

THE INLAND ARCHITECT AND NEWS RECORD

VOL. L

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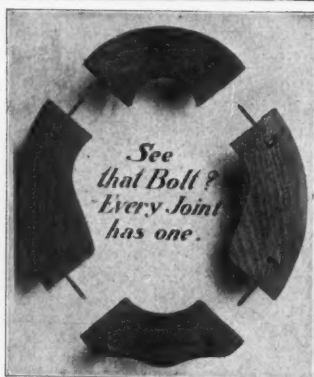


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Ten Years of the Illinois License Law.

It is perhaps well that the conservative element prevails among the profession in the East, to act as a curb upon the freedom of the West. Certain it is, however, that much of professional good in design, construction and in ethics has come from the virility of the West. The first state to have the courage to establish a license law for architects was Illinois. The law has been in operation for ten years. It has been amended from time to time as found desirable, and now stands as a model for other states. The result of this law in operation has been salutary to the public and to the profession as well. It has tended to raise the standard of practice and to restrain the incompetent. Safer building has followed as a natural sequence. Elsewhere in this number the society of architects that was largely instrumental in the passage of the Illinois law reviews its operation for the ten years of its life and expresses unanimous approval of its results.

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NEXT CONVENTION AT DETROIT, MICH.

Obituary.

W. L. B.

Jenney

The steel skeleton construction has so revolutionized commercial architecture in America, its home, as well as in Europe, that it is small wonder that there are several claimants for the honor of its first introduction. The burden of testimony so strongly supports the claim of the late W. Le Baron Jenney, that the question may be fairly regarded as settled in his favor. This honor places him in the highest rank of the architects of the world. So unassuming was Mr. Jenney that it is certain that he never aspired to such distinction. Locally he was highly esteemed, both within and without the profession. Shortly after his retirement from active practice he contributed an article to this journal on the subject of "How to Become an Architect." The leading thought in this article was the necessity of lifelong study by the architect. Mr. Jenney was an enthusiastic student of all that promotes good architecture. He was constantly investigating new methods and appliances, and, if found meritorious, was quick to adopt them in his practice. In this way he kept well in advance in his profession. He was especially interested in the progress of the young men associated with him, and the after success achieved by them was a source of much gratification to him. The art of building has lost an enthusiastic investigator, the profession of architecture a devoted follower, and a large circle of friends a genial and helpful companion. This journal wishes to express its deep-felt personal loss. Mr. Jenney was a frequent contributor from the first numbers until within a few months of his death, ever ready to give freely of his technical knowledge and wide experience.

NEW CATHEDRAL, WASHINGTON

DESCRIPTION OF DESIGN BY THE ARCHITECTS



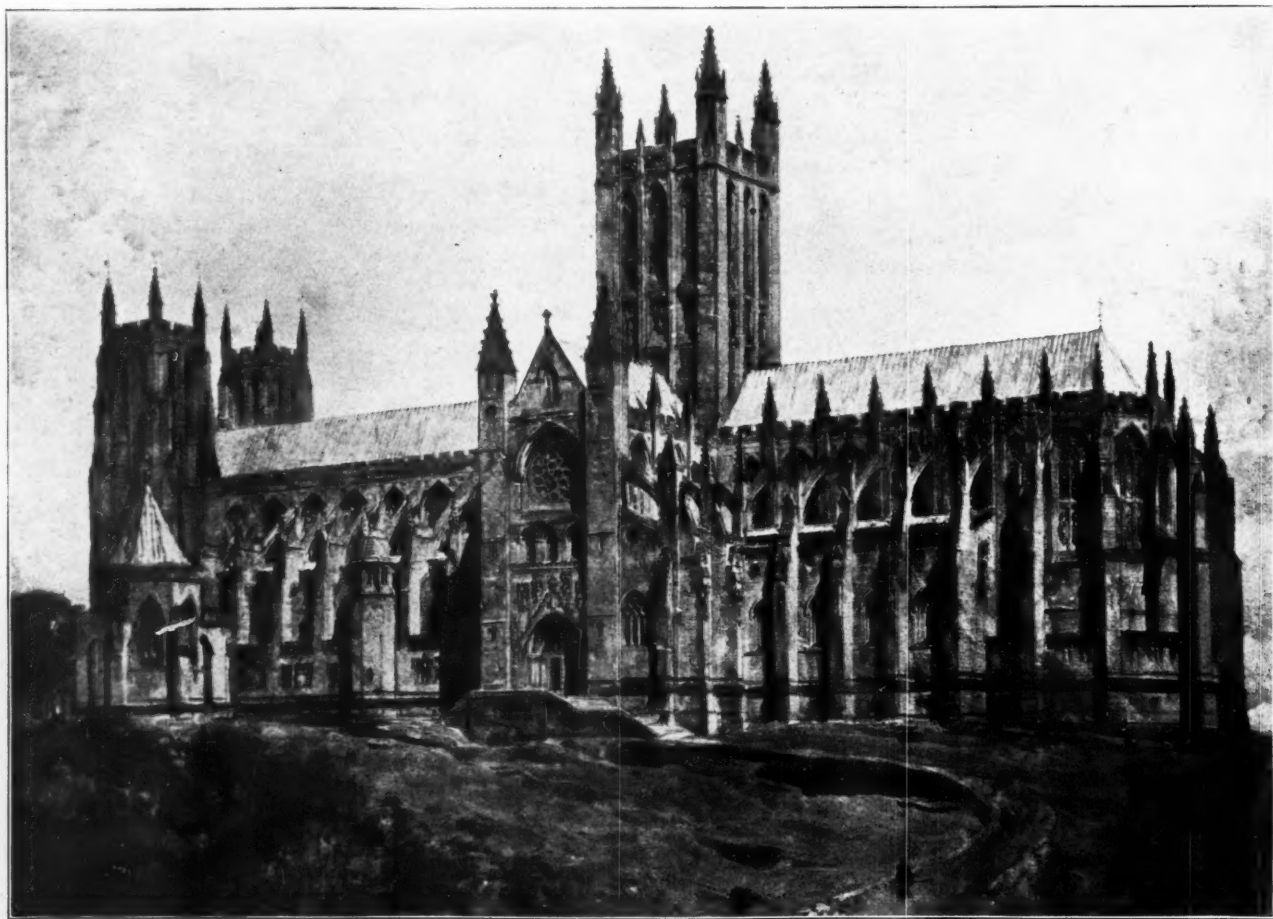
In style it is, as was wisely desired, "Gothic" of the fourteenth century—a style of architecture, as we think, the most beautiful that the world has even seen. In its dimensions it will be larger than most of the cathedrals in England, or on the continent. The total length is 476 feet, and the total width 132 feet. These are the external dimensions. The height to the ridge line of the roof is 130 feet; while to the internal apex of the vaulting it is 93 feet.

The central tower will rise 220 feet from the ground.

most usual position when a choir-aisle runs round the east end.

This plan has the advantage, too, of giving an interior of which the whole length is seen on entering at the west end; thus adding to the perspective, and to the impressive effect of the building.

We propose two chapels at the ends of the choir-aisles. An aisle terminating in a mere wall always has a poor and an unsatisfactory effect. It will be a great advantage to have chapels here at the eastern ends of the two aisles,



DESIGN FOR NEW CATHEDRAL, WASHINGTON, D. C.

G. F. BODLEY, R. A., F. S. A., LONDON, AND HENRY VAUGHAN, F. A. I. A., BOSTON, ASSOCIATED ARCHITECTS

The plan is that of nave and aisles, transepts, choir and two chapels. Double aisles are planned for the nave. These latter will be especially useful for monuments and memorial windows and tablets. The choir terminates in an apsidal sanctuary. The building will be vaulted in stone throughout.

The lighting of the interior is by ample clerestory windows. The light, thus coming from so high a level, will, in your bright climate, be striking and uplifting. There are lower windows in the aisles; but they are quite subordinate. Then there will be a striking effect of light in the "sanctuary," or eastern part of the choir. For there is to be a large window both on the north and south sides, coming lower down, but much out of sight, being in the depth of thick walls. These windows will be 65 feet long. Light will be given by them to the apse, in an especial and striking manner. It is for this important effect of light that we propose to have no chapel at the far eastern end, in the

with their screens and altar and their reredos. The eye will be attracted down the "long-drawn aisles" to these chapels. The apse, with the effect of light there that we have spoken of, should be the leading and the impressive feature. The exterior of the apse, unhidden by a further building, will be commanding in its lofty proportions, and will make a very conspicuous landmark eastward, crowning the hill with its cluster of many pinnacles.

The stained-glass clerestory windows, as they could be placed, should consist of single figures, for they are too high up to contain "subjects." The glass should have finely-colored figures on a light, silvery ground. But there are other things for which gifts would be more desirable, before the glass, in point of time. There are many stone statues desirable, and many carved subjects.

We have alluded to the outer aisles as being available for monuments. Here there could be placed mural tablets as memorials, and brasses round the walls; and indeed,

"altar-tombs" with effigies, one in each space, could be placed as opportunity occurs.

Approaching the west end of a triple avenue of trees, those visiting the cathedral will find three lofty open arches, the central one wider, and much higher, than the other two. These lead to three wide vaulted spaces to be used as large porches or porticoes, and so on to the three recessed west doorways. The central portico could be treated richly internally with arcading and many statues and carved subjects. While the exterior surroundings of this lower part of the west end are massive (the richer part being kept for the top of the towers, "whose glory is in their height"), the interior of this central portico can be rich and stately, and be made beautiful with its many figures and pictorially carved subjects. In passing, may we say that all and every gift should not be in kind, but that the money should be given for each gift, and that all things given should be approved by the architects. Incongruous things may be given, with the best intentions, that may be out of character and without harmony with the surroundings. This is most important. It is astonishing what harm a single note out of harmony will do; and so with every detail of furniture, or color; everything must be in keeping and manifest the same intention, drawn from the same inspiration.

Passing along the north side of the cathedral externally, we would speak of the height of the walls, the interest of the window tracery in the clerestory, the massive, but not too heavy, flying buttresses and pinnacles; of the light and shade given by them, and the bands of rich work in the outer aisles, of the moulded plinths and windows and niches and the carved Canticles of the church's matins and evensong, and the traceried parapets. Then, passing these, we get to the north transept, with its protected entrance up many steps, and its high turrets and rose window. Then to the vestries for bishop, clergy and choir, and so to the lofty east end, with its apsidal termination and its bold flying buttresses and pinnacles. "Sanctus" will be carved on each of the three sides of the apse parapet.

Coming round to the south side we see the outside of the lady-chapel, and a somewhat similar to the northern, but varied, south transept, with its different rose window, doorway, with figures set round it, and its many steps necessitated by the fall of the ground. Then to the Baptistry, a lofty stone octagonal erection, with its seven windows and high roof, surmounted by a metal cross. The effect of this Baptistry, externally, will be good. It will be varied in its light and shade, being octagonal, and it will stand out from the great mass of the great church, with its gilded cross at the apex, catching the light, and its many flying buttresses and its connecting passage.

Such will be the leading features of the exterior, all of commanding proportions.

And now to enter the cathedral at the west, through the great portico we have spoken of, and through the shelter of an internal oak lobby.

The first impression will be the continuous height of the main, or central part, namely, the nave, choir and apse. The next, and nearly as powerful a one, will be the width; for with the outer aisles and the double range of columns on either side, and the transepts, the effect of the width will be very considerable. Then, as we hope and think may be confidently anticipated, will be the uplifting proportion of the whole—the tall piers and arches, with the Triforium

and the lofty clerestory, and the rich and full, tree-like, branching vaulting, springing from soaring vertical shafts, rising from the floor, and of slender diameter. For pains have been taken to make the interior effect a striking and an inspiring one. Then the eye will be taken up to the rood and to the broad enriched soffit of the easternmost arch of the tower, with its carved angels, and to the rood, which it frames; to the screen, with its delicate open work, only veiling the beyond, with a very transparent veil, to the dark oak, or other wood, of the choir stalls with their fretted canopies; and so to the bright sanctuary with, perhaps, rays of light from a southern-like sun, lighting, but half veiling with light, the reredos, with its sculptured saints and the Christ in glory, blessing, above all.

The triforium will be continued round the apse, knit-



INTERIOR VIEW

ting all together into, as we hope and believe it will be, an elevating, harmonious whole; *ad majorem gloriam Dei*.

One word as to the treatment of the building as regards its richness, or the reverse. We think the drawings show that it is amply rich enough. That there should be plenty of surface of massive stone ashlar is most desirable for all good architecture, especially with a building so large as this. A small building may be rich all over, but it is beneath the dignity of a great one. For a large building, if well designed, has an instinctive dignity and a grandeur about it that may well dispense with too lavish exuberance of ornament. Again, there should be concentration of richness and not a spreading of it all over a building.

On the central tower we propose to have a band of large angels, each holding a scroll with a word of the "Gloria in excelsis Deo," etc. They will give a rich effect and teach a constant song of praise. This band of angels will be an original treatment, not before attempted, cer-

tainly not on this scale. The figures would be about 10 feet high.

There remains the question of the stone to be used, and it is a very important one, for stone ashlar would be used both inside and outside the building. Knowing, as we do the good effect of churches built entirely of a good light red stone, and the cold look that white stone has, we cannot but recommend the use of a good red one. It should be by no means brown, but of a good, soft-looking, rosy tint.

The red stone we should use would not be too dark, or at all heavy looking. With red stone a church has a warmth of color, and a look of the absence of newness, that is very satisfactory. Details for red stone are best bolder, and therefore less expensive, than those suitable for a white stone.

The pavement of the interior should be of American marbles—simpler in the nave and aisles, richer in the choir, and especially rich in the sanctuary.

THE LARKIN ADMINISTRATION BUILDING, BUFFALO

COMMENT BY CHARLES E. ILLSLEY, ARCHITECT

PERFECTLY fireproof office buildings, i. e., those invulnerable to fire, have come to be classed by some practical men, mindful of the Boston fire, the Baltimore fire and others, with what the late Senator Ingalls called "iridescent dreams." Nature does not furnish, apparently, nor has science yet invented building materials which are "perfectly fireproof" in this strict sense. Even a brick oven warps and cracks from quite moderate heat, and glass, which, though incombustible, is the first thing to be shattered in a fire, is indispensable. It would be no slight advance to erect, finish and furnish complete a large office building wholly free from inflammable (not to insist on fireproofing) matter in either its floors, roofs, partitions, doors, windows, casings, fixtures or furniture.

Such an advance, however, is precisely what the Larkin Manufacturing Company, of Buffalo, N. Y., has undertaken with its administration building, just completed in front of their extensive plant on East Seneca street. From cellar to roof, from wall to wall, from end to end the visitors may search in vain for anything inflammable beyond the desk stationery and the summer millinery of the feminine clerks. The massive walls are of hard, red brick in cement with stone and terra-cotta trim; the inside walls and piers are all faced with white bricks. The interior is practically one single room from floor to skylight, with no partitions higher than office screens, and these are of artificial stone and metal. The floors and stairs (enclosed in the huge square towers at each end) are of magnesite.

Window frames and sash are all of metal; the entrance doors are of bronze and plate glass, swinging not on hinges but on pivots. There seem to be no inside doors of consequence. The multitude of office desks and chairs, and the big filing cases are of sheet steel and magnesite. The chairs are pivoted to the desks, so there is no need to lift them. A straight pull draws the chair out, when wanted, and a straight push shoves it back—simplicity itself! So minute is the "fireproofing" that it embraces not only the desks but the drawers in the desks. Fill a drawer with paper, ignite it and then shove into a desk or case full of other drawers; no harm results.

The exterior of this building is quite as marked an innovation as its construction. No other city front ever attracted more notice or has excited more conjecture from all beholders, wise and otherwise, Beaux Arts men and home-trained. Lofty, massive walls of common brick rise

story after story almost unpierced by an opening with no attempt at grace of form or decoration; while the side-walls are nearly all windows. A long honored canon of architecture is that a building's exterior must so match its interior as to proclaim its intended use—a school must be a school all through, outside as well as inside, and the same with a factory, a theater, a court-house, etc. No such canon was regarded by the Larkin Company in their administration building though faithfully followed with their factories across the way.

The interior is a revelation. Never before were the essentials of a modern administration building, viz.: safety and light, with elbow room, ventilation and convenience more fully provided nor more skillfully and beautifully combined for the daily toil of 1,800 clerks and officials. The general plan is cathedral like—a long, broad nave with a ceiling of clear glass instead of frescoed angels, and opening on aisles, triforia, clerestories and galleries both sides, with their side walls mostly glass. The galleries (fourth floor) on both sides and ends form the Larkin restaurant, where employes can have hot meals at very low rates and without leaving the building. Over the galleries are inviting roof gardens—men one side, women on the other side.

A flood of clear daylight is so evenly diffused everywhere as to eliminate shadows by day, and the electric lights are evidently designed for the same effect at night; they are so framed at their sides as to throw no shadow on the desks below.

While there seems no room for controversy as to this ideal interior, the exterior is such a wide departure from precedent that views must differ. It is admitted that hitherto the external appearance of a building has often been such a controlling feature that the interior has suffered; not so with the Larkin building—utilitarian solely and exclusively.

New York, July 2, 1907.

We wish to state that we consider the schedule of the A. I. A. as being in general the most equitable system yet devised, and it is satisfactory in a general way to us in our practice.

In special lines of practice it is clearly not the most equitable thing that could be devised, but until the public learn to put a proper value upon the architects' services we are of the opinion that the schedule of the American Institute of Architects will not be disturbed.

Yours very truly, Boring & Tilton.

ARCHITECTURAL AND STRUCTURAL ENGINEERING

BY MAURICE M. SLOAN, ARCHITECTURAL ENGINEER—Continued

SPECIFICATIONS ordinarily stipulate that the several contractors bidding on the work are to quote in their proposals the additional unit cost for extra excavation, foundation masonry or concrete work necessary to provide sufficient foundations, qualified, as a rule, by a clause to the effect that the architect shall influence the estimate with regard to the extra excavation, foundation masonry or concrete work. The difficulty with this arrangement usually follows the signing of the contract, when it is found necessary to provide extra foundation work in several places, and in others the foundations as designed can be reduced in depth and volume.

As a rule the contractor immediately figures out the extra work, itemizing it at the unit rate quoted in the contract, but when the architect desires an allowance for the owner for work omitted, the contractor refuses to grant the same unit price, and usually proposes some amount ridiculously low compared with the price asked. His explanation for this phenomenal difference between the price for extra work and the price for omitted work, as far as the writer has been able to determine, is either that the sub-contractors have failed to make correct allowance, or else he claims that he should not be robbed of profit originally figured on, and as the changes involve him in additional clerical and field work he should be allowed to

retain his profit on the work omitted. He also makes the claim that in quoting the unit price for extra work he considered the fact that he might be involved in additional expense owing to the extra depth to which he is compelled to go, and that this unit price does not obtain for the work omitted above the level of the foundation indicated on the drawing. To avoid this discussion, which so frequently occurs, it is well to embody in the contract not only the unit price for extra work, but as well the unit price for allowances, thus making impossible any argument with the contractor and eliminating long and unsatisfactory explanations to the owner.

The structural strength of a steel frame building, while of primary importance, is not of greater importance than the adequate fire-proofing of the steel work and fireproof construction can be said to have been of contiguous development with the structural steel frame. In the earlier history of steel construction it was recognized that unless the framework was protected, the building would become an easy prey to fire, and that in case of a severe conflagration its complete collapse would follow in a short time.

As the practice of erecting skeleton buildings became more prevalent, fireproof construction developed rapidly, and many systems of floor construction, as well as protections for steel members, were placed upon the market,

(To be Continued.)

REINFORCED CONCRETE WORK

BY F. D. WARREN, ARCHITECT—Continued

THAT BEST illustrate the points desired, a brief outline of the past and present history may properly be dwelt upon; this will lend an argument with which the possibilities of the future may well be compared.

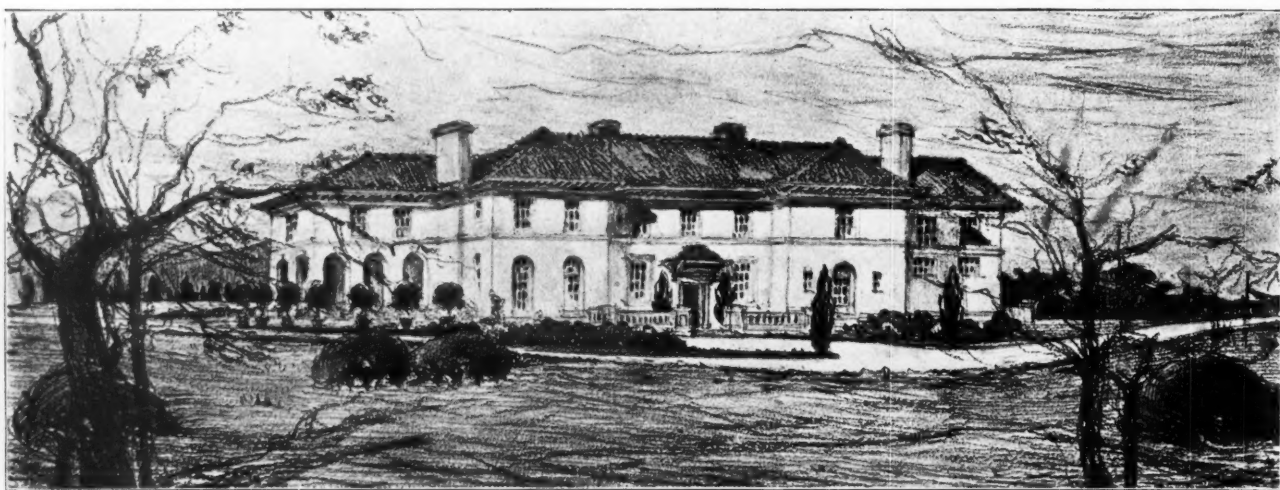
First, in regard to the past, with all due respect to the tireless and persistent energies of many concrete specialists who, through their allegiance to the cause of the construction, have served brilliant careers as reformists in trying to specialize between the adaptation of the different constructions. It must be admitted, however with reluctance, that in general the past application of reinforced concrete has been copied from other constructions, principally from stone. Regretted as it must be, it is but natural that such has been the case in view of the fact that the progress of all lines of achievement has been a growth steady and simple and not the result of reaction and radical agencies.

Past investigators, instead of exhausting their energies upon experiments to bring out the pleasing effects of selected aggregates of special composition and color, and the results of bringing these textures to view by removing the customary ugly skin from concrete surfaces, as well as the possibilities afforded along the line of sand and specially molded features, have expended this valuable time in producing surfaces corresponding with those adapted to stone work. As a result, we find rock-face or pitch-line surfaces on nearly all the concrete block work of the past.

Again, to get relief in exterior walls, brick work features such as corbels, offsets and the like have been applied, oftentimes at great expense, instead of well arranged pilasters, belts and friezes of contrasting finishes and textures; thus, the applications during the past have principally been along imitative rather than unique lines. Let it not be understood that the past has been negative toward the development of the construction, but rather, by unfortunate misuse, has it awakened a spirit of progressiveness, which at the present time, is reaching far toward the goal of successful and artistic treatment.

At the present time, after the fruitless results of the past, architects in general are not specifying plastered or skimmed coats for exterior walls in order to obliterate the unsightly form marks, but, on the other hand, are removing such blemishes by scraping away the skin from the surface before the concrete has attained hard set or by hammering afterwards. In this way the beautiful texture of the aggregate is brought to the surface and the first triumph in its success has been accomplished. Again, thanks to the skill of the many tireless workers, true genuine concrete features, specially molded, have found their sphere of usefulness and are now being applied to sills, lintels, belts, capitals, imposts, architraves, friezes and cornices and such vital requisites of proper designing, much to the advancement and edification of the construction.

(To be Continued.)



HOUSE FOR "MARK TWAIN," REDDING, CONN., HOWELLS AND STOKES, ARCHITECTS. OF THIS HOUSE, THE OWNER IS QUOTED AS SAYING, THAT HE HAD NOT SEEN IT, AND DID NOT WISH TO SEE IT TILL IT WAS FINISHED AND FURNISHED, AND THERE WAS A FIRE IN THE GRATE AND A CAT ON THE HEARTH.

EXTENSION, CARNEGIE LIBRARY, PITTSBURG

ALDEN & HARLOW, ARCHITECTS



WITHIN ten years the growth of the Carnegie Institute has been such as to demand that an addition be built five times the area of the original structure. In designing the extension the existing work necessarily settled the style which must be selected for the exterior, though a slightly later period of the Italian Renaissance was ultimately chosen. The original building was placed at right angles with Forbes avenue. The main facade of the new portion faces this street, with the entrance to the Music Hall at the western end, to the Science and Art Departments at the eastern end, and a carriage entrance in the center, giving access to these departments. The Library entrance remains as formerly, at the center of the western facade, though it has been made more imposing by the addition of a Corinthian colonnade above the porch.

Necessarily the materials used in the extension were the same as in the first building, and the treatment of the lower story is practically identical in both; the second story of the facade has been made more decorative by the use of the Corinthian columns and pilasters in the loggias of the end pavilions and the pilaster treatment of the central portion with the great marquise covering the carriage entrance. The effect of the entrance pavilions, with their deep loggias of the second floor, is greatly increased by the bronze statues at either end of the steps. There are also large bronze groups representing Science, Art, Music and Literature above the corner piers of these pavilions. J. Massey Rhind is the sculptor for these groups.

It may be interesting as giving some idea of the size of the building to state that it covers four acres. The capitol at Washington has an area of three and one-half acres. There are more than four miles of marble base. One hundred and thirty-two acres of wall surface were covered by plain wall painting.

A new stack has been placed across the end of the old stack building. It contains eleven stories of book stacks, and will hold eight hundred thousand volumes. It is amply lighted from three large courts and is built of

white enameled terra cotta. The furniture is of enameled iron throughout, and great care has been taken to make the entire stack as dustproof as possible. The windows are hermetically sealed.

The Art and Science Departments have been removed to the extension, the main entrance to them being at the eastern end of the Forbes avenue facade. Entering through a vaulted vestibule wainscoted to the top of the doors with beautiful old convent Sienna marble, we come to the main staircase hall, sixty-six feet square, three stories high, with an open well in the center surrounded by a two-story colonnade and a balcony on the third floor. Broad marble stairs with railings of Hauteville marble and ornamental iron lead to the second floor. The stairs from the second to the third floors are in an extension of the main hall over the vestibules, so as not to obstruct the great open well, and are of marble, with railings of beautifully modeled iron work. Large elevators at either side give easy access to all floors.

On the first floor a broad corridor lined with Hauteville marble crosses the entire front of the extension, connecting the stair hall with the foyer of the Music Hall, the carriage entrance, and various rooms and halls on either side.

Directly in the rear of the main stair hall is the hall of sculpture, a room 58x125 feet, two stories in height, surrounded on the first story by a Greek Doric colonnade surmounted on the second floor by columns of the Ionic order. It is interesting to note that the material of which these columns, cornices and wainscoting is made is Grecian Pentellic marble, considered one of the most perfect of marbles, the marble of which the Parthenon was built. Above the second story a broad frieze containing full-size casts of the Parthenon frieze surrounds the room, which is beautifully lighted by ceiling lights. To the rear of this gallery is a second one, 48x144 feet, designed for the collection of bronzes.

Directly on the axis of the carriage entrance, opening from the main corridor, and also from the Hall of Sculpture, is the hall (126 feet square) devoted to the exhi-

bition of large-sized casts of architectural subjects. The room is surrounded by a gallery supported by twenty-eight Ionic columns twenty-six feet high. Doorways of beautifully carved marble lead to the main corridor.

A separate fireproof building connecting with the main building by a narrow passage is provided for the preparation of alcoholic specimens for the museum.

It was early settled that no alterations involving the size of the Music Hall should be made. It was determined, however, to provide larger staircase and foyer facilities, and with this in view the old front portion of the building was removed and a broad stair hall built in its place. This, with the corridor encircling the hall itself, has been lined with light Montarenti Sienna marble and the ceilings redecorated.

The problem of finding space for promenade, which has become such a feature of many concerts and entertainments, has been met by a great foyer placed immediately in front of the stair hall. This, the most elaborate and richest room in the entire building, extends the entire width of the Music Hall, is 60 feet wide and 135 feet long and 45 feet high. It is surrounded by a colonnade of twenty-four columns of Grecian Tinos green marble 28 feet high, supporting at the level of the hall balcony a gallery which encircles the room. The columns have Corinthian caps in gold and are surmounted by a cornice and ceiling of great richness of detail. The walls surrounding the room are lined with pilasters of the same green marble with panels of Eschallion elaborately inlaid with colored marbles. Access to this room from the outside is had through two vestibules, both lined to the ceiling with dark Montarenti Sienna marble, the entire entrance

forming a composition of the greatest richness and splendor. Check rooms open from the foyer, and the problem of keeping the entrance to the street free from encroachment by carriages has been met by opening the foyer to the main corridor leading to the central carriage entrance.

In order to do away with the objections of a large boiler plant within the building a boiler house has been built in the ravine below. The engine room has been installed in the main building and is connected with the boiler house by a tunnel containing the necessary steam, gas and water pipes, and giving quick and easy communication between both departments. The engine room occupies one side of the central court, which has been carried down to the level of the basement, affording light and air to the entire central part of the basement. This court, which is lined with white enameled terra cotta, connects with the street by a covered driveway upon which open numerous freight elevators, and gives the most convenient arrangement for reaching all work rooms and the mechanical plant. The engine room, 48 feet wide by 142 feet long, is lined with white enameled terra cotta and is fitted up in the most complete manner. All engines and electrical machinery are in duplicate. The main switchboard controlling some thirty thousand lights occupies one entire side of this room, and is the largest switchboard in the world.

The offices of the superintendent of the building, on the first floor, are at one side of the main entrance to the Science and Art Departments, and are so connected with all parts of the building by telephone, electric bells, etc., as to give him complete control of the entire building at all times.

CONVENTION, PLAYGROUND ASSOCIATION OF AMERICA

BY GEORGE GIBBS, JR., LANDSCAPE ARCHITECT



MOST appropriately Chicago was chosen as the city in which to convene the first annual convention of the Playground Association of America, held June 20-22, 1907. Most appropriate because no other city has yet acquired a system of playgrounds so complete in extent and equipment as that of the South Park Commission, a fact which served greatly to increase the interest in the Chicago meeting.

While the playground movement is not new, the operations up to this time have been so varied in cost and in efficiency that some standard is needed to guide future developments. To meet this need the Association was started a year ago. Through the Association it is hoped that knowledge may be collected and distributed and interest increased in the many towns and cities, and even the country villages.

The general meeting, following a business meeting and luncheon of the council was called Thursday afternoon, June 20, at the Art Museum. The lecture hall was filled to overflowing with delegates and visitors from all parts of the country. Seattle, New Orleans, and Boston were represented along with the less distant cities, and the interest so recently spread appeared to be universal. Friday afternoon and Saturday were spent in visits to the various grounds where demonstrations and discussions were carried on.

This meeting is especially significant as marking, not so much the spread of interest in the playground movement, as it does to establish the playground as a permanent public institution, and further to develop a standard of high efficiency. The need for space for play has been long recognized in many cities and promises have been variously made by school boards, park boards, charity institutions, by private and by corporate interests. Such efforts have varied much in methods of management and in efficiency, some have been costly, others very simple, but the total value of such work has been only fairly understood. Several persons have studied the various phases of the work, and to bring these together was the real object of the convention.

Interested in the many sides of playground development, the visitors came from many kinds of work, probably the greater number from school and gymnastic work, others from charitable institutions, while still others were interested as police, physicians, engineers, architects, or park designers.

The papers read dealt largely with questions of acquirements, organization, management, and utilization, and with the value of playgrounds to both urban and rural communities; while little time could be given to the consideration of the questions of statistics as to usefulness of the many features, the economy of maintenance, the proper proportions and features of design and regulations that prove desirable.

WILLIAM LE BARON JENNEY



At Fairhaven, Mass., September 25, 1832, the noted architect, W. L. B. Jenney, was born. He died at Los Angeles, Cal., June 15, 1907. At the age of 21, he graduated from the scientific school at Cambridge, Mass., and in 1854 entered the Ecole Centrale des Arts et Manufactures at Paris, France, where he graduated with a diploma in 1856. It was during this period of study that Richard M. Hunt was appointed by the French government as inspector, and under M. Hector Lefuel designed the Pavillon de la Bibliotheque, opposite the Palais Royal. Mr. Jenney often spoke of how much he was influenced in his after life by the success achieved by Mr. Hunt. During the year 1858 Mr. Jenney again visited France for the study of architecture and art. Upon the breaking out of the Rebellion, he was appointed Captain Additional Aide-de-Camp, U. S. A., and assigned to engineer duty at Cairo, Ill.; served as engineer officer on the staff of General U. S. Grant, from Cairo to Corinth, then at W. T. Sherman's request was transferred to his command and put in charge of the engineer works at Memphis. Accompanied General Sherman as member of his staff on the Vicksburg expedition; was chief engineer Fifteenth Army Corps at the siege of Vicksburg, and continued to serve on the staff of General Sherman until he resigned May, 1866. In the fall of 1868 he came to Chicago and began his professional career.

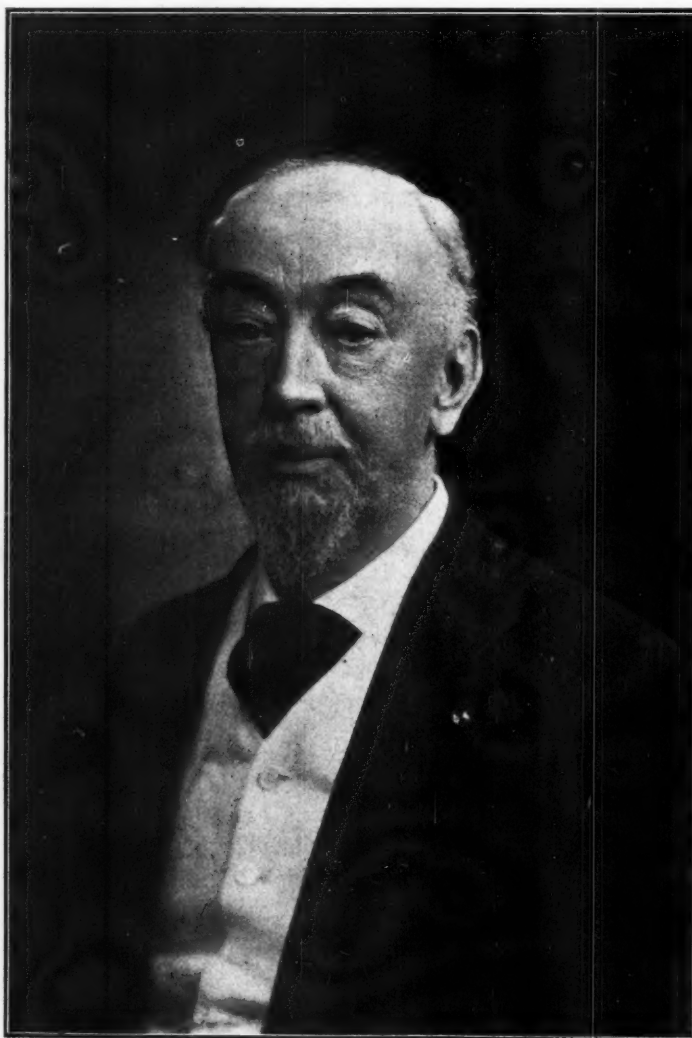
His first architectural works of importance were Grace Episcopal Church, Wabash avenue, near Sixteenth street, Chicago, The Portland Block, corner of Washington and Dearborn streets, Chicago, built directly after the Chicago fire, and the Mason Building.

In the fall of 1883 Mr. Jenney was appointed architect for the Home Insurance Company of New York City, and instructed to prepare designs for a tall, fireproof office building, to be located on the northeast corner of Adams and La Salle streets, Chicago, to be named "The Home Insurance Building," with the further instructions that

the plans above the second story should provide for the maximum number of well-lighted small offices. The instructions further stated that the building committee were aware that this would necessitate very small piers.

The architect was requested to report to the building committee the method of construction that would satisfy the requirements for stability and for small piers. Architects had often been obliged to build an iron column into the masonry pier where the load was exceptionally great. Mr. Jenney had done the same thing, building iron columns into the small piers some years before. The natural solution of the problem was to enclose an iron column within each of the small masonry piers, thus satisfying the three requirements — small piers, strength and fireproofing.

The question of a column 150 feet high, under the extreme variation of temperature, say 100 degrees Fahrenheit or more, from the hot sun in summer to the excessive cold in winter, now presented itself. A solution was soon found by Mr. Jenney, by supporting the walls and floors of each story independently on the columns, thus dividing the total movement into as many parts as there were stories, the expansion and contraction in no one story being of sufficient importance to require special consideration. The drawings were then prepared and the first design for a fireproof skeleton building was made and presented to the building committee of the Home Insurance Company for their acceptance.



W. L. B. Jenney

The columns in the Home Insurance Building were cast iron. The riveted columns of plates and angles were at that time thought too expensive. It was in this building that the first Bessemer steel beams were used, manufactured by the Carnegie-Phipps Company, who stated at the time that the Home Insurance Building was the first in the United States to use steel beams in its construction. It not only introduced the steel skeleton construction to the world, and was the first building in America to use steel beams in its construction, but it also added a long list to the requirements of a fine office building, such as wind bracing, thorough fireproofing, etc.

Mr. Jenney's claim to have invented skeleton building construction has not gone unchallenged. With the view to determining who was best entitled to this honor, an investigation was made by the American Institute of Architects, and the decision was in favor of Mr. Jenney. His claims are further substantiated by the following letter:

BESSEMER STEAMSHIP COMPANY.

26 Broadway, New York.

F. T. GATES, President.

Mr. W. L. B. Jenney, February 13, 1897.

Home Insurance Building, Chicago, Ill.

My Dear Sir:—With your permission we shall take pleasure in naming a ship now being constructed for us by Messrs. F. W. Wheeler & Co., Detroit, Mich., the "W. L. B. Jenney," as a mark of our appreciation of your distinguished services in connection with the invention and introduction of lofty steel skeleton construction of buildings.

Yours very truly,

(Signed) F. T. GATES,

President.

(J.)

Among other prominent Chicago buildings built by Mr. Jenney while associated with Mr. Mundie are the following:

Union League Club; Horticultural Building, at Columbian Exposition; The Fair; Siegel, Cooper & Co.'s store; the Association Building; the New York Life Building; Chicago National Bank Building; the Trude Building and the Fort Dearborn Building. The Illinois Memorial at Vicksburg, Miss., published in *THE INLAND ARCHITECT*, was the last design with which Mr. Jenney was actively identified. Some of Chicago's most successful architects in their early days were engaged in Mr. Jenney's office; among these are, D. H. Burnham, William Holabird, Mar-

tin Roche, H. V. D. Shaw, and A. H. Granger. Following his retirement from active practice, some two years ago, Mr. Jenney lived in Los Angeles, Cal.

The funeral was held in that city under the auspices of the G. A. R., the Loyal Legion and the California Chapter of the A. I. A., who attended in a body. A memorial service was held in Chicago.

Mr. Jenney was of a genial, social disposition, and glimpses of this side of his character are contained in the following communications:

Editor *INLAND ARCHITECT*:—I should like to say something in appreciation of my good and highly respected friend, the late W. L. B. Jenney. I can hardly be said to have received any training in Mr. Jenney's office, as I was associated with him but a few weeks at the very outset of my career. Mr. Jenney at that time, in the kindness of his heart and as a purely personal favor, allowed me to use his office and his friendship as a point of vantage from which to make my plunge into a favoring current. Undoubtedly, I would have remained in his office and there received my training had not the current almost immediately seemed to swerve. I knew Mr. Jenney best on the personal side, as he was a friend of my family and treated me more as a guest than as an employe during the short time I was with him, and afterward we met more as man to man, though with his assistants, even, he was always cordial and never "superior." His lovable nature had an outlet in his beautiful home, which I was permitted to visit frequently in those early days. Concerning Mr. Jenney as architect and constructor, I can speak only as others can, but of him as a man, kind-hearted, considerate, willing and able to assist, I can speak from the depths of my knowledge and the bottom of my heart. Yours truly,

IRVING K. POND.

THE A. I. A. SCHEDULE OF CHARGES

VIEWS OF ARCHITECTS OF VARIOUS SECTIONS



FOLLOWING the articles by Glenn Brown on "An Architect's Services and Remuneration" which were contributed to *THE INLAND ARCHITECT*, and published in the numbers of August and September, 1906, there has been much attention given the subject by the profession. With the object of presenting a comparison of carefully considered opinions *THE INLAND ARCHITECT* has opened its columns to a free expression of views on this subject. A selection from the letters received is here published. These present several interesting phases of the subject, and afford suggestions that merit careful thought.

Boston, July 3, 1907.

I personally feel on the whole satisfied with the present schedule of the A. I. A. The system of basing the charges of architects for professional service upon the cost of the building is not an ideal one and in many cases the architect under it is much overpaid and in many more he is not paid enough, but a person with fairly even practice need not have any cause to complain very seriously if the details of his business are properly attended to. We would all favor of course a system by which the architect would be paid an amount based upon the time he gives to the work, upon his own experience and the magnitude of

the work itself, quite irrespective of what the builder may charge for carrying out the work, but I am afraid any such scheme as this would be too much to hope for under existing business conditions.

Yours very truly, C. H. Blackall.

Boston, July 1, 1907.

The commission basis I consider radically wrong. The cost of the architect's services bears no relation to the cost of the building except on buildings of the same kind and character. Compare the draughting and the personal service of the architect on a house worth \$200,000, with the draughting and personal service necessary for a school costing \$200,000, having twenty-five or thirty large rooms identical in every respect.

It is undesirable that the architect should have a financial interest in the cost of the work. If he is extravagant his compensation is greater. If he is careful and economical he will spend more time and money in effecting savings for his client, merely to be paid less himself.

Various remedies have been suggested.

(1) That the client be charged on the basis of cost of draughting, this being multiplied by three or four to cover cost of office expenses and the proper profit.

(2) That the client pay a fixed sum for the architect's fee, and in addition the actual cost of doing the work.

The first leaves the client at sea as to what he must eventually pay, and might make the architect careless as to his salary list. The second is open in part to the same objection, but in either case the architect might be willing to fix a limit of cost. His fee might be based on the old commission basis as, e. g., $2\frac{1}{2}$ per cent of the estimated cost and not to be altered by actual cost. Cost of draughting being rendered monthly could be checked by the client and if it were costing too much, less expensive men could be put on it.

A fair way to arrive at the office expense chargeable to each job appears to be to divide total office expense pro rata according to the time spent on the draughting irrespective of the salary of the man, as the low salary man takes as much office room, and uses as much material, as the high man.

These various suggestions have come to me from different men, they are not my own ideas. They seem to me practicable, and on the right line, and in practice work well.

Yours very truly, R. Clipston Sturgis.

Baltimore, July 2, 1907.

We, as a firm, do consider that the present rate of commission to architects, according to the A. I. A., is too low to adequately pay for the work required, and particularly so for all contracts under \$10,000.

We also think there may be a more appropriate and just method of payment to architects for services rendered than the percentage on amount of contract, as, in a very large number of instances, the architects services cannot be justly rated, in the various lines on which their work must be done, by a simple rate of percentage on the cost of the work to the owner.

While we think that very possibly some other method might be established for the just payment of architects' fees than by schedule arranged by the A. I. A., we are not, at present, willing to state that this is our positive opinion, nor to suggest what such changed methods might be, without giving the subject deeper consideration than we have yet been able to do.

Very truly yours, Wyatt & Nolting.

Richmond, Va., June 28, 1907.

The schedule of charges as fixed by the "A. I. A." has been in vogue for years and is generally used, certainly by all architects in good standing in their practice. This schedule is generally known and understood by the public and they are satisfied with its requirements as to charges, etc., recognizing as they do the standing and influence in the courts of the "A. I. A."

It has required some years for this to be understood and appreciated and now to abolish or change it, would in my opinion, be a mistake. This schedule is headed "The Proper Minimum Charges, etc.," but the architect, where he thinks he would not be properly paid for his services, can increase such charges by a special agreement with his client before the work is done; and he is also authorized by the schedule to make a special rate in excess of the 5 per cent where the building costs less than \$10,000.

To abolish or change the schedule by increasing the fees would reopen a matter which is now fixed and recognized, and would lead to complications and allow a decrease in the regular rates by some and an increase by others.

I have adhered to the "A. I. A." schedule in my practice of many years.

Very truly yours, M. J. Dimmock.

Philadelphia, July 1, 1907.

We have just written a letter to a special committee of the Philadelphia Chapter, American Institute of Architects, upon the subject of professional fees, which covers our views, so we quote from it as follows:

"In our judgment the present minimum rate of 5 per cent on the cost of general construction with an additional 5 per cent on the cost of mechanical work where the services of mechanical experts are required, and 10 per cent on the cost of furniture and fixtures designed or selected, is a sufficient and satisfactory compensation for all work of any considerable size. Residence work, alterations, monumental work, and work of special character generally, cannot be done profitably except by charging a considerably larger fee, which should be a matter for each office to regulate for itself as may suit its policy or the circumstances of each individual case."

Certain classes of factory work, storehouses and work of that nature can be done profitably on a $3\frac{1}{2}$ per cent basis, the commission to be computed on the total cost of the work and the owner to pay for the services of mechanical experts. In the latter work we make a distinction between the mechanical work which forms part of the building, such as heating, lighting and elevators, and the machinery in case the building is a factory. The latter is not generally included in the architect's work.

A 10 per cent charge for furniture and fixtures in a building of any considerable size is an equitable one if properly understood and arranged between the client and the architects. Although the cost of designing elaborate furniture may perhaps exceed the commission received upon it the difference is made up by the greater profit on carpets and the various fixtures, which are largely matters of selection and call for discriminating taste rather than expense in labor and time.

Our feeling is that the minimum rates should be confined to the work first described above. While small houses, country residences, alterations and work of that nature cannot be done by the ordinary office at the minimum rate, it is reasonably profitable to the young architect who does most, if not all, of the work himself, and it would be an injustice to deprive him of the opportunity to do such work in a self-respecting manner by establishing a greater minimum charge for it and telling him he must not do it for less. This does not mean that the larger offices should not charge larger fees for such work; on the contrary they should, so that the client who desires to build a small house or do any of the work coming within the above classification can decide for himself whether he will employ the young man at 5 per cent or whether he will avail himself of the larger organization and perhaps greater experience of the better known offices by paying the difference."

Very truly yours, Rankin, Kellogg & Crane.

OUR ILLUSTRATIONS

House at Portland, Ore., Whidden & Lewis, architects.

House at Merion, Pa., Horace Trumbauer, architect, Philadelphia.

Warren Chapel, North Plainfield, N. J., Marsh & Gette, architects.

California Hall, Hearst University, Berkeley, Cal., John Galen Howard, architect.

Detail view, residence of Mrs. E. J. Lehman, Chicago, Edmund R. Krause, architect.

Restaurant Du Pré Catelan, Paris, G. Tronchet, architect. Exterior and view in entrance hall are shown.

St. Urban apartment building, New York, Robert T. Lyons, architect. Exterior and entrance detail are given.

Residence of E. B. Blinn, Pasadena, Cal., George W. Maher, architect, Chicago. Many exterior and interior views are shown.

Administration Building for the Larkin Co., Buffalo, Frank Lloyd Wright, architect. Exterior and interior views are published. For detailed description see another column.

Carnegie Library, Museum and Music Hall, Pittsburg, Pa., Alden & Harlow, architects. Exterior and interior views and plans are shown. A detailed description by the architects is published in another column.

Illustrations in reading columns: Design for new cathedral, Washington, D. C., G. F. Bodley, R. A., F. S. A., London, and Henry Vaughan, F. A. I. A., Boston, associated architects; house for "Mark Twain," Redding, Conn., Howells & Stokes, architects.

BENEFITS OF THE ILLINOIS LICENSE LAW.

A communication received by the Chicago Architects' Business Association requested answer to a list of questions concerning the practical workings of the Illinois license law during its ten years of operation. The answers embrace the information and observation of the secretary of the Illinois Board of Examiners of Architects, Peter B. Wight, and therefore are authoritative. The questions and answers are as follows:

QUESTIONS.

First—Did your association favor registration or licensing of architects before the law was passed in your state?

Second—Do you favor such legislation in principle now?

Third—In the operation of the law in your state as you have seen it, how has the law benefited the public?

Fourth—How has the law benefited the profession?

Fifth—If you favor a registration law in principle what features of your law, if any, would you wish to see changed?

Any concrete instances of the effects or working of the law which have come to your knowledge would be of value.

ANSWERS.

Answering the queries in order:

First—Our association was originally organized for the express purpose of securing the passage of an architect's license law.

Second—At the April meeting of the association, this question was submitted to a vote of the entire meeting and was unanimously carried in endorsement of our present license law. It was emphatically emphasized, however, in the discussion, that while the law was of incidental benefit to the architect, that its real value and the only logical ground for its support was its benefit to the general public by securing at least a moderately competent chief officer in charge of the design and having supervision over the construction of buildings.

Third—It has placed at the disposal of any one in case they wish to engage in building, competent expert advisers who are made responsible to the state for the character of service rendered. It also enables discipline and punishment in the case of dishonest, reckless or incompetent practice and gives the public some redress in such case. Men who are naturally dishonest or reckless are restrained in their natural tendency through fear that their license to practice may be revoked by the state board. Men who know themselves to be incompetent in certain particulars, through the same fear, are compelled to procure competent advice on questions which they feel uncertain about;

thus securing to their clients competent service. The importance to the public of having buildings erected after plans prepared by architects examined and licensed under the laws of the State of Illinois has been so impressed on the City Council of the City of Chicago that they have laid down a requirement in the Municipal Code requiring that all plans having area in excess of 1,200 square feet must be prepared by a licensed architect, signed and sealed by him, as a prerequisite to secure a permit for the erection of a building within the corporate limits of the city. A movement which is not yet accomplished is on foot to make it obligatory to require all buildings erected within the City of Chicago to be constructed under the authority or general supervision of an examined and licensed architect. This movement had its original inception as a result of public demand for a greater safeguarding of life and property in the great factories and warehouses which have been frequently erected without the supervision of an architect.

Through the recklessness and desire to economize on the part of interested builders, buildings have frequently been constructed faultily, resulting in serious accidents. The chief opposition to this movement has come from speculative builders, who do not care to have their work submitted to the inspection of competent experts, for reasons which are evident.

Fourth—The law has benefited the profession of architecture by securing public recognition of same and by purging it from the reckless and incompetent, elevating its tone and character. The law is a police regulation and must be based on public benefit, not class benefit. The only ground on which the law can be supported is on the ground of protection to the general public in the security to the lives and health of the workmen engaged in the erection and the future occupants of the building. Fortunately, however, we have found that this public benefit has actually been a professional benefit.

Fifth—The present law in this state has been revised and amended until it is now very satisfactory. Any new law in other states should embody the Illinois law with all of its amendments.

We enclose copy of a circular letter prepared by the Secretary of the State Board for the examining and licensing of architects, which will explain the Illinois law more fully.

(Signed) PETER B. WIGHT.

EMERY STANFORD HALL,
Secretary, C. A. B. A.

ASSOCIATION NOTES.

CHICAGO ARCHITECTURAL CLUB.

At the annual meeting of the club the following officers were elected: Herman Von Holst, president; C. H. Hammond, first vice-president, chairman Scholarship Committee; Herbert Green, second vice-president, chairman Exhibition Committee; Hugo H. Zimmermann, secretary, chairman Membership Committee; Otto A. Silha, treasurer, chairman Finance Committee; N. Max Dunning, member Executive Committee, chairman Educational Committee; Leon Burghoffer, member Executive Committee, chairman House Committee.

ARCHITECTURAL LEAGUE OF AMERICA.

At the Executive Board meeting of the Architectural League of America, held in Toronto on June 19, the permanent headquarters of the Architectural League were established at 729 Fifteenth street N. W., Washington, D. C., and Mr. H. S. McAllister, the ex-secretary of the Washington Architectural Club and now vice-president of the same, was appointed permanent secretary of the league. The executive wishes to announce that all communications with the league may henceforth be directed to Mr. McAllister at the above address.

WASHINGTON (D. C.) ARCHITECTURAL CLUB.

The annual election of the Washington Architectural Club resulted as follows: President, Waddy B. Wood; vice-president, Hector S. McAllister; secretary, Frederick Reed; treasurer, W. W. Stevens; directors, Louis A. Simon, Frank Upman, and Eskirne Sunderland, and auditors, Percy Adams and Warren W. Youngs. B. B. Burnham and J. A. Martin-Cooke were elected as new members. Following the announcement of the result by a megaphone man, the successful candidates were toasted at a smoker which occupied the remainder of the evening.

CALIFORNIA SOCIETY OF BEAUX-ARTS ARCHITECTS.

The Society of Beaux-Arts Architects of California was organized in San Francisco June 17. Its object is the education of the younger men of the community who are striving to become architects. The meeting was held at the San Francisco Institute of Art. The following officers were elected: President, John Galen Howard; vice-president, Arthur Brown; secretary, W. Applegate; treasurer, Loring P. Rixford. Among those present were: B. R. Maybeck, Jules Godart, Charles Peter Weeks, Arthur Brown, Lewis P. Hobart, Loring P. Rixford, Albert G. Lansburgh, Mr. Van Benthuyssen, John Baur, E. F. Champney, Mr. Applegate, John Bakewell, George W. Kelham.

ROYAL ACADEMY OF FINE ARTS, VENICE.

At its session of April 14th, this academy, on motion of its president, voted the election of Wm. H. Goodyear, Brooklyn, as Accademico di Onore (Honorary Academician). The letter of notification reads as follows:

Your many services to Italy and especially to Venice, through your highly important publications and industrious studies on the church of St. Mark, make this fraternal proceeding an act of duty on the part of this Academy, which is now rejoiced to count you among its members.

I congratulate myself on being officially charged with the duty of sending you this advice, together with the related diploma and I remain with assurances of high esteem.

DOM D. EADIGO, The Secretary.

LOS ANGELES ARCHITECTURAL CLUB.

The exhibition by the Los Angeles Architectural Club and Arts and Crafts Society held in the Associated Arts Hall, Los Angeles, was a great success. The walls of two large rooms were covered with architectural designs and photographs of office buildings and residences erected by Los Angeles architects. On tables were examples of artistic bookbinding, book plates, specimens from the Los Angeles Ceramic Club, including vases, plaques, panels, cups and jars, besides a large assortment of paintings and designs for furniture and fittings. There was also an excellent display of metal work. The patrons of the joint exhibition were the Ebell Club, Los Angeles Chapter of the American Institute of Architects, Friday Morning Club, Ruskin Art Club and Los Angeles Fine Arts League. The following committee acted as judges of the drawings: Elmer Grey, Los Angeles; Augustus B. Higginson, Santa Barbara; Timothy Walsh, Los Angeles; Charles Sumner Greene, Pasadena; Irving J. Gill, San Diego; Arthur Roland Kelly, Theo. Eisen, Frank Stiff and Francis P. Davis.

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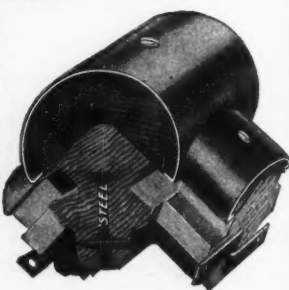
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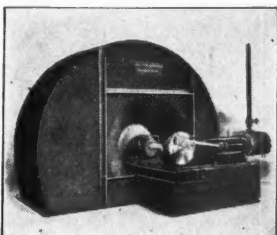
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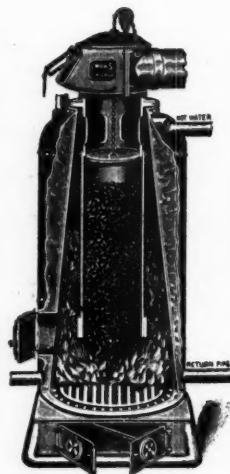
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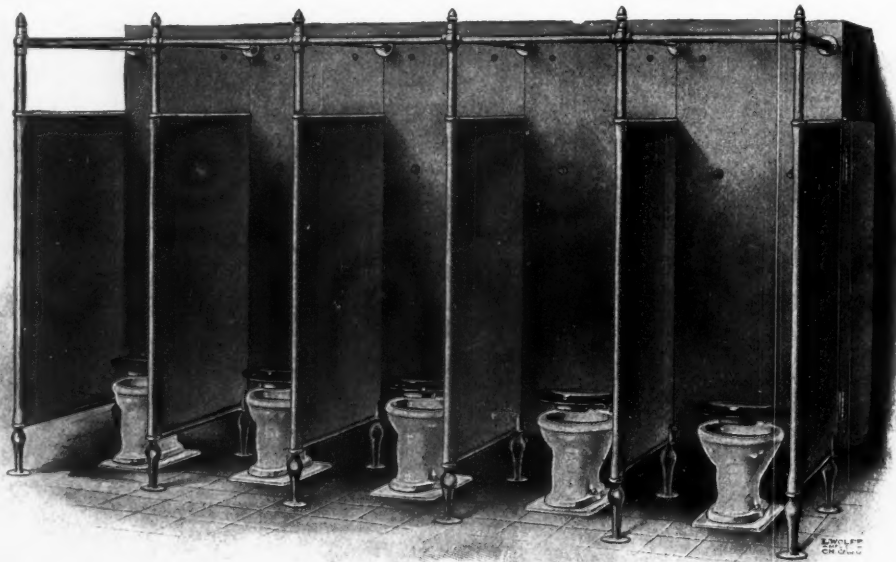
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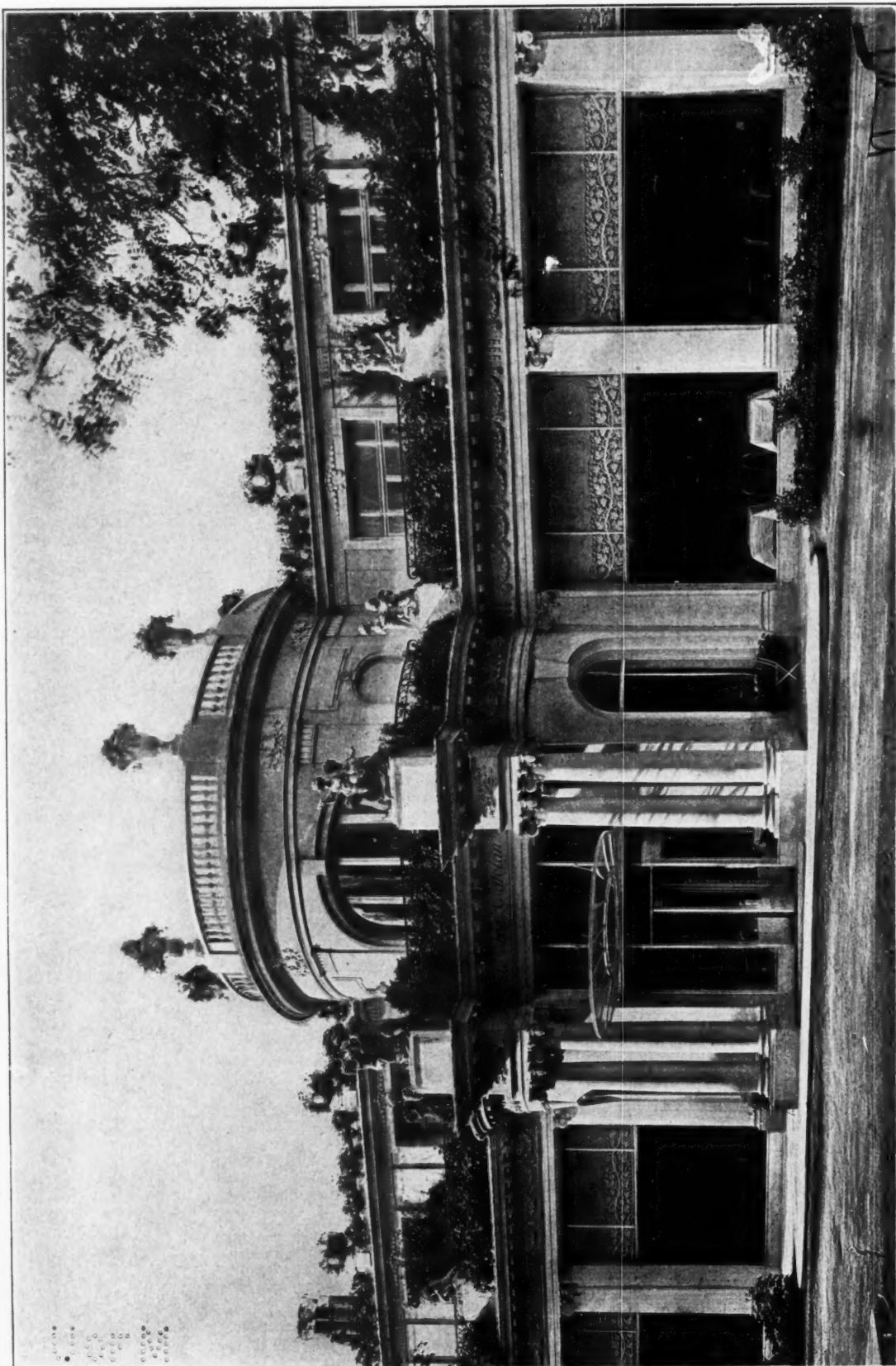
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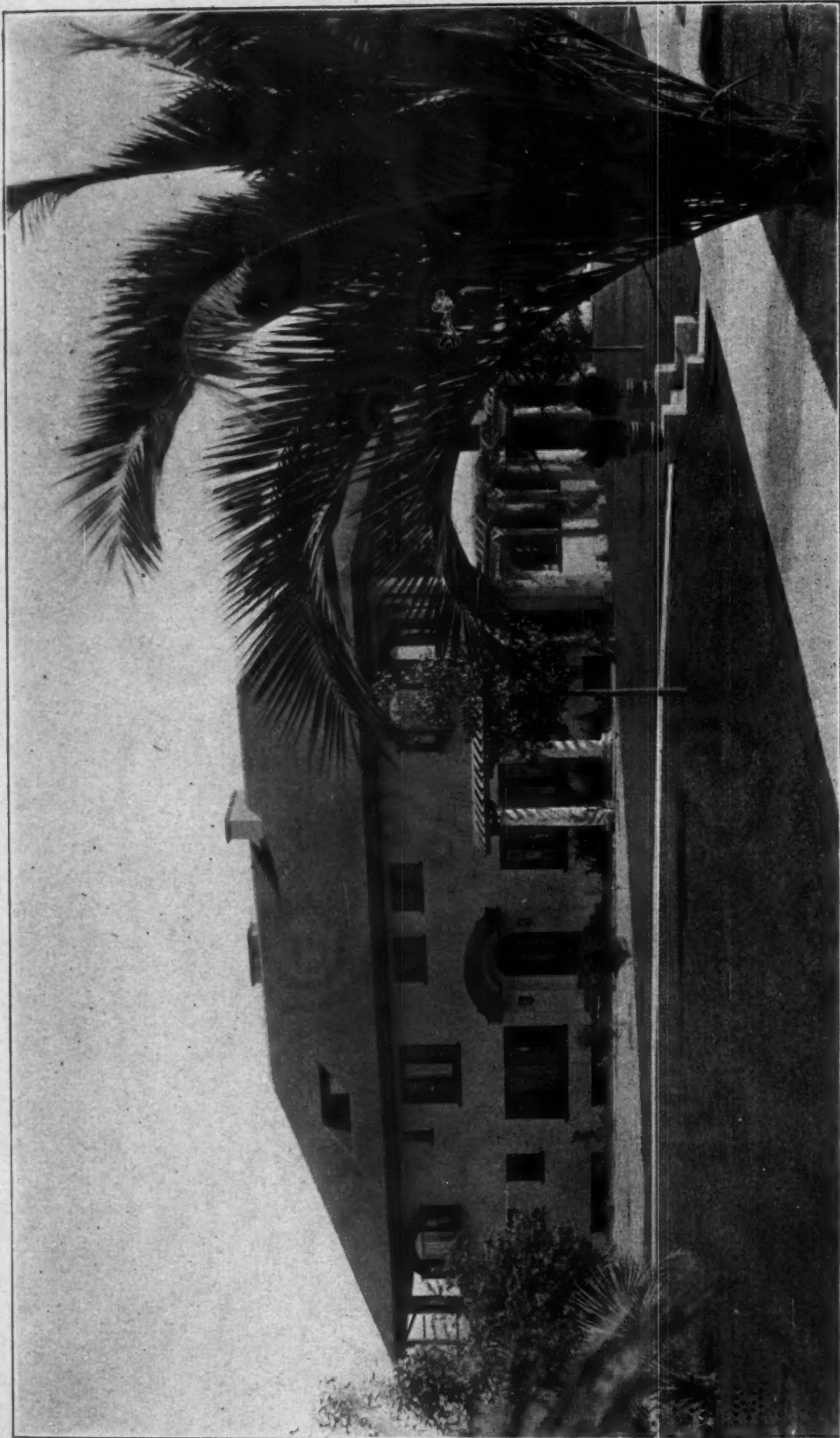
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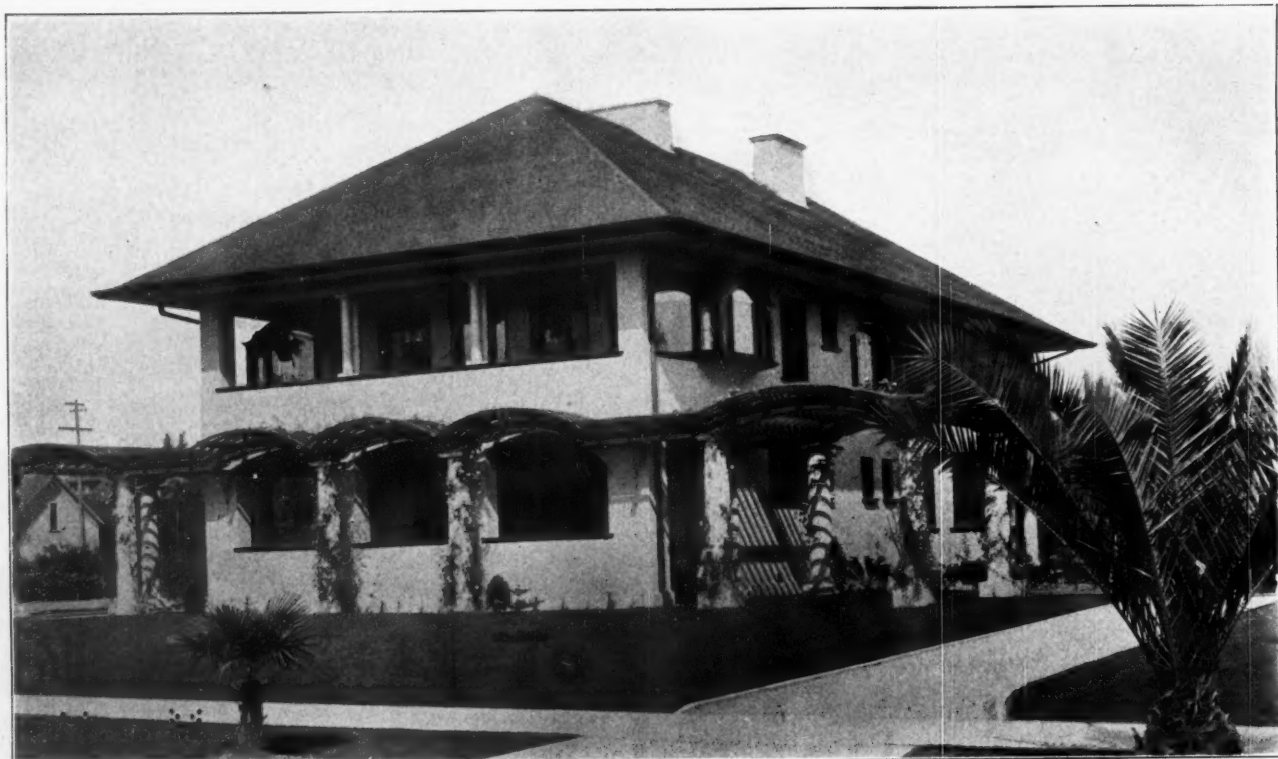
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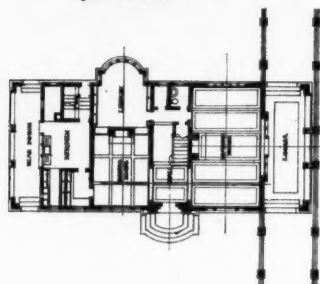
View in Stairway Hall



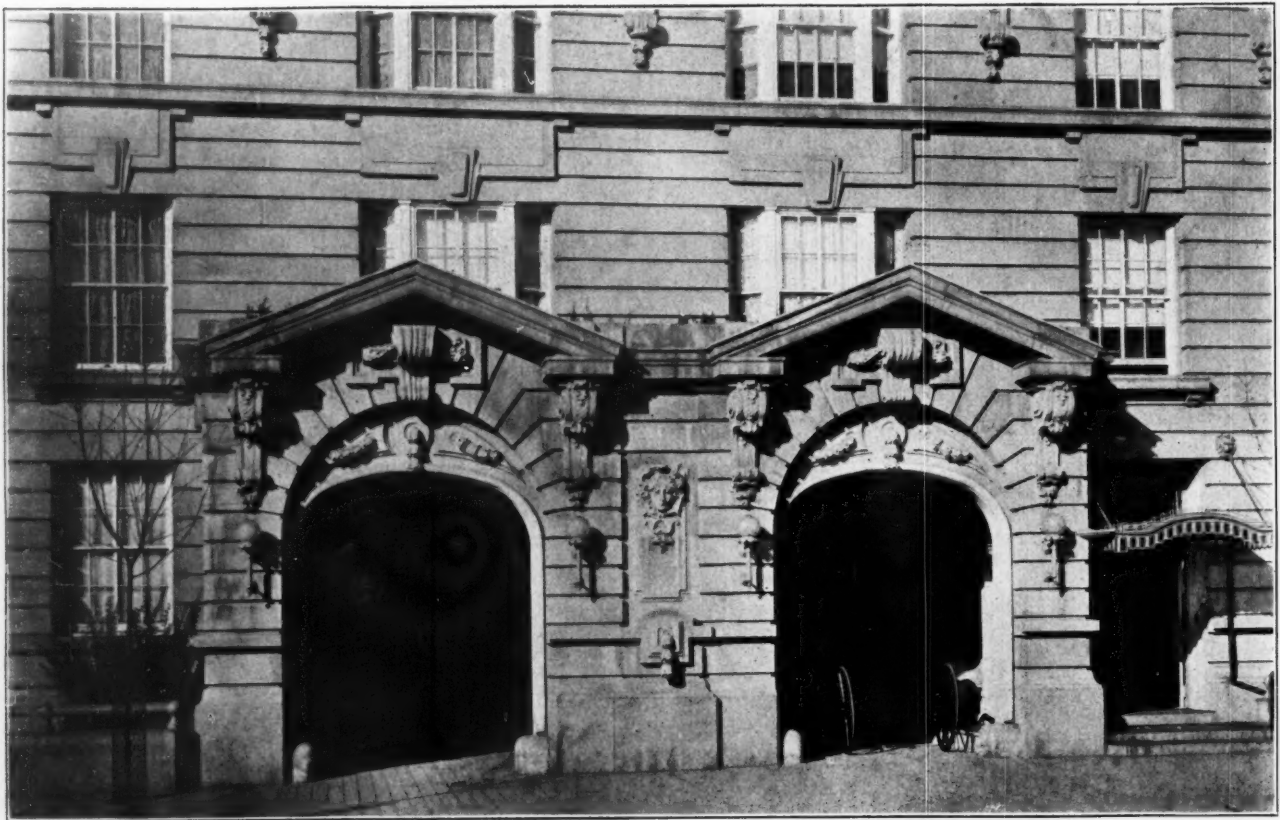
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In the Library



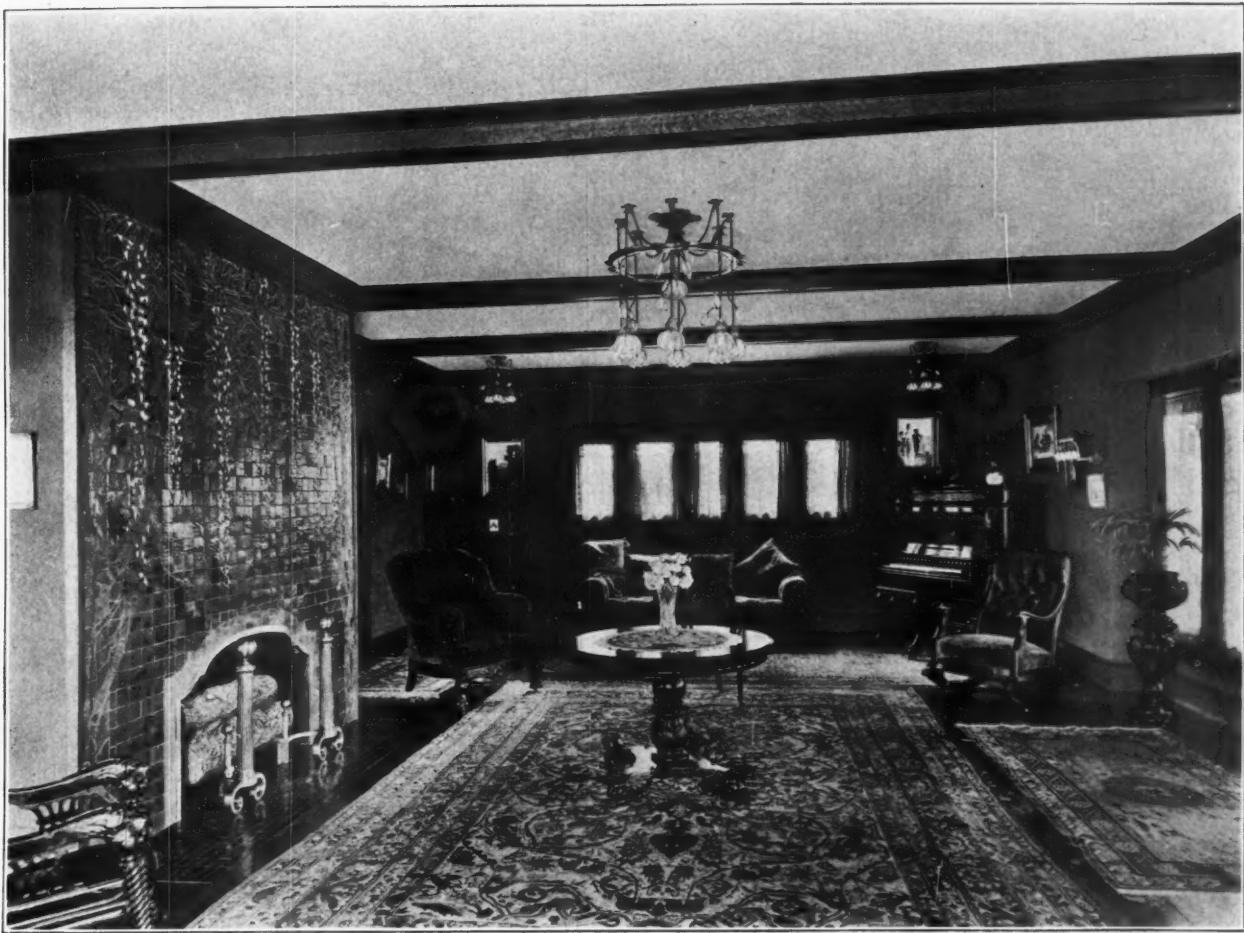
The Dining Room

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View in Living Room



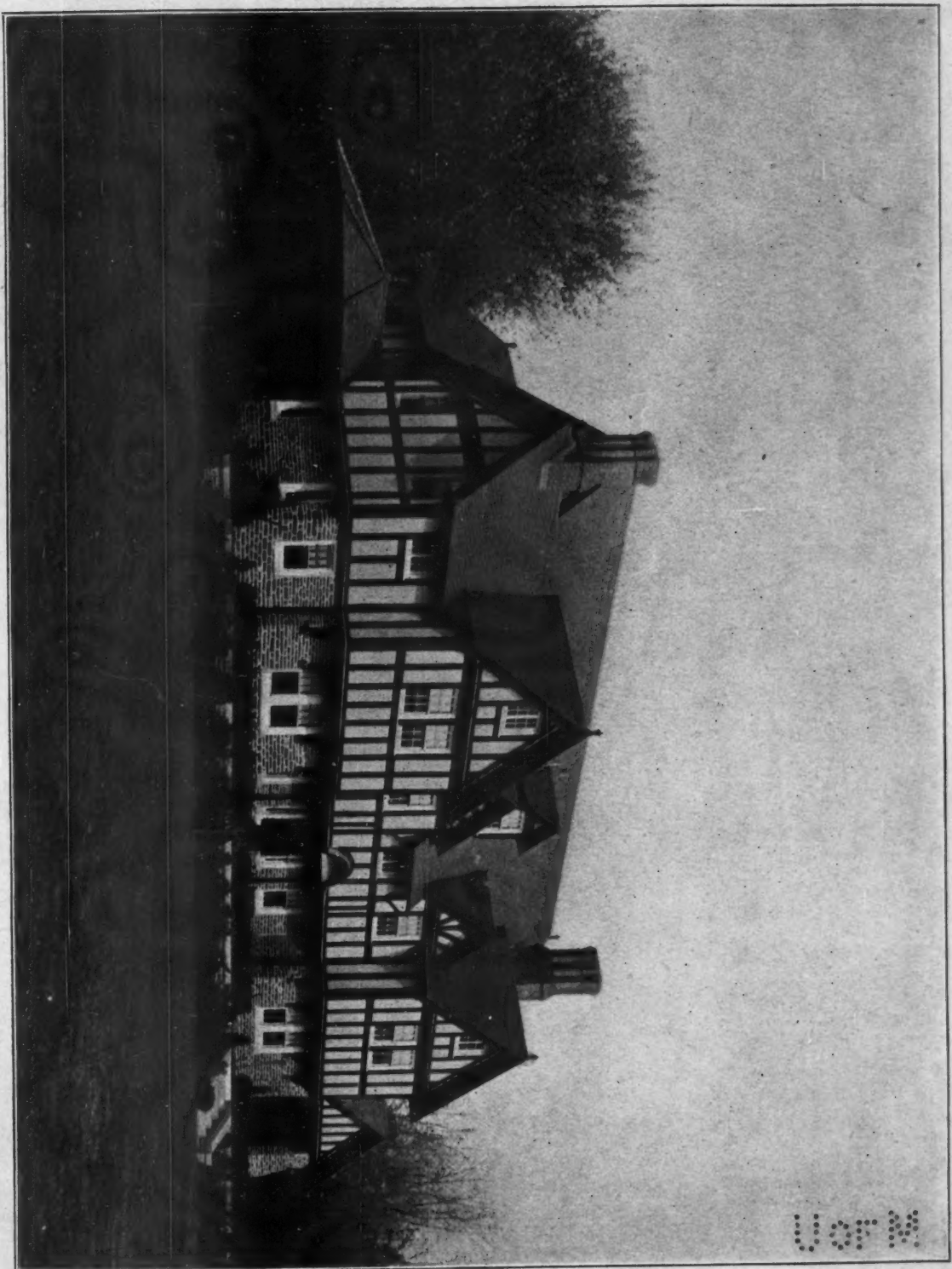
View Towards Living Room

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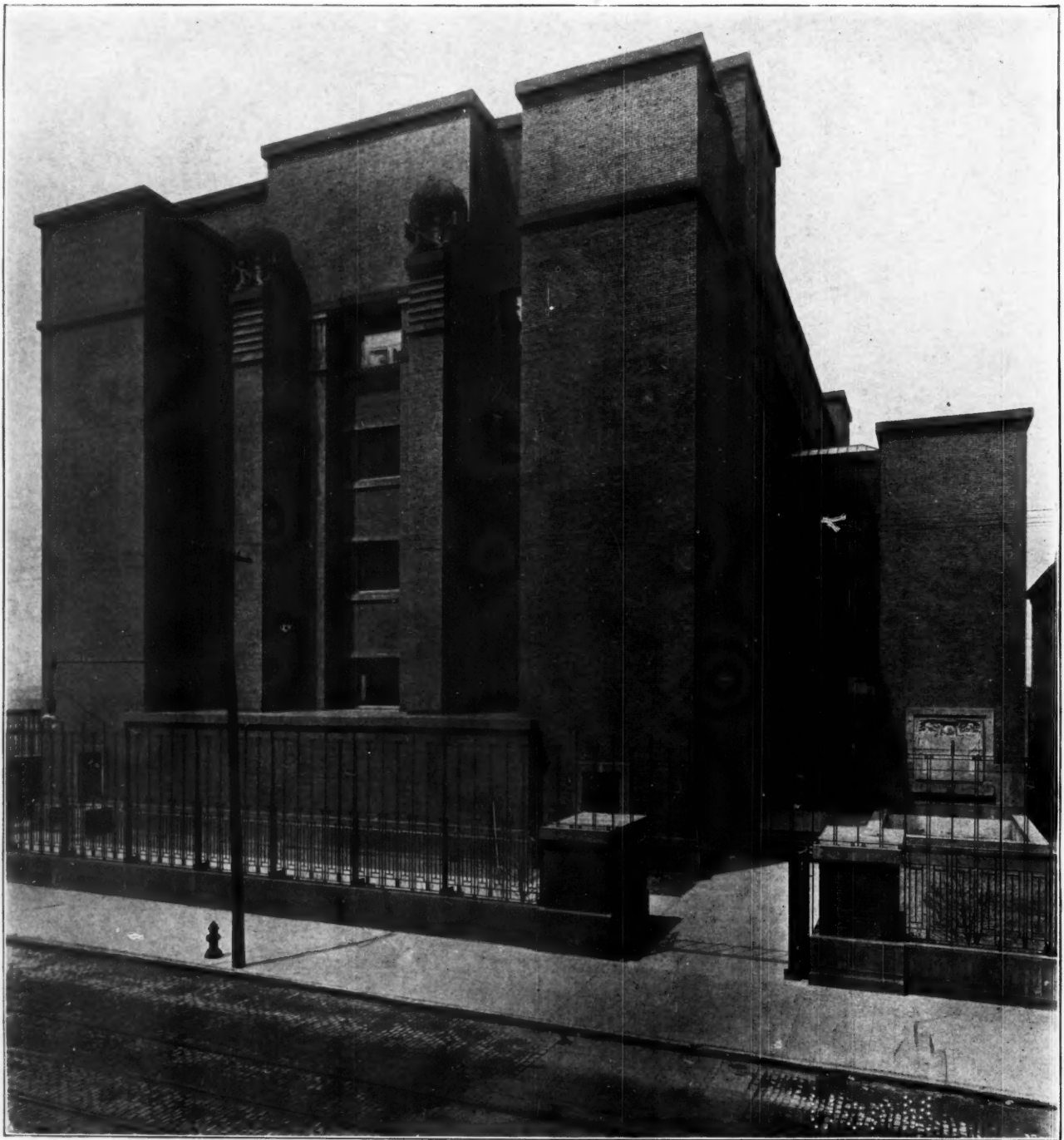
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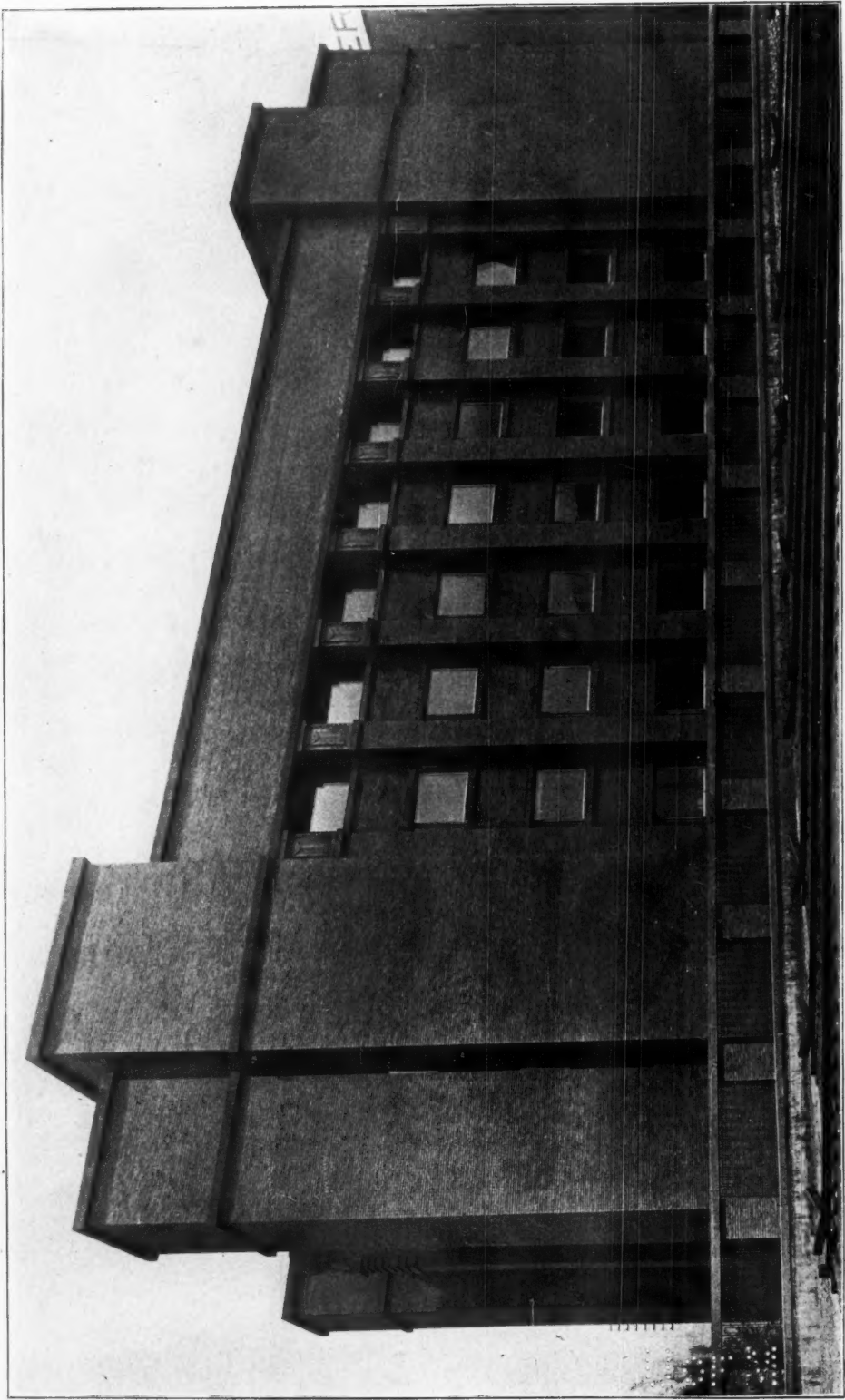


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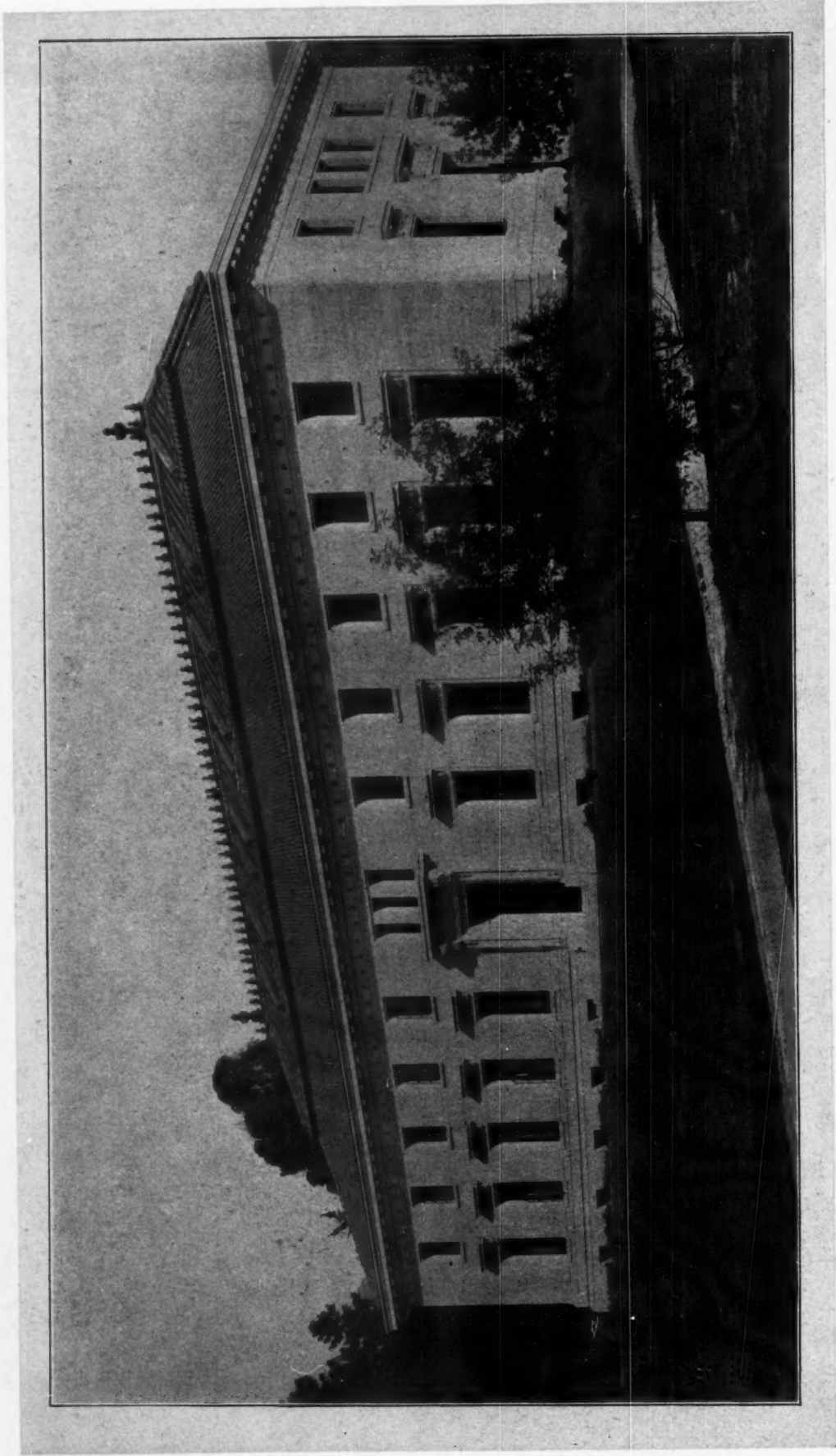
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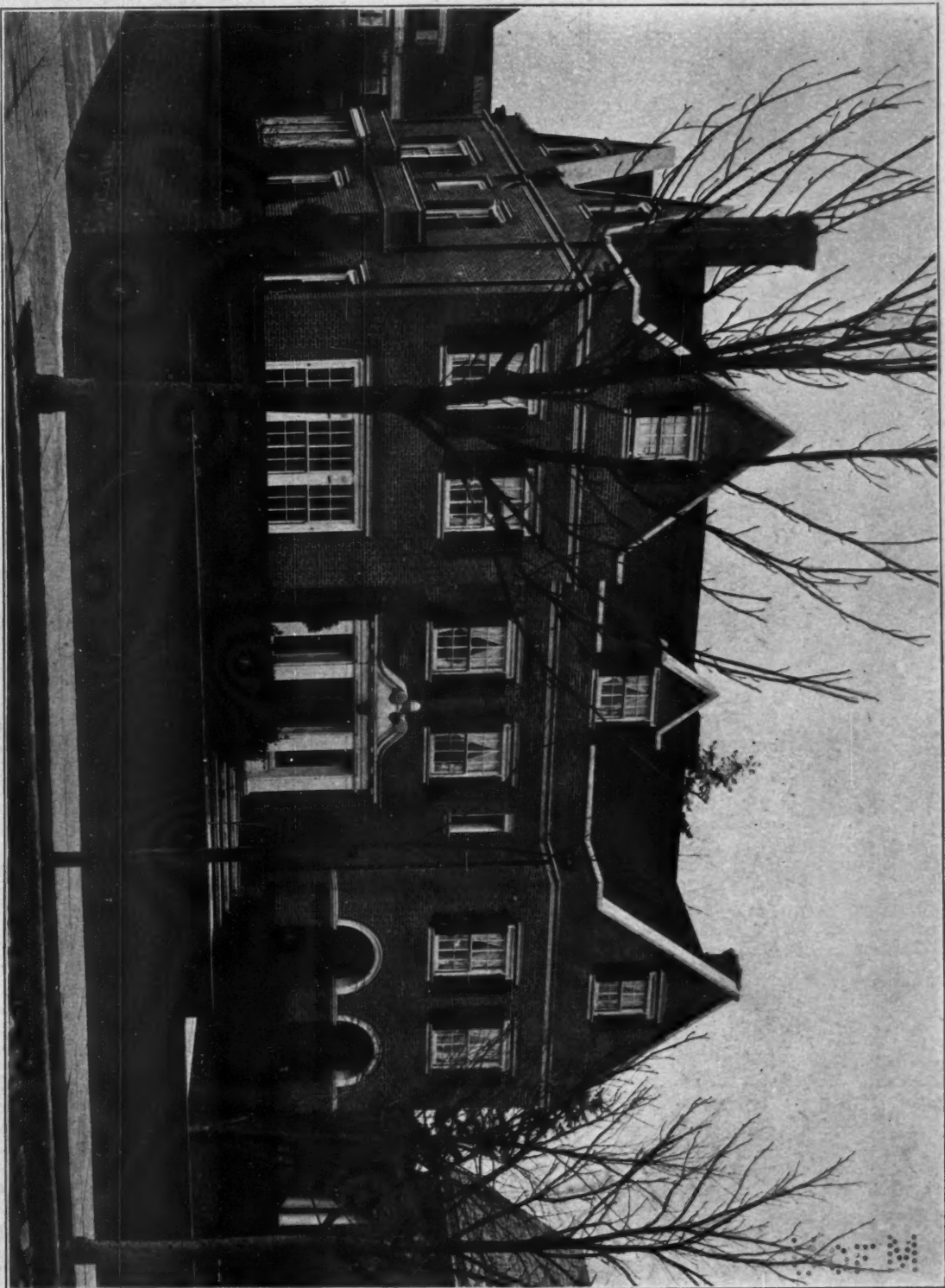
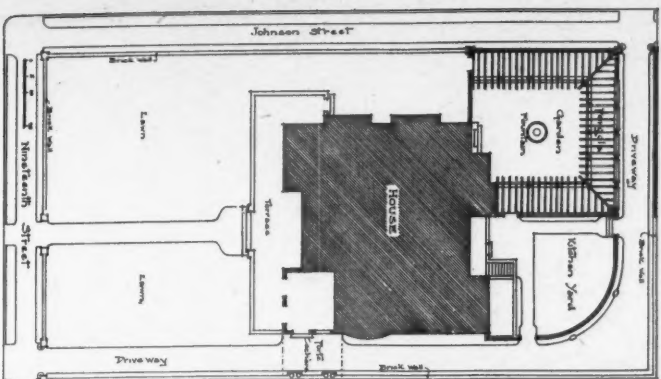
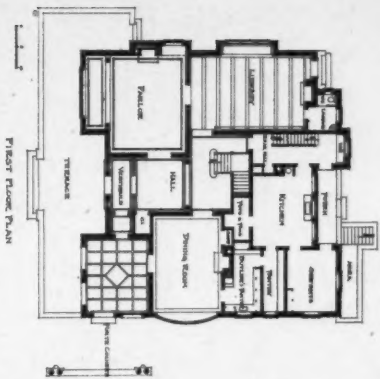
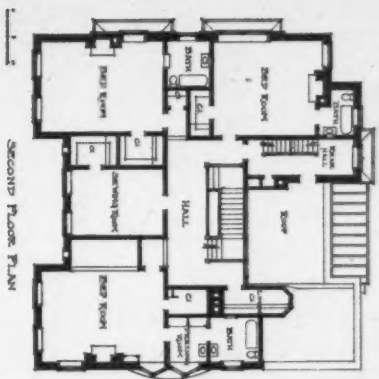
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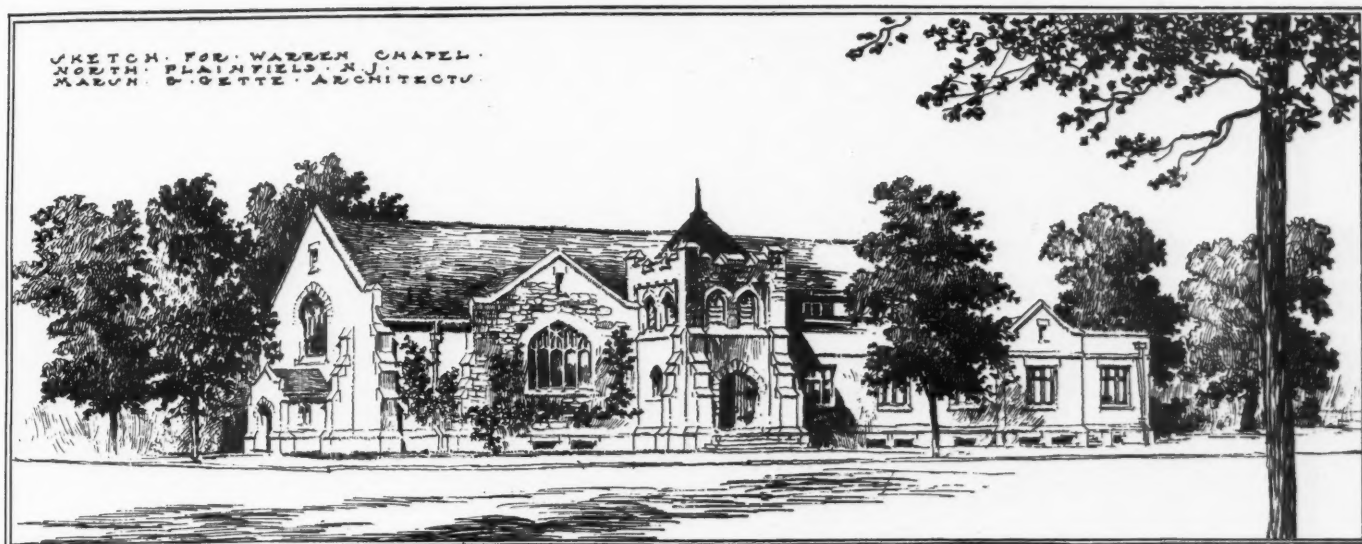
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Library Entrance



Main Entrance

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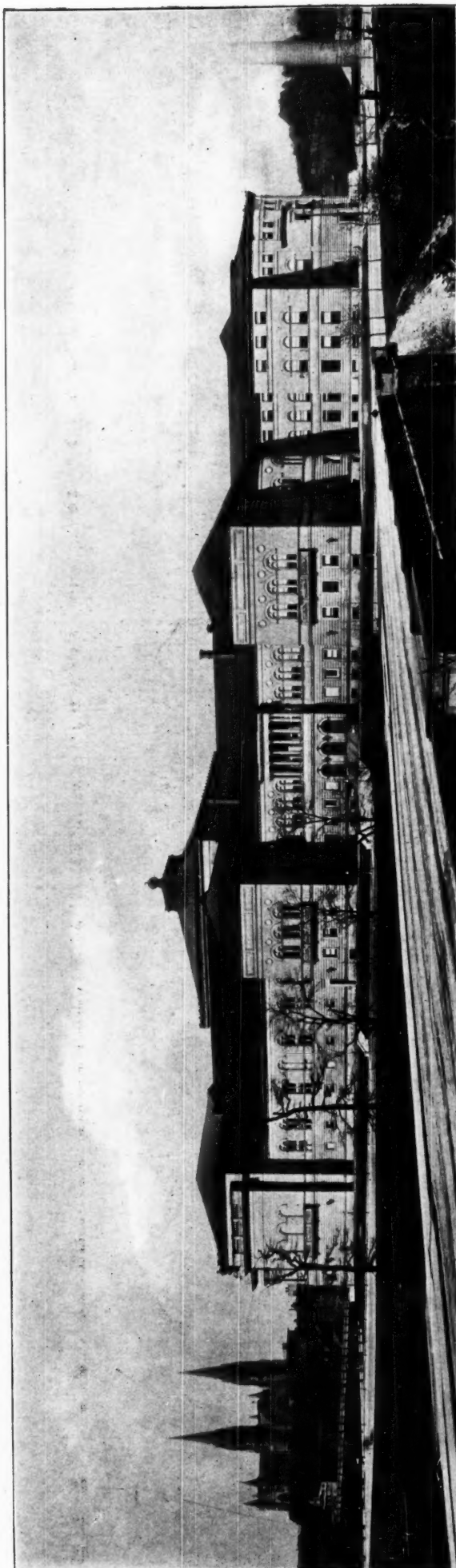
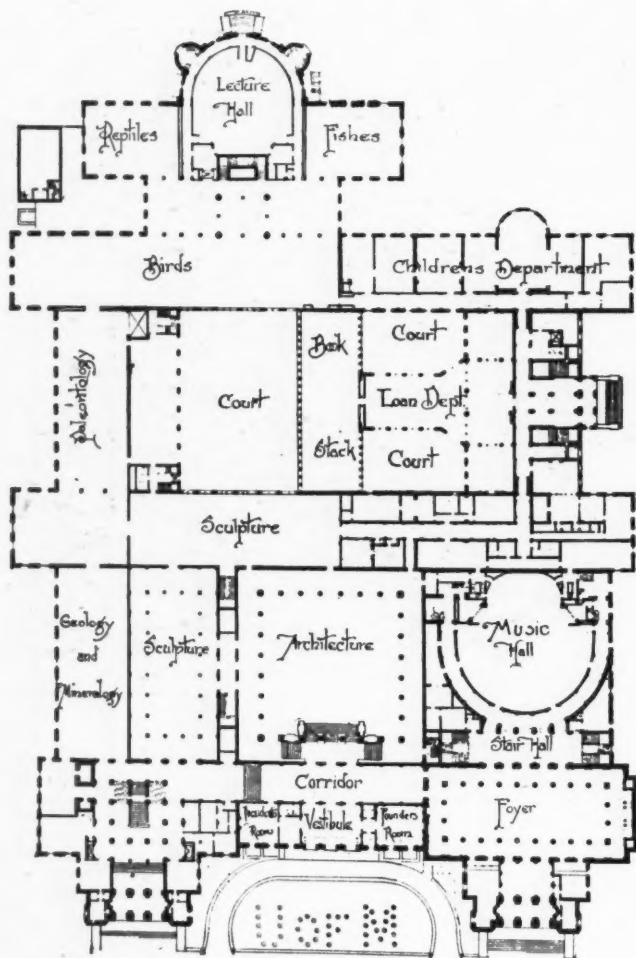
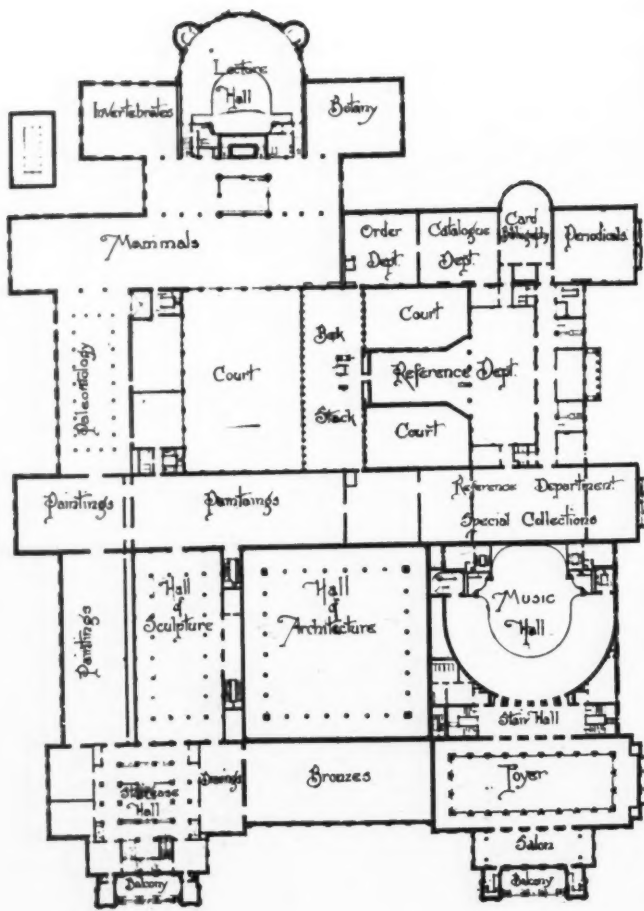
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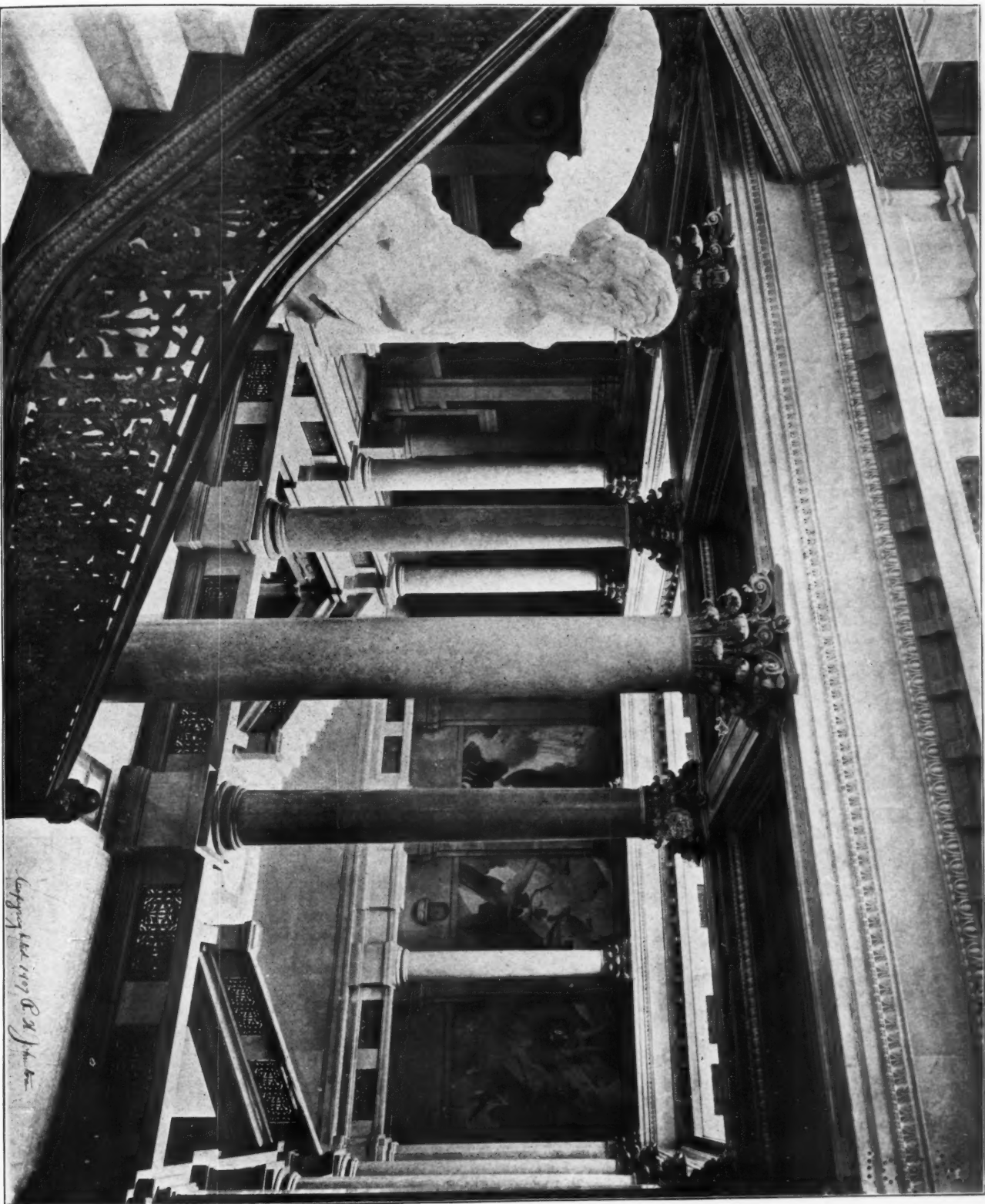


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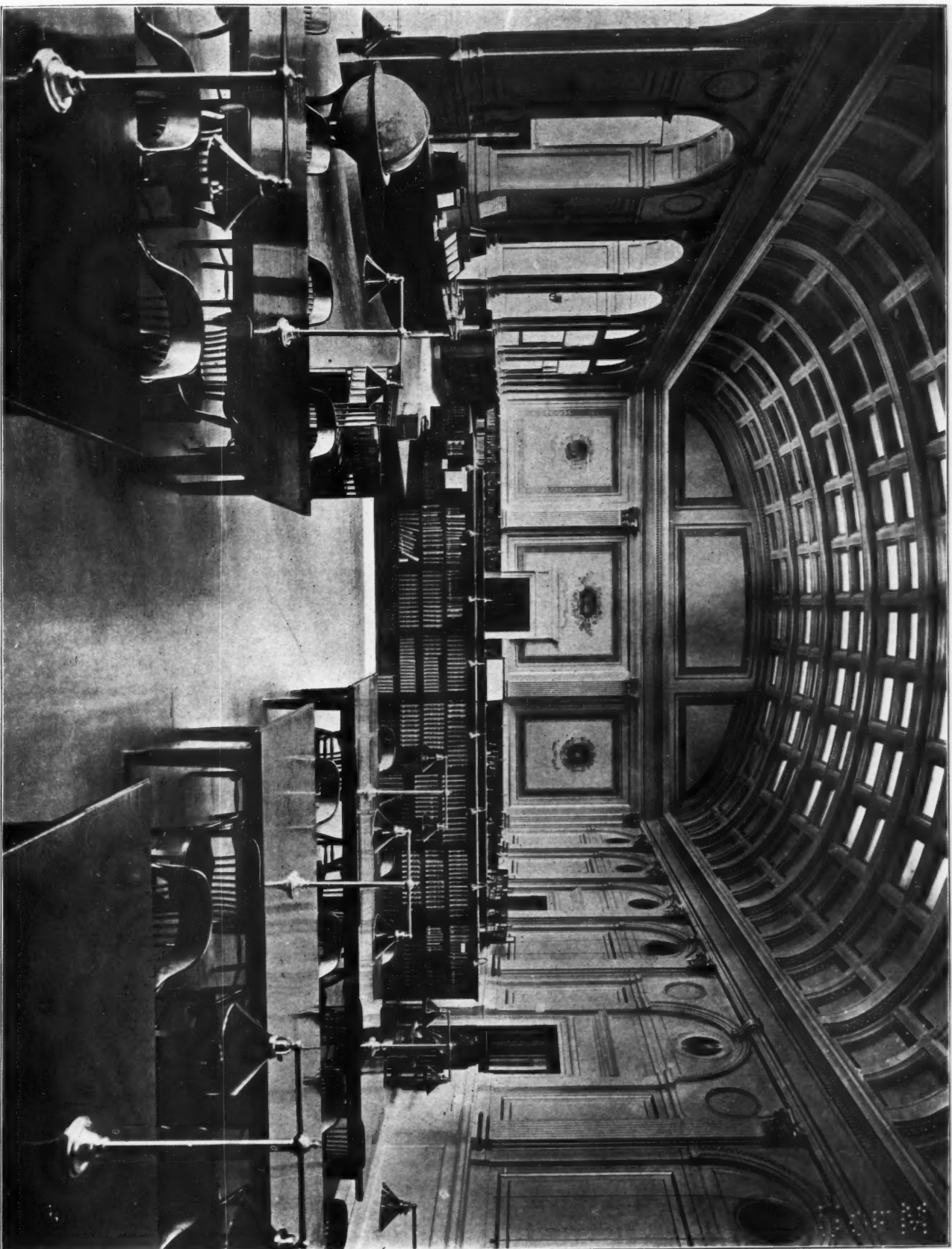


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