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NOTES FROM EUROPE

By FRANCIS S. SWALES, ARCHITECT, LONDON

EVENTS of passing interest succeed one another more rapidly than usual this season. Among them are the bill before Parliament for the St. Paul's Bridge; the unveiling of the Queen Victoria Memorial; the completion of the Royal Automobile Club (the latter two structures were recently visited by the German Kaiser); the Royal Academy Exhibition; the preparations for the Coronation, which from the point of architectural interest involve the opening of three "exhibitions" or "expositions," in or near London, and the street decorations.

As to the *St. Paul's Bridge*, the scheme proposed by the Corporation of the City of London (published with the "Notes" in THE AMERICAN ARCHITECT, March 8th) will, with some slight modifications, be proceeded with. The Royal Institute of British Architects had intimated that it would oppose the bill in Parliament, but when the bill came up for reading the Institute was not represented by Counsel. Whether the leading reason was that a promise had been made by Counsel for the Corporation that the points raised by the Institute would receive every consideration is not apparent; but that which is apparent is the fact that a questionable scheme has been allowed to be put forward in the House without the threatened opposition.

The Queen Victoria Memorial, which is the terminal point at the Buckingham Palace end of the Mall, or "Processional Way," designed by Sir. Aston Webb, is probably the largest and most costly national memorial since that built to the late Queen's consort, Albert, in Hyde Park, some decades ago. The monument itself is the work of Sir Thomas Brock (who was knighted by King George at the unveiling). As a design it is not a masterpiece. It is doubtful whether it can be admitted to be very beautiful. The architectural design of the monument is neither subordinate nor predominant, nor particularly interesting.

The principal claims to attention which this big monument makes are that the form is suitable to its site and to its size, and that it is a *monument* and not something else paid for with money collected for a monument. The latter comment may seem to have no point to American readers, but in Great Britain all sorts of utilities are proposed as "memorials" whenever it is sought to erect a public monument.

QUEEN VICTORIA MEMORIAL, LONDON
PART OF GREAT CENTRAL FEATURE
Designed by Sir Thomas Brock, R.A., D.C.L.

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All monuments, of whatever size, ought to be conceived with the same sentiment that induces one to raise a simple stone over the grave of a friend. There ought to be no great distinction between a public and a private memorial. Some people do privately erect buildings of temporary utility as memorials to their friends and may believe that a structure dedicated to the use of the living does not detract from its worth as a memorial. Still the mind of the ordinary person will not bridge the chasm which comes between the thoughts of the last resting place of an individual and such objects of utility as "public conveniences."

"Useful memorials"—memorial buildings of the "practical" kind—are seldom as useful as they ought to be; and much that is useless or objectionable is condoned in such structures because "it is a memorial!"

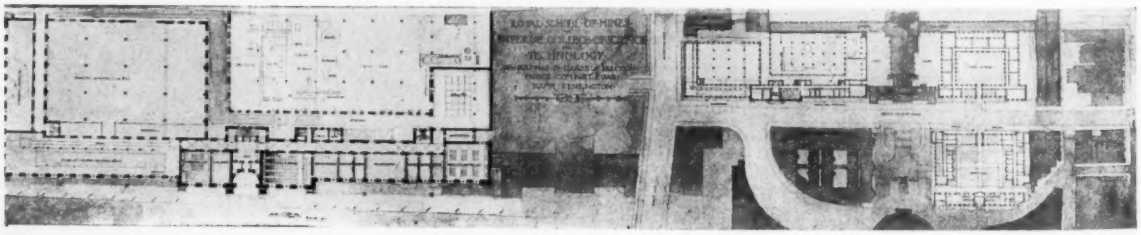
The Royal Automobile Club in Pall Mall, which has been in course of construction for more than a year, is now completed and occupied.

PRINCIPAL ELEVATION
NEW BUILDINGS ROYAL SCHOOL OF MINES AND IMPERIAL COLLEGE OF SCIENCE, SOUTH KENSINGTON
SIR ASTON WEBB, *Architect*

It is a notable building, both as regards plan and elevations, and the interiors work out in reality as well as the designs (published with the "Notes" of February 17th, 1910) suggested that they might. The Vestibule and Great Gallery are fine rooms and the Swimming Room is magnificent. The Club Room is less attractive, due principally to the plaster ceiling having a heavy, overloaded appearance. Several of the lesser rooms, in which it has been sought to duplicate the decoration of the old War Offices (which formerly stood upon the site) are also of an inferior character, suggesting that some commercial firm of decorators has been supplementing the work of the architects. Surely the refined taste of M. Mewès cannot approve some of the doorways and mantels, as, for example, in the Strangers' and Club rooms; or the ceiling in the Committee Room.

The Royal Academy Exhibition: The formula with which it is the habit of critics to begin any comments upon the Academy show, viz.: "The Academy this year presents no remarkable points," etc., will probably continue to be employed as regards the paintings and sculptures which, with few exceptions, are the ordinary hum-drum. The exception as to the paintings would include the works exhibited by Sargent—whose decorative panel, "Armageddon," for the Boston Library, does not show him at his best; some portraits by John Lavery and J. J. Shannon and two subject pictures by Charles Sims. There is nothing whatever in the sculpture requiring mention in these Notes; but as regards the architectural exhibits the average is high and the general effect of the room is different from preceding years. In the first place one misses the usual number of perspectives rendered in lamp-black by Mr. English, and that alone indicates a great deal. For instance, it means that a great many exhibits which appeared in earlier exhibitions were hung only because they were drawn by a perspective artist who stood head and shoulders above all others in his field. The advent of Mr. Gascoyne, Mr. Robert Atkinson, Mr. George Drysdale, who are conspicuous this year, and especially Mr. Walcot has wrought some wonderful changes. These young men are architects rather than mere picture makers, and have been wisely careful of their company, so that their pictures are not merely good drawings but present good subjects as well. Mr. Leonard Stokes and Messrs. Harris & Moody take leading rank respectively among the Gothic-derived and Classic-derived designs. The former with his Downside School, near Bath—which is the best thing in the exhibition—and the latter with their Glamorgan County Hall, which has been very much improved since the competition. It is hardly too much to say that the latter design is the best piece of monumental architecture that has been produced in England by English architects in several years. The Usher Hall design, by Mr. Robert Atkinson, and the Bolton Improvements Scheme by Messrs. T. H. Mawson & Robert Atkinson; the staircase at 10 Carlton House Terrace, by Messrs. Detmar Blow and Fernand Billerey—the last shown by the best water-color in the room—record advancement in monumental design; the new buildings for Queens College, Cambridge, by Cecil Hare; Alterations, etc., at Canons Parn, by Mr. Charles E. Mallows; the Church of the Holy Spirit, Clapham Common, by Mr. H. P. Burke Downing are good designs in a style based upon Gothic but modern in every other respect.

Of the well-known, leading architects most of them



PLANS SCHOOL OF MINES AND BLOCK PLAN OF BUILDINGS
NEW BUILDINGS ROYAL SCHOOL OF MINES AND IMPERIAL COLLEGE OF SCIENCE, SOUTH KENSINGTON
SIR ASTON WEBB, *Architect*

MAIN ENTRANCE
HOTEL LUTETIA—RUE DE SÈVRES, PARIS
HENRI TANZIN AND L. H. BOILEAU, *Architects*

are represented. Messrs. Belcher & Joass and Dr. J. J. Burnet being conspicuous by their absence. Sir Aston Webb exhibits his design for the large new Science Museum at South Kensington—the latest addition to the group of mammoth educational buildings with which the name of South Kensington is always associated. Messrs. Lanchester & Rickards show their competitive design for the National Museum of Wales, which, as regards the elevation, is excellent. Messrs. Ernest George & Yeates are well represented by their interesting design for an addition to the Crematorium at Golders Green and the Royal Academy of Music, London. Mr. Frank T. Verity displays a design for the Polytechnic, Regent Street, which, characteristic of all his work, is in a broad, independent style, apparently owing its inspiration indirectly to France. Mr. Ernest Newton has contributed a number of characteristic houses of which some artistically rendered perspectives by Messrs. Cyril Farey and Alec Horsnell add charm even to Mr. Newton's designs. Messrs. E. Guy Dawber, E. P. Warren, Blow and Billerey, A. N. Prentice and Arnold Mitchell are represented by the kind of designs for houses which give such a great reputation to English domestic architecture. St. George's House, Perth, Australia, by Messrs. Warwick and Hall, the new façade to the Embankment of the Savoy Hotel, by Messrs. Colcutt and Hamp; the head offices of the Munster and Leinster Bank, at Cork, by Arthur and Henry Hill; a mission church and school, by Eustace C. Frere; the new Guildhall, Westminster; and Castleton Park (shown by a large model), by Blow & Billerey, constitute the best things among the numerous interesting exhibits.

The Coronation Preparations: In connection with the street pageants elaborate decorations have been designed by a number of well-known artists, including Professor Beresford Pite, Sir E. J. Poynter and Mr. Frank Brangwyn. One of the designs by the last named will convey some idea of the effects being attempted: it is for the decoration of Bond Street at the Oxford Street end and consists of suspended red draperies forming an entrance-way; laurel garlands, suspended from red flagpoles with gilded tops, ornamented with cartouches bearing coats of arms, will be fixed at intervals of forty-five feet along the street.

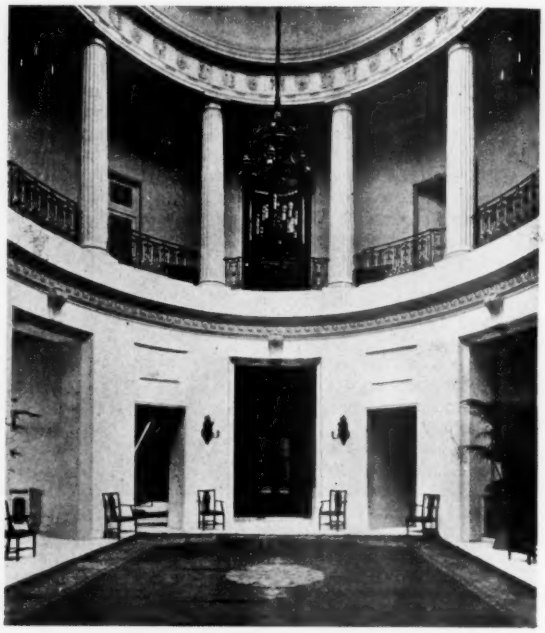
PARIS

The Salons: The pictures at the Salons almost always escape the scope of these notes; and the sculpture, though interesting enough if it could be adequately illustrated, comprises too many notable works to enable even a list of the best to be given. Mr. MacMonnies' groups for Denver are among the most conspicuous things in the old salon and are the best contribution from an American exhibitor. In the architectural galleries the most interesting works are M. Henri Prosts' restorations of Sta. Sophia, Constantinople, shown by marvelous drawings; Dr. John J. Burnet's Extensions to the British Museum; Student problems at the École des Beaux-Arts, shown by the designs of MM. Castel, Durand and Migeon and a design for the extension of an old church at Chartres by M. Raoul Brandon. Without suitable illustrations further details at this time could not convey a comprehensible idea of the exhibits.

École des Beaux-Arts: A first-second medal for drawing, gained by Mr. Burnham (pupil of Deglane),

HOTEL LUTETIA—RUE DE SÈVRES, PARIS
HENRI TANZIN AND L. H. BOILEAU, *Architects*

DETAIL OF PILASTERS IN GREAT GALLERY
ROYAL AUTOMOBILE CLUB, LONDON
MESSRS. MEWES & DAVIS, *Architects*



THE VESTIBULE
ROYAL AUTOMOBILE CLUB, LONDON
MESSRS. MEWES & DAVIS, *Architects*

is almost the only success of note by an American student since the last "Notes" were written.

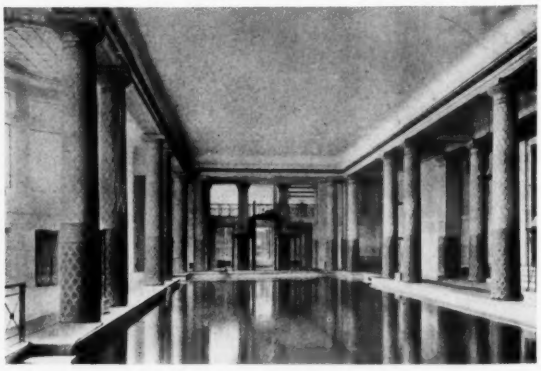
GLASGOW

The Scottish National Exhibition of Industry, History and Art, opened May 3rd, is a very interesting display of the kind. The architecture of most of the buildings is characteristically Scotch, but the fact that practically all of the buildings are the work of one architect detracts somewhat from the interest which conceivably might have been shown if a number of equally good designers had taken part.

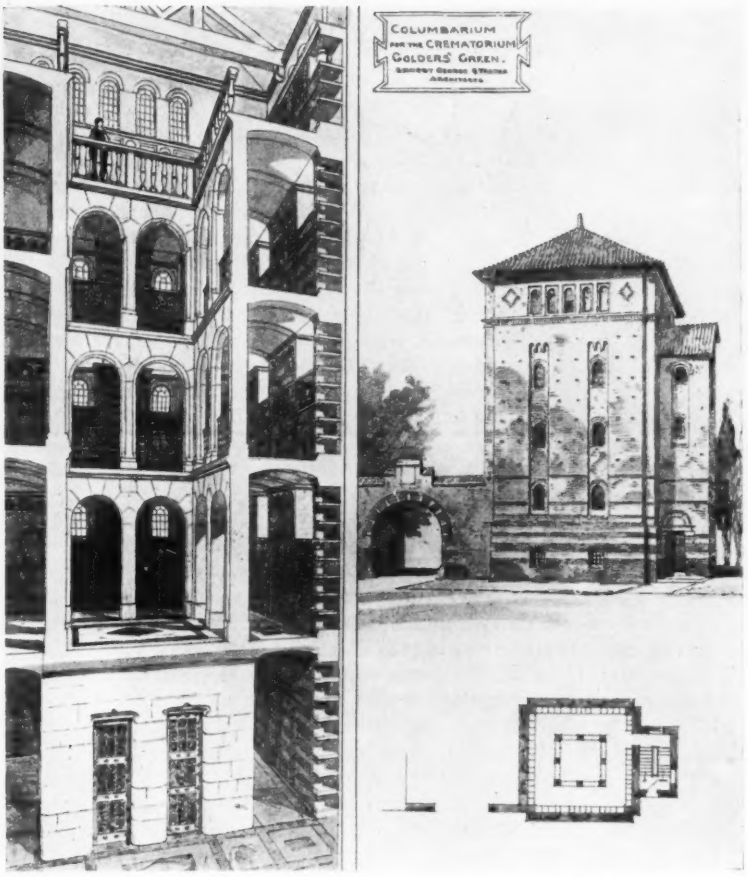
FAÇADE TO PALL MALL
ROYAL AUTOMOBILE CLUB, LONDON
MESSRS. MEWES & DAVIS, *Architects*

FIREPROOF CONSTRUCTION

Fireproof construction, the most important branch of architectural engineering to-day, is being studied carefully by a special committee of the National Fire Protection Association. At the association's annual meeting this week the committee reported that the revision of the fireproofing sections in the model building code of the National Board of Fire Underwriters had received a great deal of thought during the past year, and con-



THE SWIMMING-BATH
ROYAL AUTOMOBILE CLUB, LONDON
MESSRS. MEWES & DAVIS, *Architects*



COLUMBARIUM FOR THE CREMATORIUM, GOLDERS GREEN
ERNEST GEORGE & YEATES, *Architects*

siderable preparatory work had been done. The subject was such a very important one from every viewpoint that the committee was unprepared at present to make any definite recommendations, and therefore simply reported progress. The Underwriters' Laboratories are about to undertake a series of tests on building materials which are expected to shed much needed light on several problems of construction, and until the results of these investigations are available it is considered undesirable to make any definite statements regarding specific regulations.

The committee emphasized one fact, however, which deserves special attention at this time. That is that the function of a fireproof building is to protect the contents of that structure from loss. It is not enough for the building itself to remain practically uninjured after a conflagration. If its contents are destroyed by fire and water and if lives are lost for one reason or another, the structure was not fireproof in the sense in which that term is used by most people. This is a fact engineers are particularly prone to forget, and their controversies over the merits of various fireproofing materials have been so vigorous and protracted that the relative position of that detail in the whole subject of fireproof structures is much magnified by them. The provision of floors and columns which will not be affected by great heat is important, but it is also important to provide barriers which will prevent flames from passing from floor to floor or from one building to another, to provide waterproofing so that the drip of the water from one floor will not injure the contents of another, and particularly to provide means for the certain escape of the occupants of upper floors when a fire breaks out on them.

It is gratifying to observe that the committee on fireproofing of the National Fire Protection Association is taking such a broad view of its subject and is proceeding so slowly on its very commendable work. There are so many misstatements and so many one-sided arguments in print on this subject that the committee does well to proceed slowly if that course is necessary to insure complete reliability for its report. It is the court of final resort on what is fair to the owner, the tenant and the builder, and it should take all the time required for the thorough, unbiased discharge of its grave responsibility. — *Engineering Record.*

Ninety-nine Volumes

With this issue THE AMERICAN ARCHITECT *rounds out its ninety-ninth volume. The one hundredth volume, which begins with the issue of July 5, will appear in new and larger type. The index accompanying this issue has been prepared with special reference to the easy availability of the contents of this volume.*

A RECENT LEGAL DECISION

Architect's Apparent Authority — Reliance on His Plans

Plans and specifications for a building were prepared upon which builders submitted an estimate. These were revised to reduce cost, and a contract entered in to under which the building was erected and approved by the architects. In an action by the builders for the balance of the contract price, evidence for the owner that the new plans required less steel, and that the architects were not authorized to draw the plans in that way, was held inadmissible.

The steel company had a right to rely upon the plans given to it by the architects, and upon the apparent authority with which they were clothed by the owner.

American Structural Steel Company v. Annex Hotel Company, Pennsylvania Supreme Court, 75 *Atl.* 669.

"A COMFORTABLE HOME?"

It is most gratifying to note the readiness with which our British brethren and those of the laity who visit this country acknowledge the very rapid advancement of the practice of domestic architecture in America—as affecting convenience, utility and comfort.

The Builder, of London, whose utterances are usually authoritative, under the heading, "A Comfortable Home?" says:—

"Several articles have appeared lately in magazines and the daily press on the discomforts of the English home. Many women and some men, after a visit to the U. S. A., return gravely impressed with our shortcomings in devices for economizing attendance and facilitating service, and very naturally ask why our architects—usually, of course, meaning our builders—lag so far behind in the numerous little contrivances that make domestic service run smoothly and easily. First, we have to repel an attack on the five-storied London house, a type that is only built nowadays in cases where the number and cost of the domestic staff are quite a secondary consideration. If we offer this type to the wolves we are promptly tackled on the question of our smaller houses and flats. Why is not a better and cleaner method of heating devised? Why are not more bathrooms and fitted lavatories provided? Why is not the mistress of the establishment given facilities for undertaking such domestic duties as she desires to deal with personally in a convenient and cleanly fashion? Other questions will come thick and fast from those who see, with H. G. Wells, the enormous waste of labor involved in the arrangements of the ordinary middle-class residence. What can we reply? Crushed by the weight of accusations, we yet feel that there must be some reasons for our apparent failure other than the purely economic one that all these improvements cost money. Of course they do, but this does not appear as an obstacle in hotels of even the second grade having a most moderate scale of charges and frequented by the very same people whose homes are so sadly deficient. Again they cost just as much or more in the United States, but this does not preclude their being demanded by the average American, who, if he pays more for his housing, at the same time minimizes the cost of service. Roughly speaking, the same class of family there will employ just about half the labor of attendance. Even after admitting that this has been forced on the American household by the difficulty in obtaining competent service, we may still be unsatisfied as to why it is not an equally desirable ideal at home; as a matter of hard economics it would be so as, putting the cost of a domestic servant at 50*l.* per annum, we should have, say, a capital expenditure of some 700*l.*, which would amply provide for all the 'fakements' necessary to reduce the staff by one. In fact, as we know, very much less than this additional sum would enable us to build houses vastly more convenient than those in general use at present.

"How can it be, then, that a demand for such 'improved' houses has not arisen with such force as to compel a supply? We think we see the explanation; the average Englishwoman, mere man not counting in these things, regards household service in terms of number, not in those of quantity; her demands for personal service, as a pleasant means of smoothing the asperities of life, fix her ideals as regards the number of household attendants. There must be one, two, three, or more according to a certain rigid system to which she has been accustomed by tradition; the house may vary, but as a rule the staff is a predetermined quantity, a quantity usually in excess of the actual requirements of an ordinary well-arranged house, let alone those of an 'improved' one; therefore anything extra in rent is sheer extravagance and not to be thought of. In this country, where the shortage of domestic servants has not yet reached an acute stage, we do not find a family accustomed to two servants prepared to reduce its staff to one, even if it could be conclusively proved that the ideal home offered could be more comfortable and more satisfactory with one servant than any ordinary house with two.

"Certainly, whatever accusations may fairly be levelled at the smaller fry among speculative builders, there are a number of enterprising men among them capable of meeting any demand from the public for whom they cater; and our architects are willing enough to bring the works entrusted to them to any pitch of perfection within their capacity and the pocket of their client. We cannot help feeling that it must be laid at the door of the said client, or his wife, that we have not reached a higher standard in our ideal of the comfortable home."

While we know by experience the many vexations that beset the architect in his relations with the client and his wife when the house is the problem involved, we can not fully agree with our contemporary in attributing all the blame to the client. Architecture is a profession where the rôle of adviser is equally as important as that of the designer and executive. One of the main factors of the success of domestic architecture in America is, we believe, due to the fact that architects by reason of their deeper and broader knowledge of the subject have been able to lead clients away from ideas that are wrong and taken them quietly but insistently along the paths that led to better things.

The architect should be as insistent in overcoming the whims and vagaries of his clients as is the physician.

Let our British brethren take heart and lead the client along the road to better things. Quietly and gently if he can, but anyway, just as the American architect does. The road may be rough at first, but the farther it is traveled the smoother will it become.

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CONTENTS.

Notes from Europe 263

Fireproof Construction 267

"A Comfortable Home?" 268

Editorial Comment 269

The Street of Yesterday 270

Illustrations:
The Rockland County Trust Co., Nyack, N. Y.
A business building at Kansas City, Mo., and a school house at Walkerville, Ontario, Can.

Frontispiece:
Fountain, Plaza Della Bocca, Viterbo, Italy.

THE NEW STILLWELL BILL

It is somewhat difficult to discern the justice (upon which we are told all laws are founded) underlying the statute permitting the interference and direction of up State legislators in the local matter of selecting a site for the new County Court Building to be erected in New York. Also it is not easy to understand the presumption and self-complacency of the rural representative in Albany that will prompt him, even though possessing the power in law to do so, to override the opinions and vigorously expressed wishes of those thoroughly informed and directly affected by the location of the proposed structure, while he himself may never have occasion to even inspect the site, and probably could not accomplish a journey on such a mission without the services of a guide, regardless of the location selected.

The new Stilwell bill, which if not killed will indubitably result in the erection of the new Court House in City Hall Park, violates the principle of home rule, plans to destroy all prospect or possibility of restoring this beautiful park to its original size and uses and is in direct opposition to the modern movement in city development. Millions are being spent by the progressive cities of the world in correcting early mistakes in plans which were the result of ignorance or lack of study, and now the greatest of American cities is threatened with this affliction, not through ignorance or lack of interest on the part of her citizens (for they are practically unanimous in their opposition to the measure), but through the ignorance, recklessness and impudence of men, the great majority of whom are not even residents of the county. It is most regrettable that such conditions can arise under the laws of the State, and the need for revision and correction is glaring, but in the meantime the greatest energy and vigilance are needed to bring about the defeat of this pernicious attempt to gain by stealth and subterfuge what it was found impossible to obtain by the first bill of the same name, which was drawn with greater directness.

ARCHITECTURAL PLAGIARISM

The question of architectural copyright has possessed considerable interest for the profession both in America and abroad, but cases of undoubted plagiarism have been so rare or of such minor importance that few opportunities of testing the laws that in some countries are presumed to afford protection to the architect have presented themselves. A case said to be the first of its kind ever brought to trial in France, and involving the interpretation of a law enacted in 1902 designed to protect painters, sculptors, engravers and artists, is now before a French court for adjudication.

The complainant, an architect of some prominence, died while the suit was pending, but his heirs are carrying the action forward. It appears from reports that an exact reproduction of the complainant's design, "stone for stone," is alleged. If such a claim is established in court, the verdict would seem to settle the question as to the law's protection, for a more absolute case of plagiarism could not be devised than one in which a design is copied "stone for stone."

While the result of this trial will be studied with some interest, the cases of complete and accurate reproduction of a living or even modern architect's work are so infrequent that its value will not be great. Moral, if not legal, considerations would restrain the average architect from appropriating another's design. Of real interest, however, is the question of the use of borrowed motives and features. Just how far a designer is justified in drawing upon the record of things accomplished or proposed, in determining the form or decorative treatment of his own creation, it is difficult to say. It is freely admitted that the greater part of modern architecture is founded upon, if not actually borrowed outright from, the architecture of the ancients. But even so, it requires a considerable degree of ingenuity and art to adapt it to our modern needs and uses, and whether the appropriation of some of the features of a clever adaptation by a modern designer is an act of plagiarism, in view of all the circumstances surrounding the origin of the design and its possibly extended prior use as a motive for numberless structures, is a matter the determination of which does not seem to have been definitely recorded.

VALUE OF WORKS OF ART

Whether the wonderful increase in value of works of art in recent years, as measured by the fabulous sums now asked and received for various prized examples, is due to the growth of culture and appreciation of art or rather to the increased number of millionaires which our material growth has created

is a question to which both answers could be made with some degree of truth. That there has been an almost incredible growth in the popular appreciation of art and the beautiful in life there is ample evidence on every hand. It is to be found in the demand for civic improvements, for public and private buildings of good design, for home decoration and furnishing of artistic merit and for æsthetic considerations to be given weight in the determination of all questions affecting sight or appearance. On the other hand it is only the possession of great wealth that enables the purchaser of a masterpiece to pay a king's ransom for it, and it is questionable whether the price fixed in a competition between buyers of unlimited means is any indication of actual value, although it is undeniable that such price has weight in fixing the sum at which other examples in the same general class change owners in subsequent sales.

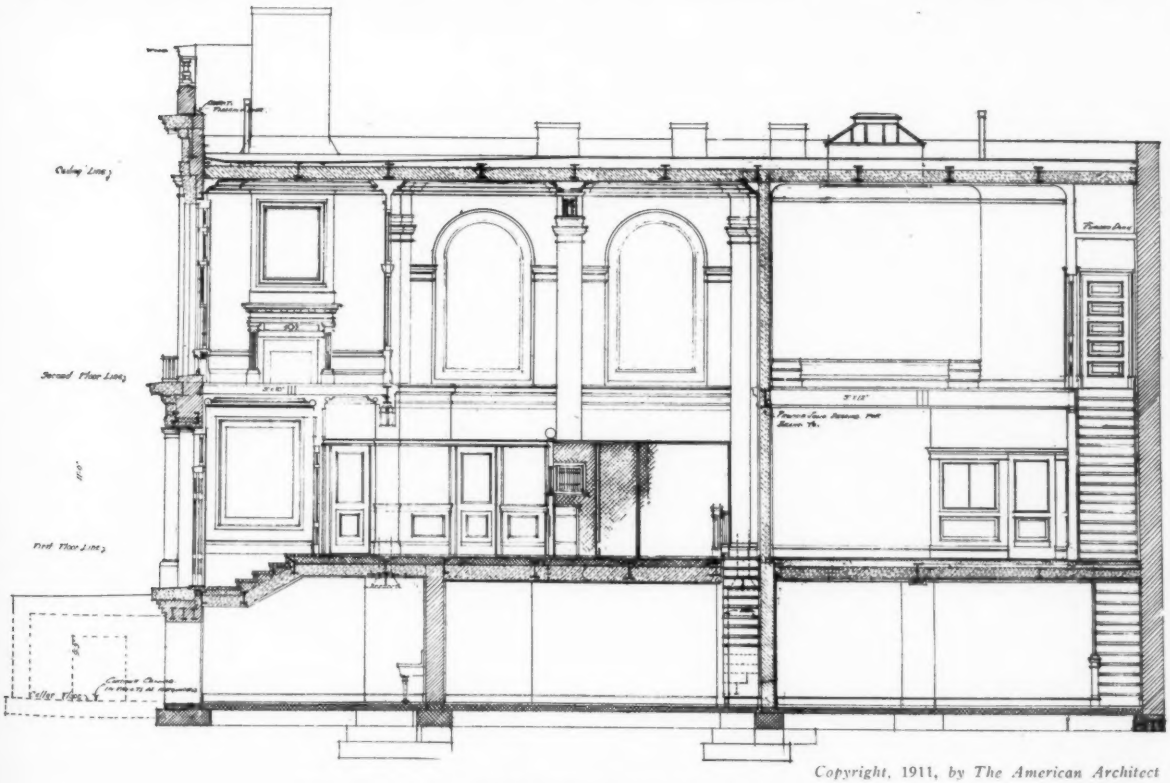
If, as seems reasonable to assume, the remarkable increase in prices paid for the treasured work of the masters influences the value placed upon current work, much good will doubtless result. Artists have been notoriously unappreciated and underpaid in times past, to the detriment of art and the great discomfort if not misery of the artists. It is time that they came into their own and their genius received the substantial recognition to which it is entitled as a force making for civilization, education and culture.

THE STREET OF YESTERDAY*

In considering the street of to-day and to-morrow it might not be amiss to first consider the street of yesterday. Roads there have always been since prehistoric times, for man as a nomadic animal always desired to reach from one point to another as readily as possible. First, the beating of a track through the primeval forest, or over the moor, was possibly the first suggestion of what is now the modern street. Continuous traffic, the carrying of heavy loads, etc., incited the idea of a permanent highway, first composed of rough logs or stone, and then developing into a thought-out formation. The old civilizations of India, Egypt, Greece and Italy had their fine main roads over vast stretches of country, and the Romans have left a legacy behind them as the greatest road-makers of the ancient world. To carry their roads the most direct route they not only overcame great engineering difficulties by piercing mountains and throwing bold arches over rivers, but on a scientific basis they laid the foundation of the art of road-making. Roads came before cities, and not until the few congregated houses had developed into the city, by long stages and through many eras, did the street as we know it arise. In the cities of ancient and mediæval times the street plan was rarely treated with artistic regard, large outlook or firm grasp, except perhaps in the instance of Piræus, which, as the seaport of Athens, was laid out by Athenian engineers. Blind, tortuous and narrow streets were the rule in them, relieved now and then by splendid temple or palace and noble squares. It has remained for modern times with great traffic and building considerations to grapple with, to insist on street reforms. A sense of the civic responsibility has been aroused by the unseemly conditions prevailing, and out of this the passing of the Town Planning Act of 1909 in our own country may be considered as the forerunner of further legislation to secure to the municipality and the State the right of control in matters which have previously either been left to chance or else allowed to fall into the hands of those whose sole interest is land and property exploitation.

The streets of our already-built towns and cities exist, and any quarrel with their widths, beginnings, terminations or general lay-out can at present only be remedied by expensive and cumbersome methods. In the suburbs and parts yet unbuilt it is to be hoped that the scientific principles of modern town-planning will prevail. In both cases, the street must be viewed, first, from the point of traffic consideration; secondly, building considerations; and, thirdly, æsthetic considerations.

*Extract from a paper read before the Institution of Municipal Engineers, London, May 31, by Mr. Guy Wilfrid Hayler.



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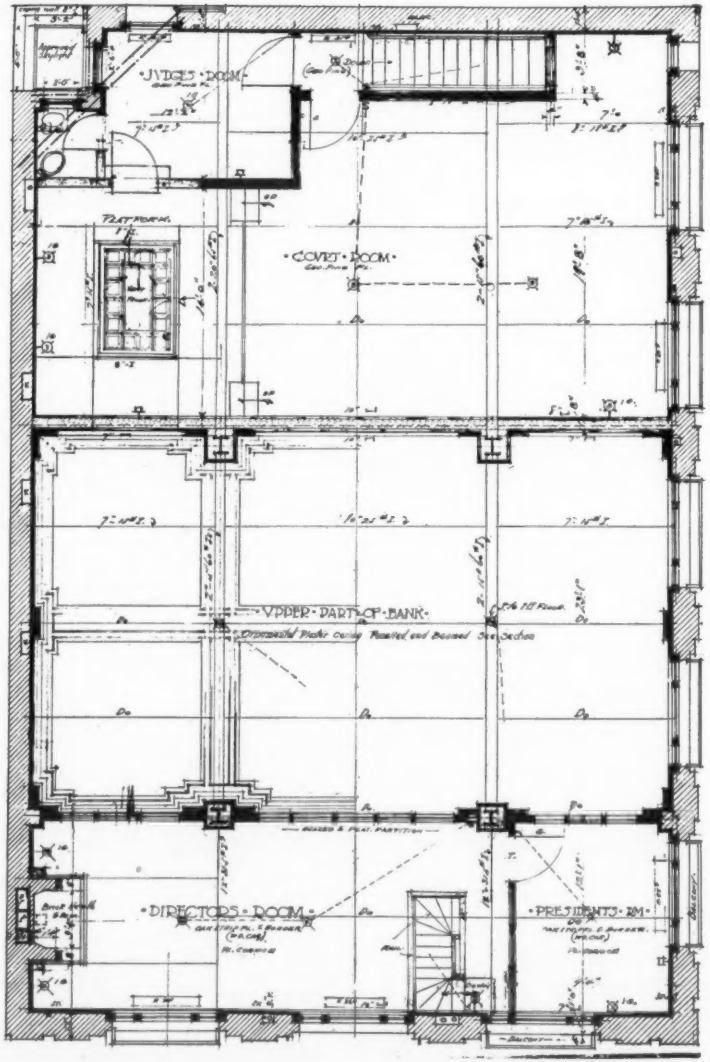

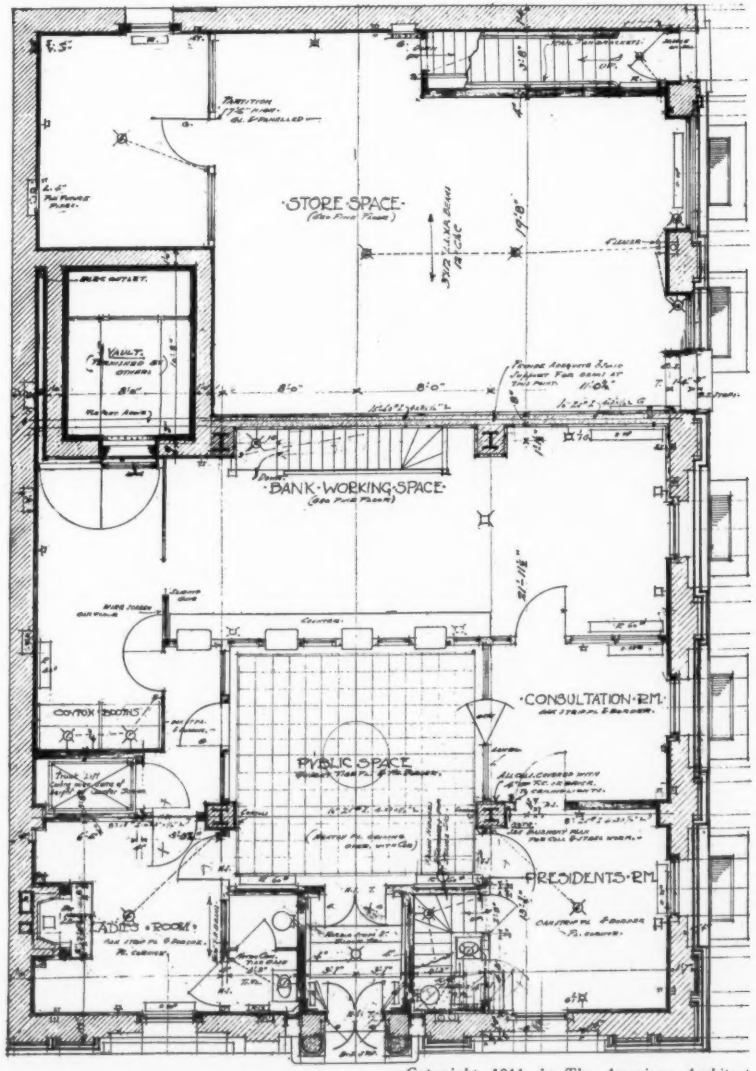

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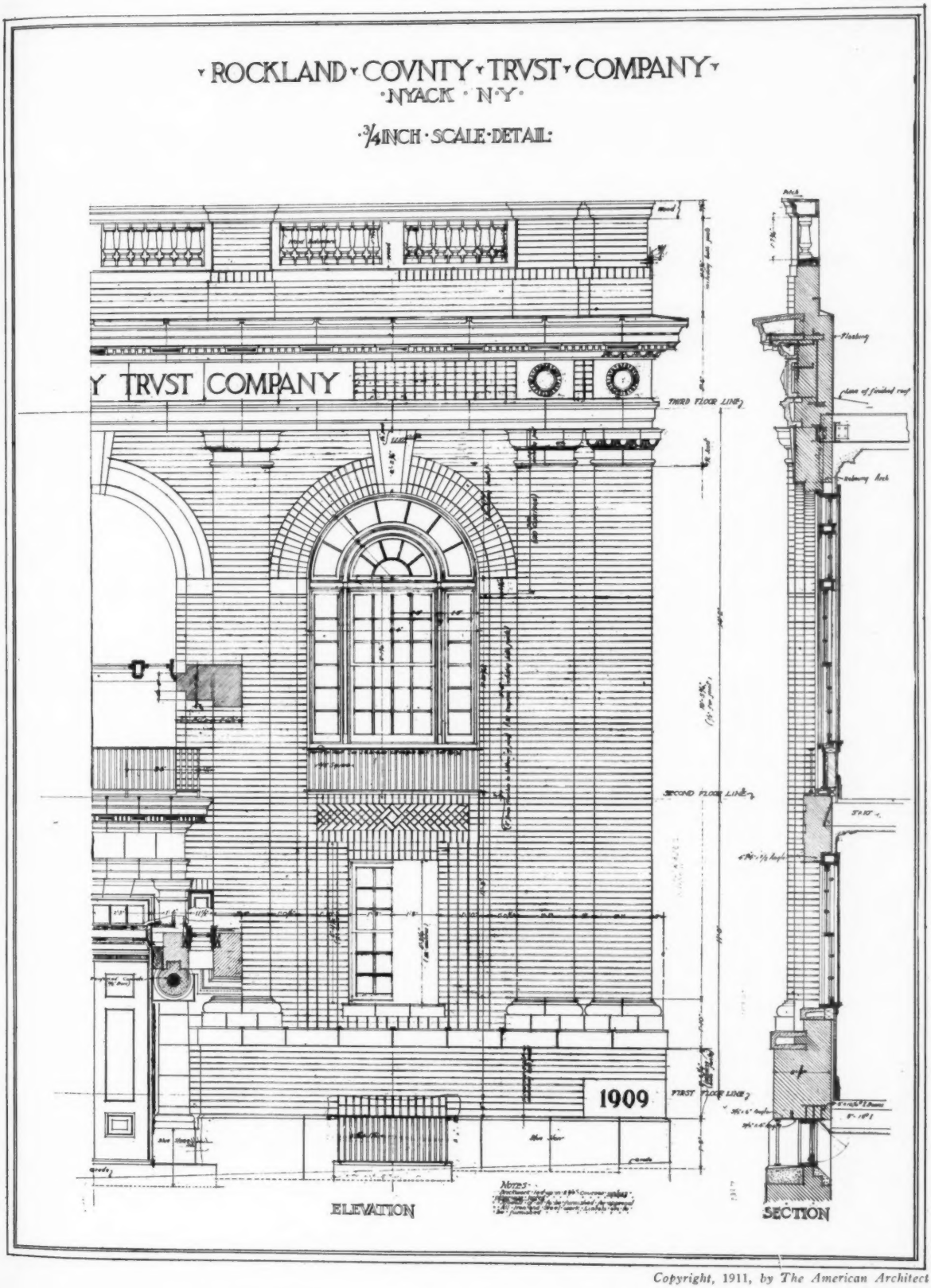

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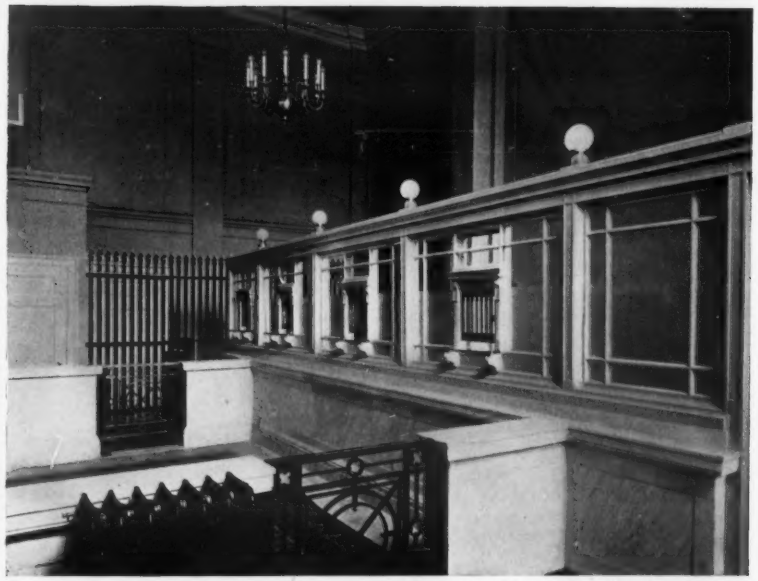
DONN BARBER, *Architect.*



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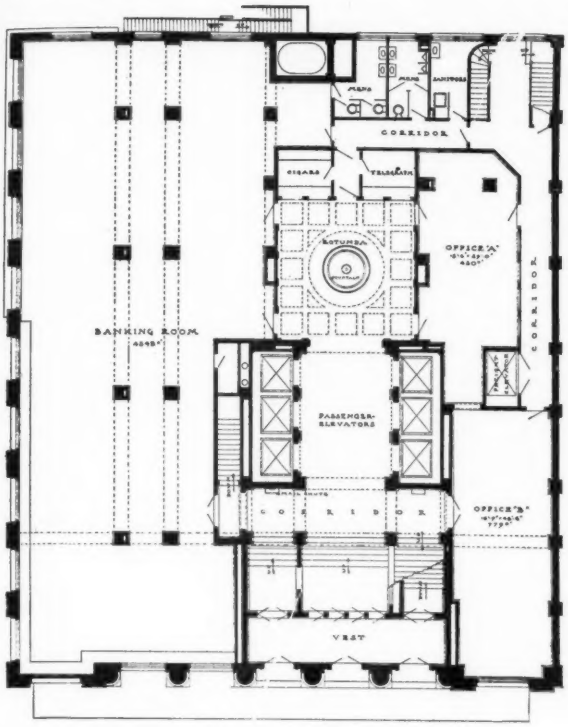
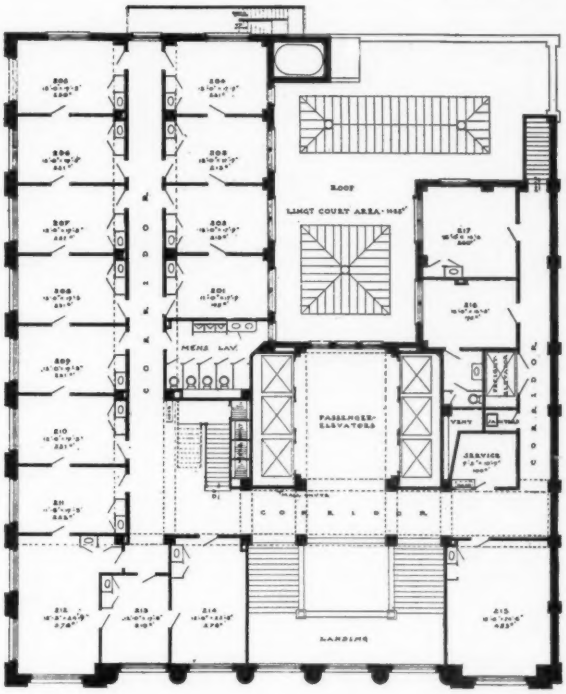
THE R. A. LONG BUILDING, KANSAS CITY, MO.

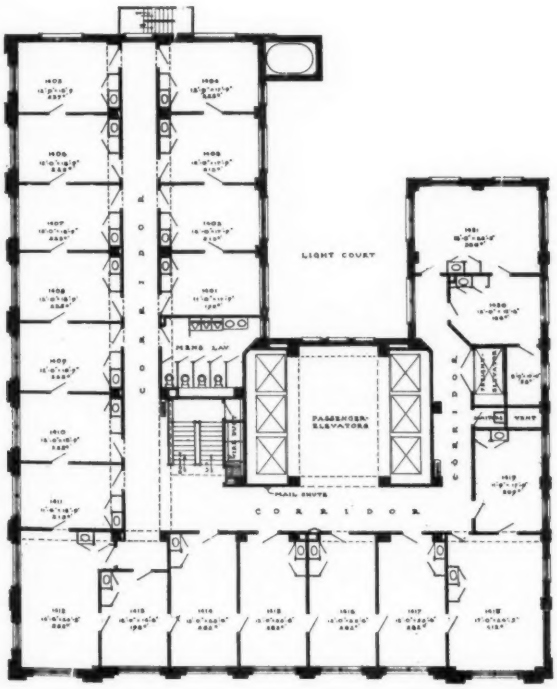
HOWE, HOIT & CUTLER, *Architects.*



FIRST FLOOR PLAN.



SECOND FLOOR PLAN.



FOURTEENTH FLOOR PLAN.

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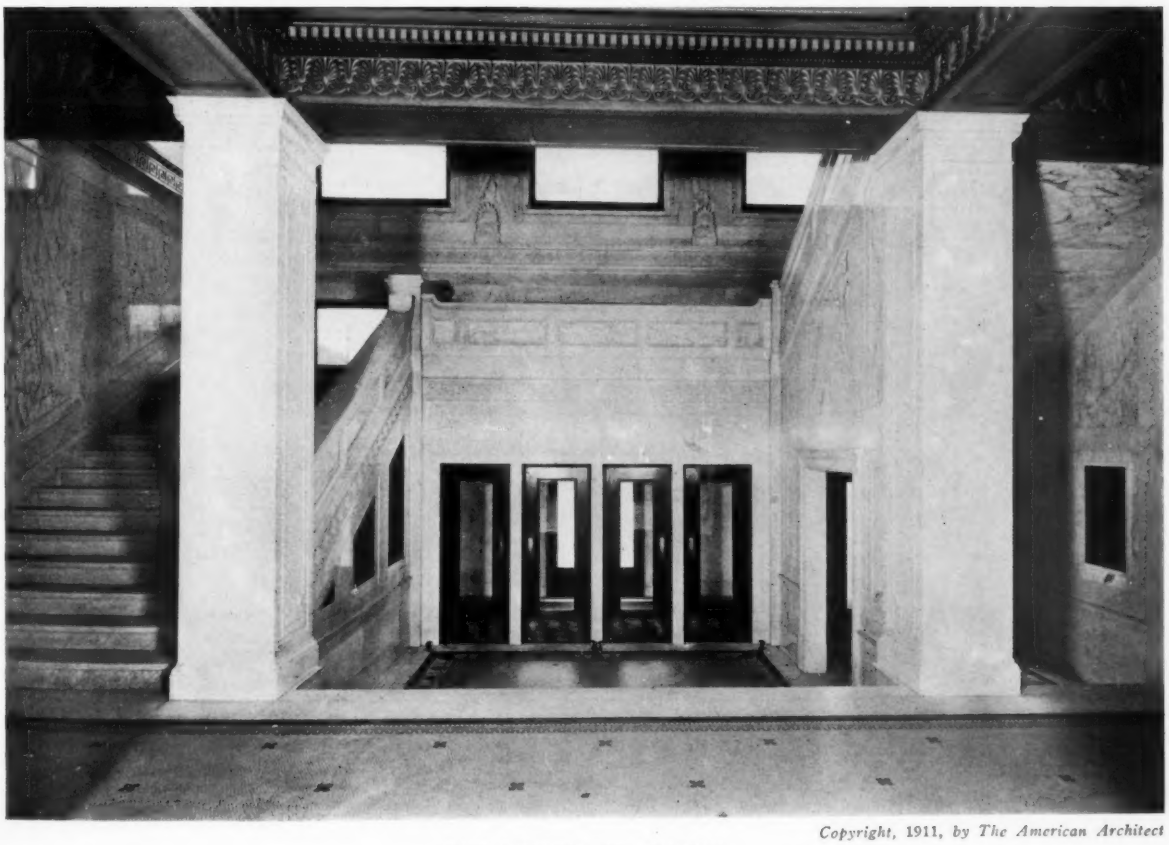

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MAIN ENTRANCE AND STAIRWAY

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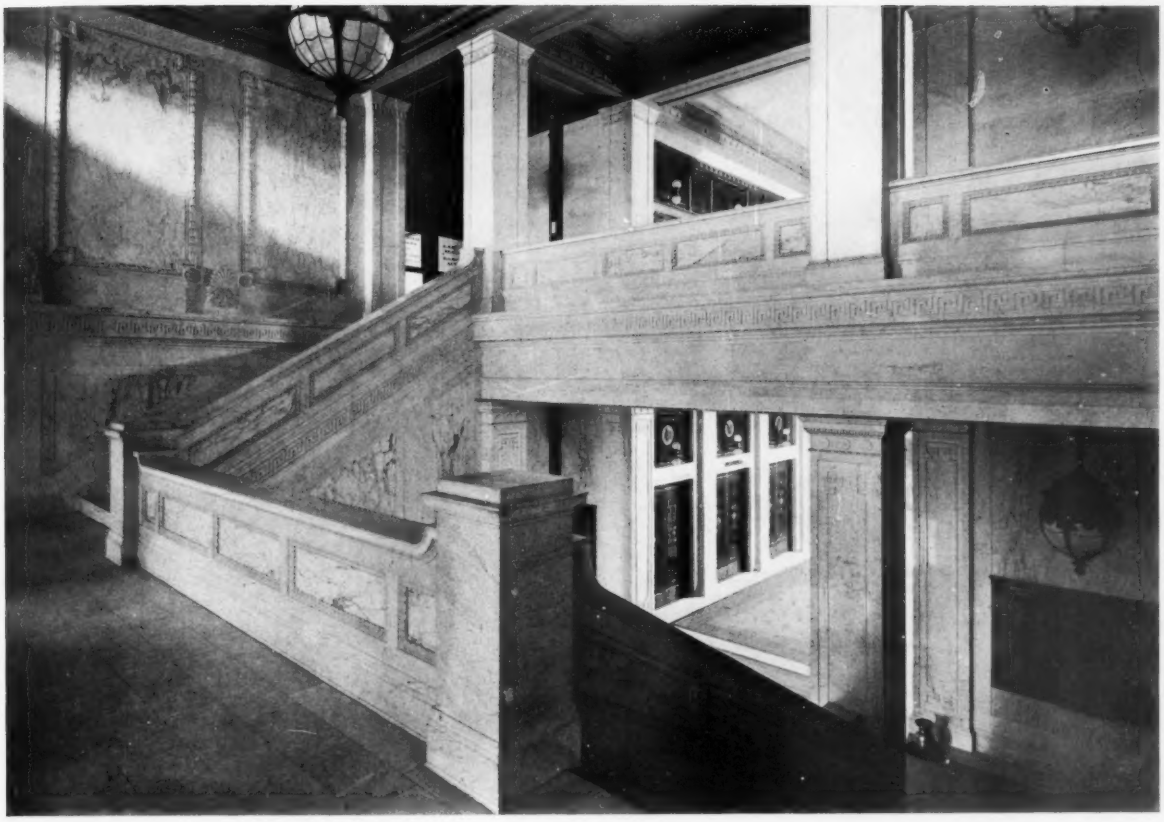
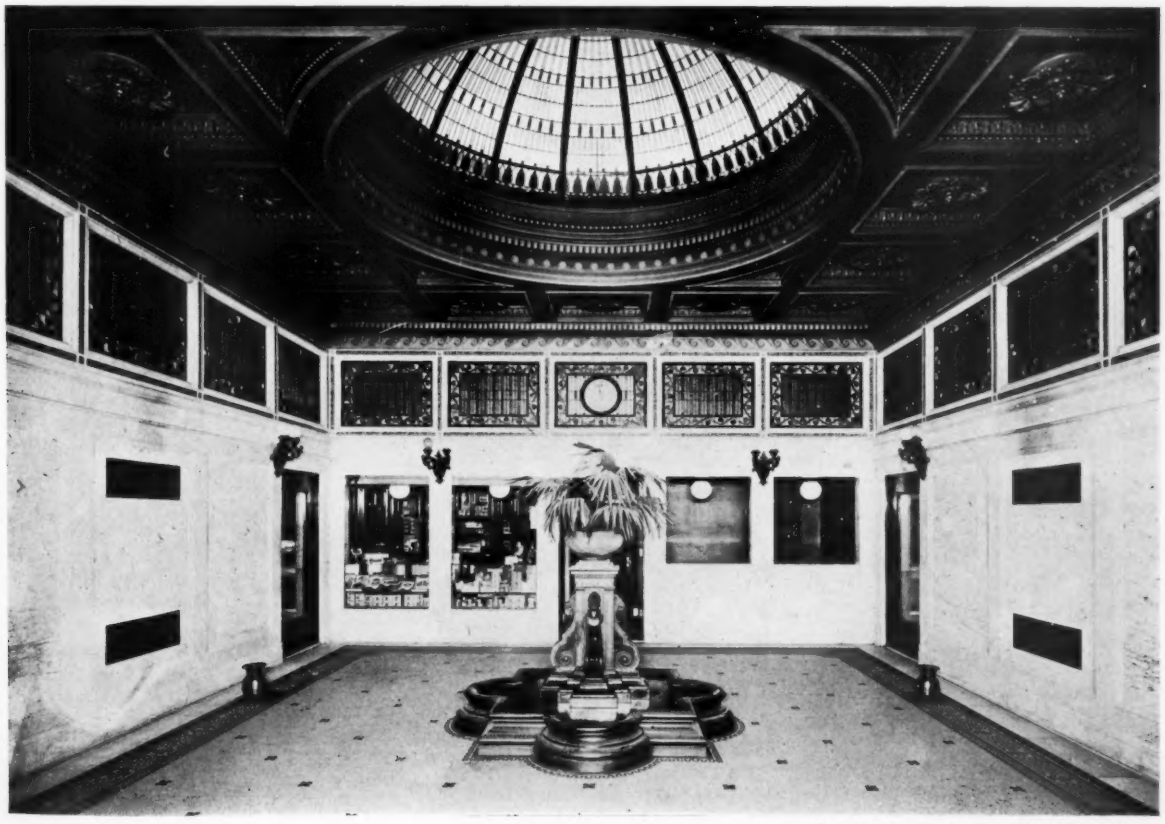


MAIN HALL



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THE ROTUNDA

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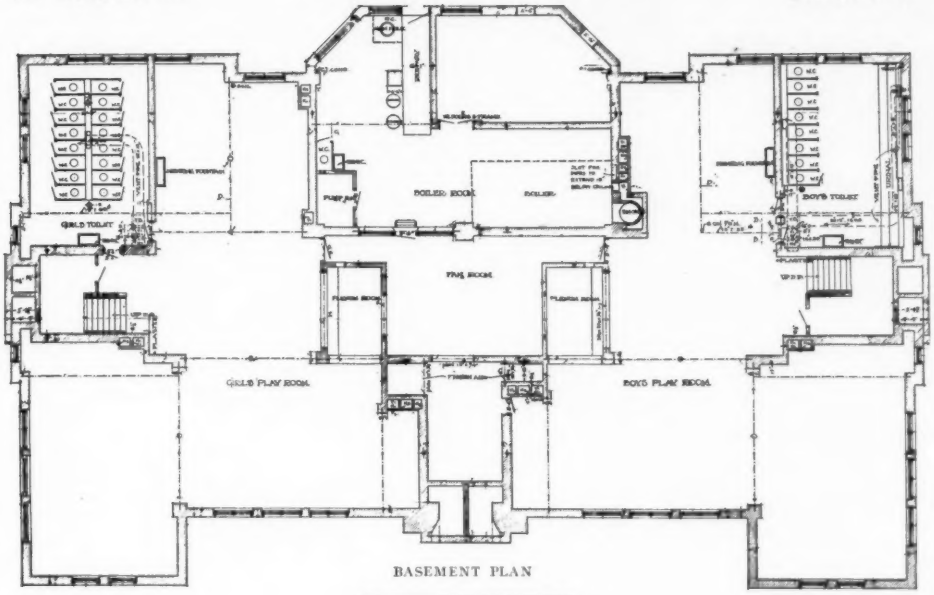
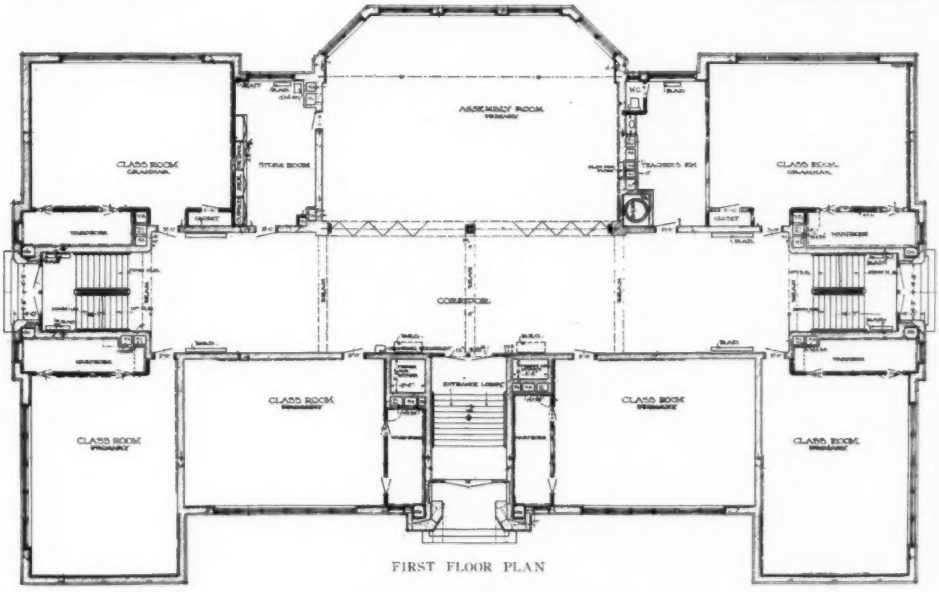
SCHOOL BUILDING, WALKERVILLE, ONT., CANADA

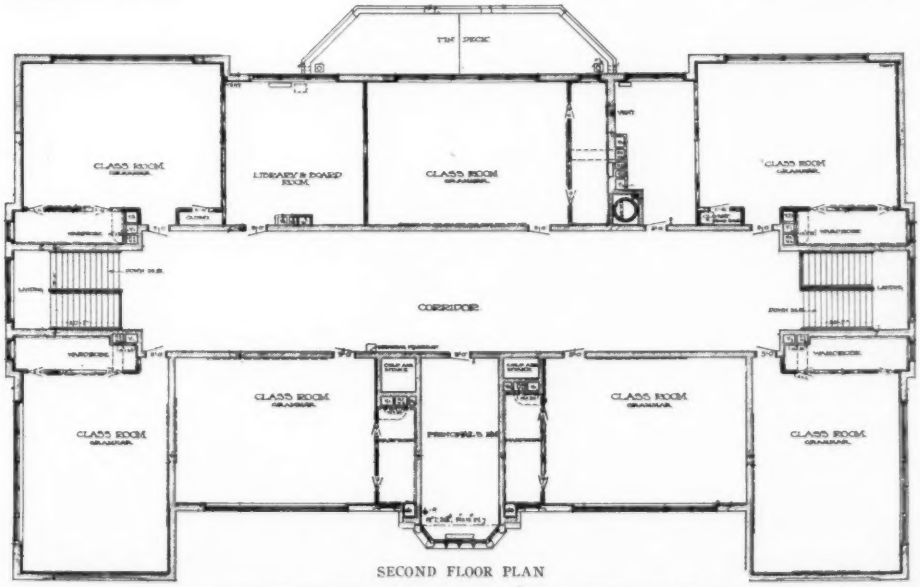
ALBERT KAHN, *Architect;* ERNEST WILBY, *Associate*



BASEMENT PLAN



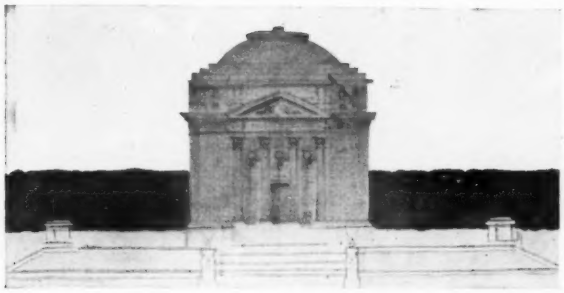
FIRST FLOOR PLAN

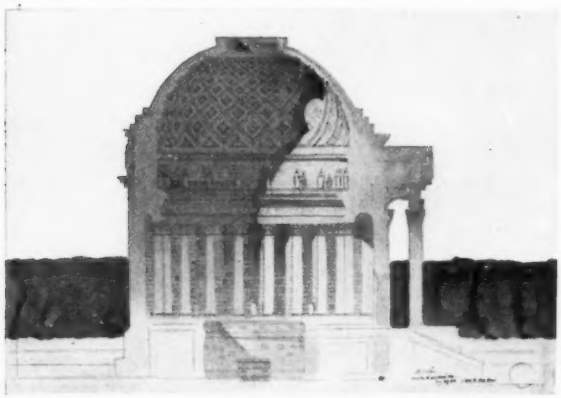


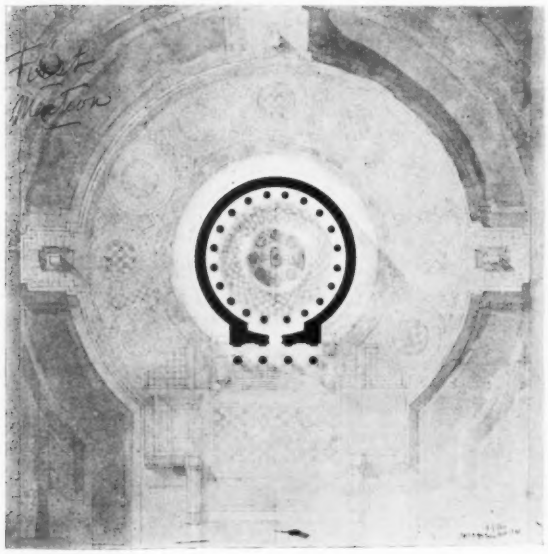
SECOND FLOOR PLAN

SCHOOL BUILDING, WALKERVILLE, ONT., CANADA

ALBERT KAHN, *Architect;* ERNEST WILBY, *Associate*

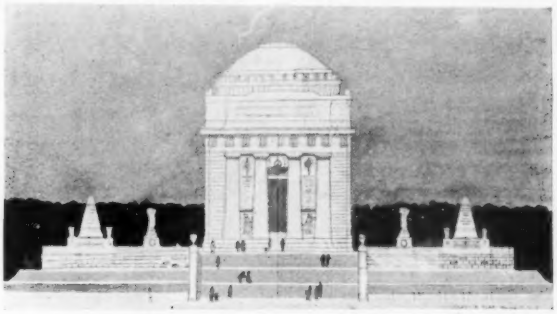


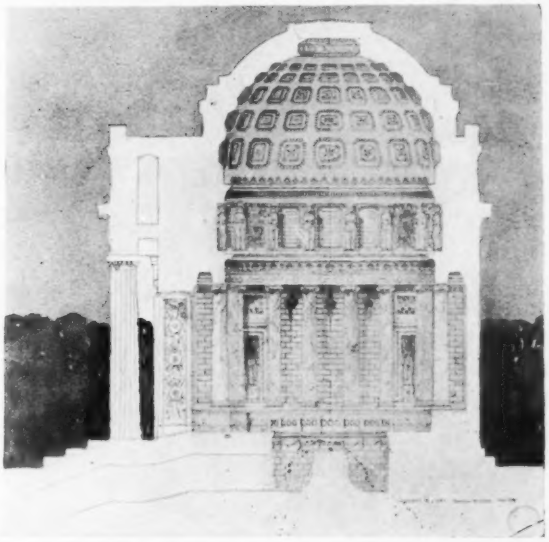


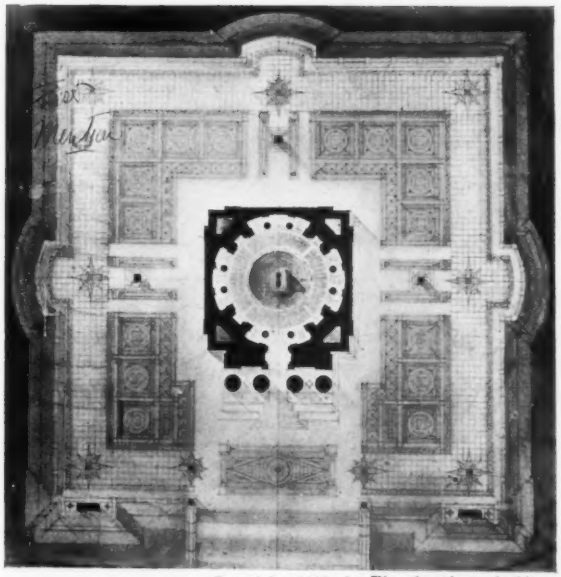


H. YOSS, FIRST MEDAL, BOSTON ARCHITECTURAL CLUB

CLASS "B," V, PROJET (PROBLEM IN DESIGN)
THE TOMB OF A NATIONAL HERO







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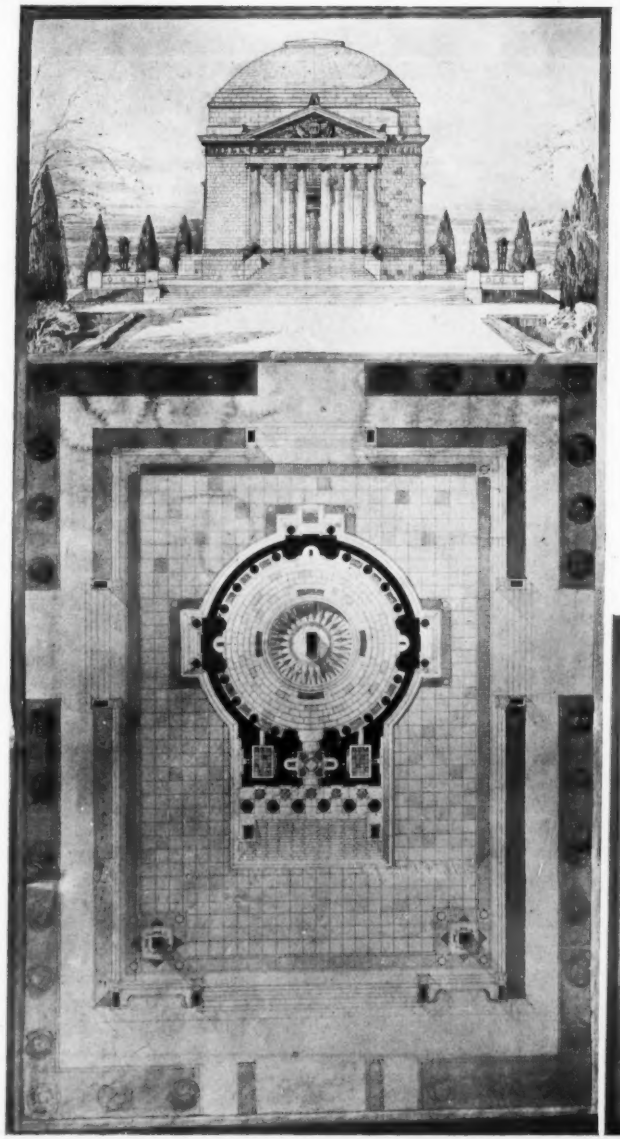
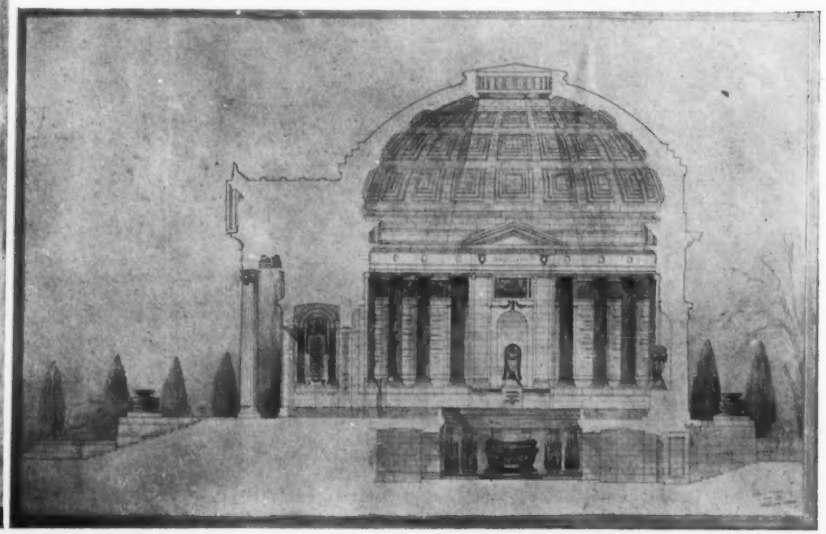
STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS



F. C. DISQUE, 3D MEDAL, CARNEGIE TECHNICAL SCHOOLS

CLASS "A" AND "B," ARCHÆOLOGY, IV, MEASURED DRAWINGS



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L. ROSS, FIRST MEDAL, ATELIER WARE

CLASS "B," V, PROJET (PROBLEM IN DESIGN), THE TOMB OF A NATIONAL HERO
STUDENT WORK, SOCIETY OF BEAUX-ARTS ARCHITECTS

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