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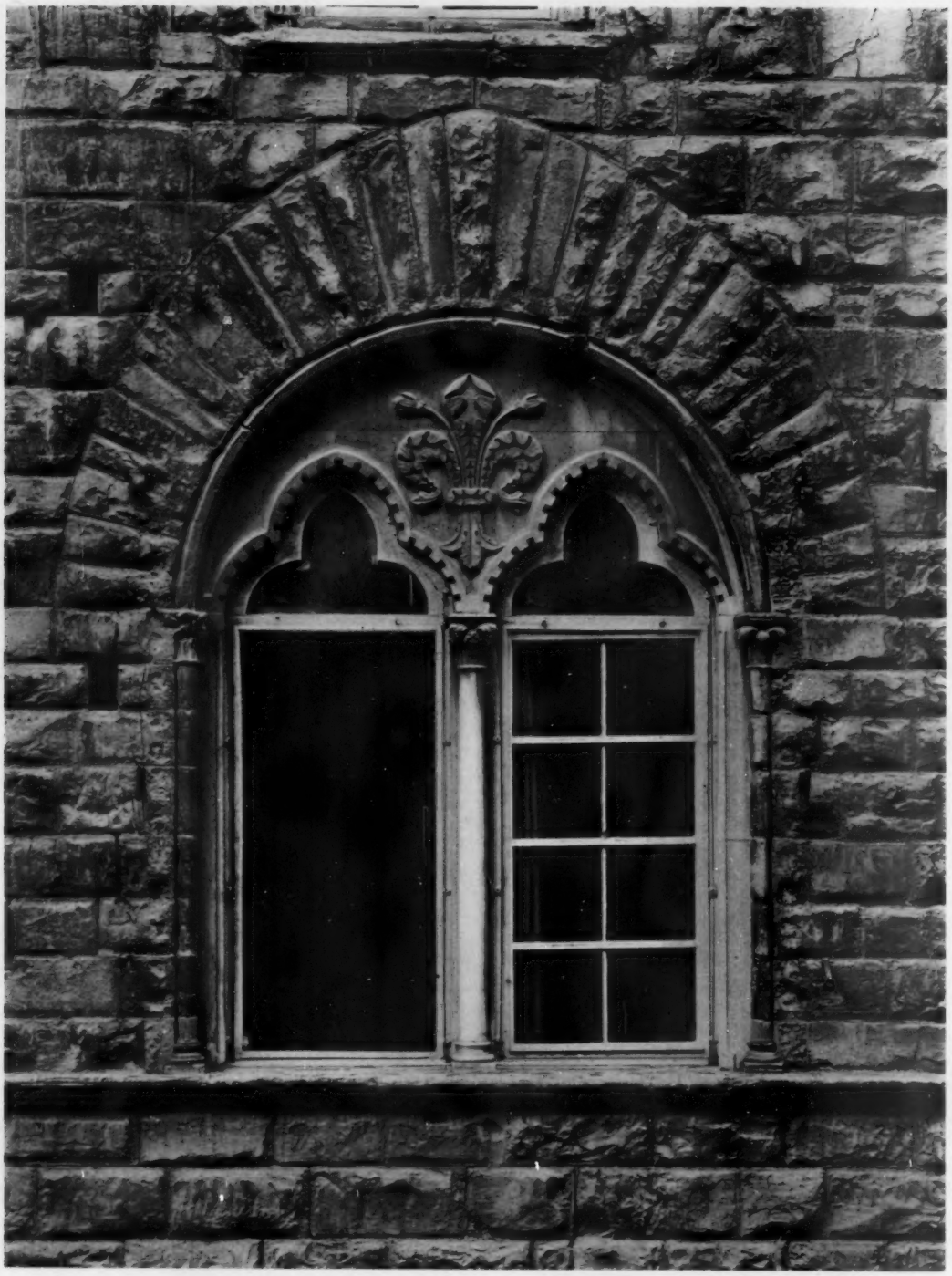

DETAIL OF WINDOW, PALAZZO VECCHIO, FLORENCE, ITALY.

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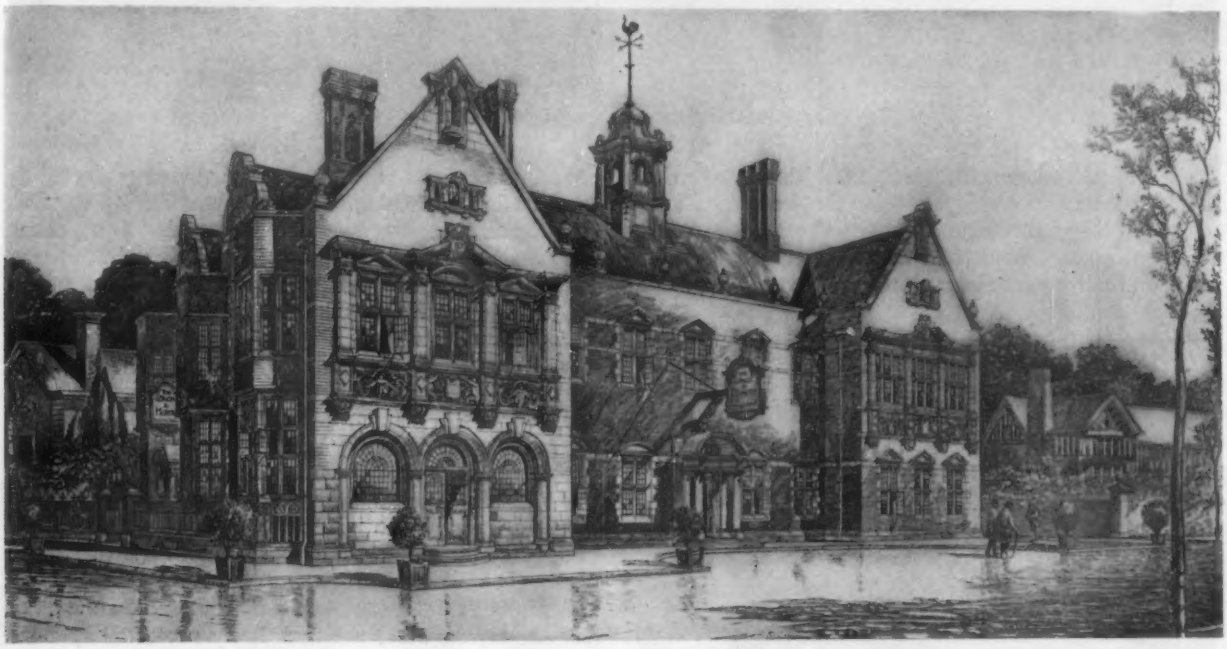
THE AMERICAN ARCHITECT

Vol. XCVII WEDNESDAY, APRIL 27, 1910 No. 1792



"THE COACH AND HORSES" HOTEL
HIGH STREET, WALLSEND, ENGLAND

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NOTES FROM EUROPE

By FRANCIS S. SWALES, ARCHITECT, LONDON

Paris. The principal streets and many of the public places—the Rues Royale and de Rivoli and the Place de l'Opera and the Place de la Concorde as instances—have now the appearance of having passed through an earthquake, and are as odoriferous as a manufactory of disinfectants, so thoroughly are the latter distributed throughout the length and breadth of Paris, as the result of strong measures taken by the government for the purpose of preventing an epidemic of fever. At the moment of writing there is still doubt as to whether or not some of the important monuments will be seriously damaged, due to settlements caused by the action of the water upon their foundations. Among the buildings which the man in the street can see to have suffered damage are the Foreign Office, the following railway stations: Saint Lazare, Quai d'Orsay, P. L. M., and Invalides, and, of course, most of those of the underground railways, the Ministère de la Marine, and hundreds of houses, especially the high, jerry-built flats in the outskirts, many of which have collapsed. The roads have suffered most. All along the quays great holes have been made, partly by subsidence of the ground (the lamp posts on the Quai du Lenore all being out of plumb and settled some six or eight inches), and partly by the soldier-engineers, who tore up the roads to obtain material for the erection of the dams which were hastily constructed while the flood was at its height and had begun to overflow the parapets below the Place de la Concorde. The Place des Invalides, Place de l'Opera and Place du Havre are great holes filled with wreckage; practically all of the "grands boulevards" will have to be repaved, and the monumental places mentioned above will have to be almost entirely reconstructed. In the suburban districts, where no engineering works for the protection of the towns against floods have been carried out, the damage resulting to factories and the homes of their operatives has been very great. Explosions, fires and collapses of buildings were so frequent that many serious disasters were quite ignored by or unknown to the Parisian press. One can best gauge the extent of the misfortune that has befallen such quarters of the city and vicinity by the authentic reports of the

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THE FLOODS AT PARIS A RESTAURANT APPROPRIATELY NAMED

THE FLOODS AT PARIS THE RUE DE LYON

Paris Police Department, which show that nearly three hundred thousand employees were thrown out of work, and from thirty thousand, reported January 26, to fifty thousand people, reported February 3, were forced to abandon their homes and seek refuge in the public buildings. Except where the embankment walls had been pierced for railway and other purposes, and, as below the Pont de la Concorde, where the parapets of the line of quays along the *Cours la Reine* are too low to take care of the neighborhood against such floods as this year's, the central parts of Paris are well protected by the excellent embankments constructed during the Second Empire by the engineer Belgrand. The present sewage system was also designed by Belgrand, but was, however, never completed, portions of the old sewers constructed more than two hundred and fifty years ago were still used, though they had been condemned and were about to be demolished. Although the flood did not reach the level of the principal bridges, it rose above the sidewalk level along the embankments in several places. At the Quai du Louvre and Quai d'Orsay one could lean over the parapet and touch the water with one's hand. The sidewalks along the quays average perhaps three to four feet below the level of those of the bridges at their abutments, but are in turn that much higher than the levels of those at the principal places and buildings. This fact, taken with others, such as (1) that the sewers were not completely protected by flood gates and pumping stations; (2) that a large section of the city is built over an underground lake known as the Grande Batalière, which extends below the eighth and ninth arrondissements and overflowed its banks, filling simultaneously the cellars of more than two hundred buildings between the Gare Saint Lazare and the Madelaine, and (3) that on the opposite side of the Seine is an underground stream called the Bièvre, which plays an important part in the drainage of the city, but furnished an inlet to the flood to low-lying districts on the southern side; (4) that upon the present occasion the water registered at the Pont Royal, where the normal depth is about eight feet, has amounted to 31½ feet, as compared with 28¾ feet in 1658—the highest previous record—is

EFFECT OF THE FLOODS OF THE NILE UPON INSUFFICIENT FOUNDATIONS OF THE GREAT HYPOSTYLE HALL AT KARNAK

THE FLOODS AT PARIS VIEW FROM THE FORTIFICATIONS

THE FLOODS AT PARIS THE PORT D'ARCOLE

surely sufficient evidence that the great fears expressed by the soundest correspondents of the American and English press as to the danger to the great monuments of Paris were both sincere and well founded. To realize this fully, it is necessary to understand that had the temporary works thrown up by the troops given away, or had the sewers burst at critical points—as it was almost expected they would do—nearly all Paris that visitors know would have been submerged in water rising to a level approximating an average of five feet above the sidewalk levels, varying at the principal points of interest from three to nine feet. A great part of the temporary protecting works, which were made principally of sacks of dry sand and cement laid closely together to form a wall, which became concrete when the water saturated the bags, was carried out under the direction of the municipal and government official architects.

CORNER PAVILIONS NEW MILITARY SCHOOL AT BRUSSELS

One good result of this disaster will be the practical certainty that Belgrand's scheme for preventing the recurrence of such extensive damage will now be carried into execution. The "Commission Technique" appointed by the Paris Municipal Council to consider measures to be taken in this direction has recommended that Belgrand's proposals shall be revived and carried out. It has also advised that the level of the quays should be raised and also the ground level at Bercy, and the construction of a large main drain to protect the low-lying suburban districts.

M. Laloux has been elected to succeed M. Nénot as president of the Société des Artistes Français; M. Daumet will be president of the Section d'Architecture. M. Louis Bonnier has been elected president of the Société des Architects Diplomés.

M. Girault has been appointed architect to the Louvre and Tuileries in place of M. Redon, who has been sent to take charge of the Palais Fontainbleau.

The severe weather of January and February has resulted in the deaths of a number of distinguished architects, including Charles Victor Firmin, corresponding member of the Academie des Beaux-Arts and the dean of the "Grands Prix" men of France, who died at the age of one hundred years and eleven months, exactly, and whose centenary was so interestingly celebrated by his native town of Chartres, which, among other honors, renamed a street after him; M. Gustave Raulin, government architect and officer of the Legion of Honor, at the age of seventy-two. Raulin was one of the most distinguished of the old school of architects who gained their early experience under the Second Empire.

M. Jean Alexandre Laplanche died early in February at the age of seventy-one years. Two other architects of distinction who passed away during the last of February were M. Duchâtelet, at the age of eighty-three, honorary "Architecte-Voyer" to the municipality of Paris and formerly a vice-president of the Société Centrale des Architectes, and M. Thalheimer, at the age of fifty-one, a former pupil of Gaudet, and architect to the Prefecture of Police.

The French Government has asked the Chamber of Deputies to vote 6,500,000 francs for the purchase of the old Hôtel Biron, including the gardens, and also the old convent of the Sacré Cœur, at the

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FORMAL GARDEN, ARDROSS CASTLE DESIGNED BY EDWARD WHITE

corner of the Boulevard des Invalides and the Rue de Varenne. It was designed by Gabriel and built in 1728. It is intended to reserve the hôtel itself for the reception of sovereigns visiting Paris. The convent is to be converted into a high school for girls and the gardens opened to the public.

Ecole des Beaux-Arts.—The *Concours Composition Decorative,* rendered January 7, has been judged as follows: First prize and a second medal to Castel (Bernier); second prize and a third medal to Rigolet (Daumet Jaussely); third prize and a third medal to Danville (Marcel-Lambert). Three mentions were given.

The *Concours Labarre* has resulted as follows: *Prix,* Sibien (Deglane), *Mentions*—Dufet (Pascal), Alleman (Pascal), *Eugene Klaber* (Pascal), Delaon (Laloux), Louis Woillez (Lambert), Dubec (Laloux), d'Amoto (Laloux), *Haskell* (Deglane), Mauxion (Bernier), André Bouquet (Lambert), Bossio (Laloux), Laprade (Redon), Madelaine (Deglane), *Brown* (Deglane), Carlu (Duquesne), Le Monnier (Héraud), Tournon (Bernier), Mirland (Laloux).

Among the students admitted to the Ecole des Beaux-Arts January examinations are the following Americans: Messrs. Jacobs, Howard, Root, Schreiber, Whiton and Steiner.

In the judgment of February 8 of the problem of the first class, "Un etablissment de bains d'eaux minérales thermales," a first medal was awarded to the American Van Alen (Laloux) and a first-second medal to Bagge (Paulin).

The Achille-Leclère prize has been awarded to MM. Mirland (Laloux) and Tournon (Bernier); first mention has been given to the design of M. Japy (Pascal). The following is a list of the *logistes* for the *Concours de Rome;* Castel (Bernier), Dubecq (Laloux), Janin (Laloux), Dabat-Ponsen (Laloux), Madelaine (Deglane), Expert (Redon), Barré (Daumet et Jaussely), Durand (Deglane), Dumail (Bernier), and Boille (Laloux). The competitors with the best records are Janin and Madelaine, both of whom have gained the first *Second Grand Prix,* and Durand, who last year won the *Prix Bartholdi* at the Salon. The subject of the competition this year is a college of literature in a large provincial city.

Rome.—At a meeting of the Committee of the Provincial Section of the Rome Exposition of 1911, it was decided to represent each of the provinces by a pavilion in the style characteristic of its architecture and gardening—thus, Liguria by a Genoese villa, Tuscany by a palace.

London.—The name and work of Mr. T. G. Jackson, R. A., who has been selected by the Royal Institute of British Architects to become the recipient this year of the Royal Gold Medal, is doubtless well known to most American architects. Mr. Jackson is in his seventy-fifth year.

Under the patronage of the King, the R. I. B. A. is calling a "conference to study the architectural problems involved in the improvement and extension of cities." The conference will be held at London from July 11 to 16 at the Royal Institute, 9 Conduit street, Regent street, London, W. The programme will include an exhibition of drawings, plans, models and literature bearing upon the subject. It is expected that there will be a large number of visitors from the Continent and Amer-

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ica. A circular has been issued by the Institute.

The International Exhibition at Brussels.—The important International Exposition of 1910 is to be formally opened toward the end of this month (April), at a date somewhat earlier than originally anticipated, and a rather curious blunder, as it cannot possibly be completed much before the end of May. The unimportant and unofficial exhibit of the United States in an out-of-the-way place in the industrial hall will be ready. The pavilion of the Canadian Pacific Railway is completed, and for the time being represents Canada as it is in a prominent position between the Brussels Pavilion and the Salle des Fêtes, The Canadian Building and the pavilion of the Grand Trunk Railway, though well advanced, are so located in an almost inaccessible end of the grounds that it is probable few visitors will find them until toward the end of the exhibition. The large building being erected by Brazil is well situated between the Belgian Halls and the Brussels Pavilion, but is not more than half finished. Uruguay's Pavilion, also a large one, is nearing completion, but is located among several others which are only half finished, on a plateau to the east of the very large and very beautiful sunken garden (designed by Mr. Jules Vacherot as an exhibit of the city of Paris), and is also, because of its peculiar position, for the present beyond the reach of visitors. The above is, I believe, as far as the American continents are represented. The very extensive buildings erected by Germany are almost finished. Holland is well represented with a large, happily composed structure in the gay and typical Dutch Renaissance style, and a gorgeous garden; it will probably be completed shortly after, but not in time for, the opening. It will be the best of the foreign architectural representations. Spain has produced a fine Moresque, solid-appearing structure with an open court—an exquisite reproduction of the Court of Lions of the Alhambra. France, the French colonies—Algeria, Tunis, etc.—and the city of Paris are erecting very extensive and characteristic buildings from designs by Messieurs de Montarnal, Bouvard, Lefèvre, Umbdenstock and Acker, whose names are sufficient to guarantee the excellence of the architectural work; but, unfortunately, France is far behind with her building work, and it is doubtful whether her exhibits will be ready before the middle of June. All of the main buildings erected by the exposition company are practically completed; all have been designed by Monsieur Ernest Acker, the architect-in-chief. They are fine buildings, in free classic style. The facade of the principal building is designed in imitation of a masonry structure, with colored marble columns and panels with a great deal of bronze and gilded ornament, suggestive somewhat of the work of Charles Garnier. Several of the others have simple and very pleasing fronts depending upon good proportions and the employment of green trellis as a surface decoration upon plain white walls. The trellis decorations and the exceptionally beautiful formal gardening will be features corresponding to this exposition as did the cascades at St. Louis and the lighting at Buffalo.

Turin and Rome.—Turin, though it has had several large expositions during the past fifteen or twenty years, will have another next year. The exposition of 1911 will be held, however, simultaneously at Turin and at Rome, and the arrangement is that Turin will hold the sections of manufactures and commerce, while Rome will present a great exposition of the arts, fine

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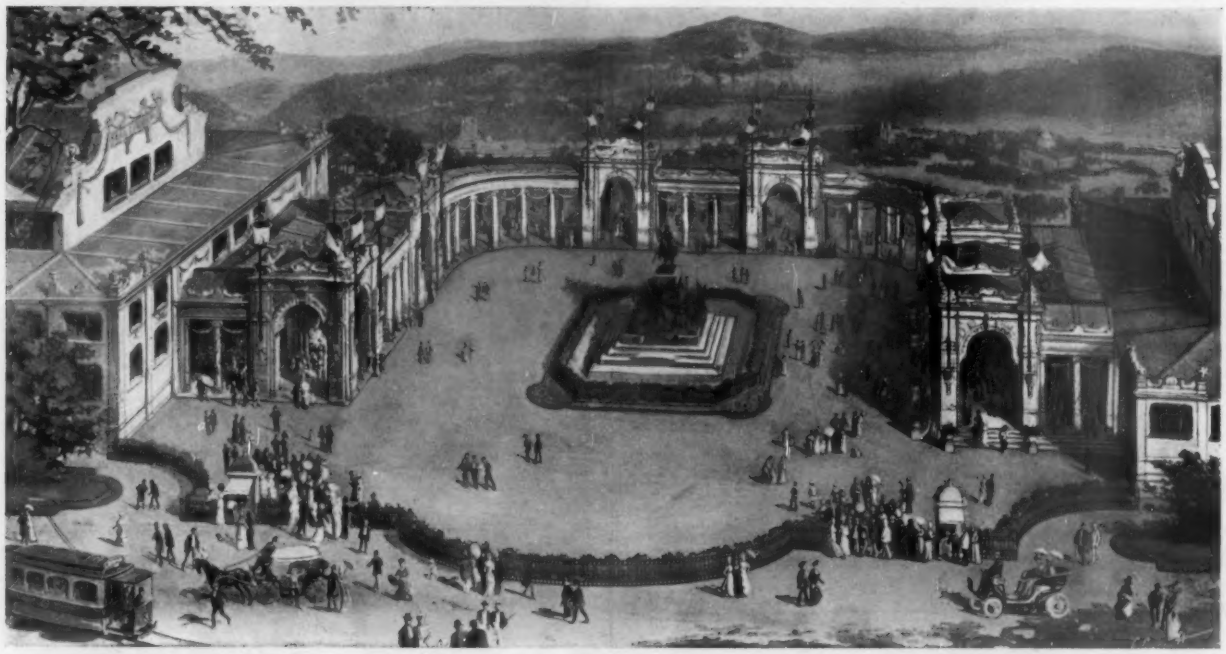
and liberal. The latter is not very far advanced, and both grounds and plans are in a more or less chaotic state. Turin, on the other hand, is far advanced, the plan being definitely settled and the large buildings on the west (town) side of the River Po in a forward state of construction. All of the invited foreign countries, except the Unted States and Canada, have selected their sites on the east (mountain) side, and some have begun their buildings. The British building, which is unusually large and of which the site is well chosen, on the west bank, is as nearly finished—due evidently to the energies of the British Chamber of Commerce at Genoa—as the British exhibit at Brussels. A fine site near the British pavilion is indicated on the plan for the suggested pavilion of the United States. The architects of the principal buildings are Messrs. Molli (chief of design), Salvadori and Foglio. The conditions of site prevented any great monumental scheme of planning, but the natural beauty of a riverside location, with the park on the one side, and of the background of mountains dotted with architectural landmarks on the other, more than compensates for the absence of a general orderly arrangement. The details of the scheme are not, however, without considerable interest architecturally.

A very heated dispute is going on in Rome with regard to a projected boulevard which is proposed by the municipal authorities to be constructed straight across the historic part of Rome. A society whose object is to preserve old monuments and ancient treasures of art is vigorously opposing the scheme. The commission entrusted with the work consists of politicians and engineers who have neither sympathy nor patience with the Council of Antiquities, to whose protest the commission has returned a dictatorial and domineering reply. The Government has been asked to intervene, and pressure is being exerted upon the Italian Government by foreign as well as Italian circles to induce it to use its influence to prevent this foolish enterprise from being carried into execution.

New Use for the Microphone

A Paris engineer calls attention, says *The Engineer*, to the use of the microphone in searching for subterranean water. One end of a pipe, open at both ends, is thrust a little way into the ground, and the microphone is then used to magnify any sound that may come up the tube. Running water is said to cause a sound like that of the wind in a forest, and dropping water one resembling a bell. In a branch valley of the Marne, where there is a scarcity of water, the microphone has led to the discovery of two valuable springs 50 feet below the surface.—*Indian Engineering*.



SECONDARY ENTRANCE
TURIN EXPOSITION OF 1911

MM. MOLLI, SALVADORI AND FOGLIO
ARCHITECTS

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ILLUSTRATIONS:

Bethany Memorial Church, New York; Van Nest Chapel, New York; Building on Fulton Street, New York.

FRONTISPIECE:

Detail of Window, Palazzo Vecchio, Florence.

THAT the obstinacy and unreasonableness of clients and their insistence upon unusual requirements are directly responsible for many instances in which architects' plans have presented a general appearance of amateurishness has been frequently asserted. In fact, this explanation, excuse or apology has been offered us occasionally when we have made request for plans of buildings to accompany illustrations of the exteriors, and has been deemed sufficient to justify their being withheld from publication. Since at least a considerable element of the profession seems prone to accept this statement of conditions as a complete and satisfactory excuse for any apparent lapses, it may appear almost heretical to question its validity. And yet, if our conception of an architect's functions is not wholly erroneous, one of his principal duties is to advise the client and point out to him the advantages and disadvantages both practical and artistic of any plan suggested. It seems improbable that architects' clients could as a rule be considered less rational or more obstinate than the average run of human beings; and, therefore, they might reasonably be expected to understand and appreciate any points of superiority possessed by a plan suggested by an architect as a substitute for the one submitted or described by them. In other words, if the architect finds the client's notions of plan or design at fault considered either from an aesthetic or utilitarian viewpoint, he should, under the majority of circumstances, find it not only possible but comparatively easy to influence him to accept an improvement which he would have no difficulty in making plain. To our minds the statement that the client insisted on the incorporation in the plans of censurable features is, in a measure, a confession of incompetence. Not perhaps as regards artistic or technical ability, but incompetence in the art of presenting the matters involved, to the client in their true light, causing him to realize fully the advantages offered by the correct and proper solution of the problem as compared with the faulty method proposed. And such incompetence is only less serious than that of inability to produce an artistic design by reason of the fact that while the artist-architect lacking the qualifications referred to only produces inartistic or perhaps inconvenient buildings when the client interferes, the incompetent designer does so invariably.

ALTHOUGH in all probability the attempt to place the proposed New York County Court House in City Hall Park has been frustrated, it is satisfactory to note continued activity on the part of those opposed to the invasion of this historic spot. A pamphlet setting forth the principal objections to utilizing this park for a building site has been compiled by and issued in the name of the following organizations: The New York Chapter of the American Institute of Architects, the Brooklyn Chapter of the American Institute of Architects, the Architectural League of New York, the Society of Beaux-Arts Architects, the Fine Arts Federation of New York, representing the National Academy of Design, the American Water Color Society, the Society of American Artists, the American Fine Arts Society, the National Sculpture Society, the National Society of Mural Painters, the Municipal Art Society of New York, the New York Water Color Club, the Society of Illustrators, the City Club and the People's Institute. It is inconceivable that any representative body of men would long persist in advocating a plan or scheme involving aesthetic considerations of greatest importance, in opposition to the emphatic representations of all the organizations named above, among whose several memberships is to be found almost every individual in this section of the country engaged in an artistic pursuit.

BUT while we feel relief that the danger of invasion of City Hall Park has been averted we are still concerned with the location of the new structure which is yet to be determined. Perhaps the scheme suggested, in accordance with which the block to the north of City Hall Park would be utilized, presents a satisfactory settlement of the question, although some valid objection has been made. Another plan which seems to merit careful consideration is that advanced by Mr. Ernest Flagg. He has proposed as a site the ground lying between Battery Park, Jeanette Park, the Municipal Ferry house and Front Street. It is urged that no other location could be chosen that would be as readily accessible from all boroughs as this, or that could be reached from every point of Greater New York by the expenditure of a single carfare. These are certainly considerations of some weight and importance.

RECENT LEGAL DECISIONS

(CONTRACTS)

Construction of Contract

Where a proposal was made by a contractor to do all the sheet metal work in a ferry house, "consisting of ceilings, sidewalls and wainscoting," as called for in the plans, and the owner signed the proposal and returned it with a letter saying that he accepted the contractor's estimate "to do all the interior sheet metal work," the contract covers only the interior work. and in an action by the contractor to foreclose a mechanic's lien for such work it was held that the complaint should not be dismissed because the contractor did not do all the exterior work as well.—New York Metal Ceiling Co. vs. City of New York, 133 New York Appellate Division, 110.

Discontinuance of Work Authorized by Contract

Where a building contract authorizes the contractor to discontinue the work after the completion of certain portions on the failure of the owner to pay the installment of the price then due, the contractor, having earned an installment which is not paid, is authorized to discontinue the work and abandon the contract, and the owner is liable for the proportionate share of the contract price earned by the contractor at such time.—Schillinger Bros. & Co. vs. Bosch-Ryan Grain Co. (Supreme Court of Iowa), 122 Northwestern, 961.

Compliance with Contract—Failure to Object to Work

A contract for the construction of a concrete building provided that all concrete should be of one part cement, two parts sand and four parts crushed stone. The crushed stone used by the contractor, first of all, was found to be too large, and a change was made, with the knowledge and consent of the owner, so that more sand was used. The material which went into the walls was first class, and in substantial compliance with the contract. Although the walls were not as smooth as they should have been to make a first-class job in appearance, their strength was not thereby materially affected. It was held not to be shown that the concrete used in the construction of the walls was not of the quality agreed on.

The contract also called for hollow walls, and provided that the walls should be thoroughly bonded with concrete, without specifiying what portions should be hollow, and what occupied by bonding concrete. It was held that the owner, who knew of the manner of bonding, and made no objection thereto, could not complain thereof when sued on the contract for work and material furnished.—Schillinger Bros. & Co. vs. Bosch-Ryan Grain Co. (Supreme Court of Iowa), 122 Northwestern, 961.

Construction of Building Contract

A building contract provided that the work and materials, except the mason work, should be sublet, and provided the time for making payments for the work sublet and for the mason work. The contractor guaranteed the proper performance of such subcontracts and to save the owner harmless against all claims for damages arising in connection with the construction of the building, and against all mechanics' liens. He agreed and guaranteed that the building should be completed by March 1, 1903, failing which he was to relinquish $10,000 of the $20,000 compensation payable. He expressly guaranteed that the total cost of the building should not exceed a certain sum and that all saving of expense under that amount should inure to the owner, and all cost above it should be paid by himself. It was further provided that the owner should pay the contractor the sum of $20,000, which should be in full for the performance of the contract and the completion of the building at whatever time it was completed, including all office expenses, etc., $5,000 payable when the roof was tight, $5,000 when the work was practically finished, and the remaining $10,000 when completely finished according to the architect's certificate, and that the owner should pay the actual cost of the mason work and architect's services. The owner claimed that the contract contained two independent agreements, the first of which was to furnish the labor and materials for the building in consideration of the cost thereof, and the second was the promises termed "guarantees," the consideration of which was $20,000 if the building was completed within the time specified, and $10,000 if not, and that, as the building was not completed within the specified time, the contractor could only recover $10,000. The court held that the word "guarantee" was not used technically, but as a synonym of "agree" or "promise," and the contract constituted but one agreement, the consideration of which was the amount of the subcontracts, cost of mason work and a lump sum of $20,000.—Richard Deeves & Son vs. Manhattan Life Ins. Co. (New York Court of Appeals), 88 Northeastern, 395.

Recovery Where Performance Not Entirely Complete

To entitle a builder to recover on a building contract, there must be such an approximation to complete performance that the owner obtains substantially what was called for by the contract, though there may be omissions and imperfections necessitating a reduction from the contract price. It is not essential that the work should be complete in all material respects, nor that there should be no omissions of work that cannot be done by the owner, except at great expense or risk to the building, where such omissions do not affect appreciably its value. Where the building contract requires the work to be done to the entire satisfaction of the owner, and the contract is not performed because of the owner's failure to be satisfied with that which ought to satisfy him, there may be a recovery on the quantum merint.

Handy v. Bliss (Massachusetts Supreme Court), 90 *Northeastern*, 864.

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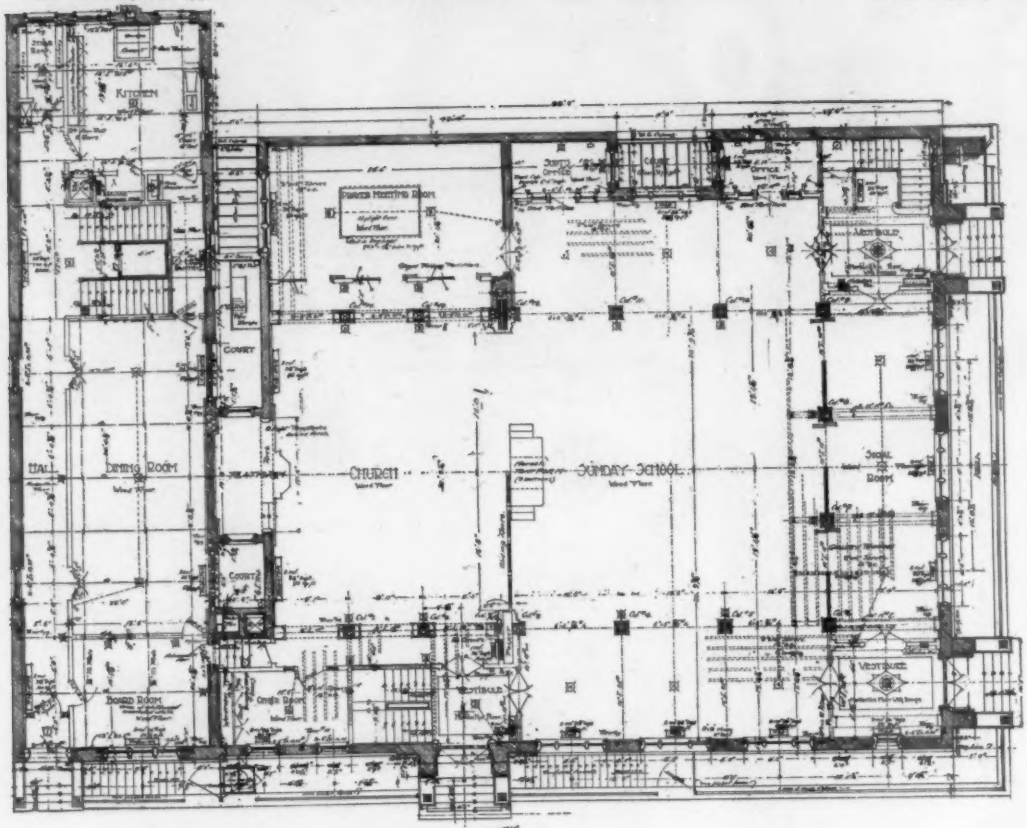
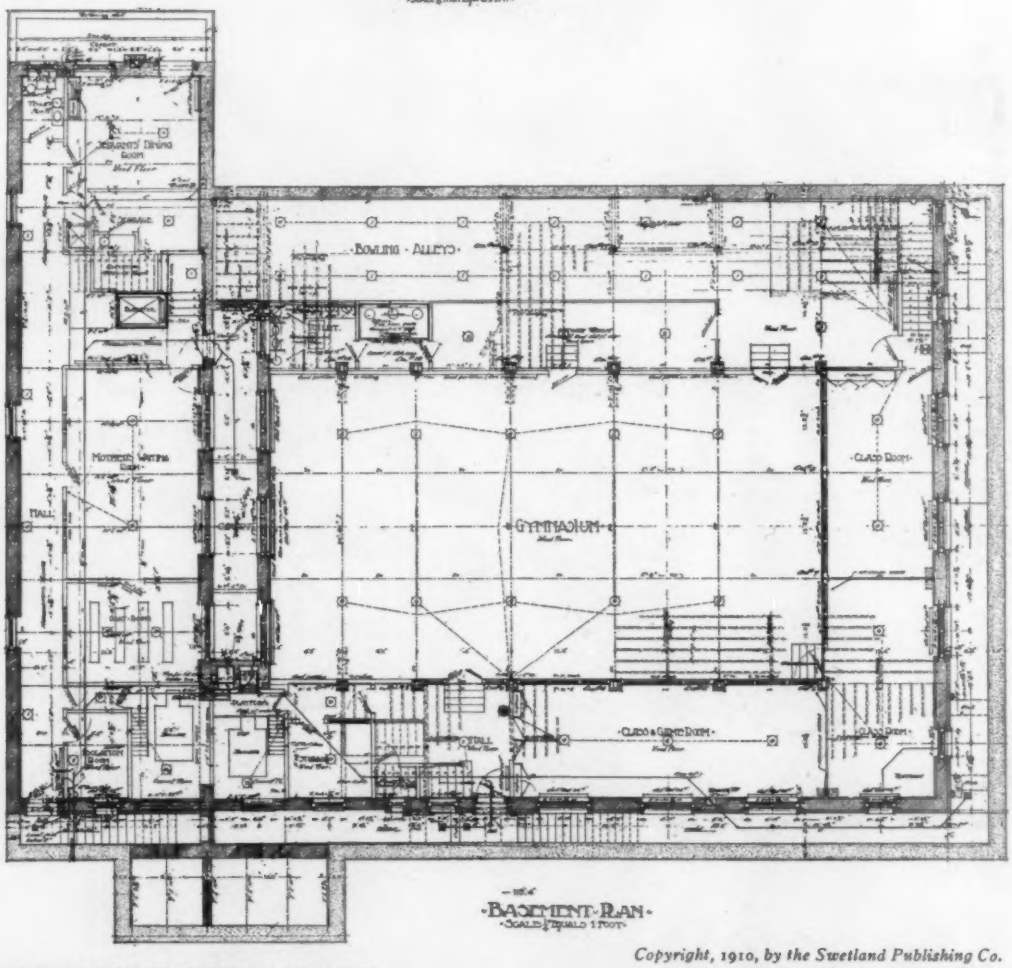


FIRST FLOOR PLAN



BASEMENT PLAN

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BETHANY MEMORIAL CHURCH
SIXTY-SEVENTH STREET AND FIRST AVENUE, NEW YORK

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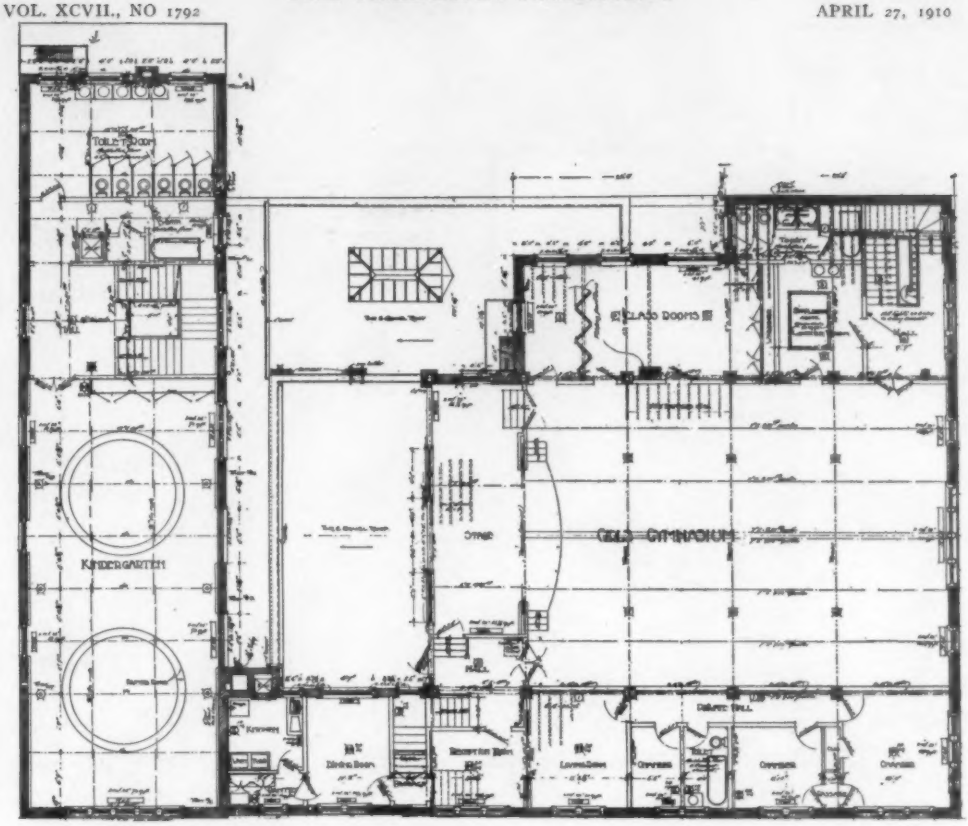
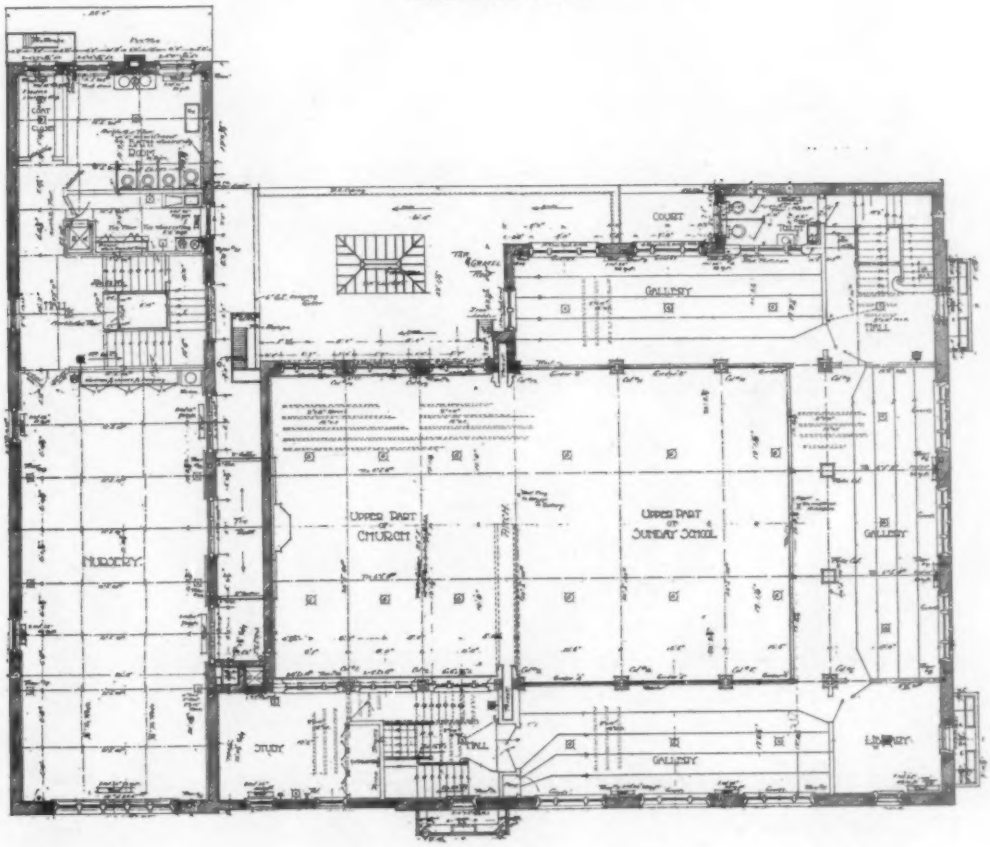


THIRD FLOOR PLAN



SECOND FLOOR PLAN

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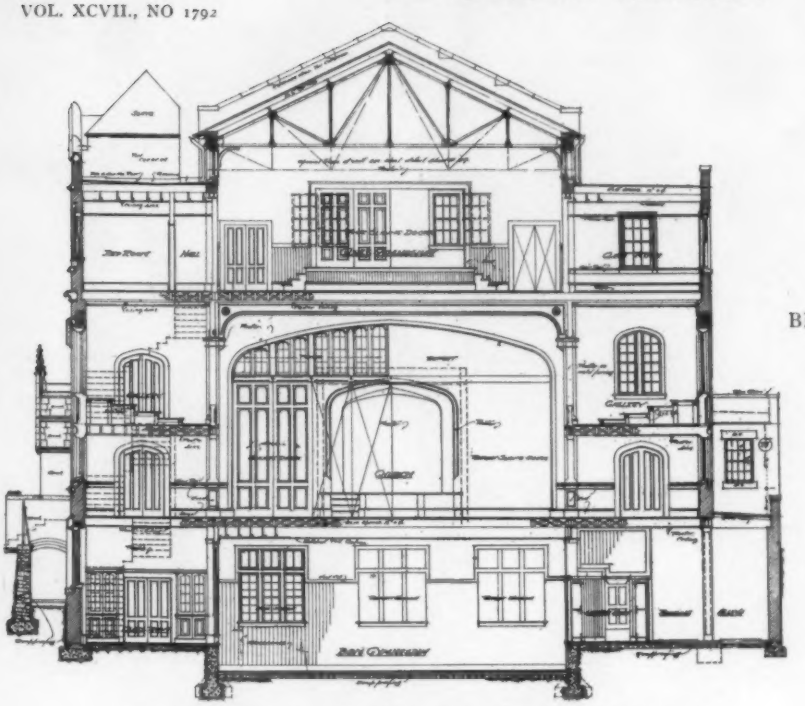

TRANSVERSE SECTION THROUGH CHURCH HOUSE
LOOKING EAST

BETHANY MEMORIAL CHURCH
SIXTY-SEVENTH STREET
AND FIRST AVENUE
NEW YORK

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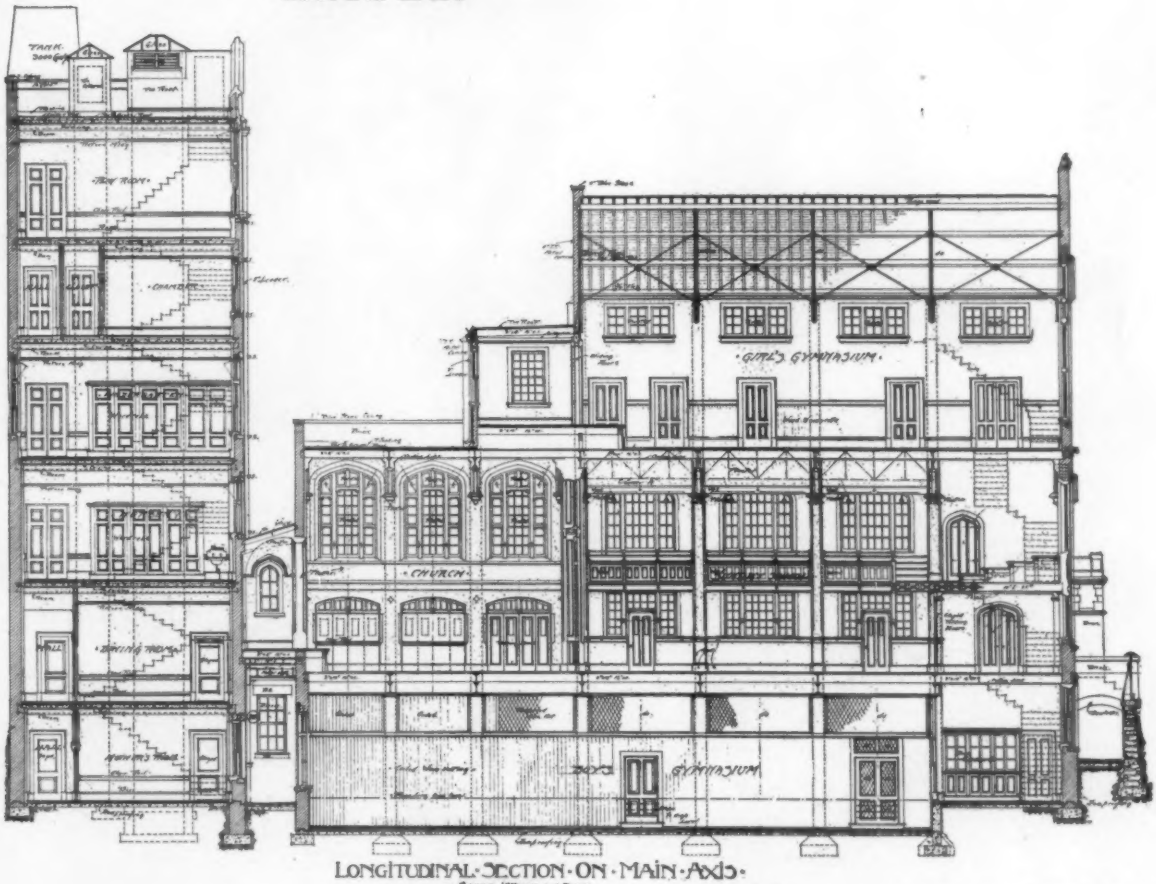

LONGITUDINAL SECTION ON MAIN AXIS
SCALE 1/8 EQUALS 1 FOOT

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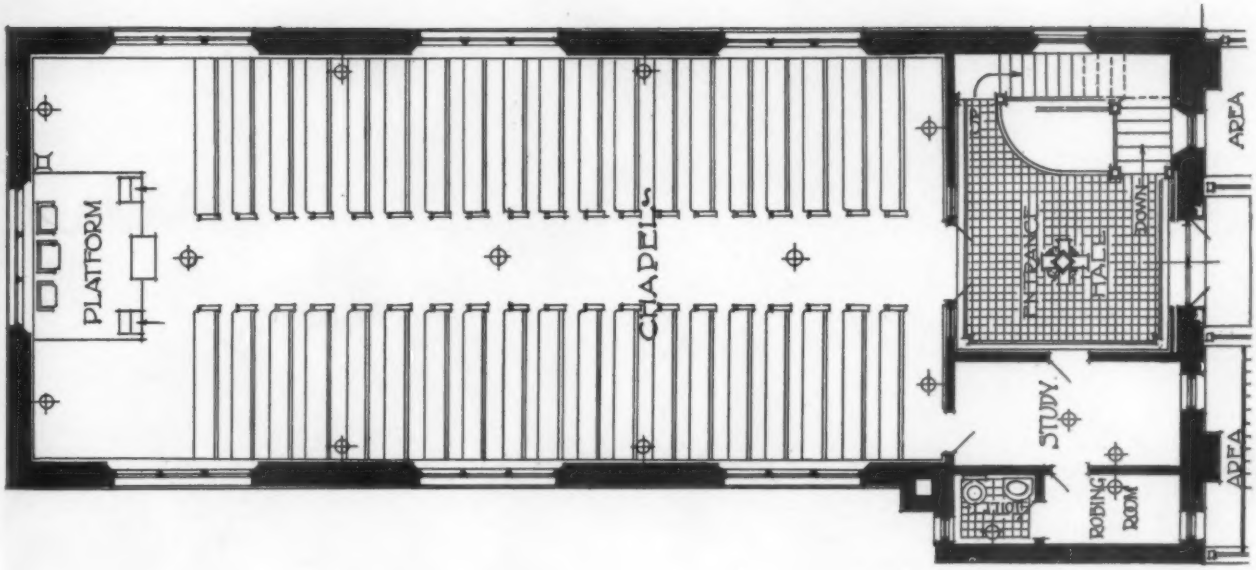

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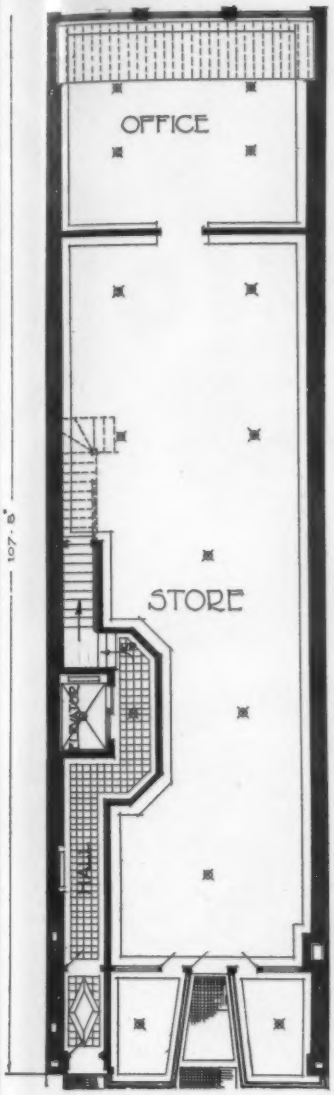
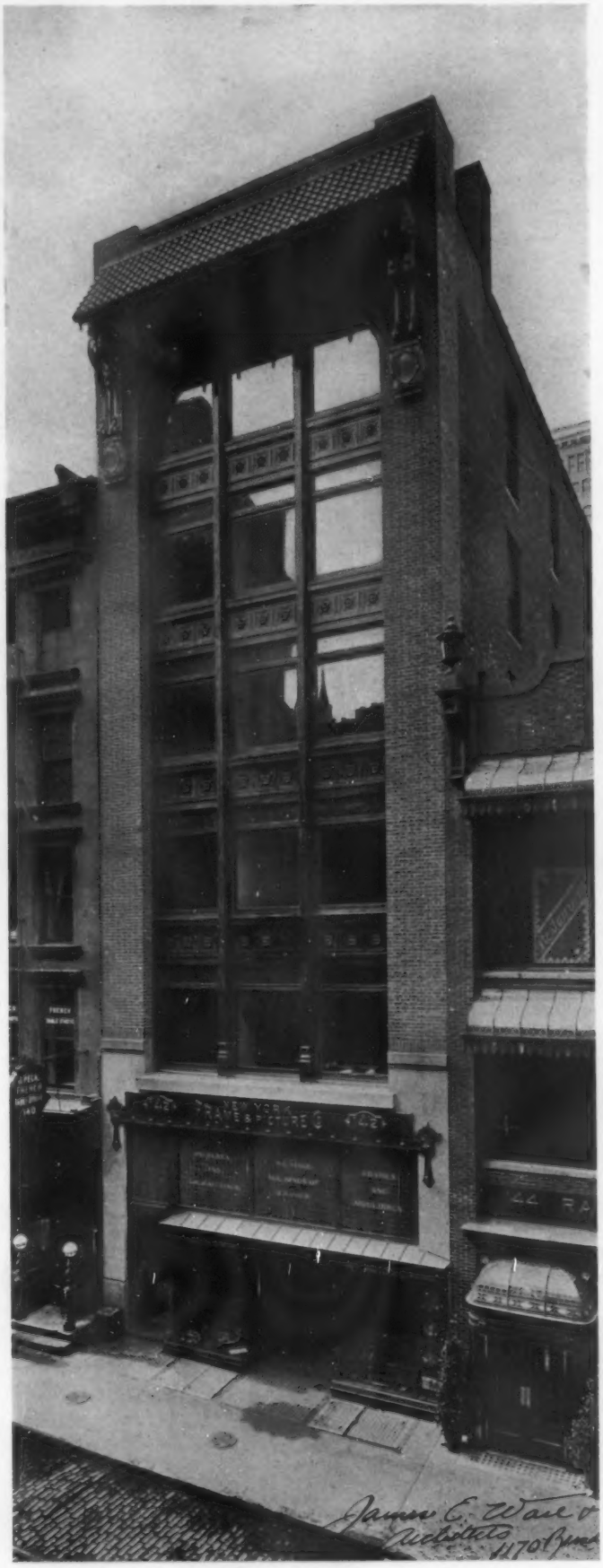
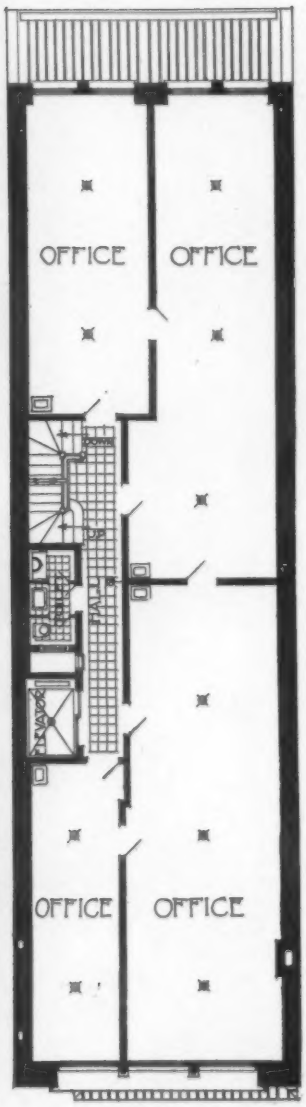




JAMES E. WARE
& SONS
ARCHITECTS



BUILDING ON
FULTON STREET
NEW YORK

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