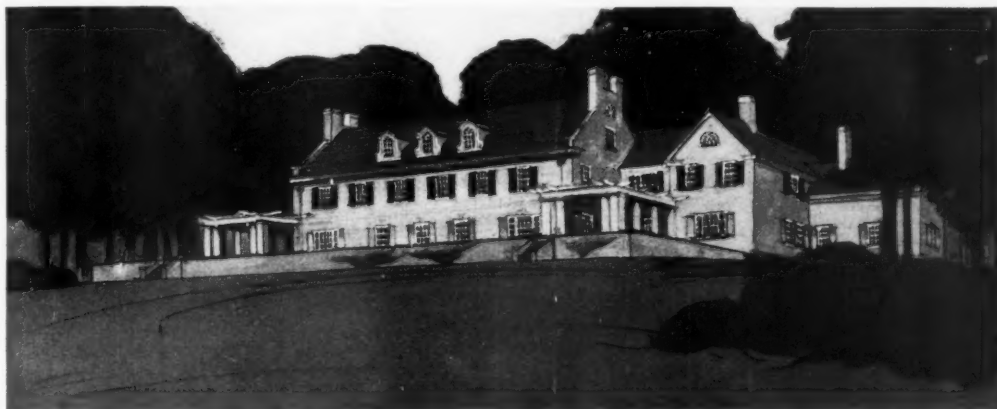


# THE AMERICAN ARCHITECT

Vol. XCIX

WEDNESDAY, APRIL 26, 1911

No. 1844



PERSPECTIVE, COUNTRY HOUSE NEAR PHILADELPHIA  
DAY BROTHERS & KLAUDER, Architects

## THE PHILADELPHIA ARCHITECTURAL EXHIBITION

THE results of the Hanging Committee's labors were unveiled for the public on Easter Sunday in the galleries of the Pennsylvania Academy of the Fine Arts, and thus the seventeenth annual architectural exhibition in Philadelphia was inaugurated.

These exhibitions have been formerly held by the T-Square Club, and from time to time with the co-operation of the Philadelphia Chapter, A. I. A. This year, however, a new departure was made. The T-Square Club having appointed three of its members and the Chapter having similarly named three of its members, these six chose a seventh person and thus formed the Exhibition Board, which had charge of the exhibition and the preparation of the catalogue. It is intended that all future exhibitions held in Philadelphia shall be under the managing hand of this heptarchy.

How many of those persons who turned from the outdoor spring festival to visit the galleries on the opening day were themselves the architects, coming to see their own year's work, and how many were not is unimportant. The architect will surely repeat his visits; so will the layman, if he has the building "bee in his bonnet" or an actual project upon his hands. There is interest for both kinds of visitors in the architectural vesture of the five large rooms of the building at Broad and Cherry Streets.

The exhibits, which number nearly six hundred, dem-

The cuts shown in this issue are taken from the catalog of the Philadelphia Annual Architectural Exhibition and shown by courtesy of the Exhibition Board.

onstrate that an exhibition may be a very good one without containing anything that is extraordinary, exceptional or sensational. The average of design is high. Does this not augur better for the art than sporadic perfection?

Competition drawings appear skilfully arranged in the most favorable part of the galleries. Of foremost importance are those of the "Department" buildings at Washington. Standing before a large group of designs submitted for buildings for the Departments of State, of Justice and of Commerce and Labor, one realizes how regrettable it is that the Washington authorities should withhold the winning designs from the public view, at least outside of Washington—regrettable from the point of view of the profession whose chosen members the country wide have been asked to compete and from the standpoint of exhibition managers who, desiring to display a competition in its entirety, must be keenly disappointed at encountering the prohibition.

Since the major element in the study of architectural design is comparison, one is led to speculate upon what features the chosen design for the Department of State could have had to surpass Mr. Magonigle's apparently admirable plan, to say nothing of his extremely chaste elevation. If the independence of conception found in Messrs. Palmer & Hornbostel's scheme for the Department of Justice building is to be discouraged, one wishes to know why. The question arises of some moral responsibility on the part of the authorities holding com-



VIEW FROM GARDEN, HOUSE AT EDGEWORTH, PA.

CHARLES BARTON KEEN, *Architect*

petitions to explain their choice by permitting the winning design to be exhibited along with the less fortunate. Of course, it is not to be expected that individuals and corporate bodies will assume such philanthropy as to provide architects with instructive object lessons, but from State and Federal authorities greater liberality might be forthcoming.

With the exception of the semi-outdoor aquarium required, the proposed building for the Department of Commerce and Labor gives less scope for variety and invention in the plan than either of the other two Department buildings. Placed in the center of each of the plans displayed, the aquarium takes the form of a cross, a T, an ellipse, and a square, while the offices are arranged about it on each side of long corridors, as in all buildings requiring easy communication and an abundance of light for work-rooms.

Among four designs of the Oakland City Hall competition, it is not difficult to linger upon the well-studied and rendered elevations by Mr. Cass Gilbert and by Tracy, Swartwout & Litchfield.

Messrs. Heacock & Hokanson's and Messrs. Kelsey-Cret-Jallade's designs for the Fulton Memorial arrest attention as much by reason of their brilliant rendering as the widely different but equally interesting conceptions of the desired arrangement of structures constituting a monumental water gate. Whether the structure is enhanced by the river life fancied teeming about the water gate on the Hudson or by the vesture of simple foliage backgrounds chosen for his perspective views by Mr. Eggers, one must admit that here is un-built architecture best portrayed and its last word in two dimensions spoken.

Nine designs submitted in the Confederate Memorial Competition are exhibited and two designs for the Masonic Home for the Grand Lodge of Pennsylvania.

Several perspectives rendered in color and bound to command admiration from both architects and laymen are those of the U. S. Post Office and Court House at Denver and the Armory for the District of Columbia National Guard, Mr. Cass Gilbert's comprehensive scheme for the University of Minnesota (seen from the waterfront), Messrs. Kelsey-Cret-Jallade's perspective of the Hudson Memorial and of the Reredos for St. Thomas' Church, New York, submitted by Cram, Goodhue and Ferguson.

Of large city buildings which have been projected, perspectives of the Woolworth building, New York, and of the School of Industrial Art at Trenton are shown by Mr. Cass Gilbert, and of an apartment house in Philadelphia by Hewett, Granger & Paist, who also exhibit a design in the Georgian style for the proposed Y. W. C. A., to be built in Kensington, Philadelphia. There is also the usual quota of bank and trust company buildings erected on single city lots of twenty-five feet or so in width. Mr. Cram's large drawing showing the administration group for the Rice Institute, to be built in Houston, Tex., reveals Byzantine precedent, while for a Western institution the Throop Institute photographs of completed buildings show that Mission precedent has been chosen. Messrs. Evans, Warner & Bigger exhibit by pencil sketches a proposed building for a water power company and by a color perspective the Carnegie Library at Snohomish, Wash.

Church and collegiate work is found in an uninterrupted group, and here the visitor notes Messrs. Cope & Stewardson's drawings for further sections of the University of Pennsylvania Dormitories, which are now being added to the already well-known brick structures and bringing rapidly to completion the group originally planned to enclose two quads. Messrs. Day Brothers & Klauder show, by perspectives very definite-

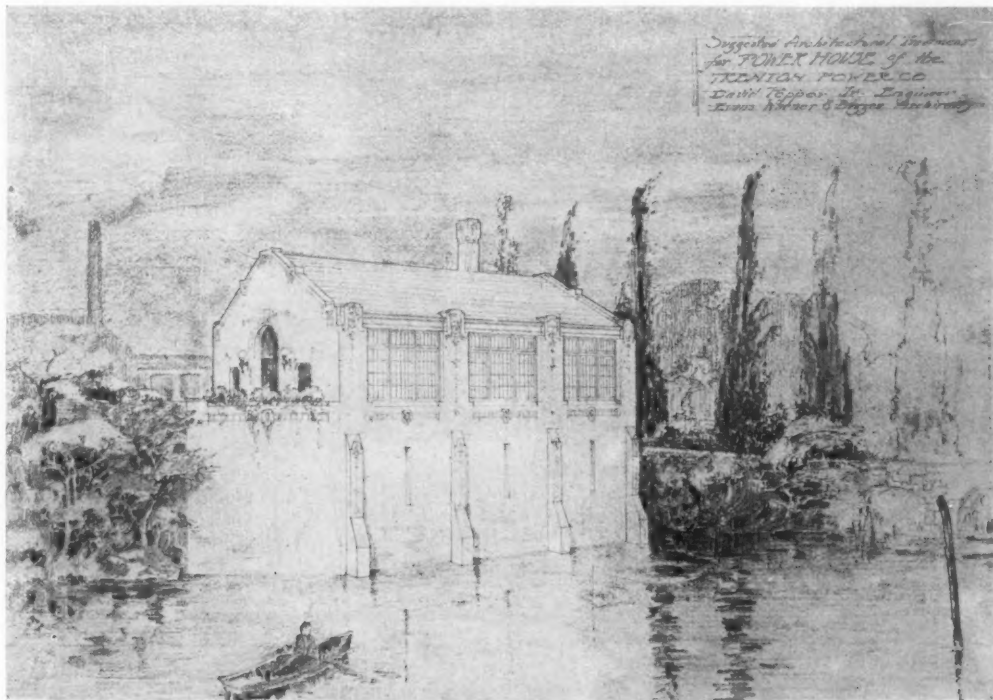
ly rendered in color, Madison Hall dormitories and the "New Dormitories," which are groups in the English collegiate style to be executed in stone for Princeton University. St. Paul's Church, by Zantzinger, Borie & Medary, is a very complete scheme, which it is hoped will be realized at Chestnut Hill, Philadelphia. Large photographs of the chapel at West Point Military Academy occupy a commanding place, as does also Messrs. Thomas, Churchman & Molitor's design for St. Nathanael's Church, Philadelphia. Photographs of the Linden Baptist Church, Camden, N. J., shown by Arnold H. Moses and Arthur Truscott, show it to be an uncommonly good example of brick architecture carried out on rather independent lines. And speaking of good brickwork, one is reminded of the Forest Park Branch Library, Baltimore, exhibited by Messrs. Ellicott & Emmart, of that city.

Excellent water color drawings at small scale for memorial windows are exhibited by Mr. Tabor Sears, by Mr. Robert C. Dodge and by the D'Ascenzo Studios —also large, effective cartoons by Frederick L. Wilson. Mr. Van Ingen's studies on canvas for lunettes of the Philadelphia Mint are very pleasing in coloring and symbolic motive.

Domestic architecture always figures prominently in the Philadelphia exhibitions. It has a character somewhat its own, insofar as it is adjusted to the local countryside, where the land is fairly well wooded, neither rugged nor flat, but genially rolling. There are never any waterside sites, nor are there outcroppings of rock to build upon. As a result there is to be found a rather completely evolved type of house, which is, generally

speaking, dear to the hearts of Philadelphians. It is not monumental, hardly stately, but it denotes durability and permanence, cheerfulness and comfort. In this group must be placed "A Country House near Philadelphia" by Day Brothers & Klauder, with its excellent plan, and accompanied by a perspective that awakes a desire for another showing the other side of the house and the manner of roofing. Other examples are the smaller houses by Mr. C. B. Keen and certain work by Mr. D. K. Boyd, Brockie & Hastings and Duhring, Okie & Ziegler. The style of these harks back to those beginnings of architecture in this country and called "Colonial," which linger in the earliest settled portions of southeastern Pennsylvania.

Some of the Philadelphia architects can turn from this early and very simple manner of building in stone and devote themselves with equal success to the English style to be executed either in stone or brick; witness "A Proposed Clubhouse for Princeton University" and several residences designed by Cope & Stewardson, whose skill in the local style has many times been demonstrated. Messrs. Mellor & Meigs exhibit some agreeable houses of moderate size rendered in a facile manner, and Mr. L. V. Boyd exhibits cottages so obviously based on English precedent as to reluctantly accept that essential American addition, the piazza. Following quite a different line of imagining is the work of Mr. Wilson Eyre. Many of his designs appear nowadays executed in the territory about New York; and one notes with interest that he has invaded Long Island with another of his picturesque houses. It is a rambling brick and stone residence with very heavy eaves and



SUGGESTED ARCHITECTURAL TREATMENT FOR A POWER HOUSE  
EVANS, WARNER & BIGGER, Architects

interiors that have been very carefully considered.

Terra cotta garden furniture and a collection of recent tiles and tile groupings by the Enfield Pottery add much interest to the rotunda, while the exhibit of The Industrial Iron Company's hand-forged, half-polished locks, hinges, candelabra, latches, etc., would call forth great enthusiasm if seen in a museum beside the best work of the past, and one should not here be chary of praise. Rather it is a satisfaction to see the much-maligned present age producing real art in such a capable material as Swedish iron.

One who has closely followed the Philadelphia exhibitions for many years cannot but regret the absence of what used to appear as delightfully reminiscent collections of the work of the traveling students sent abroad yearly under the auspices of the local university. The students continue to go and they continue to return, but apparently with only a memory of the architecture they have seen instead of drawings of it. This absence in the present exhibition is somewhat atoned for by Mr. Cass Gilbert's color sketches made abroad last summer; others by Mr. E. F. Hoffman, Jr., and by W. V. Shepard, and pencil sketches by Mr. J. P. Jamieson.

The photographic portrayal of such huge buildings as the Pennsylvania Railroad station in New York, exhibited by Messrs. McKim, Mead & White, or the Cleveland courthouse, exhibited by Mr. Arnold W. Brunner, calls for the highest technical skill of the most experi-

enced photographers. But architects who have executed smaller work, dwellings for example, who have "snapped" the finished thing with their pocket cameras and from the small negative have had enlargements made, have been able to place on the walls some very delightful views, the elusive charm of which the professional expert could hardly hope to obtain. By this method also the collection is enriched at many points by such enlargements of precious European "bits" the discerning architect alone can discover when he is afoot and free with no travel apparel but his "kodak." Upon even hackneyed monuments they throw an intimate and valuable side light.

Student work from the different schools of architecture has been placed together, where one finds among the most interesting to be a post-graduate "Design for a Hotel," "A Building for a Department of Fine Arts," "A Roman Catholic Church" and "A Reception Room for a President."

A feature to cause some surprise is the admission to a collection of *current* work, described by a 1911 *Year Book*, of houses which have been built twelve years, and a certain structure completed at least as long ago as 1893. Apart from this possible lapse, the collection has been chosen with care, and the grouping of the exhibits and their hanging upon the walls is probably the most successful which has been seen in any architectural exhibition in Philadelphia. REGINALD WREN.



A COUNTRY HOUSE NEAR PHILADELPHIA  
HEWITT, GRANGER & PAISTE, Architects



THE THAYER RESIDENCE, HAVERFORD, PA.  
D. KNICKERBACKER BOYD, Architect

## THE CURRENT ARCHITECTURAL PRESS

The March issue of *The Brickbuilder* has given its illustration pages chiefly to the presentation of a number of well-designed brick school buildings. Prominent



Residence of George L. Nichols, Esq., Katonah, N. Y.  
Chas. A. Platt, Architect  
(From *The Architectural Record*)

among these are several erected in St. Louis, William B. Ittner, architect. We scarcely realize the progress made in the design of this class of building until we compare such work as that of Mr. Ittner with the average school building erected twenty years ago.

The Westwood School, Cincinnati, by Garber & Woodward, is thoroughly illustrated. The Lincoln School at Lincoln, Mass., Parker, Thomas & Rice, architects, is a most worthy example and will rank with any shown. The remaining illustrations are of a house at Pittsburg, Janssen & Abbott, architects; a residence at Waterbury, Conn., by Cram, Goodhue & Ferguson; the Church of St. John, Kingsbridge, New York City, Davis,

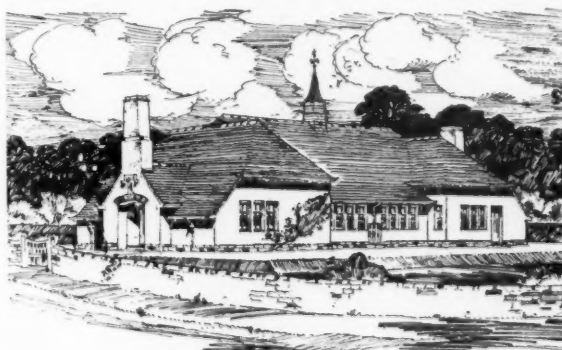
McGrath & Kiessling, architects, and the Tanner's National Bank, Catskill, N. Y., by Marcus T. Reynolds.

The "House at Waterbury, Conn.," which we have reproduced, presents both in plan and design a solution of the house problem of an unusually high order.

The text matter contains the third installment of the serial on "The Presentation of Preliminary Studies of Architectural Subjects," by H. G. Ripley. In spite of the undignified style of treatment, these articles contain material of value and are doubtless read with considerable interest.

The article on "The Heating and Ventilation of Churches," by Charles L. Hubbard, and also that on the "Manual Training High-School," by William B. Ittner, are continued in this issue. They contain information and suggestions of more than ordinary value to architects engaged in church or school work.

An article in *The International Studio* for April that will probably be read by architects with some interest is that describing and illustrating the Competition for a Village Hall. This competition is in response to



Design for a Village Hall  
(From *The International Studio*)



Houses at Waterbury, Conn. Cram, Goodhue & Ferguson,  
Architects  
(From *The Brickbuilder*)

an invitation to submit designs extended to architectural designers. The problem appears to have been an attractive one and the designs submitted are, while somewhat amateurish in character, worthy of study.

Other articles in this issue are a review of the recent exhibition of the Pennsylvania Academy, with drawings by George Belcher, the fifth of Professor Harada's series on Japanese Art and Artists and Modern Dutch Portrait Painting by Prof. Max Eisler. California as a sketching ground is made the subject of an article illustrated by examples of the work of Benjamin C. Brown.

*Architecture* for March presents the accepted Competition Design for the Municipal Building at Hartford, Conn., Davis & Brooks, Architects, Palmer & Hornbostle, consulting. This satisfactory solution of the Municipal Building problem was presented in *THE AMERICAN ARCHITECT* of March 15th. There is also shown a water color perspective view of a proposed commercial building, 23d Street and 6th Avenue, H. P. Knowles, architect. *Architecture* is somewhat given to presenting single views or illustrations of a subject which would seem to merit more thorough treatment.

The bulk of the illustration form is given up to reproductions of photographs of the New York Library, which by reason of having been many times published lacked much of the interest attached to them when the work was less generally known. *Architecture* at-



Progress of South Dakota, by Edwin H. Blashfield  
(From *The Western Architect*)

tempts to justify this late illustration by stating that the fittings, chandeliers and most of the decorations have been placed since the last previous publication.

The text form contains the usual "Architectural Criticism," followed by an article on "The Use of Light," by Albert Jackson Marshall.

The leading article in the April issue of *The Architectural Record* illustrates and describes a Gothic City House in New York, Kirby, Petit & Green, Architects. The exterior of the house is somewhat familiar, having been previously published. As a type of the stately house the example shown is quite successful.

There is a strong contrast between this city house and



Proposed Commercial Building, New York City. H. P.  
Knowles, Architect  
(From *Architecture*)

a country house, the work of Charles A. Platt, shown with its garden in the same number. This also indicates a large expenditure of money, but with all there can be no mistaking the character of the building. The interior treatment and furnishings appear to be in excellent taste and harmony.

An interesting article by M. Stapley, on "Iron Accessories to Domestic Architecture," and one on "The Treatment of the Pergola," well illustrated, are important features of this issue.

*The Western Architect* for April in both text and illustrations is a monographic treatise on the South Dakota State Capitol, C. E. Bell, Architect. The mural decorations were executed by Edwin H. Blashfield and are probably the most interesting part of this work.

# THE AMERICAN ARCHITECT

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NEW YORK, APRIL 26, 1911

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## ARCHITECTURAL EXHIBITIONS

THE Seventeenth Annual Architectural Exhibition now being held in Philadelphia is described somewhat in detail elsewhere in this issue, where are also presented a number of examples of work shown, taken from the Exhibition catalogue. It appears that the standard of excellence fixed by former Philadelphia exhibitions has been fully maintained. As has occurred in connection with various previous exhibitions, but on a somewhat different basis, the Philadelphia Chapter A. I. A. has this year joined forces with the T-Square Club and contributed to the general success of the undertaking.

The public exhibition idea has grown in favor wonderfully during recent years. While it has long been recognized as one of the most efficient means of education, it has lately been extended to a point not believed to be practicable a few years since. In addition to what might be termed architecture proper, subjects more or less directly related to it which have been made available for study by means of exhibitions within the year include Town Planning, Municipal Art, Congestion of Population and Tuberculosis as affected by living conditions due to improper habitations. In fact, it would seem that the exhibition idea had reached general acceptance. There is, however, much yet to be determined in the matter of plan and scope which may be considered as affecting practically all kinds and types of presentations.

It is noticeable that the tendency in architectural exhibitions proper is away from technical features. Comparatively few working drawings are now hung, the majority of exhibits being in the form of rendered sketches with an ever-increasing number of photographs of completed work. To many members of the profession this is a source of some regret. It is contended that to be of greatest value the subject should be shown in its successive stages of development, from the prelim-

inary sketch through the various processes of working plans, details, models, and finally by photographs of the completed structure. Undoubtedly, such a presentation would be of particular interest and value to architects, while the public would be afforded, in addition to that of viewing rendered sketches and photographs, as at present, an opportunity to become acquainted, to some extent at least, with the enormous amount of study, office work and detail necessary to the final production, which is the finished building. It is undeniable that there is an impression somewhat prevalent that an architect's fees are larger in proportion to actual services rendered than those of members of some other professions. Perhaps, while the public is receiving its education in architecture, it would not be amiss to furnish it also with some small object lesson tending to justify the cost of architectural services. Of course, it will be admitted that to thus comprehensively present the number of subjects shown in accordance with present practice would require very great extensions of exhibition space. It will also be conceded that much of the additional material would tend to detract rather than add to the artistic effect of an exhibition. Whether or not under all the circumstances the added value direct and indirect to the profession, and the possibly increased interest to the public, would more than compensate for the increased expense and decreased attractiveness, are questions the answers to which will not be definitely known until an actual test or series of tests is made.

## ALWAYS CONSULT AN ARCHITECT

CIRCUMSTANCES have seldom arisen during recent years that seemed to render it necessary, or even desirable, for THE AMERICAN ARCHITECT to make specific reference on its editorial page either to a particular make of material or the general attitude of the manufacturers of such material toward the architect. When, however, such thorough knowledge of and sympathy with the architect's work, embracing his relations with the client and his moral if not, perhaps, legal responsibility for results, as that evidenced by The American Radiator Company in a recent advertisement printed in the leading daily newspapers of this country, are displayed, it would seem that common justice and a desire to give credit where credit is due require some form of acknowledgment of the educational work being done by this manufacturer.

The advertisement referred to is addressed directly to the consumer and for this reason betrays a certain inconsistency of thought and action. It does, nevertheless, call attention to certain undeniable facts, which it is hoped will become more generally recognized as a consequence.

Under the caption "Always Consult an Architect," the preamble of this unusual appraisal reads as follows:

Just as you have respect for your hard-acquired knowledge of your own trade or business, you should respect the experience and opinions of architects. A great mass of buildings now in existence would be far better places to live in or to work in, as well as to look at, if so many men did not feel that because they have been successful in their own business they could instruct and direct an architect in his. Men who would not attempt to tell a cobbler how to make their shoes, or try to

teach a tailor how to cut a coat, will as a rule try to instruct the architect.

When a mistake is made in some detail of the planning or execution of the building, no matter whether the architect is innocent of it or not, he knows he will be blamed. The architect may have advised against it—begged and striven to prevent it—it may be clearly understood by the owner that in those details the architect is relieved of the responsibility—but the passer-by or the visitor, who knows nothing of the circumstances, may blame the architect.

The absolute truth of the foregoing is so often demonstrated in practice and so perfectly familiar to members of the profession but so seldom recognized outside of professional circles that a clear, concise statement of the facts cannot fail to be of general educational value. It is, moreover, gratifying to know that a manufacturer of wide experience in a field that can fairly be termed "architectural" has seen fit to invest the amount of money necessary to place this message before the people.

## RECENT LEGAL DECISIONS

### ADVERTISEMENT NOT PART OF CONTRACT

In an action to recover the agreed price for laying asbestolith floors in certain rooms of a residence an advertisement, sent to the owner by the plaintiff some months before the contract was finally entered into, was rejected as evidence. The court did not think it could reasonably be supposed to have been within the contemplation of the parties that all the statements contained in this advertising matter should be incorporated as terms or conditions of the final agreement. If there had been an offer to show the repetition in the subsequent negotiations of any particular representation contained in the advertisement it might have been different. At the same time the court reversed a finding for the plaintiff, holding the evidence insufficient to show substantial performance. *Asbestolith Mfg. Co. v. Howland*, New York Supreme Court, 120 New York Supplement 93.

### SURETY'S LIABILITY ON ABANDONMENT OF CONTRACT

A contract was made for the erection of a building for \$99,250. Payment was to be made in instalments of 80 per cent. of each \$10,000 worth of work done on certificate of the architects. The contract was abandoned when about \$53,000 worth of work was done and the work was completed by the owner. In an action by the owner against the contractors' surety the jury found that it cost the owner \$18,355.02 over and above

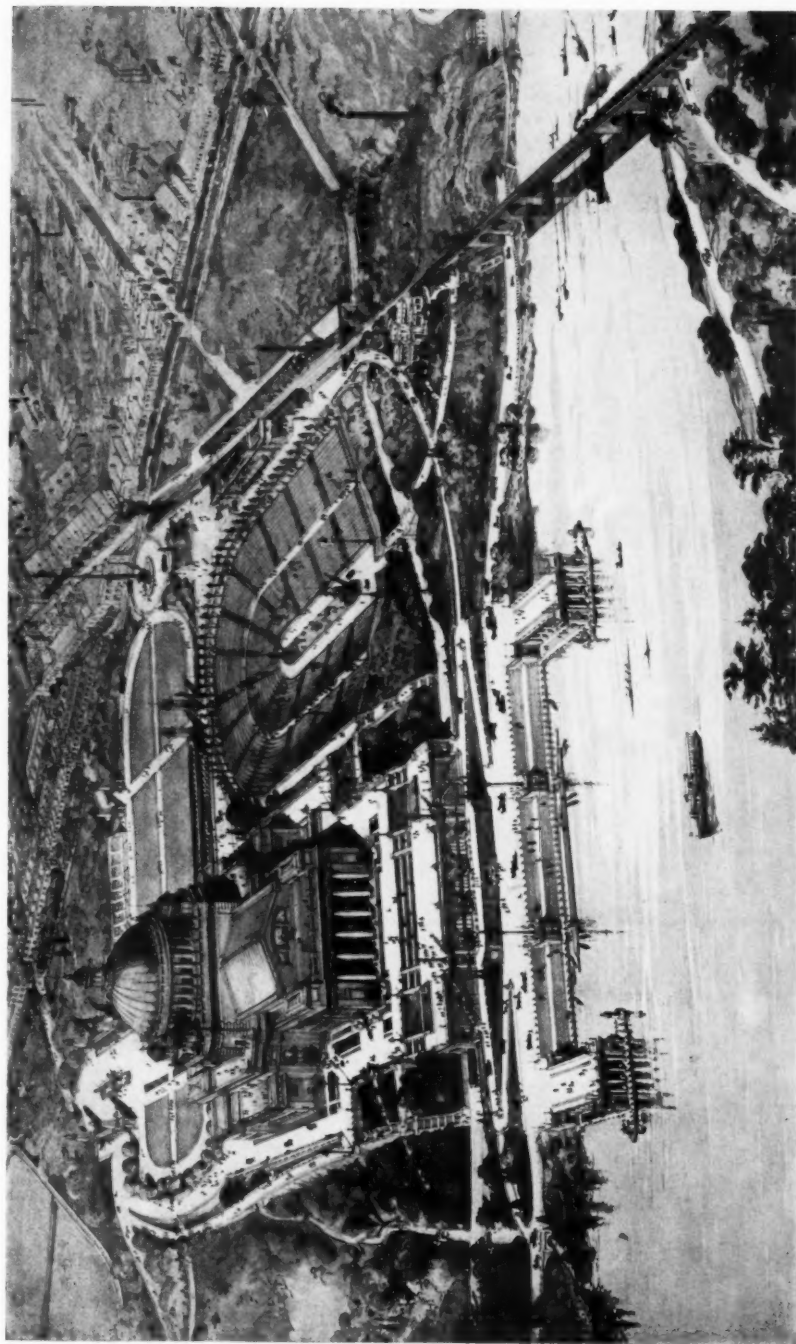
the original contract price to complete the work, and their verdict for this amount was affirmed. It was held that the surety was not released by the act of the owner in paying the contractor \$1,000 when \$3,000 worth of work was done as there was no prejudice to the surety. *St. John's College, Fordham, v. Aetna Indemnity Co.*, New York Supreme Court, Appellate Division, 120 New York Supplement 496.

### RIGHTS OF SUBCONTRACTOR AS AGAINST OWNER

There is no privity of contract between a subcontractor employed by a general building contractor and the owner, and the liability of the owner is only to the general contractor, who, on being paid, will become liable to the subcontractor. *McNulty v. Keyser Office Bldg. Co.*, Maryland Court of Appeals, 76 Atl. 1113.

### OWNER'S ASSENT TO ASSIGNMENT OF CONTRACT

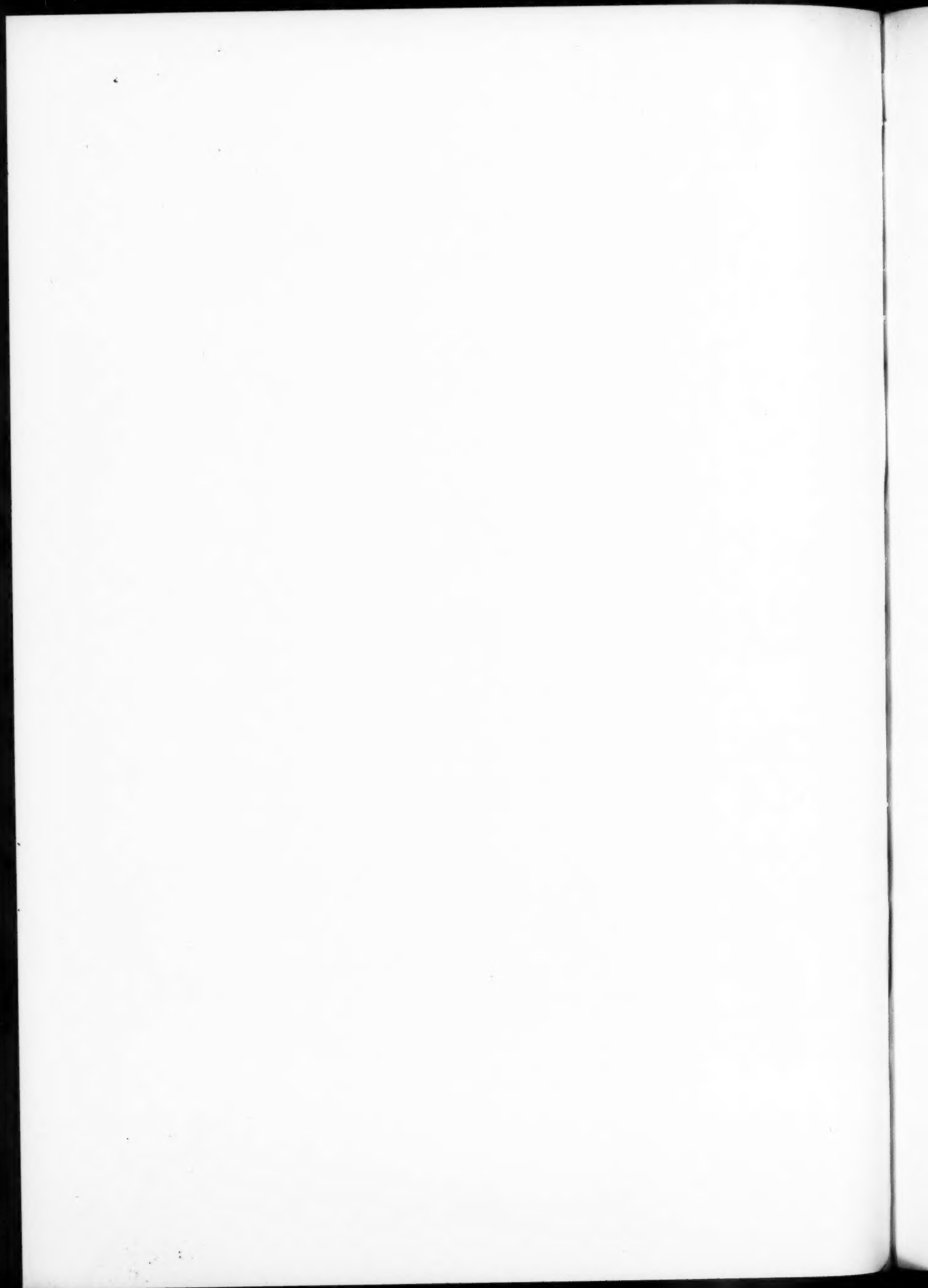
A building contract provided that the contractor should not assign or transfer his interest in the contract, or any right thereunder, without the written consent of the owner. It was held that an assignee of the contractor's right to be paid money under the contract must, to recover, show that the assignment was made with the consent of the owner. *Reisler v. Cohen*, New York Supreme Court, 121 New York Supplement 603.



PROPOSED AUDITORIUM, STADIUM AND COLISEUM, FAIRMOUNT PARK, PHILADELPHIA

JOHN T. WINDRIM, *Architect*

PHILADELPHIA'S SEVENTEENTH ANNUAL ARCHITECTURAL EXHIBITION



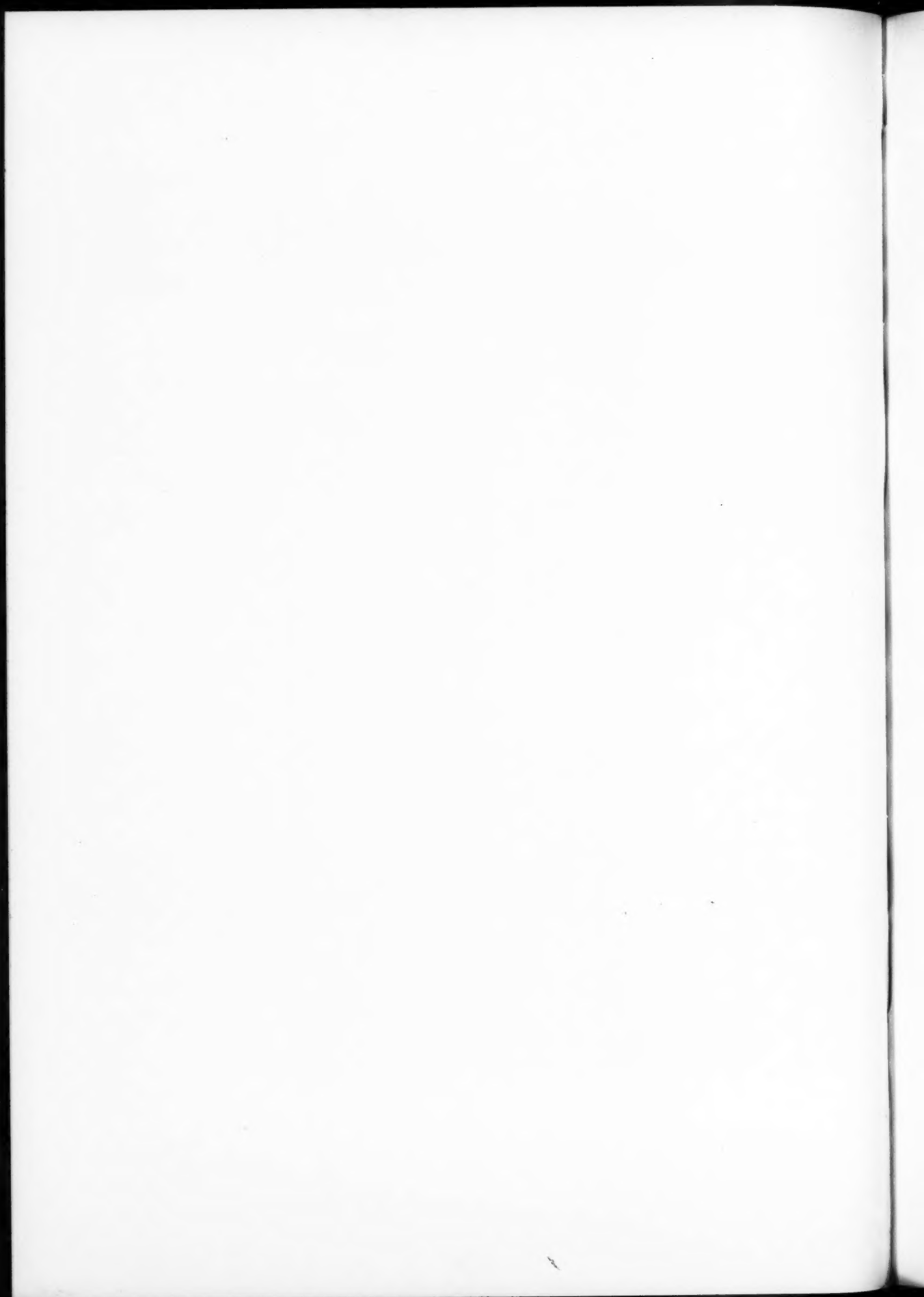


VIEW FROM STREET

PROPOSED CLUB-HOUSE FOR PRINCETON UNIVERSITY

DAY BROTHERS & KLAUDER, *Architects*

PHILADELPHIA'S SEVENTEENTH ANNUAL ARCHITECTURAL EXHIBITION



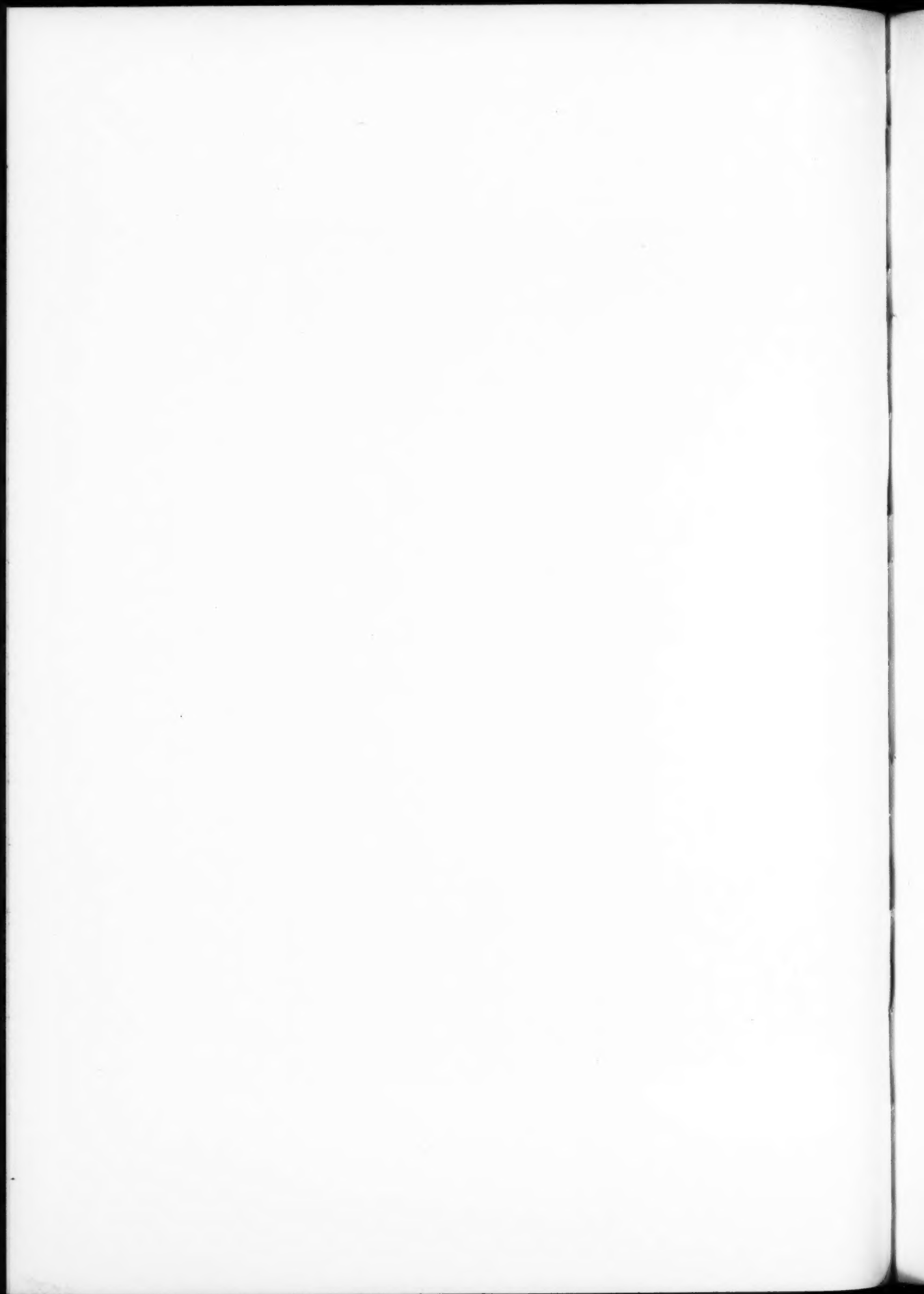


VIEW FROM GARDEN

PROPOSED CLUB-HOUSE FOR PRINCETON UNIVERSITY

DAY BROTHERS & KLAUDER, *Architects*

PHILADELPHIA'S SEVENTEENTH ANNUAL ARCHITECTURAL EXHIBITION

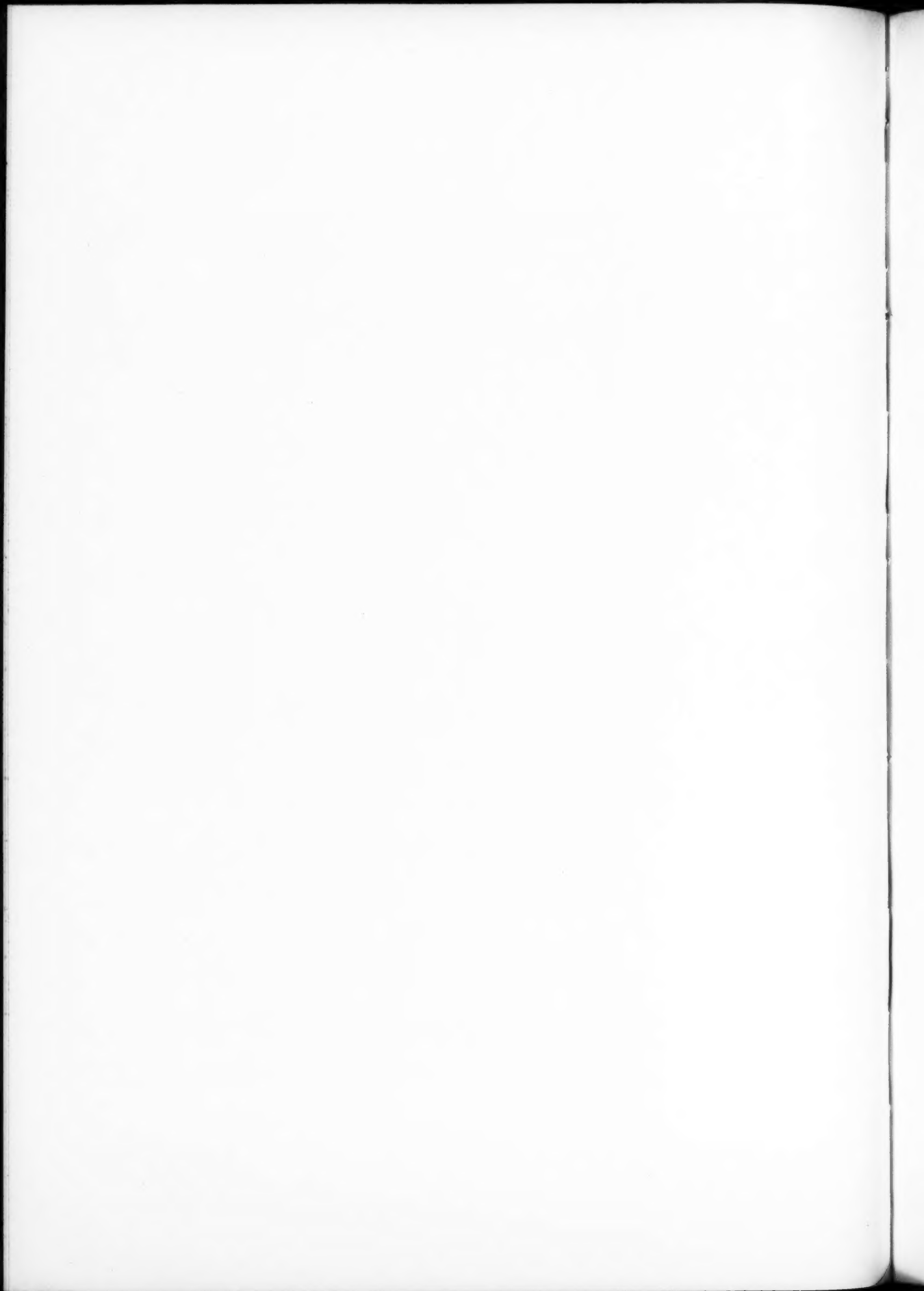




PERSPECTIVE VIEW OF SOUTH QUADRANGLE DORMITORIES, UNIVERSITY OF PENNSYLVANIA

COPE & STEWARDSON, Architects

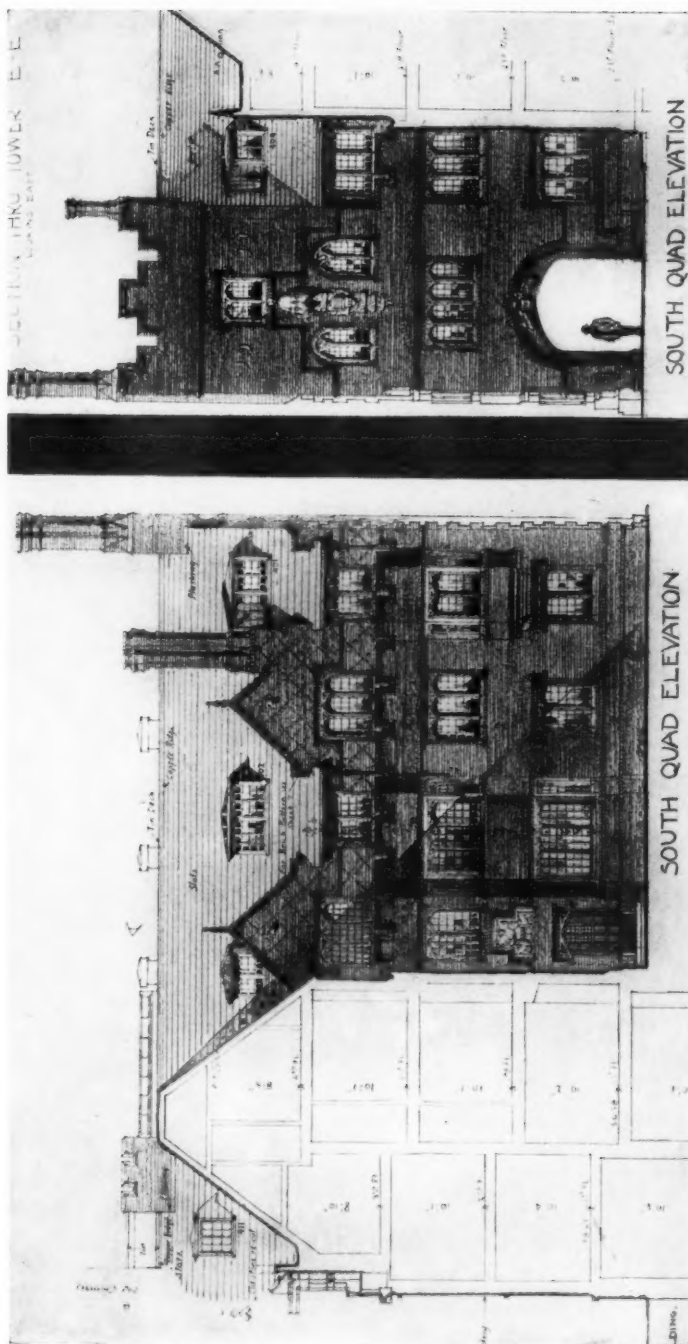
PHILADELPHIA'S SEVENTEENTH ANNUAL ARCHITECTURAL EXHIBITION



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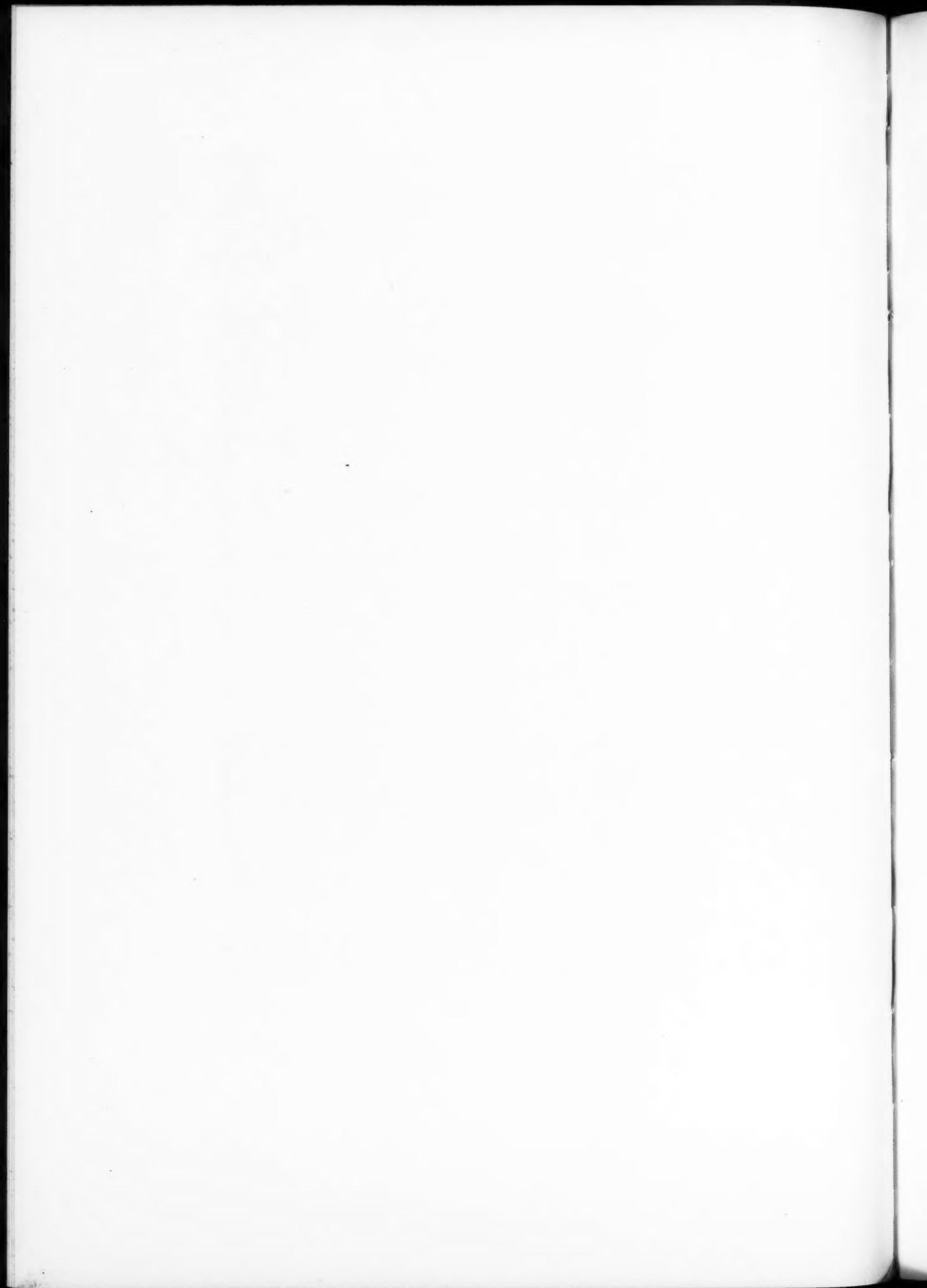
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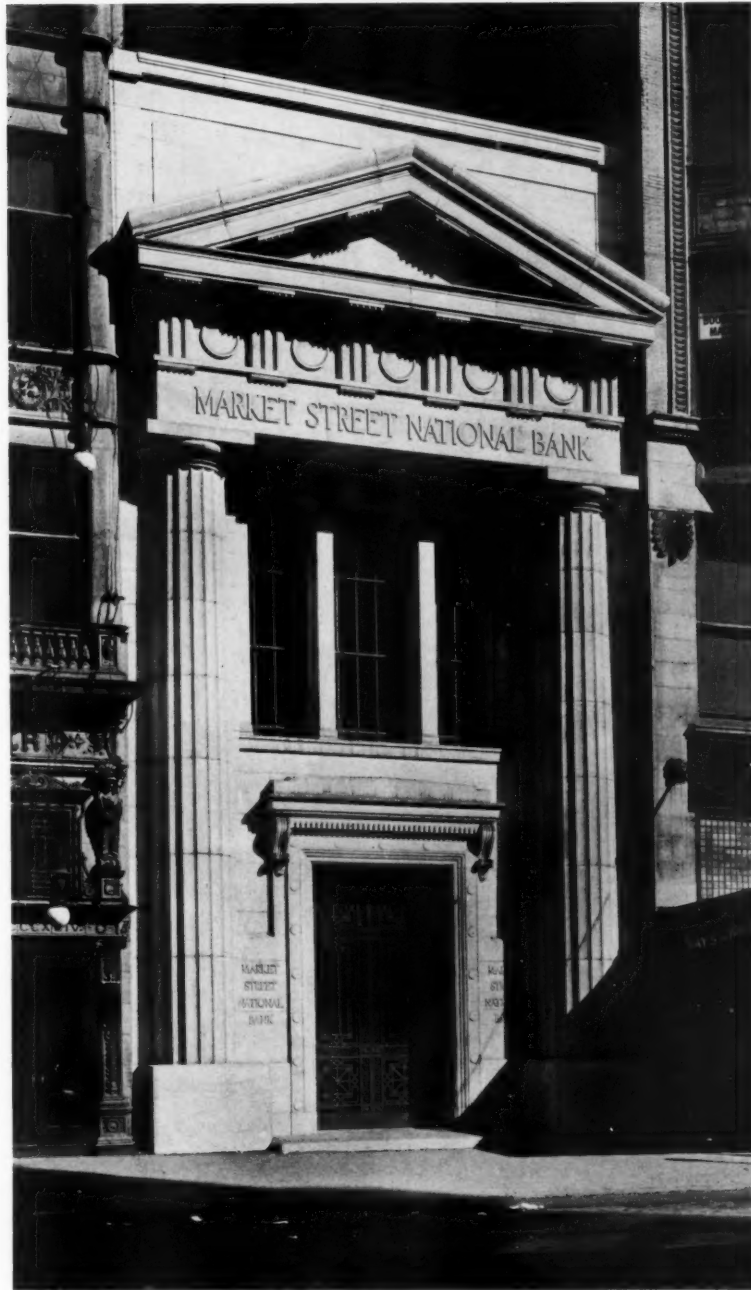


ELEVATIONS OF PORTIONS OF NEW SOUTH QUADRANGLE DORMITORIES, UNIVERSITY OF PENNSYLVANIA

COPE & STEWARDSON, *Architects*

PHILADELPHIA'S SEVENTEENTH ANNUAL ARCHITECTURAL EXHIBITION

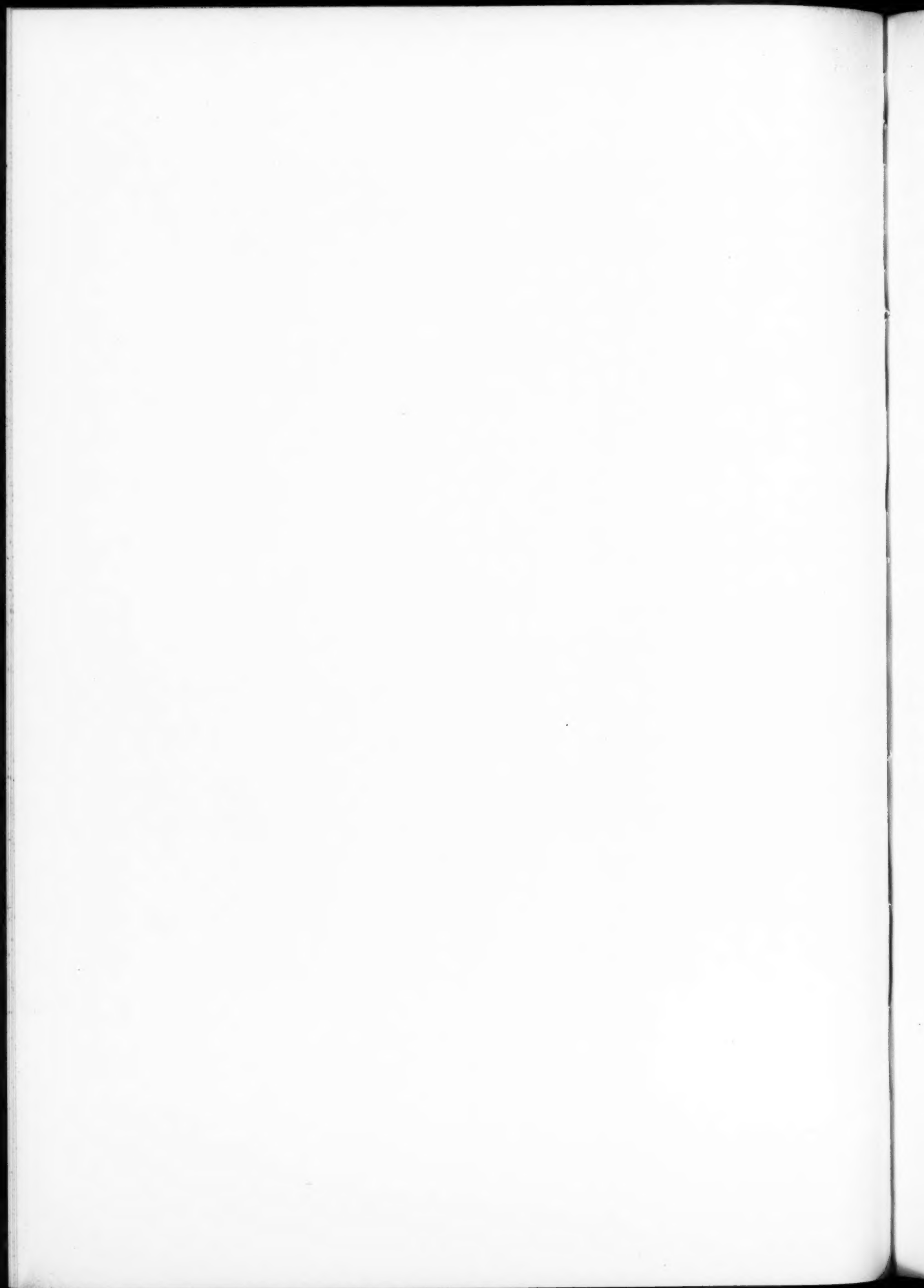




MARKET STREET NATIONAL BANK, PHILADELPHIA

THOMAS, CHURCHMAN & MOLITOR, *Architects*

PHILADELPHIA'S SEVENTEENTH ANNUAL ARCHITECTURAL EXHIBITION

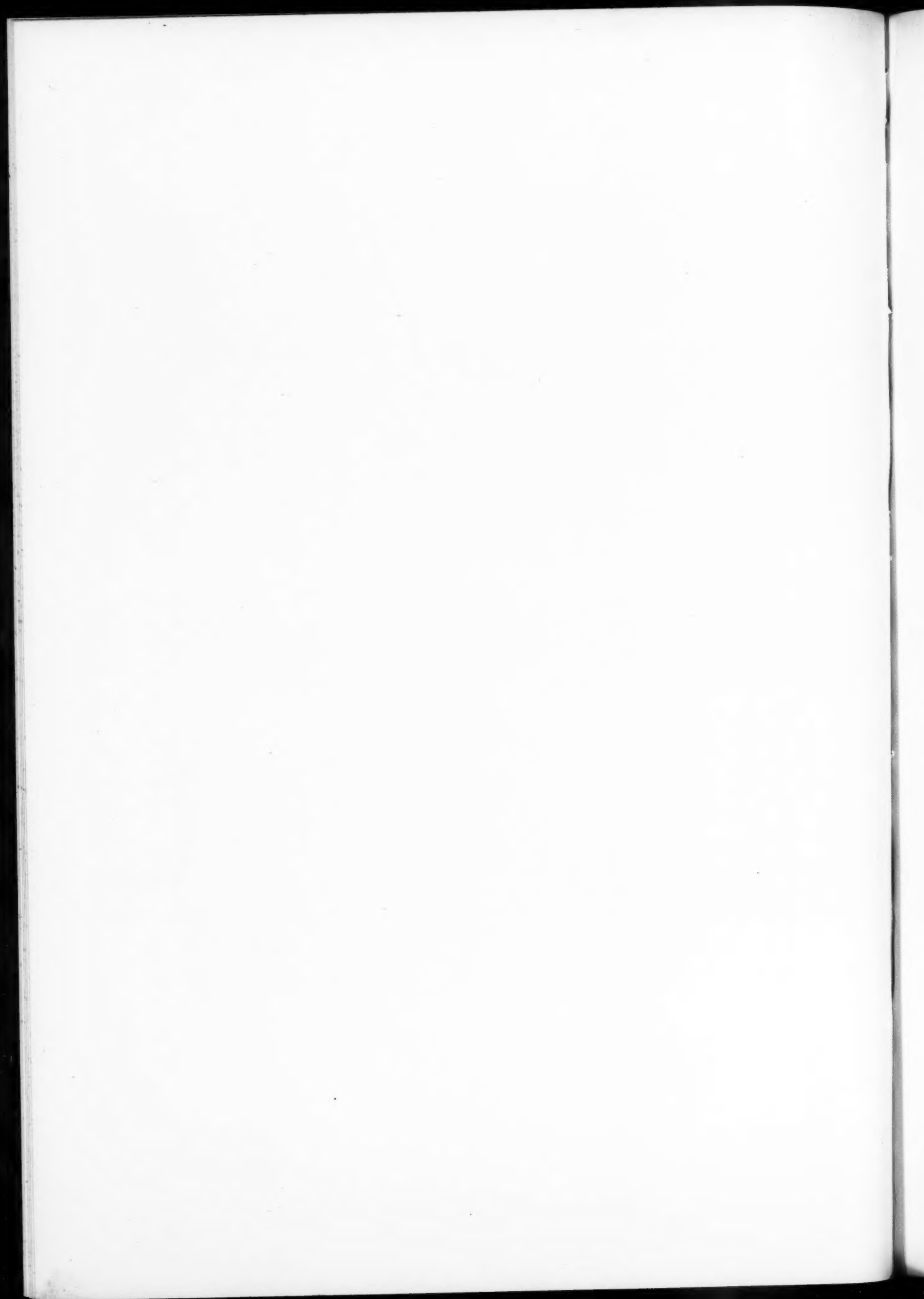


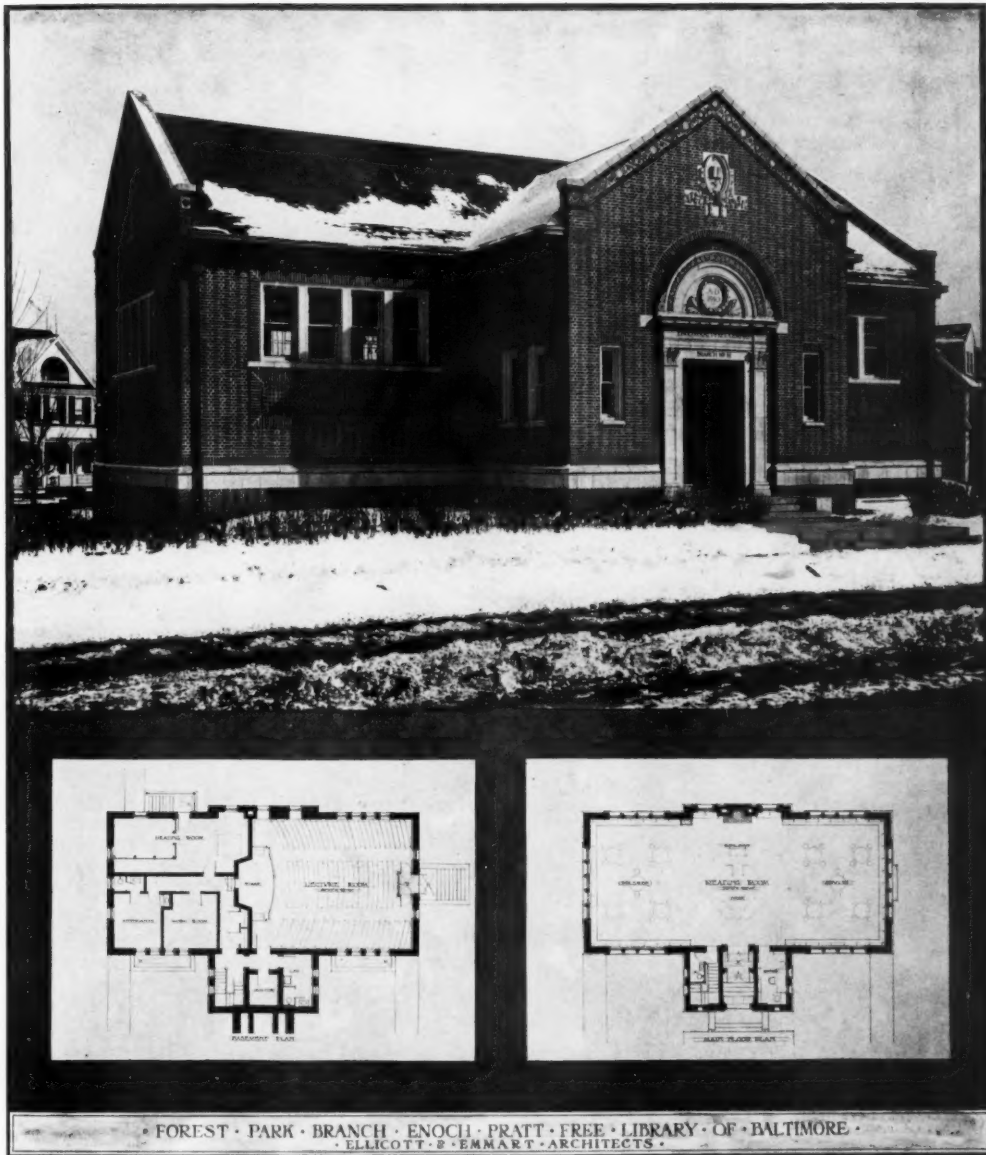


ENTRANCE OF HOUSE, EDGEWORTH, PA.

CHAS. BARTON KEEN, *Architect*

PHILADELPHIA'S SEVENTEENTH ANNUAL ARCHITECTURAL EXHIBITION





FOREST PARK BRANCH, ENOCH PRATT FREE LIBRARY OF BALTIMORE  
ELLICOTT & EMMART, *Architects*

PHILADELPHIA'S SEVENTEENTH ANNUAL ARCHITECTURAL EXHIBITION





FOUNTAIN IN THE COURTYARD OF THE PALACE VECCHIO, FLORENCE