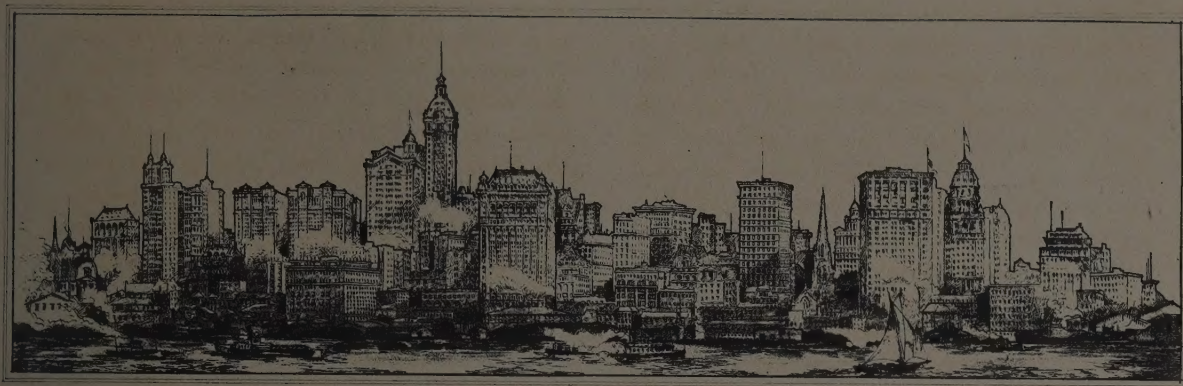




THE NEW YORK ARCHITECT

A NATIONAL MAGAZINE DEVOTED TO THE
INTERESTS OF ARCHITECTURE AND
THE ALLIED FINE ARTS.

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DONN BARBER, Editor
J. HOLLIS WELLS, Architectural Engineering Editor

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DONN BARBER, Editor

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SOME WORK OF BOSWORTH & HOLDEN

HUNT BOSWORTH.

TWO RESIDENCES.

The only legitimate reason an architect has for writing of his own work is to tell of the program and conditions which brought about the final result, to make it easier for those seeing his work to judge as to how well or ill the program imposed upon him has been fulfilled.

The program in the case of these two residences was to all intents and purposes identical, and might be summed up in saying that the requirements in both cases called for a residence which should be primarily a home, where the arrangements for entertaining should be entirely subservient to the comfort of the family. In the one case the site was on a side street in the city, twenty-five feet by a hundred; in the other, an open field overlooking the Shrewsbury River, at Oceanic, N. J., and of about twenty acres in extent.

THE BETTENS MEMORIAL FOUNTAIN.

This memorial was placed in the Harvard Union at Cambridge, Mass., by Mr. Bettens' former pupils in one of the preparatory schools in New York, as a tribute to the memory of a man who gave the best part of his life freely and largely to teaching by example and by his influence, the real essentials of manhood.

The memorial is of Knoxville marble, the letters are bronze set flush with the surface of stone.

BRONX CHURCH HOUSE.

In the case of the Bronx Church House, the easiest way to describe the program is to say that everything that may be found on the plans was required and everything that is not on the plans was not wished for. A large auditorium was one of the major divisions in the program of this building, and the instructions were to make it as large as possible; it had to be on the ground floor, so the architects put it there. A small administrative office had to be on the ground floor near the entrance, so that also was put there. A stairway and space for the elevator had to be large in order to handle the crowds going to and from the clubs above, so they were made as large as the space allowed. Above the entrance vestibule there was some space left which was used for the living rooms of the resident clergy. Above this on what might be considered the second of the main divisions was the girls' club with the girls' gymnasium. This is where the authorities wished it placed and they wanted it as large as the size of the building would allow; it is. Above the girls' club is the men's club with billiard rooms, smoking rooms, dressing rooms, etc., and a stairway connecting with the main gymnasium above. The authorities wished to have it above the girls' club. There was space left over this floor the height of the girls' gymnasium, so it was put there. Next above comes the boys' club, which the authorities did not think needed to be as large as the men's club, but they did desire that the men's and boys' gymnasium be as large as possible within reason. This floor shows where the balance was struck between the requirements of the gymnasium and the boys' club. What space was left on the roof was used as a roof garden. The authorities of the Church House wished to have six bowling alleys, so these were put in the basement and

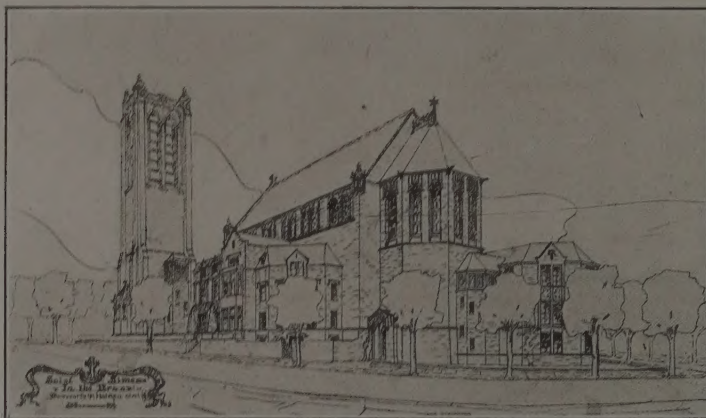
THE NEW YORK ARCHITECT

the minor services and power plant took up the rest of the space.

That in outline is the program, and that in outline is the building. The problem for the architects was to take these different building blocks, fit them together and put a shell around them, which would tell the story and do it in such a way as would show that it was an ecclesiastical building and a social club, and furthermore, to do it in as reasonable a manner as possible. This was done at a cost of twenty-

six cents (26c.) a cubic foot, including all equipment.

A further requirement was that the building be so arranged as to be as near fool-proof and panic-proof as possible. This is the reason that in the case of the auditorium such ample provision for exit on all sides was made. The two stairways that go the full height of the building are both in masonry towers, shut off at each floor by fire doors. Furthermore, the building is fireproof construction.



ARCHITECTURAL ENGINEERING

J. HOLLIS WELLS, EDITOR.

METHOD OF SINKING CAISSONS.

In the preparation of the building site for caisson foundations the first step is to excavate the lot to within a few feet of the ground-water level. In addition to the excavation itself the adjoining buildings must be protected by shoring and underpinning, against any settlement or tendency to slide into the excavation, and the street protected by sheet piling, against caving in and the cracking and settlement of any sewer, gas, water and steam mains. The work of underpinning and shoring is frequently an important element of the cost of such work and one which it is almost impossible to estimate, for there are never two jobs alike and conditions are certain to arise which will modify the original plan of shoring. The depth of the excavation to ground-water level varies from 25 to 40 feet below the street level, and the material consists mainly of coarse sand. When the excavation is complete a platform is erected somewhere near the middle of the lot with the top about level with the street. Upon this platform is erected a traveling derrick mounted on rails, which allows some movement along the rails. This derrick consists of four independent derricks with 50-ft. booms and 20-ft. masts, securely fastened to each other at the top and bottom. The derricks were for-

merly made of wood, but recently have been made of structural steel, which can be readily erected, and dismantled. These derricks handle all materials of construction and excavation, and by working from one to the other reach all parts of the lot. The air-compressors are located off to one side, where they will not be disturbed by the construction, and the boilers are usually housed alongside. In many of the operations downtown there is not sufficient room for boilers, in which event a connection is made with the mains of the New York Steam Co., which supplies the power for many of the downtown buildings. As soon as the compressors are ready, the caisson is brought to the lot, where it is picked up by the derrick and carefully set in place. The position must be exact, for once it has started to sink it cannot be changed. The caissons themselves are, as the name indicates, "boxes" without a bottom, and are the working chambers in which the work of excavating and sinking is done. The caisson is either a steel cylinder, a heavy timber box caulked to make it watertight and with a cutting edge of steel, or sometimes, when a large caisson is required, of reinforced concrete. Each kind has its own advantages; the cylinder is the most economic in shape, and the steel offers less resistance to sinking; the wooden caissons are probably cheaper and are peculiarly adapted to a case where it is desired to enclose the lot with a continuous row of caissons placed end to end, which when sealed together makes a water-tight enclosure from which the water may

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be drained and the remaining foundations sunk with "open boxes" without the use of air. The concrete caisson is built in place, and as it is eventually filled with concrete can be made just as heavy and proof against failure as desired, but it is not used unless a caisson of unusual size is desired.

When the caisson is set it is sunk or "ditched" about four feet into the ground, which brings it below the level of the ground-water and fixes it in position, and it is then ready for the "build up." The sides of the caisson are then carried up in parallel lines so that a uniform cross-section is maintained throughout. These sides are of steel or wood and are forms for the concrete which are sometimes removed and used again and sometimes buried with the concrete pier, depending entirely upon the cost and state of congestion of each job, and whether it is cheaper to remove or waste them. As the forms are carried up from the roof or "deck" of the caisson, the air-pipes and the chamber which connects the caisson and the air-lock are built. This chamber, called the "shaft," was formerly made up of sections of steel pipe about 12 feet long and 30 inches in diameter, with a ladderway bolted inside to provide a means of entrance and exit to and from the working chamber below. A recent improvement upon this circular shaft is a collapsible horseshoe from which can be collapsed and removed when the pier is sunk to the bottom. This horseshoe form is divided into two compartments, the larger providing a space free from all obstruction, for the passing of the bucket; and the smaller, which is fitted with a ladderway, for the passage of men. This device has been a great improvement over the old form, not only securing the safety of the men, but, with the addition of another device in the air-lock, allows the bucket to be loaded in the caisson, hoisted, through the shaft and air-lock, then dumped and returned to the working chamber below without unfastening the bucket from the hoisting cable. As the forms and shafting are built up the concrete is gradually placed, until the estimated height of the pier is reached. This height is based upon the probable depth of bed-rock or hard-pan, and the elevation of the grillage beams. When this height exceeds about 30 feet it is customary to build up a portion of the pier and sink it, and then build up the remainder and carry it to the desired depth. A coffer-dam, cemented to the top of the pier, acts as a dam for the water and sand, and allows the grillage beams to be set below the ground-water level. Then the concrete pier is built up, and if desired, the forms removed and the shaft is surmounted by the air-lock, which is a device for allowing men and materials to pass into the caisson below without reducing the air-pressure within. The air-lock is a steel cylinder with a door in the top and bottom, both opening down-

wards and provided with a valve which can be operated inside, and when entering the lock, operates so as to equalize the pressure in the caisson and lock so that the door falls by its own weight; when leaving the lock the bottom door is closed and the valve is used to connect the lock with the atmosphere, and the pressure is allowed to reduce gradually until normal pressure is reached, when the door opens. The doors are balanced with counterweights, and the lock-tender assists in their operation, communicating to those within the lock or caisson by rapping the lock a sharp blow. The men in the caisson communicate to the lock and gage-tenders by means of a whistle operated by a valve located in the roof of the caisson.

When the concrete pier is ready for sinking the air is turned on with an initial pressure of about five pounds, driving any small amount of water back into the sand, and the pressure men, or "sand-hogs," enter the lock and descend into the caisson, and the work of excavating the sand and undermining the caisson begins. This excavation continues without interruption 24 hours a day in shifts of 8 hours with one-half hour for lunch. After a depth of 50 feet has been reached the working time of each shift is reduced and the daily wage of the men increased on account of the added risk. The pier sinks by reason of its own weight, to which an additional load of cast-iron blocks is added; and is resisted by the friction of the pier and the sand, and the air-pressure within the caisson, which tends to lift the caisson out of the ground. This pressure can be roughly estimated by the difference between the caisson pressure and that of normal air (about 14 pounds per square inch), applied to an area equal to the caisson roof. This fact is put to practical advantage when a caisson refuses to sink, by simply reducing the pressure, thus applying an additional load or tendency to sink. This operation is called "blowing" and must be done with care to prevent an inrush of sand into the caisson or a sudden drop, endangering the lives of the men and causing a possible disturbance of the surrounding buildings in case the footings rest on sand. When a satisfactory bottom has been reached either in hard-pan or rock, it is levelled or "stepped" off to prevent any tendency to slide, the bottom is inspected by a representative of the architect or owner, the elevation of the bottom is measured, and the location of the bottom with reference to the top is ascertained by plumbing, which shows the accuracy of the sinking. The caisson is then ready for concreting, and all but one of the "sand-hogs" are transferred to another caisson. The remaining man dumps the concrete bucket and distributes the concrete, filling every crevice of the working chamber and about two feet of the shaft. The pressure is kept on in the caisson for 12 hours until the concrete is set. From the moment

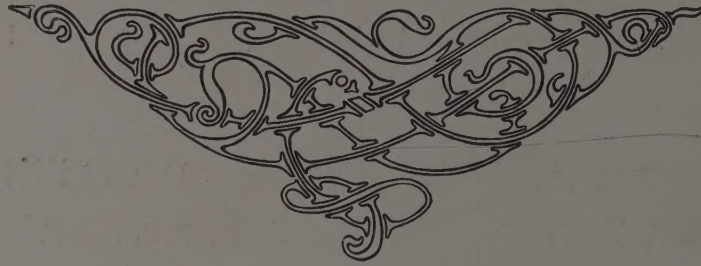
THE NEW YORK ARCHITECT

that air is turned into the caisson until the concrete has set, the pressure is kept uniform by a gage-tender, who watches continually to supply the wants of the men in the working chamber. After the air is taken off, the cast-iron blocks, air-lock and collapsible shafting are removed to another caisson, which in the meantime has been prepared for sinking. The shaft is then filled with concrete and carried up to the elevation of the base of the grillage beams, upon which rests the column base. The result is therefore a solid pier of concrete extending

to rock or hard-pan. In sinking foundations it is attempted to have three or four caissons in various stages of completion, so that the pressure men, cast-iron weights and forms can be transferred from one caisson to another, making a continuous procession of work.

The foundations for the Municipal Building are being built by The Foundation Co., and the contract for the building has been awarded to Thompson-Starrett Co.

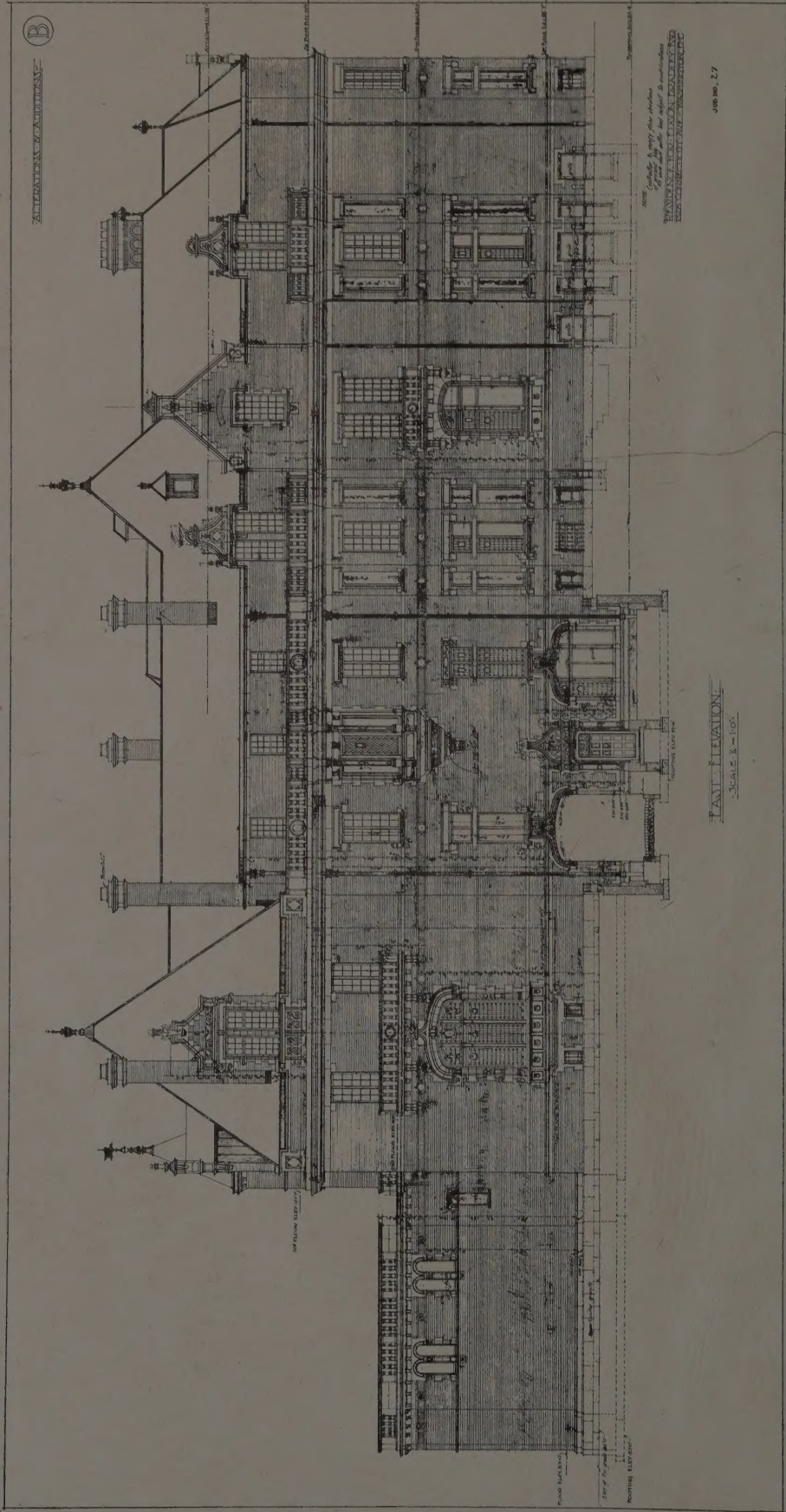
CHAS. S. LANDERS.











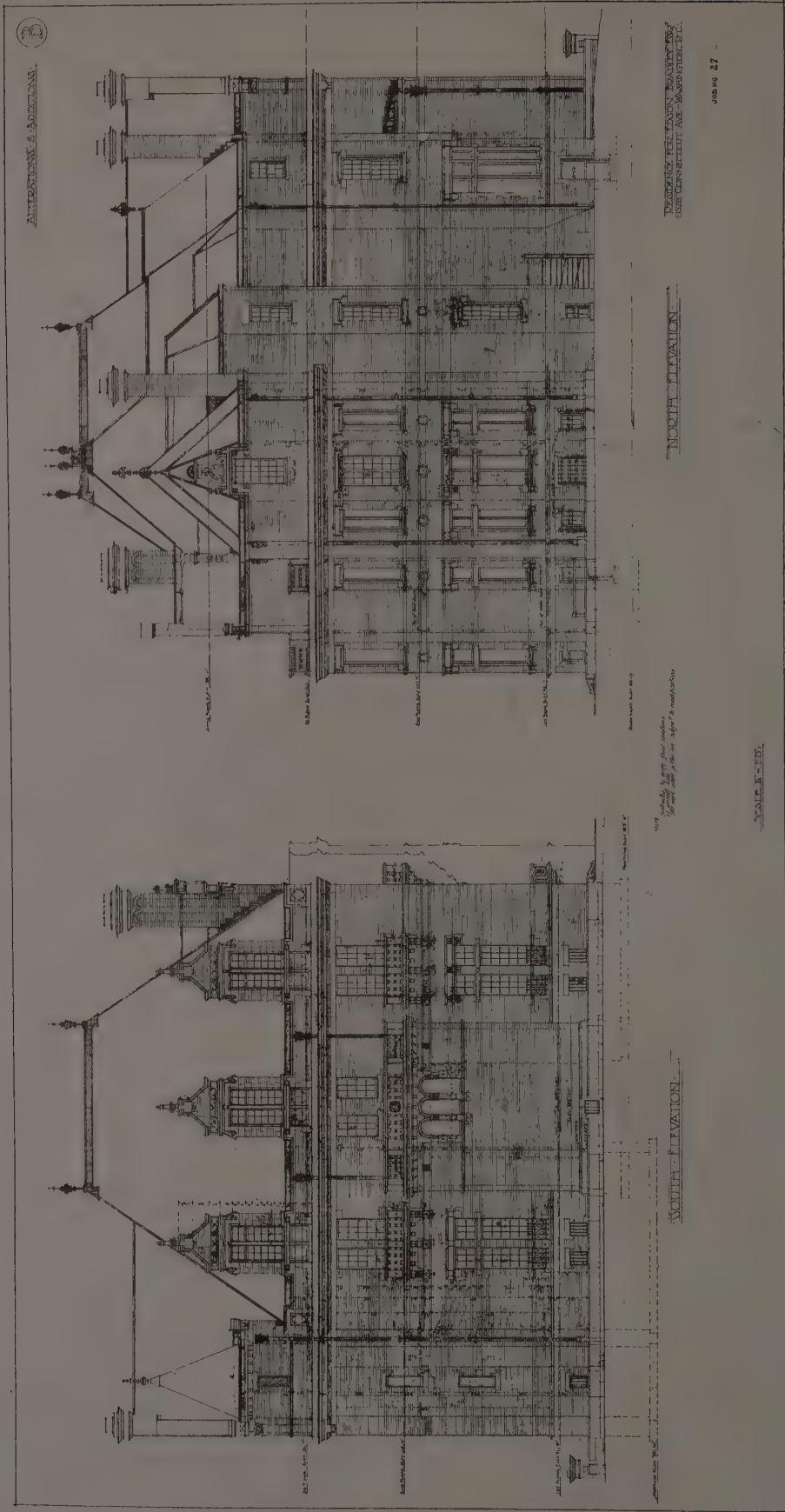
Connecticut Avenue Elevation, Showing Alterations and Additions.
 RESIDENCE OF EDSON BRADLEY, Esq.
 Washington, D. C.

Howard Greenley
 Architect



HOWARD GREENLEY, ARCHITECT

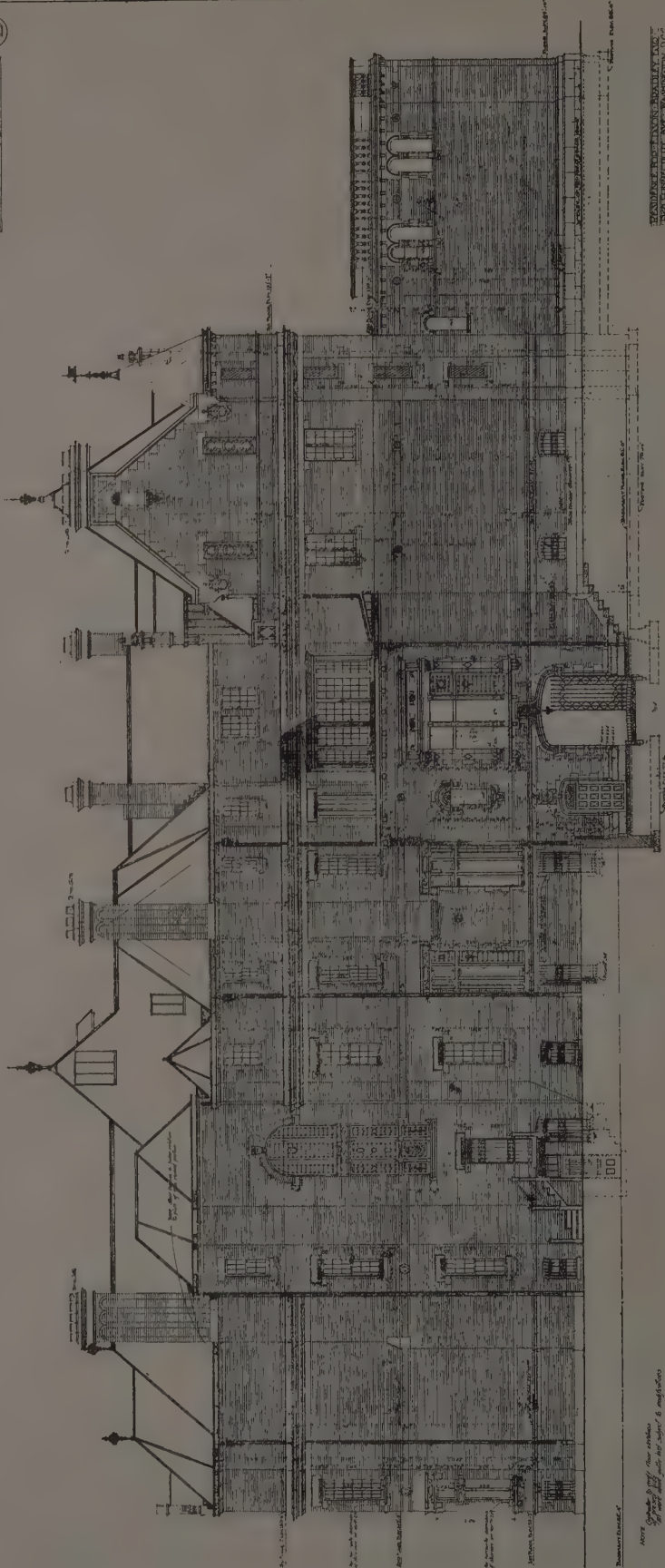
Connecticut Avenue Elevation. Residence of Edison, Bradley, Esq., Washington, D. C.



North and South Elevations, Showing Alterations and Additions.
 RESIDENCE OF EDSON BRADLEY, Esq.
 Washington, D. C.

Howard Greenley
 Architect

ALTERATIONS & ADDITIONS



19th Street Elevation
SCALE 1/4" = 1'-0"

418 No. 27

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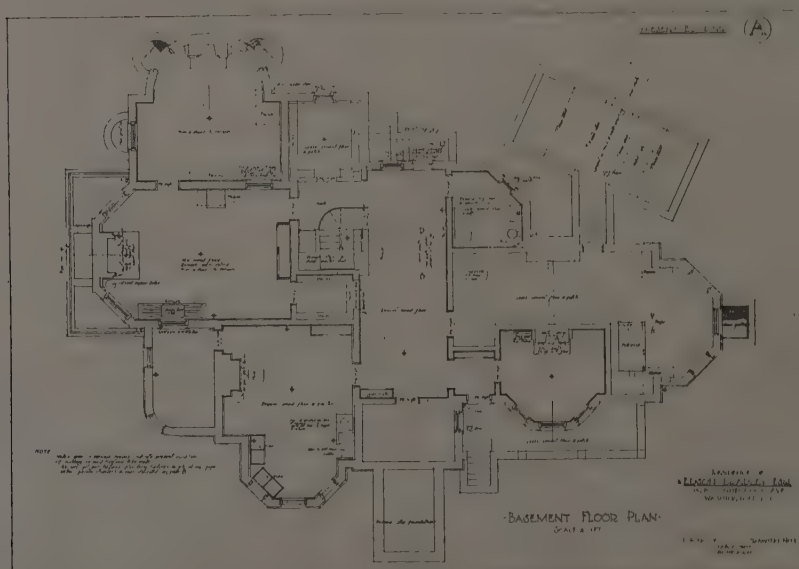
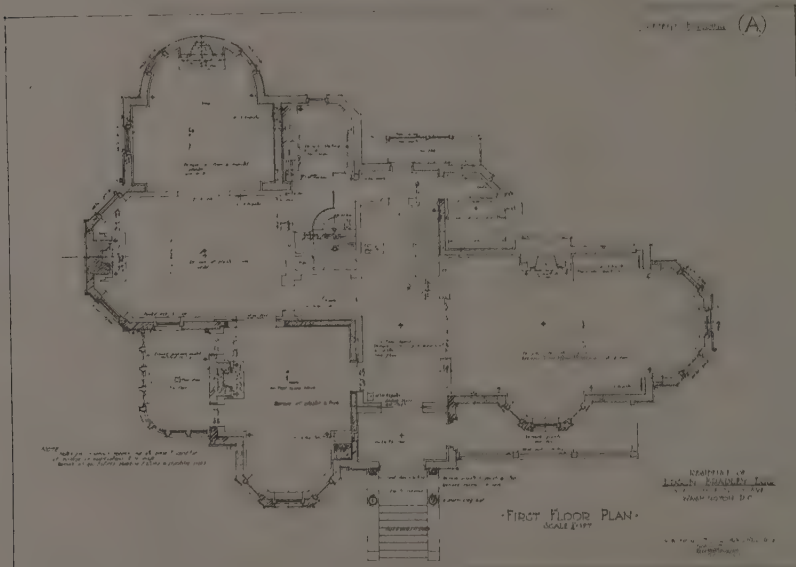
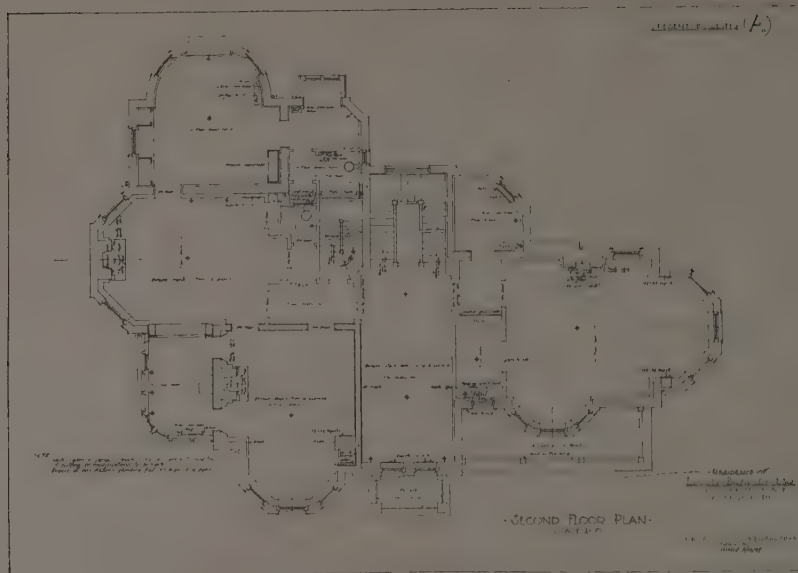
19th Street Elevation, Showing Alterations and Additions.
RESIDENCE OF EDSON BRADLEY, Esq.
Washington, D. C.

Howard Greenley
Architect



HOWARD GREENLEY, ARCHITECT

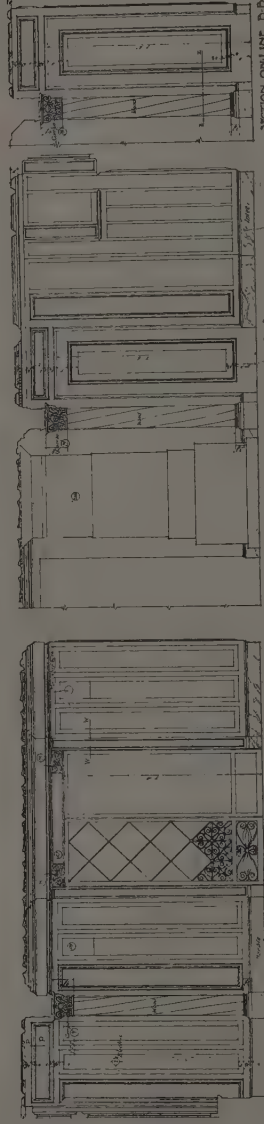
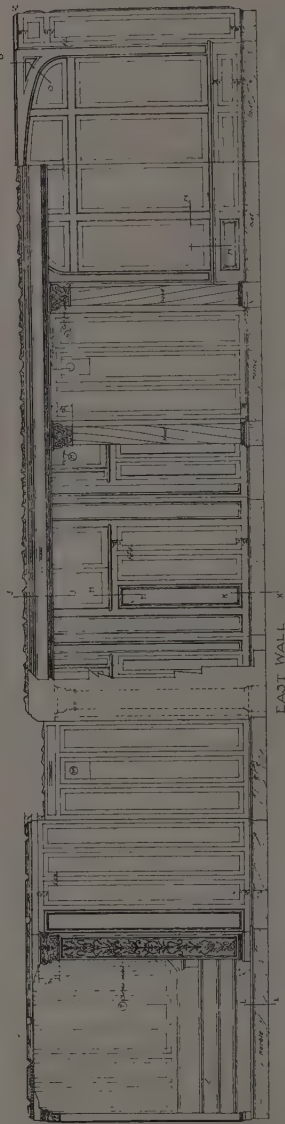
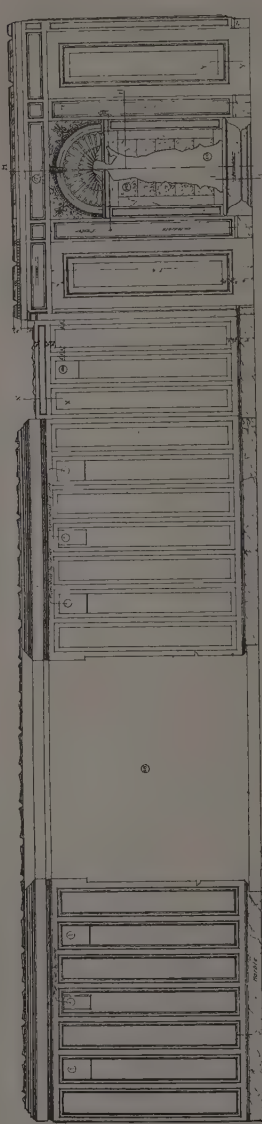
*Detail, Connecticut Avenue Elevation
Residence of Edson Bradley, Esq., Washington, D.C.*



Floor Plans of Old House Before Alterations.

Howard Greenley
Architect

RESIDENCE OF EDSON BRADLEY, Esq.
Washington, D. C.



SECTION ON LINE D-D

SECTION ON LINE A-A

ENTRANCE VESTIBULE HALL

PLAN 27

NOTE: (a) Materials specified at work to be used.
(b) Materials specified at work to be used.
(c) Materials specified at work to be used.
(d) Materials specified at work to be used.

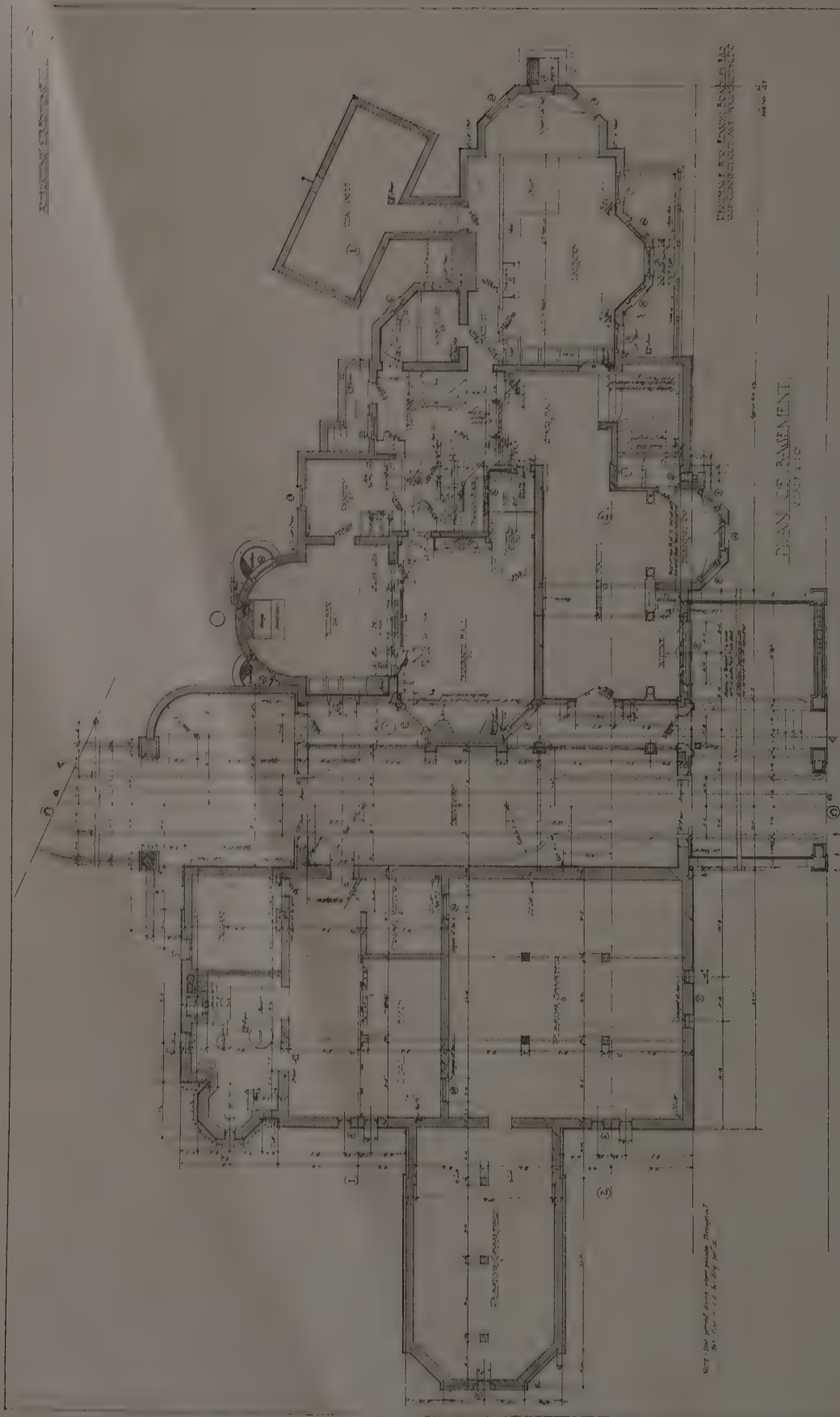
RESIDENCE OF EDSON BRADLEY, Esq.
Washington, D. C.

Howard Greenley
Architect



HOWARD GREENLEY, ARCHITECT

Entrance Vestibule, Residence of Edison Bradley, Esq., Washington, D. C.



Basement Plan. Showing Alterations and Additions.
 RESIDENCE OF EDSON BRADLEY, Esq.
 Washington, D. C.

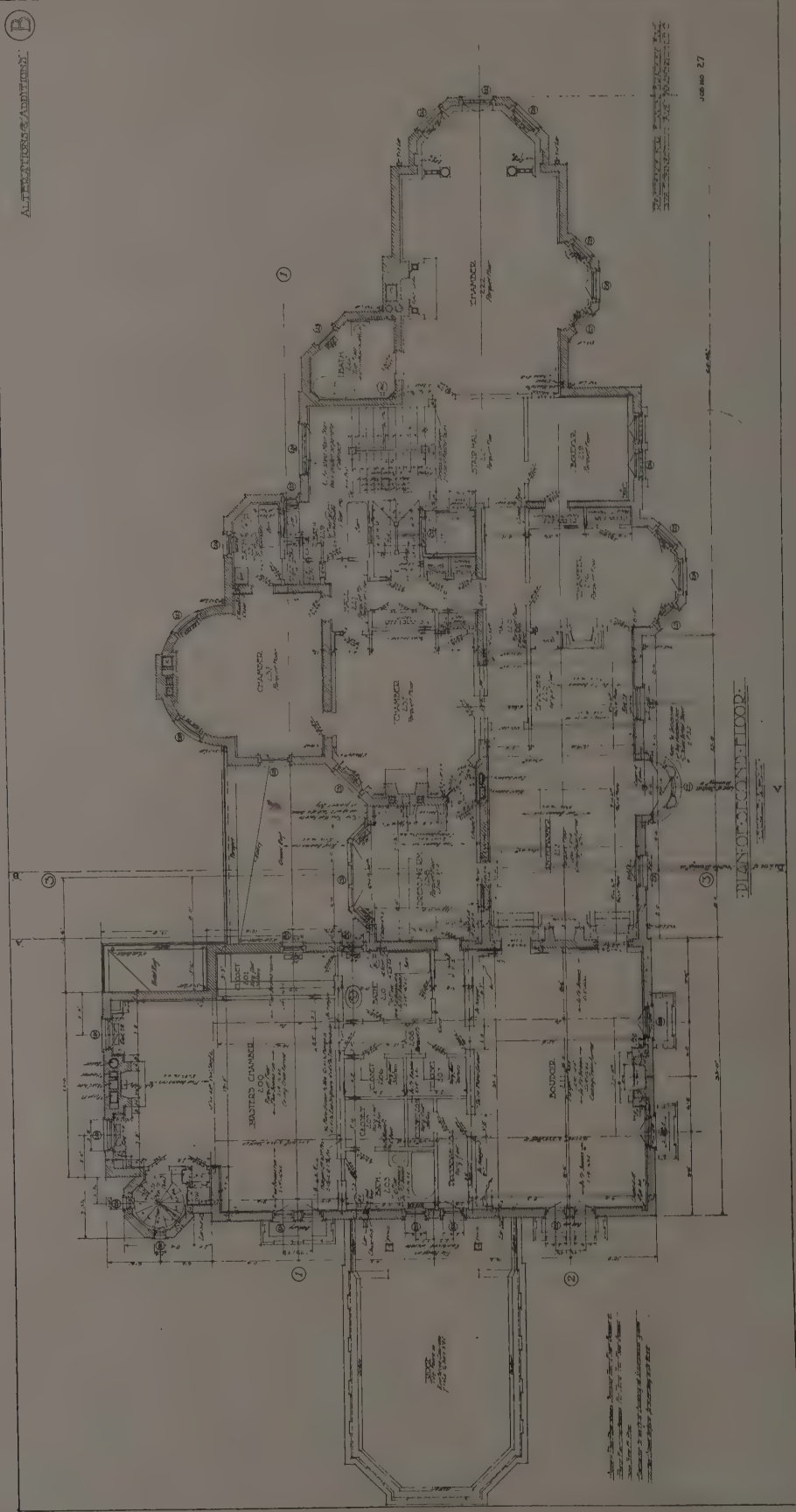
Howard Greenley
 Architect



HOWARD GREENLEY, ARCHITECT

*Parlour View of "Alar and Reliance"
Residence of Edson Bradley, Esq., Washington, D. C.*

ALTERATIONS & ADDITIONS



Second Floor Plan, Showing Alterations and Additions.

RESIDENCE OF EDSON BRADLEY, Esq.

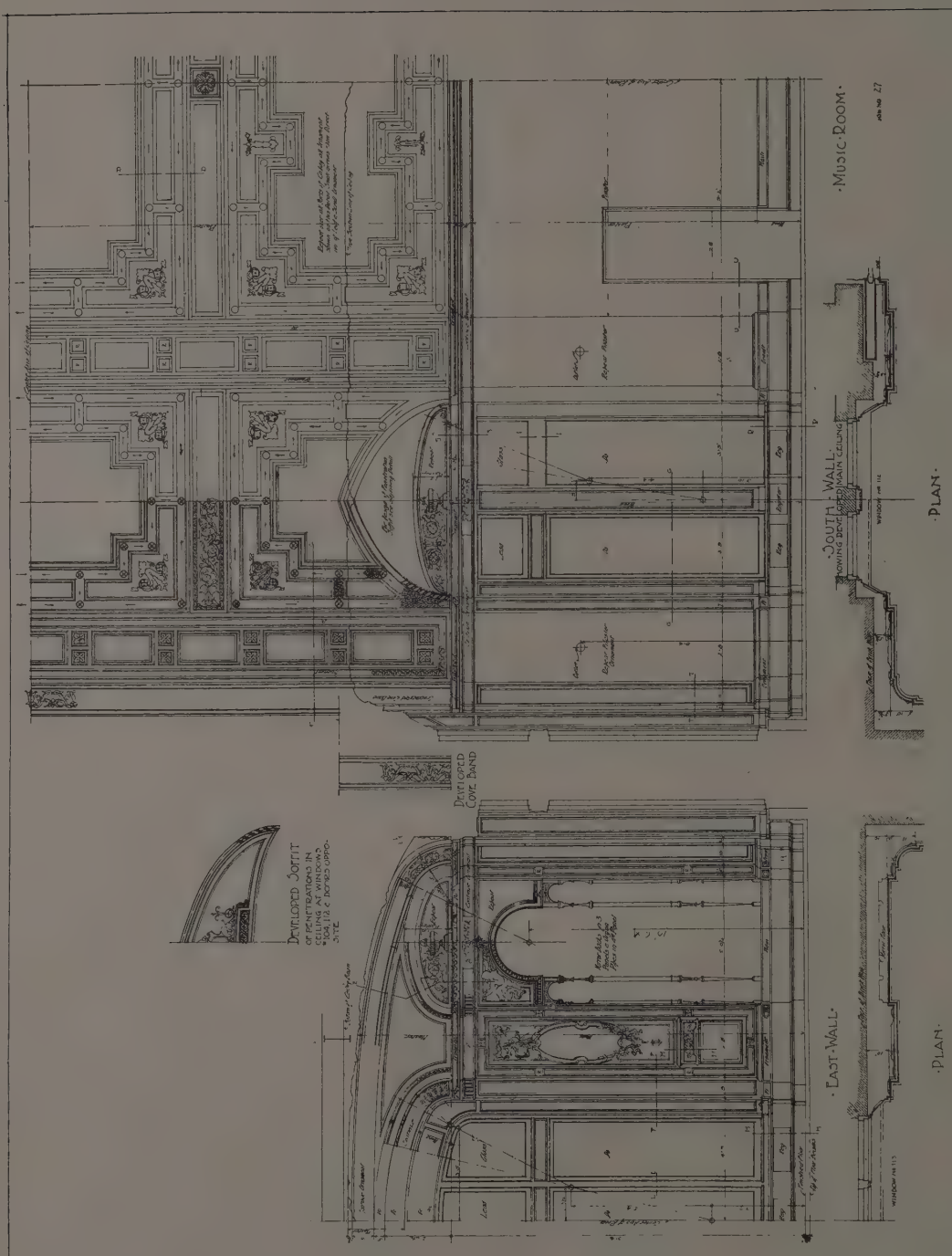
Washington, D. C.

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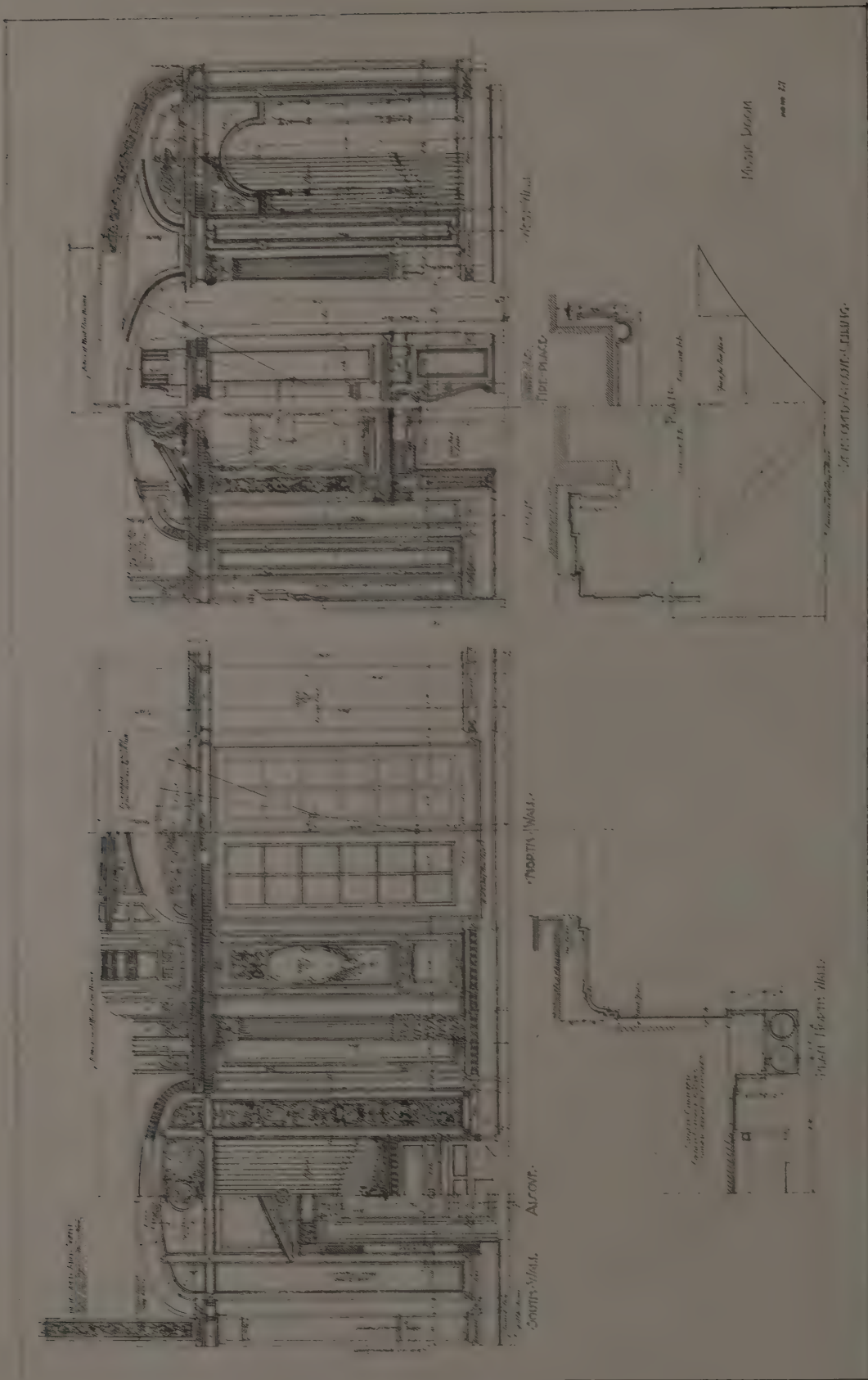


HOWARD GREENLEY, ARCHITECT

*View in Oratory looking toward the Entrance
Residence of Edson Bradley, Esq. Washington, D. C.*



RESIDENCE OF EDSON BRADLEY, Esq.
Washington, D. C.



Howard Greenley
Architect



HOWARD GREENLEY, ARCHITECT

Music Room, Residence of Edison Bradley, Esq., Washington, D.C.



HOWARD GREENLEY, ARCHITECT

*Mantel in Music Room
Residence of Edson Bradley, Esq. Washington, D. C.*



HOWARD GREENLEY, ARCHITECT

*Detail-Door from Music Room to West Gallery.
Residence of Edson Bradley, Esq. Washington, D. C.*



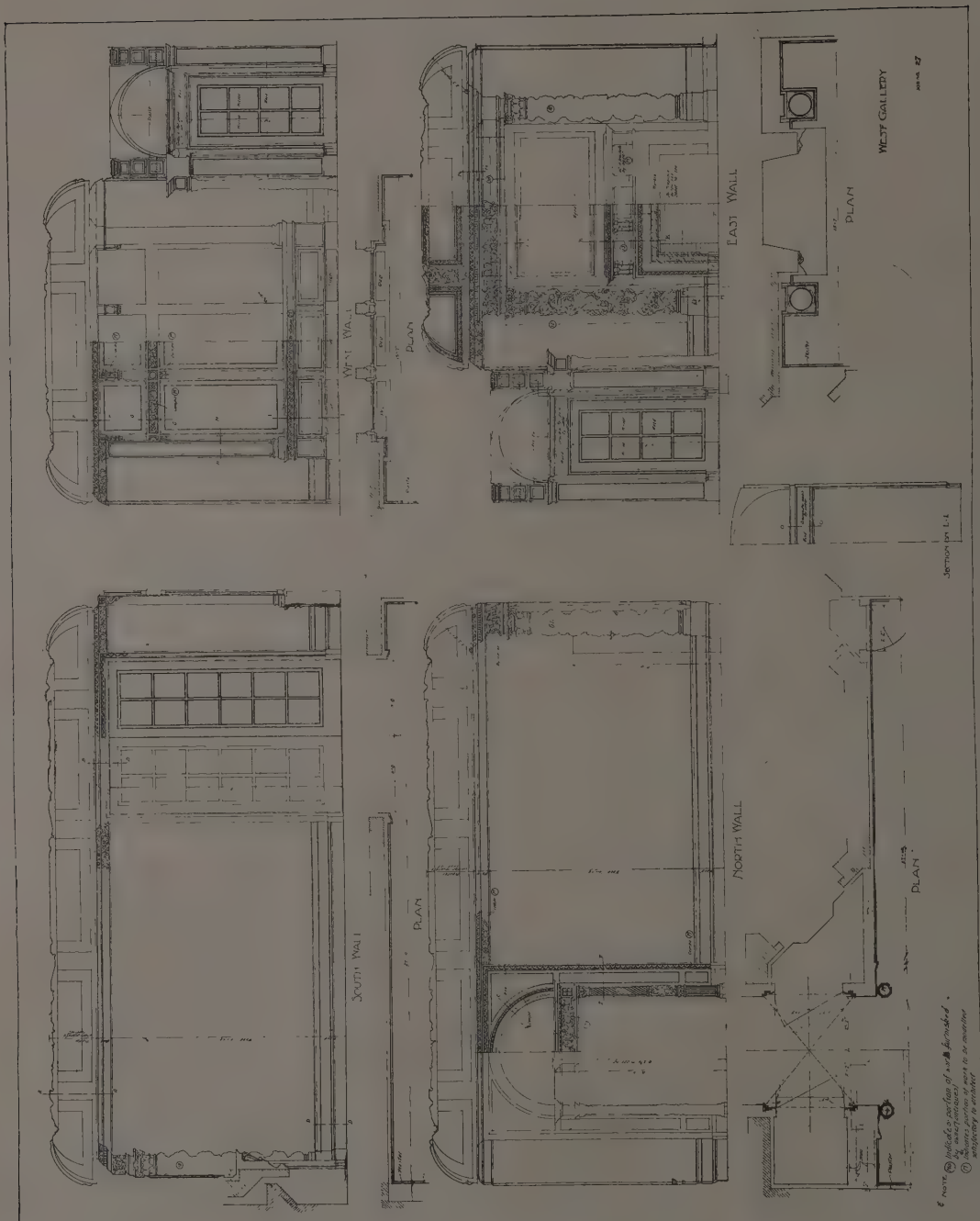
HOWARD GREENLEY, ARCHITECT

*Stair Hall at Entrance to East Gallery
Residence of Edson Bradley, Esq. Washington, D. C.*



HOWARD GREENLEY, ARCHITECT

*East Gallery
Residence of Edson Bradley, Esq., Washington, D.C.*



RESIDENCE OF EDSON BRADLEY, Esq.
Washington, D. C.

Howard Greenley
Architect



HOWARD GREENLEY, ARCHITECT

*Mantel in West Gallery
Residence of Edison Bradley Esq. Washington, D. C.*



HOWARD GREENLEY, ARCHITECT

Parlor Room, Residence of Edwin Bradley, Esq., Washington, D. C.



Typical Entrance to an Otis Residence Elevator

Otis Elevator Company



HOWARD GREENLEY, ARCHITECT

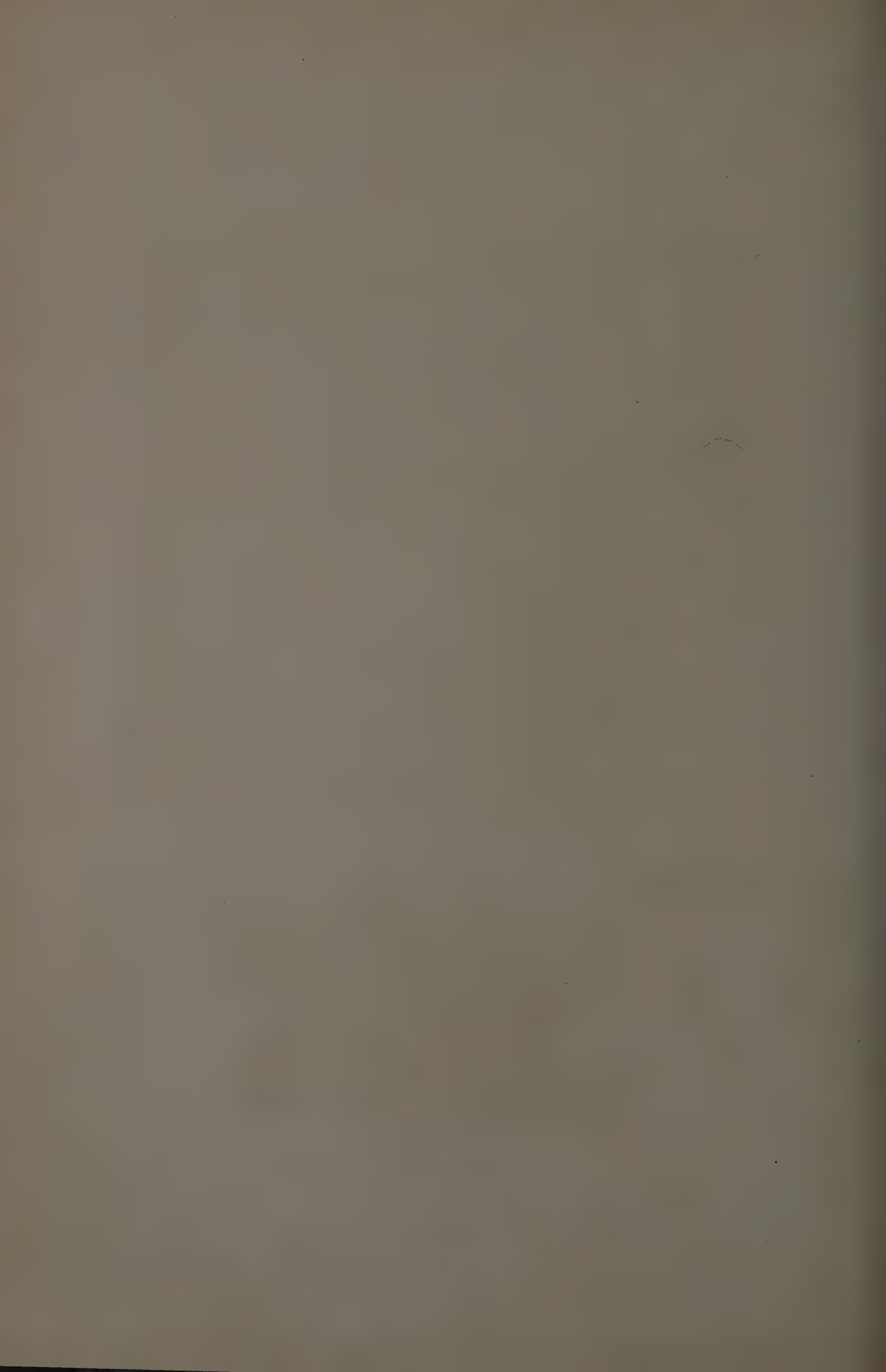
*Ceiling in Study in Residence of Edson Bradley, Esq.
Washington, D.C.*

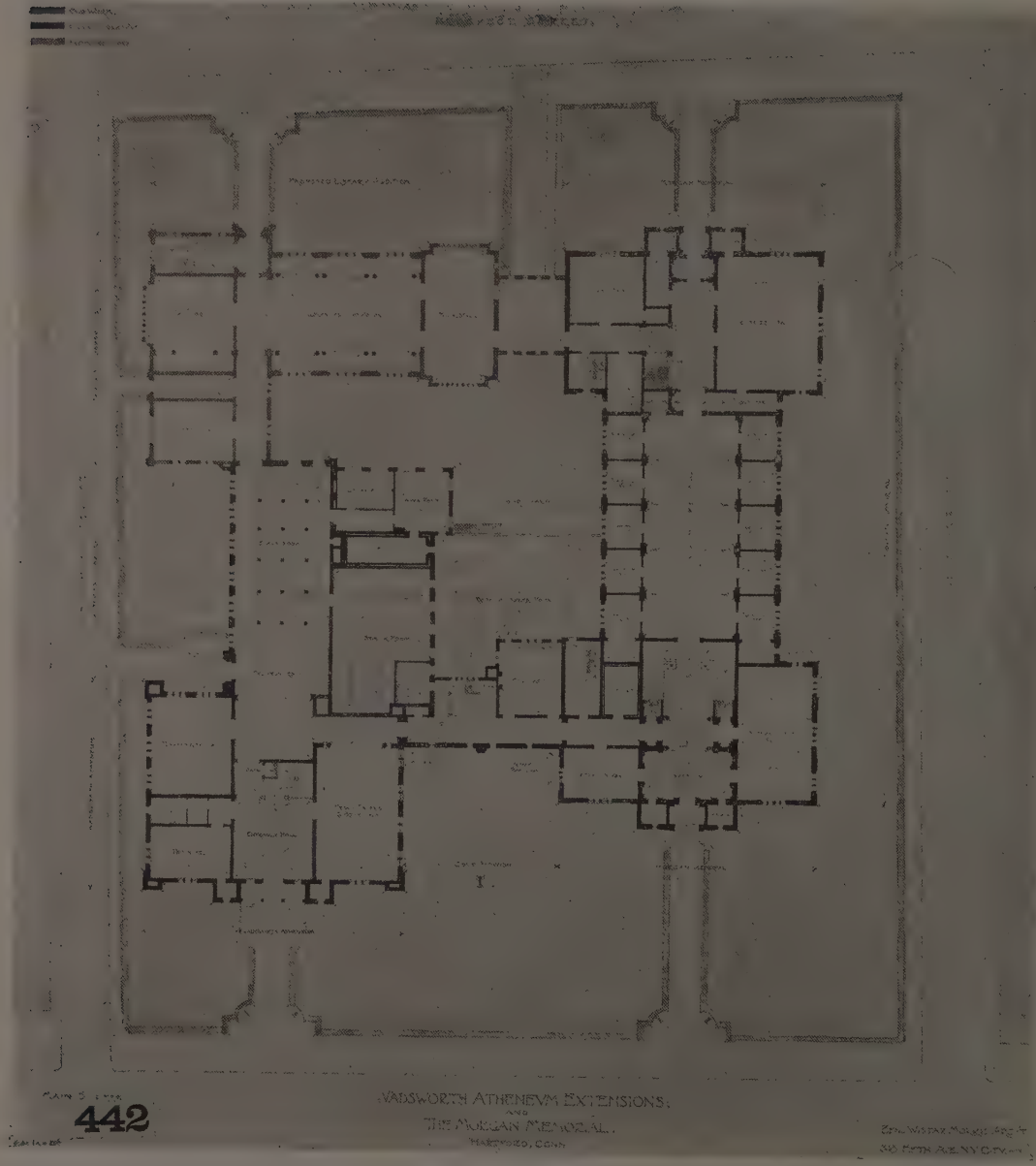
Decorations executed by

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Benj. Wistar Morris
Architect

MORGAN MEMORIAL
Hartford, Conn.

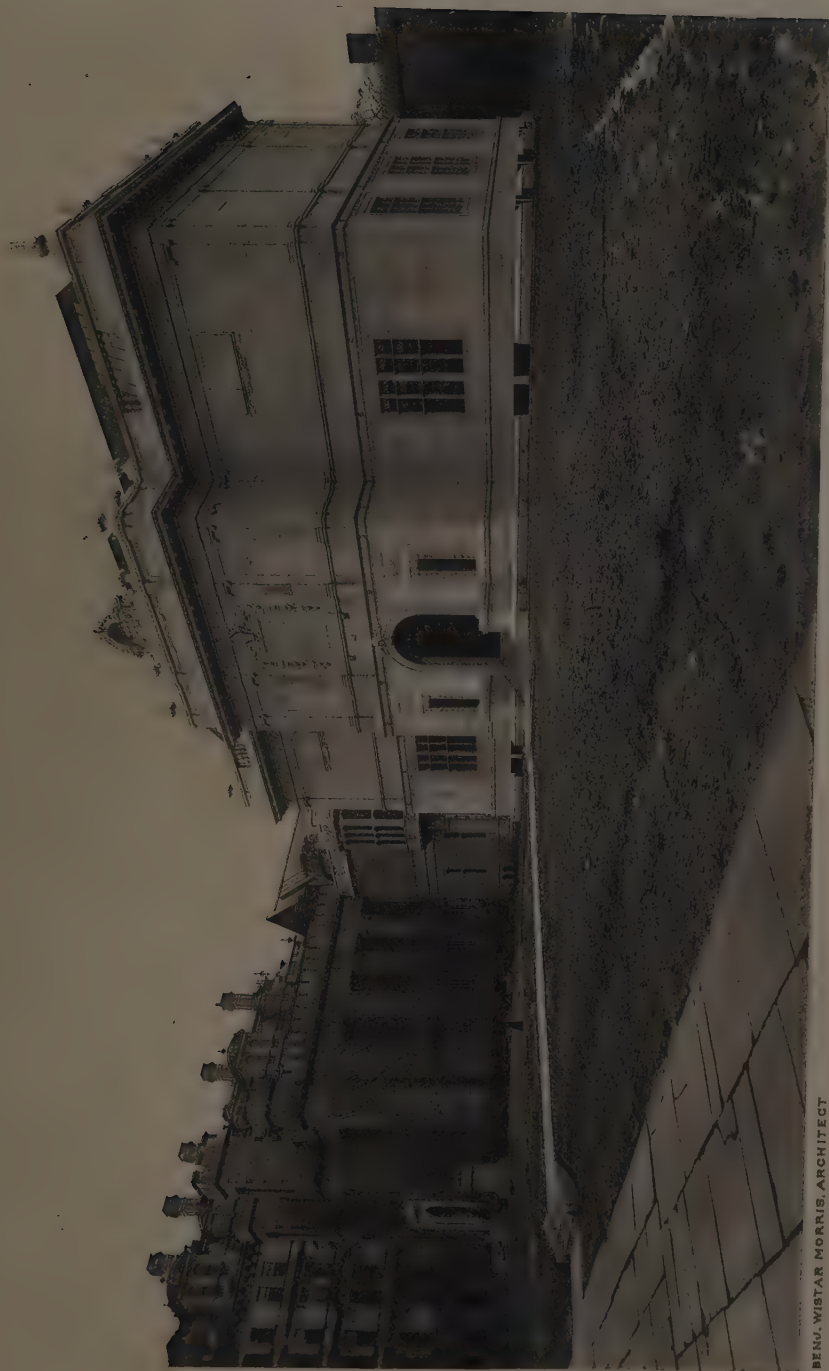


MORGAN MEMORIAL BUILDING
-AND- THE
COLT GALLERY
HARTFORD, CONN.
DESIGNED BY BENJ. WISTAR MORRIS

CLARENCE C. BROWN
ARCHT.

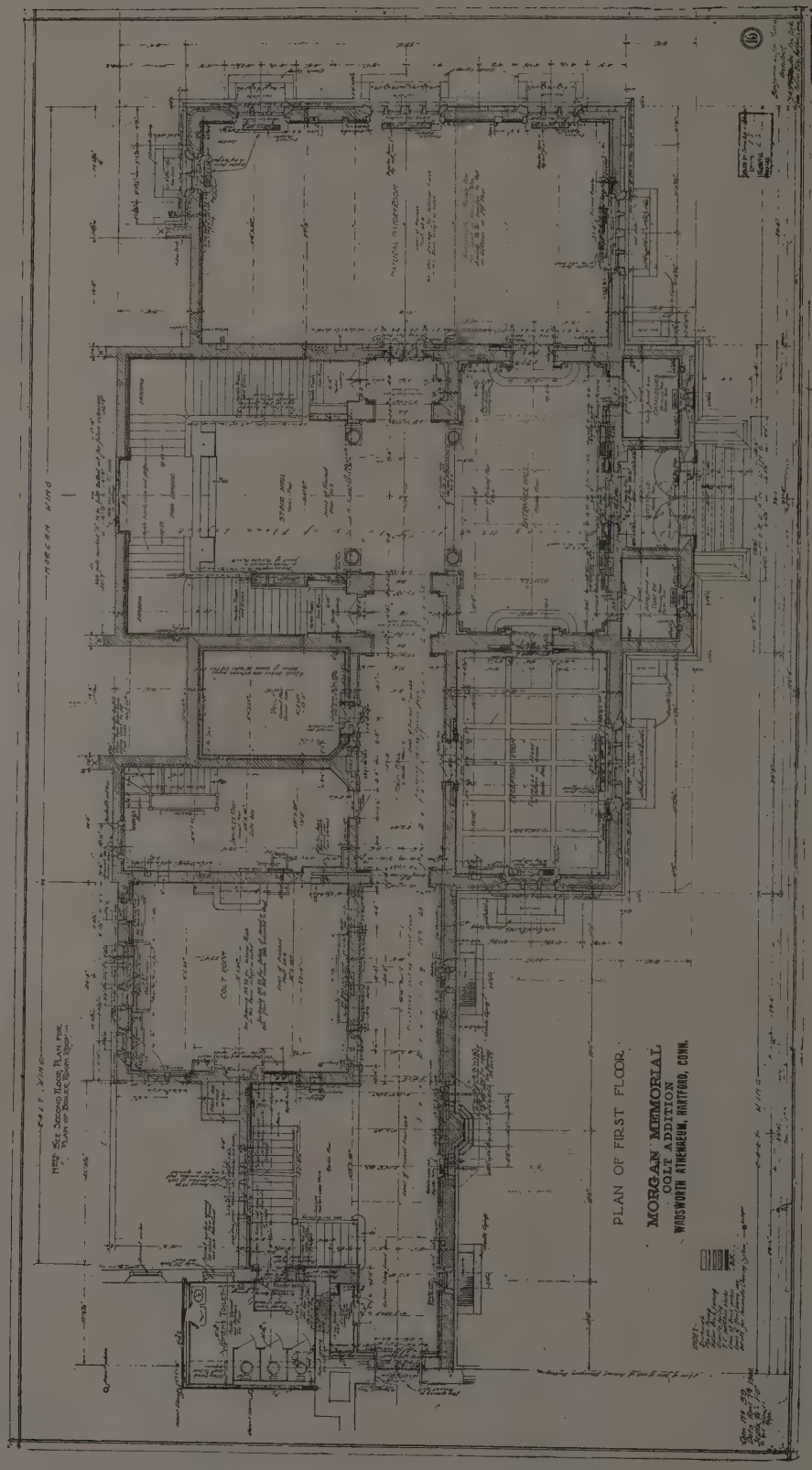
MORGAN MEMORIAL
Hartford, Conn.

Benj. Wistar Morris
Architect



BENJ. WISTAR MORRIS, ARCHITECT

Morgan, Memorial and Colt Galleries looking N.E. Hartford, Conn.



PLAN OF FIRST FLOOR.

MORGAN MEMORIAL
COLIC ADDITION
WADSWORTH ATHENEUM, HARTFORD, CONN.

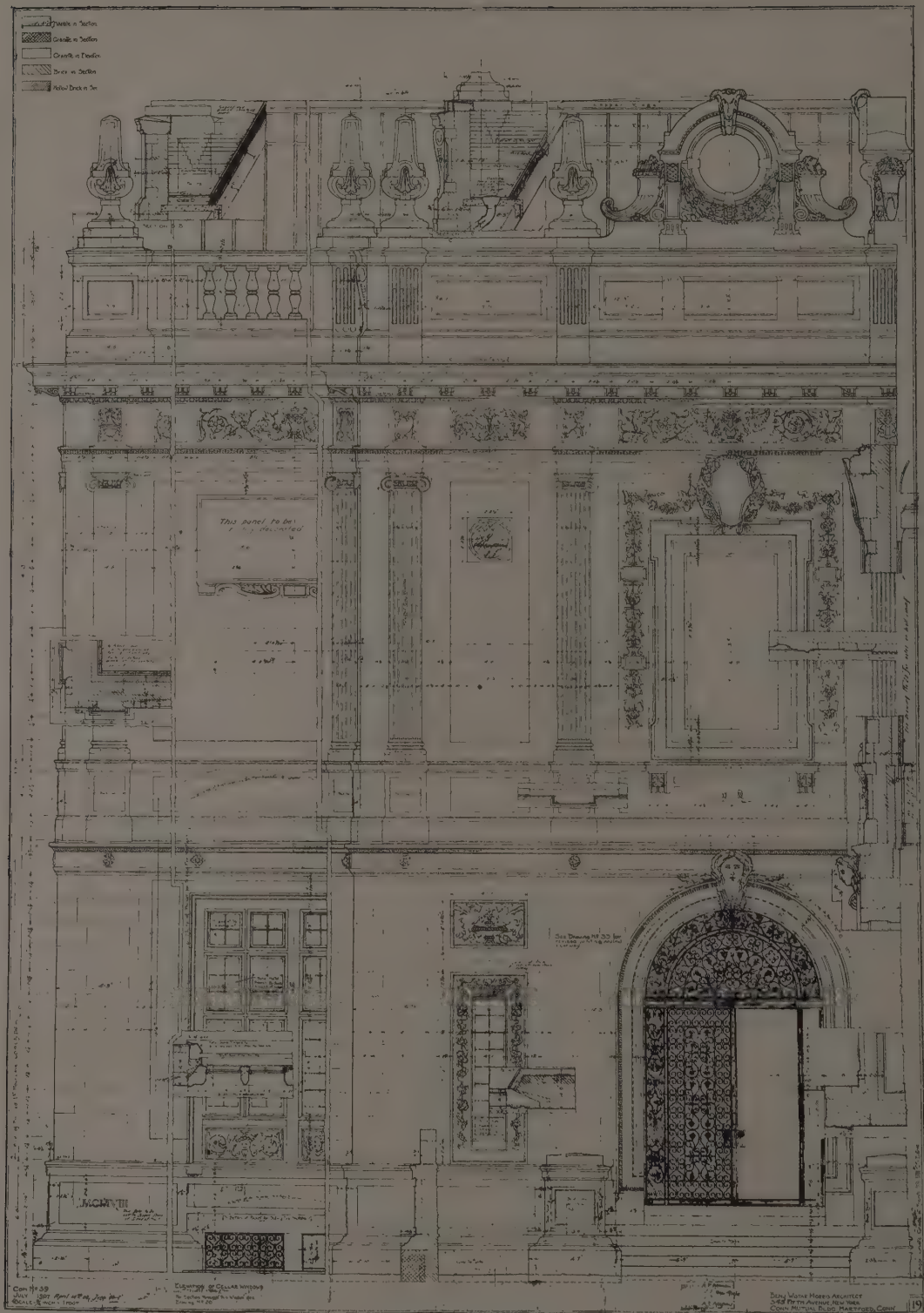
Benj. Wistar Morris
Architect

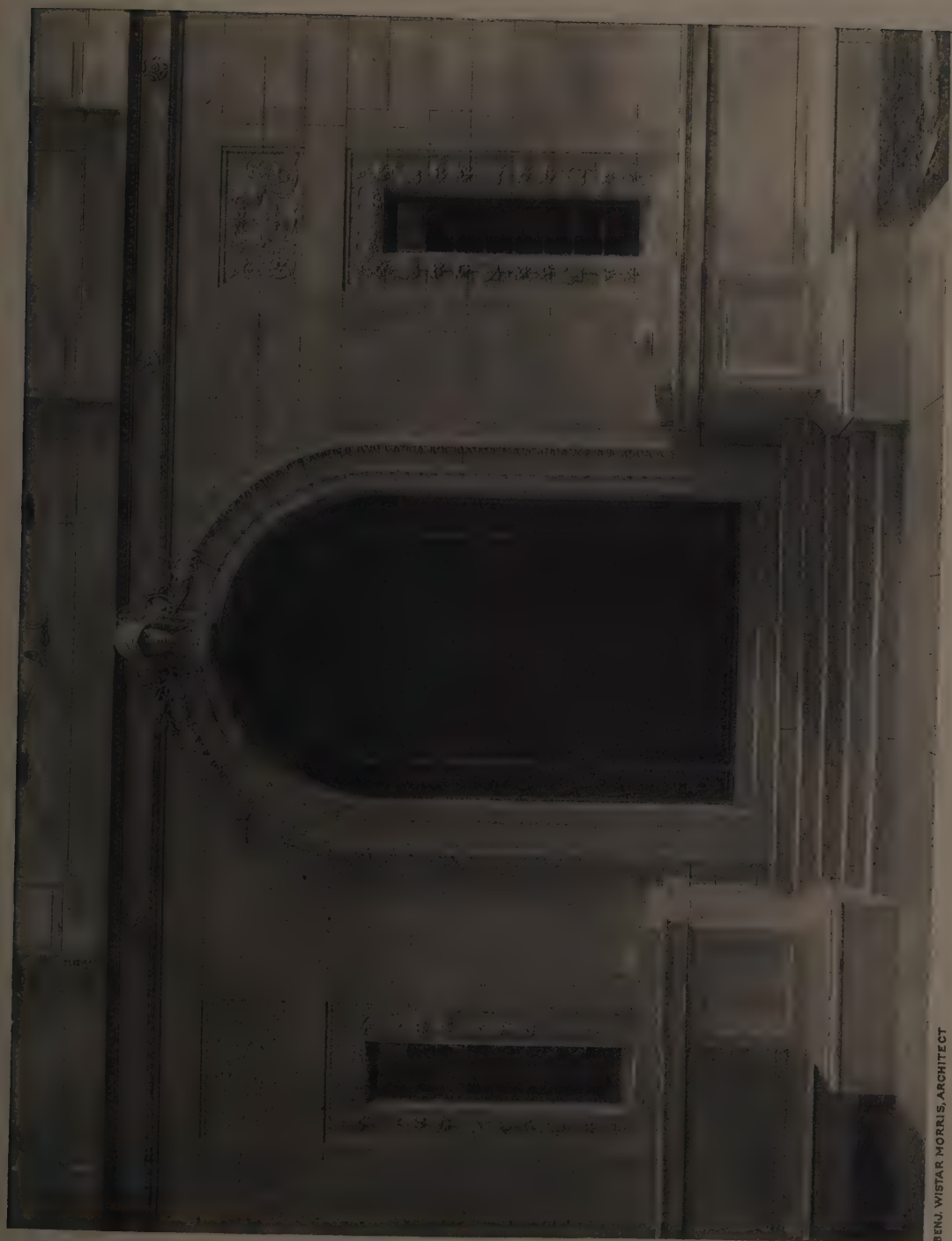
MORGAN MEMORIAL
Hartford, Conn.



BENJ. WISTAR MORRIS, ARCHITECT

West Front, Morgan Memorial Hartford, Conn.





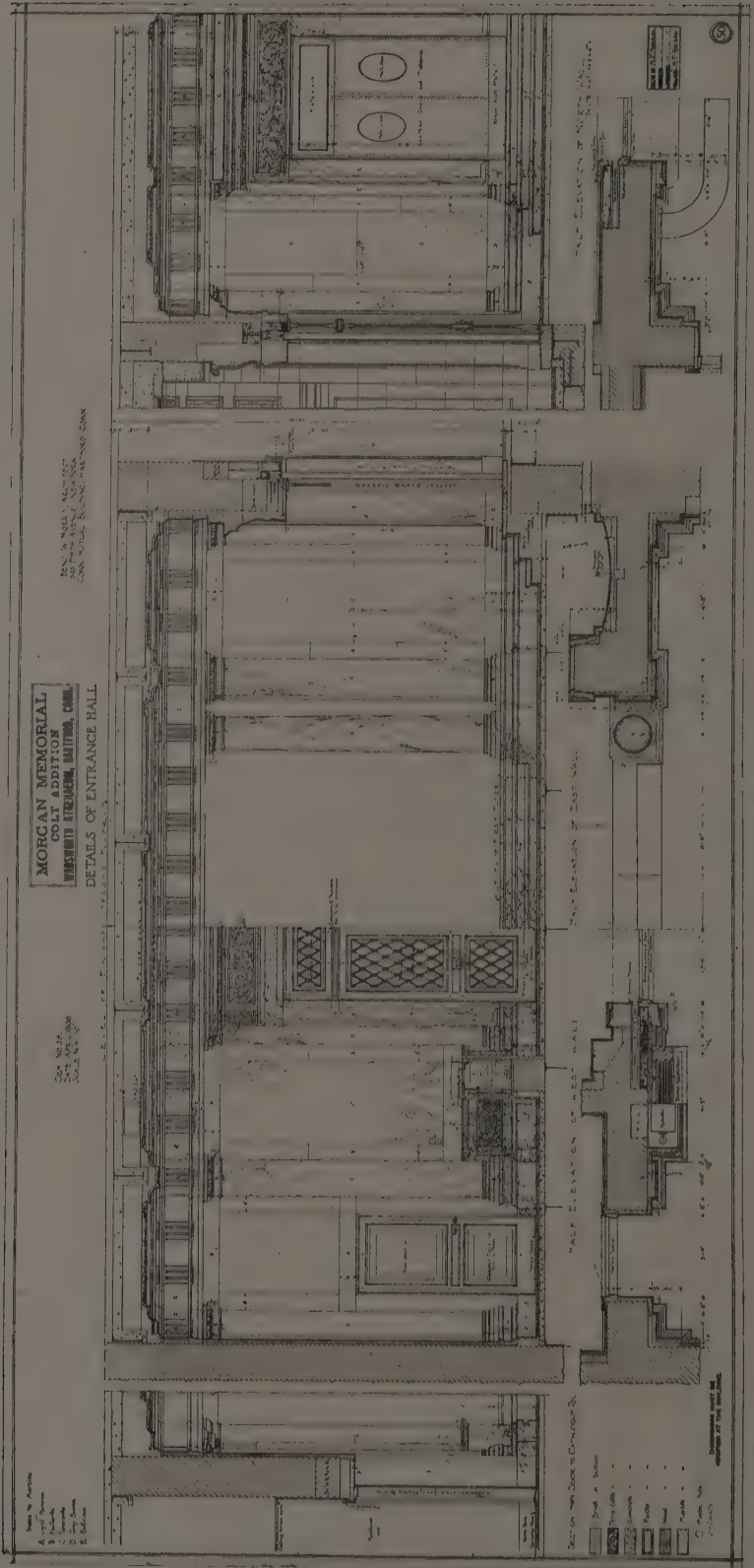
BENJ. WISTAR MORRIS, ARCHITECT

Detail, Main Entrance, Morgan Memorial, Hartford, Conn.



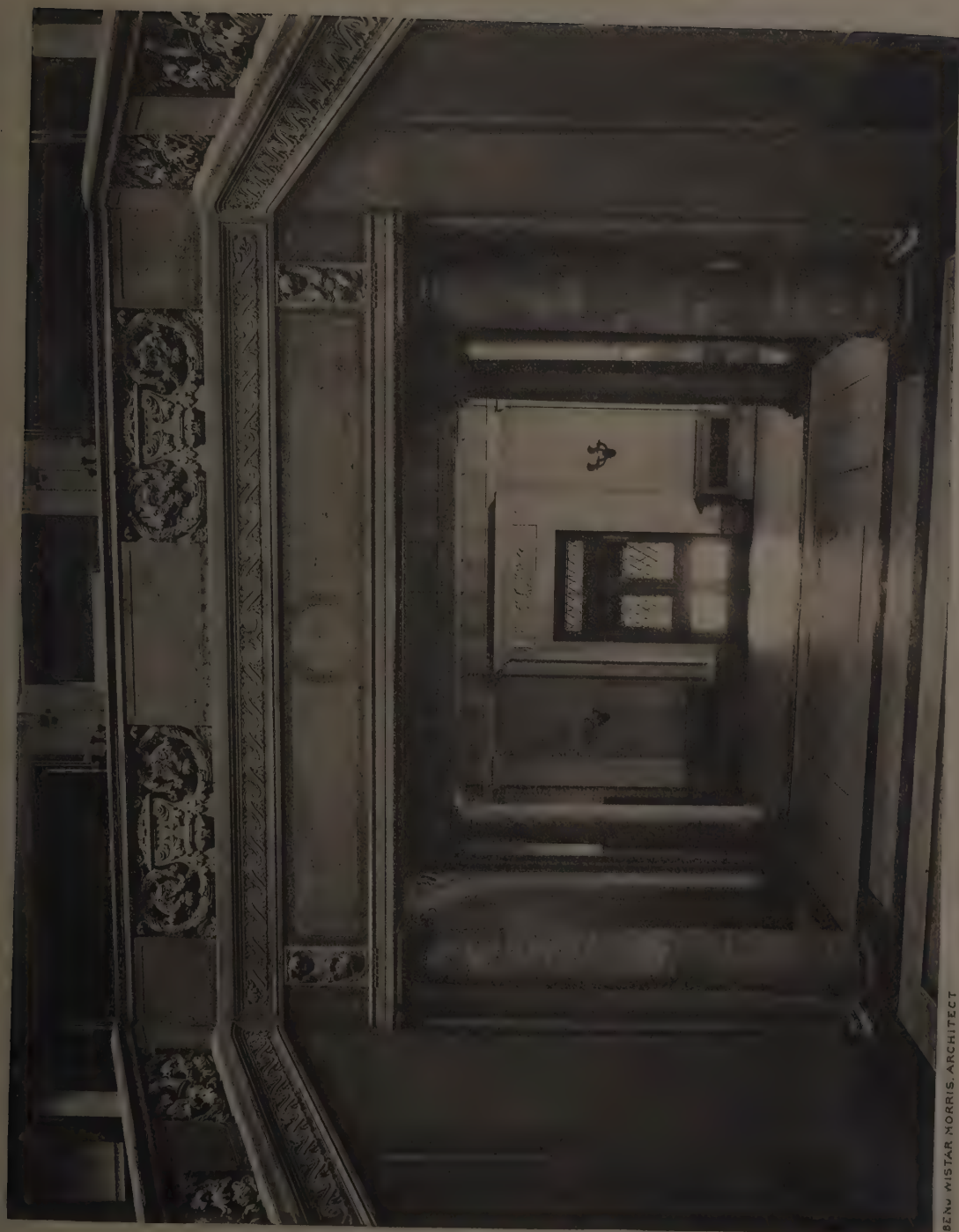
BENJ. WISTAR MORRIS, ARCHITECT

Entrance Hall, Morgan Memorial, Hartford, Conn.



Benj. Wistar Morris
Architect

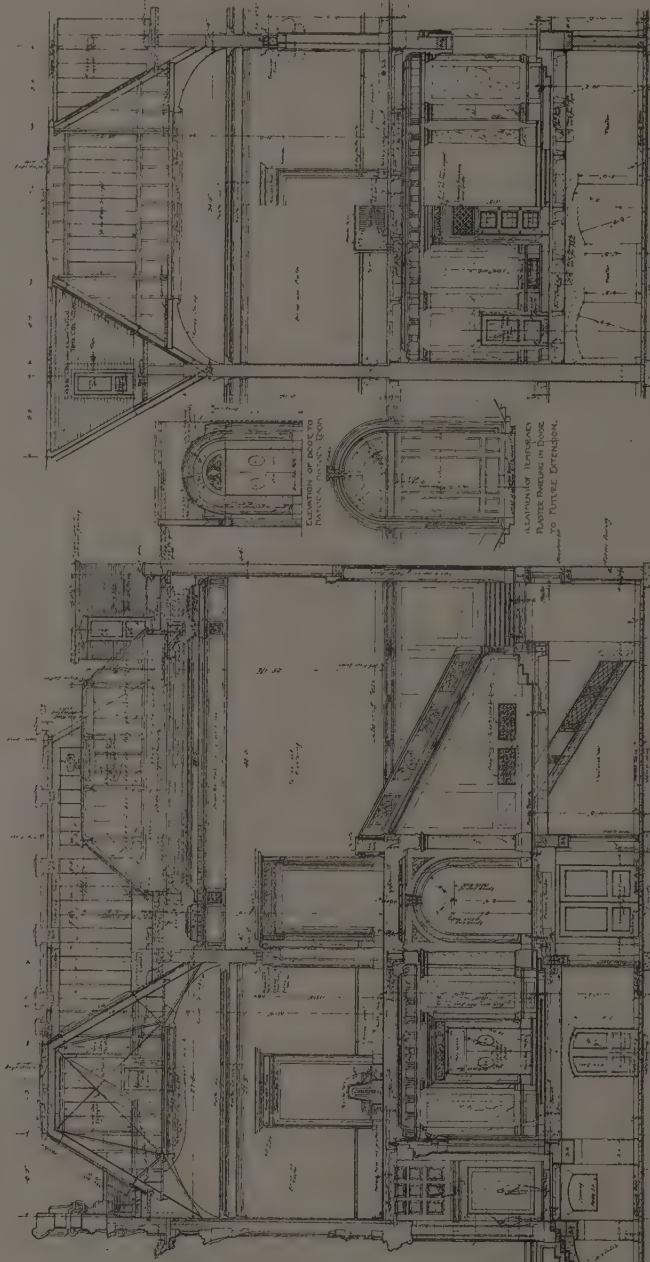
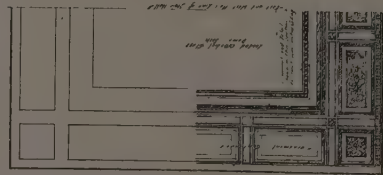
MORGAN MEMORIAL
Hartford, Conn.



BENJ. WISTAR MORRIS, ARCHITECT

Stair Hall looking West, Morgan Memorial, Hartford, Conn.

MORGAN MEMORIAL
 COLLEGE ADDITION
 WATSWORTH ATHENEUM, HARTFORD, CONN.



SECTION OF VESTIBULE LOOKING EAST.
 Scale 1/8" = 1'-0"

SECTION OF VESTIBULE
 LOOKING EAST

SECTION THROUGH ENTRANCE HALL LOOKING EAST & WEST.
 Scale 1/8" = 1'-0"

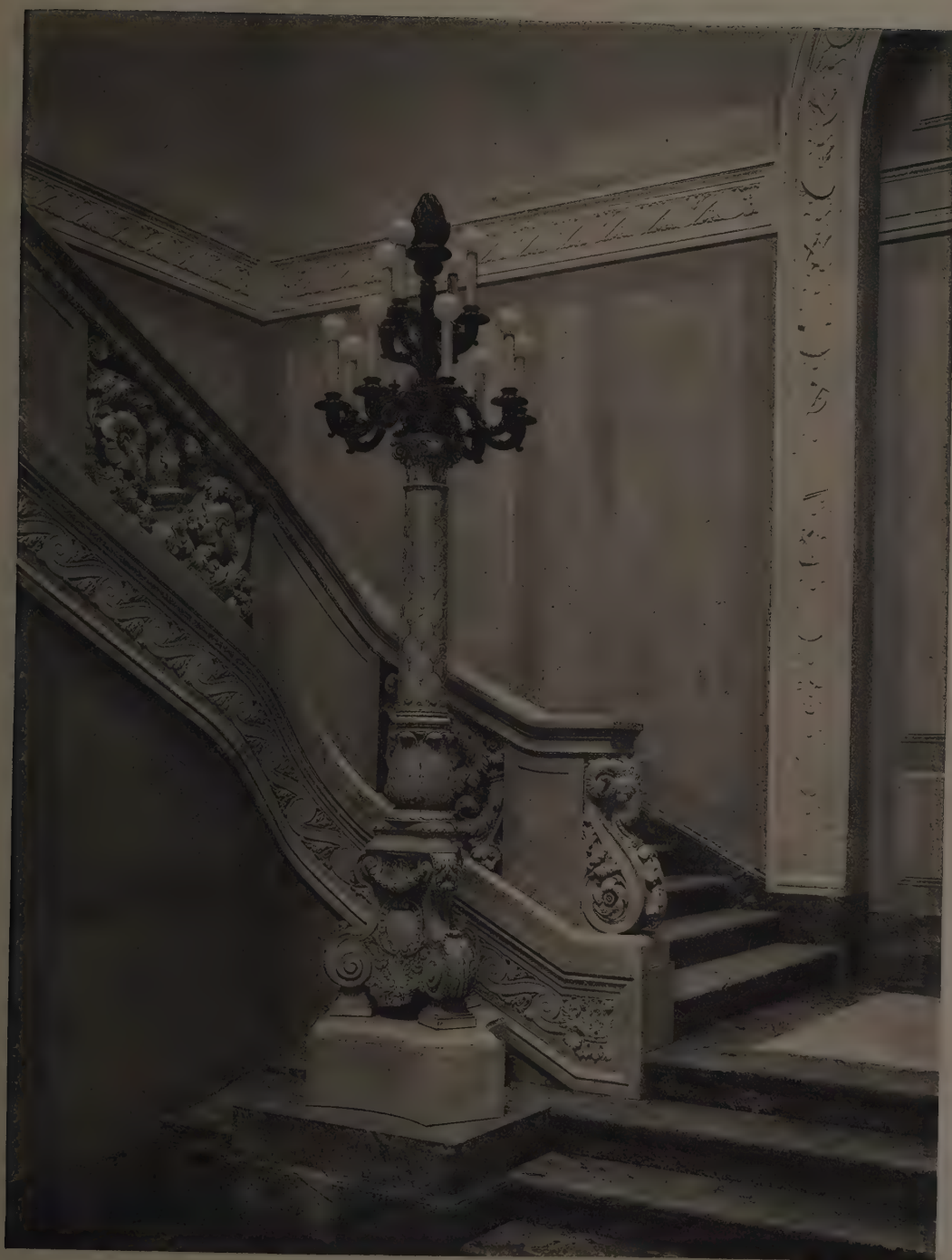
Benj. Wistar Morris
 Architect

MORGAN MEMORIAL
 Hartford, Conn.



BENJAMIN MORRIS, ARCHITECT

*Base of Staircase, showing Arch to future Hall of Sculpture
Morgan Memorial, Hartford, Conn.*



BENJ. WISTAR MORRIS, ARCHITECT

Stair Detail - Morgan Memorial, Hartford, Conn.



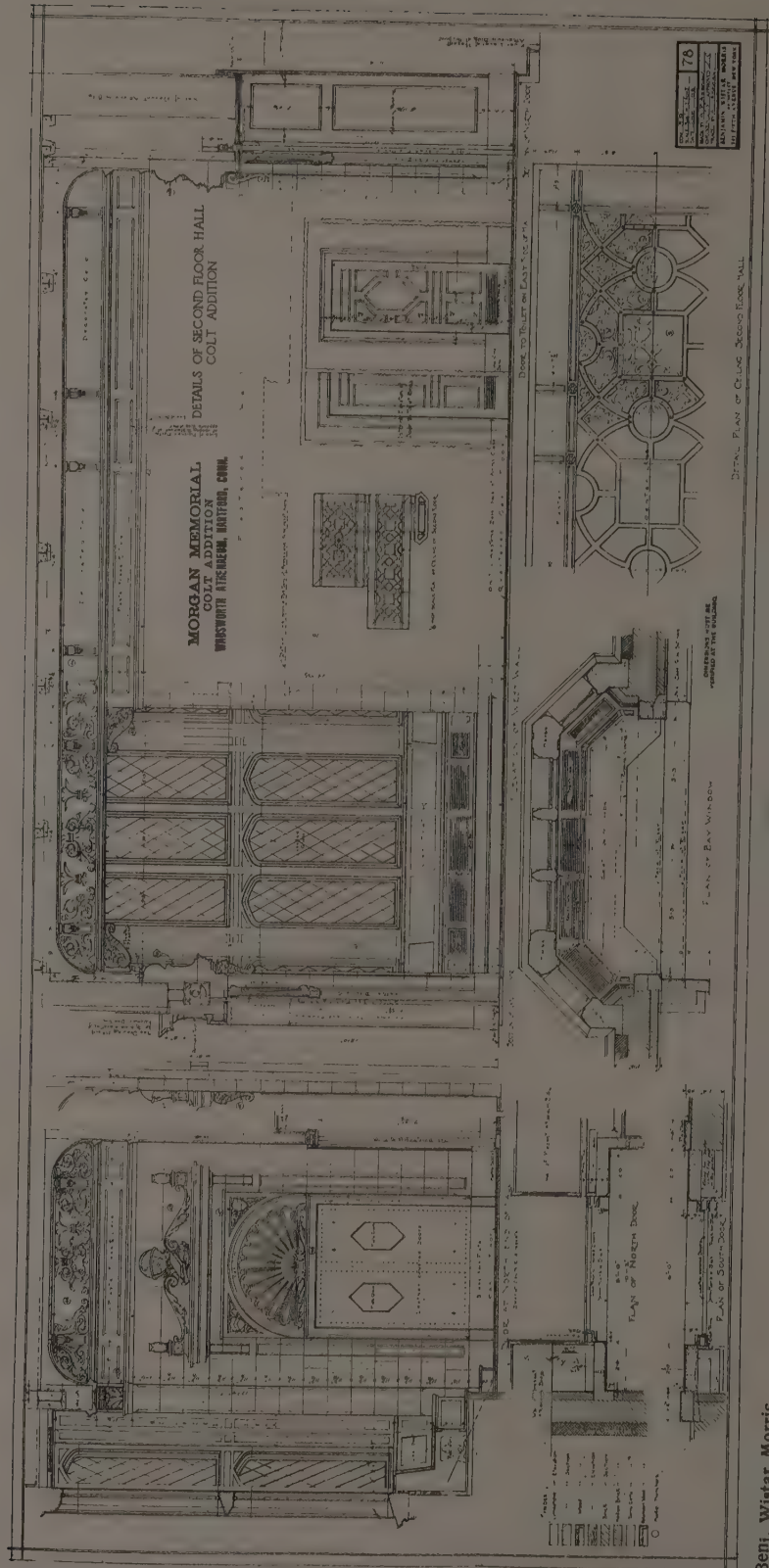
BENJ. WISTAR MORRIS, ARCHITECT

Bay Window, Cell Gallery, Wadsworth Athenaeum, Hartford, Conn.



BENJ. WISTAR MORRIS, ARCHITECT.

Staircase-Gold Gallery, Wadsworth Atheneum, Hartford, Conn.



Benj. Wistar Morris
Architect

MORGAN MEMORIAL
Hartford, Conn.



BENJ. WISTAR MORRIS, ARCHITECT

Door to Celt Gallery, Wadsworth Athenaeum, Hartford, Conn.



BENJ. WISTAR MORRIS, ARCHITECT

Staircase Hall, Morgan Memorial, Hartford, Conn.



Entrance Hall and Lobby, Morgan Memorial, Hartford, Conn.

*All the Exterior and Interior Marble, Mosaic, and
Terrazzo Work
in the Morgan Memorial at Hartford, Conn.
as well as in
the Morgan Library, New York City
Executed and erected by*

THE ROBERT C. FISHER COMPANY
FOOT OF EAST 140TH STREET
NEW YORK CITY



**Wrought Bronze and Brass Entrance Gates
Morgan Memorial**

The bronze work in the Morgan Memorial Library at Hartford, Conn.
Benjamin Wistar Morris, architect,
was executed by



THE GORHAM CO. ARCHITECTURAL BRONZE
FIFTH AVENUE
NEW YORK

THE GORHAM CO
STATIONERY DEPARTMENT



BENJ. WISTAR MORRIS, ARCHITECT

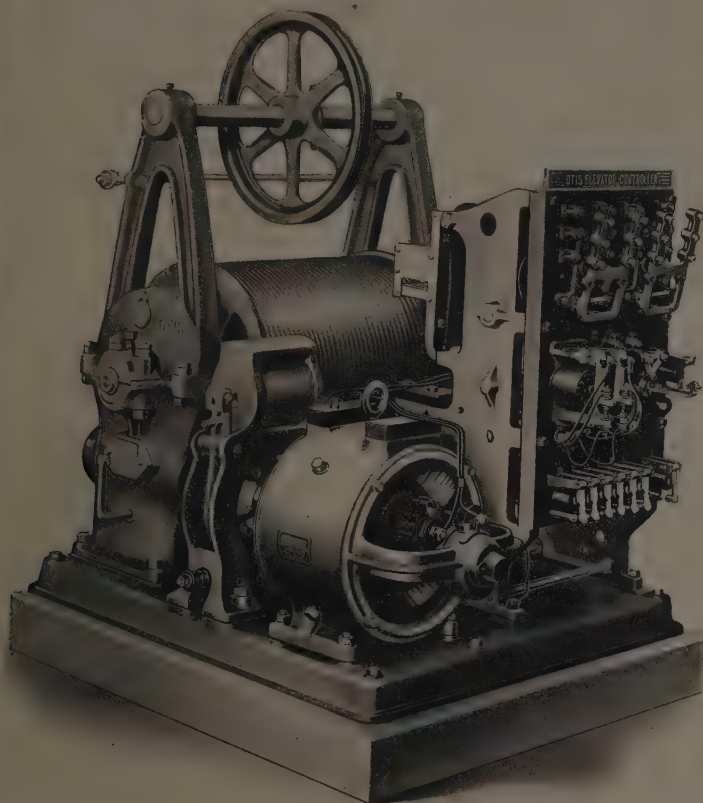
Morgan Memorial and Colt Gallery, Hartford, Conn.

CHARLES T. WILLS INC.
BUILDERS

156 FIFTH AVENUE, NEW YORK CITY



*Otis Automatic Push-Button
Residence Elevator shown in hatchway
and the Bank of Push-Buttons
by means of which the car is brought
to any desired landing.*



*Light Duty Direct Current Residence Elevator
Full Automatic Control*

The Otis Automatic Electric Elevators are designed primarily for Private Residence service, as with our improved push-button system of control a regular attendant is unnecessary.

The passenger has entire control of the elevator, as the hall buttons are inoperative while the car is in motion and until the passenger has left the car.

The car cannot be operated until the door has been closed and also locked.

The Machinery and Elevator Well occupy no more space than an ordinary closet.

Otis Elevator Company



BENJ. WISTAR MORRIS, ARCHITECT

Main Entrance of Morgan Memorial, Hartford, Conn.

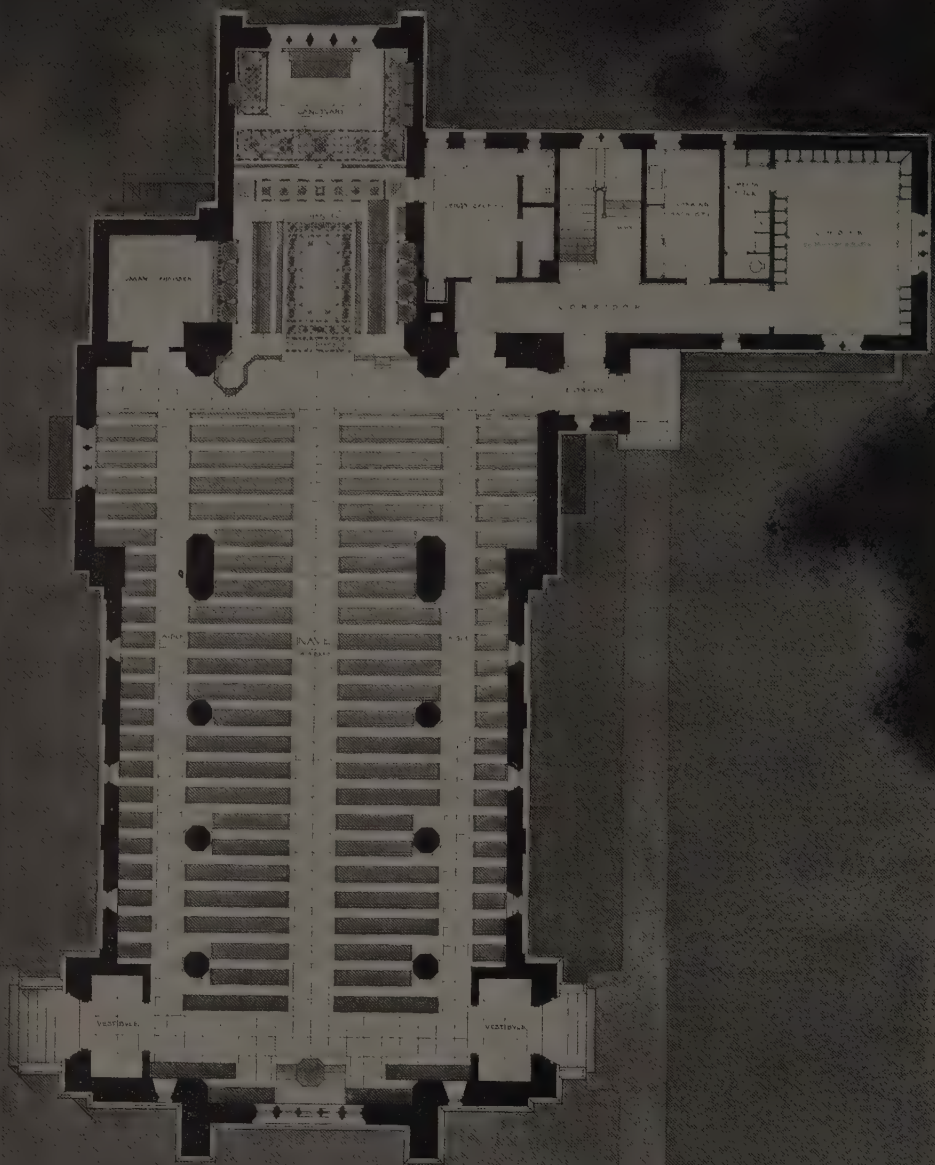
ALL MODELING OF EXTERIOR AND INTERIOR WAS EXECUTED BY

BUEHLER AND LAUTER

ARCHITECTURAL SCULPTORS

451-453 WEST 28TH STREET, NEW YORK

*The Offices of
The New York Architect
have been removed to
118 East 28th Street
New York
Telephone 7310 Madison Square*



Church for St. John the Baptist
WEST HARTFORD - CONNECTICUT
CRAM - GOODHVE AND FERGUSON
ARCHITECTS - NEW YORK AND BOSTON



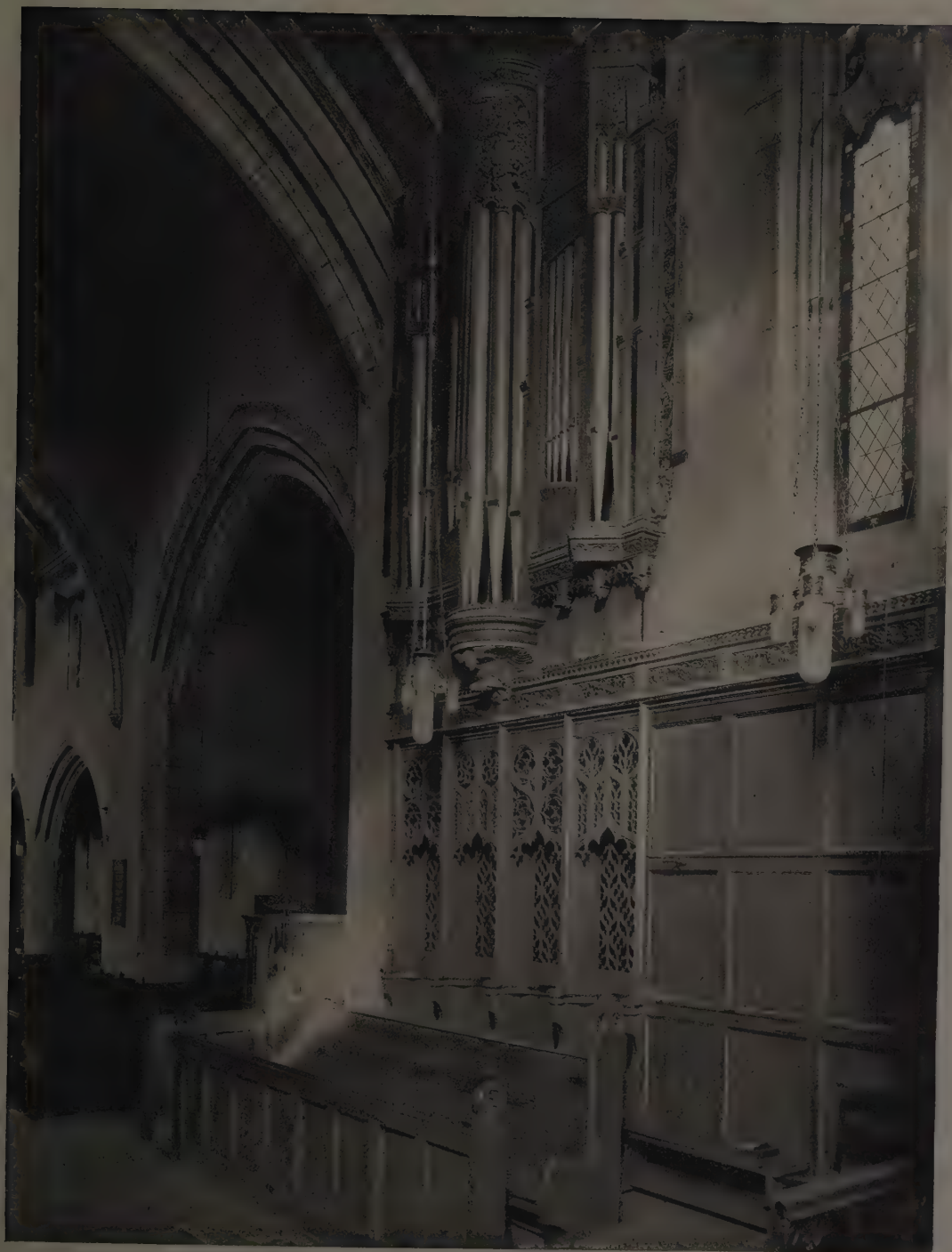
GRAM, GOODHUE & FERGUSON, ARCHITECTS

St. John's Church, West Hartford, Conn.



CRAM, GOODHUE & FERGUSON, ARCHITECTS

Interior, St. John's Church, West Hartford, Conn.

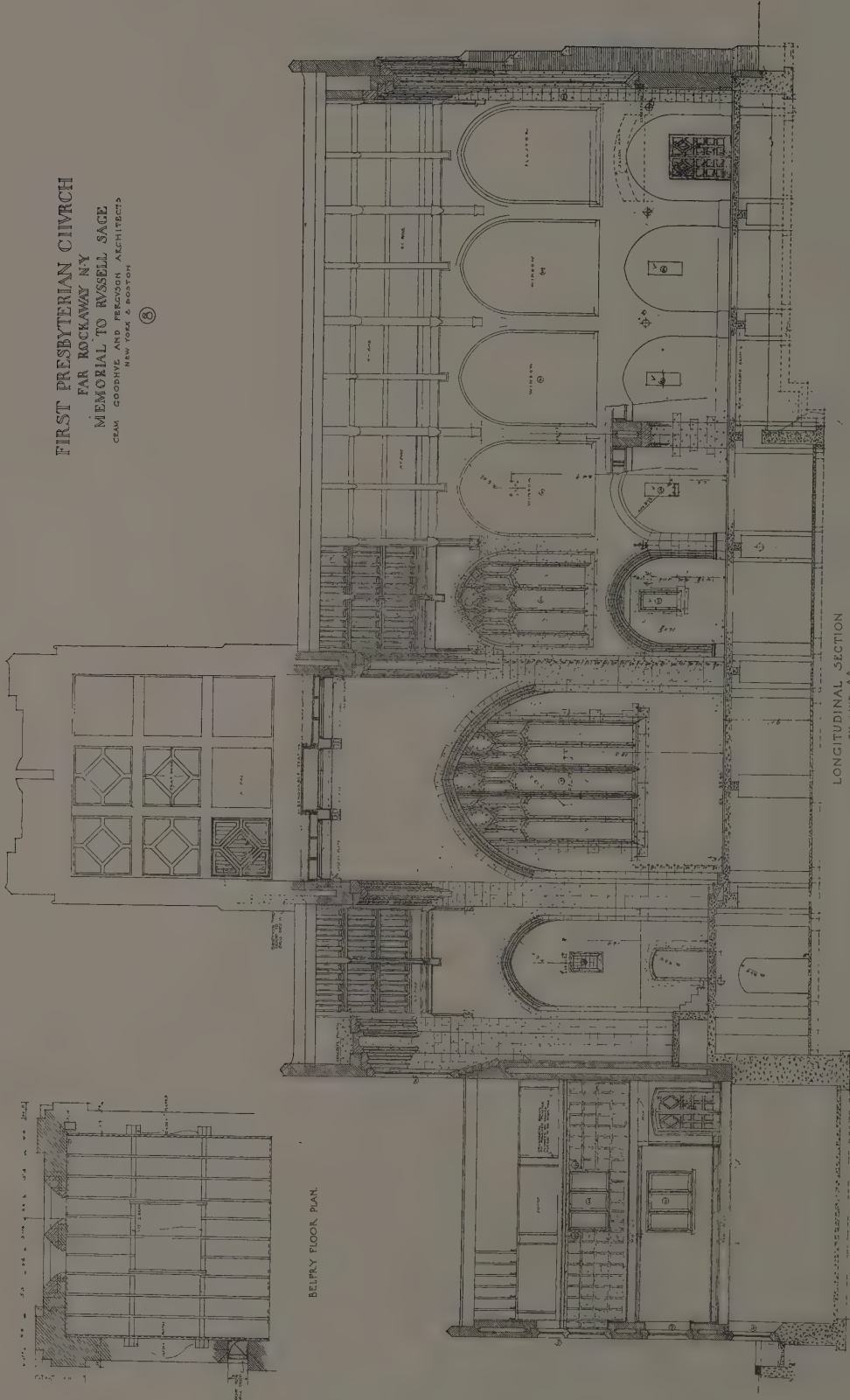


CRAM, GOODHUE & FERGUSON, ARCHITECTS

Interior Detail, St. John's Church, West Hartford, Conn.

FIRST PRESBYTERIAN CHURCH
 FAR ROCKAWAY, N.Y.
 MEMORIAL TO RUSSELL SAGE
 CLARK GOODING & ASSOCIATES
 NEW YORK, N.Y.

(8)



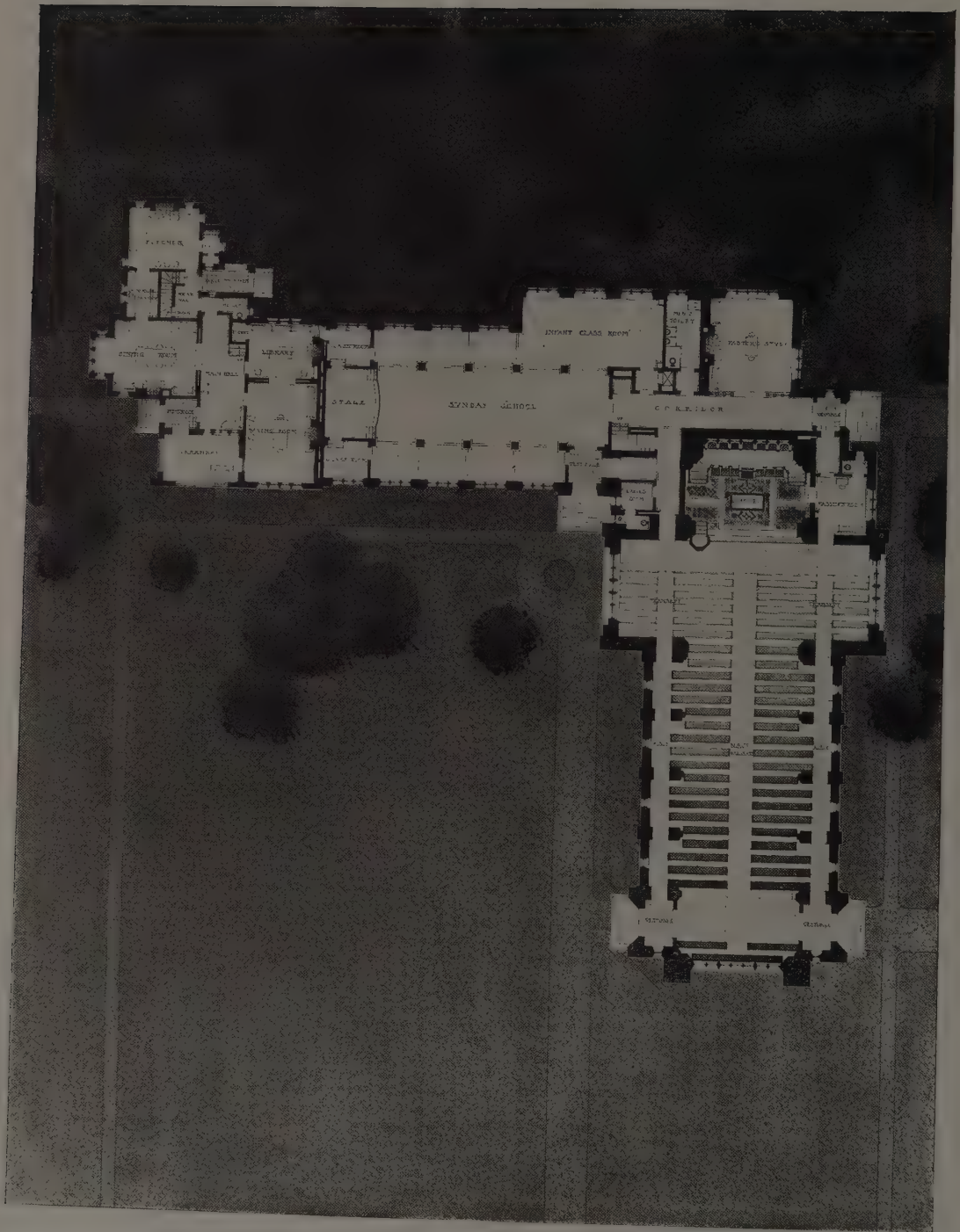
BEEPLY FLOOR PLAN

LONGITUDINAL SECTION
 ON LINE AA
 SCALE 1/4" = 1' FOOT



First Presbyterian Church, New Rochelle, N. Y.

CRAM, GOODHUE & FERGUSON, ARCHITECTS



Cram Goodhue & Ferguson
Architects

THE RUSSELL SAGE MEMORIAL, FAR ROCKAWAY, N. Y.

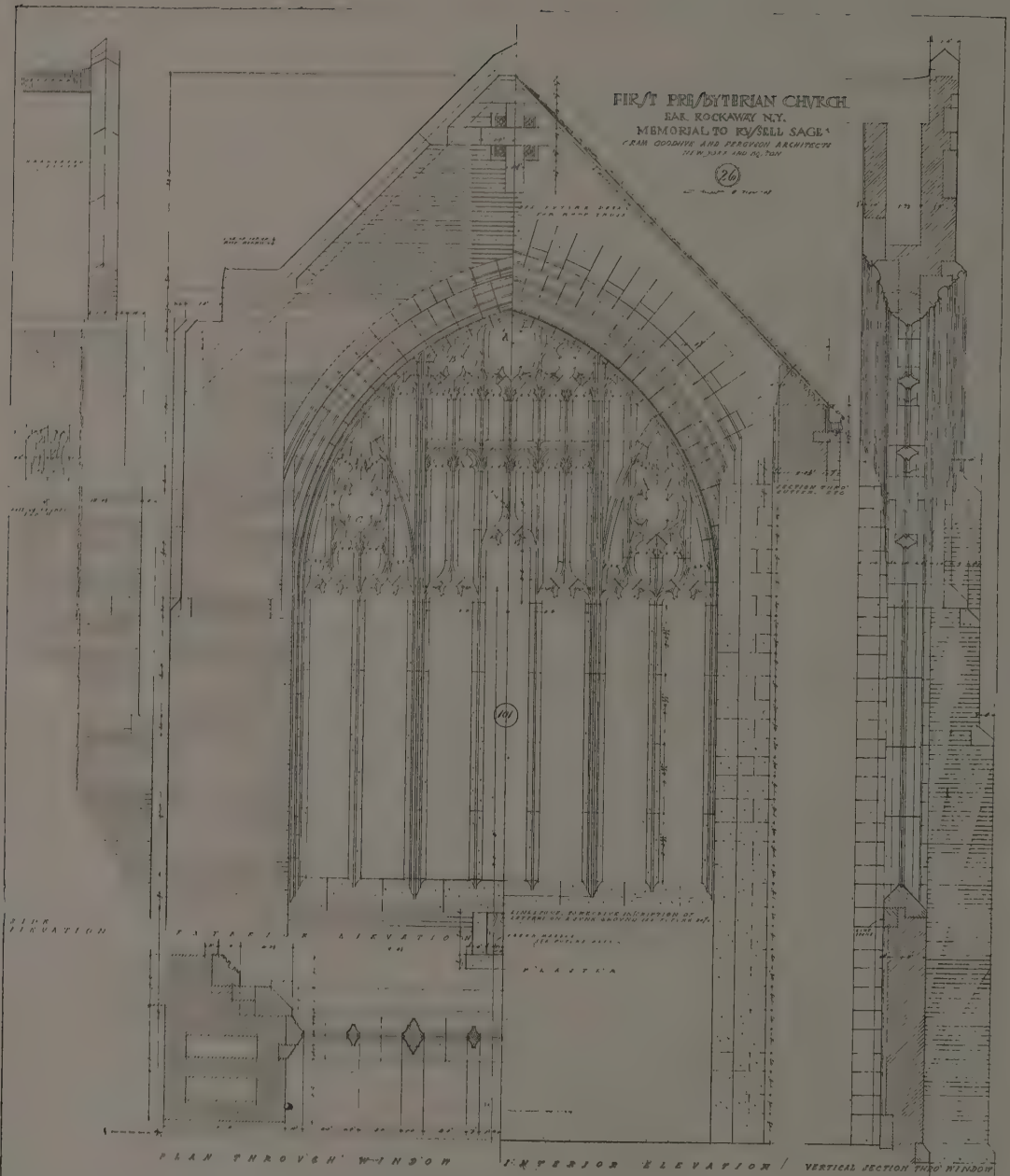


CRAM, GOODHUE & FERGUSON, ARCHITECTS

*General View of Interior
First Presbyterian Church, Far Rockaway, L.I.*

FIRST PRESBYTERIAN CHURCH
 BAR ROCKAWAY N.Y.
 MEMORIAL TO RYSELL SAGE
 FRANK GODDARD AND JEREMY ARCHITECTS
 114 W. 42ND AND 43RD STS.

26



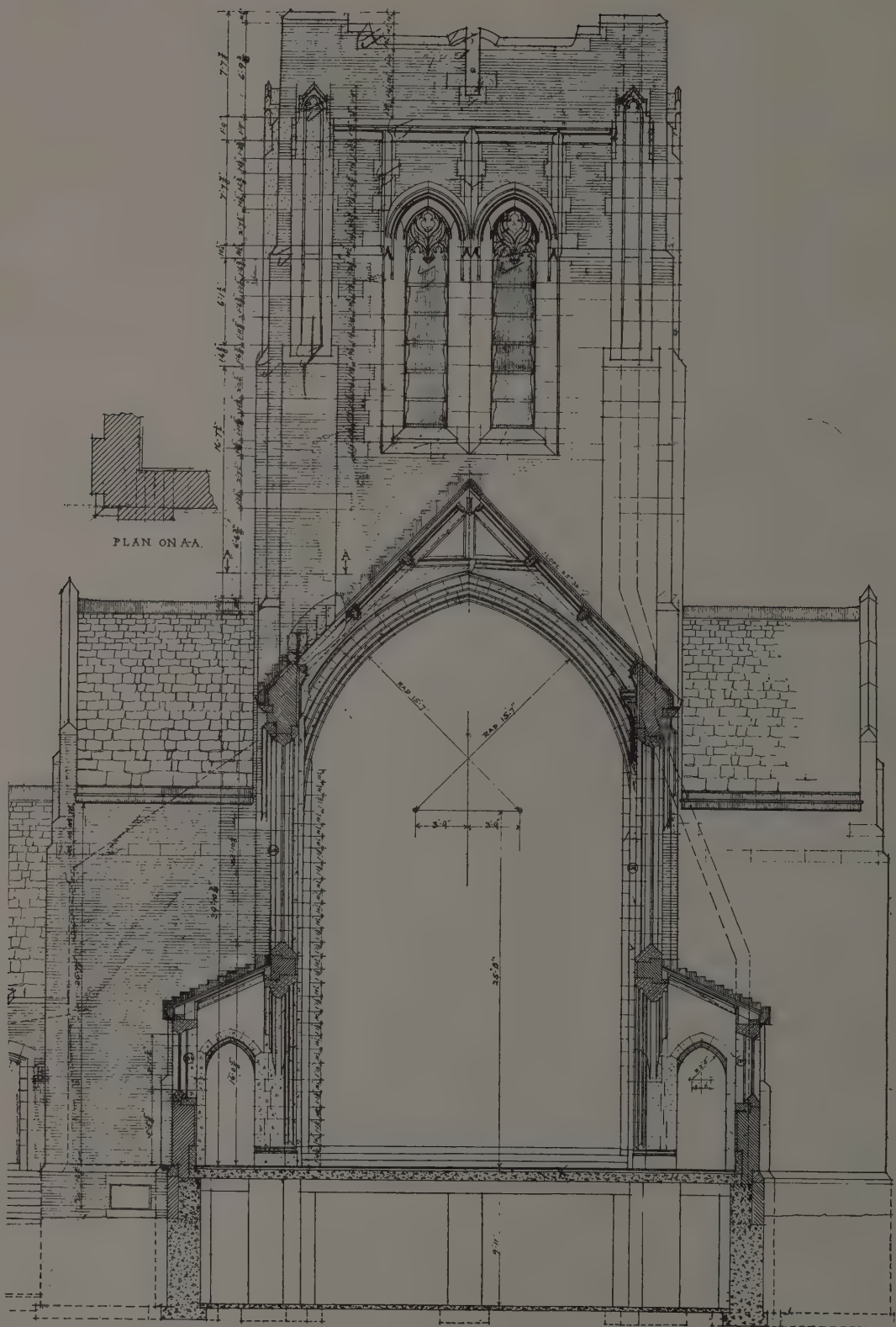
DETAIL OF FRONT WALL OF CHURCH

SCALE, 3/4 INCH = 1 FOOT



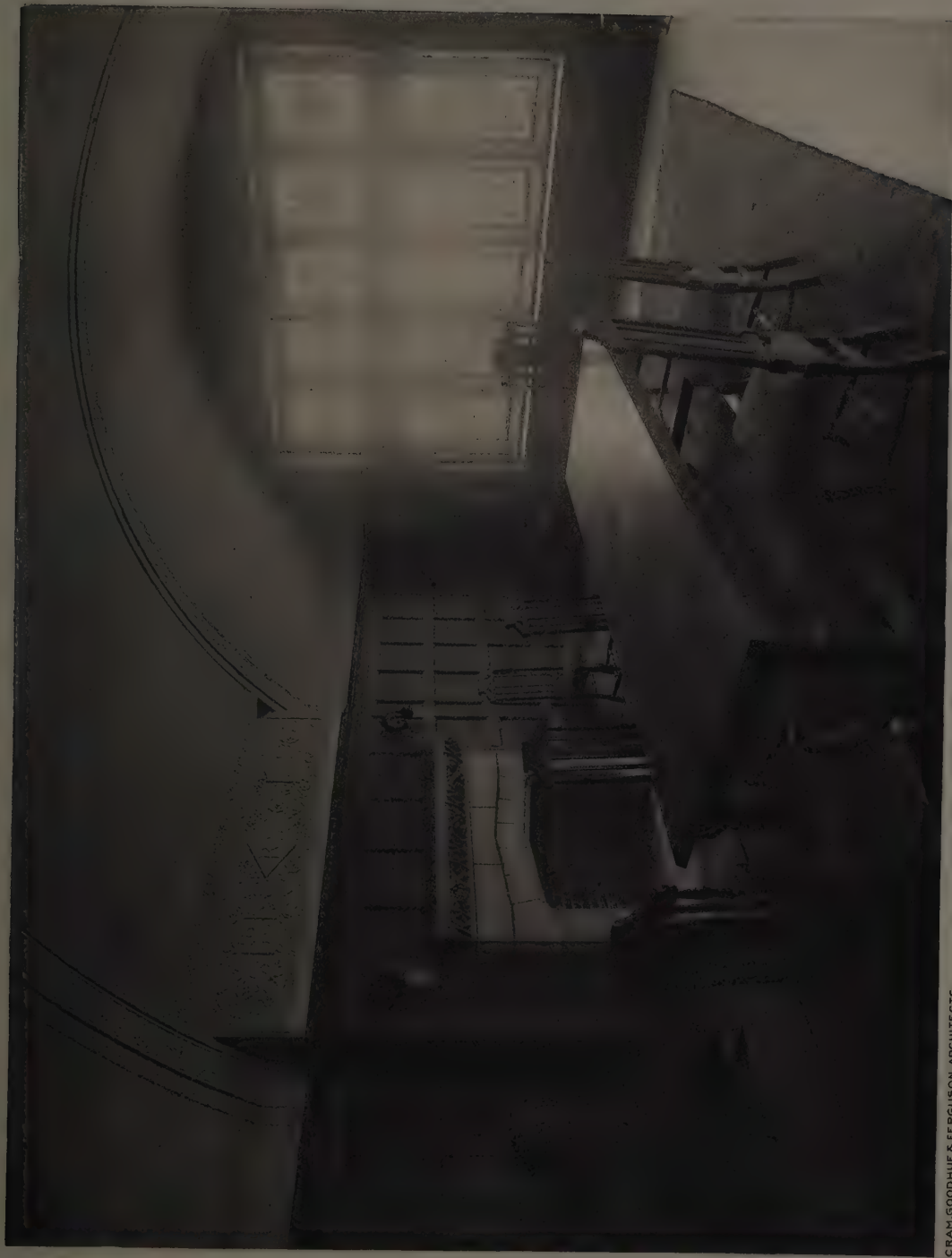
GRAM, GOODHUE & FERGUSON, ARCHITECTS

*View looking into the Chancel
First Presbyterian Church, Far Rockaway, L.I.*



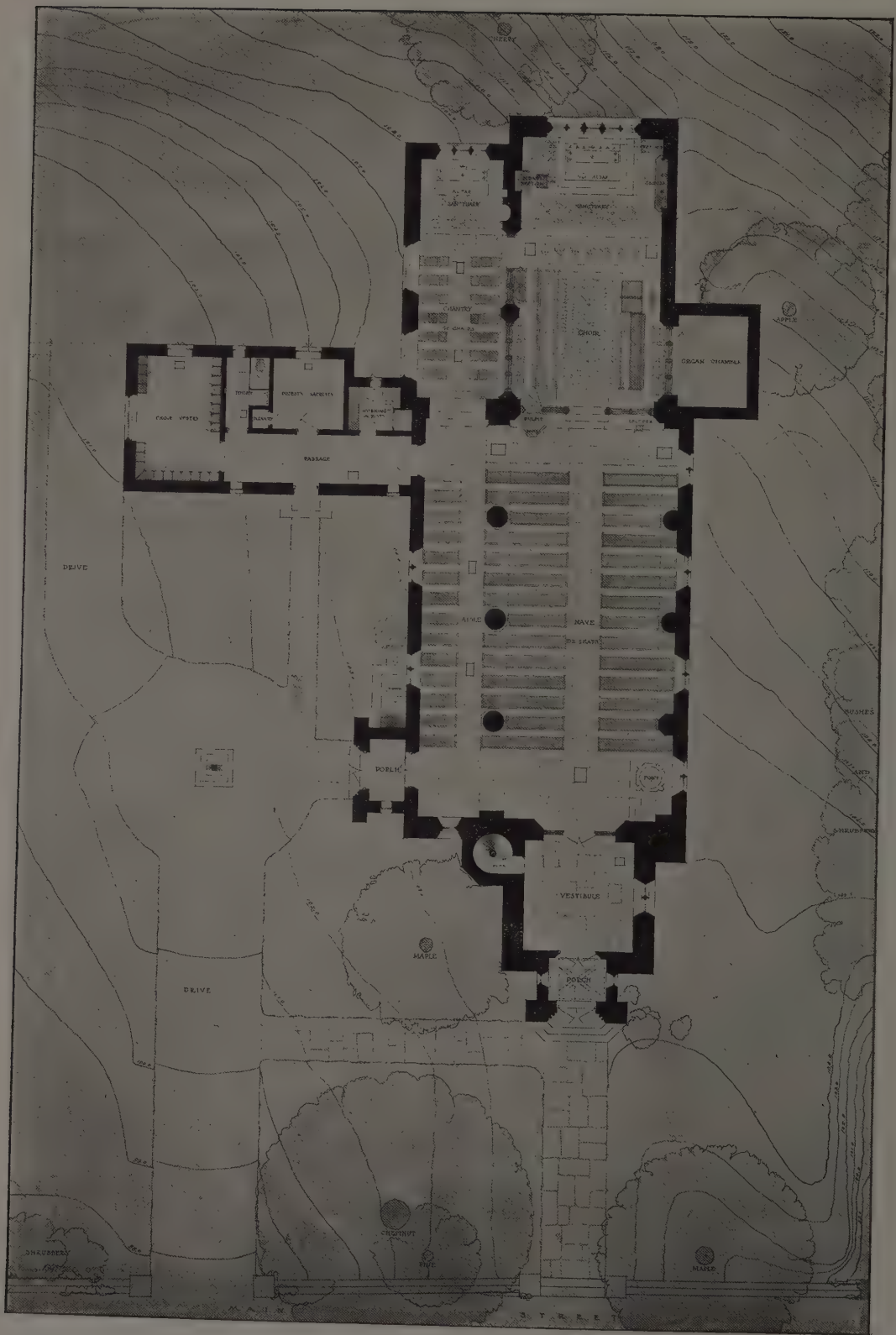
Cram Goodhue & Ferguson
Architects

Transverse Section through Nave
THE RUSSELL SAGE MEMORIAL, FAR ROCKAWAY, N. Y.



CRAH, GOODHUE & FERGUSON, ARCHITECTS

Parish Pavilion The Sager Memorial, Fort Rockaway, L. I.



Cram Goodhue & Ferguson
Architects

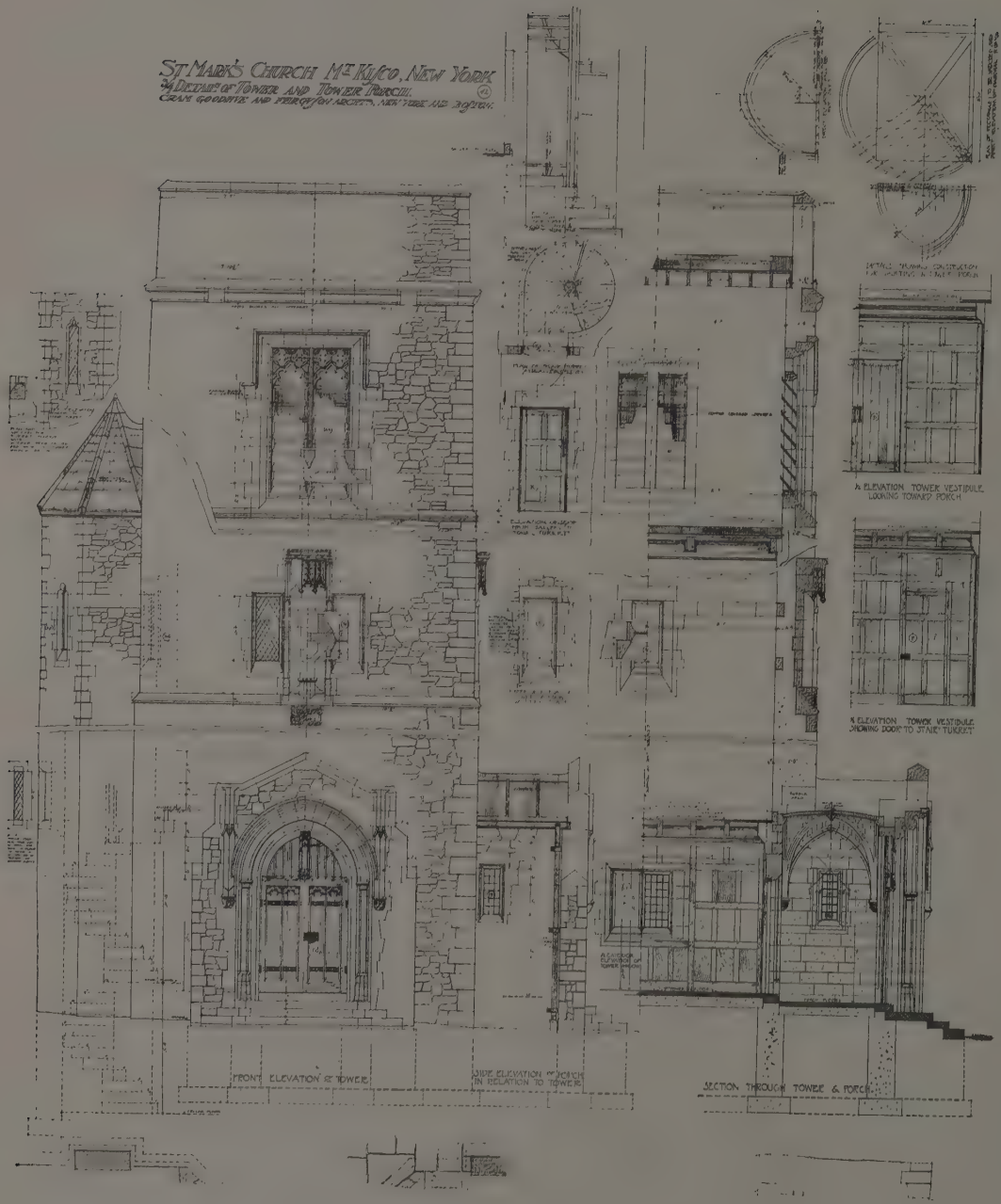
ST. MARK'S CHURCH, MT. KISCO, N. Y.

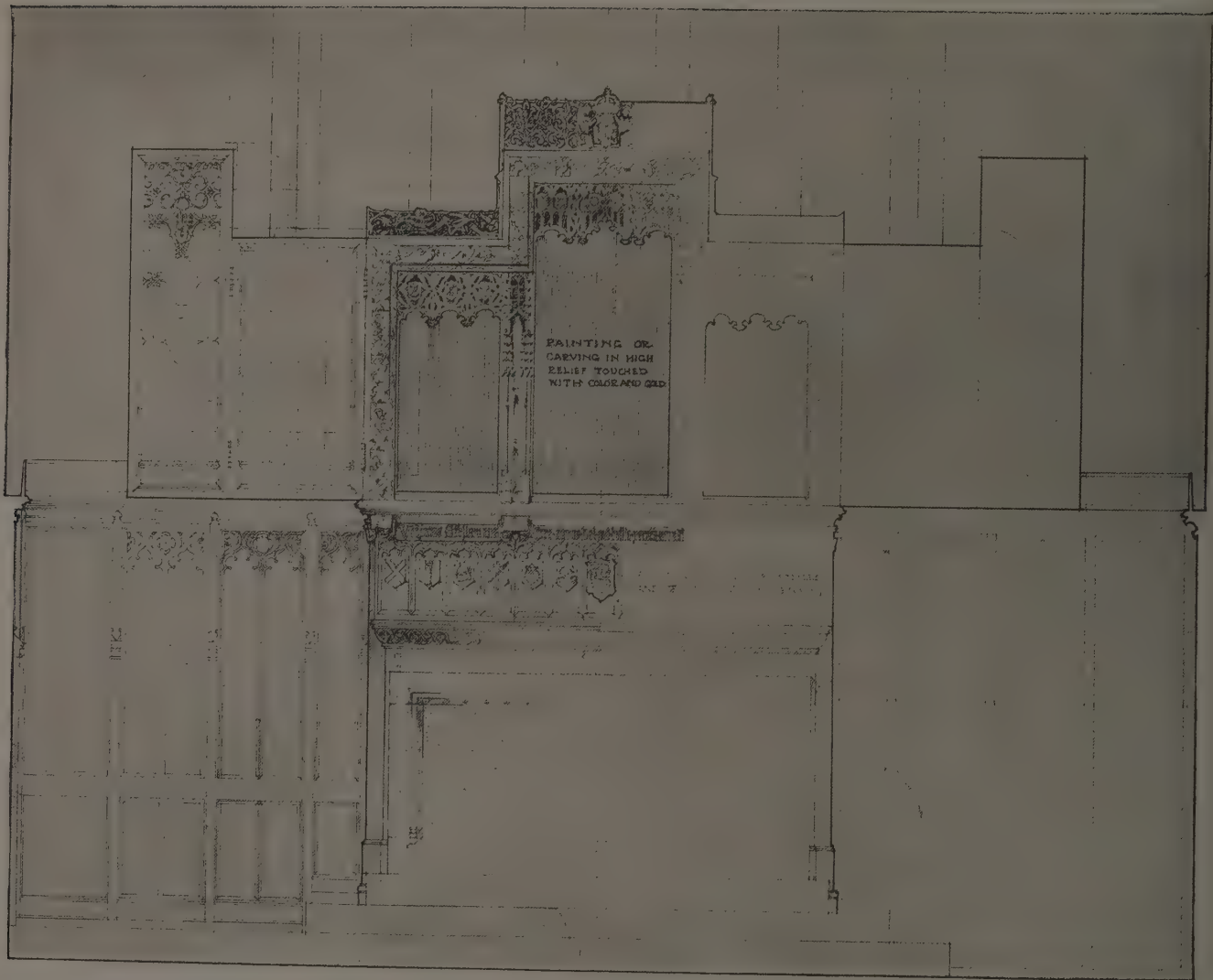


GRAM, GOODHUE & FERGUSON, ARCHITECTS

St. Mark's Church, Mt. Kisco, N. Y.

ST. MARY'S CHURCH Mt. Kisco, New York
 A. DECAMP & SONS ARCHT. NEW YORK AND BOSTON.





Cram Goodhue & Ferguson
Architects

ST. MARK'S CHURCH, MT. KISCO, N. Y.
Design for Altar and Tryptich

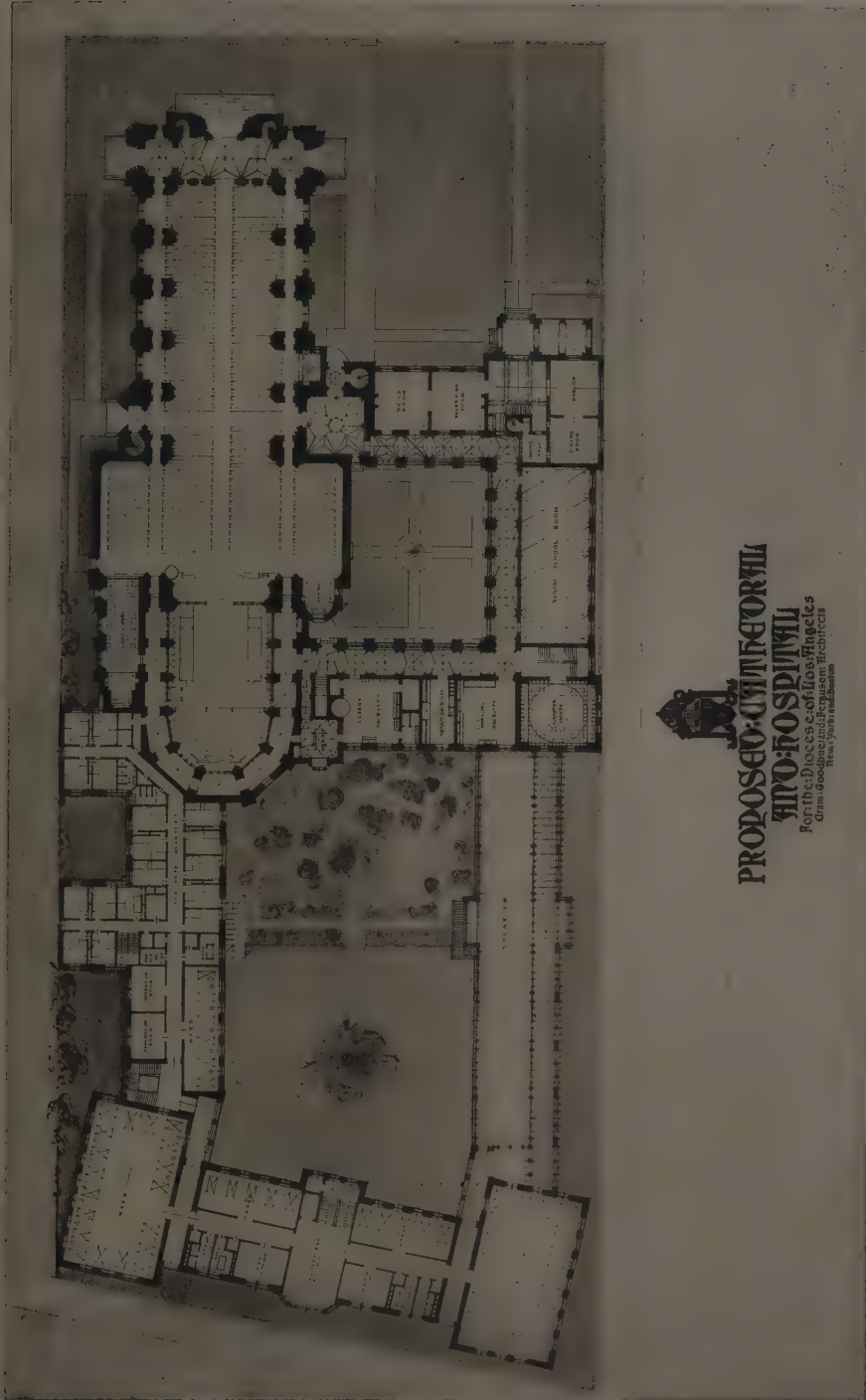


SAINT MARK'S CHURCH MOUNT KISCO
NEW YORK
CRAM, GOODE, HUE AND FERGUSON ARCHITECTS NEW YORK AND BOSTON



CRAM, GOODHUE & FERGUSON, ARCHITECTS

Proposed Cathedral and Hospital for Los Angeles, Cal.




PROPOSED CATHEDRAL
AND ROSARY
For the Diocese of Los Angeles
Grounded in the tradition of the
New York and Boston



CRAM, GOODHUE & FERGUSON, ARCHITECTS

*Interior of Proposed Cathedral and Hospital
for the Diocese of Los Angeles, Cal.*



CRAM, GOODHUE & FERGUSON, ARCHITECTS

General View of Chancel, The Sage Memorial, The Rockaway, N. Y.

The Chancel, woodwork, furniture, and organ cases for this Church, also for St. John's Church, West Hartford were made by

IRVING & CASSON

150 BOYLSTON STREET, BOSTON
576 FIFTH AVENUE, NEW YORK
WORK SHOPS, EAST CAMBRIDGE, MASS.



Cram, Goodhue & Ferguson, Architects

West Point Headquarters
U. S. Military Academy
West Point, N. Y.
Elevator Equipment
Furnished by
Otis Elevator Company

OTIS RESIDENCE ELEVATORS



ENTRANCE TO OTIS RESIDENCE ELEVATOR

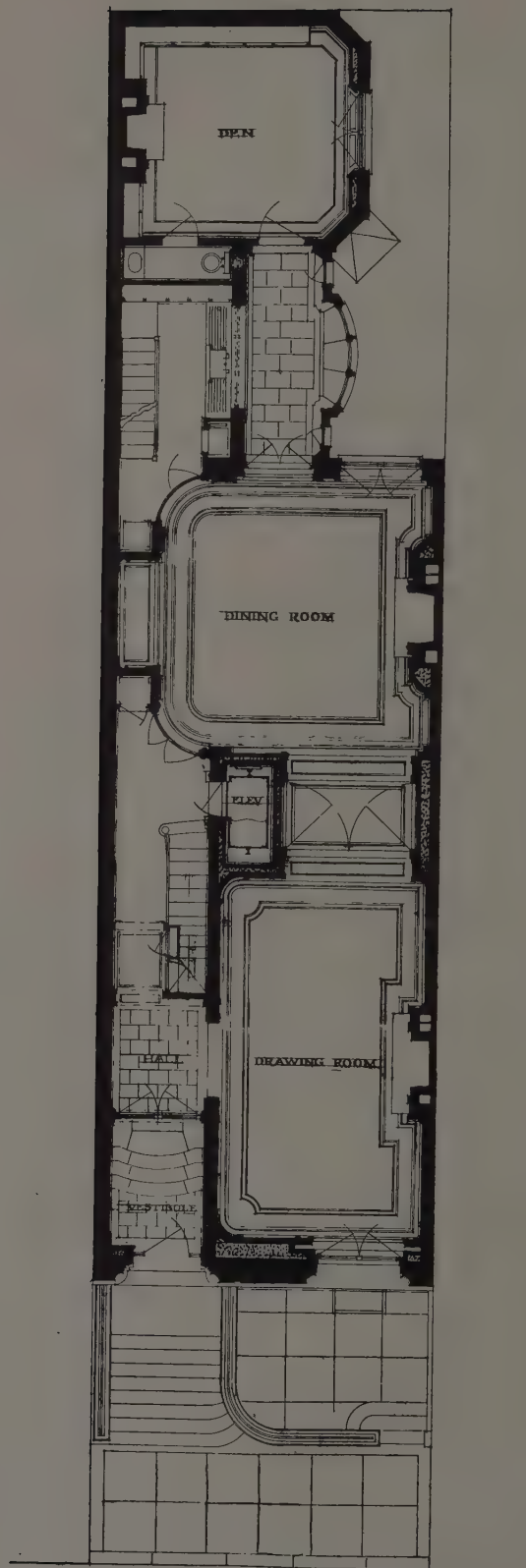
When planning a modern residence be sure the plans include an

OTIS AUTOMATIC ELECTRIC PUSH BUTTON ELEVATOR

This elevator requires no attendant and is so constructed that a child can operate it with absolute safety.

It cannot be operated if the interlocking doors or gates are left open but responds immediately to the pressure of the button when the doors are closed and stops automatically when the desired floor is reached.

OTIS ELEVATOR COMPANY



First Floor
A City Residence, New York

Bosworth & Holden
Architects



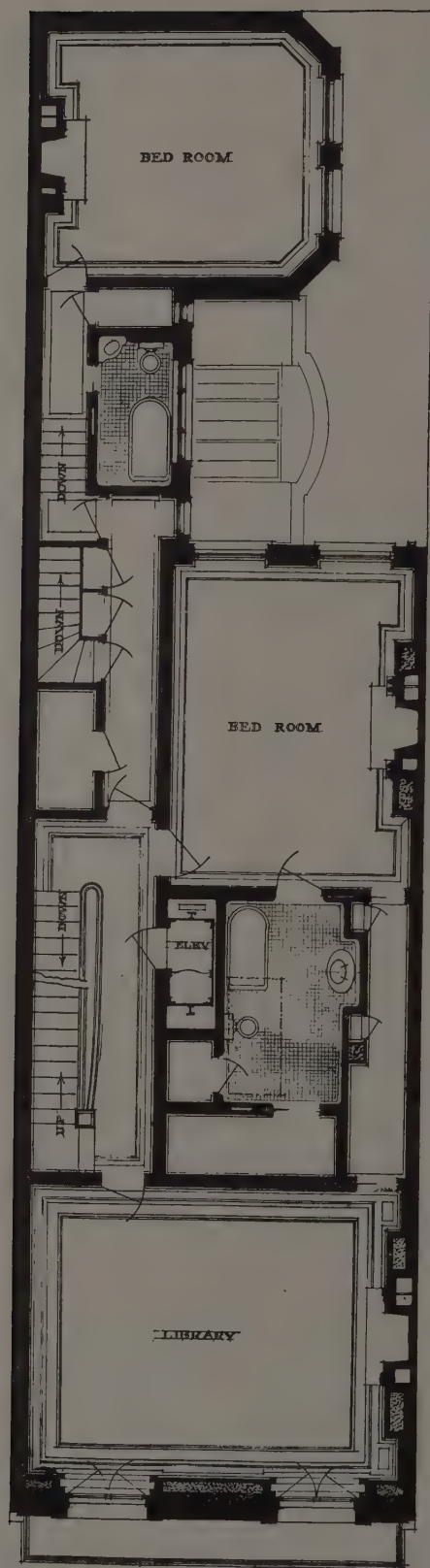
BOSWORTH & HOLDEN, ARCHITECTS

Front Elevations, A City Residence, New York

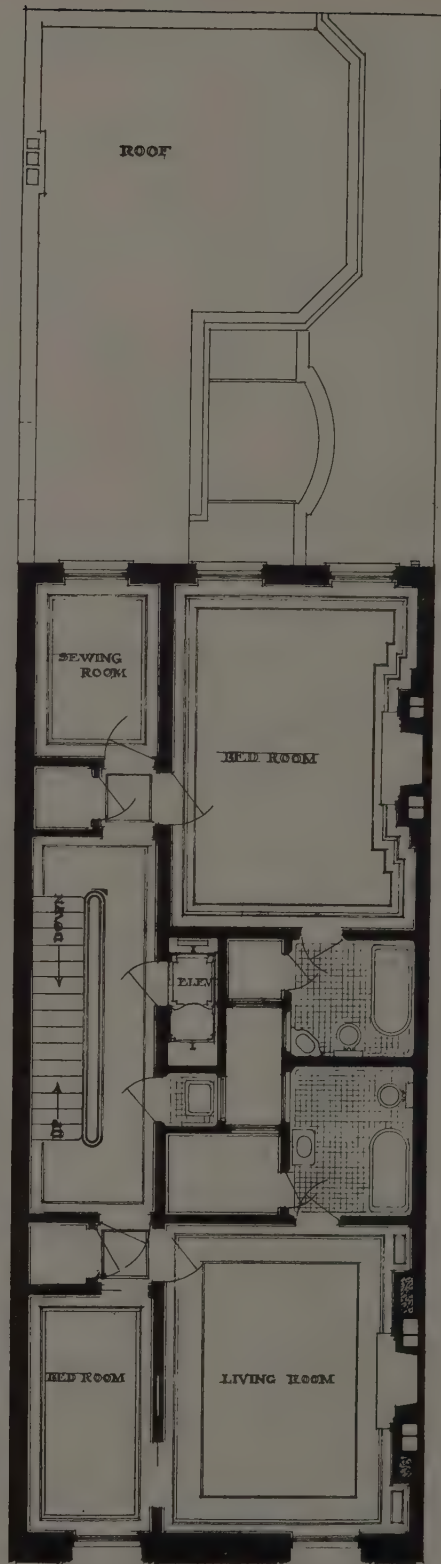


BOSWORTH & HOLDEN, ARCHITECTS

Detail of Entrance, A City Residence, New York.



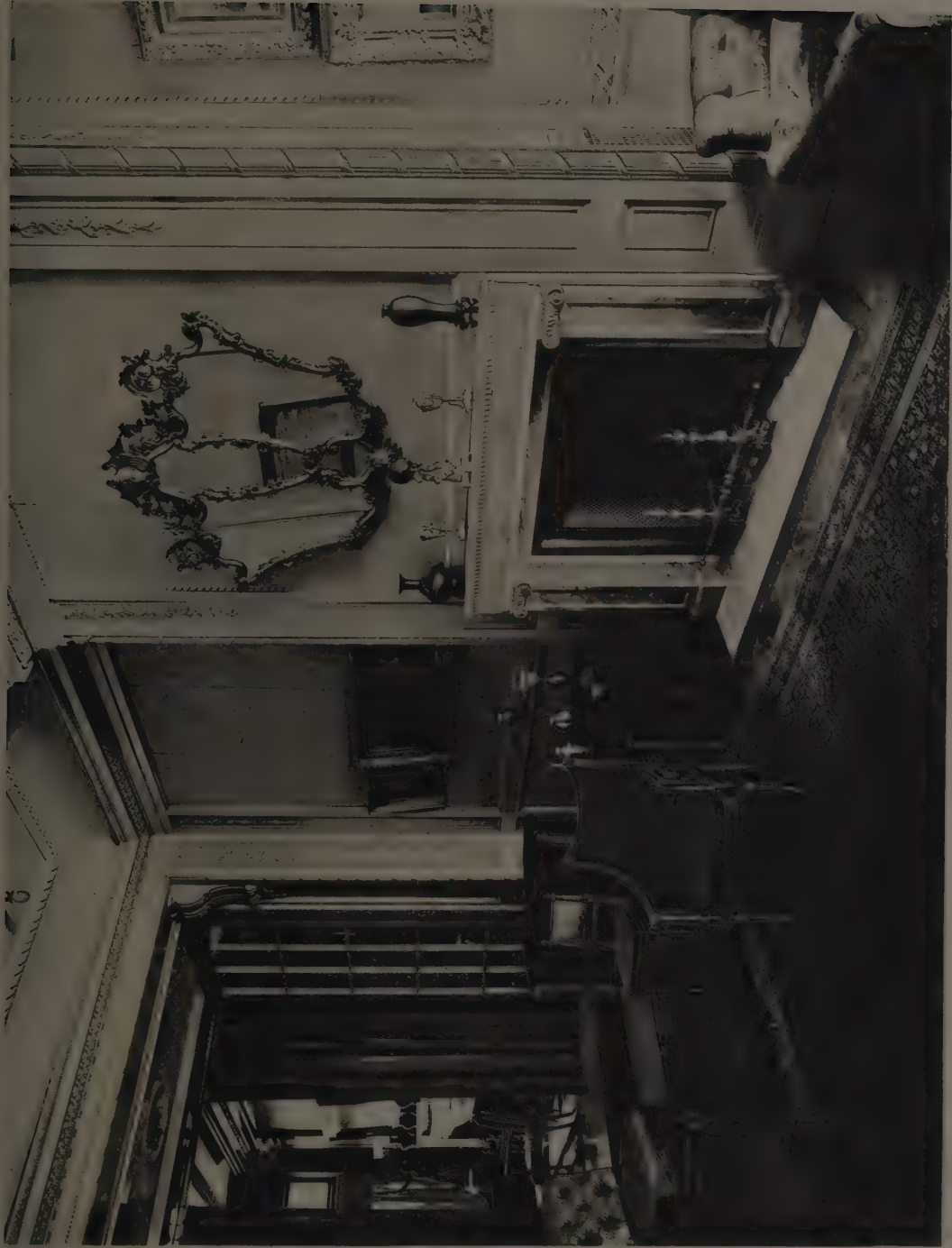
2nd Floor



3rd Floor

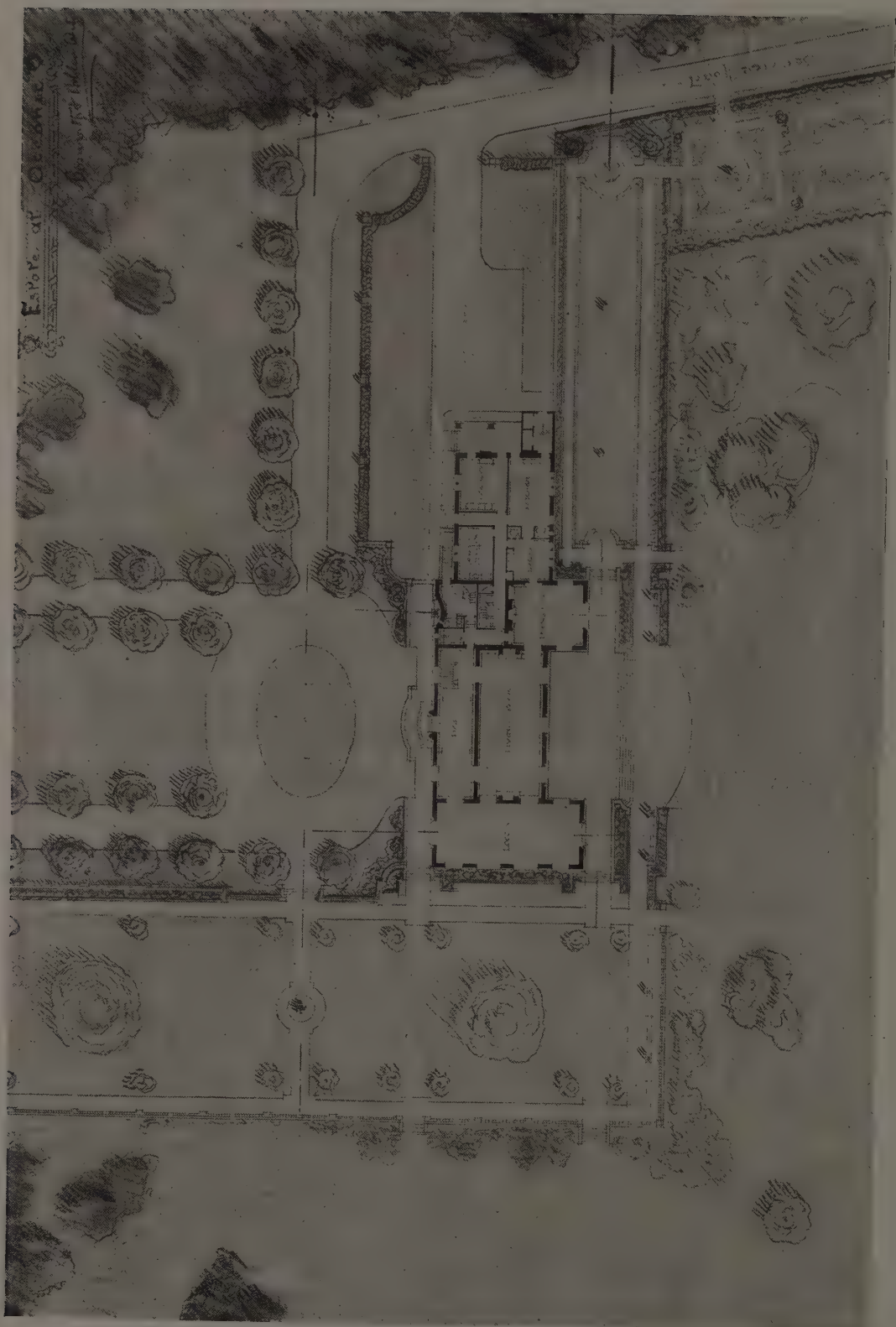
Bosworth & Holden,
Architects.

A City Residence, New York



BOEWORTH & HOLDEN, ARCHITECTS

Interior of City Residence, New York



ESTATE OF E. DREXEL GODFREY, Esq., OCEANIC, N. J.

Bosworth & Holden
Architects



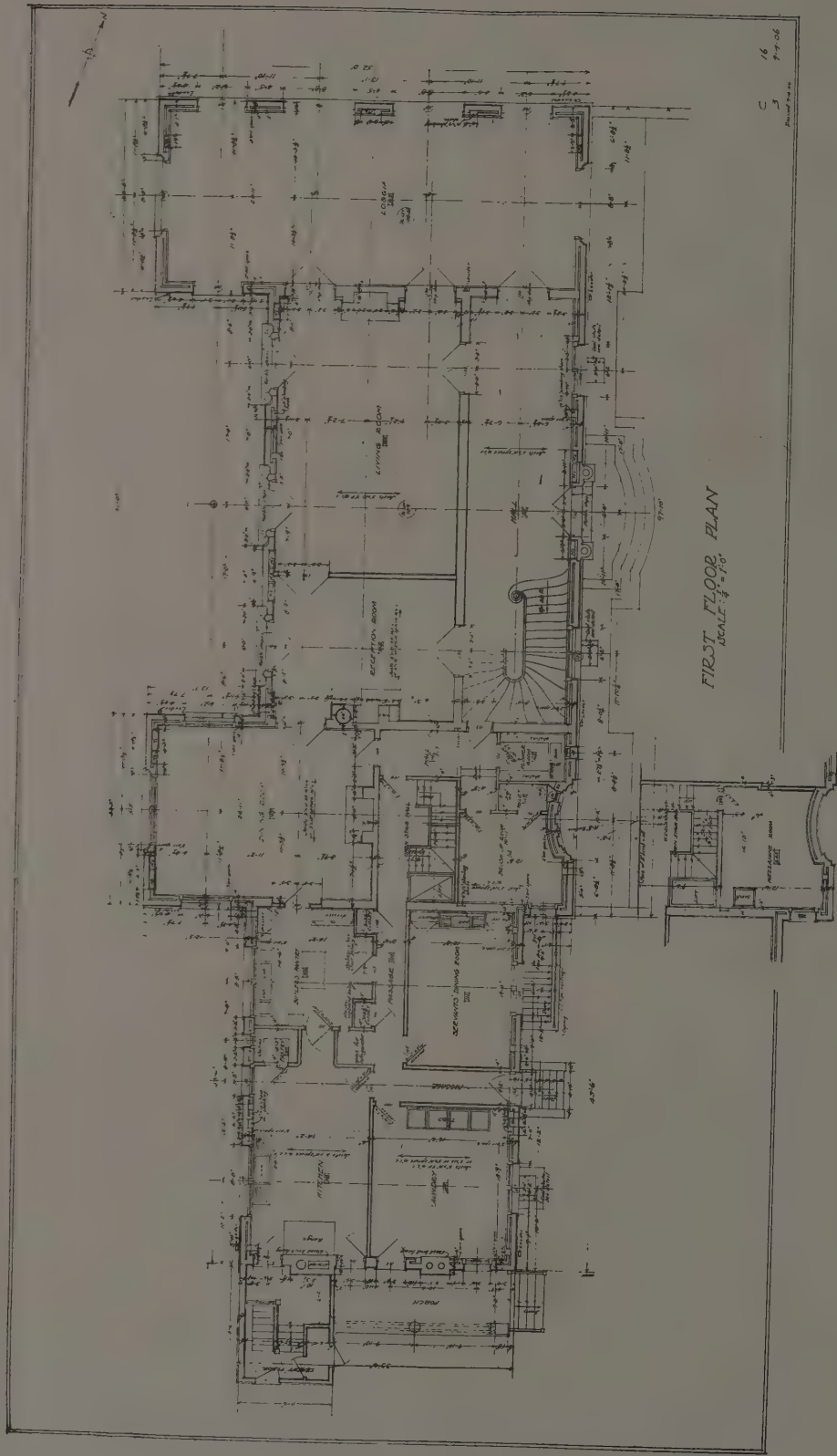
BOSWORTH & HOLDEN, ARCHITECTS

Entrance Front, Estate of E. Draxel Godfrey Esq. Oceanic, N.J.



BOSWORTH & HOLDEN, ARCHITECTS

Garden Front, Estate of E. Drexel Godfrey Esq. Oceanic, N.J.



Estate of E. Drexel Godfrey, Esq., Oceanic, N. J.

Bosworth & Holden,
Architects.



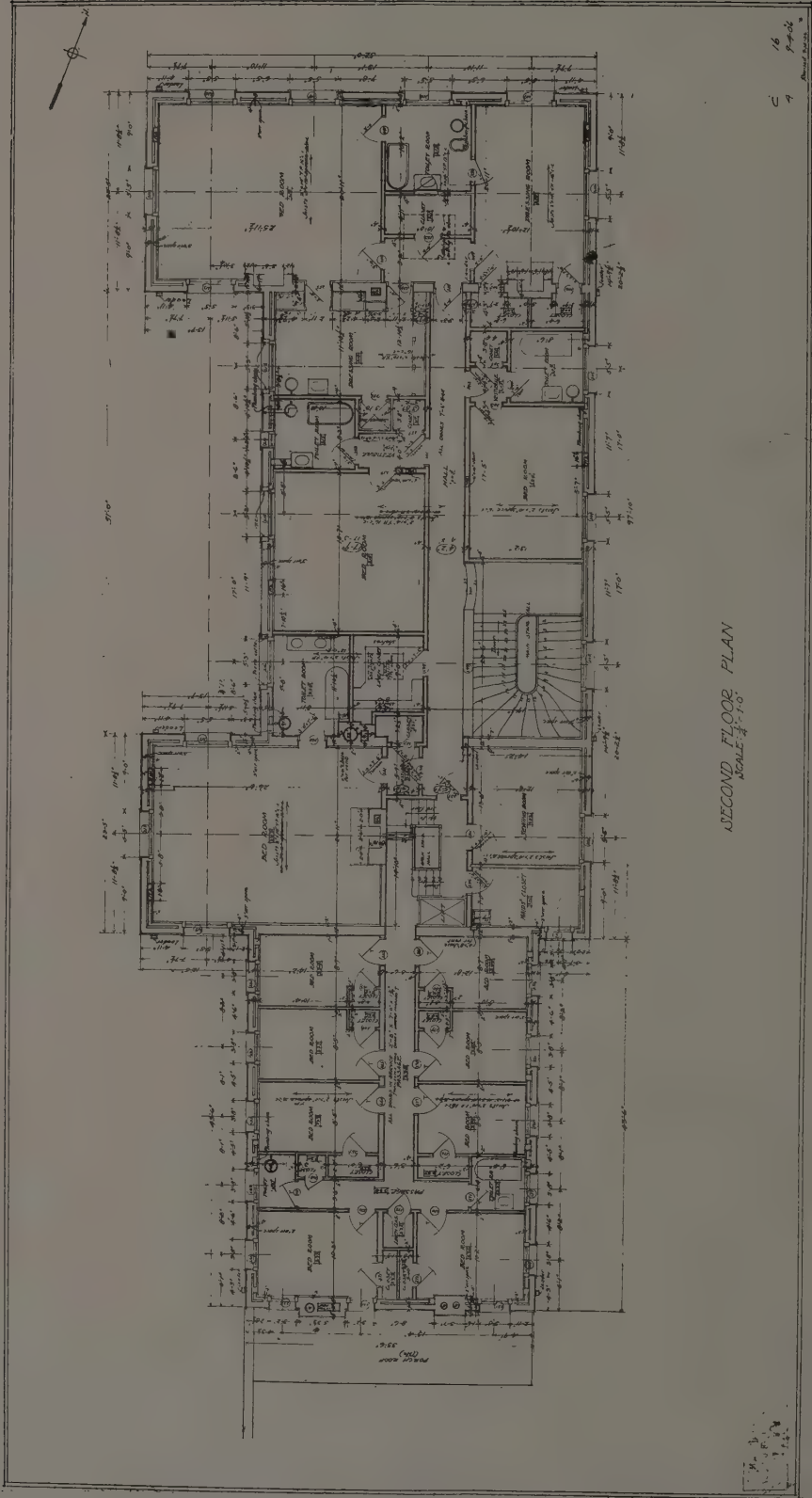
BOSWORTH & HOLDEN, ARCHITECTS

View from Terrace, Estate of E. D. Wood, Godfrey, Esq., Oceanic, N.J.



BOSWORTH & HOLDEN, ARCHITECTS

Beant House, Estate of E. C. Dewart, Godfrey, Esq., Cranio, N. J.



C 16
9-10-10

SECOND FLOOR PLAN
SCALE 1/8"

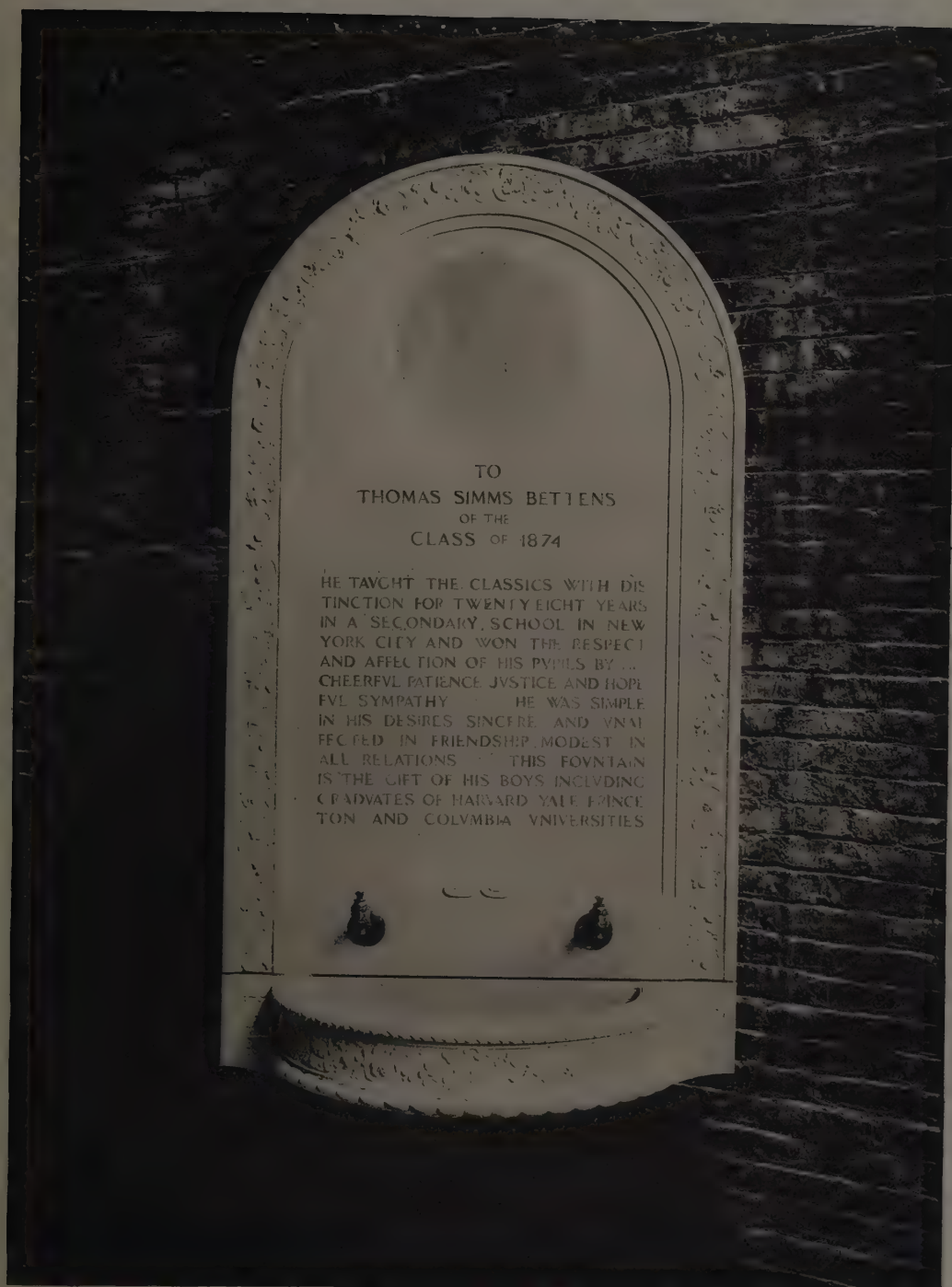
Estate of E. Drexel Godfrey, Esq., Oceanic, N. J.

Bosworth & Holden,
Architects.



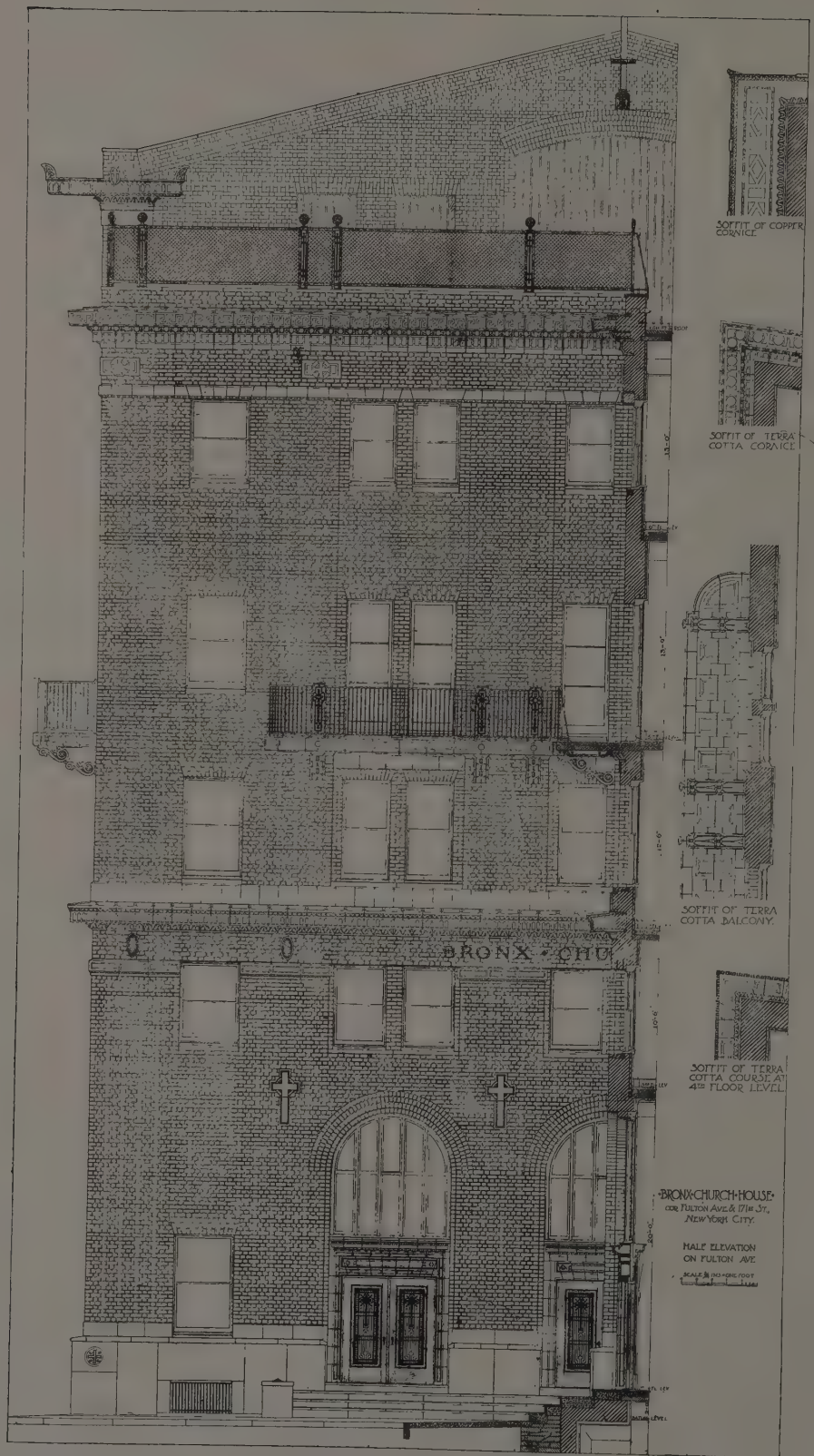
BOSWORTH & HOLDEN, ARCHITECTS

The Loggia, Estate of E. Drexel Sadler, Esq., Oceanic, N.Y.



BOSWORTH & HOLDEN, ARCHITECTS

*Memorial Drinking Fountain
in Harvard Union, Cambridge, Mass.*



Bosworth & Holden
Architects

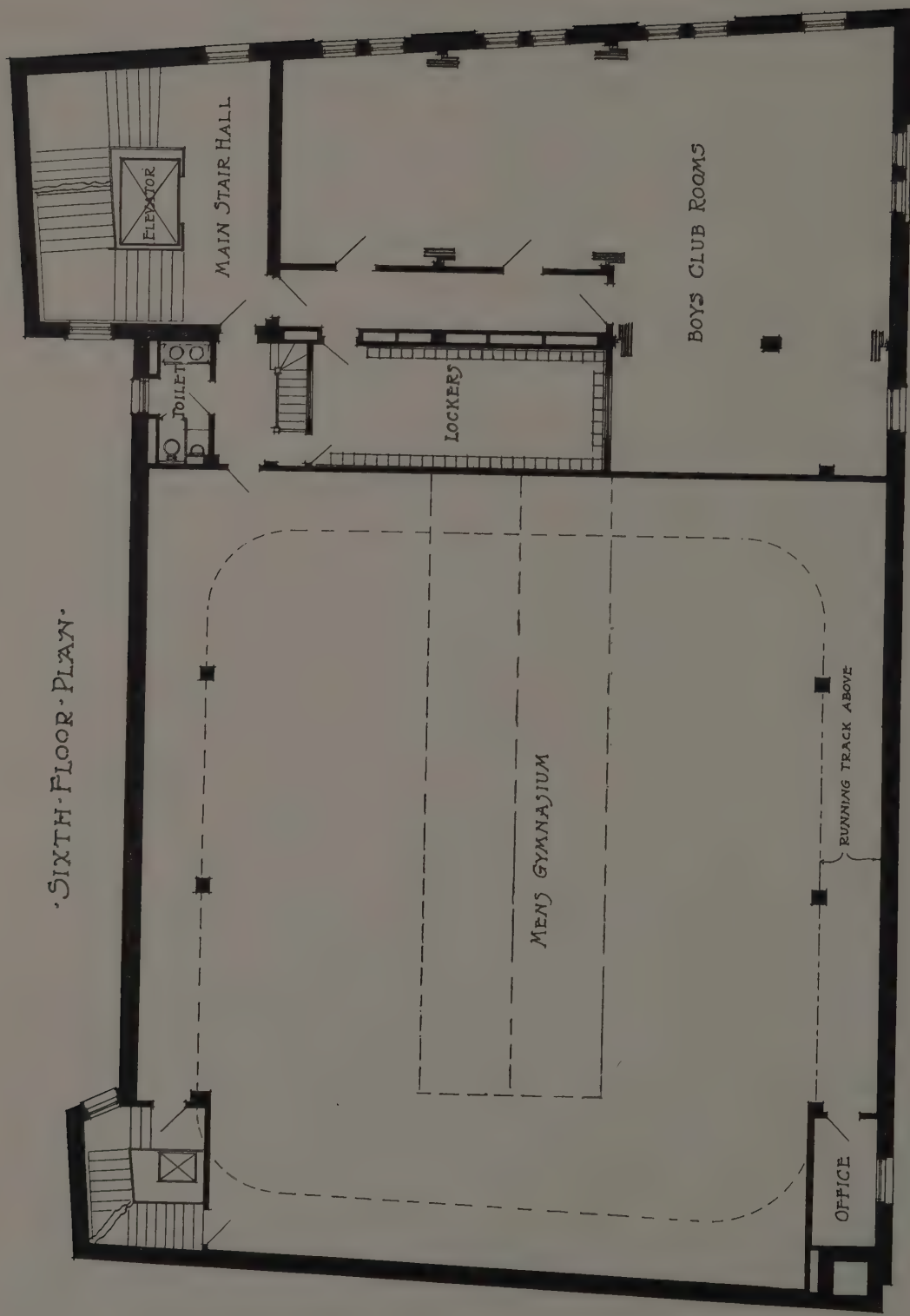
Bronx Church House, Borough of Bronx, New York.



ROSWORTH & HOLDEN, ARCHITECTS

Bronx Church House, Borough of Bronx, New York

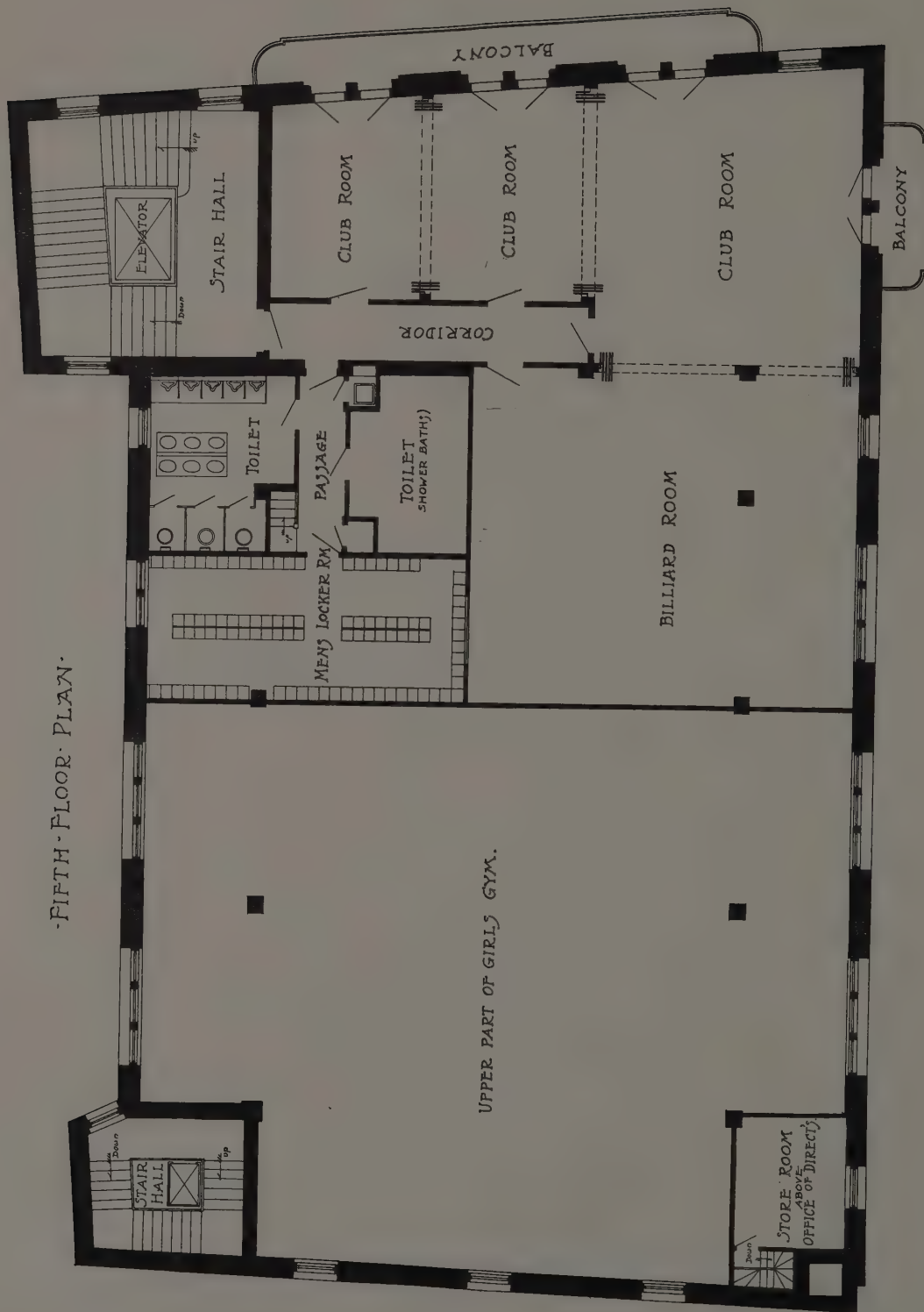
SIXTH FLOOR PLAN.



Bosworth & Holden
Architects

BRONX CHURCH HOUSE, BOROUGH OF BRONX, NEW YORK

FIFTH-FLOOR PLAN.



BRONX CHURCH HOUSE, BOROUGH OF BRONX, NEW YORK

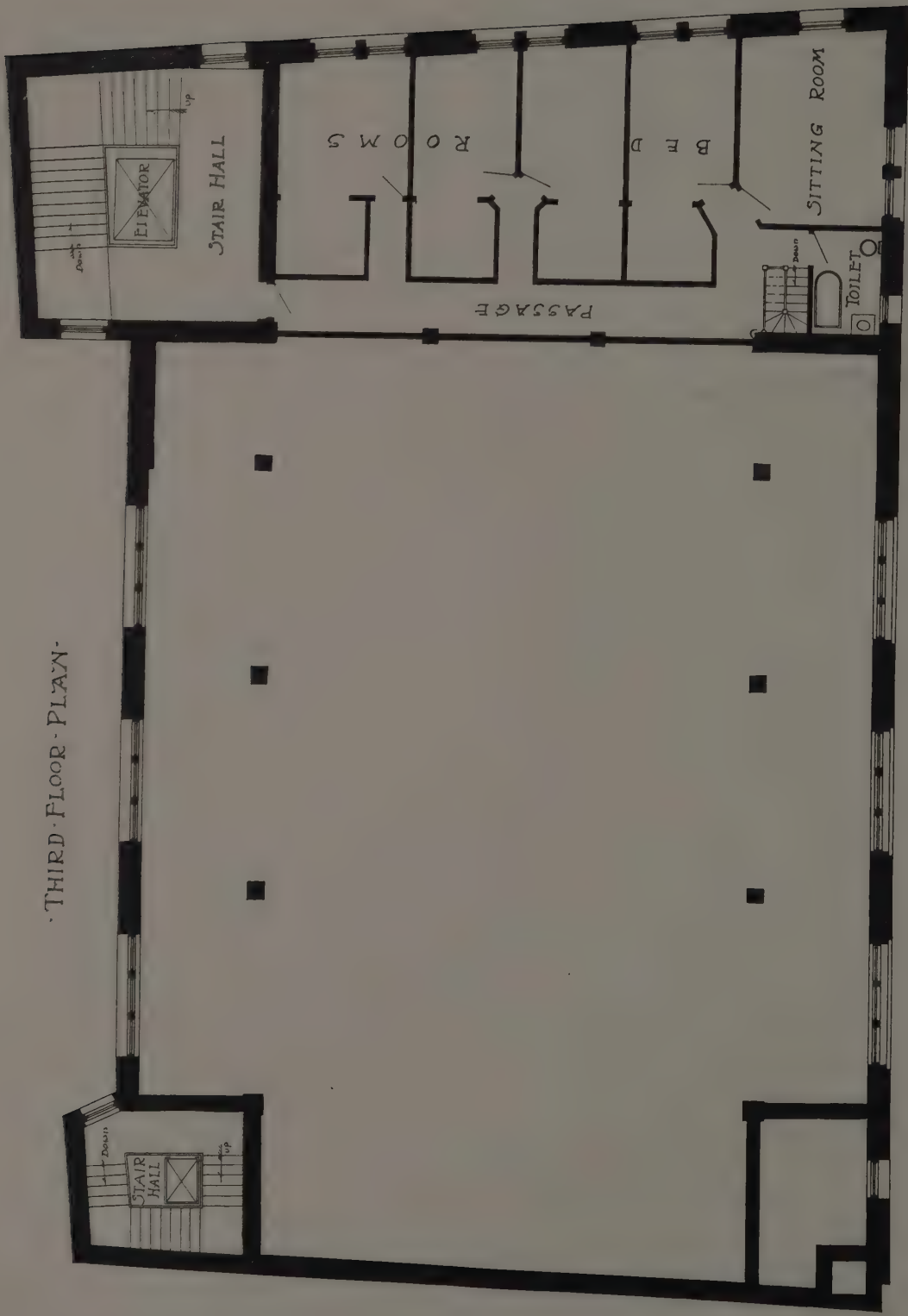
Bosworth & Holden
Architects



Bosworth & Holden
Architects

BRONX CHURCH HOUSE, BOROUGH OF BRONX, NEW YORK

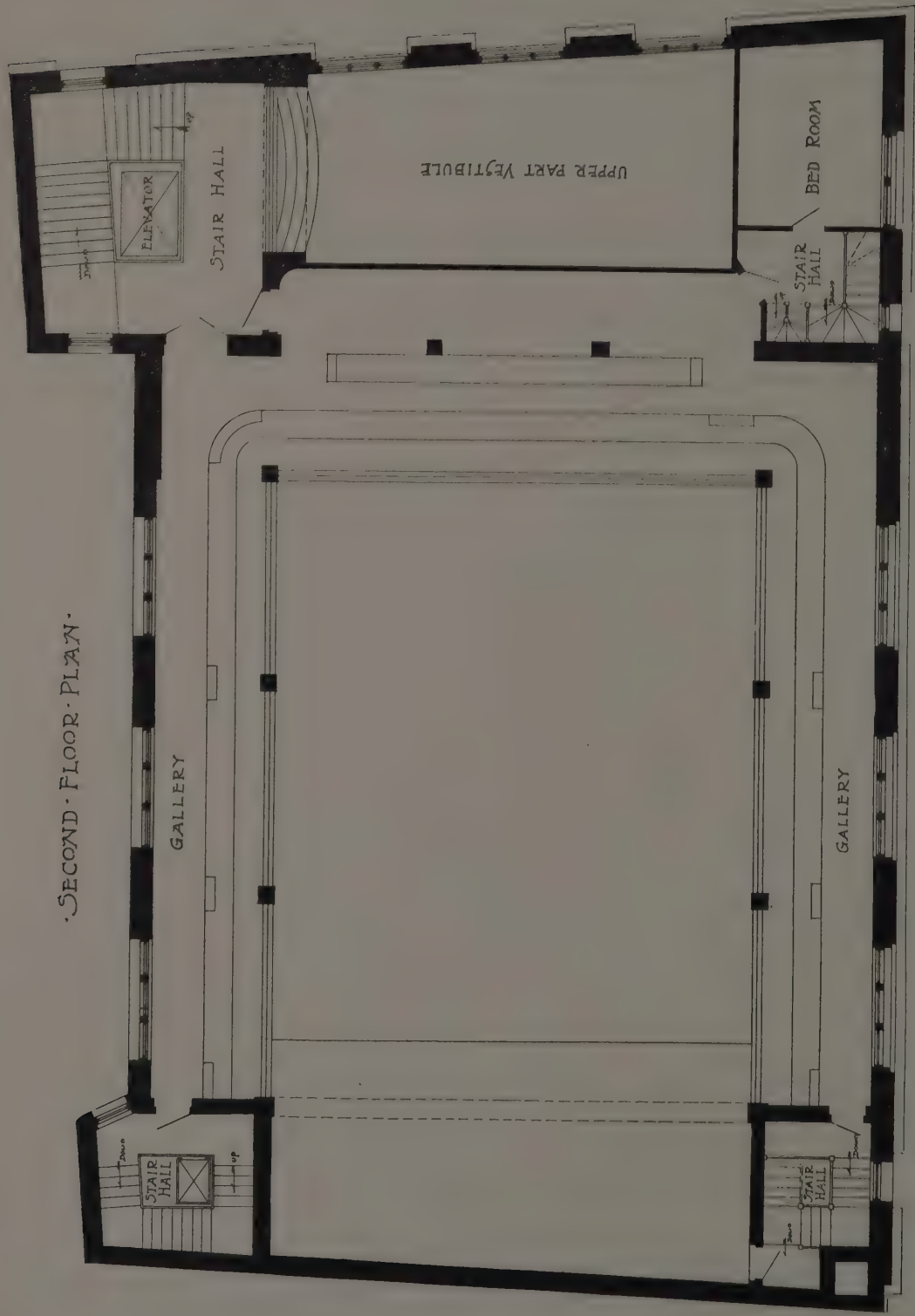
· THIRD FLOOR PLAN ·



Bosworth & Holden
Architects

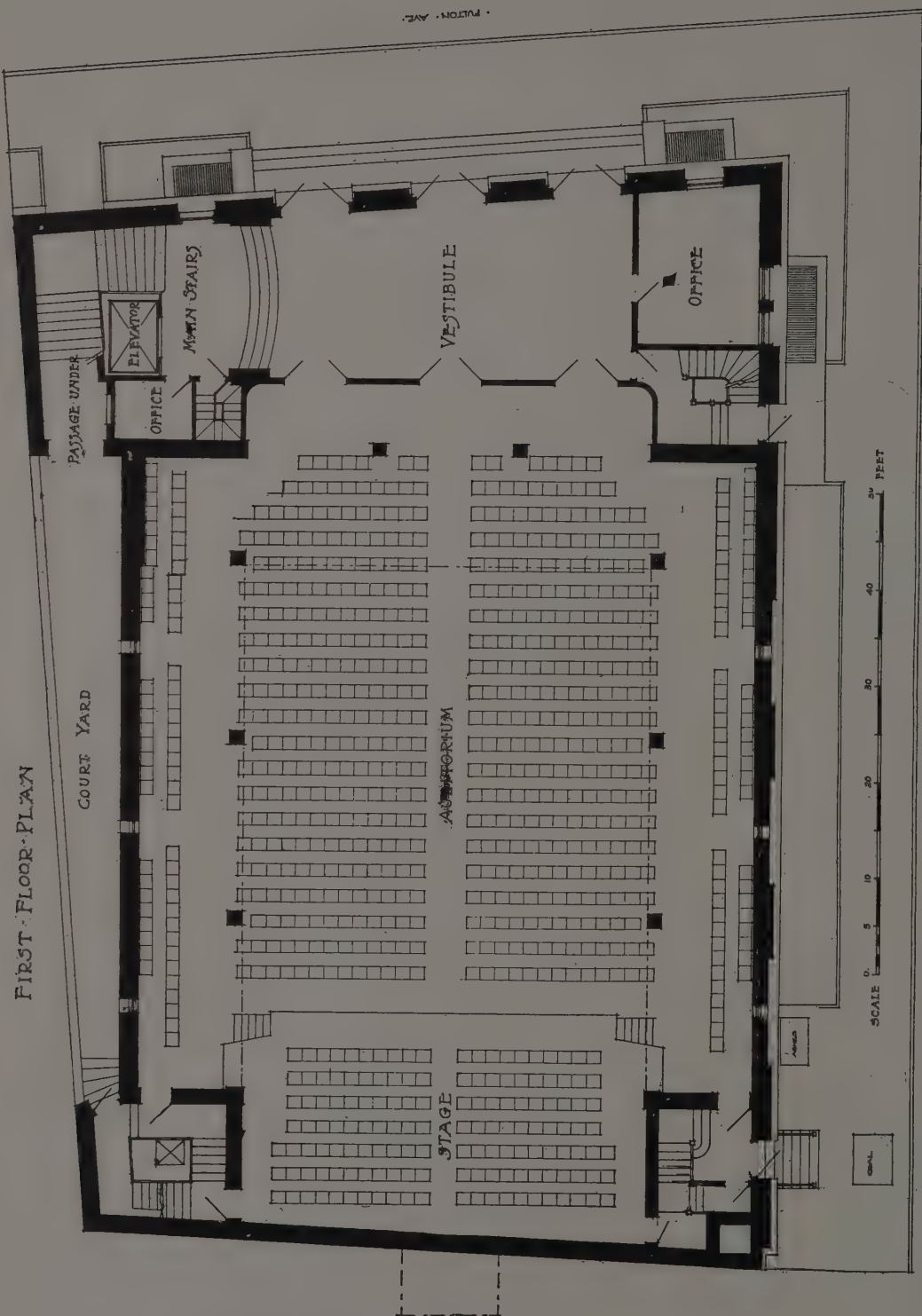
BRONX CHURCH HOUSE, BOROUGH OF BRONX, NEW YORK

· SECOND FLOOR PLAN ·



Bosworth & Holden
Architects

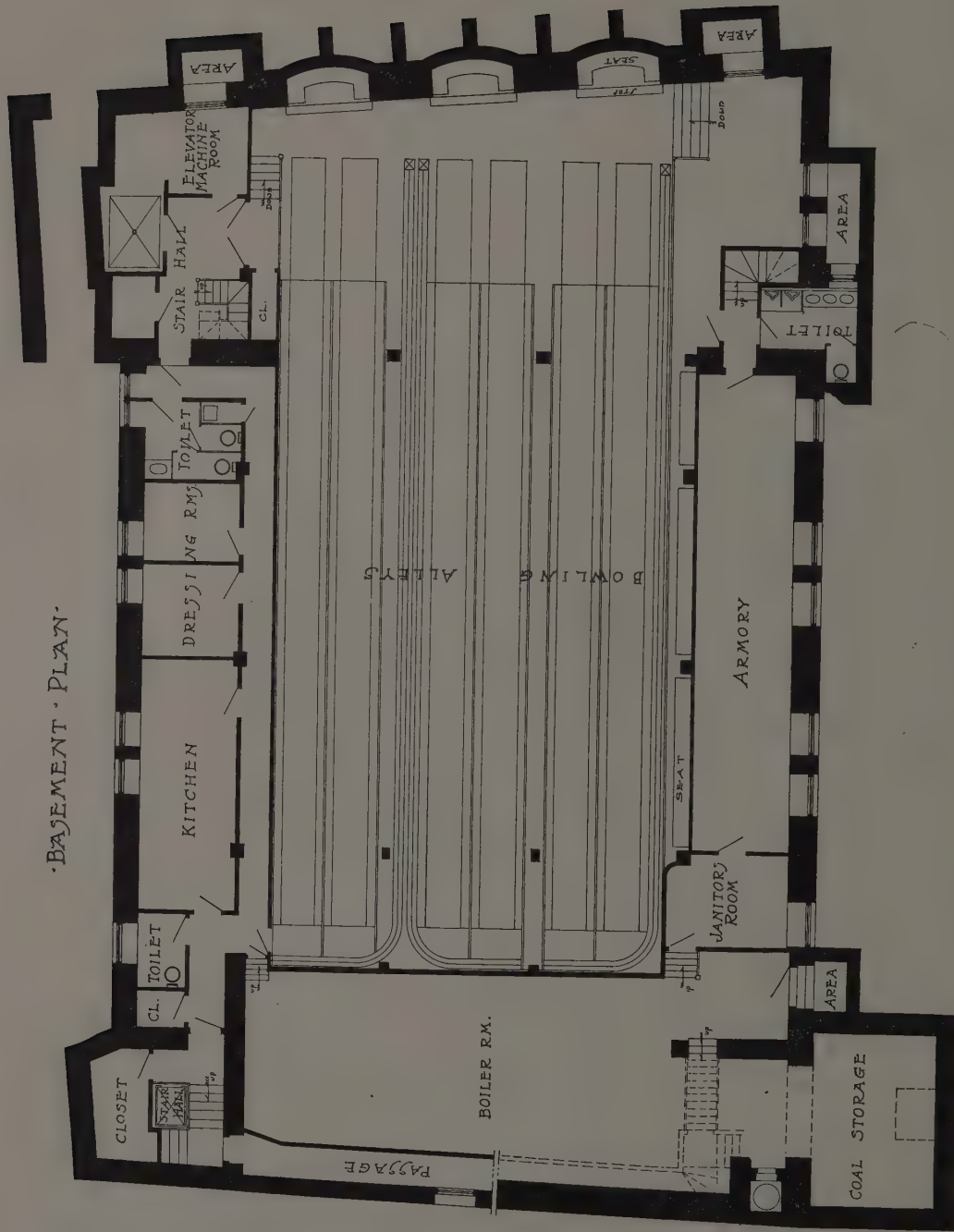
BRONX CHURCH HOUSE, BOROUGH OF BRONX, NEW YORK



FIRST FLOOR PLAN

Bosworth & Holden,
Architects.

171st STREET
Bronx Church House, Borough of Bronx, New York.



·BASEMENT · PLAN·

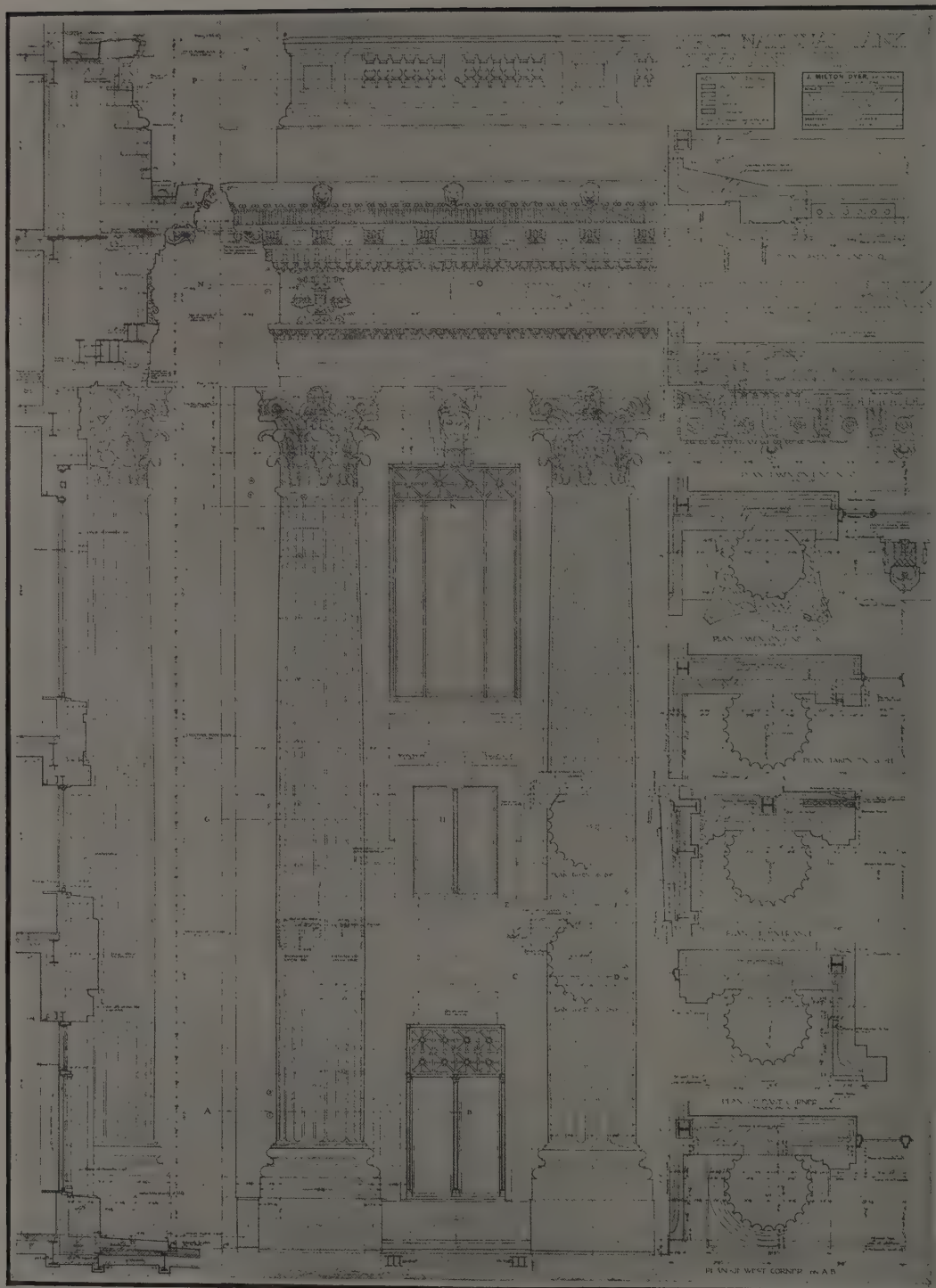
Bosworth & Holden
Architects

BRONX CHURCH HOUSE, BOROUGH OF BRONX, NEW YORK



BOSWORTH & HOLDEN, ARCHITECTS

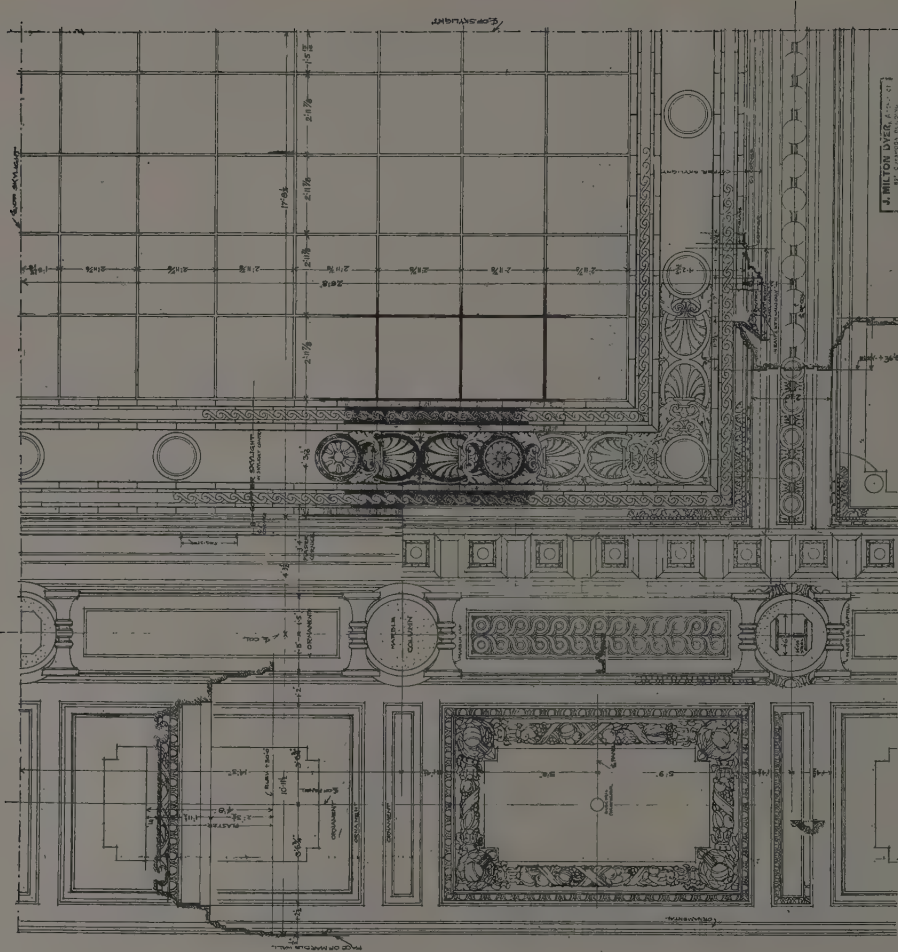
*Entrance Doors, Bronx Church House,
Borough of Bronx, New York*





J. MILTON DYER, ARCHITECT

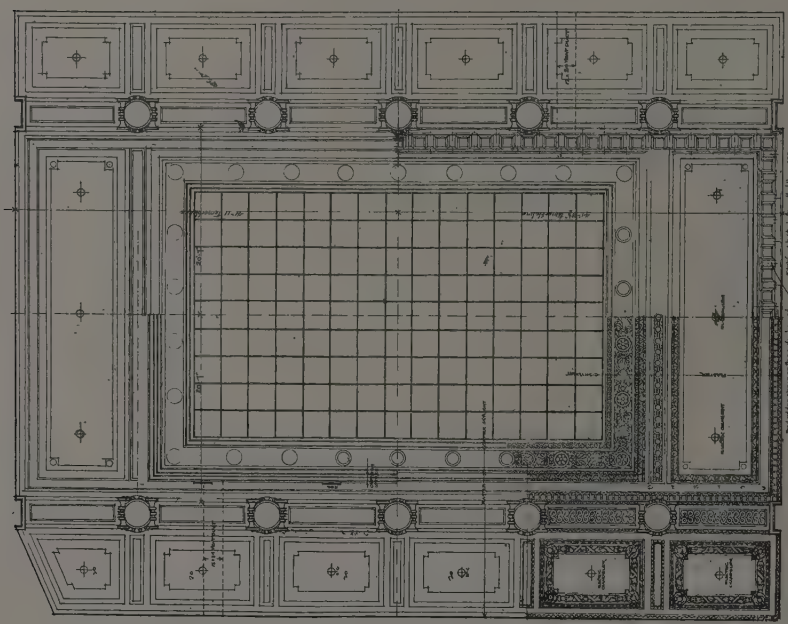
First National Bank, Cleveland, O.



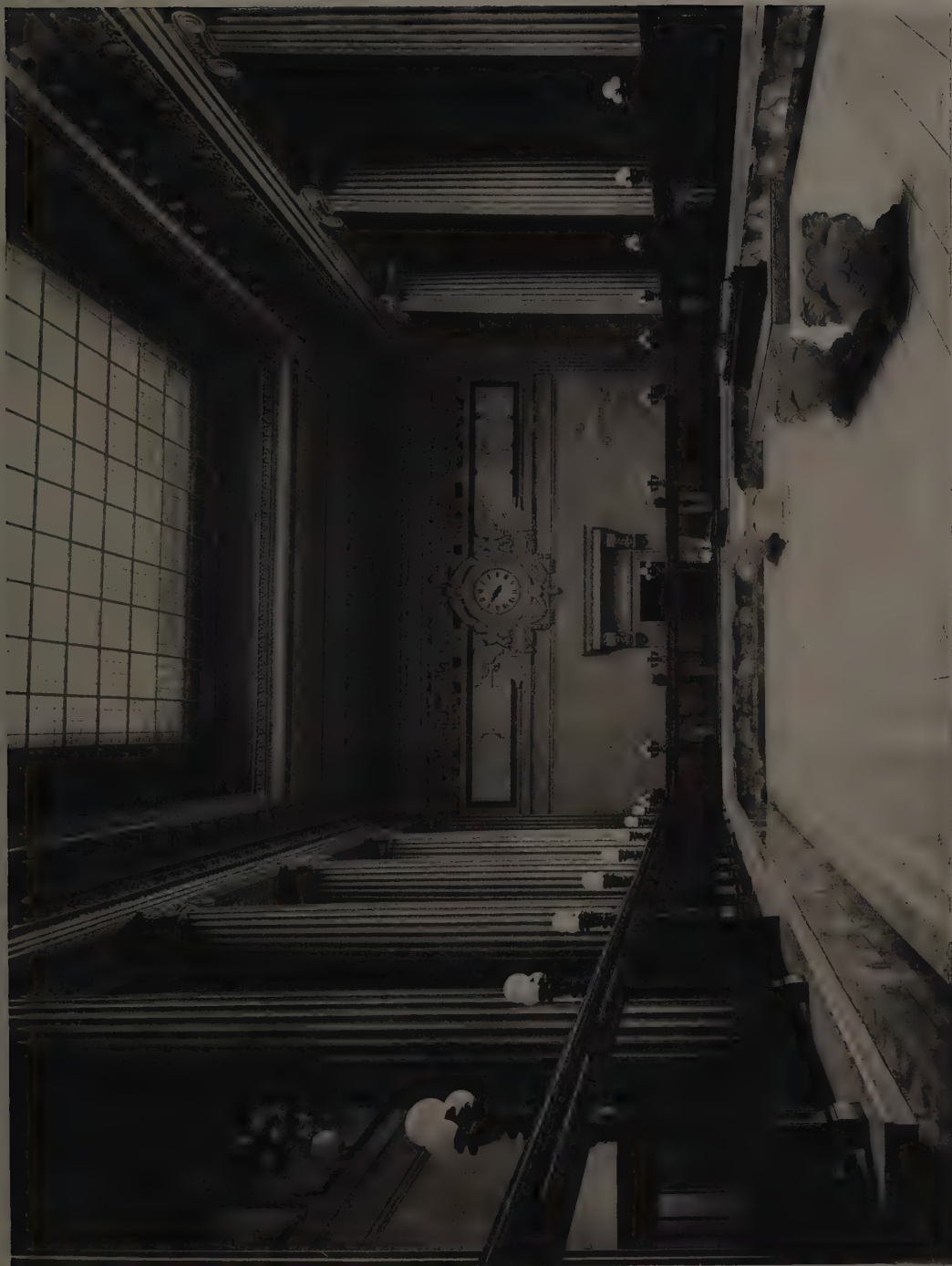
62

WILTON DWEE, ARCHT.
 111 N. 1ST ST. PHILADELPHIA, PA.
 FIRST NATIONAL BANK
 PHILADELPHIA, PA.
 ARCHT. NO. 1000
 1900

DETAIL CEILING PLAN, SCALE 3/4\"/>

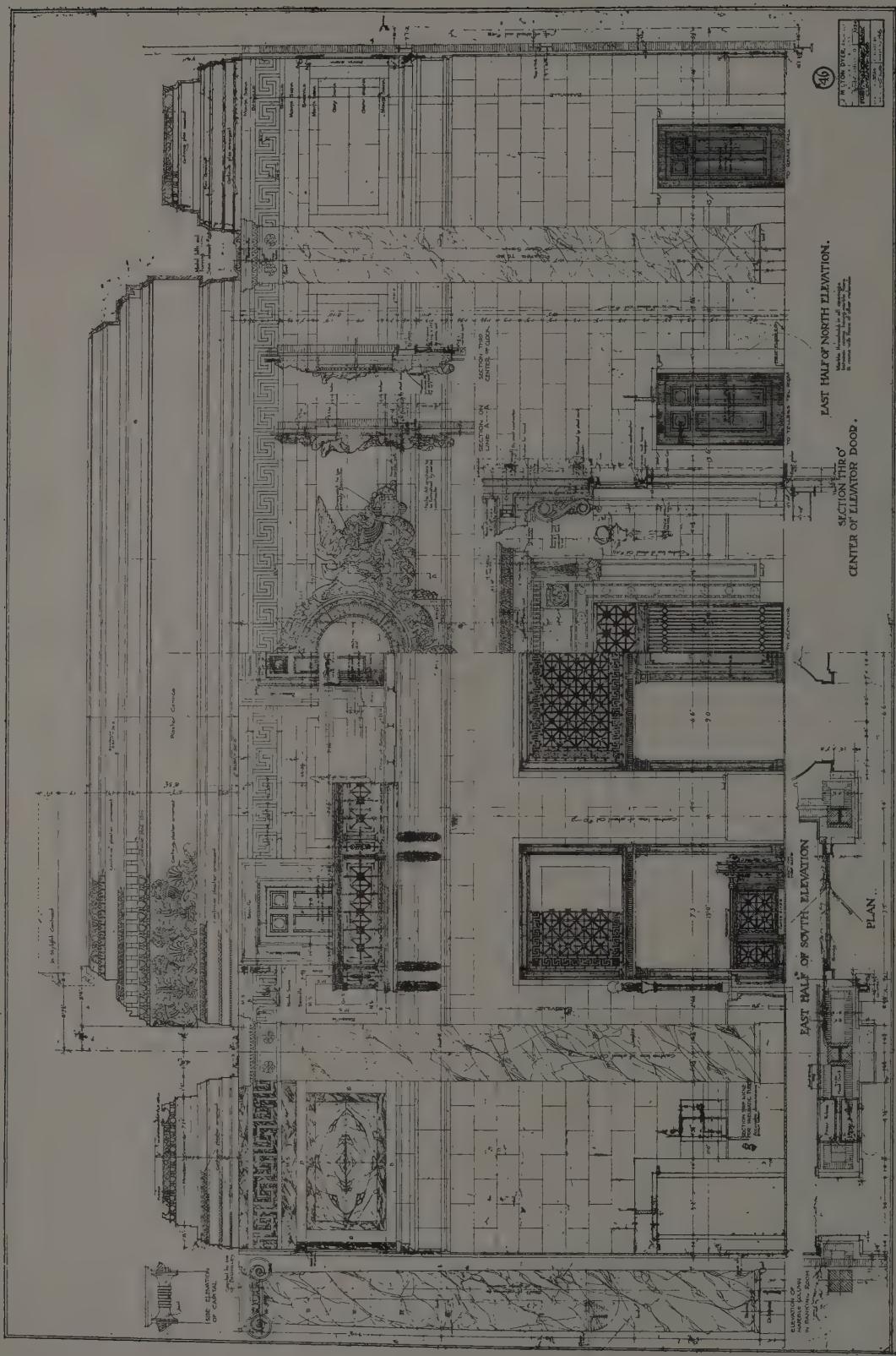


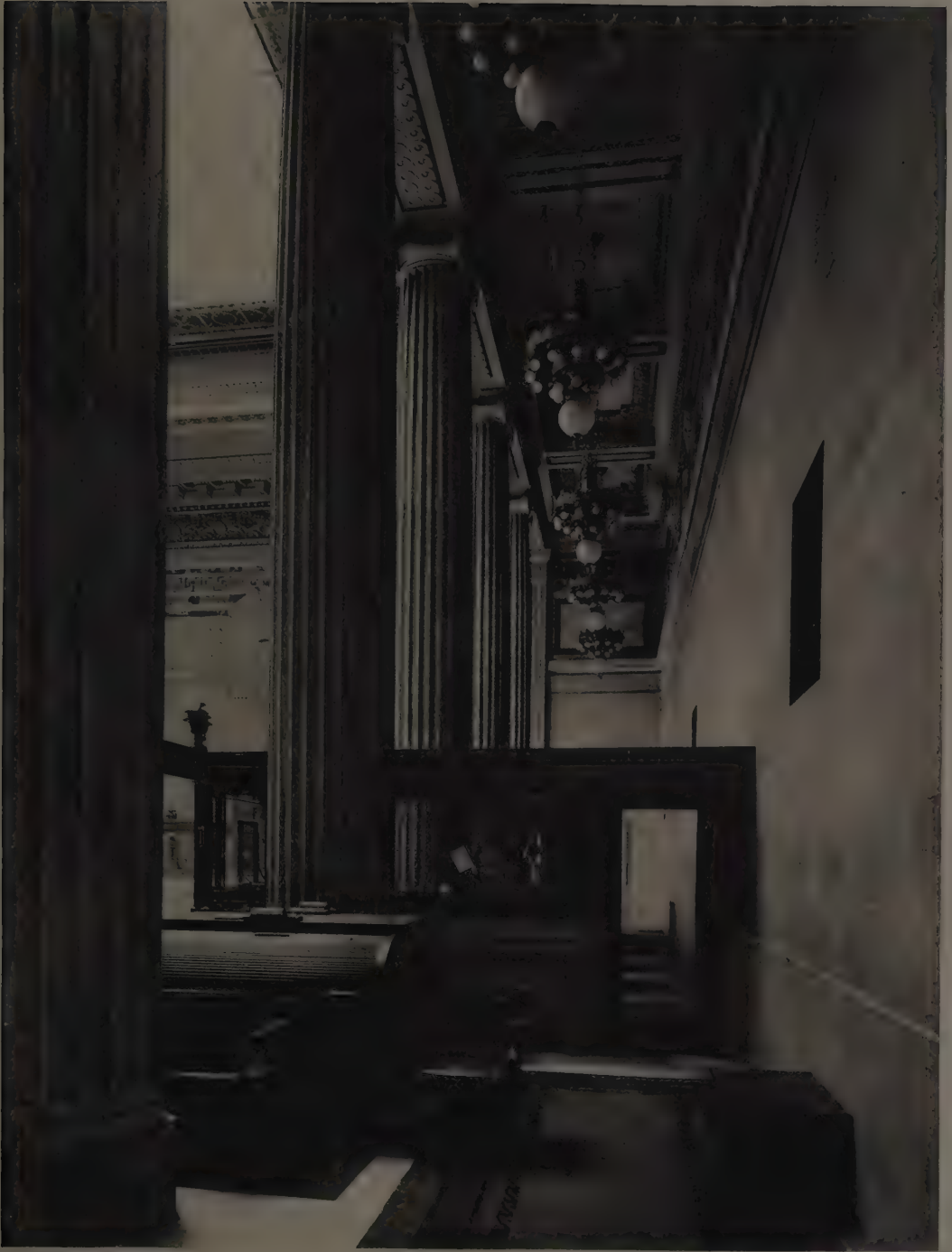
CEILING PLAN OF BANKING ROOM
 SCALE: 3/4\"/>



J. MILTON DYER, ARCHITECT

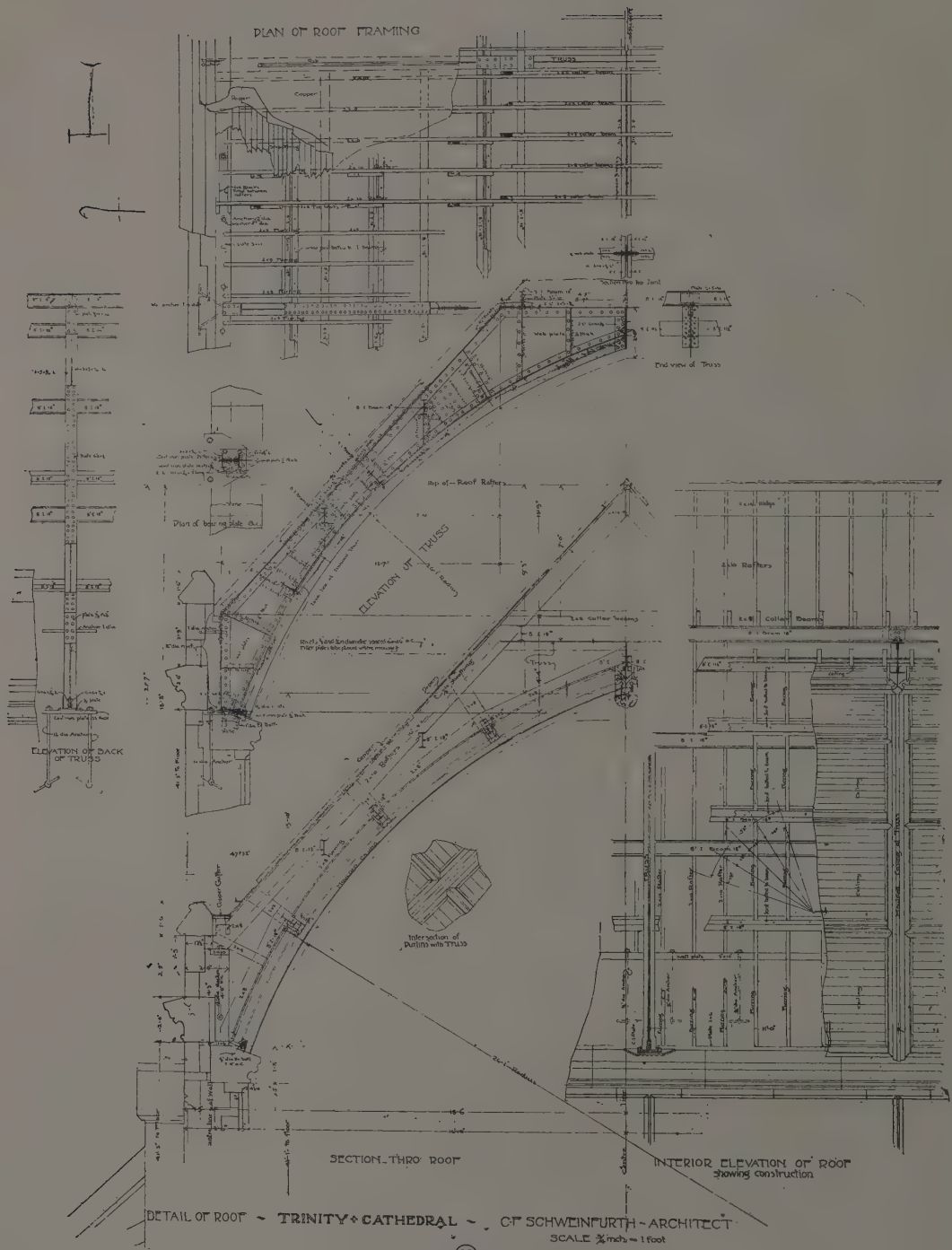
General Banking Room, First National Bank, Cleveland, O.





J. MILTON DYER, ARCHITECT

Interior View, First National Bank, Cleveland, O.



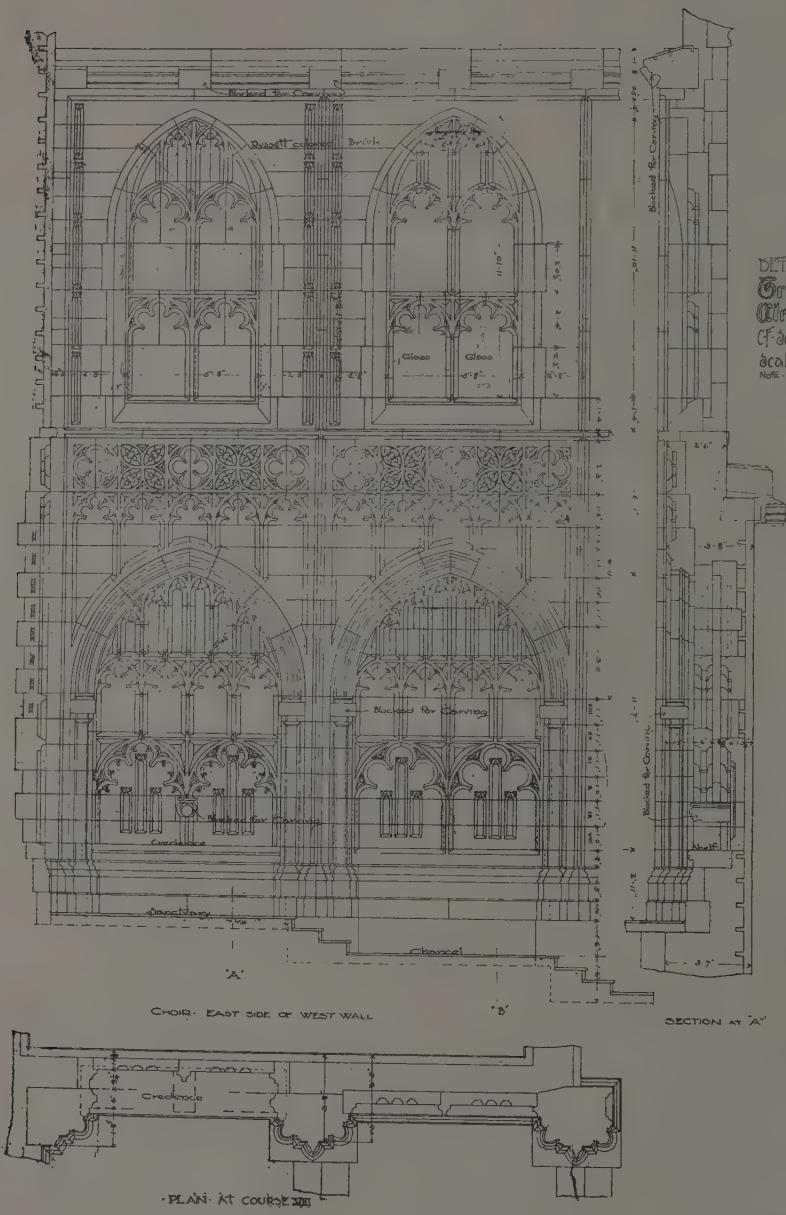


Trinity Cathedral, Cleveland, O.



C. F. SCHWEINFURTH, ARCHITECT

Detail of Chancel

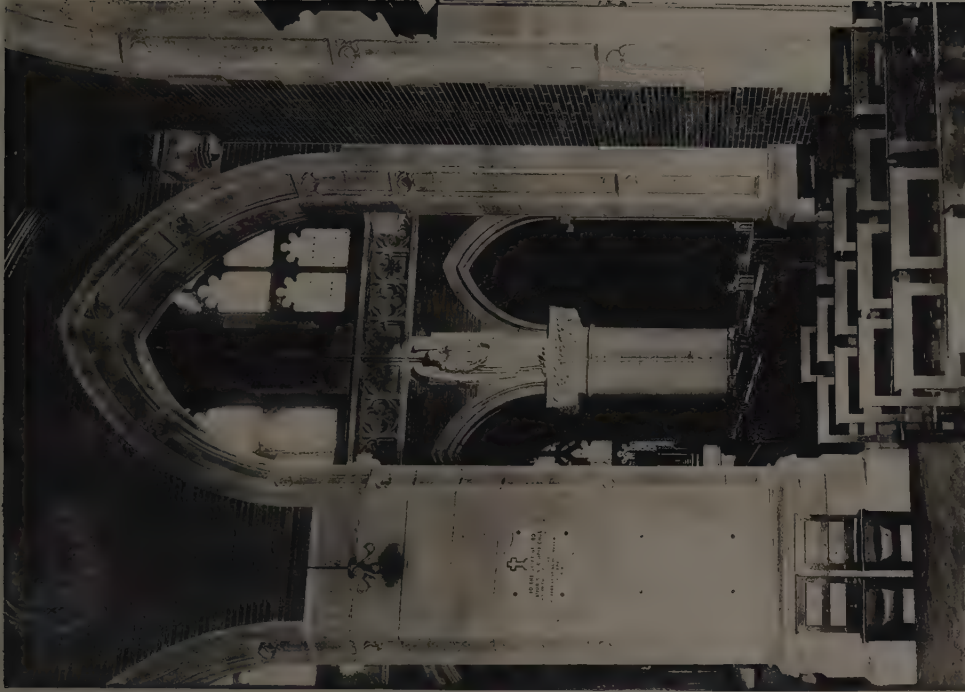


DETAIL BAYS IN CHOIR
 Trinity Cathedral
 Cleveland Ohio
 C. Schwenk - Architect
 Scale 3/4 inch = 1 foot (5)

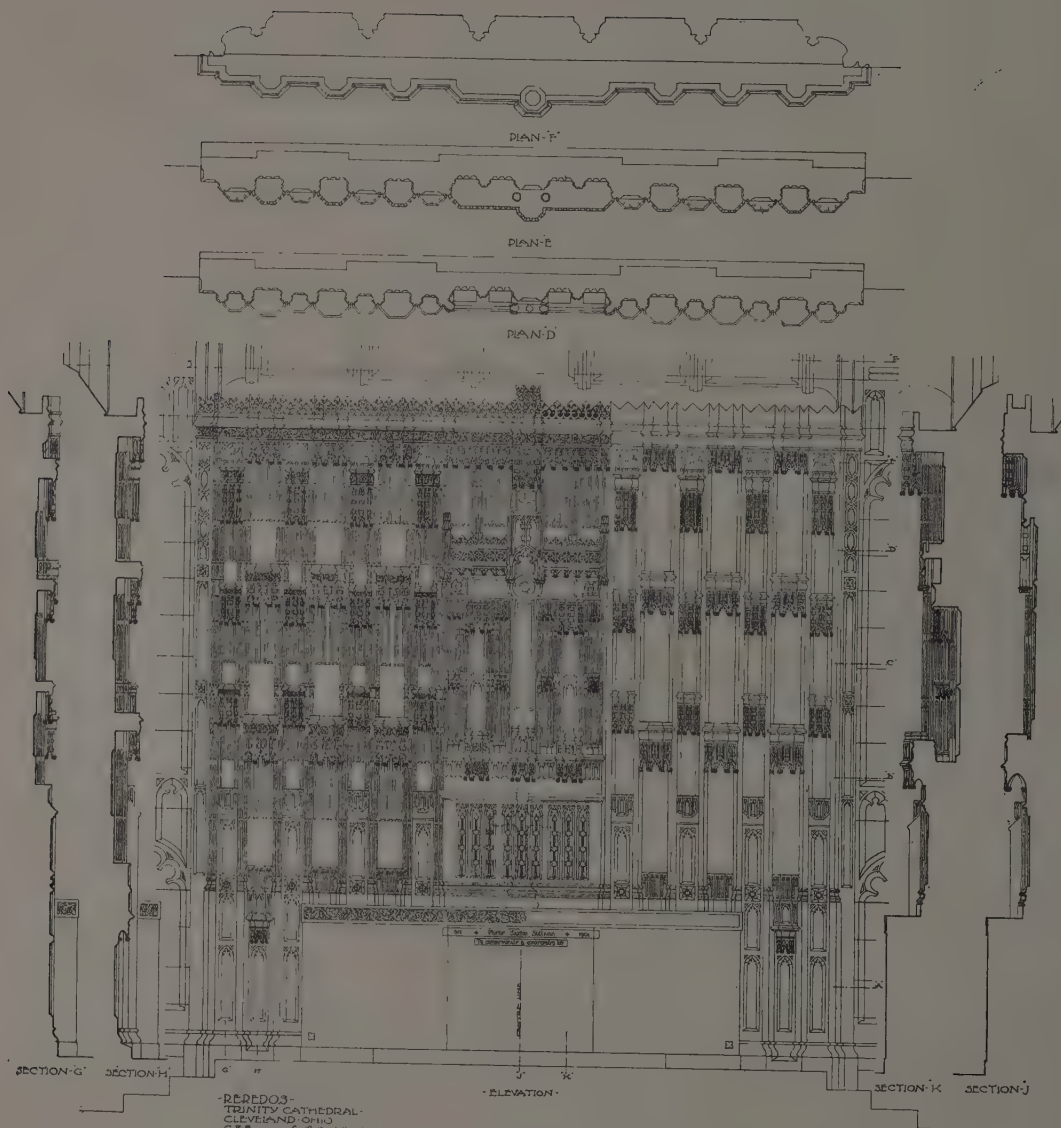
Note: For projection of all moldings, see full size drawings.
 All solid work to be completed stone like "Baptist" style.
 The carvings which is to be in the interior dressed
 All wood work to be completed with oak



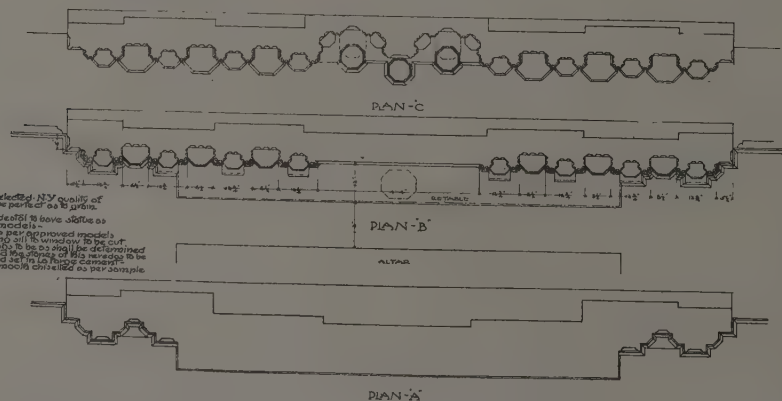
C. F. SCHWEINFURTH, ARCHITECT

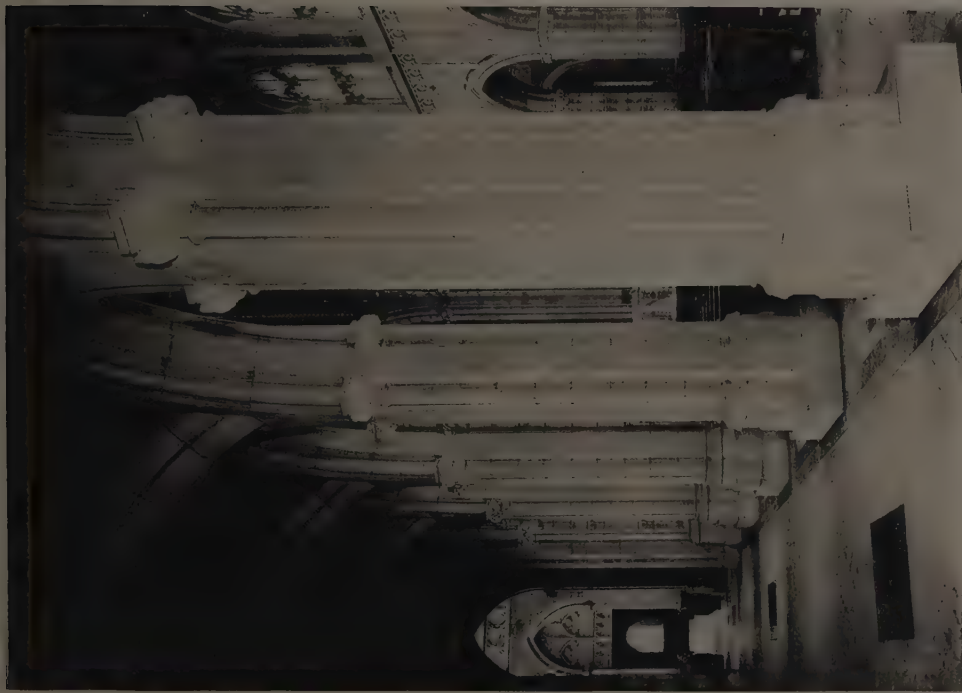


Interior Detail, Trinity Cathedral



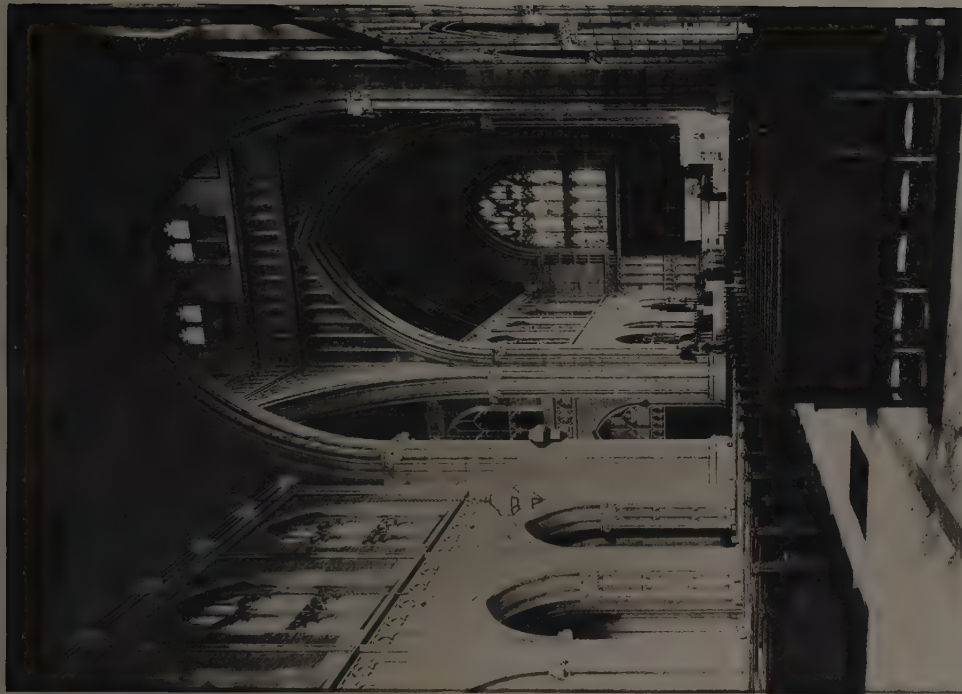
Note: The material to be selected by quality of
cut include the same parts of as to given.
Each niche and pedestal to have status as
to be approved in models.
All carvings to be as per approved models.
The front of projecting sill to window to be cut
on back all carvings to be as per approved
by the architect and the work of this nature to be
built in the wall and as in the figure shown.
The work to be proceeding on as per sample.





C. F. SCHWEINFURTH, ARCHITECT

North Aisle, looking toward Transept



Nave, looking toward Chancel



FRANK B. MEADE, ARCHITECT

Residence of Mr. Howard J. Ellis, Cleveland, O.



FRANK B. MEADE, ARCHITECT

Living Hall, Eells Residence



FRANK B MEADE, ARCHITECT

Dining Room, Ellis Residence



C. F. SCHWEINFURTH, ARCHITECT

Trinity Cathedral, Cleveland, Ohio

J. WENTWORTH SMITH

BUILDER

2366 WOODHILL ROAD, CLEVELAND, OHIO



J. MILTON DYER, ARCHITECT

MARQUISE, STORE FRONT AND BRONZE ENTRANCE, THE STERLING & WELCH CO. BLDG.
CLEVELAND, O.

STORE FRONT, BRONZE ENTRANCE, MARQUISE, STAIRS, ELEVATOR ENCLOSURES,
BALCONY RAILING AND ALL ORNAMENTAL IRON & BRONZE IN ABOVE
BUILDING EXECUTED BY

THE W. S. TYLER COMPANY

CLEVELAND

NEW YORK

PITTSBURG



J. MILTON DYER, ARCHITECT

The "Light Court" in the New Store of
THE STERLING & WELCH CO.
INTERIOR DECORATORS AND FURNISHERS
EUCLID AVENUE
CLEVELAND, OHIO



J. Milton Byer, Architect

*First National Bank
Cleveland, Ohio
Elevator Equipment
Furnished by
Otis Elevator Company*



D. H. BURNHAM & CO., ARCHITECTS

*Counter Screen
Third National Bank, Cincinnati, O.*

THE L.
SCHREIBER
&
SONS CO

ORNAMENTAL
IRON & BRONZE
STRUCTURAL STEEL
CINCINNATI

NEW YORK OFFICE: 1133 BROADWAY

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CHICAGO	ST. LOUIS	WASHINGTON, D.C.
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SAN FRANCISCO		DENVER

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The New York Architect
have been removed to
418 East 28th Street
New York
Telephone 7310 Madison Square*



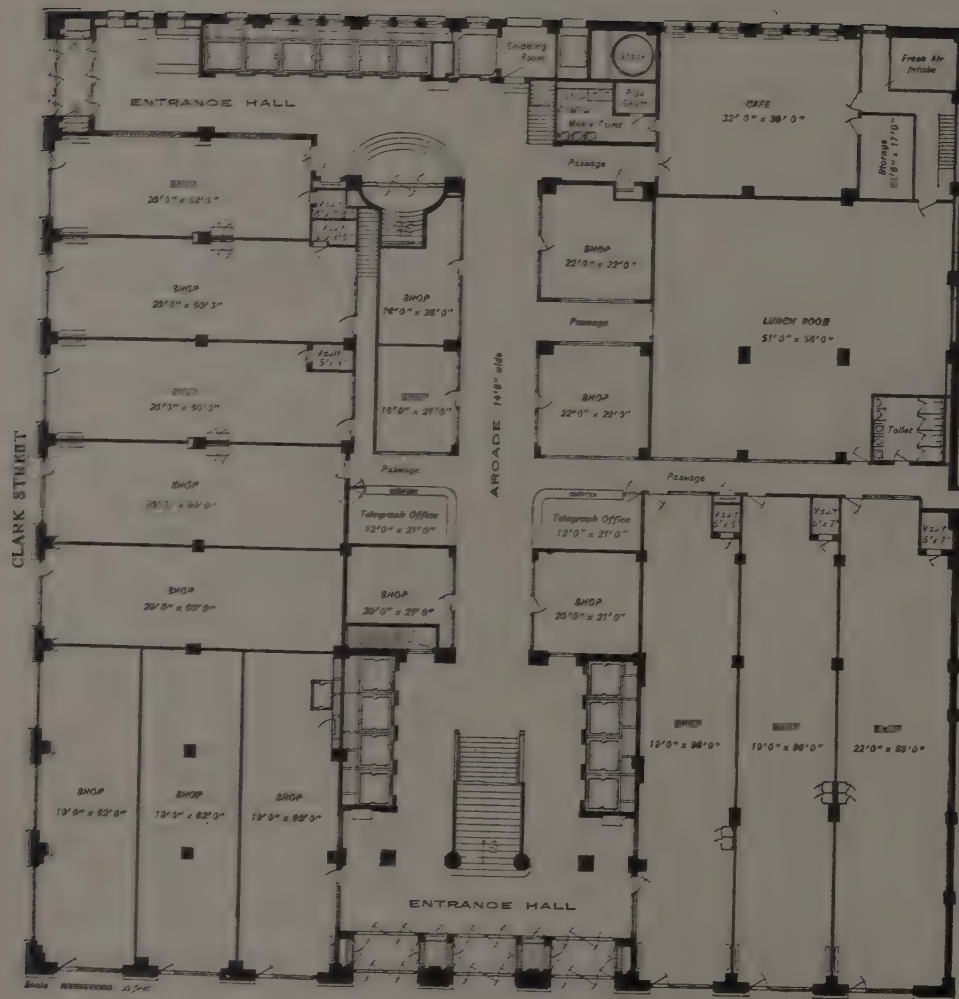
Winning Design for Fulton Memorial - W. Van Buren Magninle, Architect, New York



Longitudinal Section of Magnigle Design, Looking North, at Sixteen Feet to the Inch



View of Magnigle Design, From Riverside Drive



ADAMS STREET
FIRST STORY PLAN



D. H. BURNHAM & CO. ARCHITECTS

Commercial National Bank Chicago, Ill.





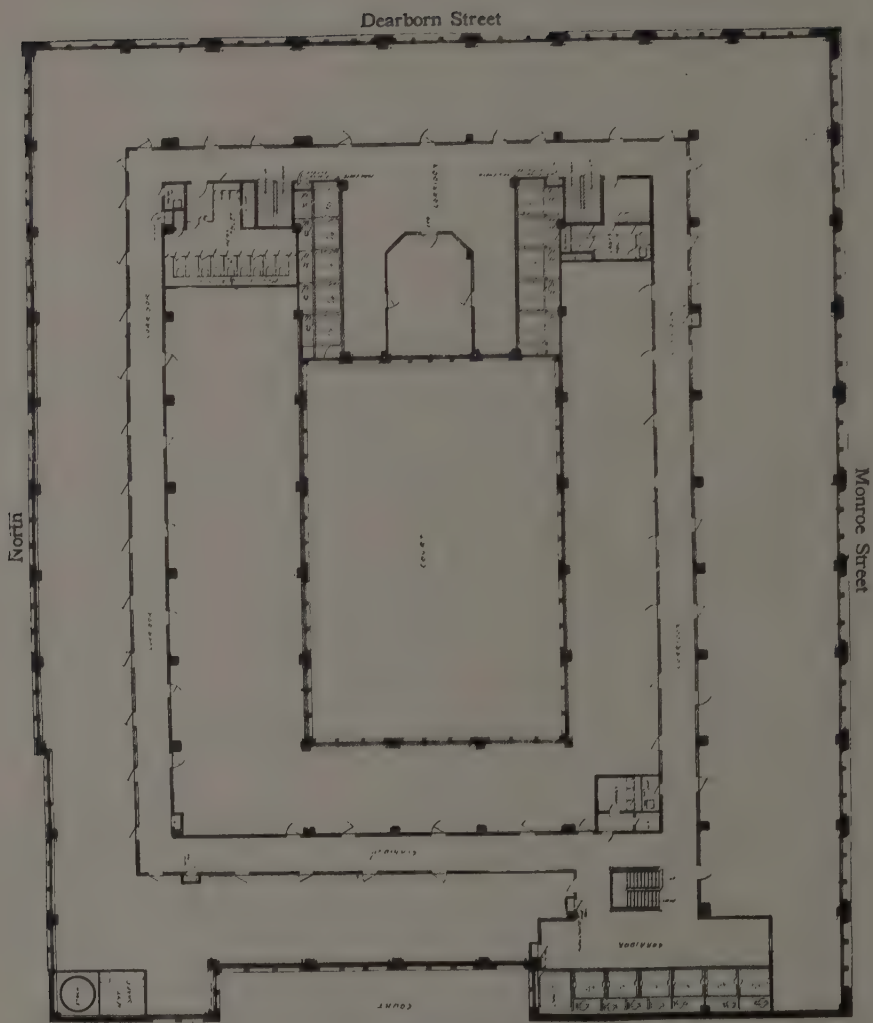
D. H. BURNHAM & CO., ARCHITECTS

Banking Room, Commercial National Bank, Chicago, Ill.



D. H. BURNHAM & CO., ARCHITECTS

First National Bank, Chicago, Ill.

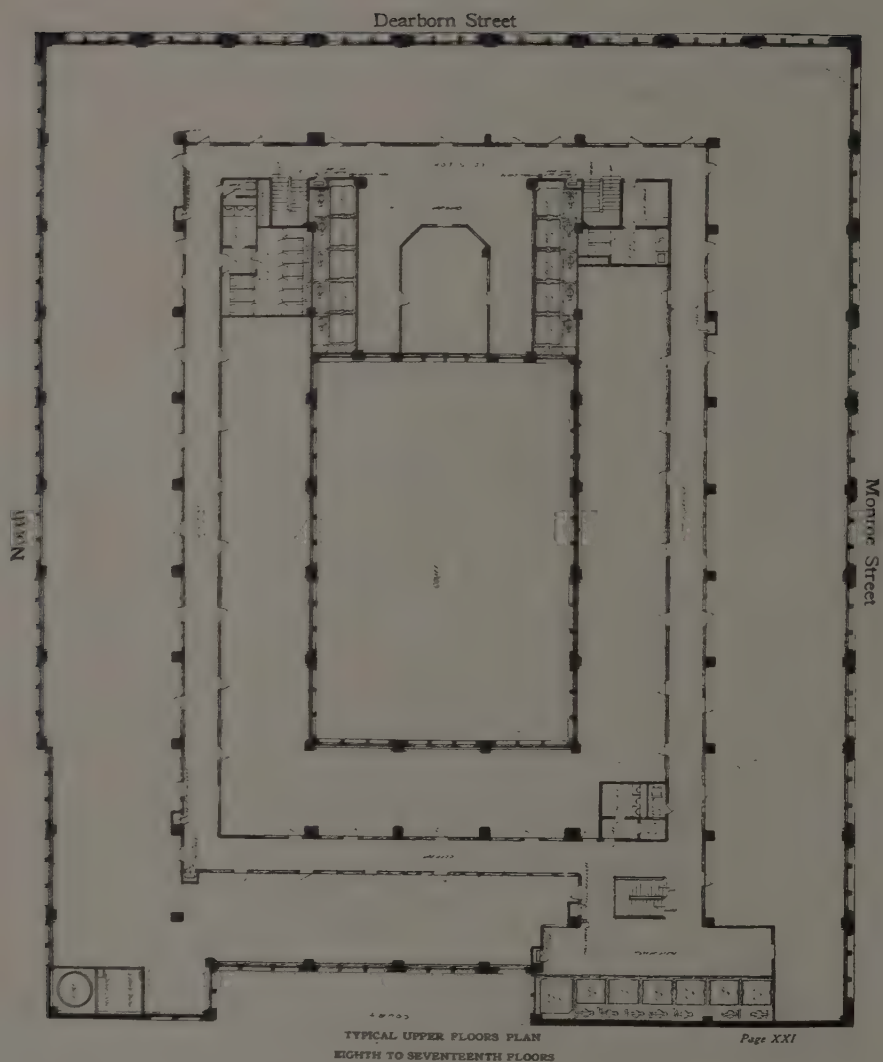


TYPICAL LOWER FLOORS PLAN
FOURTH TO SEVENTH FLOORS



2 H. BURMAN & CO. ARCHITECTS

Officers' Quarters, First National Bank, Chicago, Ill.





D. H. BURNHAM & CO., ARCHITECTS

Banking Room, First National Bank, Chicago, Ill.



BASEMENT - FLOOR

FIRST NATIONAL BANK BUILDING
SAN FRANCISCO, CALIF.

SCALE 1/4" = 1'-0"
J. B. WILKS
ARCHITECT

ALL DIMENSIONS IN FEET AND INCHES
ALL WALLS 12" THICK
ALL FLOORS 4" THICK



FIRST FLOOR

FIRST NATIONAL BANK BUILDING
344 FRANCISCO, CAL.

SCALE 1/4"=8'-0"

REPRODUCED

ENGINEERED BY
J. H. HARRIS & SONS
SAN FRANCISCO, CALIFORNIA



D. H. BURNHAM & CO., ARCHITECTS
 100 MERCHANTS' BUILDING
 SAN FRANCISCO, CAL.

Wm. B. B. B.
 H. C. B.

POST STREET

SECOND FLOOR
 FIRST NATIONAL BANK BUILDING
 SAN FRANCISCO - CAL.

SCALE 1/8" = 8'-0"
 APPROVED APRIL 1903



D. H. BURNHAM & CO., ARCHITECTS

Banking Room, First National Bank, San Francisco, Calif.



D. H. BURNHAM & CO., ARCHITECTS

First National Bank, Pittsburgh, Pa.



D. H. BURNHAM & CO., ARCHITECTS

Directors' Room, First National Bank, Pittsburgh, Pa.



D. H. BURNHAM & CO., ARCHITECTS

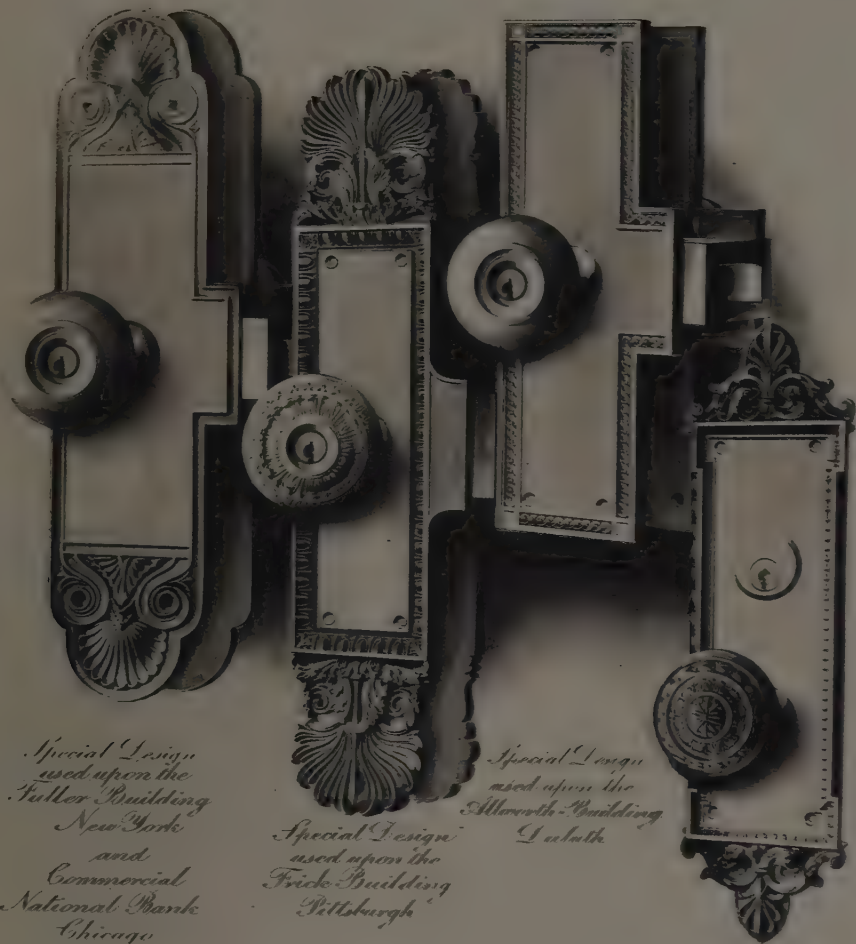
Banking Room, Third National Bank, Cincinnati, O.



*Contractors: Buckley & Co., Realty Co.
Architects: L. H. Burnham & Co.*

*Lessee: Gimbel Bros. (New York)
General Contractors: Thompson & Barrett Co.
Actual time of erection: Seven Months*

THOMPSON & BARRETT COMPANY



*Special Design
used upon the
Fuller Building
New York
and
Commercial
National Bank
Chicago*

*Special Design
used upon the
Frick Building
Pittsburgh*

*Special Design
used upon the
Allworth Building
Culbath*

*Special Design
used upon the
Allerton Savings &
Trust Co. Building
Chicago*

*Some of the  Hardware
Supplied upon Specifications
furnished by
L. H. Burnham & Co.*

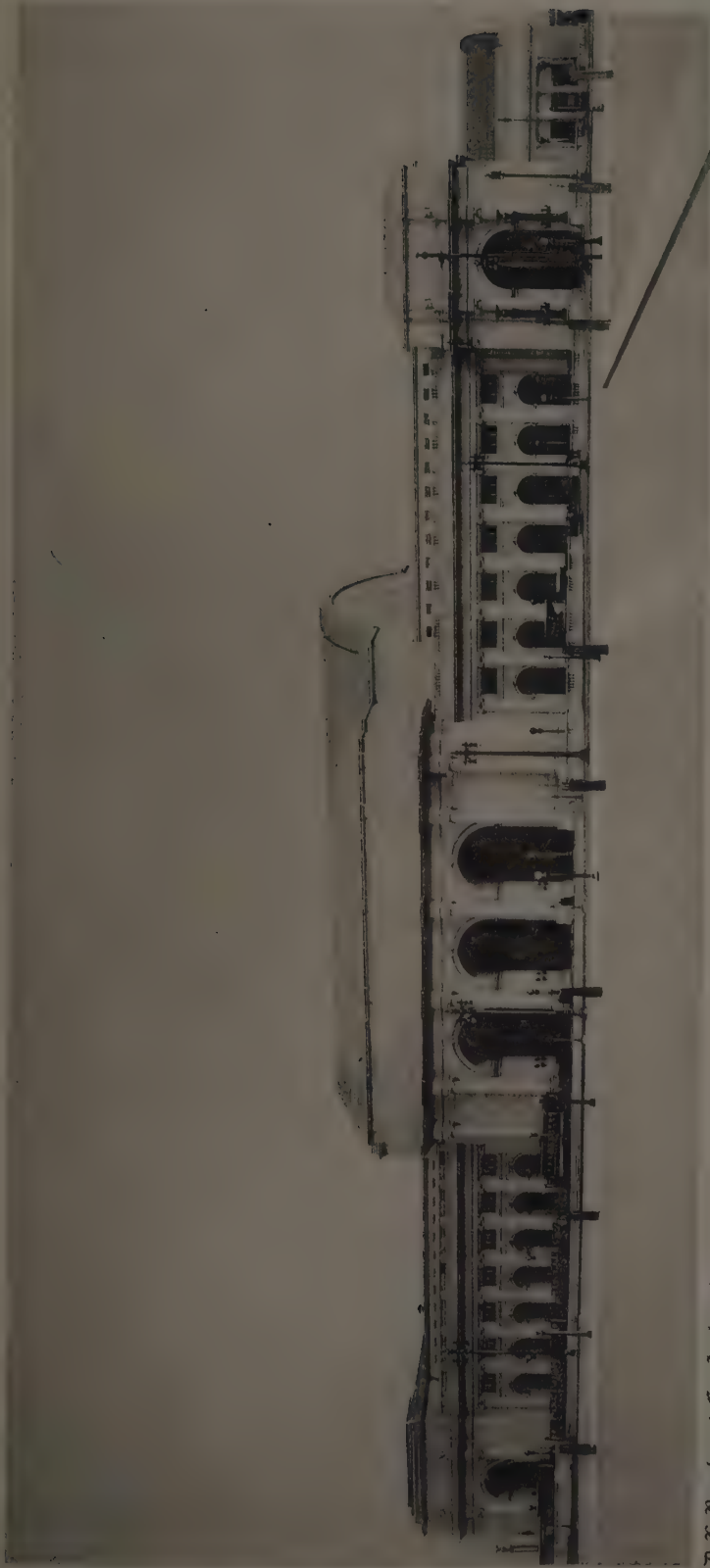
P. & F. CORBIN

NEW BRITAIN

NEW YORK

CHICAGO

PHILADELPHIA



P. H. Burroughs & Co., Architects

*Union Station
Washington, D. C.
Elevator Equipment
Furnished by
Otis Elevator Company*



*Residence of Mr. Lloyd Warren, New York
Living Room, looking northeast*



WARREN & WETMORE, ARCHITECTS

Reception Room, looking south.



WARREN & WETMORE, ARCHITECTS

Dining Room, looking into Living Room



WARREN & WETMORE, ARCHITECTS

Detail of Living Room at Head of River Case



WARREN & WETHORE, ARCHITECTS

Living-Room, looking southeast.



WARREN & WETHORE, ARCHITECTS

Detail, northeast corner of Living Room



WARREN & WETMORE, ARCHITECTS

Southeast corner of Living Room



HARRIS & WETMORE ARCHT'ES

View of living room from library



WARREN & WETMORE, ARCHITECTS

Detail, south side of Living Room



WARREN & WETMORE, ARCHITECTS

Stair Railing, Alexander Residence, New York

EXECUTED IN BRONZE BY



THE GORHAM CO. ARCHITECTURAL BRONZE
FIFTH AVENUE
NEW YORK



Warren & Mahoney, Architects

Residence of
W. A. Vanderbilt
49 East 52nd Street, New York
Elevator Equipment
furnished by
Otis Elevator Company



M. LALOUX, ARCHITECT

Salle des Fêtes
Hôtel-de-Ville, Tours, France



M. LALOUX, ARCHITECT

Mantel, Salle des Fêtes



H. LALOUE, ARCHITECT

Ceiling Detail, Salle des Fêtes



M. LALOUX, ARCHITECT

Ceiling Detail, Salle des Fêtes



M. LALOUX, ARCHITECT

Ceiling Detail, Salle des Fêtes



Salle des Haricots



M. LALOUX, ARCHITECT

Ceiling Detail, Salle des Horloges



H. LALOUX, ARCHITECTE

Salle des Mariages



M. LALOUX, ARCHITECT

Ceiling Detail, Salle des Conseils.



Store of Selfridge & Co. Ltd.

London, England

Elevator Equipment

Furnished by

Wm. Greiner Company



Exterior, Pennsylvania Railroad Station, New York.



MEKIM, HEAD & WHITE, ARCHITECTS

Seventh Avenue Facade, Showing Main Entrance and Driveways



'Detroit: Third-year - Hotel - Friends'

WILLIAM HENRY HARRIS, ARCHT. 1873

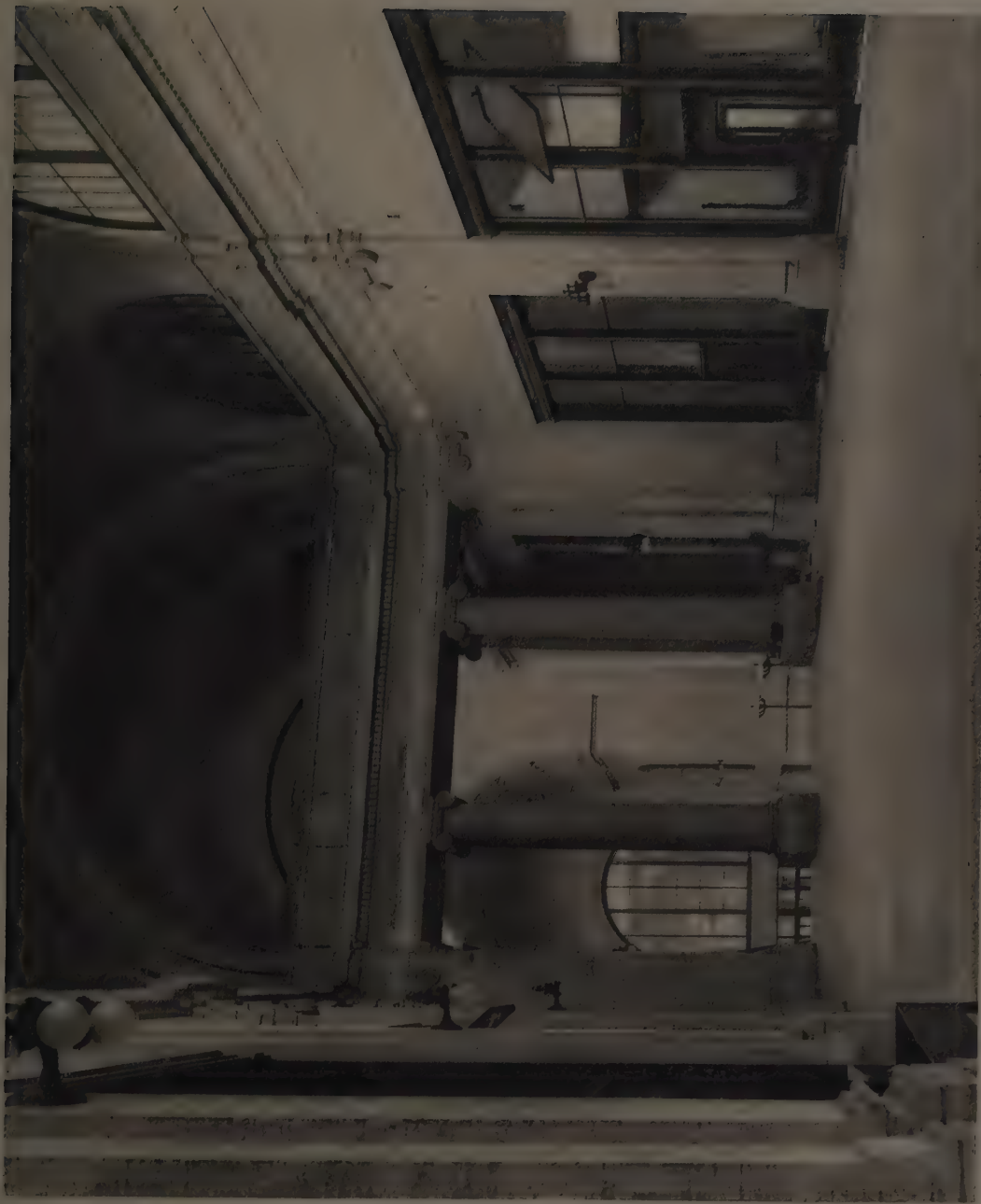
WILLIAM HENRY HARRIS, ARCHT. 1873



MCKIM, HEAD & WHITE, ARCHITECTS

WESTINGHOUSE CHURCH KERR & COMPANY, ENGINEERS

North Driveway, Looking East



HEPIM, HEAD & WHITE, ARCHITECTS

WESTINHOUSE CHURCH KERR & COMPANY, ENGINEERS

View of Loggia From Arcade Looking Toward Conservatory



HELM, MEAD & WHITE, ARCHITECTS

WESTINGHOUSE CHURCH KERR & COMPANY, ENGINEERS

Looking East From Main Waiting Room



MORIM, HEAD & WHITE, ARCHITECTS

WESTINGHOUSE, CHURCH, KERR & COMPANY, ENGINEERS

Main Waiting Room, Looking North



HEKIN, HEAD & WHITE, ARCHITECTS

WESTINGHOUSE CHURCH KERR & COMPANY, ENGINEERS

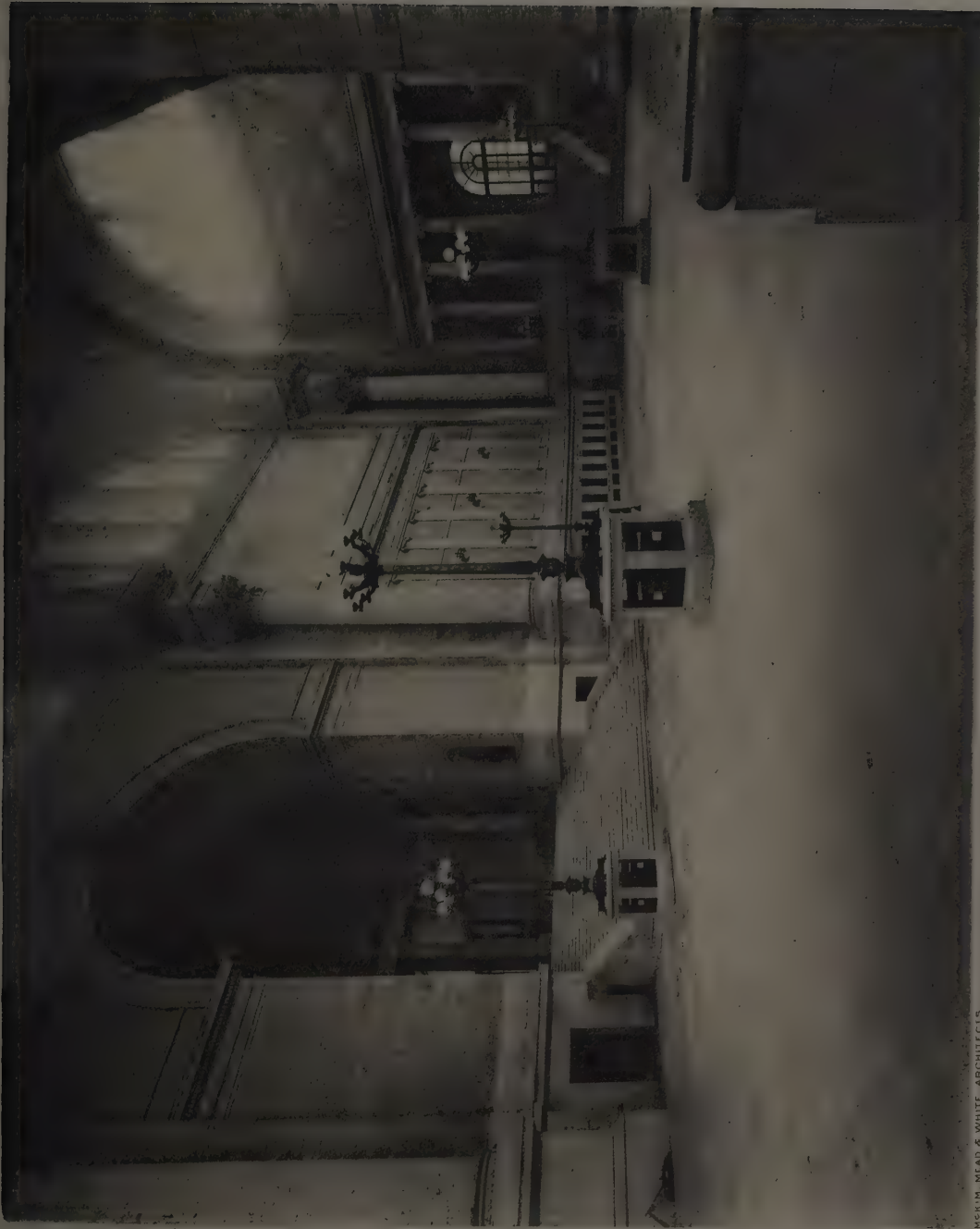
'Concourse, Showing Remarkable Roof Construction



WESTINGHOUSE CHURCH KERR & COMPANY, ENGINEERS

MEKIM, HEAD & WHITE, ARCHITECTS

Track Level Showing Sights of Concourse, With Airways and Cais



MORTH, MEAD & WHITE, ARCHITECTS

Main Waiting Room, With View of Loggia, Pennsylvania Station

DECORATIONS IN TRAVERTINE STONE AND MARBLE

BATTERSON & EISELE

TIMES BUILDING, 5'WAY & 42ND STREET

NEW YORK CITY



New Pennsylvania Railroad Terminal
New York City

Equipped with
Otis Electric Passenger Elevators, Electric
Bombproofers and Escalator (Moving Stairway)

Otis Elevator Company

ENGINEERING

<i>Studies</i>	<i>Specifications</i>	<i>Supervision</i>
<i>Plans</i>	<i>Estimates</i>	<i>General</i>
<i>Designs</i>	<i>Reports</i>	<i>Consultation</i>

FURNISHED IN CONNECTION WITH

<i>Foundations</i>	<i>Power</i>	<i>Wiring</i>
<i>Structural Steel</i>	<i>Refrigeration</i>	<i>Fire Protection</i>
<i>Lighting</i>	<i>Plumbing</i>	<i>Sewage Disposal</i>
<i>Heating</i>	<i>Water Supply and Special</i>	
<i>Ventilating</i>	<i>Elevators</i>	<i>Service Equipment</i>

WESTINGHOUSE CHURCH KERR & COMPANY, INC.

ENGINEERS

10 BRIDGE STREET, NEW YORK

BOSTON

DETROIT

SAN FRANCISCO

CHICAGO

PITTSBURGH

ST. LOUIS

*Correspondence with Architects regarding Consulting
Engineering Service is cordially invited*



MEKIM, MEAD & WHITE, ARCHITECTS

Main Waiting Room, Pennsylvania Station.



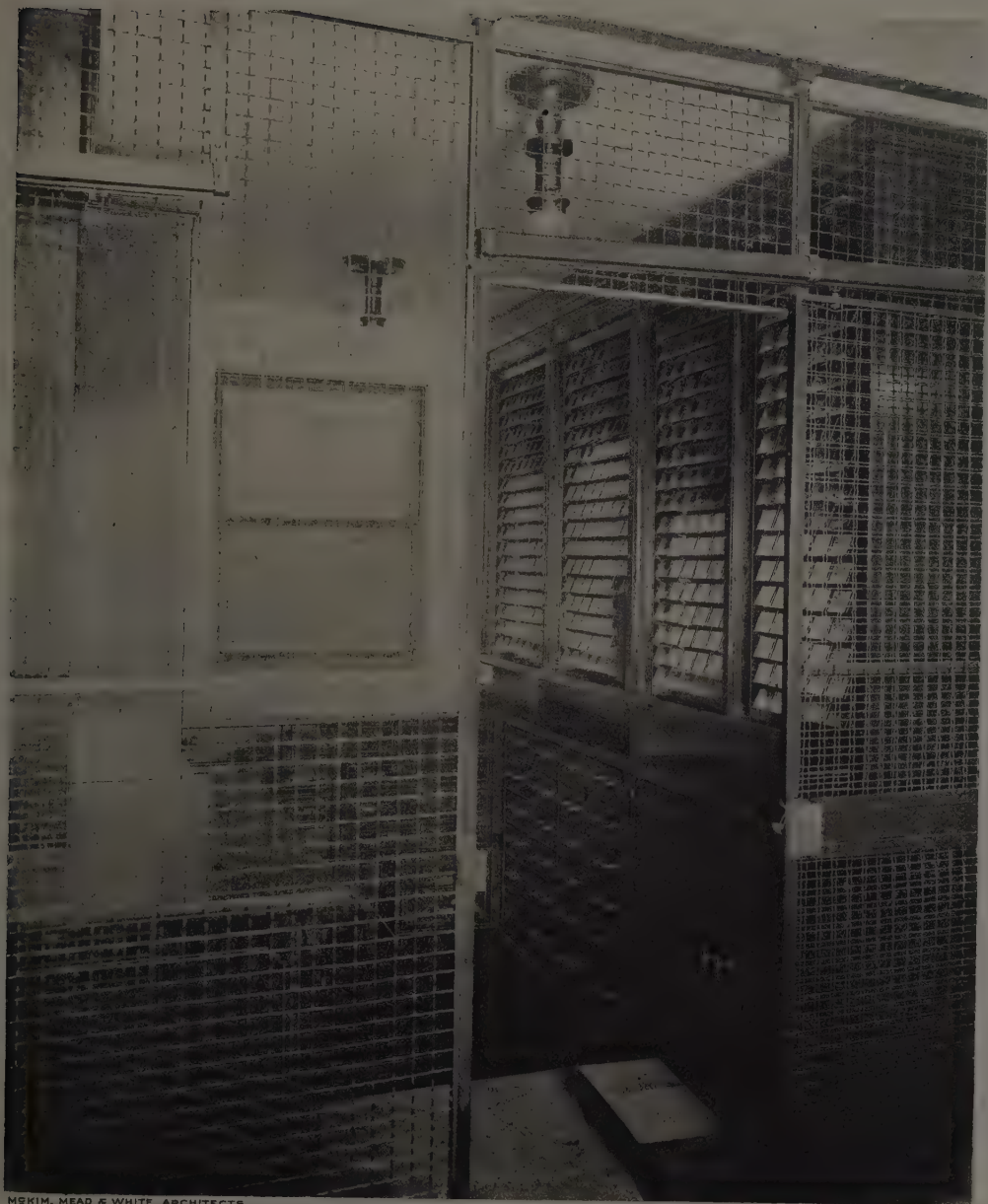
Detail of Bronze Grille.

*North End
Main Waiting Room
Pennsylvania Station
New York
and detail of
one of the
Bronze Grilles
designed by
McKim, Mead & White
Architects
executed by*

THE TUTTLE & BAILEY MANUFACTURING CO.

ESTABLISHED 1846

NEW YORK, CHICAGO, BOSTON, BROOKLYN



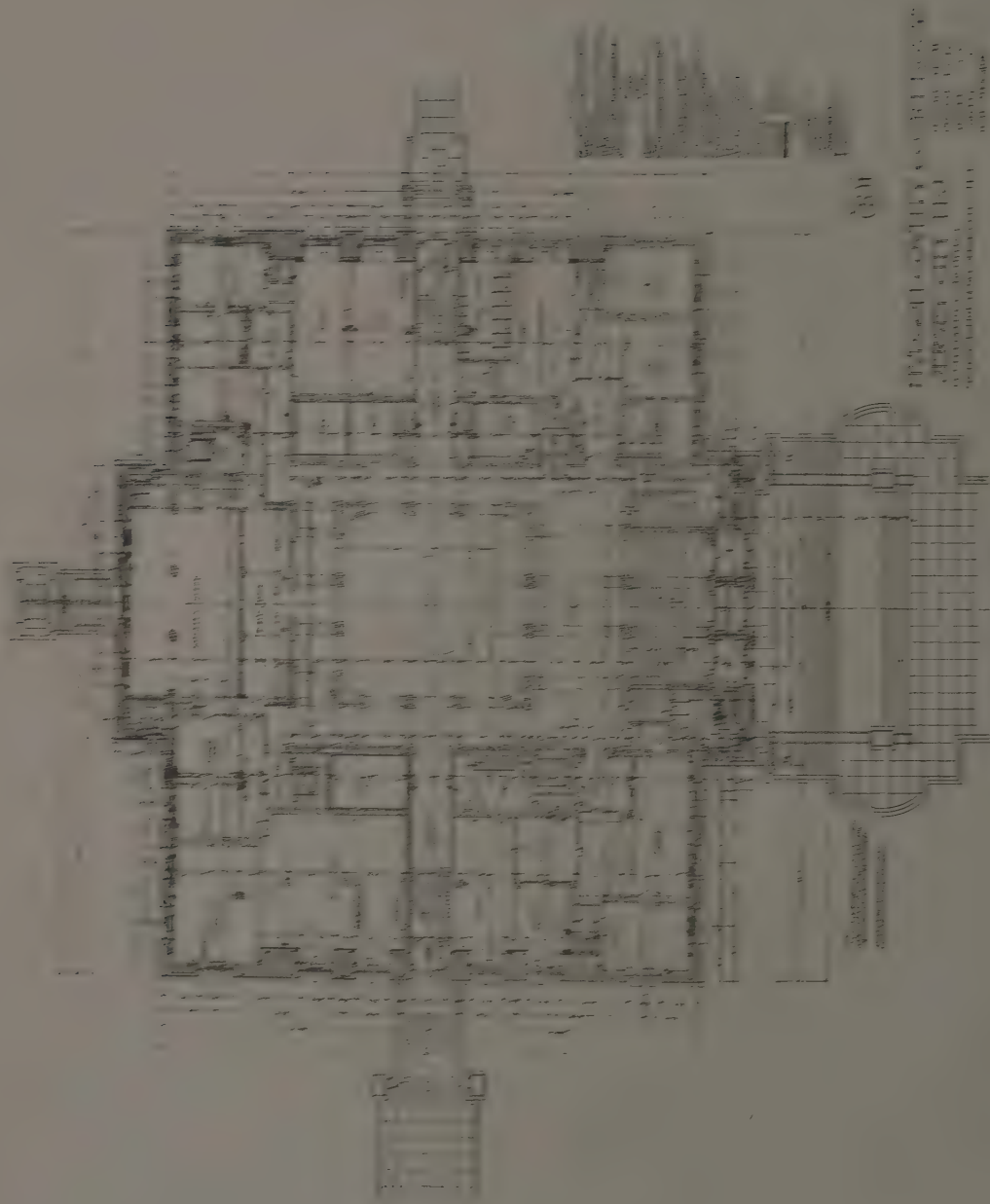
HEKIM, MEAD & WHITE, ARCHITECTS

Ticket Office, Pennsylvania Station
The handsome equipment in the Ticket Offices
of the New Pennsylvania Terminal Station is
Allsteel, the product of
THE GENERAL FIREPROOFING CO.
 YOUNGSTOWN, OHIO
 396 AND 398 BROADWAY, NEW YORK
Manufacturers of Steel Vault Equipment and
Filing Cases for every purpose

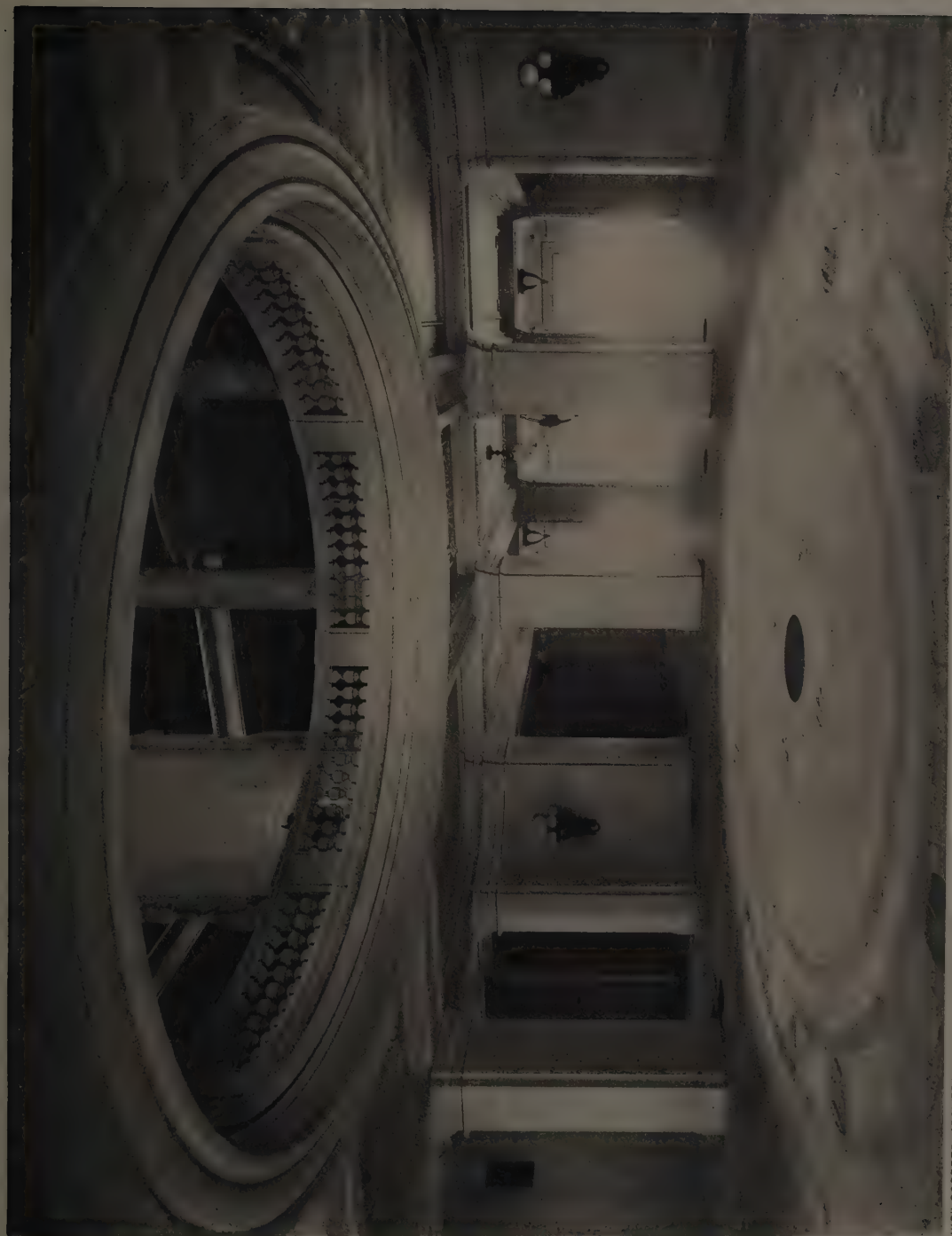


HUGH ROBERTS, ARCHITECT

Hudson County Court House, Jersey City, N. J.

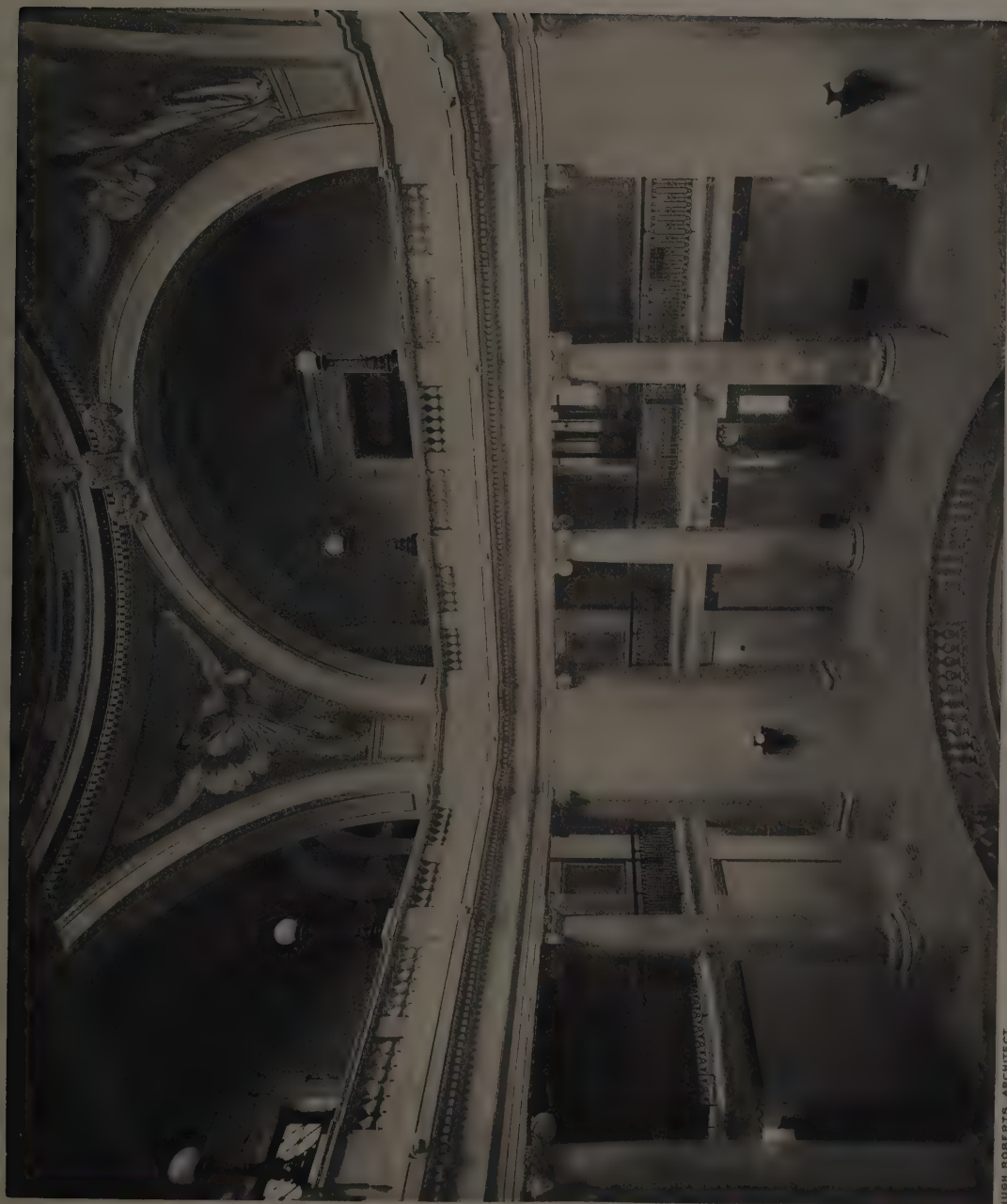


FIRST FLOOR PLAN



First Floor Rotunda

HUGH ROBERTS, ARCHITECT



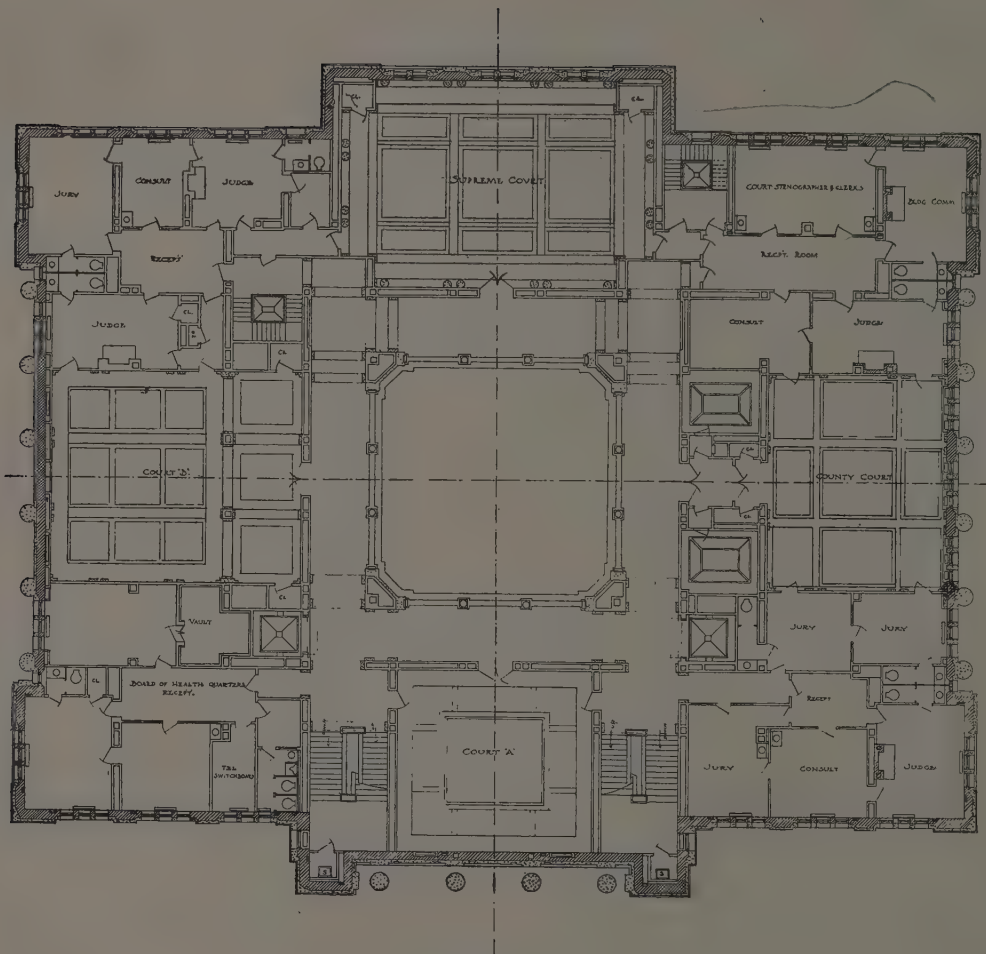
HUGH ROBERTS, ARCHITECT

General View of Rotunda, Showing Blashfield Decorations



HUGH ROBERTS, ARCHITECT

Criminal Court Room



THIRD FLOOR PLAN

HUDSON COUNTY COURT HOUSE
Jersey City, N. J.



HUGH ROBERTS, ARCHITECT

Supreme Court Room



HUGH ROBERTS, ARCHITECT

Freeholders' Room, Showing Mural Decorations by Howard Pyle



HUGH ROBERTS, ARCHITECT

Fireholders' Room, Showing Mural Decorations by Howard Pyle



HUGH ROBERTS, ARCHITECT

Corner of Third Floor Corridor, Showing Cox Decorations



HUGH ROBERTS ARCHITECT

The Hudson County Court House, Jersey City, N. J.



HENRY WILHELM WILKINSON, ARCHITECT

Harperley Hall, Central Park West 86th St., New York

WELLS BROTHERS COMPANY OF N. Y.

BUILDERS

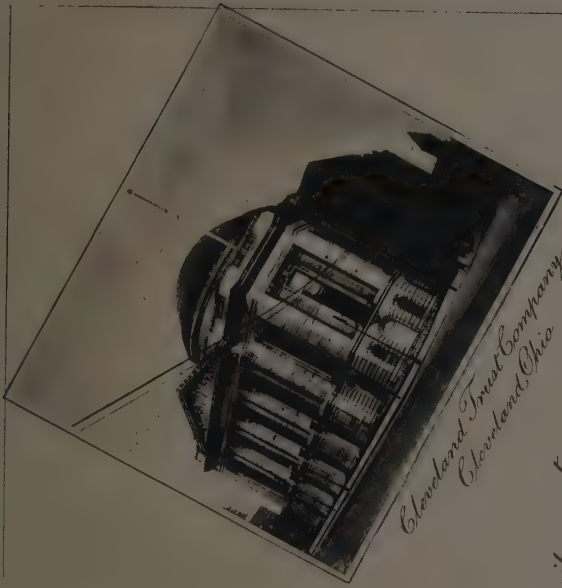
366 FIFTH AVE., NEW YORK CITY



*United States Post Office
Cleveland, Ohio*



*Hudson County Court House
Jersey City, N.J.*



*Cleveland Trust Company
Cleveland, Ohio*

JOHN GILL & SONS

GENERAL CONTRACTORS FOR

*All Interior Work, Complete Mechanical Equipment
Furniture and Decorations in the new
Hudson County Court House, Jersey City, N.J.*

GENERAL OFFICE
CITIZENS BUILDING
CLEVELAND, OHIO

EASTERN OFFICE
12 WEST 31ST STREET
NEW YORK, N. Y.



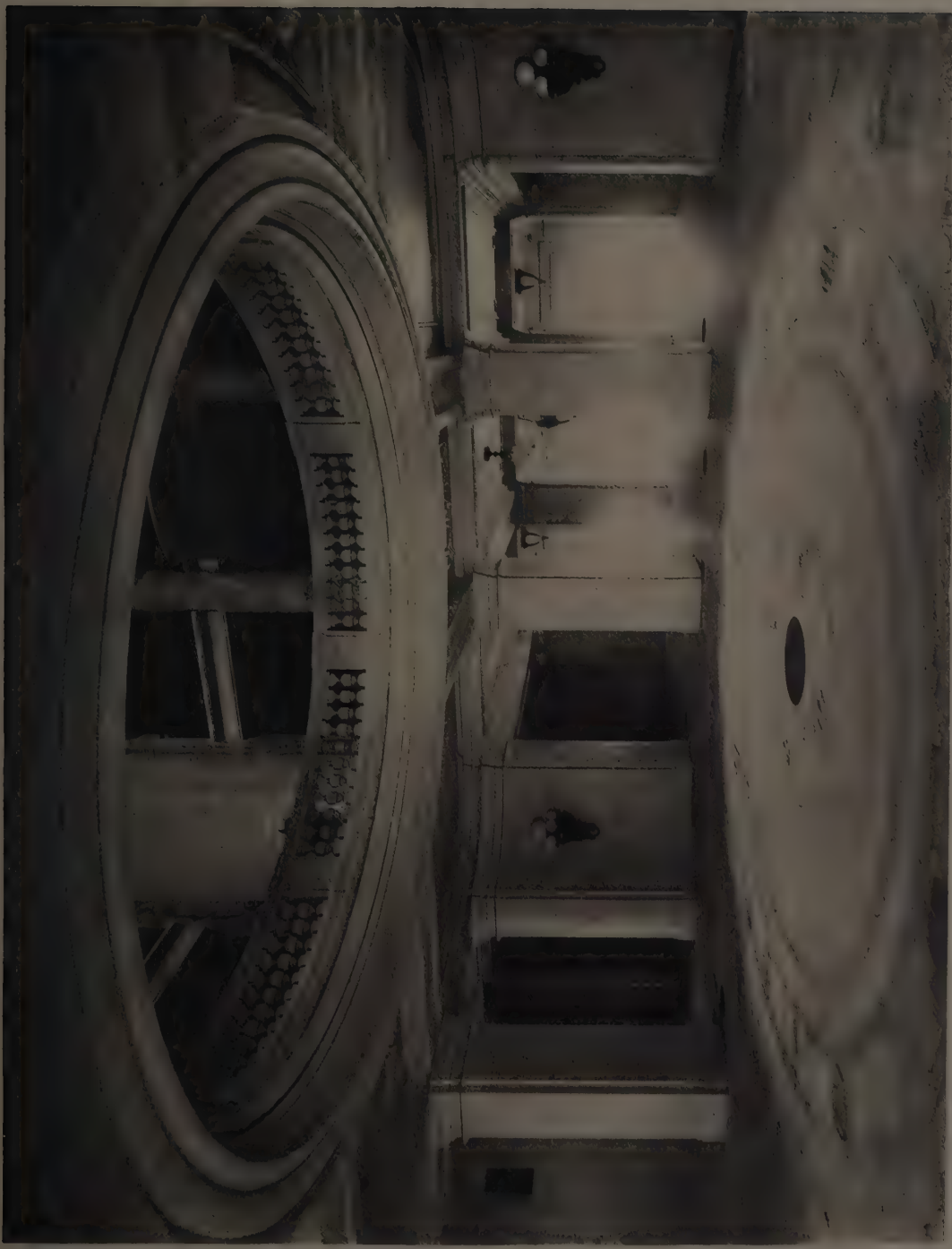
*Baltimore City Court House
Baltimore, Md.*



New Pennsylvania Railroad Terminal
New York City

Equipped with
Otis Electric Passenger Elevators, Electric
Bombwalkers and Escalator (Moving Stairway)

Otis Elevator Company



HUGH ROBERTS, ARCHITECT

*First Floor Rotunda
Hudson County Court House, Jersey City, N. J.
Marble Work Throughout*

EXECUTED BY

THE LAUTZ COMPANY

MARBLE AND ONYX

861 MAIN STREET

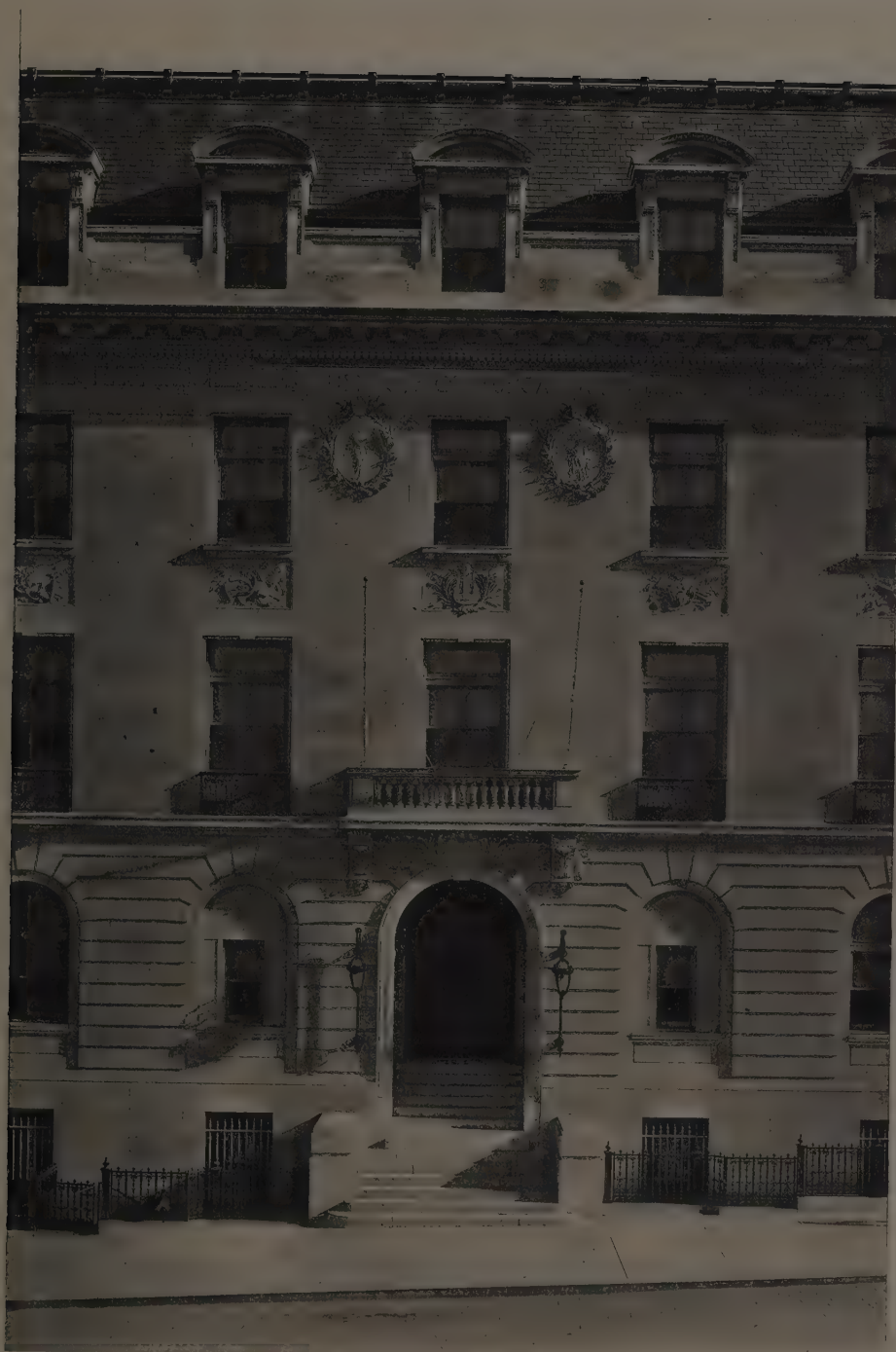
BUFFALO, N. Y.

CABLE ADDRESS
MARBLAUTZ BUFFALO



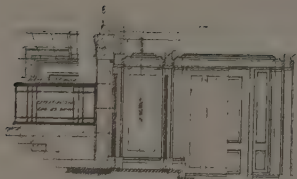
DONN BARBER, ARCHITECT

Institute of Musical Art of the City of New York



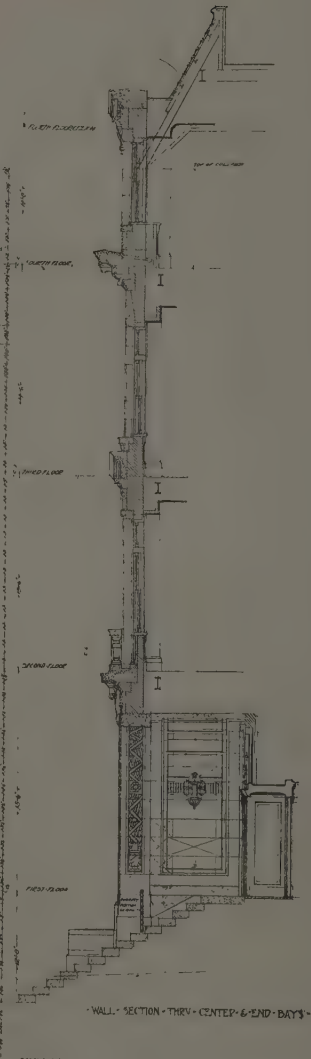
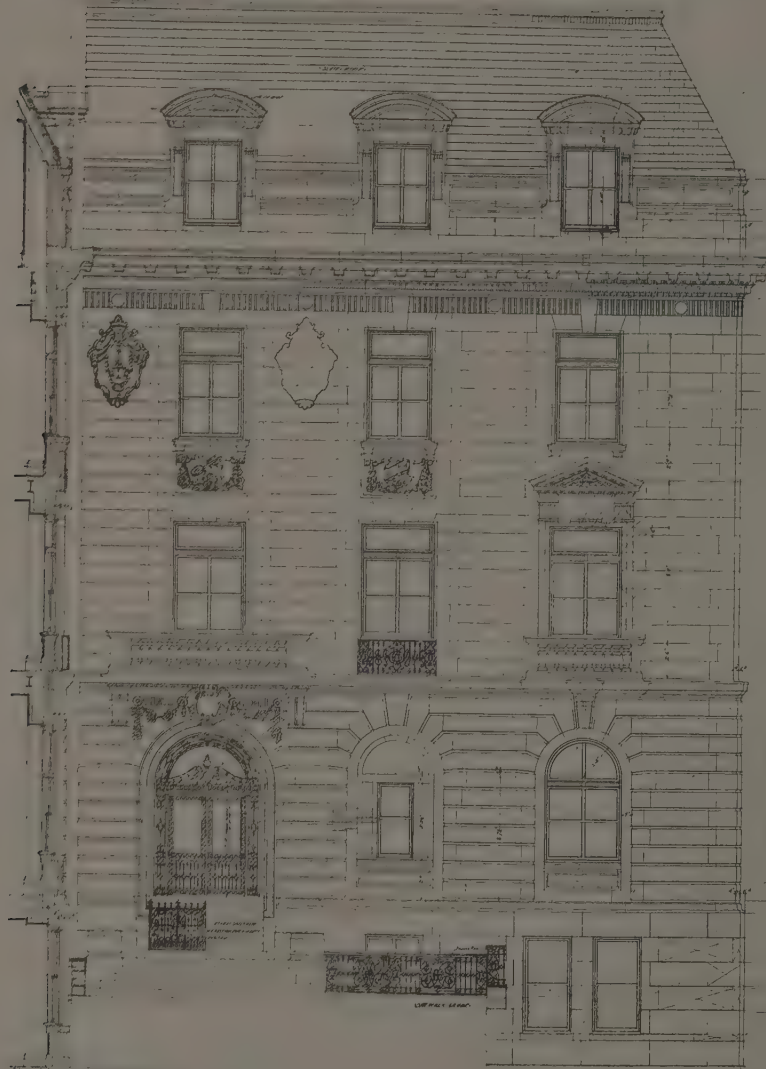
DONN BARBER, ARCHITECT

Exterior Detail



INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK
122 ST. CLAREMONT AVE.

SECTION THRU 12' 5" ENTRANCE TO BASEMENT FLOOR



WALL SECTION THRU CENTER & END BAYS

LEGEND

BRICK	CONCRETE
IRON	WOOD
GLASS	PAINT

DETAILS OF EXTERIOR - SCALE - 1/4" INCH = 1 FOOT

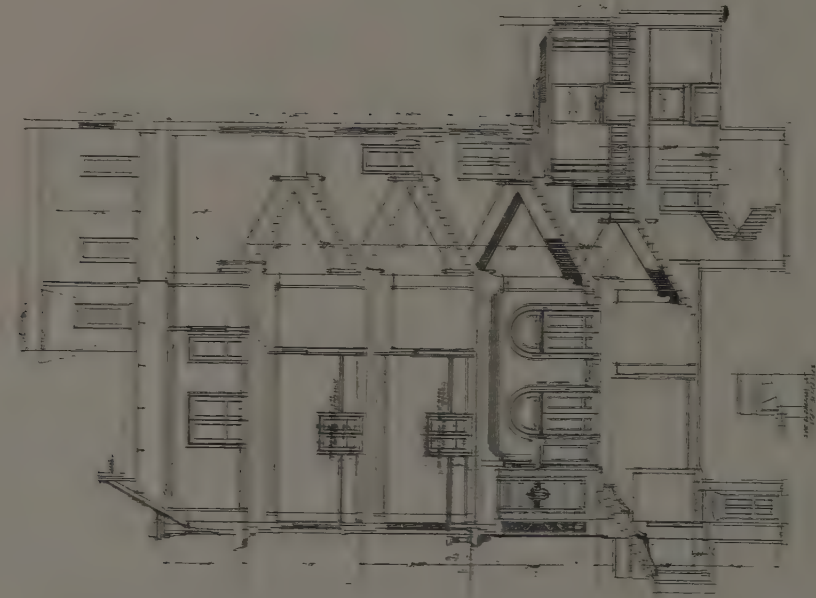
DATE	BY	CHECKED
1910	J. H. B.	J. H. B.



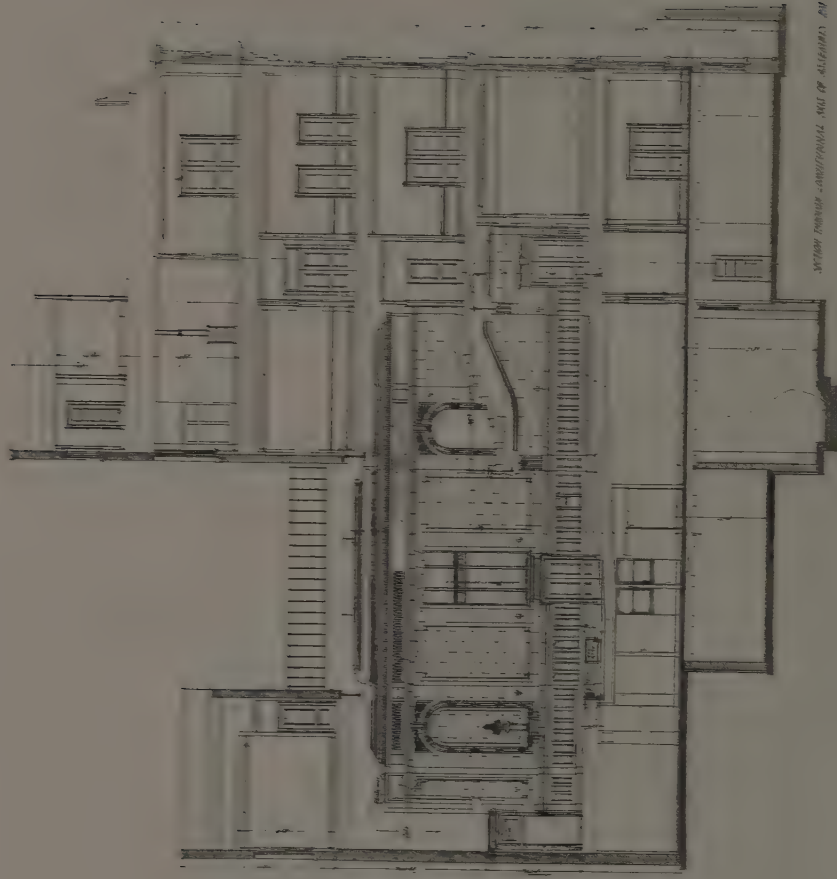
DONN BARBER, ARCHITECT

Main Corridor, Looking Toward Director's Room

BOARD OF HEALTH OF THE CITY OF NEW YORK
 REPORT ON THE SANITARY CONDITION OF THE CITY OF NEW YORK



TRANSVERSE SECTION
 PLATE IV



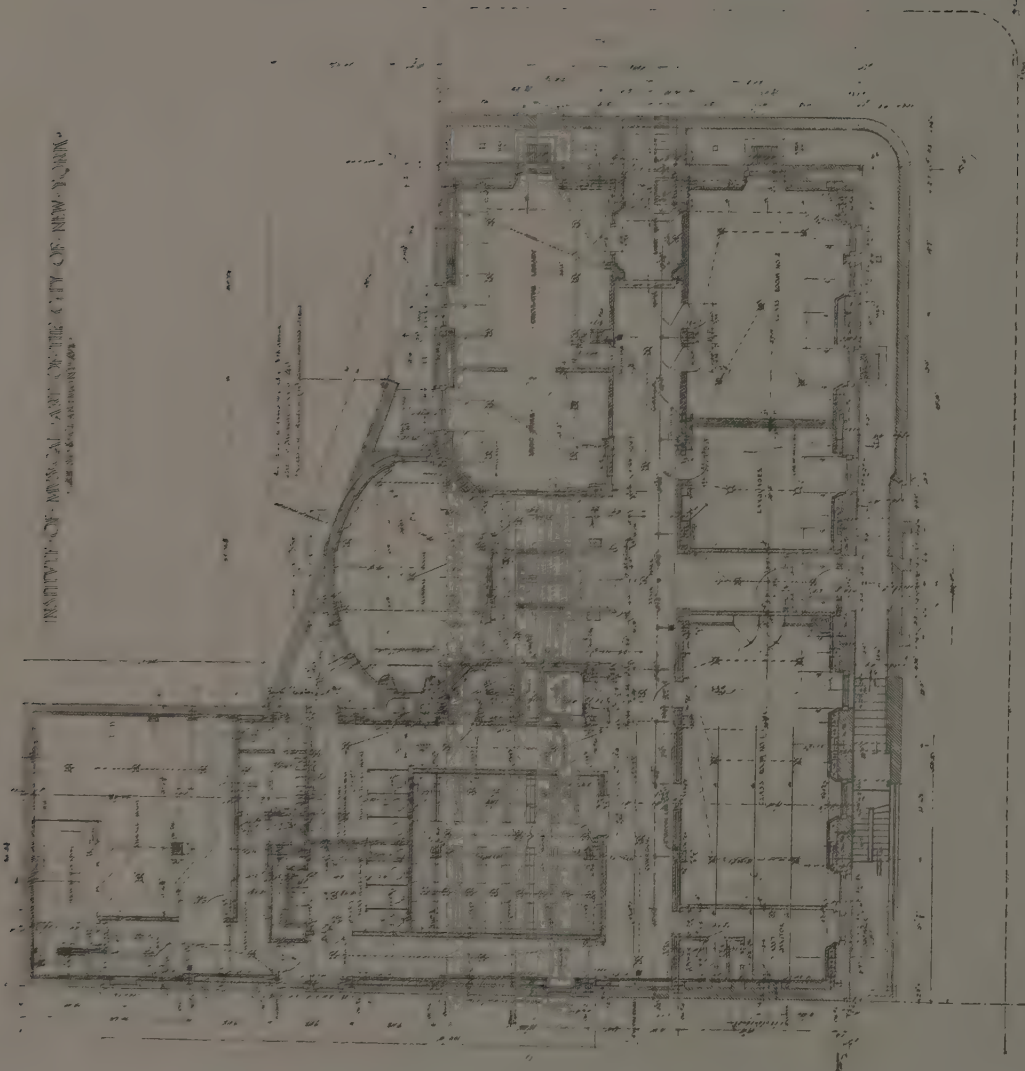
LONGITUDINAL SECTION
 PLATE V



DONN BARBER, ARCHITECT

Student's Room

MAP OF NEW YORK CITY OF THE CITY OF NEW YORK
- 1890 -

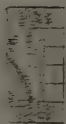


BACKSET PLAN
- 1890 -

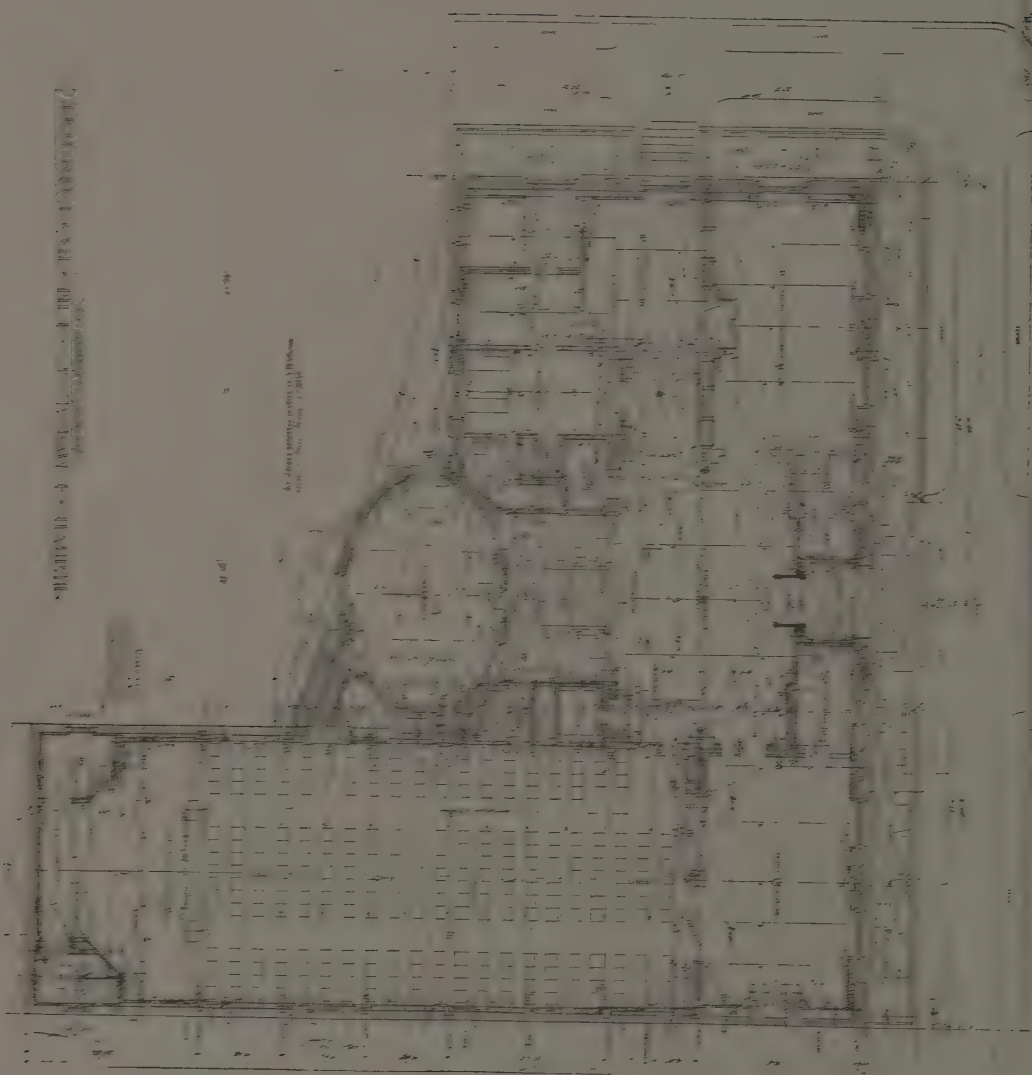


DONN BARBER, ARCHITECT

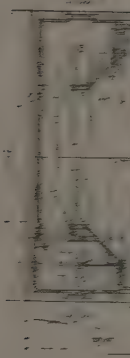
Detail of Auditorium, Looking East



PLAN OF THE BUILDING



SECTION OF THE BUILDING

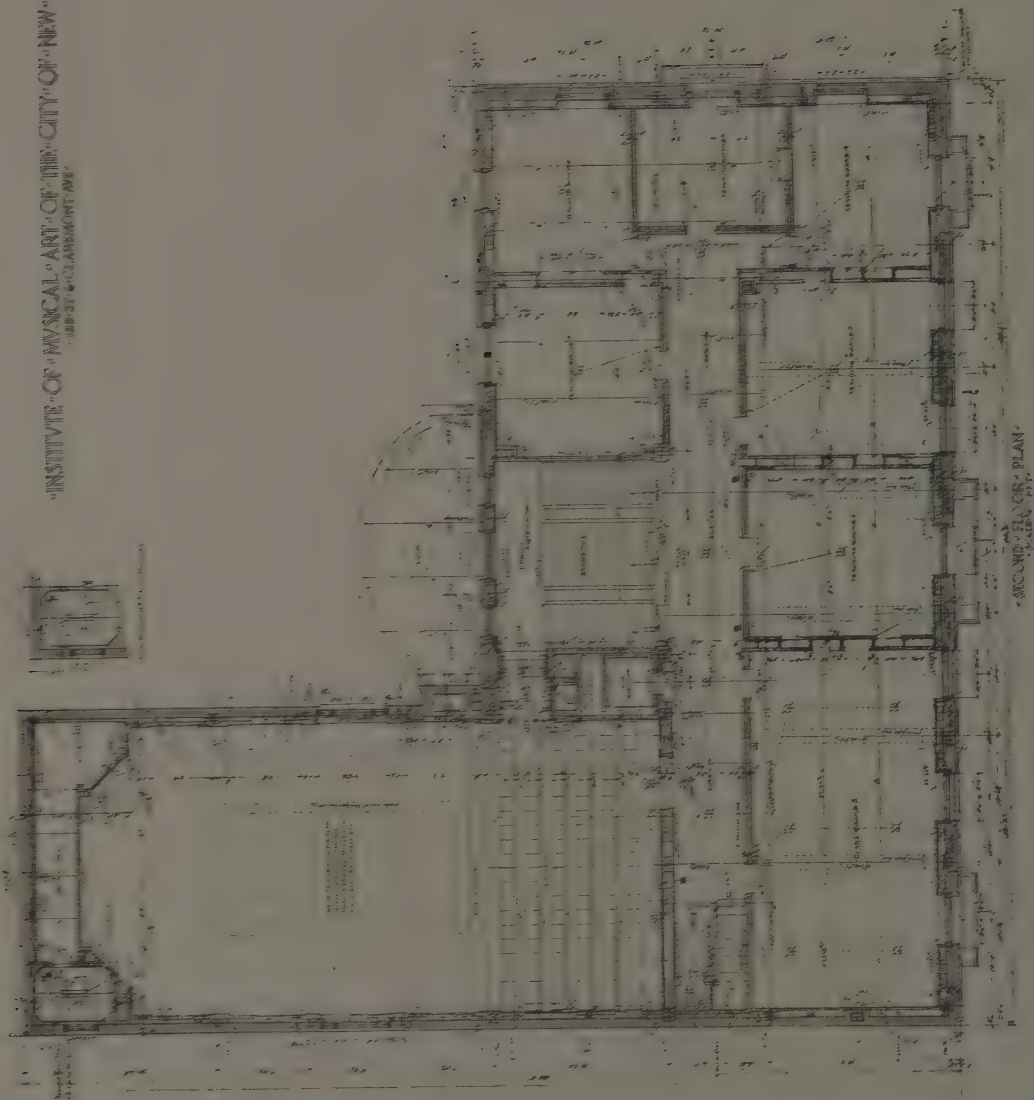




DONN BARBER, ARCHITECT

Auditorium. From Stage Looking West

INSTITUTE OF FINANCIAL ARTS OF THE CITY OF NEW YORK
125 WEST 42ND STREET, NEW YORK



1/4" = 1'-0"

1/8" = 1'-0"

1/16" = 1'-0"

1/32" = 1'-0"

SECOND FLOOR PLAN



DONN BARBER, ARCHITECT

Director's Room



DONN BARBER, ARCHITECT

Library

INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK
 125 ST. CLAIR ST. N.Y.C.



THIRD FLOOR PLAN
 SCALE 1/8" = 1'-0"

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DONN BARBER, ARCHITECT

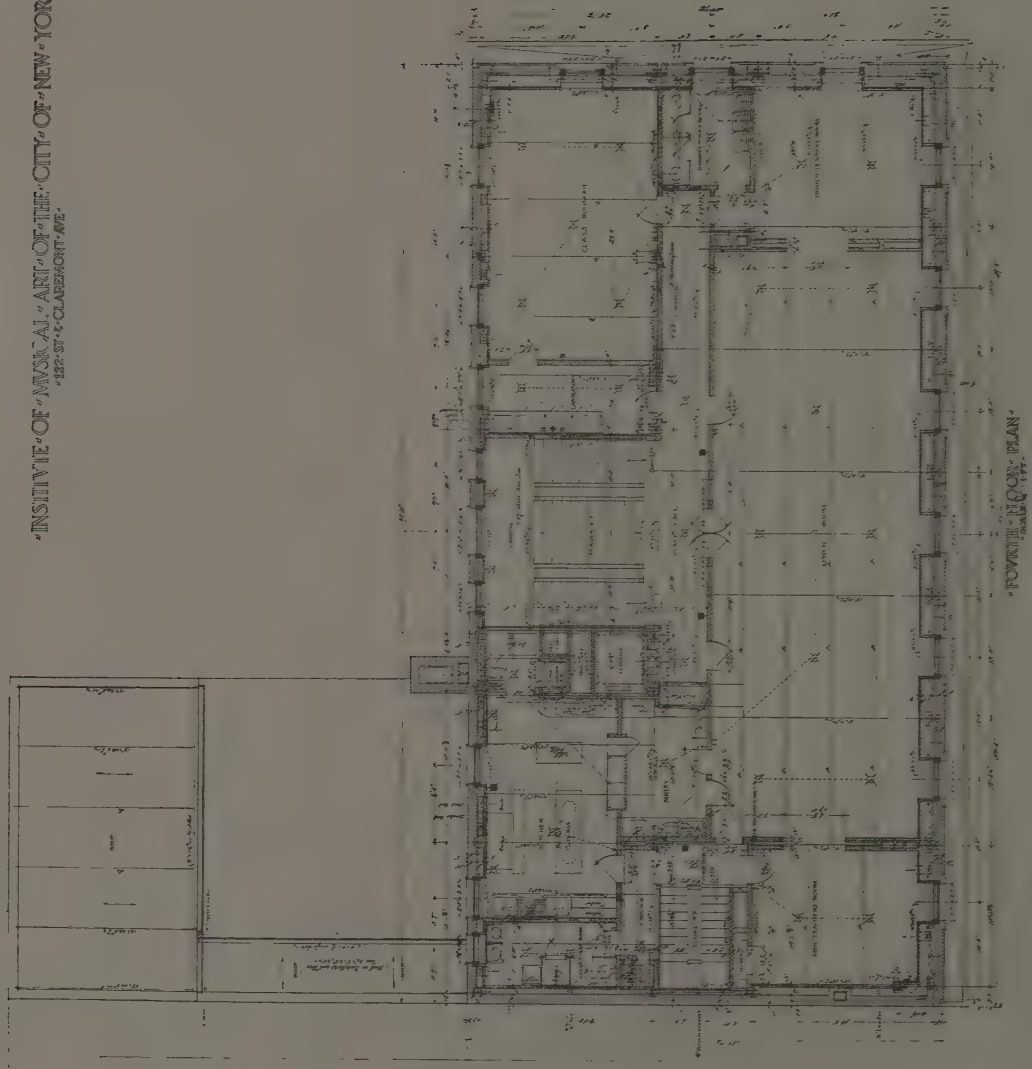
Practice Room



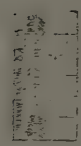
DONN BARBER, ARCHITECT

Class Room

INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK
 122 ST. CLAREMONT AVE.



FOURTH FLOOR PLAN





Reception Room, Looking into Study

1000. B. 1000. 1000.



Dom Barbez Architect

Lotus Club
New York City
Elevator Equipment
furnished by
Otis Elevator Company

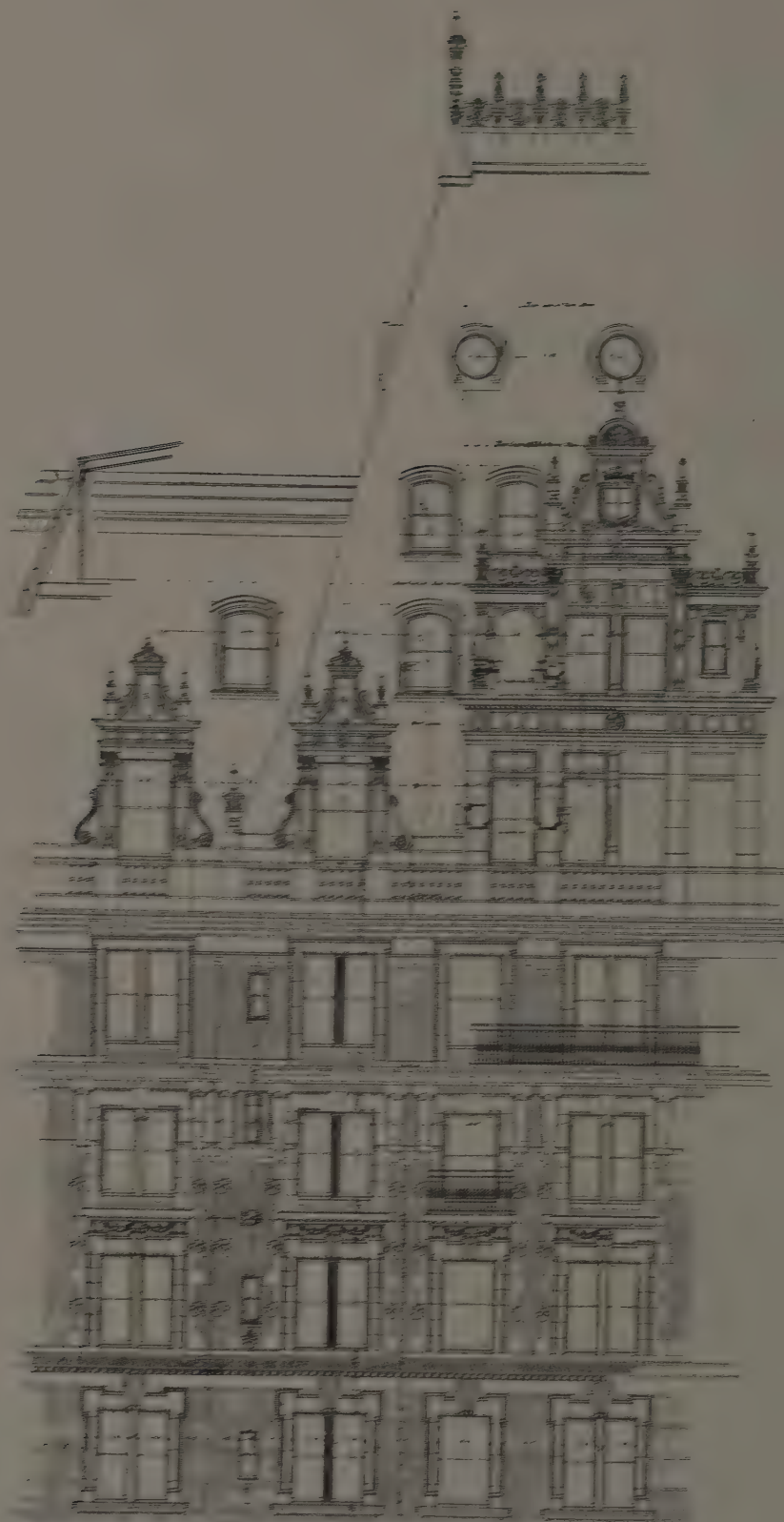


*Staircase in the old City Hall
See Article "The City Hall of New York"*



H. J. HARDENBERGH, ARCHITECT

Hotel Martinique, New York



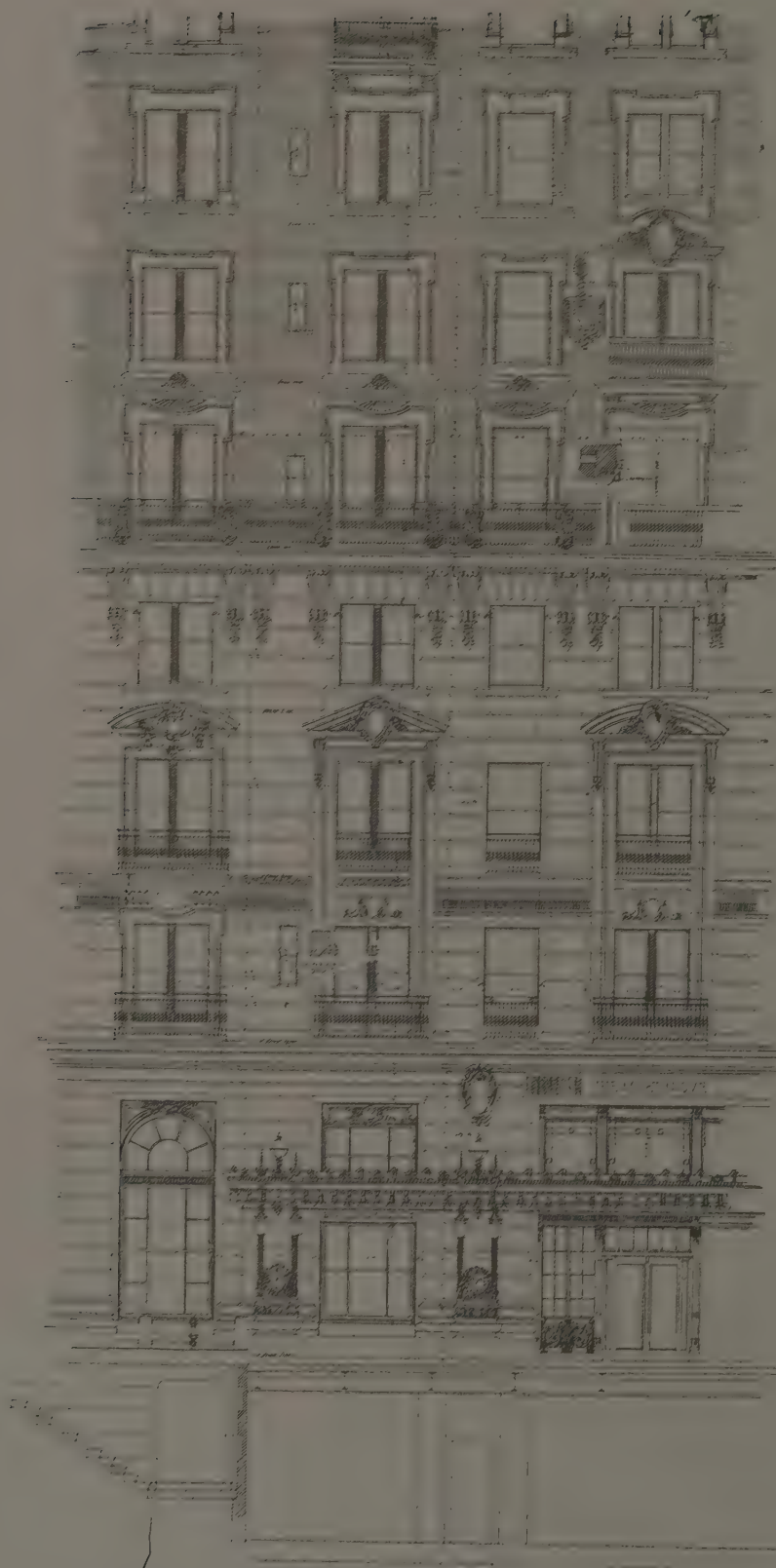
H. A. Harlanberg
Architect

THE MARTINGOE
Upper Part 32nd Street Elevation



H. J. HARDENBERGH, ARCHITECT

Broadway Café Hotel Martiniqua, New York



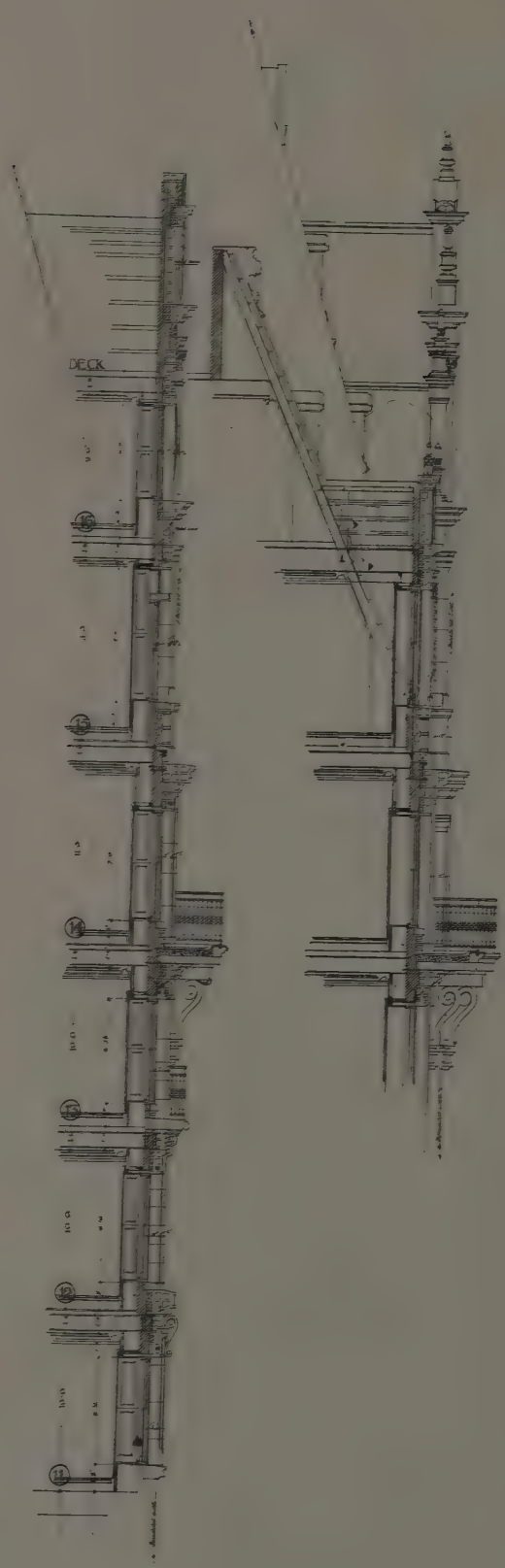
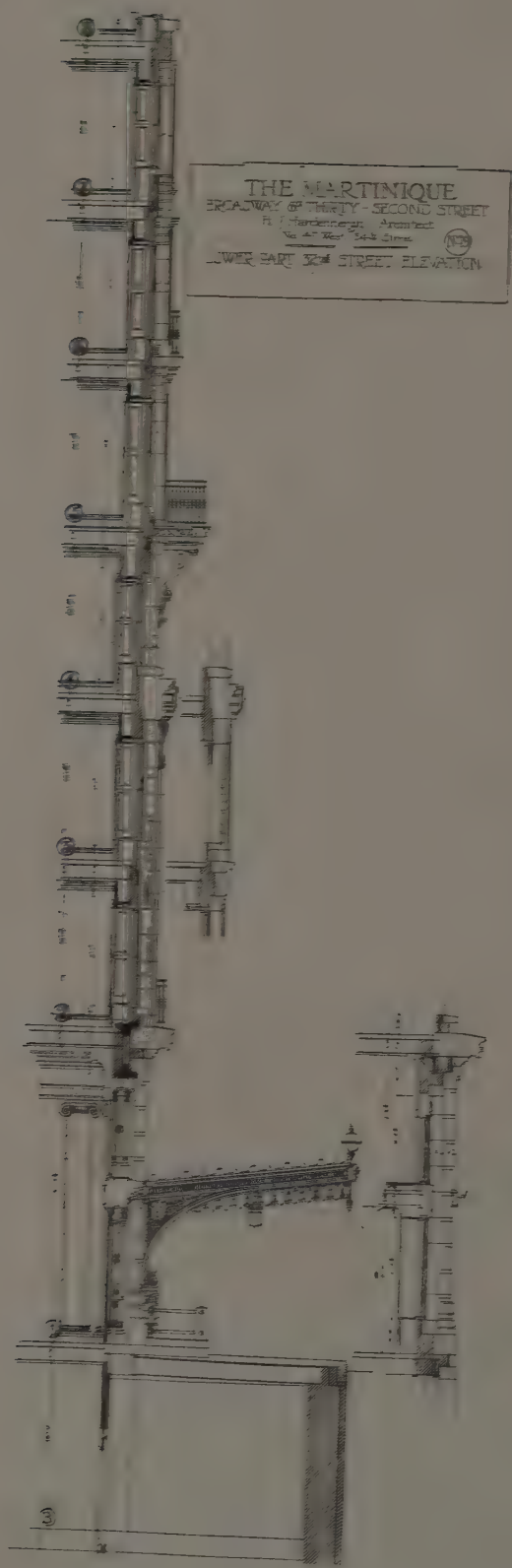
H. J. Hardenbergh
Architect

THE MARTINIQUE
Lower Part 32nd Street Elevation



H. J. HARDENBERGH, ARCHT. ECT

Concourse, Hotel Massiniague, looking toward 22nd Street



Upper Part
 32nd Street
 Elevation



H. J. HARDENBERG, ARCHITECT

Dining-Room, Hotel Martinique

THE MARTINIQUE
 ARCHITECTURAL
 FIRST FLOOR PLAN

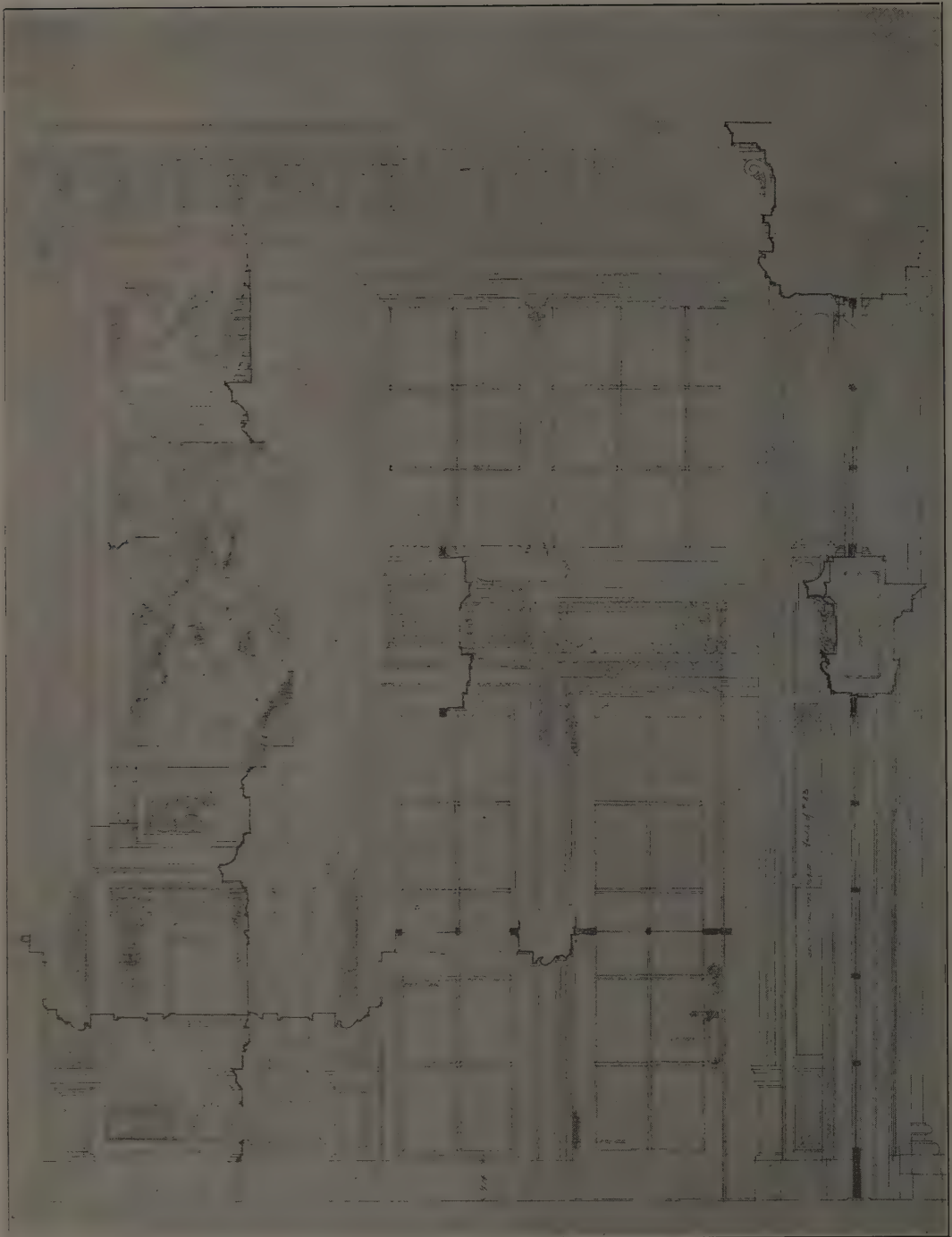


THE MARTINIQUE
 ARCHITECTURAL
 GROUND FLOOR PLAN



H. J. HARDENBERG, ARCHITECT

Meyer Hall, Hotel, Martinique



H. J. Hardenbergh
Architect

THE MARTINIQUE
Details of Main Dining Room



Dining Room Panel, by Irving Weiss



Ceiling Detail, Broadway Cafe

Innovative Detail, Hotel Martinique

H. J. HARDENBERG, ARCHITECT



H. J. HARDENBERGH, ARCHITECT

Grill Room, Hotel Martinique



H. J. HARDENBERGH, ARCHITECT

Banquet Room, Hotel Martinique



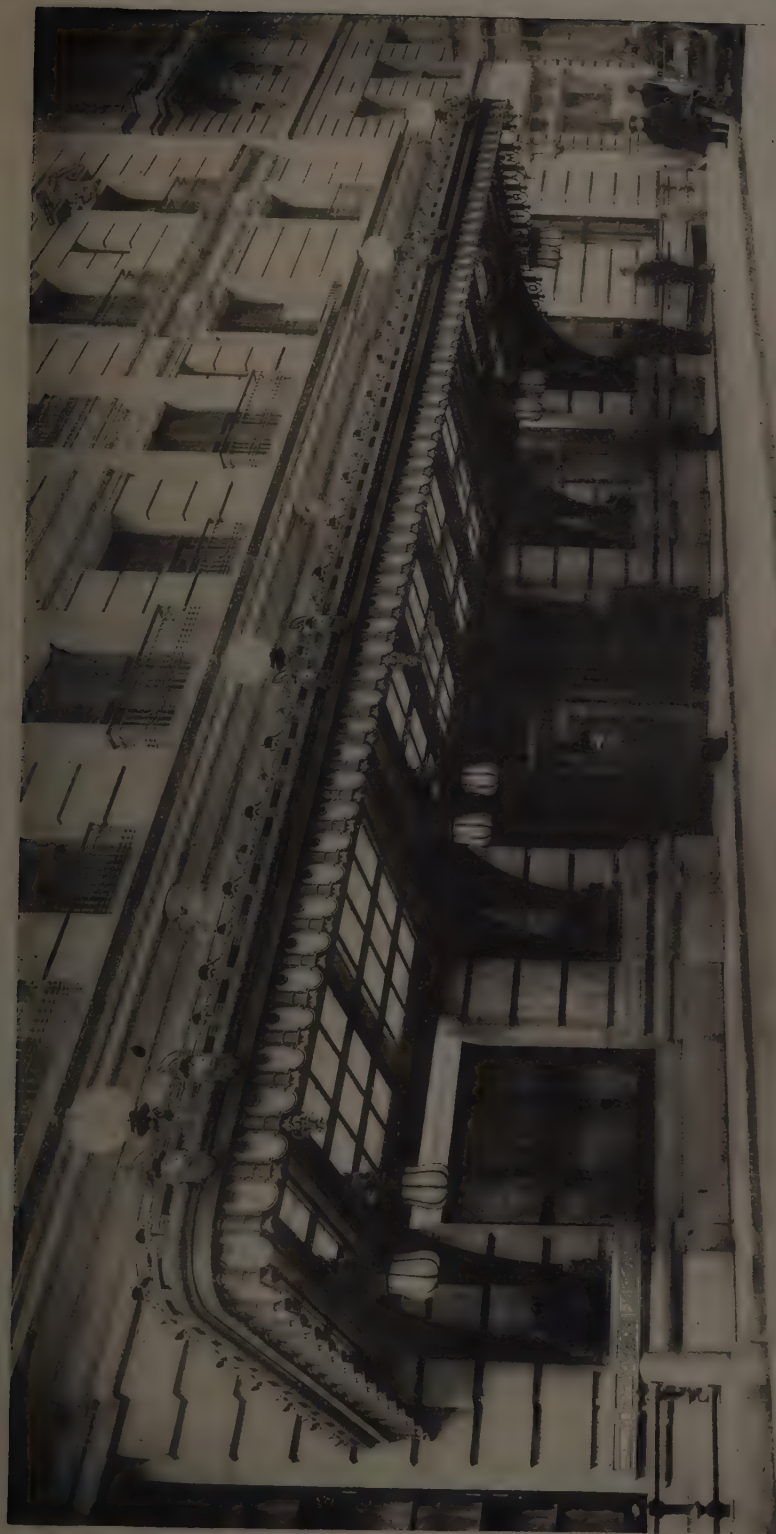
H. J. HARDENBERGH, ARCHITECT

Windsor Hotel, Montreal, Canada



H. J. HARDENBERGH, ARCHITECT

Dining Room, Windsor Hotel



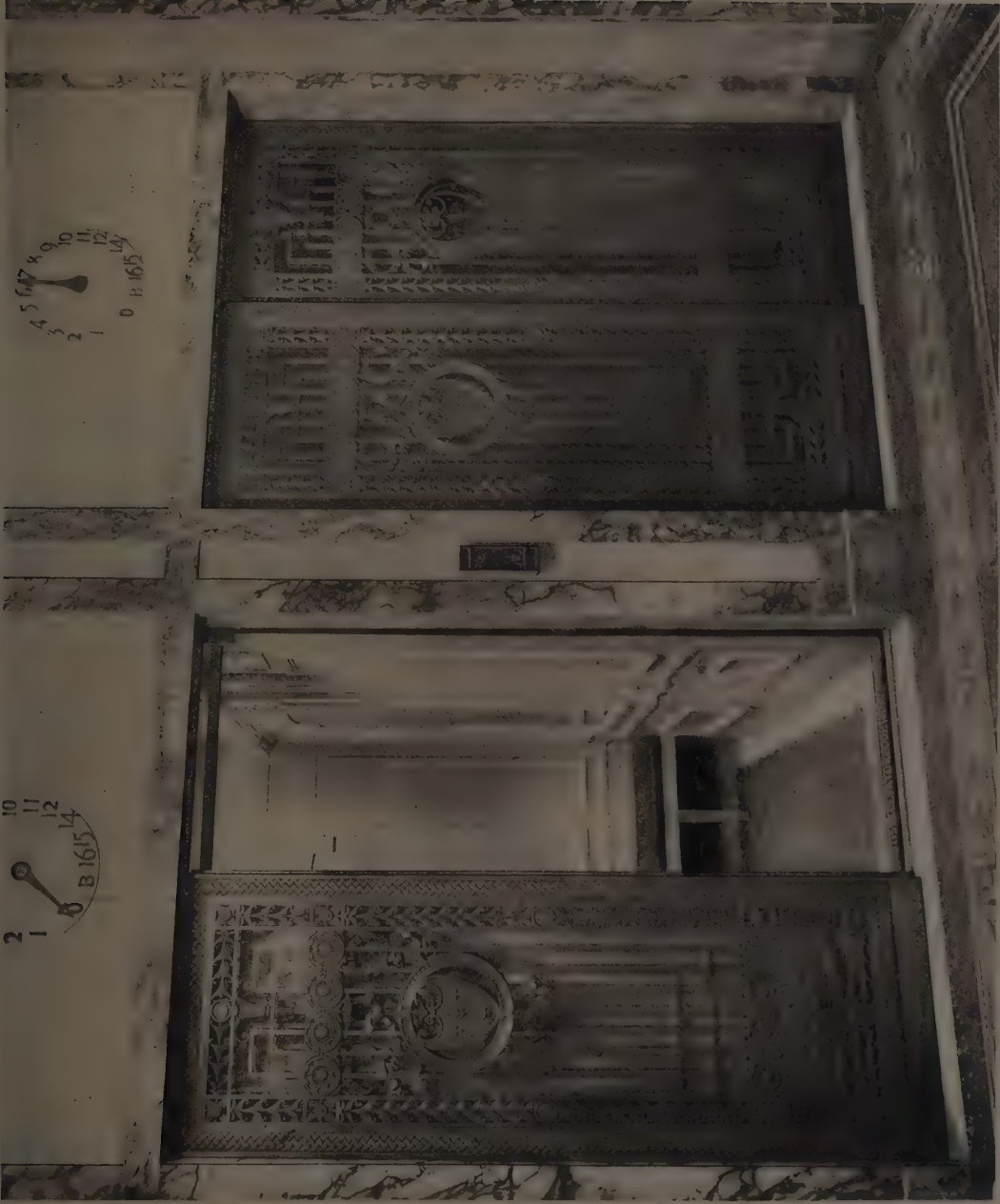
H. J. HARDENBERGH, ARCHITECT

Iron Marquis Hotel Martinique, New York
All Ornamental Iron and Bronze Work in this Building
Executed from designs of the Architect by

JOHN PIRKL IRON WORKS

240 NORTH TENTH STREET, BROOKLYN, NEW YORK

SEE SWEET'S INDEX-PAGES 384-385



PART OF THE OTIS ELEVATOR EQUIPMENT
NEW ADDITION TO HOTEL MARTINIQUE
NEW YORK CITY
OTIS ELEVATOR COMPANY





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