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GROUND FLOOR PLAN

FIRST FLOOR PLAN

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J. E. DIXON-SPAIN, Architect.
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Rejected Design for the Chapel of the Community of the Resurrection, Mirfield, Yorks.

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New Church of All Saints, Upland, Stroud.  

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St. William's, York: Bishop's Room.

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The Interior from the raised Narthex.

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SCULPTURES
1914
AMERICAN.

Marble Lectern in Clark Memorial Chapel, Pomfret School, Pomfret, U.S.A.
A. A. WEINMAN, Sculptor.
Centaur and Dryad, PAUL MANSHP, Sculptor.
Carl Schurz Monument, New York City, KARL BITTER, Sculptor.
(Left Panel of Rubbed Granite).
Carl Schurz Monument, New York City, KARL BITTER, Sculptor.
National Bank, Cleveland, Ohio, KARL BITTER, Sculptor.
Panel, Civic Duty, in Façade of Municipal Building, New York City.
A. A. WEINMAN, Sculptor.
Panel, Civic Pride, in Façade of Municipal Building, New York City.

A. A. WEINMAN, Sculptor.
Back View, Maryland Union Soldiers and Sailors Monument Group.
1914th—Sculptures.

A. W. WEINMAN, Sculptor.
Academy Architecture, 1914—Sculptures.

*Little Brother,*

PAUL MANSHEP, Sculptor.

*Duck Girl, Fountain Figure.*
Academy Architecture, 1914—Sculptures.

Design for Bronze Doors, F. TOLLIS CHAMERLIN, Sculptor.
Academy Architecture, 1914—Sculptures.

The National Maine Monument, ATILIO PICCIRILLI, Sculptor.
Academy Architecture, 1914—Sculptures.

The Colossal Statue of the Atlantic Ocean.

The Colossal Statue of the Pacific Ocean.

The National Maine Monument. ATTILIO PICCIRILLI, Sculptor.
Academy Architecture, 1914—Sculptures.

Calypso, PAUL MANSHP, Sculptor.
Normandy Courtyards, No. 1 (Honfleur).

D. I. SMART, A.R.E.
Public Offices, Harrow-on-the-Hill.

HARRY PRINCE, Architect.

Public Offices, Harrow-on-the-Hill.

HARRY PRINCE, Architect.
Council Chamber, Public Offices, Harrow-on-the-Hill.

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The Arthur Hill Memorial Baths, Reading.

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*General Contractor:* Robert Curtis, Upper Redlands Road, Reading.

*Wrought Iron Gates:* J. A. Girdler, Western Road Ironworks, Reading.

C. B. WILLCOCKS, Architect.
EDITORIAL NOTES.

GENTLEMEN,

This great War affected us very seriously. Volume 45 was very well printed, and our Printer deserved our support when his Printing Manager left for the front early in August. We waited until the new Chief was well used to his position, and I hope you will agree with me that under the trying circumstances Volume 46 does him credit, and the delay was justified.

I take this opportunity to thank Mr. Temple Moore for his kindness in lending me so many interesting illustrations of his work, and I hope to reproduce some of his decorative panels and details in Volume 47, 1915.

I hope to succeed in procuring a representative Review of Mr. R. Atkinson’s architectural work for Volume 47, and shall in that Volume produce the Sculptures exhibited in the Royal Academy of 1914, which arrangement will in subsequent issues permit me to print in the second issue of each year a representative Review of the Academy exhibits, it being exceedingly difficult to procure material before the Exhibition closes.

In this issue I wish to bring before your notice a section devoted to American Sculpture. Concerning Book Reviews I have been able to obtain permission to reproduce some of the plates of “Arte Medioevale negli Abruzzi,” which after perusal I think will require no introductory note.

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(For full particulars see Advertisement page iv).
Albe. S. Pietro. Interno. (Costruzione frammentaria).

Arte Medioevale negli Abruzzi
Carsoli. S. Maria in Cellis. Ambone, Sec. XII.

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Rosciolo. S. Maria in Valle Porclaneta. Interno, Sec. XII.

Arte Medioevale negli Abruzzi.
Fossacesia. S. Giovanni in Venere. Porta Principale, Dettaglio, Sec. XIII.

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Torre dei Passeri.  S. Clemente a Casauria.  Ambone, Sec. XII.

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S. Benedetto.  S. Sabina.  Porta.  Dettaglio, Sec. XIII.

Arte Medioevale negli Abruzzi.
Study of Architectural Detail.

W. J. PALMER JONES, Architect.
Decorative Panels in Seward Prosser Dining Room.  ARTHUR CRISP, Architect.
Academy Art

Panels in Entrance Hall of Apartment 1

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