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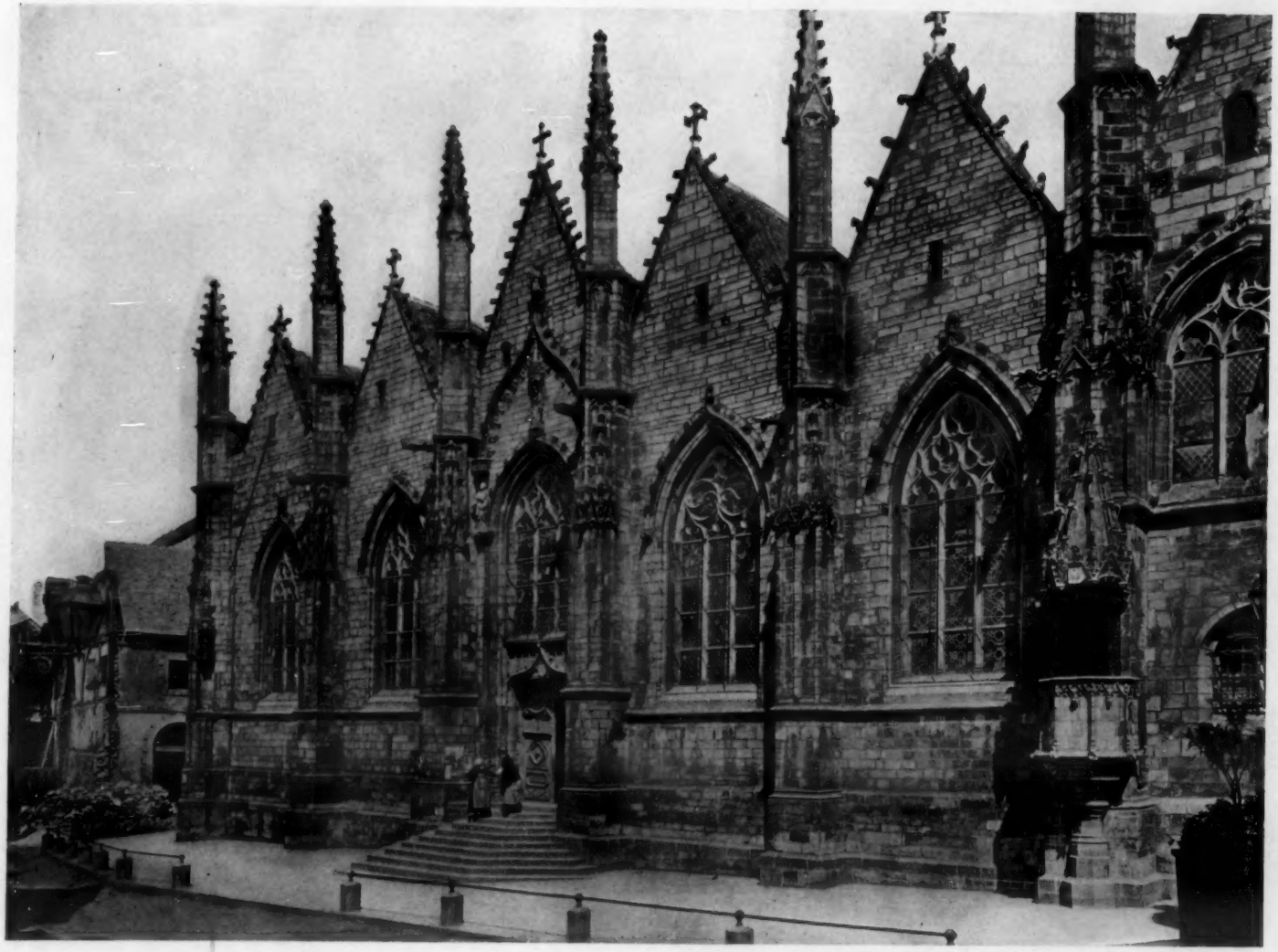

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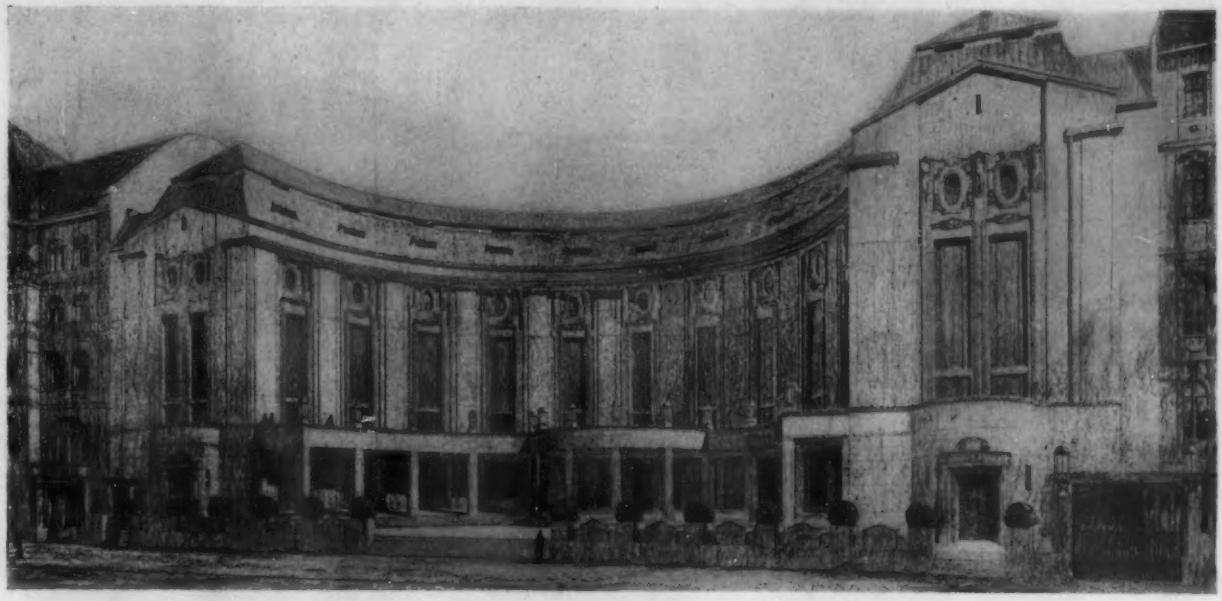


FIRST PRIZE DESIGN
COMPETITION FOR THE GRAND OPERA HOUSE, CHARLOTTENBURG

OSKAR KAUFMANN, ARCHITECT
BERLIN

NOTES FROM EUROPE

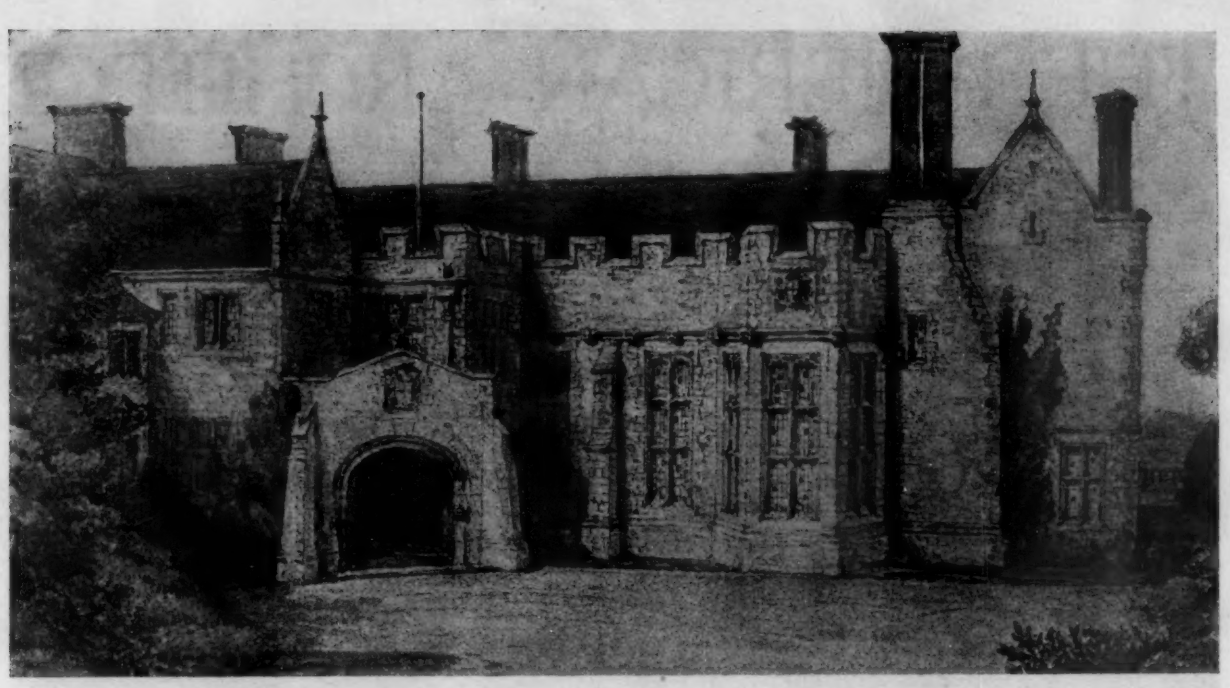
By FRANCIS S. SWALES, ARCHITECT, LONDON

LONDON.—The work of Thomas Graham Jackson, R.A., LL.D., F.S.A., to whom the Royal Gold Medal for 1909 of the Royal Institute of British Architects was awarded June 20th, is doubtless familiar and of interest to a great many American architects. A pupil of Sir Gilbert Scott, he has been a keen student and is a man of letters as well as an artist of distinguished ability and has written some books of value. Though he has always remained "outside the Institute," he has often furthered the aims of the R. I. B. A. along educational lines. His conviction that the advancement of architecture is of vastly more importance than the commercial prosperity of the architect is admirably sound, but has, perhaps, not always found as much encouragement as might have been expected from the profession in Great Britain.

The R. I. B. A. Town Planning Conference, which is to be held from October 10 to 15, is being planned upon an important scale and the list of honorary officers is a most distinguished one. The conference is to be of an international character, and the Exhibition Committee would be glad if architects possessing drawings or models of town planning designs would send particulars thereof to Mr. John W. Simpson, Secretary-General of the Conference, 9 Conduit Street, Regent Street, London, W.

The consecration of the Westminster Roman Catholic Cathedral was marked by impressive scenes and elaborate ritual. More than forty years have elapsed since Cardinal Manning obtained the site for the vast and stately church which is the one example of Christian Byzantine architecture in London, but it is at last completed and freed from debt—two things necessary to be done before the law of the Roman Catholic Church permits the consecration. Of the building itself practically everything to be seen to-day is as it was several years ago when views of it were widely published, and it is only as regards the decorations—of which there is still a great deal to be done—that anything new is to be observed.

The death of King Edward has occasioned many suggestions as to suitable commemorative monuments, and out of the mass of not wholly disinterested suggestions come two which are of an unusual character and worthy of consideration. A correspondent to the *Times* suggests a new façade to Buckingham Palace as



STOATLEY HALL, HASLEMERE — REED & MACDONALD, ARCHITECTS

a national memorial, and a writer in the Liverpool *Daily Courier* proposes that the Liverpool church people should build the two central towers of the new cathedral and name them after the late King Edward and his Queen Alexandria.

PARIS.—Each month the condition of the streets grows worse as the result of the floods of the early spring, and only now has the significance of the alarming reports which were made at the time begun to be realized. It is stated that it will require four years' work to put the new tunnels and stations of the Metropolitan Railway in proper condition once more. The board fences in the Place de l'Opera, the Place du Havre and other places are again being erected, and with a solidity which suggests that they have come to stay for a long time.

The Paris Municipal Council is about to take up a scheme for the enlargement of the Canal de l'Ourse. It is proposed to form two large basins at la Villette, near the Porte de Flandre and the Porte d'Allemagne, and prolong the canal at a cost of some thirty millions of dollars.

The old Seminary of St. Sulpice, which is to become a museum to house the collections of the Luxembourg, is to be altered for that purpose in accordance with the plans of Monsieur Dernaz at a cost of $250,000.

PEACE PALACE AT THE HAGUE.—M. A. Besnard has been commissioned by the Dutch Government to decorate the large hall of the Peace Palace.

ROME.—The publicity given to the controversy which arose over the Zona Monumentale has not been without result. The Italian press, the foreign correspondents and Commendatore Boni united in strong protest against the work of which the commission in absolute

A COUNTRY HOUSE NEAR BERLIN — DINKLAGE, PAULUS & SILLOE ARCHITECTS

GARDEN FRONT OF A HOUSE IN SURREY — NIVEN, WIGGLESWORTH & FALKNER ARCHITECTS

charge was carrying on in such a way as to produce fine drives and boulevards at the expense of the destruction of fine trees and such architectural works of interest as the Casino designed by Vignola. The disappearance of the latter is greatly to be regretted, and is said to have caused the angry protests and led to the resignation of Commendatore Boni, which brought the matter sharply to the attention of the public and the Government. A committee of the Chamber of Deputies was appointed and the work of the Commission of the Zona Monumentale will be continued upon different principles. The natural contours of the land are to be

STEPS IN GARDEN AT WYCH CROSS PLACE, SUSSEX — THOS. H. MAWSON GARDEN ARCHITECT

followed and all heavy traffic is to be diverted from the roads through the zone; also the boulevards will be less extensive than formerly planned. For the present excavation is prohibited, but it is not thought that this will be adhered to so far as to compromise archæological investigations.

The destruction of the slum quarter of the Via di Marterio for the purpose of giving a better view of the monument to Victor Emmanuel has unearthed brick walls which formed a part of the Forum of Trajan. Included in the same work, however, is the demolition of the Palazetto di Venezia, which was built in 1465-70. It is reported that the latter is to be re-erected upon a neighboring site.

The burning, on the 14th, of many art treasures at the Belgian Exposition, has occasioned comment as to the advisability of entrusting priceless possessions of this sort to buildings of such necessarily inflammable construction.

THE MISUSE OF THE ORDERS FROM AN ENGLISH POINT OF VIEW

Our esteemed contemporary, *The Builder*, of London, regards with no little disquietude what it feels is the persistent assault by the architect in America on the canons of good taste involved in the decorative use of the Orders. It takes us sharply to task as follows:

"While the decorative value of the Orders must be recognized, a point may be arrived at when their use becomes an obsession, and this point is in danger of being reached in some recent buildings in the United States. When the columns run through six or seven floors and the capitals alone account for nearly the height of one, while a couple more are tucked away in the entablature, the use of this formula in design must give rise to misgivings. In the City Hall at Chicago the effect of dignity aimed at is to some extent achieved by the use of columns 9 feet in diameter, the weight of which is in reality, though not apparently, carried through the lower three floors by skeleton steel construction. It has been left to a New York architect to burlesque this form of design by proposing to build a County Court House in the form of a huge monument composed of four Doric columns grouped together and crowned by a cruciform entablature carrying a statue of Justice on a pedestal; the whole structure being over 1,000 feet in height. Each column is large enough to contain fifteen superimposed court rooms, arranged round a central hall, lit from the walls linking up the columns, and containing the staircases, elevators, etc. The scale throughout is, of course, gigantic, with a main cornice projecting 40 feet, and a crowning statue 200 feet in height; the whole conception being in the spirit that produced an elephant hotel and a giraffe casino.

"The only merit that may be conceded to such a proposition is its obvious value as a warning to those who have allowed their admiration for the beauties of the Orders to stretch them beyond their legitimate purpose of architectural decorations within reasonable bounds of structural propriety.

"Our sympathies are not with the men who would limit the use of such embellishments to cases of structural necessity; columns, pediments, and all other forms originating in construction appear to us to be no less admissible as decoration than the conventionalized animals, flowers, and other ornaments recognized by all schools of architecture; but there are certain restrictions which, while difficult to define logically, will be recognized by those possessing taste and judgment, and it is clear that when a building deliberately apes a form that expresses quite a different aim and intention it is exceeding the limits that sound architectural instincts impose. One of the elementary rules is that design should express purpose, and while there are so many ways in which this end may be achieved it is ridiculous to torture structures into appearances quite at variance with their requirements, and any design in which this is obviously done, not to speak of one in which such an intention is paramount, must stand condemned."

THE ART OF THE MONUMENT. SCALE, PREDOMINANCE, SUBORDINATION

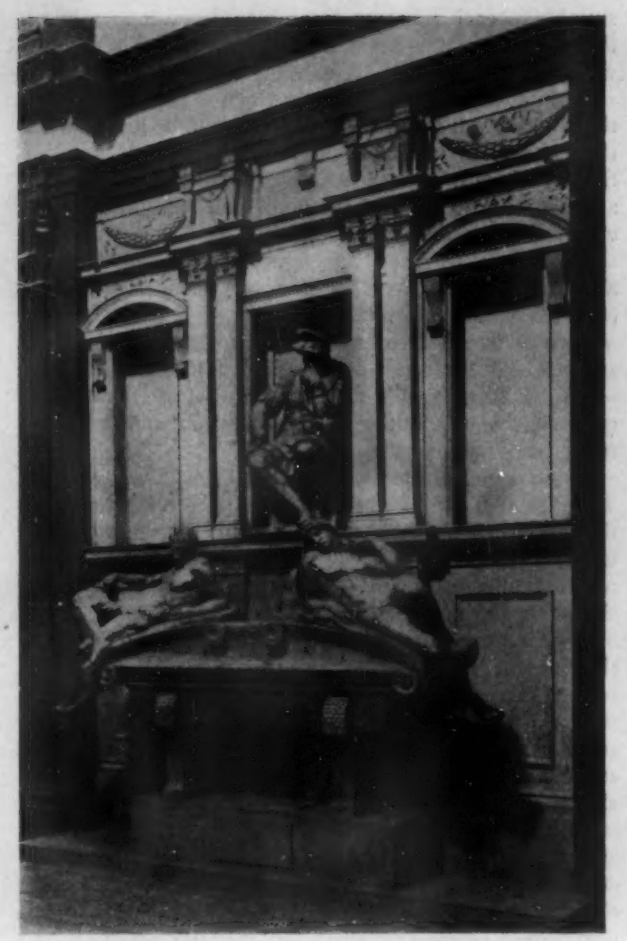
Monumental sculpture bears the same relation to sculpture for its own sake as mural decoration does to easel painting. The relation implied is a close one and it is necessary for the artists engaged in such a work to decide which of the two arts is paramount for the purpose in hand. It is only by one giving way to the other that unity will follow. This relationship between the pure and the applied art is simple in the abstract sense, but involved in some complexity in reality. The paper of Mr. E. A. Rickards, read recently before the R. I. B. A., on "The Art of the Monument," raises the whole question in a very admirable way and makes an analysis of certain of its phases which must make both architects and sculptors take a renewed interest in co-operating, in the future, for the benefit of a more thorough union of their respective arts. "It is really only by the imagination exercised in conceiving the new," says Mr. Rickards, "that one can make the full circle and arrive at the due appreciation of the work of the masters of a former age." In other words, there are some questions about which it is of little use to theorize beyond a certain point. It is only by personally and actively going through the mental processes involved that the power may be acquired to appreciate the difficulties involved and the opportunities offered. In the final analysis certain monuments have ineradicably fixed themselves upon our minds by possessing a certain "blend of the living idea with that of the serene or spiritual atmosphere." In achieving distinction of this sort a certain suggestion of intimacy between the living and the sculptured figure has been most delightfully expressed, remarks Mr. Rickards, in the work of some modern painters. "They above everyone can help us to realize the more elastic and playful side to such work, since they delight in the accident of effect and are always seeking it. With all the severity of architectonic laws, this will always be present to those who are in wait for it. The French have ever been conscious of this, and their painters' work has kept them continually alive to it from the period of Watteau down to the present day.

ABRAHAM LINCOLN BY AUGUSTUS SAINT GAUDENS

"In the small gardens of Paris which occur so frequently in some of the busiest neighborhoods the same note is struck, and, through a slight veil of leafage, the sculpture, scarcely more than life-size, produces the effect of a fanciful world sufficiently near the human to be approached mentally as easily as, with a slight physical effort, one crosses the street. Again, in the streets of modern Vienna, I can remember the almost telepathic appeal of many a delightful creation set slightly apart, perhaps in a more formal frame of its own, yet so near to the hum of life as to quicken the imagination of those who may be able to spare only a furtive glance in the midst of the hurry of affairs."

It would not be difficult to call to mind certain works of monumental art which have made their appeal telepathically, as the author has it, in the hurried and crowded section of a large city on thousands of individuals from whom an appreciation of the artistic would commonly be expected in vain. Public sculpture, to be an effective agent of municipal art, must conform to a noble standard of criticism; it must carry conviction, first of all, as to its ability to answer purely decorative needs. Failing in this, whatever other merit it may possess is wasted for the purpose.

In the practice of monumental sculpture there are difficulties closely akin to those which the architect only too often encounters in his relation to clients who refuse to play their legitimate part in the play of building. "The sculptor is given a commission with a sketch which he is told to get into shape or a description of his subject which he must faithfully portray. The real purpose of the work of art is lost in some educational or commemorative motive possessing no merit but that of historical fidelity which has little bearing on the purpose in hand. And yet the idea can be conveyed artistically and enhance the beauty of the site, square or street. The prime requisite is the highest artistic standard of



TOMB OF LORENZO DE MEDICI BY MICHAELANGELO — CHURCH OF S. LORENZO FLORENCE

FOUNTAIN OF MOLIÈRE PARIS — FLANKING FIGURE REPRESENTING COMEDY

the community, not the lowest or the average taste. This is not the only condition requisite to really decorative and inspiring public sculpture." Public monuments, says Mr. Rickards, should be allotted to positions which have been prepared in advance for such adornments; if not to form an integral part of our buildings, at least to be in the shadow of such of those that have that dignity and breadth which might enhance the more plastic art of sculpture and, in addition, would suggest material for the architectural portions of each monument itself, so that its harmony with immediate surroundings would be secured and a resultant scale of detail, perhaps unconsciously but instinctively, adopted in all its parts. The time is not so far distant, it is to be hoped, when the architect who is fortunate in having to carry out work of a large and public character will be allowed some jurisdiction over those things which should really be necessary to the general or dominating composition; but the fact remains that once the building line is crossed this is very rarely allowed him. Yet sculpture is, more and more, being embodied in architecture, often as a literal advertisement of the purpose of the building itself, and in some cases the chance of including an almost detached monument or a series of monuments does occur. It would be taken advantage of much more frequently, he says, if architects had not such a cold and aloof attitude towards the art of sculpture. The great display of this art on so many modern London buildings does not always show a real understanding of how to exploit it. Just as, in a façade, the design is scarcely or not at all affected, if niches remain unadorned, so certain portions and spaces might be allowed for future possibilities in the way of accessory monuments or decorative features—their intention would be obvious, and if unfilled, it would be nothing more serious than the effect produced by a partially decorated interior awaiting the further masterpieces of successive ages.

There is good advice in the foregoing which applies even more to American conditions and buildings than to those in England. Many an architect is subjected to the chagrin of seeing set at naught, by the subsequent application or juxtaposition of irrelevant or wrongly placed supposedly decorative pieces, the hard and conscientious work he has put into a design. He is not supposed to be concerned with such strictly sculptural problems, his proper sphere being understood to end the minute the utilities have been met. A more unreasonable and confused assumption it would be difficult to make. The architect being the only one who has a conception of the ultimate total effect which an architectural design will make, cannot, of course, execute his design in part and transmit his ideas to another who

MONUMENT TO THE ADMIRAL GASPARD DE COLIGNY PARIS

must necessarily either disregard the ensemble or view it from such a point as will throw it out of focus when finished.

On the other hand, it must also be admitted that there have been some notable instances in our public architecture in which the architect has failed to show the requisite interest or possess the ability to use, to good advantage, the accessory arts of sculpture and painting. These instances, when shortcomings of the architect have not infrequently been publicly commented upon by certain discriminating laymen, have not helped to give the architect greater latitude in the matter of supervision over works of architectural decoration.

Mr. Rickards' advice in regard to providing certain spaces and surfaces, in and about buildings, for possible future adornment of the whole is worthy of close attention. Very often the occasion arises, particularly in public works, that a much needed appropriation fails to be granted at the last moment and the design must needs be pruned down within the sum available. A carefully conceived plan, whereby features of purely decorative intent may be left for future execution, if necessary, often saves the architect not only much disheartening work in restudying his design, but as often is the redeeming feature of what would otherwise be a misshapen or stunted composition.

"When the smaller monument which embodies a single figure is placed in such an atmosphere as a large park-like garden or expanse, repetition certainly enhances the value of each individual design, and some standardization in the matter of the pedestal and accessory foundations (of course, with every variety of detail suitable to each separate case) would result in a great development of this art of exploiting and enhancing the work of the sculptor. The sculptor would then have something of a definite scale to which to attune his creation and though free within limits, would be led, as were the Greeks, to a consistency of treatment of portrait figures which might lead to great perfection in style, or at least to some parallel methods which might be commonly developed.

"In all such cases the figure would be presumably a foot or so over life-size, and would be seen in each example from much the same angle and distance. Where it would have a standing pose and would be free to be seen from all sides, a pedestal more or less square in form would naturally suggest itself, and the general lines would find the same proportion and contrasts in relation to the figure.

"As a practical illustration of this the gardens of the Tuileries will serve, where the sculpture is all much of the same scale as just described and is placed on pedestals that vary only slightly in shape. The same thing may be noticed in many of the old gardens, such as the Schwarzenberg Gardens in Vienna, where larger groups of two or more figures occur rhythmically amongst those with single figures, with an added bulk to the pedestal, the same detail and character being maintained. In standardizing pedestals varieties would, of course, be admitted with variants in each type thus eschewing the absolute freedom of design so generally allowed. There is a scale in these things, as in any other form of decoration or achitecture, and we are not always conscious of this because the right pitch is seldom maintained in any considerable number of examples of a comprehensive scheme."

It would be interesting to see this suggestion in regard to the treatment of pedestals tried in some of our numerous park opportunities, of which Chicago has recently improved a number. If anything is ever done in creating the civic center in City Hall Park, in New York, there will be a case to test the skill of our greatest artists to create surroundings which shall be, at the same time, interesting to the populace and in keeping with the surroundings.

The monument if some considerable size with the effigy of the person commemorated, besides symbolical figures, involves the additional problem of proportioning the portrait in relation to the whole composition, besides the problem of adjusting the scale of the architectural details. Assuming that the portrait is to dominate, unless it be of herculean size, its detail must be sufficiently delicate to appear finished on close inspection, while the architectural modeling of base, die and cap must agree closely in scale with both the figures and adjacent structures. As a solution of this difficulty Mr. Rickards suggests that the dominating feature be purely decorative or allegorical, the portrait figure being introduced as a salient feature within the range of intimate approach but not to be viewed from any distance. This would allow the sculptor to employ greater delicacy in his modeling of the subject, while a larger dominating figure should have to depend for its effect largely on silhouette, in which there would be greater freedom

(*Continued on page 76*)

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CONTENTS

NOTES FROM EUROPE 69
THE MISUSE OF THE ORDERS, FROM AN ENGLISH POINT OF VIEW 71
THE ART OF THE MONUMENT 72
EDITORIAL COMMENT 75
Safeguards on City Roofs.
Contractors' Drawings.
Conservation in Building.
ILLUSTRATIONS:
Competition for a Manual Training School.
House by Oswald C. Hering.
House by Carrère & Hastings.
House by J. Foster Warner.
Frontispiece:

SCARCELY a day passes when the newspapers do not contain accounts of fatalities by falling from the roofs of city buildings. The majority of these accidents are recorded in the summer months and in the tenement districts where the housetops afford a retreat for thousands of tenement dwellers who are unable to obtain relief in any other way from the oppressive atmosphere of their restricted quarters. The law is supposed to take cognizance of the use of roofs for any other purposes than those for which they were intended, but, assuming that proper inspection were had to ensure that roof spaces are not used for summer recreation purposes, the protection which the owners of such structures are compelled, by the building laws, to supply, is, in the majority of cases, insufficient or of less value than if none were required at all. The low parapet, for example, which is the most common form of safeguard, creates, by its presence, a greater danger to the venturesome than would the absence of it. If the housetops in the congested districts of our large cities are not to be so constructed as to admit of being given over freely to the use of tenants (as popular sentiment demands) more exacting requirements should at least be made and enforced to properly safeguard those whose work requires them to use the roofs or whose foolhardiness tempts them to transgress ordinary rules of safety. If the roof areas of tenements hereafter erected are permitted to be utilized as breathing and recreation spaces the increased benefits bestowed can not fail to compensate the owner for the extra expenditure entailed; rigid inspection would then be unnecessary, as proper safeguards would naturally be provided by the owners in every case.

IT is an established ruling in the courts that an architect's drawings submitted in competition or for the erection of a structure are and remain his property, unless there is an agreement to the contrary. Now a case comes up in Los Angeles, Cal., in which a number of contractors compete for the equipment of a public building and the board of supervisors after awarding the contract refuses to return to the unsuccessful competitors their drawings involving considerable expense and which the latter consider of value. The supervisors take this action on the legal advice of the public attorney who instructs them that the bids together with the accompanying drawings become public records. We are not prepared to discuss the legal status of the case which, no doubt, the public prosecutor is perfectly familiar with and, therefore, entitled to express an opinion upon. If the law of California claims matter submitted in competition for public building work it would seem fair to competitors to advise them beforehand of the fact, or better yet, if the law permits, invite a sufficient number of the most reputable firms or individuals in a given line to submit proposals and make each one an allowance to cover the expenses of preparation when the importance of the work warrants it.

IT was Theodore Roosevelt who first directed energetic attention to the national tendency of waste in American government and private enterprise. The idea once firmly established that we were developing our natural wealth without due regard for posterity has been of the widest influence in controling our actions in many lines of activity. There is no field in which the lesson needs to be learned more, of conserving our resources and of operating with the greatest regard for the future, than in our system of building. The great upbuilding of the country has really only just begun and our future prosperity is going to depend, to a large extent, upon the way we go about building up our cities and communities for the next generation. Much has been said and written about the enormous annual preventable waste in building losses by fire through improper methods of construction and insufficient fire-prevention. As much more might be said and written about the unstable and wasteful methods still employed, to a large extent, throughout the country of financing building operations in such a way that the great majority of the American people who live in the cities are forced to shoulder a heavy burden and receive very indifferent value for their money. A better and more general knowledge of building construction and architecture is showing the way to a more reasonable policy in building; experts who are properly trained to perform the important tasks of organizing and directing operations are able to turn out a better product at a more economical cost, which is conservation in its fullest meaning.

The sooner the idea becomes firmly established in the minds of owners that in obtaining the lowest first cost in a building they are not practicing economy, and that the cost of a structure should be computed over a period representing its average useful life and productiveness as against the cost of maintenance and the rate of deterioration, the sooner will we reach years of discretion in our building construction.

(*Continued from page 74*)

where portraiture is not a governing factor. The scale of the architectural detail could then be more freely varied without danger of losing its proper relation either to the monument or to some adjacent architectural feature.

Much has been heard recently about the necessity of sculptors and mural painters being educated in the principles of architecture so that they may work with due appreciation of an architect's motive, but it is equally important that architects should be trained in the principles of decoration which include the embodying, in their works, of sculpture and mural painting. Such a training would lead to a better appreciation of the allied arts in relation to the art of building and their proper subordination or predominance as the exigencies of the case require.

Residence of Mr. Chas. F. Kehoe, New Rochelle, N. Y.

"Art for Art's sake" is a noble cry, and in these days of commercialism when competition whets the blade of endeavor to a hair-splitting edge, fortunate is the architect who can steer a clear course to the consummation of his ideal. But with cost as the candidate and lowest bid the paramount issue, art is generally featured as a sliver in the shakiest plank of the platform.

While the past decade shows a marked advance in the architecture of America, it cannot be said to represent much more than an awakening to the *commercial value* of good art. The layman of the hour lends an ear to lectures on "proportion," "style" and "environment" because he finds that *it pays.*

A tactful architect can consequently obtain to-day results rarely achieved ten years ago. So let him not wear out the table in a too persistent rapping for a manifestation of his ideal. "Rome was not built in a day."

The house illustrated here is a "near" reproduction of the writer's former residence in Westchester County, New York, appearing on this page.

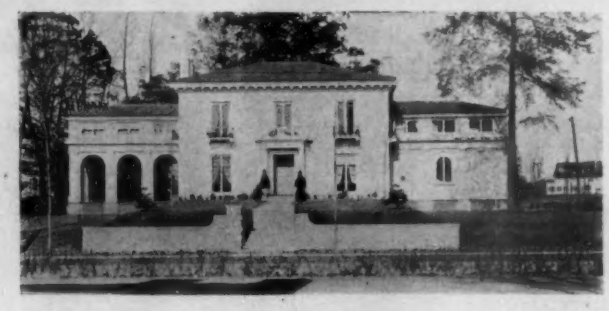
Like many another homeseeker Mr. Kehoe purchased half a dozen suburban acres and then looked about for a house of a type that would meet his fancy. On one of these quests the white walls, green door and red tile roof of the writer's former domicile caught his eye. A commission followed to design a similar structure on the chosen acreage. "Shades of Art profaned and debauched," moans the starving idealist!

True, the proposition was something of a shock even to a self-respecting breadwinner, but an examination of the site disclosed an interesting tract of land, about 250 feet wide and 800 feet deep, requiring, however, judicious remodeling of the approach to afford a suitable setting for the desired structure. Unfortunately the proposed landscape treatment was abandoned after it had been partially executed, so that any comment upon the present relationship of the house to its foreground must be reserved until an opportunity is had to complete the work as first intended.

Great praise is due the owner for his willingness to pay for a reasonably permanent structure of brick and cement instead of being satisfied with a frame shell such as clothed its prototype. Furthermore, the plan was enlarged, bettering the proportions, and many other improvements made that were forbidden to the earlier house on the score of economy.

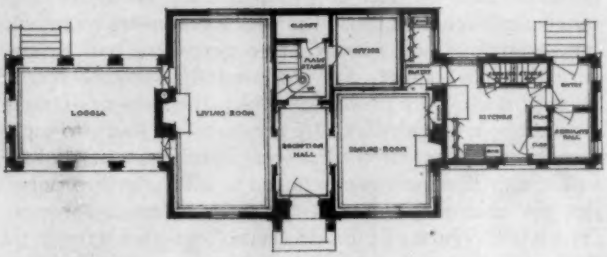
There may be a taint of commercialism in all this, but where nowadays can one escape it? Progress is not a thing of sudden movement. A glance at the buildings of 1870 alongside of those of 1910 is all that is needed to convince the skeptic that there has been a steady and persistent upward climb. That the first stage has been reached through a compromise is no reflection upon the climbers.

Seeking a site of moderate size that would combine rural attractions with quick and easy transit to and from the city, this client showed remarkable sagacity in his



choice. Rising fairly abruptly from the street the house is perched upon a plateau 200 feet away and 30 feet above the sidewalk, giving sufficient privacy to the main front, from which an extensive view is had over several miles of undulating country. A driveway leads from a corner of the property upward, circling around to the carriage entrance at the rear of the house, and then down a gentle slope for a hundred feet or so to the garage and stable. Beyond this point the ground continues to slope off gradually for a distance of 500 feet to the shores of a local reservoir. Certainly a rare situation—"forty-five minutes from Broadway."

The writer disclaims responsibility for the garden

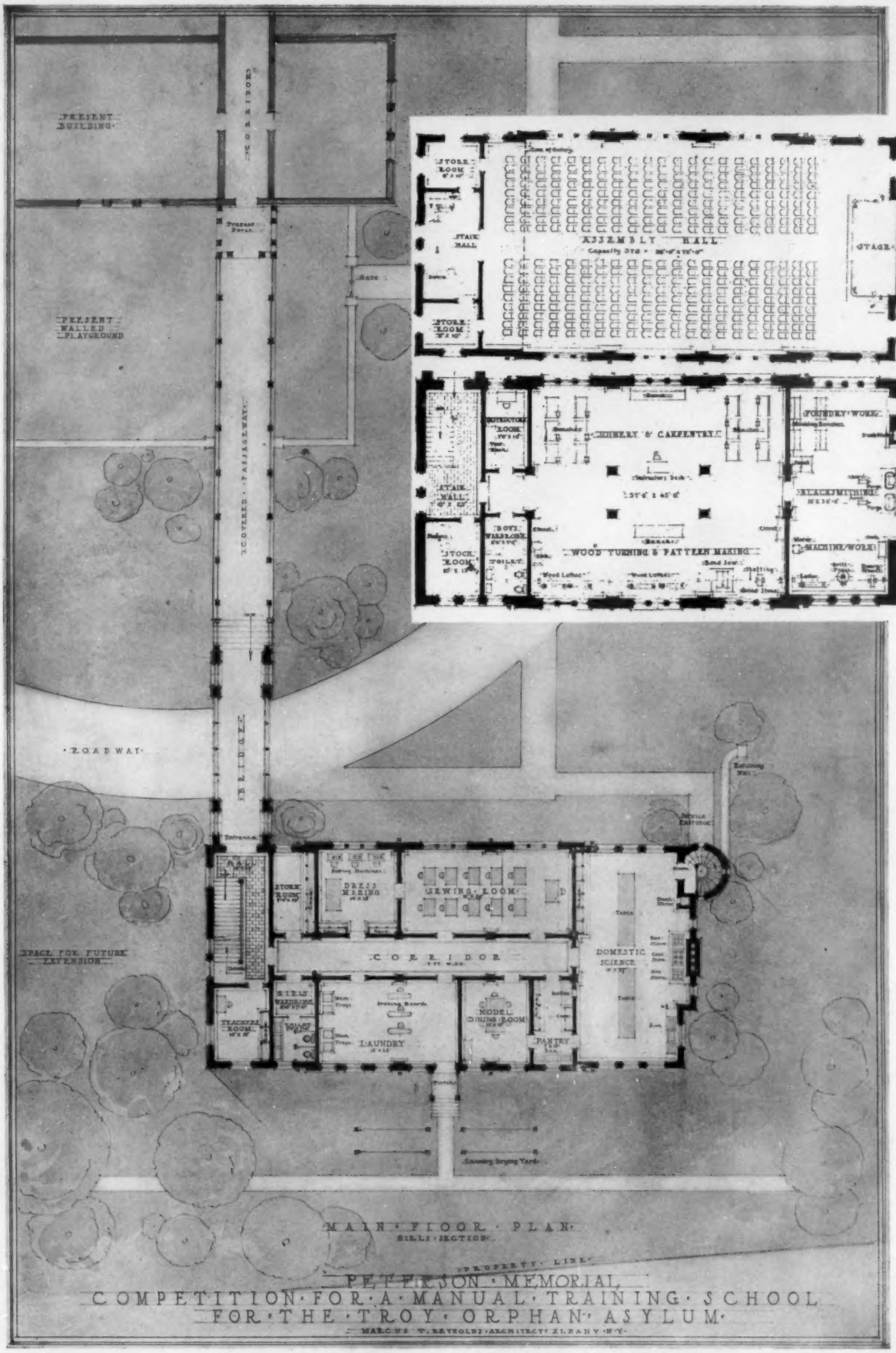


furniture that adorns the front terrace. It serves, however, as an illustration of the danger that besets the owner when he strikes out alone in deep waters. In this instance it should be stated, to his credit, that when these objects were placed in position he exclaimed at once that a mistake had been made.

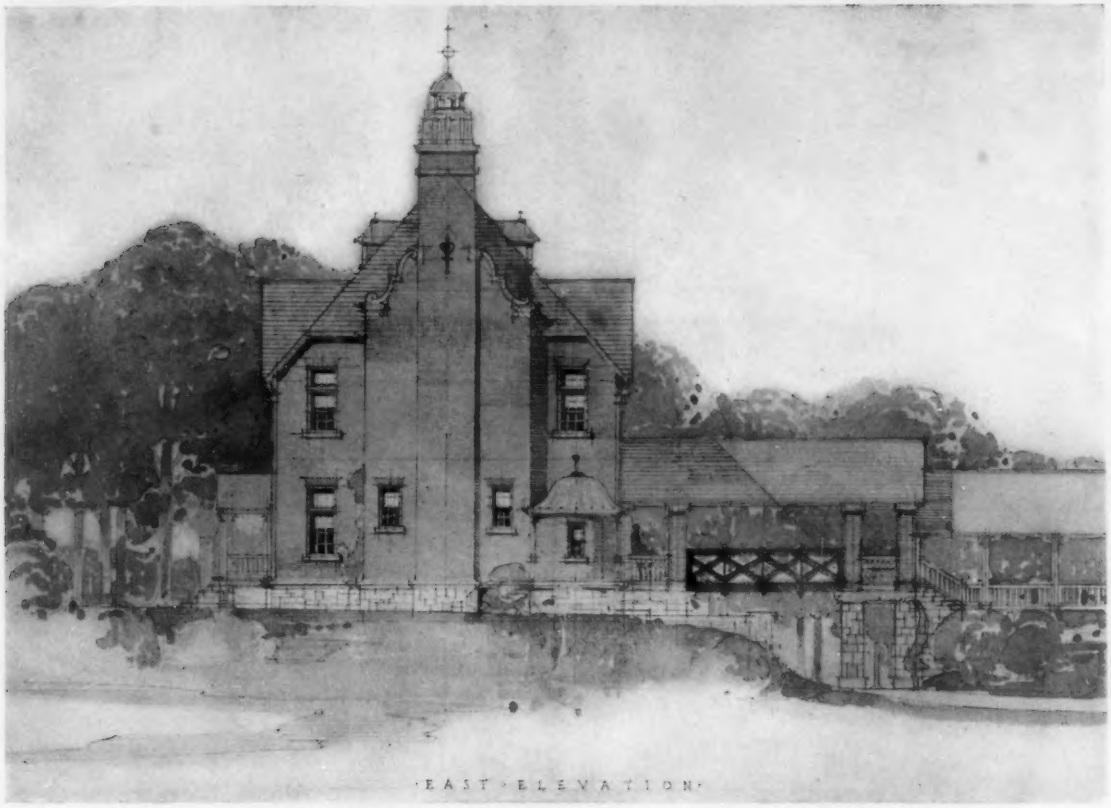
The wrought iron window balconies are intended to hold boxes of flowers and vines. All along the base of the house vines are planted in profusion, and in a few years' time the house will acquire its proper dress of foliage. The necessary and oft neglected provision to quickly clothe a cold and bare expanse of masonry is a common fault with architects and owners.

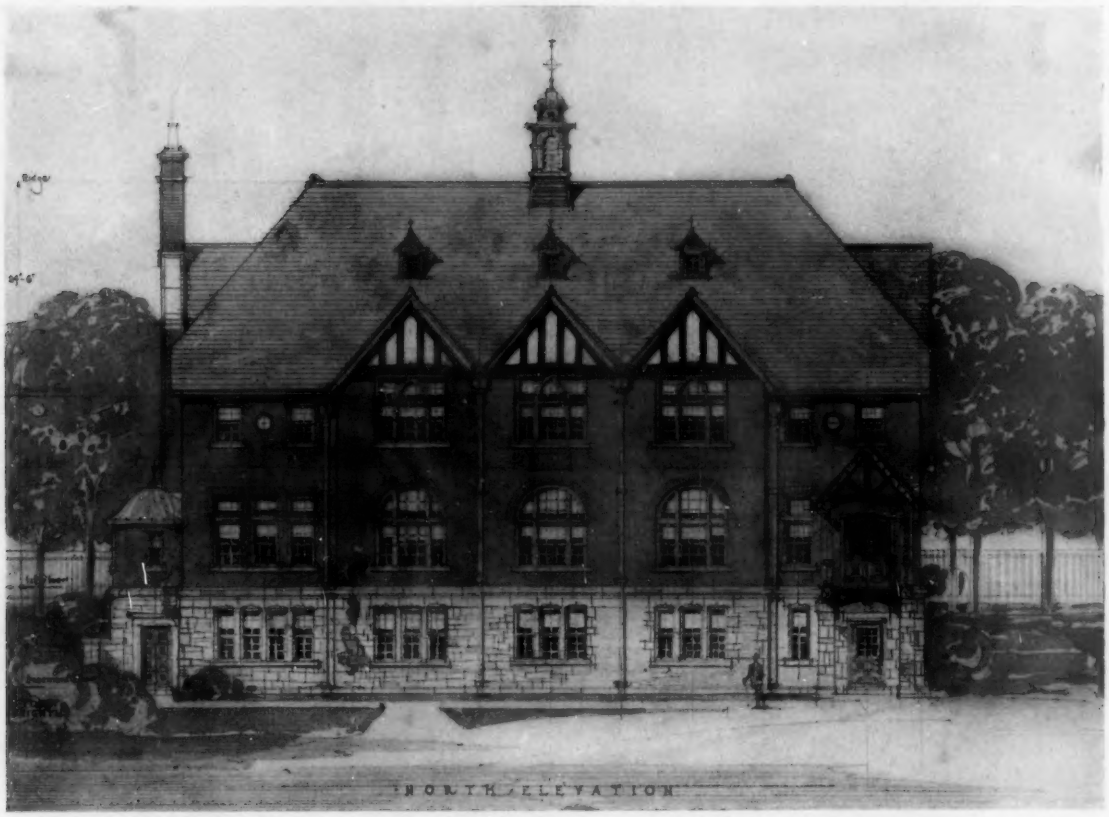
OSWALD C. HERING.

MARCUS T. REYNOLDS, ARCHITECT



MARCUS T. REYNOLDS, ARCHITECT



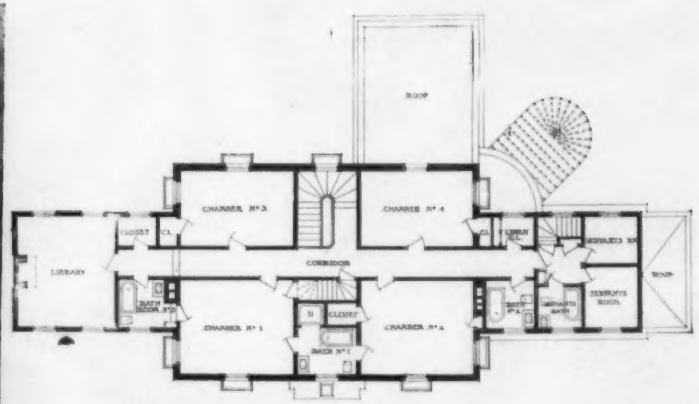


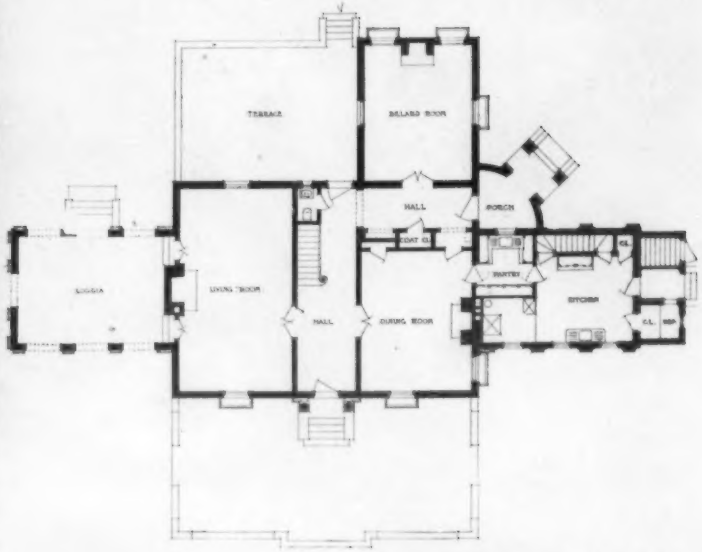
COMPETITION FOR A MANUAL TRAINING SCHOOL
FOR THE TROY ORPHAN ASYLUM

MARCUS T. REYNOLDS
ARCHITECT

HOUSE OF CHAS. F. KEHOE, ESQ.
NEW ROCHELLE, N. Y.

OSWALD C. HERING
ARCHITECT





HOUSE OF CHAS. F. KEHOE, ESQ.
NEW ROCHELLE, N. Y.

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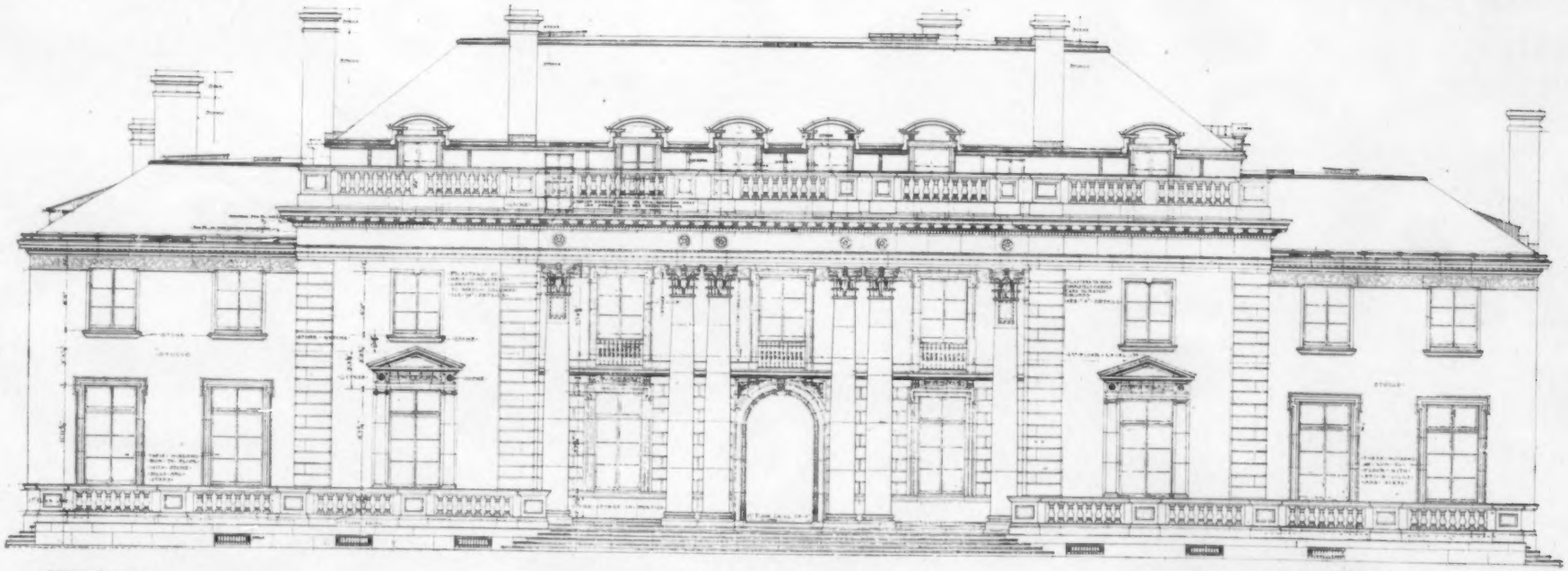
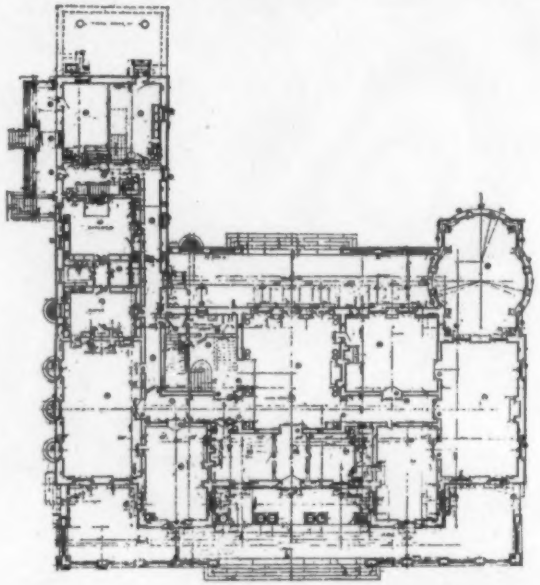
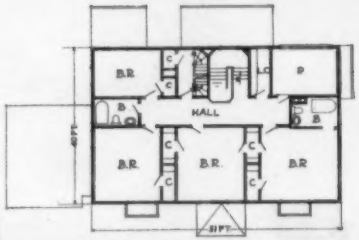


FRONT ELEVATION



HOUSE FOR ALFRED I. DUPONT, ESQ.
WILMINGTON, DEL.

CARRÈRE & HASTINGS, ARCHITECTS



SECOND FLOOR PLAN.

FIRST FLOOR PLAN.

HOUSE OF WILLIAM H. WRAY, ESQ.
ROCHESTER, N. Y.
J. FOSTER WARNER, ARCHITECT