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AN ENTRANCE TO THE STUDIO AT "THE ORCHARD"

House & Garden

Vol. III

MARCH, 1903

No. 3



THE LANDSCAPE IN WHICH "THE ORCHARDS" IS SITUATED

LONG ISLAND COUNTRY PLACES

Designed by McKim, Mead & White

II—"THE ORCHARD" AT SOUTHAMPTON

Text by John A. Gade

Photographs by Henry Troth and G. W. Morris

THE stranger that passes "The Orchard" generally drops the reins until he has looked long enough to carry the impression away with him. Though house-building may have been as foreign to his thoughts as opium smoking, he imagines himself converting his savings into one long, sunny expanse of white shingle, and the saner philosophy of his less impressionable moments has been summersaulted by his glance through the picket gate. For the effect of the whole place is strikingly happy and suggestive of peaceful domesticity, and absolutely different from anything surrounding it. One might not have been surprised to have suddenly looked in upon it through some old Virginia hedge, but upon the wind-swept Long Island shore, its impression becomes doubly vivid.

A drive, forming the central axis in a way to delight the most fastidious academician's heart, leads straight to the entrance and cen-

ter of the house from the broad village street in front. Here is a tall picket fence sufficiently open to admit the view, the concave curve of the white spiked tops broken by slender posts. Inside everything is green and white: an American country house with almost tropically luxuriant vegetation all around it.

On either side of the entrance drive the lawn stretches as broadly as do avenues in England towards a two-storied columnar portico. But the grass has not the velvety appearance of English lawns. We shall never have that until we learn to weed. On both sides of the lawn are regularly planted rows of maple and pear trees and white fan-shaped stands for climbing roses; beyond these, broad fields dotted with country houses and rambling farms. The drive terminates in an oval in front of the house, with green-tubbed orange trees and laurels at its borders, stand-

"The Orchard" at Southampton, L. I.



AN EARLY VIEW OF THE HOUSE, SHOWING THE ARCHED DRIVEWAY

ing as stiff and regular as grenadiers presenting arms. Shading the porch, and making a beautiful picture of the whole front, stands a magnificent clump of twelve willows. The house, with its projecting arms, is ideally symmetrical; the wings open twice in their extension towards the rear, growing smaller as they unfold from the main body.

Few architects have worked in more perfect harmony with their client than has been

the case in the building of "The Orchard." The suggestions of one have been carried out by the other with admirable taste and appreciation of the fitness of the whole. Year after year the house or the grounds have been extended or altered, and Mr. Breese will probably, like Sir Roger de Coverley, at each return from the city, plan for the coming sunshine.

The main house and its wings are covered



THE OVAL IN FRONT OF THE HOUSE

In the Summer of 1902

"THE ORCHARD"

with hand-rived cypress shingles, weathering twelve to fourteen inches; the roofs are likewise shingled, but have been left unstained and turned the silver gray which the salt atmosphere invariably produces in this locality. The small farm buildings have their side walls covered with clapboards; and all the buildings are spotlessly white.

The eight columns supporting the main por-

front of the window facing the entrance door. Beyond the music-room are the breakfast and dining-rooms, and beyond these again, in the two ells, are the pantries, kitchen, servants' halls and quarters. From the library one goes through the conservatory to the studio, gun and bicycle rooms; squash-court building, with its dressing-rooms, etc., beyond. The principal rooms are all of a very good size: the



THE NEW CONSERVATORY AND THE STUDIO

“ THE ORCHARD ”

tico are Doric and of considerably slenderer proportions than the box columns which carry Mt. Vernon's main entablature. The roof line in the center of the house is broken by a white-railed piazza; chimneys are all painted white and topped with a dark border.

The visitor enters the house directly into a T-shaped hall, fifteen feet broad, running between the music-room and the library. Terminating the entrance hall is a wide spiral stair, oval in plan, with a broad landing in

studio thirty-eight by forty feet, the music-room and library about twenty-five feet square, and the dining-room excellently proportioned, about twenty-one by twenty-eight feet. There is throughout a feeling of breadth and sunlight. This has been carried out in all the details, with the exception of the low ceilings. The French casement windows, with wide panes between the muntins, the eight-foot door openings, and the fireplaces with openings alone, five feet wide, and the

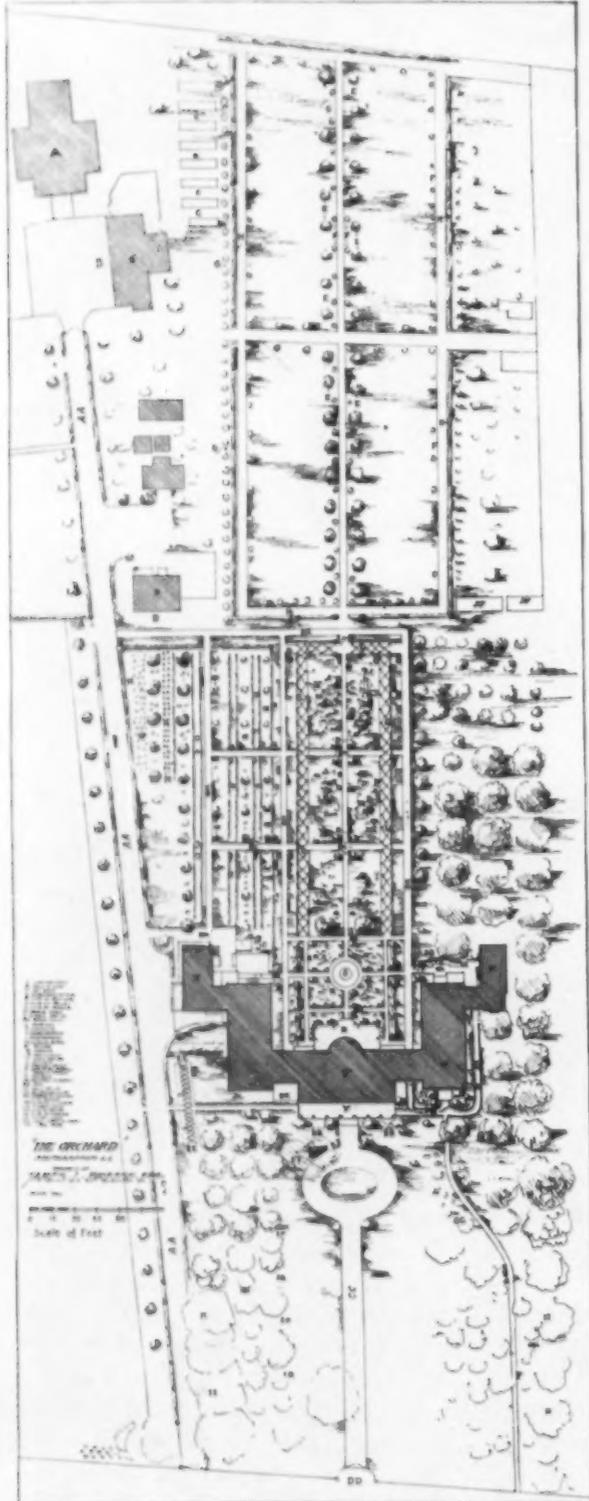
"The Orchard" at Southampton, L. I.

woodwork, all painted white, cause this effect. The ceilings are very low, but what has thus been lost in interior effect, the

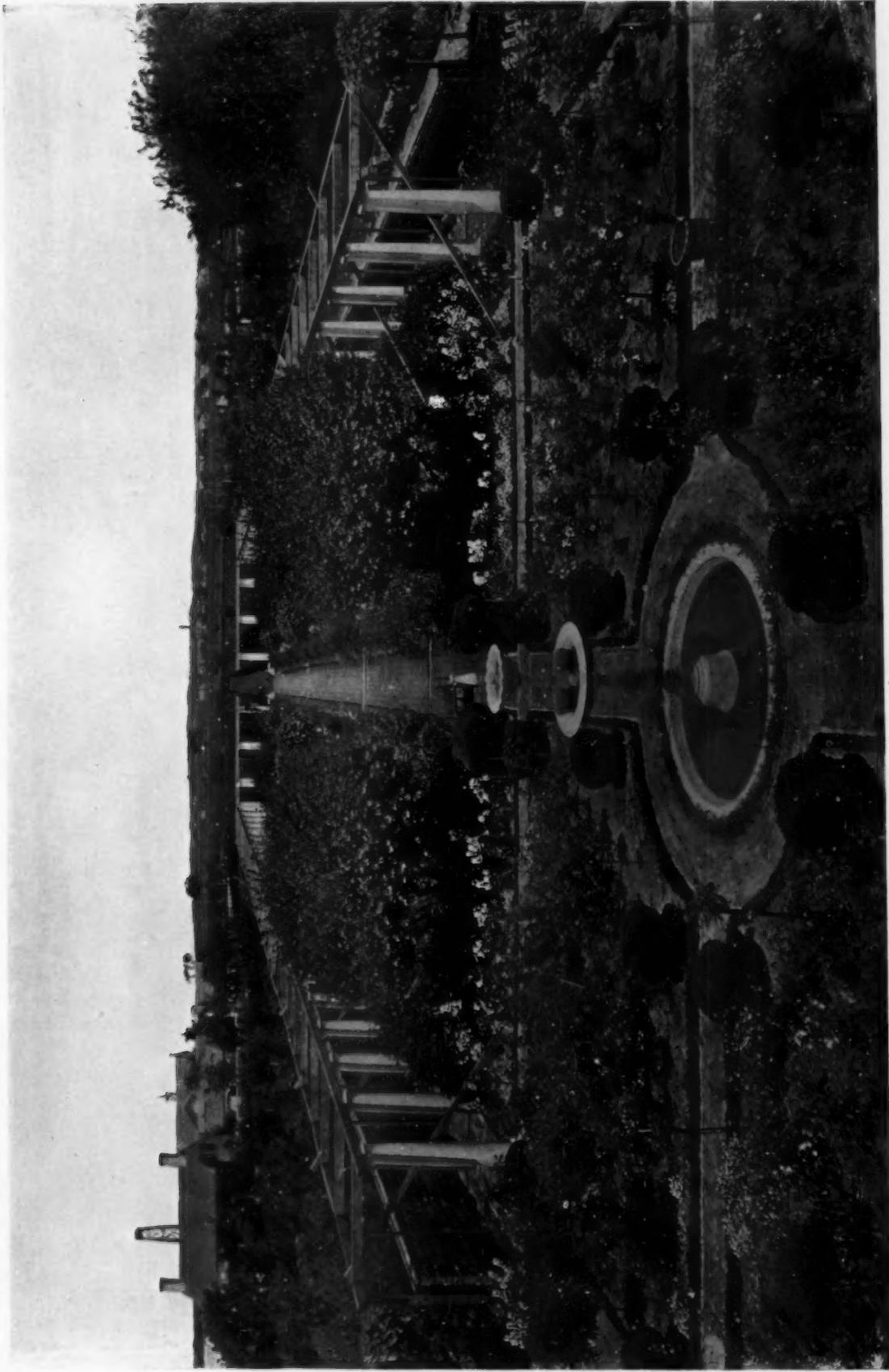
owner felt would be more than gained in keeping the exterior lines of the house from the stilted appearance of so many modern country places. The ceiling level of the old house has been retained, but of that former structure, all that is left are the partitions and heights of one or two rooms. In the studio the room runs up to the total height of the small building, which it nearly fills.

The dining-room and hall, though not finished, are shortly to be completed in white wood panels. Several of the doors in the house are old, inlaid mahogany ones, splendidly marked by the grain. The studio is entirely finished in California redwood of pieces stunningly grained. The present conservatory is one of the latest alterations to the house, originally having been a broad arched driveway, through which one entered. Its sides were filled with glass, walls and floors covered with old Japanese glazed tiles and the ceilings with groined arched lattice work. Entering the house now by a straight axis to the main entrance door, gains far more in logical straightforwardness than may have been lost by the picturesqueness of the old scheme. Both to the west and the south of the studio are Colonial entrances of the purest type. The architect, with his genius for drawing nourishment from old examples, picked them up for the owner, and the small Ionic columns and panels and leaded glass side and head lights look as if they had stood in their present place for the last century. Over the little Tuscan portico of the studio, and clinging to the sides and corners of the building, is a profusion of wonderfully growing white clematis, the varied colored English varieties soon to be added. Honeysuckle, in between, has even climbed the gutter, and the lowest portion of the building is hidden by a mass, running wild with geranium, hydrangeas and formal and informal labernums.

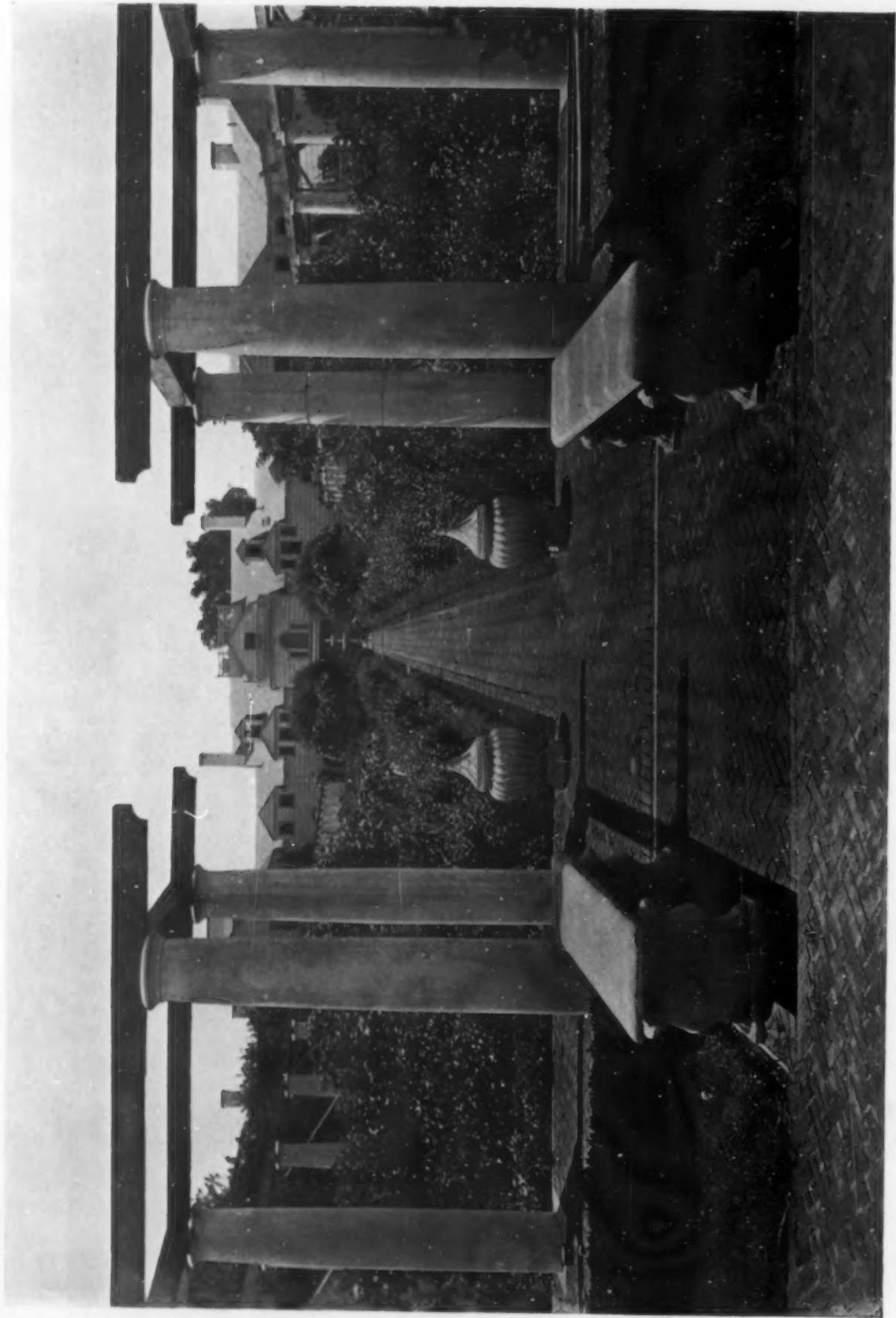
In the rear of the house, stretching to the north, lies the formal garden. It centers on the main house, a straight axis running as a path the full extent of it. The principal portion of the scheme is as admirably symmetrical as the house proper. Immediately back of the house comes first the rose garden, "where parting summer's lingering blooms delay" late into autumn. The beds are all skirted by small box borders, and the



"THE PLAN OF THE ORCHARD"
Especially drawn for HOUSE AND GARDEN



THE FORMAL GARDEN OF "THE ORCHARD"
Taken in September, 1902, during the restoration of the pergola wall



MARBLE BENCHES AT THE EXIT FROM THE FLOWER GARDEN

corners emphasized by larger closely-cropped box trees, as good to run your hand over as the shaven head of an urchin in summer. In the center is a circular basin with an old Italian marble fountain in its middle. The walks, from three to five feet broad, are paved with brick, laid in herring-bone pattern, with straight edging. On each side of the rose garden are more borders, flower-beds and privet hedge.

Beyond, stretching to the north, on each side of the main axis, lie three beds, twenty-two by sixty feet. The central ones were originally intended to be basins, but this was abandoned. Brick paths and box borders continue round them; and inside are fields of splendid color, phlox, lilies, iris, hollyhocks, jew trees, Japan weeping cherries, rhododendron, small catalpas and shrubs of every leafage, from emerald to olive. In the center of the first two plats stand two unusually fine plum trees. Enclosing all six a pergola runs northward one hundred and forty feet, and eight feet broad. The inside is a colonnade, having columns hardly seven diameters high, with caps of merely a few plain mouldings, cast solid in cement. The columns have brick cores. The boundary of this garden is a brick wall, but recently finished, with cement coping and piers rising from it opposite every column to carry the cross-beams above. The brickwork of the wall is an admirable example of what can be accomplished by careful study and judicious



THE PARTERRE WITHIN THE WINGS OF THE HOUSE

employment of one of the simplest of building materials. Almost the roughest and most irregular brick procurable has been employed. The so-called "Swell" brick is laid in courses varying as follows: first, an entire course of headers, then the brick laid flat instead of on edge, a course of stretchers, another course laid flat, and finally the headers again, completing the pattern. The $\frac{3}{4}$ -inch Portland cement joints would have looked better, had they been laid in white mortar instead of gray. But the purplish-blue rough surface is very remote from the every-day idea of the appearance of a brick wall.

On top of the columns and piers lie rough five inch by six inch timbers of cypress, rough hewn, and on these finally long tamarac poles, with the bark stripped off, but the knots and twig-ends left unplanned. The roofing of the pergola is broken at the exit of the central axis where old marble benches and pots make a period of the point. To the west of the pergola and parallel with it runs the "Peony Walk," with two hundred feet of splendid peony heads nodding over the edges of the box border. Back of these are long white rows of hollyhocks and bushy-headed catalpa Borgias, then further to the west, back of the servants' quarters, are more flower gardens and beds with neat paths and rows of fruit trees, two by two, like processions of schoolgirls. All of this is terminated



THE WALK NORTH OF THE FLOWER GARDEN

by the main drive to the farm buildings,— a cluster by themselves, headed by the charming little gardener's cottage, spotlessly clean, overgrown with clematis and honeysuckle. Beyond the farms, hothouses have now been begun.

The flower garden is separated from the kitchen-garden by a road, brick paved in the center, with turf on the sides. The kitchen-garden continues the scheme of the place, carrying through it the central axis. The endless sweep of the wind at Southampton makes tree growth near the coast impossible, except in sheltered places, and the alter-

native has been the most successful planting of hedges. They have become the characteristic feature of the landscape, separating and marking backyards as well as entrance drives. All around the kitchen-garden Mr. Breese has run a hedge of arbor vitæ, closing it from the farm buildings and chicken yard and the broad sweep of the fields to the north. Rows of peach and catalpa trees skirt it, outside of a line of privet, cut into various formal patterns.

Mr. Breese has had the difficulty of laying his garden in a landscape in which it is well nigh impossible



THE NEW PERGOLA



THE PEONY WALK

THE "ORCHARD"



AN ENTRANCE TO THE GARDEN, *from the Conservatory*

"THE ORCHARD"

"The Orchard" at Southampton, L. I.



THE GARDENER'S COTTAGE

"THE ORCHARD"

to enclose a world of one's own. It is more fitting for endless rows of vanishing cabbages than the retreats and hidden shady nooks and walks of the ideal pleasure garden. Thus it loses what is due it in effectiveness, though the bravery of the undertaking on the part of the owner is none the less admirable. The question rises very naturally, how feasible is any attempt at more extensive formal gardening in a pancake landscape. The luster of the morning as well as the shadows of the evening can certainly be put down as valuable capital at the beginning of the undertaking; but beyond them there is very little stimulus

to the planting imagination, similar to that which made Horace Walpole's run riot, when he first gazed from Richmond to Twickenham across the lawn "set in enamelled meadows with filigree hedges all about." One ought not to expect the magnificent vistas of Italy to break upon one, though one comes very near to them in some of the effects produced in recently finished gardens of New Hampshire; but one ought to have *some* background.

David's encouraging remark to the painter, who asked what was the matter with his picture *Il manque le cadre*, one feels the truth of in the Southampton garden landscape.





THE WHITE HOUSE FROM THE SOUTH GROUNDS

THE RESTORATION OF THE WHITE HOUSE

By A. BURNLEY BIBB

THE work at the White House, which has been driven almost night and day from last June to January has been a restoration rather than a remodelling. There were several things to be accomplished. Most pressing was the need of more room for the President's family. Mr. Roosevelt has never been in sympathy with the scheme of providing a new home for the President. He believes the chief magistrates of the country should continue to live here in the official home of their predecessors. But it had long become evident that either the President's family or his secretaries must find new quarters. The office, grown to undreamed-of proportions, had absorbed an amount of space in the second story, which left the family absurdly cramped into rather less than one-half of the floor and intolerably deprived of reasonable privacy. There were but seven sleeping-rooms, not counting those of servants lodged in the basement, and one of the former was the great "State" bedroom, where an occasional guest was put up.

Congress, showing itself unwilling to act upon comprehensive schemes, the President and his architects, Messrs. McKim, Mead & White, fell back upon the plan of separate offices in some part of the grounds and a general overhauling of the house. The work has involved the practical evisceration of the building. Everything has been renewed, except the walls and roof, save the latter,

which is still a forest of timbers, the new interior is of fireproof material. The sanitary appurtenances of the building have been improved and increased, five or six bathrooms added on the second floor and toilet accommodations provided in the remodelled basement. An electric pump aids the working of the plumbing. The number of lights in the house has been increased some two-and-a-half times, and there is a new electric motor with that increased capacity to serve the twenty-two hundred lights now in use.

Outside the building, the removal of the conservatories from the west terrace and the restoration of the terrace upon the east, has given the effect of a prolonged low stylobate to the building, which is excellent. These wings extend about 136 feet east and west of the house. Their roofs, which are paved terraces with solid parapets, are reached from the level of the main floor of the house, and they make broad walks, where it will be pleasant to pace between the potted plants, which will doubtless occupy them. One can fancy, besides, the uses to which the space may be put in connection with great levees and possible *al fresco* teas.

Below, at the ground level, are colonnaded porches facing the south and paved with brick, a sheltered, inviting cloister facing the gardens and grounds. They are now restored to exactly what they formerly were, as we see

The Restoration of the White House

in the fine old prints and pictures of the White House which are extant.

The pavilion on the east end is a portico with a semicircular sweep of carriage-way and sidewalk by which people will enter from Executive Avenue for public receptions, thence passing through a long corridor lighted by semicircular windows, and lined on either hand with stalls of boxes where the hats and coats will be checked. This corridor opens into a square room the entire width of the terrace before entering the basement of the

supplied with toilet facilities. The corridor is painted in buff, and for the present, at least, its walls are adorned with portraits of White House ladies, among which is Chartran's portrait of Mrs. Roosevelt.

A broad sandstone stairway leads up on the right to a landing which opens through tall double doors into the East Room and the Entrance Hall. This last door being closed, the crowd flows into the great East Room without invading any other part of the house. The old plan of the house remains



THE WHITE HOUSE

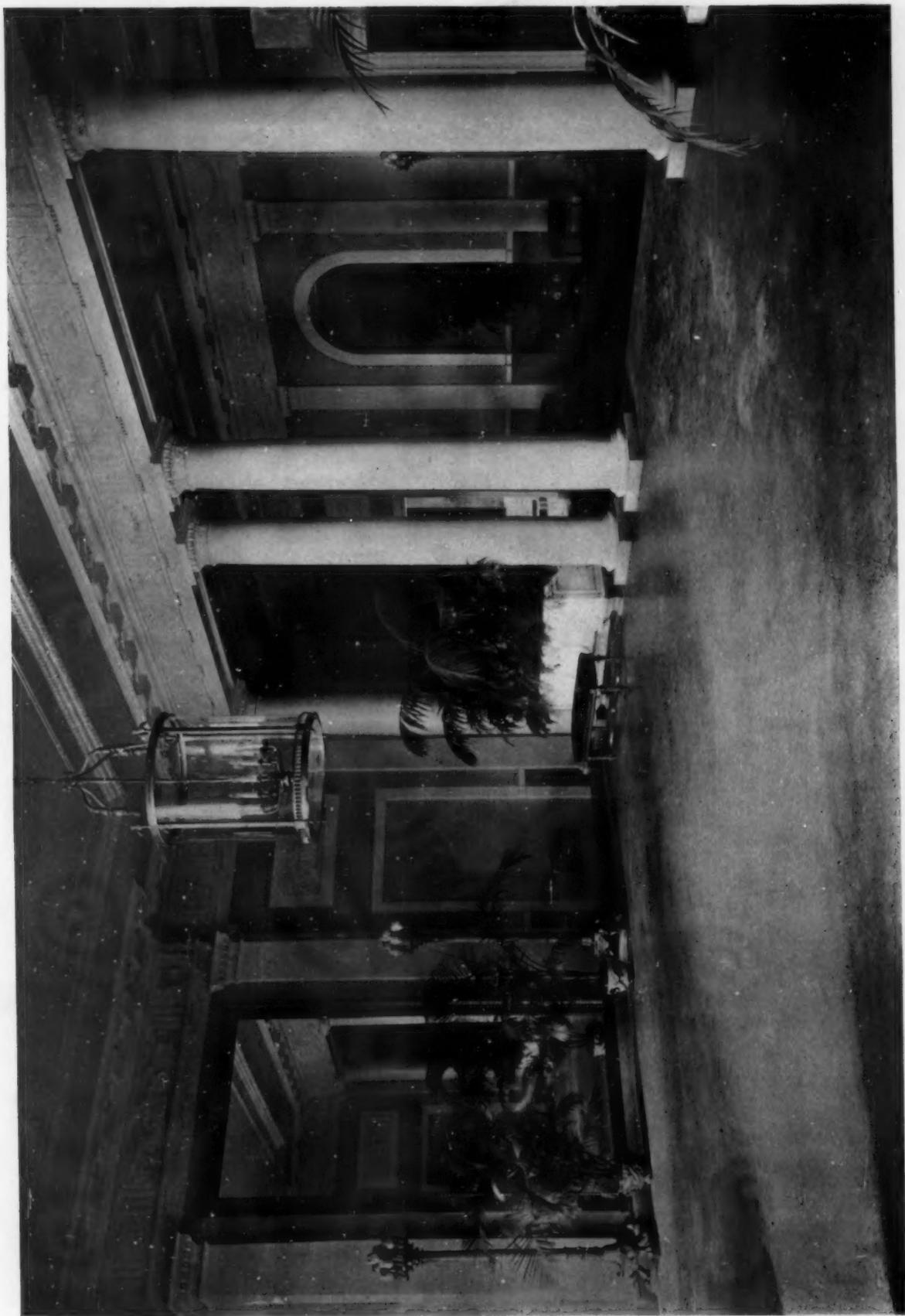
FROM THE EAST

house. It is closed on the garden side with glass between columns, giving a glimpse of the grounds, and it has doors to the north and east into the colonnade.

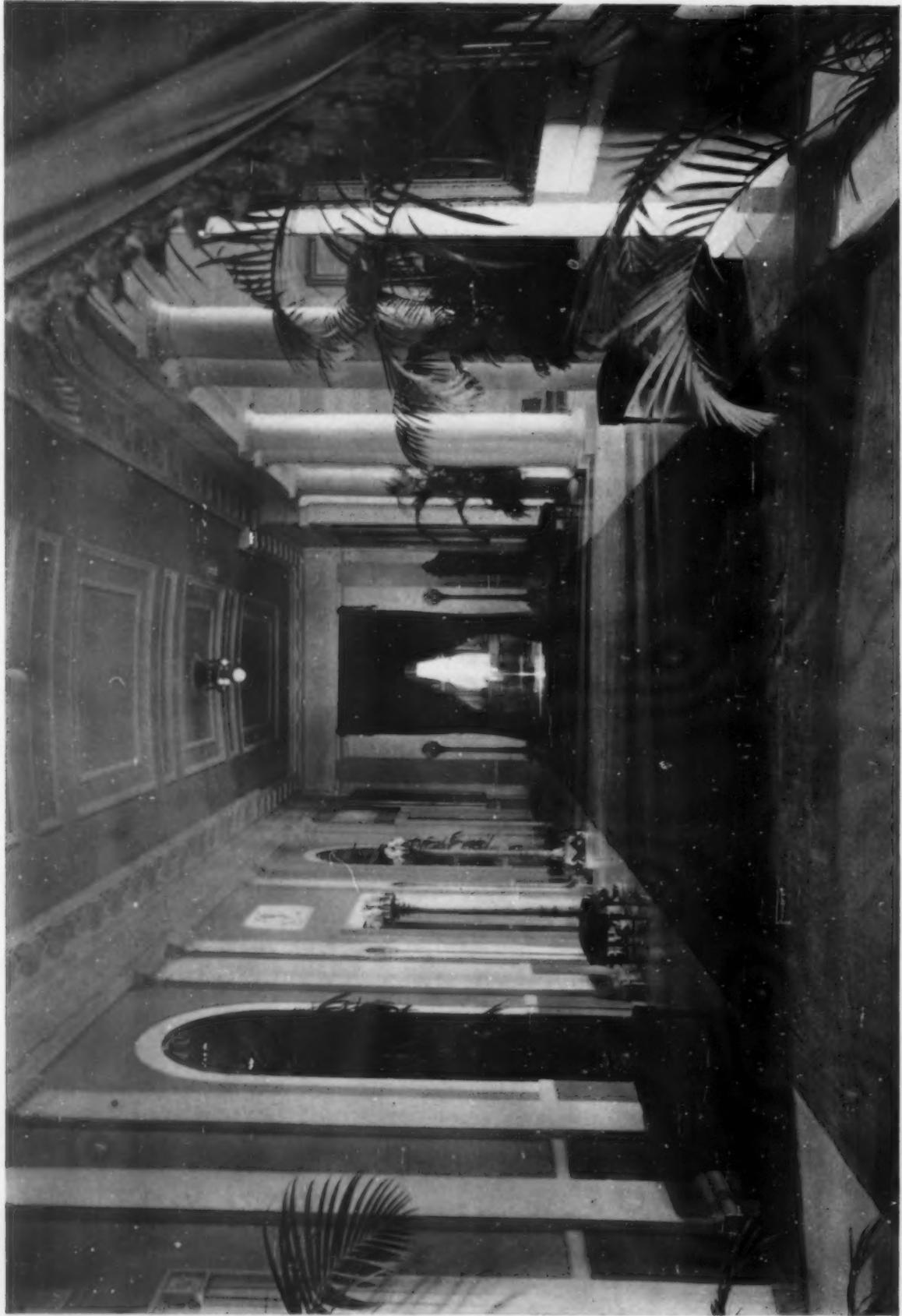
Both terraces are well lighted by electric lamps set along the parapets on standards which, by the way, appear rather slender for good effect. These arrangements for the admission of the public to crowded popular functions at the White House are an admirable improvement in the plan. Passing thus into the basement, the crowd finds itself in a wide vaulted corridor paved with sandstone. On either hand are rooms for the ushers and servants, smoking-rooms for men and dressing-rooms for women, each well

practically unchanged, and this staircase is in the same place as the old one, only it is now given the full width between the walls, and the marble stair from the corridor to the upper floor forms its ceiling.

The East Room, in its new bravery, is a noble and spacious place, forty feet wide, eighty feet in width and twenty-two in height. There are three tall windows in each of the ends, and five, with a fine triple window in the middle, on the east wall. Five mahogany doors are opposite, recessed deeply in the sturdy walls, the middle one wide and high, a stately entrance from the main corridor. Above a low base of Numidian marble the walls are panelled in wood to the ceiling.



THE ENTRANCE HALL OF THE RESTORED WHITE HOUSE



THE MAIN CORRIDOR OF THE RESTORED WHITE HOUSE

There is a dado as high as the window-sills, and tall panels and fluted pilasters supporting delicately enriched entablature, all in the sumptuous but repressed neo-classic Italianate refinement, which belongs to the date of the house. There is much carving and stucco elaboration of architectural members, and there are panels in low relief, with nymphs and goddesses in postures of classic repose. The long sweep of the ceiling is broken into three panels of plaster relief within a strong border of heavier projection. The ceiling has been left white. The wood-panelled walls are all finished in white, of an enamelled surface. The three great lustres and the sconces and candelabra are of firegilt and crystal; the floor is of oak, the hangings and furniture of golden tone and of, so to say, monumental forms. Only the four great fire-places seem out of key as to color. They are in native marbles from several states, and sing no more harmoniously together than did the sections they represent in the early days of our history.

A grand piano stands in the East Room now, and a most amazing piano it is—all gilt, or, at least, of gold leaf, with spread eagles on its legs. The public is not allowed to view its ivories, for it is a gift instrument. But all gold; think of it! The architects might be jealous, could they see the crowds lingering in awful delight about this wonder,

with no eyes for the glorious room. The attendants hurry the people to gaze upon it. It is their great card. "It cost fifteen thousand dollars," they say, and is held the most splendid thing of all that has happened.

The southward doors from the East Room



THE EAST TERRACE FROM THE NORTH

open into the smaller Green Room. Here the walls are hung in stuff of a pleasing strong texture and of good color tone,—a pale gray green. Things come out well against it. The ceiling, the woodwork and the furniture are in white—except the mahogany doors and the floor of basket-patterned oak. There is a delicate mantel of white marble, on gains with pretty female heads, and with Greek ornament. Portraits of Presidents are on the walls, but they are not in every case an adornment, for many of these canvasses are of a solid mediocrity which grows monotonous. The White House lacks pictures; it has need of more art objects generally. There should be some historical pictures on its walls, among others, but not of the sort which Congress usually commissions. Some water colors of the old-fashioned sort, some of those charming old tinted prints and dainty mezzotints of the end of the eighteenth century and the beginning of the nineteenth, some good bronzes and important porcelains, not too many, would add to these rooms a more livable look. And, incidentally, one might venture to suggest that



THE EAST TERRACE FROM THE SOUTH



THE NEW EAST ROOM

those celluloid baskets now set about everywhere with plants are distinctly not objects of art. The walls of the Blue Room, for instance, would be greatly enlivened by means of some old miniatures and medals, and would stand a few faint old washed prints or simple water colors, or some of those dear old St. Memins on pink paper.

The Blue Room is oval in shape, and is very chastely and effectively carried out. Its walls are covered with a stuff of blue, with broad bands of gimp above the dado and below a shallow cornice. There is some slight relief ornament in the white ceiling. The woodwork is white, the furniture is of white and blue and firegilt metal, to which the mantel is suited. There are some large arm-chairs about, of the curule sort—such as we associate with pictures of Napoleon's time—having much metal ornament and covered with blue stuff of a pattern which just escapes the suggestion of imperial insignia. And to these there are footstools of a similar shape. The draperies here are nicely managed. There are three great windows to the floor, which give upon the south portico. Their hangings are in rich dark blue, laid in formal folds and hung from large metal rods in the form of fasces, bearing eagles in the center and honeysuckle ornament in open metal work at the ends.



A MANTEL IN THE EAST ROOM

Firegilt metal is used for the lustre, as for the sconces which are after those at the *Grand Trianon*.

The note of the Directory and Empire style, in furniture and fittings, so far, seems chronologically right and agreeable. Imitation of antiquity was the fashion when the house was young, when Napoleon was making himself master of France, and the pompous but somewhat lifeless style which then became the vogue—the kind of thing we see at Compiègne and Fontainebleau—flourished

also here to some extent in the young republic.

Passing through the Red Room—now as before loyally adhering to the traditional tint—which room I shall not attempt to describe further than to mention the greater coziness and domesticity of its furnishings, a mood somewhat marred by the usual plethora of grim presidential canvasses—we come to the State Dining-Room. This is the *pièce de résistance* of Mr. McKim's restoration, though here, indeed, the artist has been more than elsewhere creative. As befits its prandial and festive purpose, the walls have a rich warm glow. Above a narrow marble base they are panelled to the ceiling in English gnarled oak. The eye rests with delight upon the marvellous grainings of this beautiful wall-covering. So very grainy is

it, indeed, that—so the story runs—one of the minor officials, on a first view, considered that here far too much knotty wood had been worked off upon the architects. There are fluted pilasters and broad panels, a carved frieze and cornice; and, here and there, have been set trophies of moose and elk, bison, cougar and big-horn, fallen, presumably, to the President's rifle. Upborne by eagles are serving tables built against the wall. Over one of these hangs a large tapestry, and above that the great head and horns of an elk.



MANTEL IN THE RED ROOM

From the door of the State Dining-Room a broad corridor extends about eighty feet to the central doors of the East Room, opposite. It is well proportioned, well lighted and very dignified. The columns and pilasters and their entablature are in the mutular Doric order and academically rendered. The wall surfaces between are painted in the "colonial" yellow, above a dado of deeper tone. The rest is white. The ceiling is slightly concave, which gives a pleasing uplift to the simple panelling in plaster upon it. The



THE RED ROOM

OF THE WHITE HOUSE

same treatment in forms and color has been adhered to in the hall. The removal of the great screen of Tiffany glass, which formerly stood across the intercolumnar openings from hall to corridor has restored to these members their ancient simple dignity. With this ill-advised and costly screen, have been swept away also other such anachronism and offences to the purity and taste of the building, which had grown upon it with the years, and largely, I believe, in the changes of President Grant's time and President Arthur's.

With this much of the work of the architects, I think the public generally is well content, but we are not entirely reconciled to the President's Office. The idea of putting it where it has now been placed was never popular; the realization is received with considerable scorn. The building presents itself somehow to the people as a

monument to Congressional niggardliness. It is indeed as plain as a pipestaff within, and perhaps not without intention, having an advocacy on the score of unobtrusively doing the work it was intended to do. But, truth to tell, it is mostly regarded with regret, and, perhaps, it would be as well if in taking in the ensemble of the remodeled White House, one would cover up that part of the picture where the Office comes in. It is a low structure of one story and attic, is approached from the street between the White House and the State, War and Navy Building. It measures, I think, about fifty by a hundred feet, and is built against the end of the west terrace, which it overreaches by the height of the attic and roof. The material is brick, painted white.

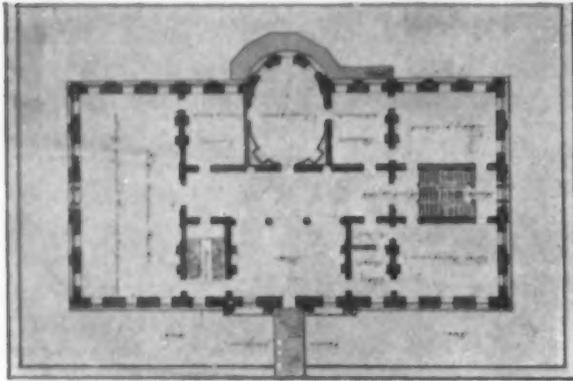
From the old plans and prints we may easily reconstitute the several stages of this



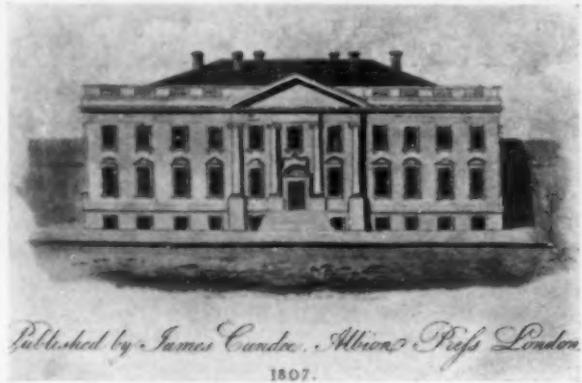
THE GREEN ROOM

OF THE WHITE HOUSE

The Restoration of the White House



LATROBE'S PLAN, 1803



Published by James Currier, Alion's Press London
1807.

THE NORTH FRONT IN 1807

historic building's growth. We do not, however, possess the original plans. The earliest in the archives is Latrobe's "Plan of the Principal Storey in 1803." There is a plan by Latrobe, 1807, "as proposed to be altered," which fixes the origin of the north and south porticoes, the latter a very beautiful addition, the former considered something of a mistake. This drawing sketches a treatment of the grounds and approaches

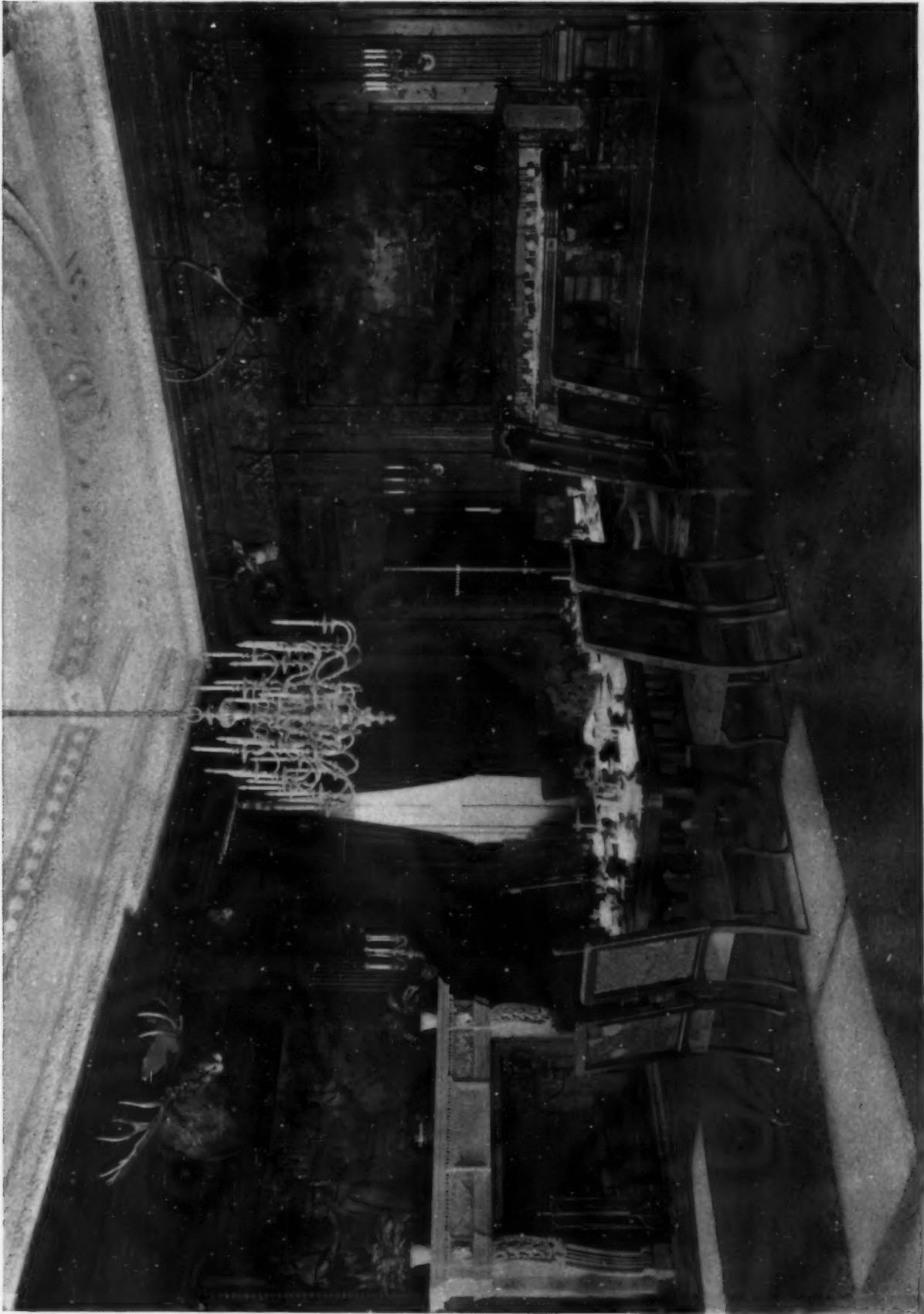
and shows the "platforms" to the east and west.

The corner stone of the White House was laid by George Washington, in 1792, upon a part of David Burns' Old Fields, then sloping, a not unlovely wilderness, to the Potomac's edge. The design was by James Hoban, a young Dublin architect, then settled in Charleston. His inspiration is traced to the house of the Duke of Leinster, in



THE BLUE ROOM

OF THE WHITE HOUSE



THE STATE DINING-ROOM OF THE RESTORED WHITE HOUSE



THE MANTEL IN THE STATE DINING-ROOM OF THE WHITE HOUSE

Dublin. The ground plan of the White House covers about eighty-six by one hundred and seventy feet. The material of the

outer walls is Virginia sandstone of a light gray color. The house was painted white when it was restored, after its sacking and

burning by Ross's English soldiers, in 1814, the freestone having been scorched and cracked about the openings. The house has suffered no other serious mishap, beyond those interior alterations wreaked upon it from time to time by the vagaries of fashion in periods when good taste waked not in our land.

But all these have now been mercifully swept away by Mr. McKim's restoration, which recalls ancient dignity to the honored old place. The aspect of the White House

from the South Grounds is now balanced and vastly bettered by the restoration of the East Terrace; and the graceful colonnade, stretching on either hand from the house, is delightfully effective. It is proposed to build a formal garden across the whole length of the south front of the house and arcades. This, and also a mooted revision of the landscape treatment of the remaining grounds, would add much to the present ensemble. But these projects of the architects are, as yet, indefinite.

MR. OLMSTED ON TREE PRUNING

WHEN asked by a correspondent for information upon the practice of "topping" street trees Mr. Frederick Law Olmsted, Jr., replied the other day upon tree-pruning in general as follows:

Any pruning, or cutting off of the branches of a tree or shrub, is done for one or more of the following reasons: 1.—To remove useless or injurious parts, such as dead, rotting or injured branches. 2.—To stimulate the growth of the remaining parts. 3.—To control the size and shape of the plant. Sometimes, indeed, it is done without any clear purpose in view because the pruner has nothing else to occupy his time, or out of a blind and unintelligent aping of what has been done elsewhere. It is needless to say that unless there is a perfectly definite purpose to be served by pruning it is, at the least, foolish, and may be destructive.

In regard to the method of pruning and its applicability especially when directed toward the first two purposes above mentioned, a very clear brief statement will be found in Des Carys' pamphlet on "Tree Pruning," and a fuller discussion will be found in L. H. Bailey's "Pruning Book." It is very rarely indeed, that the "topping" of a tree by the removal of the main stem and all the branches large and small down to a nearly uniform level, is called for either in order to remove unhealthy parts or in order to stimulate growth in the rest of the tree, and in any such case the effect upon the shape of the tree is so

marked that it also becomes an important consideration.

The pruning and clipping of trees and shrubs in order to control their shape and sizes, is not infrequently necessary in order to produce certain results, but one ought to be very certain that those are the results suitable to the case in hand before beginning to prune. As regards street trees, people very often plant, in comparatively small streets, trees of a sort that will, if left to themselves, grow to such size and shape as to crowd and darken the houses and actually cumber the street, while at the same time they are themselves crowded out of their normal development and become misshapen and ultimately diseased. The wise plan is, of course, to choose in the beginning the kind of tree best suited to the probable future conditions of each street, but unfortunately that is seldom done, and therefore pruning becomes needful.

But, if in order to limit the size of a tree or even to control its shape, all its twigs and branches which project beyond a given outline are cut off at just the point where they pass beyond the "dead line," two other results are accomplished, which very strikingly alter the appearance of the tree. The "texture" of its foliage surface is changed from that of a mass of leaves which catches the light and shadow, waving or tossing or fluttering or shimmering with the breeze in its own par-

ticular manner, and tufted, or plumed, or rounded, or laminated, as the case may be, like no other kind of tree, but like itself alone; changed from some one of a thousand characters, all of which have a certain looseness and a certain variability, even from tree to tree of the same kind in the same row; changed from this to a comparatively flat, smooth and monotonous texture of leaves and twigs and ends of branches, which move in the wind stiffly and take the light and shade uniformly. This uniformity of texture, if consistently obtained along any given street, and accompanied by uniformity in size and shape and kind of trees, may be very effective, bearing out and emphasizing the uniformity of a straight avenue very impressively, as in the great avenues of Versailles; but the danger to which it runs, even in those beautiful and perfect examples, is monotony, and when done in a careless, incomplete, half-hearted or purposeless way, and practiced upon trees of various sizes and kinds, or upon a street which is crooked or irregular, it has only monotony and stupidity and none of the impressiveness of formal design.

While these changes in the texture of the foliage are of the utmost importance in summer, in winter the other result of indiscriminate lopping back or clipping becomes conspicuous. Every tree which has developed under tolerably stable conditions, whether natural or artificial, whether favorable or adverse, expresses its growth by a wonderfully beautiful branch system, which divides constantly from trunk to limb, limb to branch, branch to twig and twig to leaf. While it is very systematic, it is far from geometrically uniform, and the arbitrary cutting back intersects it in all sorts of places, leaving some complete branch system alongside of stumps cut off abruptly, just as they are getting started. The result is not merely unnatural, it is self-contradictory, and nothing of that sort can be pleasant to the eye. When trees are cut back uniformly year after year, as they are in those avenues of Versailles to which I have referred, the trees adjust themselves to this annually-repeated operation, and a branch system is developed, which, if it lacks the grace of a natural tree, has a certain consistence in deformity which is restful to the eye; but the tree to which this

process is applied violently, suddenly, and at rare intervals, presents only the deformity and the contradiction.

The process of "topping" usually means just that, and its results are often deplorable. In most cases the only excuse for it is the lack of skill on the part of those responsible for the work. If size is the only difficulty, and the natural form of the tree is suitable to the situation, what is needed is the removal of the smaller peripheral branches, repeated every two or three years. If, on account of general appearance, or because of the unreasonable interference with window light, the general form of the trees needs to be made slimmer or lower than they naturally grow, the same general method should be followed, only the small branches should be cut back on the average further on the sides, or on the top as the case may be; but, so far as possible, whether twig, branch or limb be cut, it should be *removed completely*, cut at the point where it branches from its parent stem, and not cut across abruptly in the middle of its length.

The general outline of a normal tree is marked by its small outer twigs and leaves, and having determined what general outline is wanted, the pruner ought to remove all those branches which bear the twigs and leaves that are outside of the desired outline, although the stump of some of these branches may be a long way inside of it, and he ought to leave those branches which bear the twigs and leaves that are within the desired outline. However, the methods of pruning, to attain a given result, are so well set forth in the two books to which I have referred, that I need not discuss them.

The vital point is to know just what it is desired to do before one sets out to do it. If one decides in any case to have formal, hedge-like trees, he should go ahead and have a well-kept hedge, attended to systematically at least once a year; if, on the other hand, it is decided to have natural-looking, somewhat irregular trees, they should be either let alone, or if they are the wrong size or shape, they should be coaxed gradually to grow the way they are wanted, by using means that will not obtrude themselves upon the attention.

THE ARCHITECTURAL EMBELLISHMENT OF THE NEW WILLIAMSBURG BRIDGE

NEW YORK CITY

PHLEGMATIC critics declare the municipal art movement has yet to find itself. Its promoters are said to be over-enthusiastic clamorers, their ends vague and their course still more undefined. Nevertheless their voices have not been unheard, and the truth underlying their plea has begun to create an appreciation of beauty in cities, intangible, perhaps, but more general than can be measured. Whether this appreciation be gathered within a close organization and made to follow a pre-determined program, or whether it remain simply an earnest desire, penetrating ultimately city halls and council chambers is a matter of little importance. There are some things that organization cannot create, and art is one of them. But knowledge, organized to pass judgment upon works of art, is not only possible but desirable.

The Art Commission of New York City, created two years ago by the charter for the new



THE TOWERS ORNAMENTED BY THE ARCHITECTS

metropolis, is one of the first and most conspicuous examples of esthetic taste assembled for the purpose of sanctioning or condemning, from the point of view of their artistic aspect, the undertakings of an American municipality. One of the most recent works upon which it has passed judgment is the proposed architectural ornamentation of the new Williamsburg Bridge, now half completed across the East River. It was doubtless the interest in civic beauty, of which we have spoken, that inspired the Bridge Commission to retain the architects, Messrs. Palmer & Hornbostel, and invite their designs for adding architectural grace to a work hitherto directed by the minds of engineers alone.

An ornamental finish to the summit of the towers was manifestly the most needed addition to the original designs. Our illustration, reproduced from the architects' drawings, on page 144, shows the pinnacles proposed for each tower



AN ALTERNATIVE DESIGN FOR THE PINNACLES, BY MESSRS. PALMER & HORNPOSTEL

in relation to the bridge as a whole; and their value can be appreciated by imagining the towers bluntly terminated at the point where the cables pass over them. The finials are, indeed, constructed ornament upon a large scale, but constructed ornament in such a case is thoroughly justified. The cables, passing over the enormous struts of latticed steel-work and structurally independent of any decoration above, virtually divide the two

commodious space for a public observatory,—should it be decided to provide an easy means of reaching it,—or at least the space can be used for a lookout, suggesting the ancient and modern need of surveillance of the city in watch for fires.

The introduction of the Tudor arch at the top of the space between the towers is another good suggestion made by the architects, and undoubtedly gives a finish to a

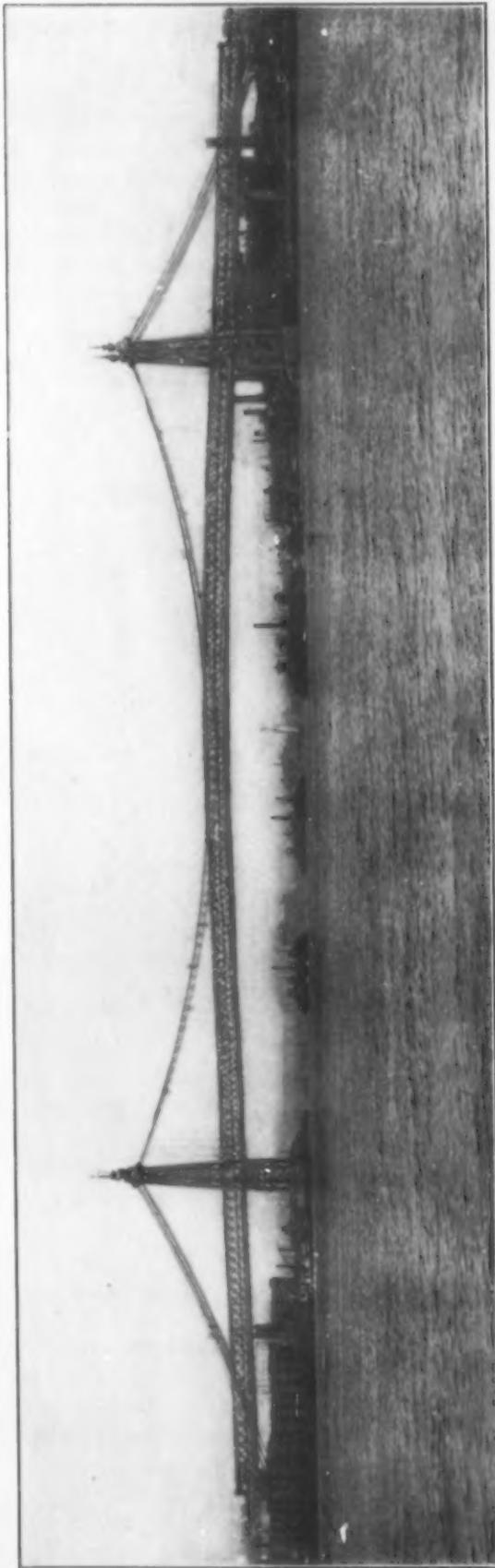


THE SUPERSTRUCTURE OF THE BRIDGE
Showing the Public Comfort Station, Overhead Bronze Tablet and the Tool-House

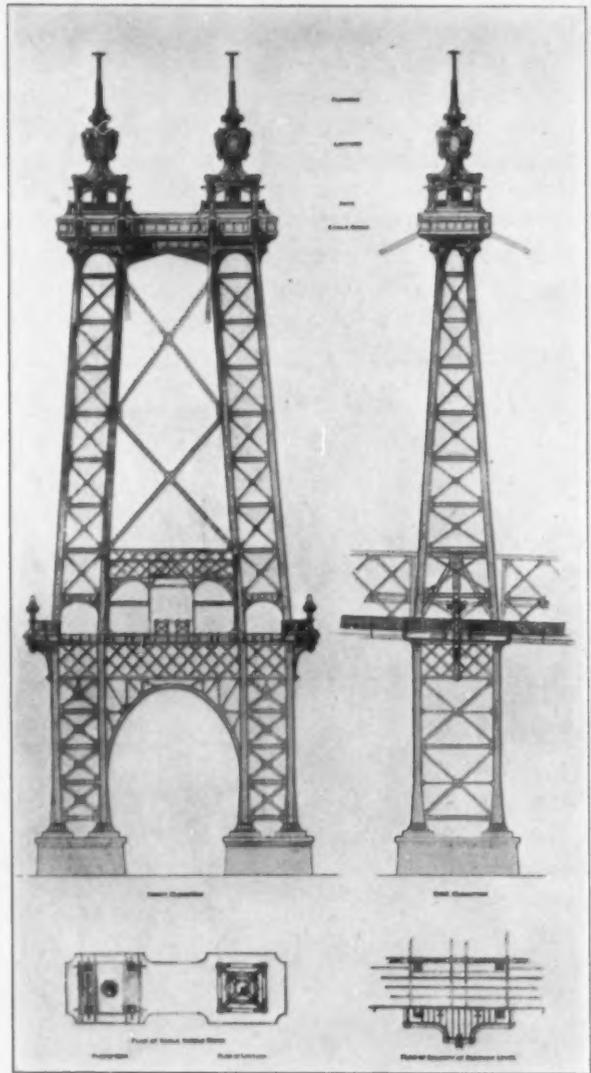
principles of utility and beauty. The illustration, on page 141, shows an early design for the pinnacles which has been approved by the Art Commission; but the large drawing on the page opposite here is a later study in which the ornamental forms are appropriately shaped to conform to the bearing of the cables. Steel and probably cast iron will be the materials used for the pinnacles, and under a large superstructure will be

series of otherwise ungainly spaces made by the criss-cross bracing.

The outer lines of the towers, when seen in perspective, present an ugly angle just at the level of the lower deck of the bridge. To conceal this break, the architects have emphasized it: a paradox with happy results, to which a glance at the sections on page 144 will testify. And happier yet would be the composition if the balconies obtained by carrying the foot-



A GENERAL VIEW OF THE NEW WILLIAMSBURG BRIDGE

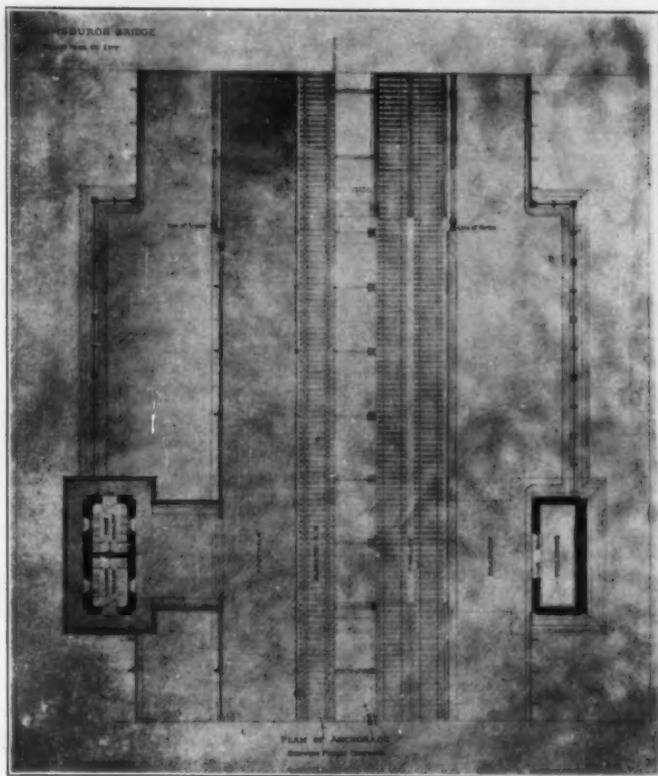


THE TOWERS IN ELEVATION
Showing Balconies

ways around the outside of the towers could be made larger. While spacious enough for pedestrians, in the side elevation of the towers they appear insufficient, a fault, however, which could not have been avoided unless a sense of architectural proportion had been, from the first, in the minds of the designing engineers. Statuary or monumental candelabra may still afford a means of giving weight and importance to these balconies, which exist at the most stable and important level of the bridge, and where, too, they will always be before the eyes of pedestrians, using the vantage points for a view up and down the river.

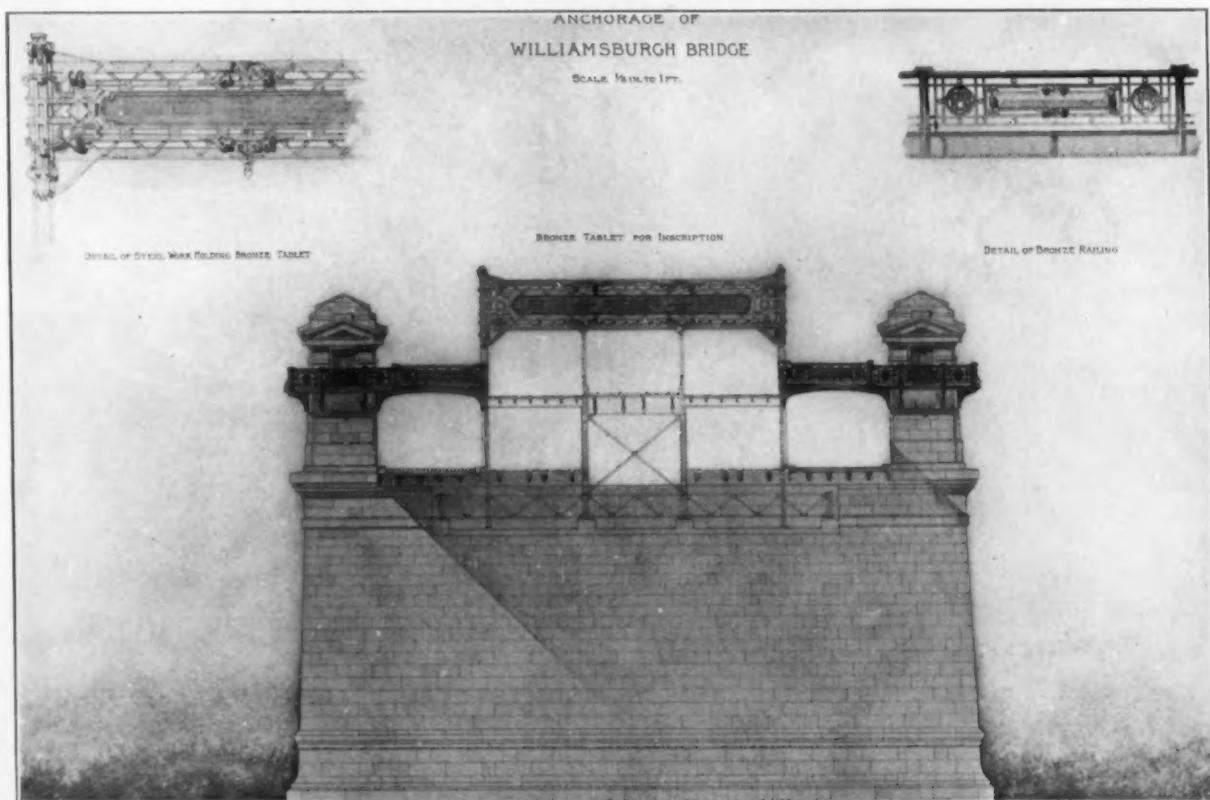
Near the end of the masonry approaches to the bridge, the footways have been carried around two small monumental structures con-

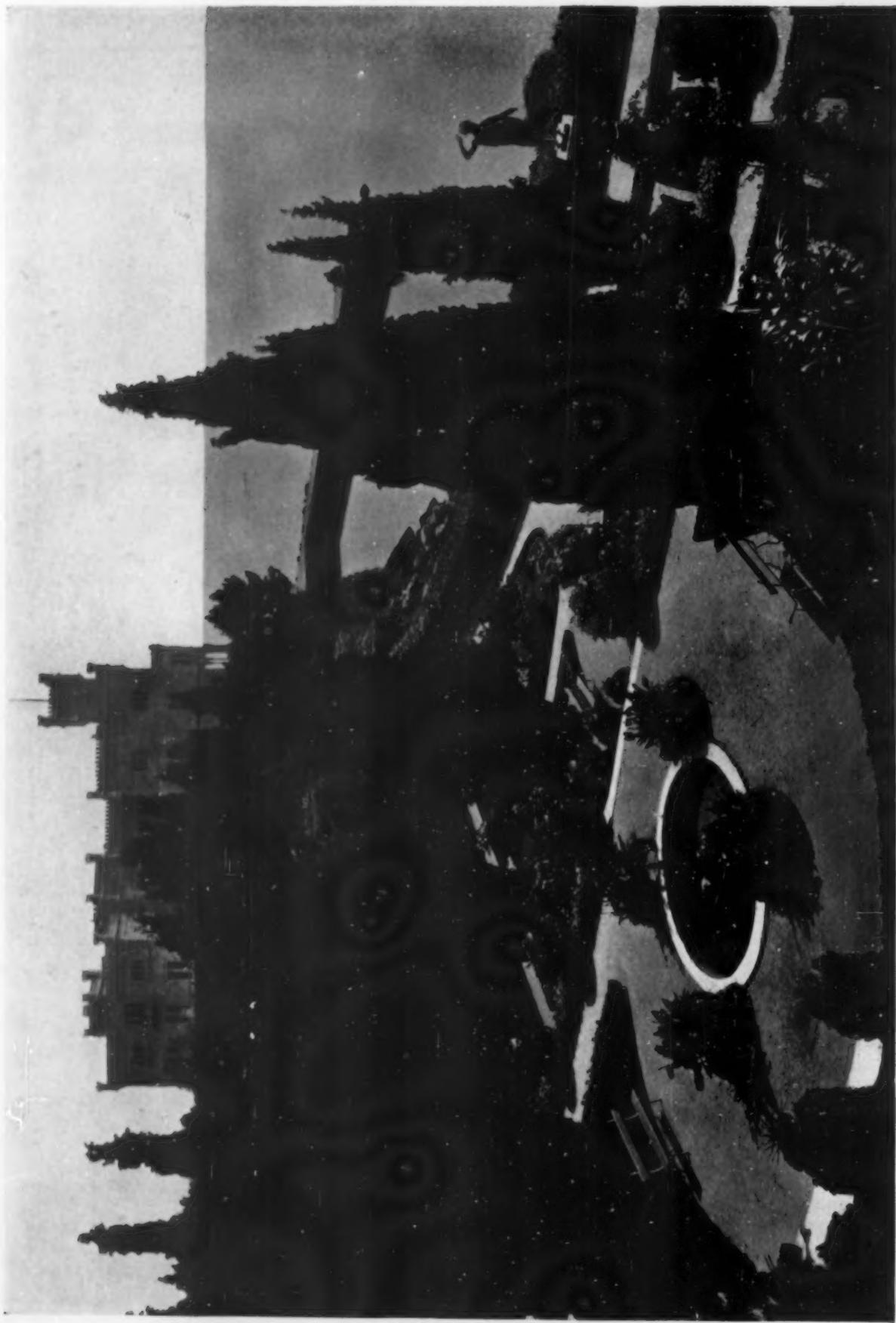
taining, on one side, a public comfort station, and, on the other, a tool-house. Immediately over the end of the masonry, the superstructure of the upper deck begins, and the steel framing of this has been seized upon by the architects as a support for a commemorative bronze panel above the roadway and in full view of all persons using the bridge. The details of the steelwork holding the tablet in place have been worked out by the architects, as well as the



PLAN OF THE ANCHORAGE

balustrades, extending along the entire length of the bridge. The latter contains medallions bearing the letters "W. B." On the whole, the changes wrought by elaborating the steelwork here or tying it together there have been of immense advantage to the design of the bridge, and the Commission is to be commended upon its progressive spirit in asking aid of capable architects to bring about a spirit of harmony between the structural and the ornamental.





THE GARDENS AND CASTLE OF MIRAMAR

THE GARDENS OF CASTLE MIRAMAR

NEAR TRIESTE, AUSTRIA

THE PROPERTY OF HIS IMPERIAL MAJESTY FRANCIS JOSEPH I

BY H. LOWE



VIEWS FROM THE TERRACE OF MIRAMAR

SIX miles northwest of the city of Trieste, upon a sloping headland, thickly wooded with fir and pine and overlooking the blue Adriatic, stands the castle of Miramar. The building and its park are the creation of Prince Ferdinand-Joseph-Maximilian, brother of the emperor of Austria. The promontory comprising the site was formerly a barren and uneven waste, but its beautiful situation at the northern extremity of an inland bay, sheltered from the northeast wind by the mountains, won the fancy of the Prince; and at an expenditure of two million dollars, not to mention a deal of personal energy, he converted the wild region into an

ideal abode, especially appropriate, by reason of its commanding position, for the habitation of a ruler. Commenced in the year 1856, Schloss Miramar was completed in 1860, when it became the permanent residence of Prince Maximilian and his wife, until the ill-advised offer of a throne in Mexico induced them to leave the Eden of their making. On the 10th of April, 1864, the Prince solemnly accepted at Miramar the title of Emperor of Mexico. The same day he treated with an agent of Napoleon, regarding the quartering of French troops in that country, and signed the historic "convention of Miramar." Soon afterward the Prince and Princess



CASTLE MIRAMAR FROM THE ADRIATIC

The Gardens of Castle Miramar



THE PERGOLA AT MIRAMAR

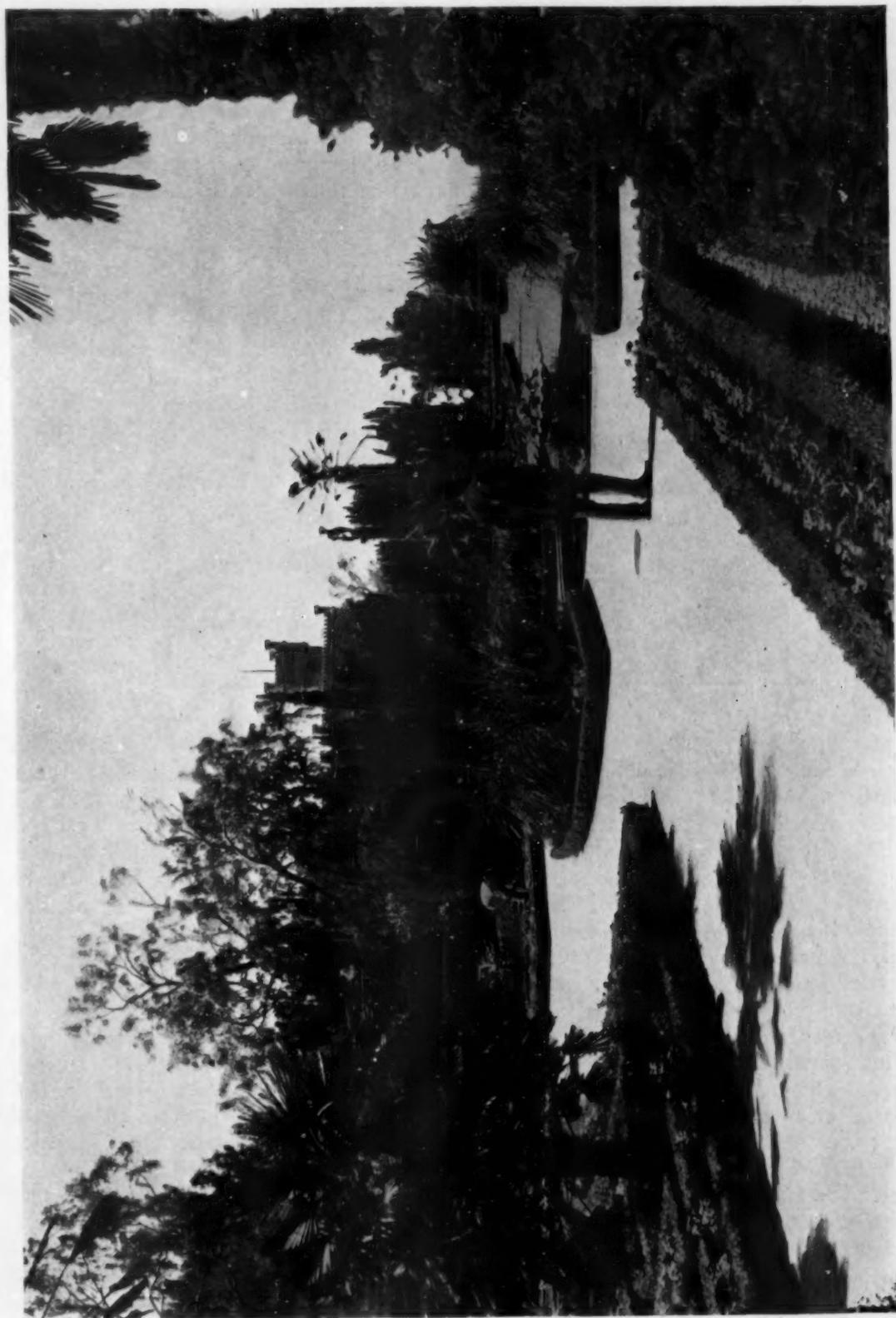
departed for the new world, where alas! the husband met his untimely death at Querétaro and whence the wife returned raving mad to Austria, only to end her days in solitary confinement.

Miramar has since been the favorite residence of the Empress of Austria, who used to spend part of her winters here, the remainder at her castle on the island of Corfu. Now

travelers from every part of the world make an excursion to the place,—taking either the train or the boat from Trieste,—and are fully repaid in finding, at the end of a short ride, one of the finest gardens in all Austria. Guide-books persist in describing Schloss Miramar as a “marble palace,” whereas, truth is, it is built entirely of light sandstone from the neighboring quarries of Repen Taber. The



THE GARDENS OF THE “VISITORS’ HOUSE”



CASTLE MIRAMAR

A WALK OF THE FORMAL GARDENS

most imposing view of the castle is from the sea. The steamer which makes the journey daily from Trieste, on doubling a last headland, affords a view of each successive projection of the building which abuts upon the azure waters above a high sea-wall, the base of which is laved by the Adriatic, upon whose bosom, on calm days, are reflected the architecture and the surrounding woods.

The views given here have been especially taken for this magazine. With the exception of the "Throne Room," the castle has no very spacious halls, for the Prince never intended making Miramar anything else than his home. An extensive library, however, and many other relics of

its former lord are to-day its chief attractions. Even the furniture, which remains just as it was when the Prince left it never to return, is of the simplest kind; and it is not without a feeling of pity that the visitor notices Queen Marie Antoinette's writing-table, the gift of the Emperor Louis Napoleon to Prince Maximilian.

A pergola upheld by pillars of red and white bricks and covered with wistaria leads straight from the eastern side of the castle to the *cafehaus*, dividing the woods on the south from a series of Italian and Dutch formal gardens on the north. These gardens have been placed at an angle with the pergola, so that they may be graded down to the wall beside the sea. This has been done by means of three terraces, the upper one being very extensive and elaborate, as the illustrations show. The pergola and the more architectural portions of the gardens are richly and tastefully studded with mythological bronze and marble statues. Here they have been placed on ancient columns from Aquileia, there they

stand on modern pedestals of granite. Running nearly parallel with the pergola is the camelia avenue, sheltered on both sides by laurel-trees. Farther to the north, beyond the formal gardens, are a ruin, a propagating house, and before the "little castle" is a symmetrical parterre. South of the pergola the woods spread over a wide area, extending as far as the stables, wine cellars and service

houses. The thickly planted trees are penetrated by serpentine walks, in the convolutions of which are several lakes and also a small nursery garden. Skirting the wood upon the verge of the sea is the high road to Trieste, commanded by the porter's lodge at the entrance to the gardens.

The only other

way of driving to Miramar is by the road crossing the railway near the station. This building is but a hundred and fifty yards from the entrance to the grounds, and is two hundred and seventy feet above the castle itself. East of the woods are orchards and openly planted groves, extending to the boundary of the village of Grignano. At many places in the groves is heard the cheerful melody of water in marble fountains, and the beds of exotic flowers in the formal garden make, by their combination of shade and color, a veritable mosaic to the background formed by the sea. Signor Lamarmora, the prefect of Schloss Miramar, to whom I am indebted for the plan of the gardens, has made the melancholy remark, "Never did the Prince see this creation of his mind in its present superb reality."

With the assistance of the prefect and the head gardener of Miramar, the following outline of the flora has been made. Along the avenue from the main portal of the grounds to the entrance of the castle are to be found



A FOUNTAIN EAST OF THE CASTLE

laurus nobilis, *arbutus andrachne*, strawberry trees (*arbutus unedo*), holm-trees, or holly (*quercus ilex*), *pittosporum* and *viburnum*. About the verandas and pergolas are licorice (*glycyrrhiza glabra*), *vitis quinquefolia* and glycine. There are huge masses of rhododendron, and in

important positions is the *camellia japonica*, planted in the ground and thriving all year in the open air. In the parterres are palms, *acanthus mollis*, *yucca*, *agave Americana*, *Wellingtonia gigantea*.

The hedges, picturesquely translated into English as "walls," are made of arbor-vitæ (*thuya biota orientalis*). Near the swan's lake are plantains, having leaves five feet in length, also the Langerstremia of Japan, with square-shaped branches. Connected with the parterre is an alley of oleanders (*nerium oleander*). The wood is composed of fir and pine trees of the following species: *pinus sylvestris*, *pinus austriaca*, *pinus maritima*, holm-trees (*quercus ilex*), yew-trees (*taxus baccata*), myrtle (*myrtus communis*), the spindle tree (*euonymus europaeus*), also cedars and cypresses.

Horse-chestnuts (*æsculus hippocastanum*) form the avenue to the railway station; and beside the station building, is a beautiful and unique example of *Araucaria excelsa*.

On the coast north of the castle is a grotto, into which the sea penetrates and affords a series of bathing basins, entered through an artificial passage cut into the rock. Outside the northern boundary of the park, a large hotel has been built on the coast, and is a favorite resort during the summer season on

account of the proximity to the Miramar grounds, which are benevolently open to the public throughout the year from daybreak to sunset. The "visitors' house" of which a view is given was built for the Prince's guests. Here the ex-Empress of Mexico was lodged on her return, in the hope that old associations might soothe her distracted mind, but former scenes served only to aggravate the insanity brought on by her husband's terrible fate, and she was removed to Bavaria.



THE PARTERRES OF THE FORMAL GARDENS



PLAN OF THE CASTLE AND GROUNDS

WORK OF
R. S. LORIMER

OF all the Scottish architects now practicing, Mr. R. S. Lorimer has concerned himself, more than others, with carrying on a logical development of that purely national Scottish style which had grown up out of medieval necessities and whose natural progress was retarded and to a certain extent extinguished by the advent of extraneous styles and methods. By logical development, I



GATE OF THE COURTYARD "EARLSHALL"

A SCOTTISH
ARCHITECT

mean that, though in no way ignoring the requirements of modern usage, the results obtained have been specially worked for through the same channels of thought and with the same arrangement of materials and design as went to produce the buildings in Scotland of the sixteenth and seventeenth centuries.

"Earlshall," then, is one of these houses, which being in natural decay or



THE GARDENS AT "EARLSHALL"

FIFESHIRE, SCOTLAND



"THE WHITE GARDEN"

"EARLSHALL"



A PANEL IN LONGFORGAN CHURCH



AN EMBROIDERED BED SPREAD

DESIGNED BY R. S. LORIMER



THE GATE HOUSE, "BRIGLANDS," KINROSS-SHIRE, SCOTLAND

DESIGNED BY R. S. LORIMER

from paucity of accommodation, has had the good fortune to be dealt with by so sympathetic a hand as Mr. Lorimer's; the whole of the repairs here and additions as well as the garden work being done under his direction. The kitchen wing shown in the photograph of "the white garden" will serve to express the architect's full appreciation of that perpendicularity tempered by large wall spaces

is illustrated. Like "Earlshall," it is an old house which has been altered. The large panel over the fireplace in the interior view is new, and a charming variety is given to the otherwise ordinary treatment by the small carved compartments of the moulding. The old Dutch fireback tiles are of that peculiarly pleasing white which is tinged with purple. The grate and fender are of steel.



A ROOM AT "BRIGLANDS"

DESIGNED BY R. S. LORIMER

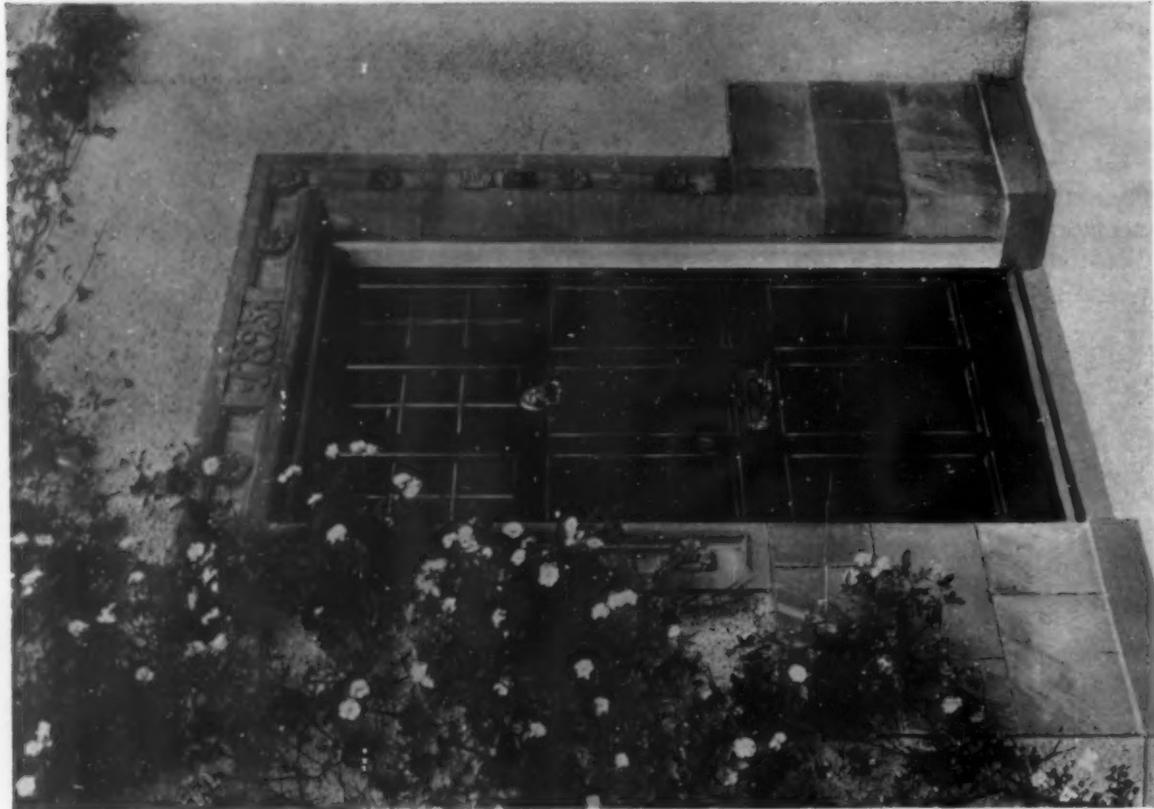
which is so characteristic of this traditional work at its best period. The topiary work in the garden is commendably restrained.

A memorial to the Patersons of Castle Huntly, taking the form of an oak screen in Longforgan Church, Perthshire, again shows this fine quality of decorative adaptation. The carved heraldic panel is painted on the wood.

On this page and opposite, "Briglands"

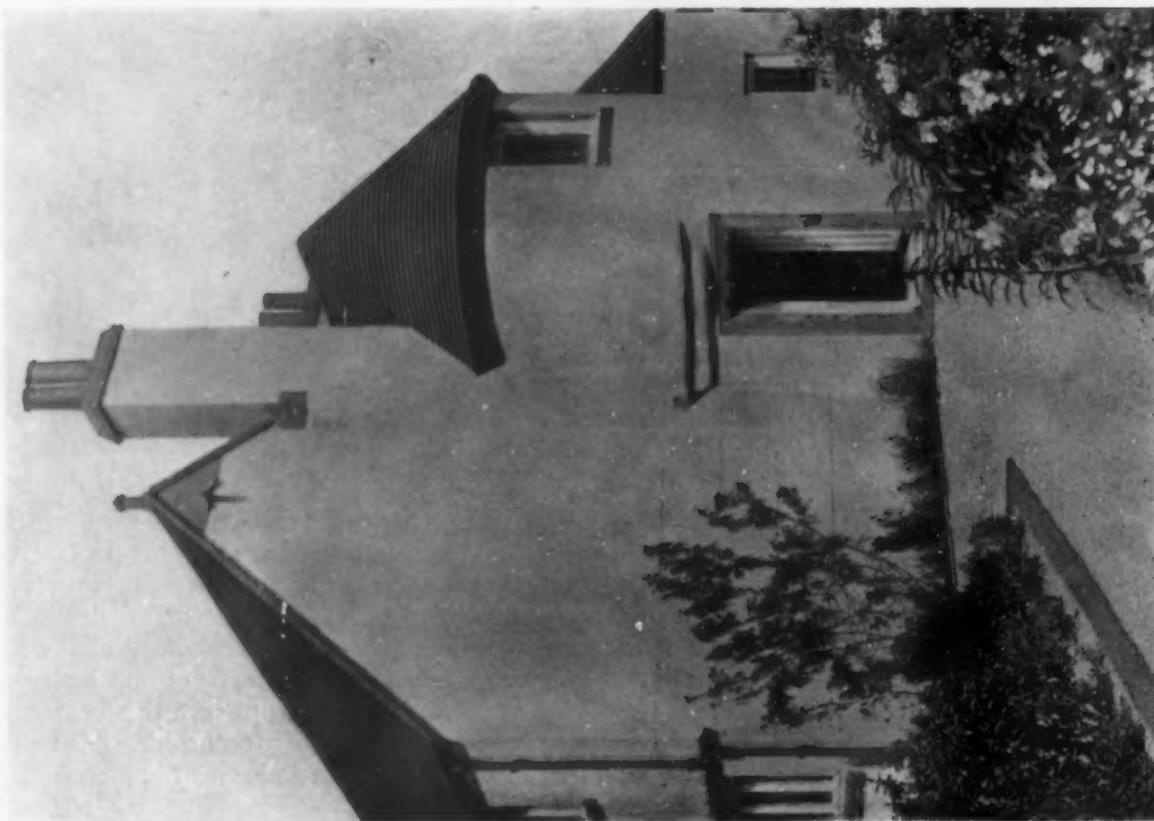
On page 156 is illustrated a new house built at Colinton, near Edinburgh. In addition to the houses built under his surveillance, Mr. Lorimer has produced many designs for furniture and embroideries, most of them strictly traditional in manner yet all displaying a consistent evolution from the best of earlier examples—the embroidered bed spread will show the results in this direction.

M. B.

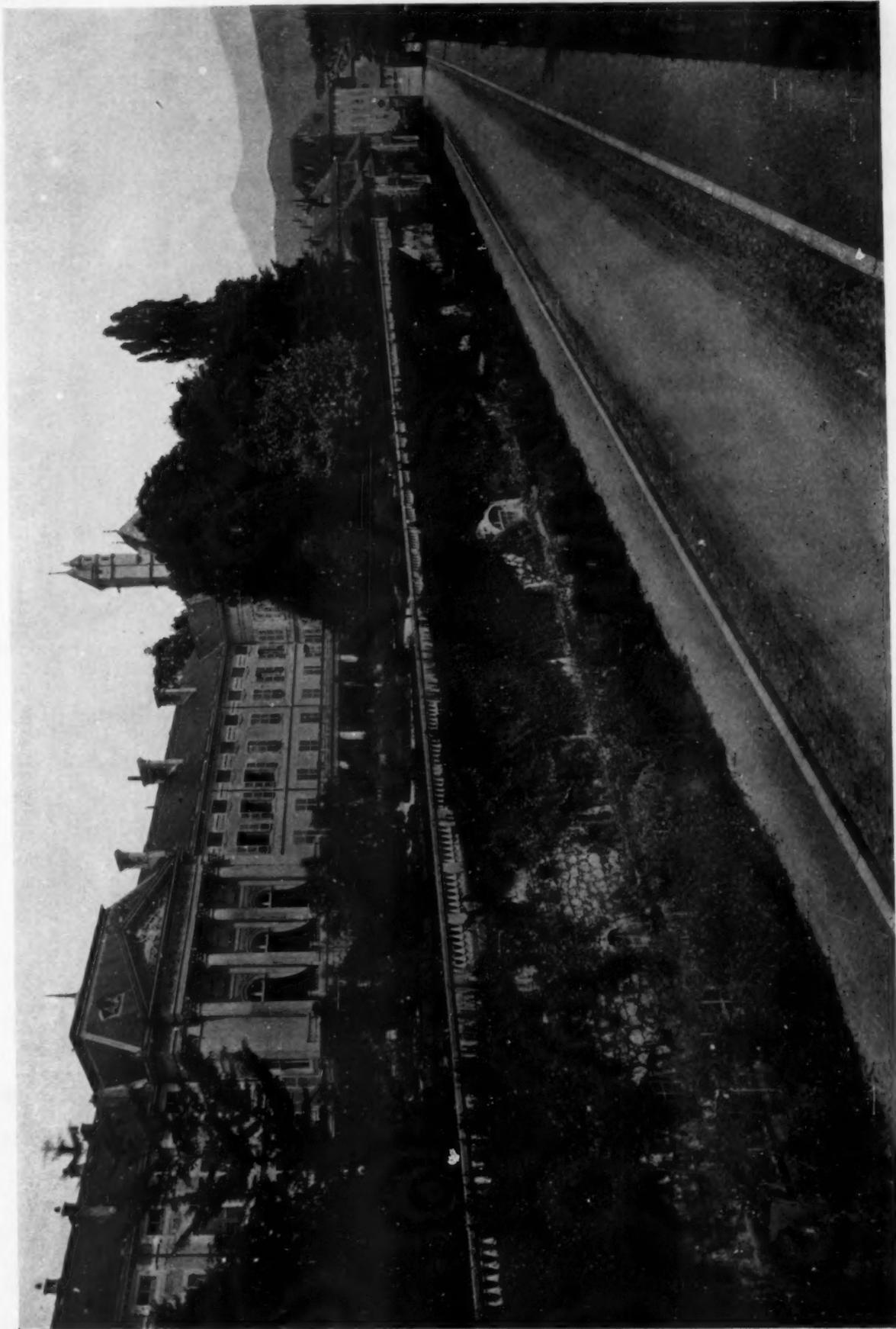


DOORWAY OF A HOUSE AT COLINTON

DESIGNED BY R. S. LORIMER

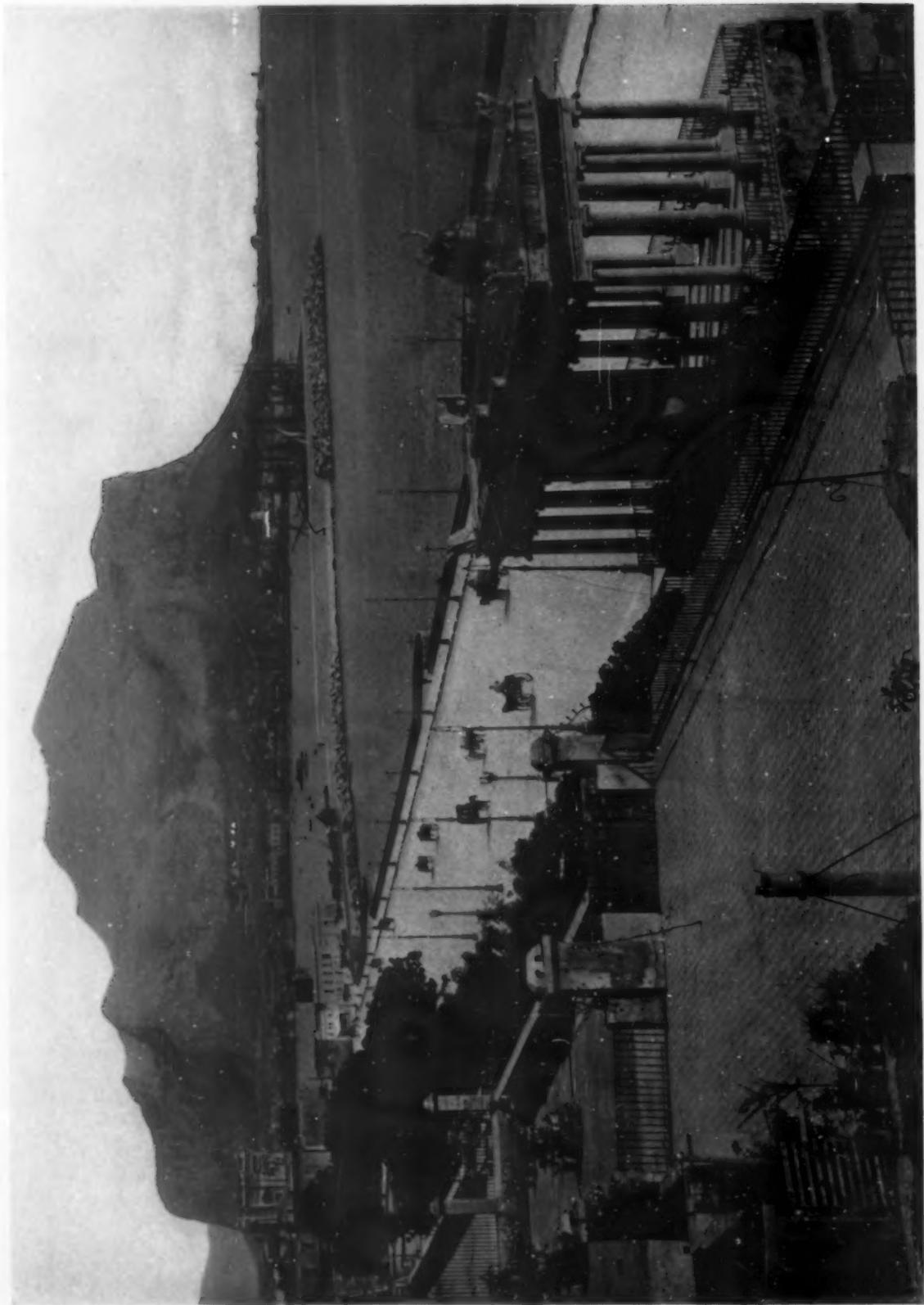


A HOUSE AT COLINTON



AT CHAMBERY, FRANCE

THE PLANTED TERRACE OF THE PREFECTURE



A SUGGESTION FOR THE WEST BANK OF THE SCHUYLKILL, PHILADELPHIA

THE MARINA OR FORO ITALICO AT PALERMO

Courtesy of The Parkway Association

PROPOSED IMPROVEMENTS IN PHILADELPHIA'S CITY PLAN

By ANDREW WRIGHT CRAWFORD

Secretary of The City Parks Association

BOTH in England and the United States, the movement began two decades ago for securing small open spaces in cities and towns. It has by no means reached a climax. On the contrary, it is steadily gaining in force, and local organizations have become united with national ones, all working to the same end. Simultaneously with the desire for civic beauty, the promoters of it have advanced to an appreciation of the fact that the needs of one and the same municipality are different in its different sections. Whereas twenty years ago it was thought that all that was needed was to construct city "squares" or "parks," it is now becoming recognized that frequently as much space is needed for playgrounds, where the next generation can grow in health and morals.

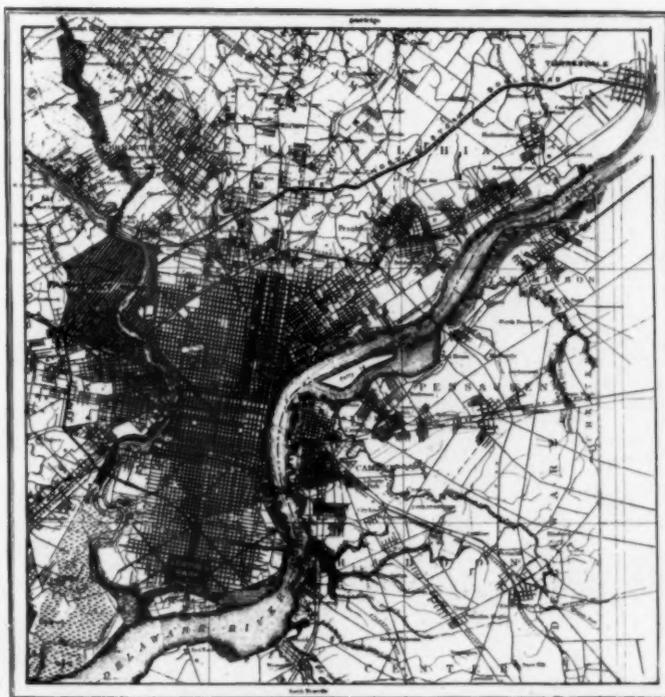
The movement has evolved a clear recognition of the want of foresight that has failed to secure park reservations before the march of city houses had actually encroached upon desirable territory. The great cost of securing open spaces in thickly congested districts has made our communities realize these mistakes keenly, and they are now acting so as to avoid similar errors. Larger spaces are being secured in suburban sections and, in one or two instances, great reservations have been taken, the benefit of which will be felt more at the end of the century than in these first decades.

Along with the

desire to obtain larger parks beyond the built-up areas, there has come a slower recognition of the importance of connecting our parks by broad, tree-lined thoroughfares, for which the name "parkway" seems most appropriate. The execution of such schemes began scarcely ten years ago; and their present development is largely due to the initiative of Boston, whose admirable outer park system, with a river drive here, a beach front there, a wooded reservation or a meadow land, connected by an elaborate system of parkways, is becoming constantly better known, and is affecting other cities more and more. Two or three years later, the authorities of Essex County, New Jersey, began the construction of a park system, and in the last six years have secured three thousand five hundred acres of land at a cost of four million dollars. But not at all commensurate has been the growth of parkway connecting links. This example affords an illustration of the slowness with

which the need of parkways has been recognized.

Cleveland, Harrisburg and Milwaukee are following Boston's lead, and the most notable proposal that has been made, is the system that has been suggested for Washington by the Commission on the Improvement of the District of Columbia. Great attention has been paid to the elaborate park proposed between the Capitol and the White House



GENERAL PLAN OF PHILADELPHIA

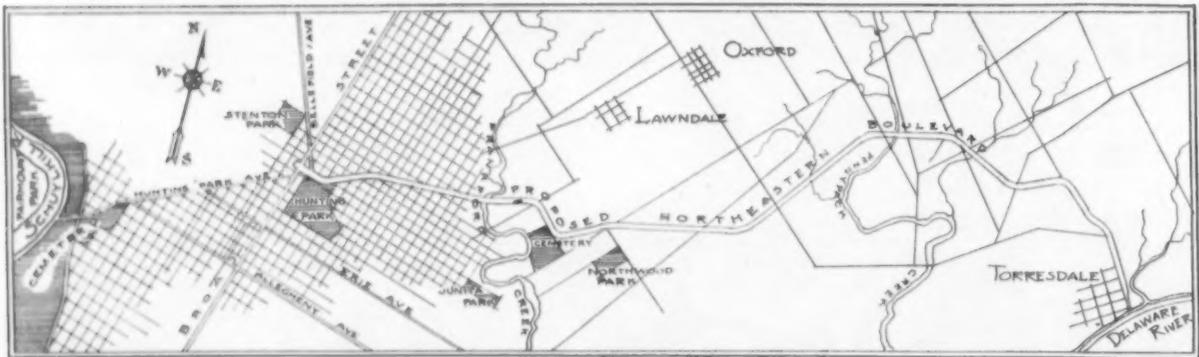
Showing the Proposed Improvements (Prepared expressly for HOUSE AND GARDEN)

south of Pennsylvania Avenue, but less attention has been paid to the equally admirable system by which new outlying parks and public reservations of differing character will be secured, all connected by a system of parkways completely encircling the city. The interest and attention drawn to Washington and particularly to its plan, has resulted in other cities feeling their want of diagonal avenues or parkways, and this has, perhaps, been felt nowhere more deeply than in the City of Philadelphia. William Penn's plan for this city was excellent in the amount of open space that he provided for. If a proportionate number of squares had been secured in the enlarged city, Philadelphia would now have two hundred and eighty small parks instead of the forty-five that exist today. But Penn did not provide for a single

diagonal thoroughfare. Contrast with this the City of Washington, where from the Capitol, eight diagonal avenues radiate, which with other streets, make it the focus of twelve fine, broad avenues.

The City Parks Association of Philadelphia, organized in 1888 shortly after the beginning of the interest in small parks, issued a special report on the city plan a few months ago, in which the need of diagonals was pointed out. Moreover, for the last two or three years, this organization has been forcibly urging the importance of connecting links between the outlying parks of the city. There are now three or four propositions before the city authorities which are receiving very considerable attention; and in the last month of 1902, a great impetus was given to the proposed parkway projects by the authorization of

THE NORTHEASTERN OR TORRESDALE BOULEVARD



(Prepared expressly for HOUSE AND GARDEN)

An ordinance was passed in December to put upon the city plan a parkway stretching from Broad Street (the principal street of the city) to Torresdale, a suburb on the Delaware River to which the city extends. The thoroughfare is to be three hundred feet wide throughout its entire length of ten miles. It follows a diagonal direction, making a distinct break in the regularity of the grid-iron plan, and combining the advantages of a parkway and a diagonal street. It will, moreover, serve as a connecting link between three isolated parks that have already been secured, and will cross the Pennypack Creek, the banks of which are exceedingly beautiful. It has long been thought that a park reservation of at least a thousand acres should be secured along this stream. Boston's main

park reservation, covering four thousand acres (an area as large as all of Philadelphia's parks put together) is situated eleven miles from the center of Boston, in a straight line. The proposed Pennypack Creek reservation would be but nine miles and a half from the center of Philadelphia.

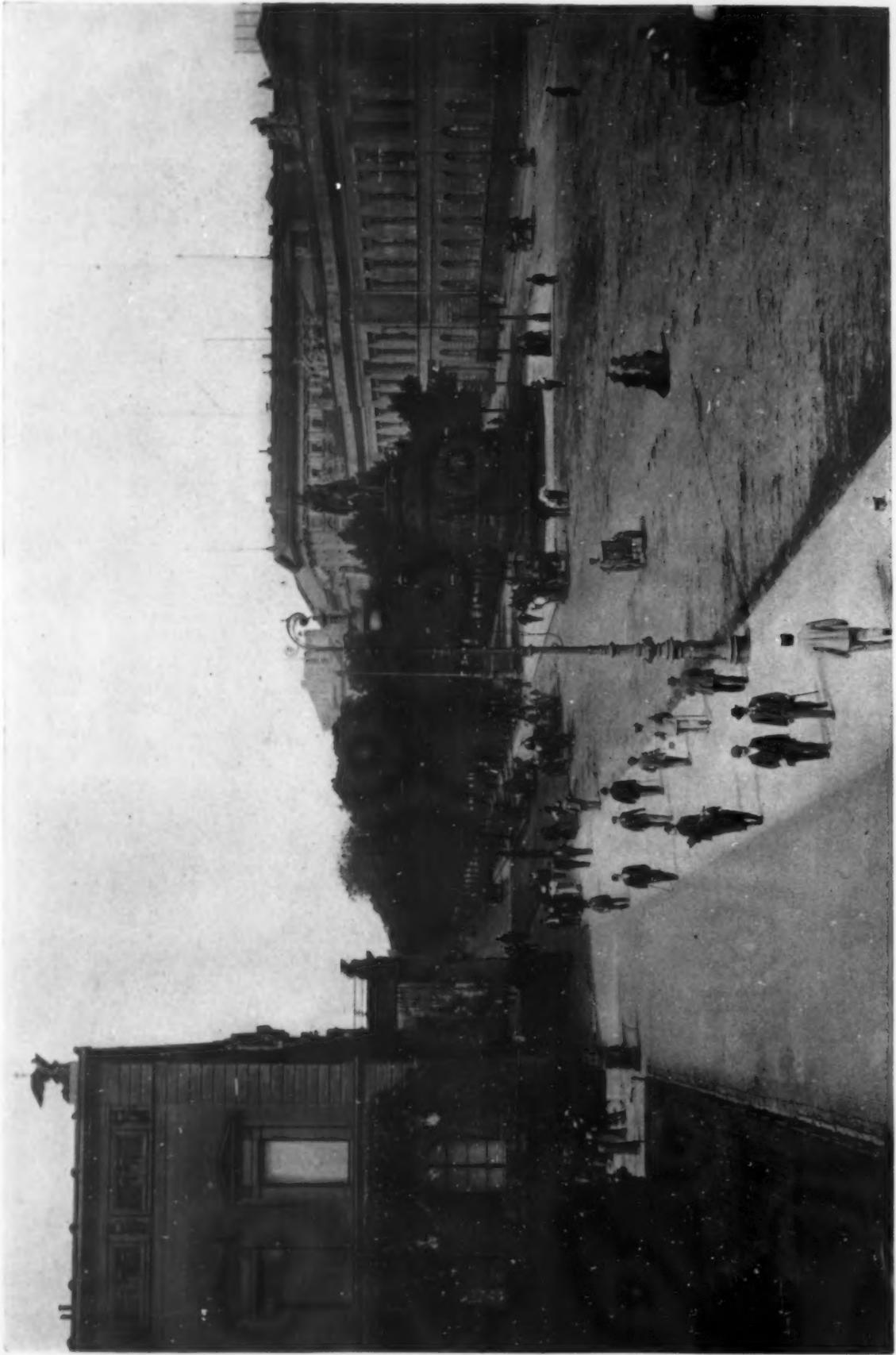
The Northeastern Parkway will leave Broad Street at a point about four and a half miles north of the City Hall. It will touch the northern boundary of Hunting Park,—the largest pleasure ground in the northern part of the city,—and then turn in a northeasterly direction, following high ground in order to avoid grade crossings at the railroads. It will cross the valley of Frankford Creek, along which a short connecting link will readily bring it into natural



THE PONT DE TOURS ACROSS THE LOIRE, BUILT 1765-77



SUGGESTIONS FOR THE SPANNING OF STREAMS BY THE NORTHEASTERN BOULEVARD, PHILA.
THE PONT DE JENA AT PARIS



A SUGGESTION FOR THE PHILADELPHIA PARKWAYS
ENTRANCE TO UNTER DEN LINDEN AT BERLIN, FROM THE PLAZA BEFORE THE OPERA HOUSE (Courtesy of The Parkway Association)
The Emperor's Palace *The University*
The Statue of Frederick II

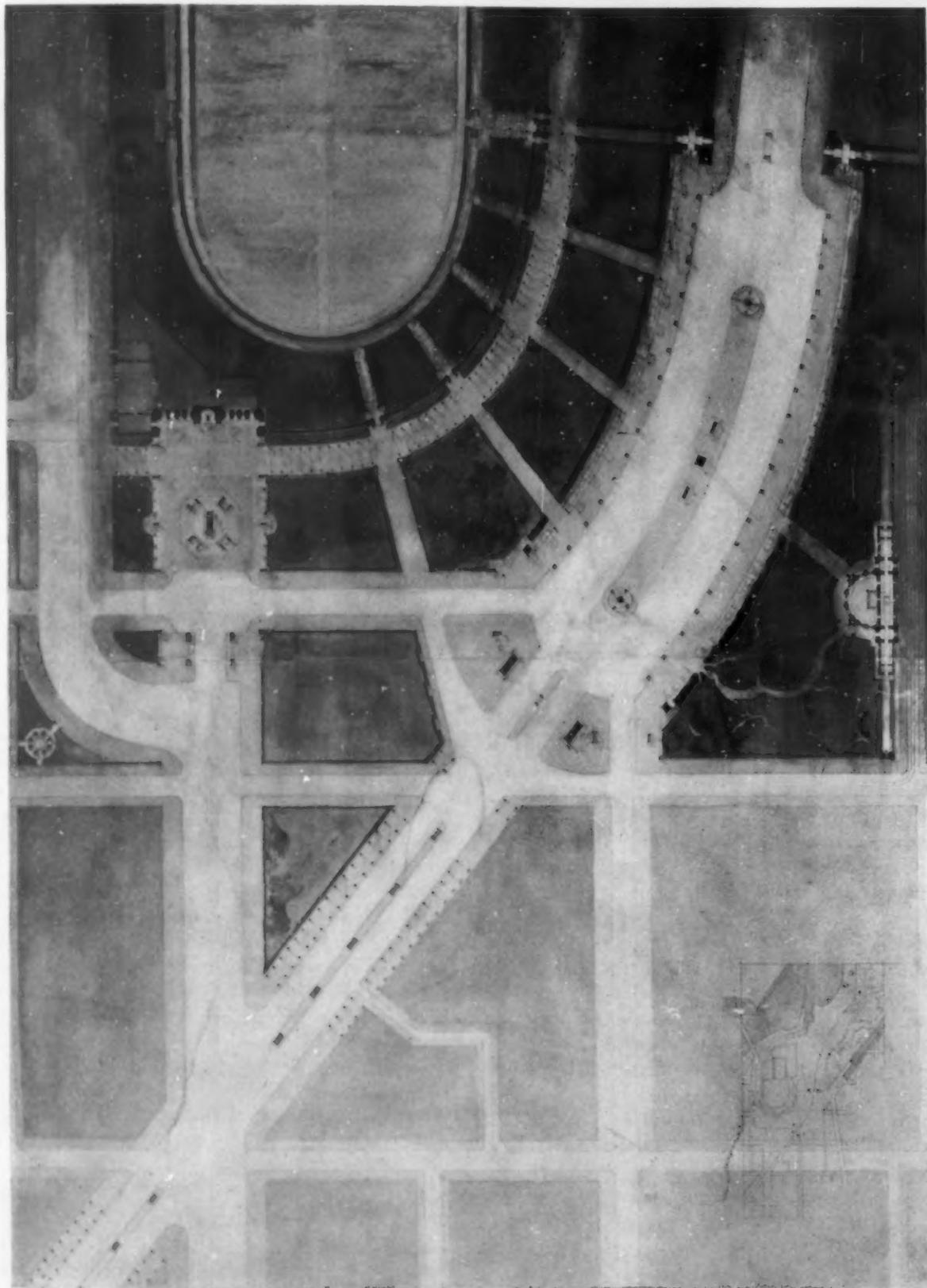
relation with Juniata Park, the most beautifully wooded park of Philadelphia, with the exception of Fairmount Park and the Wissahickon Drive. The course of the proposed avenue then brings it to a focal point near one of the large manufacturing districts of Philadelphia, called Frankford. From this point several roads already diverge in different directions, and the new parkway will thus make the point a greater focus than ever. Close by is Northwood Park, which may be extended to and along the parkway as far as the above focus, thus providing a playground for the thousands of workmen employed in Frankford. The parkway will continue in the same general direction until it reaches the limits of the city marked by Torresdale.

Two of the very few diagonal streets that have, in one way or another, appeared upon the city plan, end at or near Broad Street within a few blocks of Hunting Park. (See diagram.) Both are now to be extended. One runs southwesterly, so that it is practically a continuation of the new parkway, and the two together form a great diagonal stretching from the Schuylkill River Drive of Fairmount Park across the whole northern portion of the city to the northeastern limits. The other diagonal runs northwesterly to Germantown, the largest of Philadelphia's suburbs, and passes on its way within a block of one of the largest city squares. A movement is on foot to secure the widening of this diagonal to two or three hundred feet, so that it may be worthy the name of a parkway also. Hunting Park itself,—now the most crowded one in the city,—will probably be extended northward of the new parkway, and perhaps westerly to Broad Street. It would thus constitute a large pleasure-ground at the intersection of important boulevards.

It will be readily seen that the intersection of these diagonals is exceptionally well suited for monumental decoration. It is somewhat more than a block east of the point where the new parkway begins at Broad Street. On the west side of that street a semicircular space is to be laid out in the manner of the circular parks of Washington, making the center of the street another ideal location for a monument. With these two fine sites so close to each other, the space between them seems to invite elaborate architectural treatment.

With a width of three hundred feet it is evident that a genuine park road can be made. A carriage drive, fifty feet wide, on one side, and an automobile road of the same width on the other, would undoubtedly provide more than enough for the demands of travel. The Wissahickon Drive, which is the most beautiful drive near any great city in the world, is but thirty feet wide. Thirty feet in the center of the new boulevard will probably be needed for a proposed electric road, and fifteen feet on each side will be required for the footways. There will thus be left one hundred and forty feet for dividing these sections by plots of trees and grass. Ten feet on each side of the footways would afford beautiful sidewalks, leaving fifty feet to separate each of the roadways from the electric line.

It has been suggested that the street railway on the boulevard be placed in an open cut below the street level, and that along the sides of the car tracks sunken gardens be constructed. But the cost of such gardens and of the retaining walls must be very great, so great indeed that serious consideration of the plan seems to be prohibited. It is true that the depression of the tracks would secure quicker transit and remove the risk of accidents at street crossings; but while these reasons would be compelling for ordinary thoroughfares, in the case of such a parkway as this, an entirely different consideration must control. As passengers go to such a thoroughfare to see and enjoy the beauty of it, it follows that a depressed road is out of the question. An elevated track, no matter how much were done to hide it, would necessarily mar the beauty of the parkway so seriously as to make the construction of the thoroughfare seem useless. But, in my opinion, it is of the greatest importance that an electric road of some kind be built, because it is the only means by which poor people can see and enjoy the whole length of the improvement. Trolley wires and poles are undesirable and unnecessary. The current can be carried underground by two or three devices, and one of them should be used. In addition, the ground between the tracks should be planted with grass, as has been done so successfully on boulevards in other cities, for instance between Boston and Brookline.



AN ENTRANCE TO FAIRMOUNT PARK

DESIGNED BY ALFRED M. GITHENS IN A UNIVERSITY OF PENNSYLVANIA SCHOLARSHIP COMPETITION

An approach to the pleasure ground from an avenue leading directly from the City Hall

THE FAIRMOUNT PARK BOULEVARD

What has been accomplished must ever be greater than what is proposed; and for that reason the ordinance placing on the plan the parkway just described is more noteworthy than the ordinance for an approach to Fairmount Park from the City Hall, but for that reason only. Most important of all the parkway plans that Philadelphia is considering, or, indeed, can ever consider, is the one for bringing Fairmount Park to the very center of the city by means of a park road three hundred feet wide for somewhat more than half its length and a hundred feet for the remainder. The total length would be about a mile. The route lies straight from the City Hall to the Fairmount Reservoir, except that it makes a detour around Logan Square.

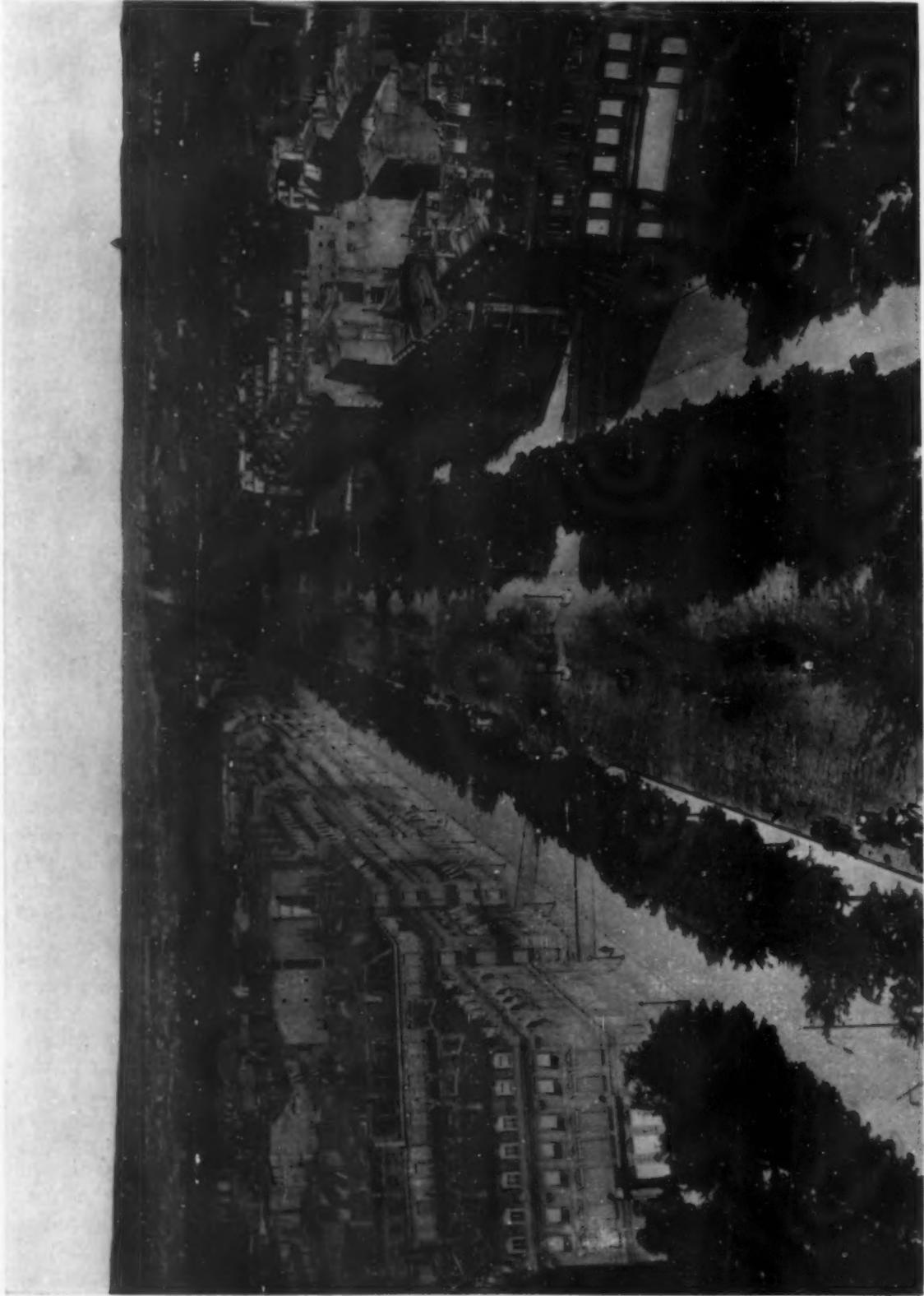
It is proposed that the reservoir be filled in and given up as a site for a public art gallery. Opposite the City Hall, at the entrance to the boulevard, it is proposed that a plaza be constructed and that a central public library be erected on its north side, thus providing two municipal improvements at the beginning and ending of the avenue. One of the branch libraries, the money for the erection of which has been generously donated by Mr. Andrew Carnegie, will doubtless find a frontage on the boulevard at the entrance to the Park, possibly opposite the Art Gallery. This boulevard traverses an area completely built up; and for that reason, and that reason only, it has not been constructed before this time. But while the cost will be comparatively great, it will open up a quarter of the city which has been hitherto extremely slow to advance.

The diagonal feature promises the greatest benefit in the way of utility. At present to go from the center of the city northeasterly, northwesterly, southwesterly or southeasterly, it is necessary to run one's latitude and longitude separately. One cannot go directly, but must take two sides of a right-angle triangle instead of the hypotenuse. If this diagonal is constructed, it will correct the original plan of the city for one quarter of its area; and more important still, will form a precedent for securing another diagonal, in the form of a business street extending from the City

Hall to the great manufacturing industries along the Delaware River front. In the estimation of the writer, the latter would be the vastest improvement of its plan from a purely business standpoint that the City of Philadelphia could secure.

It has been shown conclusively by The City Parks Association that the resulting increased valuation of the neighboring properties would more than pay the interest on the first outlay for constructing the Fairmount Park Boulevard. The movement has been fostered by "The Parkway Association," comprising the foremost men of Philadelphia, and is heartily backed by the T-square Club, The City Parks Association and other organizations having the utility and beauty of the city at heart. The Fairmount Park Art Association, one of the first organizations in the United States formed for the purpose of decorating its native city, gave up its last annual meeting to a discussion of the project. On that occasion a superb brochure, edited by Albert Kelsey and published by The Parkway Association was distributed. It contained many illustrations of what Paris, London, Palermo, Berlin, Windsor, the City of Mexico, Buffalo, Hamburg, and other cities have done in the way of civic adornment by means of park roads, and particularly the *approaches* they have made to their principal pleasure grounds. It is the finest campaign document that has ever been presented on this or any other similar project. Several of its illustrations we have been kindly permitted to reproduce here.

Slow though Philadelphia may be, it cannot be doubted that in ten years the section through which the Fairmount Park Boulevard is to run, will find itself completely rebuilt, and there will be a lasting monument to the wisdom of the men, organizations and city government that secured its construction. It is believed that the agitation thus started will result, next month, in the authorization of this long desired improvement. In the July, 1902, number of this magazine an illustrated commentary upon the various plans for it was published, written by Mr. Herbert C. Wise, and the reader is referred to that article for a more extended discussion.



A SUGGESTION FOR THE PHILADELPHIA PARKWAYS
THE AVENUE DES CHAMPS ÉLYSÉES LEADING TO THE BOIS DE BOULOGNE, PARIS
Courtesy of The Parkway Association

THE SOUTH PHILADELPHIA PARKWAYS

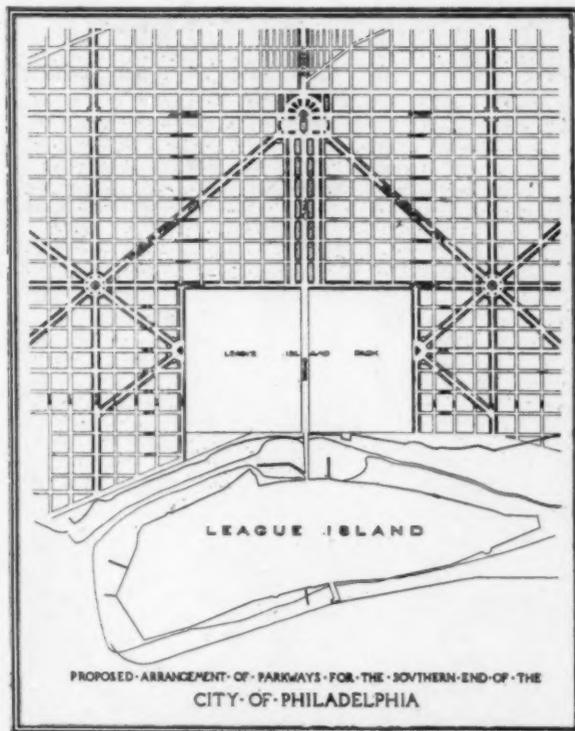
The pamphlet upon the city plan, published by the City Parks Association, has already been referred to. Easily the most notable proposal it contained was a capital plan prepared by Mr. Frank Miles Day for the improvement of South Philadelphia, beginning at the verge of the present built-up area. League Island Park is the largest park of Philadelphia, after Fairmount Park, and covers three hundred acres, nearly square in form. Immediately south of it, is League Island itself, where the United States Navy Yard is situated. Solid rows of houses have extended along South Broad Street, the natural approach to both Park and Navy Yard, as far as a street running east and west, nine blocks north of the beginning of the Park. At that street the plan under discussion begins. A square plaza taking in four city blocks is first provided for, and then comes a somewhat narrower reservation on each side of Broad Street, continuing to League Island Park. The central point of the plaza is the intersection of Broad and Johnson Streets, from which point a diagonal street runs southeasterly to the Delaware River. This is already on the city plan and Mr. Day's scheme merely requires its widening. A square or two north of this point was formerly a crooked street which crossed Broad Street and ran in a generally southwesterly direction to and across the Schuylkill River. By straightening this street, it is brought to the same intersection of Broad and Johnson Streets. From that point again a further diagonal has been added to the layout, running northwesterly, and passing within a square of Girard Park, a portion of the farm of

the famous philanthropist. This diagonal continues to the Schuylkill River, which it crosses on the line of the northern boundary of Bartram's Garden, a park that preserves the house and grounds of one of the most remarkable travelers and horticulturists of the eighteenth century. By a plan already confirmed by the city authorities, access is gained to one of the principal streets of West Philadelphia, which passes Black Oak Woods, and a mile or so beyond the latter, reaches Fairmount Park. It will thus be seen that this boulevard joins the principal land park of the city with what will some day, not very distant, be a great water park, and passes three other inland parks on the way. This plan, therefore, combines the advantages of diagonal streets, parkways and park connecting links.

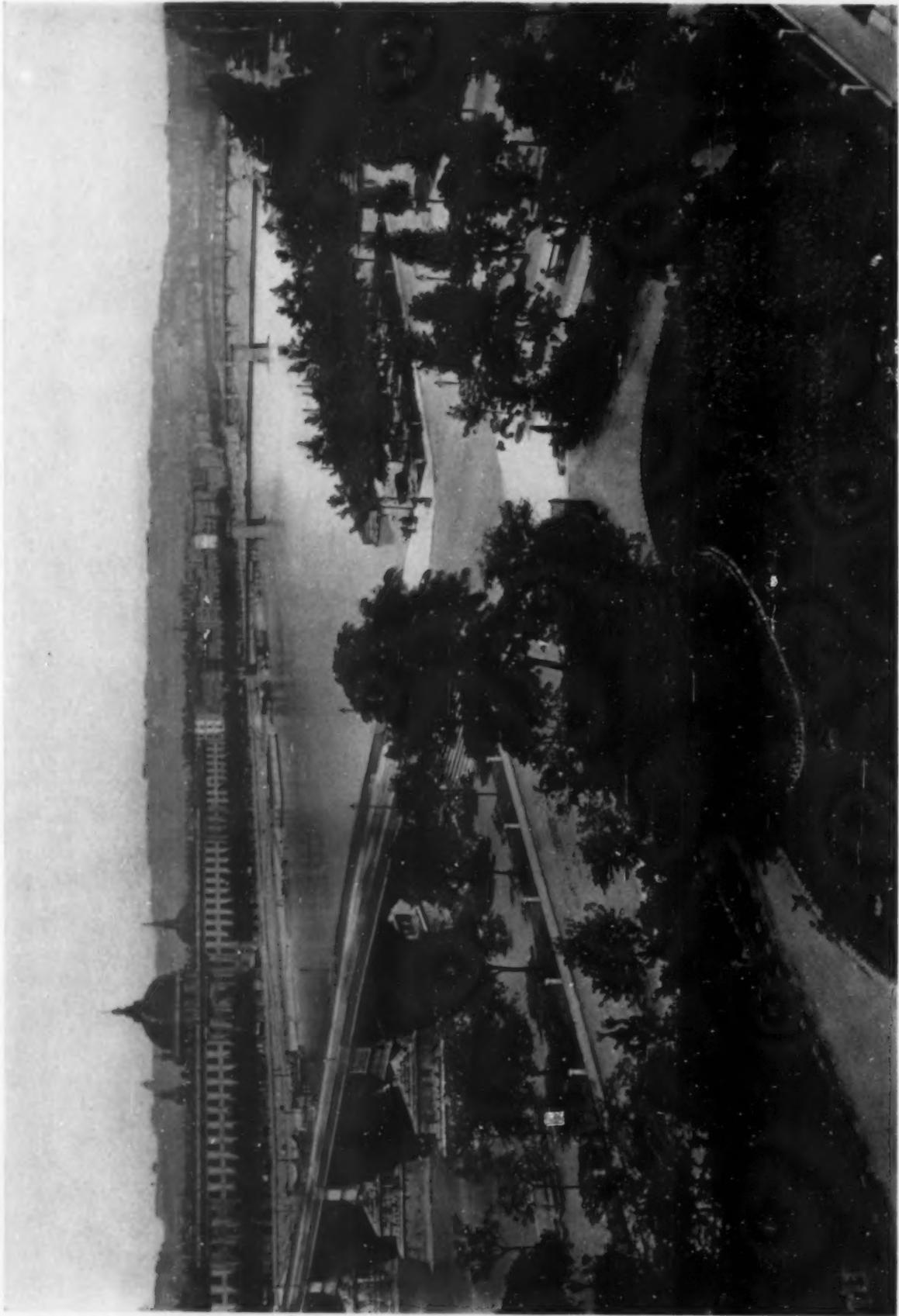
It will be noted in the illustration here that the plan is a formal one. To those not familiar with the ground, it may appear that the natural contours could not have been consulted. But the whole district of South Philadelphia is low, flat land, and consequently lends itself admirably to a formal, architectural treatment. A strong feature

of this plan, as of nearly all the projects The City Parks Association has published, is that it concerns ground not yet built upon. The actually built-up area of the city has been ascertained by the officers of that Association in a most painstaking way; no less than by following afoot the zigzag line of buildings around the whole city from the river front on the north to the river front on the south.

This plan of Mr. Day's provides an ideal site at the



MR. FRANK MILES DAY'S PLAN



A SUGGESTION FOR THE WEST BANK OF THE SCHUYLKILL, PHILADELPHIA
THE PLACE RASPAIL, THE PONT DE LA GUILLOTIÈRE, AND OTHER BRIDGES ACROSS THE RHONE AT LYONS

intersection of Broad and Johnson Streets for the erection of the Soldiers' and Sailors' Monument. In the May, 1902, issue of this magazine, an illustrated article was published showing competitive designs for that memorial. The accepted one, by Messrs. Lord and Hewlett of New York, consists of a straight shaft two hundred and fifty feet in height. If this is erected at the intersection above spoken of, the broad plaza around it will permit fine views of it from all directions, and, moreover, and most important, it can be seen, as one approaches the plaza, from seven different directions. No such site is offered anywhere else in Philadelphia, not even by the two boulevards already spoken of. It has been proposed that the monument be located in Logan Square, either on the line of the Fairmount Park Boulevard, or slightly off its center. That this position is very undesirable for the monument designed, will be evident when it is remembered that its principal feature is commanding height; and it would be completely dwarfed by the loftier tower of the City Hall, but a half-mile distant. If it is

located on the site afforded by Mr. Day's plan, it will be five times farther away from the City Hall than Logan Square,—far enough to avoid comparison. It will form a fitting end to South Broad Street and a suitable entrance to this parkway system.



VICTORIA EMBANKMENT GARDENS, LONDON

This location, also, is peculiarly appropriate because of the nearness of League Island Navy Yard, where sailors and marines on duty will be reminded of the race of men whose places they now fill. The United States Naval Home is also in South Philadelphia, though farther away than the Navy Yard. It is evident that in the section of the city where the sailors are, should be the site for a monument to the bravery of the men who previously wore the uniform of the United States.

This scheme for a section of the city plan has been adopted already to a slight extent. South Broad Street is now one hundred feet wide, and an ordinance has been passed making it one hundred and sixty feet wide, divided into sections by three rows of trees and grass. This does not approach the possibilities of the mall, suggested by Mr. Day; but when it is remembered that at the present time Philadelphia



THE THAMES EMBANKMENT, LONDON

has not actually a single street laid out in such a way, it will be seen that the departure is distinct. An ordinance to enable the Bureau of Surveys to adopt

the whole of Mr. Day's plan has been enthusiastically recommended by the Board of Surveys and is now awaiting councilmanic action.

THE WEST BANK OF THE SCHUYLKILL



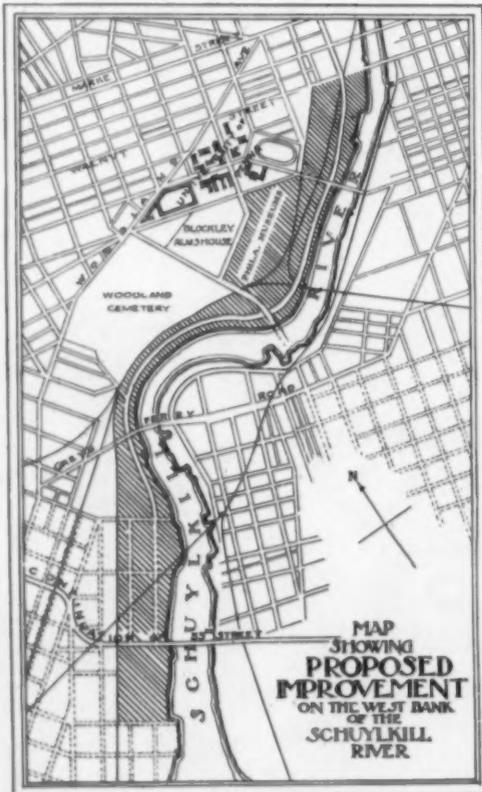
THE WEST BANK OF THE SCHUYLKILL BELOW WALNUT STREET, AS IT APPEARS TO-DAY

While the three plans already discussed are occupying most prominently, the attention of the authorities and the public, there has been an undemonstrative agitation going on for a number of years concerning the possibility of reclaiming a portion, and preserving the remainder, of the west bank of the Schuylkill River south of Walnut Street. Two portions have already been taken for park purposes, of which Bartram's Garden is the most southerly.

South of Walnut Street, for a distance somewhat less than half a mile, no great obstacle to the realization of the plan is presented. There are three or four marble or lumber yards there, which take up about three-fourths of the bank, the remaining quarter being completely unoccupied. A

railroad skirts a large extent of the bank, but it does not come very close to the edge for about a mile south of Walnut Street. Consequently the only expense involved would be that of condemnation or purchase of the land and constructing the roadway with an approach from Walnut Street bridge.

The next portion to be considered presents the least difficulty of all, because it has already been set aside for a museum and public park. It extends somewhat more than half a mile. An illustration presented herewith shows a plan for its improvement prepared in 1898 by Messrs. Olmsted. On account of changes during the last two or three years, slight alterations will have to be made, but



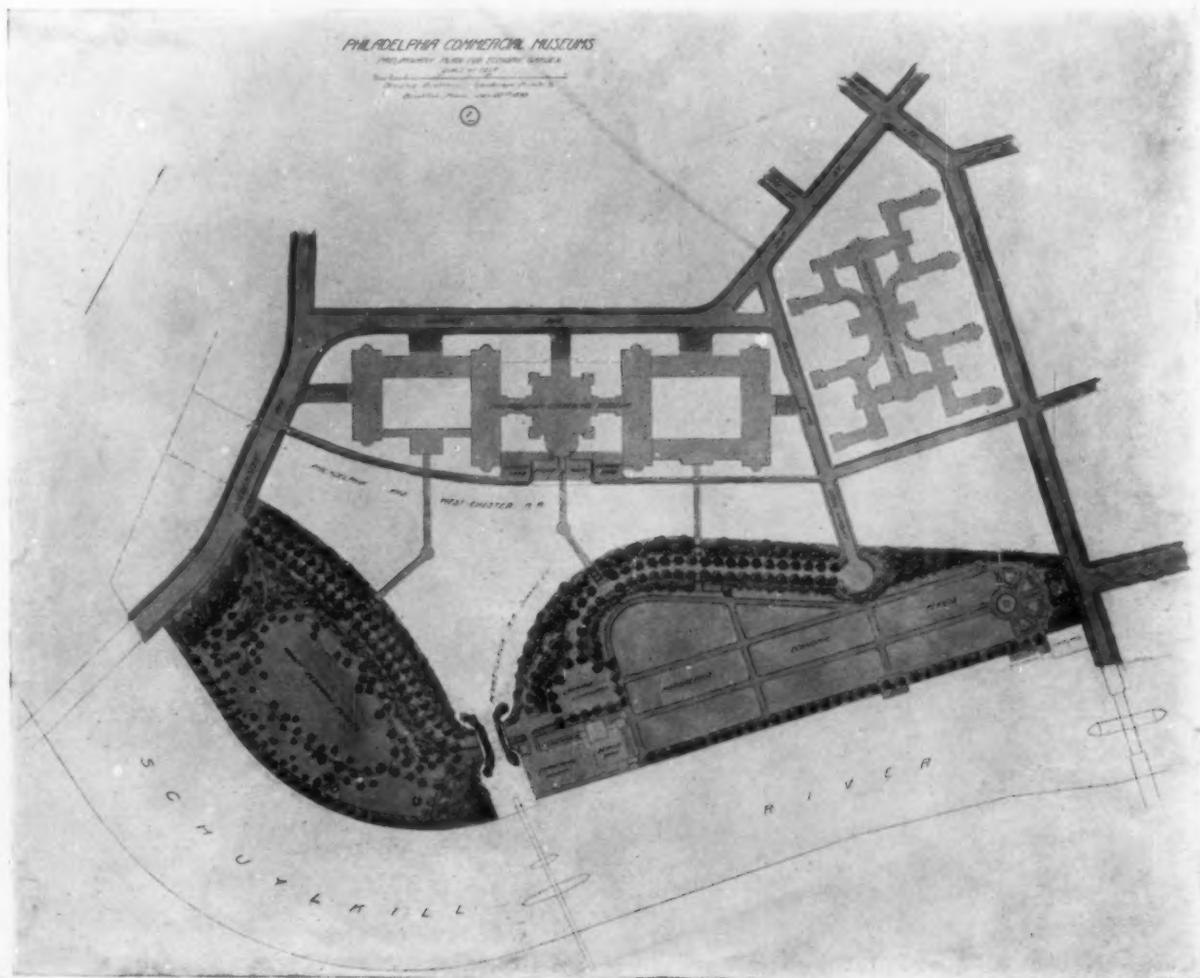
Prepared expressly for HOUSE AND GARDEN

their general plan can easily be adopted, thus carrying the river drive altogether a mile toward Bartram's Garden.

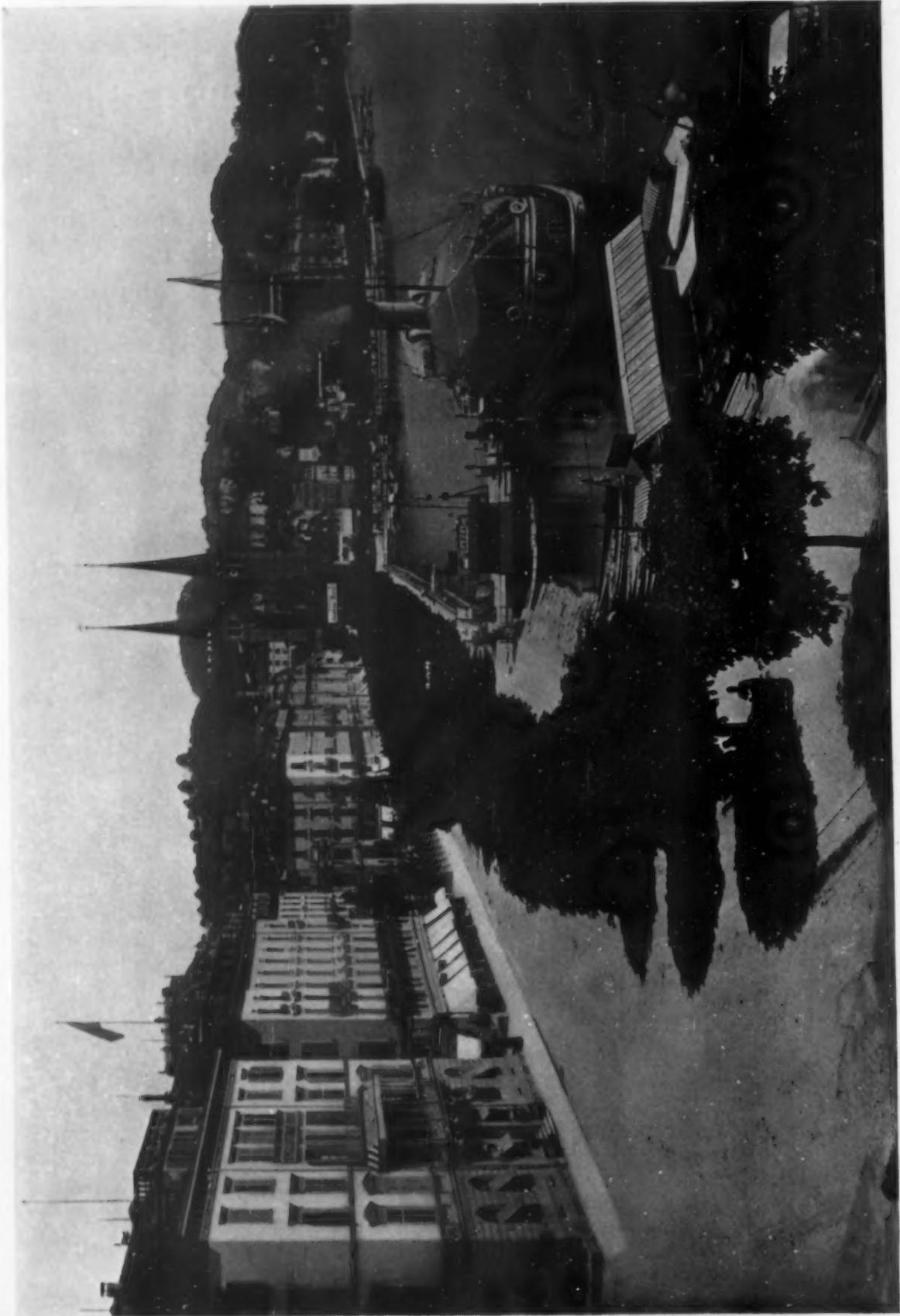
The third division for consideration would naturally be that between the end of this section covered by the Olmsted plan and Gray's Ferry Bridge; but I prefer to direct attention first to the ease with which Bartram's Garden could be extended northward along the bank of the Schuylkill between the railroad and the river, here over a block distant from each other, to Gray's Ferry Road. The ground is quite open and high, and if purchased or condemned for park purposes, a road could readily be constructed along the river.

Along the five-eighths of a mile between Gray's Ferry Bridge and the ground mapped out by the Olmsteds the greatest difficulty is

confronted. The railroad with three or four tracks runs along the brink of the Schuylkill, leaving no space whatever to lay out any sort of a street. Prof. Leslie W. Miller has suggested the example of London, which, indeed, has given a precedent for solving this problem. Along the north bank of the Thames a portion of the underground railroad had been constructed with various outlets for the smoke, and there was no room between it and the river for a park driveway. The similarity of the two problems is self-evident. London dug out the ground and the ugly mud banks on the south side of the Thames, and used the material to fill up the mud banks on the north side, building a great retaining wall, and so created what is now one of the most distinguished features of London, the Victoria Embankment. The Albert and Chelsea



MESSRS. OLMSTED BROS.' PLAN FOR THE GARDENS OF THE PHILADELPHIA MUSEUMS



A SUGGESTION FOR THE WEST BANK OF THE SCHUYLKILL, PHILADELPHIA
The Schweizerhof Quai
The Quai National

LUCERNE

Embankments were likewise secured, the total length of river drive thus obtained being four and one-half miles. Mr. G. L. Gomme, Statistical Officer of the London County Council, gives the entire cost as \$11,912,553.

With this example before us, Philadelphia's problem on the west bank of the Schuylkill north of Grays' Ferry Bridge is solved. The east or southeast bank of the Schuylkill is unoccupied for a fair distance away from the water. The river at this point makes a bend, and the cutting away of

had to construct its entire four and a half miles of embankment by encroaching on the river, Philadelphia will have to do so for but five-eighths of a mile. It is to be noted also that this driveway joins the proposed South Philadelphia parkways where one of the latter crosses the Schuylkill. The river will soon mark the centre of population, particularly of the homes of the people—as West Philadelphia is a rapidly-growing residence district. East of the Schuylkill, residences are gradually surrendering to business demands.



BARTRAM'S GARDEN ON THE WEST BANK OF THE SCHUYLKILL, PHILADELPHIA

the southeast bank will considerably straighten it. The change in channel will leave the north or northeastern side to be filled up by the dredged material, excavated from the other side, and fully enough ground can be reclaimed to make a river drive as wide as the London embankments. The railroad can be effectually hidden by raised earth banks, planted with trees and shrubbery.

Thus a parkway and river drive will lead to Bartram's Garden from Walnut Street, a distance of about two miles. While London

The advocates of the Philadelphia improvements realize that they are planning not only for their own, but for the coming generations. And for that great multitude, computed at over three millions by the middle of this century, civic beauty and ease of access to all parts of the city must be combined with playgrounds, and, not only filtered water, but, as a member of the Board of Surveys has put it, "filtered air." Philadelphians have built a great city, but are building a far greater one.

THROUGHOUT the gleaming pages of "Gardens Old and New" are fourscore gardens of England, illustrating the formal and informal, the landscape and naturalistic persuasion of English designers. Old gardens here appear as neighbors to new places laid out by Mr. Lutyens, Miss Jekyll and others. The book is a welcome sequel to a volume of the same title and form, which appeared two years ago. The material consists of the garden articles of the

of garden illustration. And yet a comparison between this volume and the former one, if not betraying signs of the end of the supply, undoubtedly foretells a *difference* in the character of the supply. The illustrations are technically superb, and represent, perhaps, the perfection of the half-tone process. This is largely due to the quality of the photographs, and their quality in turn to the perseverance of Mr. Latham, who has a reputation for waiting indefinitely until



THE DRAGON FOUNTAIN STAIRWAY AT BROKENHURST. From "Gardens Old and New"

"old and new" series which have appeared in *English Country Life*. The great number of English gardens which that weekly has published, the fact that Mr. Latham, its photographer, has supplied it with material for several years ahead, and the garden views which England offers to amateurs and travelers would indicate an inexhaustible mine

¹Gardens Old and New, edited by John Leyland. 284 pp., quarto, with many half-tone illustrations. London, George Newnes, Ltd., 1903. New York, Charles Scribner's Sons. Price, \$12.00, net.

light and weather make the right conditions. As to the subject matter, between the scenes of scarcely modified nature on the one hand, and on the other the views containing architecture alone, the present volume illustrates less success than its predecessor in the conjunction of horticulture and architecture, from the point of view of garden design. The book, however, does not aim at presenting the technical side of garden-craft. It presents it pictorially only, and it does that excellently.