

THE AMERICAN ARCHITECT

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GENERAL VIEW OF BREMEN, SHOWING UTILIZATION OF WATER FRONT

AMERICAN CITY PLANNING

By FRANK KOESTER, Consulting Engineer

THE civic pride of the citizens of American cities, so long practically non-existent, is now growing, and the spirit of the movement is finding its greatest expression in the re-planning of cities.

During the last two decades, and principally within the last few years, some seventy-five cities have taken up the subject and have prepared more or less elaborate plans, while in numerous other cities the movement is taking form.

This means a greatly increased activity in building construction and the creation of a demand for a better class of buildings both

architecturally and otherwise. It means a large amount, also, of alterations and remodeling, and it is from every point of view of the greatest importance to the architect.

It is essential, therefore, for the architect who has not given the subject of city planning a special study, and comparatively few have done so, to familiarize himself with the principles and practice of modern city planning as it has been developed abroad and in this country in recent years, in order to deal intelligently with such problems as they arise and to be in position, not only to take advantage of any activity of such a nature in his own locality and to be able to contribute expert advice concerning any plans offered, but also to be able to originate

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THE AMERICAN ARCHITECT



PROPOSED PLAN OF CITY HALL PLAZA, PHILADELPHIA, PA.

PALACE OF JUSTICE IN CENTER, CITY HALL AT RIGHT

city planning movements of his own initiative and to carry them through to a successful conclusion.

The purpose of this series of articles, which is an abridgment of a forthcoming book on the subject, is to outline the theory and principles of city planning as it is now understood and practised in the great cities abroad; to show how such theory and practice may be adapted to American conditions; to show the important part which the architect has in city planning, especially the architect familiar with the latest foreign developments, and to show how the architect and engineer may co-operate with advantage, as well as to give methods whereby public interest in the subject of city planning may be stimulated locally to the point of action.

To be familiar with city planning is a duty which the architect owes not only to himself but to the public, for even if he is not directly interested in the projects which may be put forward, the community looks to him for professional guidance in forming its opinions on the subject.

In many of the cities which have undertaken city planning, the plans evolved have been of the most elaborate and extensive character, and the draughtsmanship with which they have been prepared has made them beautiful objects of art. Unfortunately, however, in some few instances at least, that is all they are, and their adoption in practice would seem to invite disaster to the city. They are attractive but impracticable, and hence dangerous in the extreme, not only to the cities which are tempted to adopt them, but to the whole city planning movement, since important failures are certain to re-act upon and tend to discourage other cities in their plans.

A city, considered in its essentials, is an apparatus of an operative character and a means of operation for those who make use of its facilities. It is, in short, a depot and a distributing apparatus, and its principal functions are the housing of the public and the possessions of the public, their protection and distribution. The city is thus not only the static mechanism of buildings, but the dynamic mechanism of a distribu-

THE AMERICAN ARCHITECT

ting machine, and it is therefore necessary to consider it, not only from the architectural point of view but from the engineering point of view as well.

City planning, consequently, in which full consideration is not given to the engineering side, but in which only the architectural features are developed, are likely to be of doubtful value, if not worse than valueless, for if put into effect, new and unexpected difficulties would be encountered, which would perhaps more than overbalance their desirable features.

It therefore appears of first importance for the architect having a city planning project under way to associate himself with an experienced engineer, as only in this way can safe and thoroughly practicable results be obtained.

And the engineer selected must be a civic engineer, not merely an engineer with the customary training, but one who has the special training and experience necessary to consider all the varied features of the city as an operative mechanism and to take advantage of the most recent and advanced foreign practice.

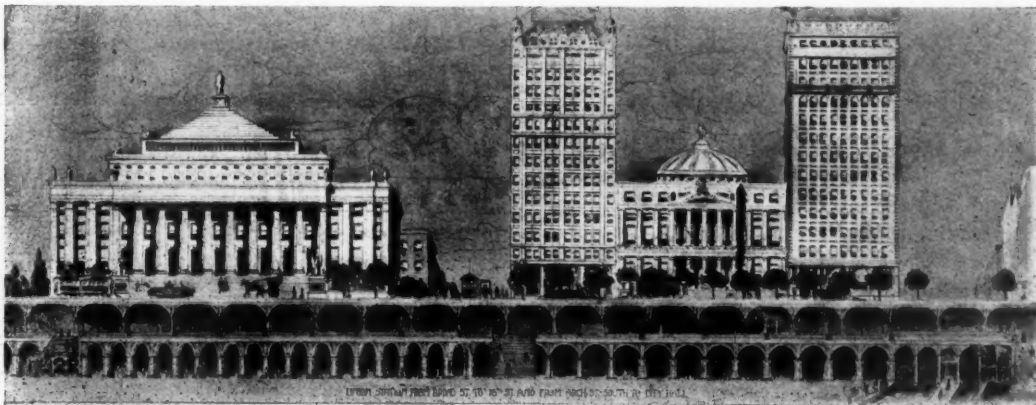
In the planning of a city, the architect and engineer should not plan or replan separate portions of it, but should plan it as a whole, with respect to the immediate requirements and to the requirements of the future as well, and the most careful attention should be paid to the probable direction of its growth, the presence of natural obstacles and of natural incentives to growth.

City planning is not only a question of

architecture and engineering, for it goes more deeply into the lives of the citizens, affecting them in numerous ways with a degree of importance that can only be realized by those who have made a study of the subject.

The effect on its citizens of the building of a city in accordance with the highest principles of the art of city planning will be one of a remarkable betterment in their social, ethical and physical condition. The superior appearance, beauty and harmony of the city will develop artistic taste and will result in increased civic pride and patriotism. This in turn affects the character of the individual favorably, improving moral conditions. The better hygienic system of the well planned city provides more light, purer air and more healthful and less expensive living quarters, affecting favorably the whole lives of its citizens.

The improved plan of the city, by providing safer and more direct means of transportation, prevents accidents and saves enormous amounts of time. The conveniently located parks, recreation places, public baths, gymnasiums and playgrounds with ready access to woodlands and athletic fields, provides increased opportunity for physical development. The proper location of municipal markets affords cheap and wholesome supplies of food. These factors, with convenient location of schools, libraries, churches and other structures of a public nature, all unite to place the life of the citizen on a higher plane. A greater sense of responsibility is instilled while the comfort and enjoyment of the individual is



PROPOSED UNION STATION AT CITY HALL END OF PARKWAY, PHILADELPHIA

THE AMERICAN ARCHITECT



PROPOSED REARRANGEMENT OF STREETS AND WATERWAYS, CHICAGO, ILL.
VIEW LOOKING NORTH ON THE SOUTH BRANCH OF THE CHICAGO RIVER, SHOWING METHOD OF HANDLING FREIGHT
AND TRAFFIC ON DIFFERENT LEVELS. EXAMPLES OF A SIMILAR ARRANGEMENT EXIST AT
DUSSELDORF, ALGIERS, BUDAPEST, GENEVA AND PARIS
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added to, and an increase of population of a higher character effected.

The extent to which this improvement goes is far more than is realized by the average observer. In Germany, where city planning has probably reached its highest development, the results are more remarkable. This is shown by a comparison with six cities in Germany, selected at random, as compared with six cities in the United States, which had in 1880 approximately the same population.

Cincinnati has grown 16.1 per cent., 27.7 per cent. and 42.8 per cent. respectively in the three decades, while Breslau's growth has been 22.8 per cent., 54.9 per cent. and 87 per cent. during the same time. In the thirty years Buffalo has increased 173.4 per cent. and Cologne 254.6 per cent.; New Orleans, 56.9 per cent. and Dresden 147.1 per cent.; Louisville 80.9 per cent. and

Hanover 146.2 per cent.; Providence 113.9 per cent., and Nuremberg 234.1 per cent. and Rochester 144.1 per cent. and Chemnitz 237.1 per cent.

The German cities have increased almost twice as rapidly as the American cities, and while all this increase is not due to city planning, a very considerable portion of it can be so ascribed.

The arrangement of traffic, canalization, location of factories, the easy movement of products, the well nourished condition and the ambition of employees furnish a powerful impetus to industry. City planning justifies itself at every point, and America is waking up to it in a wonderful way.

While the movement in its present recrudescence is recent, the art of city planning is one of the greatest antiquity. The remains of the earliest communal abodes of man, of however primitive a nature, show

THE AMERICAN ARCHITECT

a certain definite arrangement. With the development of races, villages became towns and towns cities continually on a larger scale, and it is undoubtedly true that the higher the degree of civilization of a people, the greater will be the size of its cities. The civilization of the Romans was largely expressed in the city of Rome, and the glories of ancient peoples generally shown in their cities.

In the art of city planning, genius has occasionally arisen; among the early masters being Merian and Canaletto, the former developing the general plan of the city and the latter excelling in its interior arrangements. Sir Christopher Wren in 1666 after the great fire of London had the genius to reconstruct the city on a plan that would have made it one of the most beautiful in the world, but he was ahead of his time and London was permitted to grow up into the disordered mass of streets and lanes that to-day make it the greatest spot of confusion on the face of the globe.

L'Enfant, however, who planned the city of Washington, admittedly the most beautiful city in America and one of the most beautiful in the world, enjoyed the double good fortune of having the support of the founders of the republic and an unencumbered site upon which to build, while most city planners have had to reorganize existing cities.

Equally fortunate was Baron Haussmann, who rebuilt Paris. He was given a free hand and a plan was developed in which conceptions of order, convenience, variety and grandeur were not allowed to be interfered with by any question of expense. Great avenues were cut through labyrinths of streets and foul and congested districts were replaced with parks and spacious squares. Hundreds of millions were spent and Paris is still spending gladly and with a lavish hand for extensions of his plan.

The early masters, however, did not impart their theory, leaving only their accomplished work as examples. Modern or practical city planning, therefore, is a new art, based upon principles, theories and practice only recently placed on a scientific basis. The modern masters are Reinhard Baumeister, the originator of the science of city planning and Camillo Sitte, the definer of æsthetic principles, while Joseph Stübben is probably the greatest of practical city builders. Their work is available in theory, design and practice and will serve for future emulation as it has served modern Germany well as the basis of her wonderful cities.

In the scope of practical city planning are included the broadest principles and the fullest details. The leading elements are the plan of the city as a whole, the segregation in suitable districts of the different

classes of the population, and their proper housing in classes of structures suited to their requirements, the arrangement of such classes of structures in groups and district units and the placing of such groups and units in proper relation to the whole; the development of other classes of units, such as civic centers, parks, public squares, grounds, athletic and recreation fields and cemeteries and their location with reference to their uses and nature; the supplying of the units with the facilities and the public structures necessary for



PROPOSED OPERA PLAZA, BERLIN

DESIGNED BY MESSRS. ELBERSTADT, MÖHRING AND PETERSEN

THE AMERICAN ARCHITECT

the business to be transacted in them; the location in civic centers of buildings suited thereto, both as to their uses and their architectural qualities; the arrangement of systems of transportation, the laying out of streams of traffic, location of railway stations and bridges and harbor facilities; the systematic location of schools, libraries, churches, hospitals, institutions, theatres, and other semi-public structures; the general hygienic design of buildings and the system of city sanitation and waste disposal; the laying out of adjoining lands, woods and fields for purposes of recreation, the artistic regulation of structures and street plans and the laying out of surrounding territory, all in accordance with a settled plan, adapted to fulfil in the best possible way, the purposes intended and to take care of the growth of the city and prevent its abnormal development.

The planning of a city, like the planning of anything else, should be carried out with a view to the use which is to be made of it, and to best adapt it to that use, and in addition to make it as pleasing from an artistic point of view as possible. There should first be strength in the design, and if strength be economically manifested, the

artistic enrichment of the design will be easily effected.

In city building, the strength of its design may be indicated by its plan. Its streets and avenues should be broadly and firmly laid out, advantage taken of its natural site and a sense of unity caused to pervade the whole as a result of its unity in structure. Its design should not be crowded, or its streets narrow and at haphazard, nor should they be throughout of such absolute uniformity as to destroy their individuality and make the city merely a monotonous aggregation of streets, as is so often the case in American cities.

A city should be planned and built with a breadth of view and boldness of execution; it should be built more for the future than for the present and its design should halt at no necessary elaboration nor consider expense.

What the city is for should always be considered and the most economical and effective methods of reaching its aims should be adopted, yet the fact that it is not merely utilitarian should not be lost sight of. A city should not only be a place of residence but an inspiration to its inhabitants and a worthy object of their civic pride.



PLAZA DEL POPOLO DEL PINIRO, ROME

A WELL LOCATED AND EFFECTIVE FOCAL POINT, WITH ST. PETER'S
IN THE DISTANCE

A DESCRIPTION OF THE PLANS SUBMITTED

BY TRACY & SWARTWOUT, ARCHITECTS, IN THE MISSOURI
STATE CAPITOL COMPETITION

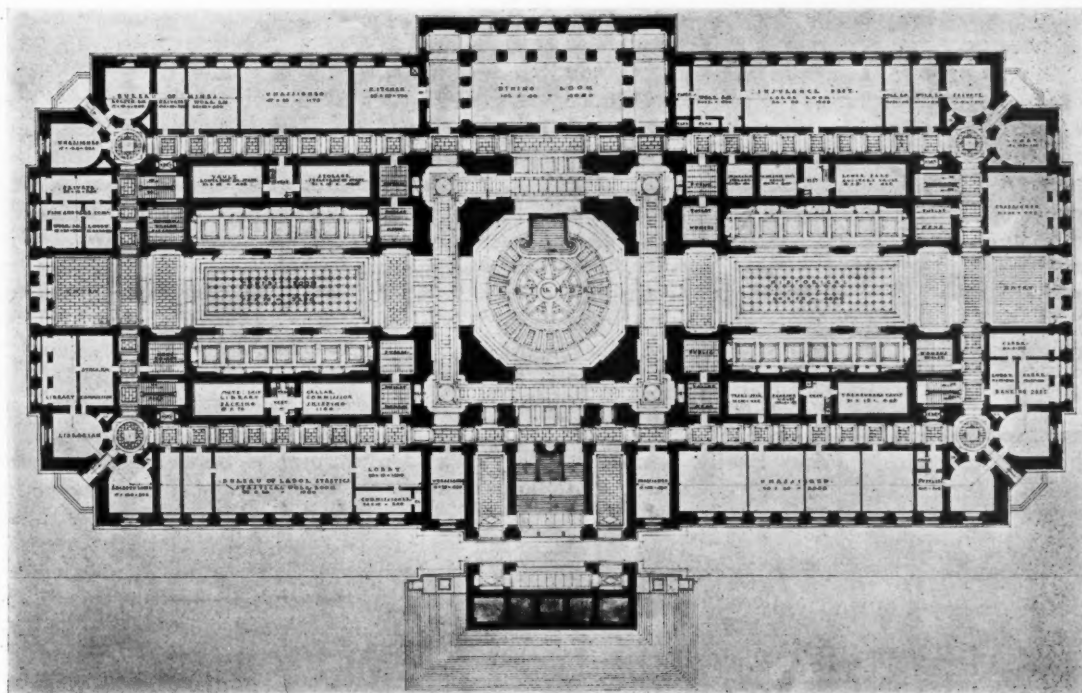
By EGERTON SWARTWOUT

A FEATURE of peculiar interest to architects in this competition is that it is the first competition for a State Capitol which has been held with the approval of the American Institute of Architects, and under its auspices. To the Institute and its Committee on Competitions is due the credit for this most fortuitous circumstance, which is bound to have a great influence as a precedent in future state work.

As to the plans themselves: In order fully to comprehend the problem as set forth in the competition programme, it is necessary to give a short description of the site and of the existing conditions under which the programme was written. Jefferson City, the capital of Missouri, is on the Missouri River about half way between St. Louis and Kansas City. The city itself

is small and the buildings of no great size or architectural pretense, excepting perhaps the United States Post Office, a gray granite building of the usual 1880 type of architecture and which adjoins the Capitol site upon the east, and the comparatively new Supreme Court building of brick and rather modern French in character which is on High Street on the axis of the Capitol.

The site of the Capitol itself is superb; situated on a great bluff 100 feet or so above the river, on a promontory which projects so well into the stream that it can be seen fifteen miles or so up and down the river; the bluff ending in a jagged cliff and with natural terraces to the water; with excellent soil and well wooded; it is not only naturally beautiful but presents an extraordinary chance for artistic development. The programme demanded that the dome should



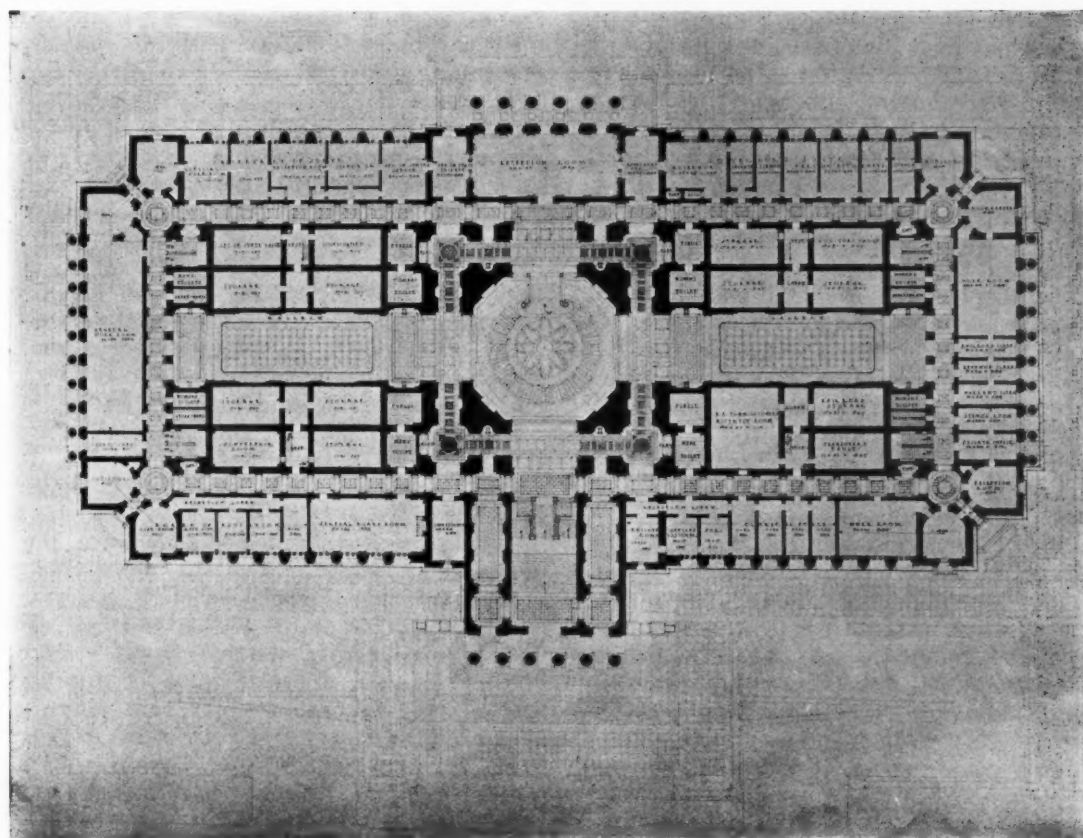
GROUND FLOOR PLAN

THE AMERICAN ARCHITECT

be on the axis of Main Street, but left unsettled the frontage of the building. In our judgment there was but one location for the Capitol; its longitudinal axis should be parallel with the river and on the axis of Main Street, and the approach should be from High Street, the transverse axis coinciding with that of the Supreme Court building. In this way the Capitol is nearly in the center of the plot, slightly to the south of the location of the old Capitol building. The grades are an unusual feature of the plot and though steep are fortunately located. The high point is about on the transverse axis, in front of the Supreme Court building, and as from this point is the main approach, it is absolutely essential that the lowest steps of the Capitol shall be as high or higher than this high point, as otherwise the structure would seem depressed. This necessitated placing the building on a terrace about fourteen feet above the natural grade and a couple of feet higher than the high point. This terrace is approximately thirty feet wider on all sides than the building and will be constructed with masonry with a simple broad flight of steps fronting the portico with ramps for vehicles at each side, the terrace becoming higher and the ramps of steps longer as the grade falls away on the sides. On the rear of the Capitol there is an existing terrace upon which the old Capitol building stood. It is shown by lines on the plot plan and is about the same level as the base of the new Capitol. We have taken advantage of this terrace and laid it out in a rather formal manner, continuing the roads at each side of the Capitol on a ramp up to a plaza, which has always been a celebrated place for sightseers, and from which a beautiful view over the river can be had. From this plaza, ramps lead down to the level of the terrace over the tracks of the Missouri Pacific Railroad, and this terrace can also be reached by the continuation of the road at each side of the Capitol. This terrace over the tracks was not called for in the competition programme, but in our opinion is most desirable, as there is a railroad yard just below from which a great deal of traffic is continually passing and the noise must seriously disturb the proceedings in the Legislative Chambers. From this terrace steps lead to a pier or

float on the river level. As may be seen the rear elevation builds up in a most natural and practical manner, the view from the river being similar to that so effective in Roman work. Main Street is an important thoroughfare and should be continued around the front of the Capitol. The two smaller buildings are placed on High Street, forming, with the Supreme Court buildings, a pleasing composition as a fore court to the Capitol.

As to the Capitol building itself, the requirements are in no way dissimilar to those of most of the existing Capitols, the Senate and House with their dependencies being on the second floor as usual, and the executive floor just below. This scheme, while general, is open to several disadvantages—an adequate approach to the Legislative floor is difficult, and is usually on the dome, or has to be reached through a rather low vestibule; while the space under the Legislative Chambers is dark and is usually made of use for storage space and vaults. These disadvantages we have tried to overcome in our plans. We started with a definite decision that the floor of the dome should be on the Legislative floor, that the floor of the dome should be unencumbered by monumental stairs, that the Legislative Chambers should be as near to each other as practicable and the circulation uninterrupted. Also, we felt that the entrance should be through a portico and not through a series of congested arches in a basement, and further, we did not consider it architecturally good to enter a low vestibule from a great portico; so we did the only logical thing—we placed the portico on the first floor level. This gave a flight of steps in front of the portico about eighteen feet in height, the portico giving entrance through a large central door to a barrel vaulted vestibule about sixty feet high, in which is a monumental flight of steps leading directly to the dome. This is the main principle of our design, a perfectly simple and logical feature, but which strangely enough has never been applied to a State Capitol or to our knowledge to any monumental building in this country. The result is that the terrace steps, the portico steps, and the grand staircase lead directly by easy grades to the dome; the bases of the portico columns are led by the stair-



FIRST FLOOR PLAN

case to the base level of the order of the dome, and of the orders of the Senate and House, the column caps being on nearly the same level. Nothing is forced and all is in scale, and an observer standing on the terrace steps can see through the great doorway the major portion of the dome. The plan is simple and practically symmetrical and is composed of three elements—(1) The complete circuit of offices on the outside; (2) the uninterrupted circulation, both of which features being low, are expressed by the lower order of the exterior, and surround and lead up to the higher and nobler features of the building; (3) the Senate and House, the vestibule, and the library which, in turn, in the form of a Greek cross lead up to and support the central feature, the great mass of the dome.

The offices are practically continuous and are very well lighted (the windows being the width of the inter-columnation)

and are only twenty-six feet deep. The circulation is wide and continuous and has outside light at the corners. The secondary stairs and elevators are in the four corners of the building just off the circulation, so placed that members of the legislature can go from either side directly to their cloak rooms without passing through the lobbies, and the various employees can go to their offices without encroachment upon the public portions of the building. It will be noticed that we have placed the coat rooms and lounging rooms at the rear of the Legislative Chambers so that the legislators can enter the Capitol and go directly to their committee rooms or to the Legislative Chambers, thus escaping the importunities of insistent constituents. The House and Senate Chambers themselves, governed in size by the requirements of the programme are as near together as is consistent with the size of the necessary lobbies, and project

THE AMERICAN ARCHITECT

some fifteen or twenty feet above the roof, so that they have direct outside air and light and afford the ventilation so necessary in a climate like that of Jefferson City. It is our intention to treat the chambers in a simple classic way, the careful study and presentation of which on the competition drawings was prevented by lack of time.

The dome is, as it should be, the main feature of the building, and just here I want to enter an emphatic plea in favor of domes. We have too few of them. It seems to have been the idea in the last ten or fifteen years that domes are banal, and mongrel roofs or parapets have usually hidden the dome which existed in the interior and was logical on the plans and which logically should be expressed on the exterior. A beautiful dome is one of the most beautiful forms in architecture, and even a poor dome is effective if it is logical. Naturally a dominant feature, it is not at its best when surrounded by skyscrapers, but that it can even then hold its own is shown by the Parkhurst church. The dome of the Missouri Capitol is of course free from such dwarfing surroundings. It is on the highest point of the country around and will be seen for miles. About sixty-four feet interior diameter, its main features are the clearness of its floor space, and the outside light which comes through the great semicircular windows as well as those in the drum of the dome.

Another one of the main features of the plan is the throwing together of the first and ground floors under the dome and in the longitudinal passages, so that in the large spaces we get the full height of the two stories combined (some thirty or forty feet) while the circulation and offices are the regular height, forming, as it were, a mezzanine. Another feature is the utilization of the dark places under the Legislative Chambers. There are required to be on the ground floor two large rooms 5,000 feet square for museums for the Exposition of the Historical Relics and of the Natural Resources of the State. These rooms should from their size be high, but could be artificially lighted. We have therefore placed them under the Legislative Chambers, with a barrel vault in the center two

stories in height and with large alcoves on the ground floor, a light iron balcony continuing the circulation on the first floor.

It is planned to have a carriage entrance under the portico and a driveway from the east end of Main Street through the terrace and sub-basement, so that the Governor can drive directly to a private elevator which connects with his own chambers. As the height of the third story offices is limited by the height of the subordinate exterior order, we have suggested the possibility of a fourth tier of offices in a roof structure which would have good light and would be the equivalent to an entire office floor. This story could be built very inexpensively as time demands, and as it would be behind the parapet would never be seen.

The exterior explains itself, in view of the descriptions before given; the main thing noticeable being the relation of the exterior orders. The columns of the portico are forty-eight feet high, somewhat on the lines of the columns of the Temple of Jupiter Stator and are supported by the subordinate order which is that of the Temple of Vesta. I know of no other way by which the scale could be maintained when the Corinthian order is used in the relative proportion of ten to twelve. As to style, it is on the lines along which we have been working entirely for the last three years—that free adaptation of the classic which was beginning to be felt in this country in the early nineteenth century. It is not Colonial, nor is it Georgian. It was only a suggestion found in some parts of the old work in Washington and in the more pretentious work of that period in other parts of the country. It is logical, adapted to modern conditions, and is capable of development with the utmost freedom, and is in our opinion a beginning from which a real national style can be developed. In the hurried presentation of plans at such a small scale, it is difficult to show this character. This we hope will be further developed as the larger drawings are made and as the building itself progresses. We feel that we have been able to impart a similar character to the Denver Post Office which is now nearly completed.

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DOMICAL BUILDINGS

WHETHER the statement had any basis in fact or not, a report was undeniably circulated in the daily press, some time before the conclusion of the recent Missouri State Capitol competition, to the effect that the Commission had caused it to be understood that no competitive drawings for the proposed Capitol building would be seriously considered unless they provided a dome.

The reason given for this decision was said to be that the Commission entertained the belief that the dome "is a useful appurtenance for a Statehouse and it would not look like a Capitol building unless it had one."

Of course the first important example in this country of a domical building designed for governmental use was the Capitol at Washington, and that this type of building has become associated in the lay mind with the seat of government is doubtless true, but it is also true that too close confinement to any one type as representing the only proper solution of a given problem unquestionably serves to standardize design.

Moreover, while domes may be and doubtless are among the most beautiful forms in architecture we can see no good reason for limiting the designs of State Capitols to the domical type. In fact, generally

speaking, a designer should be left free to employ a dome or not as he saw fit. It might further be observed in this connection that if domes on Federal or State buildings were not so commonly made features of the design, the Capitol at Washington would seem to possess more dignity and typify in greater degree the centralization of our government.

As every architect knows, the domical building is after all more closely associated with ecclesiastical structures than with any other type. St. Peter's in Rome, St. Paul's in London, the Pantheon in Paris, St. Isaac's in St. Petersburg, the Mosque of Sta. Sophia in Constantinople—and many more instances could be cited—all proclaim how world wide is the application of domical construction in ecclesiastical architecture. To insist that it should typify the State Capitol building in this country where church and state are entirely independent, appears, at least to a degree, unfortunate. Leaving out the questions of appropriateness and desirability, to prescribe a dome or any other dominant feature as a prerequisite to success in competition certainly has the effect of hampering originality and fostering monotony of design.

THE INDIAN CAPITOL

UNQUESTIONABLY the British Government has reason for its perplexities in attempting to determine the style of architecture to be employed in building a new Imperial Capitol for India in the enclave at Delhi.

The theory that all architecture should be indigenous would seem to dictate Indian architecture as the only correct solution, but when we come to an analysis, there is some question as to just what such a determination would mean. There are, in fact, numerous varieties of Indian architecture, and, moreover, there would be a certain undeniable incongruity in a British Capitol built by Britons in a purely foreign style of architecture. Perhaps it will be impossible—at any rate, it will be extremely difficult to decide the matter off-hand or in the abstract. It would seem that probably a competition in which the competitors are given the greatest possible latitude, would after all provide the largest chance of a satisfac-

THE AMERICAN ARCHITECT

tory solution. To the artist's creative genius might, with greater prospect of success, be left the question of determining the style to be followed, rather than to fix it arbitrarily as a result of debate or argument. In all probability, though, if we may be permitted to indulge in prophecy, the final outcome, whatever method is pursued, will be found

to combine in some degree the classic style which belongs to the period of Wren and Jones, with certain features of Indian architecture. Just how this will be done is not at present entirely plain.

It is obvious that architects in all parts of the world will look forward with keenest interest to the development of the project.

RECENT LEGAL DECISIONS

POWER TO ORDER ALTERATIONS

Specifications for the construction of a house provided that the architect should have full power to order in writing any alteration on the plans and specifications without in any way interfering with or lessening the agreement made. It was held that this provision did not mean material alterations but only those which did not materially affect the agreement. Under this clause painters of the interior of the house could not be required to put on an entirely different finish from that contracted for.

Smith v. Hopper, Washington Supreme Court, 121 Pac. 77.

GUARANTY OF FLOOR

A building contractor specified that the floor was "to be guaranteed and kept in repair for two years." It was held that this did not impart an agreement to keep the floor water-tight. It could not mean more than a guaranty that the work and materials which the contractor was to supply should remain in good order and condition for the specified time. The owner, moreover, who apparently expected a water-tight floor, himself selected the exact means and mode of construction upon which he relied to attain that, and stipulated that the contractor should follow that course. The contractor could not be held to guarantee that this mode of construction would produce a water-tight floor.

Erickson v. George B. H. Macomber Co., Massachusetts Supreme Court, 97 N. E. 615.

FAILURE TO FURNISH CERTIFICATE

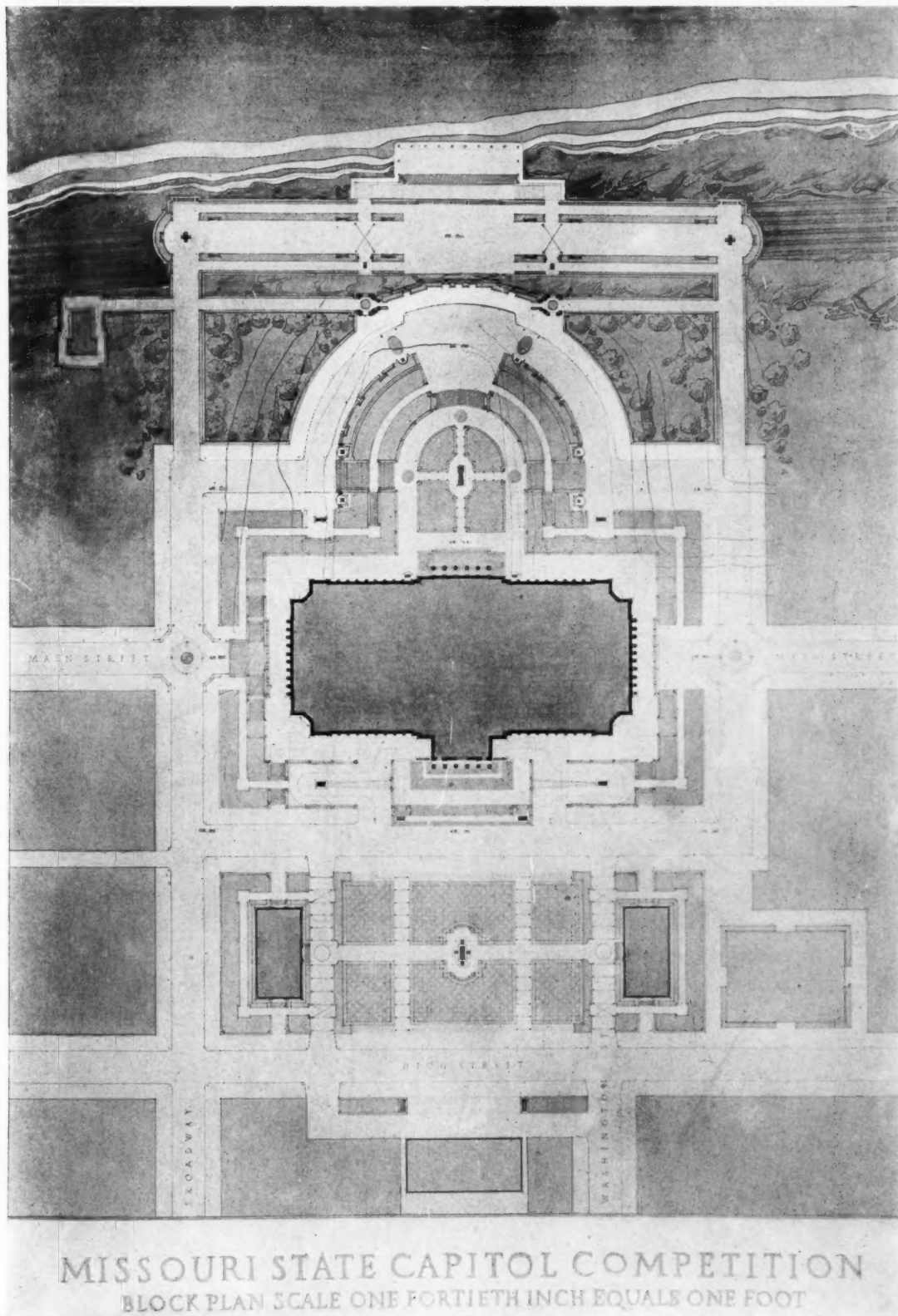
A building contract provided that all work was to be passed upon by an insurance company, which should certify to its completion as a condition precedent to payment. Payment for the work was resisted by the owner solely on the ground that the contractor had not furnished the certificate. It appeared that the contractor could not obtain the certificate from the insurance company because of the owner's failure to perform certain electric lighting work which he had undertaken personally to perform in accordance with the requirements of the insurance company. It was held that the owner was estopped from alleging the breach of the condition.

Schauffeler v. Greenberg, New Jersey Supreme Court, 82 Atl. 921.

SUIT FOR ARCHITECT'S FEES—ADMISSION AS TO VALUE

An architect was employed to draw plans and specifications for a building, but before they were entirely completed the parties agreed that work should be discontinued. The architect brought an action to recover \$300 for his services. The defendant filed an affidavit alleging that the work was not worth over \$100. It was held that while the defendant's allegation did not amount to a direct and positive admission that the services were worth \$100, it presented no sufficient defense to that portion of the plaintiff's claim, and the latter was entitled to judgment for \$100, with leave to proceed as to the residue.

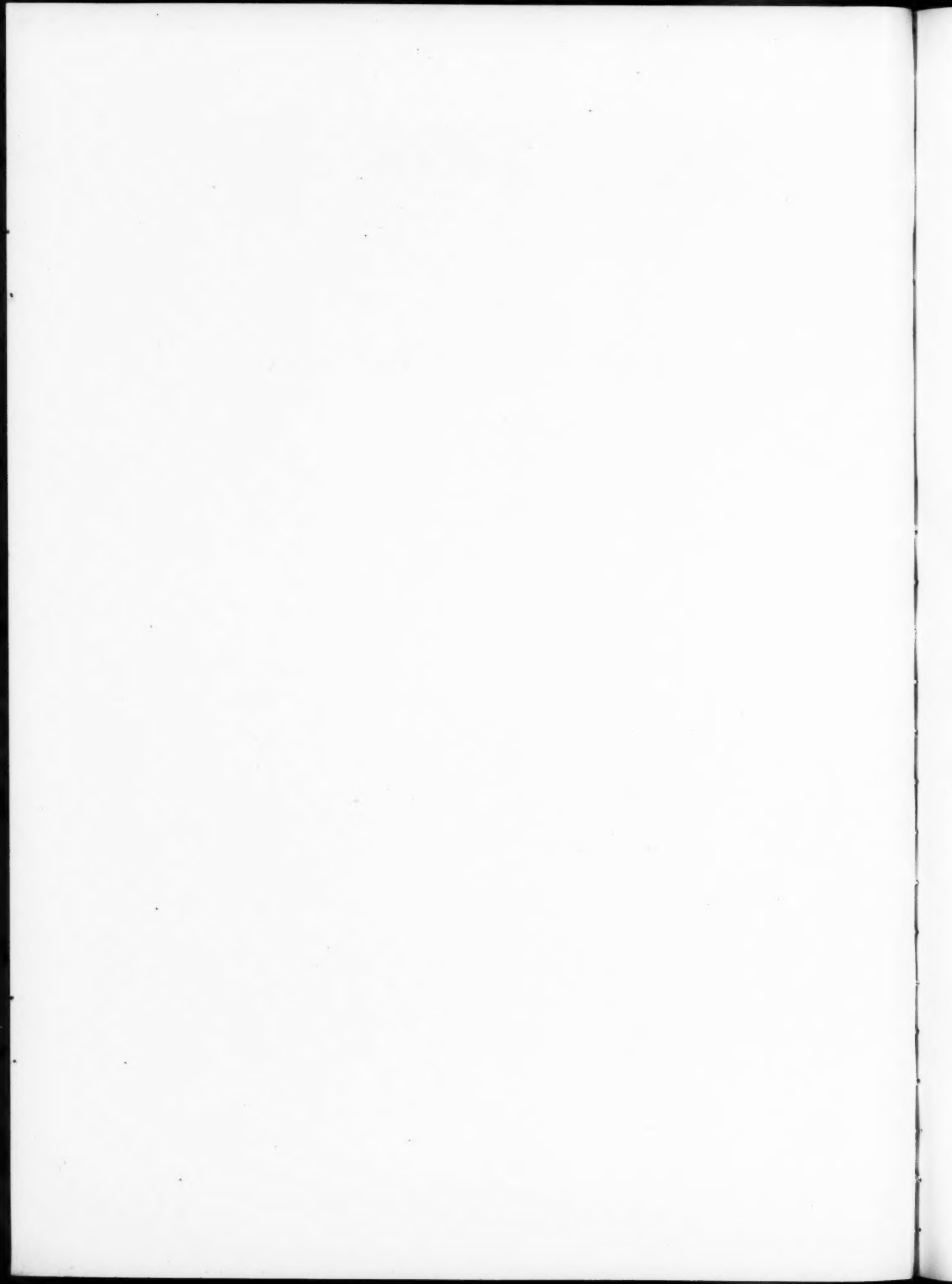
Stuckert v. Wedge, 46 Pa. Superior Court, 140.



MISSOURI STATE CAPITOL COMPETITION

WINNING DESIGN

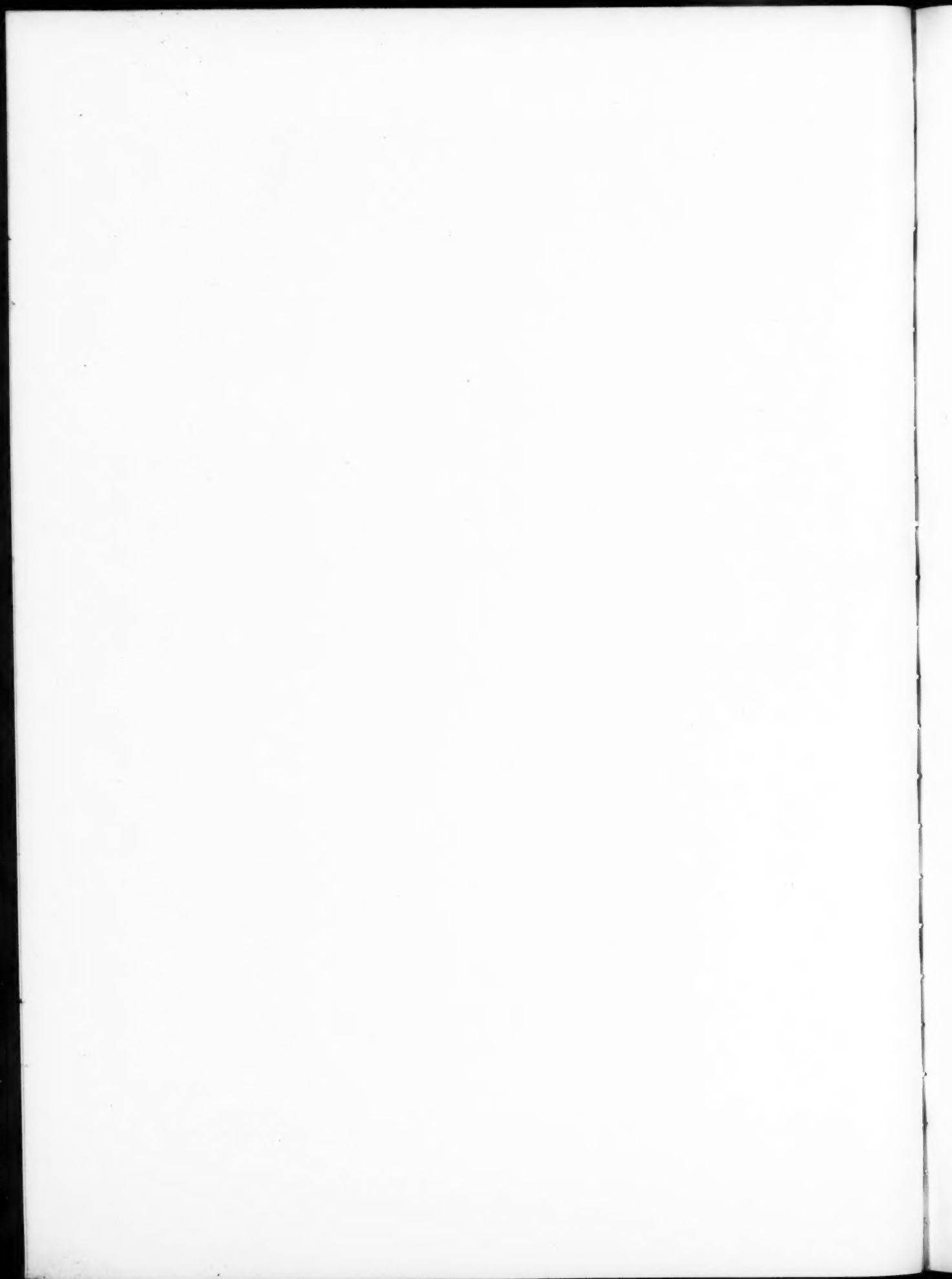
MESSRS. TRACY & SWARTWOUT, ARCHITECTS

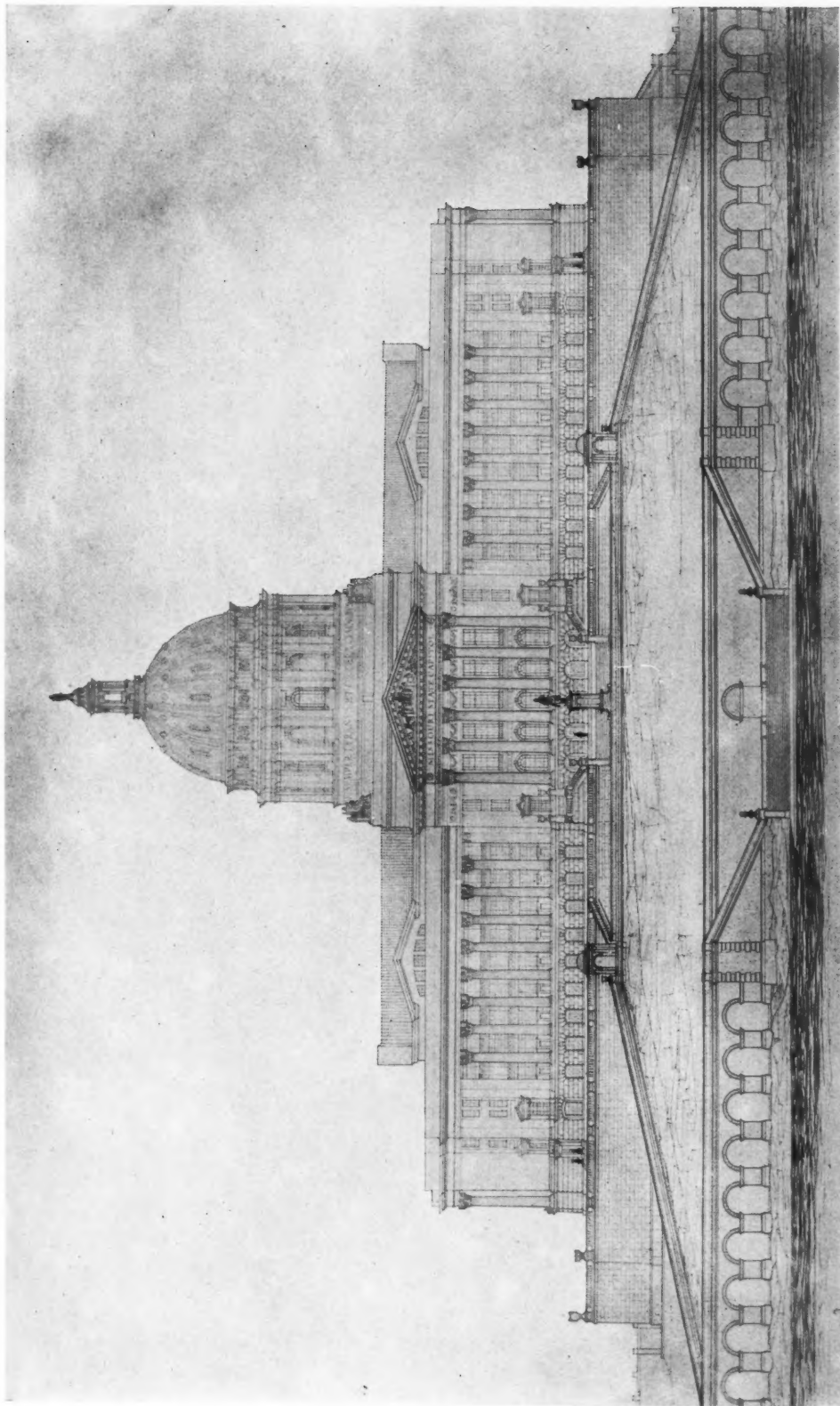




MISSOURI STATE CAPITOL COMPETITION
FRONT ELEVATION SCALE ONE SIXTEENTH INCH EQUALS ONE FOOT

MISSOURI STATE CAPITOL COMPETITION
WINNING DESIGN
MESSRS. TRACY & SWARTWOUT, ARCHITECTS



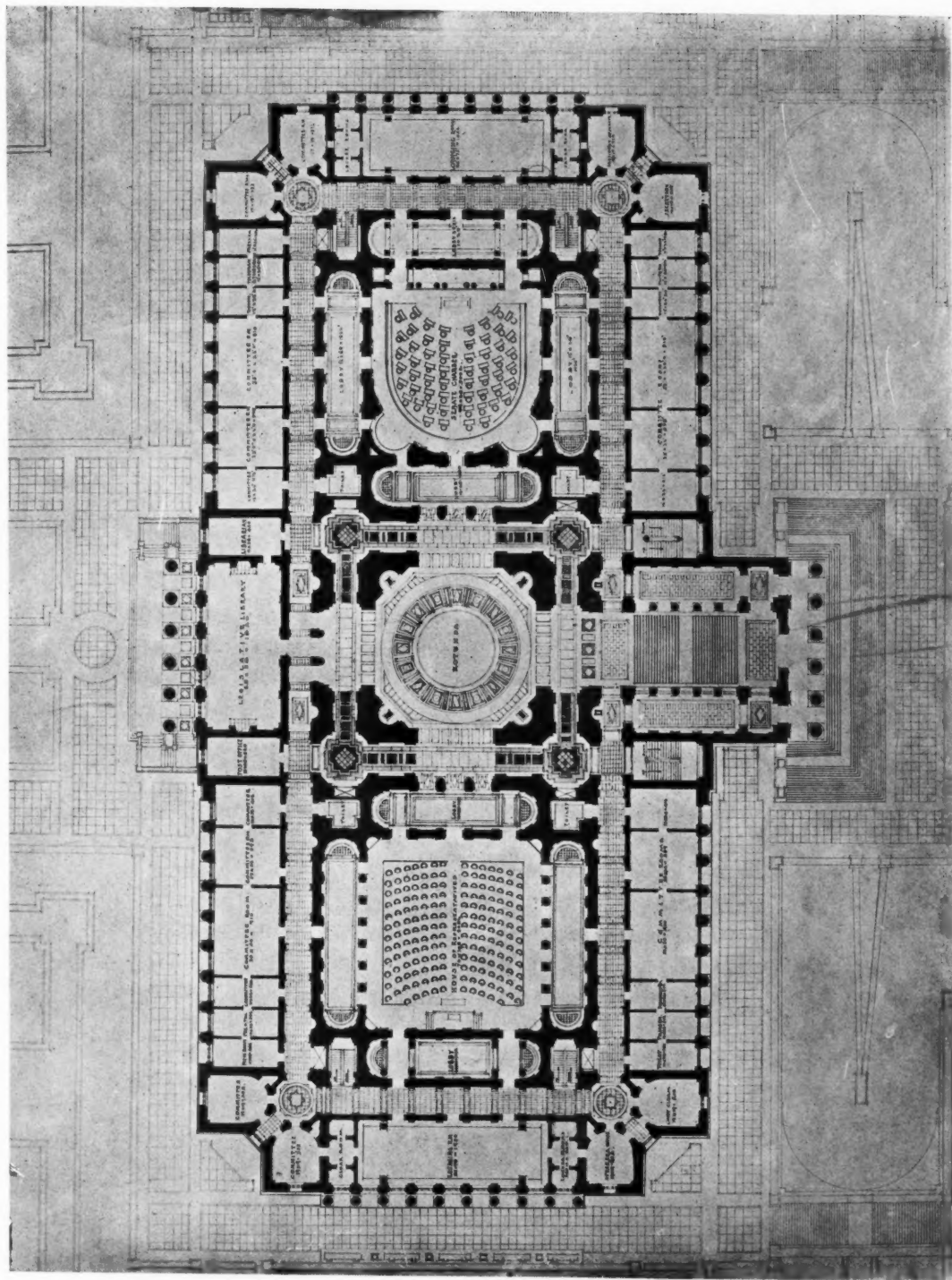


REAR ELEVATION

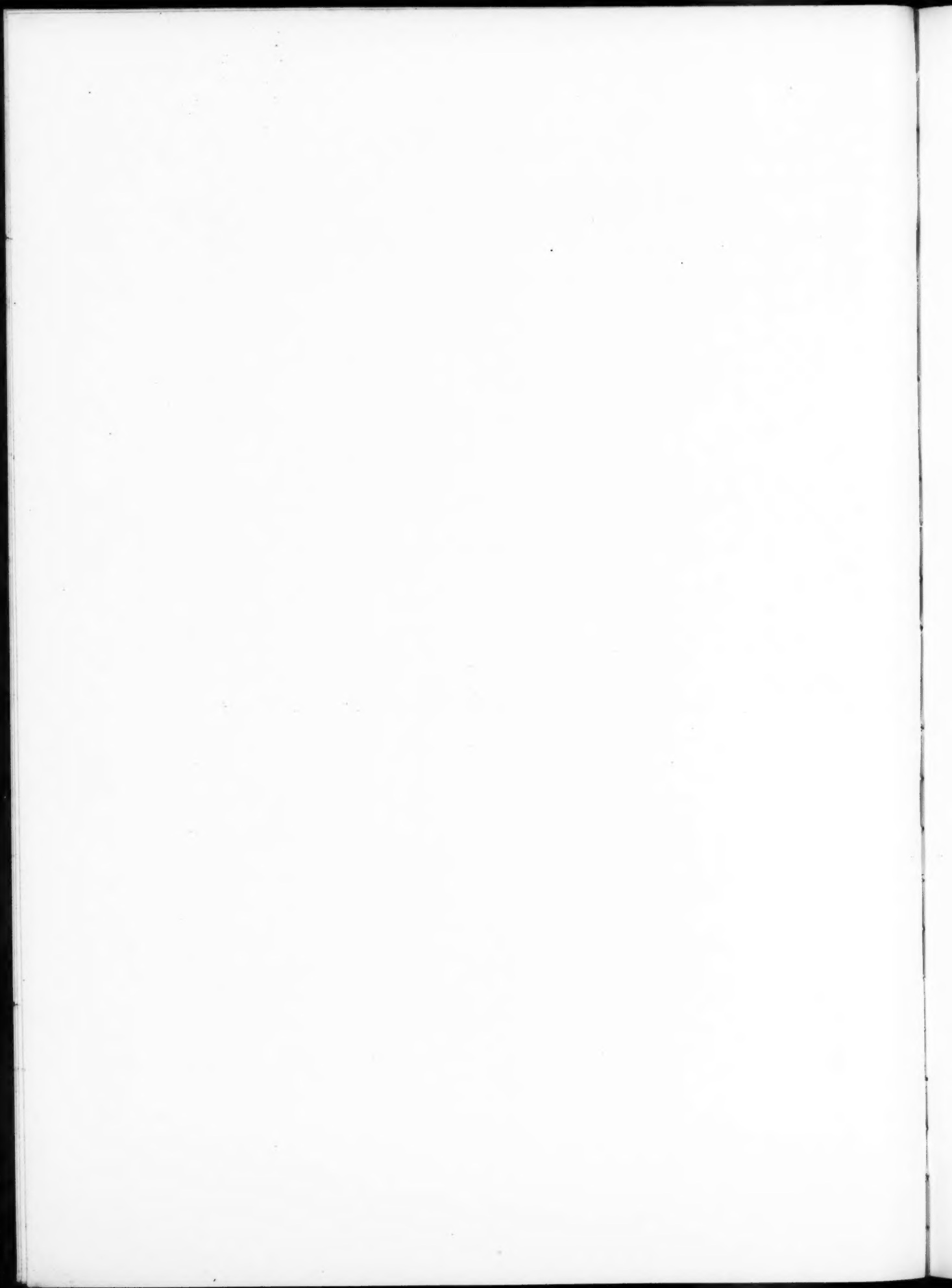
MISSOURI STATE CAPITOL COMPETITION

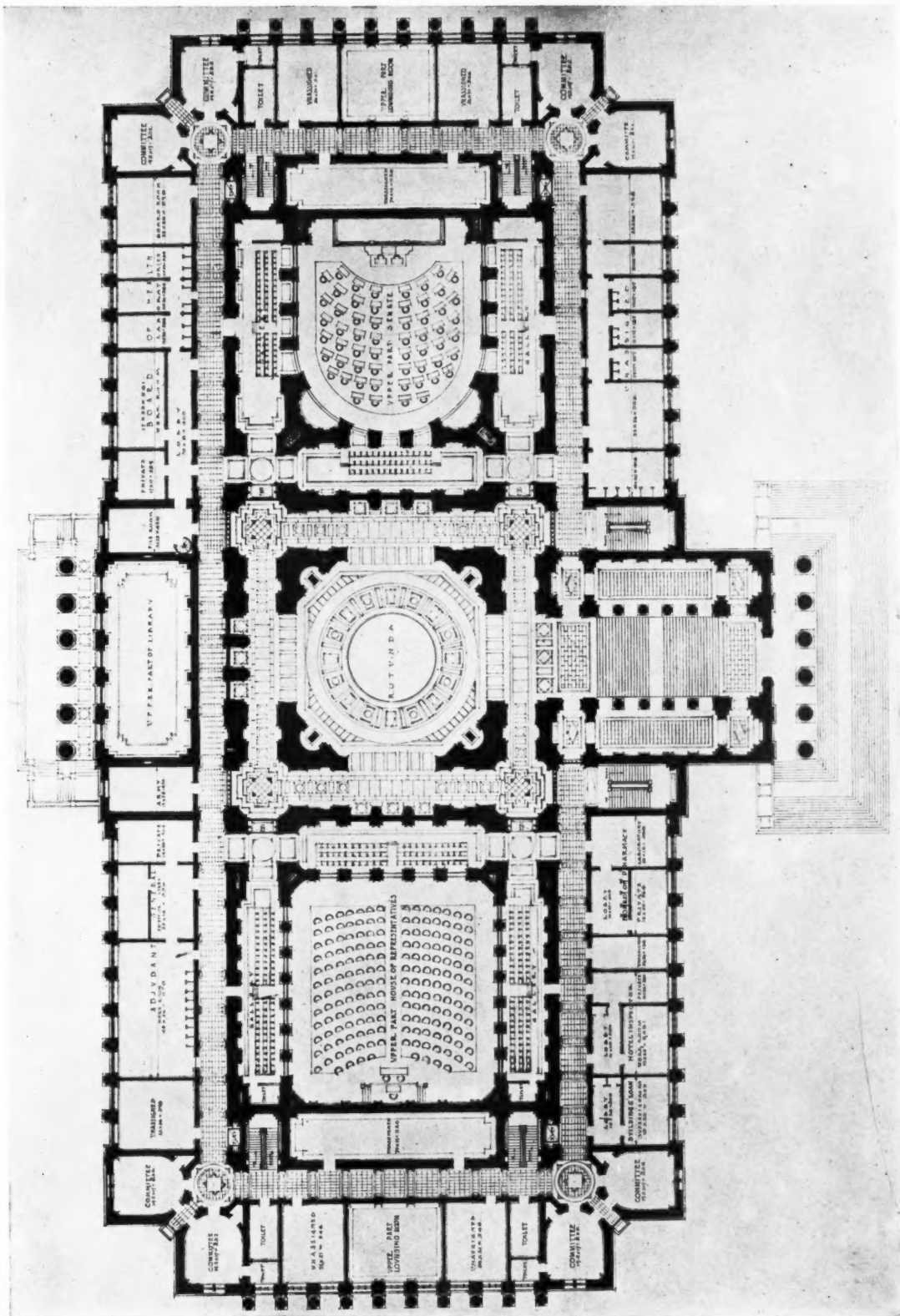
WINNING DESIGN

MESSRS. TRACY & SWARTWOUT, ARCHITECTS

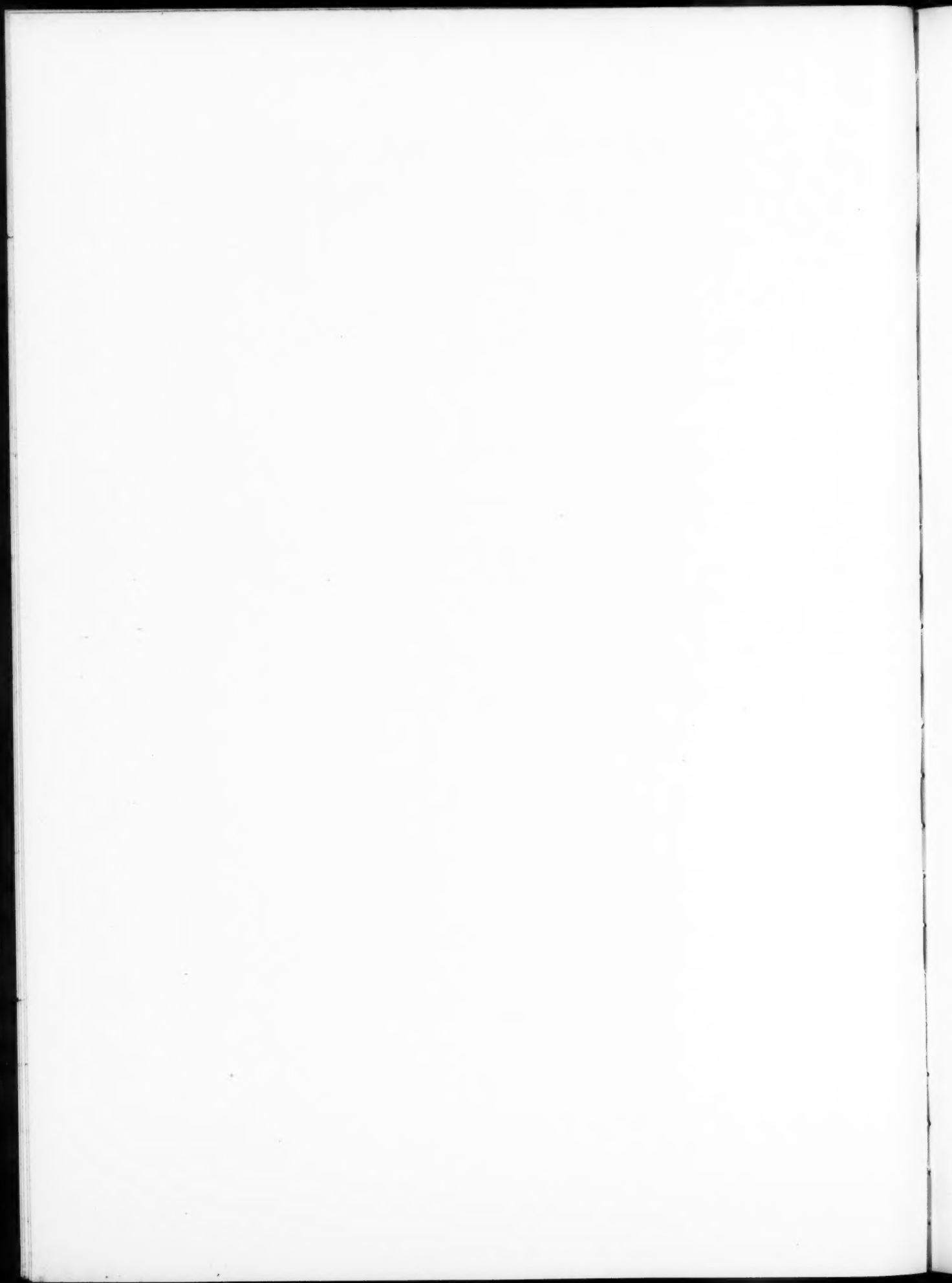


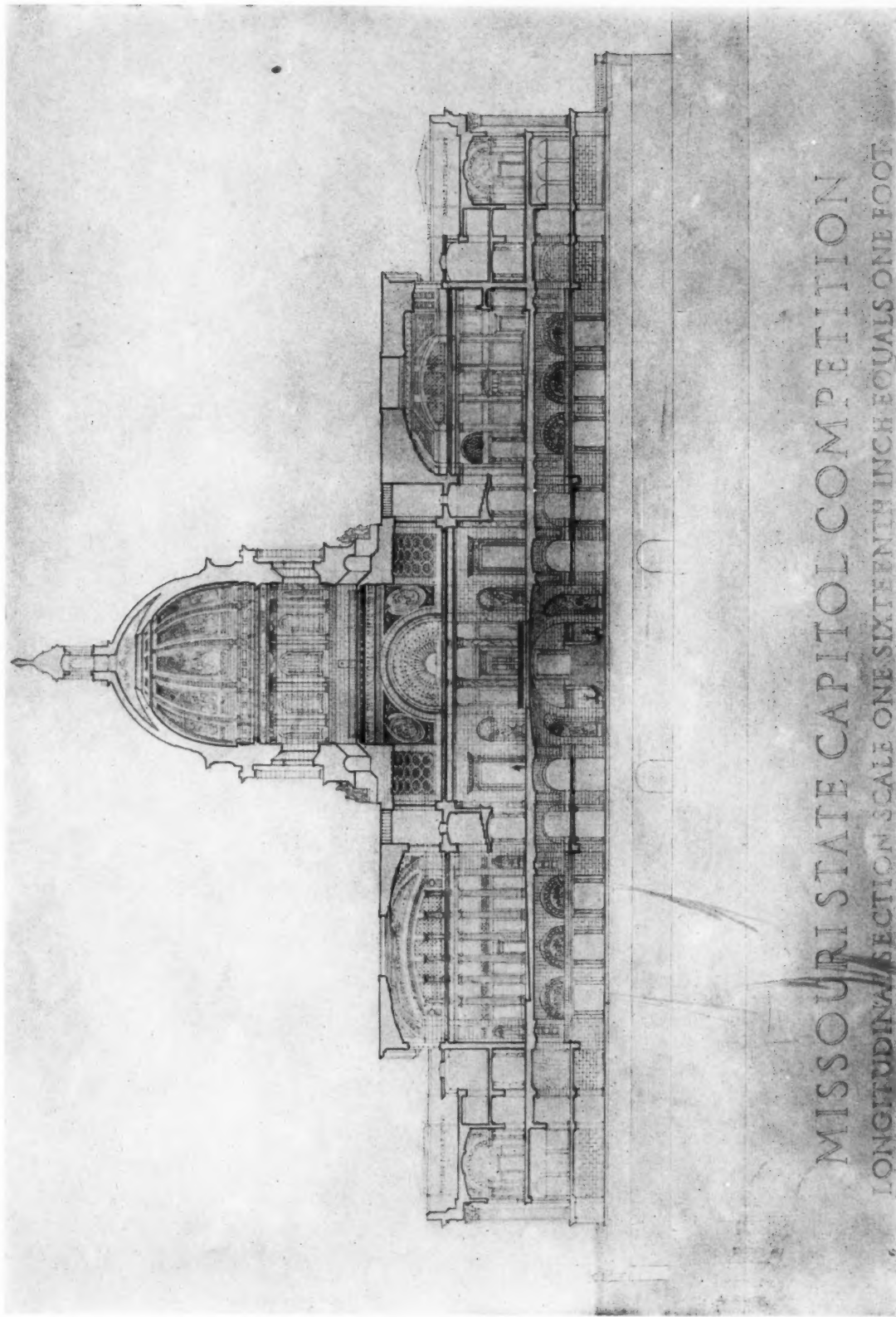
MAIN, OR SECOND FLOOR PLAN
MISSOURI STATE CAPITOL COMPETITION
WINNING DESIGN
MESSRS. TRACY & SWARTWOUT, ARCHITECTS





THIRD FLOOR PLAN
MISSOURI STATE CAPITOL COMPETITION
WINNING DESIGN
MESSRS. TRACY & SWARTWOUT, ARCHITECTS





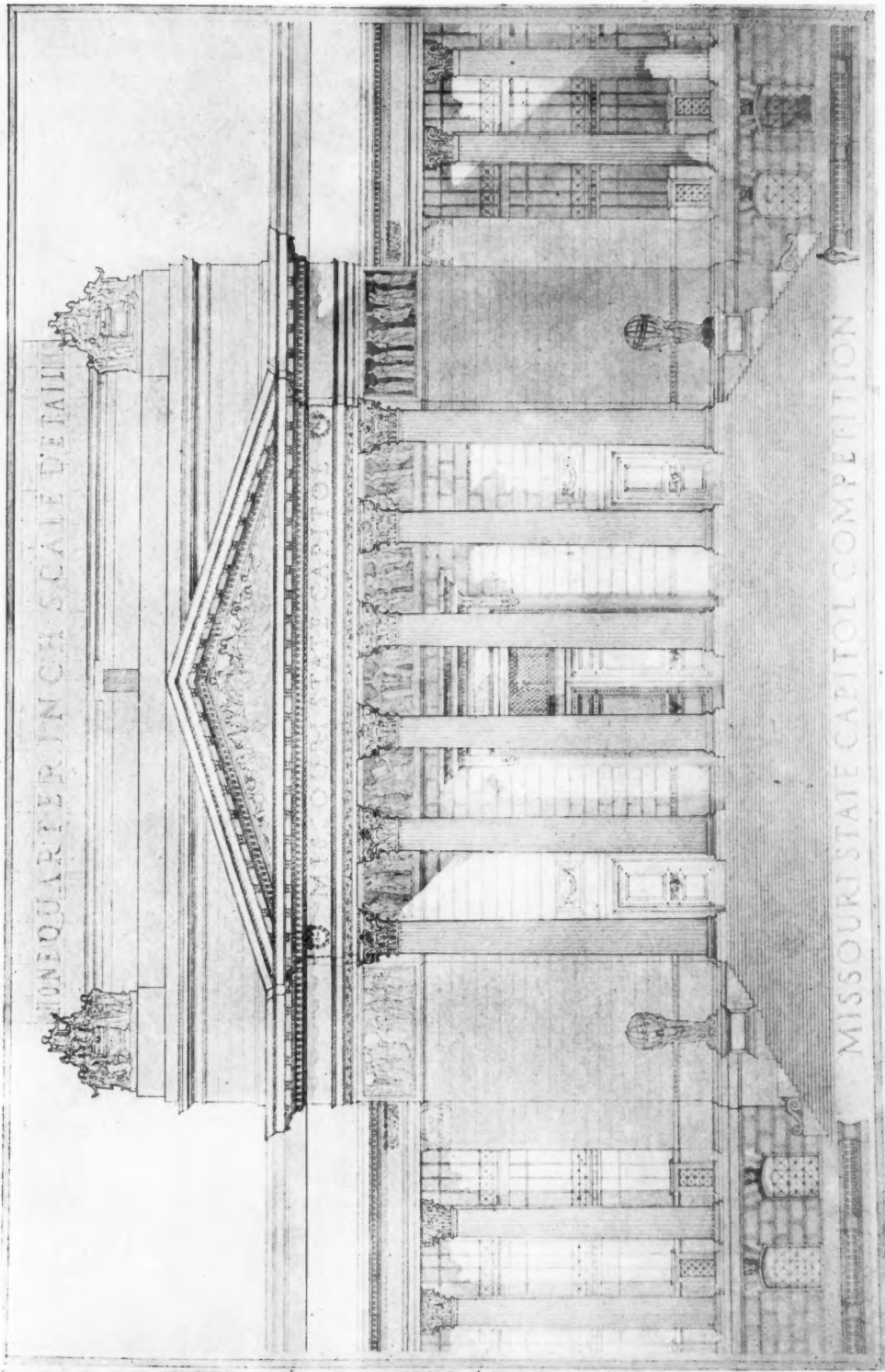
MISSOURI STATE CAPITOL COMPETITION

LONGITUDINAL SECTION SCALE ONE SIXTEENTH INCH EQUALS ONE FOOT

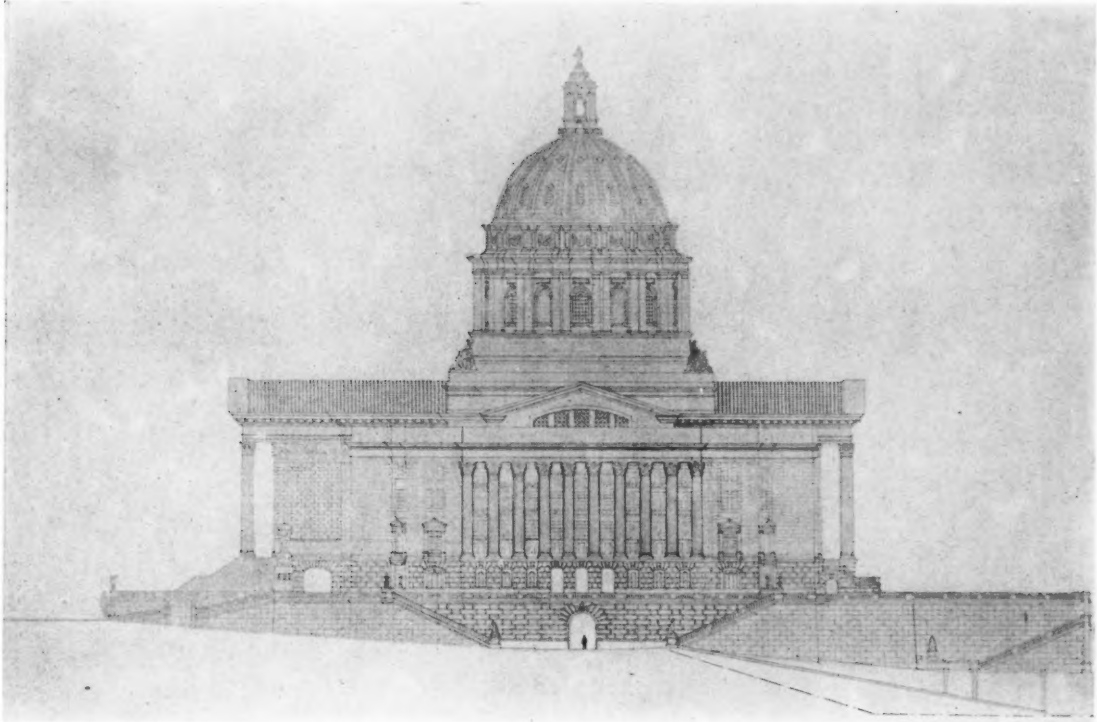
MISSOURI STATE CAPITOL COMPETITION

WINNING DESIGN

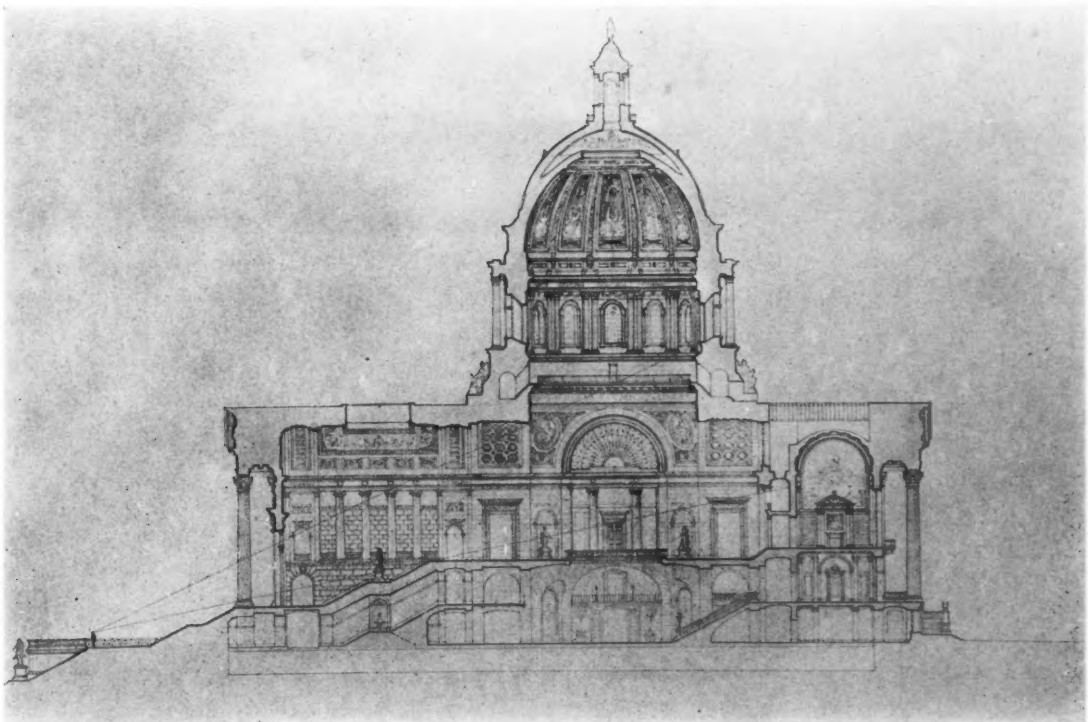
MESSRS. TRACY & SWARTWOUT, ARCHITECTS



DETAIL OF PRINCIPAL ENTRANCE
MISSOURI STATE CAPITOL COMPETITION
WINNING DESIGN
MESSRS. TRACY & SWARTWOUT, ARCHITECTS



SIDE ELEVATION



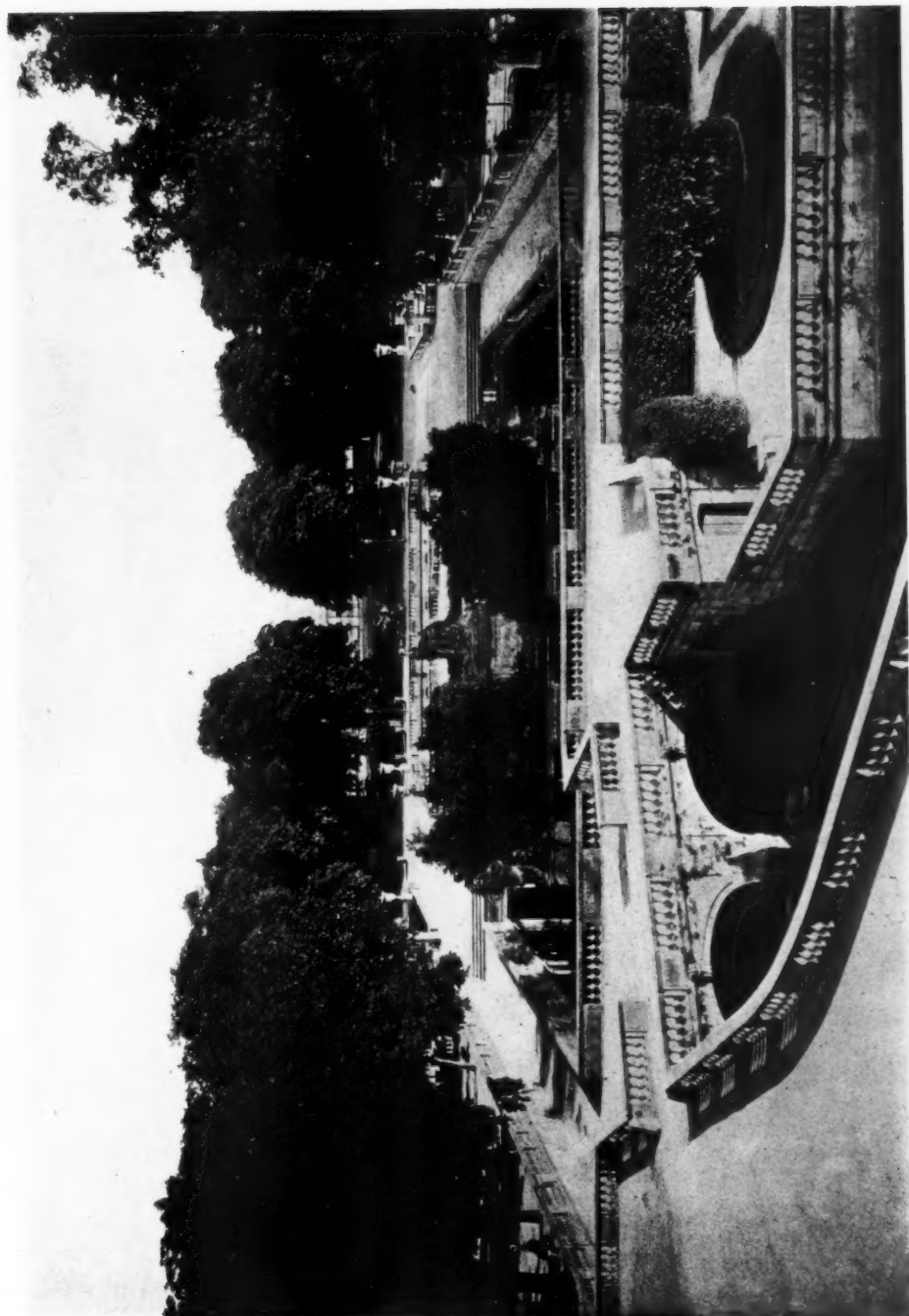
TRANSVERSE SECTION

MISSOURI STATE CAPITOL COMPETITION

WINNING DESIGN

MESSRS. TRACY & SWARTWOUT, ARCHITECTS

THE AMERICAN ARCHITECT



THE FOUNTAIN GARDEN, NÎMES, FRANCE