THE AMERICAN ARCHITECT

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NOTES FROM EUROPE

By FRANCIS S. SWALES, ARCHITECT, LONDON

LIVERPOOL.—The memorial to King Edward VII. which a sculptor designed has been the cause of considerable controversy in the newspapers. Not because the memorial is of itself more useless or ugly than the usual type of royal monument in England, nor because it was designed by a sculptor and a R. A., but because it is proposed to place the monument upon the fine stylobate of St. George's Hall, and to form a cutting with little steps from the terrace to the ground below, with little balustrades along each side and two little figures of "Victory."

The Liverpool monument scheme is one of those enterprises which, if taken as indicative of the national character, does not tend to cover the country with glory. It appears that the design and model were obtained "on the quiet," the site agreed to by the promoters, and then the whole thing "flashed" upon the public. That was a fine scheme as far as it went, but the committee had not reckoned with the Department of Architecture of Liverpool University. Professor Stanley Adshead called attention to the fact that the monument as designed would seriously mar the effect of St. George's Hall, and Professor Reilly, Sir Thomas Brock, R. A., Mr. John M. Carrère and Monsieur J. L. Pascal, Membre de l'Institut, were appealed to and expressed their adverse criticism of the scheme. A committee of "experts" to examine and report upon the matter was appointed by the Memorial Committee, consisting of Mr. Norman Shaw, R. A., Sir Aston Webb, R. A., Mr. John Belcher, R. A., Mr. Hamo Thornycroft, R. A., and Mr. Reginald Blomfield, A. R. A. The result may be taken as practically the official opinion of the Royal Academy. The answer given by this committee to the question as to whether the St. George's Hall site is a suitable one for the proposed memorial is in the affirmative, but whether the committee approved the form of memorial proposed for the site is not yet made public.

London.—Liverpool is not the only place where architects are up in arms to protect a famous old building. In London the protection of St. Paul's Cathedral from the "Utilitarian" alleged improvements which crop up perennially is a task to which many people have to devote a great deal of time. Drainage and railway operations have had to be checked several times to prevent the water which preserves the consistency of the subsoil under the Cathedral from being drawn off. The many admirers of St. Paul's, who are everywhere in the world, will be keenly interested to learn the ultimate result of efforts which are at present being made by the representatives of the Royal Institute of British Architects to insure that the proposed St. Paul's Bridge, with the accompanying scheme of subterranean tram lines and four lines of railway tracks shall be placed under the authority of an architect whose training would lead him to consider the project from several external points of view beyond the scope of the "practical" engineer—in whose hands it prob-

MEMORIAL, ST. PAUL'S CHURCHYARD, LONDON.

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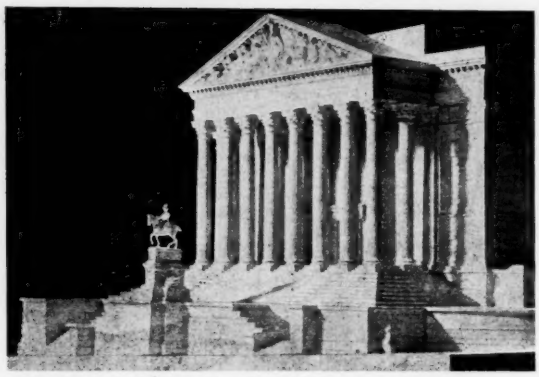
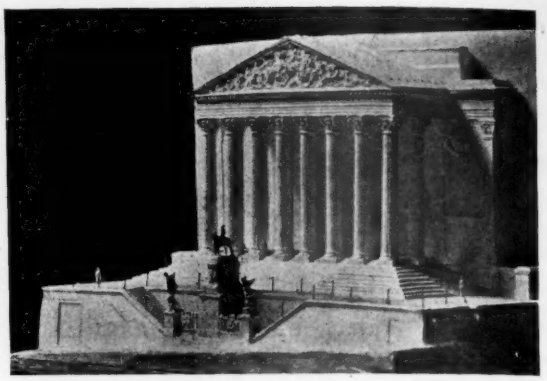


SKETCH MODEL
Proposed memorial to King Edward in front of south portico of St. George's Hall, Liverpool, proposed by Mr. Norman Shaw



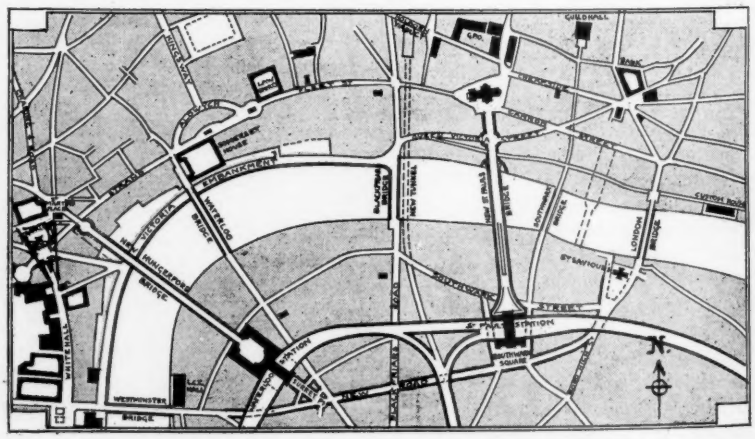
SKETCH MODEL
Proposed memorial to King Edward in front of south portico of St. George's Hall, Liverpool, by W. Goscombe John, R. A.

ably rests; and especially to consider the possible effect which such a scheme may have upon the safety of the Cathedral. Mr. Mervyn Macartney (Surveyor to St. Paul's) says that the foundations are close to the sur-

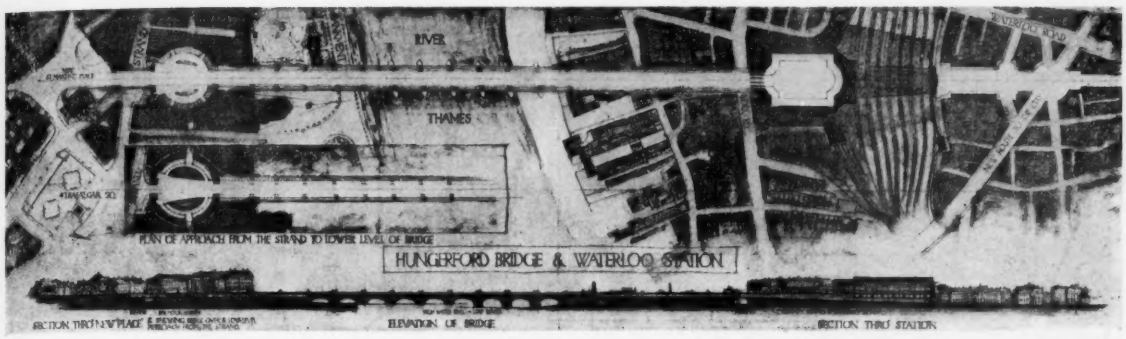
ST. GEORGE'S HALL, LIVERPOOL
Showing Stylobate as existing

face, between 9 and 10 feet below, and any excavations should be regarded as dangerous. The subway in connection with the bridge would come within 70 feet of the east end of the edifice.

It might be expected that the strongly "conservative" men of the "city" would extend their powers of conservation to the existing objects of value within its walls; and anything affecting its most beautiful architectural treasure would be very jealously studied and criticised, to which end the best artistic and scientific talent would be called upon to advise their corporation in any such undertaking. It is a regrettable fact that the acumen of the corporation has often proved much less than might have been anticipated in connection with architecture and engineering. Most of the chief works which it has attempted during the last fifty years —Holborn viaduct and the Blackfriars and Tower bridges, for example—cannot be regarded as more than poor conceptions when compared with any similar works in Paris or with the old London and Waterloo bridges. Yet in the matter of St. Paul's bridge the corporation pretends to study economy, and its representatives have stated a reason why the bridge should not lead up directly towards the dome of St. Paul's is, "it would cost a million or more" than to follow the present line, supposedly of least resistance. Everybody fully understands the insincerity of such subterfuges. There is no economy in "compromise," it is always costly and always unsatisfactory in the result. We all know well that the "million more" will be spent, and what we should like to know is that it will not be spent ignorantly and foolishly by the temporary official "guardians" of the "city's" welfare. To proceed with the present "practical engineering" scheme would be folly. It is, in fact, the indictment which may be fairly brought against many well-self-advertised "engineers" that they are *not* sane nor economical in their work, however "practical" it may be. And, as regards the significance of the word: if it has become the "practice" of a given set of professional men to do things stupidly, hideously and bumptiously, is it not time such



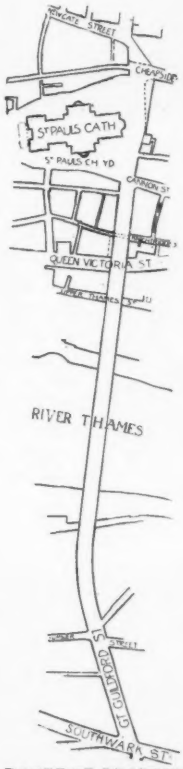
GENERAL PLAN, DESIGN BY H. V. LANCHESTER, F. R. I. B. A.



JOHN BURNS' LONDON. DESIGN BY MR. H. V. LANCHESTER, F. R. I. B. A.

"practice" were met by organized and determined opposition of the body of men whose professional scope is not limited by merely "practical" considerations?

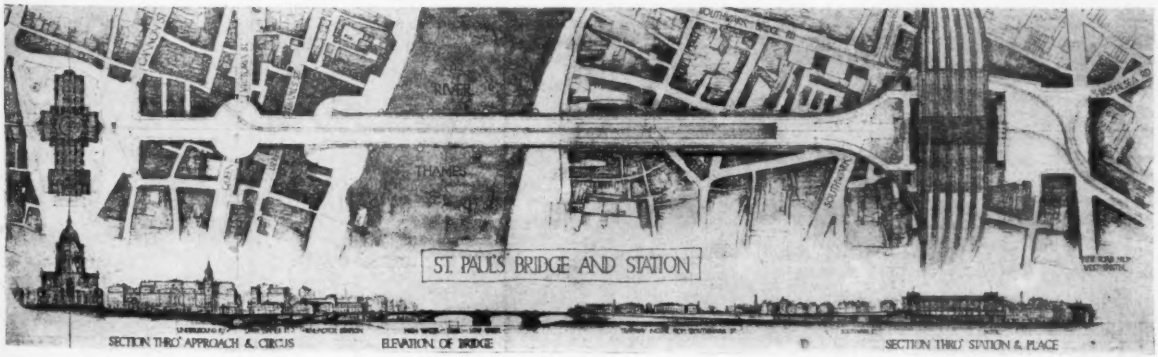
If instances were needed to demonstrate the obvious proposition that engineering should be confined to performing economical functions and should not be placed on the higher plane with architecture, nor permitted to compete with it in the streets or across the rivers of our cities, we might point to the Cannon Street and Charing Cross railway bridges, and the train house of the former, as convincing proof. The rank inconvenience of the planning of the train houses is, doubtless, familiar enough to every American who has traveled between London and Paris; but the blight which the structures put upon London can only be realized by those who have had occasion to cross to the south side of London. Between London bridge and Westminster bridge is a vast tract of land comprising a large slum district, manufactories and warehouses, but almost wholly unfit for broader business purposes. The relative decrease in the value of this property is due to the incompetent planning of the railways entering the town and the serious annoyance which the noise and dirt inflicts upon neighboring owners or occupants.



ROUTE OF PROPOSED ST. PAUL'S BRIDGE

That all of the stations between the Euston road and the Thames should be demolished and the train services to the southeast centralized at a Union station, somewhere near Waterloo, has been evident to all who have paid any attention to the agitation against these crying public nuisances. The principal difficulty has been to find a means of direct communication between the city on the north and the suburbs on the south side of the river, without the necessity of tunneling and constructing deep-shaft lift access to the trains.

Prominent among the agitators against the present structures has been Mr. John Burns, M. P., president of the Local Government Board, who has given his opinion of them in terms which are neither compromising nor vague. However, to put his ideas as to replacing them in tangible form to the lay public has long remained to be done, and has just been accomplished by Mr. H. V. Lanchester, F. R. I. B. A., whose scheme presents a number of ingenious and novel means of overcoming the difficulties and objects hitherto raised to proposed changes. The plans explain the general idea readily; which is, briefly, to build two terminals near together on the south side; and replace the present railway lines by bridges having two levels, the higher



JOHN BURNS' LONDON. DESIGN BY MR. H. V. LANCHESTER, F. R. I. B. A.

NEW LONDON COUNTY HALL. MR. RALPH KNOTT, *Architect*.

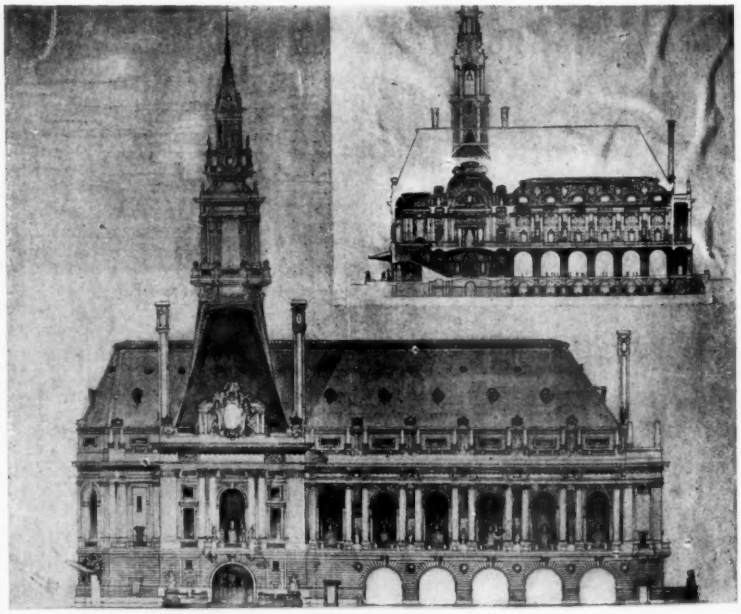
serving for vehicular and tramway traffic and the lower for short railway loops for the electric suburban trains only. The suburban and main lines would be at different levels in the terminals. This advantage alone would be a sensible gain over the present arrangement to the patrons of the railways; to the public the greatest benefit would arise from the fine, direct avenues of communication leading from St. Martin's Place and from St. Paul's to the south side of London; but to those people who believe London should be beautiful not the least important improvement would be the designs of the two architecturally treated stations.

The new London County Hall which, when completed, will fill a long stretch of the embankment of the south side of the Thames, opposite Scotland Yard, is, no doubt, partly the cause of much of the attention which is being paid to proposed development of property on the "South side." Work on the foundations of the building is progressing with probably no great difference in speed than is usual with such work, though it seems to go on slowly. The building as at present designed is notable rather for its size than for anything else. The plan has been materially altered since the competition; and the façade toward the river as well has undergone some considerable changes. In some respects the competition is now very much more like that of another competitor than like Mr. Kott's original scheme. The conception is upon a plane with the usual run of better class English work, but it utterly fails to rise above it.

The annual student competitions held by the R. I. B. A. have produced a number of designs of interest, especially in point of showing the influence of the Ecole des Beaux-Arts upon the work of English students. As regards the principal competition—for the Soane medallion—it is rumored that the design placed first was withdrawn because rather more of that influence was effected than is considered permissible, in other words, the "author" withdrew rather than prove that it was his own work.

St. Paul's churchyard has been ornamented by a

(*Continued on page* 94)



CONCOURS GODEBŒUF-ECOLE DES BEAUX-ARTS, PARIS
First-second Medal, WILLIAM VAN ALEN

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NEW YORK, MARCH 8, 1911

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ARCHITECTURAL LIGHTING

THE possibilities that lie in correct illumination as an aid or adjunct in the architectural treatment of interiors are apparently just beginning to be fully realized. Perhaps this is due to the comparative newness of the illuminant that has come into almost universal use within a few years. Its advent has given rise to a pursuit or profession practically unknown when the torch, the oil lamp, or even the gas flame, was depended upon for illumination. The calling of the illuminating engineer is now one of acknowledged and growing importance. Architects are learning to call to their assistance men technically trained in the science of illumination, as they have for many years called sanitary engineers, heating and ventilating engineers and other specialists in the various departments who, taken together, constitute the working force of a well organized office, equipped to handle the complex problems arising in the construction of a modern building. It is not surprising that some time has been consumed in learning to adapt and make the most of this new agent. The engineer beginning his work knew little of architecture or its requirements, and few architects realized, even in part, the potentialities of this modern invention. Gradually, however, the necessity of some measure of knowledge and understanding of architecture on the part of the illuminating engineer, and a technical understanding leading to a fuller appreciation of the possibilities of this wonderful illuminant by the architect became apparent. In obedience to this demand a situation has been developed, that is evidenced, at least as far as the engineer is concerned, by the following sentiment which found expression at a recent meeting of the Illuminating Engineering Society in New York.

"We, who light buildings, must learn to realize what characteristics it is desired to bring out. The shadows must not be too deep, the colors must not be too greatly mixed. We must bring out the ideas which the architect wished to express as clearly by night as they are to be seen by day."

It will, probably, be conceded that architects on their part are giving greater study than formerly to the science of illumination, so it would seem that conditions are most favorable for development in a direction that has already progressed to an extent that could not be foreseen or imagined less than a quarter of a century ago.

THE RESTORATION OF THE ROTUNDA IN NEW YORK'S CITY HALL

WHILE there is no intention of detracting from the direct value to architecture that will result from the restoration of the rotunda of City Hall in New York, now made possible through the munificence of Mrs. Russell Sage, it must be admitted that much, and perhaps the greatest, good will follow not from the work itself, but as a consequence of the interest that public announcement of the proposed work has aroused, and the general study of architecture that popular discussion has stimulated. There is nothing that will so surely lead to an appreciation of architecture on the part of the public as thoughtful contemplation and study of it. Anything that attracts attention to good examples may be considered as beneficial to the cause. It is for that reason that we regard the liberality of Mrs. Sage as of far-reaching benefit. It not only aids materially in the restoration and preservation of one of the most beautiful buildings in America, but it also serves to arouse public interest to an extent that will indubitably be productive of results in the future attitude of the public mind toward projects involving architectural considerations.

FOR BETTER EMBASSY BUILDINGS

ARCHITECTS everywhere will be glad to learn that the Lowden Embassy bill, which has had a somewhat strenuous existence since it was first drafted and been defeated a number of times, has been passed by the House of Representatives. It is to be hoped that the Senate will concur. The bill provides for the expenditure of $500,000 annually for the next ten years to build residences abroad for American Ministers, Ambassadors and Consuls. The cost for any one residence, including site, construction and furniture, is fixed at $150,000.

While we regard this amount as inadequate, it would be most unfortunate if this bill should fail to become a law. The condition surrounding the housing of our diplomatic representatives has been such as to excite ridicule on the part of foreigners, and cause for much regret by citizens of this country visiting abroad. This bill would afford an opportunity for American architects to design and plan buildings for the representatives of this country that would be typically American in all their characteristics, and serve to lessen the feeling now generally prevalent that, owing to the cost of maintaining a residence, it is only the rich man who can accept office in the diplomatic service, and that wealth, rather than ability, is the first requsite.

PREMEATED DESIGN IN CONTEST FOR BEST FACADE ERECTED IN PARIS IN 1908

M. LAVIBOTTE, *Architect*

(*Continued from page 92*)

memorial—seemingly to St. Paul—designed by Professor Reginald Blomfield, A. R. A., architect, and Mr. Bertram Mackennal, A. R. A., sculptor. It replaces the old "Preaching Cross" demolished by order of the Long Parliament. The figure and gate are of bronze and a part of the wall is of black marble and the remainder of the structure is of Portland Stone.

Among the newly elected associates of the Royal Academy is one architect, Mr. Ernest Newton. The new A. R. A., as is well known, is one of the best of England's great group of architects of domestic work and perhaps the most talented of the pupils of Mr. Norman Shaw.

Dr. W. Dorpfeld, of Athens, has been recommended by the Council of the R. I. B. A. as recipient of the Royal Gold Medal for his "distinguished services rendered to architecture by his archæological researches, subject to the sanction of his majesty the king." No doubt Dr. Dorpfeld's researches and writings have done as much for "architecture" as the explorations of Dr. Arthur Evans, who was lately similarly honored—if the Royal Medal can still be, consistently, regarded as an honor?—but whether these archæologists or, indeed, the several living English architects who have been placed on the roll of "Royal Medallists" can be taken as seriously deserving of it under the terms of its award must depend very much upon what one knows or has seen of their work, and that of many others. With all respect to the opinions of the learned Council of the R. I. B. A. the suggestion may be confidently ventured that the United States, France, Germany and Austria could supply the names of dozens of architects who have done more to advance the art and profession of architecture than any living English architect or the last and latest archæologist who have been nominated by the council to receive the Royal Gold Medal.

Paris.—The Concourse des Façades, constructed in the year 1908, drew attention to a fair number of excellent designs nearly all being apartment houses. The prizes were awarded conservatively and not in a spirit to encourage too much "originality." Most of the premiated designs present some fresh results in the working out of peculiar points, and the round projecting corner treatment, so much beloved by the Parisian designers, affords, evidently, an endless chance for the experimentally inclined.

The apartment house at 83 Avenue Henri-Martin by M. Stoullig, and the Hôtel Particulier in the Avenue de Messine, by M. Lavibotte, are instances of the kind. M. Cassien-Bernard's bank building, with its big "order" treatment, is more American than French.

Ecole des Beaux-Arts—In the Concours Godebœuf, Mr. William Van Alen was the only American to obtain a first-second medal. The prize was won by M. d'Amato (Laloux), an Italian student, and another prize was awarded to M. Castel (Bernier), Messrs. Debat-Ponsan (Laloux) and Girardin (Saulin) gained first medals.

Among the latest successful aspirants admitted to the Ecole are the following Americans in order of merit: Bagge, Chapman, Stein, Perry, John Chandler, Christy, Allen, Pitkin and Eric-English.

Berne.—Designs are invited until August 15th for a monument to be erected at Berne to celebrate the

PREMIATED DESIGN IN CONTEST FOR BEST FACADE ERECTED IN PARIS IN 1908, NO. 83 AVENUE HENRI-MARTIN

M. STOULLIG, *Architect*

AN ENTRANCE GATEWAY TO A CAPITAL CITY
SOANE MEMORIAL COMPETITION, 1911

foundation of the International Telegraph Union. Conditions may be had from the committee of the monument.

Athens.—Another concours which may be attractive to some American talent is an international competition instituted by the Ministry of the Interior for the erection of a Courts of Justice, the cost of the buildings to be about $800,000. The conditions are printed in Greek and in French and copies may be obtained from the ministry in either language.

Berlin and Vienna continue to be somewhat over-absorbed with the subject of town-planning, almost to the exclusion of single buildings as subjects for architectural study, but the numerous projects devised by the ambitious designers are mostly on a scale too grand to be comprehensible. The net result to the cities is probably more real than apparent; but to the illustrated journals it is the reverse. Town-planning offers, however, in the matter of detail many subjects with which the clever draughtsman may amuse himself; a pleasing example by Mr. F. Ohmann is the River Wien Tunnel at Vienna.

Fine Draughtsmanship and Architecture

It is of interest, and perhaps value, to note the various and often divergent points of view expressed by men who have attained prominence in the profession of architecture concerning the relative value of fine draughtsmanship. By the term *fine* draughtsmanship it is sought to designate that higher and more advanced form of delineation that is something more than a blunt portrayal of the essentials to guide in construction. It is a higher and more artistic expression in plan, elevation or perspective that would qualify the drawings for acceptance as artistic productions. This form of draughtsmanship, as has often been demonstrated, generally gains in its artistic qualities at the expense of accuracy in somewhat the same manner and proportion as does the sketch of the artist in comparison with the negative of the photographer, when both are made from the same point of view.

We believe the architect who was expected to design a group of buildings for a given site would prefer as an accurate portrayal of the setting for his group the photograph to the sketch. We have the greatest admiration for good draughtsmanship, or any other phase of good art, and we have also the most unbounded respect for the accurately prepared drawings, which, while lacking some of the refinement of the higher draughtsmanship, are ordinarily the most dependable guides to the erection of the successful building. It has many times been claimed, and we believe with good reason, that too close attention to the artistic appearance of a drawing in elevation forms habits of viewing the building in orthographic projection to the loss of ability to comprehend it in the mass. This criticism has been made of numerous important buildings erected in this country.

Mr. Gerald C. Horsley, F. R. I. B. A., in a recent address before the Architectural Association in London, laid great stress on what he believed to be the advantage of a higher skill in draughtsmanship. This address, printed in the *Architects' and Builders' Journal*, London, of November 16, is interesting because it shows how a man's enthusiasm may lead him to quote, in enforcing his contentions, the very arguments that would serve to negative it. He quotes no less an authority than Mr. John Belcher, who has said: "The functions of an architect are like to those exercised by the composer of music for the orchestra, a man who combines and weaves into his composition the sound of many instruments, a man who, in order to bring about the best results in his work, has taken pains to become acquainted with the capabilities and the working of each instrument of his orchestra."

This we accept as a well-conceived definition of the duties of the architect, but we fail to detect any argument for the acquirement of the higher form of draughtsmanship. The object of the composer when writing his score is to accurately set down his ideas so that when executed they may present those harmonies that he has set out to express. He will give very little thought to the "cherography" of his score so long as it is accurate.

The writer in like manner does not set out to achieve a high degree of penmanship. But the architect does endeavor to perfect himself in an "acquaintance with the capabilities and the working of each instrument of his orchestra," or in other words, the essential natures of materials with which he has to deal, and the "score" from which they play their several parts, need not possess all these embellishments that go with the higher draughtsmanship, to enable them to do good work.

Besides, this higher draughtsmanship calls for a higher and more skilled class of "workman" to produce it, and, as it serves no utilitarian purpose, may be well confined to the walls of exhibitions, the complimentary presentation to clients or the gratification of the artist. Whatever its high state of artistic excellence, its foundation must be the essentials of the working designs and the embellishment will often serve to obscure these necessary qualities.

JOHN MERVEN CARRÈRE, F.A.I.A.

John M. Carrère, F. A. I. A., of the firm of Carrère & Hastings, died in the Presbyterian Hospital, New York, on March 1 as the result of an accident sustained on February 12. A taxicab in which Mr. Carrère was riding came into collision with a street car at Madison Avenue and Seventy-fourth Street. Mr. Carrère was thrown to the street, sustaining a fracture of the skull and other serious injuries. He never fully recovered consciousness and at no time since the accident did his physicians give any opinion that would warrant belief in his recovery.

Mr. Carrère was born in Rio de Janeiro, Brazil, of American parents, on November 9, 1858. His early education was in Switzerland and Germany and it was at the Ecole des Beaux-Arts in Paris that he received his first instruction in that profession he was later to so brilliantly adorn.

It was while at the Beaux-Arts that Mr. Carrère formed the acquaintance of Mr. Thomas Hastings and on their return to America, after a short period in the office of McKim, Meade & White, these two men formed the partnership of Carrère & Hastings, whose work is known and valued wherever the universal language of architecture is spoken.

His sterling qualities as a man, united with unusual ability in his profession, soon caused him to be regarded with great esteeem and respect by his confrères, who conferred upon him the highest possible marks of their appreciation.

Mr. Carrère's position in the field of architecture is so well known that to set down a list of the honors conferred upon him would be to repeat what is familiar to every architect. His wise counsels in the administrative bodies of the Institute, his valuable services in the educational field of his profession, his helpful and influential efforts toward placing architecture on the high plane that it holds to-day are well known. And it is with this knowledge that we are able to in some way measure the loss that has been sustained in his death.

The feeling we are sure is one of profound sorrow that a life so valuable should have been tragically ended in the prime of a splendid manhood.

His character will be a shining example of high civic virtue, and the well earned prominence that he attained in his profession a model for emulation by the younger practitioner and the student, for whose welfare he was ever solicitous.

ARCHITECTURE AND THE SONNET

By R. M. Hamilton, A. R. I. B. A., Perth, West Australia

The question will no doubt at once be asked, "What Has the Sonnet to Do with Architecture?" The relationship may not at first be perceived, but on comparing the principles which dominate both alike an interesting parallel will be discerned.

The Sonnet is a severely artificial form of poetry limited and circumscribed by laws and rules which restrict any tendency to unrestrained luxuriance of word painting or loose diffusiveness of thought. It is limited to a certain number of lines—fourteen—with a certain division, and with the rhymes arranged in a certain succession. The whole poem is to contain, strictly speaking, only one thought worked out in the first eight lines—the octave—with a sort of summing up or echo in the last six lines—the sextet. The whole must show no kind of weakness or incompleteness on account of these restrictions imposed on the inventor. The supreme art is to conceal the art and to show a spontaneity and inevitableness rising superior to the limitations within which the creator has to work. What a parallel is disclosed here to the laws which goven the Architect in the pursuit of his ideal! He is the most circumscribed of all those who translate the creations of the imagination into form. He is more limited than the Sculptor—his brother lithic artist—still more so than the Painter with the rainbow at his command. The Architect bears the same relationship to his fellow creators that the Sonnet maker does to other poets, with all the resources of verse meter and rhyme at their disposal. Herein lies the parallel.

Dignity, stableness, restraint, directness, selection rule and guide the efforts of either to attain ideal beauty and perfection. There must be no redundancy, obscurity, diffuseness, but the mind of the worker must know clearly how to bend the laws to his purpose and produce a perfect result, showing no signs of the process and artifice. The Architect, as hinted at earlier, is unfortunately not in the same creative equality as his brother artists, the Painter and Sculptor, either of whom can take his pure white block of marble or his unsullied canvas, and with them realize their airy fantasies. The Architect cannot take his marble quarry or even his kiln of humble bricks and proceed to call down his castle in the air to materialize in the solid under his own manipulation and with a wave of his magic Tee square. No, he is attendant and dependent all along the line, and the good will and initiative demands and restrictions of others. He has to create within the limits each one successively sets, to the free exercise of the wings of his imagination. The client lays down his conditions, the material sets its bounds to his freedom—so far and no farther. The workman closes in on the rear, finally, with his coup-de-grace and breaks the spirit of the architect with trowel or mallet. Pace! Truly the lot and fortune of the poor Architect, who is fondly supposed to be the Master Workman of all, cabined, cribbed, confined, has a task far more difficult than that of the Sonneteer to fulfill. He is in far worse case than the Sculptor or Painter who work unfettered within the limitations of their material, to their own complete satisfaction and pleasure. Perhaps utter freedom has only twice been vouchsafed the unfettered creative faculty of the Supreme Architect Artist to realize his purest and finest imaginings; once in the East, once in the West, in those architectural glories, the Taj Mahal and the Parthenon. Thrice happy mortals and artists who rose so supremely to the occasions and, in the pure white of material perfection and harmony, wrote the sonnets of the temple and the tomb!

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SCHOOL BUILDING, BENNETTSVILLE, S. C.

SAYRE & BALDWIN, *Architects*

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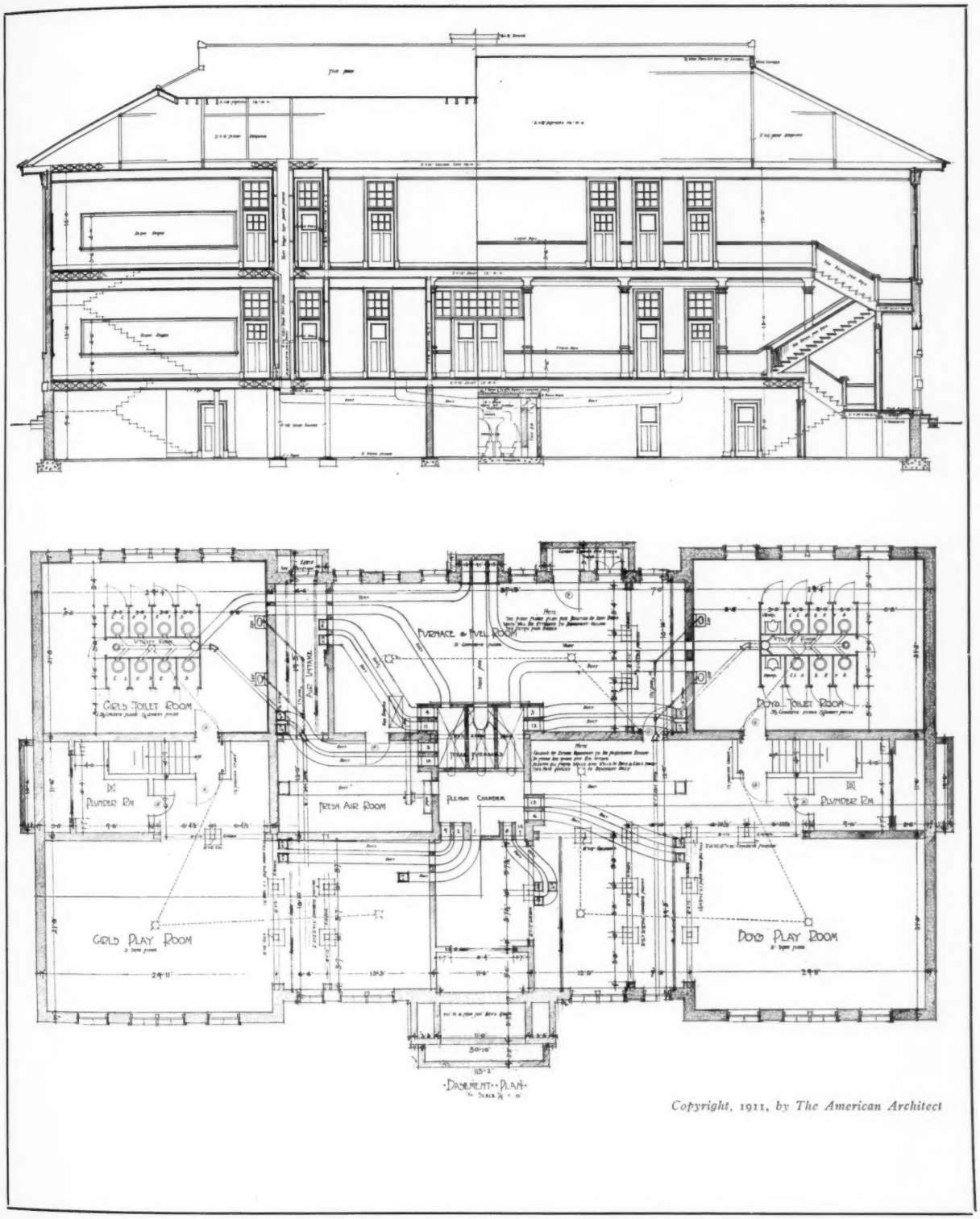

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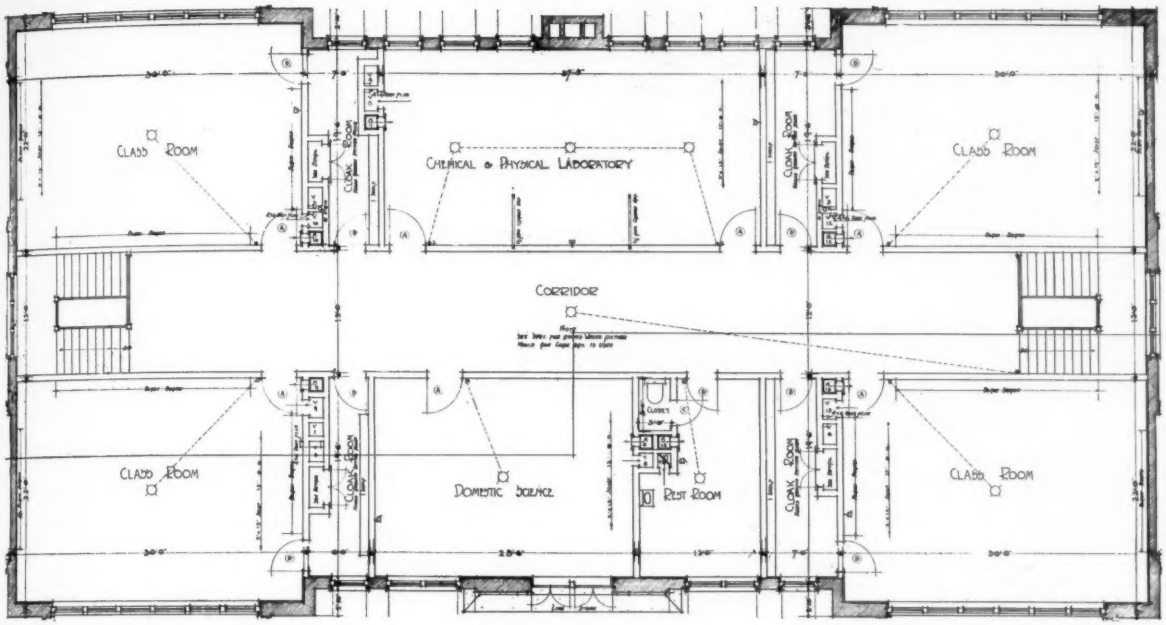
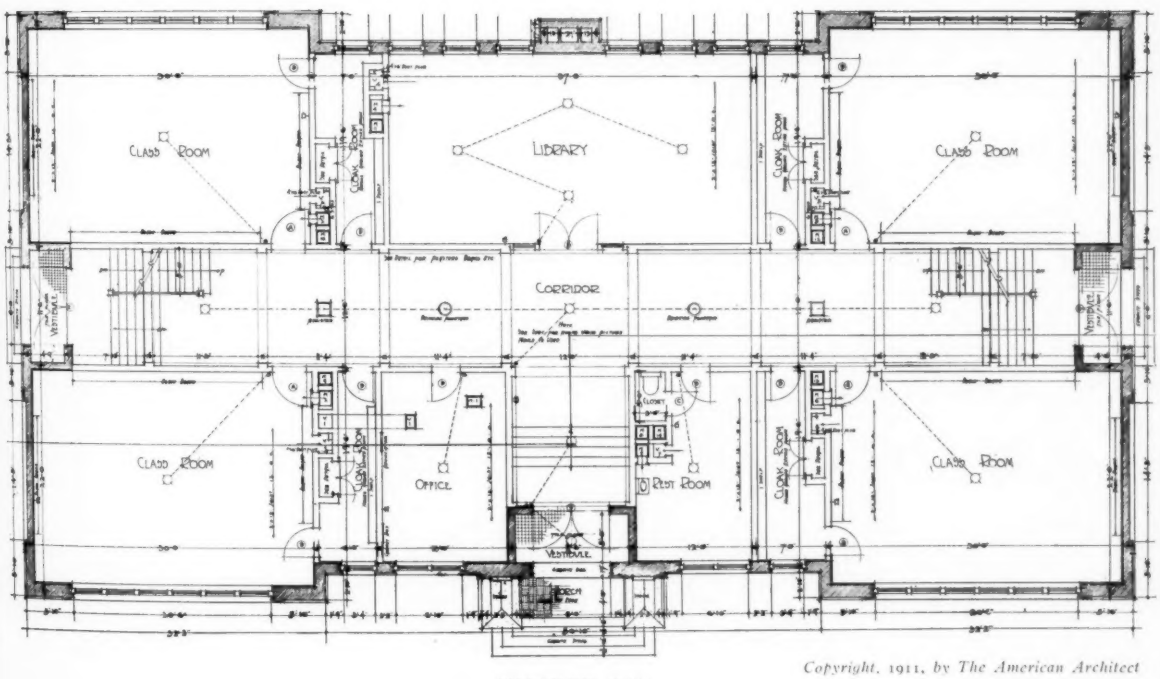


SECOND-FLOOR PLAN



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FIRST-FLOOR PLAN

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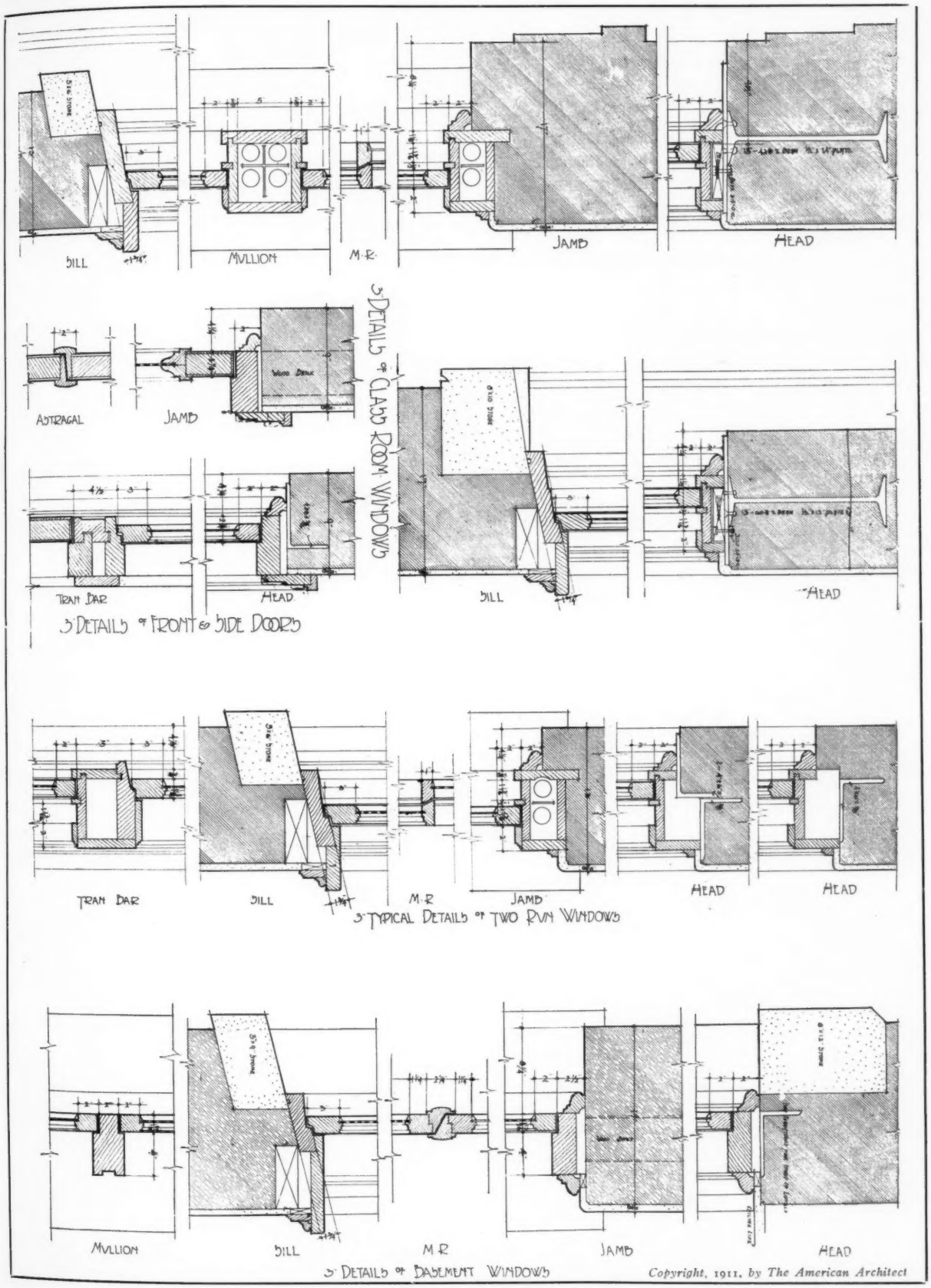

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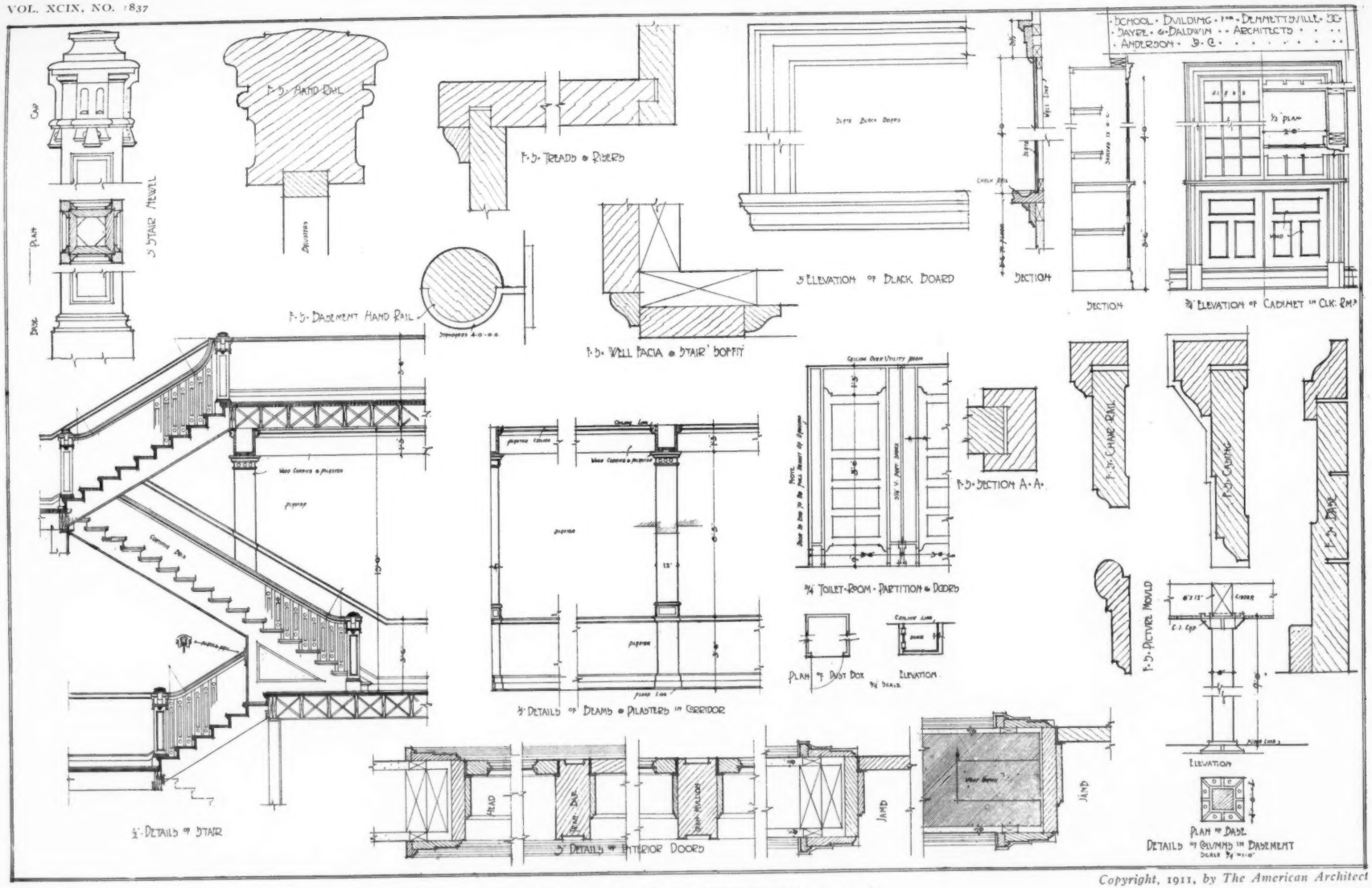

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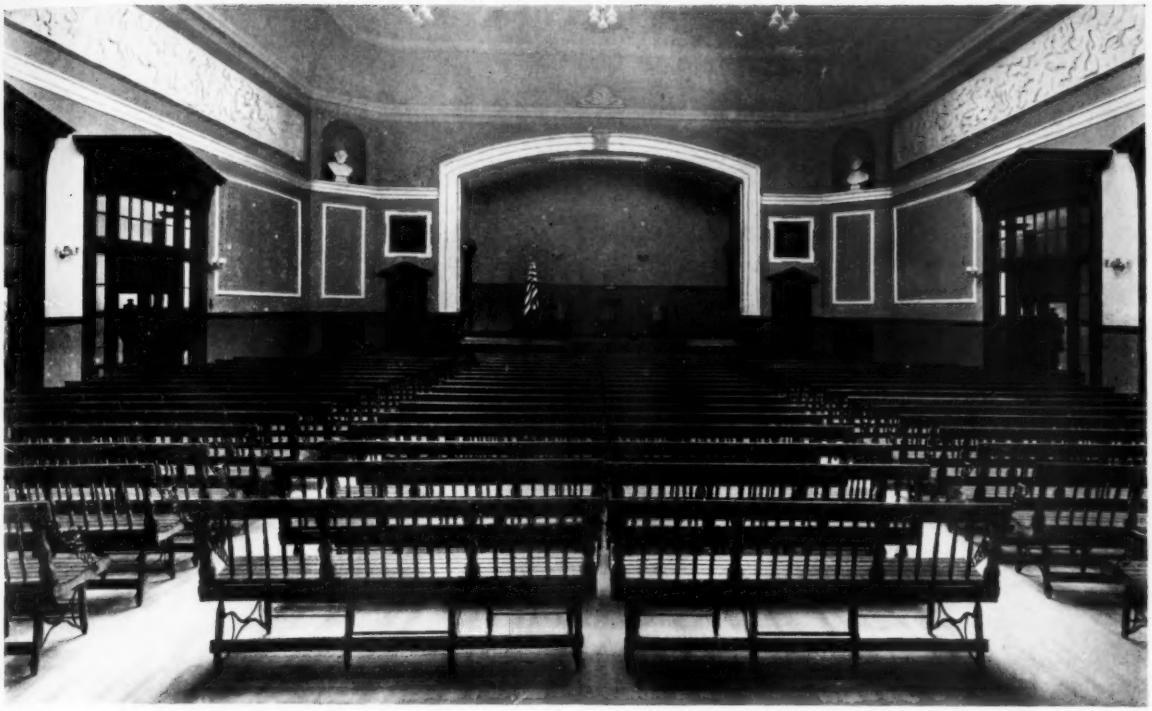

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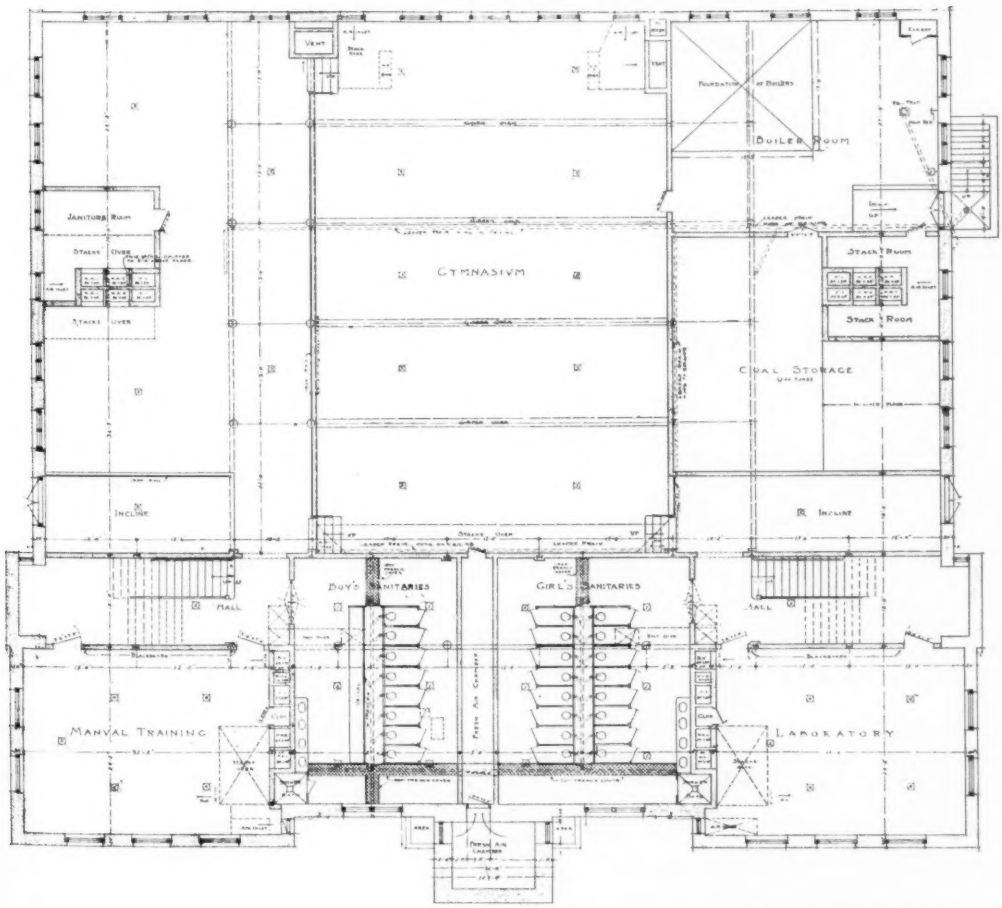

BASEMENT PLAN

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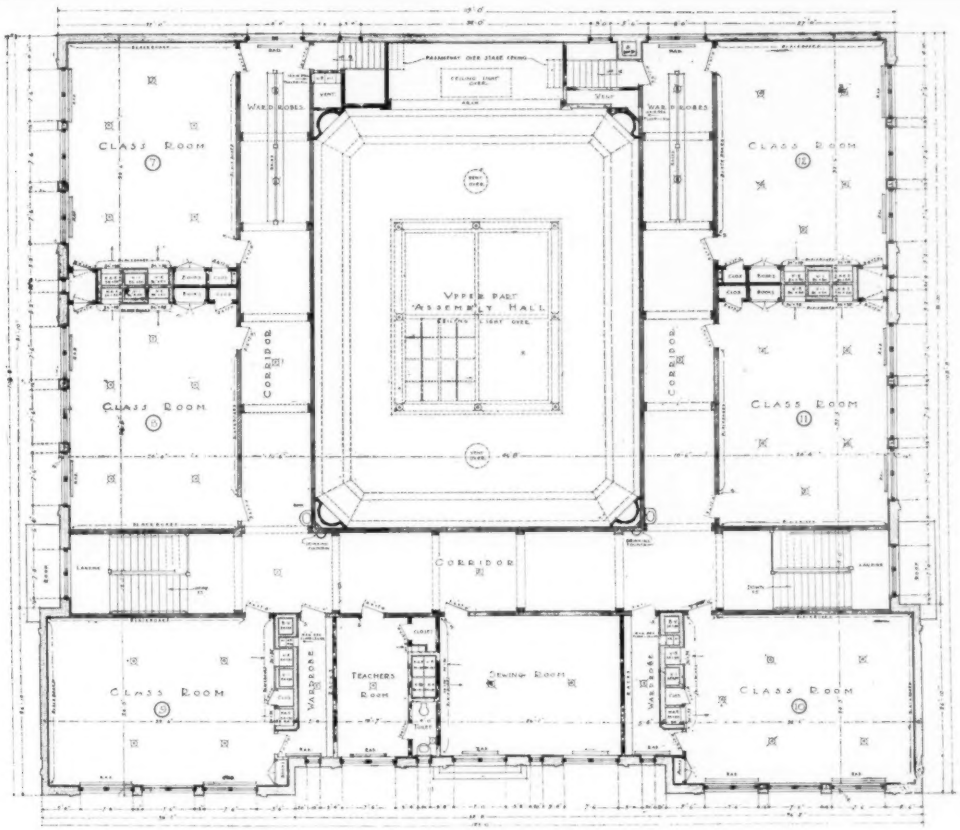
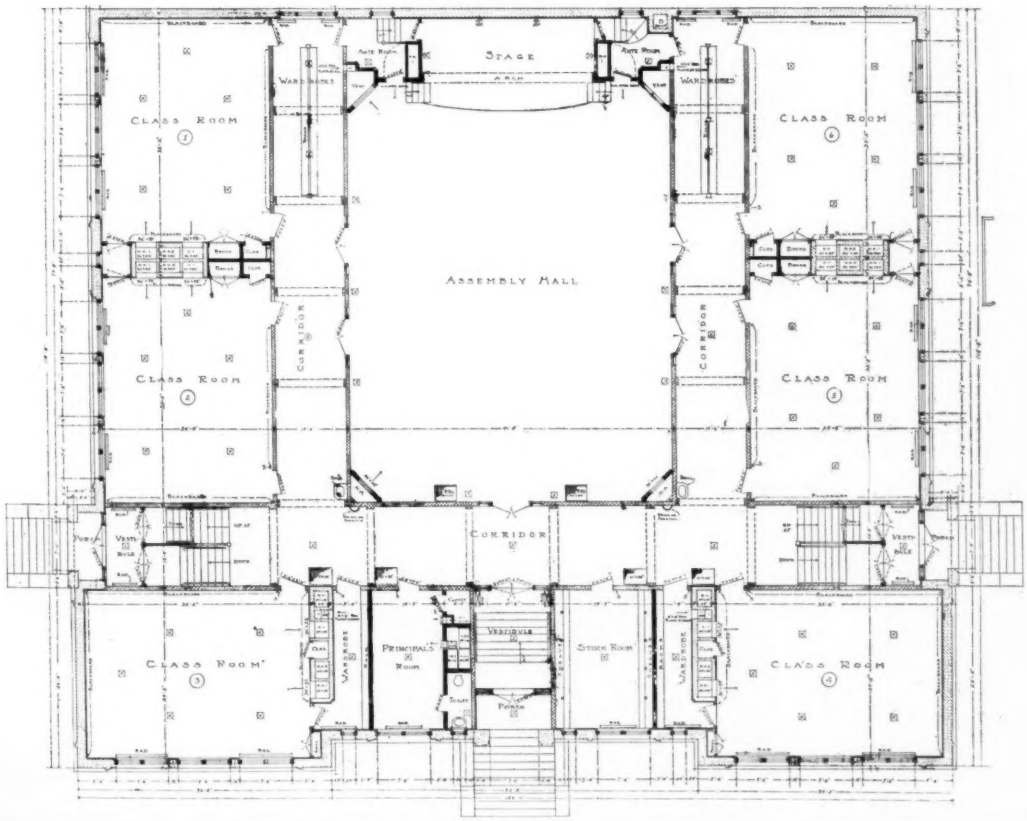


SECOND FLOOR PLAN



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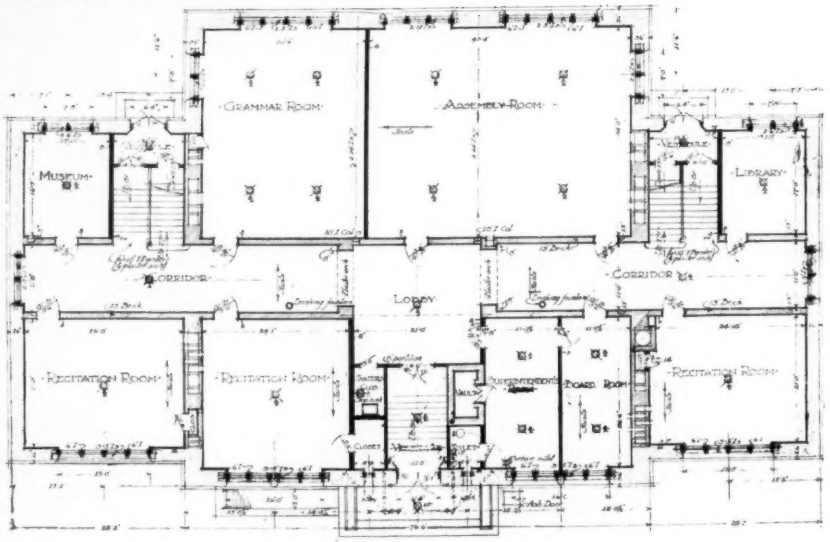

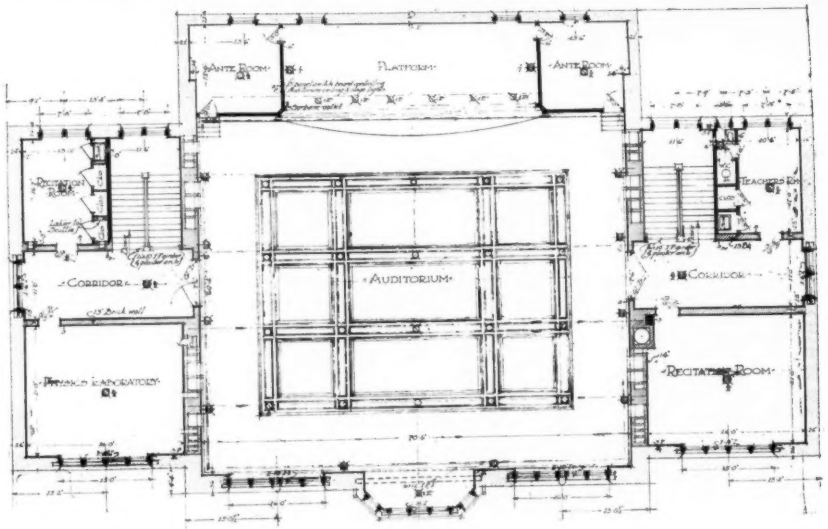

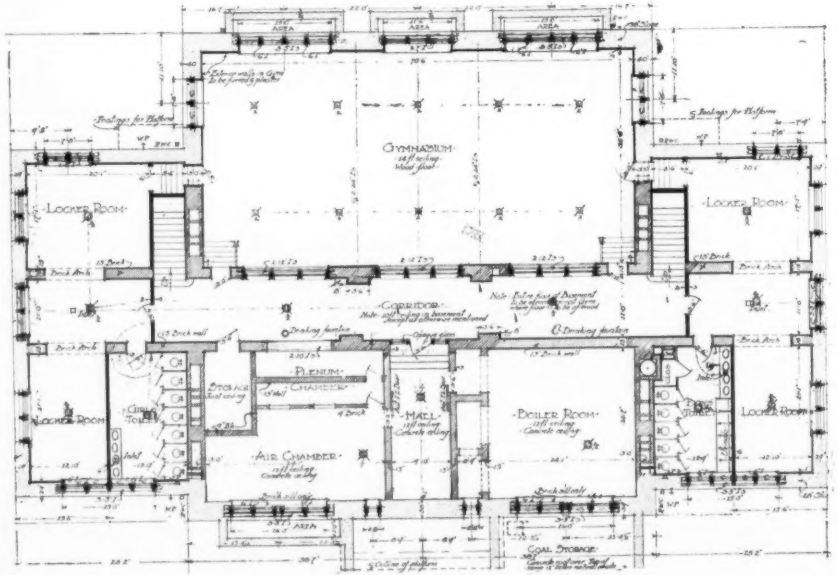

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