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THE ORGAN FROM THE ARCHITECT'S STANDPOINT
PART III

By HERBERT WHEATON CONGDON, A. A. I. A.

IN considering the organ specifications submitted with the competitive bids the committee will naturally count the number of stops that are specified, and as it is a usual device to number and include in the list such useful but inexpensive items as "Bellows Signal" and "Tremulant," knowledge on the part of the architect will make his advice much more helpful to the committee. These things are easily allowed for; but it is less noticeable to the casual observer when a stop is split in two, as "Bourdon Bass" and "Bourdon Treble," where the two stop-knobs merely control the lower and upper parts of one stop. The addition of the so-called "fancy stops" is of value to a concert organ, but in a church organ these comparatively inexpensive stops add little or nothing to the power of the instrument, and are chiefly useful for greater variety in soft solo playing; nevertheless, they swell the list of stops just as much as do the more valuable but also more costly stops of foundation character. It is difficult to draw the line between these and the fancy stops, but among the latter are found stops with such names as Unda Maris, Vox Celestis, and the like; the foundation stops seem to have simple names like Diapason, Flute, Tibia, and so on.

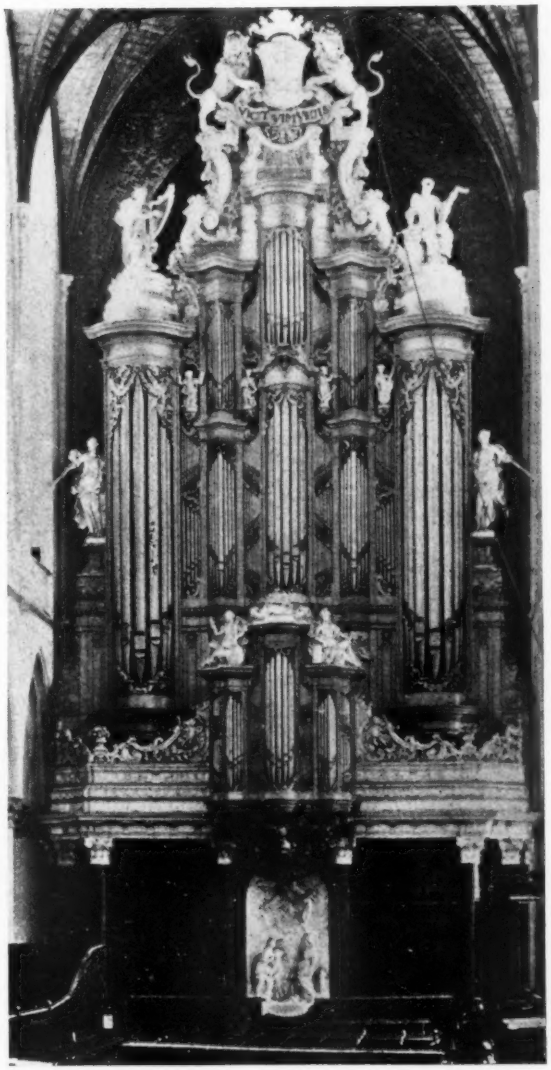

FIG. 12—ORGAN IN THE GROOTE KERK, HAARLEM

Another device which may confuse the layman who is on the lookout for quantity, but which has a legitimate use, is the practice of borrowing or "unifying" a stop, where one stop may be drawn on either of two or more manuals. If this is explained by the maker, and the stop is listed each time under its own name, there is nothing wrong about it; but occasionally an unscrupulous maker may use different names for its different knobs; a manifestly misleading practice. Generally a diagram or series of notes in the specification is provided to make clear just how many really speaking stops there are, and how often these are borrowed. The value of this borrowing is a vexed question from a musical standpoint, and many cogent arguments are advanced both for and against it; but it undoubtedly adds to the variety of tone combinations at a small expense, while it does not pretend to increase the power or body of the tone in any way.

The compass of the keyboards, both manual and pedal, is always specified by the number of notes in each; modern organs have more than the old-fashioned ones, as they are required by modern music, and one should note with care whether the specification calls for the modern range of 32 notes on the

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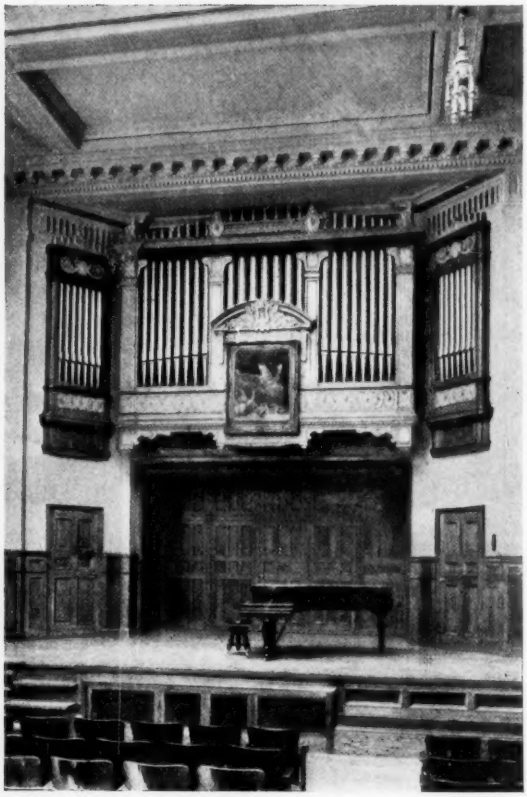

FIG. 13—ORGAN, INSTITUTE OF MUSICAL ART, NEW YORK

pedal organ and 61 on the manuals. Note also whether all the stops run throughout this range; in a cheap organ the more costly stops may lack their lower and even their upper parts, pipes being provided only for the middle register. This makes an inferior instrument for every purpose, but it permits a large number of stops for a small outlay, as the lower or bass notes always require the most costly pipes. If the specification does not distinctly call for all stops to run through the complete keyboard a schedule should be called for showing the range of each.

The pedal keyboard on old organs is flat, and all the keys are parallel, like a magnified piano keyboard. In a board of this sort the lower and upper notes are so far away from the performer as to make playing on them difficult. To obviate this a keyboard has been devised which is concave and in which the keys radiate from a centre behind the player; in this the middle and the two end keys are theoretically equally easy for the performer to reach with his foot. This board has been adopted as a standard by the representative body of organists, the American Guild of Organists, and should be provided in all organ specifications. The Royal College of Organists of Great Britain has adopted a similar pedal-board.

The couplers that are provided are not always numbered in the list of stops, but if this is done allowance should be made for them by the committee; they have their legitimate uses, and a certain number of them are necessary; but they are so easy to multiply under modern mechanical methods and cost so little that they should not figure as a competitive feature in the specification.

The specification should also state whether the combination pistons or tablets move the stop-knobs or not. Most organists prefer that this should be done, but it complicates the console and adds to its size as well as its cost and is not a necessity in a small organ. In large organs, particularly those that are to be played on by a number of different performers, the registers or stop-knobs certainly should be moved by the combination pistons; in cases where this is not done an indicator is provided, but this is of little use to a stranger and is apt to get out of order.

The mechanical arrangement of the stops, etc., is of passing interest. Figs. 10 and 11, illustrated on pages 59 and 60 of the issue for Feb. 8, show the two most common types of console. In Fig. 10 the stop-knobs have to be pulled out to make them operative, and they are arranged on either side of the keyboard with the couplers above, tilting tablets instead of stop-knobs being used in this case for the couplers. Between the four keyboards are seen the combination pistons; by pushing one of these a group of stops is made operative, the combinations in the different groups being adjustable and capable of variation by simple devices inside of the console. Below, the radiating, concave pedal-board is seen, and above it are the swell-pedals for the solo, swell and choir departments, and a crescendo pedal by which all the stops of the organ in its different parts may be made operative one after another, so that the amount of tone is gradually increased as the toe is depressed. To the left are seen combination pedals, which in some organs affect the pedal department only, and in others may affect the manuals, either as an auxiliary or as a substitute for the pistons between the keyboards.

In Fig. 11 the Hope-Jones type of console is shown, in which the stops are made operative by depressing tablets something like the keys; and these are arranged in a semicircle over the keyboard, grouped with their couplers according to the manuals that they serve, the tablets being of different colors acording to their function or tone quality.

A feature of the specification that requires attention is the motive power for the blowing apparatus. Sometimes this is not provided under the organ contract, and sometimes a motor may be specified that is not permitted by the local laws, as many towns will not permit the use of a water-

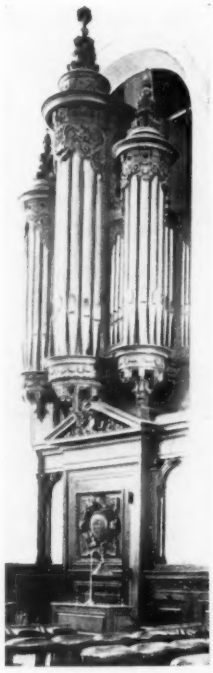

FIG. 14—ORGAN, ST. LUKE'S HOSPITAL, NEW YORK

FIG. 15—ORGAN, CHURCH OF SAN LORENZO, GENOA

motor, and the more expensive electric apparatus will have to be used. In any event, the matter of power ought to be clearly understood, and if a rotary blower is to be used, it should be definitely specified as to make; and the electric motor, if specified, should be one that will suit the local variety of electric current.

The specification ought also to make provision for the case and console. It seems hardly necessary to advise that these should be designed by the architect of the building, but unfortunately this is not always customary. Possibly it is largely for this reason that the organ-case has not been in general use in this country.

If the organ is to take its proper place as an important factor in the interior decoration, it must be designed by the person who is responsible for the same. It gives a great and an unusual opportunity for a splendid feature; previous illustrations in this article show what may be done, but none so well as that shown in Fig. 12, the superb organ of the Groote Kerk in Haarlem. Although this may seem too riotous to a serious-minded Goth, it must, nevertheless, be accorded a place as one of the finest examples of organ-case design in the world.

Organ cases may be roughly classified in three types: the first, in which the organ stands free, either in a gallery, as in the Haarlem example, or on a screen, as in so many of the English cathedrals; the second, in which the organ is placed in a chamber or niche, and is merely provided with a front; and the third type, which is seldom found outside of Italy, in which the front is provided with doors like a triptych. Fig. 13 shows a good example of the second type, an unusually interesting use of the organ in decoration. This is the type generally found in Episcopal and other churches, where the instrument shows on the chancel side only, or occasionally has an additional front on the transept side. Fig. 14 shows a characteristic variation of this type; it is the organ in the chapel of St. Luke's Hospital, New York City.

The triptych type is shown in Fig. 15, the organ in the church of S. Lorenzo, Genoa. This is splendid with carving, and glowing with color and gilding; it is a type that gives the greatest opportunity for richness of effect, and seems particularly applicable for organs in residences. In penitential seasons these Italian organs have their doors closed, and, as these are much plainer on the outside, the effect on the interior of the building is most marked and adds not a little to the dramatic effect of the penitential devotions. Where organ cases have been provided with these shutters, it has been said that a marked improvement is observable in the mechanical department of the organ; the action wears better, and the instrument stands in tune longer, owing to the protection given by the closed doors. This, of course, presupposes the closing of the doors during the very considerable periods during which an organ is not in use.

A variation of this type of considerable interest is shown in Fig. 16, the organ in the church of Sta. Maria della Scala, Siena; here the organ pipes form a very small part of the decoration and the case-work is magnified to the limit. It has been taken as the motive for

FIG. 16—ORGAN IN THE CHURCH OF STA. MARIA DELLA SCALA, SIENA

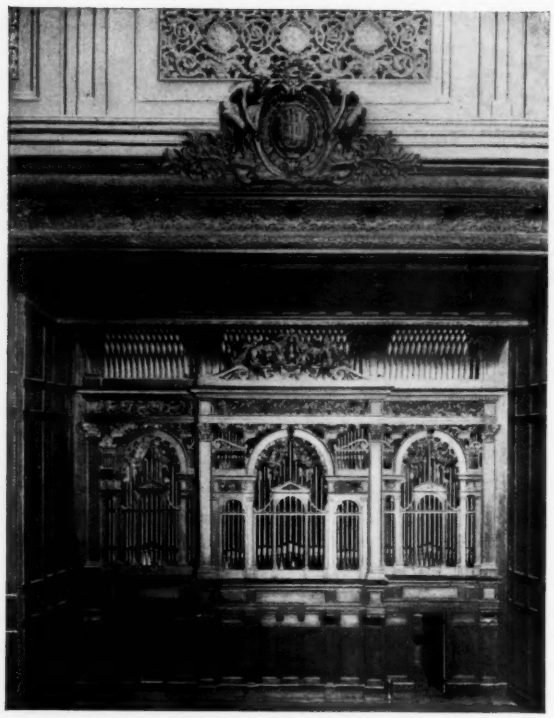

FIG. 17—ORGAN, NEW ENGLAND CONSERVATORY OF MUSIC, BOSTON

the organ case in the New England Conservatory of Music, where the result is so successful that it should commend itself as an inspiration to anyone seeking to design a fitting focus for the music-room of a dwelling or the stage of a concert hall. (Fig. 17.)

Unfortunately our churches and concert halls do not always have such intelligent designers for their organs. Sometimes an organ is placed without any case at all, the stark, bare pipes standing naked and unashamed. It is a pity to illustrate anything for the sake of condemnation; but Fig. 18 shows such an excellent example of a wasted opportunity that it is included. This organ is in a famous church where to all appearances there is an abundance of money; where some of the great artists of our time have worked; and the organ has been built by a firm that has executed some of the best examples of organ cases that we have; and yet the pipes are displayed like those of a gigantic steam radiator. Poverty may be an excuse for this sort of thing; but even that is a poor excuse. It is better to omit from the organ itself some little piping stop of no great value and to spend the small amount thus saved on an exceedingly simple case, such as is shown in Fig. 19, in a country church, where every penny had to be saved. In this case the plain brown of the oak contrasted with the dull gray gleam of the pipes, left in their natural color, in a very pleasing way.

The painting or gilding of the front pipes is so common now as to be tiresome; the old organs generally left the front pipes in their natural color, a much more refined method than the garishness of the gilded and polychromed pipes of the late '70's.

The extreme of the decorative treatment of the organ is shown in Fig. 20, in a Chicago church, where the pipes are entirely concealed by the rich screen work. This seems unfortunate as a solution of the problem because it simply conceals the very pipes that form the difficulty. This organ is well placed; but in a different situation, where there was not so much speaking space over the pipes, case-work of this sort might have a very deleterious effect on the tone. A happy mean lies between these extremes.

Great variety of arrangement of the pipes in the case is possible, as may be inferred from the illustrations already shown; but the architect should consult with the organ builder before his design has taken too definite form and obtain from him a careful lay-out of the front pipes along the lines of the sketch for the proposed work; this will serve to fix the scale of the parts and will obviate the expensive and unsatisfactory device of dumb pipes. The diameter of the pipes is fixed according to the scale of the organ and their position musically; but the height may be made a variable quantity by the use of dumb tops extending beyond the real top of the pipe. This is not a satisfactory device, however, and should be avoided if possible. The pipes should always be arranged with reference to ease of tuning; in some of the examples shown herewith certain pipes must be dumb, or they could never be reached by the tuner. It must be remembered that a pipe is always tuned at the top and not at the lip; reeds are tuned in a position corresponding to the lip of a pipe, but as they are not of decorative value they are

FIG. 18—ORGAN, TRINITY CHURCH, BOSTON

not used for display pipes, nor are the wooden pipes, as a rule.

Fig. 21 shows a very fine case in the church of St. Bartholomew, Armley, England, in which the huge pipes of the double open diapason stop are splendidly massed in contrast to the pipes of a smaller stop. Fig. 22 shows another interesting example of this type in the chapel of Groton School in this country: In both these the organ is lifted well up above the floor, a device that adds to its effectiveness, both tonally and decoratively. The use of "turrets" of large pipes shown in these two illustrations is a favorite arrangement to relieve the monotony of the composition. A different method is to gain this variety by emphasis of the case-work and to make use of the monotony of the pipes to form a plain and restful background for the most architectural features. This is well shown in Carrère and Hastings' organ case in Woolsey Hall, Yale University, as well as in the Institute of Musical Arts organ by Donn Barber, already shown in Fig. 13.

Much has been done already to lift the organ to its proper place in the scheme of decoration, but much more can be done, and it is to be hoped that architects will not only consider the placing of the organ in the plan from the practical standpoint, but will also pay more attention than they have in the past to its very great possibilities as a feature in the interior composition, and that they will use their influence with their clients to promote this end. Musically, the organ has a dignity and nobility that is unique, and architecturally it has latent possibilities for the development of these same qualities.

(The End.)

FIG. 19—ORGAN, ST. JOHN'S CHURCH, HUNTINGTON

FIG. 20—ORGAN, SECOND PRESBYTERIAN CHURCH, CHICAGO

AMERICAN ARCHITECTURE

IN commenting on American architecture of to-day, a recent issue of a semi-popular publication calls attention to the fact that while only a short time since the foreign critic found here "everything that was offensive to good taste" and "merely a jumble of worn-out motives, which even the Old World outgrew years ago," such criticism is seldom advanced at the present time; that we now have in the development of the skyscraper a distinctive architecture, and that simultaneously with its introduction and practice has come into existence a new and superior school of building, entirely American. In support of this statement Prof. A. D. F. Hamlin is quoted as follows: "It seems to me that the forthstanding qualities in our best American architecture are dignity, sound planning, thorough construction and a prevailing good taste and propriety of proportion and decoration, and it is possible, though I would not dare to assert it, that in these qualities our work averages higher than any other. I think it is also admitted that in our high buildings we have produced a distinctly new and impressive type of architecture."

Coming from so eminent an authority, this opinion is most interesting as well as encouraging to the profession. The qualities in which he grants so hight a degree of superiority are surely cardinal ones, and belong to our "best American architecture." Unfortunately, there is much that cannot be included within this class—enough, no doubt, to furnish the foreign critic material for at least an occasional fling at us. Here and there, it must be admitted, there is to be found a public building, in the designing of which justice to its requirements has

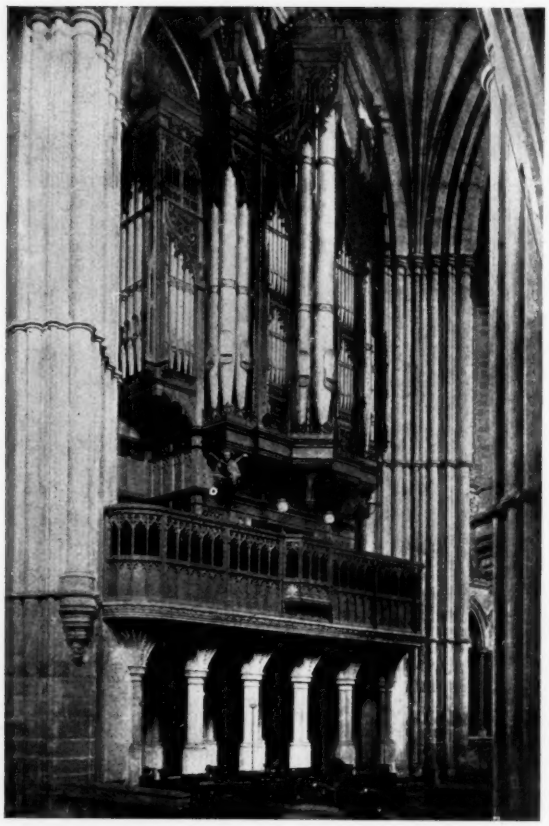

FIG. 21—ORGAN, ST. BARTHOLOMEW'S, ARMLEY, ENGLAND

been given second place, in order that an Old World type of architecture might the more closely be reproduced; or a church, entirely out of sympathy with its environment; or perhaps a house, in which the architect's devotion to a certain style, as, for instance, the Georgian, has not brought to the owner that joy in the possession of a home which he had so fondly anticipated. On the whole, however, it will probably be conceded that in our civic buildings, our churches and our homes we do not now display that bad taste and those "worn-out motives" formerly charged against us. When we reach the consideration of our high buildings—the office and industrial buildings of our great cities—we come upon the new and impressive type of architecture which Professor Hamlin says is incontestably our own. Here we stand serene before the foreign critic; and so secure are we in this achievement and so sure of its being a worthy accomplishment, that only in rare moments of reflection does a suspicion dawn upon us that we may be taking ourselves a bit too seriously. In this way—from the point of view of the foreign critic—to continue him in his rôle of bête noir—in the final analysis, what will be the value of the skyscraper? It forms a class by itself, a very important class, to be sure, in large cities where space is a paramount consideration. However, if it were possible to place this type of building a little in perspective and turn the page of architectural history which is now in the making, would we find beyond doubt or question that its development as a distinctive type was reckoned by future generations as a forward step in the march of progress? Possibly—but in that event it must have been demonstrated that the hiving of humanity was a social and economic necessity. Some of us hope that this will prove to be untrue.

Professor Hamlin says further in the connection above quoted: "On the other hand, our architecture is sadly deficient in the enhancements of decorative sculpture and interior mural decoration. In these respects European architecture is far ahead of ours, although I believe our public is gradually awakening to the importance of painting and sculpture in imparting the breath of life to architectural designs which otherwise would be cold and uninspiring, however correct and perfect in other respects."

Confederate Memorial Competition

Through error we omitted to publish in our issue of March 1, 1911, the designs shown herewith, which were given equal place in the competition with that of Messrs. Wilder & White, Architects.

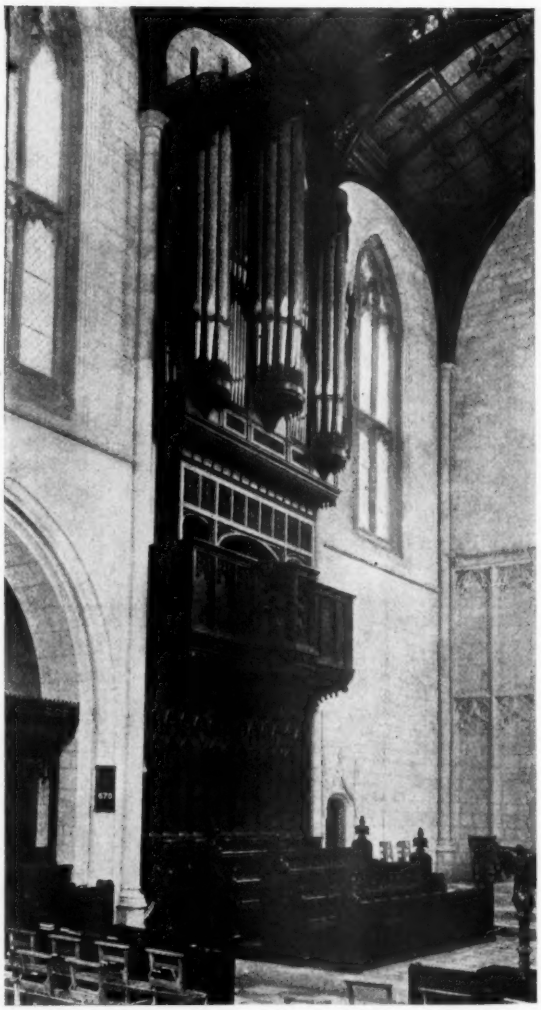

FIG. 22—ORGAN IN THE GROTON SCHOOL CHAPEL, GROTON, MASS.

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Interior of Upper Chapel, Eton College, England.

SPECIALIZING

THE general idea of specialization has apparently taken firm hold of the public mind. In accordance with present-day belief we find employers of men, whether lay or professional, thoroughly imbued with the notion that in order to receive services of greatest efficiency specialists must be consulted. No doubt there is reason for a large measure of this feeling. A surgeon who is repeatedly performing a certain type of operation must necessarily acquire a high degree of skill in its performance. In like manner, a lawyer devoting all of his professional efforts to the conduct of cases involving certain questions of law would naturally be looked upon as possessing knowledge and experience that would render his services of greater value to interests that required advice regarding similar questions than would be those of a general practitioner.

It is questionable, however, if this same theory is capable of broad and general application. For example, can an architect who has designed a great number of buildings of a given class or type be confidently looked to for the most successful solution possible of any given problem belonging to that class, if we consider the matter broadly? It is obvious that the specialist, barring some unusual circumstances, would furnish a plan well-nigh perfect in its practical workings. In all probability the mechanical excellence of the building would be greater than could be expected with any degree of certainty from one less experienced; but how might architectural growth be affected if we admit an age of specialists? Is not the architecture of the specialist's building in danger of partaking in character rather too much of its numerous predecessors belonging to the same class? Would there not be a tendency toward utilizing what had been found to fairly meet the requirements in numerous previous instances rather than to study and develop something new, which, while involving some element of experiment, might prove the key to real progress? It would seem possible that the tendency toward specialization so much encouraged by the general public might be, in the case of architecture, in a sense opposed to development. Moreover, it is by no means certain that architects in general relish the thought of becoming known as specialists. It has not been conclusively shown that they are ready as a profession to acknowledge that, because some members may perhaps have a considerable knowledge of theatre building requirements, they are less competent to plan a bank building; or that their knowledge of domestic architecture is any hindrance to a successful solution of the office building problem. Judging from such expressions as we have been able to secure, it seems probable that accidental circumstances and the public demand have had more to do with the making of architectural specialists than any peculiar fitness, inclination or purpose on the part of the architect.

It will, perhaps, be argued in some quarters that one man cannot make himself familiar with the requirements of all the various types of buildings. As a matter of fact, the underlying principles of design and construction are not different for the various classes. The differing requirements are principally those of plan and equipment, none of which are of such great complexity as to be impossible of mastery by an architect of wide general experience, giving his mind to the subject even for the first time. The mechanical features also are not so totally unlike in the various types of buildings. Sanitary equipments, heating and ventilating plants, lighting, elevators, all of these subjects are perfectly familiar to the architect of any building and his knowledge of them would probably be sufficient to readily enable him to adapt them to the peculiar or special requirements of the building under consideration.

NEW YORK CITY HALL PARK

THOSE appreciating the value of civic comeliness as well as those who believe that our parks should not be perverted, are being called upon to resist a measure that promises an invasion of City Hall Park in New York. Only last year a proposal to place the contemplated new County Court House on this priceless site was defeated by the concerted action of those having the city's interests deeply at heart. It was hoped that the settlement of the question had been definitely accomplished, but it now appears that it was only postponed. Senator Stillwell, of the Bronx, has secured the passage by the New York Senate of a bill which leaves the matter of location of the proposed building to the judgment and discretion of the Court House Board. This Board is said, unfortunately, to favor the erection of the Court House on the northern portion of City Hall Park.

It appears regrettable that the Senate by its action has disregarded the expressed feeling and opinion of practically every civic organization in the city of New York, the opinions of whose members would be entitled to respect.

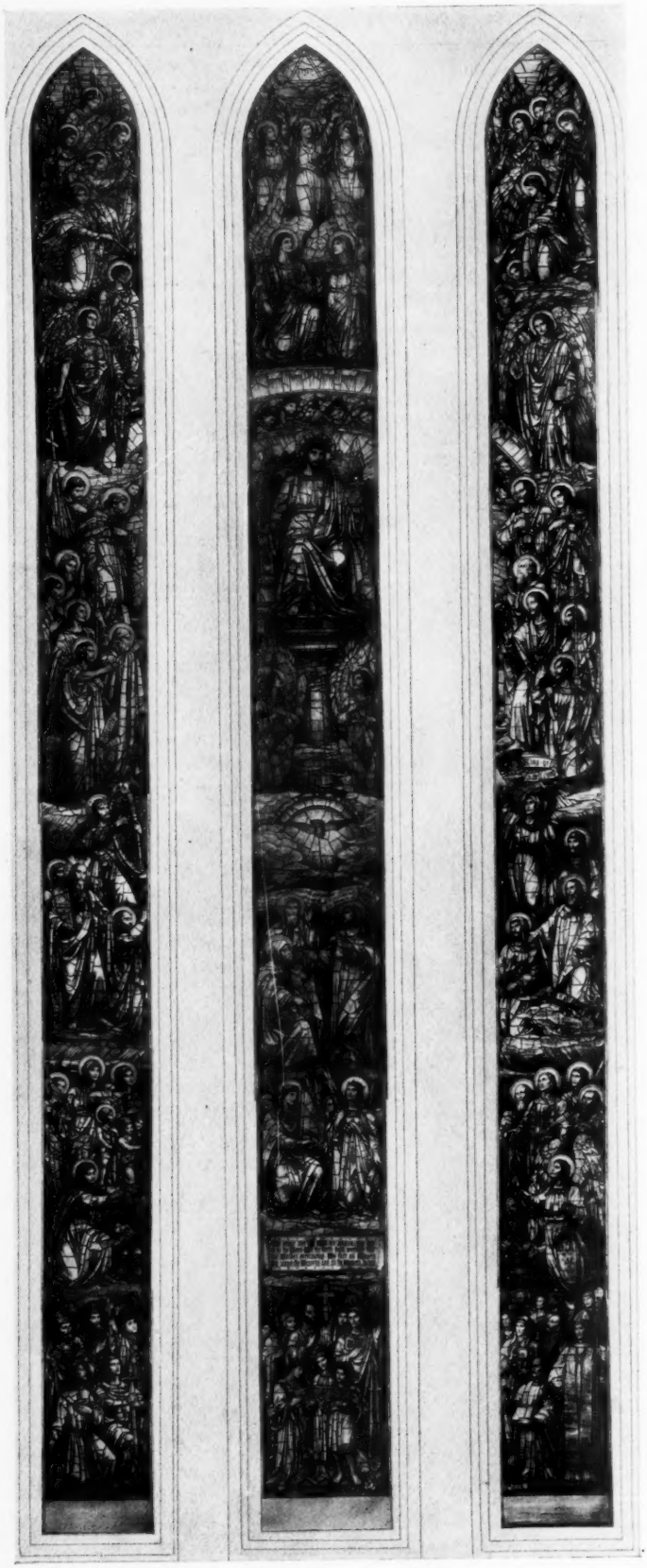
It is to be hoped that the Assembly will fail to concur in the action of the Upper House relative to this matter, but if the bill should pass the Assembly, we feel confident that Governor Dix will not ignore the opinions of practically everyone qualified to speak on the subject by permitting the measure to become law.

Transept Window in Calvary Church, Pittsburg

The subject of the North Transept Window in Calvary Church, Pittsburg, is taken from the Te Deum, "that ancient hymn of praise most of which can be traced back to the third century."

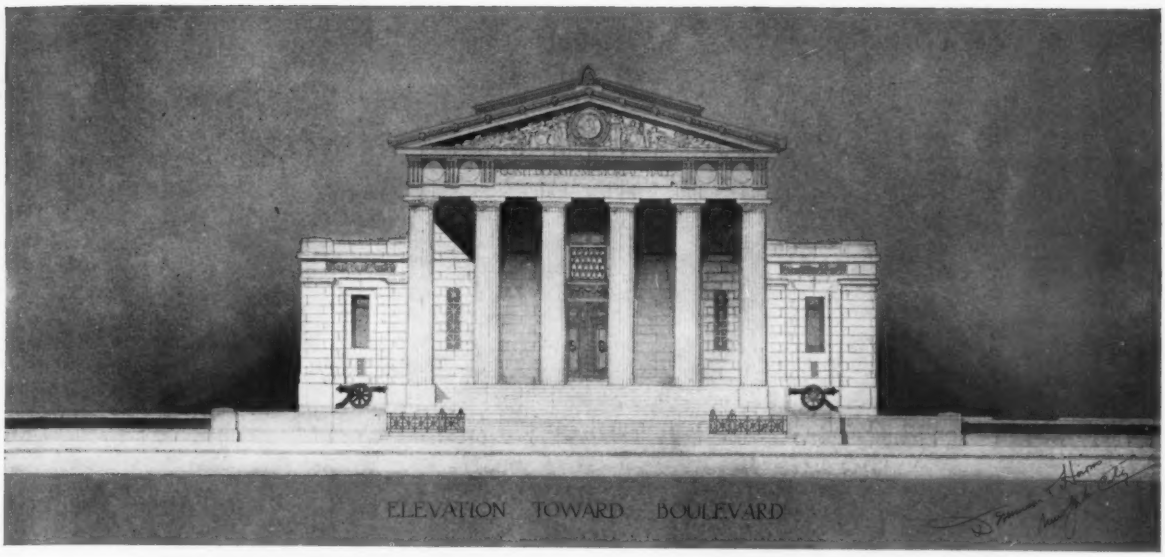
The central points of interest in this window are in the middle light: God the Father is symbolized by the Hebrew characters "I am," surrounded by an equilateral triangle from which golden rays emanate; God the Son is shown holding an orb and sceptre and seated on a Throne; God the Holy Ghost is represented by a dove and surrounded by an aurora of light and conventional clouds.

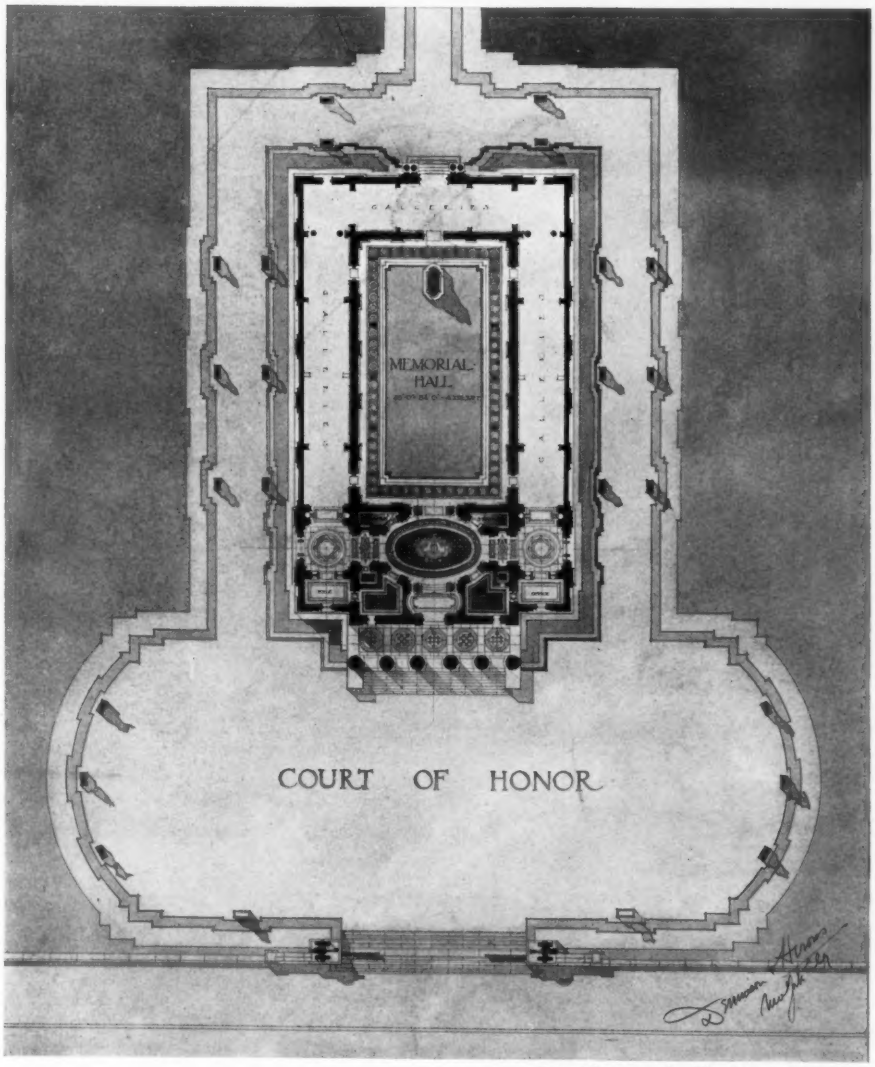
From a decorative and symbolic point of view the main feature of the entire window is the figure of our Saviour "The King of Glory." Around Him are arrayed the cherubim in rainbow-like glory with two seraphs immediately beneath the Throne. Above the aurora about the Throne are the four Archangels — St. Michael, with his shield and the flaming sword; St. Gabriel holding lilies; St. Raphael with his pilgrim staff, and St. Uriel holding an open book. The upper part of the entire window is given to angels that "cry aloud the Heavens and all the Powers therein." Round about the figure of Christ is "the glorious company of the Apostles"; beneath these is the "goodly fellowship of the Prophets," and below this group is "the noble army of Martyrs." "The Holy Church throughout all the world" is represented in the lowest sections of this wonderful window.



The window is primarily decorative, as it should be, for color is three-fourths of a window, as conduct is three-fourths of life. The color is quite unusual in its depth and richness. The painted glass is never dull and dead, but translucent, while the free use of the pot metal gives a brilliancy that is not crude or harsh. The drawing is strong and firm. The faces are full of character and feeling, the drapery thought out and arranged with much study and labor. It is not surprising that the Gorham Company, of New York, by whom it was designed and executed, have been more than a year in its production, with fifty full-length life-size figures, and forty faces and half-length figures.

It is a great window, and a fitting memorial of one of the noblest characters that Calvary Parish has ever had. The work was done under the supervision of Cram, Goodhue & Ferguson, architects.





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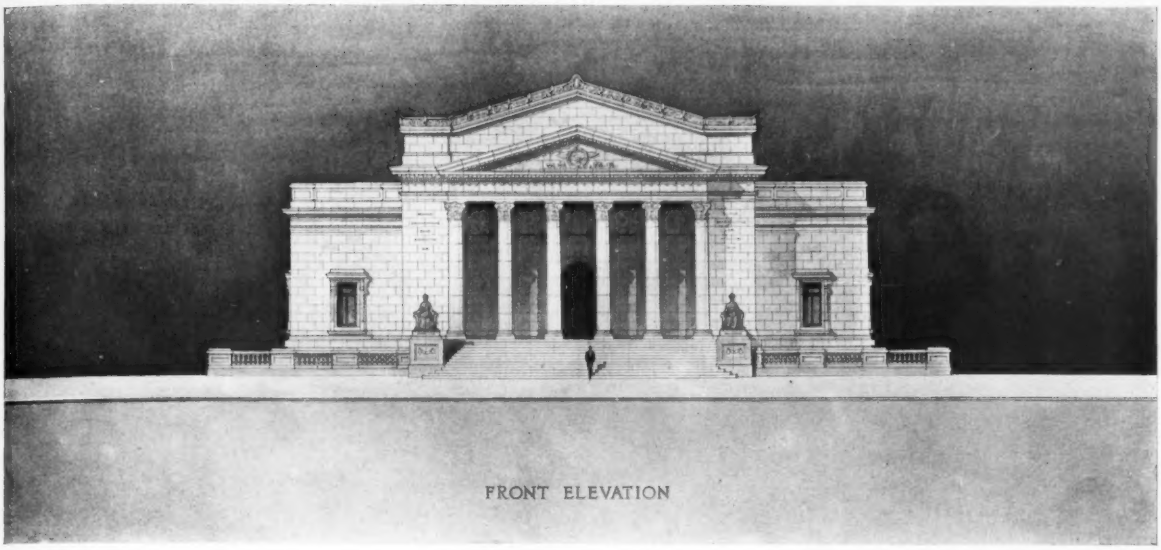
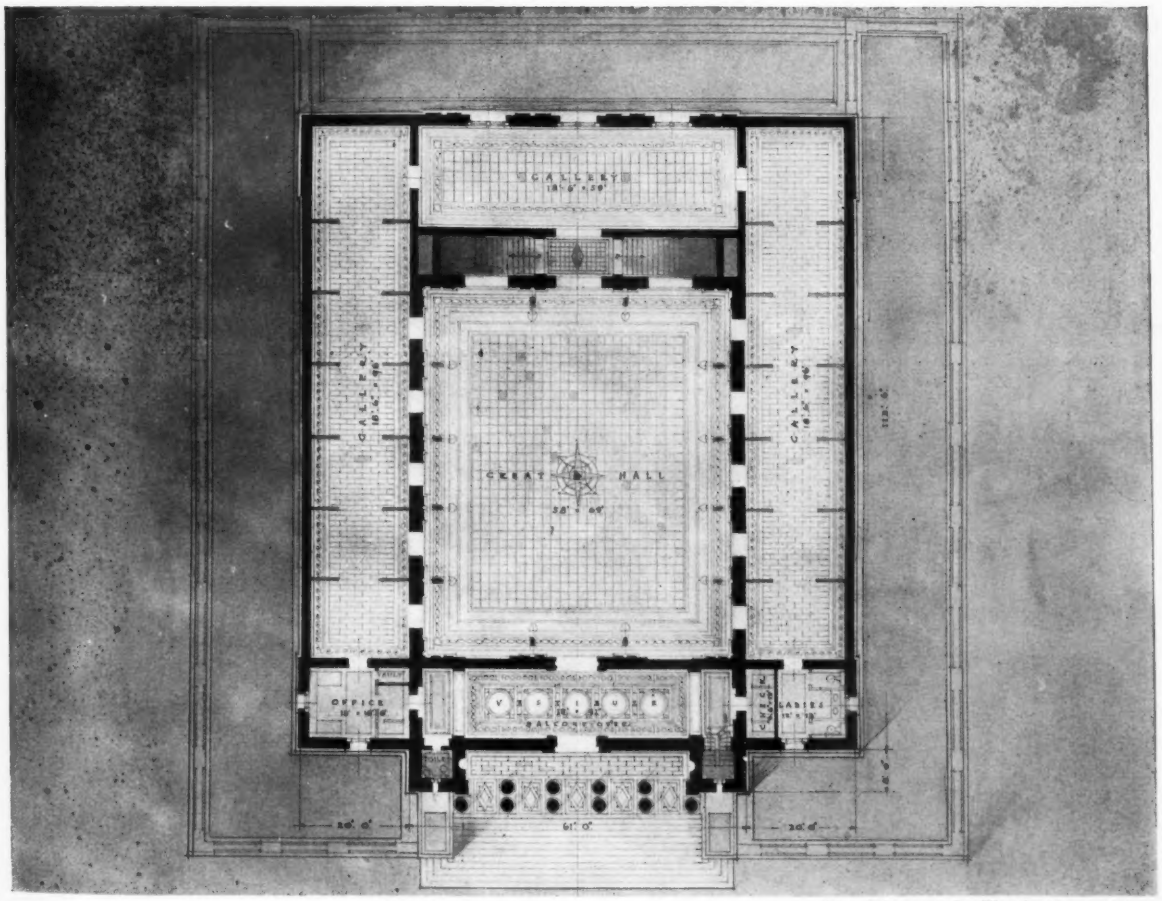
ONE OF THE THIRD PRIZE DESIGNS

CONFEDERATE MEMORIAL COMPETITION, RICHMOND, VA.

DENNISON & HIRONS, *Architects*



FRONT ELEVATION



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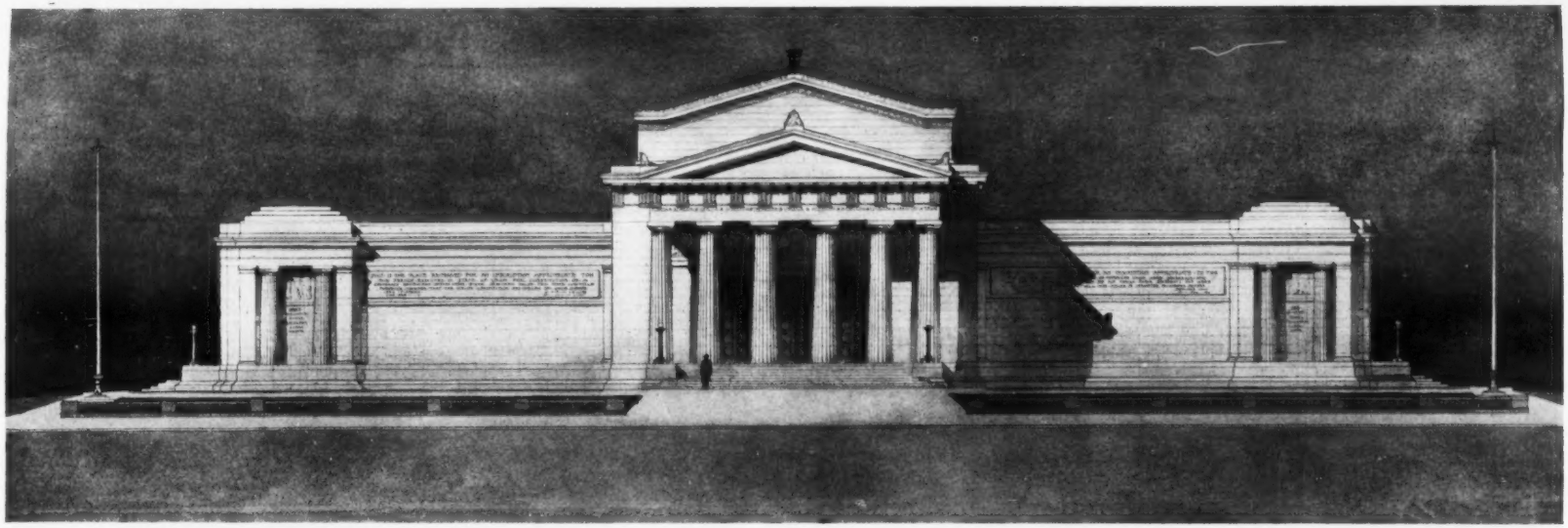
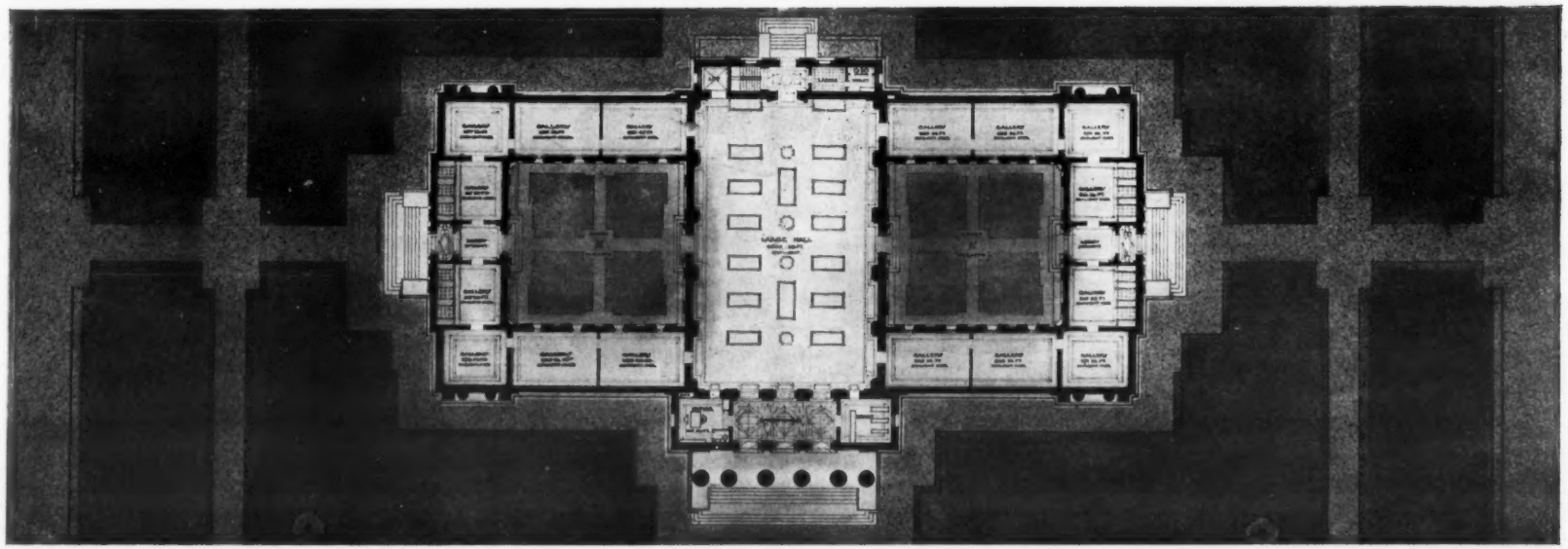
ONE OF THE THIRD PRIZE DESIGNS

CONFEDERATE MEMORIAL COMPETITION, RICHMOND, VA.

AVERILL & ADAMS, *Architects*





CONFEDERATE MEMORIAL COMPETITION, RICHMOND, VA.

DESIGN SUBMITTED BY LOUIS BOYNTON, *Architect*

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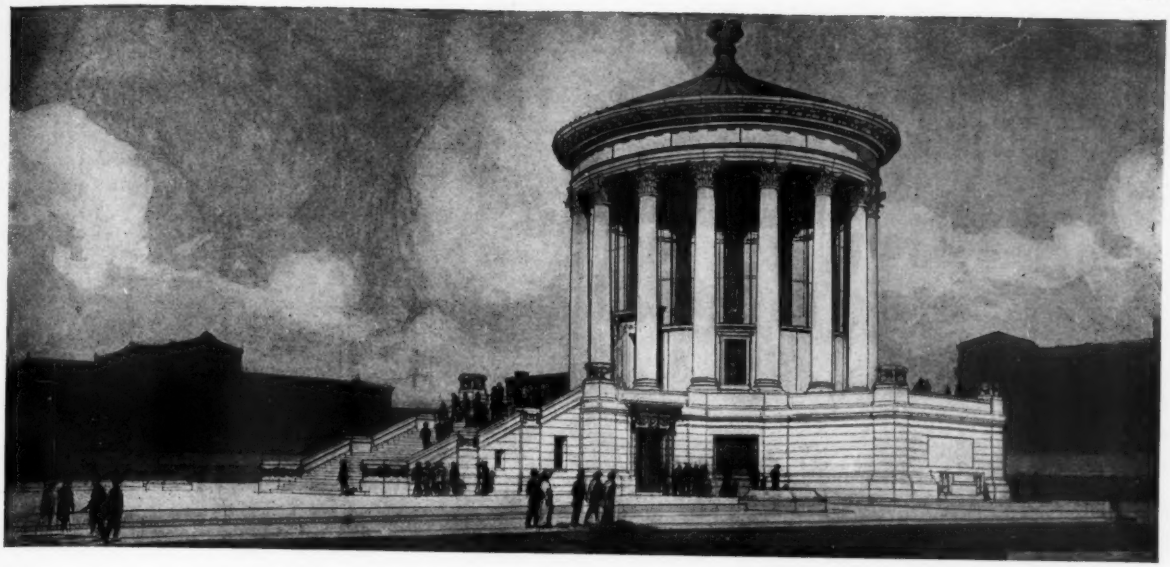

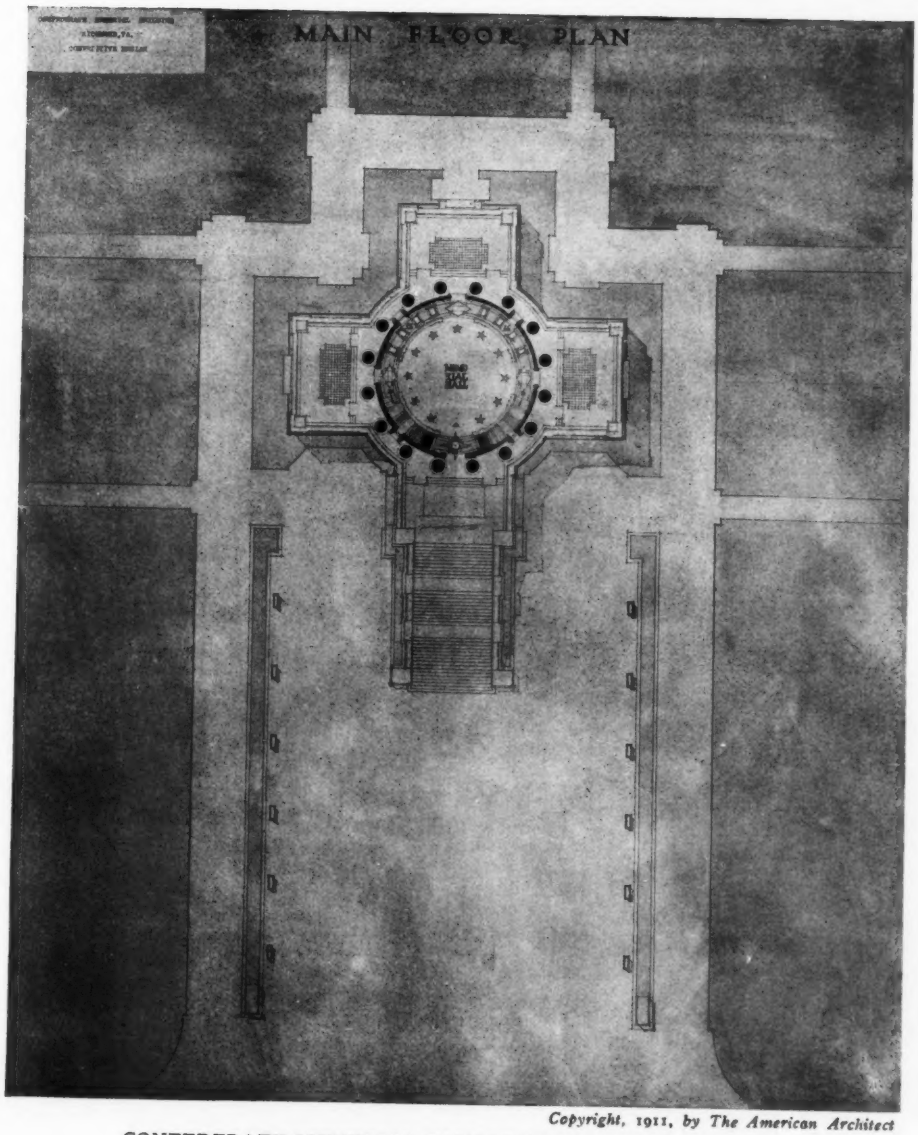

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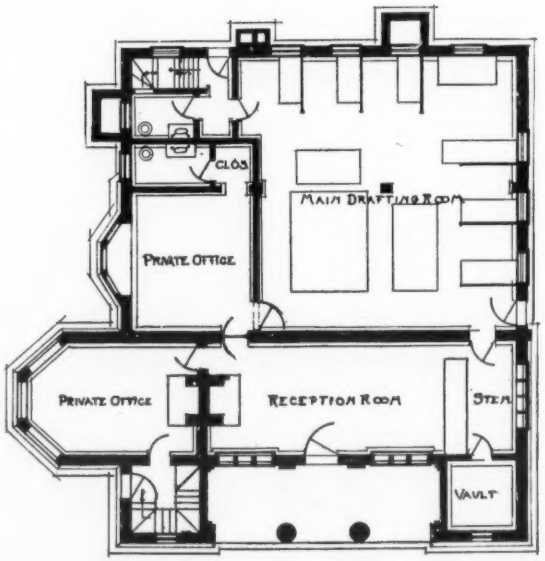

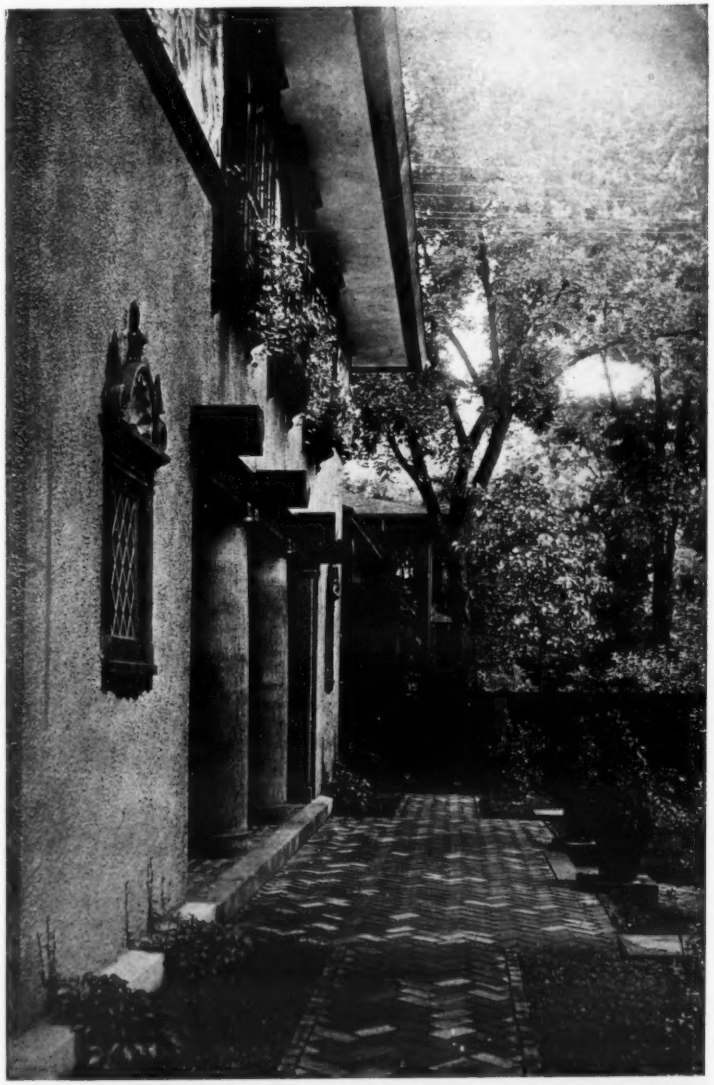

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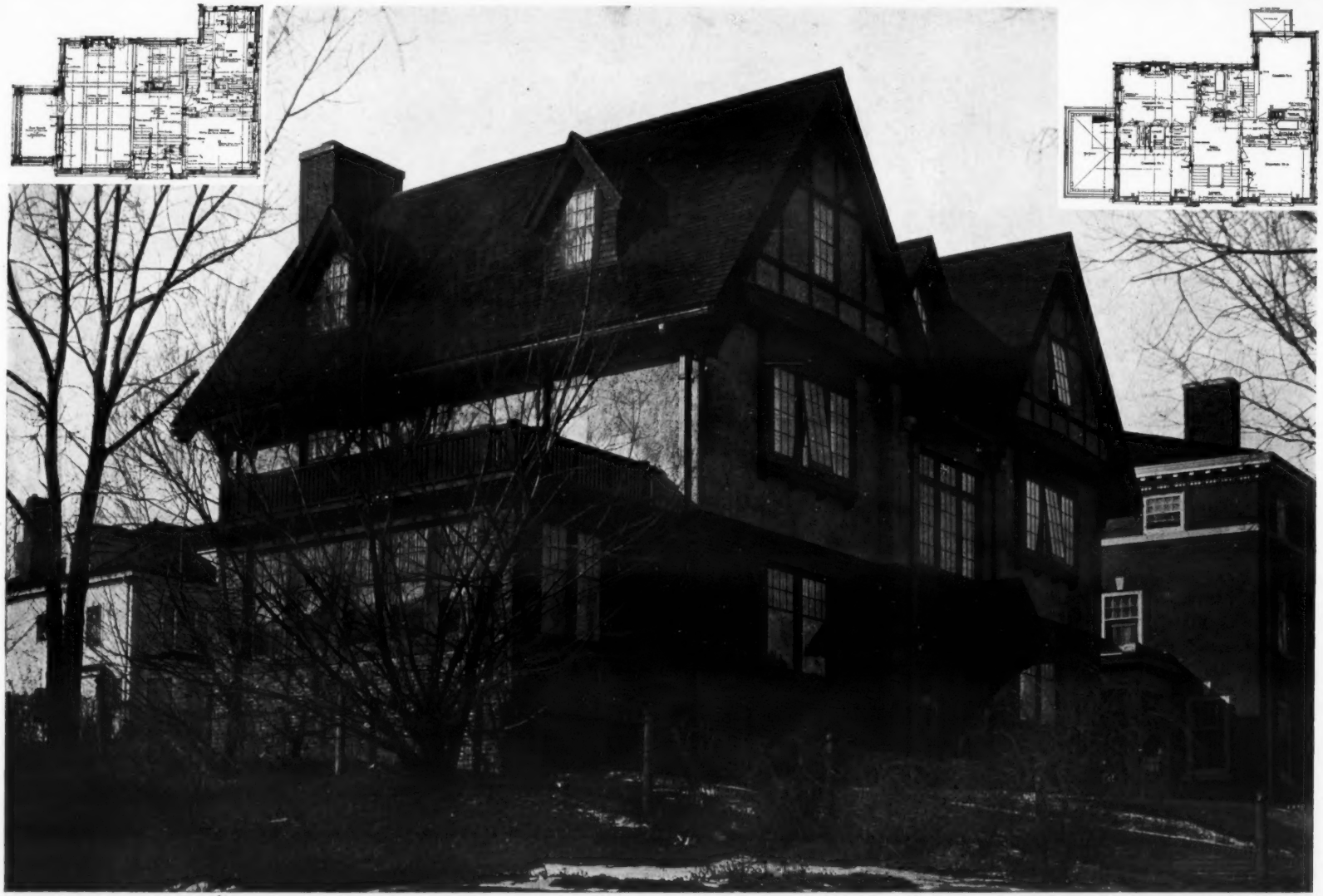

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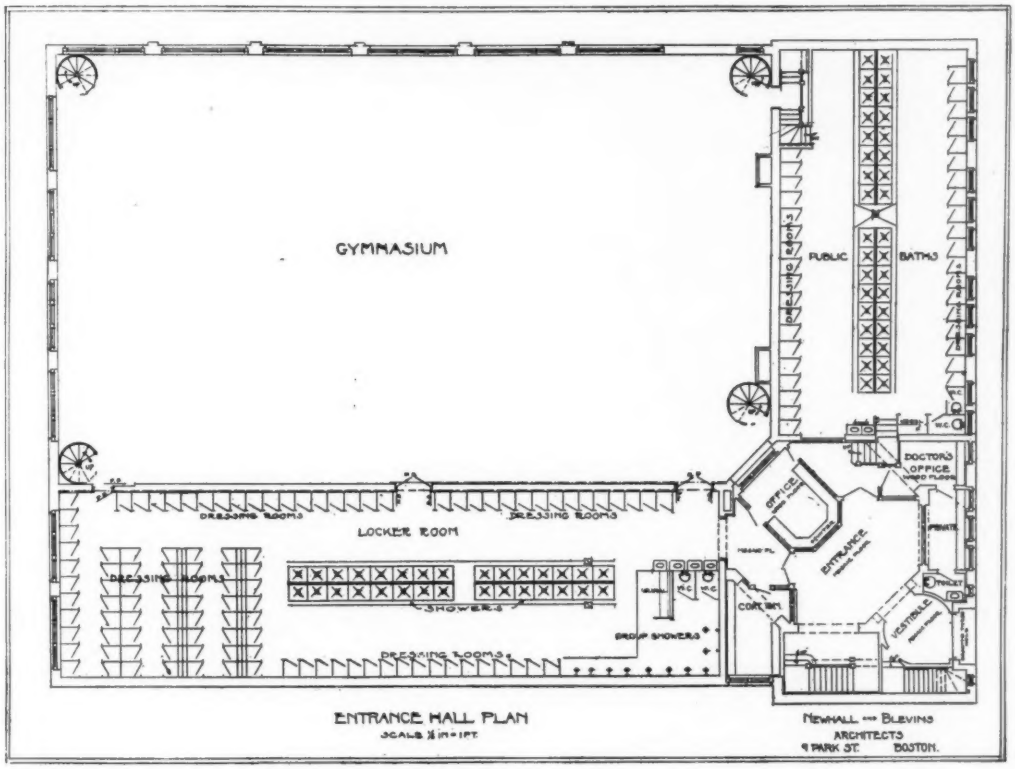
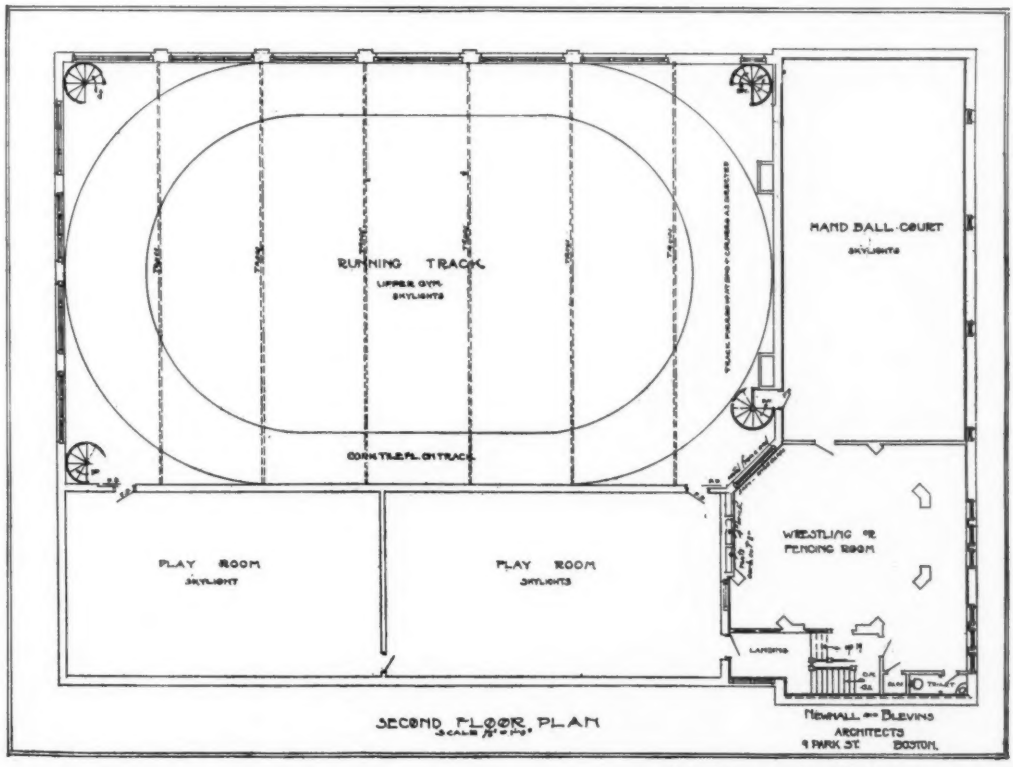
THE NEW MUNICIPAL GYMNASIUM, EAST BOSTON, MASS.

NEWHALL & BLEVINS, *Architects*





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THE NEW MUNICIPAL GYMNASIUM, EAST BOSTON, MASS.

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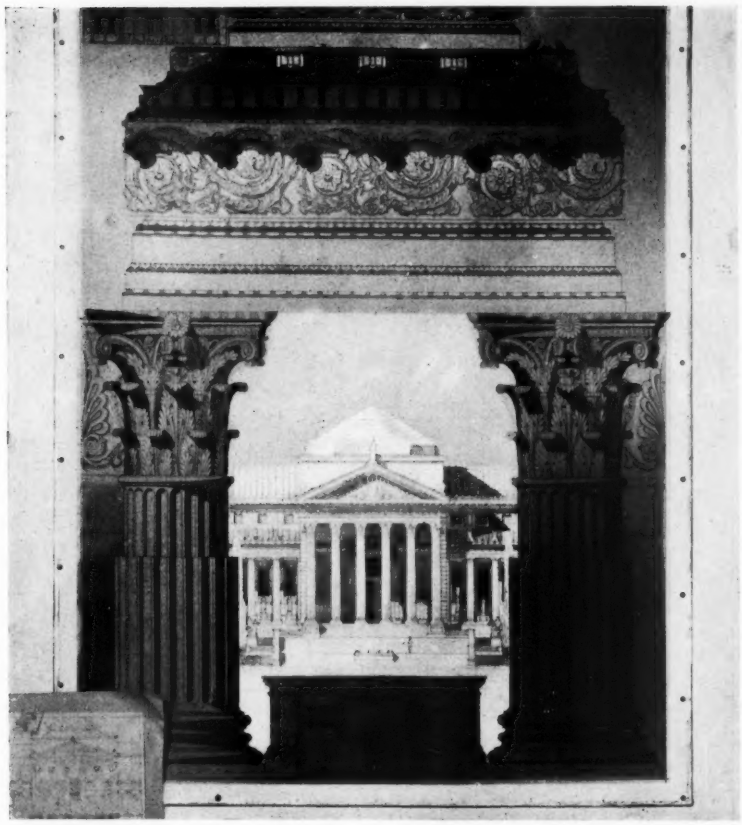
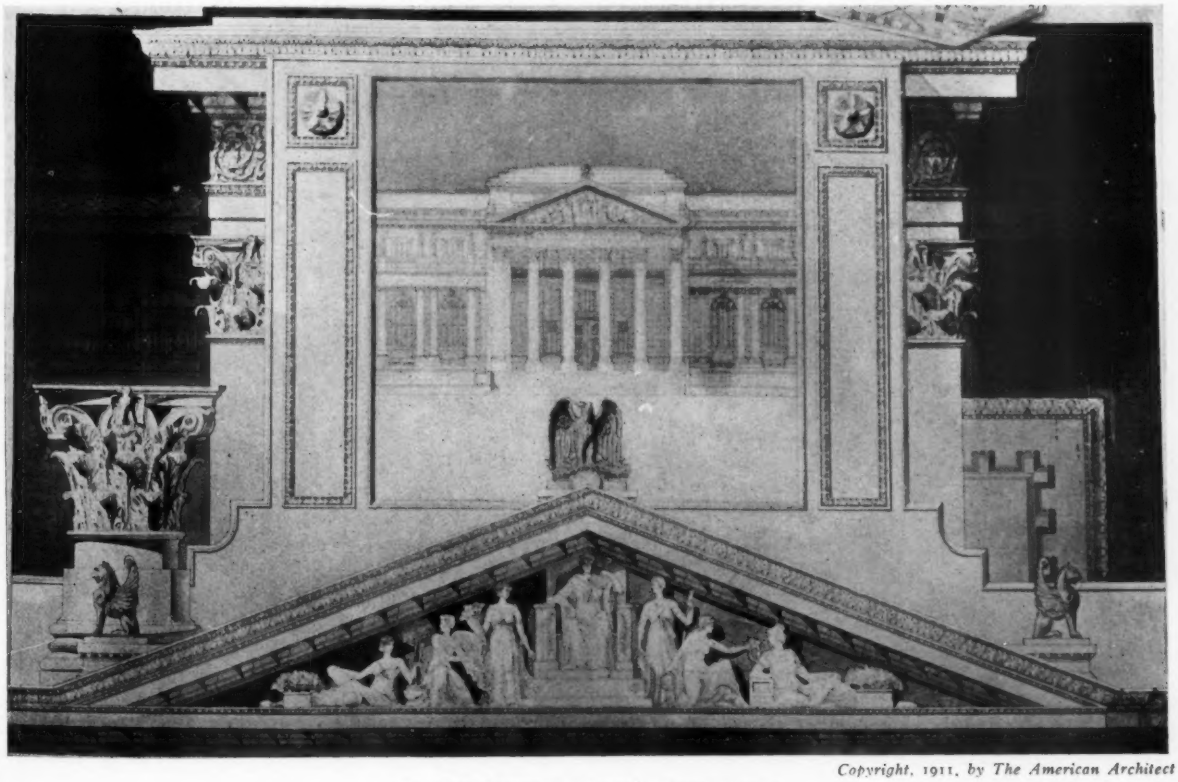


T. BROWN (MENTION PLACED), COLUMBIA



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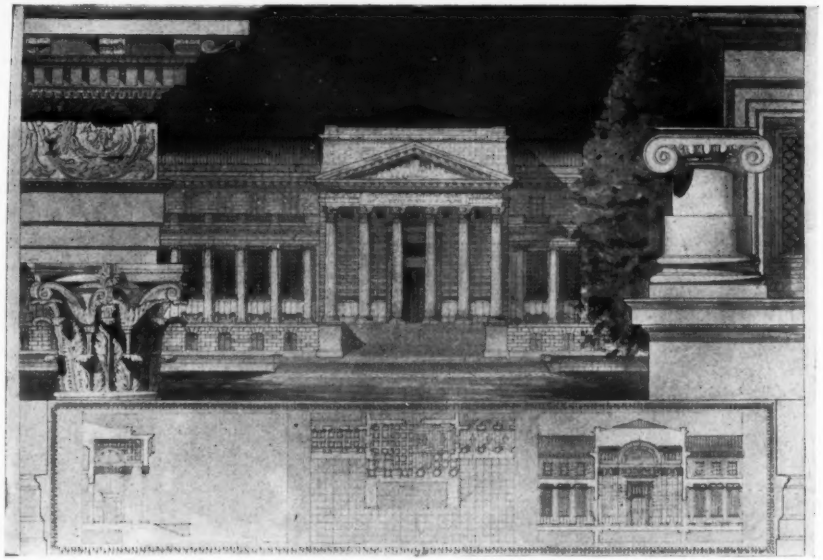
A. H. GOOD (MENTION PLACED), CARNEGIE TECH.

CLASS "B" ANALYTIQUE (ORDER PROBLEM)
STUDENT WORK, SOCIETY OF BEAUX ARTS ARCHITECTS

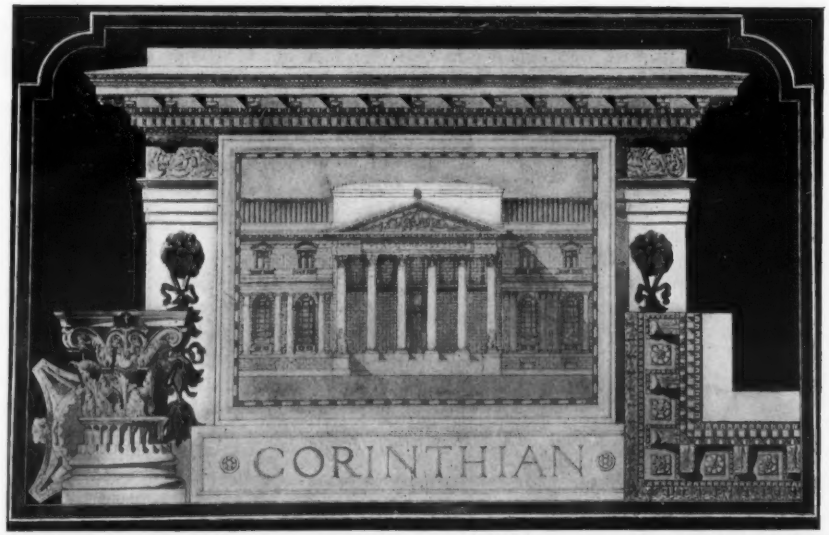


L. VANCE (MENTION PLACED), COLUMBIA

A. CHILD (MENTION PLACED), COLUMBIA

W. H. KIRCHENBOWER (MENTION PLACED), CARNEGIE TECH.

CLASS "B" ANALYTIQUE (ORDER PROBLEM)



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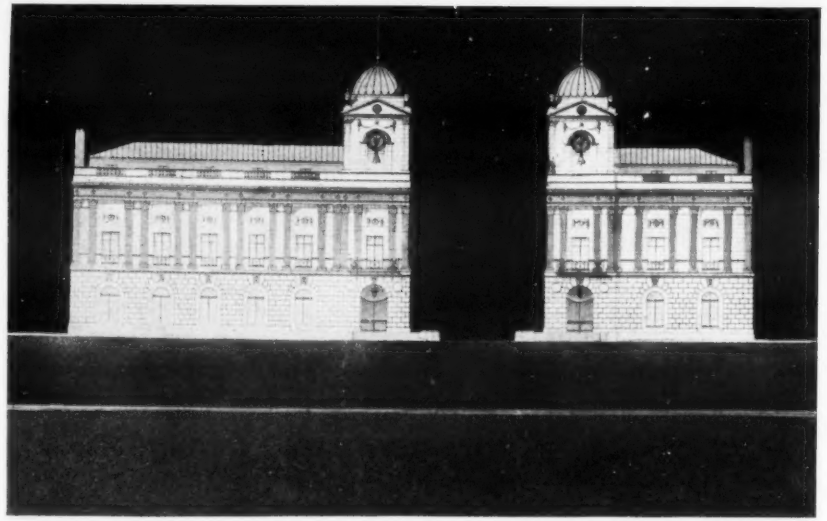
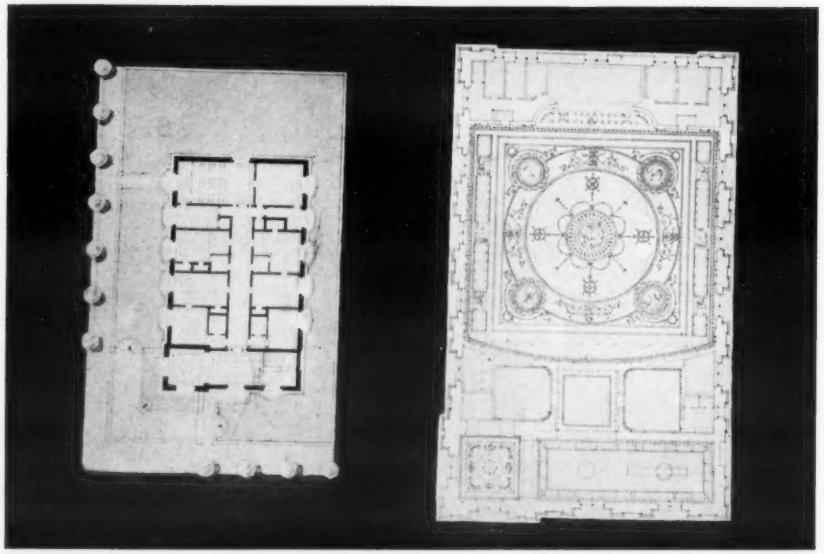
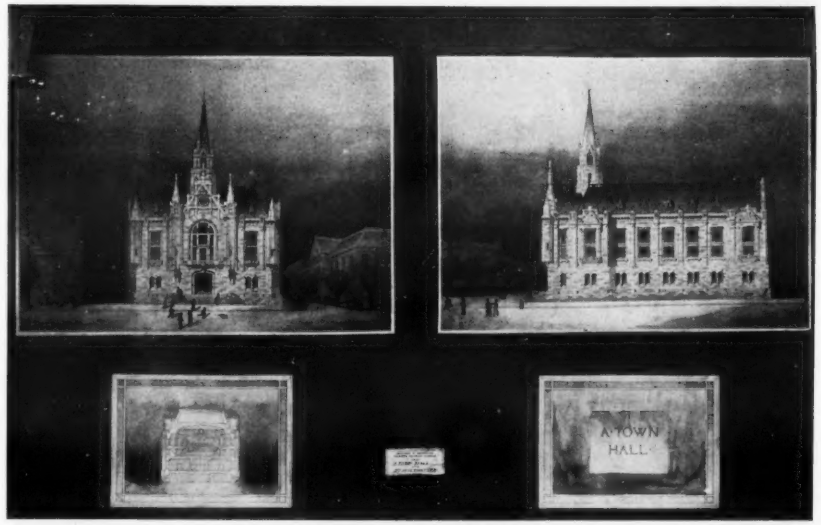
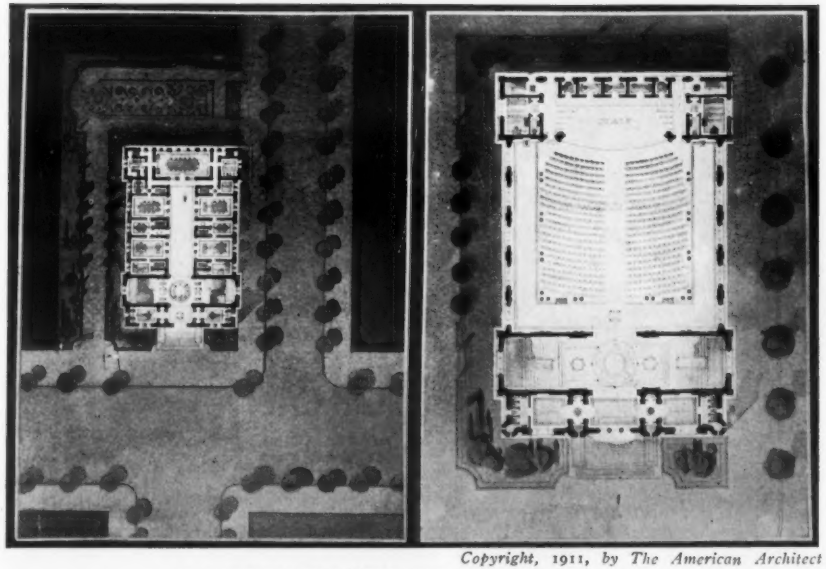




O. B. RASER, JR. (FIRST MENTION), ATELIER BOSWORTH





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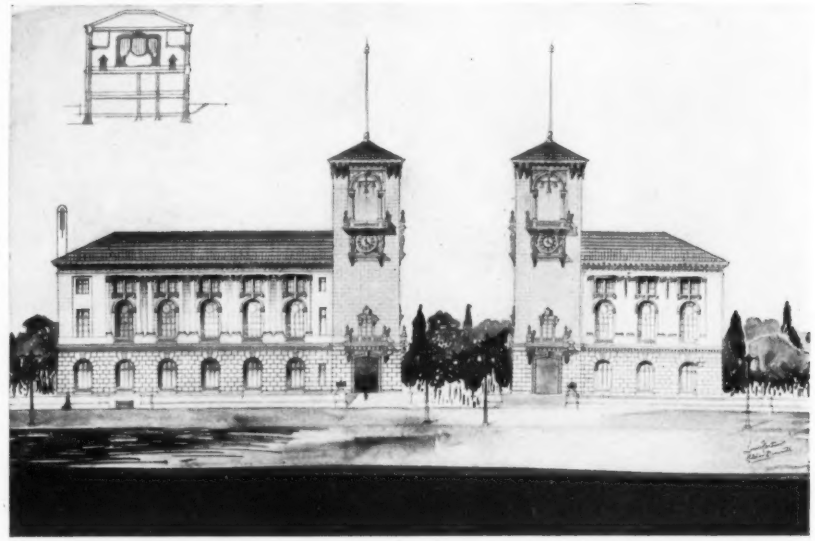
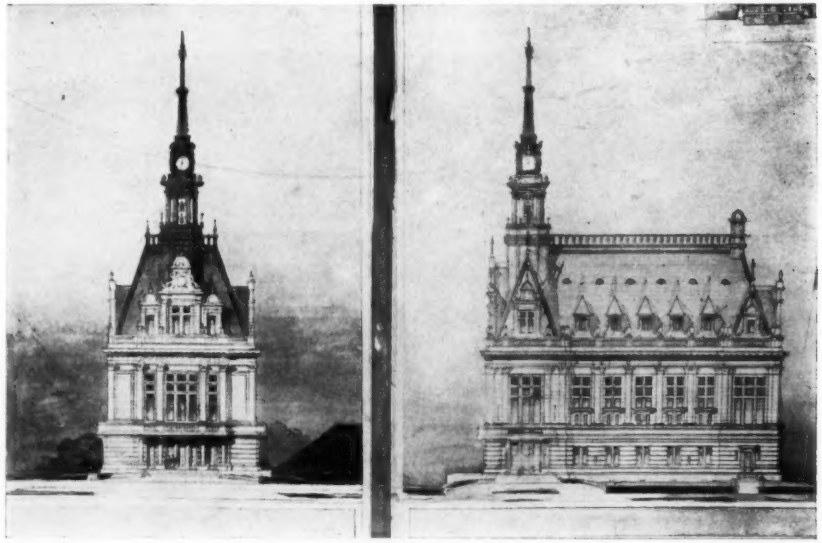
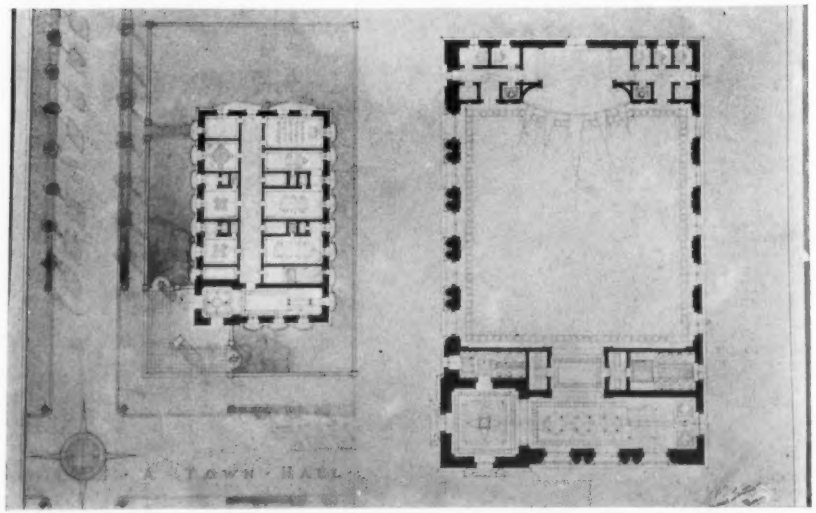
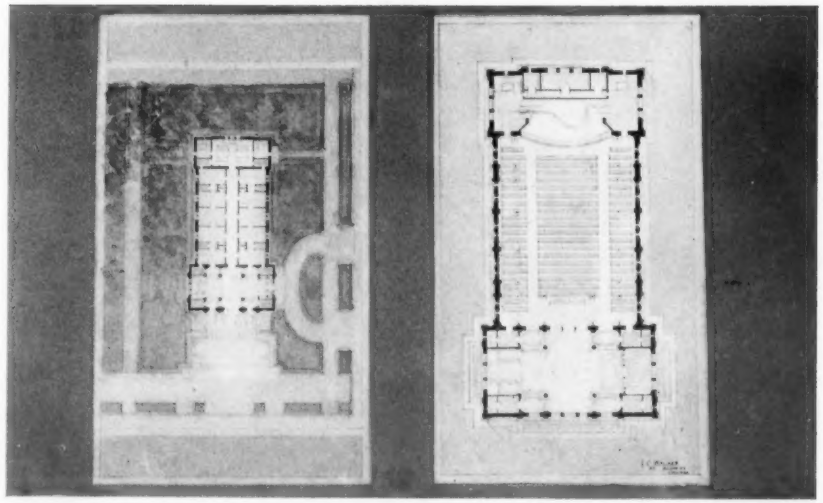
CLASS "B" IV PROJET (PROBLEM IN DESIGN), A TOWN HALL
STUDENT WORK, SOCIETY OF BEAUX ARTS ARCHITECTS









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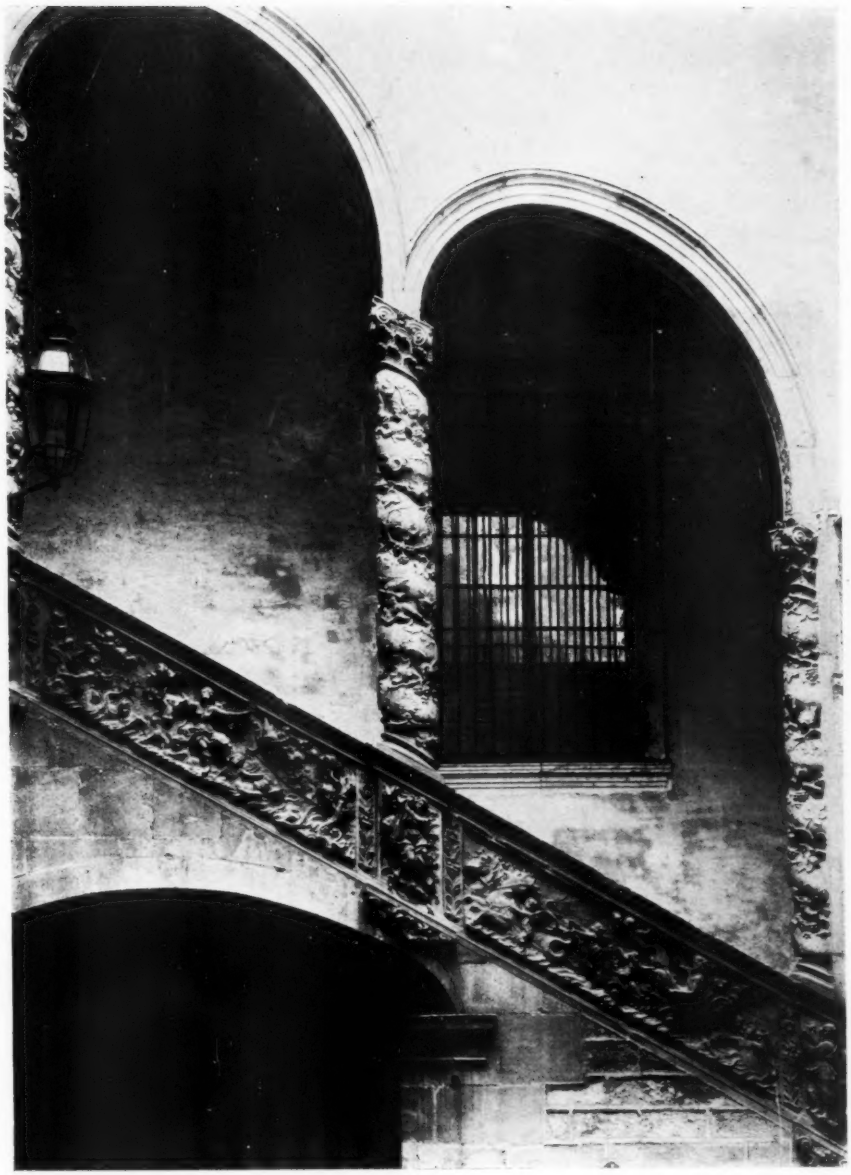
CLASS "B" IV PROJET (PROBLEM IN DESIGN), A TOWN HALL
STUDENT WORK, SOCIETY OF BEAUX ARTS ARCHITECTS



PATIO STAIRCASE, BARCELONA