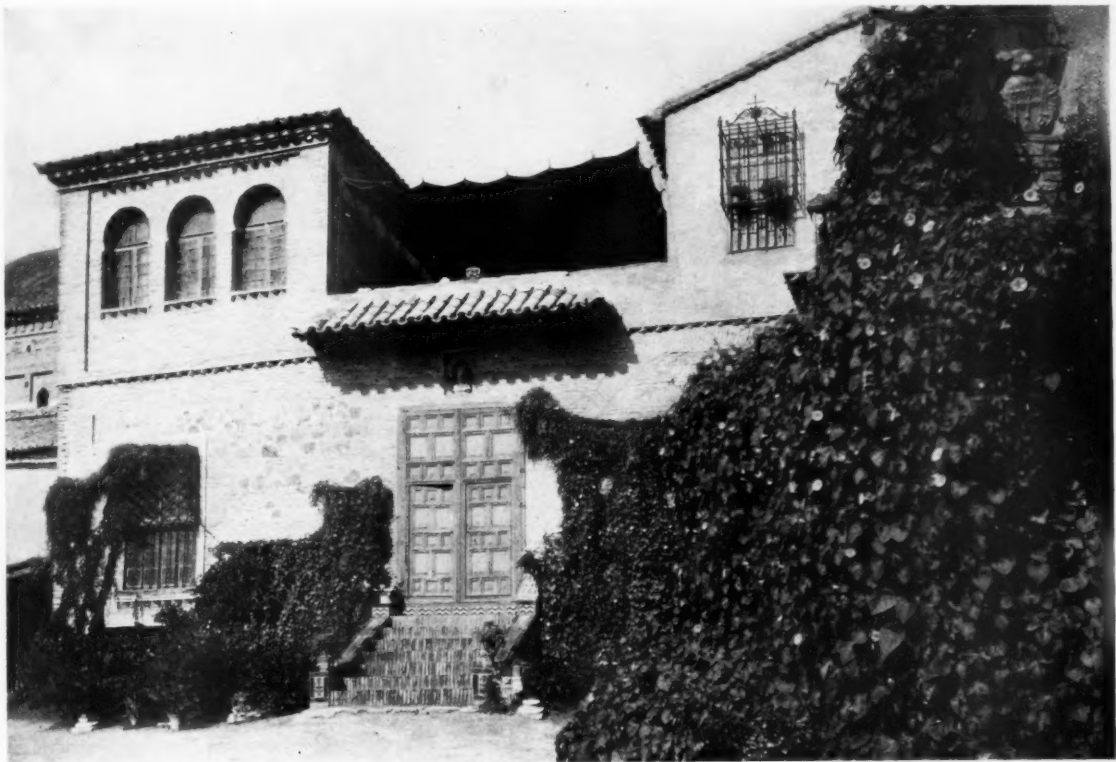


THE AMERICAN ARCHITECT

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No. 1841



THE DOORWAY FROM THE GARDEN INTO THE PATIO

WHERE A SPANISH ARTIST LIVED

By ARTHUR G. BYNE

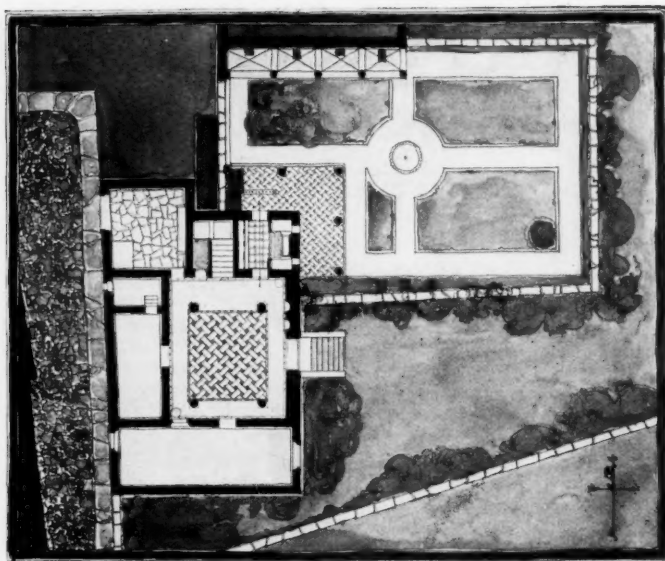
IT is not often that the simpler sort of American domestic work has a chance to benefit by the frequent house restoration going on abroad; for generally such restoration is confined to pretentious palaces and chateaux. But the recent rehabilitation of the house of El Greco, the famous painter of Toledo, presents a very thorough picture of a simple Spanish Sixteenth Century residence, and one that might readily be adapted for an American summer home to-day.

The house is in fact of far earlier date than El Greco (who died in 1625), for it was built by Samuel Levi, Peter the Cruel's Jewish banker; and poor Don Samuel was put on the rack about 1360. But, as a house built next door to a forbidden synagogue by a disgraced Jew did not meet with kindly treatment at the hands of Catholic zealots, it is probable that when El Greco took

it more than two centuries later he found but little of its original *Mudejar* aspect left. Now, after long neglect, it has just been restored and presented to the nation as a museum of the painter by the Marqués de la Vega-Inclan (a member, by the way, of the American Hispanic Society). And so, naturally, it was with its appearance during the great painter's occupancy that the restoration concerned itself.

It is a small but beautiful house, commanding a splendid view over the wild gorge of the Tagus and the mountains beyond. The *patio* is particularly light and graceful, the entrance imposing, the simple garden charming, while the long gallery added on the garden side (with which, however, this article has nothing to do) affords the most perfect place imaginable for the display of the marvelous canvases of Toledo's extra-

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GROUND PLAN OF HOUSE AND GARDEN

ordinary genius-painter, sculptor, and, moreover, architect of Toledo's town hall.

In El Greco's, as in every other Spanish house, ancient or modern, the *patio*, or outdoor living-room, is the nucleus of the plan. Here rooms surround it on three sides only, while the fourth or garden side is enclosed by a two-and-a-half-foot wall flush with the wings and running up to second-story level. In this west wall, up six steps from the garden, is the main entrance—a very lofty door with smaller posterns which, open, look far down the lower garden. The secondary entrance to the patio is at the northwest angle—a comparatively small door communicating with the large square vestibule immediately inside the street door. This vestibule served, as did vestibules in far finer mansions than the modest painter's, for a coach-house. From it mule or horse went down an inclined plane to his quarters beneath. Let us hope that the trap-door which closed behind him was effective in keeping down the stable odors—though these were not considered offensive in the old days. This stable is now a well-lighted concrete cellar.

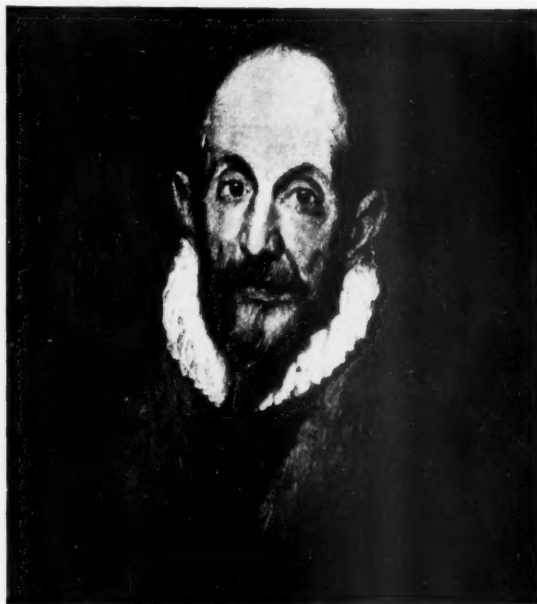
Vestibule and kitchen and the beautiful *azulejo* (tiled) stairs to the upper story occupy the north end of the ground floor plan. The south end is one long room with a large garden window and, at the street end, a broad casement placed high above curious passers-by. Opposite the main entrance is another long room used as a *comedor* or dining-room when wet or cold drove the family in from the patio. These rooms have plain buff stucco walls, for all display except in the case of the *patio* (always the *pièce de résistance*) is reserved for the rooms upstairs.

Upstairs, and connected by a gallery that overlooks the patio on three sides, are the sleeping rooms, the staircase to the tower or *mirador* over the vestibule, the library with a beautiful triple casement and a smaller adjoining room. This last was probably used as a winter living-room, since it contains, on axis with the win-

dow just mentioned, a fireplace. Fireplaces were rare comforts in old Spain, cold though it was; for this reason mantelpieces of Spanish workmanship are not often met with—a fact which makes this splendid example doubly valuable.

The restoration is a good one in the best sense of the word, only old material from abandoned contemporaneous houses having been used (of which houses there are, alas, all too many in Toledo.) How atrocious it all might have been had the donor not been blessed with excellent taste may be judged from the fine old Church of San Juan de los Reyes, a few streets distant, which is being *modernized* by the architect Señor Melida. But the Marqués de la Vega-Inclán started right when he said to his architect the first time the latter visited the place: "I have brought you here to see how *little* can be done, not how *much*."

And so accordingly but little was done. The wooden nosings of the tiled staircase, for instance, though worn and rounded down, were left to tell the tale of the many feet that had climbed them; missing tiles were replaced, as far as possible, by others of the same sort and age. Failing to match the two remaining stone pillars supporting the gallery, two hexagonal stucco ones were built to complete the number (and, *en passant*, the happy result suggests that perhaps most of us, in trying to match up old work, are too insistent on uniformity). What one is most grateful for is that, where the *mudejar* ornament of Samuel Levi's day was defaced no attempt was made, as at the Alhambra or the Alcazar, to recreate it. It took the exquisite touch of Moorish



EL GRECO'S PORTRAIT OF HIMSELF



THE PATIO WITH SPANISH CEDAR BEAMS AND FRAGMENTS OF MOORISH DECORATIONS IN THE WALLS

plasterers to save this style from looking like fancy confectionery; and so, wisely, in the El Greco house, the missing portions of a band of ornament were simply filled in with buff stucco.

As to the refurnishing, everything from the culinary objects in the kitchen to the hangings and the rare editions in the library has been selected with consummate taste; although, of course, even the finest of these examples of decorative art pale in value before the thirty magnificent canvases hanging on the gallery walls, and which probably all had their birth under this very roof.

For the architect, there are in the patio many details, besides its tantalizing irregularities, that are fraught with suggestion—especially if one would build a light and airy summer abode. There is the gallery taking the place of interior hallways, and particularly the east side of it looking out over the parapet of the wall and into the garden. As mentioned, this second-story gallery runs, with varying widths, around only three sides of the patio, the fourth being taken up by the projecting library. The beams forming the soffit are carved and painted in *mudejar* design and show up well where so much else is plain. Then the manner of paving the patio is interesting; the central or rectangular portion within the four columns is three inches lower than the

walks under the galleries, and its brick and tile floor inclines gradually downward to a central drain. The three-inch difference between the two levels is marked by a dull green tile edging. The walks are laid with ordinary red brick on edge, herringbone fashion; but the more effective center has 6 x 12 flat brick and three-inch square white and green tiles combined into a sort of basket weave. Tiles are again used for the two-foot dado so that neither rain nor frequent scrubbing meet an absorbent surface. Overhead is an adjustable canvas—that is, over the central portion, for the eaves of the roof cover the upper galleries. Running water is supplied by two tiled niche fountains in the thick entrance wall, and one would like to possess the two tall green antique vases in diagonal corners from which ivy grows up the wall. Not so easy of reproduction as all these features is the beautiful old iron *reja* or grille against the window looking from the long room onto the patio.

Another simple yet attractive feature is the *azulejo* (tiled) staircase. Enclosed between kitchen and vestibule walls and therefore without balustrade, it is made interesting by the patterning of tread and riser and by the ingenious scheme of preventing the tiles from



A CORNER OF THE GARDEN



STREET ENTRANCE IN WHICH VISIGOTHIC COLUMNS HAVE BEEN USED

loosening by building in a heavy rectangular oak nosing clear across the face of each step.

The kitchen is perhaps the most fascinating room in the whole house. An enormous hood occupies almost the entire garden end and projects about four feet over the hearth, which is raised a step above the main floor. Little windows are at each side of the chimney place, and at right angles to it are brick seats forming a sort of inglenook arrangement. The ceiling has oak beams, uncarved, and in the thickness of the walls are cupboards and shelves holding a veritable fortune of old porcelain and copper. Other fine pieces are also displayed on the ledge of the hood. So charmingly intimate is this little room, and so well designed in itself, that it serves quite appropriately as a passage to the upper garden—here on a level with the house. Another one of those iron grilles for which Spain is famous stands about three feet outside the door, so that one passes at either end of it to get to the piazza.

The exterior presents an amusing variety of motifs, all thoroughly harmonized by time. The material, as in most of the more pretentious villas, is brick—a long, narrow Roman-shaped brick with the joint raked back. In many places the walls show the stonework of some earlier alteration. Many of the individual motifs are charming, as for example the green-tiled hood over the main door. Though some distance above the doorway, it is cleverly allied to it by means of the little niche between (and whose Madonna, by the way, was probably not placed there by Samuel Levi). This tiled hood, along

with the pale green doors and the red brick steps leading up to them, forms a pleasing color note against the dusty buff of the brick façade.

The garden, though humble enough in treatment, has the advantage of two different levels. The street on which the house backs is about eight feet higher than the street from which the garden is entered, and the upper garden is level with the building. From the street entrance one winds amid profuse tall flowers, among which antique columns and statues are visible. The upper level, held by a retaining wall in which there are no steps, is reached only through the house and, therefore, more secluded. It is a careless, lazy sort of a spot in spite of its accurate laying out. It is probably the familiar marigolds and four o'clocks bordering the beds that achieve this informal result, and also the fact that the spaces within the beds are not planted, but are filled with potted plants set about indifferently.

There is no statuary here—just simple brick benches, a pool, a well with a fine piece of ironwork over it, an arcade and a flight of steps leading down to the subterranean vaults that once were packed with the treasure that poor Don Samuel and his clients dared not show in public. It is onto this garden that the wooden piazza extends. The faded painting on its beams and columns has been strengthened here and there, a few freshly gilded rosettes hinting that all the rest were once as bright. Though no piazza in this land ever boasted such richly carved and painted woodwork, this feature somehow strikes the alien eye as peculiarly American.



CHIMNEY PIECE IN LIVING ROOM WITH IRON SCREW, DOGS AND TORCHES

THE AMERICAN ARCHITECT

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NEW YORK, APRIL 5, 1911

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JOHN M. CARRÈRE

ON another page are printed some of the tributes offered to the memory of a great man by members of his own profession. No stronger evidence of the sterling worth of any man can well be asked than that his confrères proclaim a leader's loss. A gifted and unselfish man whose chief concern was for the true advancement of his art, the encouragement of younger men and matters that affect the country's artistic well-being, John M. Carrère has gained a place among the men the record of whose work makes history. Of still greater credit to him perhaps is the fact that to his wise counsel and sympathetic help a score of younger men owe whatever measure of success they have so far achieved, together with their prospects for the future. The life and work of such a man bring dignity to his calling. They constitute an example and never ending source of inspiration. Doubtless other members of the profession will step forward and take up the burdens that death lifted from the willing shoulders of this self-sacrificing man, but neither they nor time can ever fully fill the breach caused by his untimely end.

THE ASCH BUILDING FIRE

THE loss of more than one hundred and forty lives as a result of fire which occurred in the eighth, ninth and tenth stories of the ten-story Asch building located on Washington place, this city, will take its place in history as one of the appalling human sacrifices that, although apparently needless and of a character to shock the entire civilized world, do, nevertheless, mark the beginning of determined and concentrated efforts that have brought real reforms. In the case of the Iroquois theatre disaster, to which probably is due a large measure of the comparative safety enjoyed by patrons of theatres to-day, there was no doubt, according to common report, as to the culpability of certain persons charged with the responsibility of passing upon the condition and equipment of the building before

permitting a performance or the assemblage of an audience. It appeared that even though the legal requirements were inadequate, they had in no sense been fulfilled. Again, in the case of the Slocum holocaust, it was found that the protection nominally existing on board harbor and coast vessels was a hollow mockery, the provisions of law being in many instances wholly ignored or evaded by criminal substitutions. Examining, however, into the causes and conditions which contributed to this latest horror, the Asch building fire, it does not seem that any law affecting construction or equipment of buildings has been violated, or any regulation or suggestion from a municipal or state department having jurisdiction wilfully neglected. The plans for the building were regularly approved and there has been no charge that they were not faithfully adhered to in the construction of the building. Various inspections had been made of the premises, and as far as recorded no serious protest made either as to the character of occupancy or the lack of adequate means of exit. It might also be noted that there are undoubtedly scores of buildings in Greater New York where, in addition to the conditions that led to the frightful loss of life in the Asch building fire, the buildings themselves, instead of being fireproof as the Asch building has proven itself to be, are of ordinary inflammable construction. The facts are all well known, and yet it is doubtful if under present laws authority lies with any department of government to enforce the making of necessary alterations to render these death traps reasonably safe for the scores of employees that occupy them daily. Moreover, it appears that the responsibility of inspection and approval both as to number and arrangement of fire-escapes and exits is divided among several departments. Under all the circumstances an attempt to fix individual responsibility can hardly be prosecuted with any prospect of success. Indeed, this must have been apparent to the investigators since the first day of their inquiry, and no doubt the popular feeling of resentment at such waste of life and demand that someone be punished where a potential crime has been committed alone accounts for their continued activity. Very little inquiry was required to point the way in which a recurrence of the Asch building tragedy can be prevented. It consists of first, The enactment of laws providing for adequate means of fire prevention, as well as ample means of exit in case fire occurs. Second—The establishment of a bureau equipped with the means and the authority to enforce the laws. That it would then be held strictly responsible for their enforcement follows as a corollary.

Of these new laws to be enacted, we regard those providing for means of fire prevention as of greatest importance. For example, an automatic sprinkler equipment of adequate design and proportions installed in lofts of the Asch building occupied by the waist factory would undoubtedly have prevented the loss of a single life. On the other hand, a fire-escape outside of every window would not have prevented the wild panic that unquestionably ensued when the flames broke forth, and any possible number of fire-exits and fire-escapes would not have saved those knocked down and trampled upon in a stampede for exits. It is difficult to imagine a safer, surer or more satisfactory means of dealing

with an incipient fire than that provided by the automatic sprinkler. It seems to exactly fulfill the requirements of factories where large numbers of people are employed and inflammable materials are used. Stock, building and employees are protected. Its adoption should be made mandatory. The need for ample exits

would not, of course, be obviated, but their number is almost invariably limited, and their distribution intertered with by immutable conditions, to an extent that further reduces the largely theoretical element of safety which their presence affords to crowded factories or places of assemblage.

RECENT LEGAL DECISIONS

PRIOR NEGOTIATIONS MERGED IN WRITTEN CONTRACT

A building contractor submitted a bid of \$3,829 for the construction of a schoolhouse according to plans and specifications which included some grading and filling work. The bid specified that the contractor would include therein all grading if not exceeding a certain number of yards, and that if it exceeded or was less than that quantity he was to receive or make an allowance of a certain amount per yard for the excess or deficit, as the case might be. The bid was not accepted at the time, but a month later a written contract was made for doing the work for \$3,829, in which no mention was made of any stipulation as to quantity of grading. After receiving the contract price the contractor claimed an additional sum of \$629.42 as excess grading as mentioned in his bid. Judgment was given for the defendant, the court holding that the negotiations were merged in the contract, and the provisions of the bid as to the amount of grading became no part of it.—*Bratton v. Howard*, Mississippi Supreme Court, 52 So. 210.

QUESTION OF REASONABLE EXPEDITION FOR JURY

An owner terminated the contractor's contract for the performance of stonework on a building on the ground of delay. It was held that the question whether the contractor proceeded with the work with reasonable expedition, so as to render the owner's termination of the contract a breach thereof, was for the jury. The contractor could not recover for the value of stone which he had cut for the stoops, but did not use because of the termination of the contract, without proof of the value thereof. *Borough Cut Stone Co. v. Briggs Ave. Realty Co.*, New York Supreme Court, 121 New York Supplement 239.

EMPLOYMENT OF ARCHITECT A NECESSITY

In an action by a taxpayer for an injunction to restrain the erection of a municipal building in New York it was claimed that the commissioner of bridges was without authority to employ an architect to supervise the construction of the building. The act authorizing the erection of the building provides that the commissioner of bridges shall have power to employ an architect or architects to furnish the plans and specifications of the building. That provision was complied with. The commissioner further sought to make a contract with a firm of architects, whereby they were to supervise the construction of the building at a fee determined by a percentage upon the amount of work to be done, and aggregating about \$450,000. This, it was claimed, was not authorized by the act, and, therefore, the contract was unlawful. It was held, how-

ever, that, though such a right of employment was not conferred upon the commissioner by the terms of the act, it was within the plain intent and meaning thereof, and necessarily flowed from its terms. The court said that it did not seem possible to conceive of a situation where a building of any magnitude could be safely constructed without the services of a supervising architect. *Schieffelin v. City of New York* (Supreme Court, Special Term), 122 New York Supplement 502.

ARCHITECT'S CERTIFICATE EVIDENCE IN ACTION ON CONTRACTOR'S BOND

Where a building contract provides that in case the owner shall be compelled to take charge of the building and finish the contract the cost shall be audited and certified by the architects, and such audit and certificate shall be conclusive upon the parties, the certificate is admissible to prove the damage to the owner in an action against the surety on the contractor's bond for breach of the contract. *Lazelle v. Empire State Surety Co.*, Supreme Court of Washington, 109 Pacific 195.

CHANGE OF CONTRACT BY SUPPLEMENTARY CONTRACTS, ARCHITECT'S CERTIFICATE ONLY NECESSARY WHEN STIPULATED FOR

A contract was made between an owner and a contractor for the construction of a two-story building, which provided that it should be paid for only upon certificates from the architect. Subsequently two other contracts were made whereby a cellar and another story were added. The subsequent contracts made no reference to the necessity of obtaining certificates from the architect before payment. It was held that the building, as changed by the later contracts, was substantially different from that contemplated by the original contract and the contractor was entitled to recover on its completion, regardless of architect's certificates. The court said that "Whatever the authority of an architect may be as an agreed arbiter between an owner and a contractor, the law will not regard the owner bound by a decision of the architect except in so far as the owner has unmistakably agreed to be so bound." Citing *Long v. Pierce County*, 22 Wash. 330; *County of Cook v. Harms*, 108 Ill. 151; *City of Elgin v. Joslyn*, 136 Ill. 525, 26 N. E. 1090; *Chicago & E. I. K. C. v. Moran*, 187 Ill. 316, 58 N. E. 335; *Fay v. Muhler*, 20 N. Y. Supp. 671; *Fuller v. Young*, 126 Fed. 343. Nor did the mere fact that the contractor asked for a final certificate from the architect showing the completion of the building render such a certificate necessary to his recovery, or prevent him from successfully contending that the architect was not agreed by the parties to be the judge of the completion of the work. *Sweatt v. Bowne*, Supreme Court of Washington, 110 Pacific 617.

JOHN MERVEN CARRÈRE

IN response to letters addressed to some of those fortunate members of the profession whose practice or kindred tastes and pursuits had drawn them into frequent association and friendship with John M. Carrère, the following expressions of appreciation, affection and grievous loss have been received:

* * *

"In fifteen years, as he wrote me but a short time since, in a beautiful and characteristic personal letter, John Carrère had not missed a convention of the institute, and he expressed profound regret at being unable to attend this year.

"I have attended so far every convention since my admission to membership in the institute; at every one I have met John Carrère, and never have I failed to be impressed with the character and bearing of the man.

"I came to know him intimately, under his own roof, in the board of the institute and on its executive committee, and so to speak with knowledge and conviction when I say that in the passing of John Carrère society in its larger sense, the profession of architecture, and the institute have sustained a superlative loss.

"To his frank, openhearted, generous nature was added power of perceptive and executive ability of a high order, and to all this a willingness and an eagerness to do—for he never shirked a duty, but accepted his burden cheerfully and manfully.

"The profession, society and the interests devoted to artistic advancement and to civic and public betterment have experienced in the death of John Carrère the loss of a great man.

"IRVING K. POND."

* * *

"The death of John M. Carrère means much to the general public.

"Not only a great architect has gone from us—one whose works will endure—but a splendid citizen in the fullest sense of the term.

"A broad-minded man has been taken away in his very prime at the moment when New York was to realize the full worth of his genius in one of the great buildings of the United States.

"Mr. Carrère was deeply interested, not alone in the welfare and progress of our profession, but in everything that made for the good of the community in which he lived.

"New York, and many other cities throughout the country, can testify to his artistic prowess. His brilliant imagination and fertile invention were eagerly sought and never withheld.

"We who knew him well mourn the loss of a famous architect, a leader of our profession and more—a sincere and loyal friend.

"ARNOLD W. BRUNNER."

* * *

"I feel I can only say what must rise spontaneously in the mind of every architect who knew Mr. Carrère, that his death is a great loss to our profession and that his works will long remain as among the most beautiful

and distinguished that have been created in our time. His place is secure among the great architects of our time and country.

"CASS GILBERT."

* * *

"His relations with the public in his practice and in the many things he accomplished for the good of the profession commanded a respectful attitude toward the practitioners of architecture and raised the standard of practice.

"WILLIAM A. BORING."

* * *

"It is a difficult matter to say in a few words all that one thinks about such a man as John Carrère, or what his loss means. It will be felt in a good many ways. To the devoted band of younger men whom he gathered about him he was a loyal and unfailing guide and inspiration. He had those particular qualities of restless energy and unflagging enthusiasm which go into the making of a leader, and to them he united such resource and ingenuity of mind as made him perhaps the most valuable man we had in all that work which falls naturally upon committees of the institute and of its chapters.

"I cannot attempt anything like an appreciation of his work as an architect, but perhaps it is as well to say that the profession ought to feel the very greatest pride in one of its members who was constantly turning the talents with which he was richly endowed to the service of the public. This made him what a great architect in this country should be, the most useful and honorable type of citizen.

"C. GRANT LA FARGE."

* * *

"His quality of great-heartedness comes first to mind in attempting to write of Carrère.

"When I last saw him, a few days before his intended sailing, he complained of the large proportion of his time that had to be given up to the demands of other people, interfering so greatly with the accomplishment of his own work. He then told me how his morning had been upset by some poor artist's coming with a letter of introduction; how he had spent a whole hour keeping his own affairs in abeyance, while he gave his attention to the story of the artist, looked over his drawings and advised him, making the kind of practical suggestions that he knew so well how to make, and probably sending the fellow away with a check besides.

"He could not resist his generous impulses, and everyone who knew him learned that he could be counted on whenever his help was needed.

"If a young man in the office wanted to go to Paris to study Carrère would arrange to give him extra work to help him save up for it, and after getting him over there he would employ him at generous terms to make a measured drawing of some monument or give him some commission to help support him there.

"He was an elder brother to many a man, and he never spoke of his benefactions. All men will speak

of his unfailing public spirit and his untiring championship whenever higher ideals could be put into practice; but those who knew Carrère best will always think of his great heart; of his gentle sensitiveness to little marks of attention or of slight, which taught him so well how to estimate the value of his own actions toward others, and to make use of it as he did in endearing others to him.

"It is as a helpful and loyal friend that he will be chiefly mourned.

"WILLIAM WELLS BOSWORTH."

* * *

Resolutions adopted by the National Sculpture Society

It is fitting that the National Sculpture Society permanently record its expression of the great loss it has sustained in the death of John Merven Carrère, for several years its vice-president and for many years a valued member.

In his chosen profession John Merven Carrère achieved the highest place, not alone because of unusual talents but also because he combined with these the rarest administrative ability and great wisdom in council.

In the educational field of architecture John Merven Carrère showed a solicitude for the younger men just entering upon the field of art that caused him to be regarded with the highest respect and a lasting affection.

In his association as a member of the National Sculpture Society Mr. Carrère gave freely of the unusual talents with which he was so largely endowed, and materially contributed to that respect and appreciation for plastic art that exists and is steadily growing in America to-day.

Realizing all these sterling qualities, the National Sculpture Society regards the death of John M. Carrère as a great loss to the cause of true art, and it is therefore,

Resolved, That in the death of John Merven Carrère we mourn the loss of a valued member, a representative artist and a man possessed of the highest civic virtues; and be it further

Resolved, That the condolence of this Society be extended to the family of our deceased member, and in the sorrow that surrounds his untimely death, just at the zenith of a valuable and vigorous manhood, the expression of its profound sympathy.

* * *

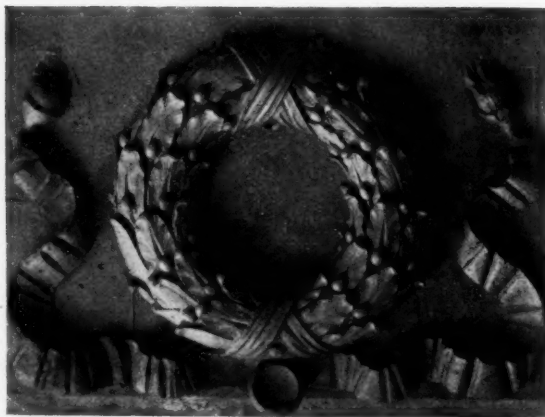
The following resolutions were passed unanimously by the Fifth Avenue Association by a standing vote

Whereas, The ability, the energy and public spirit of John Merven Carrère made him a great factor in the field of architecture, and

Whereas, He responded promptly to the call of the Fifth Avenue Association, of which he was a loyal member, and served with great efficiency upon its committee on architecture, as well as along the lines of its other activities, be it

Resolved, That the Fifth Avenue Association deplores the passing away of one so useful to this community and to the entire country, and be it further

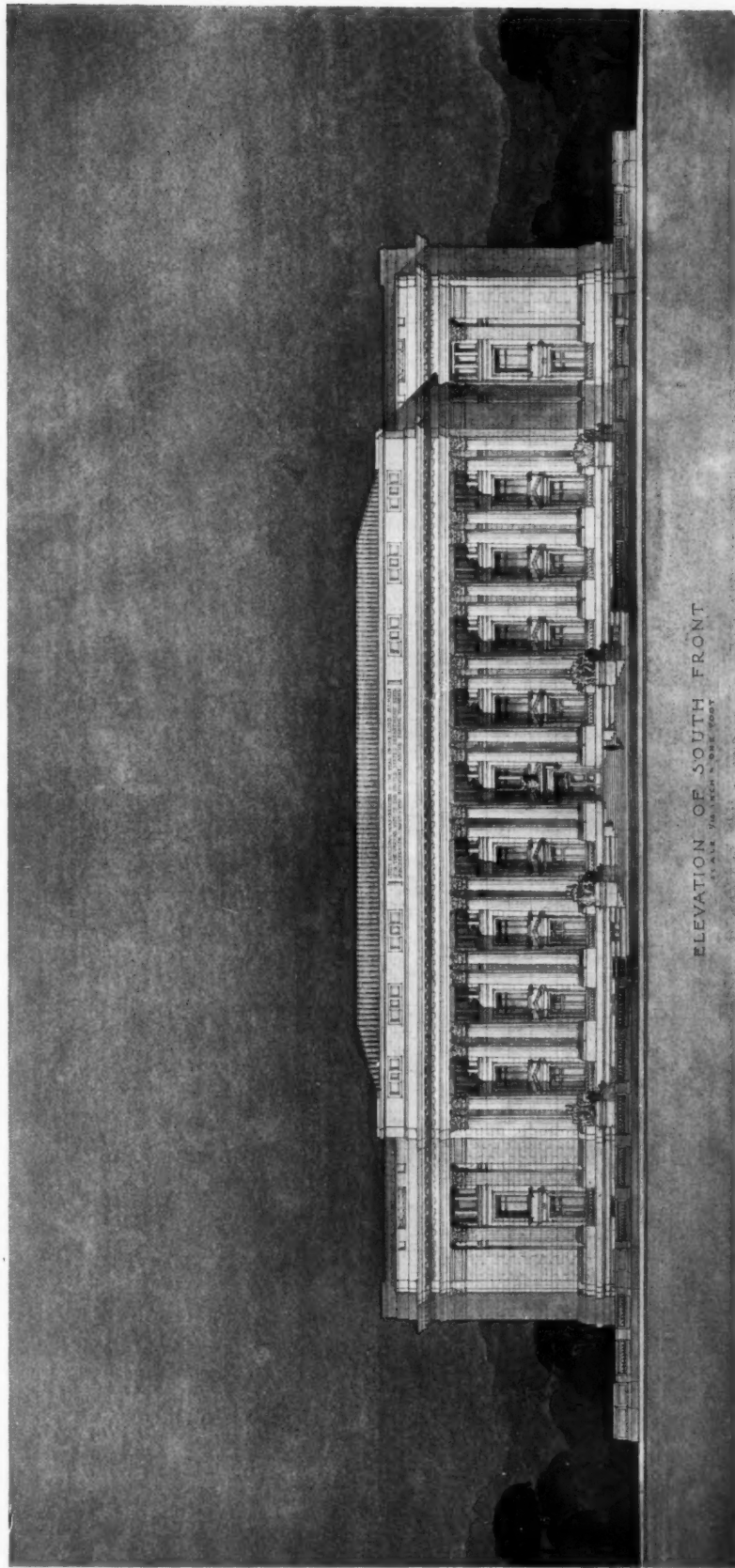
Resolved, That this resolution be spread upon the minutes of the Fifth Avenue Association as a record of its appreciation of his services, and that a copy of this resolution be presented to his family in sincere and respectful sympathy.



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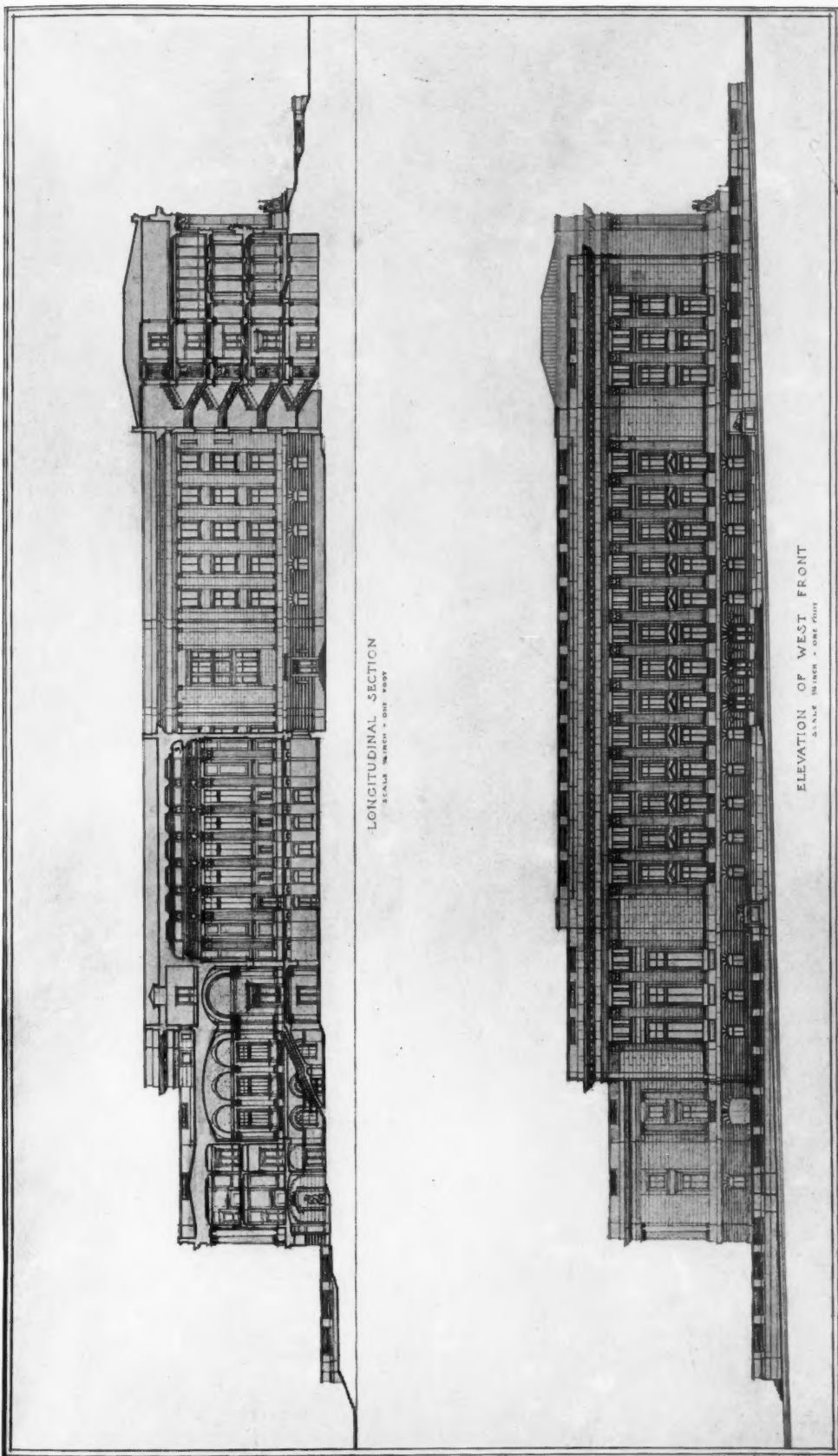
APRIL 5, 1911



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COMPETITION FOR A BUILDING FOR THE DEPARTMENT OF STATE, WASHINGTON, D. C.

DESIGN SUBMITTED BY RANKIN, KELLOGG & CRANE, Architects

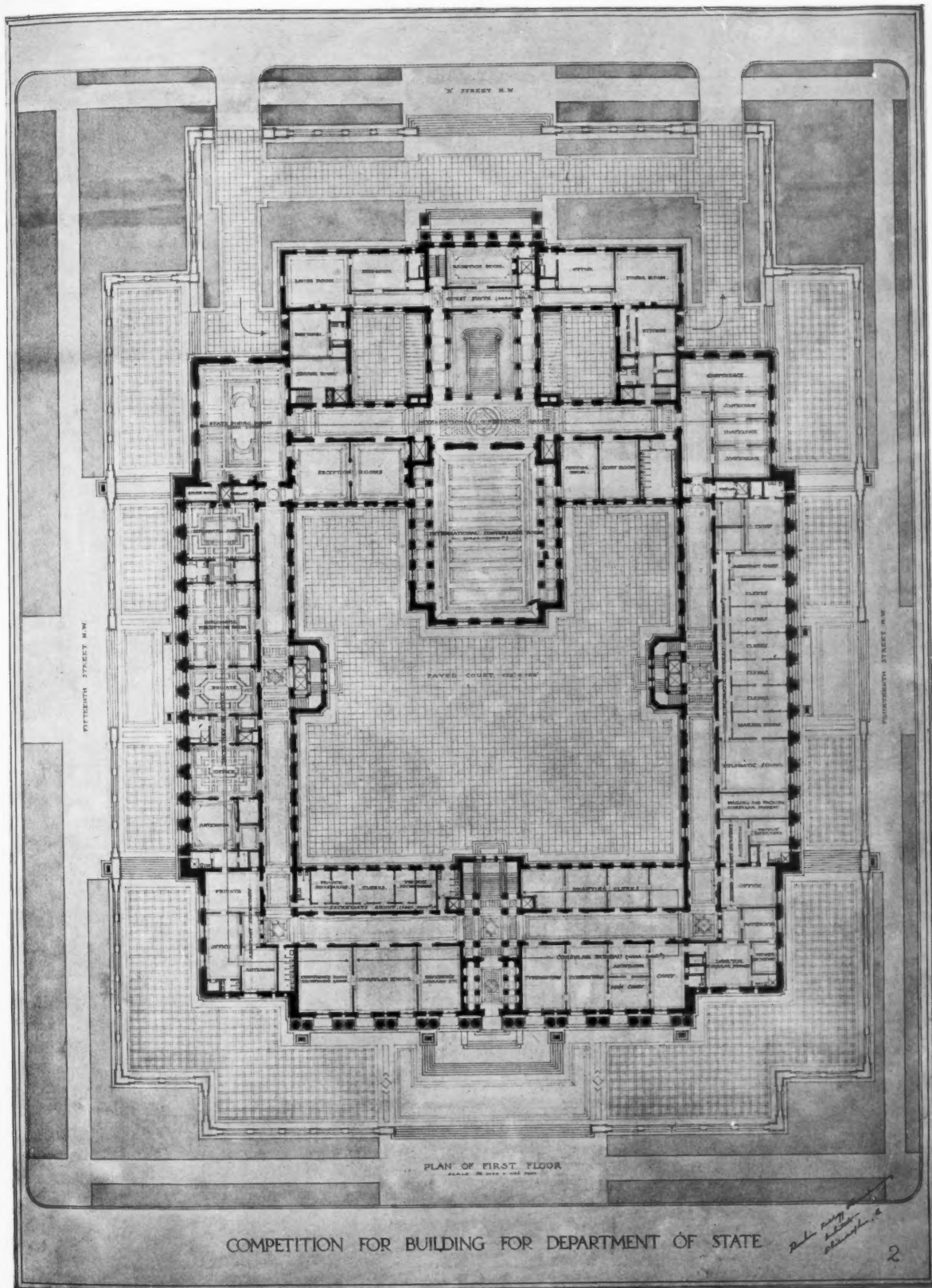


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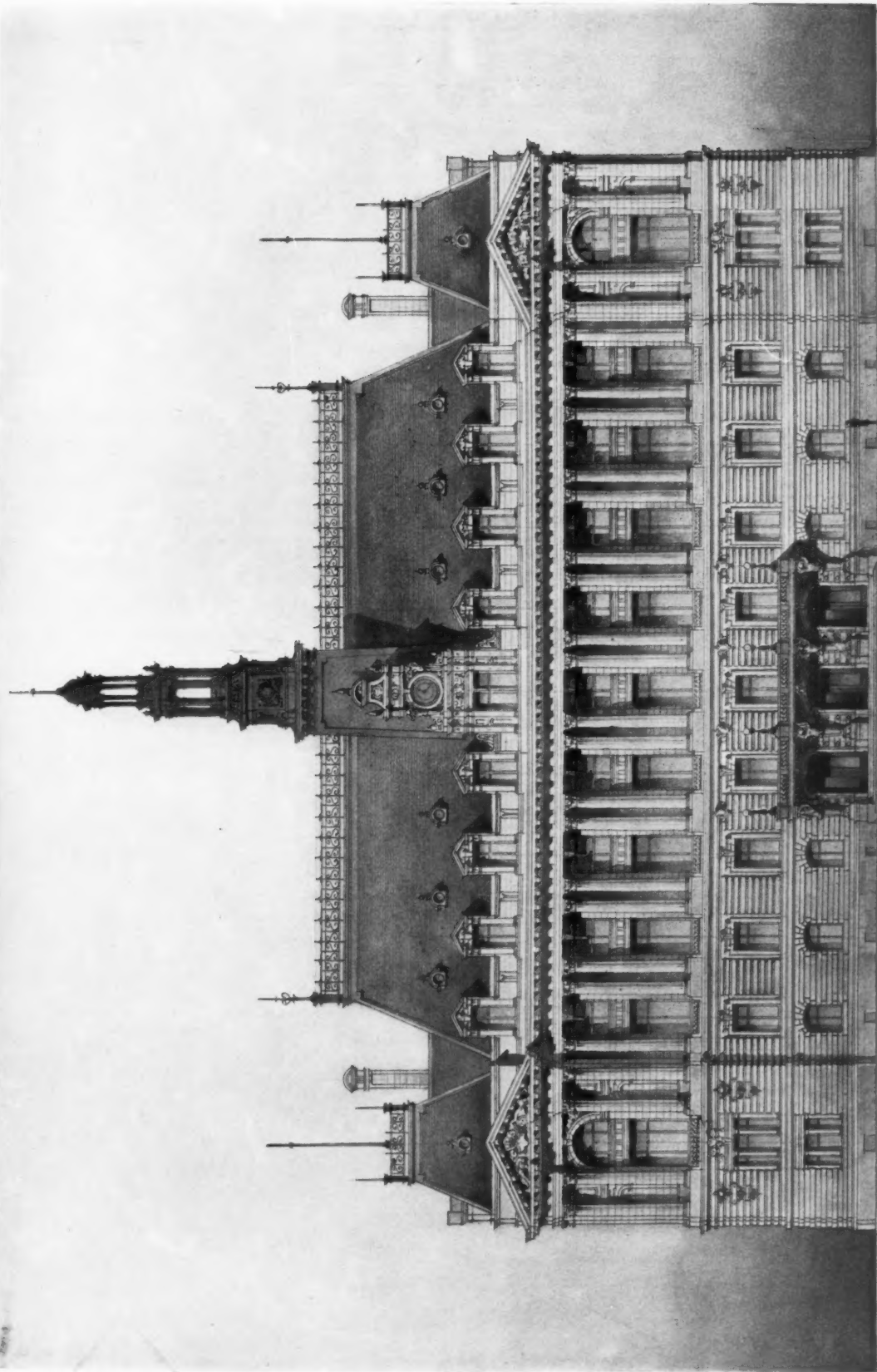




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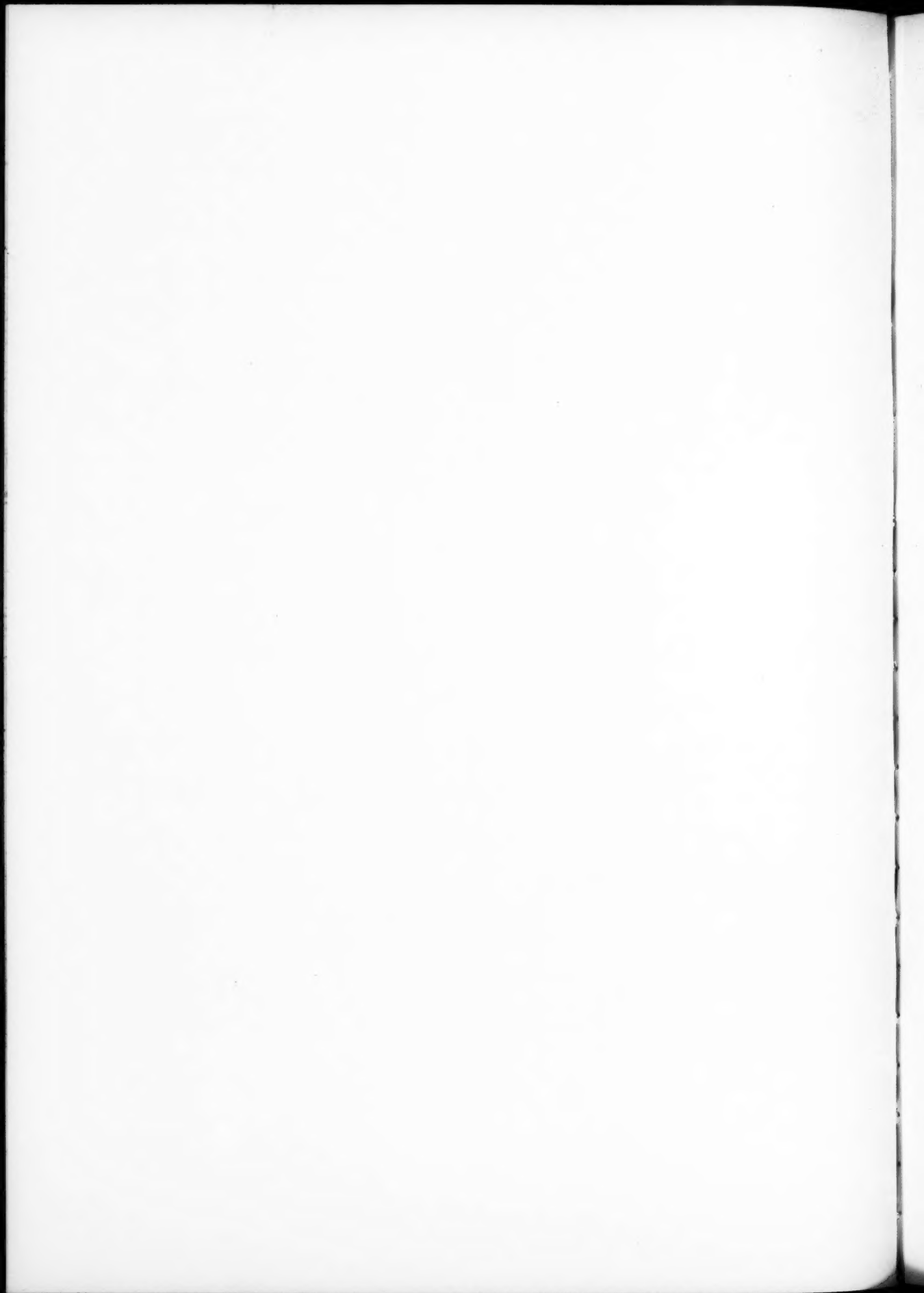
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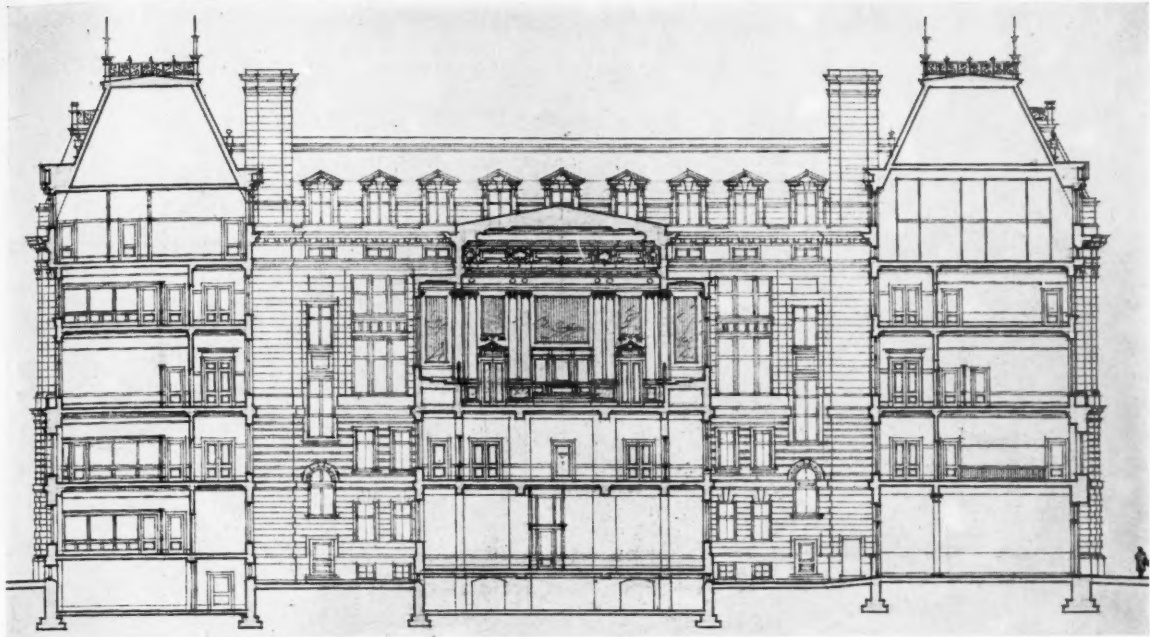
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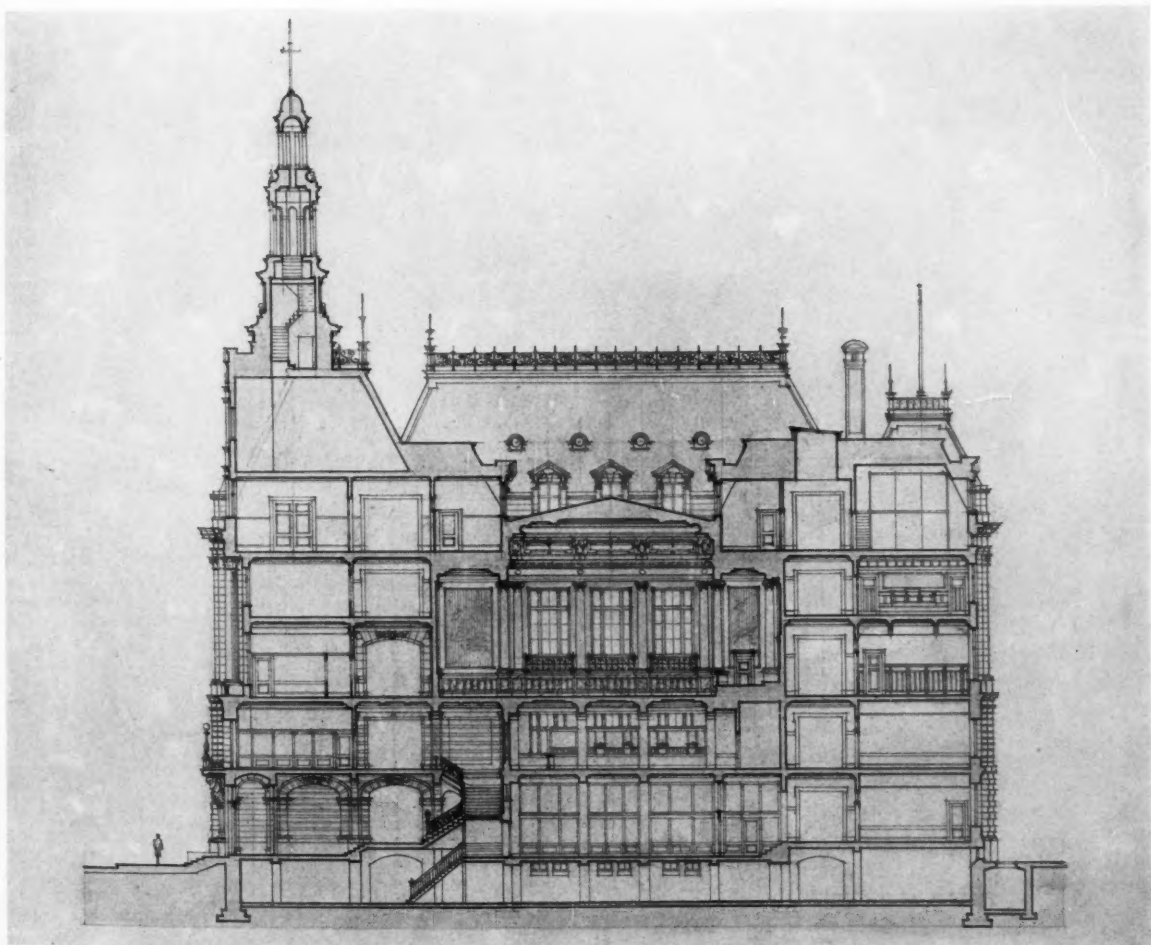
COMPETITION FOR A BUILDING FOR A CITY HALL, OAKLAND, CAL.
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LONGITUDINAL SECTION



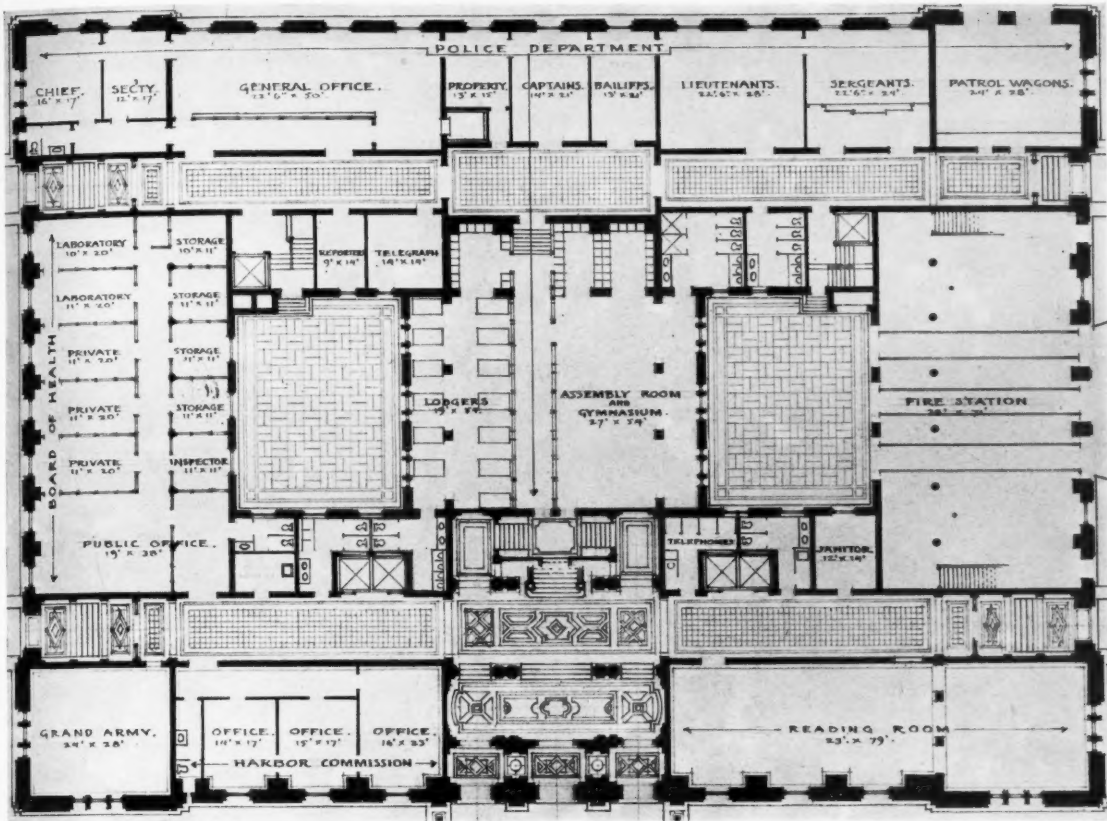
TRANSVERSE SECTION

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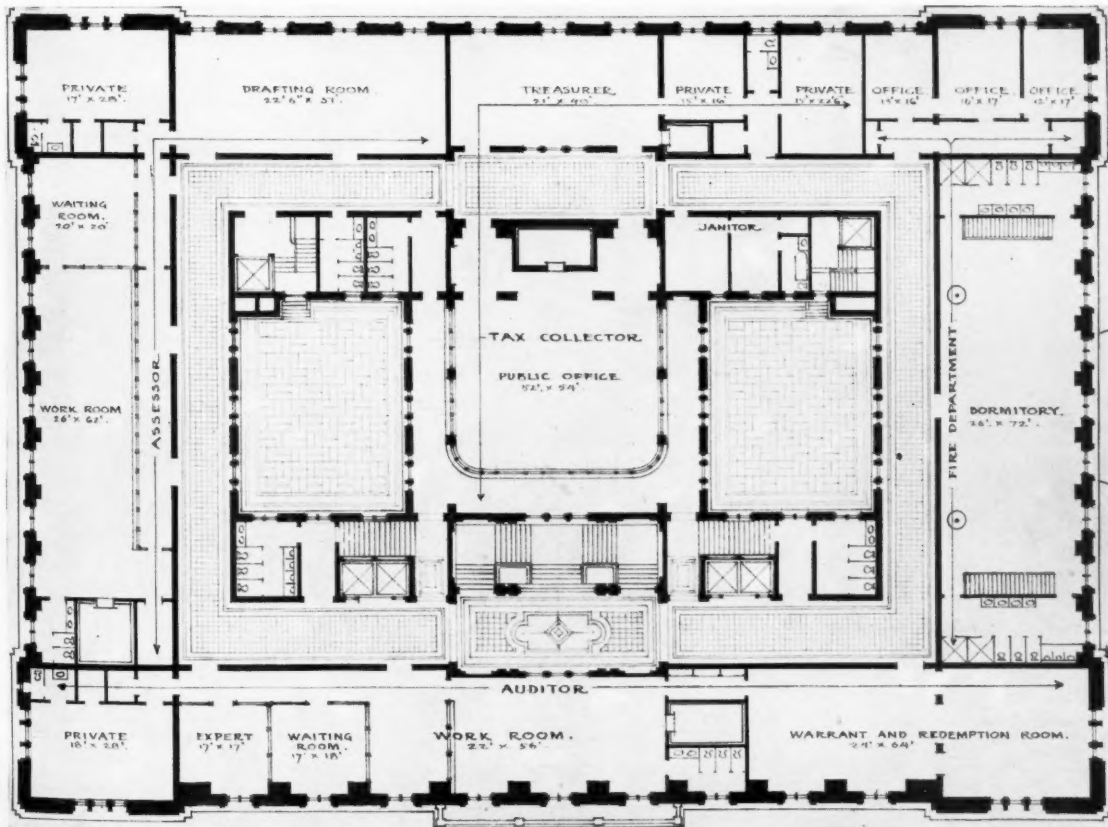
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FIRST FLOOR PLAN

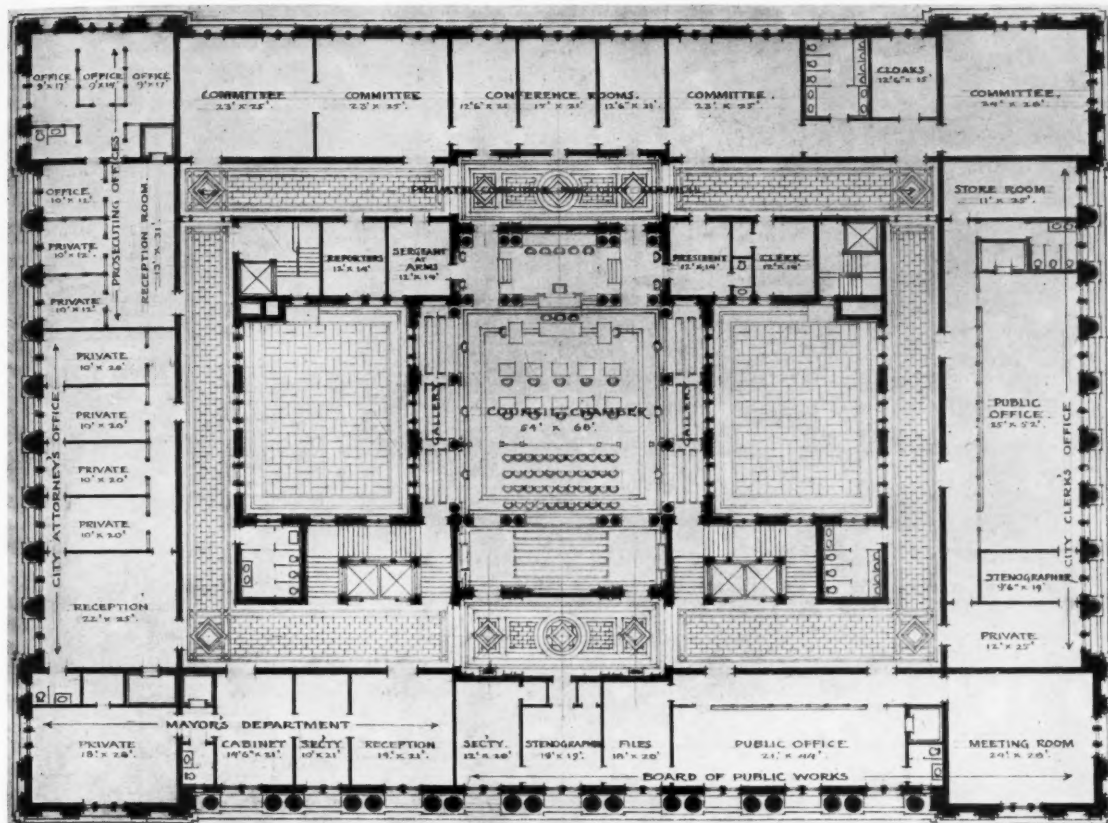


SECOND FLOOR PLAN

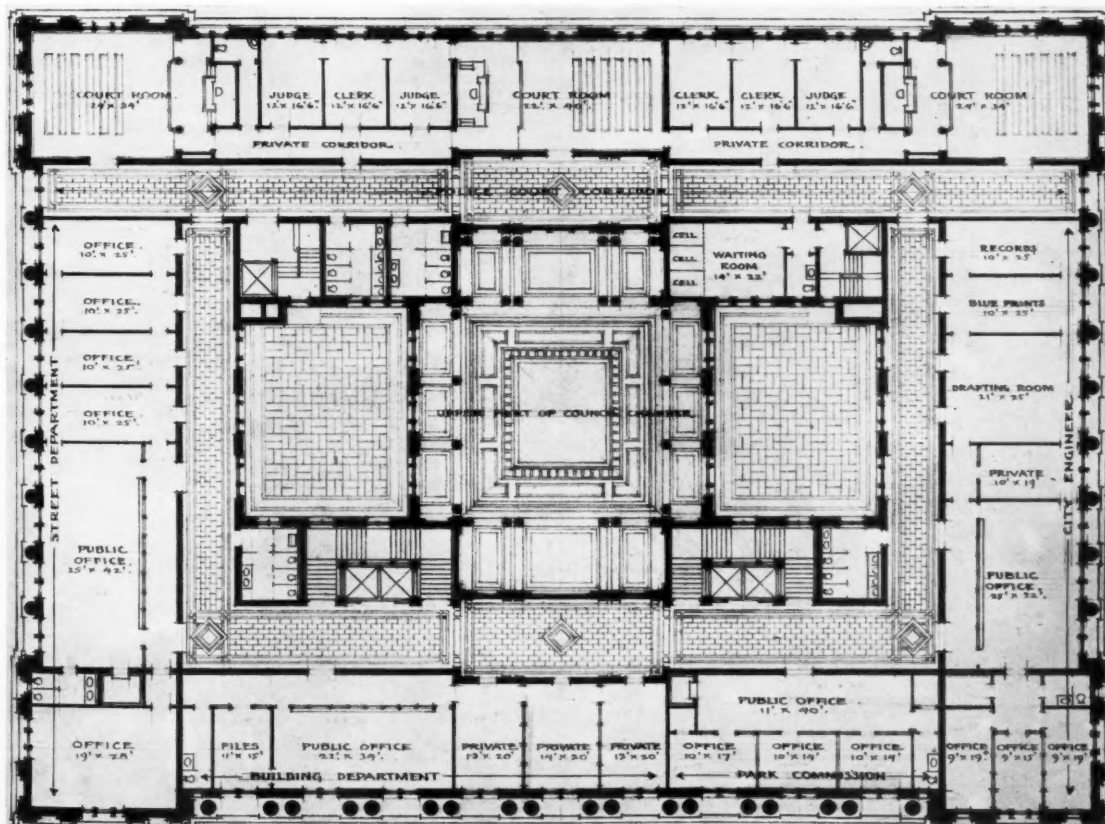
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THIRD FLOOR PLAN



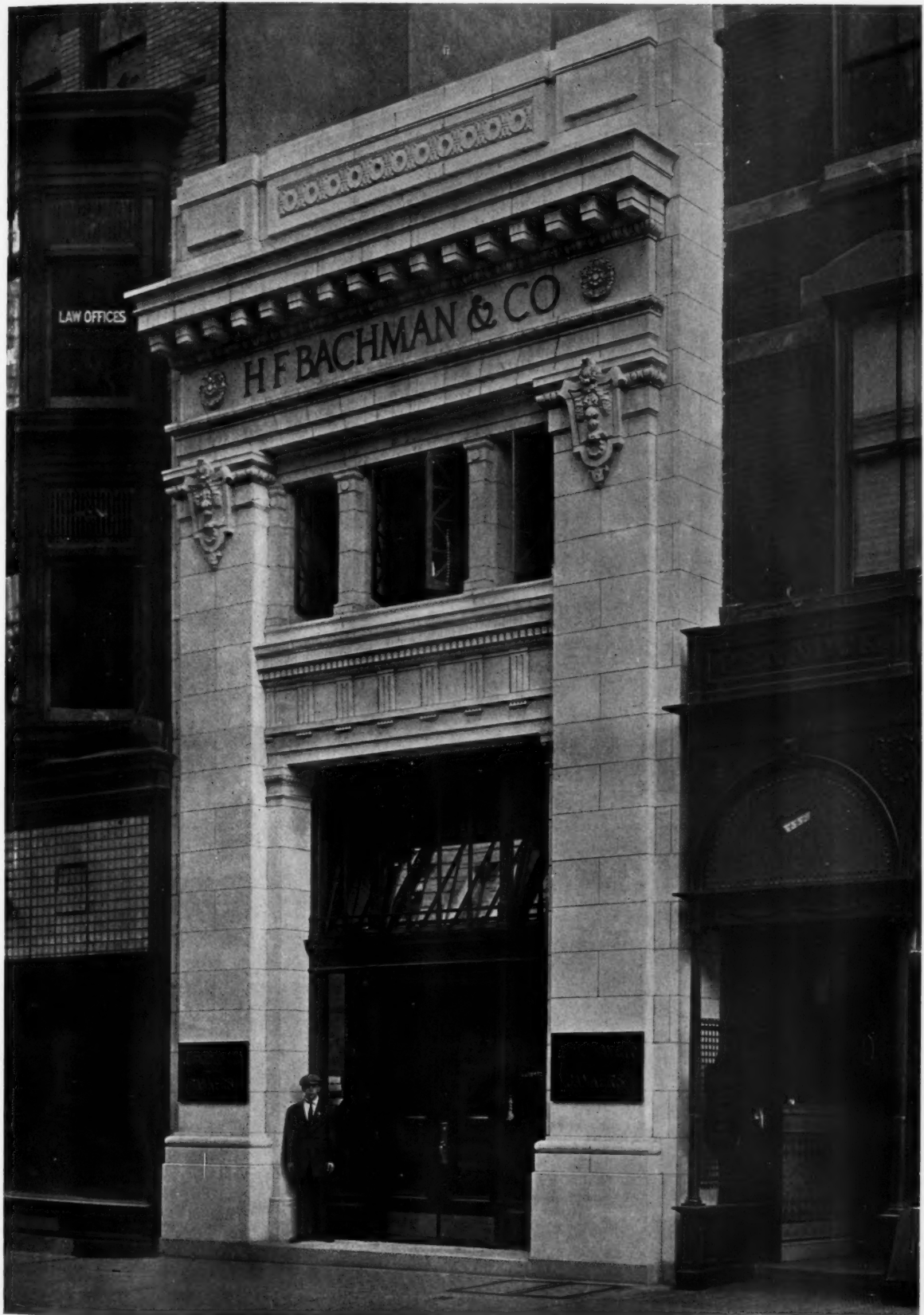
FOURTH FLOOR PLAN

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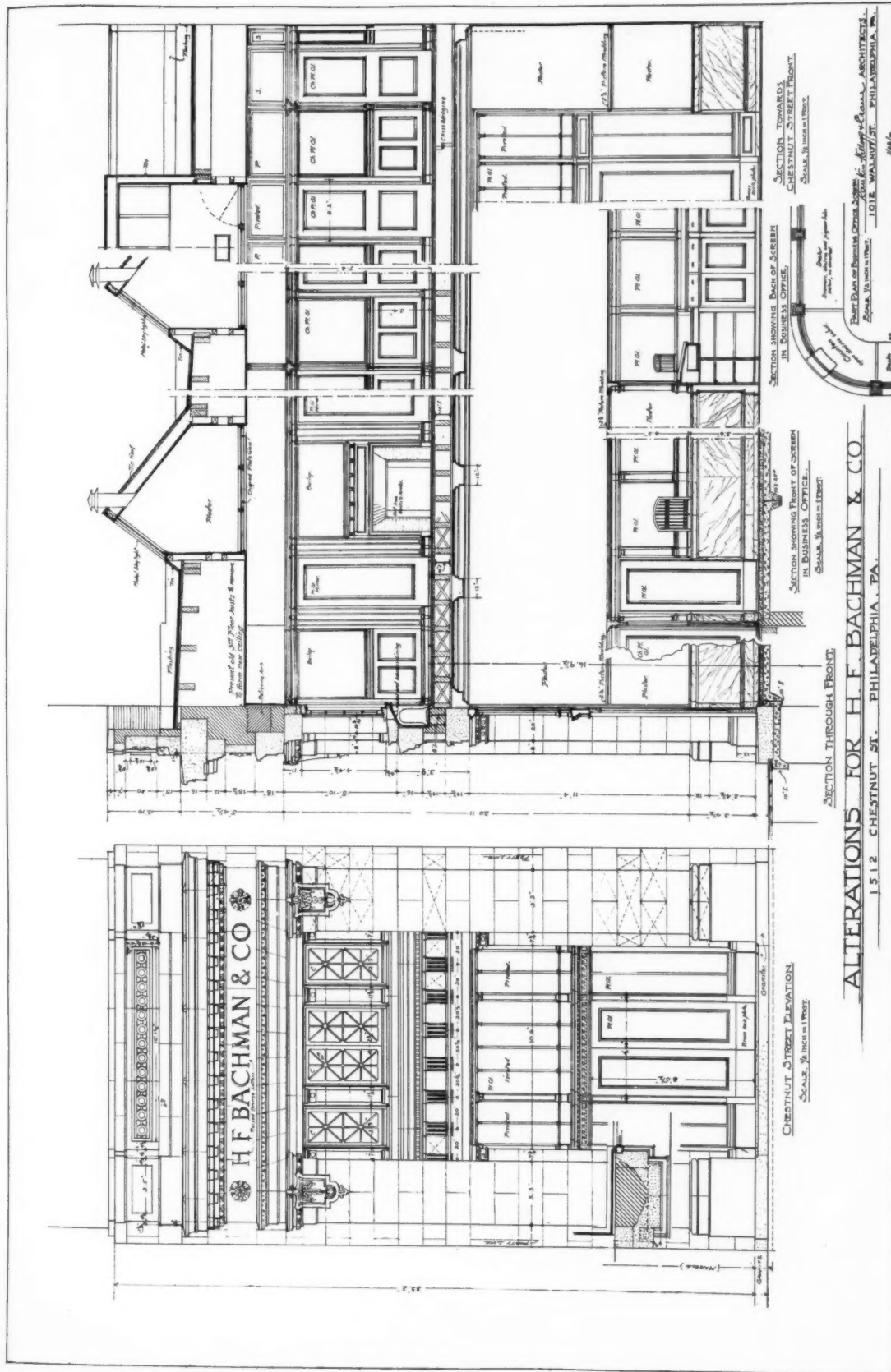


BANKING OFFICE BUILDING, CHESTNUT STREET, PHILADELPHIA, PA.

RANKIN, KELLOGG & CRANE, Architects

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ALTERATIONS FOR H. F. BACHMAN & CO.
1512 CHESTNUT ST. PHILADELPHIA, PA.

DETAILS OF ALTERATIONS OF A BANKING BUILDING ON CHESTNUT STREET, PHILADELPHIA, PA.

RANKIN, KELLOGG & CRANE, Architects

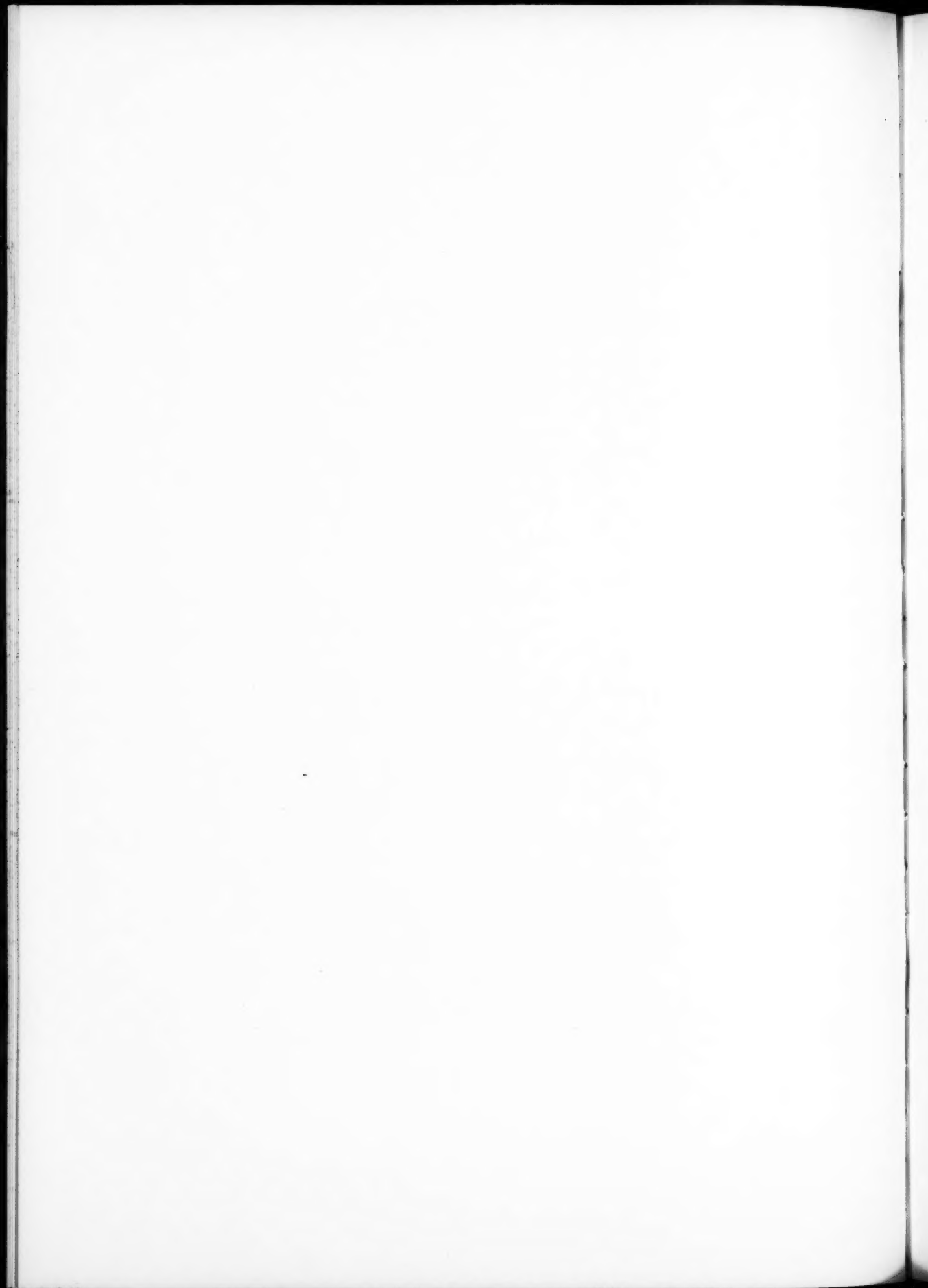
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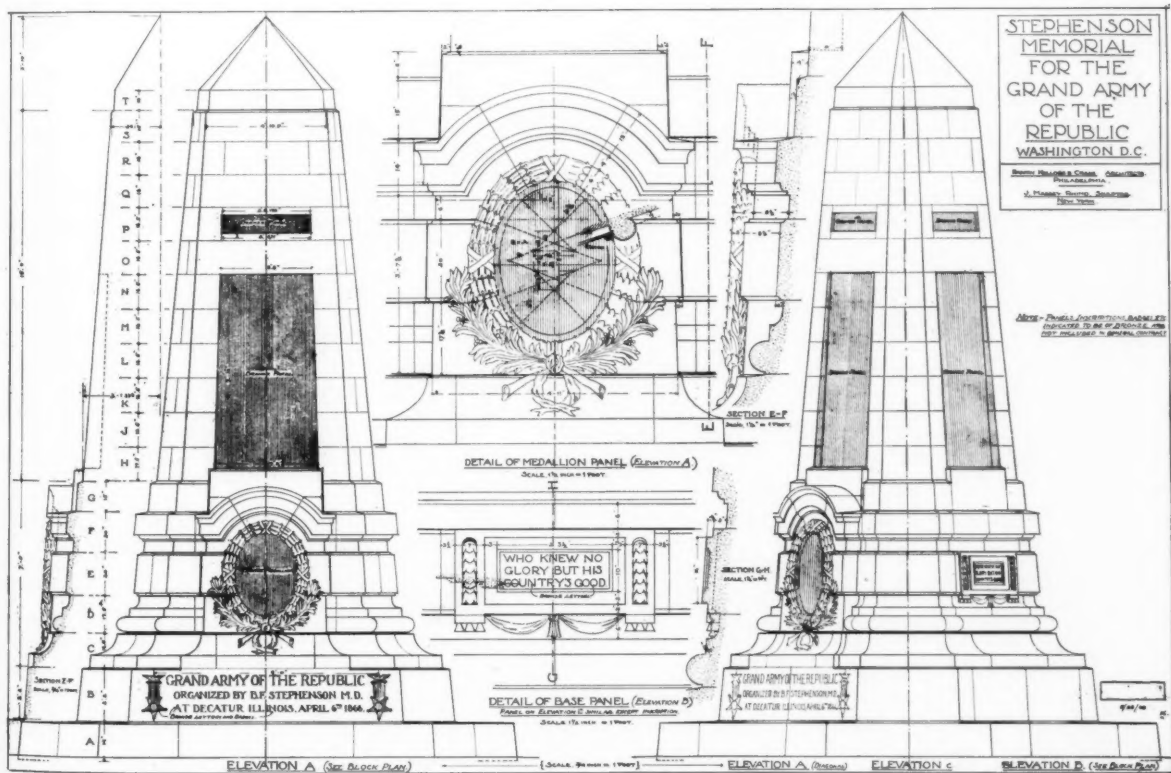
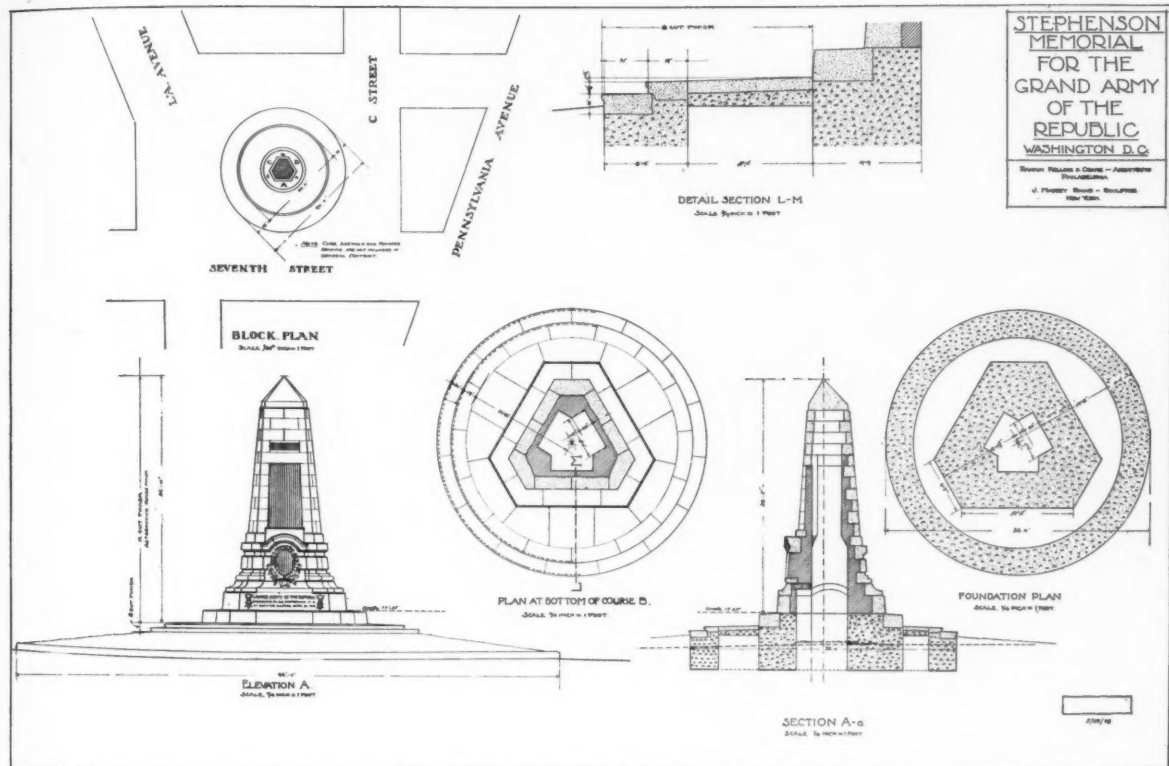


STEPHENSON MEMORIAL, WASHINGTON, D. C.
RANKIN, KELLOGG & CRANE, Architects



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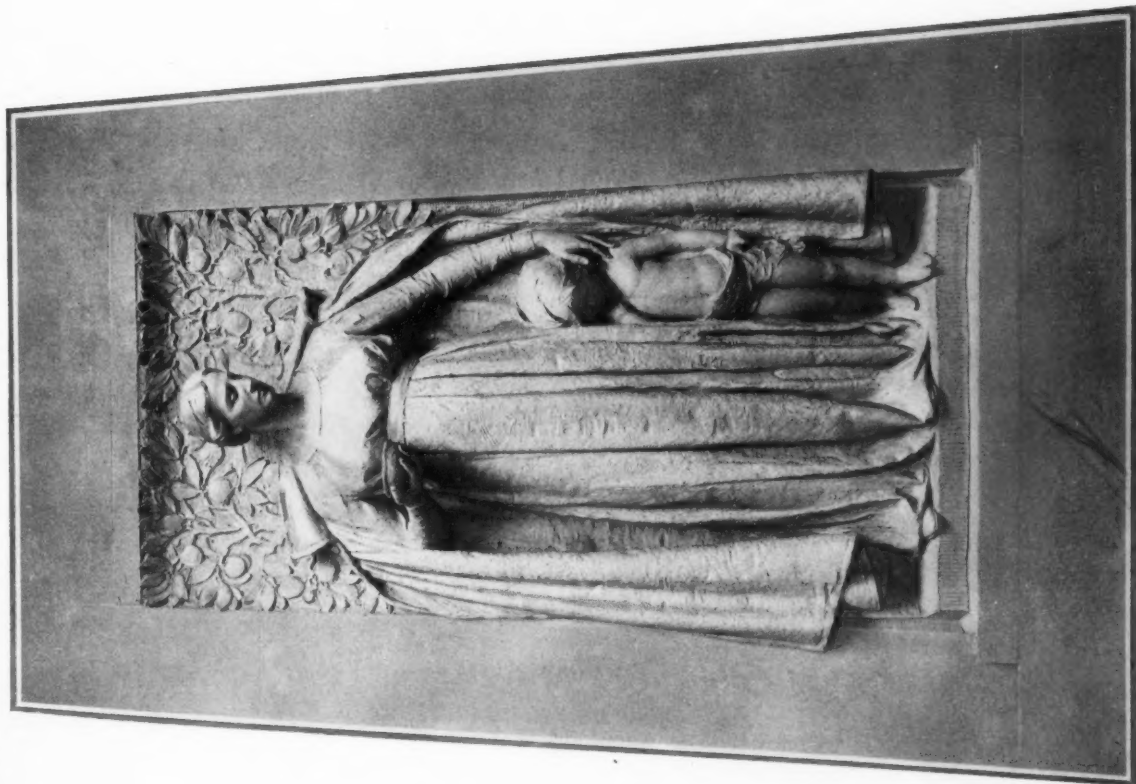




DETAILS OF STEPHENSON MEMORIAL, WASHINGTON, D. C.

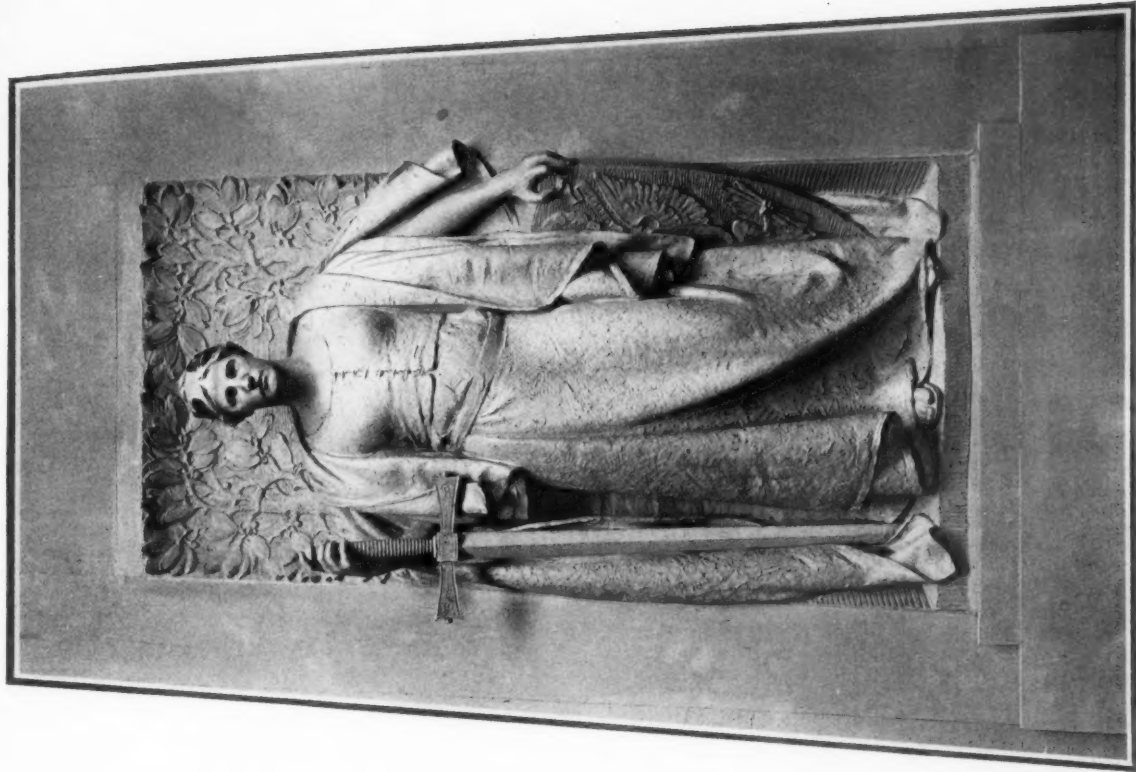
RANKIN, KELLOGG & CRANE, *Architects*





CHARITY

SCULPTURED RELIEF, STEPHENSON MEMORIAL, WASHINGTON, D. C.
RANKIN, KELLOGG & CRANE, *Architects*.
J. MASSEY RHIND, *Sculptor*

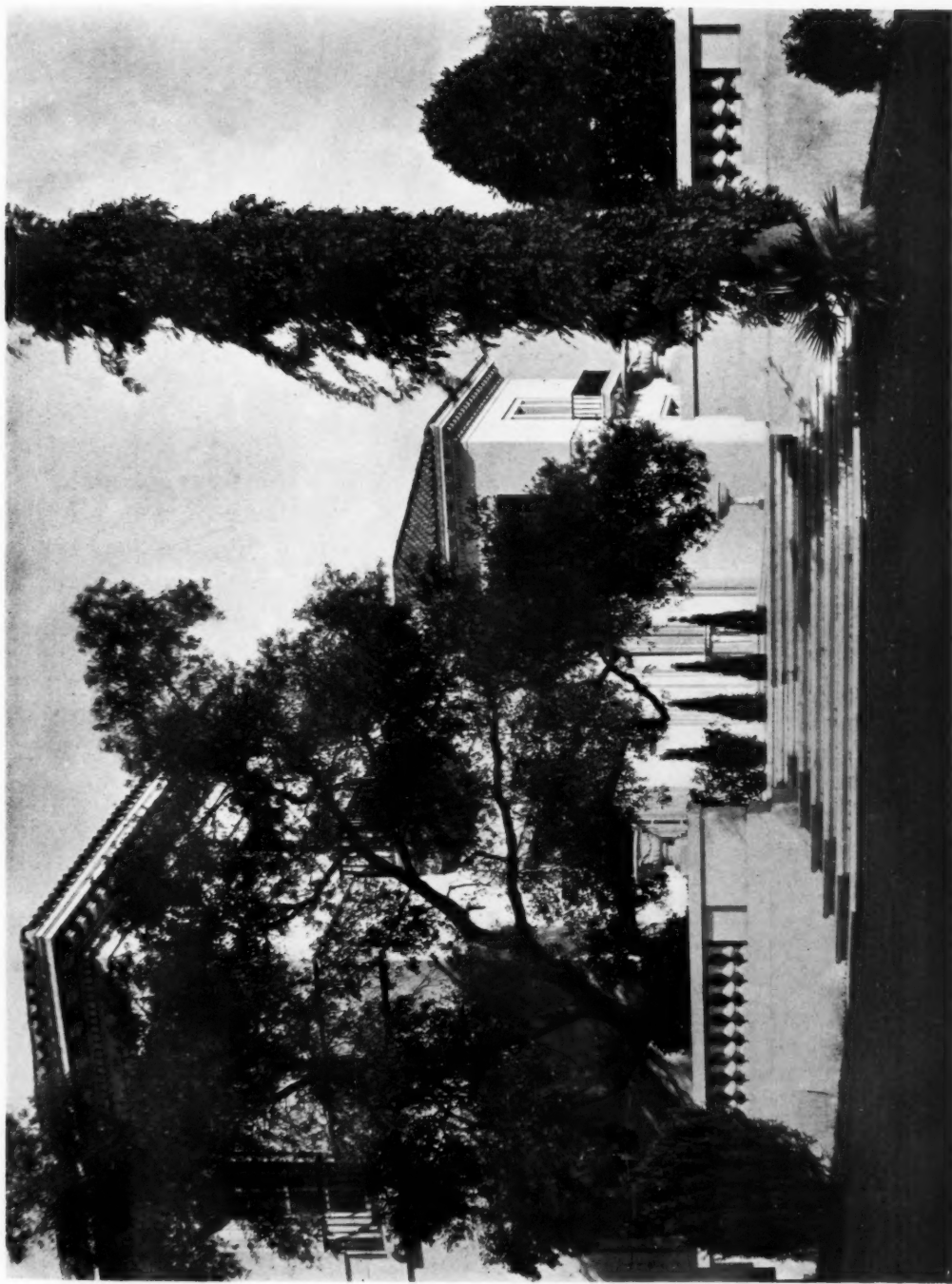


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HOUSE ON ESTATE OF HENRY E. HUNTINGTON, ESQ., LOS ROBLES RANCH, CAL.

Myron Hunt and Elmer Grey, Architects

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