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Gardens and Decoration

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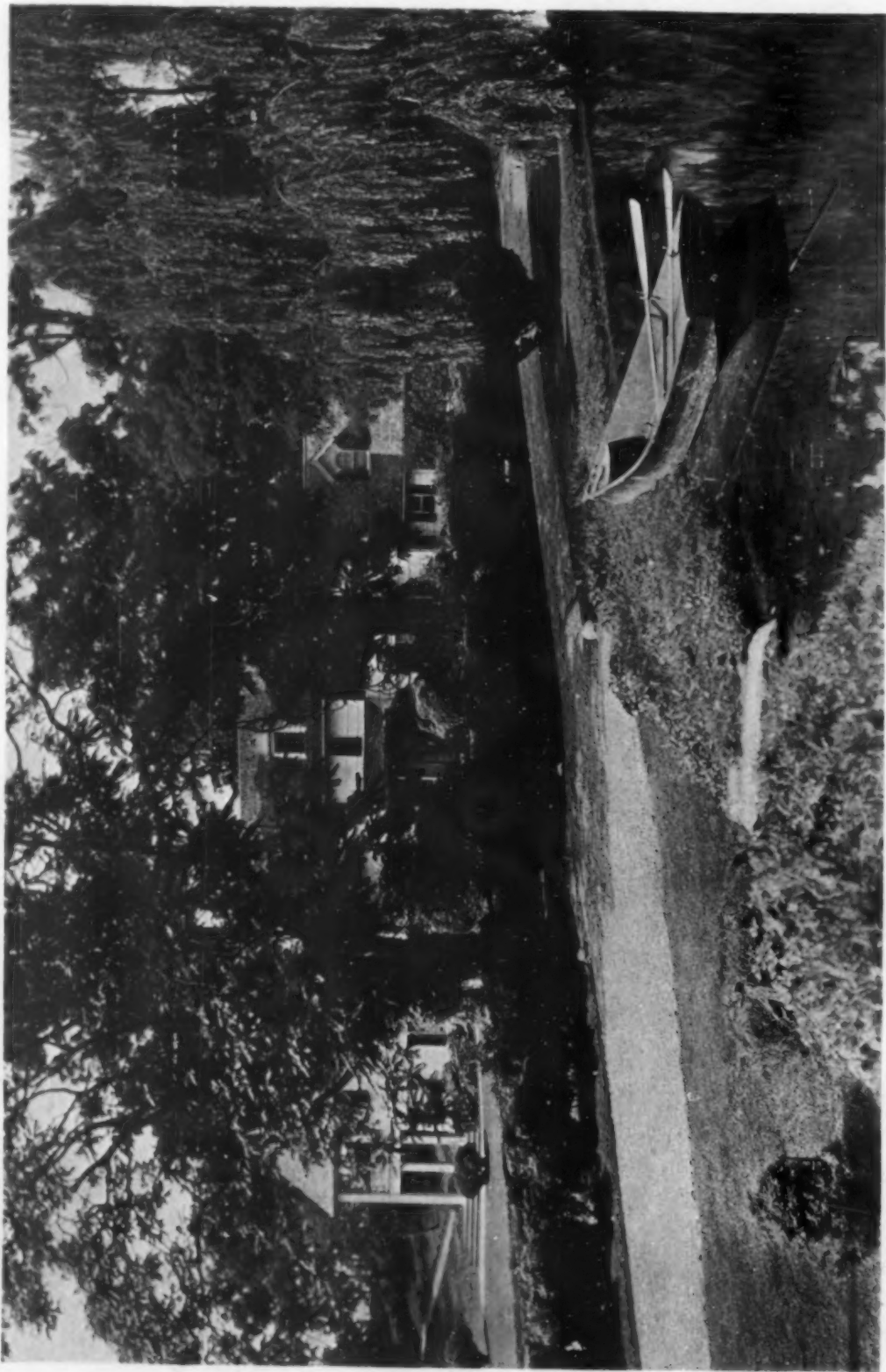
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"SHERREWOGUE" AT ST. JAMES, LONG ISLAND

House & Garden

Vol. III

FEBRUARY, 1903

No. 2

LONG ISLAND COUNTRY PLACES

Designed by McKim, Mead & White

I.—“SHERREWOGUE” AT ST. JAMES

Text by John A. Gade

Photographs by Henry Troth

ONLY during the last score of years has American country life been sufficiently developed to leave upon its architecture an unartificial stamp. Primitive conditions as well as birthright and tradition caused a far stronger expression two hundred years ago. With the passing of our first close communion with the soil came the earnest fight,

and the outgrowth of it; a richer community now first finds time to revel in the green-sward,

“Ful thikke of gras, ful softe and swete.”

The country gentleman's outdoor life, his hospitality, freedom and simplicity of social habits could not very well have been expressed more naturally than they were in



THE WALK TO THE GARDEN

“SHERREWOGUE”

"Sherrewogue," at St. James, L. I.



THE ENTRANCE TO THE GROUNDS

"SHERREWOGUE"



THE SOUTH ENTRANCE TO THE HOUSE

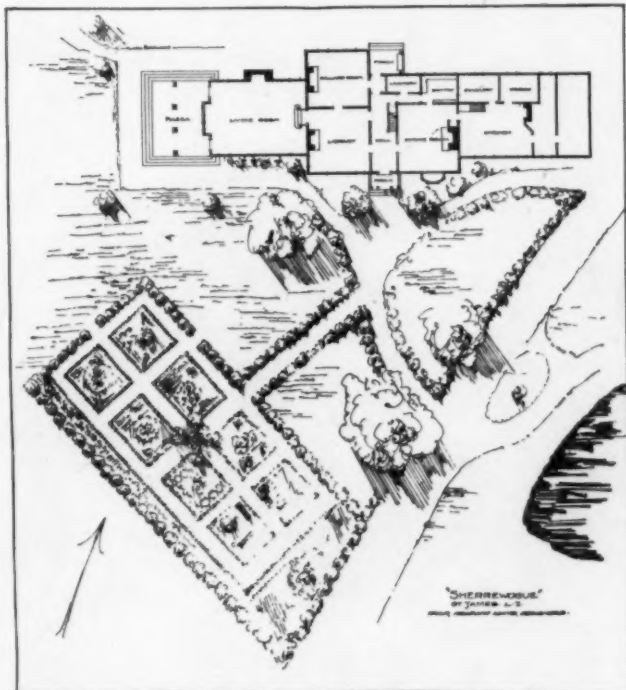
"SHERREWOGUE"



THE DRIVE

such Southern country homes, as, for instance, Mount Vernon.

This admirable union between how one lives and what one lives in, is what McKim, Mead & White have appreciated in our early Colonial country houses, and copied in many of their modern ones. Mount Vernon and similar examples must have been wide open before the designers, when they remodelled Mr.



THE PLAN OF "SHERREWOGUE"
The Seat of Devereux Emmet, Esq.

"SHERREWOGUE"

Devereux Emmet's place, called "Sherrewogue." There has been no conscious striving at an effect, at architectural features or splurges, but the simplest possible endeavor to make an unostentatious country house more comfortable and better looking than before. The Emmet house belongs as admirably in its setting as clover in a meadow. Although it has been changed and remodelled, it

"Sberrewogue," at St. James, L. I.



THE HOUSE AND GARDEN: "SHERREWOGUE"



THE NEW END OF THE HOUSE

"SHERREWOGUE"

might easily have been built in its present shape when the oldest of its trees were planted; and that is saying a great deal in an age when palaces that ought to stand in immense gardens and châteaux that ought to have high forests are stood up one after the other, side by side within cook's shouting distance; hopelessly inappropriate in their surroundings.

To return to the prototype; what an open-armed hospitality is expressed in the porch of Mount Vernon! How easily the stranger on the lawn finds access to the welcome on the porch! Likewise in Mr. Emmet's house. From the entrance where the plain white picket gates, always standing wide open, between four gate-posts of the best Colonial type, to the high two-storied piazza with its broad steps; there is no doubt that the place has an air of countrified neighborliness.

The secret of tying the house and the garden well together by making them both units of the landscape, has been well appreciated by the designers. Transitory connect-

ing links are there. As one drives in through the gates down the little avenue "Sherrewogue" lies sleepily comfortable in front of one, with only its second story windows at first peeping above the high box and between the old ailanthus and oak-trees.

Immediately in front, sweeping down in the broad sunlight in all the tranquil grace of its simple English predecessors, lies a garden. Sedding in his garden book mentioned where Hawthorne, in "Our Old Home," speaks about the Puritans. "There is no softer fruit," he says, "to be found in the character of these stern men, than that they should have been sensible of their flower-roots clinging among the fibres of their rugged hearts, and have felt the necessity of bringing them over sea and making them hereditary in the new land."

Even now, the seed of their flowers unmistakably remind one of their former gardens.

"The savour of the roses swote"

"Me smote right to the herte rote."

The garden is geometrically divided into

"Sherrewogue," at St. James, L. I.



THE GARDEN AT "SHERREWOGUE"

knots bordered with box and cut by straight walks covered with pebbles from the beach of the Sound near by. The knots are filled with all manner of shrubs and plants, climbing roses, morning-glory, iris, hemerocallis, hollyhocks, oleanders, hydrangeas, marshmallows, kalmia, phlox and larkspur. They are typically English flowers, while the lemon, the laurel and the orange tree have been excluded.

There are eight equal sized knots, bound together and surrounded by a thick old box

they form a strong middle point, a charming central feature around which the smaller beds group themselves. On the opposite side of the driveway, immediately before reaching the house, a small pond adds—with its banks almost level with the turf—a charming effect to the picturesque commonplaceness of the scene. Magnificent box-trees in front and honey-suckle climbing the posts and cornice of the entrance porch, hide this almost entirely in the view from the house.



A PATH IN THE GARDEN

“SHERREWOGUE”

hedge, about three feet six inches high. Smaller closely cropped box, about nine inches high again borders each bed. No better shrub could have been selected for this, both because of its closeness and compactness, and because it neither strays to the right nor left, but keeps on in its own path in a most business-like manner. In the middle of the garden where the axes cross, are two intersecting climbing rose arches; a perfect explosion of flowers, *comme le bouquet d'un feu d'artifice végétal*,

The staircase hall with the front stairs are directly in front of one in entering the hospitable doorway, the former in its total width nearly bisecting the depth of the house. To the right is the dining-room (19'x 21'), to the left the library (20'x 20') with a billiard-room (18'x 20') directly back of it. Adjacent to the dining-room are the kitchen, pantry, scullery and storerooms, next to the library comes the large living-room (31'x 23') which the visitor enters in going down three steps

"Sherrewogue," at St. James, L. I.



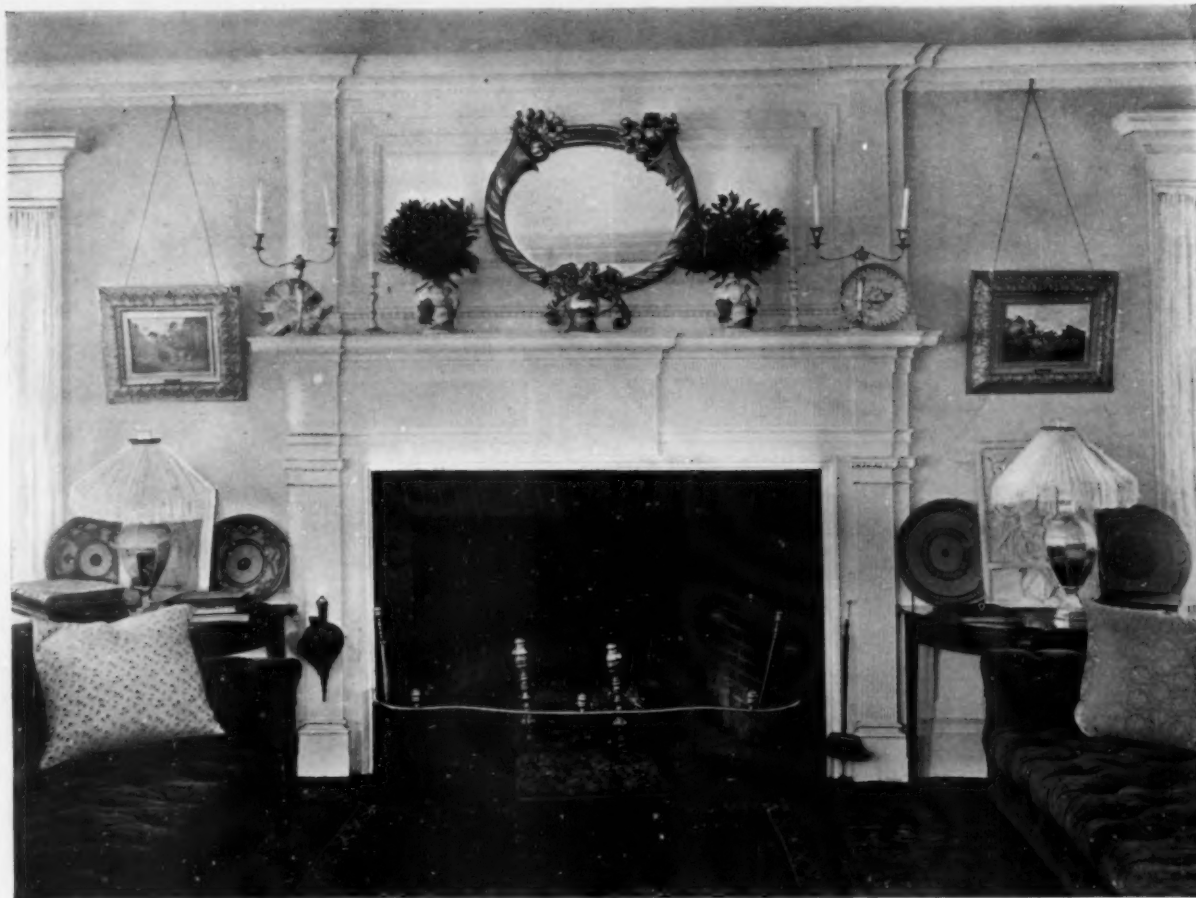
A HEDGE OF BOX

"SHERREWOGUE"



THE NEW LIVING-ROOM

"SHERREWOGUE"



THE CHIMNEY-PIECE IN THE LIVING-ROOM

"SHERREWOGUE"

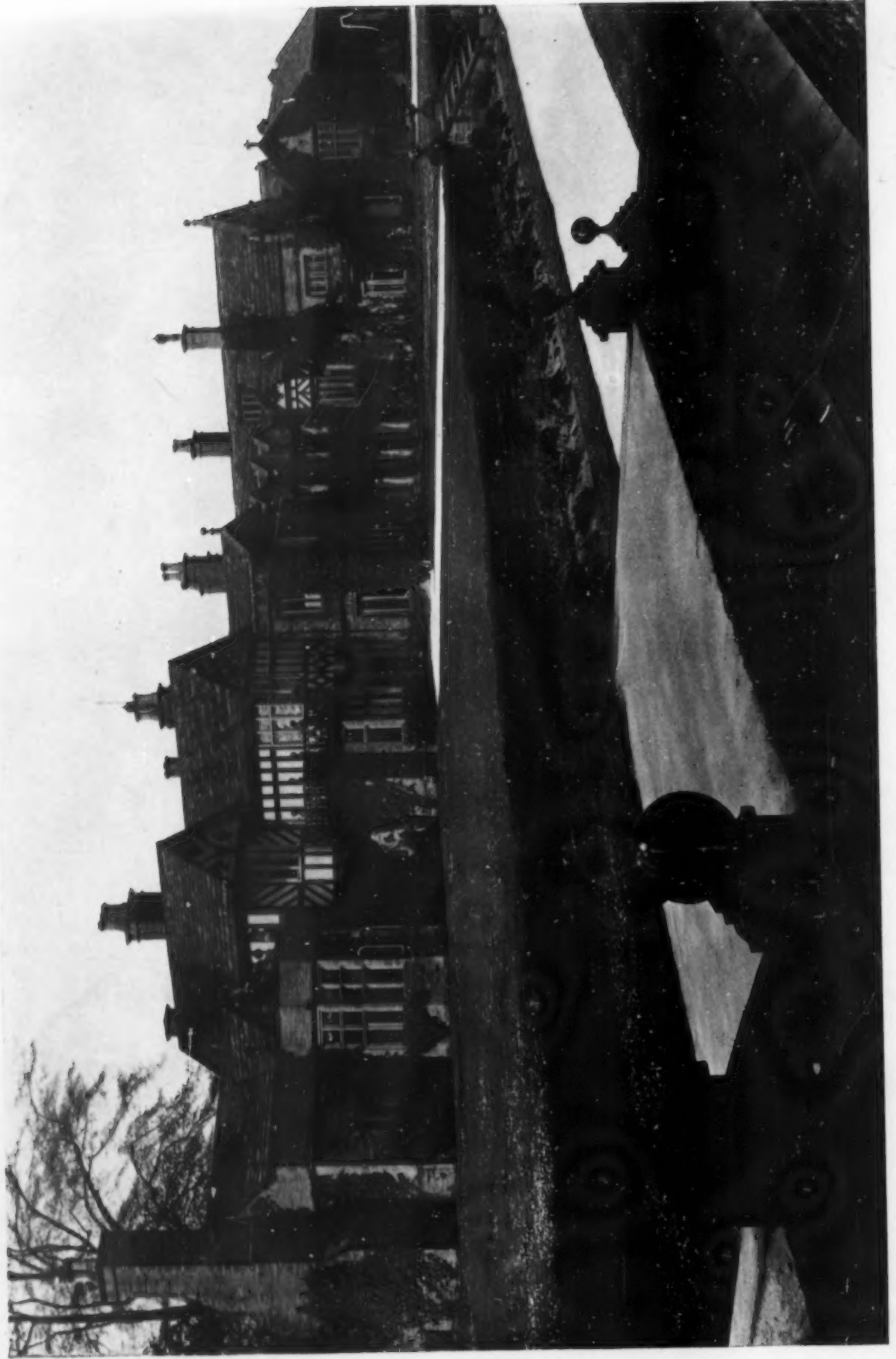
with small hand rails on each side. At the end of the living-room terminating the house is a broad window, and then the large piazza facing the bay and, a quarter of a mile beyond, the wooded shore of Long Island Sound.

The billiard-room, library, hall and dining-room, and the service parts, make up the old house. The living-room and porch are entirely new. The second floor of the house has bedrooms, baths and dressing-rooms; the service wing and attic are reserved for the servants. Throughout, the woodwork is painted white, the cornice, the trim and the mouldings, and most especially the mantel in the living-room, are most refined in the feeling of their detail. The library bookcases, with their cupboards below and heavy muntined glass doors above, running all the way up to the cornice, are copied from the Mount Vernon library. The furniture throughout has the substantial solidity and dignified assurance of the best mahogany, and

the effect is one of green and white, cool, cleanly, well-arranged and spacious comfort.

Taking the plan as a whole one detects that the architects did not have the entire benefit of starting with a fresh sheet, but of the cramped conditions of an old house, they made the best possible growth, without any distortion. On the outside they merely continued in the new wing, the broad white shingles, typical of the Long Island landscape, and carried the old cornice and roof lines through the new addition. The living-room and porch are set slightly back similar to the service wing on the opposite end of the house.

Summing it up, the reasons for the success of Mr. Emmet's place seem to me to be these: it belongs entirely in its surroundings, the garden and house are perfectly homogeneous, forming gradual transitions one to the other, and the total effect satisfies natural conditions. It looks *absolutely* like a home.



THE SOUTHERN FAÇADE OF SMITHELLS HALL

SMITHELLS HALL

LANCASHIRE, ENGLAND

BY F. H. CHEETHAM

AMONGST the old halls of Lancashire, Smithells may claim to be at once the oldest and the newest. Tradition speaks of a house on this site as far back as the year 680, but the oldest part of the present structure dates from the fourteenth century, and the western wing has been added during the last thirty years.

Smithells is situated about three miles to the north of Bolton-le-Moors, a busy industrial town of over 100,000 inhabitants. The town has extended itself so far during the last century that an electric car now takes you to within ten minutes' walk of the old house. Nevertheless the situation is very pleasant, and although the chimneys of Bolton are too plainly visible from the terrace walks, the place has lost none of its characteristics of an

old English country residence. The house is surrounded by an extensive and beautiful park, and behind it on the north side rise the moors from which Bolton takes its name.

So much rebuilding and so many alterations have taken place at Smithells, at one time or another, that it is very difficult to disentangle the architectural history of the old hall. The most ancient portion of the building is that on the east, which is built round three sides of a quadrangle, the fourth side, to the south, being open. The courtyard measures about sixty feet square, and its north side is occupied by what was formerly the great hall of the mansion. Towards the end of the eighteenth century the great hall was used as a brew-house, when the walls were raised and a floor inserted. The apart-

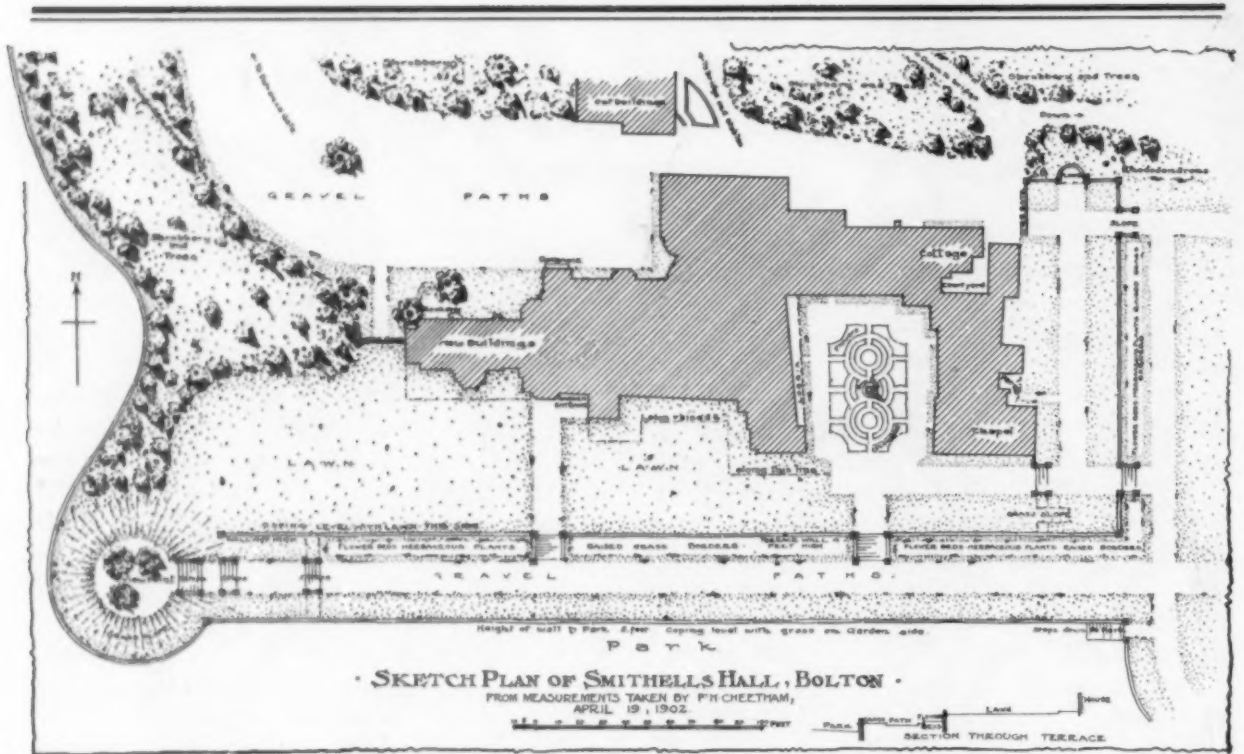


THE NORTH ENTRANCE

The Portion constructed by the late George Dewey, Architect

SMITHELLS HALL

Smithells Hall



THE PLAN OF THE GROUNDS

SMITHELLS HALL

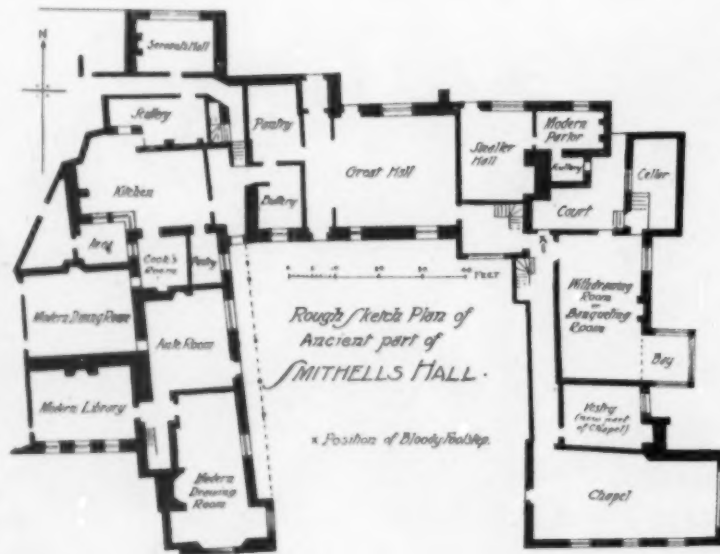
ment is now divided into two and is used for other purposes, and has lost all the characteristics of its original appearance. Its parts, however, can easily be traced, and it would not be a difficult matter to restore it at any time to something like its condition in medieval days. Across its west end are the screens and ancient passage through the building from north to south.

At the other end of the great hall was the high table, and from this was entered the lord's chamber, or smaller hall, now cut up into small apartments and used as a cottage. On the east side of the courtyard is a fine room, with a square bay window, used perhaps as a withdrawing-room, and beyond this,

at the south end of the east wing, is the domestic chapel. The chapel is still used by the family and tenants, but the interior having been greatly injured by fires is not of much interest, the new work being unpleasantly modern. The withdrawing-room, and the apartments on the first floor of this east wing, are in a more or less dilapidated

state, the former room having been stripped of its panelling, which is now in one of the rooms on the other side of the house.

The west side of the quadrangle consists of a range of ancient apartments built originally without any corridor. In Jacobean times a passage was built on



PLAN OF THE BUILDING

SMITHELLS HALL

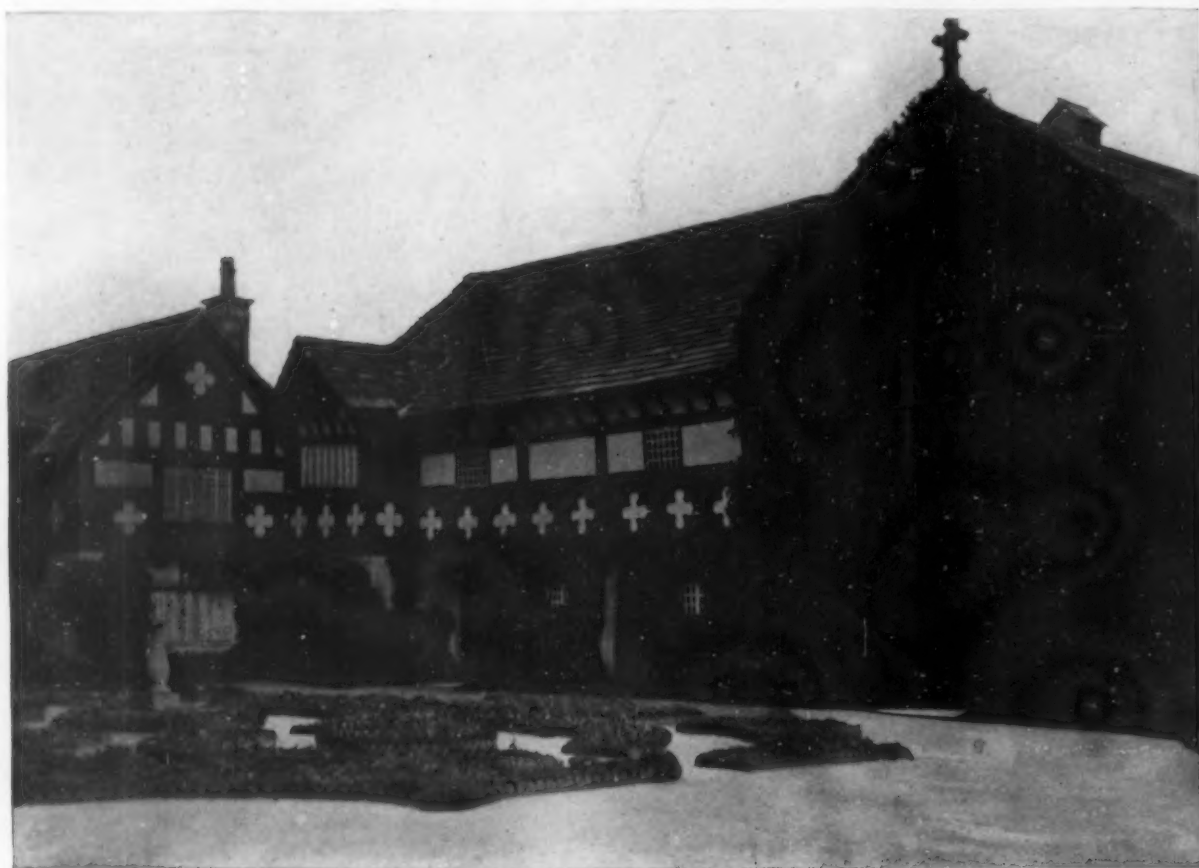


SMITHELLS HALL, *from the Southeast*



THE COURTYARD AT SMITHELLS
Before the Alterations

Smithells Hall



THE CHAPEL

SMITHELLS HALL

the first floor, supported on an arcade of oak columns, forming a veranda to the lower rooms, which is one of the most picturesque features of this old part of the house.

The quadrangle, though preserving its medieval appearance to some extent, shows really very little of the ancient work, which is chiefly seen in particular details. A good portion of the house was rebuilt about the time of the reign of Henry VII, and in more recent times the restorers have not hesitated to replace old work by new. The timber front over the veranda, on the west side of the courtyard, is frankly modern work, carried out, of course, on the lines of the old, while the black and white work on the north side of the quadrangle is nothing less than paint on plaster!

In late Elizabethan or early Jacobean times, after the great hall and the east wing had been abandoned, new apartments were added piecemeal on the west side of the house, but

apparently without any general plan, the result being a singular jumble of arrangements. The old portion of the house being allowed to remain, the result at Smithells is a house of unusually large size, low and long. The modern work was carried out by the late Mr. George Devey, architect, of London, and comprises practically the whole of the western end of the buildings and the gardens. It is in very happy harmony with the older work though a little hard in places, notably on the north or entrance front.

The house is approached from the park on the north side along a short wooded drive between rhododendron bushes. This brings one to a wide gravelled space formed by the angle of the building. All that is seen of the house from this point is quite modern, but it has been designed on the old lines, the upper part being of wood and plaster. The wooden balustrated parapet to the entrance portion is, perhaps, the least satisfactory feature of the design.



THE RECONSTRUCTED VERANDA

SMITHELLS HALL

The original situation of Smithells Hall was one of defence, and the north side faced the edge of a steep cliff, at the bottom of which a small stream flowed. This configuration of the ground, though not so apparent to-day, is nevertheless quite distinct, as the ground falls considerably from the house on this side, and the stream, now made by means of a waterfall to serve as an ornamental feature of the grounds, is crossed by a bridge. This kind of natural dell is well wooded and planted with shrubs and trees. The stables lie on the other side of this again, at a considerable distance from the Hall.

The gardens lie on the south and east sides of the house, their general lay-out being shown on the accompanying plan. The south front of the building, which is about 270 feet in length, is well broken up both as regards plan and sky-line, and forms a composition of great picturesqueness. A quiet repose is its chief characteristic, which is perhaps emphasized by the growth of ivy on

the older parts. It is a study in gray and green, and if any criticism is to be passed at all, it would doubtless be that there might with advantage have been a little color introduced somewhere. The stone walls and the stone slabs on the roofs have indeed weathered in a delightful diversity of shades, but a touch of color, even in a red chimney pot or a window blind, would not have destroyed one's pleasure in nature's tints, but would rather have enhanced it.

The terrace wall extends along the whole of the south front of the building, the coping being on a level with the grass of the lawn on the house side, so as to keep the view over the park uninterrupted from the ground-floor windows. The wall itself is thus really a retaining wall. The long terrace walk is four feet below the level of the lawn which is immediately in front of the house, and is fifteen feet wide. The flower beds, which run along its entire length beneath the wall, are stocked with old-fashioned herbaceous

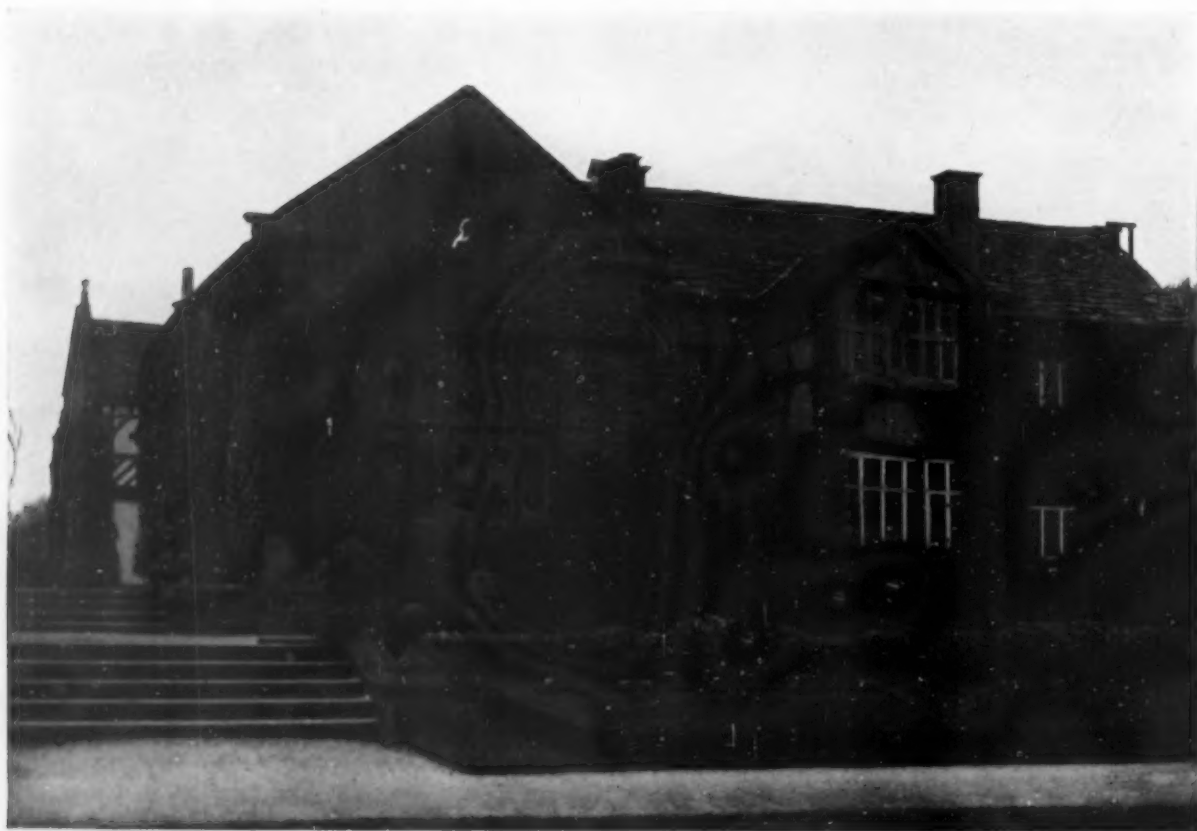
Smithells Hall

plants, and are raised some six inches or so by means of wide turf borders. The walls themselves are planted with several varieties of ivy. At the west end of the terrace walk is a raised mound, approached by three flights of steps, and forming a kind of view point. The outer wall of the garden is continued round this mound, which it has been suggested may have been the site of an ancient keep. However this may be, it forms a very striking and happy feature in the lay-out of the grounds. It is some 100 feet to the west of the building, and the terrace having been extended so far gives a large expanse of lawn at this end of the house. Three large lime-trees crown the top of this mound, the view from which in all directions is very fine. The illustration of the south front of the Hall here reproduced (page 60) is taken from this point, and at the end of this article another view is given looking along the terrace toward the view point.

The extreme simplicity of the lines in the

laying out of the grounds at Smithells is perhaps the chief reason why the result is so good. Strictly speaking it is not formal gardening that we see here, though the straight lines of the terraces on the two sides of the house show an indication of that style. But there is an entire freedom from the strange vagaries that formal gardening sometimes runs into, and the further we get from the house the more the straight and hard lines are relinquished. The stone balls to the steps and at the angles of the terrace walls give the required touch that saves the whole scheme from an otherwise possible flatness.

The terrace walk itself is five feet above the level of the park, and is separated from it by a stone wall similar to that between the terrace and the house. The whole width of the garden along the south front, from the house itself to the outside wall bounding the park, is about 100 feet. This terrace arrangement is more or less followed out on the east side of the house, the grounds, however,



THE EAST END

Showing the Ancient Portion

SMITHELLS HALL

extending to a considerable distance on the far side of the lower path.

The center of the old quadrangle is occupied by a sun-dial round which are grouped a number of flower beds of geometrical patterns. These are filled with old-fashioned flowers, in keeping with the ancient appearance of the building on three sides of them.

The show of rhododendrons at Smithells Hall is very fine. They are planted on each side of the entrance drive, and generally along the north side of the house, and are a conspicuous feature at the west end of the lawn.

Smithells is a study in greens, grays, and yellows,—the green of grass, trees, shrubs, and foliage, the gray of stone walls and roofs, the yellow of gravel paths, plaster, and chimney-pots. It is a delightful place of quiet, artistic repose on the very border of an ugly pushing commercial town whose historic past is no longer visible except on the printed page. So many of the Lancashire halls have been swallowed up in the large towns, and have either disappeared altogether or have lost all their beauty owing to their changed surroundings, that one is all the more thankful that Smithells is situated just so far outside the town of Bolton as to insure its preserving all the characteristics of an old English residence. And these are not the less interesting in that they have been grafted on, so to speak, to the altered requirements of a modern country mansion.

It is of special interest to Americans that

Nathaniel Hawthorne was a guest at Smithells Hall during the days of his Liverpool consulate. It was at Smithells, too, that he found the legend of the Bloody Footsteps which so profoundly impressed him, and which he introduced into that romance which he never finished: "Dr. Grimshawe's Secret." "The peculiarity of this house," wrote Hawthorne in his Journal, "is what is called the Bloody Footsteps. In the time of Bloody Mary, a Protestant clergyman—George Marsh by name—was examined before the proprietor of the Hall, Sir Roger Barton, and committed to prison for his heretical opinions, and was ultimately burned at the stake. As his guards were conducting him from the justice-room, he stamped his foot upon one of the flagstones in earnest protestation against the wrong which he was undergoing. The foot, as some say, left a bloody mark in the stone; others have it that the stone yielded like wax under his foot, and that there has been a shallow cavity ever since. This miraculous footprint is still extant. . . . Of course it is all humbug—a darker vein cropping up through the gray flagstone, but—the legend is a good one."

This tradition is still carefully guarded at Smithells, and the footprint is shown to all interested visitors. The story of Marsh's examination and martyrdom is true enough; but as to the Bloody Footsteps most people will be inclined to agree with Hawthorne that it is "all humbug."



The Terrace at Smithells



IN THE GARDENS OF "BELMONT HALL," SMYRNA, DELAWARE



"BEVERLY" ON THE POCOMOKE



THE SPENCE HOUSE, SNOW HILL

HOMESTEADS OF THE EASTERN SHORE

By E. N. VALLANDIGHAM

MAPS of Maryland show a tiny stream flowing southward through the county of Worcester, on the Eastern Shore, and between that county and its neighbor Somerset, and emptying itself finally into an arm of the Chesapeake. This little stream is the Pocomoke, doubtless originally "Pocomico," since "ico" is the characteristic ending of the Indian names of Eastern Shore streams. The arm of the bay that receives the Pocomoke River is Pocomoke Sound, a broad shallow estuary, interrupted by reefs and islands and perplexed with cross currents and treacherous shoals, but beautiful with soft skies and far prospects bounded by the blue of pine forests. Up and down the Pocomoke, and away to Baltimore with many stops at intermediate ports, plies a flat-bottomed steamboat. It is a long voyage, the 175 miles from Baltimore to Snow Hill (the farthest port on the Pocomoke) for what,

with rather slow steaming, and many hours of loading and unloading freight at busy little ports, and frequent groundings in the shallows of the Sound, the steamboat, leaving Baltimore at four o'clock in the afternoon, does not reach Snow Hill until six or eight o'clock on the following evening.

Long though the voyage is, it is not

tedious to those who have leisure to enjoy its curious and interesting sights. The boat, from time to time, leaves the Sound to explore some narrow tidal stream, and with each new direction taken by the prow, some odd or charming sight is revealed; now it is a quaint, deep-roofed cottage characteristic of the region, now it is a noble file of cypress trees,—their wide-spreading boles bathed in the salt water,—now it is some noble old homestead such as that of the Wise family of Virginia (for part of the voyage is in the Old Dominion), a vast old house



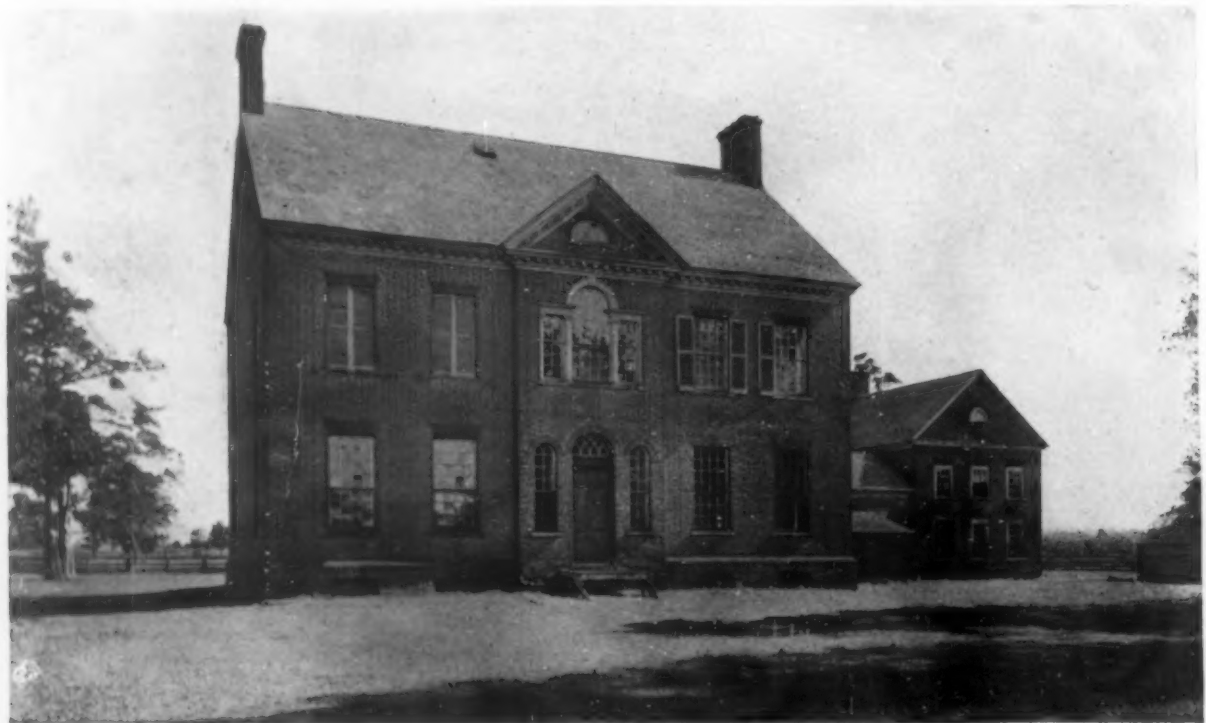
THE CHIMNEYS OF "SALEM"

Homesteads of the Eastern Shore



DR. GALE'S HOUSE *The North Front*

NEAR WESTOVER, MARYLAND



DR. GALE'S HOUSE *The South Front*

NEAR WESTOVER, MARYLAND

standing amid an ample lawn studded with gigantic trees.

Once clear of the shallows that vex Pocomoke Sound, the vessel finds herself with

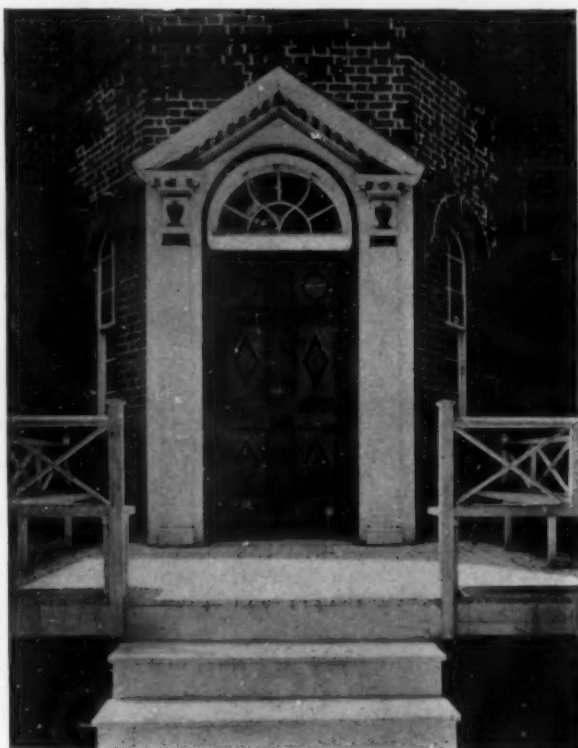
plenty of water beneath her keel, for although to the unpracticed eye of the Northerner the Pocomoke seems nothing more than a little tidal creek, it is in truth a genuine river, and

in its way a very remarkable river; for its dark waters, from which the Indians called it "Black water," lined for miles with cypress swamps, are both deep and swift, so that the stream could easily carry a vessel of much greater draft than that which plies between Snow Hill and Baltimore.

The Pocomoke is in some fashion the backdoor of the Delaware, Maryland, and Virginia Peninsula, and the introduction to a land rich in family tradition, and dotted with fine old ancestral homesteads.

The voyage up the Pocomoke reveals some of these; and the little county-seat of Snow Hill at the end of the voyage has several more to show, while the whole Peninsula, from Cape Charles to Wilmington is worth repeated visits to those who love what is quaint and individual in domestic architecture.

One of the most interesting of these old homesteads lies in full view of the voyager on the Pocomoke at a point a little more than half way to Snow Hill. This is "Beverly,"



DOORWAY OF ISAAC BARNES' HOUSE

the ancient home of the Denis family, an enormous old yellow house with its back to the river and a broad lawn sloping to the water's edge. All about lie thousands of level acres, once held by the family. "Beverly" is the largest house in all the region, and that a region famed for big houses. Even the rear is beautiful, but the front is really imposing. The tall pillared portico looks down an avenue of old cedars, two hundred feet wide and nearly half a mile long. The great kitchen fireplace is wide enough to take

in a cord stick. They still have notable Christmas doings at "Beverly." Not far from the house is the family burying ground, a characteristic feature of the great places on the Peninsula, and here lie buried the Denises of the last two centuries. Littleton Upshur Denis lies there with four wives beside him, the last but recently buried. Local gossips tell an odd story of this last marriage. The fourth wife was the ward of Littleton Upshur Denis when he became a third time a widower.



ISAAC BARNES' HOUSE AT KING'S CREEK



A TYPICAL DWELLING OF THE EASTERN SHORE

Homesteads of the Eastern Shore



"BALDT FARM"

WESTOVER, MARYLAND



THE HAYWARD HOUSE

POCOMOKE CITY, MARYLAND

He was anxious that his son should marry the ward, and when the young man refused, the thrice-widowed father said, "Then, Sir, I will marry her myself," and the young ward became the fourth wife of Littleton Upshur Denis. She outlived him nearly half a century.

At Snow Hill there are two interesting houses of the Spence family, a Scotch Presbyterian race long resident in those parts. That long occupied by "Judge Tom," so called to distinguish him from his uncle, Judge Ara, was built by the father of Judge

Spence house is "Salem," the quaint old homestead once occupied by his uncle, Lemuel Spence, for half his lifetime County Register of Wills. He was thrice married while yet a comparatively young man, and at the wish of the second wife he doubled the size of "Salem." The old house looks its name, "peace," for it stands a little apart from the village with great trees about it, and a singular suggestion of quiet in its aspect. Its great outside chimneys bespeak the hospitable hearths within. The rooms, which are



"RATCLIFFE MANOR"

NEAR EASTON, MARYLAND

Copyrighted 1902, by Henry Truth

Tom, for a long time a physician at Snow Hill. It is an ideal village house for such a climate. Long and rather low, but beautifully proportioned, it is surrounded on three sides by a two-story pillared veranda. Beneath the shadow of the lower veranda, with its scrupulously clean brick floor, is the main entrance of the house, a great door with an admirable fanlight. Behind in a huddle are the out buildings that were once the slave "quarters," glistening with spotless whitewash.

Less charming than the Judge Tom

smaller than one would expect from the outward aspect of the house, are curiously wainscoted, and provided with two or three very curious old mantels. On a window pane of the living-room are the names of several members of the family, scratched with a diamond more than sixty years ago.

Strongly characteristic of the Eastern Shore houses, whether in Virginia or Maryland, is the passage, called the "corridor," between the kitchen, where the house servants lived, and the dwelling of the master. In some cases the



"THE POINT"

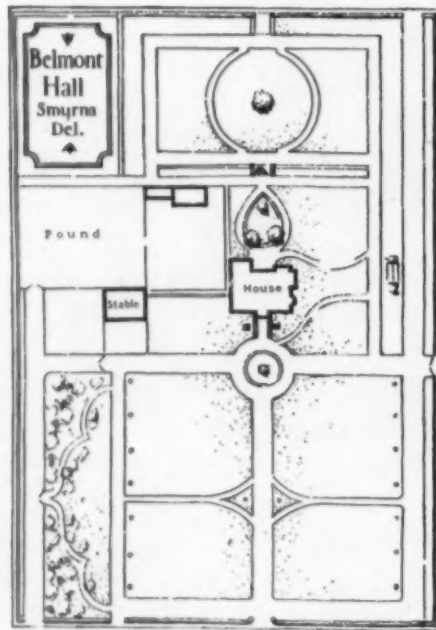
CAMBRIDGE, MARYLAND

kitchen was a good sized house two stories high. Snow Hill has many such houses; and even since the abolition of slavery, this curious form of domestic architecture survives even in new houses. On the island of Chincoteague it has been applied to the oystermen's cottages. These humble abodes consist of two little houses, each a story and a half high, connected by a single-story structure, which has a door on each side, and in summer is used as a dining-room.

On the whole, the domestic architecture of the Peninsula was adapted from seventeenth century English models. Great rectangular brick structures, often gaunt and almost forbidding in outward aspect, but dignified within by reason of their large rooms and their decorative stairways, are scattered all over the lower Peninsula. The early settlers were fond of what they called "water situations," and many of these great old houses look across the bright tidal waters of streams flowing into the Chesapeake. Some of them, indeed, have their own wharves at which the steamboats to Baltimore now touch. A

century ago some of the men who owned these mansions built their own ships, and sent the produce of their farms to market from these very wharves, or "landings," as the Eastern Shoreman is wont to call them.

The minor houses or cottages of the Eastern Shore also show the English influence. The deep-roofed cottages with low dormer windows and pleasant porches, are but a repetition of the thatched cottages which the early settlers left behind in England. These cottages greet the eye in all parts of the Peninsula, but are commoner in the Maryland counties of Somerset and Worcester and in the two Virginia counties. Dr. Gale's great, bare, brick house near Westover is typical of the Eastern Shore house built on English



SKETCH-PLAN, "BELMONT HALL"

models. This uncompromising rectilinear structure is a little relieved by the arched windows and doors and a slight projection which marks the hall. Within, the house is ample and the wood-work is characteristically beautiful. The house of Isaac Barnes at King's Creek, is embellished with a strangely



A RUSTIC BENCH, "BELMONT HALL"

Homesteads of the Eastern Shore



THE PARTERRE

"BELMONT HALL"



A RESTING-PLACE

"BELMONT HALL"

designed doorway, the like of which a student of Colonial architecture would travel far to see. This house and those of John E. Hayward, near Pocomoke City, and "Baldt Farm" near Westover are examples of somewhat the same characteristic style, the happy effect of which depends upon simple and good proportions and the color afforded by their excellent brickwork. As in many cases through the South, we find "Baldt Farm" disfigured by a modern porch. The charming mansion of "Ratcliffe Manor" near Easton, Talbot County, Maryland,



A RUSTIC ARCH

"BELMONT HALL"

seems to be a somewhat later and elaborate example of the kind, with an addition which suggests modern cottage architecture. This is the present residence of the Hollidays, and was the homestead of the Bartlett family. The house was originally surrounded by a farm of nearly a thousand acres. The house of Clement Sulivane at Cambridge, Dorchester County, Maryland, is a striking example of a somewhat different style of mansion, extremely characteristic of the Eastern Shore. It is a low rectangular wooden structure, the entrance hall of which



AN AVENUE

"BELMONT HALL"



“BELMONT HALL”

AN ARBOR AT THE FOOT OF THE GARDEN



ENTRANCE TO THE LOWER GARDEN

"BELMONT HALL"

is paneled from floor to ceiling with great slabs of hard wood.

One of the most interesting historic homesteads of the Peninsula is "Belmont Hall" near Smyrna, Delaware, now owned by Mrs. Caroline Elizabeth Cloak Peterson-Speakman. "Belmont" stands on a part of a tract originally granted to Henry Pearman by William Penn, in 1684, soon after Penn came into possession of the "Three Counties on Delaware." The house was built of bricks imported from England. Thomas Collins, "President" of Delaware, bought "Belmont Hall" in 1773, and enlarged it to its present size. Here it was that the first Assembly of Delaware met after the opening of the Revolutionary War. In the parlor of "Belmont Hall" is an old fireplace with blue and white tiles of the time of William and Mary; and here the ladies of the household moulded bullets for the patriot soldiers of the Revolution. Visitors are still taken to see the stains made by the blood of

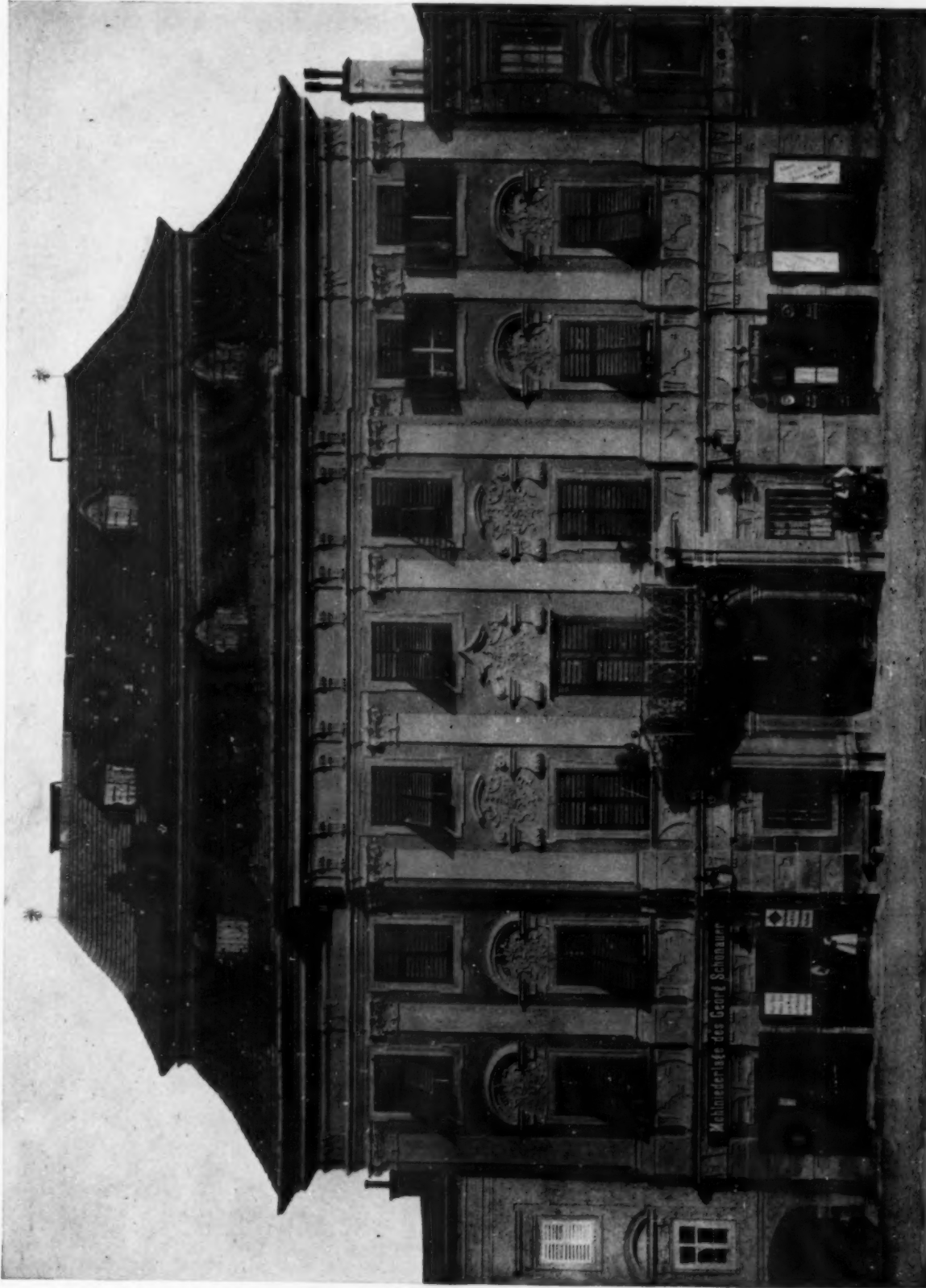
a sentinel placed on the observatory of the house in 1776 to watch the movements of the British, and shot by a hostile scout.

"Belmont Hall" is a three story structure with a hip roof, and a great front veranda. The walls are pierced with an unusual number of windows. The stairways are broad and easy and the rooms many and spacious. It is fitly furnished with beautiful mahogany, some of which is nearly as old as the house itself. The house stands amid extensive grounds, beautified with box and great trees, ornamental shrubs and delicious arbors. A long shaded avenue leads to the grounds immediately in front of the house, and a quaint wooden gate admits to the garden. Shady rustic seats are scattered about the garden, and the whole effect of the grounds is park-like and delightful. The house is a living example to show how well our ancestors built, and how sound were their notions of comfort and beauty.

SOME OLD AUSTRIAN FAÇADES



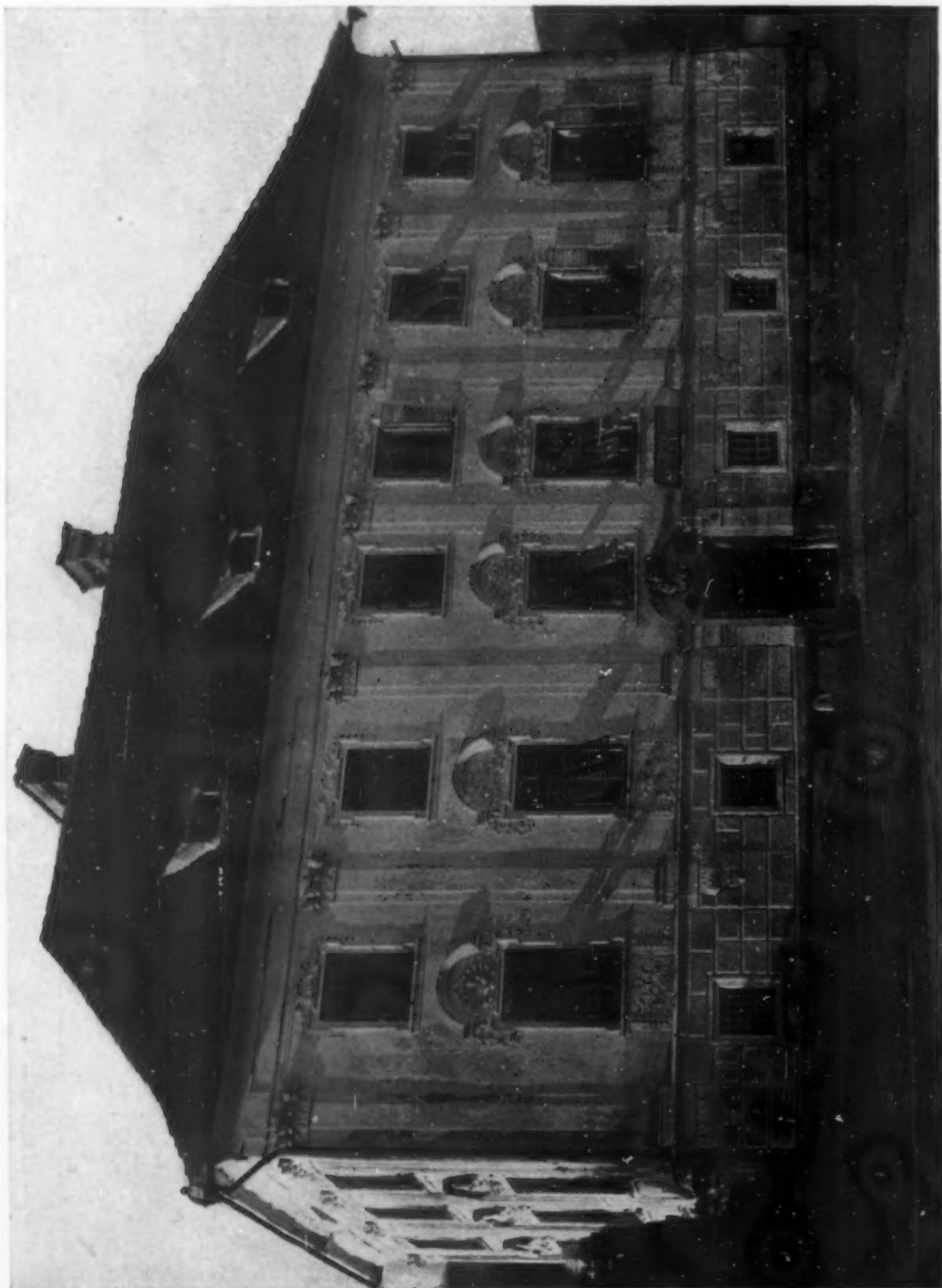
IN THE STADTPLATZ OF STEYER



IN AN OUTLYING SQUARE, WELLS

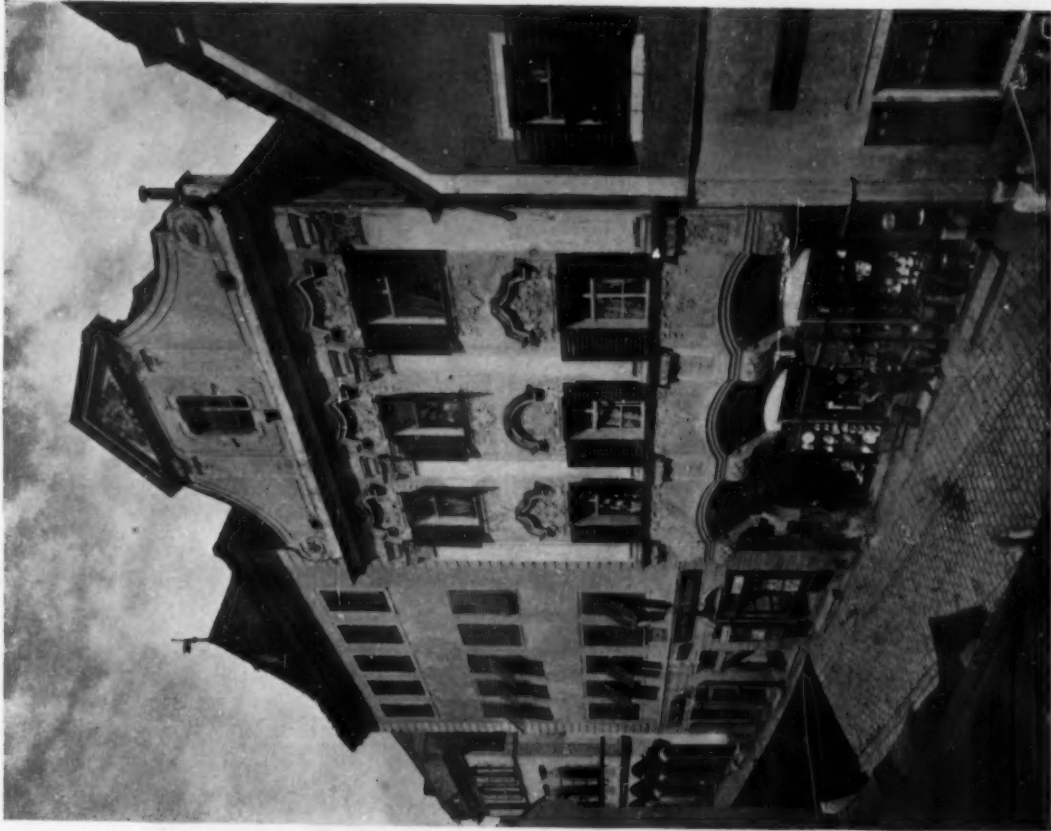
SOME OLD AUSTRIAN FAÇADES

Some Old Austrian Façades



AT SECKAU, STEIERMARK

SOME OLD AUSTRIAN FAÇADES



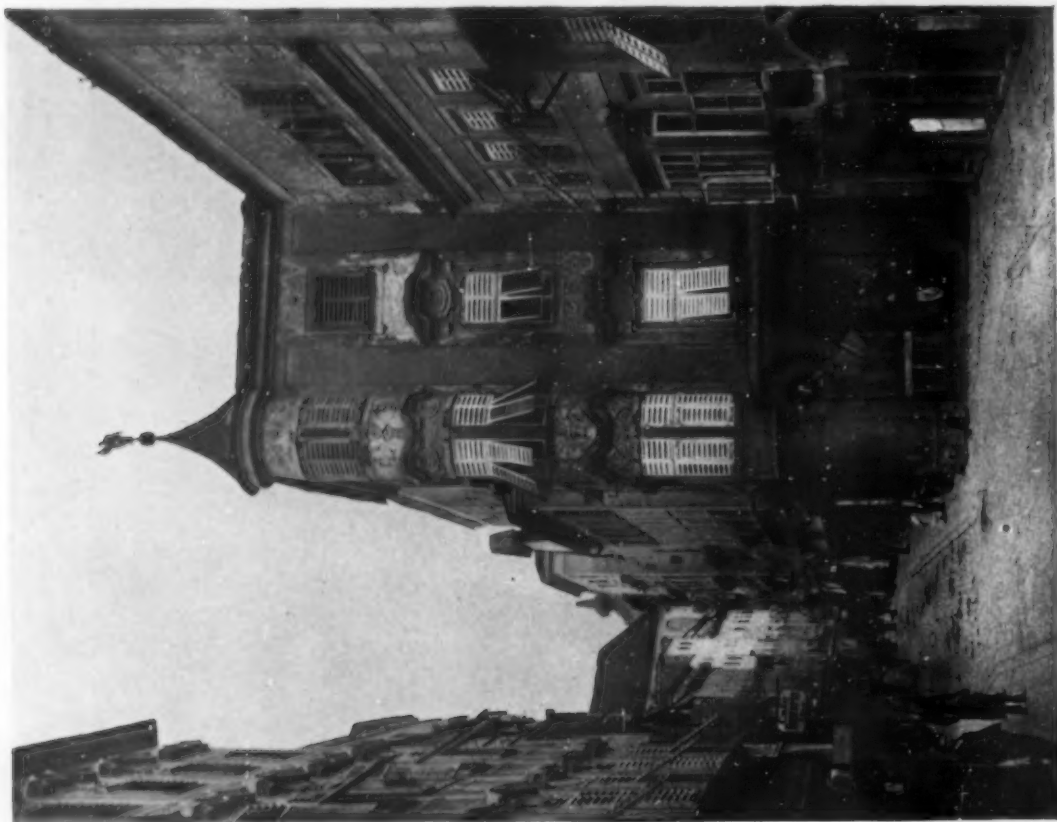
KIRCHENGASSE, NO. 4, STEYER



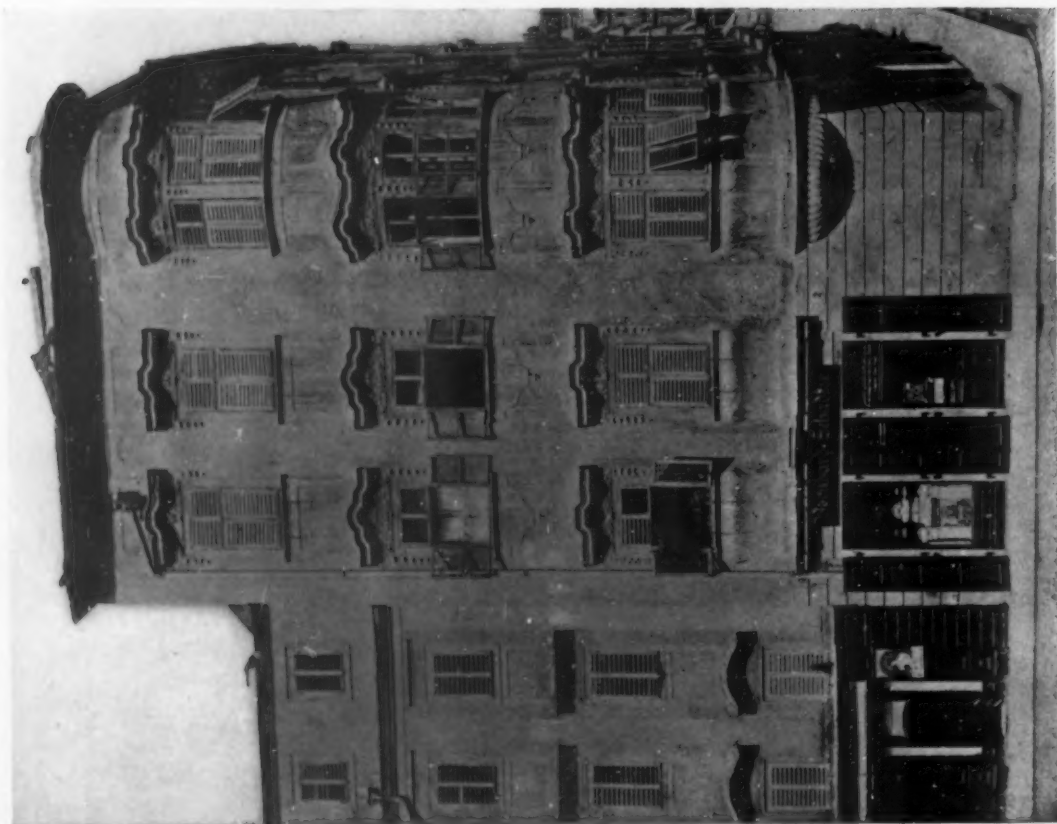
ENGE GASSE, NO. 5, STEYER

SOME OLD AUSTRIAN FAÇADES

Some Old Austrian Façades



A CORNER IN STEYER



AT LINZ ON THE DANUBE

SOME OLD AUSTRIAN FAÇADES

THE TOUCH OF TIME ON BUILDING MATERIALS

By J. RANDOLPH COOLIDGE, JR.

TO build so that our work shall grow old gracefully is a worthy object, attainable only by study and observation. Such observation must take account of natural conditions in each locality for which a building is planned. Old marble is beautiful in Sicily, sordid in New England. Light colored brick will stay clean in the country but not in Chicago or Pittsburg. It is the purpose of this article to study the building materials used in Eastern Massachusetts, and to lay the foundation for similar observations elsewhere. The underlying principle is this: a building looks well and its materials wear well in appearance so long as most persons of educated taste would not replace it by a new one if they could do so for nothing.

Of building stones used in Eastern Massachusetts granite is the best wearing, then come sandstone, marble and limestone in the order named. Slate is in a class by itself and will be mentioned presently. Granite is preëminent because it acquires with time only a darker shade of its original color, a tint not disagreeable in itself and pretty evenly distributed. Quincy granite, indeed, under adverse conditions, darkens in the course of fifty years to a smudgy gray, approaching black. Concord granite under favorable conditions retains its original pale cold grayness for almost as long a period. Between these extremes, Milford, Stony Creek, Deer Isle, Dedham and other granites hold intermediate places. The only ones that we have found unpleasantly discolored are certain Cape Ann granites having an excessive amount of iron in them. Granites like Stony Creek or Connecticut show a certain warmth of color when fresh, and retain this warmth, in a measure, while darkening; but it is our experience that the beautiful pink Milford granite loses most of its original special tint within six or eight years and looks very much like ordinary Milford of the same age. In a smoky district we find rock-faced granite much darker than finely cut or moulded work in the same building.

This may be because the rains wash clean the moulded courses, but do not dislodge all the dirt from the quarry-faced stones. The imperviousness of granite has made it hitherto impossible to counterfeit the seam-faced rock, and architects specifying seam-faced granite should bear in mind the difficulty of procuring stone with two adjoining faces of the same characteristic color.

In the case of any given granite, the quarry-faced stone will darken the most quickly. Pointed and finely cut work change relatively less; and a polished surface retains its color, at least when clean, but loses its polish, which is perhaps fortunate. On the whole we prefer a rough pointed surface to any other finish.

The best of brownstone weathers almost imperceptibly. When laid at an angle to its natural bed, or carved or moulded, the surface often disintegrates and flakes off in thirty to forty years, certain varieties of the stone showing much less resistance than others. The two houses on Fifth Avenue, New York, built by William H. Vanderbilt nearly twenty-five years ago in a favored neighborhood, look to-day almost exactly like new buildings. They do not look worse, but neither do they look any better through lapse of time. The same thing is true of street upon street of brownstone fronts in New York and Boston, dating back forty years.

The red sandstone from Worcester and Maynard wears much less uniformly, adjoining blocks often showing great difference in color in the course of years, and giving wall surfaces a spotty appearance that is far from pleasing. Still worse is the case with the buff sandstones from Amherst, Ohio, and elsewhere. We have known these to be so blackened in the course of twenty-five years as to be scarcely recognizable. In its earlier period a building of Amherst or Berea sandstone becomes richer and mellower in appearance, but this improvement does not continue more than fifteen or twenty years; after that a gradual and uneven darkening

takes place which can only be remedied by re-cutting the stone.

The blue sandstone known as Warsaw stone is not yet in general use; but a limited experience indicates that if the stone is properly seasoned before it is used in the building, there will be no disappointment in its durability or appearance. The freshly cut stone darkens rapidly for a short time, and then seems to remain of a bluish gray color, uniform and agreeable.

Of all the sandstones, the fine-grained Pictou, N. S., stone is the one which looks the best first and last; but this stone is rarely seen in the business districts, and our knowledge of it is in association with pressed brick in the fronts of costly city residences. Its characteristic color, a greenish yellow, deepens slightly with time, and belt courses of this stone do become streaked with black; but taken in the mass, a portico of Pictou sandstone looks better than ever after forty years and gives promise of continued improvement. It is a pity that this valuable material is now so hard to get.

Eastern Massachusetts is not friendly to marble in the open air. The Lee marble is glittering white when new, but both that and Carrara marble at once begin to assume a garb of sober gray. There is no marble that grows yellow with time in our New England climate, and the gray that succeeds the dazzling whiteness of the new stone is not a warm but a cold gray. The so-called statuary marble, more frequently found in cemeteries than in buildings, retains its whiteness much longer than the more open grained less costly marbles. It is too early to speak definitely of the wearing qualities of Tennessee marbles, but it seems likely that, beginning with less brilliancy, they may weather more agreeably to the eye than white marbles of any kind. Of the rich foreign marbles so largely imported for interior work few will stand exposure to the weather, and these, like granite, will hold their color while losing their polish.

It is hard to speak temperately of limestone, for a more disappointing material can scarcely be found. The Indiana variety has come into very general use all over the country within a comparatively few years, and its lightness, cheapness, and especially the facility

with which it may be enriched with carving have deluded alike both the architects and the public. Deluded is the word, for there is not within our knowledge one single instance of Indiana limestone exposed to the weather that has gained in appearance in fifteen years, or even held its own. This stone looks its very best when the building is ready for acceptance; once paid for, it is a question not of years but only of months or of weeks when it becomes so streaked, stained and discolored as to be, not old, but shabby. In unbroken surfaces, finely cut, we have known limestone to change gradually from cream white to dull gray, remaining the while in harmonious contrast to adjoining brickwork; but taking our original standard, we assert that there is no building in which limestone is used that we would not gladly see restored to its original newness, if this could be attained without expense.

Slate is a material that will vary much or little according to the quality. Few building materials, if any, are so little affected by time as the best quality of Brownville slate, which in color is one of the darkest slates quarried, and remarkably uniform. Satisfactory uniformity of color can also be found in red slates from New York State. These seem to acquire a slightly purplish tinge after a few years' exposure. The best of green slates also are practically unvarying, but every architect must have noticed how inferior black slate fades from a grayish blue almost to a yellow gray, a condition state which is decidedly worse than its first. It is only the best of red slates that can be said to improve. Anyone attempting a pattern in colored slates should make sure that the black slates are of the very best.

To pass from natural stones to artificial, cement and concretes of cement and marble, or cement and granite, are almost untried in the external architecture of the region we are considering, but we have had a considerable experience of concrete in sidewalks and of roughcast as a wall covering. With concrete the difficulty has been not about its color, which is satisfactory, tending to fade with time, but rather with its capacity for absorption and the necessity of allowing for expansion and contraction. Concrete sidewalks are now laid in large slabs four or five feet square,

jointed so as to admit of a little movement, and roughcast is generally panelled with the same object. Coloring material, suitable as mortar stains, can be used in the "slap dash" coat of external plastering; and if well mixed, wears far better than any paint, besides costing only a trifle more than the uncolored roughcast. Such a wall bleaches out a little in fifteen or twenty years, and is slightly streaked in appearance compared with new work, yet if not disfigured by cracks (as it need not be) its general appearance is slightly improved by time.

The wearing quality of brickwork and terra cotta is a subject for an article by itself or even for a volume. In a single city block there will often be seen twenty different varieties of brick that vary from thoroughly good to hopelessly bad in appearance. The lighter in color the brick the more susceptible to disfigurement, but the opposite is not true. A Baltimore pressed façade, for instance, changes but little, and never deteriorates in appearance, whereas a wall of water-struck brick, much darker originally than the pressed brick, changes considerably more and generally, though not always, improves. Few surfaces are more uninteresting than a pressed brick wall laid in red mortar. If soot or dust settles upon it the next rain washes the dirt away and the color is almost unchanging, but a wall of water-struck brick is not uniform in color, even when new; and the separate bricks, absorbing more or less moisture, according as they are more or less porous, take on an additional depth of coloring and become more variegated with time, while remaining harmonious as a mass. As the mortar is washed out from between the joints, the individual bricks cast deeper shadows, and the surface of the wall is more and more diversified. An old wall, even after being repointed surpasses a new wall of the same brick. In patching and adding on to brickwork the color of the mortar should be carefully studied. It has happened that a new wall with white joints proved to be much less like the adjoining old wall than if the joints had been black, since the white mortar of the older wall had turned dark gray, and black mortar in the new brick work would have faded much sooner to gray than the white will darken.

No other brick gains so much with time as ordinary water-struck brick. A great variety of mottled bricks keep on looking as well as they begin. There is a brown mottled brick which harmonizes with red sandstone trimmings and sheet copper, and there are buildings constructed of these materials that look at least as well after fifteen years as they did when new. There is also a gray mottled brick very harmonious with water-struck brick and almost unchanging; but when it comes to the lighter shades and especially to pure yellow or white bricks, their newness and freshness of appearance is very brief. When once disfigured they are past redemption. Yellow brick is very uncertain in its weathering, and the different tones that it will assume are not accordant in the same wall. Except for country work it is a good brick to avoid, and so is white.

Enamelled brick is relatively expensive and is not often seen exposed to the weather, nor will it bear exposure unless the brick is of the very best quality. Every rain washes it clean, and no other material reflects so much light into dark places, but if moisture penetrates behind the enamel and freezing scales it off, the brick must be removed or the building is permanently defaced. A place where the enamel has scaled can be seen a hundred yards away although a silver dollar would cover it, and a wall badly scaled looks as if it had been the target of a Gatling gun.

We have made much progress in the manufacture of terra cotta, but not yet enough. There is at a New England University a small building devoted to the teaching of music, built about twenty-five years ago and trimmed with terra cotta. Hardly a square foot of lintel, sills, or belt courses but lost some flakes off the surface. The building looked like a ruin and had to be restored. The terra cotta we use nowadays is fairly proof against frost, but this material is so seldom treated as terra cotta, is so often an imitation of cut stone, and the frequent white joints darken so much more than the terra cotta itself that the result is unpleasantly conspicuous in a very few years. Red terra cotta wears better than the buff or the white; the latter will stand exposure to the weather, but not to coal smoke.

Neighboring pieces in the same belt course will darken very unequally and darken to a dirty gray. Such terra cotta has been too frequently used in our business districts, and not yet sufficiently in the suburbs and in the country.

Incidentally it may be added that ornamental details, whether in red brick or terra cotta are satisfactorily permanent. The writer has been greatly surprised by the durability of the carved brick on Sever Hall, Cambridge, set in place twenty-three years ago. The carving of brick is so unusual to-day as to be almost never attempted.

The use of metals in external architecture demands a few words. Iron can never be left unprotected, and will therefore be subject to the same conditions as paint or bronzing. Pure gold leaf darkens with time but does not discolor. The curious coppery tinge that appeared on the dome of the Massachusetts State House after a number of years was probably due to the composition of the alloy affected by salt in the east winds, as the discoloration was mostly on the east side of the dome. Aluminum bronzing, exposed to the weather, loses its first silvery appearance, and soon changes to a pearly gray. Thus far, it does not seem to have anything like the durability of gold. Galvanized iron has a coating of zinc which turns in the same way as aluminum only darker and has, generally speaking, but very few years of life. Lead, on the contrary, is very durable, and its weathered gray color is distinctly agreeable for vases, statuary, and decorative details generally. It is still quite as applicable as it was in France during the eighteenth century. The best of architectural metals, however, is copper. Give it room for contraction and expansion, and copper, whether darkening naturally or darkened by oil or treated with the ingredients that give it the "antique" finish, loses nothing whatever in the course of time. Natural copper steadily improves and looks better in the end than the artificially finished. The weathering of bronze is like that of copper. Brass is unchanging if lacquered or frequently polished.

Within certain narrow limits the use of unprotected wood in architectural work is of artistic advantage. A log cabin in the woods

is one of the most picturesque of structures; even a camp, with battened walls or bare siding, looks well after the new lumber has lost its first freshness. The posts of such a camp may be of birch trunks and will keep their bark in the open air until the post itself is decayed. Cedar posts, too, last well, but spruce has a tendency to shed its bark.

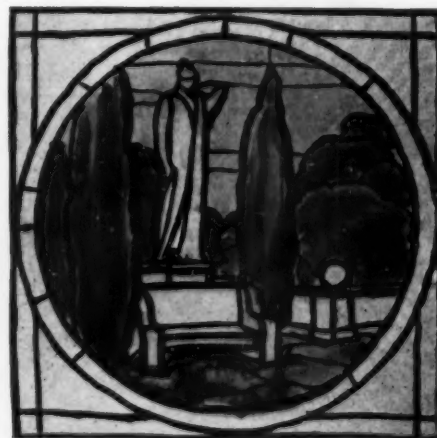
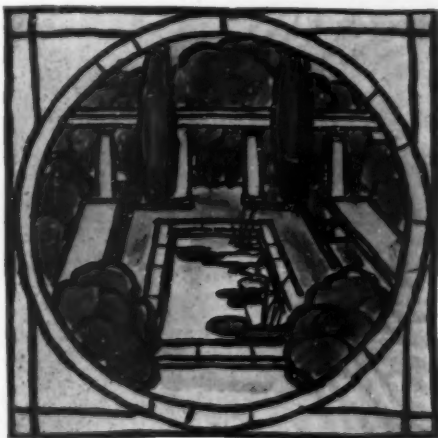
Among buildings of a less primitive kind, two woods constantly used stand exposure for a few years and look well. Hard pine, though not advisable for exposed framework unless always protected, is used for steps and platforms, and darkens without beauty, but cedar shingles on walls and roof may acquire a silvery gray tone that no stain can imitate and no length of time can destroy. It should be said, however, that this beautiful color of unprotected cedar is taken on much more rapidly at the seashore and especially on the easterly exposure of a building. Further inland the shingles may not acquire their silvery grayness until they are too decrepit for further use.

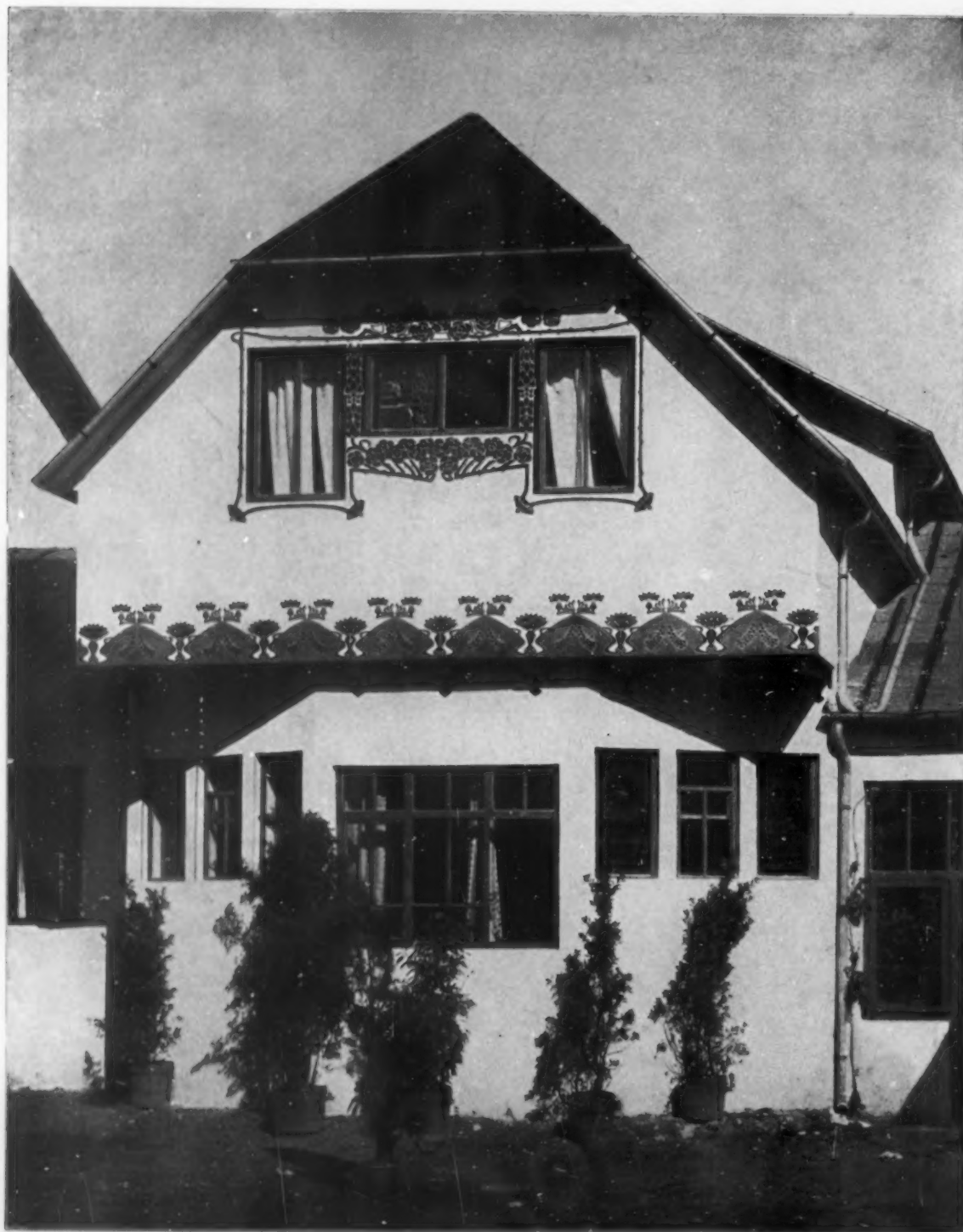
Last of all, we will dismiss, in a few words, the whole subject of paints and stains. We do not know of a single stain that changes color evenly, but we have seen excellent mottled effects obtained by the use of two or three shades of one color in shingle stains, giving place with time to the natural color that so far surpasses them. We have also known stained oak to bleach with the storms of one winter. Dark stains, after a few years, show the natural color of the wood in spots, giving the building an untidy, worn-out look.

Paint is more satisfactory in this respect, at least: that it turns more evenly than stain. But if there is one experience in building more trying than another, it is to find the effect of a design largely dependent upon paints that do not retain their color. Broadly speaking, no fresh paint looks well. Most colors look better after a year; few or none endure for more than five years. Among the usual colors, drab, bronze green, red and white suffer the least change. The cool grays are variable and the yellows most variable of all. No building designed for the ordinary span of human life should depend for its appearance upon anything but the natural color of its materials.

CARTOONS FOR STAINED GLASS

By WILSON EYRE





A PORTION OF THE WEST FAÇADE OF THE GERMAN BUILDING

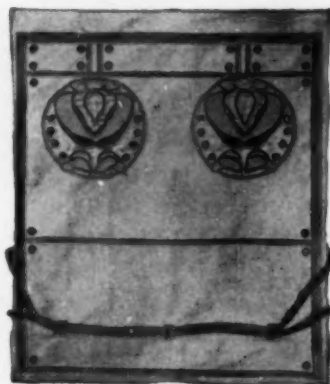
AT THE TURIN EXPOSITION

DESIGNED BY H. E. VON BERLEPSCH-VALENDAS



Designs for Cushions

HERE AND THERE
IN THE
TURIN EXPOSITION
BY
VIRGINIA BUTLER



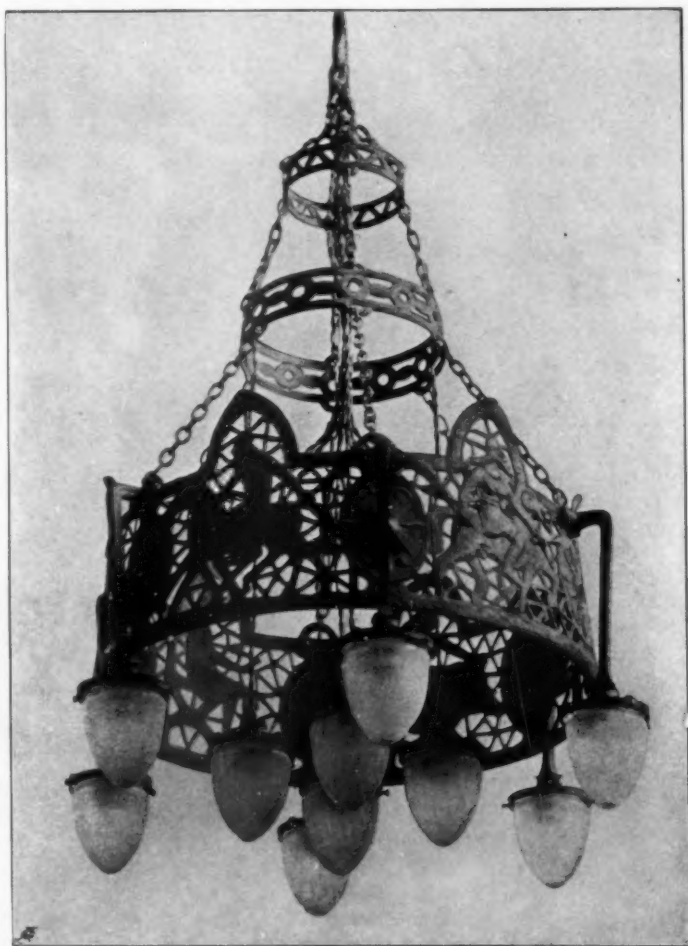
By F. H. Newbery

ANY visitor to the First International Exhibition of Decorative Art, but recently brought to a close in Turin, could not fail to be convinced that modern art has made a place for itself in the world, notwithstanding the odds against which it has had to contend in the weight and force of tradition and example, especially in European countries where the past has almost, though not quite, handicapped the present in things artistic. That Italy, with her wonderful artistic heritage, should have been the first to propose an art exhibition in which old traditions and models should be entirely excluded, marks an era in the artistic life of that country which will have a widespread and lasting influence. The suggestion that an exhibi-

tion of art should be held in which everything modeled on old lines should be carefully excluded, was received in some quarters with indifference; in others, with a certain air of disdain, which plainly declared the absurdity

of trying to separate the old and the new.

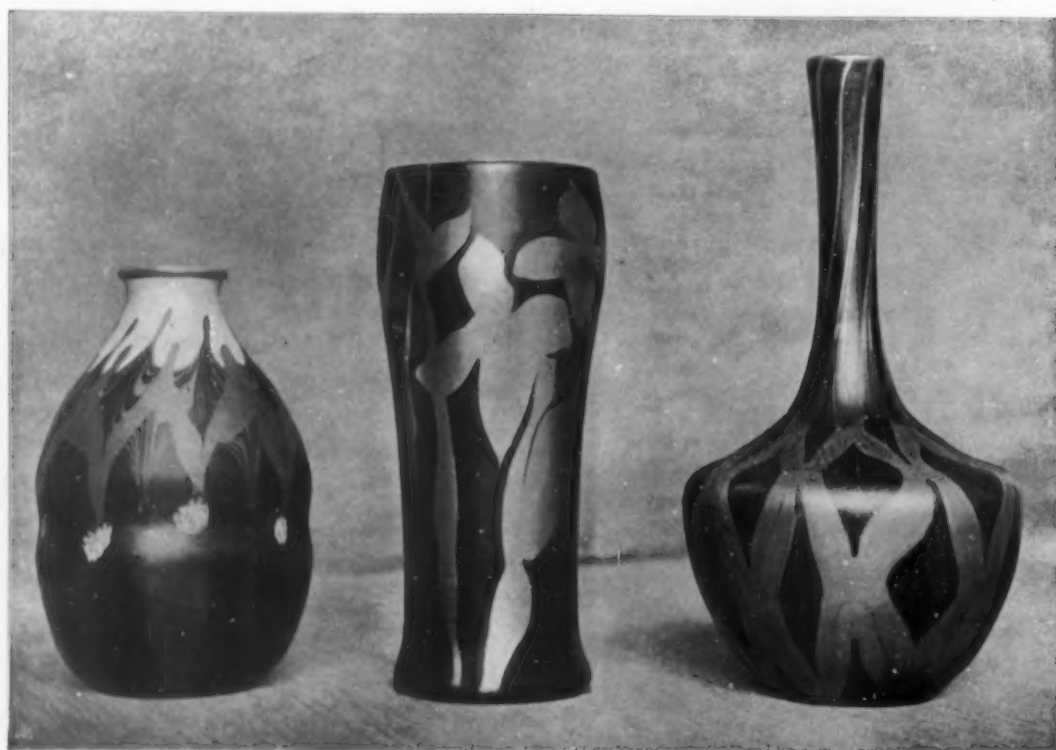
But the group of men in whose brains the idea of such an exhibition first took form, declared that in order to see what modern art really means and has really done, it must be studied apart from the old with its preconceived ideas and methods, in order to judge of its true merits. By degrees the opposition to the project grew less, and at last nearly all who had at first opposed it agreed that it might not be a bad thing after all, and were willing to help along the under-



WROUGHT IRON ELECTROLIER WITH BAS-RELIEFS
Designed by Alice Nordin



LAMPS DESIGNED AND EXECUTED BY TIFFANY STUDIOS



VASES OF FAVRIL GLASS DESIGNED AND EXECUTED BY TIFFANY STUDIOS

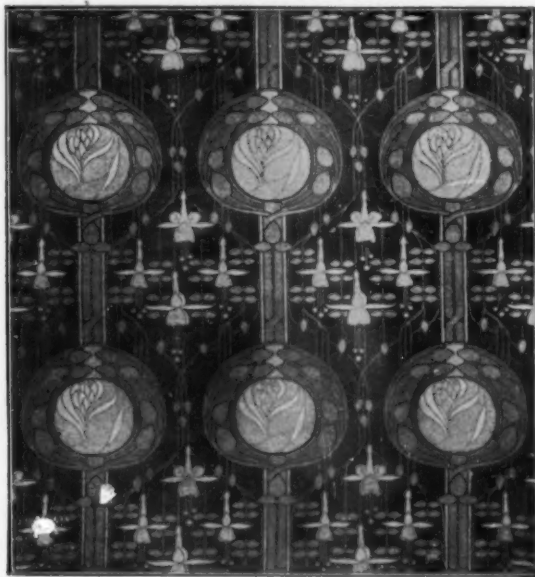
taking, even though they could not be as enthusiastic over it as some of their colleagues. With commendable courage, the originators sent out their decision that "None but original work showing a decided renovation of form would be accepted; that every reproduction of historic styles would be excluded; every product exhibited of any industrial craft should be designed with true art feeling."

To escape as much as possible from the power of the past, which is so potent everywhere in Italy, Turin was chosen by virtue of being the most modern city of that country. The broad, tree-bordered streets, laid out at right angles with each other, the absence of

Austria, Germany, Switzerland, Holland, Belgium, Japan and Italy all took a part. The United States exhibit was a happy combination of the useful and the beautiful, and in both departments it was equally interesting. In the department of fine arts, Tiffany, The Gorman Company and The Rookwood Pottery Company proved beyond question that the United States is developing artistically as well as commercially, and the discovery made an American proud of his country. The graceful shapes and beautiful colors of the Tiffany glass are as fine as anything made in Austria, and the blending of hues is more subtle in feeling than in the Austrian products.



"SWALLOWS"



"ROSE AND FUCHSIA"

TAPESTRY DESIGNS BY DAVID GOW

any great historic buildings, such as one finds in Rome, Florence and other places, the busy bustling air of the place, with its shops and factories, made the city on the Po an ideal place for an exhibition of modern art in which every trace of the past was to be eliminated as far as possible.

A fine large building, admirably adapted for the purpose, was erected in the beautiful Valentino Park, bordering the river, but in the very heart of Turin. Here all the exhibiting nations were housed, except Austria and Japan, which occupied separate buildings near the main one. England, Scotland, the United States, Sweden and Norway, France,

The three vases reproduced in the illustrations are of the beautiful material known as Favril glass; and while these particular vases show nothing original or unusual in form, the exquisite coloring of the glass makes them seem as if carved from chunks of opal, so many-hued, so delicate, so evanescent are the colors, according as the light strikes the surface. A careful comparison of the Tiffany vases at the exhibition with the product of the famous Venetian furnaces a week later strengthened the impression that modern glass-making in the hands of an artist who has had a scientific training in chemistry is quite as beautiful as anything that has ever



FAIENCE VASES



MADE AND EXHIBITED BY THE ROOKWOOD POTTERY COMPANY

been made in the past. The lamps in the Tiffany exhibit were also worthy of special notice from the way in which use and beauty were combined. The solidity of their bases gave that sense of security which comes from a knowledge that the article cannot be easily upset and which is a part of beauty *per se*. The glass shades, when the lamps were lighted, attracted the eye like beautiful gems, so marvelous were the colors.

A comparison between the products of the Rookwood Pottery and the Royal Copenhagen and Swedish ware produces the same feeling which is not easy to express in cold type, but which impresses the careful observer at once. The Rookwood ware shows that there is growing in the United States an artistic taste which does not follow old models and traditions in art, but which breathes a freshness of thought and fancy to be expected in a country where natural, social and economic conditions are entirely different from those which have given birth to European art products. To the average American, the Rookwood products have come to be associated so entirely with dark colors for backgrounds and warm, rich shades in decoration that it was a revelation to see the newer works in the lightest and



A SCREEN BY GEORGE LOGAN

Executed in gray wood inlaid with silver and such precious stones as pearls and turquoises. In the central panel is Jessie M. King's drawing of the "Princesses of the Red Rose"

most delicate tints, which are even more beautiful, as there is a certain etherealness about them which cannot belong to dark, rich colors. The illustrations give only the merest idea of the beauty of the Rookwood pottery, as the coloring is absolutely necessary to its comprehension.

The American exhibit of plumbing, bath-tubs, ranges, and all those things which are purely practical attracted much attention, and there were always people gathered around them carefully investigating these

household conveniences in which the United States can instruct the rest of the world.

The Swedish exhibit was housed in a large, well-lighted apartment, and the objects so arranged as to produce a most harmonious and pleasing effect. Among the many beautiful productions from the northern country, the one which attracted instant attention was a large cabinet and writing desk of black oak, elaborately carved and inlaid with lighter woods. It was designed by Ferdinand Boberg, of Stockholm, and was valued at 26,000 francs. An American millionaire had priced it, and it is to be hoped it will find a home in this country.

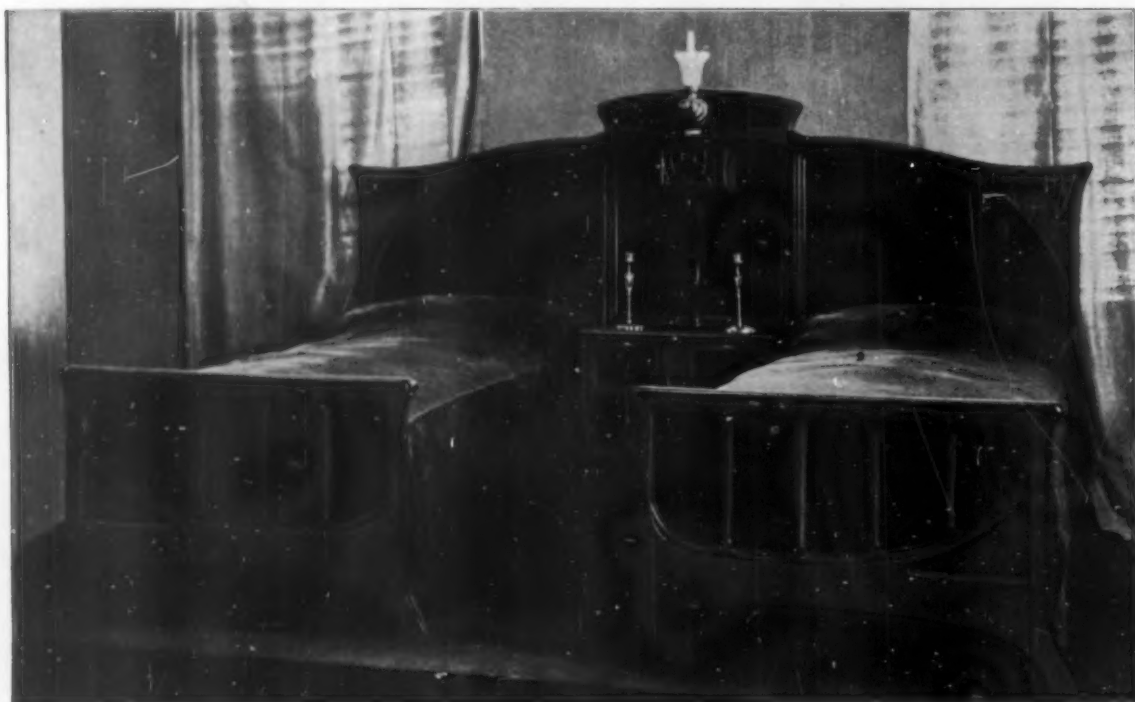
An electrolier, designed by Alice Nordin,

and made by the firm of Foerenade and Gamla Santessonska Tenngjuteriet, of Stockholm, showed great beauty of design and fine workmanship on the part of that metal-working establishment.

The German exhibit at Turin was one of the largest and most complete of any nation, and deserves more space and attention than can be given in this brief article. The first thing that struck the visitor was the spirit of thoroughness and completeness in every detail shown, even in the arrangement of that portion of the main building which was set apart for Germany. The illustration gives an excellent

by a low cupboard could be utilized, and also the beauty of inexpensive wood, not painted, but simply filled and showing the grain.

Of the furniture exhibit in every department of the exhibition it can only be said that, to the writer, it was the least attractive of any, and made one feel that there has been no marked improvement over what have come to be known as the old styles with which we are so familiar. Squareness of form and a certain awkwardness were the general characteristics, though there were, of course, many exceptions. The double bed in the illustration will give an idea of what is meant, and is a good example of a piece of



A DOUBLE BED EXECUTED AT BING'S "L'ART NOUVEAU," PARIS

idea of the picturesque west façade of the German portion which, with its covering of gray stucco and conventional decorations in colors, and, above all, the plants in the space outside the windows, made one think that a German country house had been transported bodily to the Valentino Park. The part of the building devoted to Germany was put in charge of Herr H. E. von Berlepsch-Valendas, and the result was most pleasing in every particular. The corner of a dining-room in a country house, illustrated on page 98, was designed by him, and gives an idea of how the space occupied

furniture that is practical, but unwieldy and too large for the average room.

The Scottish section was a genuine surprise, for we hear so much of English art that the northern half of the island of Great Britain has been decidedly overlooked by the general public. Even the first glance showed that Scotland has the true artistic spirit, though naturally it takes form chiefly in her large cities, notably Glasgow. Like the German section, the space devoted to Scotland was made a beautiful setting for beautiful things, and was done under the



PORTION OF A ROOM IN THE SCOTTISH SECTION, DESIGNED BY J. HERBERT MCNAIR
The panels formed by wood painted white; furniture of oak filled with green pigments



PORTION OF A DINING-ROOM FOR A COUNTRY HOUSE, BY H. E. VON BERLEPSCH-VALENDAS

direction of Mr. Charles R. Mackintosh, assisted by his wife, Margaret Macdonald Mackintosh. The space given to Scotland was divided into three rooms, opening into each other. The first one was done in silver, white and rose; the second in white and a shade of golden gray with a frieze of pink and green that gave just the needed touch of color to save it from dullness; the third was in a rich purple and white. The wood-work and ceilings in all were pure white, and the effect was most pleasing and restful. The first room was almost entirely given over to the works of Mr. and Mrs. Mackintosh; but as it would be impossible to go into detail, the picture of a portion of the room itself will, perhaps, give a more satisfactory idea than any one thing could. Mr. George Logan's three-paneled screen of gray wood, inlaid with silver and semi-precious stones, attracted attention chiefly because of the unusual materials used.

The two designs for tapestry, by Mr. David Gow, as will be seen from the pictures, while not startlingly original, are yet wonderfully graceful in pattern. Their color, too, was very harmonious. Among the other artistic objects in the Scottish department were the three sofa pillows, designed by Mr. F. H. Newbery, of the Glasgow School of Art, which, as the illustrations show, have an originality of design not easy to duplicate, even in this age of sofa pillows.

To the writer, the most interesting exhibit in the Holland room was the *Batik* work on velvet, silk and cotton stuffs. The material was covered with a coating of wax, leaving the design bare. The wax was then carefully cracked and the material dyed, thus bringing out the pattern in the color of the dye. After the wax was removed, the background of the original color was found crossed and recrossed with irregular lines, fine as a spider's web, where the dye had penetrated the wax cracks. To produce a reflection in water, the material was covered with the merest film of wax, through which the dye could penetrate slightly, thus forming the most delicate shadows. In looking at the finished work, one would never imagine that the material, especially the velvet, had been through such a process of waxing and boiling as is necessary to produce the impressive result. This idea comes from Java, but has only recently been worked out in Holland. The *Batik* work is used for table covers, sofa covers, panels for screens, etc., and is extremely effective.

Though the Turin Exhibition was not a financial success, it certainly was a success in every other way; and it is to be hoped that it will be followed by others, so that the progress of modern thought along artistic lines may be studied collectively, which is only possible when gathered together in such an exhibition.



Design for a Cushion
by F. H. Newbery, Glasgow



A GERMAN TILED STOVE IN A HOUSE AT KLAUSEN, TYROL

GERMAN TILED STOVES AND THEIR MAKERS

By HELENE ZOGBAUM

THE German pottery stove has proved an exception to the generally adopted rule of evolution. From early times it existed in a rude form, probably without enamel and bare of decoration, and continued so until in the sixteenth century, when it emerged from its chrysalis state and became the highest expression of household art. Perhaps the secret of this unusually rapid development is to be found in the fact that the artists in certain favored portions of Germany and Austria in that renaissance century were artisans as well as artists. Even in the darker days preceding the awakening of a love of work for the pleasure it gave, there must have been but little heed to that labor which yielded nought but gain. A darkness, which was more truly a latent light, suddenly changed to the brilliant illumination of artistic feeling and creative power. Nuremberg especially felt the impetus of the new life, and the advance in art, literature and science in the historic town was phenomenal. Here were first made and brought to perfection the porcelain stoves, as we know them from the many exquisite examples to be found in the castles and museums in Germany, Switzerland and Austria. In few localities are so many to be found as in that province of the latter country known as the Tyrol. Owing to the close bond between it and southern Ger-

many, the works of the Nuremberg potters often found their way to the mountain territory, where during the hard Alpine winters anything offering heat to the home was a welcome visitor.

To German ears the name of Augustin Hirschvogel must have been almost a household word. Born in Nuremberg, he lived the early part of his earnest life in the shadow of the old monuments of that treasure-house of art. From his workshop were sent far and wide the great porcelain stoves that brought not only comfort to the body, but in their richness of color and design they were a delight to the mind. He was born in 1488.

His father, Veit Hirschvogel, was an artist of high abilities, and the son, from his earliest infancy, must have breathed the love of beautiful things, and though he afterwards followed his father's trade of glass-painting, he soon became celebrated for his porcelain tile stoves. The making of Staniferous enamel tiles, a composition of stone, sand and oxide of tin, hence its name, had long been known in northern Germany. Whether it was a spontaneous discovery, or whether the method was introduced by wandering Saracen workmen, historians have not yet been able to determine, but in southern Germany the glazed tile was exclusively used, until Hirschvogel, through



A STOVE IN THE ROYAL PALACE AT NUREMBERG

German Tiled Stoves and Their Makers



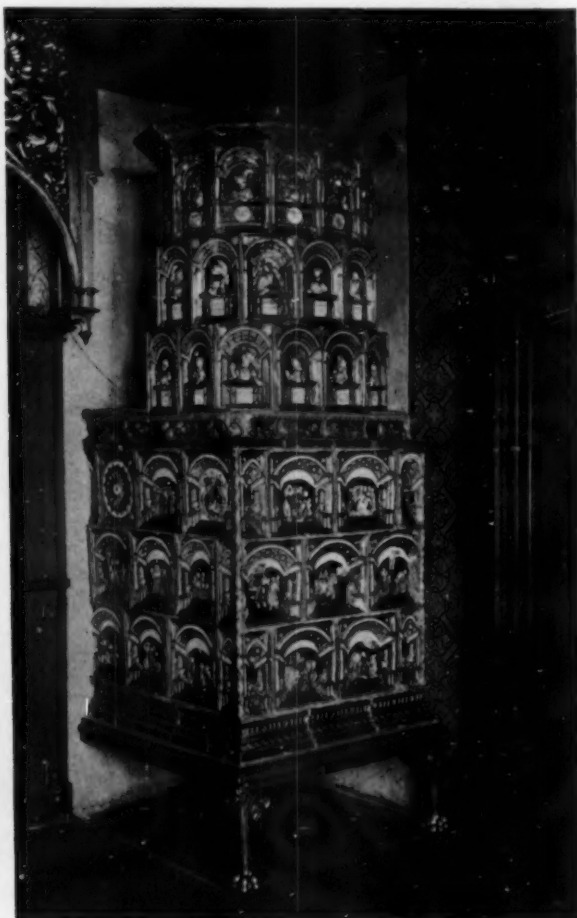
THE SURROUNDINGS OF THE TILED STOVE
INTERIORS AT NUREMBERG

knowledge gained in a trip to Italy, during his early manhood, was enabled to introduce in his native city the art of Majolican tile-making. His designs, always modeled by hand in high relief, were a stride beyond the work of his teachers, and the brilliancy of the enamel he and his associates produced far exceeded the Italian. That his knowledge of drawing and design was unusually great, is proven by the high character of the work revealed in the tiles as well as in the many figures which served to decorate the niches and corners of the superstructures of the stoves. Most of the tiles are dark green in color, though some are brown combined with yellow, and they frequently measure as much as twenty-five by twenty-seven inches. This affords space for the elaboration of scriptural subjects, a decoration fondly indulged in.

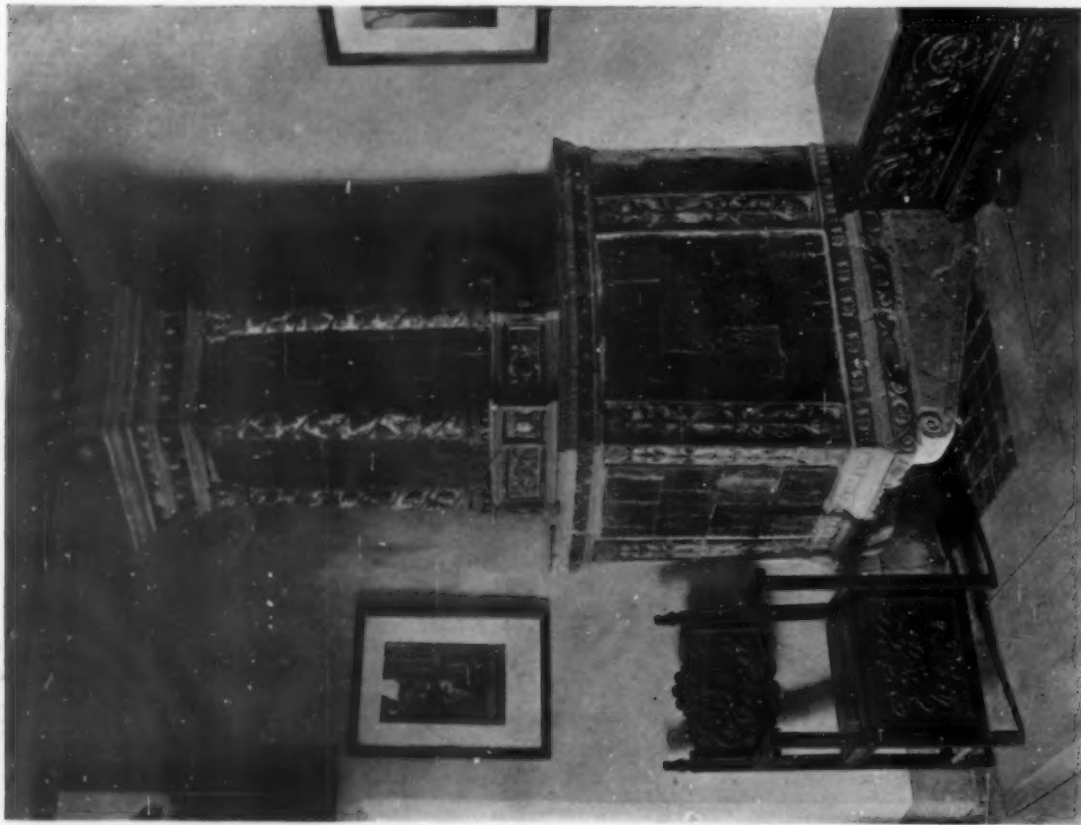
Hirschvogel was of a restless inquiring turn of mind, and not content with the wide

scope that glass-painting and tile-making gave him to express his artistic feelings and mental powers, he turned to wood engraving, science and mathematics, and also wrote a book on perspective and one on geometry. He soon wandered to Vienna, where he was employed in various ways by the king. This added doubtless to his fame, though his imaginative and creative powers were probably curtailed by the exactions of the autocrat.

In strong contrast to Hirschvogel stands Hans Kraut, of the town of Villigen in the Black Forest, where he lived and died. Although a contemporary of Hirschvogel, Kraut never attained the fame of the Nuremberg potter. The mental awakening of the century had not penetrated to Kraut's forest-girt home; and though as a ceramic artist he has no superior, and his stoves are certainly beautiful works of art, he was looked upon by his ignorant fellow villagers as a sorcerer.



STOVES IN THE ROYAL PALACE AT NUREMBERG



IN SCHLOSS FREUDENSTEIN



AT KLAUSEN IN THE TYROL



IN A BED ROOM



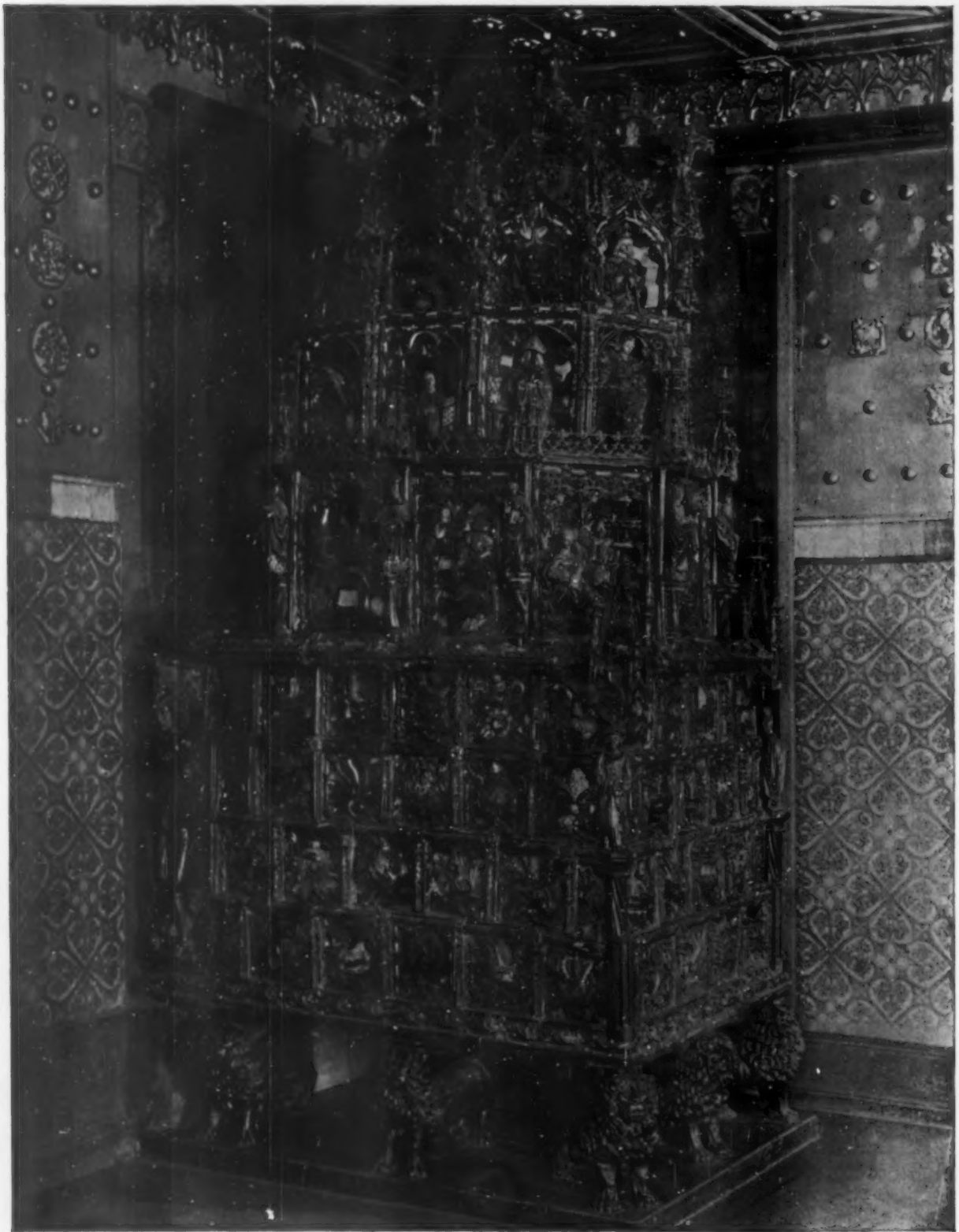
IN THE CHEVALIER'S ROOM

STOVES IN THE ROYAL CASTLE AT NUREMBERG

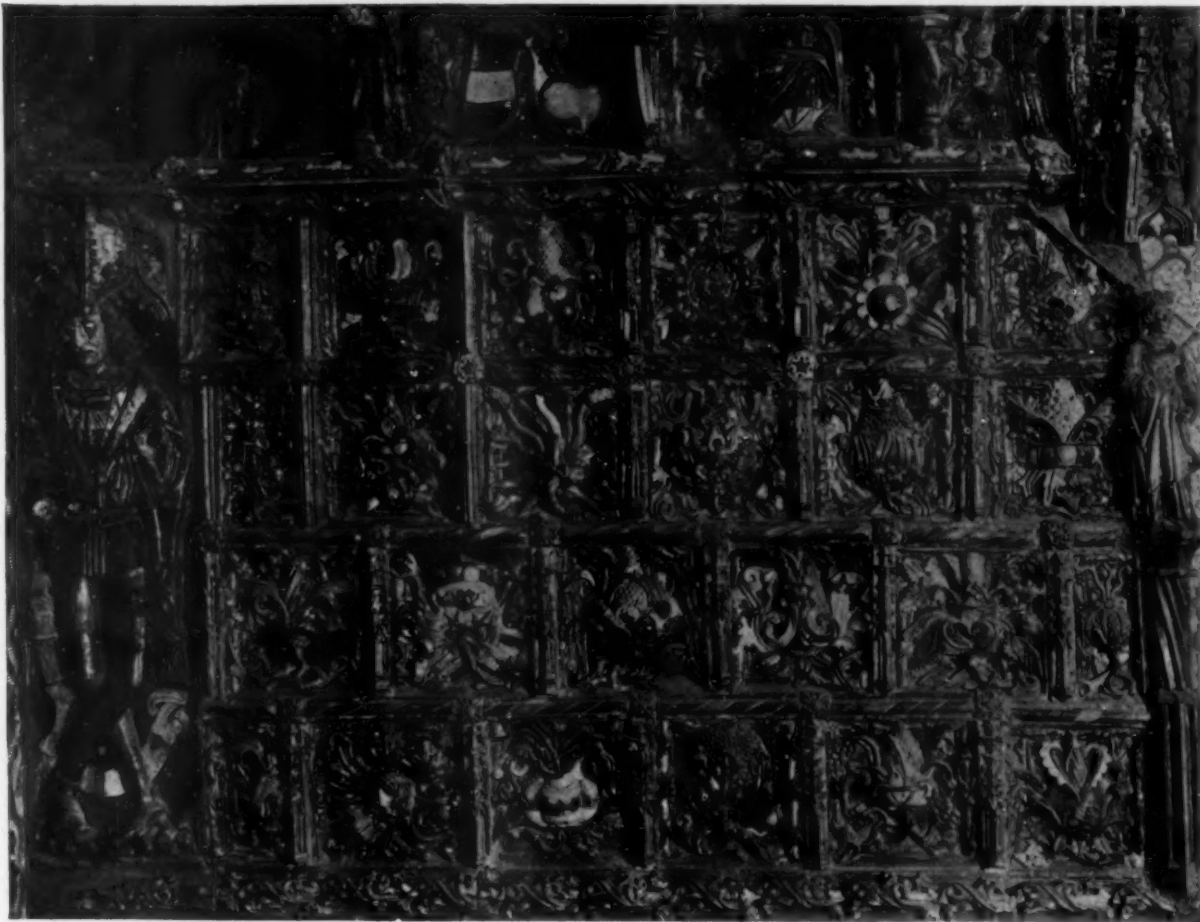
At his death, the man who brought renown to his birthplace more truly than any other of its citizens, was refused burial in consecrated ground, and his body was laid to rest outside the village limits. His greatest claim to renown, however, is not his stoves, famous though they be, but the tomb erected in 1536 to the memory of Wolfgang de Musmunster, a commander of the order of the Knights of St. John. This monument stood in the church of the order in Villigen, but unfortunately this fine piece of work has been entirely destroyed.

Hans Seltzmann, of Oberdorf, and Adam Vogt, of Augsburg, and a number of other contemporary artists followed the craft of making porcelain stoves with equal success, the monogram or private mark on the stove being the only means of assigning it to the proper artist. The German potters carried the art into Switzerland as well as the countries we have mentioned. Here three distinct

styles of the stove are found.—The first was purely architectural, the form being usually round, and the color of the tiles a uniform green. The second style was generally the same as above in form and color, but the tiles were in high relief, with strong figure decorations. The third style gave the stove wholly into the hands of the painter, the plastic element was pushed into the background, and the richest, most varied surface color took its place. The most prominent figures among the Swiss craftsmen were the Pfau Family of the little town of Winterthur. Many specimens of their work are still to be found in the various inns of the town. Two splendid examples may be seen in the Gemeindehaus zu Näfels marked, "Heinrich Pfau, Haffner (potter) in Winterthur." The inn "Zum Lorbeerbaum" (laurel-tree) has a fine stove marked with a monogram "D. P."; most probably David of the same family. The early masters of

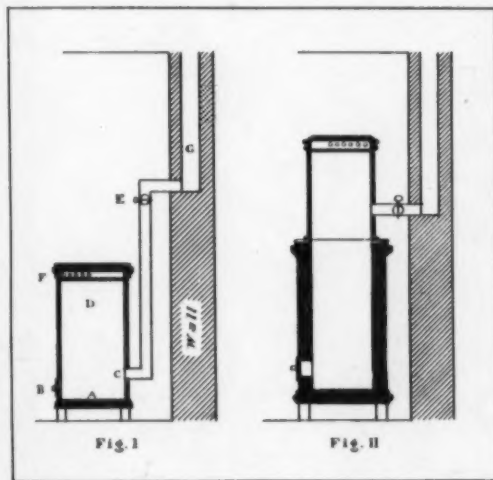


THE CELEBRATED STOVE IN THE KNIGHTS' HALL
OF HOHEN-SALZBURG



A PORTION OF THE STOVE IN THE KNIGHTS' HALL, HOHEN-SALZBURG

Switzerland probably did little more than make good copies of the work of their German fore-runners and teachers. To the Pfau family belongs the distinction of stamping the work with a national character, but it is hard to see wherein the change lies. Perhaps it is the departure from the studied copying of the engravings of Tobias Stimmer and Dietrich Meyers, whose works had furnished models for the earlier tile decorations; perhaps in a slight change in the proportions and architectural design of the stove. Perhaps, also, it is the subtle difference one



SECTIONS OF THE TILED STOVE

It may be either square or circular. By means of the door B, the fire is lighted in the stove at A. The smoke rises freely in the chamber D, filling it and giving out considerable heat besides. The colder smoke, descending, finds its way, by means of the pipe C, into the structural chimney G. In the high, older stoves, shown by Fig. II, the flue enters the chimney direct. The door B is provided with a simple wicket to admit a small quantity of air if needed. As soon as the fire goes out, the damper E is closed and the heat retained.

always feels in a piece of work that is a direct product of the man's own work and feeling, and not a studied carrying out of the inspiration and design of some other mind. These two causes may produce objects which are in many ways the same. The difference between spontaneous production on one hand, suggested though it be by the appreciation of similar and greater work, and on the other the servile copying of such work will always make itself felt. An example of this more original work is found in the superior stoves signed "L. P. 1620," in the inn



DETAIL OF A STOVE IN THE LIBRARY OF SCHLOSS EFERDING, UPPER AUSTRIA



IN A HOUSE AT BOZEN, TYROL

"des Alten Seidenhofes" (Old Silk Court) in Zurich. The inn "zum Wilden Mann," in the same city, has another interesting and earlier example of the character which only the potter can give to his product. Porcelain stoves were also made in many other cities, notably Freiburg, Neuchatel, Luzerne and Basel. The best of the modern stoves are made in Strasburg, where the tiles are decorated with dainty Watteau-like subjects, much less decorative than earlier prototypes.

In addition to the high artistic value of these stoves, the no less important quality of economy can be claimed for them. Mr.



A MAJOLICA STOVE AT WÜRZBURG

Gould, in his work on Germany, tells us that it is only necessary to light a fire in them once in twelve hours, and then only at the expenditure of a small bundle of logs. Often a few shavings or pine cones will suffice to keep a room warm for several hours. The receiver where the fuel is placed, being very large, constituting in fact the whole of the lower structure, a quick, sharp fire will leave it a glowing mass. The damper at the top, opening into the chimney, being closed, the intense heat is preserved in the receiver, which radiates heat into the room for a considerable time. (See the diagram on page 107.) In Germany, where coal and wood are scarce and necessarily expensive, and for that matter in America, too, at the present time, the reducing of this important item of expenditure, is a great boon. When one thinks of the tons of coal burned annually even in the small American houses, and the consequent overheating and deadening of the air, one realizes that apart from the artistic beauty of the porcelain stoves they could bring more wholesome comfort at a

very little expenditure of money to the humblest household. To be sure, a large tile stove beautifully decorated, could not be purchased at a small cost, but divested of its ornamental features in the way of tile decorations, it could still easily be made a thing of beauty, for a plain tile of good color could be had at moderate cost, and good structural lines cost no more than clumsy ones. Much of the surface of the stove could be made to take the place of a mantel, and numerous shelves and niches added to make it ornamental as well as useful. Properly placed, one stove might heat three rooms, so that for small houses of people of moderate means, from two to three stoves would make life comfortable. The fact that the work involved in making fires would be eliminated and the dust and dirt from ashes removed, must also be considered two more virtues to be laid to the credit of the porcelain stoves. Were they introduced into the homes of wealth, where comfort and beauty only need be thought of, the artist's fancy and ingenuity might have full scope, so great are the



GERMAN STOVE DESIGNED BY AN ITALIAN



IN SCHLOSS AchLEITHEN



IN THE MONASTERY OF KREMSMÜNSTER



IN THE LIBRARY OF SCHLOSS EFERDING

possibilities of the fictile art applied to this use. Here might often be introduced the open fireplaces in addition to the upper hot boxes, thus providing the happiness and content that always accompanies the sound of the crackling and snapping of burning coal and wood, and picture-making might be indulged in without the usual accompaniment of burnt faces and cold backs, or what is almost more unpleasant, the sickening heat of steam radiators or furnace registers. Two fine examples of stove and open fireplace combined are to be found in the Grand Ducal palace at Freiburg, and in the palaces of the Prince of Thurn and Taxis at Augsburg.

One objection to these stoves is often and legitimately made; they heat

a room, but do not ventilate it. What other stove, hideous though it be, serves this double function? An open grate does the latter to an alarming and uncomfortable extent. American ingenuity could easily overcome this defect, introducing in some reasonable way, a current of pure air that would provide all the oxygen necessary for health, and a ventilator to carry off the used-up impure air, thus providing beauty, comfort and the much sought after hygienic conditions,—and all at a moderate cost. Many would hail the day that would mark the exodus of the furnace and steam radiator, and would crown the man who introduced a sane, economical, hygienic and, above all, an artistic manner of heating our houses.



IN THE MONASTERY OF ST. FLORIAN

THE ANNUAL ARCHITECTURAL EXHIBITION IN PHILADELPHIA

THE T-Square Club's exhibition this year is not equal to preceding ones. There seems to have been no difficulty in getting plenty of drawings to cover the walls. The catalogue enlists 259. But the visitors who go to see these in the galleries of the Art Club in Philadelphia, find a number of subjects already made familiar by their appearance in architectural journals, and, in some cases, in other exhibitions. For monumental buildings there are many designs, for residences few less; gardens are shown by photographs as they have been executed, or else prefigured by drawings; decorative work, as it might be carried out, is portrayed by skilful colorists; while amid ambitious projects of the universities, are the charming sketches of traveling scholars, wandering fancy free in the byways of Europe. Yet from the point of view of new and current work, the collection, as a whole, falls somewhat below the standard heretofore set by the T-Square Club.

In such a broad comparison of several hundred drawings, with an equal number exhibited a year ago, many exceptions must

be made, and we make them unreservedly. Mr. Cass Gilbert's drawings for the Fine Arts Buildings at the Louisiana Purchase Exposition would make any exhibition notable which contained them. The two large elevations, rendered in light and mellow tones by Messrs. Kaiser, Carson, Johnson and Githens, occupy a prominent place, and have for their immediate neighbor, the vigorously colored perspective drawing of the main entrance of that building. Mr. Ernest Flagg's well-known designs for the Naval Academy at Annapolis have been given a place of honor, and likewise Mr. J. H. Freedlander's drawings in line and wash of The National Home for Disabled Volunteer Soldiers at Johnson City, Tenn. The bold scheme of roofing, as displayed in several elevations, has provoked much comment. Near the entrance to the gallery is an imposing rendering of the *late* campanile at Venice, measured and drawn by Mr. H. L. Duhring, Jr., holder of the John Stewardson Traveling Scholarship for 1897. Near this are the prize designs in the Soldiers' and Sailors'



A PROPOSED HOTEL AT ATLANTIC CITY
DESIGNED BY HERBERT D. HALE AND HENRY G. MORSE, JR.

Monument Competition in Philadelphia, which was won by Messrs. Lord and Hewlett. (See HOUSE AND GARDEN for May, 1902.) The Philadelphia visitors admiring the graceful and exceedingly dignified shaft proposed for this monument, still indulge the hope that they may soon see it become a part of the embellishment of their city.

A rather good selection has been made of the drawings offered by the architectural schools. Pennsylvania, Columbia, Cornell and Washington University at St. Louis, are represented. The stretchers are few in number, but such work as Mr. J. F. Abele's "A Metropolitan Cathedral," Mr. F. L. Ackerman's "A Museum of Fine Arts for a Small City," Mr. J. G. Dentz's "A Governor's Mansion in a State Capital," and "A Parish Church," by Mr. G. H. Bickley, is of a very satisfying order. Mr. John Wynkoop's suburban church and parish house is one of the best rendered drawings in the exhibition.

Considerable space is given to both the Philadelphia traveling scholarships. Mr. Ira W. Hoover, fifth holder of the John Stewardson Memorial Scholarship, has contributed a superb selection of fifty-eight measured drawings and sketches. Of these a large monochrome of the Arch of Titus at Rome is undoubtedly the best production, and is surely the finest drawing ever produced by a Philadelphia traveling scholar. The primary end of Mr. Hoover's work is truth; and it is gained, we must confess, at some sacri-



A SKETCH AT VITERBO
by Ira W. Hoover

ifice of freedom and individuality. The T-Square Club's Traveling Scholarship is represented by six drawings, made in competition for the award, and seventeen sketches, brought back from abroad, by the third holder, Mr. L. Morris Leisenring. Several drawings, submitted in competitions of the Chicago Architectural Club, are contributed by Mr. J. H. Phillips. His entertaining "Automobile Tavern," delightfully presented, is more pleasing in perspective than in plan, and owes much of its interest to the picturesque site

beside a water-course within high banks. "A Fragment of the Parthenon," drawn at large



THE ARCH OF TITUS AT ROME
FROM A MEASURED DRAWING BY IRA W. HOOVER

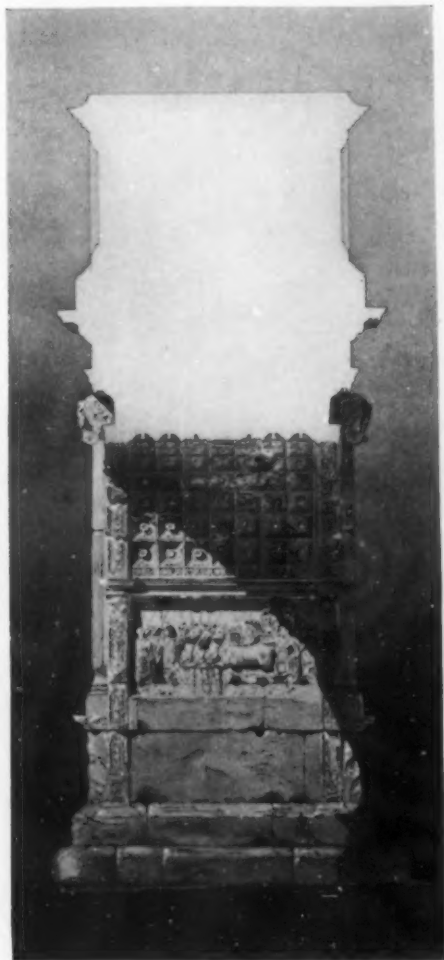
scale in yellow and brown crayon, by Mr. Charles Collins, is another record of the antique which may be ranked beside Mr. Hoover's Arch of Titus.

The work submitted in the T-Square Club's latest competitions in the design of street accessories and small municipal buildings of particular functions can be seen by several sets of drawings for fire-plugs, isles of refuge, letter-boxes, advertising kiosks, public wash-houses, etc. Mr. H. De C. Richards' designs of street furnishings are excellent and well worked out, but the remark must be made that such municipal details, as conceived in Philadelphia, are rather timid and unimaginative, and reflect, perhaps, the utilitarian sentiment of the city. This comparison grows in strength before Mr. Thomas R. Johnson's "Street Refuge and Electrolier," submitted in a recent competition of the Municipal Art Society of New York.

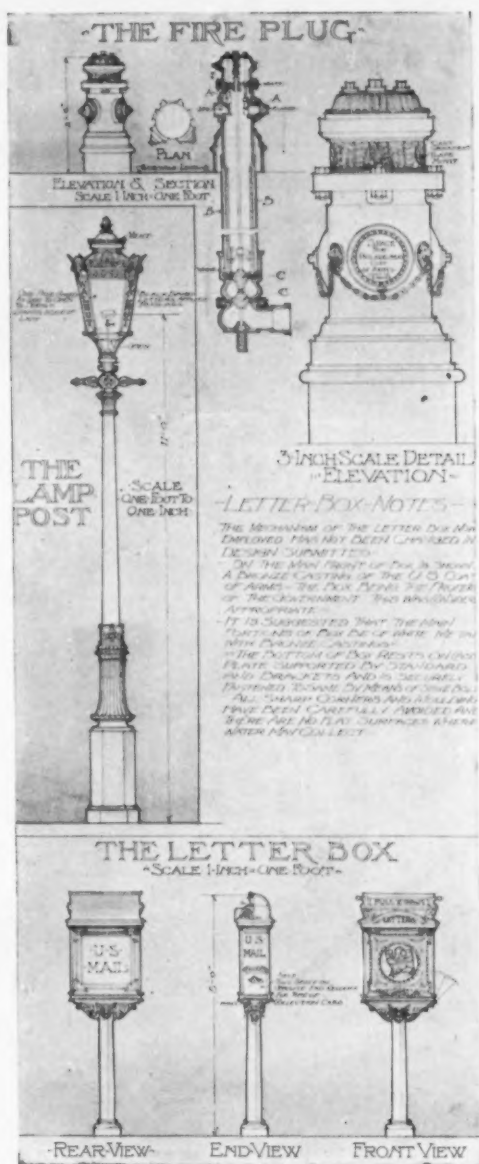
Conspicuous in another class of designs are two for hotels at Atlantic City. That of the Messrs. Davis for the new Windsor Hotel is exceedingly imposing,

and Messrs. Herbert P. Hale and Henry G. Morse, Jr.'s, scheme for another but less pretentious hostelry fully expresses the necessary festal character inseparable from the building's purpose and location. Mr. Adin B. Lacey exhibits a comprehensive layout for the Muhlenburg College, a

scheme whose elevations, at least, are quite interesting. A church at Whitinsville, Mass., faithfully conceived by Messrs. Maginnis, Walsh and Sullivan, in the Italian Gothic style, is shown by a series of photographs. From the office of Cope and Stewardson are ten photographs of executed work, comprising the new Chapel of St. Marks, at Philadelphia, and institutional buildings at St. Louis. Messrs. Frank Miles Day & Bro. exhibit their successful drawings in the competition for the Municipal Hospital in the District of Columbia, the excellent practical arrangement of which can be studied by means of a general block-plan, as well as several detailed plans and sections of representative wings.

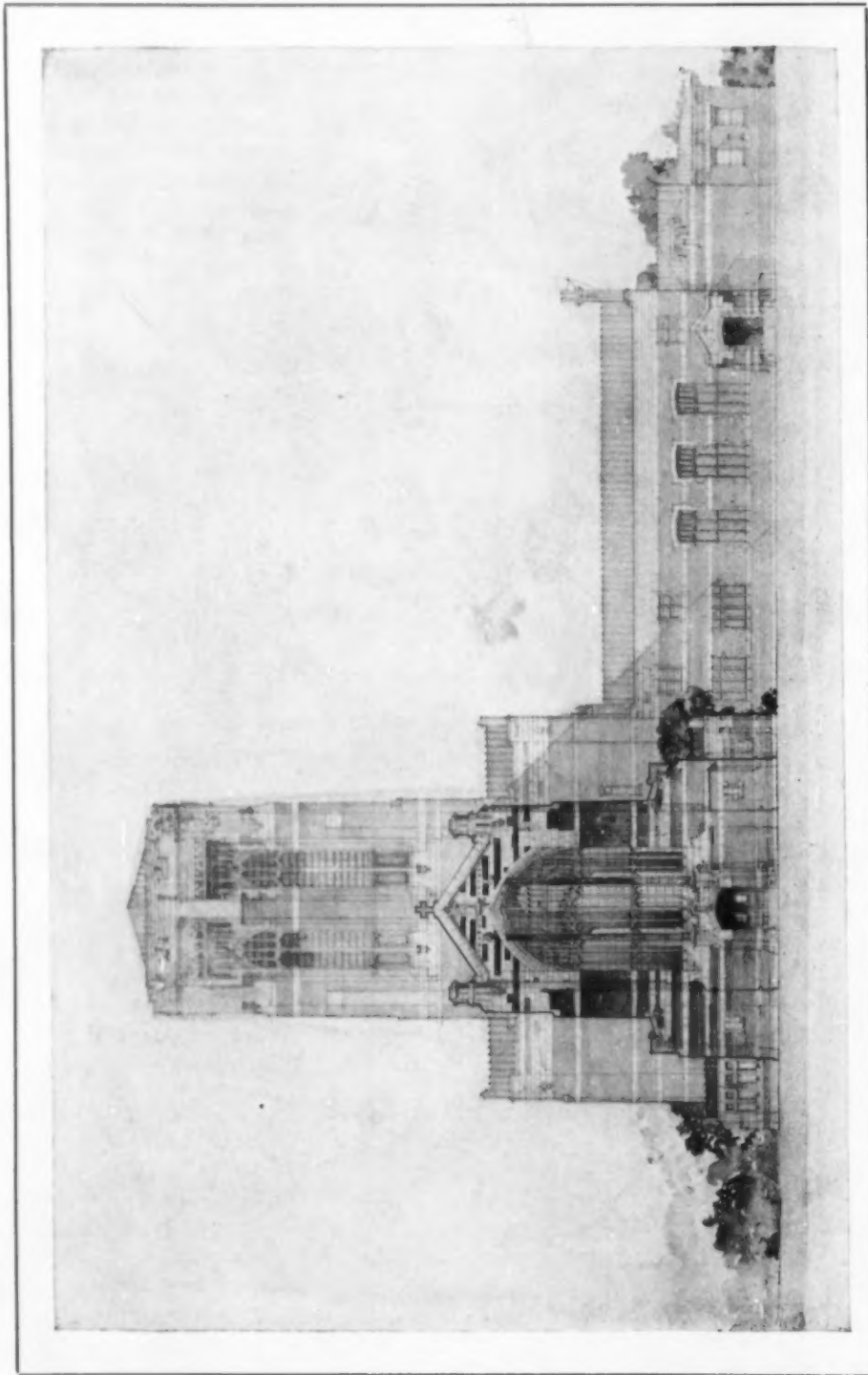


SECTION OF THE ARCH OF TITUS



STREET ACCESSORIES

SUBMITTED IN A T-SQUARE CLUB COMPETITION BY H. DE COURCEY RICHARDS



BY JOHN WYNKOOP, COLUMBIA UNIVERSITY

AN ELEVATION OF A TOWN CHURCH

Much is naturally expected of domestic architecture at the Philadelphia exhibitions. The work of English architects, which distinguished the display a few years ago, is now absent nor are any foreign exhibitors at all represented. Among a larger quantity of mediocre work than is usual, the designs of Mr. Wilson Eyre are a delightful relief. He exhibits ten frames containing perspective sketches and plans of dwellings, as well as colored elevations of single rooms. Several photographs of very individual work by Mr. Grosvenor Atterbury are a pleasure to contemplate; and turning again to drawings, a large rendering by Mr. Jules Guerin, of a house designed by Mr. Lindley Johnson, illuminates an end of the gallery and bids the visitor linger in admiration of its beautiful and appropriately conventional coloring. Other notable designs are the strongly rendered "Penshurst," by Messrs. Peabody and Stearns; "Dreamwold," the farm of Thomas W. Lawson, Esq., by Messrs. Coolidge & Carlson; cottages by the Messrs. Boyd and others by Mr. John Lavallo.

Garden-craft is

represented by a number of plans in pen and ink, contributed by Messrs. Olmsted Brothers, Mr. Eyre's and Mr. Day's happy schemes of unifying house and garden; several water color sketches by Mr. C. G. Harris, and appreciative little sketch-plans by Mr. Arthur

A. Shurtleff. Mr. C. W. Leavitt, Jr., exhibits photographs of executed gardens and their architectural details, while the growing desire for a garden as an adjunct to a house is revealed by a perfunctory and half-intelligent inclusion of a garden in the sketch of the house by the hands of less skilful artists than we have named.

In the field of decorative work, Mr. Nicola D'Ascenzo exhibits twelve excellent schemes in color for glass and wall decoration. From the Chapman Decorative Company have come several Scriptural scenes, well portrayed for the Jewish Kenesth-Israel Temple in Philadelphia, and the Messrs. Haberstroh contribute a beautifully executed reproduction of a door in Marie Antoinette's boudoir at Fontainebleau, which specimen of good craftsmanship has been relegated to an outer hall where



A STREET REFUGE AND ELECTROLIER
SUBMITTED IN A N. Y. MUNICIPAL ART SOCIETY
COMPETITION BY THOS. R. JOHNSON

all visitors stop to examine it as best they may in a miserable light.

This door and a plaster model of an entrance to a town residence, by Messrs. Newman and Harris, are the sole examples of architecture emerging from the paper state and becoming, for the layman, a reality. Were the public not expected to attend the exhibition, this would not be surprising. But the galleries of the Art Club have been selected by reason of their convenience for the lay visitor, and

the only explanation for the absence from the exhibition of objects which are intelligible to him lies in a tradition of the T-Square Club that architecture exists on paper, and to their expressions on paper architects must confine themselves in appearing before the public gaze. A liberally illustrated catalogue, edited by Mr. William Charles Hays and serving as a permanent record of the exhibition, has been dedicated by the T-Square Club to the memory of the late Walter Cope.

ALTHOUGH in his volume "Windows, A Book about Stained and Painted Glass,"¹ Mr. Lewis F. Day views his subject as a designer and craftsman rather than a historian or archaeologist, the light he throws upon the technique of glazing and painting comes to us through the historic windows of Gothic and Renaissance churches. The point of view is "that of art and workmanship, or, more precisely speaking, workmanship and art, workmanship being naturally the beginning and root of art. We are workmen first and artists afterwards—perhaps." Therefore we have not to listen to a sentimental admirer, but to one who gained his early training in the workshops of artists in stained glass, and has spent more than a score of years at closely studying the craft wherever its achievements could be found. Between prominent landmarks in the progress of the art, he points out the phases of inventive design which kept pace with the progress of glass-making. He tells his readers how windows are and have been made, the pigments used, the difficulties and limitations of the art, how in their zeal for telling a story or portraying a picture, the artists took to painting glass as a quicker means to their end than the less tractable stained-glass or "pot-metal." The rudiments of cutting and leading are followed by the use of colors, from the earliest attempts at shading, picking out and stippling, to the use of enamel, translucent marbles and paint heavily applied. The evolution of drawing and pictorial design becomes uppermost in the author's mind, and yet for the

simpler decorative work, contra-distinguished with the pictorial, he makes a strong plea. Coeval with the history of design in glass, from the tiny panes of an Arab lattice to the plate glass windows of to-day, was the glass which not only formed the background of figure scenes, but was sufficient to itself in *grisaille* and early plain-glazing. It is not surprising that one, in whose hands pure ornament is so easily moulded, as it is in Mr. Day's, should defend this purely ornamental glass. The art of pictorial window painting has practically reached a limit in an ecclesiastical development, and much remains to be done toward making windows henceforth the most decorative features of public buildings and dwellings. Many windows are illustrated by the "photo-tint" and half-tone processes. These examples the author reviews in one chapter on the characteristics of style, and groups them according to three periods easy of comprehension. By telling how to see windows and enumerating the finest examples to be seen, the author renders his volume attractive and interesting to laymen, as it is invaluable to any student who would inquire of one who knows.

BOOKS RECEIVED.

The Orders of Architecture, by R. Phené Spiers, F. S. A., F. R. I. B. A. Letterpress and 27 plates, folio. London, B. T. Batsford, 1902. Imported by Charles Scribner's Sons, New York. Price, \$4.00 net.

Corot and Millet, with critical essays by Gustave Geffroy and Arsène Alexandre. Edited by Charles Holme. Letterpress and 117 illustrations in line, half-tone, photogravures, etc. London and New York, John Lane, 1902. Price, \$2.00 net.

A Discussion of Composition, especially as applied to Architecture, by John V. Van Pelt. 275 pp., 12mo with illustrations by the author. New York and London, Macmillans, 1902. Price, \$2.00 net.

Letters and Lettering, a Treatise with 200 Examples, by Frank Chouteau Brown. 214 pp., 12mo. Boston, Bates and Guild Company, 1902. Price, \$2.00 net.

¹ "Windows, a Book about Stained and Painted Glass," by Lewis F. Day. 419 pp., octavo, with 257 ills. in photo-tint and half-tone. London, B. T. Batsford, 1902. Imported by Charles Scribner's Sons, New York. Price, \$10.50 net.