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No. 1753



GENERAL VIEW
THE VICTORIA AND ALBERT MUSEUM, LONDON

SIR ASTON WEBB, F.R.I.B.A.
ARCHITECT

NOTES FROM EUROPE

BY FRANCIS S. SWALES, ARCHITECT, LONDON

THOSE of us who have had the opportunity to visit the annual architectural exhibitions of the Royal Academy at London and the Paris Salons must have observed two salient points of difference between the character of designs and types of drawings shown and in addition to the *type* of drawing a remarkable difference in their size and what they represent. The Academy displays only such drawings as the casually inspecting public describes as "pretty" bird's-eye views, little water color perspectives, an occasional rendered elevation, fragmentary details, interior "views," etc. The impression of the show is rather of water colors than of architecture, and that there is no attempt to educate the public or to advance the study of architecture beyond a mere attempt to interest the student in different types of renderings. There are no complete sets of drawings of modern works; no studies of the great antique monuments; no imaginative essays suggestive of power of

thought or invention; no projects evincing collective study or advancement of an artistic ideal. "All is vanity;" all is suggestive of the by-product of a manufacturer of something out of which he is making money and beyond which goal he has no real ambition. Of the character of design, it is the same year in and year out. Of the houses, they are all very individual, but, on the whole, all very much alike. Almost any design might be produced by any architect, and if his name were not on the drawing we should not know, except in a very few instances, whose work it was. Of ecclesiastical and collegiate work the same observation applies except that it is more archæological; indeed one is often in doubt whether the picture represents a "restoration" or a "design;" whether it is the work of an architect or merely a draughtsman. As to public and commercial work, its most flagrant examples of vulgarity and bad taste are not infrequently to be found in the single small

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TOWN HALL
RIXDORF, GERMANY

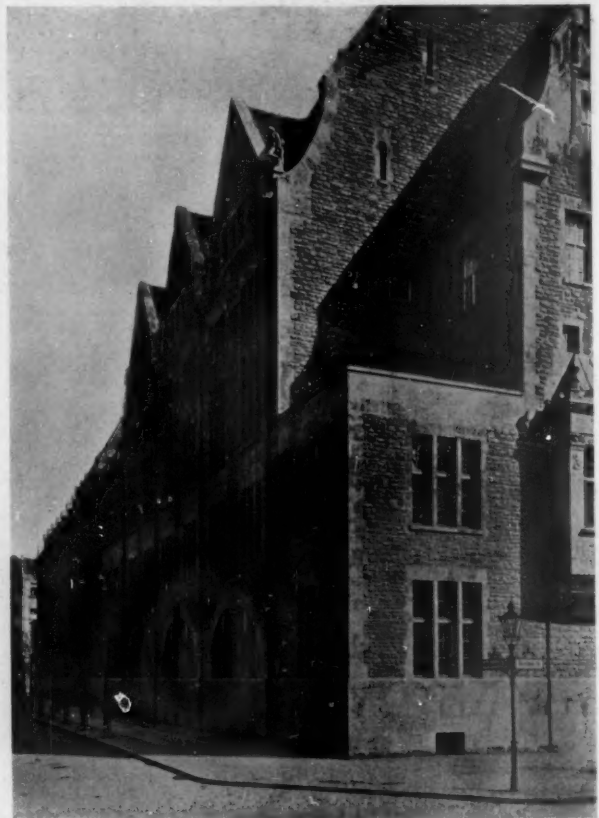
REINHOLD KIEHL
ARCHITECT

gallery which the Academy so graciously gives up to "Architecture." One sees a few good things at every Academy show, but seldom, if ever, sees them completely or well illustrated, and the visiting architect leaves the place nauseated by the rubbish rather than inspired by what is good.

At the Salon everything is quite different. Ninety per cent. of the drawings are geometrical projections, plans, elevations, sections, details. In place of the gold frames required at the Academy most of the drawings are mounted on stretchers, and as to the dimensions of these there appears to be only the limits imposed by the size of the entrance to the building. If a perspective is shown it is usually well "skied," and instead of only the good, bad or indifferent work of the well-known "leaders of the profession," there are the best efforts in *projects*, studies, and even sketches by enthusiastic, imaginative students. The whole exhibition seems to be planned for the benefit of students and artists, and if the drawings happen to appeal to the general public so much the better, but that is a mere incident and beside the end. If a design be worthy of attention it is hung whether for a work to be executed or but a wild flight of imagination—an idea only—a project which shows what the artist could do if opportunity presented itself. As to design, one finds a great deal that is new, interesting and refreshing—there are some vagaries of course, and some commonplaces; but even these show training, thought and sincerity. There are always a number of designs by men lacking in instinct—dull men who are merely trained to *know* certain good principles. Yet these dull, trained men, interested as they are in their work, pro-

duce better average results than their more brilliant, but untrained and indifferent *confrères* across the channel.

The Salon of 1909—Among the brilliant things in this year's Salon three sets of drawings will stamp themselves most clearly upon the memory of visitors. The restoration of Tusculum by M. Tony Garnier; the design for a triumphal bridge by M. Maurice Durand (a pupil of M. Deglane and a *logist*) and the reconstruction of the Chateau de Richemont by M. Robert Danis. These are each represented by several large well-executed drawings. Those by M. Tony Garnier represent his finally completed work as holder of the *Grand Prix de Rome*, and though proving again the remarkable instinct for composition which has always characterized the work of this artist, they are not, as compared, say, with the admirable set of drawings of Selinus which M. Hulot produced two years ago, as finished or brilliant in rendering as one might expect in a work of so great importance to the future reputation of the artist. The *Medaille d'honneur* was not awarded, perhaps for the reasons mentioned; but had it been, this set of drawings by Garnier must surely have been first choice. In M. Durand's *Un pont triomphal* we have one of the most beautiful works exposed at the Salon. There is a fine knowledge of the principles of architectural design, a thorough understanding and appreciation of the qualities which go to make up a great work of art. As a matter of taste one may not agree with some of M. Durand's details, but as a matter of judgment every part of this design will bear analysis and prove "correct." It is,



DETAIL, TOWN HALL
RIXDORF, GERMANY

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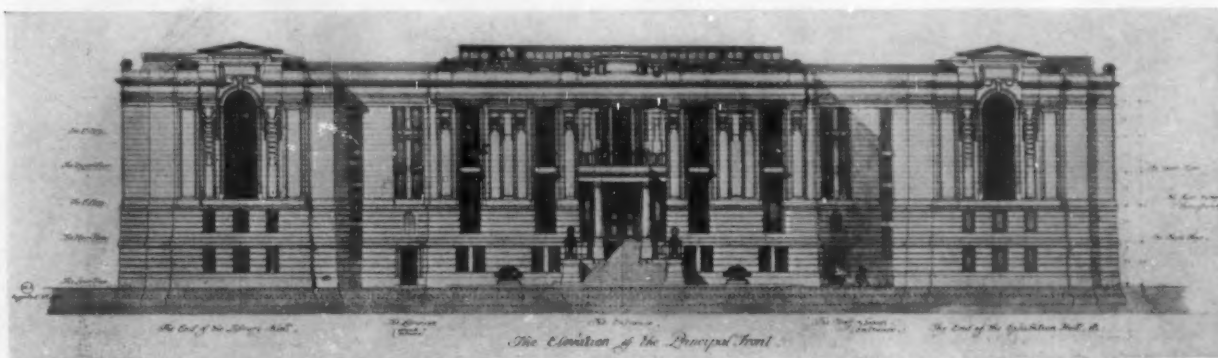
INN OF WILLIAM THE CONQUEROR

CAUMONT, NORMANDY

however, in the imaginative quality that this work excels. The scheme is conceived on a colossal scale and in all of the sketches the effect which would be produced in reality is marvelously thought out—indeed, they seem as though made from a structure already in existence—they are worthy of and not slightly suggestive of Piranesi in his happiest manner. Of M. Durand's design submitted in last year's competition for the *Prix-de-Rome*, which is hung near by, the writer took but passing note, because, though refined and well studied, it seemed to miss the very qualities for which the present design is notable; but with the design before us, which has been awarded the Bartholdi prize "for originality and imagination," it appears safe to predict that here is a *Grand Prix* of the near future. In M. Danis' *Château de Richemont* one finds an exceptionally interesting adaptation of an old

chateau to modern needs. A problem similar to that presented to the architects of the early renaissance who had to convert fortresses into palaces. The illustrations will convey some idea of the artistic manner in which M. Danis has performed this same task. The drawings shown at the Salon very fully illustrate the work and are beautifully presented, and one only regrets it is not possible to reproduce all of them in these pages.

Of other *projects* that of M. Piollenc for a *Casino sur la Côte d'Azur* submitted in the *Concours Achille Leclère* this year is a beautiful and brilliant design for this always attractive subject. As a water color drawing the elevation is an exceptionally fine piece of rendering. Another study by the same artist and equally charming in its presentation is his admirable design and no less admirable drawing of a bridge for an industrial city. The bridge itself is but part of a picture in which the

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ABERYSTWYTHSIDNEY K. GREENSLADE
ARCHITECT



A COTTAGE AT MARLY

FRANCE

effects of the water, sky, light, boats and all the accessories are presented with the greatest charm.

M. Arnal's drawings submitted in the *Concours Chenavard—Une fête nautique sur le canal de Versailles* is another imaginative study by a talented designer. From what we are able to learn of the splendid fêtes of the time of Louis XIV and Louis XV we should suppose the design to represent a very good reproduction.

There is an echo—let us hope the last—of the international competition for the Peace Palace at The Hague in the design of this building, presented by Messrs. Alaux and Le Prince Ringuet—why nearly all the competitors for this building elected to make freak designs one cannot even conjecture, but the more one sees of the unsuccessful designs the more one becomes convinced that the much abused decision of the jury was an eminently just one.

Of work belonging to the realm of reality probably the most interesting design is M. Henri Tauzin's vigorous design for the "*Grand Hotel de la Rive Gauche*" to be erected in the vicinity of the *Bon Marché*. It is a well-composed elevation for a building which is evidently to be constructed of armored concrete. A strong, severe design notable for its simplicity and the decorative balance of its voids and solids is that for a synagogue at Tunis by Mons. V. Tondou. Mons. Henri Guillaume's charming villa for Mr. W. K. Vanderbilt, Mons. Jules Formigé's interesting measured drawings of the *Chartreuse de Villeneuve-lès-Avignon* and M. Hulot's latest addition to his wonderful set of drawings of *Sélinonte*—the Sanctuary of Demeter—need be recorded among the best of the remaining exhibits. While of those which should not be

passed over in any review of this kind are the *Petit Hotel de Ville* by M. Bray; *Les Services Annexes de la Marine*, designs by M. Patouillard-Demoraine and MM. Gonse and Duval; M. Rossi's drawings of the *Chateau d'Amboise*; MM. Grosh and Thion's *Faculte des Sciences* for Buenos Ayres, notable for its fine plan; M. Adolph Thiers' restoration of the Church of St. Sergius and St. Bacchus at Constantinople, awarded the *Bourse de Voyage* of the Salon. American exhibitors are represented by but a few measured drawings of well-known subjects from Italy.

The awards made under the presidency of M. Daumet, *membre de l'Institut*, are as follows:

Medal of the First Class—M. Tony Garnier.

Medals of the Second Class—MM. Roberts Dains, Jules Formigé, Adolphe Thiers and Henri Magne.

Medals of the Third Class—Mr. J. W. Simpson, London; J. Bossard, Auguste Deleval, Réne Villemillot, Paul Gennys, J. Flegenheimer, Georges Duval.

Honorable mentions—Arnal, Berry, Belin, Bertin, Chirol, Croisy, Carrière, Durand (and sixteen others).

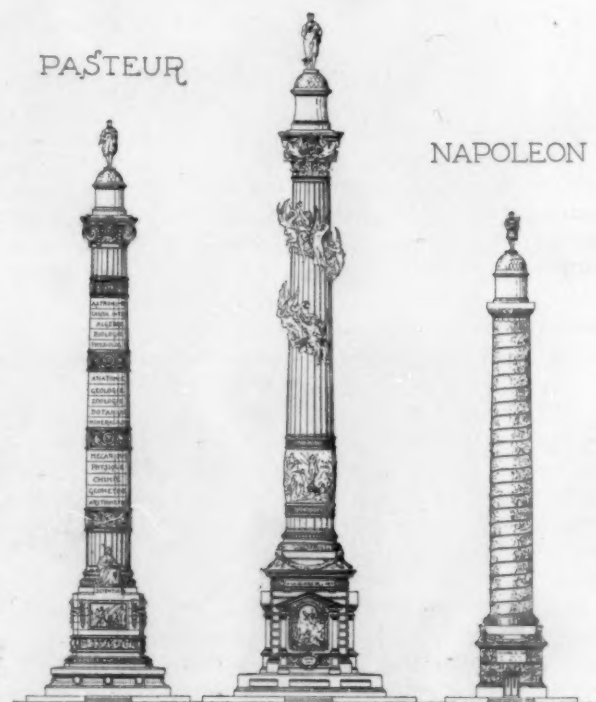
The Ecole des Beaux-Arts. Among the architects awarded diplomas at the last *concours* is the American, Mr. F. Jackson. The prize for having obtained the highest number of values for three years has also been awarded to an American, Mr. Frederick Hiron.

The Press. "L'Architecture" for May 22, May 29, June 5, 12, 19 and 26 contains a number of poor reproductions of work shown at the Salon. The only interesting article is that commenced in the number for June 12 and dealing with the proposed "Transformation of Paris," the first instalment—a study of the public squares—is by M. Eugène Hénard. The same article, with illustrations, is continued in the numbers for June

HUGO

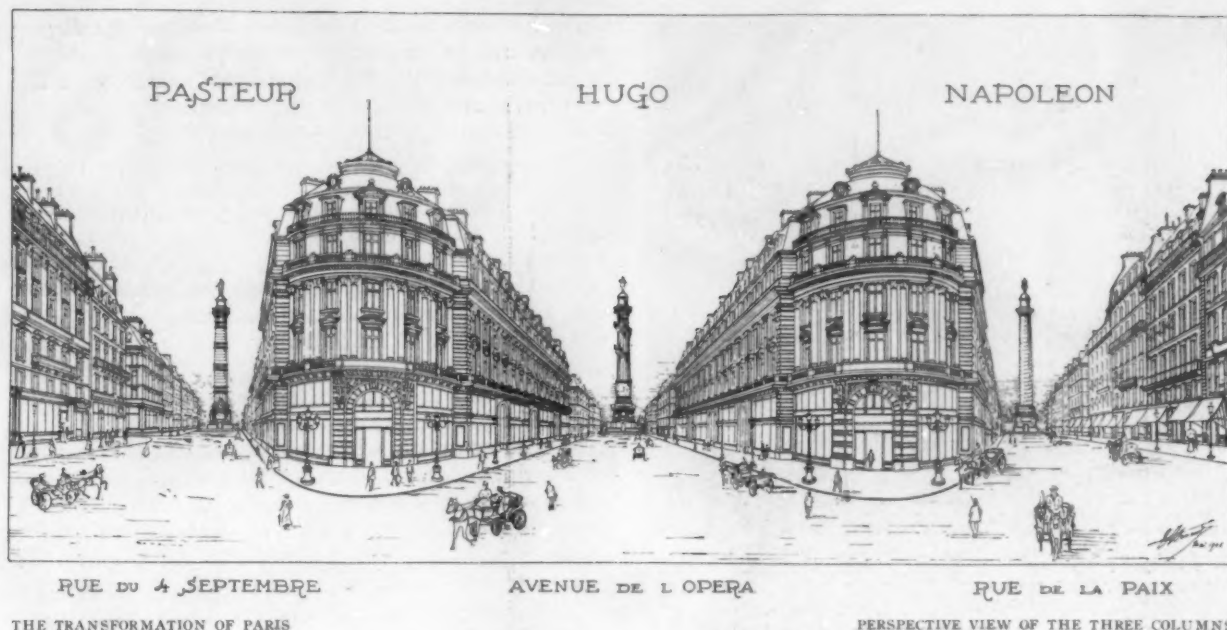
PASTEUR

NAPOLEON



THE TRANSFORMATION OF PARIS

NEW MONUMENTAL COLUMNS



THE TRANSFORMATION OF PARIS

PERSPECTIVE VIEW OF THE THREE COLUMNS

19 and 26, showing the proposed development of the Place de l'Opéra and a scheme for building two other columns appear to that in the Place Vendôme, designed so as to appear the same size when seen from the Opéra, and developing open parks or places at the junction of the Rue du 4 Septembre and the Rue Richelieu—which is to be made into the Avenue Richelieu—and at a point where the new Avenue du Palais Royal is to cross the Avenue de l'Opéra. All of this work, including the building of the columns, is estimated at only seven millions of American dollars, and as more than one hundred and forty millions have been appropriated for improvements to Paris, it would seem that this extraordinary project is a mere detail of the whole scheme which will amount to tearing up or tearing down about half the town.

"*La Construction Moderne*"—If one does not wish to say something unpleasant about this excellent journal it would be best not to mention any of the illustrations appearing in the numbers since May 22, except that for June 12, reproducing several views of cottages at Bourneville, England.

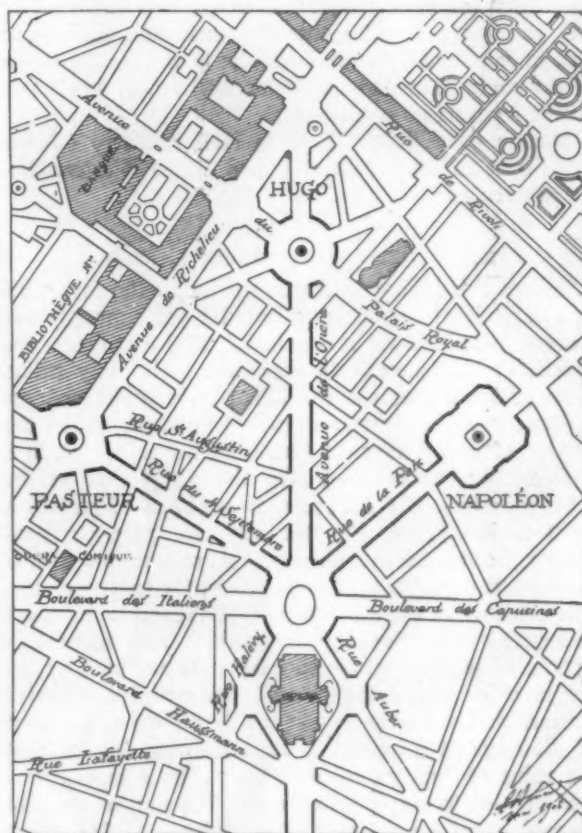
"*La Vie a la Campagne*" for June shows what the architectural press of France usually fails to show us, viz.: some charming French domestic work, as the Cottage at Marly and the restoration of an old inn at Caumont, Normandy.

"Berliner Architekturwelt" might well be passed over were it not for some illustrations of the excellent picturesque Town Hall at Rixdorf and a pleasant front to the Berliner Strasse of a school building in the same town. Both buildings are by Herr Reinhold Kiehrl, architect.

The English journals contain the usual number of charming houses and anything but charming public edifices. Very interesting in plan, however, are the recently opened Victoria and Albert Museum, London, by Sir Aston Webb, C. B., R. A., and the successful design

for the Welsh National Library at Aberystwyth by
Mr. Sidney K. Greenslade.

We are indebted to "L'Architecture," "La Construction Moderne," "La Vie a la Campagne," "Berliner Architekturwelt," for permission to reproduce the accompanying illustrations.



PLAN SHOWING LOCATION OF THE THREE COLUMNS



VIEW IN THE VESTIBULE
VICTORIA AND ALBERT MUSEUM

SIR ASTON WEBB, F.R.I.B.A.
ARCHITECT

RECENT LEGAL DECISIONS

ACCEPTANCE OF PLANS OF BUILDING EXCEEDING ESTIMATED COST.

If a contract for the preparation of plans and specifications for a building as originally made was for plans of a building to cost not exceeding \$18,000, the effect of the owner's accepting plans tendered to him by the architect, the owner knowing that they were of a building to cost in excess of \$18,000, would be to change the terms of the contract in that particular, and render him liable on the contract as so charged.

Dictum by Willson, C. J., in *Hall v. Parry* (Texas Court of Civil Appeals), 118 *South Western Reporter* 561.

CONCLUSIVENESS OF ARCHITECTS' CERTIFICATE.

Where a building contract constituted the architects superintendents of the work but did not expressly authorize them to issue a conclusive final certificate, the architect's final certificate was held to be only prima facie evidence that the work had been performed according to the contract, and placed upon the owner the burden of impeaching the certificate for error, mistake, omission or concealment. On the completion of the contract, which was for the reconstruction of part of a hotel in Richmond, Va., the architect gave the contractor a certificate, reciting that there was due to him \$17,841, and the hotel company went into possession. The evidence in the case showed that there were proper deductions from the sum so certified as due of \$3,631.63, of which \$956.71 was for bills assumed by the company for the contractor and \$200 was for defective plastering, leaving \$2,274.92, or less than 5 per cent of the contract price, to be considered as representing the value of "uncompleted" work. The company was held entitled to credit for this sum, but not, on account thereof, to refuse payment of the balance of \$14,209.37 on the ground that the contract was not substantially

complied with, while at the same time having full possession, use and enjoyment of the property.

Jefferson Hotel Co. v. Brumbaugh, 168 *Federal Reporter* 867.

ACTION BY OWNER AGAINST CONTRACTOR FOR DELAY.

Cases are frequent, when an owner has a claim against a building contractor for delay in completion, where the former withholds a portion of the contract price, and when sued by the contractor for the balance due, gets up as a counterclaim his independent right of action for delay. But the owner is not obliged to take this course. He may pay the contract price or the balance of it and bring an independent action against the contractor for damages for the delay.

In such an action, where the owner had paid the full contract price under the contractor's threat to file a mechanic's lien, and without relinquishing his claim for delay, it was held that the owner had not waived his claim by permitting the contractor to proceed with the work after the expiration of the time for its completion or by taking possession of it before it was completed.

Mikolajewski v. Pugell (Supreme Court, Special Term, Erie County) 114 *New York Supplement* 1084.

GENERAL CONTRACTOR NOT LIABLE FOR ARCHITECTS' DELAY.

A sub-contractor contracted with the general contractor engaged in the erection of a house to quarry, cut and furnish granite under the direction of the architects "acting for the purpose of this contract as agents of the owner," the contract providing that the architects should furnish to the sub-contractor such drawings as might be necessary. The contract also fixed a time for performance, and provided for a stipulated penalty for delay, and declared that, should the sub-contractor be delayed by the contractor or the architects, the time fixed for the completion of the work should be extended. The sub-contractor sued the general contractor for damages sustained by him in keeping his quarry open, etc., because of the delay of the architects in supplying necessary drawings to enable him to do the work. The court held that the contractor was not liable, as the architects were not his agents, but those of the owner only; and that the only compensation for the sub-contractor under the contract was the extension of time for completion.

Norcross v. Wills (Supreme Court, Appellate Division, First Department) 114 *New York Supplement*, 969.

Where a building contractor undertakes to complete a building within a certain time and delays the completion long after the time has elapsed by failure to employ a suitable number of men and at last abandons the work and the owner, after serving written notice on the contractor and his sureties without effect, completes the building at his own expense, the owner is entitled to recover damages.

Shank v. Trustees of McCordsville Lodge, No. 338, I. O. O. F. (Appellate Court of Indiana, Division No. 1) 88 *North Eastern Reporter*, 85.

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ILLUSTRATIONS:

Cable Piano Building, Hoke Smith Building, Country Club House, Ponce de Leon Apartment Building, House of Mrs. Huntley, Atlanta, Ga.; Peabody Library, Athens, Ga.; Student Work, Society Beaux Arts Architects, Final Competition, Paris Prize.

Frontispiece:

A tomb in the Basilica of St. Andrew, Mantira, Italy.

NO doubt there exists in the average healthy human being at least some slight aversion to post-mortem examinations; and with this idea in mind perhaps it is just as well to bury the now defunct building code, which certain interests, aided by an "unenlightened," let us say, majority in the Board of Aldermen, made such strenuous effort to impose upon the city of New York, without further investigation or extended comment. The probability that it will be passed over the Mayor's veto is apparently too slight to be considered. It was a vicious measure and it has met a richly deserved fate. Its authors and supporters have yet to answer for their surprising activity in so dubious a cause, while Mayor McClellan, by his commendable action in returning to the city to accept the responsibilities of his high office, has done more to answer undeserved criticism and harsh accusations than could have been accomplished in a three months' campaign of speech-making or by submitting to any amount of public "heckling." Fortunately, although opposed to an impression that seems to have gained some headway, the day when profuse promise, with subsequent more or less plausible excuse for non-performance, cannot be said to have yet made its advent. By their acts men still continue to be judged, and applying this standard of measurement, the hope is inspired that New York may always be as fortunate in its possession of a Chief Executive as now, and that the present incumbent may pass to the position of broader responsibilities and wider usefulness he has shown himself so eminently qualified to occupy.

PERHAPS we should not dismiss the unpleasant subject of New York's recent experience in code revision without an attempt to assign a general cause for the utter failure recorded. Viewed broadly, it seems to lie in delegating to the hopelessly unprepared and unqualified, work requiring the highest order of technical knowledge accompanied by a comprehensive experience and the strictest sense of moral responsibility. Fortunately, the coexistence of these qualities is not uncommon, but it must be sought elsewhere than among practical politicians. The idea of depending upon men grossly ignorant of the entire subject to draft or intelligently pass upon regulations to govern the construction and erection of buildings in a great city appears absurd almost to the point of foolishness, and yet it is common practice. Matters relating to the strength and safety of structures can, in the very nature of things, only be determined by those possessing both technical and practical knowledge of them. A private individual would scarcely consult a layman or body of laymen if he required a set of rules or restrictions to govern and direct operations involving the erection of new buildings or the strength and safety of existing structures, and it does not appear that the best interests of a community are conserved when it delegates the work of framing the building regulations upon which its future development and progress largely depend to those unable to command the consideration of a private concern confronted with a similar problem.

What we believe may safely be construed as an indication of uncommon though gratifying growth in civic pride—and with it naturally enough an increasing regard for civic beauty—is contained in the action of the Rochester, N. Y., Chamber of Commerce, anent the billboard nuisance. It appears that as a culmination of an enthusiastic effort to promote the growth and material prosperity of the city, an ill-considered plan for publicity was adopted which included the erection of six immense billboards on which was to be inscribed, where all might read, the story of Rochester's greatness. Apparently, the thought of disfiguring the city and the landscape thereabout never entered the minds of those who had the matter in charge, until a number of vigorous protests were received from persons interested, not only in the growth of the city, but also in its development somewhat in accordance with the ordinary æsthetic requirements which should govern in such cases. With most commendable promptness the Chamber at once rescinded its previous action, and when made to fully realize the situation proposed the novel scheme for gaining publicity by a campaign designed to secure the removal of all billboards within a radius of twenty miles of the city. A more brilliant and efficient advertising plan could hardly be imagined. A city without billboards! Its fame will undoubtedly travel far, for it will be no mean distinction. Not only will the mere fact of the billboards' elimination undoubtedly attract wide attention, but their absence will remove one of the greatest obstacles to artistic development with which those charged with the furtherance of municipal art have had to contend. Rochester is deserving of both praise and congratulation.

Society Beaux-Arts Architects

JUDGMENTS

A PLAN: A PRIVATE ART GALLERY

Judgment July 21, 1909

Chrystie, E. P.	New York	Atelier	Hornbostel	M
Nichols, R. A.	"	"	Prevot	M
Kirchbaum, A. M.	"	"	C/o A. Ware	M Pl
Hazell, A.	"	"	Bosworth & Holden	M
Moscovitz, J.	"	"	Univ. of Pennsylvania	M
Brendle, F. H.	"	"	Wash. Arch. Club	M
Jones, R. C.	Philadelphia	"	Carnegie Tech. Sch'ls	M
Langille, L. E.	Washington	"	"	"
Burkhart, W. F.	Pittsburg	"	"	"
Rigaumont, V.	"	"	"	"

B ESQUISSE-ESQUISSE: A DOVE COT

Smith, B.	Pittsburg	Atelier	Carnegie Tech. Sch'ls	M
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PARIS PRIZE FINAL COMPETITION

Schiavoni, M. J.	New York	Atelier	Prevot	1st
Adams, A. F.	"	"	Corbett	2nd
Hughes, H. D.	"	"	Hornbostel	3rd

PARIS PRIZE, FINAL COMPETITION REPORT OF THE JURY OF AWARD

After the two preliminary contests for elimination, the final judgment for the Paris Prize of this year was held at the Rooms of the Society of Beaux Arts Architects on Tuesday, the twentieth of July. There remained in the field five contestants. The jury was composed of twenty-five invited members of the society, twenty-four of whom responded. The subject for the competition was a group of buildings for the permanent exhibition of industrial and agricultural products of the United States located in Washington, D. C. The mode of judgment was as follows: Each member of the jury was asked to vote on each project upon the following three points: Plan, elevation, and presentation. This was in order to get a preliminary idea before the final vote was taken.

Taking the projects individually, it seemed the consensus of opinion that the plan of No. 1 ranked first as being the simplest, most comprehensive and most serious solution of the problem. His exterior also ranked very high, as well as the rendering.

No. 2, as far as the plan was concerned, was found to be a trifle congested in the circulation, and for purposes of exhibition the spaces given thereto were found to be inadequate. The façade, however, is worthy of special mention, having been highly commended by all members of the jury, and his presentation left nothing to be desired.

No. 3 was adjudged especially strong in plan and in the general presentation of the ensemble, but the elevations lacked the character and scale of Nos. 1 and 2. The composition and presentation of the plan was unusually fine and was considered by some of the members present to be the best plan submitted.

No. 4, though good in general parti, was lacking in scale, and the treatment of the entourage tended to close the circulation. The exterior and presentation in no way compared with Nos. 1, 2, and 3.

No. 5 was most highly commendable for parti, presentation and scale as far as plan was concerned, but here again façades and general presentation fell far below Nos. 1, 2, and 3. This project, however, deserves special commendation for the excellent study of the plan.

After this and further discussion, the final vote was taken, and the prize awarded to No. 1 by a large majority. No. 2 was placed second, and No. 3 third.

The jury were unanimous in agreeing that the quality of the work presented was of an unusually high order. The projects were serious in their study and presentation, and show a great advance in the quality of the student work of the society.

Upon the opening of the envelopes, it was found that the order of award was as follows:

No. 1, Mr. J. Schiavoni, pupil of Mr. Prevot; No. 2, Mr. A. F. Adams, pupil of Mr. Corbett; No. 3, Mr. H. D. Hughes, pupil of Mr. Hornbostel; No. 4, Mr. John Lange, pupil of Mr. Donn Barber; No. 5, Mr. Fred Feirei, pupil of Mr. Hornbostel.

Illustrations

CABLE PIANO CO. BUILDING, ATLANTA, GA. MR. HARRY LESLIE WALKER, ARCHITECT.

The Cable Piano Co. building is a five-story and basement structure with workshop and shipping rooms in basement; show room and office in the first story; auditorium on second story; piano show rooms in third story; studios in fourth story, and storage rooms in fifth story.

It is constructed with cast-iron columns, heavy wood beams, and mill flooring. The front is of salmon colored impervious brick, trimmed with ivory matte surface terra cotta. The structural portions of the entire front is of reinforced concrete.

BUILDING FOR HON. HOKE SMITH, ATLANTA, GA. MR. HARRY LESLIE WALKER, ARCHITECT.

The Hoke Smith Building is a five-story and basement structure occupied by wholesale houses. It is a mill constructed building of the highest type.

The exterior is of a dark purplish red impervious brick, trimmed with cream white matte surface terra cotta.

COUNTRY CLUB HOUSE OF THE ATLANTA ATHLETIC CLUB, ATLANTA, GA. MR. HARRY LESLIE WALKER, ARCHITECT.

The Country Club building of the Atlanta Athletic Club is built on a high point of land in the center of a large tract. The building has lockers, baths, and toilets for both men and women; bowling alleys, billiard room, grill room and bar, kitchen and service in the basement story; lounging, reception and reading rooms, dining room, toilets, and office in the first story; sleeping rooms and baths in the second story, and servants' room in the third story.

A special feature is a 16-foot-wide porch continuing entirely around the building, arranged so that spectators can watch the first tee and last green of the golf course, and the tennis courts.

It is a frame building covered with shingles stained brown, and the cornices, frames, sash, etc., painted white.

THE PONCE DE LEON APARTMENT BUILDING, ATLANTA, GA. MESSRS. EDWARDS & WALTER, ARCHITECTS.

The Ponce de Leon Apartments are to cover an area approximating 130 feet square. They are to be erected in the residence section of the city and divided into apartments varying from one-room apartment, with bath attached, to six-room apartments. There is also a café in the basement fitted with mechanical refrigeration outfit, steam heat, electric lighting plant, vacuum cleaning system and intercommunicating telephone system with sub-station in the building.

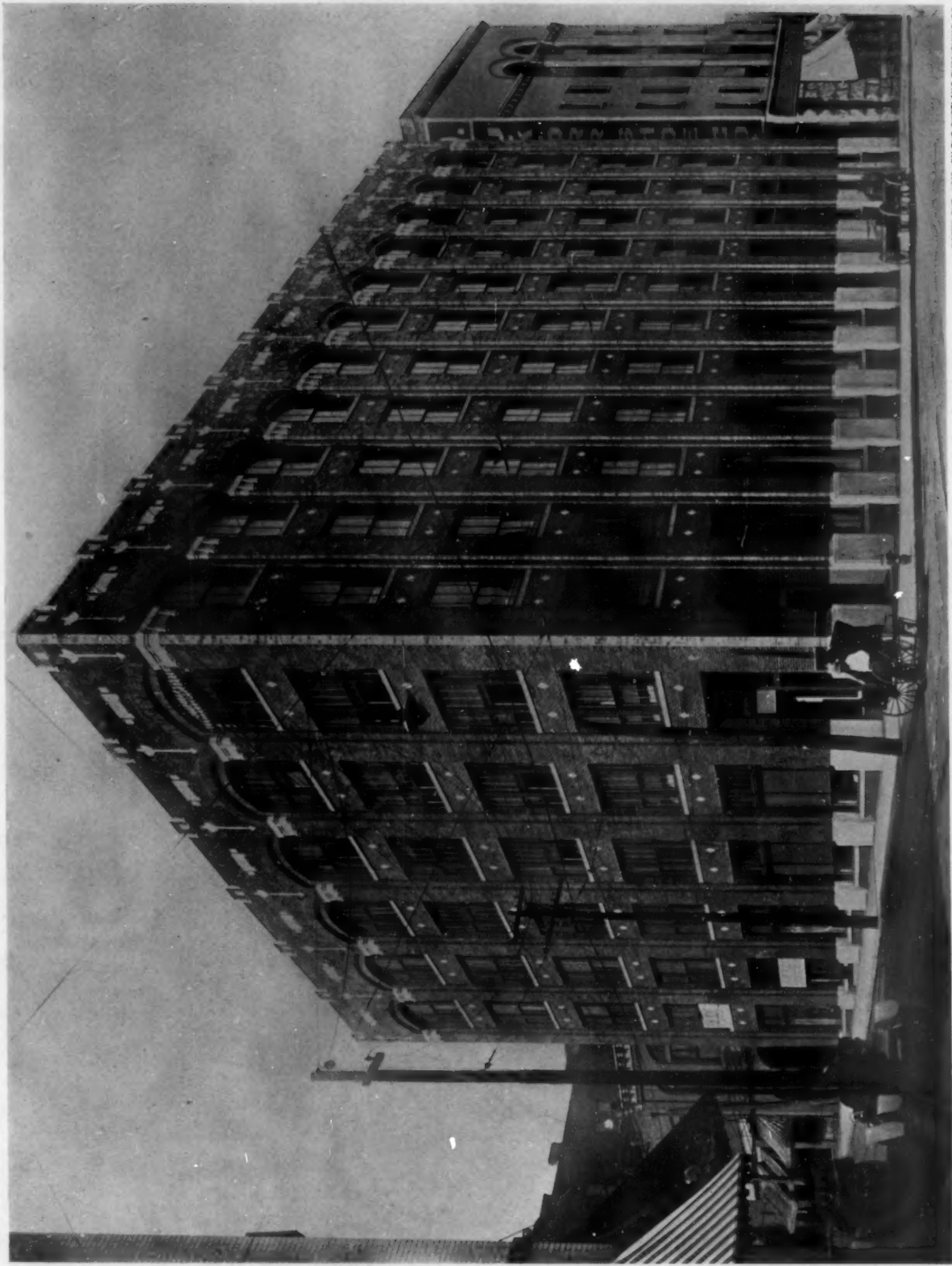
The building is to be of steel construction, wall bearing and fireproof throughout. The exterior materials are to be matte glazed terra cotta for the basework and trimmings, the cornice of copper and the main wall service of large paving brick with bold joints deeply scratched and exposed, roof covered with red roofing tile.



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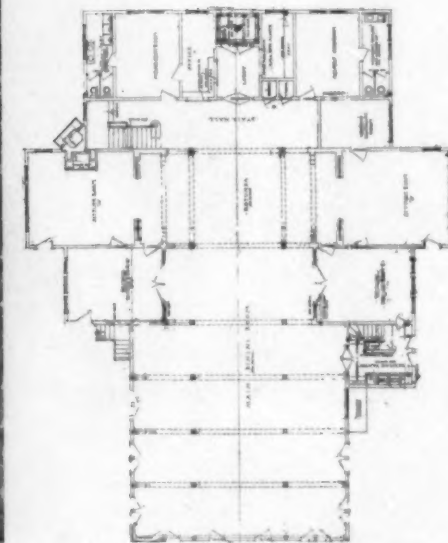
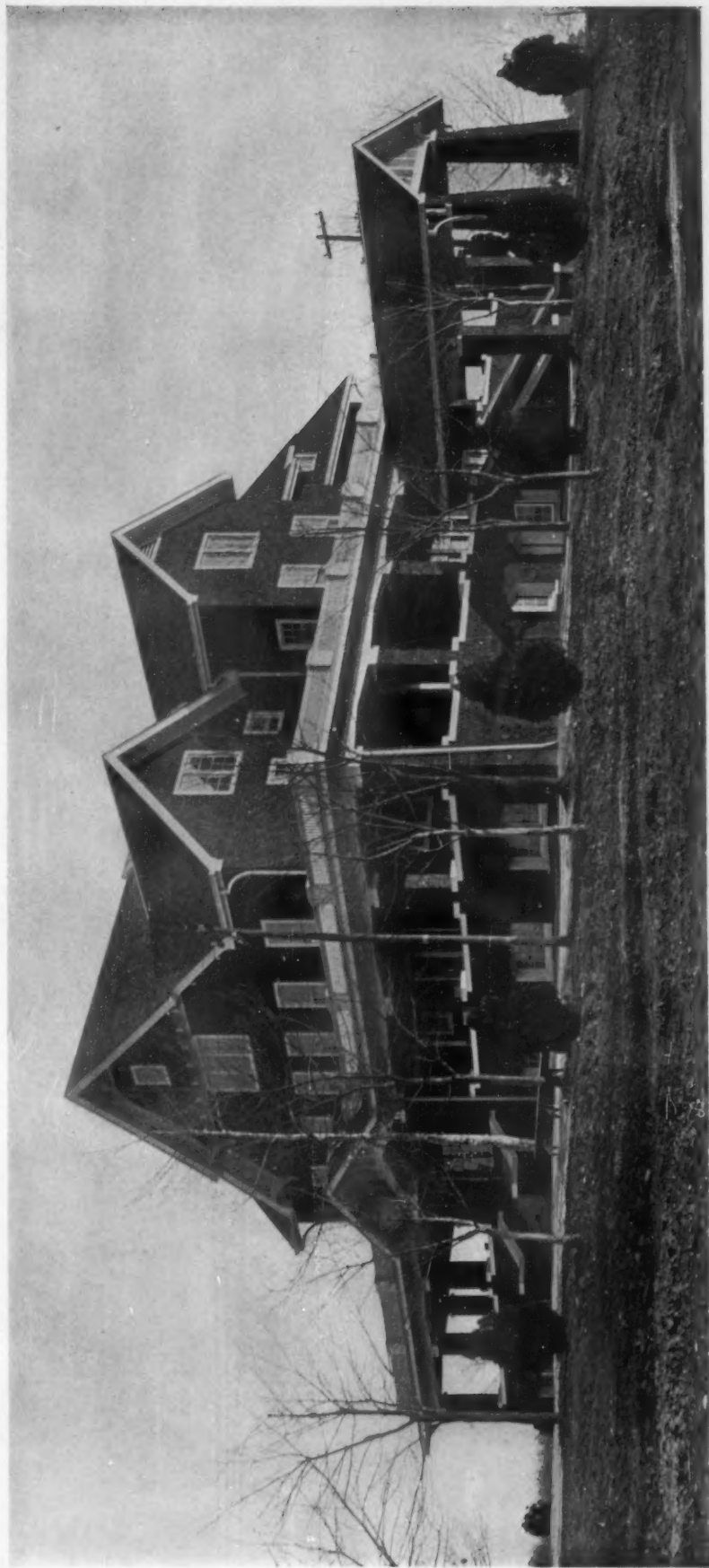
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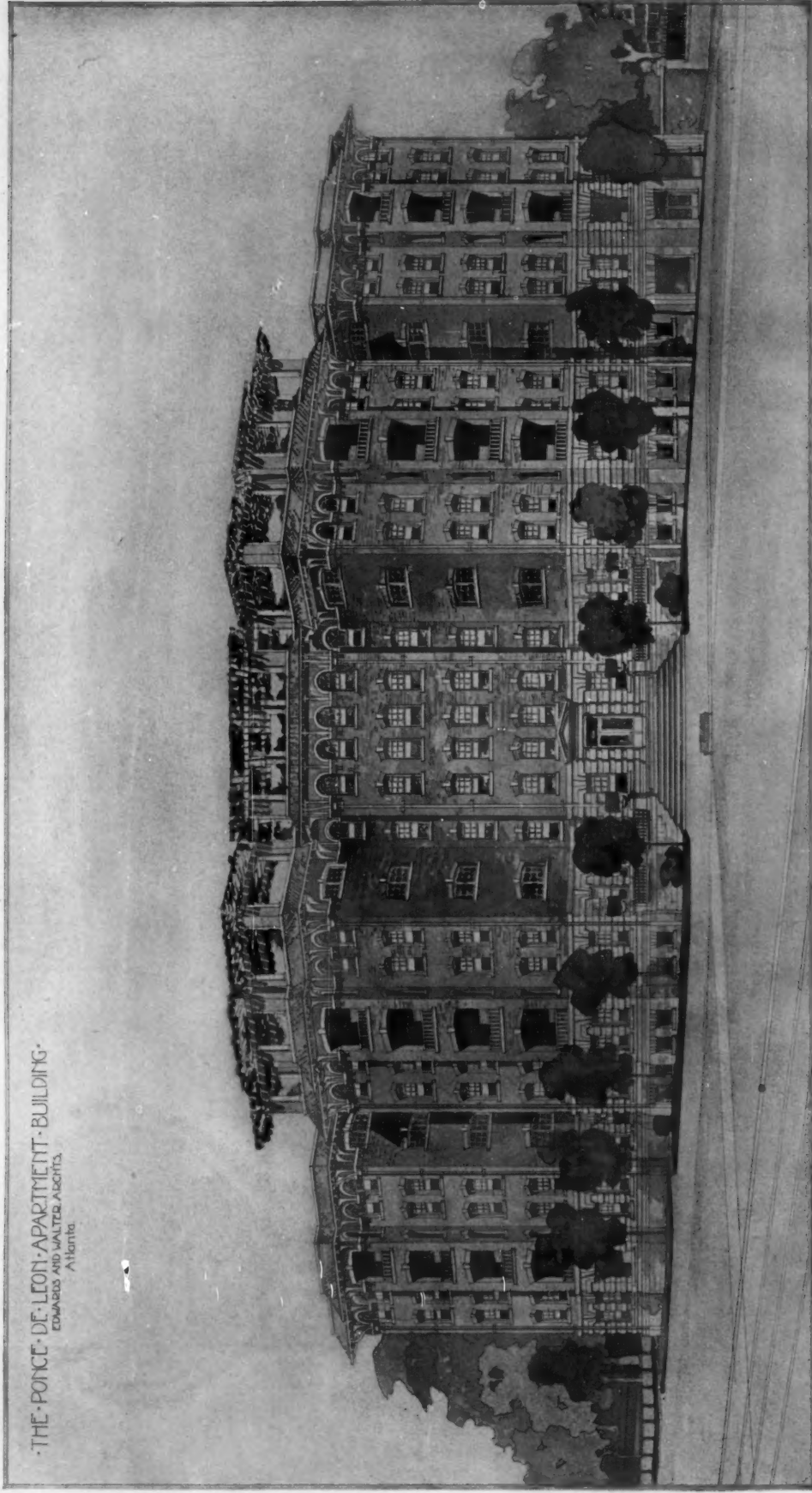
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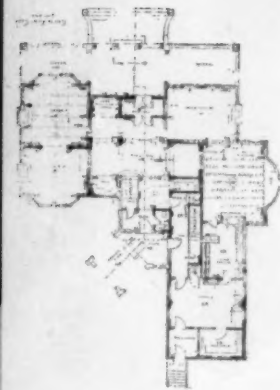
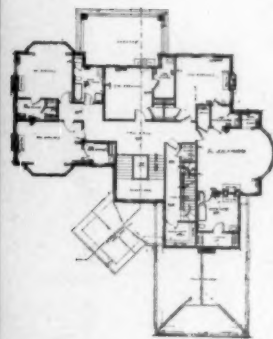
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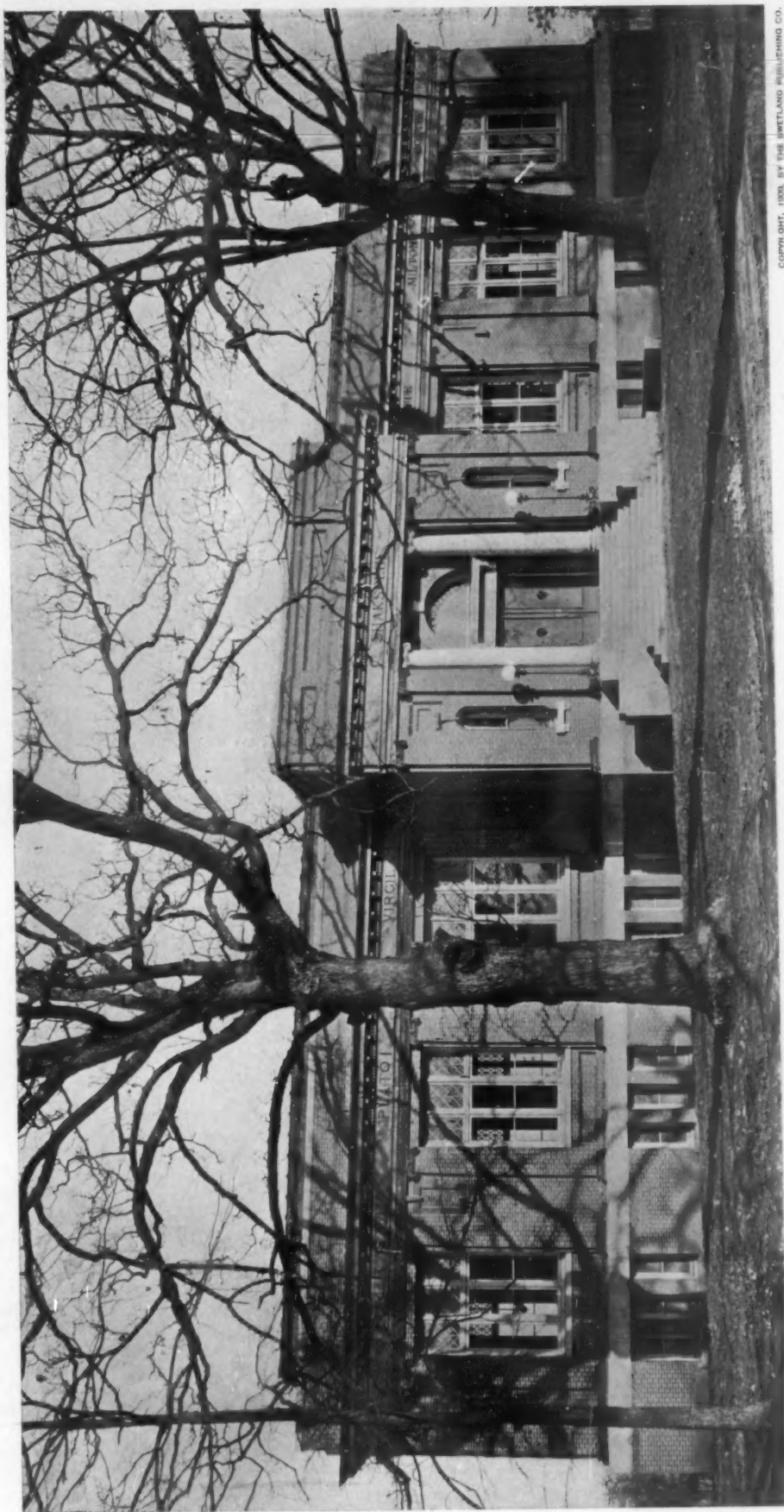
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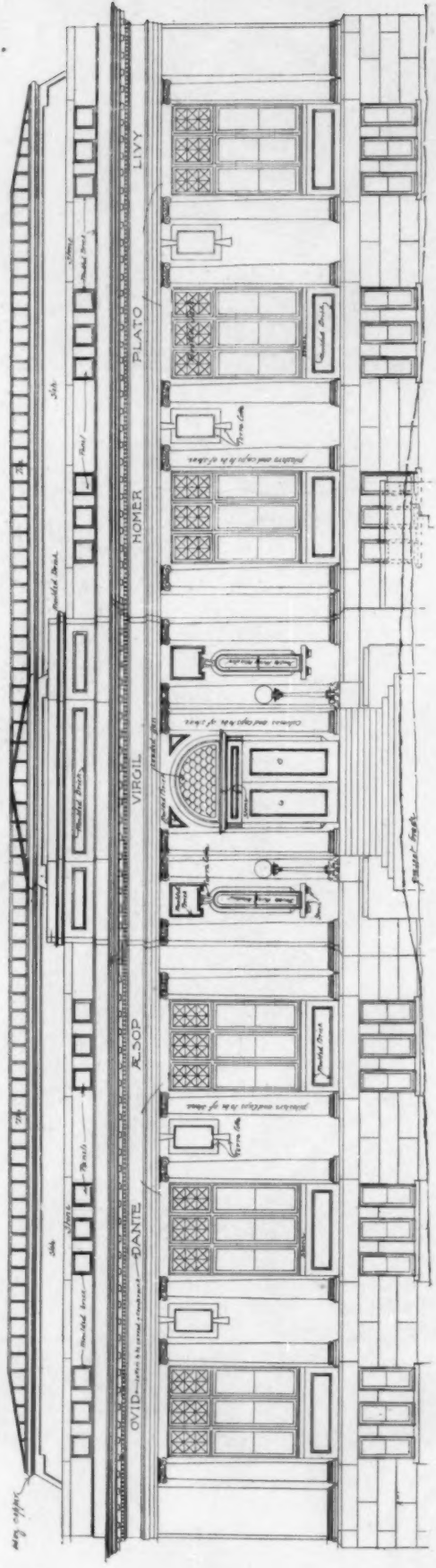
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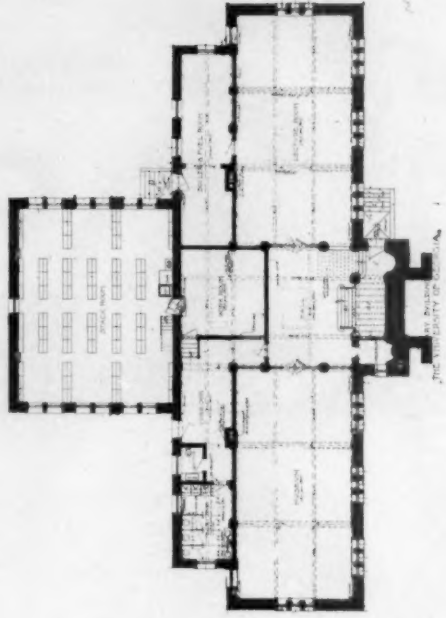
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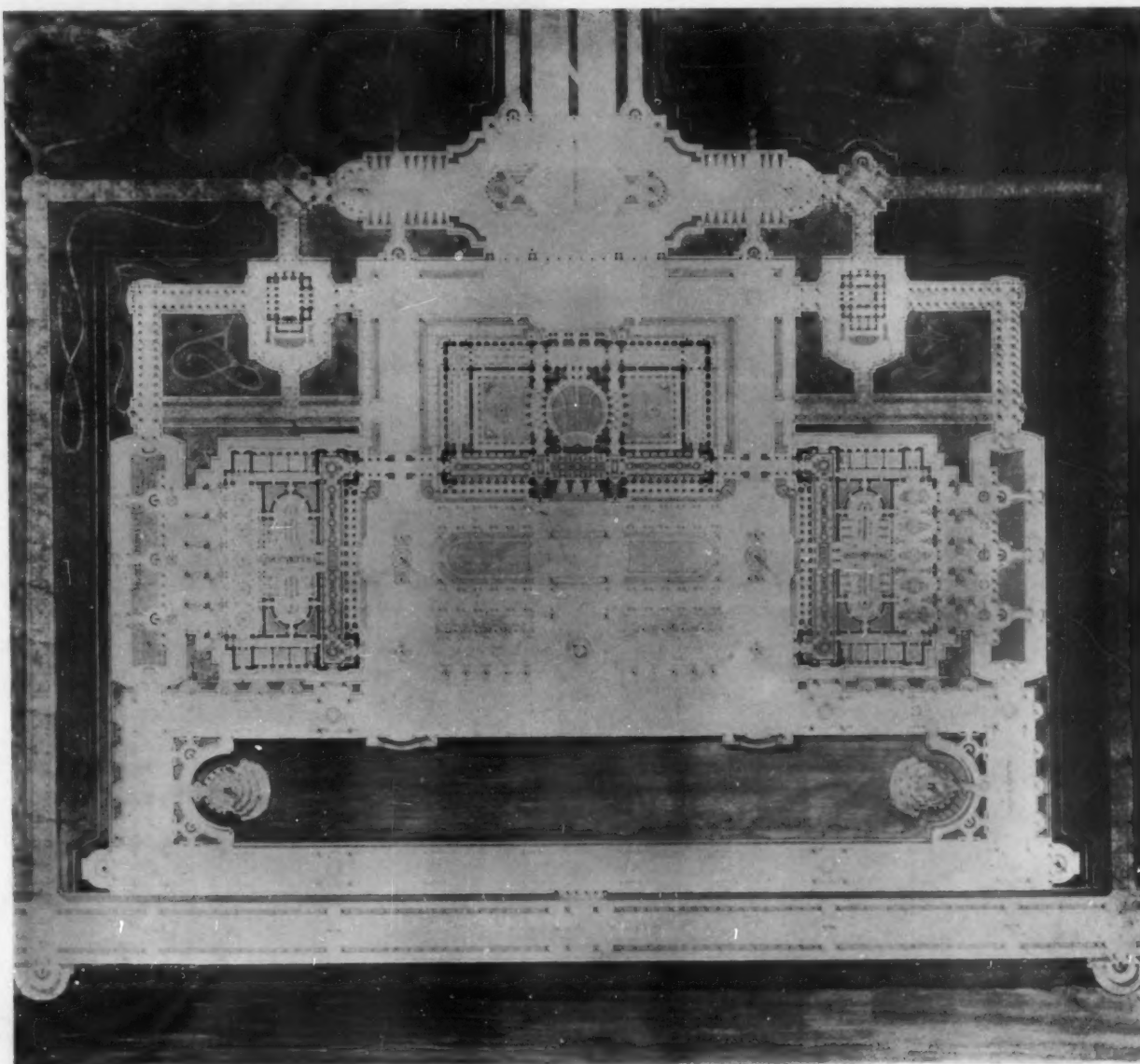
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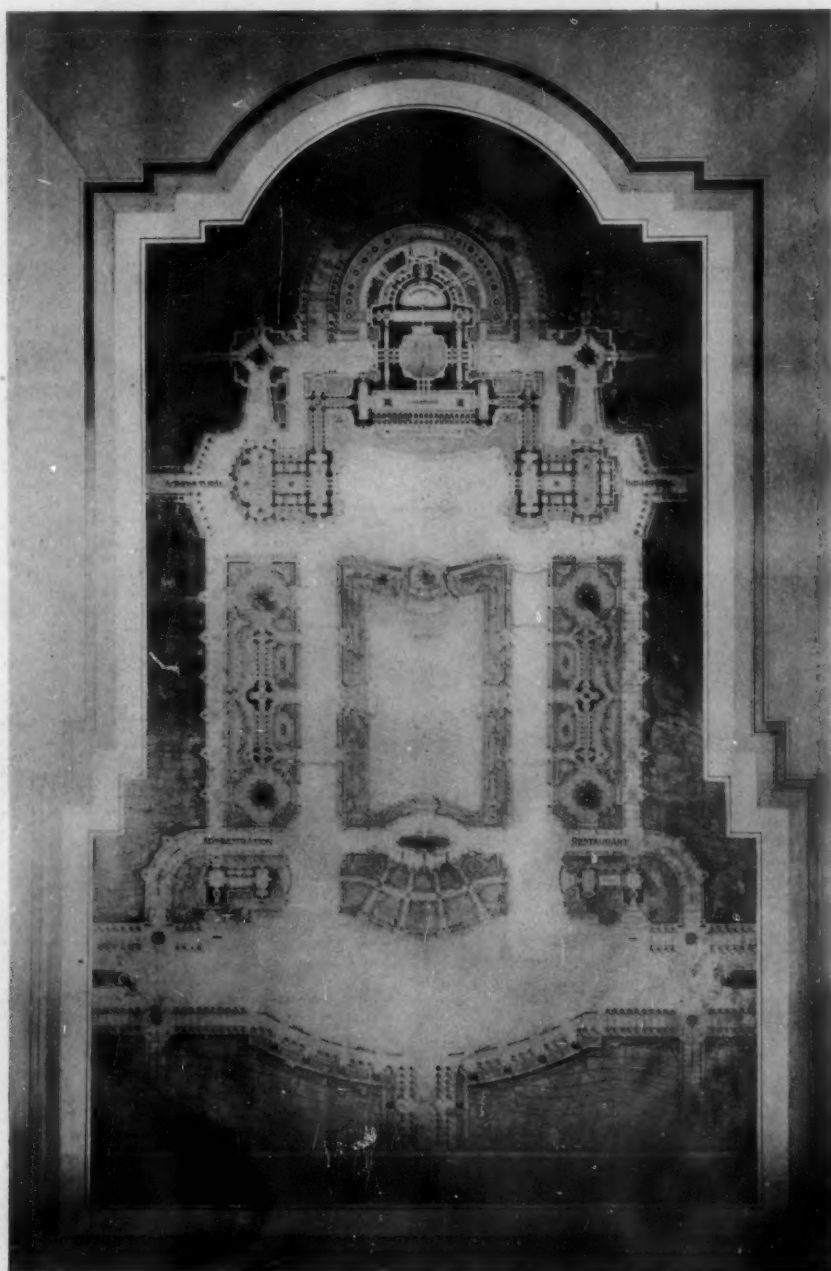


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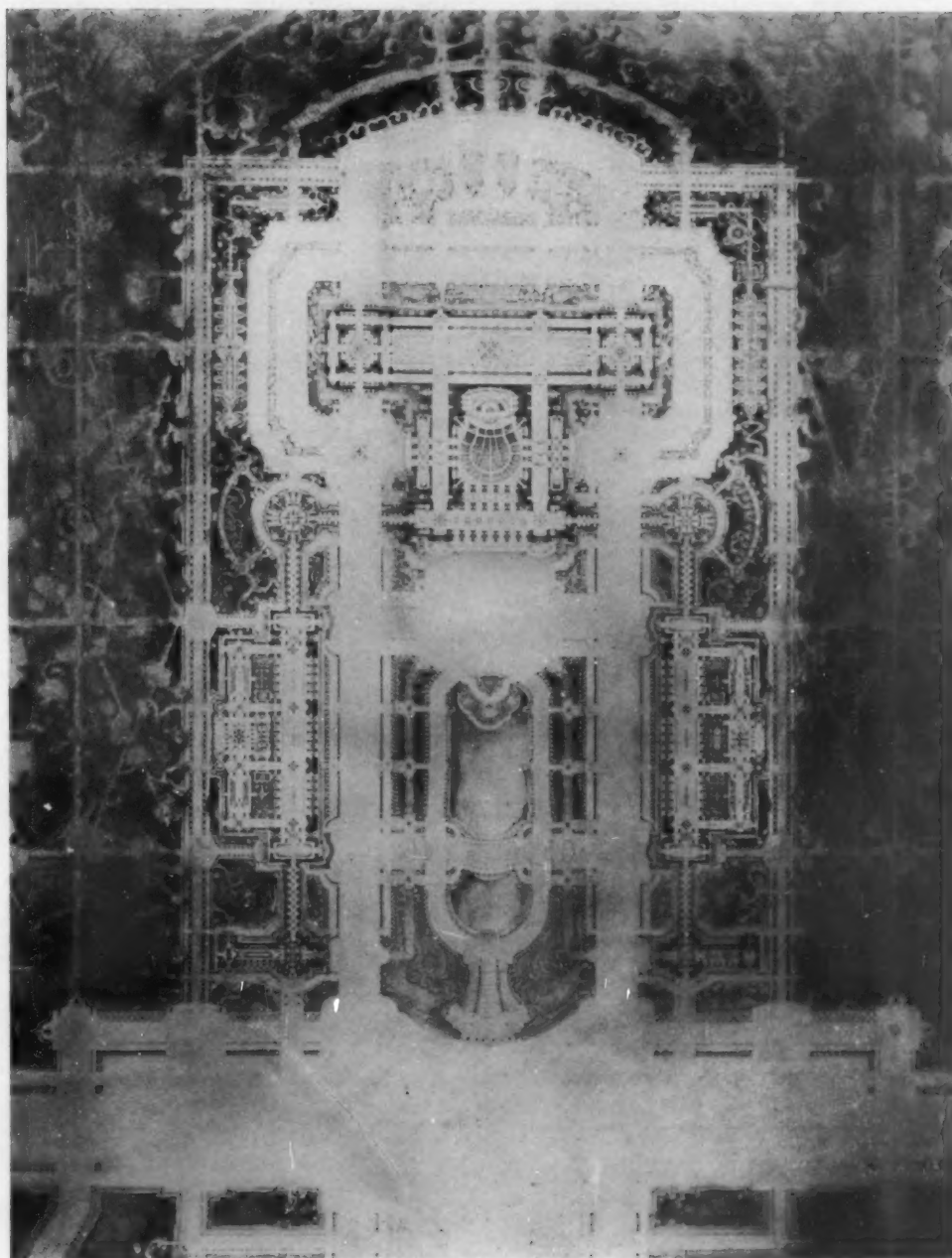
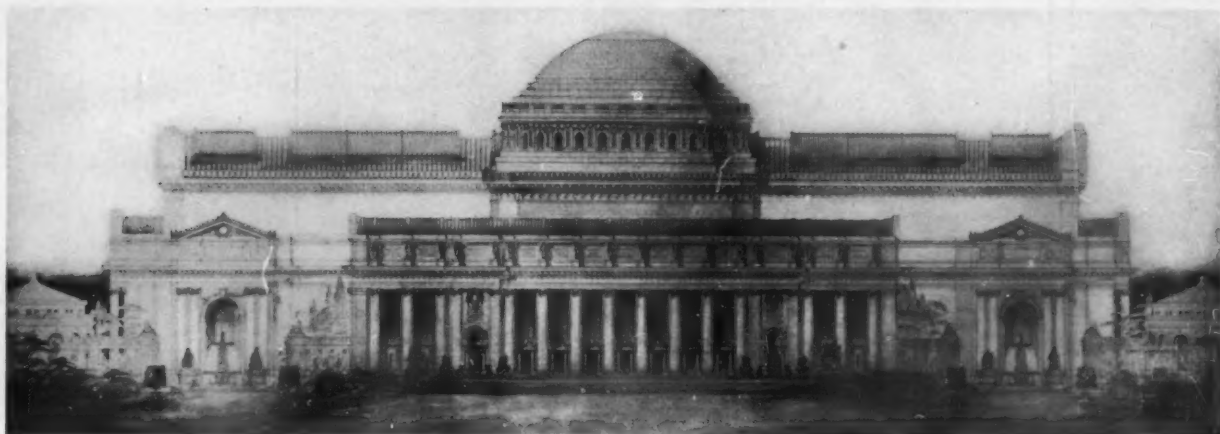


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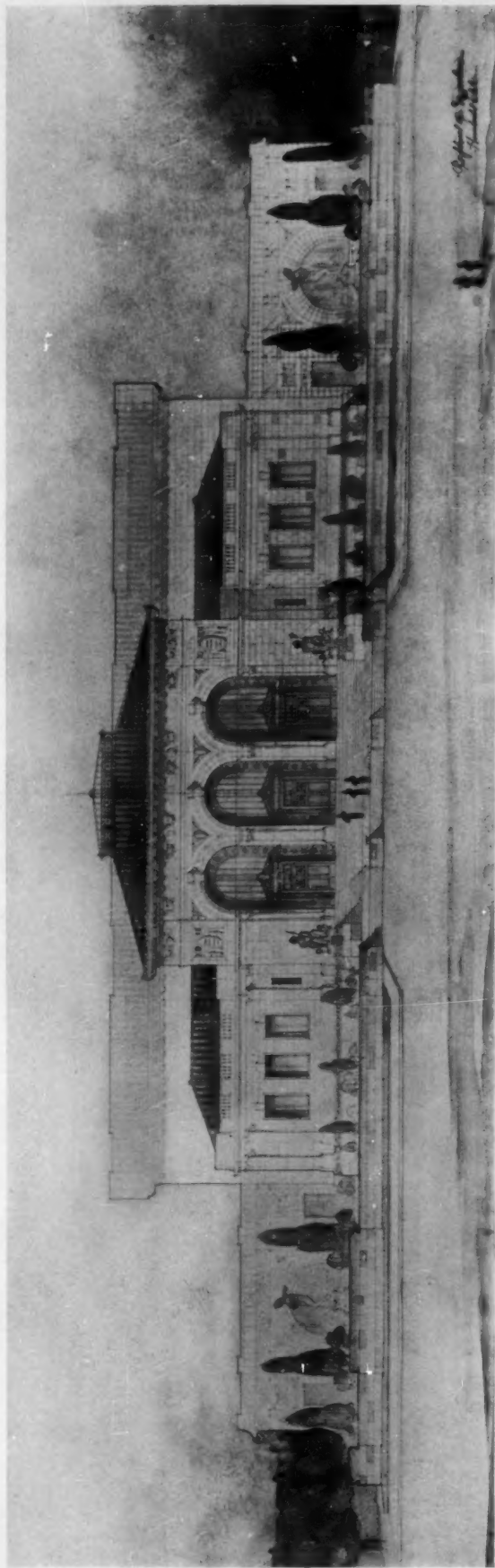


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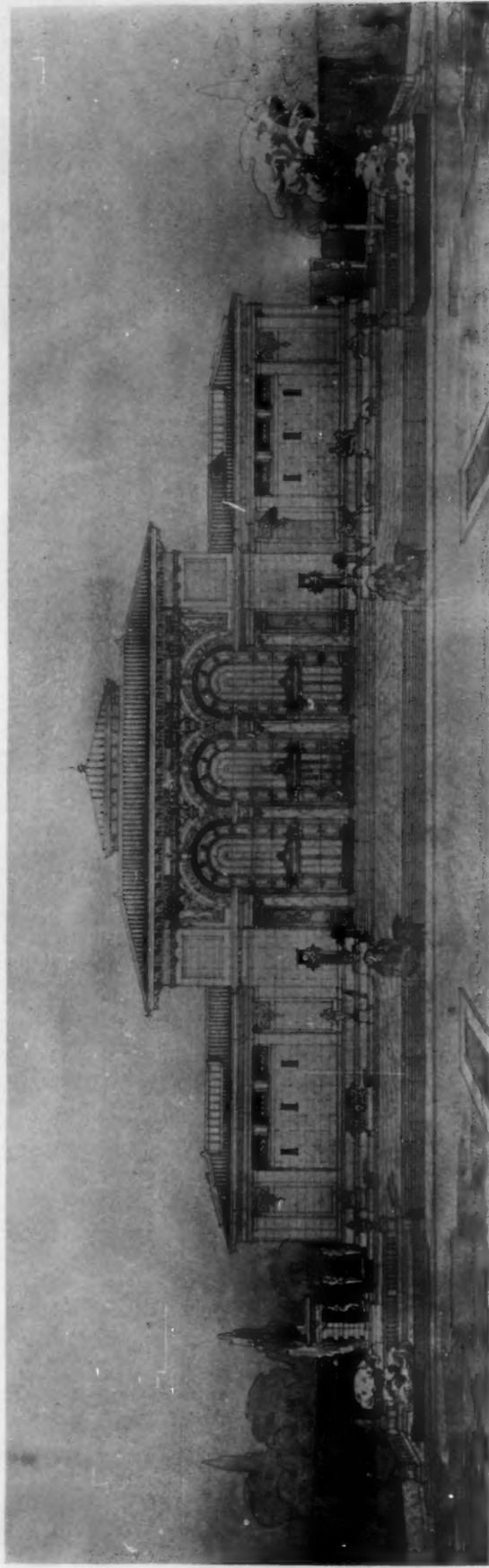
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