in the center of the front, and this leads directly into the entrance vestibule and 10 feet wide hallway. Immediately upon entering, on either side of the hall is a study for boys about 10 by 12 Feet, and a matron's room, about 12 by 15 feet. This latter room has connecting bathroom, closets,—etc. This entrance hall crosses a longitudinal hall extending the length of the building, at the westerly end of which is a large lounge or living room, 15 feet 6 Inches by 28 feet long. At the easterly end is a sun parlor of dimensions similar to the living room. Along the rear is a locker room, 12 by 15 feet, for the sole use of boys, each boy having his own locker. An isolation room, with connecting bathroom, closets, etc., for a boy who might have a slight ailment, is also placed in the rear.

"The Colonial staircase leading up from the central hall will be in white with red mahogany rails, newels and treads, lands, on the second floor, which will contain five bedrooms for the accommodation of 24 boys to be housed in this building. Two of these rooms will accommodate six boys each. There is an additional room, with bathroom, etc., on this floor for a matron should it be decided that a matron is to be kept on this floor. There is also a large toilet room with ample toilet room facilities, and a lavatory with showers, bath, basins, etc. There is also of course the usual quota of linen rooms, closets, etc. The attic is left unfinished.

"The finish of this building will so simple but up-to-date and complete in every respect. The floors throughout the first story will be of oak, and the second story of hard pine, The trim will be of cypress of the simplest character. The toilet and lavatory rooms are of tiled 5 feet 6 Inches high and the upper walls and ceilings enameled.

"Like other similar structures at the Home, this building is heated by direct steam taken from the main brought from the central power house; It is lighted by electricity, with simple substantial lighting fixtures.

"This building is intended as a dormitory and study building for 21 of the older boys at the Home.

"Two other structures are to be erected at the Home, one is a large warehouse building 42 feet by 83 feet for the storage of supplies in large quantities for the consumption of the Home. Underneath this warehouse is a root cellar for the storage of vegetables, and a storage which is refrigerated for the storage of apples. In connection with this warehouse is a refrigeration building, 41 by 94 feet, equipped with a refrigerating plant with various divisions for the storage of quantities of meat, butter, milk, eggs, fish, pastry; also a butcher shop and grocery store for the sole use of the Home.

"This other building is a one-story brick garage. 34 by 18 feet, which will accommodate 10 cars. The warehouse and garage are located to the rear of the present Home buildings."

MASONIC HALL, NEW YORK

H. P. Knowles, Architect.

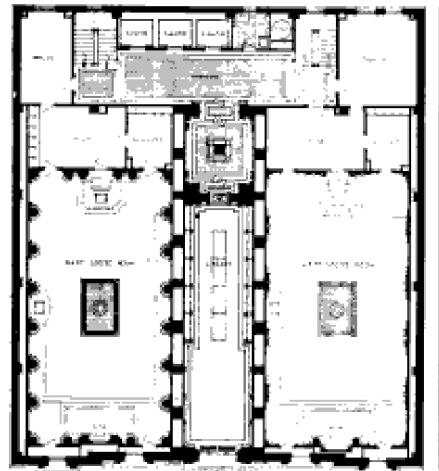
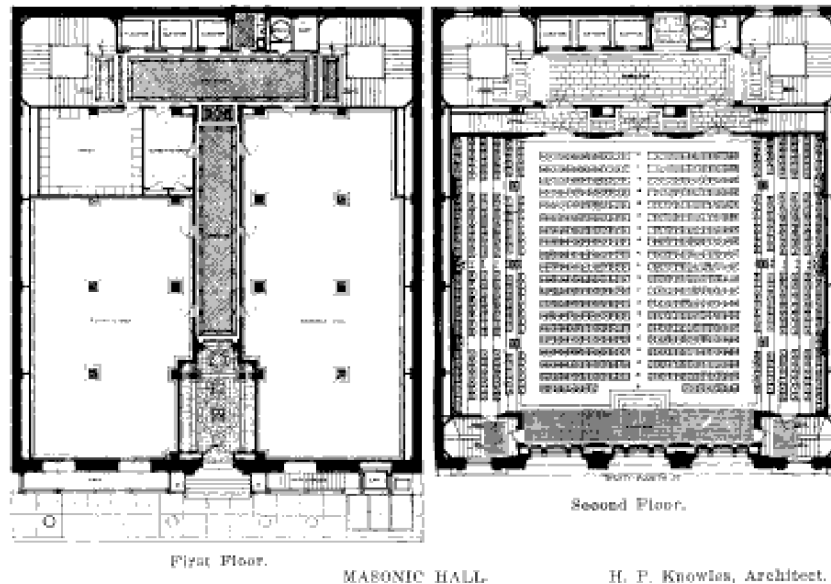
Note: for clearer and larger views of floor plans and photos, see the below Google link.

Architecture and Building Magazine: A Journal of Investment and Construction, Volume 42, Dec 1910, pages 92-106.

<http://books.google.com/books?id=EWekQeo25t8C&pg=RA9-PA94&lpg=RA9-PA104&ots=Oz39o5Cm7e&dq=%22stained+glass%22+%22charles+snell%22&output=text>

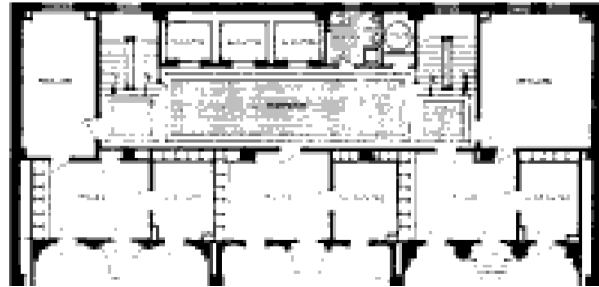
THE architect must build to the needs of his client. The plan precedes all else in the modern edifice. When this is successfully solved and all of the wants of the occupant to-be satisfied, the architect must needs consider the architectural shell and beautify the exterior as he may. With sufficient means at his disposal, success is dependent upon the will and the ability.

Approaching the new Masonic Hall at 46-54 West 24th street, New York City, synthetically, a very interesting study can be made. The plan of the building, a succession of two story lodge rooms, tier upon tier for five levels and above, a series of floors to be used as offices, present a scheme seemingly difficult of solution for a successful exterior, yet when we come upon the building and crane our necks to its lofty height, we find a facade of charm which fits and bears out the story of the interior. The spirit architecturally is a scheme from the French Renaissance. The first and second stories with small openings, give mass to build upon. Above, the mullioned windows set in panel locate the auditorium within. Aloft between side piers of lime stone, a panel in tapestry brick marks the space devoted to lodge rooms. Above, pediment like, a half dozen low stories of offices suitably occupy their place in the ensemble. It is a successful treatment and a creditable solution.

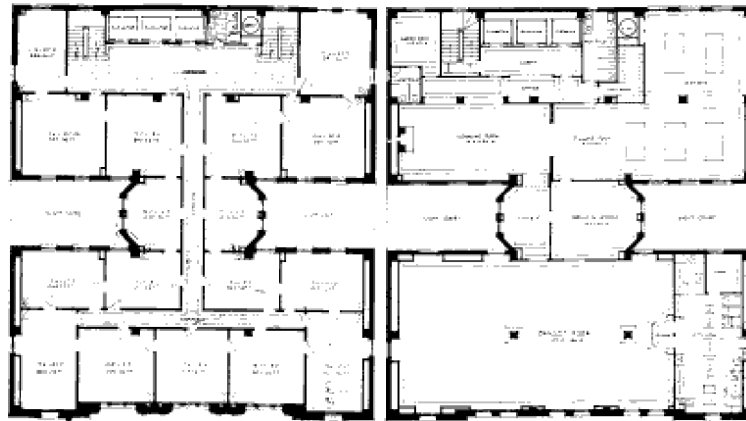


Third Floor

Within, approached by a central hallway, the French Renaissance feeling pervades. We feel that the spirit of the exterior has come in with us. Throughout the vestibule, the elevator corridor and to either hand at the rear of the building, the fine winding staircases, in marble and ornamental iron all bear out the design. From the basement on either side of the rear corridor, these two wide staircases wind, floor after floor, to the auditorium gallery. These main approaches (we feel them to be such as part of the design, and must needs overlook the utilitarian elevators) with the vaulted corridors which they reach at every level, forecast the grandeur of the auditorium or Grand Lodge room which occupies the second floor.



Typical Lodge Room.

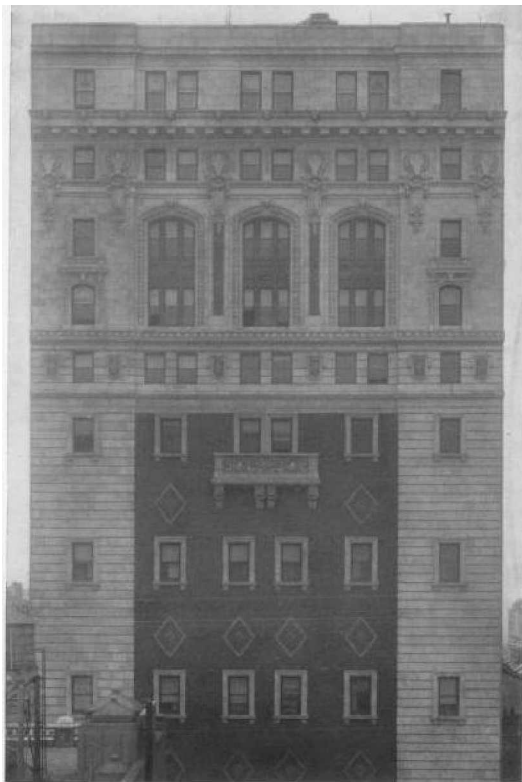


Typical Office Floor.

Eighteenth Floor.

MASONIC HALL.

H. P. Knowles, Architect.



Builders: Wells Brothers Co.

MASONIC HALL.

H. P. Knowles, Architect.



MASONIC HALL.

H. P. Knowles, Architect

Builders: Wells Brothers Co.
Rockland-Rockport Lime used.
Kalsheim Windows: J. W. Rapp Co.
Plumbing: Alexander Bryant Co.
Granite: Metropolitan Granite & Supply Co.
Otis Elevators.



MASONIC HALL--DETAILS IN VESTIBULE AND CORRIDORS.

H. P. Knowles, Architect.

Builders: Wells Brothers Co.
 Directory: U. S. Changeable Sign Co.
 Elevator Door: J. W. Hagg Co.
 Mosaic Floors Surfaced by New York Floor Surfacing Co.
 Lighting Fixtures: Sterling Bronze Co.
 Mail Chute: Cutler Mail Chute Co.
 Monarch Engine Stops Furnished by Consolidated Engine Stop Co.



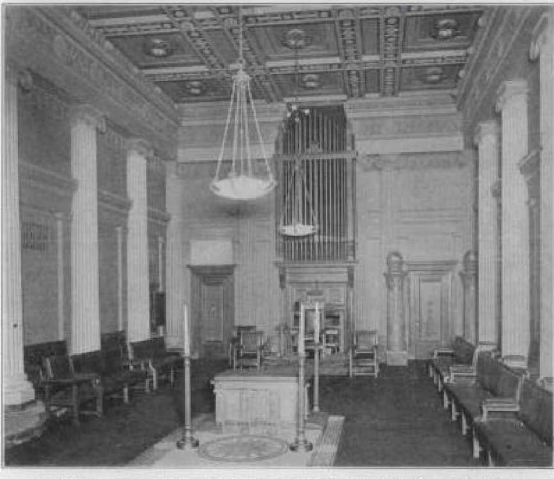
MASONIC HALL--GRAND LODGE ROOM, SECOND FLOOR.

H. P. Knowles, Architect.

Builders: Wells Brothers Co.
 Seats: American Seating Co.
 Organ: Austin Organ Co.
 Plastering: Klee-Thomson Co.



Mural Paintings and Decorations: Charles Snell Allen.



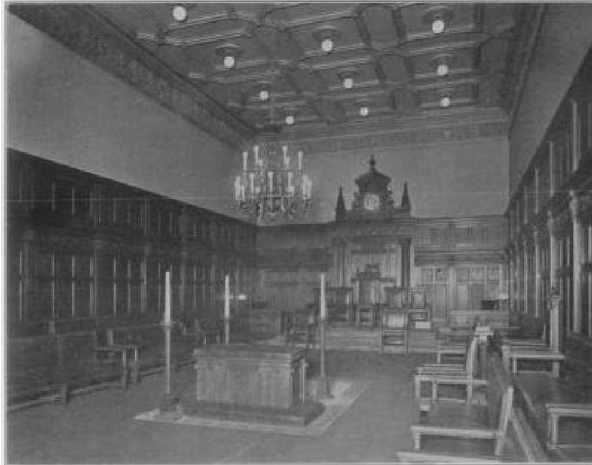
MASONIC HALL—RENAISSANCE AND GRECIAN IONIC ROOMS, THIRD FLOOR.
 Builders: Wells Brothers Co. H. P. Knowles, Architect.
 Lighting Fixtures: Sterling Bronze Co.
 Organ: Austin Organ Co.
 Plastering: Klee-Thomson Co.



Kalsheim Doors: J. W. Rapp Co.

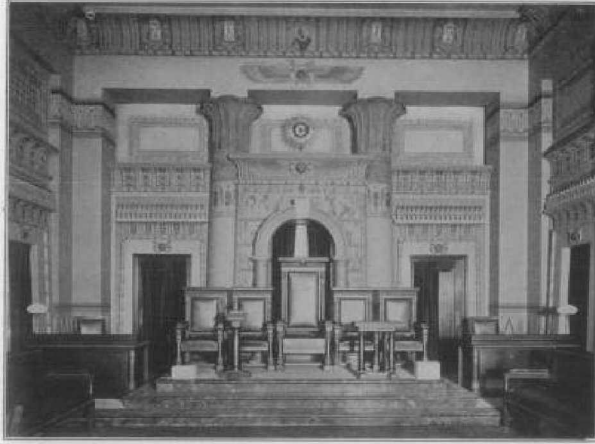


MASONIC HALL—GRECIAN DORIC AND CORINTHIAN ROOMS, FOURTH FLOOR.
 Builders: Wells Brothers Co. H. P. Knowles, Architect.
 Lighting Fixtures: Sterling Bronze Co.
 Organ: Austin Organ Co.
 Plastering: Klee-Thomson Co.



MASONIC HALL—JACOBEOAN ROOM, FOURTH FLOOR;
 COLONIAL ROOM, FIFTH FLOOR.
 Builders: Wells Brothers Co. H. P. Knowles, Architect.
 Lighting Fixtures: Sterling Bronze Co.
 Organ: Austin Organ Co.
 Plastering: Klee-Thomson Co.

MASONIC HALL—FRENCH IONIC ROOM, FIFTH FLOOR;
 GOTHIC ROOM, SIXTH FLOOR.
 Builders: Wells Brothers Co.
 Lighting Fixtures: Sterling Bronze Co.
 H. P. Knowles, Architect



MASONIC HALL—EGYPTIAN CHAPTER ROOM, SIXTH FLOOR.

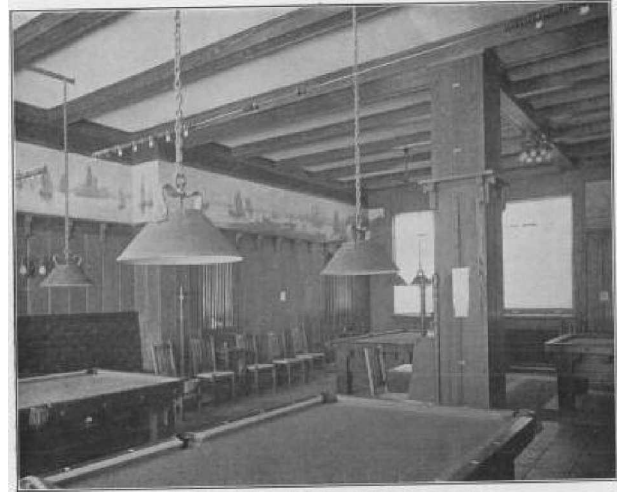
H. P. Knowles, Architect.

Builders: Wells Brothers Co.

Lighting Fixtures: Sterling Bronze Co.

Organ: Austin Organ Co.

Plastering: Klee-Thomson Co.



BILLIARD ROOM IN MASONIC CLUB ON TOP FLOOR.

Lighting Fixtures: Sterling Bronze Co.

Treatment of Cement Floors: Preservative Products Co.

A room 81 feet wide and 72 feet deep, lofty and surrounded by a spacious gallery, the Grand Lodge room will seat comfortably 1,200 people. Its decoration is rich with gold, its color tones are warm, and even for a small assemblage the room is suitable. The carpet is the largest rug ever woven in one piece and its rich brown tones harmonize with the deep buff ground color of the room. The lighting is effected by three great panels of stained glass in the ceiling, through which the illumination afforded by 1,500 incandescent lamps is diffused over the room. A great three-manual pipe organ occupies the center wall in the gallery. The architectural treatment of this room in elaborated form still carries the French Renaissance feeling of the exterior.

Above the Grand Lodge room, four double stories are occupied by the smaller lodge rooms. The first level contains two rooms 31x60 feet, with a clear height of 25 feet, 5 inches. Between them is the library a vaulted room, paneled in Circassian walnut in severe Renaissance lines. The library foyer contains a **statue of Silence, one of the early works of Augustus St. Gaudens**, done in Rome in 1874. Of these two third floor lodges, the Renaissance room is considered the most elaborate and beautiful in the building and it is worthy of the praise. Encrusted with decoration, it bears in the spandrels that arch to meet the ceiling, a series of symbolic pictures carried out in distinct but not obtrusive color. Over the east, Helios rides up, the center piece of the composition. The remaining ten panels contain figures emblematic of the four cardinal virtues in Masonry and the Arts and Sciences. The complete decorations of the room were carried out by **Charles Snell Allen**. It is interesting to note that these are the only flat decorations in any lodge room in the building, All other color work is applied on relief decoration, merely emphasizing the architectural character of the designs. The Renaissance room is treated in several shades of deep buff with much gold glazed down. The ceiling has dull gold panels, and part of the lighting is transmitted through panes of opalescent glass in the ceiling, producing a sunlight effect. The companion room on the third floor is the Grecian Ionic room and it is the first that represents the classic styles. Divided in seven bays by engaged Ionic columns the walls are finished to the color of Caen stone. The ornamental frieze and cornice, the square coffered ceiling ornamented in solid colors, bespeak the care with which every detail of the work was scaled out and drawn. All ornamentation is in relief and the color is applied and shaded down to emphasize the detail.

For three stories above there are three lodge rooms on each floor. The approximate area of these rooms is 27x60 feet with a clear height of 22 feet. They are finished in varied styles with a preponderance of the classic orders, the varying treatments presenting a wealth of resource that beggars description. The Doric room on the fourth floor, west, repeats in frieze-like form about its walls the metopes from the Parthenon. The lodge doors are bronze, and the base and trim about the room are of Cipolin marble. From the center of the ceiling, suspended by a chain of Roman bronze, hangs a lighting fixture, carved shell-like from alabaster. Further light is suffused through the ceiling panels. The lighting fixtures throughout all the lodge rooms are of exquisite design and beauty, many being carved from solid blocks of alabaster.

The middle room on the fourth floor, styled Jacobean, with high oak wainscoting natural finished, carpeted and furnished in green, to match a marble base of green Tinos, is an extremely serviceable room, suitable to the work of a lodge. The carvings of the woodwork, as elsewhere in the building, are sharp and clean. In this room, the furniture as in the others is carved in pattern to match. The candle sticks are carved wood standards and the great central lighting fixture has a carved and colored wood stem supporting the iron arms and Florentine bronze fixtures. The ceiling is a reserved treatment in keeping with the style, and the plain walls are deeply tinted buff.

The Gothic room, the middle lodge of the sixth floor, is also finished in woodwork. The fumed oak wainscoting and expanse of buff tinted wall above is arched by a ceiling which is in keeping with the Tudor period. Over the east a great stained glass window artificially illuminated, sheds a soft and gracious light suitably in keeping with the Masonic ceremonies.

The chapter room on the sixth floor, known as the Egyptian room, is in color effect and strikingness of its architecture the most impressive room in the building. Brilliantly carpeted in red, surrounded by a base of red Numidian marble, the walls toned to the reddish limestone color, the material of the Egyptian builder, carry realism to a refinement. The wealth of relief ornament, significant in its message is all tinted in solid colors so successfully that complete harmony is produced. In this room the pillars of the porch which are made strictly according to Biblical direction, have their relief ornament tinted in keeping with the room. These columns elsewhere in the building unfortunately add the only jarring note in the architectural treatment.

In connection with the lodge rooms, each floor contains a mezzanine. On the level of the lodge-room floor, the rear of the building, not occupied by the public corridor, stairs and elevators, is disposed in anterooms before each lodge and parlors. The mezzanine is divided into store-rooms, parlors and a good-sized coat-room, which serves the three lodge rooms of each level.

In the basement there is a large dining-room, which seats, in total, 310 persons. By means of sliding doors, it may be divided into four sections. There is also a private dining-room. The kitchen extends along the whole of one side and opens into each division of the dining room by double swinging doors, so that service may be carried on conveniently when the dining-rooms are used separately. The kitchen arrangements are described in another article.

The office floors are splendidly lighted, and finished with steel trim and with terrazzo and cement floors. The Grand Lodge executive offices, on the tenth floor, form a beautifully appointed suite.

On the top floor, the Masonic Club is a harmoniously treated series of rooms. High wainscoting of silver-finished oak, burlap panels and ornamental friezes produce an air of refinement and comfort.

The builders of the Masonic Hall were Wells Brothers Company. Of the various contractors, the kalameined work was done by John W. Rapp Company, including the bronze window casing and doors and trim through the offices and elsewhere. The plumbing of the entire building was done by Alexander Bryant Co. The granite for the base was supplied by the Metropolitan Granite & Supply Co.



MASONIC HALL—DETAIL IN RENAISSANCE ROOM.
Mural Paintings and Decorations: **Charles Snell Allen**. H. P. Knowles, Architect.

In the vestibule, the handsome building directories were installed by the U. S. Changeable Sign Company. The mail chute is the Cutler System. The mosaic floors were surfaced by the New York Floor Surfacing Company.

In the lodge rooms, some of the finest work in the building appears. The lighting fixtures, which are of exquisite design, were made by the Sterling Bronze Company. The original drawings for these, made by the company's draughtsmen, are a beautiful series worthy of public exhibition. The plastering, which is also of elaborate character, as before described, in connection with the relief ornament in the lodge rooms, was done by Klee-Thomson Co.

The organ equipment, which consists of a large three-manual pipe organ in the Grand Lodge room, and a smaller organ in each one of the other lodge rooms, is interesting. The ornamental cases are all designed fittingly to the style of the room. They are at the west, with the manual behind the senior warden's chair. They were made by The Austin Organ Co. In the Grand Lodge room, the seating was put in by the American Seating Company.

The sub-basement contains a complete mechanical plant for the service of the building. To prevent flywheel accidents, the engines are protected against governor failures by the Monarch Engine Stop and Speed Limit System. In addition to the automatic feature, all of the engines can be controlled from three locations—the boiler room, engineer's office and switchboard.

The Brickbuilder, Volume 25, Vol. XXV, No. 12, Dec 1916, page 305-318.

<http://books.google.com/books?id=J1EiAQAAAMAJ&pg=PR3&dq=%22H.+P.+Knowles%22&hl=en&sa=X&ei=WWDeUM2JJaGZ0QHEw4BQ&ved=0CFoQ6AEwBigU#v=onepage&q=%22H.%20P.%20Knowles%22&f=false>

For clearer views of the various pictures and floor plans the reader is invited to the original text at the above URL.

VOLUME XXV

DECEMBER, 1916

NUMBER 12

Masonic Temples

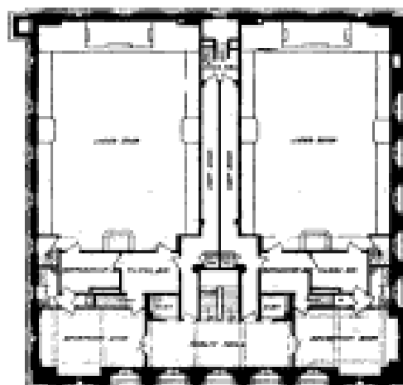
By H. P. KNOWLES

THE town hall, the court house, and the post office are usually the most prominent, or at least the best known, buildings in the majority of towns and cities throughout the country, but next to these there is probably no building more familiar than the Masonic Temple. It is the meeting place of a large number of the local citizens who are usually representative of the best in the community, or at least of the more active.

An examination of the Masonic Temples throughout the country reveals the fact that this promising field of the architect has not received the serious attention and careful study which it deserves. Considering the number of these buildings erected, it is surprising how few are deserving of consideration on the ground of architectural merit; the majority are poorly designed, poorly planned, and badly ventilated, which criticism I might say applies more especially to the temples in the smaller communities. Despite the many Masonic Temples erected and the large sums expended on them, not until recent years has careful study been given to their designing and planning.

Like other structures of a semipublic character, they are almost invariably placed in the charge of a building committee, and the Masonic building committee, like the majority of building committees, is hampered at the start by the belief that the greater the number of designs submitted for its consideration the more likely it is to secure a building that will be satisfactory to the fraternity. Unfortunately many of these competitions have not been conducted under such supervision as would induce architects of standing to compete, and the results are almost invariably distressing to all but the successful competitor. This condition applies, of course, to the majority of similar building operations, but it seems as if the buildings of fraternal societies suffered more from this complaint than any other type.

Another reason that is largely responsible for the mediocre character of a large number of the Masonic Temples in the smaller communities is the custom of limiting the selection of an architect to one or two of the local members of the profession who are members of the lodge. The result, of course, is in strong contrast to the case of a town library, for instance, where the building committee is not limited to local architects for its selection and is free to go outside of the town for talent if the local supply is not deemed sufficiently experienced.



Lodge Room Floor Plan Masonic Temple, Brooklyn, N. Y. Lord & Hewlett and Pell & Corbett, Associate Architects

In common with most building committees, the first question which confronts the majority of Masonic Temple building committees is the everlasting economic one: first, the wherewithal to build; and second, the reliable flow of the wherewithal to keep the building going after completion. As usual with the preliminary work involved in erecting buildings that are designed to accommodate the many, the first question is over the site. With this settled, the debate as to the character of the building to be erected begins. It must be decided whether the structure is to be a purely Masonic building or whether it shall be partly commercial — say with stores or a bank on the first floor, or perhaps a story or two of offices in the lower floors with the remaining upper portion devoted to lodge purposes. The object of the stores and offices is to afford additional revenue which with the lodge rents will provide sufficient funds to care for the upkeep of the building without burdensome taxation of the lodge members.

The partly commercial and partly Masonic type of building appeals to many; but leaving out for the present any architectural consideration, the writer's experience leads him to believe that seldom if ever is a Masonic building committee which is subject to frequent change in its makeup successful in the management of a building when outside interests have to be considered. The average Masonic building committee, which as a rule only meets at stated intervals, is not suited to the proper care of a commercial building unless it secures the services of a competent superintendent capable of dealing with the tenants and who is available at all times to look after the interests of the building and its owners. The commercialism of such a structure robs it of that private homey or clubby atmosphere which is so essential to the successful housing of a Masonic lodge.

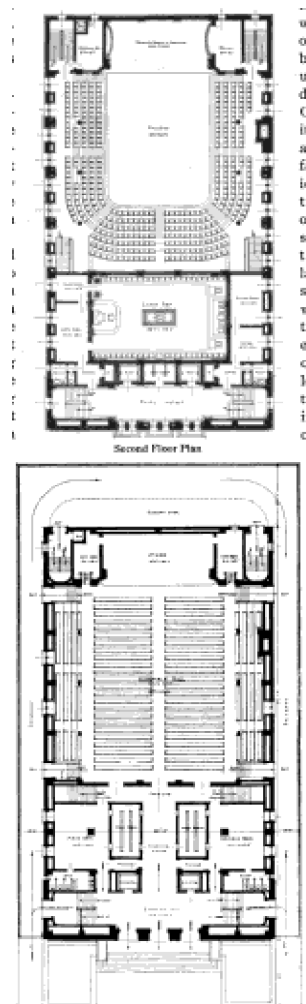
Some of the more recent Masonic structures have followed the more dignified type, that of a purely Masonic building accommodating only Masonic organizations. Such is the type of the new temples being erected in Yonkers, Schenectady, and Syracuse, N. Y., and Toronto, Canada, the latter being one of the largest and most important of the recent buildings.

A building designed to be used exclusively as a Masonic Temple should be dignified, of good proportions, built of substantial honest materials, and carefully planned to suit the purposes of the fraternity. This may well be said of any building, but it applies particularly to buildings of this class, and all those who are familiar with the teachings of Masonry and its lectures will appreciate how important this is.

The semi-secret character of the organization and the fact that its meetings, or communications as they are called, are held in places where observation cannot be had by those not within the circle, must necessarily stamp the exterior of such a structure with a character quite in contrast with its neighbors.

Aberrations in the form of so-called Egyptian Temples have been erected to house the fraternity — buildings which look more like morgues or jails than the homes of an organization whose object is the uplift and betterment of its members. These forbidding structures are designed to emphasize the secret side of the order, giving the impression to the uninitiated that Masonry is a mysterious organization whose members participate in solemn rites and are bound together by oaths for some mysterious reason not to be divulged under the most awful penalties.

If such were its only attraction, the organization would not have existed until now, nor have wielded the influence it undoubtedly does. In reality the secret side of the order is 'the least important. There are obligations and signs by which one mason may know another, which are secret, of course; but as compared with the actual reasons for the order's existence, this aspect of it is insignificant and need not be considered any more in the external treatment of one of these buildings than would be the case with a club or any other similar structure where privacy is essential. The fact that few openings are needed in the outside walls and the necessary large height of the stories will stamp the building with a character sufficiently suggestive to indicate its purpose. The lodge rooms must, of course, be absolutely secure from any espionage, but the building need not be made to look like a morgue or a jail in order to guarantee this necessary privacy.

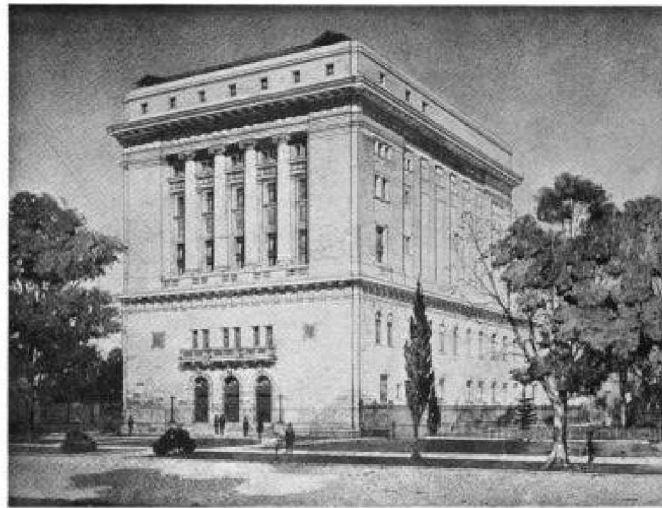


First Floor Plan Masonic Temple, Toronto, Ont., Canada
P. Knowles, Architect

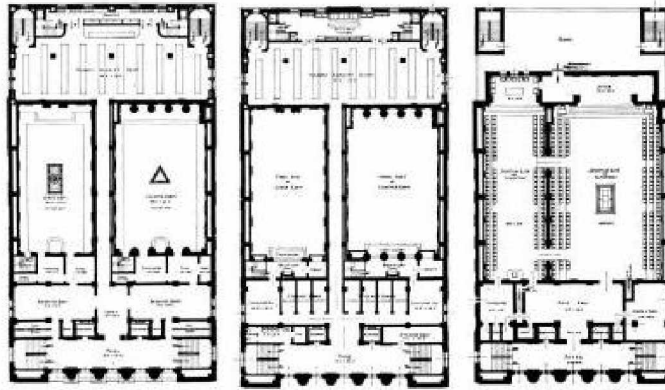
A word or two as to the meaning of Masonry may be of interest to those who have not been initiated. The Masonic fraternity came into existence several hundred years ago, but just when is a matter of discussion among Masonic authorities. The antiquarian will trace the origin of the trade unions of the Middle Ages and demonstrate beyond controversy that modern speculative Masonry is the direct lineal descendant of the traveling Masonic Guilds to which medieval Europe owes its magnificent cathedrals, monasteries, and abbeys. The philosopher will go farther and find the germ or dominant idea of modern speculative masonry in the "mysteries" or secret societies of antiquity; but undisputed records show the existence of ancient operative guilds, not unlike our modern labor unions except that they were secret in character, and only those who were in the possession of certain signs and words were able to enter their meetings. These guilds or lodges gradually developed into lodges of speculative masonry, and their doors were opened to any seeking admission who were "free born, of lawful age, and well recommended." Masonry has been defined as a system of morality, veiled in allegory and illustrated by symbols.

The organization has assumed large proportions, especially in English-speaking countries, although it has many adherents in almost every quarter of the world. It endeavors to spread the teachings of brotherhood, and the lectures and ritual contained in the various degrees through which the candidates must pass are so full of symbolism that the design of the temple, at least its detail, must surely bear its traces both on the exterior and interior.

It is a difficult matter to compare the home of such an organization to any other structure. It is not usually termed a religious institution, although it is founded on religious teachings. Its meeting places are not considered places of worship, although every lodge room must be furnished with an altar or pedestal on which is placed the Holy Bible, and prayers are said by the lodge chaplains and hymns sung by its members. It cannot be termed a club in the usual sense of the word, although it is an organization of men, membership in which requires that its candidates shall be regularly proposed, and for which initiation fees are charged and regular annual dues are collected. The communications or meetings are held at regular stated intervals, usually twice each month. The proceedings are carried on in accordance with strict ritualistic form prescribed by the Grand Lodge authorities. This ritualistic form, with its obligations, passwords, grips, signs, etc., is secret.



GENERAL VIEW OF EXTERIOR FROM PERSPECTIVE DRAWING



THIRD FLOOR PLAN THIRD FLOOR MEZZANINE PLAN FOURTH FLOOR PLAN
 MASONIC TEMPLE, TORONTO, ONT., CANADA
 H. P. KNOWLES, ARCHITECT

Masonry is the oldest of all secret organizations, and the majority of modern societies which initiate members with ceremonies of a secret nature will be found to have modeled these ceremonies after those of the Masonic Order.

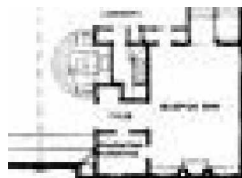
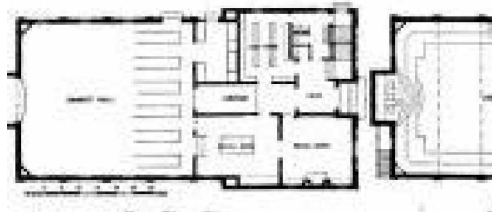
Masonry is primarily the lodge known as Free and Accepted Masons, and from this various branches have sprung which are sometimes called the Higher Orders, and in a community which boasts a lodge there will usually be found a Chapter of Royal Arch Masons, and in the larger towns a Commandery of Knights Templars. Another branch of Masonry is the Council, which generally holds its meetings in one of the lodge rooms of the Masonic Temple. There is also a system of degrees known as Scottish Rite Masonry. This branch of the fraternity will also be found meeting in the Masonic Temple, but in the larger cities it is usually housed in an independent structure of its own, a very notable example being the beautiful Scottish Rite Temple in Washington designed by Mr. John Russell Pope. The Mystic Shrine and Grotto, allied Masonic organizations, are found only in the larger cities and occupy buildings of their own constructed especially to suit their own uses.

The average Masonic Temple for a small city of about 100,000 inhabitants will usually require two lodge rooms to accommodate seven or eight lodges, a chapter room, assembly room, banqueting room, etc.

The assembly room is generally located on the ground floor so that it may be rented for outside purposes, and it must be so arranged as not to interfere with the comfort and workings of the Masonic bodies in the balance of the building; and it usually seats from five hundred to six hundred persons, and may be with or without a gallery. If the community possesses a commandery of considerable size, this assembly room may be used as an asylum for that body; but usually in structures of this size one of the lodge rooms is sufficiently large to accommodate the commandery. This assembly room is also used for many social affairs, such as lodge entertainments, smokers, etc., which are of frequent occurrence, and the room is generally furnished with a stage and dressing rooms. It is essential that the cloak room, retiring room, and toilet-room facilities should be ample and conveniently located.



Point Elevation



First Floor Plan
Second Floor Plan

Masonic Temple, Everett, Mass. Loring & Phipps, Architects

In the larger temples, the lodges, chapters, commanderies, and Scottish Rite bodies are kept entirely separate in rooms of their own. In the Toronto Masonic Temple illustrated herewith separate quarters are provided for these various branches, excepting that the commanderies, or preceptories as they are called in Canada, and the Scottish Rite bodies occupy the same rooms on the top story.

The most popular dimensions for a standard lodge room are about forty feet wide, from sixty to sixty-five feet long, and about twenty feet high in the clear.

It has been computed that the average attendance at lodge meetings is about ten per cent of the total membership; but frequently on special occasions the attendance is greatly increased, and the lodge room should be sufficiently large to accommodate seventy-five per cent of the total membership of the largest organization occupying the room.

If the building is to contain more than one lodge room, they should vary in size. The largest room is usually placed on the top floor and is frequently arranged for commandery purposes as well as for the lodge. If possible this room should be surrounded with a corridor or promenade five feet wide, along which are niches or stations for guards necessary for the working of the commandery degrees or orders, as they are properly termed; along this corridor may be ranged the lockers for the Sir Knights' uniforms and other Templar equipment. The ideal layout

for this type of room will be found in a plan illustrated herewith, which will show the type of room required for a building which is to have one room in common for the lodges, chapter, and commandery as it is arranged to suit the requirements of all these bodies.

In connection with the large lodge room, if it is used for commandery purposes, there should be arranged a small room, or rather a large closet, say six feet square, called a Chamber of Reflection. This room must be made sound proof and should be located conveniently near the entrance to the main room.

The smaller lodge room is planned to meet the requirements of the smaller lodges. This room and the chapter room may be placed together on the second floor in a manner somewhat similar to the second floor of the Toronto Temple, omitting the banquet room in the rear.

The officers' stations in the lodge rooms are fixed and will be found the same throughout all jurisdiction: the master's station is on a platform at the east or main end of the room and is raised three steps above the general floor level; the senior warden's station is at the opposite or west end of the room, elevated two steps above the main floor level; the junior warden's station is placed in the center of the south or right-hand side of the room as one enters the room, one step above the general floor level. The minor officers of the lodge are placed on the main floor level; the senior deacon to the right of the master; the marshal to the left of the master; the senior and junior masters of ceremonies to the right and left of the senior warden; and the senior and junior stewards to the right and left of the junior warden. The junior deacon is placed at the entrance door on the lodge room side, and the tiler at the outside of the entrance door in the tiler's room. The master's platform should be sufficiently wide to accommodate a chaplain and a half dozen visitors. The treasurer and the secretary of the lodge are usually placed in the two corners at the master's end of the room, the treasurer on his right and the secretary on his left. The three principal stations are designated by emblems, or jewels as they are called; the master by the square; the senior warden by the level; and the junior warden by the plumb.



Second Floor Plan

Music is considered essential for the working of degrees and for the ceremonies attending the opening and closing of the lodge sessions; therefore every lodge room should be furnished with an organ, and it will be found to range from a modest little affair standing in one corner of the room to a two or three manual pipe organ. The organist and manual are usually placed back of the senior warden's chair and the organ chamber overhead on the mezzanine floor level.

Over the master's chair in every lodge room is suspended an illuminated letter "G," while in the center of the room on the main floor level is the altar which consists of an oblong structure about three feet wide, three feet high, and five feet long, surrounded with a kneeling step six or seven inches high. To indicate symbolically three points of the compass — east, west, and south — three candlesticks on standards are placed around this altar, two on the left and one on the right-hand side. The altar and these candlesticks are frequently set in a marble or mosaic panel set flush with the floor. This panel, or trestle board as it is masonically termed, is usually about six feet wide and about twelve feet long and is surrounded by an ornamented border which is of symbolical significance, and in the center is placed a "blazing star."

A switchboard controlling all the lighting of this room should be located inside the lodge room near the entrance door at the junior deacon's station, as he usually has control of all the lights. In addition to the usual switches for the control of various groups of lights, there must be one switch which will throw out all lights in the room excepting the lights on the candlesticks around the altar, and these are usually provided with gas outlets.



Masonic Temple, Colon, Panama - H. P. Knowles. Architect

Note: In 1910 Sojourners' Lodge decided to build a home of its own, so a Board of Trustees was elected with Bro. Wilbur S. Perry as Chairman and Bro. Clinton G. Carty as Secretary-Treasurer. **Bro. H. P. Knowles** of New York City was chosen as the architect of the building. On May 30, 1911, Sojourners Lodge, together with visiting Brothers (in all about 450 Masons), opened a Masonic Lodge, formed in procession and marched through the streets of Colon City and Cristobal (Canal Zone), and proceeded to lay the cornerstone in due and ancient form in the exact northeast corner of the Canal Zone.

There should be two entrances to the lodge room, both to be placed at the rear end of the room on either side of the senior warden's station: the one on the right of the main entrance is for the initiated members of the fraternity, and the one on the left for the entrance of candidates. On either side of the candidates' doorway on the lodge room side are usually placed two symbolic columns surmounted by spheres, and these columns to be symbolically correct must be Egyptian and in accordance with the biblical description of the columns outside the doorway to King Solomon's Temple. These columns are familiar to most readers, as they are frequently located on the exterior at each side of the main entrance.

Where a gallery is placed in the lodge room, access to it should be from the lodge room only or from a vestibule at the entrance to the lodge room arranged in such manner that it can be entered only by those who have passed the inspection of the tiler at his station immediately outside of the lodge room entrance door. The organ loft or any portion of the mezzanine space which looks into the lodge room must be similarly arranged and should have no entrance on the mezzanine floor.



Interior of Lodge Room in Masonic Building, New York, N. Y.
H. P. Knowles, Architect

The chapter room may be of dimensions similar to the standard lodge room. The candidates' preparation room, however, should be larger than that of the lodge room, as more candidates may be initiated at one time in this branch of the order.

In the chapter room there should also be constructed, either in or adjacent to the candidates' room, a well about four and one-half feet square and from twelve to fifteen feet deep, which is entered from the top by means of a trap door placed flush with the floor of the candidates' room, or in a smaller room adjoining. This well should be furnished with paraphernalia peculiar to the chapter degrees and is usually installed by members of the chapter.

The altar in the center of the chapter room is triangular in shape instead of rectangular, as in the case of the lodge room. A number of electric outlets should be provided in the floor, the base, and ceiling, in addition to those required in the lodge room.



Interiors of Lodge Rooms in Masonic Temple, Salem, Mass.
L. S. Couch, Architect; Little & Browne, Associate Architects

The public halls and corridors in the lodge room floors should be laid out with liberal dimensions, as they are used for a common meeting ground by the members of different bodies meeting at the same time. Many members visit the temple for social intercourse and may spend little time in the lodge room, but devote most of it to smoking or chatting in the anterooms or the adjacent corridors. These halls and corridors, therefore, should be as spacious as possible and arranged for lounging purposes.

The lodge anterooms are grouped around the entrance end of the lodge room and this portion is usually two stories high, affording a mezzanine over these anterooms.

The candidates' preparation room is usually furnished with lockers for the use of the candidates.

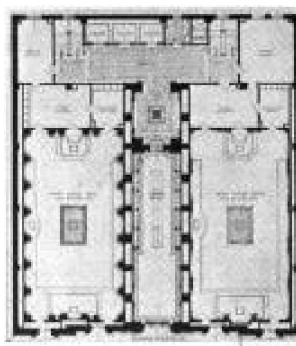
The tiler's room, which is in reality the entry to the lodge room, need not necessarily be large; about twelve by sixteen feet is ample for the average tiler's room. It is usually furnished with lockers and drawers — about one or two large drawers and one or two lockers or small cupboards for each lodge, chapter, or other Masonic body occupying the room. These are under the direct charge of the tiler and in them are kept hymnals, gloves, aprons, and smaller pieces of paraphernalia, such as gavels, symbolic working tools, etc.

Beyond the tiler's room and well separated from the lodge room should be placed a parlor for the use of members during intermissions.

There should also be a committee room, although this is not infrequently placed on the mezzanine floor over the lodge anterooms.



General View of Exterior



Lodge Room Floor Plans Masonic Building, West 24th Street, New York, N. Y. **H. P. Knowles, Architect**

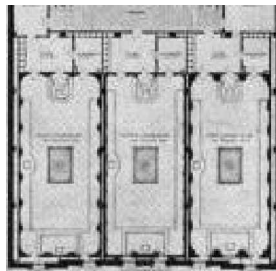
If it can be arranged, it is well to provide each meeting room with its own separate toilet room. The average lodge room requires a toilet room with about two toilets, two urinals, and a wash basin, and located near this toilet room should be a liberal sized hat and coat room.

On the mezzanine over the anterooms are placed committee rooms, storage and paraphernalia rooms, and an examination room. The paraphernalia room is usually fitted with various sized closets with shelving and spaces for banners, staffs, flags, costumes, etc., and each of the organizations meeting in the lodge room below is entitled to one or more of these closets for the storage of its paraphernalia, so that the number of closets is governed by the number of organizations they are intended to serve.

The examining room is used for the examination of visitors and is usually the size of a small committee room.

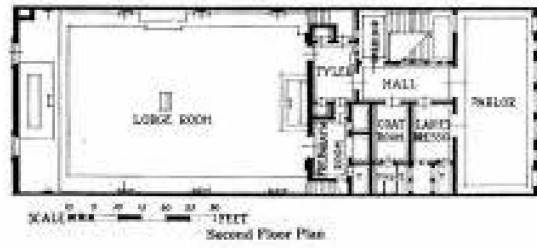
An essential feature of a modern Masonic Temple is the banquet room, which is usually located in the basement with the kitchen. It should be capable of seating two or three hundred persons, and in order to accommodate organizations of various sizes the room should be so arranged that it can easily be subdivided.

A very important consideration in the construction of these buildings is that the main meeting rooms, the lodge room, chapter room, commandery room, assembly room, etc., should be as nearly sound proof as possible. Various methods familiar to all architects may be used, but it has been found that in fireproof structures the doubling of the partitions, leaving a small air space between and furring the ceilings down, have been sufficiently effective; but conditions, of course, must govern the proper solution of this problem.



Every Masonic Temple should be furnished with a vault or safe room. When the building is to be used as the headquarters of the State Grand Lodge, a vault must be furnished for the storage of the Grand Lodge paraphernalia and jewels, while each lodge should be furnished with a small fireproof compartment for the storage of its records, jewels, and valuable papers. In large temples a safe room is usually constructed in which are installed steel compartments similar to a safe deposit vault.

In communities where there are two or more Masonic organizations, a Masonic Club is also found to exist, and the local temple usually provides quarters for this club. These quarters are fitted up with all the usual club facilities for amusement, together with a library and reading room and accommodations for a caterer. These rooms are generally placed on the top story or in the basement.



Masonic Temple, Des Moines, Ia.
Frank E. Wettsell, Architect

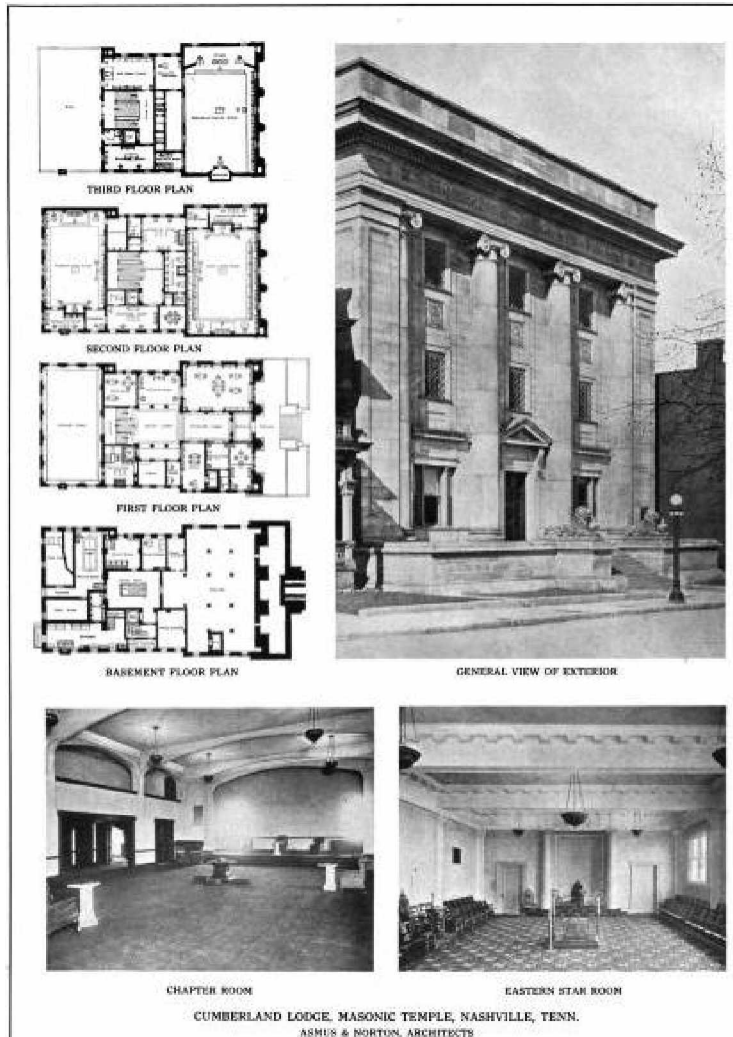


Elevation and Typical Lodge Room Floor Plan
Masonic Temple, Yonkers, N. Y.
Vollmer & Baerman, Architects; Keith Tracy, Associated

The Masonic Temple in Brooklyn, designed by Messrs. Lord & Hewlett and Pell & Corbett, Associated Architects, is undoubtedly one of the most successful in the country both from an architectural as well as the Masonic utilitarian viewpoint. This building has been published so frequently that we will not again reproduce it; but the typical lodge plan is here repeated and needs only a glance to see its beauty. Simple in arrangement with proportions carefully studied, it is without question one of the very best illustrations of the ideal Masonic Temple lodge plan.

The Masonic Temple in New York is of the skyscraper type, and unfortunately, owing to conditions which confronted the fraternity at the time of its erection, space was necessarily limited, with the result that the building is somewhat crowded.

There are probably more lodge rooms in this building than in any other structure of its kind in the world. It has twelve lodge rooms accommodating one hundred and forty-four organizations; a grand lodge room seating twelve hundred and used for Grand Lodge annual conventions, assemblies, and large Masonic functions; Masonic Club quarters on the top of the building and executive offices for the Grand Lodge of New York State on one of the upper floors. The membership of the various bodies occupying this building probably totals over 50,000, and, excepting during two months in the summer, the building is fully occupied every night.



Another temple more recent than the New York and Brooklyn buildings, which typifies the ideal Masonic Temple, is the one just finished in San Francisco, designed by Messrs. Bliss & Faville. The Temple in Washington, designed by Messrs. Wood, Donn & Deming, is another dignified example of this type of building.

Many others equally interesting might be mentioned, but it must also be admitted that very many others might also be illustrated to show the lack of study and consideration which in so many cases has been given to this interesting type of building.

NOTE. — The author mentions several Masonic Temples which, because of their previous publication, have not been included among the illustrations in this paper. For the convenience of those who wish to study these buildings, references to the periodicals in which they and other secret order buildings of merit have been published are given herewith. The following, not otherwise marked, appeared in THE BRICKBUILDER in the months named:

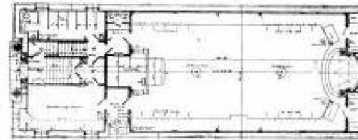


Masonic Temple, Indianapolis, Ind Rubush & Hunter, Architects

Masonic Temple, Brooklyn, N. Y., Lord & Hewlett and Pell & Corbett, Associated Architects, July, 1909;
Masonic Temple, Washington, D. C., Wood, Donn & Deming, Architects, July, 1909;
Masonic Temple, Camden, N. J., Heacock & Hokanson, Architects, September, 1913;
Masonic Temple, Memphis, Tenn., Jones & Furbringer, Architects, September, 1914;
Elks Club House, Philadelphia, Pa., Simon & Bassett, Architects, July, 1906;
Elks Club House, Brooklyn, N. Y., H. Van Buren Magonigle and A. W. Ross, Architects, March, 1915;
Temple of the Scottish Rite, Washington, D. C., John Russell Pope, Architect, *The Architectural Review*, January, 1916;
Masonic Temple, San Francisco, Cal., Bliss & Faville, Architects, *Architecture*, March, 1914. — EDITORS.



First Floor Plan
L. O. O. F. Temple, Hamburg, N. Y.
Lansing, May & Lyman, Architects



First Floor Plan
Masonic Temple, Buffalo, N. Y.
Green & Wicks, Architects



GENERAL VIEW OF EXTERIOR



FIRST FLOOR PLAN



SECOND FLOOR PLAN

MASONIC TEMPLE, EAST WEYMOUTH, MASS.
ARTHUR H. VINAL AND J. SUMNER FOWLER, ARCHITECTS

Fraternal Societies and Secret Orders



GENERAL VIEW OF EXTERIOR



THIRD FLOOR PLAN



SECOND FLOOR PLAN



FIRST FLOOR PLAN



BASMENT FLOOR PLAN



AUDITORIUM

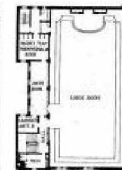


LODGE ROOM

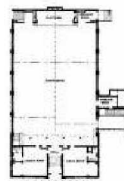
KNIGHTS OF COLUMBUS BUILDING, SAN FRANCISCO, CAL.
SMITH O'BRIEN, ARCHITECT



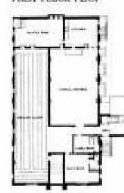
GENERAL VIEW OF EXTERIOR
EAGLES CLUB HOUSE, BUFFALO, N. Y.
EISENWEIN & JOHNSON, ARCHITECTS



FLOOR PLANS



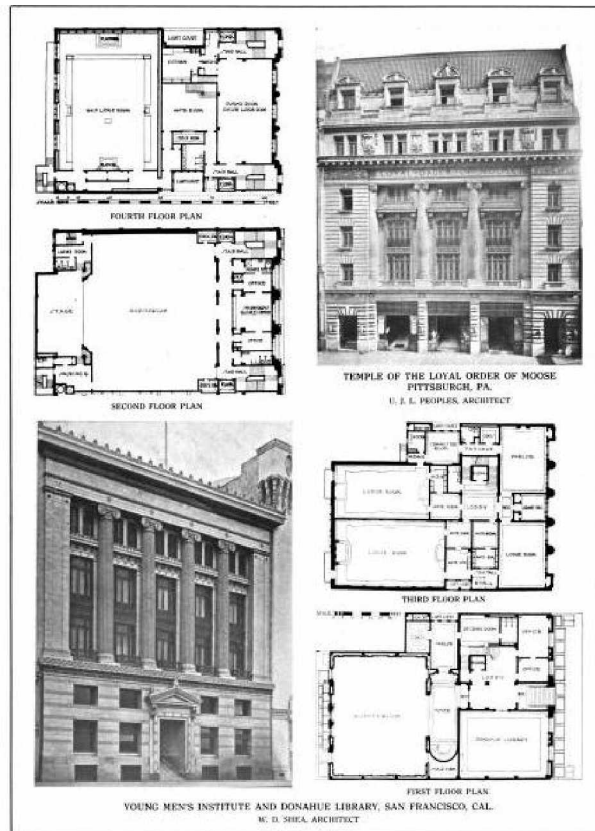
FIRST FLOOR PLAN



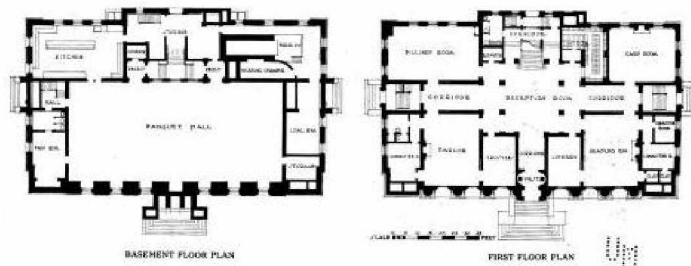
BASMENT PLAN



GENERAL VIEW OF EXTERIOR
KNIGHTS OF COLUMBUS BUILDING, COLUMBUS, OHIO
FRANK GLEICHHAUF, ARCHITECT



GENERAL VIEW OF EXTERIOR

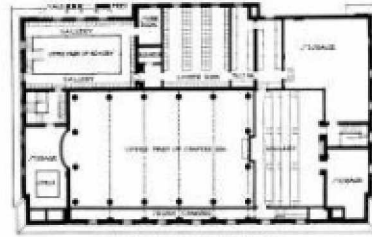


MASONIC TEMPLE, WORCESTER, MASS.
GEORGE C. HALCOTT, ARCHITECT

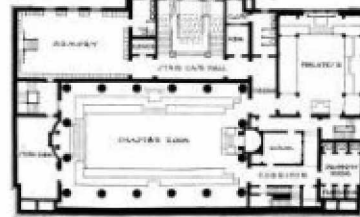


DETAIL OF MAIN FACADE

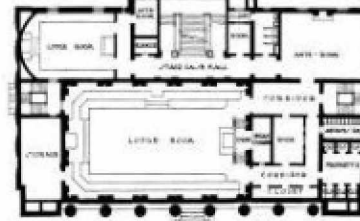
MASONIC TEMPLE, WORCESTER, MASS.
GEORGE C. KALCOTT, ARCHITECT



THIRD FLOOR MEZZANINE PLAN



THIRD FLOOR PLAN



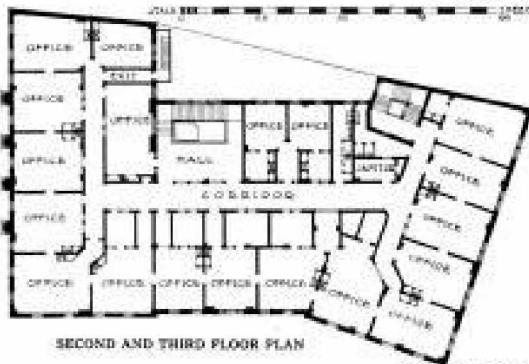
SECOND FLOOR PLAN

VOL. II, NO. 11

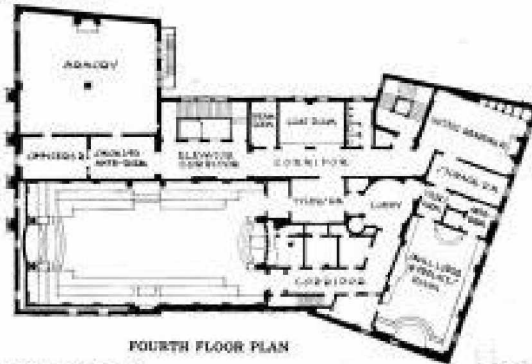
THE BRICKBUILDER

PLATE III

GENERAL VIEW OF EXTERIOR



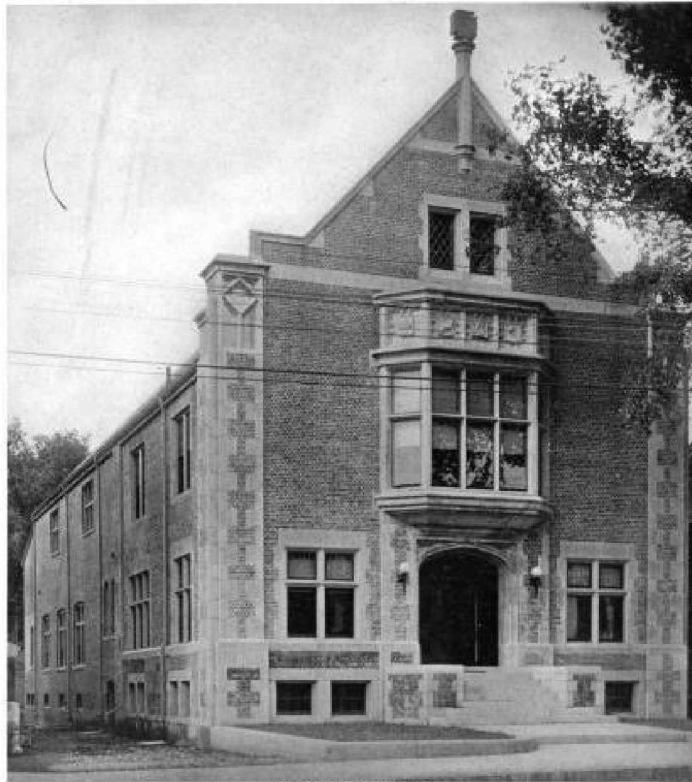
SECOND AND THIRD FLOOR PLAN



FOURTH FLOOR PLAN

MASONIC TEMPLE, SALEM, MASS.

L. S. COUCH, ARCHITECT
F. E. & S. B. BOWEN, ASSOCIATE ARCHITECTS



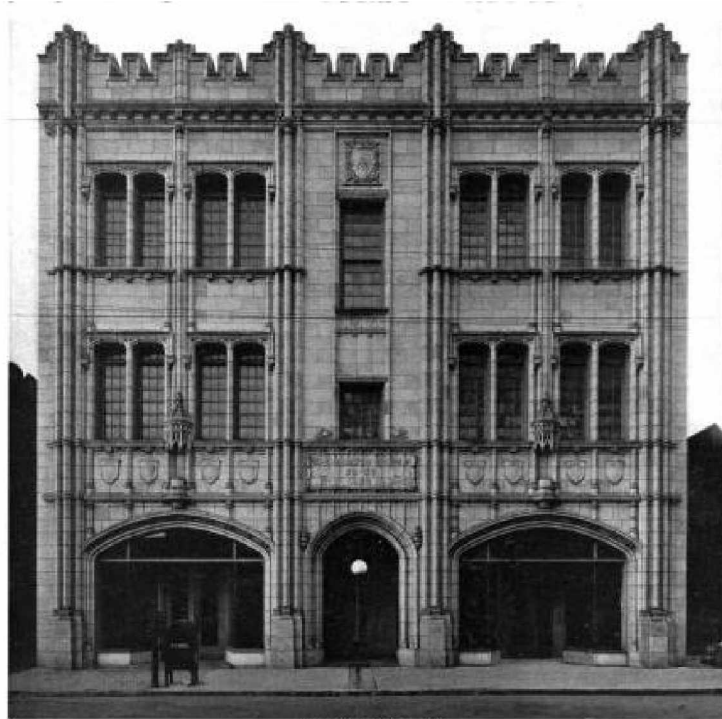
GENERAL VIEW OF EXTERIOR



FIRST FLOOR PLAN

SECOND FLOOR PLAN

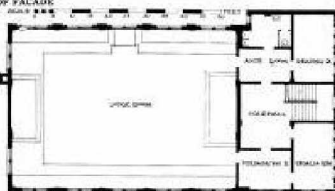
MASONIC TEMPLE, BENNINGTON, VT.
HARDING & SEAVER, ARCHITECTS



GENERAL VIEW OF FACADE



SECOND FLOOR PLAN

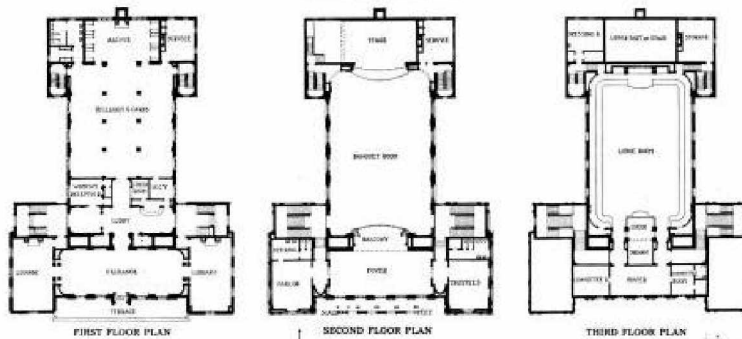


THIRD FLOOR PLAN

W. D. LUCKIE LODGE MASONIC BUILDING, ATLANTA, GA.
HENTZ, REED & ADLER, ARCHITECTS



GENERAL VIEW OF EXTERIOR



FIRST FLOOR PLAN

SECOND FLOOR PLAN

THIRD FLOOR PLAN

ELKS CLUB HOUSE, COLUMBUS, OHIO
FRANK L. PACKARD, RALPH SNYDER, GEORGE R. BASSETT, AND EDWARD F. BASSETT,
ARCHITECTS AND ENGINEERS, ASSOCIATED



RATHSKELLAR



RECEPTION FOYER



NORTH END OF LODGE ROOM



FIRST FLOOR EXCHANGE

ELKS CLUB HOUSE, COLUMBUS, OHIO

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PLATE



GENERAL VIEW OF EXTERIOR



FIRST FLOOR PLAN



SECOND FLOOR PLAN



THIRD FLOOR PLAN

ELKS CLUB HOUSE, CAMBRIDGE, MASS.
CHARLES E. GRECO, ARCHITECT

GENERAL VIEW OF EXTERIOR



BASEMENT FLOOR PLAN



FIRST FLOOR PLAN



SECOND FLOOR PLAN

ELKS CLUB HOUSE, MANKATO, MINN.
TYRRE & CHAPMAN, ARCHITECTS



GENERAL VIEW OF EXTERIOR



DETAIL OF UPPER STORIES



ELKS CLUB HOUSE, BALTIMORE, MD.
WYATT & NOUTING, ARCHITECTS

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PLATE III



General View of Exterior



SECOND FLOOR PLAN

FOURTH FLOOR PLAN



Basement Floor Plan

First Floor Plan

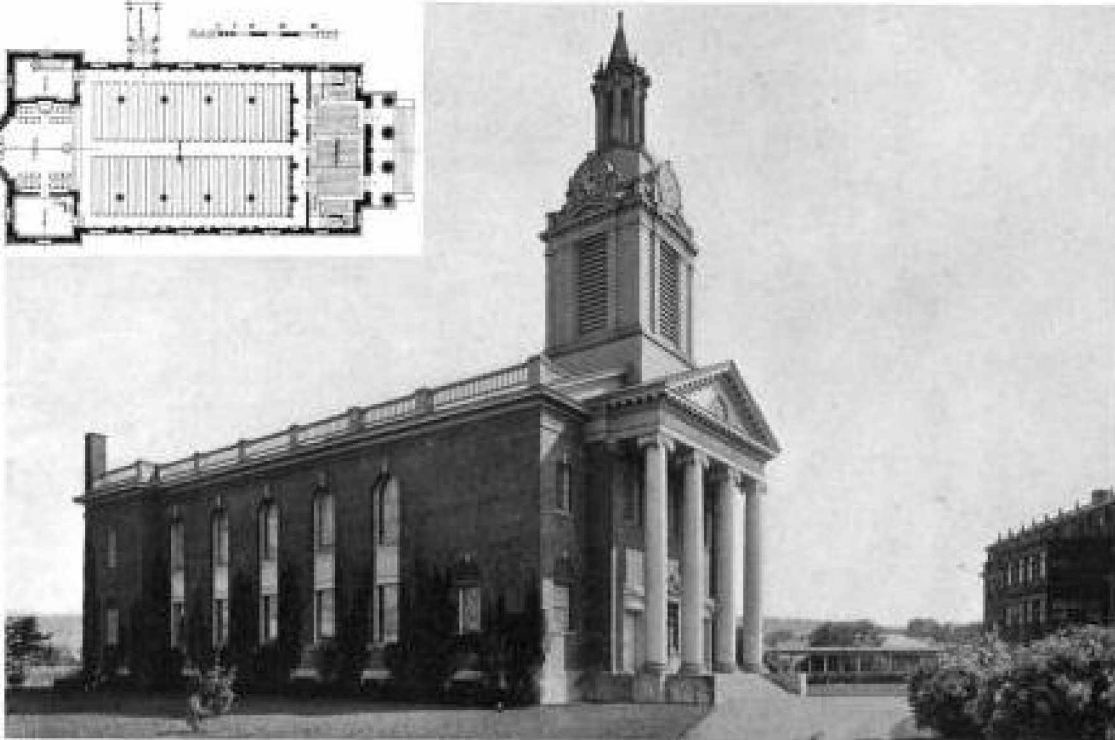
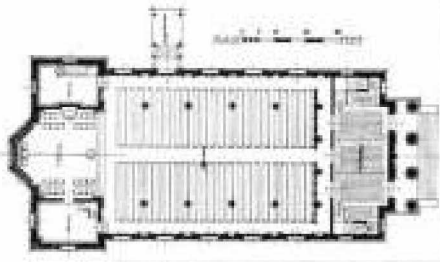
PYTHIAN TEMPLE, BROCKTON, MASS

JAMES H. RITCHIE, ARCHITECT

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3



GENERAL VIEW OF EXTERIOR



INTERIOR LOOKING TOWARD CHANCEL

CHAPEL OF MASONIC HOME, UTICA, N. Y.
H. P. KNOWLES, ARCHITECT



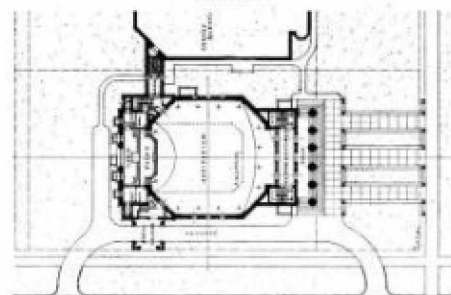
FIRST CONGREGATIONAL CHURCH, TOLEDO, OHIO
HILLS, SHINES, BELLMAN & NORDENFLOTH ARCHITECTS



DETAIL OF ENTRANCE PORTICO



VIEW OF REAR



FIRST FLOOR PLAN

FIRST CONGREGATIONAL CHURCH, TOLEDO, OHIO
HILLS, SHINES, BELLMAN & NORDENFLOTH ARCHITECTS

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PLATE 10



DETAIL OF PORTE COCHERE



DETAIL OF SIDE ELEVATION

FIRST CONGREGATIONAL CHURCH, TOLEDO, OHIO
MILLER, RHINES, BELLMAN & NORDHOFF, ARCHITECTS

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THE BRICKVILDER

PLATE 30



DETAIL VIEW OF CHANCEL



INTERIOR VIEW LOOKING FROM CHANCEL

FIRST CONGREGATIONAL CHURCH, TOLEDO, OHIO
MILLER, RHINES, BELLMAN & NORDHOFF, ARCHITECTS

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THE BRICKVILDER

PLATE 30

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Building Age and The Builders' Journal, Volume 44, Apr 1922, page 22.

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Will the House Architect's Look Like the Drawings?



The House as Pictured by the Architect

WILL our house, when it is built, look like the sketch? This is a question which is put to builders and architects by practically every intending home builder. Most people are unable to visualize a house from the plans or even a perspective sketch; they do not know whether it will be carried out in the same way.

The pictures presented in this article illustrate how two houses have been built and they show conclusively that, with the exception of a few minor details, the houses look like the architect's sketches.

In the first sketch is shown the preliminary plans of a house for Mr. H. A. Rice, which was built at Malba, Long Island, New York. These were prepared by **H. P. Knowles**, a New York architect, for the Malba Estates Corporation, who were the builders.

It is interesting to make comparisons and note the few changes that have

been made. On the second floor the triple casement window has been changed to two single windows. Likewise, gable windows have been placed in the attic. In this case, two additional bedrooms and a bathroom were placed in this attic. The picture of the completed house has awnings on the first floor, which hide the casement windows of the sun parlor quite a good deal, but they are identical with those shown on the sketch.

The second sketch was also prepared by the same architect and erected by the same builders. The actual photograph of this house shows that a change has been made in the front entry porch. A little extra ornamentation has been placed here, but in our opinion the architect's original sketch should have been followed, as the result would have been better.

Another change was made in the porch; an open porch was designed with flower boxes on the floor to serve as a rail, but for screening-in purposes the owners thought it advisable to use a bulkhead instead of the flower boxes. This has been arranged for screens for summer and sash for winter use. An entrance to this porch was also made in the centre space, which leads out to the garden.

Outside of these minor changes the plan has been faithfully followed and the house looks practically the same as the architect's sketch.

It is quite interesting to study both these houses and to see how every little detail was carried out. It shows that if a set of plans are followed the result will be exactly as sketched.

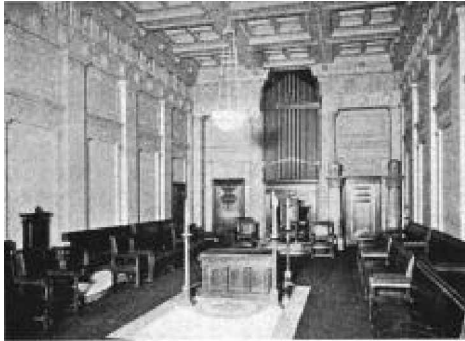


The House Built and Occupied



The American Architect, Volume 97, Vol. XCVII, No. 1788, Part 1, 30 Mar 1910, page 136-137.

<http://books.google.com/books?id=qvJZAAAAYAAJ&pg=RA1-PR11&dq=%22H.+P.+Knowles%22&hl=en&sa=X&ei=TOveUO-dO8TC0AHTroCoBQ&ved=0CFoQ6AEwBTg8#v=onepage&q=%22H.%20P.%20Knowles%22&f=false>



An example of a room of this type is shown in Fig. 1—the “Doric Room” in the recently completed Masonic Temple, designed by **Mr. H. P. Knowles**. The ceiling is composed of glass panels set between plaster soffits, the lamps being disposed above the glass, which is of a character producing just the right diffusion of light and is slightly amber in color. The light, therefore, strikes down along the walls of the room, the resultant intensity being probably about forty-five degrees from the horizontal. The shadows are clearly defined, although transparent.

The room is also provided with lighting devices, consisting of alabaster bowls suspended from the ceiling. While these fixtures may be necessary in a purely utilitarian sense, the light they give decidedly detracts from the character of the design as a whole. They are between the beholder and the room. They blind him to its beauty, and largely annul the fine shadow values produced by the light from the ceiling.

In Fig. 2 is shown the “Egyptian Room” from the same building. Here we require the mystery of soft lights searching between the columns, nor can we have any great brilliancy if the vivid coloring is not to be over emphasized. Blue lamps in reflectors have been placed above and behind the columns producing the effect of distant daylight entering through the temple portals. Here, again, the ceiling has been used to produce a soft diffused light that seems to magnify the scale of the design and harmonizes the color treatment intended to be seen under just such conditions. In the old temples of Isis shadows were massed and almost opaque in the general gloom. Details were dependent for emphasis solely on color, and color was used with a lavish hand.

