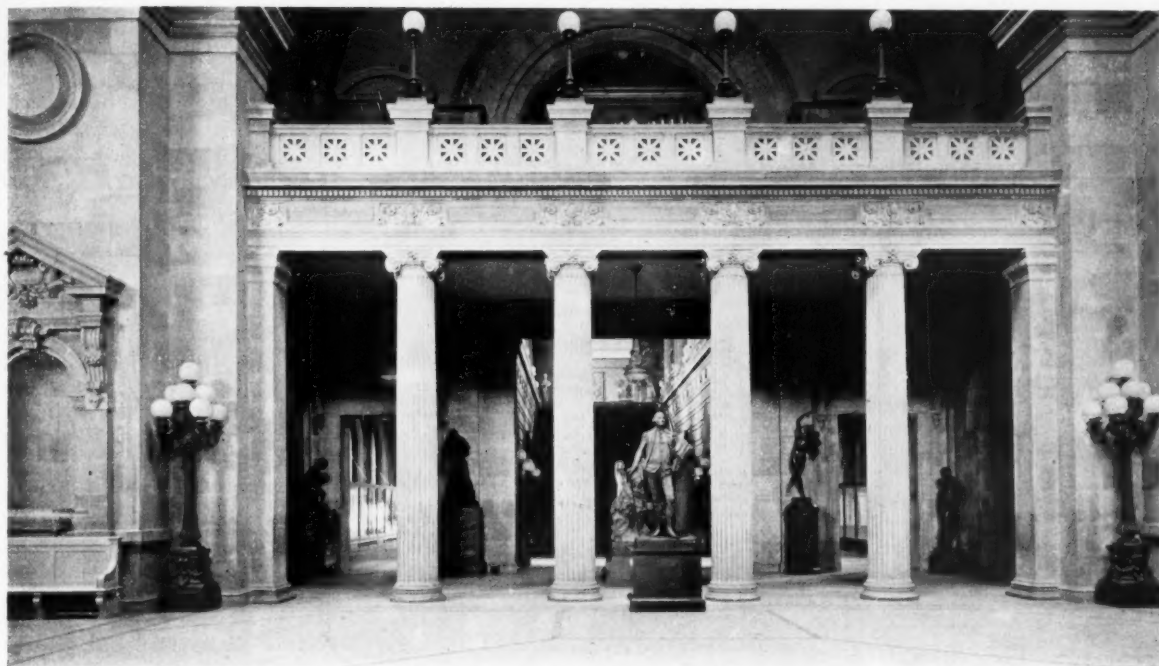


THE AMERICAN ARCHITECT

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WEDNESDAY, MARCH 22, 1911

No. 1839



FIFTH AVENUE ENTRANCE, LOOKING TOWARD GRAND STAIRWAY

THE REARRANGEMENT OF THE COLLECTIONS OF THE METROPOLITAN MUSEUM OF ART

By WILLIAM WALTON

THE Metropolitan Museum of Art, developing from a very modest beginning, has attained a fullness of organization which now seems to make possible a comprehensive system of arrangement as a whole. That this has not been possible before in the forty-one years of its existence is owing to the hugeness of the undertaking. It is evident that the creation of a great museum, a great exposition of human attainment along myriad lines, should necessarily proceed slowly, tentatively, and with many uncertainties—especially in piping times of peace, without the aid of the *spolia opima* of a friendly conqueror. The visitor's first sight of the Museum buildings when approaching from the park demonstrates, in the incongruous architecture of the old and new wings, a very radical departure from some of the original plans, and he is relieved only when assured that on the completion of the great quadrangular struc-

ture of the future the red and gray Victorian-Gothic, Neo-Greek building before him will be quite enclosed within the yellowish gray walls of the classic structure the stately façade of which faces on Fifth Avenue. As now planned, the central axis of the completed building will follow that of the new wing containing the Hoenschel Collection running north from the red building behind and parallel with the new wing extending north on Fifth Avenue, as shown in the plan. In the interior arrangement and classification of the constantly accumulating treasures, of all ages and climes, the difficulties have necessarily increased with the accumulation, since the trustee's first exhibition of pictures in Allen Dодworth's old dancing academy at 681 Fifth Avenue, the Museum's birthplace.

By an address delivered by the Hon. Joseph H. Choate at the fortieth annual meeting of the members of the corporation, February 21, 1910, we learn that the first

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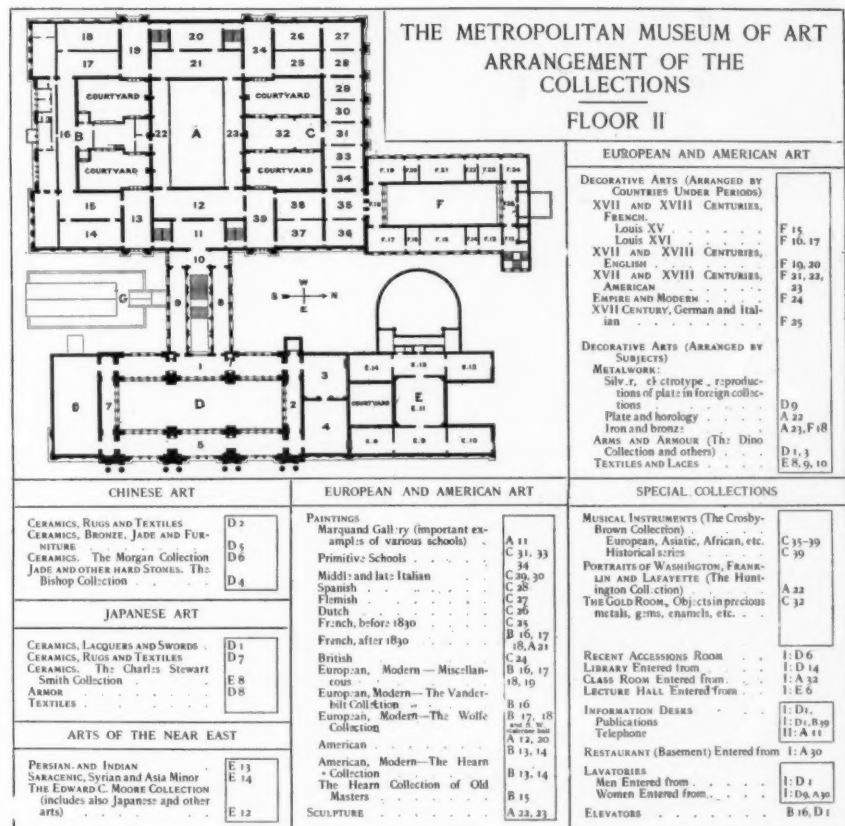


WING, EAST ON FIFTH AVENUE

It is in general accordance with this plan of organization, susceptible to change and readjustment with further growth, that the development of the Museum has since proceeded. But it was not until the news of the accession of the great Hoentschel Collection, the gift and the loan of Mr. J. Pierpont Morgan, was received that it progressed to the point of designing a section of the building with special reference to the requirements of its contents. This wing was planned by Messrs. McKim, Mead & White, the architects, for this collection and others of a similar character, after a careful study of similar problems in European museums, and the general arrangement adopted was that accepted as the best—a large, central gallery containing the most valuable and important objects for the inspection of the general, and more or less hurried, public, and this surrounded by small rooms in which are placed the smaller pieces, chronologically arranged, for the benefit of students and connoisseurs. In this particular case the lofty main hall measures 116 x 42 feet, and is surrounded by twenty-four rooms on two floors. It was desired to constitute this collection as the nucleus of a Department of European Decorative Art, from the twelfth to the nineteenth century, the objects being placed upon the walls and in the cases with such free-

dom of spacing that they may be supplemented by others similar in character as they may be obtained. All the remainder of the lower floors of the building, with some possible exceptions, it is now proposed to divide among three great divisions, Egyptian art, classical art and the collection of casts.

The Department of Egyptian Art was established at a meeting of the trustees October 15, 1906, and the Museum's exploring expedition in Egypt has recently rendered its third annual report; the new material sent home from these excavations and the old collection of Egyptian antiquities, formerly exhibited in Galleries 13, 15 and 16, and now completely reclassified, are being installed on the main floor of Addition E on the Fifth avenue front, recently completed, and stretching to the north of the Museum entrance. It is thought that sufficient space will be found both for present requirements and for future growth in this wing, Addition E, and in the northeastern pavilion, the extreme northeastern





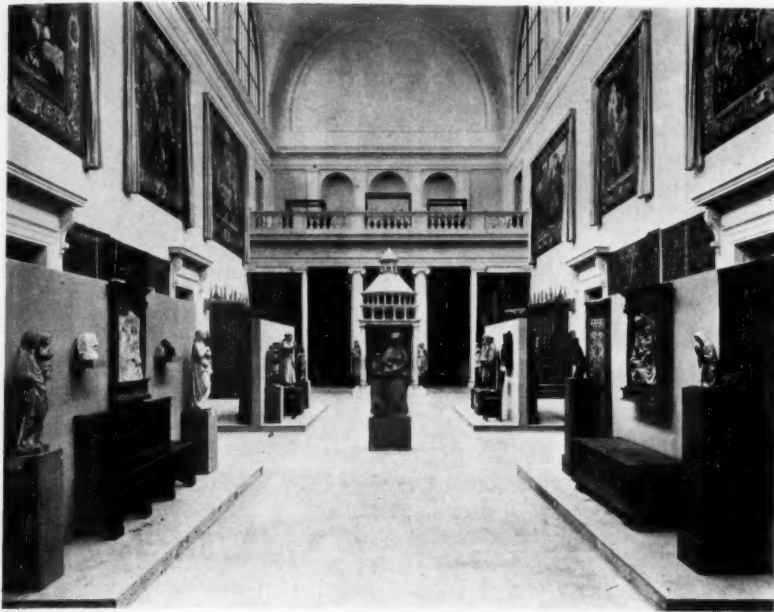
ARCHITECTURAL HALL, LOOKING EAST

front of the final building, of which the foundations are now rising above the ground. The arrangement is to be chronological, beginning at the south end of the wing, in the present Recent Accessions Room (transferred from the other side of the main entrance), with the earliest productions of Egyptian art, in the Prehistoric and Early Dynastic periods, proceeding in order of time through the Old, Middle and New Empires, and ending at the end of the Fifth avenue hall with the Græco-Roman and Early Christian art of Egypt. Two or three rooms in the new northeastern building, when completed, will also be devoted to this collection as it grows. It will contain also the Museum's collection of armor, which is to be moved down from its present quarters on the upper floor.

The Classical Department, including Greek, Roman, Cypriote and Etruscan antiquities, now occupying the entire south side of the ground floor, and the collection of casts on the western side, remain in their present location. The Greek vases, increased in numbers and admirably displayed, are arranged in two large galleries on either side of the Central Park or southern entrance

to the Museum (now provided with a small lobby or vestibule), which brings them into connection at one end with the gallery containing the Cypriote pottery of the Cesnola Collection, as is appropriate. This latter collection, one of the very earliest of the Museum's treasures, has been systematically overhauled, cleansed and sifted out by Prof. L. John Myres, formerly of Oxford and now of the University of Liverpool, the leading authority upon the art and civilization of Cyprus, and it is satisfactory to learn that the collection is now declared to "constitute a type series of the principal forms of pottery, sculpture, and other works of Cypriote art and industry which is certainly the largest of its kind, and in most departments also the most varied in the world."

As the new wing of the Hoentschel Collection abuts on this old building in the galleries of the casts, a rearrangement of these galleries was made necessary. The new plan of the upper and lower floors of the entire Museum building as now completed, just published by the Museum authorities, with its key, which we give, will enable the reader to see clearly the whole of this



WING F, MAIN HALL

"systematic arrangement," including in the galleries of paintings the final result of very many changes of plan, largely brought about by the rapidly increasing number of exhibits. In addition to this, the only collections for which definite locations have been planned are those to go in the new northeastern building. The upper floors of the new addition will contain the collection of textiles and laces, in more spacious and effective arrangement than the building has hitherto afforded, together with a room for the use of students and designers of textiles. This room will serve also as a storeroom for that part of the collection not on exhibition. In addition there will be a suite of five or six galleries devoted to early American art, including the Bolles Collection, recently presented by Mrs. Russell Sage, and other objects of a similar nature. Further than this the plans of the trustees have not been formulated.

Forest Fire Damage in Montana and Idaho

The Forest Service Section of the Department of Agriculture estimates the recent fire loss upon the national forests in Montana and Idaho at over six billion board feet, while the area burned over is one and one-quarter million acres.

How much of the six billion feet which was either

killed or burned can eventually be salvaged it is, of course, impossible to predict. If it were all a total loss, and if its stumpage value were put at the average price at which national forest timber was sold last year, it would be the equivalent of a money loss of about fifteen million dollars.

It is believed that last summer's fires either burned up or killed between one and two per cent. of the total stand of national forest timber. At the present rate of cutting from the national forests, six billion feet is equal to twelve years' supply; but it is less than one-sixth of a single year's cut in the entire country, or enough to keep all our lumber mills busy for something under two months.

Archaeological Treasures Reclaimed from the Sea

Alfred Merlin, the scientist intrusted by the French Government with archaeological researches in Tunis, is resuming work on the ancient Greek galley which, with a cargo of art treasures, foundered off the African coast near Mahdia, nearly 2,000 years ago. He has already brought to the surface from this ship some objects of art of incalculable values which have been placed in the Bardo Palace at Tunis. These include a splendid Hermes of Dionysius, by Boethos, of the first century B.C.; a fine statue of Eros in bronze, an effigy by Praxiteles and many marbles and terra-cottas.



INTERIOR OF LIBRARY, LOOKING NORTH



Circuit Court—Court House, Post Office and Custom House, Cleveland, Ohio. Arnold W. Brunner, Architect

(From *The Architectural Record*)



Court House, Post Office and Custom House, Cleveland, Ohio. Arnold W. Brunner, Architect

(From *The Architectural Record*)

THE CURRENT ARCHITECTURAL PRESS

The March issue of *The Architectural Record*, we are glad to note, is a purely technical one and there are not present those features that are at variance with the dignity of an architectural publication that we have noted in some recent issues.

The leading article is an illustration and description of Mr. Arnold W. Brunner's very dignified post office, custom house and court house in Cleveland. This is one of the most important of recently completed competitive works and fully measures up to the very great promises displayed in the design at the time of the award of the competition. It thoroughly stands the test of criticism and warrants the expression of approval which Mr. Herbert Croly, the writer of the article, sets down as follows:

"The new Federal building in Cleveland is interesting not only in architectural design; not only as one of the first and best fruits of better methods in the selection of the architects of Federal buildings, but also as an expression of high civic ideals and of perhaps the best organization in the United States of the effective public spirit resident in a community."

Some Recent Philadelphia Architecture, an article in this issue by Prof. Thomas Nolan, is divided into two

groups, (a) treating of city buildings, and (b) the suburban dwelling and country villa. It is interesting to have so excellent a lot of illustrations gathered together in one issue, but their value may be said to be lessened for the reason that they are most of them familiar by recent and oft-repeated illustration. If by "recent" in the title it is meant to indicate a period of eight to ten years, the title is correct.

This issue further contains Part IX of Mr. G. A. T. Middleton's series on *The Evolution of Architectural Ornament* and a very thorough illustration and description of the new Wanamaker store of Philadelphia, Messrs. D. H. Burnham & Co., architects.

The Brickbuilder for February contains the second of a series of articles by Mr. Hubert G. Ripley on the presentation of preliminary studies. This subject is, of course, one that would interest the architectural reader and has great possibilities of instruction. We, therefore, regret that the author should think it necessary to introduce into his style a somewhat flippant manner and one that might prejudice the thoughtful reader as to the depths and value of the arguments employed. Part II of Mr. Wm. B. Ittner's series on *Manual Training High Schools* appears in this issue. It is very thoroughly illustrated.

In this issue appears the first of a series on *The Heating and Ventilation of Churches* by Mr. Charles L. Hubbard. Mr. Hubbard's thorough knowledge of



Episcopal Chapel, Coronado Beach, Cal. Reid Bros., Architects

(From *The Western Architect*)



Grace Hall, Williams College, Williamstown, Mass. Cram, Goodhue & Ferguson, Architects

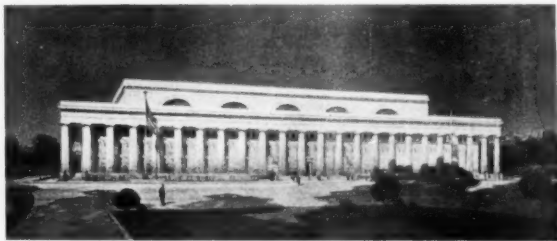
(From *The Brickbuilder*)



Terrace, Grizedale Hall, Lancashire, Eng. Walker, Carter & Walker, Architects
(From *The International Studio*)

his subject should make these articles valuable and instructive.

The illustrations in this issue of *The Brickbuilder* comprise a series of very interesting sketches and details of proposed buildings for Williams College, Massachusetts, Messrs. Cram, Goodhue & Ferguson, archi-



Accepted Design, Armory, National Guard, District of Columbia, Washington. Tracy, Swartwout & Litchfield, Architects
(From *Architecture*)

itects; the new library building for Smith College, Northampton, Mass., by Messrs. Lord & Hewlett, and a well designed building for the Women's Union, Fall River, Mass., by Mr. Parker Morse Hooper.

The illustrations of the latter subject show an artistic method of handling brick that is worthy of emulation.

A Central Young Women's Christian Association Building in Pittsburg designed by Janssen & Abbott does not appear in either plan or design to be in keeping with the better class of similar structures.

An article in *The International Studio* for March, describing and illustrating the work of Frank Brangwyn, A. R. A., will be read with interest by architects who are familiar with Mr. Brangwyn's work as a mural painter in England and Canada. This issue also presents a description of the recent exhibition of the Architectural League of New York, somewhat indifferently illustrated, and the usual interesting monthly review of Current Domestic Architecture in England.

The leading article in *The Western Architect* for

March is on English Commercial Architecture and Shop Fronts, by E. C. Morgan Willmott, A. R. I. B. A. It is of considerable interest. The author states:

"The problem which must be common to both American and English architects is pregnant with difficulty; difficulty which must be surmounted before the composition is freed of architectural absurdity. For surely, even to the non-technical layman, nothing looks so ridiculous and impossible as a heavy stone or faience building apparently resting upon a light framework of glass and wood or metal." And again, referring to the evolution of the shop-fronts and the necessity for the architect to realize the insistent demands of modern methods of retail merchandism, the author writes: "Historically it is interesting to note that the English shop-front of 1910 is a purely utilitarian necessity en-



Gymnasium, Mt. Hebron, Mich. Parish & Schroeder, Architects
(From *The Brickbuilder*)

gendered of an ever-growing and imperious commercialism. The evolution is recent and rapid, beginning with the introduction of steel and glass and ending only with the art of advertising." This article is illustrated with examples of recently designed shop-fronts in London.

The illustrations in this issue are mainly of recent work by Messrs. Mellor & Meigs, architects, which is already familiar to readers of *THE AMERICAN ARCHI-*



A Tobacconist Shop, The Haymarket, London
(From *The Western Architect*)

TECT, having been published in these pages from time to time.

Other illustrations are the prize winning designs in the Museum of Art Competition at New Orleans, Messrs. Lebenbaum & Baum, architects, the Yeon Building at Portland, Ore., by Messrs. Reid Bros., an interesting Chapel at Coronado Beach, Cal., also by Messrs. Reid Bros., and other subjects to be found in the index to the current press which we print in this issue.

Architecture for February continues an indifferent presentation of important subjects. The principal one is the Connecticut State Library and Supreme Court building at Hartford, Conn., Mr. Donn Barber, architect. The excellence of Mr. Barber's design is, of course, unquestioned. The building is one of the best of its type of recent construction.

The accepted design by Messrs. Tracy, Swartwout & Litchfield for a National Guard Armory for the District of Columbia, at Washington, does not in any way suggest the purpose for which it is to be erected. It is so entirely at variance with accepted ideas of an armory and so utterly lacking in suggestiveness of

anything indicating its military use, that we incline to the belief that necessity of conforming to a predetermined plan and style prompted the design and its acceptance.

Other illustrations in this issue are a brick and terra cotta church at Kingsbridge, N. Y., Messrs. Davis, McGrath & Kiessling, architects, and a single picture showing an exterior view of the Hotel Rector, New York, Messrs. D. H. Burnham & Co., architects.

This important addition to the architecture of Long-acre square is given but the one illustration. No plans or interior views are shown to guide the reader in his judgment of the subject or aid in its study.

It is with some surprise we note in this issue an editorial in which are nominated two firms who, in the judgment of the writer, should one or the other have received the gold medal usually awarded by the Architectural League of New York, but which was this year withheld. While we quite agree with the opinion expressed as to the high character of the work submitted we are at a loss to understand the reason for this apparent desire to relieve the jury of award of duties they are, doubtless, eminently qualified to perform.

SIXTH ANNUAL EXHIBITION OF THE PITTSBURGH ARCHITECTURAL CLUB

The exhibition of the Pittsburgh Architectural Club, which opened on March 1 in the Carnegie Institute galleries, repeats the successes achieved by this very energetic organization in years past.

A test of the merit exhibitions of architectural work planned by local clubs and one that truthfully shows the architectural advancement of the locality, is applied when it is considered whether or not the exhibition would have been successful without the assistance of exhibits from other cities. The conclusion in the

case of the Pittsburgh Club must be in the affirmative.

The critical visitor cannot fail to be impressed with the fact that local men and firms are very materially contributing to the architectural advancement that is everywhere noticeable throughout the country. The exhibits are well arranged and the jury of selection is to be congratulated on the admirable collection that has been secured and the well balanced placing of so large an amount of material.

(Continued on page 114.)



GARDEN ELEVATION, HOUSE FOR MR. FRED. SMITH, TERRE HAUTE, IND.
SPENCER & POWERS, Architects.

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The Sebastian Chapel.	

CITY PLANNING

PROBABLY there is no branch of architectural practice that has occupied the minds of the leaders in the profession during recent years to the extent that town planning has done. With schemes for civic betterments ranging in scope from the establishment of squares or breathing spots, to a comprehensive plan providing for the practical rebuilding of cities along lines dictated by the most progressive thought and study of the subject, the entire country is now apparently on the verge of taking definite action calculated to correct early errors and at the same time make ample provision for broadest future growth. Town planning congresses have been held both in this country and abroad, with the result that the movement is gaining the support it deserves from municipal authorities and others charged with the direction of civic affairs. The progress made in Washington, Cleveland, Chicago, San Francisco and other cities is notable, and has been watched with no little interest. More recently Philadelphia has undertaken the formulation of a plan of improvement, and as an indication of the growth of the movement in popular esteem it may be observed that whereas difficulty has ordinarily been encountered in enlisting the support and interest of men of large affairs engrossed in their private undertakings, among those identified with the Philadelphia project are the recognized leaders in practically every line of effort. In further contrast with what has occurred elsewhere the chief executive has taken the keenest personal interest, and has appointed carefully selected committees to examine and report upon the various phases of the many matters involved. Drawings of a more or less tentative character have been prepared, and altogether the study of the subject is progressing in a manner that gives promise of tangible results at a not distant day.

While all of this is as it should be, and gives occasion for much gratification, it would seem that the letter addressed to Mayor Reyburn by the executive committee of the Philadelphia Chapter of the American Institute of Architects, printed on another page, is most timely and deserves careful consideration. As stated, the interest of the Chapter members is probably greater than that of any other professional body, as the effort

is along lines of their own professional work. For the same reason the Chapter members are peculiarly qualified to advise in the matter of men and methods that would insure to the project the greatest measure of success. That their interests are wholly unselfish, and their recommendations made with the single purpose of serving the city and country at large, is at once evident when reference is had to the personnel of the suggested commission. If this commission could be nominated by a popular vote of all persons throughout America thoroughly qualified to make selection, it is doubtful if there would be any material change in membership. Certainly the point has now been reached where it is essential that the various elements entering into the problem be harmonized and embodied in a broad, comprehensive scheme. It does not seem that this can be done with greater promise of success than by entrusting it to those whose education and experience have fitted them to solve just such problems. Not only Philadelphians, and members of the architectural profession, but public-spirited citizens everywhere will follow closely and with greatest interest the course and outcome of this work that has had such an auspicious beginning in the city of brotherly love.

THE OFFICE OF STATE ARCHITECT

WHILE there are many who stoutly maintain that we are still a boss-ridden people, with no power to appoint or continue in office faithful and efficient public servants, there are evidences on every hand that the old political spoils system is fast breaking down. The number of public offices falling under the protection of the civil service is constantly increasing, and by common consent of all political parties. Other offices not strictly protected by law have nevertheless in some instances been generally regarded as belonging to a class where the common good seemed to be best served by infrequent changes. To this latter group the office of State architect might be considered to belong. It has nothing to do with politics. There is no more reason for inquiring concerning the political faith of an architect than of a physician. Integrity and ability alone should determine the appointment of an architect to public office, and failure to exhibit these qualities in the discharge of his public duties alone should dictate his removal. It is generally conceded that there is a distinct loss sustained where an official is replaced by one of only equal qualifications and ability. This is particularly true of an architect in public office. His work is of such a complicated character that much time would necessarily be consumed by a newcomer in familiarizing himself with office routine and work in hand. After that is done, unless better fitted than his predecessor, he can only perform what might have been secured without interruption had no change occurred. No business can prosper with frequent interruptions and changes, and the State's business transacted through the State architect's office is no exception. A State executive would scarcely appear to be serving the best interests of his State if he were to sanction the removal of a State architect except for cause, or the undoubted opportunity of securing services of a much higher order. No exigency arising from political considerations could possibly justify such action.



PERSPECTIVE, ST. MARTIN'S R. C. CHURCH, PITTSBURGH
JOHN T. COMES, *Architect*

(Continued from page 112.)

As we have recently taken occasion to point out, the growing appreciation on the part of the public of the architect and his work is marked, and it is to the architectural exhibitions that much of the credit for this appreciation is due. The various clubs throughout the country, and the members of the profession who give valuable time and contribute the necessary material to insure the success of architectural exhibitions, are entitled to the thanks of the profession and public alike.

An interesting feature of this exhibition is the series of drawings entered in the competition instituted by the Pittsburgh Architectural Club for a house to cost \$7,000 constructed of terra-cotta hollow tile blocks. The prizes are \$125, first; \$75, second; \$50, third, with mentions for meritorious work not premiated. The program called for a structure containing not more than 40,000 cubic feet, computed from the outside face of all exterior walls and from the finish basement floor to the



HOUSE AT SEWICKLEY
R. M. TRIMBLE, *Architect*

mean roof level. It was permitted to use stucco as outside finish and plaster applied directly to the walls as an inside finish.

The entries in this competition were very satisfactory to the club, and the duties of the jury in arriving at a conclusion as to the merits of the various designs, most arduous.

Mr. H. W. Peebles was awarded the first prize. The design chosen shows in an interesting way the evolution of the moderate priced house. It is marked by sim-



CENTRAL PAVILION, CITY HOSPITAL, MARSHALSEA
KIEHNEL & ELLIOTT, *Architects*

plicity and good proportion, and contrasts strongly with the type of house which would have been considered appropriate some twenty years ago.

In an equally insistent way does the planning of this house show the higher ideals of the modern home builder and reflects a type of citizenship that refutes the pessimism of people who see no material advancement in our domestic life.

Mr. Ernest W. Boyer secured the second prize. The



FOURTEENTH REGIMENT ARMORY, PITTSBURGH
W. G. WILKINS CO., *Architects*

third prize was awarded to Mr. W. Y. Cocken. First mention was given to Mr. William Boyd, Jr.

The year book of the club is an interesting volume. It is bound in full buckram, has an attractive cover, and shows a large number of the exhibits in all the various departments. The price of this catalogue is



ALTAR, EPIPHANY CHURCH, PITTSBURGH
JOHN T. COMES, *Architect, Pittsburgh*

one dollar, and may be had by advising the secretary of the Pittsburgh Architectural Club, Mr. E. W. Boyer.

We reproduce herewith a few of the designs exhibited and acknowledge the copyright of the Pittsburgh Architectural Club, through whose courtesy we are permitted to show these illustrations.

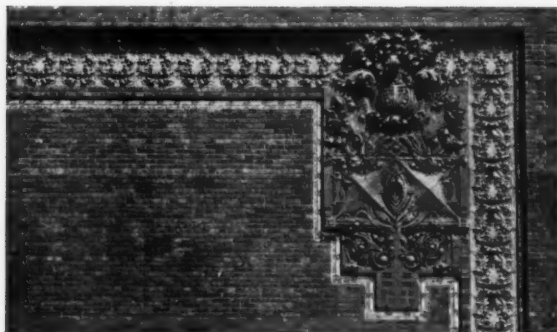
RECENT LEGAL DECISIONS

AN ELEVATOR APARTMENT IS A "FIRST-CLASS DWELLING-HOUSE"

The purchaser of a property received a deed containing a covenant not to erect any building except first-class dwelling-houses. In a controversy submitted to the court it was held that this covenant was not violated by the erection of a six-story elevator apartment



HOUSE FOR CHARLES RICHMAN, ESQ., WOODBURY, N. Y.
ALFRED HOPKINS, *Architect*



EXTERIOR DETAIL, NATIONAL FARMERS BANK, OWATONNA
LOUIS SULLIVAN, *Architect*

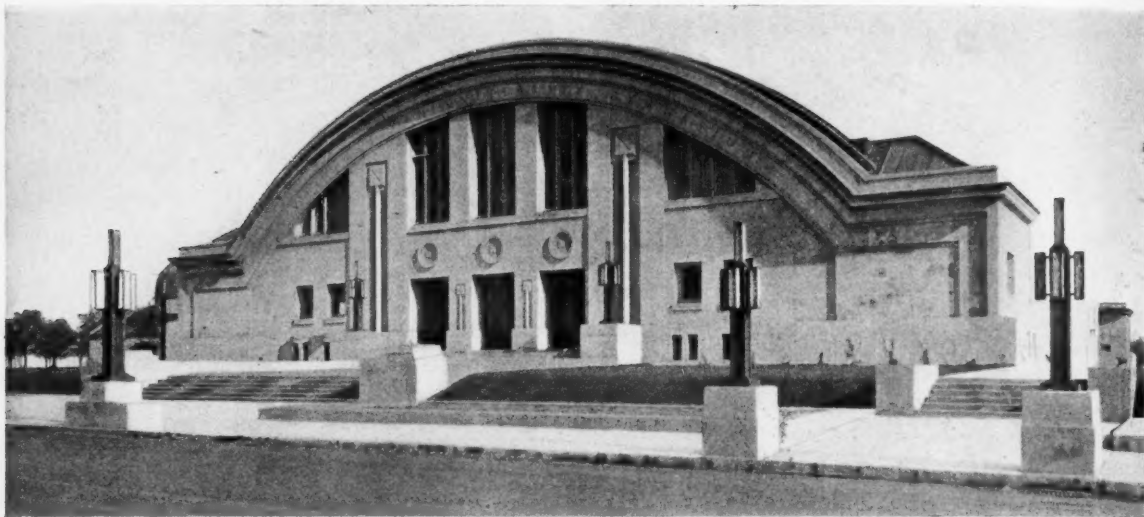
house of superior construction, the front of light brick and limestone. The estimated cost was \$75,000, and the proposed rental about \$10 per room. In this ruling the court followed the case of *Holt v. Fleischman*, 75 N. Y. App. Div. 593, holding that the erection of an apartment house was not a violation of a covenant to erect a first-class dwelling-house. *Bates v. Logeling* (N. Y. Supreme Court, Appellate Division), 122 New York Supplement 251.

EVIDENCE AS TO CAUSE OF DEFECTS IN CEMENT FLOOR

In an action for the balance due on a contract to build a factory, where the owners alleged defects in the cement floor, the court may, in its discretion, admit evidence that the owners used acids in their manufacturing processes which, if spilled on the cement floor, might account for the alleged defects. *Iron Clad Mfg. Co. v. Thomas B. Stanfield & Son*, Maryland Court of Appeals, 76 Atl. 854.



ENTRANCE, BRUSHTON SCHOOL, PITTSBURGH
KIEHNEL & ELLIOTT, *Architects*



GYMNASIUM FOR NORTH-WESTERN UNIVERSITY, CHICAGO
GEORGE MAHER, Architect



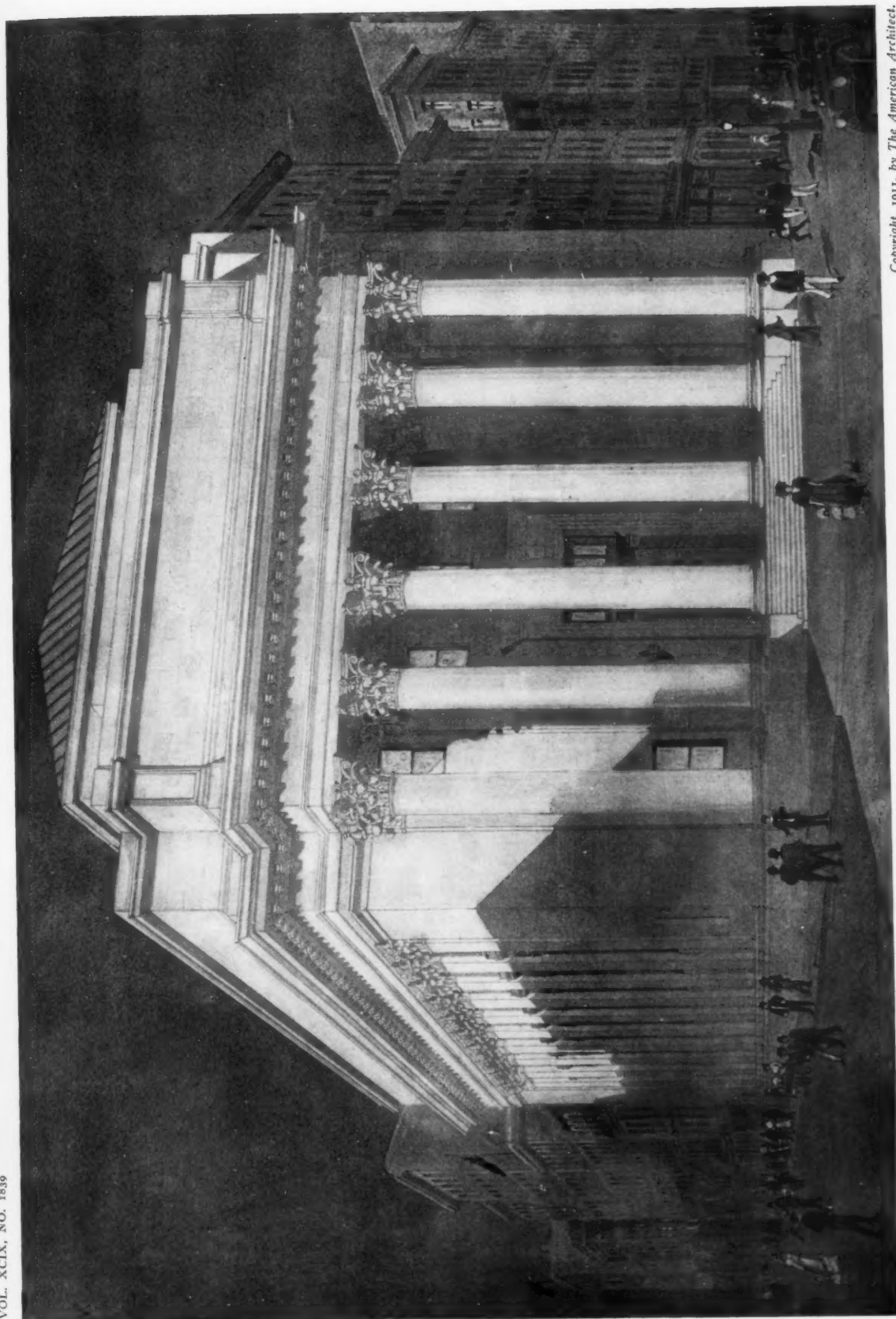
FRONT VIEW, HOUSE FOR RUFUS D. WOOD, PITTSBURGH
RUFUS D. WOOD, Architect



HOUSE IN PITTSBURGH
GEORGE ORTH & BROTHER, Architects

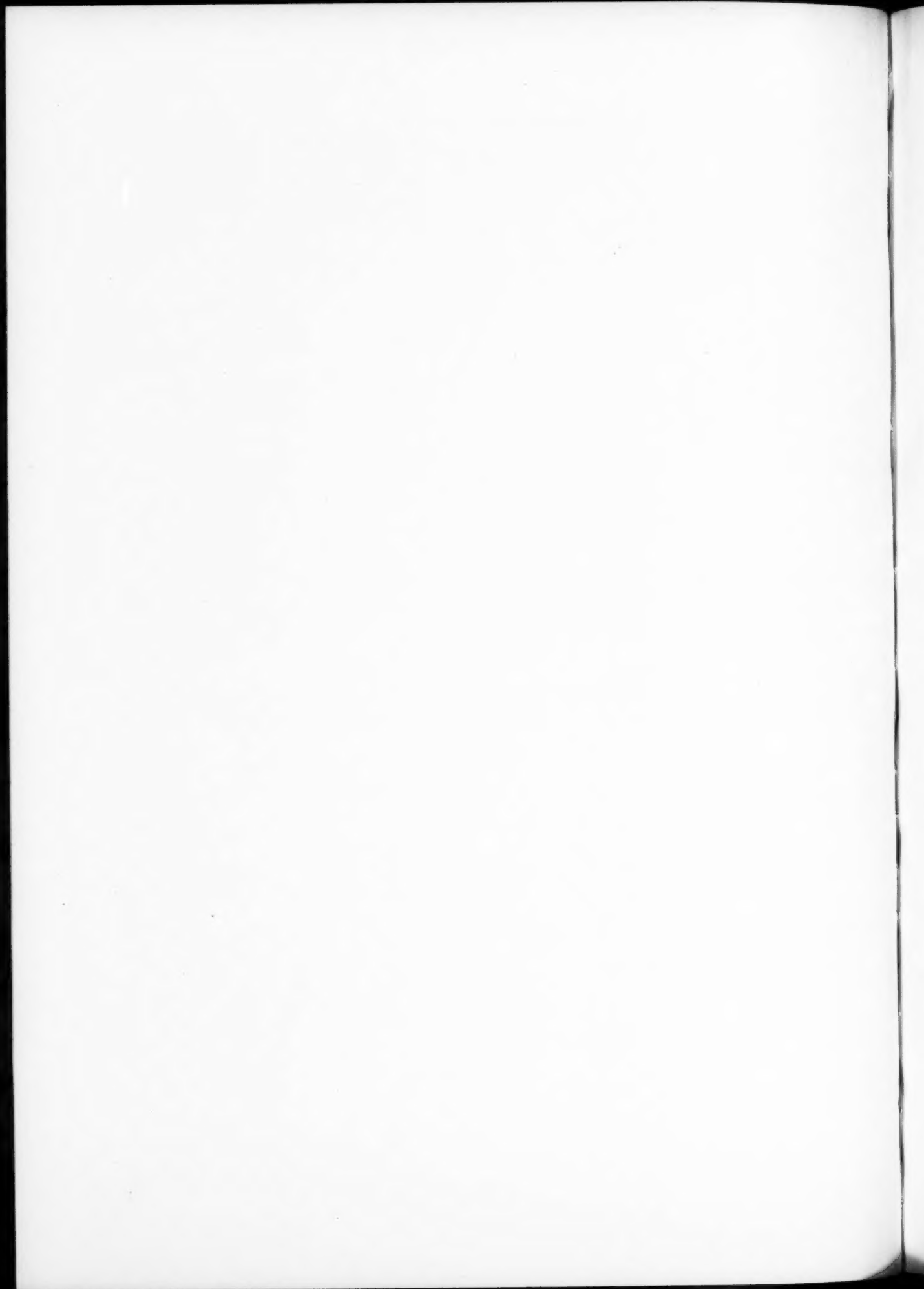


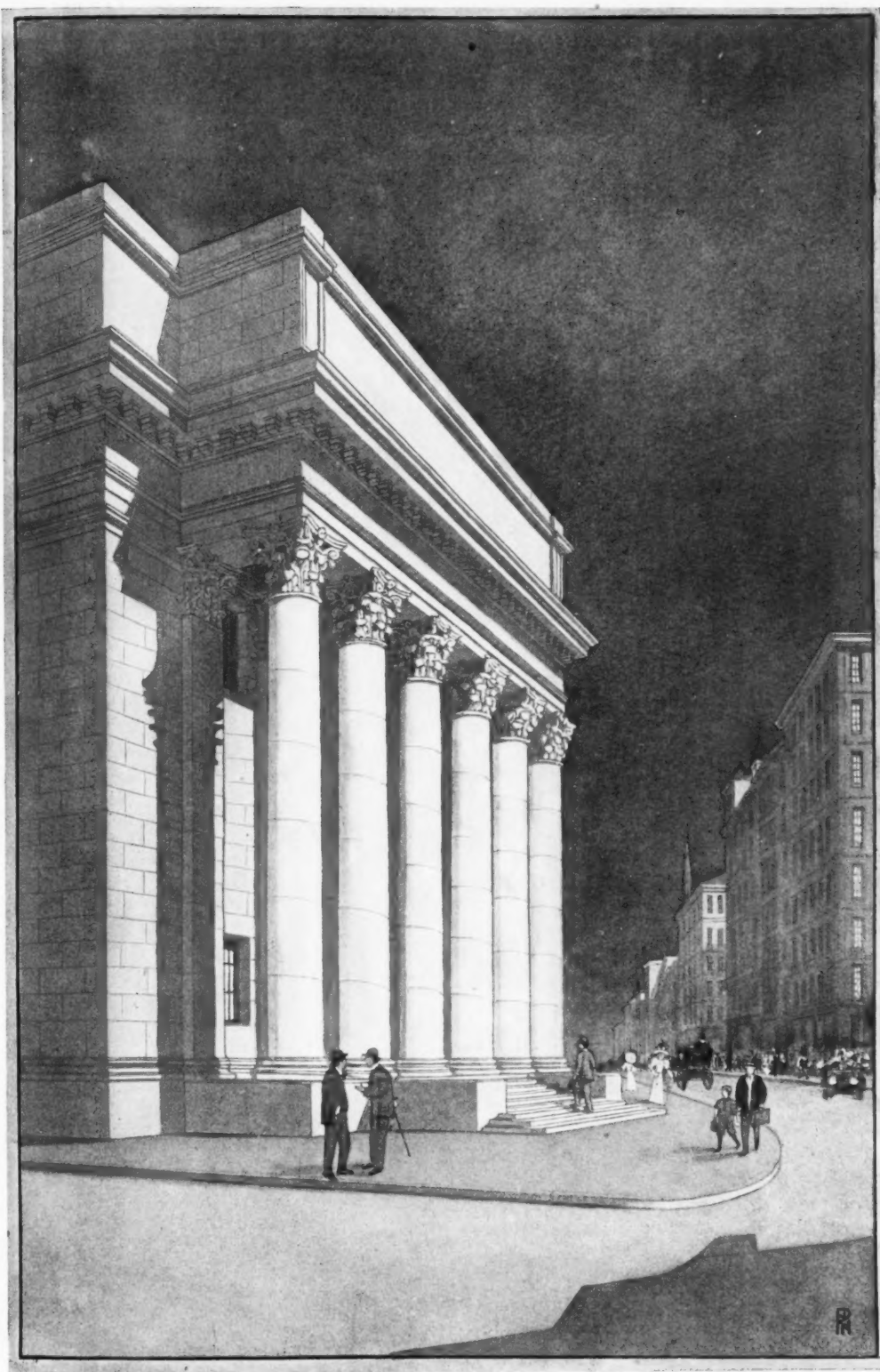
HOUSE FOR WILLIS KING, ESQ., PITTSBURGH
GEORGE ORTH & BROTHER, Architects



THE BANK OF MONTREAL, WINNIPEG BRANCH
MCKIM, MEAD & WHITE, Architects

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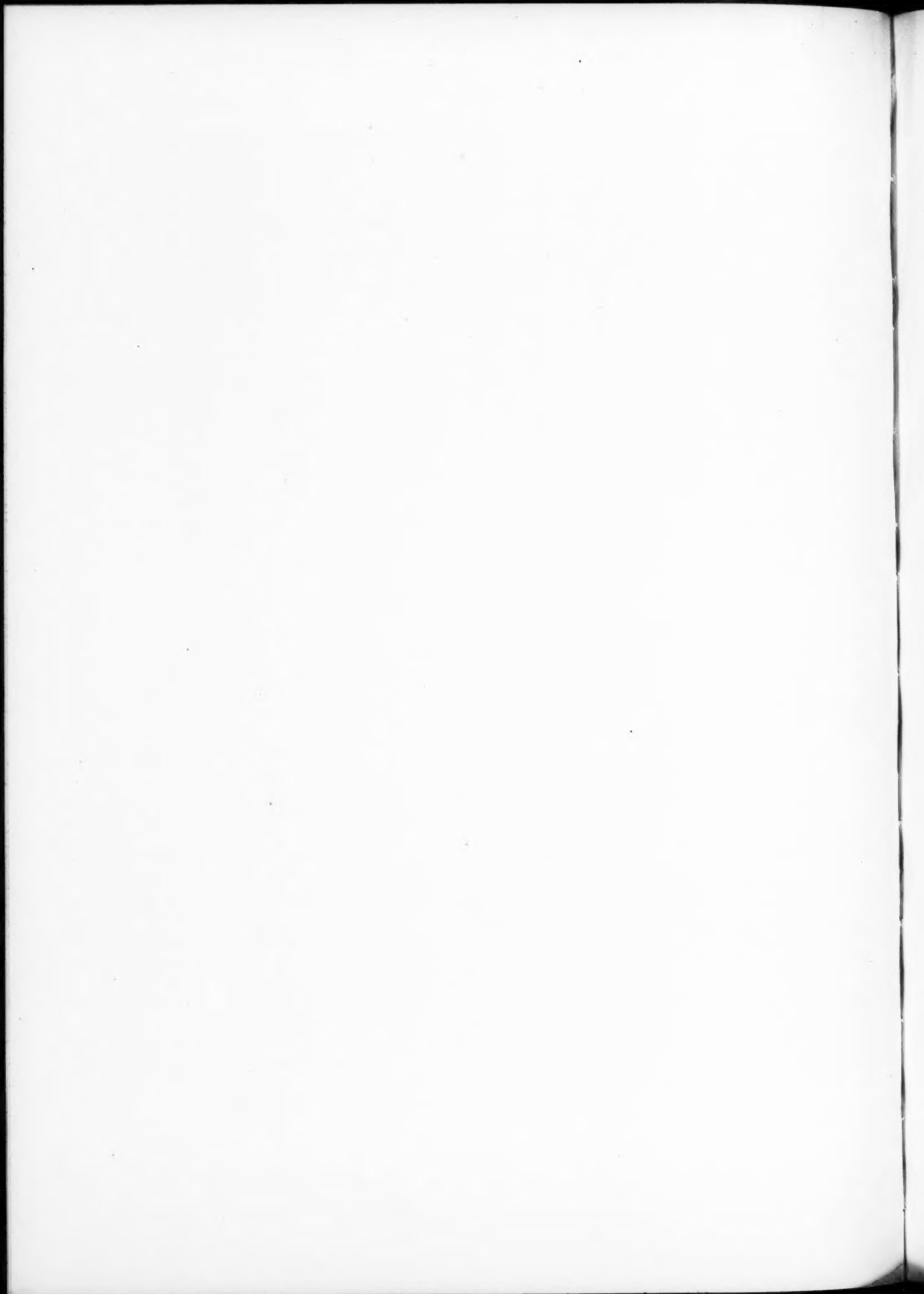


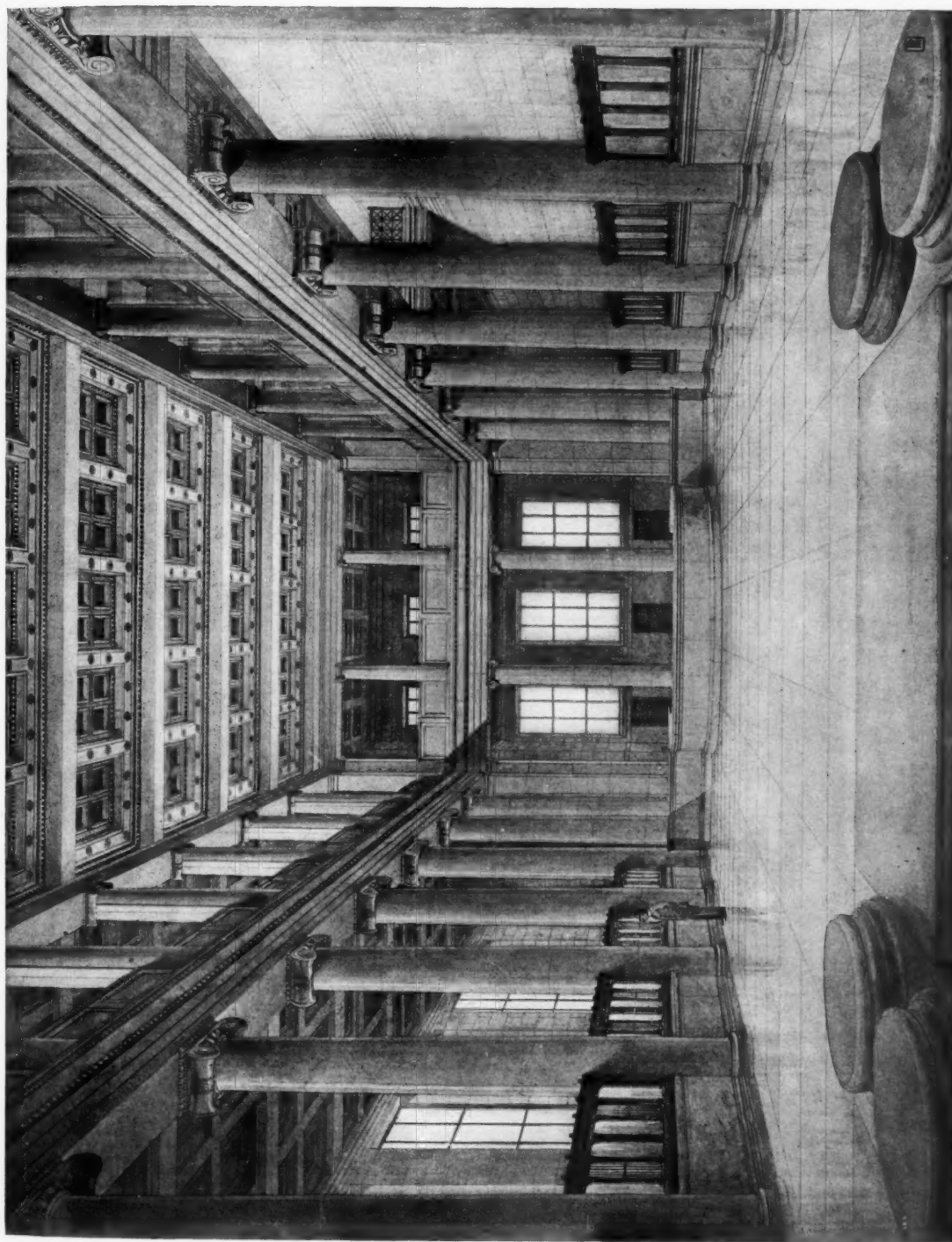


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THE BANK OF MONTREAL, WINNIPEG BRANCH

McKIM, MEAD & WHITE, Architects

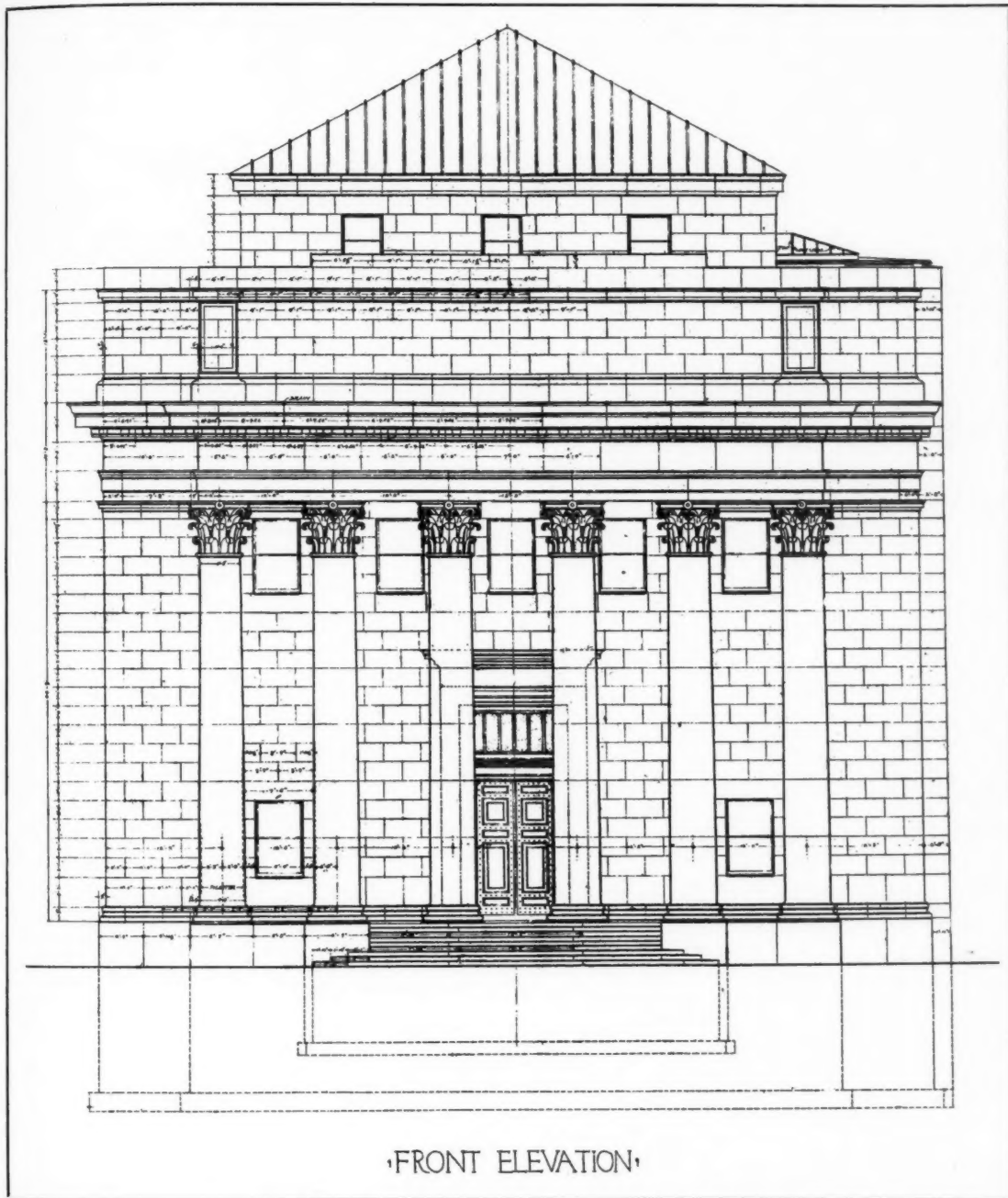




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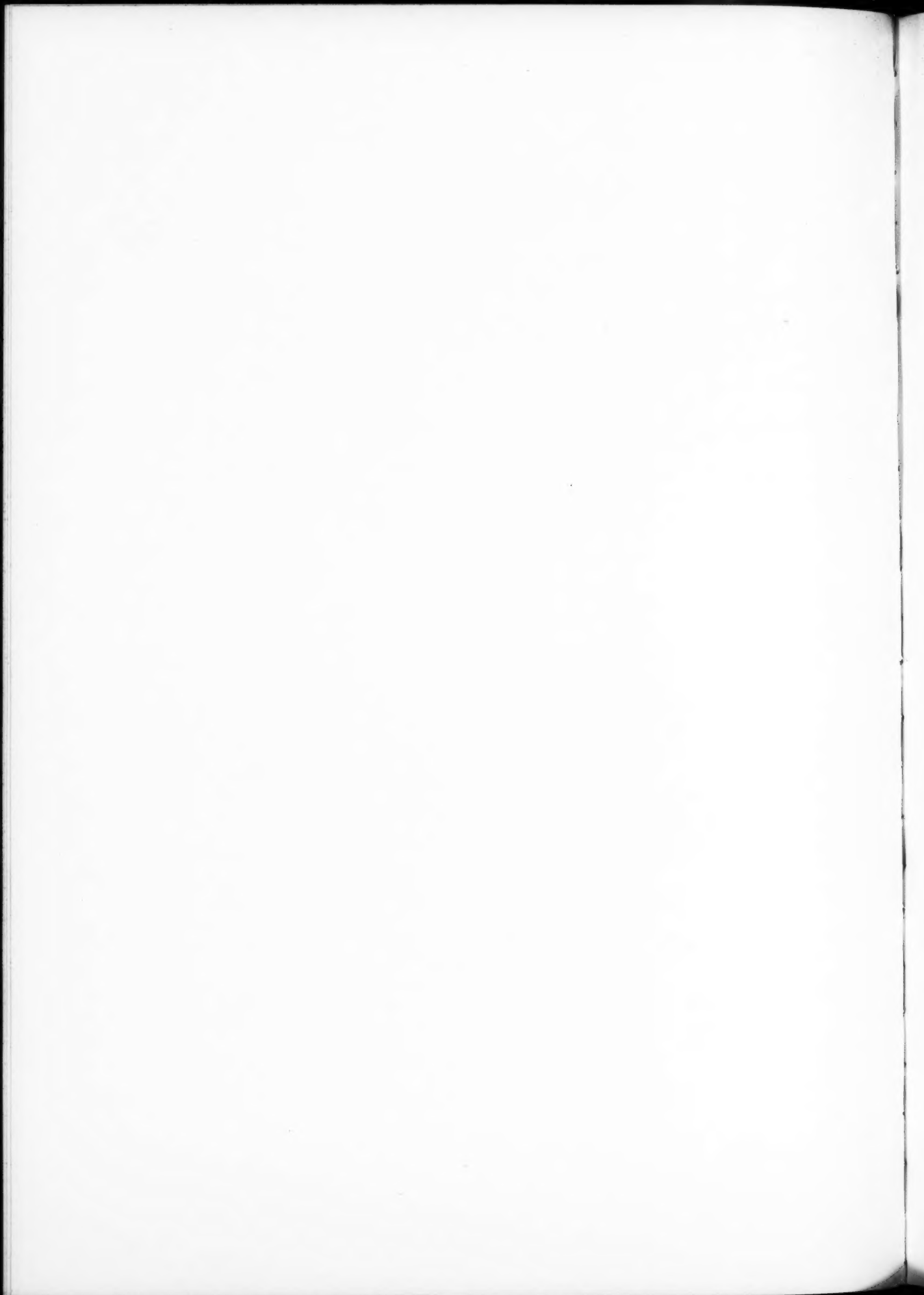


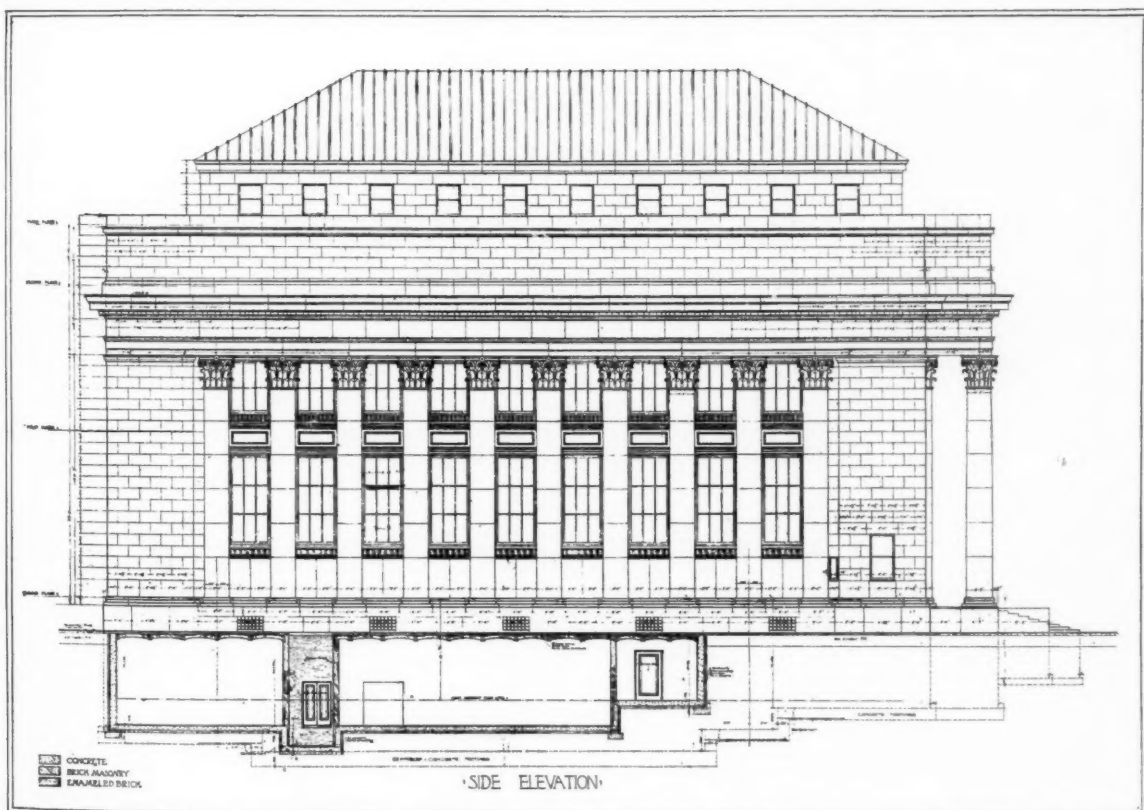
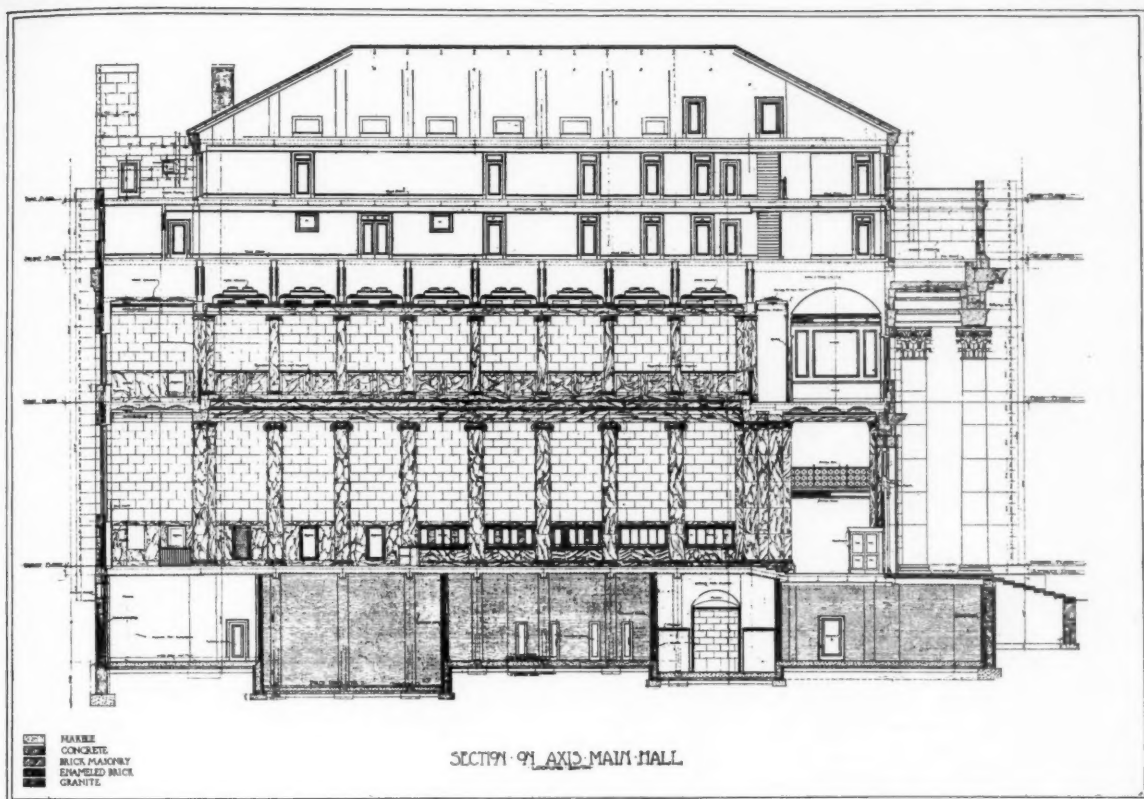


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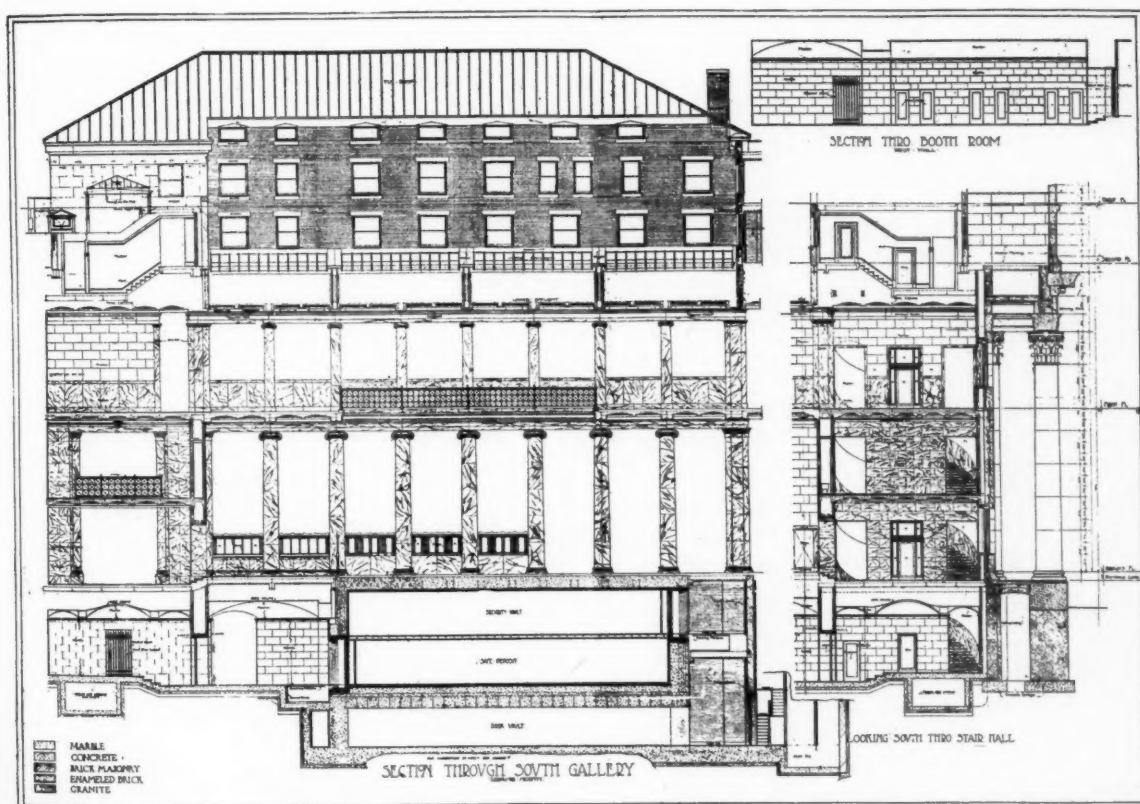




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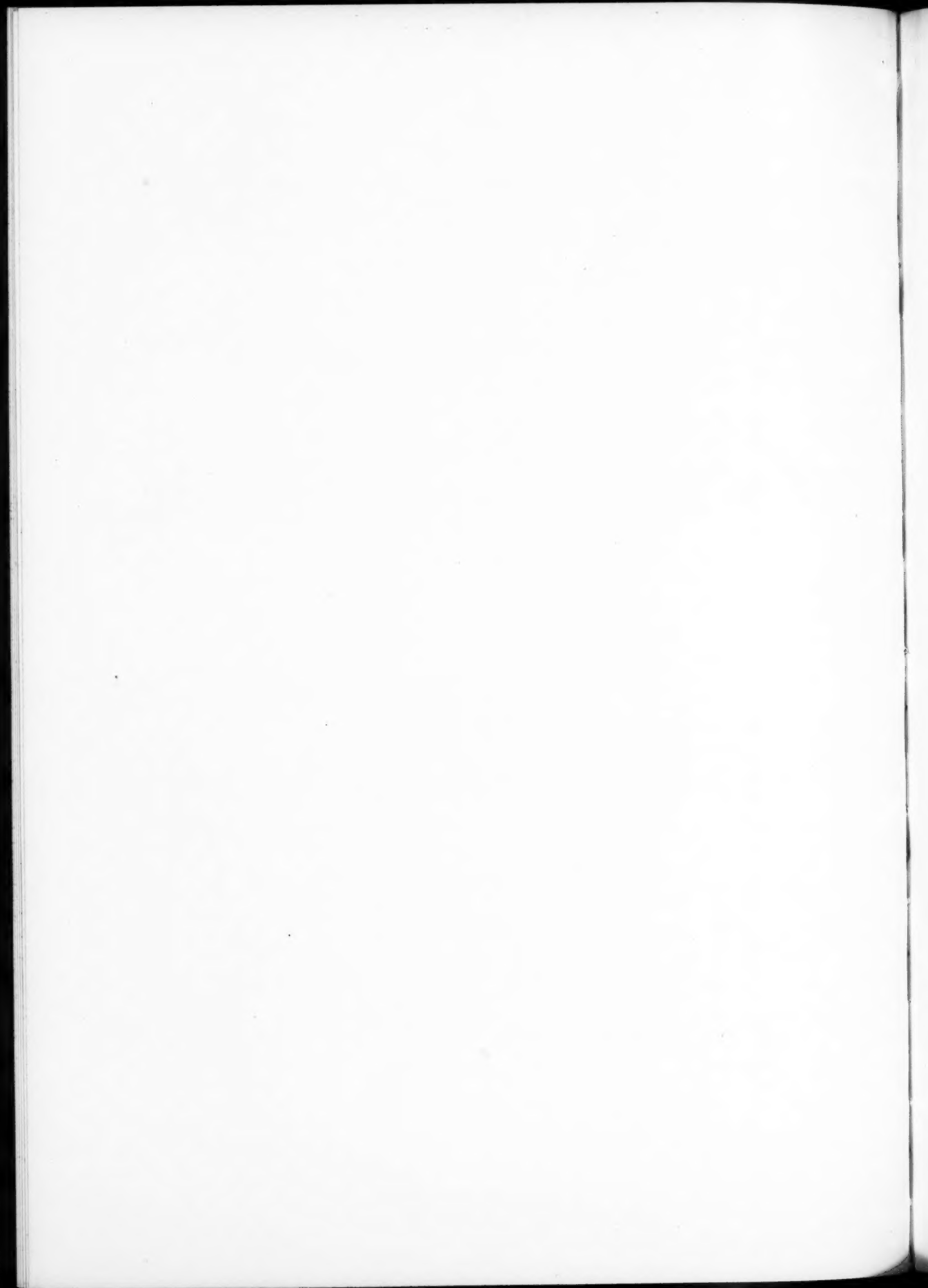
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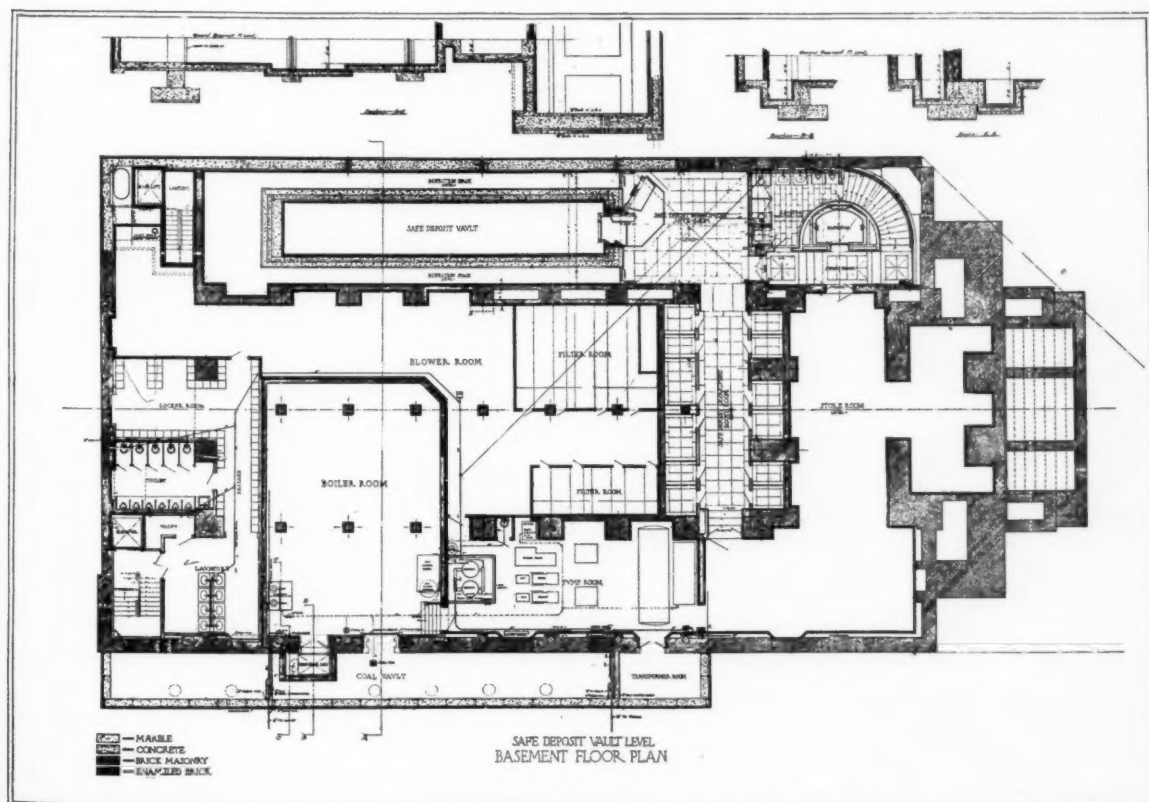
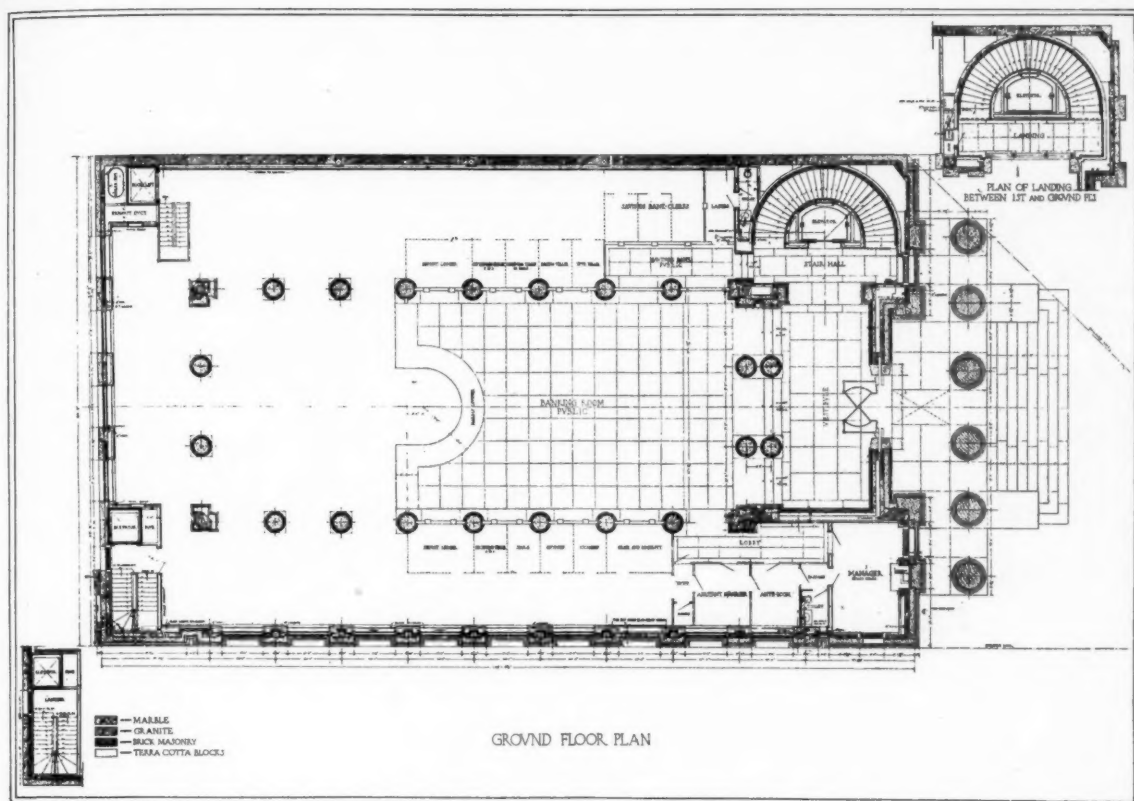
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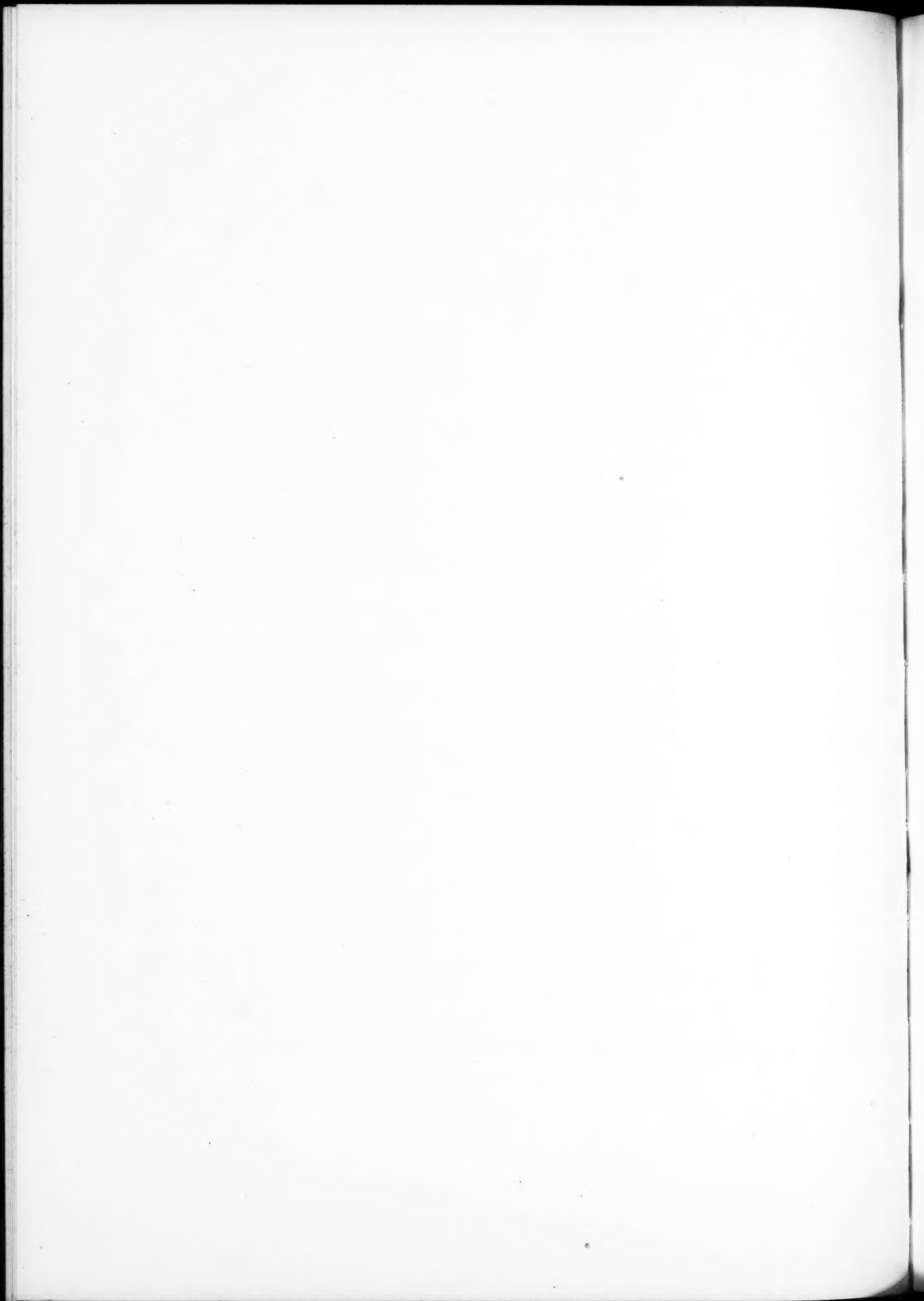
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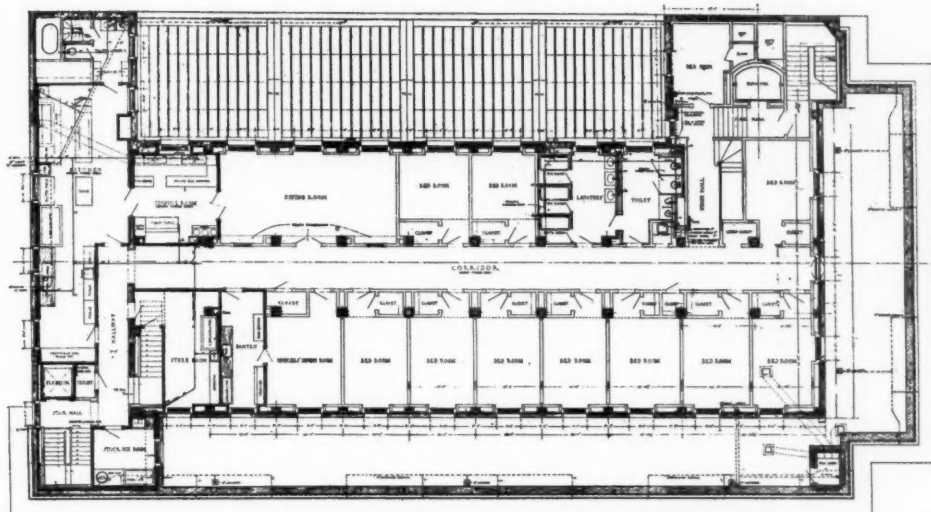




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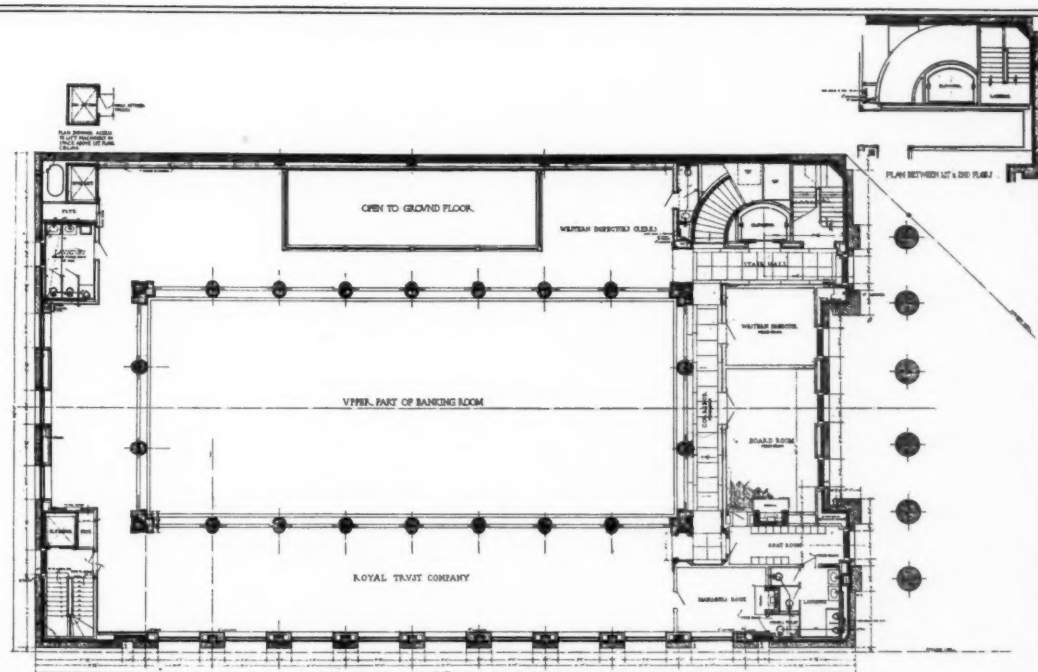
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TIBIA COTTON BLOCKS
 BRICK MASCHRY
 GRANITE
 MARBLE

SECOND FLOOR PLAN



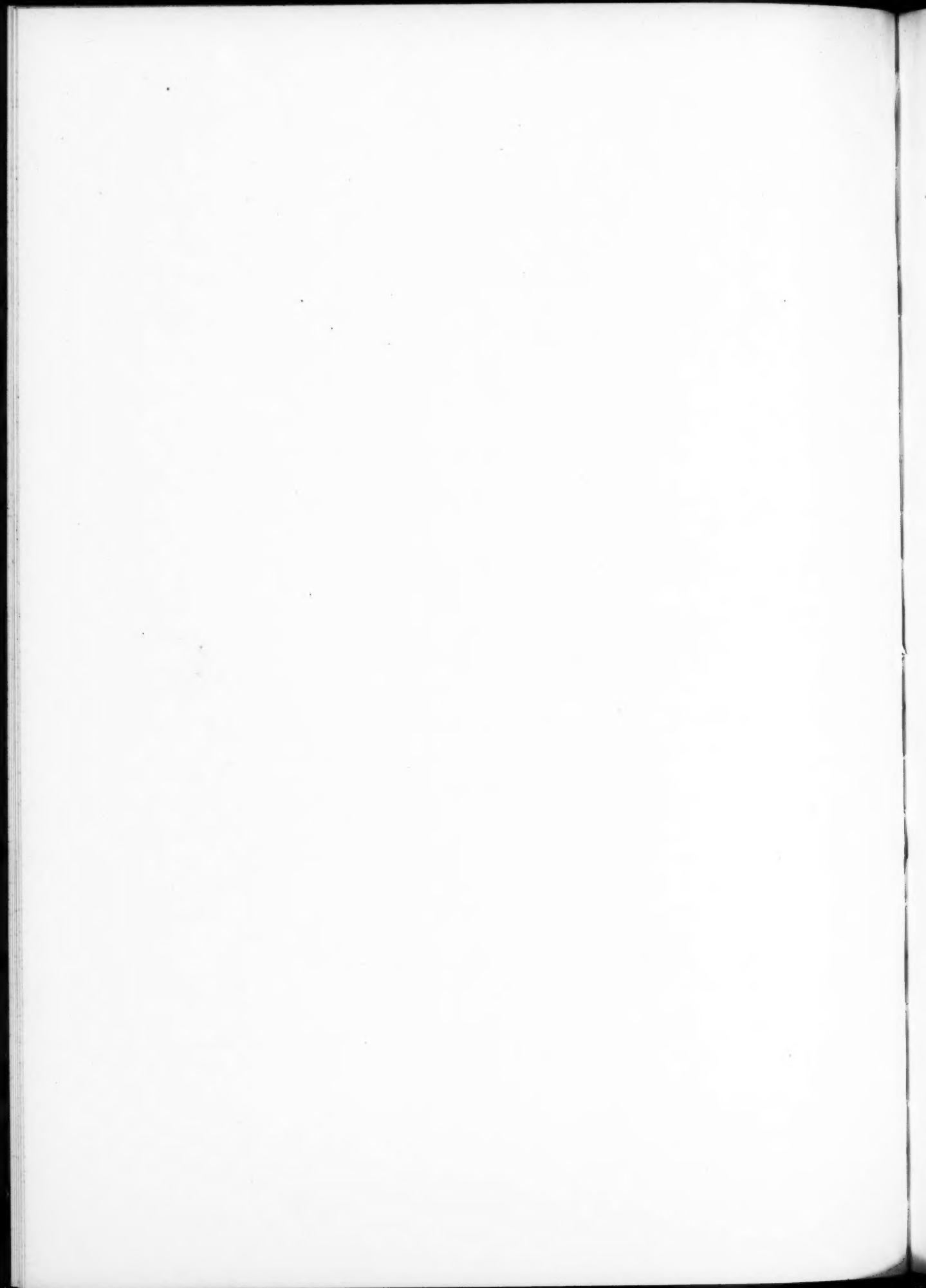
MARBLE
 GRANITE
 BRICK MASCHRY
 TIBIA COTTON BLOCKS

FIRST FLOOR PLAN

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From the original sketch by G. A. T. Middleton, A.R.I.B.A.