

THE AMERICAN ARCHITECT

Vol. XCV.

WEDNESDAY, MAY 19, 1909

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THE QUEEN VICTORIA MEMORIAL HALL
CALCUTTA

SIR WILLIAM EMERSON, F.R.I.B.A.
ARCHITECT

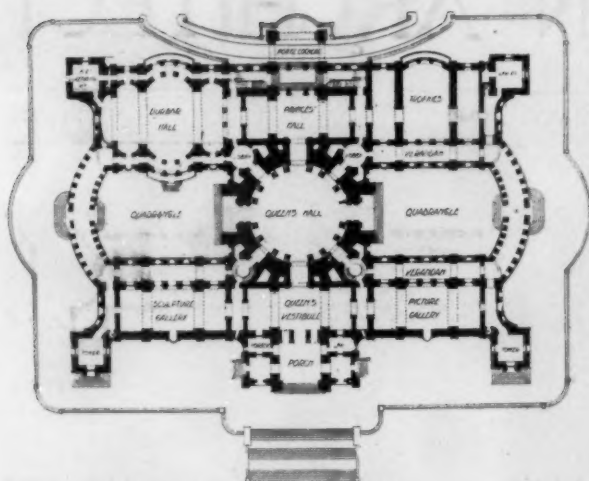
Notes from Europe

BY FRANCIS S. SWALES, ARCHITECT

THE high board fence which for some years has surrounded the site of the memorial to Queen Victoria, in front of the Buckingham Palace, is removed.

The general plan of the great scheme by Sir Aston Webb can now be seen, the substructure of the monument being completed; and the approximate effect of the whole memorial improvement can be estimated. The avenue leading from a point in Spring Gardens to Buckingham Palace, which is by far the most important part of the scheme, has been in use four or five years, but the monument in front of the palace at one end and the new admiralty buildings which form a crescent at the round point connecting the opposite end with Charing Cross have, until the last few days, been concealed beneath a mass of scaffolding, such as is to be seen with English work only, and behind high fences known here as "hoardings."

The buildings at the round point are still a long way from completion, and so also is the memorial, but both are so far advanced that we may observe the effect upon the original designs, as published, of a number of modifications which have been made, upon the score principally of expense. Thus, the great circular space surrounding the memorial itself was to have been ornamented with groups of sculpture representing "the Colonies" and "Dependencies" of Great Britain, but a lack of funds has made it necessary to adopt the expedient of placing a few emblematical figures upon the piers surrounding the space. Also, the whole plaza in front of the palace was to have been surrounded by a kind of colonnade with ornamental pavilions and monumental gates; this colonnade has been substituted by a balustrade and lamps, and the pavilions have been eliminated, but the very elaborate gates have been executed. On



PLAN, VICTORIA MEMORIAL HALL

CALCUTTA

the whole the scheme has been improved by the omissions, and when complete will doubtless be the finest formal avenue in England. The monument itself is a good formal composition; of the scholarly but unimaginative, faithful but not clever, style of its well-known designer—Sir Thomas Brock. It is of the pylon-pedestal type set upon a broad platform and crowned with a figure of Victory in gilded bronze. At the base of the pylon are groups of figures facing the palace and overlooking the basins at each side. On the fourth side facing the avenue known as the Mall is a seated statue of Queen Victoria.

The Mall borders the Green Park to the north, Buckingham Palace to the west, Bird-cage Walk to the south and the backs of the various departmental buildings, which face to Whitehall, to the east. It was for this east end of the park that the fine improvement scheme by Mr. Speaight—published with my last letter—was proposed. His scheme was forwarded to Mr. Lewis Harcourt, the First Commissioner of Works, for his consideration. Mr. Harcourt has brusquely "turned it down" with the reply: "I have no intention of doing anything to destroy the historic associations or the *present beauties of one of the most charming of the London parks*. As I believe the alterations would have this effect, I am unable to promise them any favorable consideration." I hold no brief for or against Mr. Speaight's scheme and the illustration of it (published in the *AMERICAN ARCHITECT* for April 14) is sufficient to enable readers to judge of its merits or demerits for themselves; but the italics are mine.

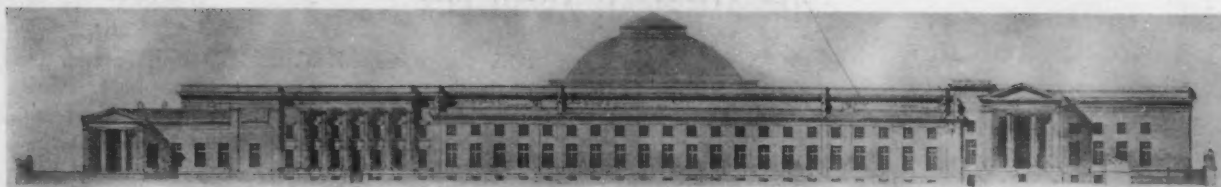
Second only to the Mall improvement in its importance to the appearance of London is the extension of the British Museum now being carried out under the direction of Mr. John James Burnet, of Glasgow. To visitors to London it is vastly more important than the Mall, for many never go near Buckingham Palace, but how many fail to pay a visit to the greatest of all museums? The selection of an architect for this extension has been most fortunate, as Mr. Burnet is, besides being one of the most tasteful of British designers, one of the few eminent men in the profession who have had the benefit of a training that fits them to deal with a great

monumental composition, especially a classical one, and his designs show plainly the influence of the training received under M. Pascal at the *École des Beaux-Arts*. The *parti*—forced upon the designer in this case by the fact that the work is an extension to an almost symmetrical plan, not situated on the center of the site—is precisely similar to that adopted by Pascal in his famous plan which won the *Prix-de-Rome*, formal and beautifully balanced but unsymmetrical; the kind of a plan that tests the inventive and artistic faculties of the designer as no symmetrical arrangement ever can. The old building by Smirke is a rather dull composition, remarkable principally for its large scale and exact knowledge of the value of ornament carefully placed and sparingly employed. The peculiarities of the surroundings of the site would require a special article for proper consideration, but they have been, with perhaps one exception (there is a street leading up to the center of the semicircular plaza in front of the portion now being built in Montague Place which is not acknowledged in the design), taken advantage of with great skill. In judging of the composition as shown by these elevations it must be borne in mind that the large low dome over the reading room can be seen only from a distance and only in conjunction with the new front in Montague Place. The greater part of the fronts to Montague Street and Bloomsbury Street will be seen only from comparatively narrow streets; to the width of Great Russell Street is added perhaps one hundred and fifty feet of forecourt to the recessed portion in the middle.

Paris.—As mentioned in a previous letter, there is a



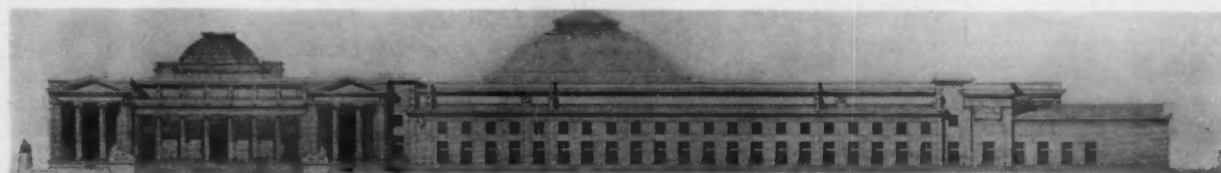
DESIGN FOR THE REFORMATION MEMORIAL, GENEVA. BIRD'S-EYE VIEW
LANCHESTER & RICKARDS, ARCHITECTS
HENRY POOLE, SCULPTOR



MONTAGUE STREET FRONT



MONTAGUE PLACE FRONT



BLOOMSBURY STREET FRONT



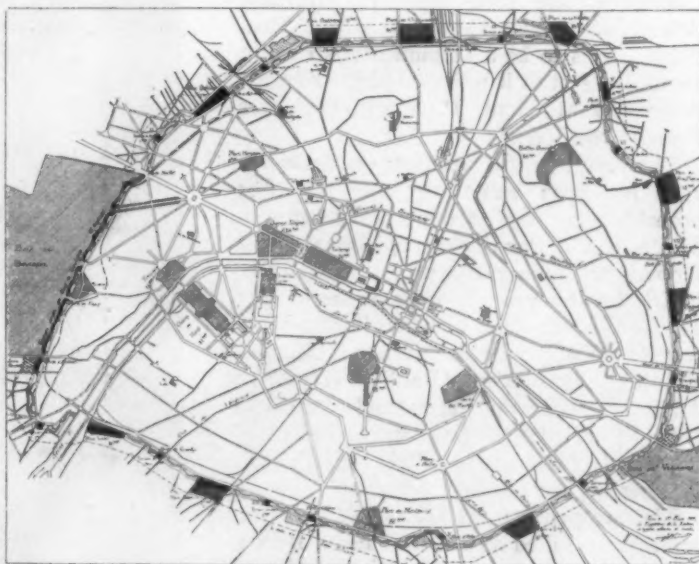
GREAT RUSSELL STREET FRONT

BRITISH MUSEUM EXTENSION

JOHN JAS. BURNET, A.R.S.A., F.R.I.B.A., ARCHITECT

vast plan for the extension of present boulevards and the construction of several new ones involving huge expenditures of money and the risk of demolition of numerous interesting historical edifices. It would seem at times that the boulevard-building cranks were bent upon the destruction of all the historical monuments in Paris and would be willing to see Notre-Dame or the Louvre pulled down to enable them to extend some little street into a "grand boulevard"—that the idea of tearing down the *Palais de l'Institut* was at one time actually advocated is sufficient to show to what extreme these enthusiasts would carry their schemes. A new channel has been found into which it is to be hoped much of this superfluous desire for improvement may be diverted. It is a very useful and interesting proposition to form a chain of parks round Paris along the line of old fortification and in the old *zone militaire* from the Bois de Boulogne to the west to the Bois de Vincennes to the east. Nine parks and a dozen children's playgrounds are proposed to be formed. A plan and estimate of cost has been prepared by Monsieur Eugène Hénard, architect, and presented to the Municipal Council of Paris by the *Musée Sociale* (a society for political and social advancement which includes many

of the most distinguished and influential men of France). The suppression of the old fortifications is practically the political issue of the municipal election to be held on the approaching May 3. Posters calling the attention of



PLAN OF NEW PARKS AND PLAYGROUNDS TO BE FORMED ON THE SITE OF THE FORTIFICATIONS, PARIS

E. HÉNARD, ARCHITECT



MESSRS. SELFTRIDGE'S PREMISES
OXFORD STREET
LONDON

D. H. BURNHAM & CO.
FRANCIS S. SWALES
R. FRANK ATKINSON } ARCHITECTS

candidates to the necessity of not allowing the fortifications to be sold for building land without reserving for the municipality the proposed open spaces and gardens.

Another important improvement under the consideration of the Paris Municipal Council is the widening of the Pont de Jena. The roadway is to be made nearly 125 feet wide. The present structure was built under the great Napoleon and is the connection between the Champs de Mars and the Trocadéro.

To the great group of buildings in the Latin quarter, which form the University of Paris, is to be added yet another; the new building will be for the School of Chemistry, and built adjoining the new School of Oceanography, near the Panthéon. It is to be a monumental structure about 425 feet in length and built from the designs of M. Henri P. Nénot, *École des Beaux-Arts*, Paris.

The result of the *concours du deuxième essai* has been something of a surprise; probably the five strongest competitors, M. M. Janin, Pons, Tournon, Levard and Drouet, all failing to gain a loge. The *logists* for this year, in order of merit, are: M. M. Woillez (pupil of Lambert); Mar rast (Lambert); Louis Moreau (Daumet, Esquié); Boutterin (Raulin Héraud); Abella (Scellier de Gisors and Bernier); Laprade (Redon); Lausanne (Laloux); Madelaine (Deglane); Vilain (Deglane); Haffner (Laloux).

The competition for the *Achille Leclère* prize has resulted as follows: *First*, Bellou (pupil of Redon); *second*, Migeon (Lambert); *mention*, Piollenc (Deglane), Silven (Deglane).

The *Chenavard* prizes have been awarded

to: *First*, M. Maurice Durant (atelier Deglane); *second, ex æquo* to MM. Abella and L. Arnal (atelier Scellier-de-Gisors and Bernier); *third, ex æquo* to MM. Crevel (atelier Paulin) and Jacques Lambert (atelier Marcel Lambert).

Americans have not recently shown any special form in the competitions, a third medal, for drawing, in the second class obtained by Mr. Milliken being the most important honor.

The Press.—The *Architectural Review* for April, besides the regular installment of measured drawings of old work shown under the title of the "Practical Exemplar of Architecture," has a number of illustrations of Cambridge colleges, interesting more for their associations than any real architectural merit. Some views of Dodford Church, by Mr. Arthur Bartlett, show the brighter side of English work. The interiors are especially pleasant even for British ecclesiastical work, and that is saying a great deal.

Several views of work by American architects appear under "Current Periodicals." Perhaps the most interesting thing in the number is the design for the Reformation Memorial at Geneva—an unsuccessful but brilliant essay, by Messrs. Lanchester and Richards, archi-



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ARCHITECT

fects, and Mr. H. Poole, sculptor; the perspective is drawn with the customary *chic* which we look for in the drawings of Mr. Rickards.

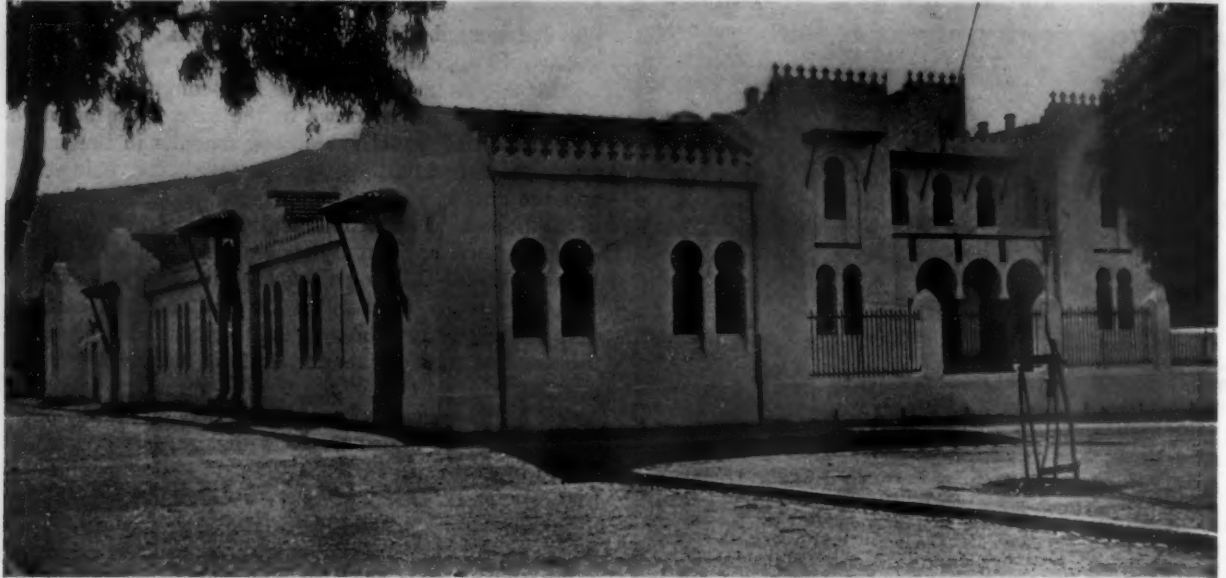
The Builder for March 20 gives a double-page plate to the fine house by Messrs. Ernest George and Yeates, published with our last letter in the *AMERICAN ARCHITECT*, and a view of the Debenham and Freebody store by Messrs. Wallace & Gibson. The same for April 3 contains Sir William Emerson's extraordinary design for the Victoria Memorial Hall at Calcutta and a large view of the Selfridge store in Oxford Street, which it attributes solely to Mr. Frank Atkinson. Mr. Atkinson's work, however, consisted principally in dealing with the London County Council as regards details of construction and arrangement of light courts and staircases; so far as the exterior is concerned, and in a general way so far as the term *architect* ought to be applied, it is principally the work of Messrs. D. H. Burnham & Company, of Chicago, and so far as the exterior is concerned above the ground story was redesigned for Mr. Selfridge by your correspondent. The spacing of the columns and heights of stories, which determine the large scale, are very nearly as designed by Mr. Burnham, and this is the part of the work which makes the building notable among

the commercial structures of London. The detailing, which includes shifting the little row of *guttae* in the architrave from over the columns to under the center of the windows in the frieze, the addition of a projecting panel behind the wreaths in the frieze and the elaboration of the posts in the balustrade and the entasis given to the corner pilaster, is due to Mr. Atkinson. The construction of the building was designed by Mr. Sven Bylander, chief engineer of the Waring-White Building Company, to which concern is due the rapidity with which the building was erected. Mr. Selfridge has publicly announced his pleasure with the speed of construction and declared the British workmen superior to any in the world—a remark carefully noted by the newspapers—to which observation, however, should be added the fact that the work was directed by two very efficient American building constructors, Mr. R. A. Denell and Mr. F. D. Huntington. The same for April 10 illustrates the new County Court offices by Mr. H. N. Hawks, and a beautiful design for a churchyard cross by A. H. Skipworth. The issue for April 17 contains a pleasing design for a bank by Messrs. Horace Field and Simmons and a well-planned large country house by Mr. Philip Tree. The only thing of interest in the number for April 24 is a little house designed by George G. Irvine, of Aberdeen, which in plan is a model of convenience and as to elevations is excellent architecture.

All of the numbers of the *Building News* during the latter part of March and in April have been very interesting; chief among the illustrations have been the numerous views and details of the British Museum Extensions.

The Builders' Journal is a wonderful paper to be published at four cents a copy, and for two months it has gone on its way rejoicing *sans* publishing anything objectionable except some of the offensive cuts among its advertisements. The articles by Mr. Bylander upon the construction of the Selfridge store are technically

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GIBSON, F.R.I.B.A., ARCHITECTS



ADMINISTRATION BUILDING
TÉNÈS, ALGERIA

M. BASCHIERA
ARCHITECT

interesting, as are a number of contributions upon the subject of reinforced concrete. An article by Professor C. H. Reilly, of Liverpool University, upon the "Grand Manner in Architecture" is interesting and instructive. The illustrations of work by students in Liverpool University indicate the influence the professor's teachings are having upon his pupils. The number for March 31 contains a well-planned and brilliantly rendered design for a Y. M. C. A. building at Merthyr Tydvil which won in the competition; it is the work of Messrs. Ivor Jones & Percy Thomas, of Cardiff. The latest number contains the first part of a review of the work of Messrs. Mewès & Davis—Mr. Charles Mewès, of Paris, and Mr. Arthur J. Davis, of London. Among the best of the illustrations are Mr. Mewès' own house, the staircase in a bank at Zurich, several illustrations (which appeared with our letter of February last) of the Royal Automobile Club and the Ritz Hotel in London.

L'Architecture for March 20 and 27 publishes views and details of the elaborate Hotel des Champs-Élysées, by MM. Thorident and G. Bernier; for April 3 an illustrated article upon current architecture in the United States, of which the view of the huge tower of the Metropolitan Insurance Company is most remarkable. The same for April 17 contains several illustrations of the beautiful conservatories of the Cours-la-Reine, designed by M. Charles Gautier for the Exposition, which have been demolished and are being replaced by formal gardens designed by M. Bonvard.

The only numbers of *La Construction Moderne* which call for comment are that for March 27, containing some interesting administrative buildings in Ténès, Algeria, by M. Baschiera, in a modified and simple Moresque style; and that for April 24, reproducing the designs for the Achille Leclère prize.

Our thanks are due to *The Builder and Building News* of London, and *La Construction Moderne* and *L'Architecture* of Paris for the reproduced illustrations accompanying this article.

TWO BURIED INDIAN CITIES

Few architects of the present day—of the younger generation, at any rate—recognize how full India is of architectural works of great magnitude and beauty. They have forgotten, even if they have read of, that about which Fergusson and Stevens wrote. They know, in a vague way, that there are great buildings there, but hardly realize that many of them are of a pure architectural style. Some attention has lately been drawn to the ruins of Gaur and Pandua, now hidden away in a remote corner of Bengal, in a desolate region where for nearly four centuries the banyan tree and the wild beasts of the field have reigned supreme. They were Mohammedan cities—Gaur, the earlier, being supposed to have been the most ancient city of Bengal. Its acknowledged history, however, begins with the Mohammedan conquest in 1242 A. D., and the ruins which have been recently exposed, owing to the efforts of the late Sir John Woodburn, might very well have been discovered in the South of Spain, so wonderfully similar are they to those of the Mohammedan buildings there. They are, in fact, pure Moorish work, presenting features of great beauty, combined with curious methods of construction which suggest that the beauty aimed at was to render the buildings ornate first and constructional afterward. Among those at Pandua, which are known to have been built in the fourteenth century, there is a beautiful Moorish niche in the Royal Chapel, indicating the direction of Mecca, the head of which appears to have been originally in two planes of cusped-pointed form. Careful examination of the jointing, however, shows that the two rings are cut out of the same stone, and that the work, instead of being arched, is corbelled. There is an even more interesting piece of construction in the corridor within the Golden Mosque at Gaur, a little later in date. The arches here are constructional, extremely deep and formed of stones in thin slabs; but each bay is covered by a dome, the

(Concluded on page 168.)

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Vol. XCV., No. 1743

CONTENTS

NOTES FROM EUROPE.....	161
TWO BURIED INDIAN CITIES.....	166
THE KITCHEN PORCH.....	168
WINNERS OF SECOND PRELIMINARY PARIS PRIZE CONTEST..	168
EDITORIAL COMMENT	167
The National Art Federation Movement.	
An Englishman's Impression of Skyscrapers and City Planning.	
A Ruling of the New York Board of Estimate Against Sidewalk Encroachments.	

ILLUSTRATIONS:

- Carnegie Library Building, Georgia School of Technology, Atlanta, Ga. (2 plates)—Messrs. Morgan & Dillon, Architects.
College Building, Atlanta College of Physicians and Surgeons, Atlanta, Ga. (3 plates)—Messrs. Morgan & Dillon, Architects.
First Presbyterian Church, Chattanooga, Tenn. (3 plates)—Messrs. Bearden & Forman and McKim, Mead & White, Associate Architects.

Frontispiece:

The Stairway of the Giants, Ducal Palace, Venice.

TOO much stress cannot well be laid upon the importance to our artistic welfare of the recent convention in Washington for the purpose of forming a national art federation. Welcomed by Vice-President Sherman, addressed by Senators Root and Newlands and by Ambassador Bryce, and received at the White House by the President and Mrs. Taft, the delegates may well feel that the cause of art is coming into its own. We hope to present in a forthcoming issue, the text of some of the addresses made upon this notable occasion.

SOME months ago we ventured a tentative prediction that our future activities in erecting high buildings would be along the line of the tower type, believing that the latter fills to the best advantage the many complex requirements. It is interesting, in this connection, to learn of the impression our buildings of this type make upon a visiting architect. Charles Herbert Reilly, Professor of Architecture in the University of Liverpool, gave us the pleasure of making his acquaintance while

staying in New York recently, and, among other impressions, he said of the so-called skyscrapers: "They belong to a type that is unknown to us on the other side, but they are splendid in their way. This new tower system of building, exemplified in the Metropolitan Life, the Times Building and in the Singer Building, is a magnificent idea—a useful, practical idea. It has worked well in the examples mentioned and it will work well with the later ones. I think it has set a fashion for future skyscraper building."

WHILE quoting Professor Reilly in the pleasant things he had to say of our architecture, it is but fair to record his opinion regarding our city planning—the study of which was the chief reason for his recent visit. Of New York City he said: "It's too bad your town is not better laid out. You have so few breathing spaces. You have no circuses or plazas. The whole city is laid out in solid blocks of houses, but that, I suppose, cannot be helped, because your Manhattan Island has such limited ground space." Our distinguished visitor is most charitable in his conclusion, more so than we deserve. Our realization of the need for open spaces is growing rapidly, however, and probably that particular aspect of American cities will be much improved within the next two or three years.

NEW York City's Board of Estimate has exploded a bomb in the camp by the unheralded passage of a resolution requiring all buildings hereafter erected to keep strictly to the actual building line for at least ten feet above the pavement. It is held that the resolution provides merely for the enforcement of a law that has for long been disregarded by common consent. The courts have made plain the fact that there is no authority for encroachments over the building line by steps, court-yards or areas. Gradually the time-honored custom has been curbed by ordinances limiting the projection upon the sidewalk, until now the Board of Estimate refuses to grant permits for buildings that project at all beyond the owners' rightful property. There is no doubt that the new ruling will work some hardship upon owners and architects who have spent time and money upon plans that will now have to be revised, through no fault of their own. And compliance with the Tenement House Department's fire regulations will entail considerable loss on the part of property owners who will have to sacrifice floor space that has been available hitherto for the production of revenue. Moreover, it will make the lighting of cellars a difficult matter and may put an end to basement stores such as are common in Brooklyn. On the other hand, looking at the matter not in the light of temporary inconvenience but rather in the broader way that considers what will be best for the city in the years to come, the resolution seems to have much to justify its adoption. Its effect will be to require important changes in the types of certain buildings—such, for example, as the general adoption of the popular English basement residence, and to bring to bear the inventive faculty of architects upon the new problems in design that are presented.

pendentives being formed by corbelling with alternate straight and herringbone courses. Originally the effect must have been sombre in the extreme, as there are no apparent means of lighting; but two domes are now sufficiently destroyed for light to be admitted and for the construction to be seen. The only indication that the work is Indian, and not that of any other great Mohammedan country of that time, is to be found in the use of waterspouts, or gargoyles, through which flowed the drainage of the main building, in the form of elephants' heads with the trunk raised and the mouth open. These indicate work in a country where the elephant was known, while at the same time they are contrary to the strict Mohammedan rule that the figures of animals should not be represented on their buildings.

The ruins which have been cleared consist of little else than the mosques in these two towns, the Adina Mosque at Pandua having been commenced in 1307 A. D., and being the most remarkable example of Pathan architecture which exists. It should, perhaps, be better described as Indo-Saracenic. It forms a great quadrangle on plan, surrounded by massive walls, which support what is left of the ruined cloisters, its length being 500 feet from north to south, and its breadth 300 feet from east to west.—*The Builder* (London).



A SOLUTION OF THE KITCHEN PORCH PROBLEM, WHERE THE REAR OF A HOUSE IS CONSPICUOUSLY VISIBLE. MR. WILLIAM D. BRINCKLÉ, ARCHITECT

THE KITCHEN PORCH

One of the most striking features of modern country and suburban houses is the attention given to the rear of these homes and their service quarters. With the doing away with unsightly alleys and the growing tendency to omit fences, walls and even hedges in the effort to secure more open effect and greater expanse of lawn, the rear of the house has come to be hardly less important than the front. A service yard screened by lattice or planting has been perhaps the most common solution of this new problem. Another method of hiding unsightly utilities is shown by the accompanying illustration. The kitchen porch is contained in the small ell at the center of the picture. All unsightly objects associated with the "back door" are hidden by the low brick wall.

VIBRATIONS OF BRICKWORK

The vibrations undergone by masonry buildings from powerful winds are of a quite different nature from the horizontal stresses to which, as a rule, seismic disturbances submit anything that is acted on by gravity. The latter work at the basements under the form of instantaneous shearing stresses, the former exert successive pulls on the highest parts of the building, and the bending moment which the walls have to support is the greatest when the rigidity of the masonry counteracts the more the tension exerted on the bent surface.

The unexpected resistance which in San Francisco as well as in Messina reinforced concrete buildings opposed to the repeated shocks that turned the most solid construction into an utter ruin have put into sufficient light the superiority of that mode of construction for such countries as are periodically damaged by earthquakes. Unless builders resort exclusively to wooden frames, as the Japanese have had centuries of experience to learn it, no monument can expect to stand long in such countries if it be not interiorly tied up by iron bars or wooden ties of any description. But in the Empire of the Rising Sun old rules have become obsolete and progressive builders there are looking for a proper substitute for the wooden walls and paper partitions. The Government Earthquake Commission had five rectangular columns of uniform size built with bricks and either cement mortar or lime mortar. Under pulls exerted at the highest extremity, which pulls were at once recorded, as were the successive vibrations, by a suitable contrivance, the column 16 feet high and 3 feet 4 inches by 1 foot 9 inches in section went on vibrating as a tuning fork. The diagrams on being analyzed lead to the conclusion that the cement masonry behaves in the same manner, as far as those vibrations are concerned, whether the mortar be made of pure cement or have a composition of one part of cement to one, or two, or three parts of sand. Where the column built with ordinary lime mortar recorded vibrations whose amplitude was three times greater than that of the other columns, no appreciable difference could be detected in the vibrations of that last set. One thing only may account for this fact: The cement mortar, even to the proportion 1:3, is much stronger than the bricks themselves, the result being that only the vibrations due to the bricks were registered, not those due to the joints.—*Indian Engineering* (Calcutta).

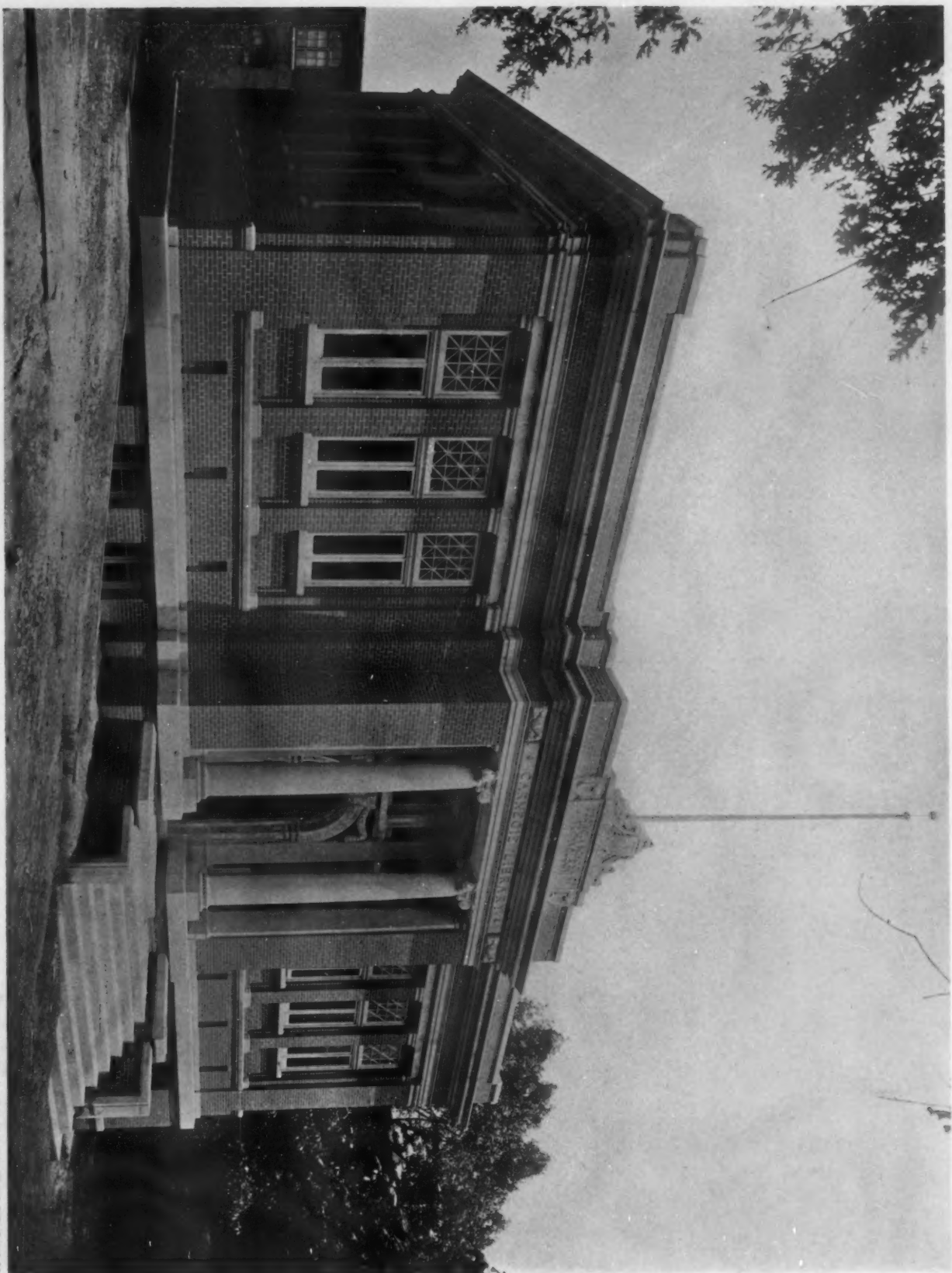
WINNERS OF SECOND PRELIMINARY PARIS PRIZE CONTEST

It is announced by the Society of Beaux-Arts Architects that the winners of the Second Preliminary Paris Prize Contest are as follows:

M. J. Schiavoni, Atelier Prevot, N. Y. C.
T. A. Lange, Atelier Donn Barber, N. Y. C.
H. D. Hughes, Atelier Hornbostel, N. Y. C.
F. J. Feirei, Atelier Hornbostel, N. Y. C.
A. F. Adams, Columbia Univ., N. Y. C.

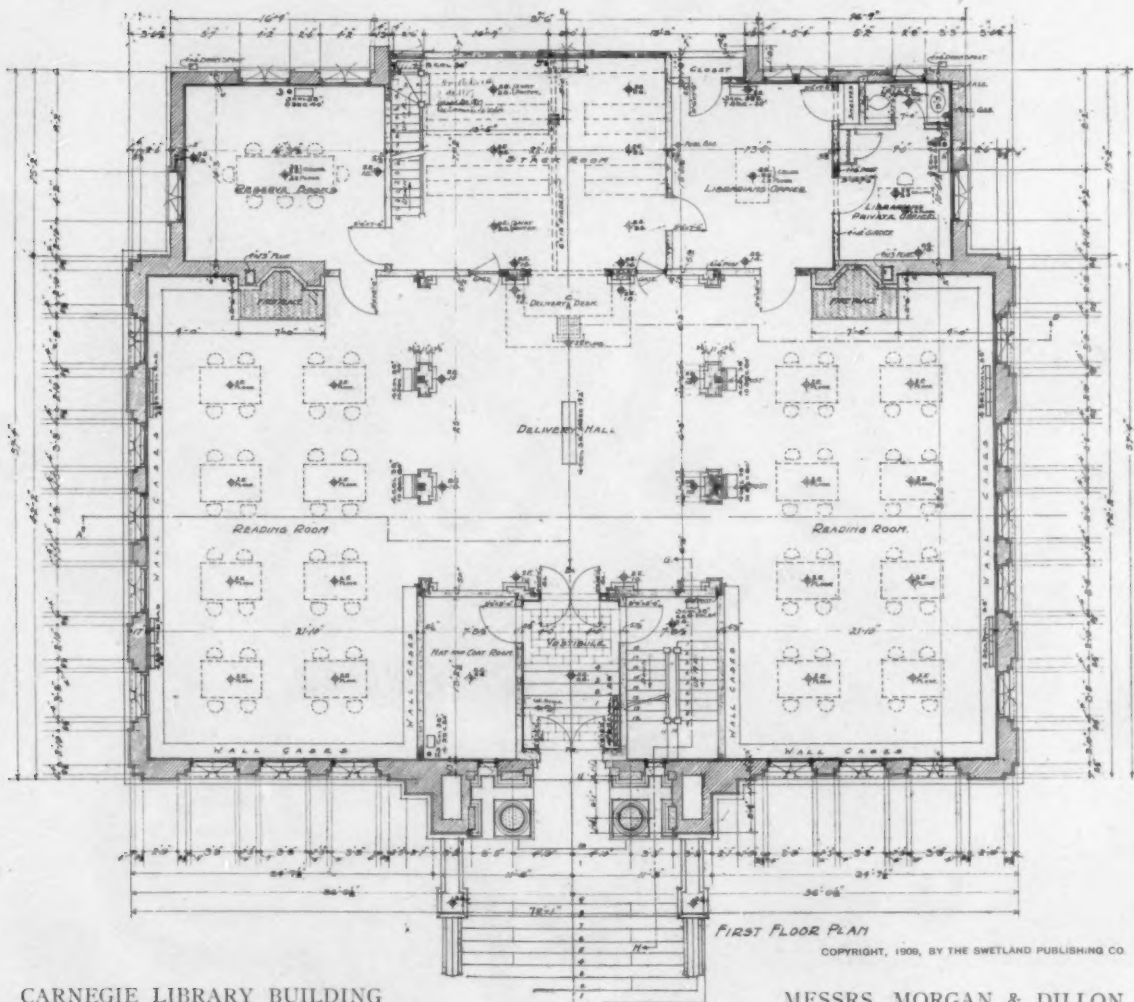
Alternates:

1st, A. E. Flanagan, Columbia Univ., N. Y. C.
2d, V. A. Rigauont, Carnegie Tech. Schools, Pittsburgh.



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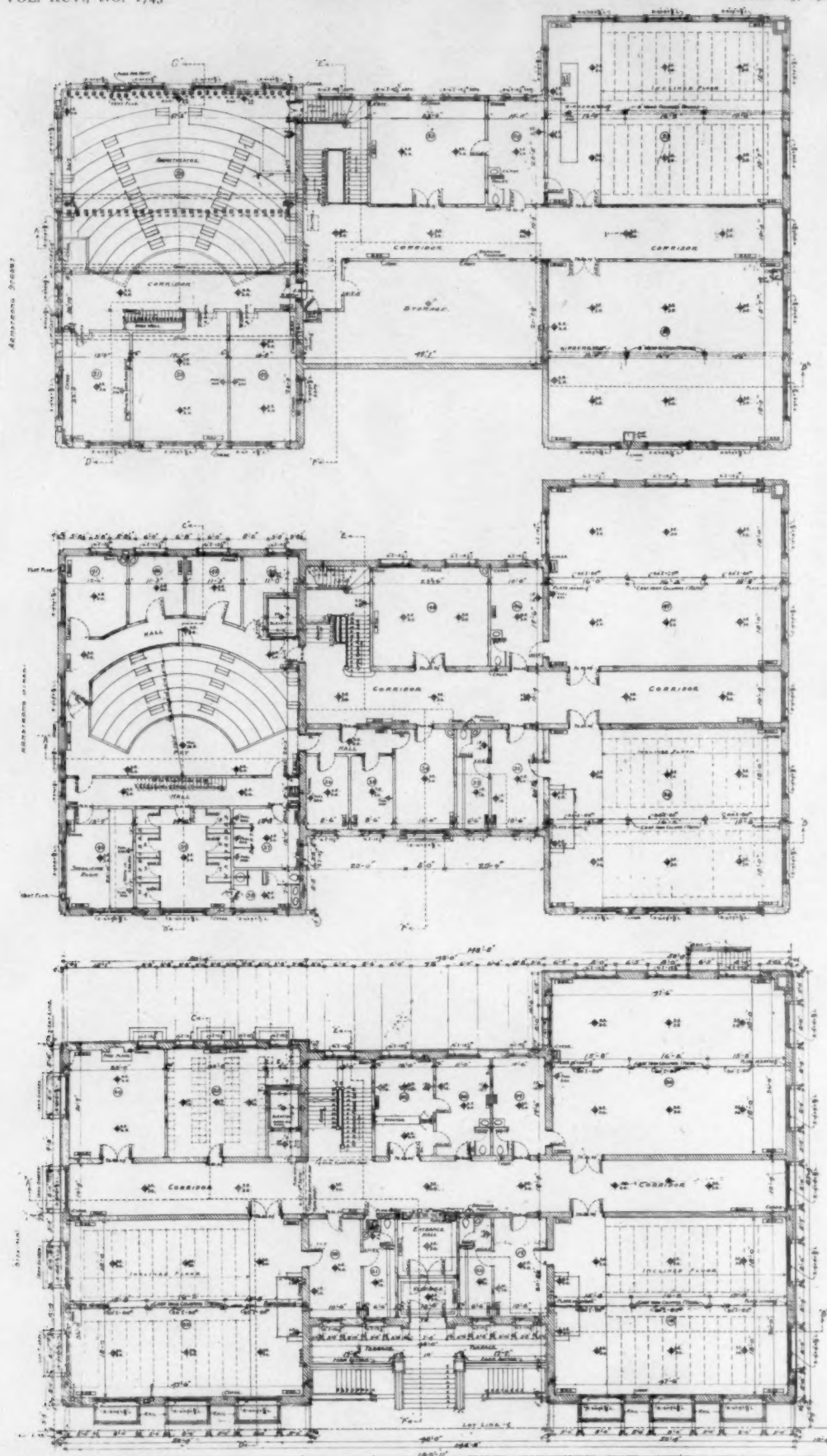
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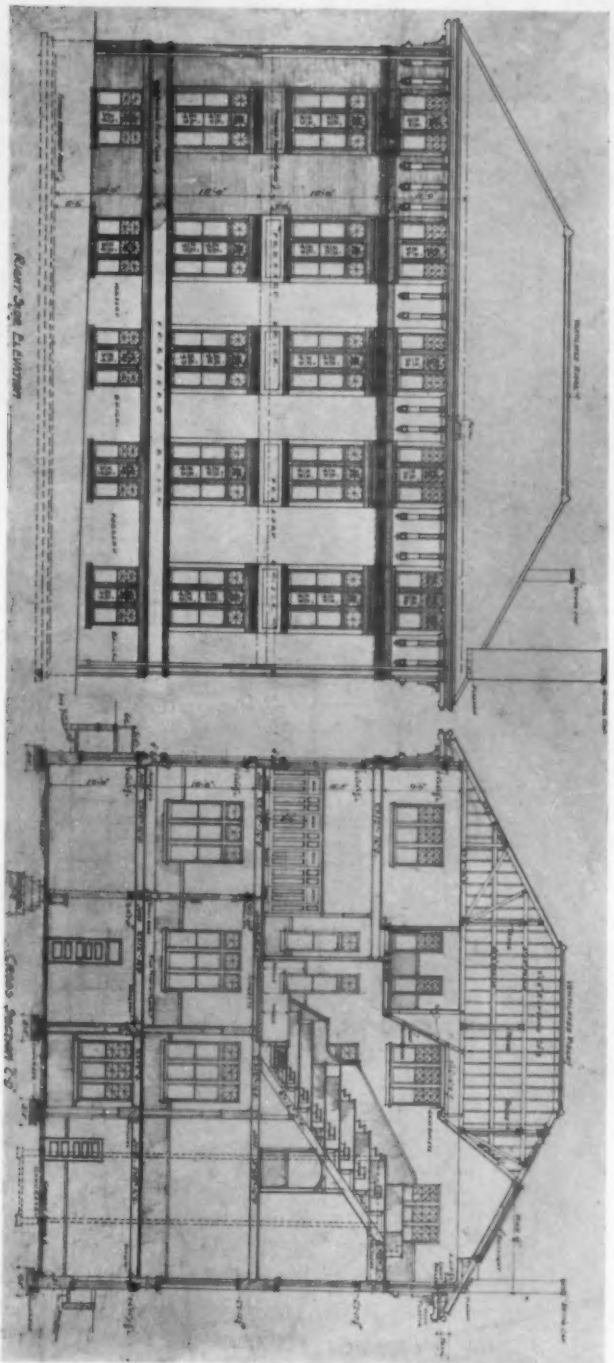
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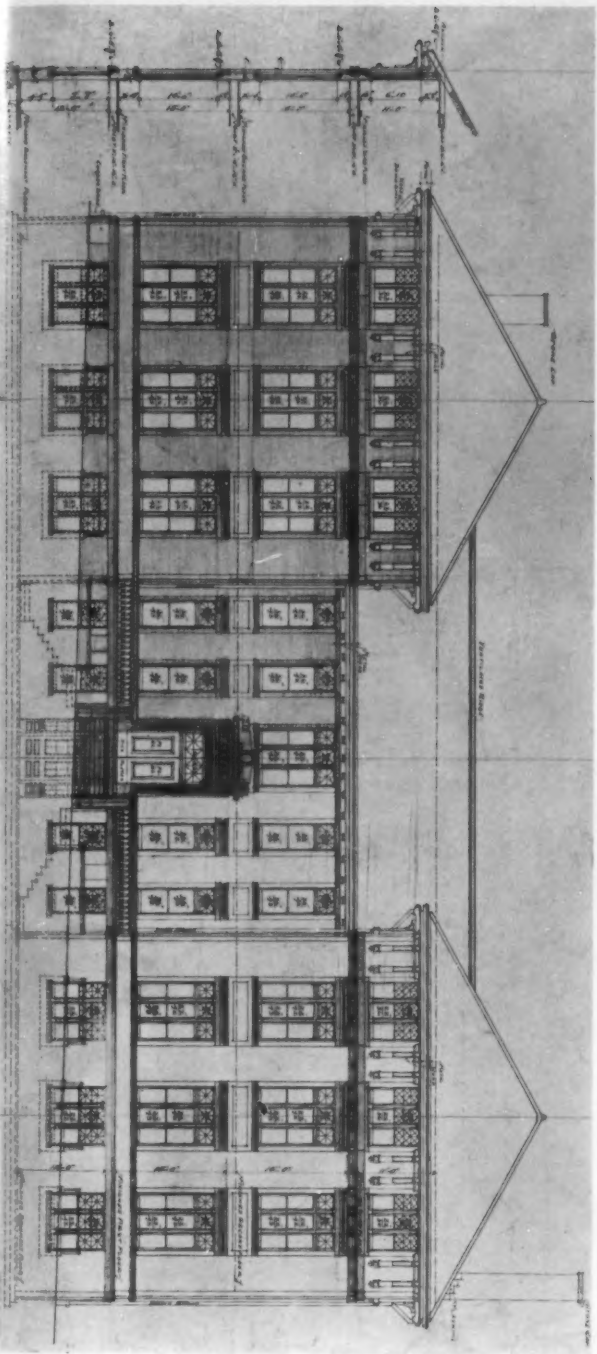
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AND SURGEONS, ATLANTA, GA.

FIRST, SECOND AND THIRD FLOOR PLANS

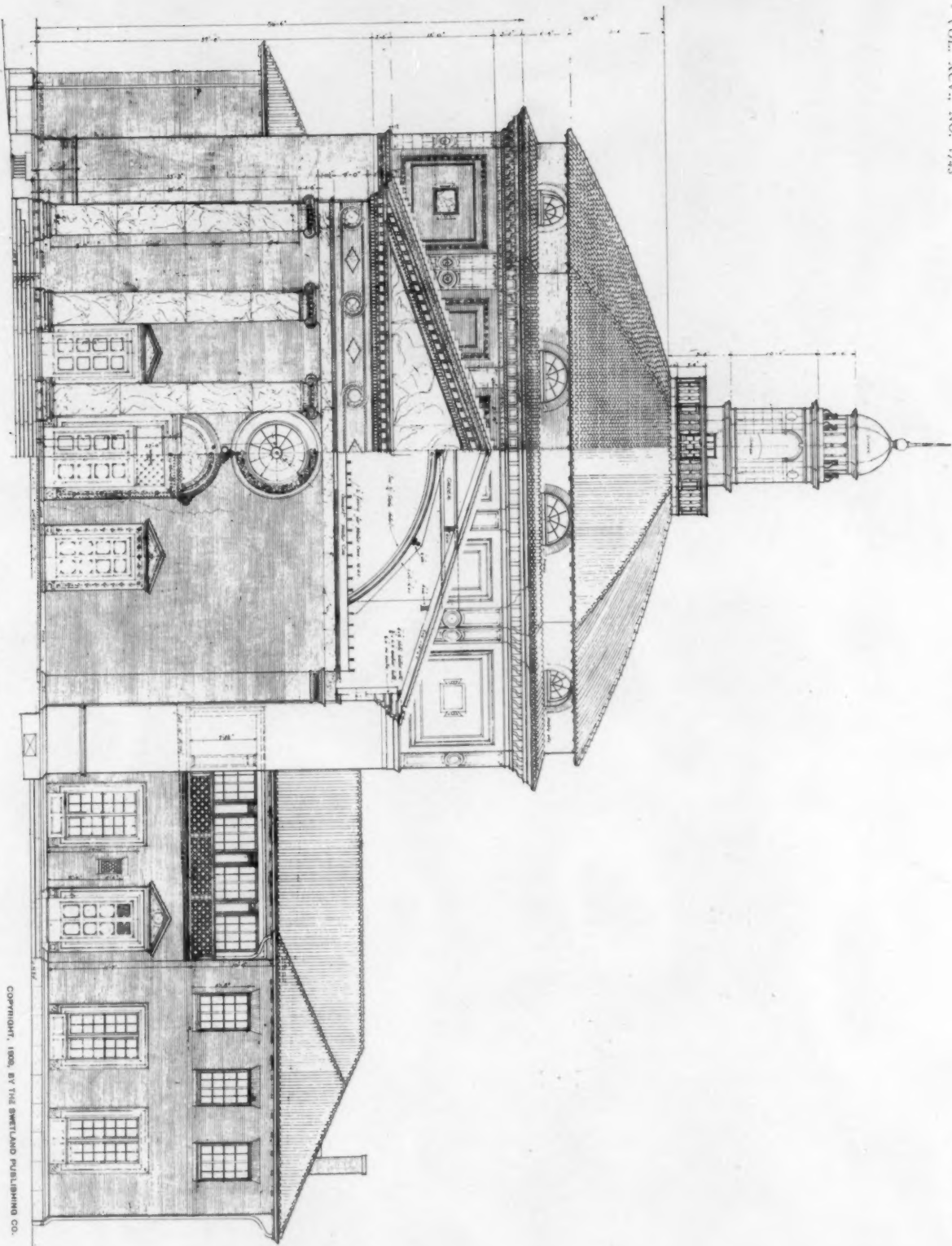
FLOOR PLANS
MESSRS. MORGAN & DILLON
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ARCHITECTS



COLLEGE BUILDING
ATLANTA COLLEGE OF
PHYSICIANS AND SURGEONS
ATLANTA, GA.



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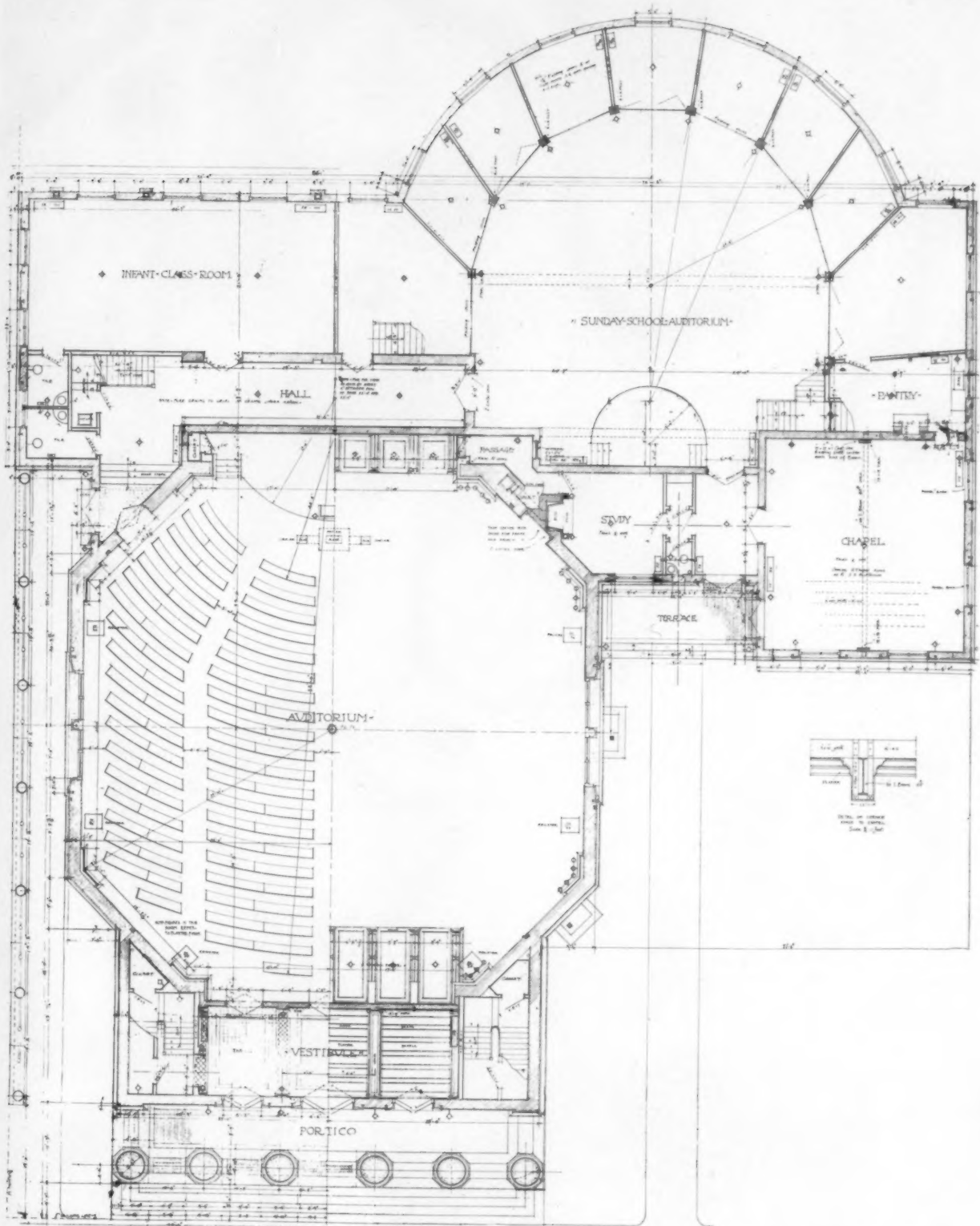


FIRST PRESBYTERIAN CHURCH
CHATTANOOGA, TENN.

FRONT ELEVATION

MESSRS. BEARDEN & FORMAN } ASSOCIATE
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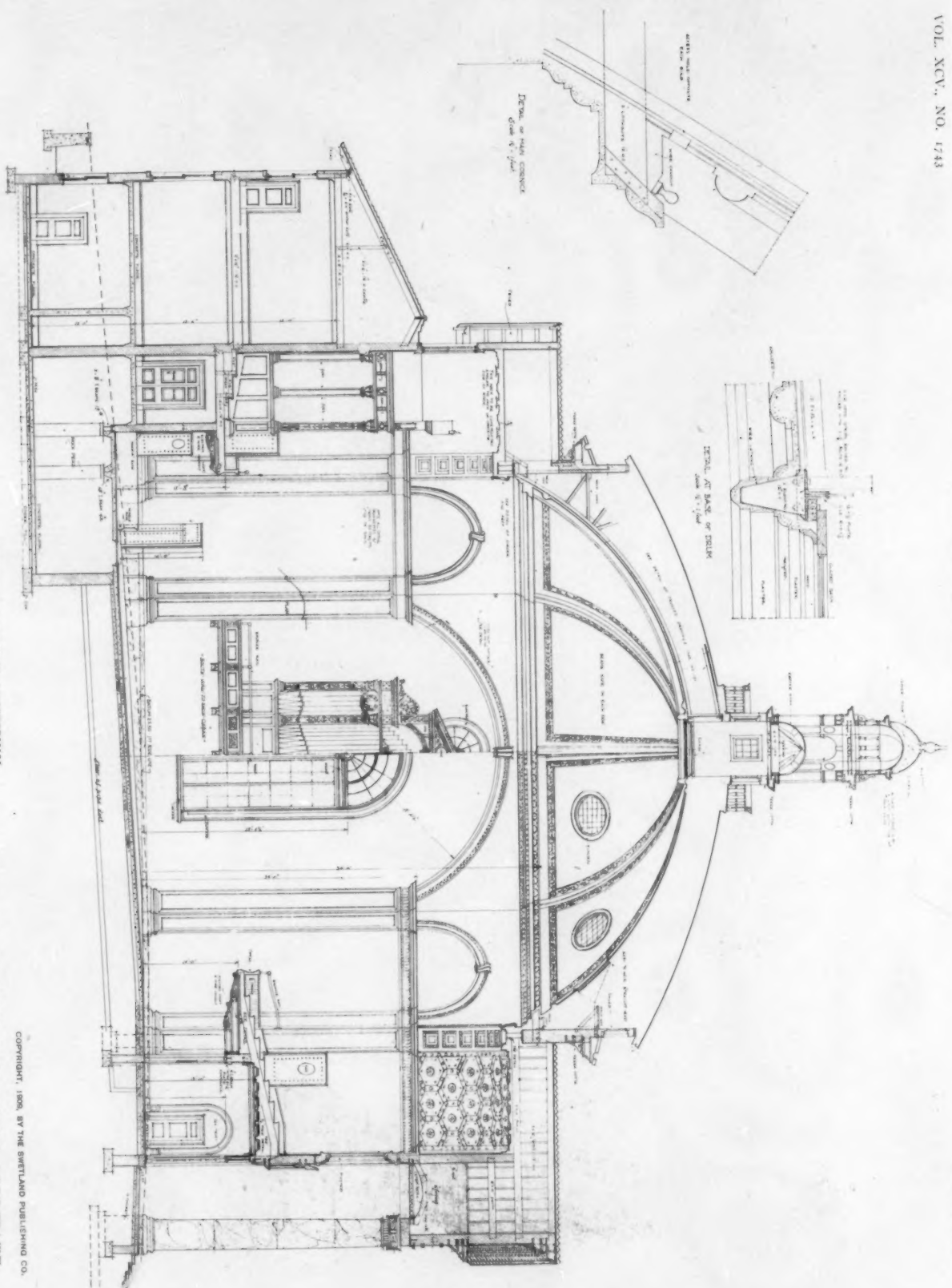


FIRST FLOOR PLAN

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FIRST PRESBYTERIAN CHURCH
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FIRST PRESBYTERIAN CHURCH
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