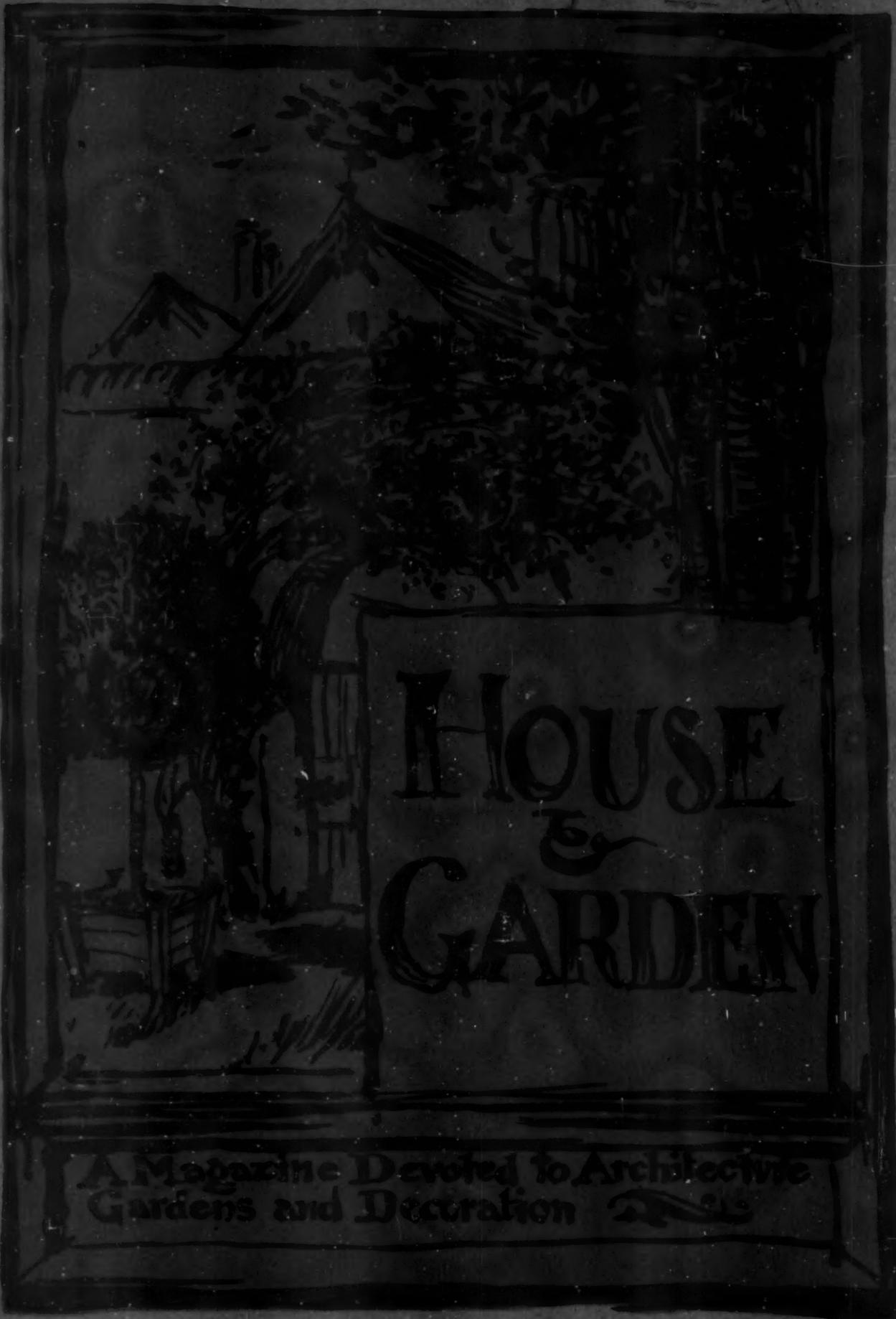


Vol. III

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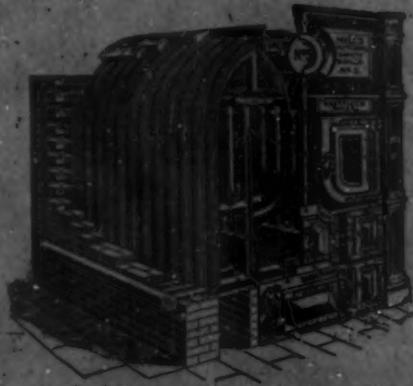
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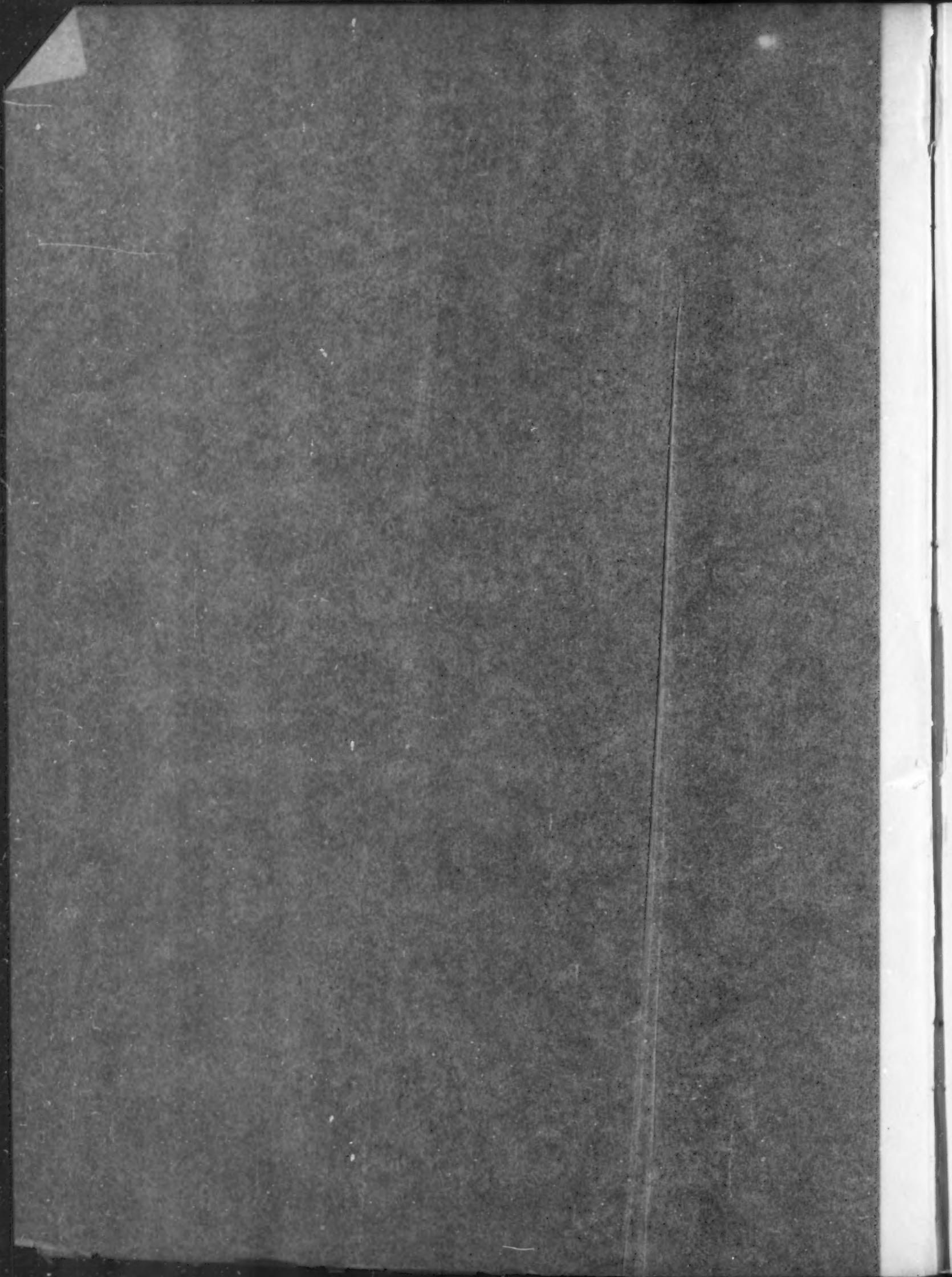
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JUNE, 1903

No. 6

NEW YORK CITY OF THE FUTURE

By FREDERICK STYMETZ LAMB

THE recent growth of great cities has brought us face to face with a problem never before considered. While it may be claimed, with a certain amount of justice, that many of the early cities were carefully planned, the planning at that time involved such limited areas and small populations that the problem presented few difficulties. During the last century, however, conditions have materially changed—so much so, that a very serious proposition is presented, the rapidly increasing population inducing a novel condition claimed by some to be almost impossible of solution; the problem being a proper estimate not only of the proportional increase of population, but of the eventual limit of growth to which cities may attain.

In the City of New York the increase is two hundred thousand a year, at which rate, in 1920, there will be a population of approximately ten millions. It is also computed by experts that the possible limit for the City of New York is in the neighborhood of sixteen millions of people and that this will be reached at not a far distant date. These facts, taken in connection with the experience of the great cities of Europe, show that a difficult task confronts those who undertake to project a suitable plan for the great Metropolis.

New York by its very location is destined to be a great commercial city, but it is difficult at this time to foretell how it will develop; for in studying the efforts that have been made to replan the cities of the Old World, we find that much that had been projected was found in a very short time to be inadequate; and that much of the work

not only projected, but executed, had to be changed. Thus we find in Paris, although in the time of Haussmann, an elaborate rearrangement was made, believed to be sufficient for many years thereafter; yet within the last year Paris has been forced to consider the demolition of its walls and the extension of its area. In spite of the fact that within a few years the City of London has expended in the neighborhood of fifty-six millions for changes and improvements, it still has not materially affected the original plan. In Vienna, where possibly the most successful solution of the replanning of one of the old fortified cities has been accomplished, the difficulty of formulating a proper scheme for the outlying districts must now be considered. In Holland, where each increase of a city's area, wrested from the sea, has been considered more than adequate for future needs, yet but a few years pass before new inroads on the ocean must be contemplated.

The question is further complicated by the difficulty, especially in this country, of financing these improvements. In Europe, where there exists a more centralized form of government, the obstacles are not so great, but even there, resort to ingenious subterfuges has been necessary to accomplish the result so much desired. In some cities these improvements have been made self-supporting, as in the case of the Shaftsbury Avenue extension, in London, where more property was taken at the initial stage than was necessary, and by subsequent sale of the surplus the city was more than reimbursed for the investment. In Paris, the



GREATER NEW YORK

Drawn by Vernon H. Bailey

A BIRD'S-EYE VIEW OF GREATER NEW YORK

SHOWING THE CHANGES AND IMPROVEMENTS RECOMMENDED BY THE MUNICIPAL ART CONFERENCE

The proposed freight terminal and steamer docks at Communipaw are in the foreground



COMMISSIONER GUSTAVE LINDENTHAL'S DESIGN FOR THE NORTH RIVER BRIDGE

government refused an offer from a private syndicate to purchase the ground occupied by the surrounding walls, feeling that the control of their removal and the development of this section would not only cover the expense but secure a profit.

We are told by lawyers of ability that in this country our legislation is such as to make it impossible to condemn more property than is needed for the particular improvement suggested. If this is true it is time that our laws should be changed so that we, who claim to be a progressive nation, can adopt this successful method for the improvement and development of our cities.

The proper planning of cities is necessitated not only by practical requirements, but by political necessity. The recent growth of great cities has demonstrated that they will exert an all-powerful influence on the governments of the countries in which they exist. In olden days the statement was made that "As says Paris, so says France," and the time is rapidly drawing near when the vote of a great city will be the dominant factor in nearly every political situation. For this reason, if for no other, our cities should be properly considered and properly planned and there should be the necessary powers to secure that social development without which no government can be thoroughly representative or successful.

The specific problem, as far as New York is concerned, was brought directly to the attention of the authorities by a request from the art societies that a commission for the consideration of this question be appointed. After mature deliberation, the Mayor requested the Municipal Art Society of New York to present him with such information

as it might have or could obtain from other public-spirited organizations pertaining to this important question. In furtherance of this purpose the Society called a conference of:

The Merchants' Association of New York,
The New York Board of Trade and Transportation,

The Manufacturers' Association of New York,

The American Society of Civil Engineers,
The Architectural League of New York,
The National Society of Mural Painters,
The National Sculpture Society.

These organizations, at the several meetings held, presented most important and interesting data, containing recommendations that had been made during the last half century, and indicating improvements which, from their point of view, were considered of vital importance. It was found that no important effort for the replanning of the city had been made since the "Gridiron plan" of 1807. It was also found that the progress of the City had been markedly restricted by this unfortunate scheme, and it was felt by all consulted that at this time more than at any other—now that the five boroughs have been brought together in one central government—an effort should be made to secure a comprehensive and intelligent plan upon which the city could develop in the future.

The legal difficulties confronted in securing a charter for the Greater City, from the fact that it was necessary to consider five different sets of laws, and to select, eliminate and modify these so as to make one consistent charter, are similar to the difficulties to be encountered by those who undertake the question of the modification and rearrangement of the city plan. For each borough,

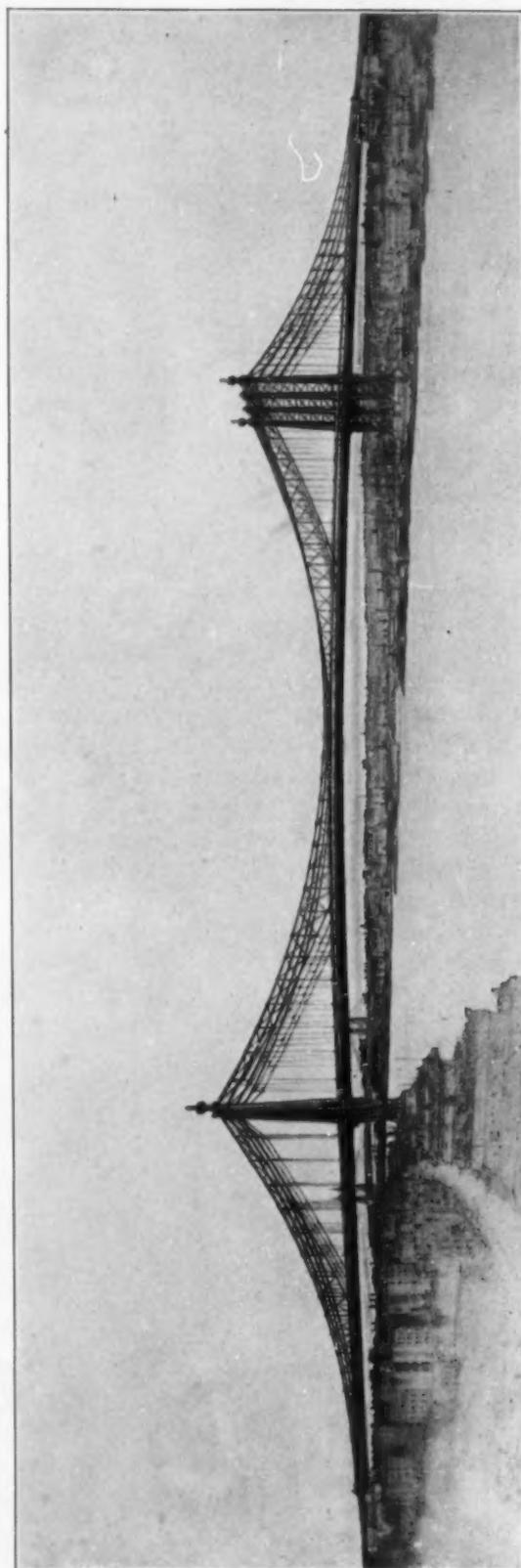
while existing as an independent city, carried out its plan and its development with little or no reference to its neighbors, and the result is that while New York's problem is not so difficult as that of London, it resembles it in no small degree. The location of New York, however, is vastly better than that of London, and by its natural advantages, it must develop into a great city, in spite of its faulty plan.

Careful analysis showed that up to the present time millions upon millions have been needlessly expended in supposed improvements which, at a later day have been, by the progress of the city, eliminated. This was found to be especially true in adjacent districts where modifications made with reference to local conditions were by the rapid growth of the City soon rendered obsolete.

It was also found that there was no intelligent consideration of a method or basis upon which individual citizens, societies and corporate interests could co-operate with the Municipality in its development. It was found that some of the most important improvements for the City had been made by private or semi-public effort; and that the government up to the present time had in no way recognized the necessity of this sentiment, or given it aid or encouragement.

It was, therefore, unanimously recommended by the organizations conferring that a commission should be appointed to devise at as early a date as possible a comprehensive plan which would not only rectify the technical errors of the existing plan, but make possible co-operation on the part of the great corporate interests, semi-public organizations and private individuals for the full and perfected development of the City.

The conferring organizations recognized that while they were called together, in a measure, by the artistic interests, with the purpose of securing some way of improving and beautifying their City, that no scheme of embellishment would be possible or worthy of consideration unless based upon a logical plan devised with reference to the commercial and business interests of the City. Experience has shown that any effort at local embellishment, whether inspired by patriotic motives or historical interest, has never secured permanent results, unless so directed as to take its part in the im-



COMMISSIONER LINDENTHAL'S DESIGN FOR THE MANHATTAN BRIDGE

portant commercial development of the City.

It was, therefore, the unanimous feeling of the conferring societies that any scheme for embellishment or beautification would not be successful unless it took into consideration first, the great activities of the City. For this reason their definite recommendation was for a commission "to consider this subject in all its phases, broad enough in scope

to include representatives of: Commerce, Finance, Transportation, Engineering, Landscape Architecture, Architecture, the Fine Arts, Municipal Statistics and Municipal Law."

This recommendation, when presented to the city officials, met with such unqualified approval that the Mayor, in his annual message, not only thanked the Municipal Art Society for its effort, but included an earnest recommendation to the Board of Aldermen to pass the necessary legislation to give him power to create such a commission.

While it is not possible in a short space to cover the many points suggested in the recommendations for such an important plan, the main features are, however, interesting.

It was shown that no city can be really successful unless it is so planned as to give its commercial interests every advantage, both from the point of view of speed as well as that of economy of delivery. Every natural advantage in the city's location should be utilized in order to secure this result and these natural advantages should be supplemented, where possible, to further perfect the efficiency of the City.

Great freight terminals should be contemplated, even if it were found necessary to transcend the ordinary city limits to accomplish this result. In the City of New York there must eventually be established at or near Communipaw a terminal to which all the converging railroads may bring their freight in bulk and deliver it, with as little handling as possible, to the oceanbound steamers. Minor freight terminals must be considered within the limits of the city, even if these are forced to be underground. This problem has already been taken into con-



A PIER OF THE MANHATTAN BRIDGE
As designed by Commissioner Lindenthal

sideration by the Pennsylvania Railroad in connection with its great terminal to be placed at Thirty-first Street, and by the New York Central in its planning for the new and commodious terminal at Forty-second Street. The fact of the City's restricted area forcing these freight terminals to be placed beneath the street surface will possibly necessitate in the near future their connection with the underground system as planned by the Rapid Transit Commission.

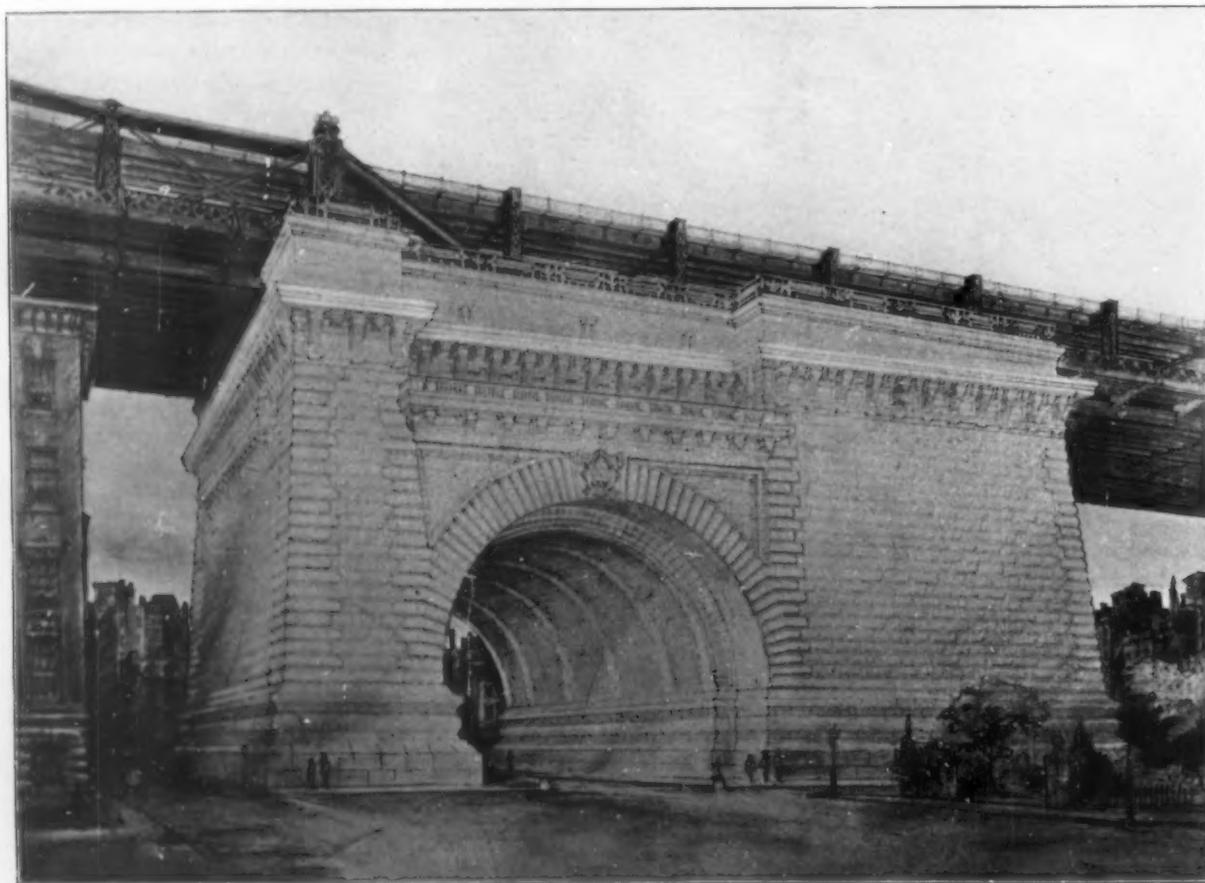
It was shown that the proper handling of freight traffic will lead to the eventual improvement of the water front. The plan now being executed on the North River between Christopher and Twenty-third Streets, which will secure wharves one thousand feet in length, is but one of the many improvements contemplated by a comprehensive treatment of this question.

The freight terminal at Communipaw would call for docks and enclosed basins

similar to the dock system of Liverpool and would also compel the eventual reclamation of the Newark Meadows, much to the benefit of the surrounding districts. A great tract of land lies here which could easily be reclaimed. It would give ample space for the necessary manufacturing interests of not only the Greater City, but of Newark and the surrounding sections, and, at the same time, by reason of its location, could be easily pierced by canals, thus allowing the ready transportation of freight to either railroad or steamship terminals.

It was demonstrated that the canal, which has fallen into disuse for the time being, will be restored and its usefulness increased. A scheme for freight transportation would not be complete without contemplating a canal connecting the Communipaw terminal with the City of Newark direct.

The suggestions offered showed that while a few years ago the bridge was considered the



THE ANCHORAGE OF THE MANHATTAN BRIDGE
As designed by Messrs. Palmer & Hornbostel, Architects

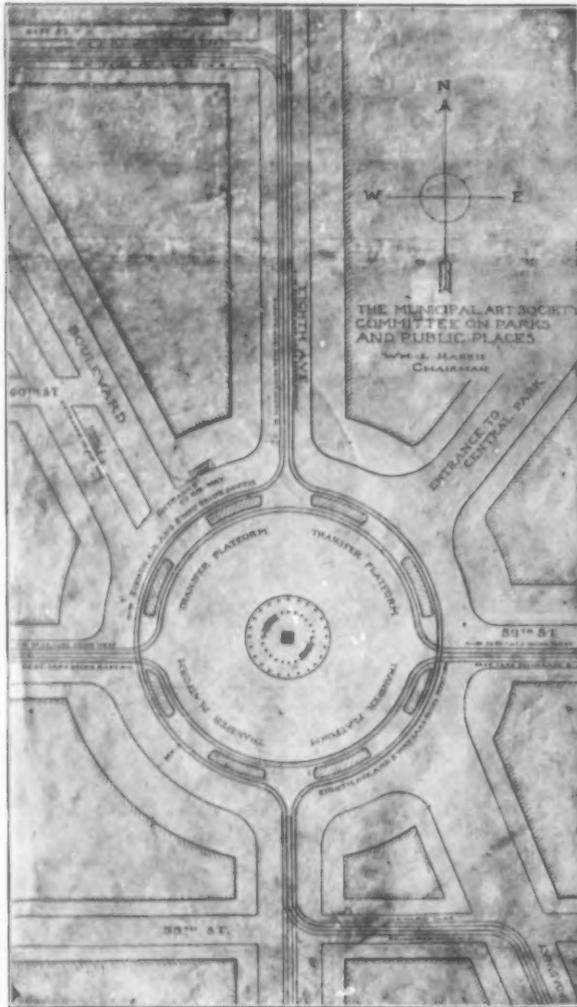


IMPROVEMENTS IN THE CITY PLAN

- A—Brooklyn Bridge.
- B—Bridge No. 2, now being constructed. ("The Williamsburgh Bridge").
- C—Bridge No. 3, foundations for which have been contracted for.
- D—Blackwell's Island Bridge connecting with
- E—Proposed North River Bridge.
- F—Diagonal St. from the Suffolk St. end of the Bridge to Cooper Union Square and Broadway at 10th St.
- G—Suffolk St. widened from the foot of the Bridge southward to East Broadway.
- H—Park Row widened from the Bowery to the City Hall.
- I—Franklin St. extended eastward to intersect with the Bowery and East Broadway.
- J—Angle St. to connect the foot of Bridge No. 2 with Bridge No. 3, from the Bowery to Suffolk St.
- K—The widening and extension of Varick St. from West Broadway until it intersects with the prolongation of Seventh Ave. southward.
- L—The prolongation of Sixth Ave. southward to intersect with the widened Varick St.
- M—Christopher St. widened and prolonged to intersect with 14th St. and Union Square.
- N—Cutting out of the foot of Second Ave. to the southwest to intersect with the Bowery.
- O—59th St. East and West, arcaded so as to widen the roadway, and the subway under to connect the terminal of the Blackwell's Island with the North River Bridge.
- P—The new Pennsylvania R. R. Station with its tunnels under the North River and East River.
- Q—The sunken tracks of the New York Central R. R. with a tunnel and subway from 42d St.
- R—Suggested underground connection between the New York Central and the Pennsylvania Systems.
- S—The suggested Central Passenger Station north of the Harlem River.
- T—Suggested change of Sound Steamboats to leave from this point on the Harlem River.
- U—Pennsylvania R. R. System across Ward's Island and Randall's Island on the Harlem.
- V—The extension of the subway around the Harlem to connect with Boulevard Lafayette as a driveway.
- W—The prolongation of Flatbush Ave. northwestward to the present bridge tunnel.

PROJECTED TUNNELS

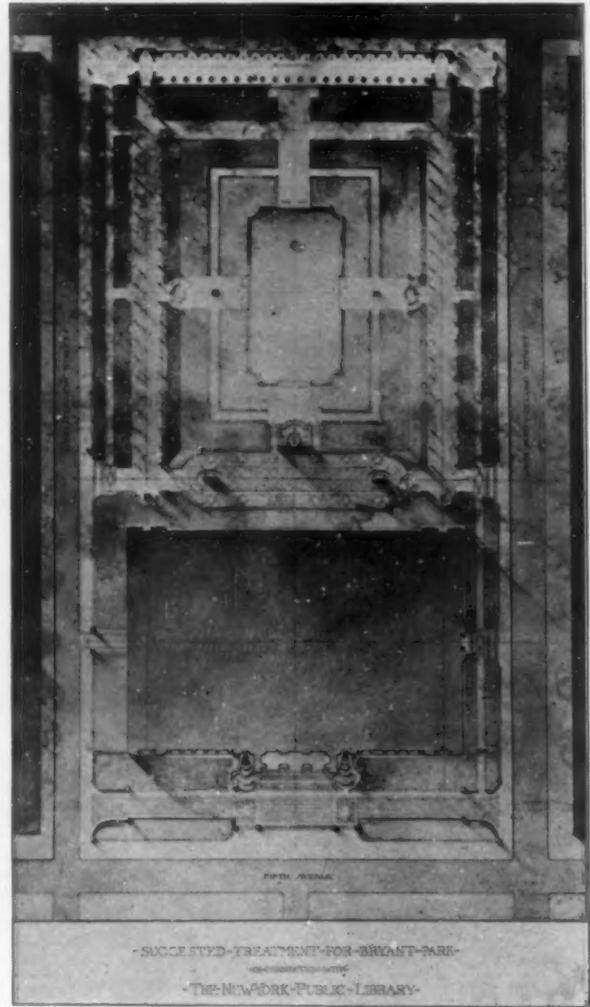
- Pennsylvania R. R. under North River.
- D. L. & W. R. R. under North River.
- South Ferry to Atlantic Ave., Brooklyn.
- New York to City Hall, Brooklyn.
- Pennsylvania R. R., East 33d Street to Long Island Depot.
- New York Central; East 42d Street to Long Island Depot.
- (The old Hudson River Tunnel lies just southward of the D. L. & W. R. R. proposed tunnel.)



**THE PROPOSED REARRANGEMENT
OF COLUMBUS CIRCLE**

*As recommended by The Municipal Art Society's Committee
on Parks and Public Places*

solution of the difficulty of inter-borough transportation, later experience has called attention to the tunnel as more economical and capable of handling freight with less disturbance and less friction. So far has this opinion gained ground that it has even been suggested to stop building bridges and to concentrate the entire energy upon the tunnels. As a matter of fact, both bridges and tunnels are necessary. Not only is it proposed to complete the old tunnel under the North River, considered some years ago, connecting Jersey City with Manhattan at Christopher Street, but the Pennsylvania Railroad tunnel has been projected and is about to be started. Tunnels connect-



**A SUGGESTED IMPROVEMENT
OF BRYANT PARK**

*Designed by Carrère & Hastings in connection with the
New York Public Library*

ing Manhattan with the Borough of Brooklyn are also under discussion; two of these, at least, will be executed in the near future. These are but a small proportion of the tunnels necessary and eventually to be built. Some of them will be, no doubt, exclusively for freight, while others will be for passenger traffic and trolley car lines, thus duplicating in a small way the London system of underground transit. It is regrettable that when the experiment of the underground transit was tried in 1870 it was not adopted by the city instead of the elevated system. Expense would have been saved had this been the case, and the City would not only have been materially benefited, but would

now be in a much better condition to carry out those improvements of traffic facilities which are now necessitated.

Of the proposed new bridges, one—the Delancey Street Bridge—is practically completed. Work has been commenced on the Blackwell's Island Bridge and the Manhattan Bridge. The North River Bridge is still untouched, although much needed. Fortunately, the last change of administration placed the work of the Bridge Department in the hands of Commissioner Lindenthal, one of the ablest engineers of the country, and the result is a marked improvement on the original designs. In the Manhattan Bridge he has achieved, in connection with Messrs. Palmer and Hornbostel, in whose hands were placed the architectural details, a veritable triumph. As the distance to be covered by such bridges is so great and the bridge must, of necessity, be in one span, the engineering problem is so difficult that anything but artistic results have heretofore been obtained. Even the great Firth of Forth Bridge, considered an engineering triumph, is a monstrosity from an artistic point of view; and it looked for a time as if the new bridges in New York were to be, in a measure, open to the same criticism. Through the genius of Commissioner Lindenthal this has, however, happily been averted. In the Manhattan Bridge he has devised a modifi-

cation of the stiffened suspension principle which is not only economical in execution, but far stronger than the old form of suspension bridge. He has demonstrated conclusively the truth of the theory that utility and beauty go hand in hand. While the original design contemplated a bridge of four tracks, the completed one provides for six tracks. It also calls for the use of twenty-five per cent. less material in its construction, and will be executed at a saving of one-quarter of a million of dollars from the original estimate. The artistic success of the design will be seen at a glance of the eye. Instead of having, like the Delancey Bridge, two piers for each terminal of a hideous steel cage construction, the Manhattan Bridge has four delicately designed uprights to support the suspending cables. The stiffening needed for the support of the road-bed is reduced to a mini-

mum, and the entire design, with its simple but ornamental anchorage, makes one of the finest bridges that has yet been projected, and answers once and for all the question as to the possibility of producing an artistic creation in steel construction.

In the endeavor to solve the problem of passenger traffic it was suggested that not only should the present scheme of underground transit, as devised by the Rapid Transit Commission, be carried out, but that the city should contemplate the eventual tunnel-



MONUMENT TO COMMEMORATE EVENTS OF THE CIVIL WAR
Designed by Bruce Price for the intersection of Broadway and Fifth Avenue



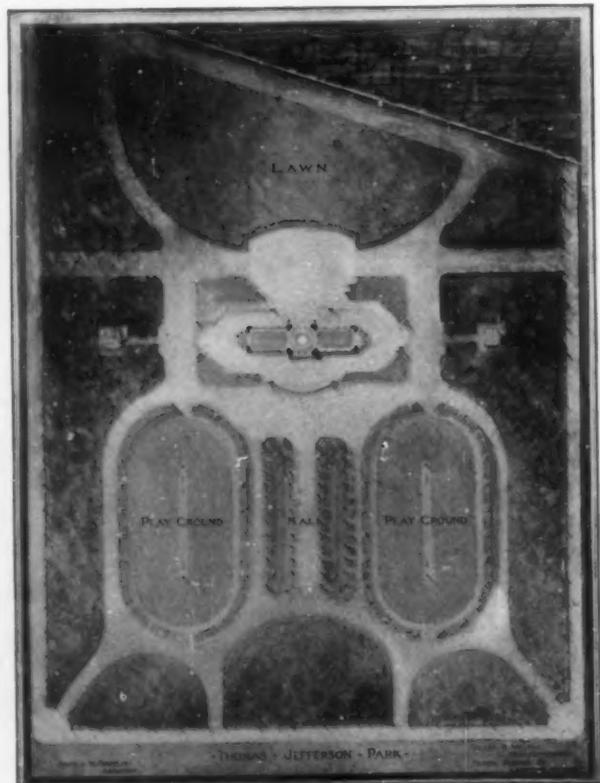
THE REARRANGEMENT OF THE SOUTHERN END OF UNION SQUARE
As suggested by The Municipal Art Society

ing of every one of the main avenues; not only tunneling these for the necessary passenger traffic, but excavating them from curb to curb, or where possible, from house line to house line, thus securing at either side the necessary gallery for electric conduits, water mains and pipe lines, and saving the constant expense of repaving, water waste and excavation which is necessitated by the present conditions.

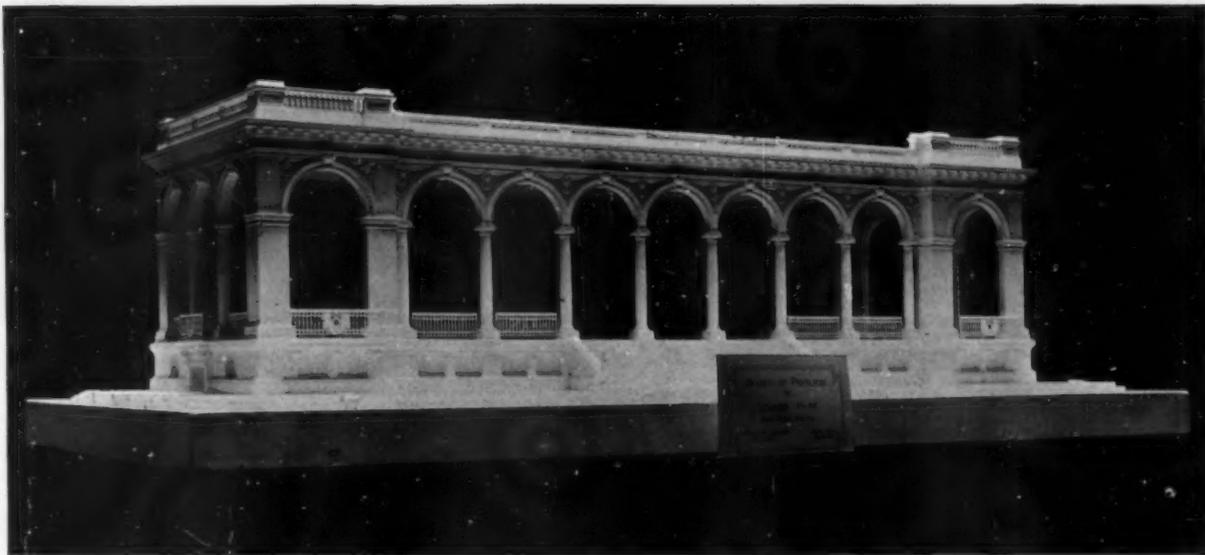
It was suggested that the streets be tunneled, taking first not those that are provided with the best surface facilities at the present time, as this but leads to congestion through the delivery of a great number of passengers at the same point or in the same avenue, but that the outlying districts be supplied with the necessary tunnel facilities so that the passenger traffic may, by this means, be successfully distributed. Great benefit could be derived by a number of Union Stations so placed as to be in direct communication with the main railway depots, that passengers might be transported and instantly distributed to such points as they desire to reach.

As there existed no previous system of underground transit, radical suggestions could be made, but it was found that modi-

fications of the system of surface traffic was fraught with much more difficulty because of the necessity of changing existing conditions. Any suggestion made for the modification of the present street system, either for the extension of avenues or the widening of streets, must carry with it a large possible expenditure; but under existing conditions it was found that some modifications were absolutely necessary. It was therefore recommended that the bridge terminals be connected as far as possible with the main thoroughfares, and that the important avenues be extended to obtain the necessary through connection for the service lines with the lower or congested portions of the city. Thus was suggested at the terminal of Manhattan Bridge at Delancey Street, the cutting of a new diagonal street to the northwest; the widening of Suffolk Street southward from the terminal of the Bridge to East Broadway; the extension of Christopher Street to Union Square at Fourteenth Street; the extension of Varick Street northward



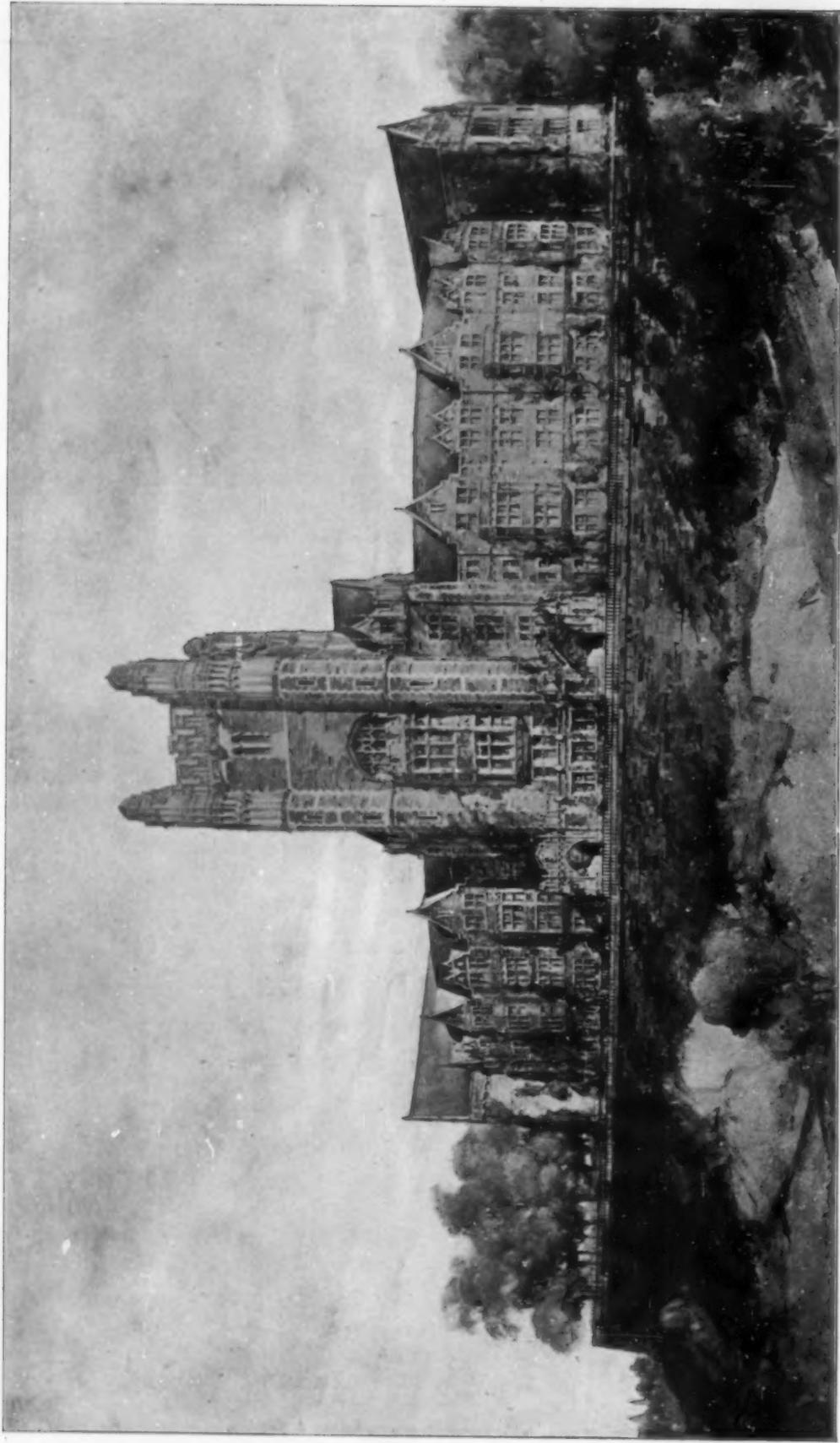
A PLAN FOR THOMAS JEFFERSON PARK
Prepared by William R. Wilcox, Park Commissioner; Arnold W. Brunner, Architect, and Samuel Parsons, Jr., Landscape Architect



MODEL OF A SHELTER PAVILION FOR WILLIAM H. SEWARD PARK
Designed by Arnold W. Brunner, Architect



PUBLIC BATHS FOR THE CITY OF NEW YORK
Designed by York & Sawyer, Architects



THE NEW MAIN BUILDING OF THE COLLEGE OF THE CITY OF NEW YORK

Between Amsterdam Avenue and St. Nicholas Terrace, 138th and 140th Streets

Designed by George B. Post, Architect

past Hudson Park until it intersects with Seventh Avenue; the extension of Sixth Avenue southward until it intersects with the extension of Varick Street; the extension of Seventh Avenue until it intersects with the extension of Varick Street.

Another interesting suggestion, although one possibly to be considered at a much later date, is the prolongation of Flatbush Avenue, Brooklyn, northwestward to the present bridge terminal.

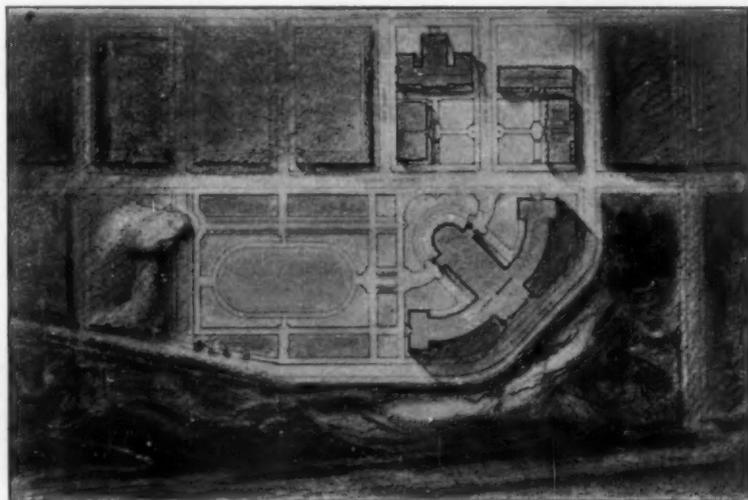
These were some of the more important suggestions considered and are those most necessary of completion in the near future. Great benefit, however, might be derived by the introduction of subsidiary streets and arcades by private enterprise, such as the Astor Court designed in connection with the Waldorf Hotel and given to the city by the Corporation, in order to secure protection for light and air on the westerly side of that great building. This subsidiary street practically divides the block and relieves the congestion of traffic in this crowded vicinity. Similar benefit can be derived from the use of arcades piercing congested blocks, with a material saving of space and of great benefit not only to the business interests, but adding, as well, to the convenience of the population in this section. While but few of these arcades, and possibly but this one example of a subsidiary street has as yet been introduced in New York, it was suggested that proper legislation might, by judicious encouragement, make these a feature in the improvement of the city, and that without expense to the city itself.

It was found from the recommendations received that the Park plan of the City had been more seriously considered in reference to its eventual development than

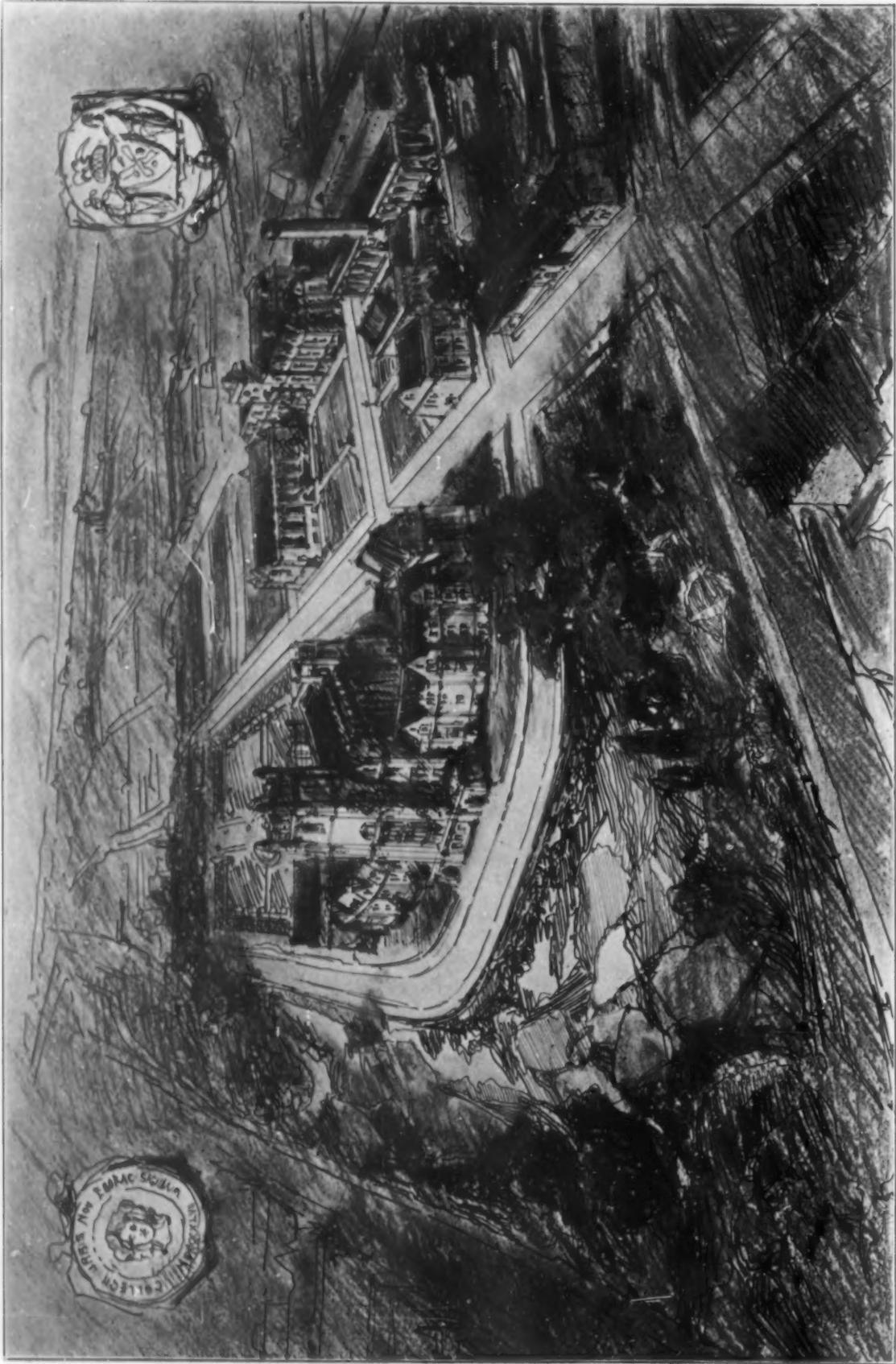
possibly any other one feature. The great parks of Manhattan, Brooklyn and the Bronx have been most intelligently considered; and the system of small parks has been carefully studied. The question of expense, however, is an important one. The necessity for small parks was realized at such a late date that the great value of the property in the sections in which they are located has markedly restricted the number of these to be created. The Thomas Jefferson, De Witt Clinton and W. H. Seward Parks, however, are now under way, and the interest in this movement will undoubtedly secure others at a later date. The design for these small parks was found to be most important in order to secure the maximum result for the minimum of space occupied. The design for the proposed rearrangement of Bryant Park is possibly as good a solution as can be had of the arrangement of such a space not only for esthetic treatment, but for the practical advantages of direct communication obtained.

The suggestion for the rearrangement of Union Square necessitated by the interference of the underground transit with the present site of the statue of Washington is a most interesting solution of a difficult problem. To secure light and ventilation for the underground station it was suggested that the equestrian statue of Washington be removed and its place taken by a structure so designed as to secure both light and ventilation. Broadway is continued northward

across the square, making a sidewalk for pedestrians (not vehicles) which is greatly needed during processions. This walk is balanced by one running to the northeast, and at the intersection of these two walks the monument of Washington is located, facing south, thus bringing the



BLOCK PLAN OF THE COLLEGE OF THE CITY OF NEW YORK
Amsterdam Avenue forms the upper boundary of the illustration



THE COLLEGE OF THE CITY OF NEW YORK
BIRD'S-EYE VIEW FROM THE NORTHEAST

monument into full view from lower Broadway. The monument of Abraham Lincoln is transferred to a position north of the equestrian monument on the true axis of the park. In its present position an underground "Comfort Station" is suggested to coincide with



A GALLERY OF THE MUNICIPAL ART SOCIETY'S EXHIBITION

the equivalent structure on the east side of the Park above the underground station. On the north side of the square a public forum is located, thus giving a large open space for public gatherings; the southern side of the structure being arranged for the use of the Park Department and the convenience of the public.

These small spaces may be made of greater use to the City by the introduction of the necessary drinking fountains, pavilions, etc., such as the model pavilion to be placed in Seward Park.

It was found, however, that while the parks, as a whole, had been considered in a broad way, the system of parkways as far as the older sections of the City are concerned, was deficient; and if any radical improvement is to be made in the near future it would be in the intelligent suggestion of the necessary parkways to connect park areas already existing.

No comprehensive plan would be complete without considering the grouping and placing of public buildings. It was found that up to the present time the location of important public and semi-public buildings had been left mainly to accident. A well considered plan would obviate this by locating in advance the possible space for these important buildings. This question was admirably solved in the plan for Washington, and was also intelligently treated in the scheme for the rearrangement of Cleveland.

The suggestion made that much of the city's work now being carried on in a dozen different localities, should be brought together in one large building to be erected north of the present City Hall, should certainly meet with approval and be carried out in the near

future. The scheme suggests that the property situated between Chambers and Reade Streets, extending from the new Hall of Records to Broadway, be condemned, so that in the future arrangements could be made for the planning and construction of a new municipal building of such dimensions as to dominate the locality, and which shall most economically and liberally provide office accommodations for the City's use for many years to come.

Again, co-operation with private enterprise would produce most gratifying results. The Metropolitan Museum, Natural History Museum and the Zoological and Botanical Gardens are evidence of what can be accomplished along these lines. The admirable solution of the problem in the great library—the Astor, Tilden and Lenox foundations—now united, through the accident of the reservoir, in a most desirable location—the New York University and the College of the City of New York are examples of the proper treatment of important public buildings. These successes have been achieved by private subscription in the face of unnecessary opposition and great difficulty, and are but an earnest of what could be accomplished under a comprehensive plan. It goes without saying that such buildings should be treated with rational exterior embellishment and interior decoration, carefully considered in advance. Such embellishment and such decoration should have reference to

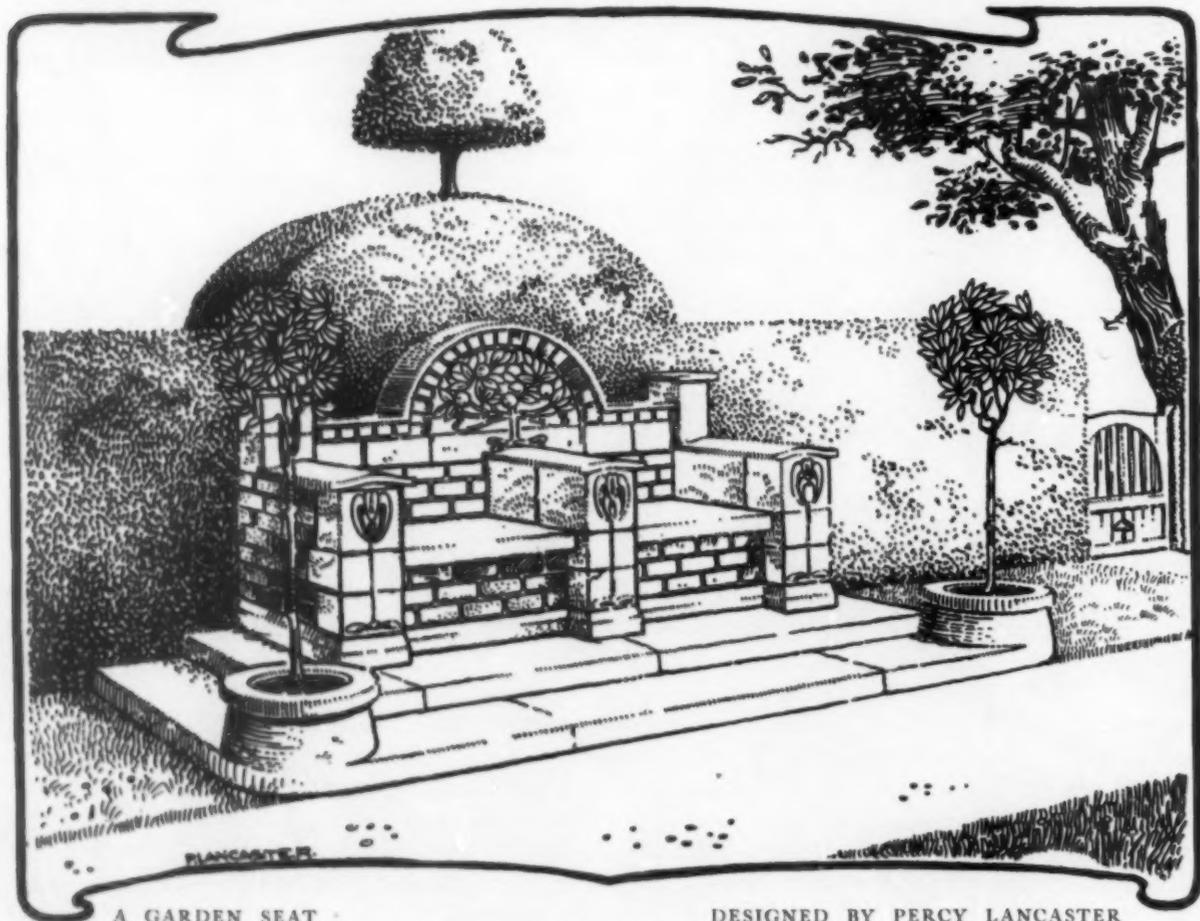
not only the purpose for which the building is created, but to the historic interest of the section of the City in which it is placed. Public buildings would in this way become a marked educational factor in the City's life.

No city can be truly great without public recognition of its past records, and no list of recommendations received was larger than that for public monuments. It was found that the City in many cases would not be called upon to secure these by the expenditure of public money, for hundreds of patriotic organizations and public-spirited citizens are ready and anxious to contribute toward this end.

Among the suggestions under consideration at the present time, many of which are in the process of development, are: a monument at Fort Greene Park, Brooklyn, commemorating the Prison Ship Martyrs; a monument at Battery Park, recording the

growth of the country; a water gate and triumphal arch similar to the Dewey Arch, to be erected at the Battery; an historical monument at or near Twenty-third Street and Fifth Avenue, similar to the one in the suggested design by Bruce Price, to record the events of the Civil War; the preservation of the Jumel Mansion as an historical museum; the restoration and preservation of Fraunce's Tavern; and various memorial fountains and historic tablets.

While the conferring societies fully realized that all of the numerous suggestions made may not, upon more careful study and consideration, be regarded of sufficient importance to be executed, it was felt that these suggestions in the form submitted to the city authorities would form a basis upon which the Commission to be appointed could develop a comprehensive plan which would be of inestimable value to the City and serve as a guide to its future growth.



A GARDEN SEAT

DESIGNED BY PERCY LANCASTER

To be executed in brick and stone or terra-cotta

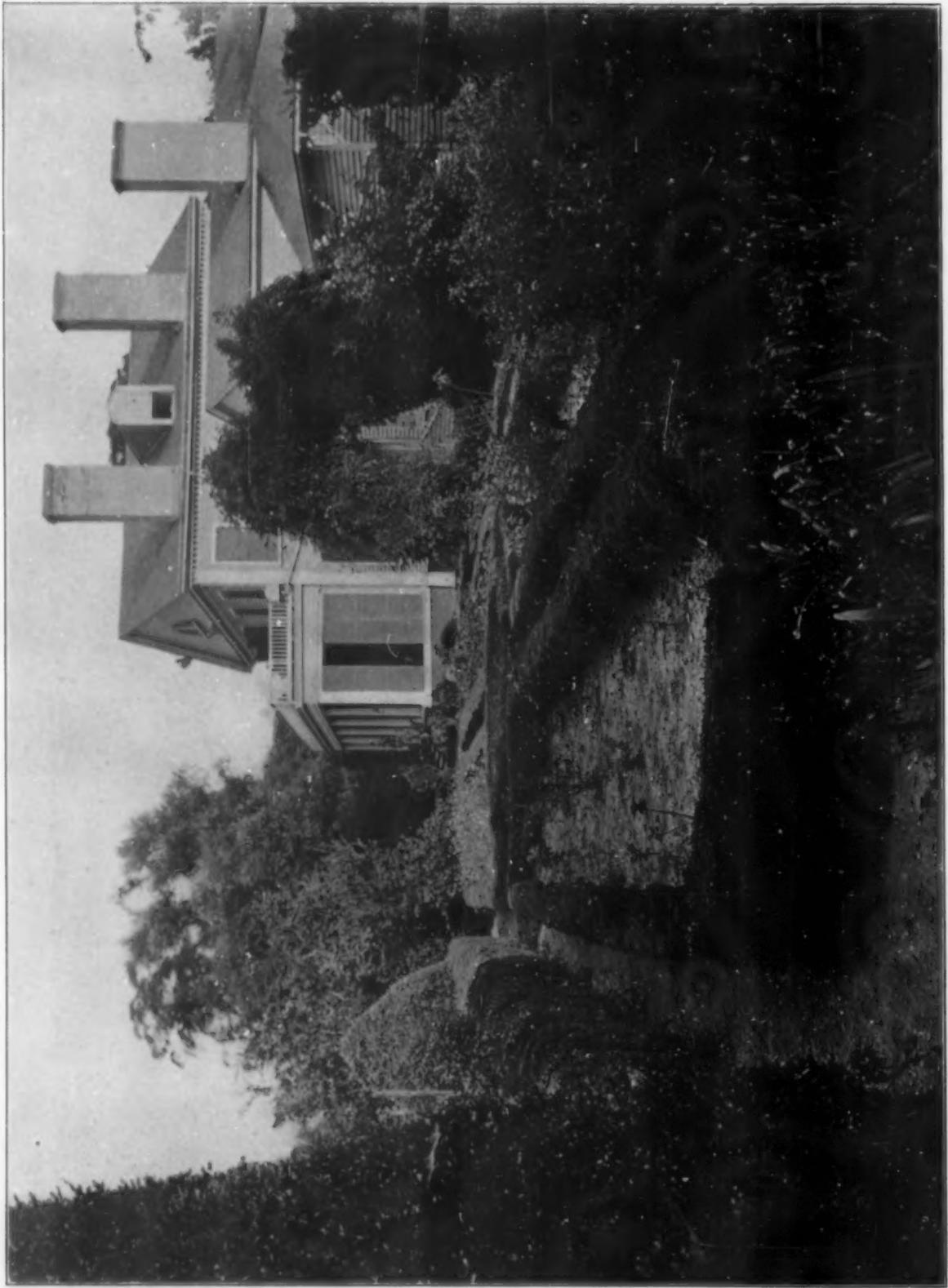


THE WALK TO THE ORANGERY



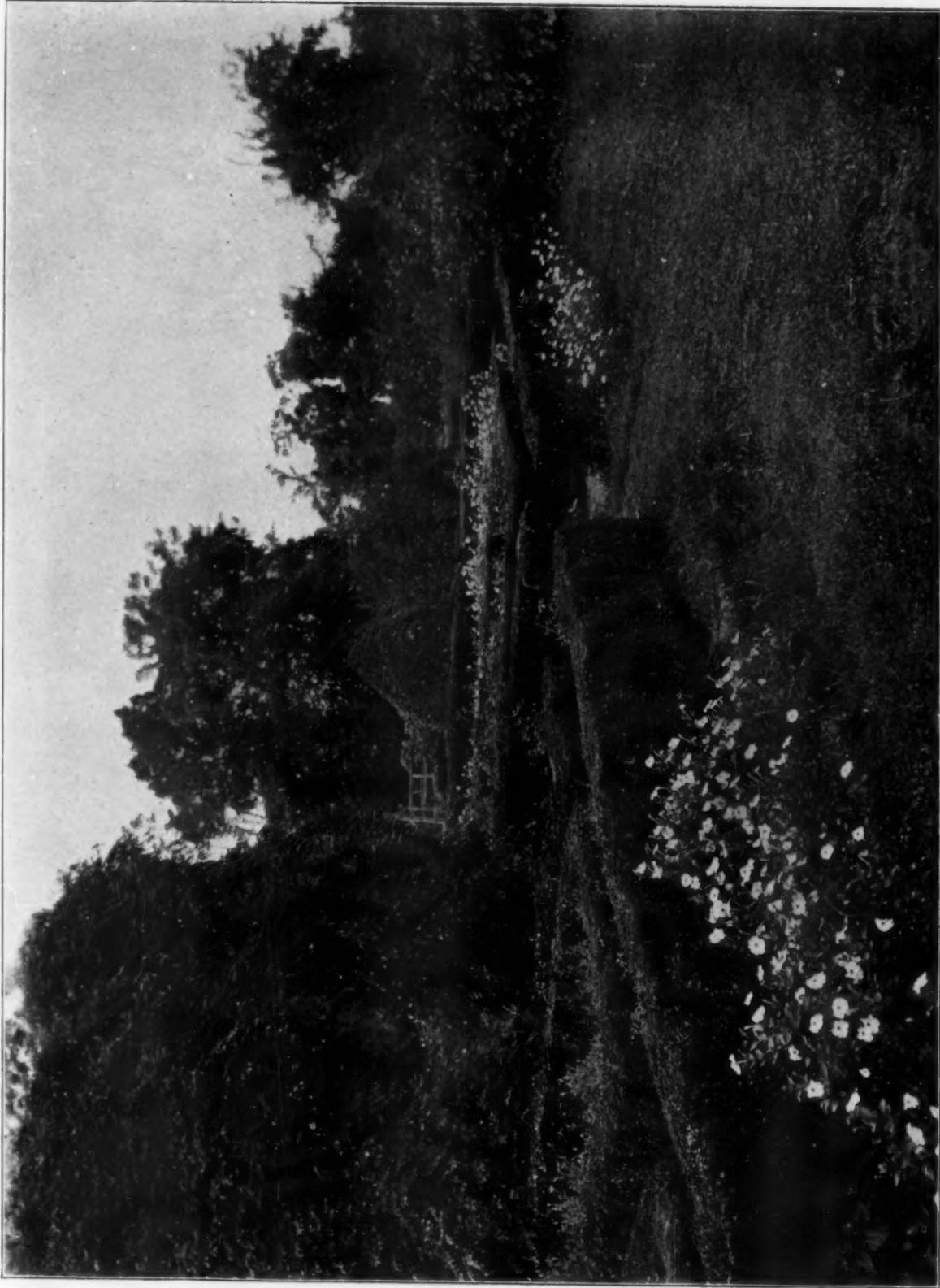
EARLY AMERICAN GARDENS

A GARDEN ON THE WYE RIVER, MARYLAND



THE PARTERRES AS THEY EXIST TO-DAY

A GARDEN ON THE WYE RIVER



A CORNER OF THE FLOWER GARDEN

A GARDEN ON THE WYE RIVER



THE VINE ARCH AMID THE BOX HEDGES

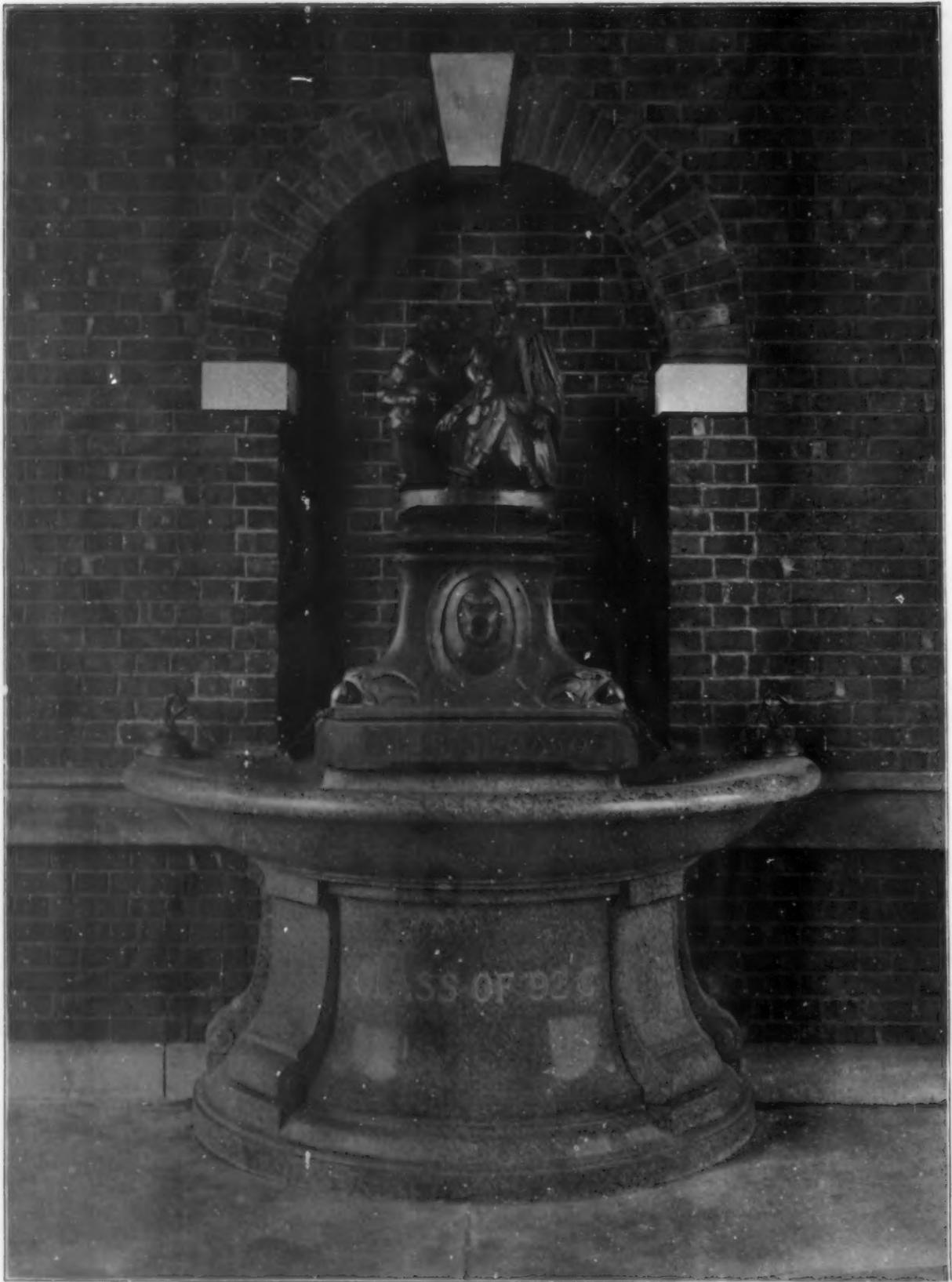
A GARDEN ON THE WYE RIVER



FULL HEDGES ENCLOSING YOUNG PLANTS



THE KITCHEN-GARDEN
A GARDEN ON THE WYE RIVER, MARYLAND



FOUNTAIN FOR THE CLASS OF 1892, UNIVERSITY OF PENNSYLVANIA

Erected in an Archway of the Dormitories

Cast in Bronze by Bureau Brothers



A Composition for a Pediment

ALEX. STIRLING CALDER
A YOUNG PHILADELPHIA SCULPTOR

By L. R. E. PAULIN

A FRENCH critic has contemptuously used the word "specimens" in speaking of much of the sculptor's work of to-day. Rather than demur let us thank him for the aptness of the term. Where else save in galleries and collections, public and private, can these productions against which he protests find a fitting resting-place? If they have no earthly relation to anything else, either in the conception or the execution; if they are not an appropriate part of house, church, park or garden; if they are not designed to serve as natural and essential adjuncts to fixed surroundings, our French critic holds, their proper place is in the omnium-gatherum of the professional collector of curiosities, or worse still, at the dumping-ground. No doubt his zeal, like that of most reformers, carries him too far. After all, it is the old quarrel over utilitarianism in art, and no one on his side need want for evidence to prove his case in any competent court.

To look at the matter in its most obvious aspect, it must appear extraordinary that our

young sculptors should be so loth to put their talents to the best uses when the dearth of what is truly decorative is so glaringly revealed on every hand. Whether this is due primarily to some error of training or to an instinctive prejudice of caste, the result

is the same. The fear of a deplorable *mesalliance* between "art" and "works" seems to haunt them. Even when the names of the "arts" and "crafts" are coupled, as occasionally happens, one observes a significant lifting of the eyebrows. The thing may be done with the best intentions in the world, one gathers, but this consorting with an inferior offends the proprieties, is a sign of eccentricity. It would be better to keep aloof from the practical things of life, while bewailing the prevalence of bad taste, and devote time and thought to the production of the trivial

and inconsequential. And when all is done and ready for the exhibition, we have another nude female doing nothing in particular, or a problem piece in stone, inscrutable but for the key in the catalogue, or an



A PORTRAIT OF HELEN HARTE
Cast by the Roman Bronze Works

essay on psychology, written in symbolic figures and exaggerated attitudes that hint obscurely at cryptic meanings—"specimens," in fine. This we are told is the modern spirit, and, unless our superlatives flow freely, we are put down among the vulgar. If we are naive enough to ask what particular end these things were intended to serve, where they are to go, what they are suitable for, we are eternally lost.

It is the well-defined purpose as well as the simplicity and directness of method of



"THE MAN-CUB"
A Life-size Statue (Plaster)



CHILD PLAYING
A Study

expression, in the work of Mr. A. Stirling Calder that especially attracts me. Having set up for himself the rule that the relation of the subject in hand, whether monument, fountain or bust, to its setting must be scrupulously observed, he has seldom been betrayed into doing what may be called fragmentary or detached work. He not only accepts the restraints imposed upon him by his art, but he strives to act in obedience to those conditions of environment which the particular circumstances prescribe. Through his later work especially this principle asserts itself with growing emphasis. How far this tendency has been fostered and encouraged by his connection with the School of Industrial Art in Philadelphia it would be futile to surmise. But it is a pleasing theory at least to hold that instructor and pupils derive mutual benefit from their daily association.

Mr. Calder is still at the outset of a career which came to him, as it were, by heritage, his father having done much notable work, especially in the sculptural decoration of the City Hall of Philadelphia. Mr. Calder was

born in Philadelphia in 1870, and there he began his studies at the Academy of the Fine Arts. After four years in that school he spent two years in Paris, first under Chapu, and later under Falguière. On his return to Philadelphia he opened a studio of his own. His first commission was the statue of Dr. Samuel D. Gross, which now stands in front of the Army and Navy Medical Museum in Washington.

As a matter of course, much of his time has been devoted to portrait busts. While he laughingly calls these "pot-boilers," to him they are by no means the least vital work, nor the least interesting. Each in turn calls for that close study of character and exercise of technical skill in which he delights. Why then misprize their significance? But if I were forced to discriminate I should say that he is in his happiest vein in the modeling of children. Here all his sympathies seem to become



MOTHER AND BABY
A Study

narrow confines in the design, but preserving against all chance the desired aspect and elevation.

Two other figures, which are still in the rough, illustrate excellently the manner and spirit of Mr. Calder's interesting child subjects. "The Man Cub," representing a lusty boy of three, let us suppose, who, with

one firm foot forward, as he advances toward you, still debates, between doubt and desire, whether or not he shall accept your invitation to toss you the ball that he holds half hidden in his hand behind him. A word may bring him, but for the moment he is not quite sure of you. The look and pose of hesitancy is caught to the fraction of a second. In another wink the ball may be flying in your face.

What may be considered a companion

aroused and to concentrate in the tenderness of his touch. Take, for instance, the charming portrait of little Helen Harte. It is as plain and straightforward a piece of work as you can find, nothing more than the bust of a child, unknown to you, yet the appeal made by its mere genuineness is irresistible. Here again, by the way, it may be noted, Mr. Calder gives a demonstration of his practice, wherever possible, of saying how his portraits shall be mounted. With the making of the bust, he insists, should go the right to make the pedestal, varying within



A SKETCH FOR A FOUNTAIN



A SKETCH FOR A FOUNTAIN



SKETCH MODEL FOR THE STATUE OF
MATTHIAS W. BALDWIN

figure is the "Child Playing." Here you intrude if you say a word. The little girl has found a turtle, and, seated on the ground, crouches over it while her two hands examine its heavy shell. The total absorption, the unconsciousness, the ungracefulness of the attitude give it a serious tone not quite so winning as the irrepressible good humor of the boy brother with the ball, but the incident is no less real and lifelike, and is certainly more difficult to describe in clay. "The Mother and Baby," which I also saw in the rough in Mr. Calder's studio, properly belongs to the same general category of subjects, though in this case the sculptor has to contend with the inevitable modern dress, from which he escapes in his child figures.

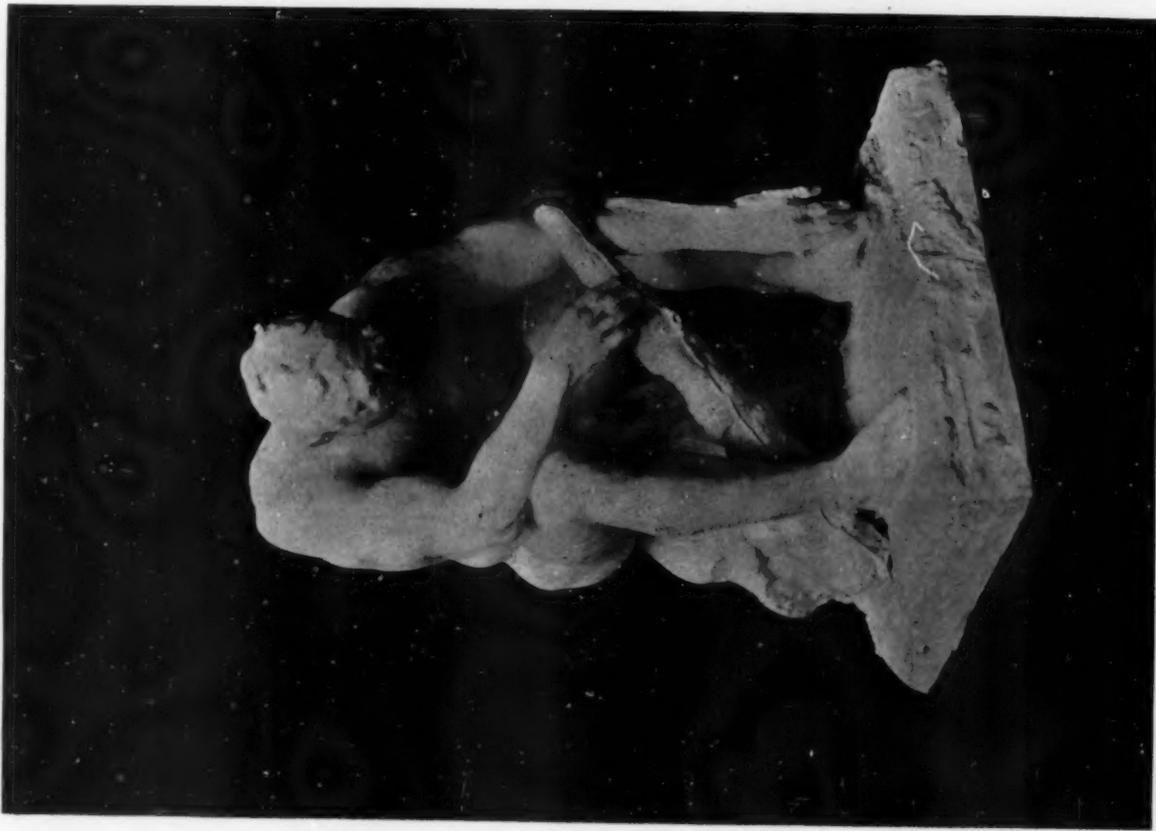
But there is more fun, as Mr. Calder puts it, in doing things that are matters of fancy than in anything else. Thus in his moments of recreation, to call them so, he is constantly jotting down notes of ideas that pass through his head. One of these rough sketches, which he expects soon to execute, is

the plan for a garden fountain. It is a playful conceit of a tiny faun seated astride a large globe and wrestling with a pair of water snakes that twine their coils around his trunk and legs. From the snakes' mouths gush jets of water, while slow streams trickle from the broad lips of the two or three grotesque heads of fish that break the smooth surface of the globe. The figures are to be of bronze and the ball of colored marble, of which the base will be sunk below the level of the pool and thinly screened with rushes and sedge-grass. It is an article of Mr. Calder's faith that in this sort of thing the sentiment must be primarily playful, lively, fantastic. Indeed, I should feel that I did him a gross injustice if I suspected him for a moment of being capable of turning loose, even in our wildest gardens, any of these stone and metal monsters of the deep and jungle that frequent our pleasure grounds.

In an entirely different style is a drinking fountain Mr. Calder designed for the class of 1892 of the University of Pennsylvania. It has recently been set up on a granite base in the passageway between an inner



MODEL FOR A BRONZE HANGING CUP
Class of 1892 Fountain



Cast in terra-cotta by Wm. Galloway
THE DOZING HERCULES



Cast in Plaster
A STUDY FOR MOMUS

and outer court of the college dormitory. Surmounting the fountain proper are two seated figures denoting the two types of college life—the student, in cap and gown, resting his hand on the stalwart shoulder of the hero of the gridiron, who, for all Kipling's abuse of him as a "muddied oaf," would stand the better chance of a *summacum*, if it were left to the decision of his college mates. The face of the bronze base is broken by a whimsical head, from whose gaping mouth spouts the water; at the four lower corners are griffins' heads. A fanciful detail is the pair of drinking cups, which, when reversed, have for handles the doubled figure of an acrobat "turning a crab." It is to be regretted that circumstances did not permit the figures to be cast on a larger scale. In that case, however, another site must have been found for the fountain, which again would have been an advantage, as the light is bad in its present location.

Another bit of Mr. Calder's to be seen on the University grounds is the shield bearing the inscription over the entrance of the Free Museum of Science and Art.

More pretentious, but severely free of ornament, is the competitive sketch model for a bronze statue of Matthias W. Baldwin, founder of the Baldwin Locomotive Works. The appointed site for the monument is the narrow park on Spring Garden Street, in Philadelphia, close by the Baldwin plant. "This model," as described by Mr. Calder to the committee of judges, "represents a standing statue of Baldwin, clothed as a gentleman of his day, wearing his habitual frock

coat, unaffectedly standing without effort of any kind, yet with an evident reserve force strongly suggested. No attempt has been made to introduce extenuating toys, as spectacles, gloves, hat or other haberdashery, as it is the author's opinion that the figure needs no excuse for so standing, mellowed and dignified, with all his works in subjection to his mental poise.

"The entablature of the square pedestal is supported by four crouching caryatides at the four corners, making a sort of frieze about the pedestal. These caryatides, or Genii, each bearing a symbol, which are thus supporting the statue, represent, beginning with that to the left of front: The 'Genius of Labor,' a male figure, with hammer and chisel; 'Genius of Motive Power,' male figure, bound, with a wheel; 'Genius of Invention,' male figure, with a lamp, searching; 'Genius of Charity,' female figure, pouring forth the fruits of labor. On the lower plinth, on the four sides making the circuit, the inscription, 'Matthias W. Baldwin, Citizen, Philanthropist, Engineer.'

"The entire pedestal, including caryatides in rugged relief, would be in granite or bluestone; the statue itself is of bronze.

"Thus are the four Genii—Labor, Power, Invention and Charity—made to support the statue of the noble old man, who was at once Christian, Citizen, Philanthropist and Engineer. The projections from the sides of the shaft of the pedestal correspond to such forms found on ancient terminals; and while as well a decorative feature, are intended to



THE MINER
A Sketch for a Heroic Architectural Statue



NARCISSUS

Gaudens' statue of Farragut), it being as hard and durable as granite and much more conformable in color with the bronze of the statue.

An experiment, which of late has been engaging some part of Mr. Calder's time, is the application of very low relief to ordinary portrait purposes. He holds to the opinion that the portrait panel could be advantageously employed, far more commonly than it now is, in the interior decoration of the house, particularly if the panel were inserted in the wall of the hall or passageway or landings, which forbid the use of

afford support for anniversary garlands and plant decorations. The need for such projections was suggested by noticing wreaths tied to the ankles of the bronze statue, and suspended over the cornice of the pedestal, in the event of a recent anniversary of a well-known city monument."

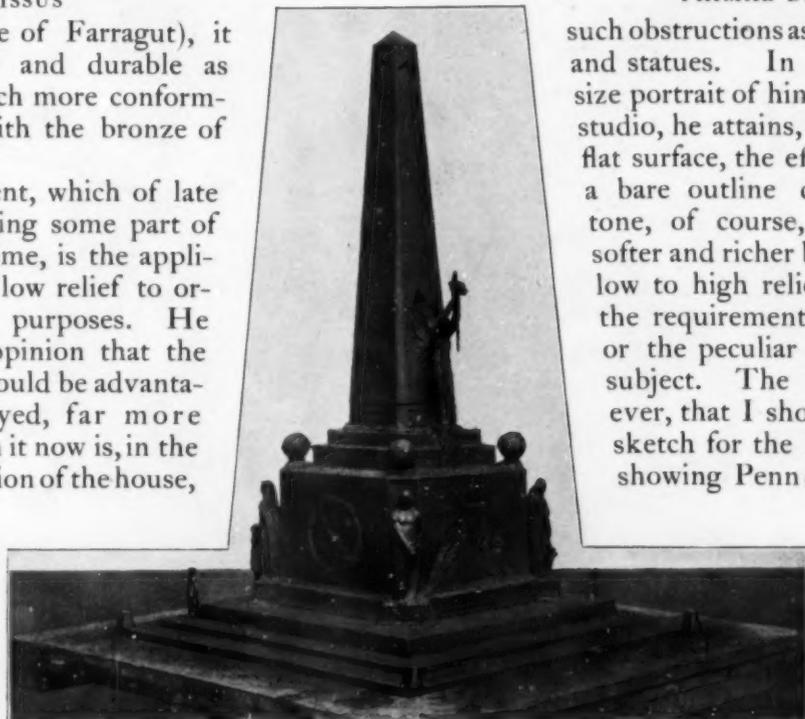
Mr. Calder further recommended that, as the pedestal would cover the middle third of the small and narrow park in which it was to be located, a semi-circular row of arbor vitæ or other evergreen tree be planted behind the statue so as to form a massive green setting against which it could be effectively seen. His choice of material for the pedestal was North Providence bluestone (which Mr. Stanford White has used in his pedestal for the St.



PRIMAL DISCONTENT

such obstructions as detached busts and statues. In a striking life-size portrait of himself, now in his studio, he attains, through a very flat surface, the effect virtually of a bare outline drawing. The tone, of course, can be made softer and richer by varying from low to high relief, according to the requirements of the setting or the peculiar demands of the subject. The criticism, however, that I should make of his sketch for the large pediment, showing Penn and the English

colonists of Pennsylvania, is that he has overloaded his space. This impression, perhaps, might not be



A COMPETITIVE DESIGN FOR THE MAINE MONUMENT



DR. MARCUS WHITMAN
Cast in Terra-cotta by the Conkling-Armstrong Co.



BAS-RELIEF PORTRAIT
A. S. C.



JOHN WITHERSPOON
Cast in Terra-cotta for the Witherspoon Building, Phila.



A PORTRAIT BUST
Executed in Marble



A BAS-RELIEF STUDY
Cast in Plaster

created by the finished work. On the other hand, the crowding of the figures, when viewed from a distance and at a great height, would certainly tend to bewilder and confuse the eye.

For purposes of convenience, Mr. Calder's studies of the nude male figure, as such distinctly, may in a general way be referred to a class by themselves. To mark but one dominant feature that runs through the group—they are all of the sane and wholesome type, and yet there is no suggestion in them of monotony or repetition, such as one sees, for instance, in Rossetti's women, with all their strange beauty. They are nature's types and attitudes, not the artist's.

In the "Narcissus" we see the shapely youth, with sidelong face, lost in adoration of his own figure reflected in the pool. There is the whole story briefly told in bronze. If the spectator chooses to moralize upon the vanity of youth and the significance of the Greek legend, that is his affair. But that is not the artist's purpose or business. In "The Dozing Hercules"—of which a terra-cotta cast stands in the garden of Mr. Charles L. Borie at Jenkintown—there is no more parade of plot or moral than in the previous figure. The young god, wearied by his labors, sits crouched in slumber by the wayside; the head sinks between his brawny shoulders; the body relaxes in its brutish strength, and the club slips from his nerveless fingers. In this, as



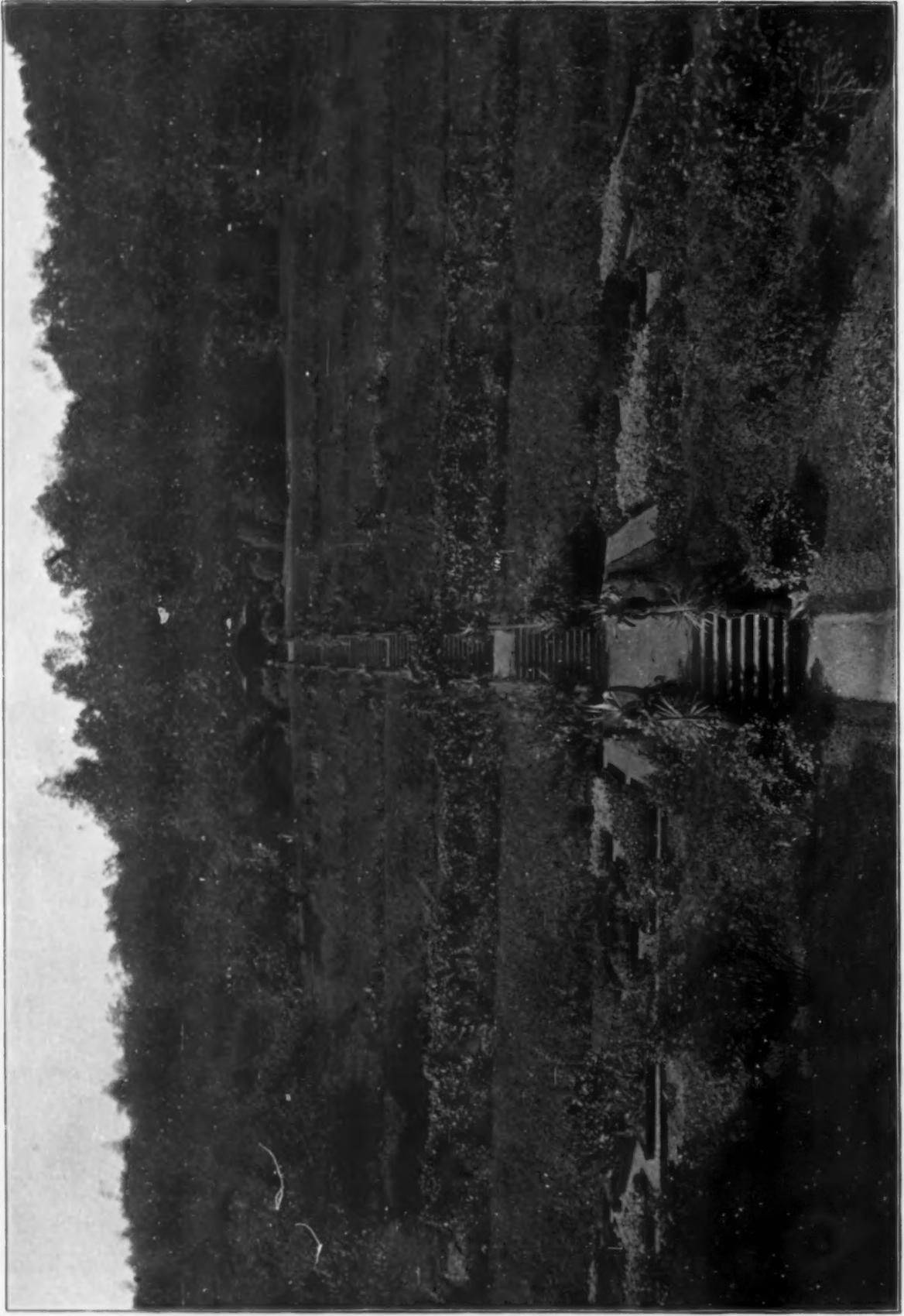
A LECTERN
Designed and modeled by A. S. Calder
Cast in bronze by Bureau Brothers

in the seated figure of a man—done as a study for Momus—the modeling of the figure is of extraordinary merit, although nowhere does one detect any desire on the part of the artist to indulge in any *tours de force* or to achieve unusual or strained effects.

By contrast, the realistic sketch of "The Miner," which is a study for architectural sculpture, is thoroughly modern in theme and conception. Modern, too, in another sense—not the best, perhaps—is the sentiment of the figure Mr. Calder calls "Primal Discontent." The technical skill of the performance must excite admiration. It is decidedly a feat to do so difficult a thing so well. But the question remains whether Mr. Calder has not gone too far in attempting

to convey through the medium of a solid material a meaning which calls for more subtle and flexible means of expression. At least, it may be said, he has plenty of good company in the venturesome experiment.

Just a word should be added, in conclusion, of those things in minor vein—urns, vases and hermæ—which furnish pastime for Mr. Calder's fancy and fingers. One must rummage through the corners and closets and shelves of his studio to see them, hoping, at each discovery, that some day soon he will take time to give the best of these tentative projects final and useful form.



The Formal Treatment of a Natural Slope

A TERRACE AT LLEWELLYN PARK

Property of O. D. Munn, Esq.

LLEWELLYN PARK

WEST ORANGE, ESSEX CO., NEW JERSEY

THE FIRST AMERICAN SUBURBAN COMMUNITY

By SAMUEL SWIFT

LIKE Pierre Lorillard's much later experiment at Tuxedo, Llewellyn Park, on the eastern slope of the Orange Mountains, was not primarily the result of a real estate speculation. Its moving cause was the desire of Llewellyn S. Haskell, to found a quiet, picturesque community in which retired merchants or professional men could make the autumn of their lives as beautiful as the Orange mountainside itself, when the leaves turn ruddy in the fall of the year. An ardent lover of nature, Mr. Haskell had always shunned the turmoil of city existence, even in a day when trolley cars and elevated railways were unknown. Born near New Gloucester, Maine, in 1815, he was by 1842 settled in Philadelphia. Several years later, he removed to New York, and became the head of a large chemical firm. To whatever city his business took him to live, Mr. Haskell made his dwelling place in a suburb, and to the last he derived an intense satisfaction from constant association with trees and hills, with fields and streams and the open air.

On February 20, 1853, Llewellyn Haskell bought twenty-one and one-half acres of what was then almost useless land on the side of the Orange Mountains. With him were soon afterward associated Levi P. Stone, Egbert Starr, Edwin C. Burt, John Burt, James Burt, Charles J. Martin, D. A. Heald and Joseph Howard, and each purchased adjacent ground, as the nucleus for a proposed park or reservation. The beauty of the site had

impressed Mr. Haskell at his first visit. The mountain range, rising six hundred feet above tide water, runs nearly north and south, roughly paralleling the Hudson River, about twelve miles away. From the summit of the ridge eastward, one overlooks the rolling valley in which lie Orange, West Orange and East Orange, with the city of Newark, at the foot of the long slope, carrying the eye to the edge of tidal marshes extending to Bergen Hill, the final barrier to the Hudson and New York. The tall buildings of the latter city and the towers of Brooklyn Bridge did not loom on the horizon until long after Haskell's time, but the high ground of Long Island, the central hills of Staten Island, and the broad waters of Newark and New York

bays were then, as now, plainly visible in clear weather from this lofty perch. They were and are yet seen over a foreground of sharply descending mountainside, astir in the summer with leafy boughs and diversified, in winter, by the forms of naked branches, contrasted with the perpetual green cloaks of firs and spruces, of pines and hemlocks. The view westward from the ridge embraced a narrow valley, watered by streams, with a second range of equal height bringing the skyline up to the level of the observer's eye.

Uncommonly desirable, in spite of its roughness, this region seemed to Llewellyn Haskell, and so, by adding to his original purchase other tracts of woodland, and persuading his friends to buy



THE RELATION OF LLEWELLYN PARK TO THE CITY OF ORANGE

Tinted portions show tracts of the Park privately held

Llewellyn Park



THE CHIEF ENTRANCE TO THE PARK

FROM VALLEY ROAD

adjoining territory, there was before long an area of four hundred acres under control. The owners banded together, with Mr. Haskell's guidance, and placed their property under what was called the "Park Covenant." As new buyers came for contiguous land, the original owners, through agreement with Mr. Haskell, agreed to sell only subject to the park or community restrictions. Thus the settlement continued to grow; and by the same process of accretion it is still slowly gaining in size, though certain property once governed by the park covenant has since relapsed into independence. Its present extreme boundaries are Valley Road on the east, Mt. Pleasant Avenue on the south, Prospect Avenue on the west, and Eagle Rock Road on the north. Not all the territory within these limits belongs to Llewellyn Park, but the reservation has large frontages on each of the four highways.

Though landscape gardening was not within Haskell's purpose, he set apart as the nucleus for communal life a fifty-acre strip of land, of varying width, called "The Ramble." This included the main entrance from Valley Road, and it followed the natural grade of a stream up the mountainside, wid-

ening out near the top to embrace a wooded space some five hundred feet across and twelve hundred feet long, encircled later by roadways. The average width of this park strip he made about three hundred feet, and its length more than a mile. As the map shows, it now embraces two parallel roadways up the mountain, with a ravine between them. From the large wooded space above mentioned, a steep incline leads to the summit, and the park strip was carried up the slope, with a narrow extension each way along the crest, stretching perhaps half a mile. Two transverse arms, reaching out at either side of the large end of the Ramble, provided for cross roads as far as the land under the park covenant then spread.

The park is an example of the beauty that comes from practical fitness to given conditions, rather than from adherence to any formal scheme. The roads curve through the woods so as to provide as direct and serviceable lines of travel as possible by grades within the power of ordinary horse-flesh. Vistas, for their own sake, are neither sought nor obtained; views are merely incidental. The underbrush, in parts of the Ramble, has been left in its primitive tangle, and the

tree growth, of evergreens and oaks, of birches, maples, chestnuts, hickories, dogwoods and others, is mature and sturdy everywhere. In short, there has been little effort to formalize the rough natural attractiveness of this rugged region. The wild freedom of the mountainside has been allowed, and properly, to set the keynote. Well-kept roads are shaded by interlacing boughs that grow as they will.

The main entrance from Valley Road is at the head of Park Avenue, a wide street that connects the Oranges and Newark, forming a link, on the one hand, between Llewellyn Park, with its two large neighboring tracts, including the Eagle Rock Reservation, set aside by the Essex County Park Commission, and, on the other hand, the handsome Branch Brook Park in the northern part of Newark. The two former parks, though still provided only with service roads, have large possibilities, and it is to be hoped that some arrangement for coördinating them with Llewellyn Park, as units in a landscape system, may yet be made.

A small cylindrical stone lodge stands guard at the southeastern entrance, at the left of

which the beautiful lines of its pedestal concealed by the overgrown hedge, is a portrait bust of Llewellyn S. Haskell, with this inscription: "Erected in honor of the founder of Llewellyn Park, MDCCCLXXX." Haskell had died nine years before, and the residents subscribed for this memorial. The sculptor was Launt Thompson, and this is a good example of his art. The architect of the pedestal, with its swelling lines, was Stanford White. By going behind the hedge, one gets the excellent view of the monument seen in the photograph.

The property included in the Ramble, with its entrance and roadways, was placed by Mr. Haskell in the hands of three trustees, to administer for the Llewellyn Park Association. Before it could be absolutely made over to the association, however, Mr. Haskell became financially embarrassed by the panic of 1857. He was compelled to mortgage not only his private holdings in the park, but even to borrow money upon the precious strip he had designated as the Ramble. The panic leaving him poorer than it had found him, he was able to redeem only a portion of these properties, and certain plots were bought under foreclosure by men already interested in the park. Upon the Ramble the mortgage was lifted by several men of public spirit, who were much attached to the place; and the strip, which, as they realized, was the key to the park, was then turned over to the three original trustees of the park association, T. B. Merrick, Edwin C. Burt, and Augustus O. Moore. They were chosen to serve for life, no new members of the board being elected until two should die or retire. Other trustees of the park have been D. A. Heald, D. A. Wallace and David E. Green.

From the beginning, an appropriation was made to maintain all the roads, together with the property owned in common by all the residents of the park. The constitution of the Llewellyn Park Association limited the maximum annual charge or tax upon the land to ten dollars per acre. That is, it provided that the owner of six and a-quarter acres of ground should pay not more than \$62.50 a year as his share of the expenses of community life, and should have, moreover, six and a-quarter votes at the yearly meeting



THE MEMORIAL TO LLEWELLYN HASKELL
Launt Thompson, Sculptor. The Pedestal by Stanford White.

of property holders. The man possessing twenty acres must contribute \$200 annually, and he has a voting strength of twenty, in determining how the money shall be spent.

The present taxable acreage of Llewellyn Park, out of a total area of nearly a thousand acres, is less than seven hundred, but not all of this land pays its share. In the original deed, when property came under the park covenant, it was stipulated that at the end of a year of non-payment, the ground could be put up for sale, this being a much shorter period than usually allowed by State law. The actual revenue of Llewellyn Park averages barely four thousand dollars a year. At this writing, a suit is under way against one of the residents, to compel him to pay his back taxes, his defense being that the agreement,



RHODODENDRONS IN THE RAMBLE NEAR THE SPRING

nant that protected it declared that this annual maintenance tax was to be a lien on the property. No building in the park was to be used as a shop, factory, slaughter-house or other place of industry. No house was to be erected upon less than one acre of ground. There were no restrictions placed upon the use of roads by residents—in that day automobiles were not dreamed of. By voluntary agreement among the members, there are no fences in the park, except around outbuildings. Stone walls and hedges are

as put in the original park covenant, is illegal in form. Several thousand dollars are involved, as other park dwellers have been awaiting the court's decision before acting. When Llewellyn Haskell and his friends put their land together, the park cove-



STABLE OF MR. GEORGE J. SEABURY'S RESIDENCE

LLEWELLYN PARK

mainly used as boundaries. The location of subordinate structures, such as barns and stables, was also left to the good taste and judgment of future dwellers — there was no setting apart of such buildings in separate avenues. Further than this, except

for careful provisions as to voting and proxies at the annual meetings of landholders, the original deed did not go. There was nothing, for example, as to the social qualifications of intending buyers. Any one able to pay the price of property to an owner willing to sell is at liberty to-day to become a park resident.

Above all, the park was intended by Llewellyn Haskell as a retreat wherein a man could exercise to the utmost his own rights and privileges without interference and without causing his neighbors inconvenience. Mr. Haskell himself, with a few of his early associates, belonged to a religious cult whose members were known as Perfectionists, from their tenet that by right living they might attain to a standard of absolute perfection on this earth. Whether Haskell, as an amiable idealist, expected to make the park named after him a sort of modified earthly paradise, it is now too late to discover, but there is no doubt that its establishment and growth gave him keen pleasure and that his aims regarding



A TURN OF GLEN ROAD IN THE RAMBLE

however, the little group suffered diminution, and the ultimate fate of the chapel was to become part of a dwelling-house.

There were professed atheists in the park, too, in its early days, when that form of thought was less common than now, and there were recluses to whom the shaded slopes of this mountainside and the loneliness that distinguished the place before its population grew to the present forty-five or fifty families, were unendingly grateful. To live near New York, and yet to enjoy an atmosphere of utter remoteness—this was the privilege of all early settlers in Llewellyn Park. At one time, however, there was much outside comment upon a marriage ceremony held at sunrise under a great tree

near the eastern edge of the park, and more recently, the reported burial of a young woman, with only a shroud between her body and mother earth, attracted some notice. And there have been a few other conspicuous doings in days gone by.

Life in this community has



A LEVEL STRETCH OF GLEN ROAD

Showing unrestricted undergrowth in the Ramble

Llewellyn Park



THE RESIDENCE OF MR. E. REMINGTON NICHOLS

Remodelled by Percy Griffin, Architect

LLEWELLYN PARK

ebbed and flowed. The first settlers were, necessarily, men provided with a fair portion of the world's goods, and, half a century ago, when money came more slowly, this meant that they were no longer in their first youth. Mr. Haskell himself was forty by the time the experiment was under way, and his associates were rather above than below that age. That generation has about passed away, and the next one is already enjoying its grandchildren. Some few men and women have lived in the park for as long as thirty years, and there are even those dating back nearly another decade as residents. To-day, there is plenty of young life in Llewellyn Park as a community, a condition that hints at the possible utilization for houses at some future time, of the dozen or more sites that are still unoccupied.

A spirit of progress is now rife, moreover, whose stirrings may not subside before material changes result. It is even possible that decision may be forced upon a rather serious question. The fact is that the reve-

nue of four thousand dollars is insufficient to maintain the eleven miles of park roads and the lawns and woods of the Ramble as they should be kept up, in addition to the expense of a superintendent, gardeners and other workmen. Grades are steep enough, on some of the roads, to demand the frequent repairing of damage from erosion. The roads are wide, the established minimum of sixteen feet often giving way to a breadth of twenty or twenty-five feet. They are macadamized and kept in order, but at considerable cost, even with the store of trap rock available in the mountain itself, one former source of supply, known as Nevin's quarry, being within the very limits of the park. The care of trees and grass in the Ramble is also expensive, and it can be carried only to a limited extent. The revenue is not enough to furnish money for lighting the roads, and so the several property owners take care of this task individually, each being responsible for the drives touching his estate. Lamps cost eleven dollars a year



THE LOWER TERRACE AT MR. O. D. MUNN'S PLACE

apiece, and are furnished by an outside company at that rate. The water supply comes from mains laid across the park, as a short cut, by a corporation intent upon reaching Orange and Newark. There is no general sewage system. The conveniences of gas, electric light and telephone service are, of course, a personal charge to each consumer.

It will be seen, then, that the communal funds are hardly adequate. Here appears the difficulty found in nearly every residence community. To provide more money, the ten dollar per acre limit of contribution would have to be raised by vote of three-fourths of the property owners. This majority, it is declared by some of the members, might not be obtainable, because of the already heavy burden of taxation exacted by the borough of West Orange, practically none of which is spent in the park itself, the latter being private property. In effect, this is double taxation. To the West Orange treasury, Llewellyn Park residents contribute annually some \$20,000, without police, light, highway or water service in return from the town authorities. The small but positive sign at the several entrances, "Private Grounds," is to blame for this.

As a remedy, certain park residents, though others oppose them, suggest asking for a legal separation from West Orange, and the creation of a new borough of Llewellyn, comprising only the park itself. This would compel the opening of a few roads—the main avenues of travel across the park—to the public, for no borough or township can erect a barrier about itself. At the same time, more than half the roads might remain private parkways. This would enable the retention of all borough taxes within the park itself; probably these taxes could be much reduced and still suffice for borough administration, for police, for lighting, watering and repairing roads, for landscape gar-



AN OLD GARDEN ON MR. D. O. HEALD'S PROPERTY, LLEWELLYN PARK

dening and for other uses in that portion of the park thrown open to the public. The original acreage tax of the Llewellyn Park Association could then be applied to the private territory, with beneficial results.

The actual privacy thus sacrificed by park residents would be, it is held by advocates of this plan, unimportant. As a matter of fact, the entrance gates are closed only on summer and autumn Sundays when the abundance of flowers or of ripe chestnuts might tempt juvenile visitors to break first the tenth and then the eighth commandment. An adequate force of policemen probably could solve the problem. Until two years ago, Llewellyn Park had no paid guardians of the peace; since then, one constable, on duty from 10 a. m. to 10 p. m., has succeeded in upholding the majesty of the law, and thefts or violence are nearly unknown.

From the foregoing, it will be seen that the communal ties binding Llewellyn Park into an organic whole are for the most part loose, and in some cases purely voluntary. This is reflected, naturally enough, in the park's layout. Voluntary acquiescence in what seems best for the majority is about the limit to which the residents go in setting up a central authority. And this is really what Llewellyn Haskell aimed at. A benevolent despotism would never have suited the mood of this dreamer. In the Essex County settlement, he foresaw a community of independent families allied for protection of one

another's share of the natural beauties about them, and for the benefit of good roads, with a few other advantages, but not banded together primarily for social intercourse or to enforce customs or opinions upon their fellow residents. This freedom is reflected in the fact that the park has existed without a central resort or club house of any kind, and with not even an official place for the annual meeting. In laying out the grounds, Haskell and his coadjutors provided only one place where a community building might stand. That, as the map shows, was in the upper end of the Ramble. The same element that has proposed to make a separate borough of Llewellyn has suggested erecting a club house and developing a more centralized club life.

At the lower intersection of Park Way and Oak Bend, were once found the remains of the old house of Anthony Oliff, the first settler in this region, whose coming, tradition says, dated back to 1678. One of the most characteristic early houses of the park now stands there. It is an English Gothic wooden structure, of two stories, with a large central and two subordinate gables, and is now owned by Mr. William E. Garrison. The central gable forms the pointed roof of an unexpectedly large room, used by Edward W. Nichols, for whom the house was built, as a studio for landscape painting. The architect was Alexander J. Davis, one of whose better known works was the group of old college buildings on University Place, New York. This house is on comparatively level ground, and opposite, in the Ramble, an old dam across the stream has been restored by a neighboring resident, for winter

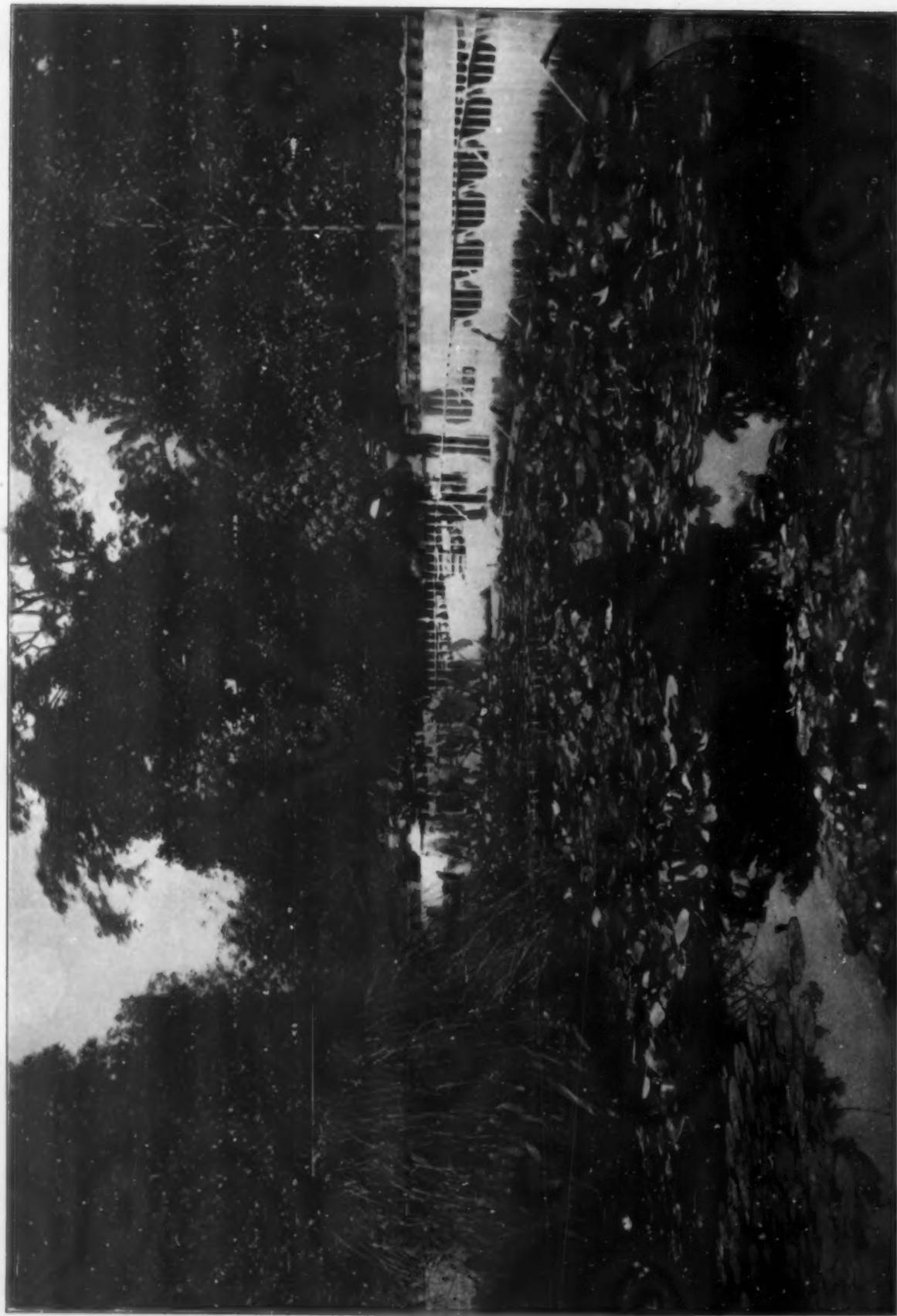
skating and the added coolness it affords in summer.

Two newer houses have been built in this same district, one of which remodeled by Percy Griffin from an earlier square structure, is shown here as an example of the later development of Llewellyn Park architecture. This house is particularly lavish in its piazza spaces, which face the east and command a distant view toward New York. What the near view from a lower level of the park embraces may be observed from a lawn of the old Auchincloss place, half way between the Ramble and Eagle Rock Road, the northern boundary of the park. Here is one of the few instances of the cutting away of trees in order to gain a vista and a prospect. The city of Orange, with St. John's Church the prominent feature, is near at hand.

Fronting on Mountain Avenue, and extending to the crest of the ridge, is the O. D. Munn place, in which is a much too rare attempt to use formally a natural feature of the park. In the rear of the homely dwelling, and reaching nearly to the outcropping ledge of rock, is a series of rather too narrow terraces, with flower beds and summer-houses. From the Munn residence, looking upward, a curtain of trees and underbrush almost shuts out the ridge. From the small pavilion, the view is magnificent, the eye sweeping across the distant Newark Meadows to New York and Staten Island. Here one can best imagine the mood that seized upon Llewellyn Haskell, when he saw this, fifty years ago; this alone would explain the birth of the project that has matured as Llewellyn Park.



A RESIDENCE AT LLEWELLYN PARK



A POOL IN THE BOTANICAL GARDENS AT PALERMO
Showing divisions of masonry for different classes of aquatic plants

WATER GARDENS

By WILLIAM TRICKER

(Concluded)

THERE are many inconspicuous plants which thrive in water and modestly beautify it, but the lily is the most remarkable of all fresh water plants, and, therefore, the best known. In a variety of forms and colors it is found in all parts of the world, and has excited the admiration of travelers, explorers and all lovers of nature. No plant can equal the chaste form, the purity, loveliness and exquisite fragrance of pond or water-lilies in the quiet early morning, when every living thing is refreshed by Nature's rest and wet with dew. Schomburgh describes with enthusiasm his emotion on first discovering the *Victoria Regia*, when exploring in British Guiana. At a distant glimpse of it, during his laborious progress up the River Berbice, his curiosity was awakened; and upon a closer view, all the calamities which contending Nature threw upon his path were forgotten in his admiration of the wonderful foliage and the luxurious flowers. Something akin to this the writer has experienced, coming unexpectedly upon the water-lily in its native haunts as well as in places where it has been naturalized.

The United States is most fortunate in possessing a large quota of species and varieties of water-lilies. Chief among them is the fragrant water-lily, *Nymphaea odorata*, the well known pond-lily of the Eastern States, with its lovely pink companion, *Nymphaea odorata rosea*. Then there is the giant

form of the *Nymphaea odorata gigantea*, the lily of the Southern rice-fields, the large white western lily, *Nymphaea tuberosa*, with many variations, and the unique Florida lily, *Nymphaea flava*, the only known yellow species in existence. These water-lilies are, as distinct types and without any modification, surprisingly beautiful, but like other groups of flowers, they have attracted the hybridist's attention and the result of the cross fertilization that has been encouraged is marvelous to behold.

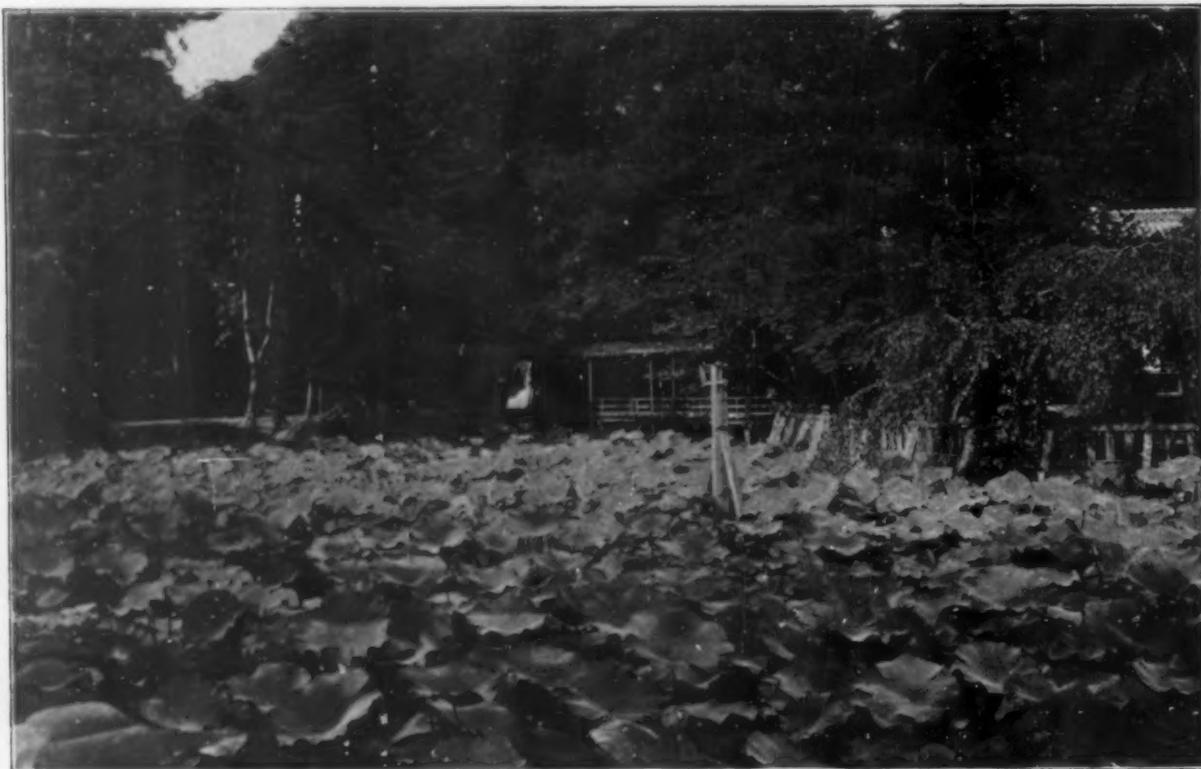
Perhaps the greatest impetus to the cultivation of aquatics in the United States was created by the introduction of the *Victoria Regia*, in 1852, by Caleb Cope, of Philadelphia, under the skilful management of the late Thomas Meehan. In those days the *Victoria* was an expensive luxury, and only a few others

indulged in its cultivation. In 1887, B. L. Martiac of Temple-sur-Lot, France, introduced hybrids of hardy nymphæas, embracing all shades of color save blue. The exquisite new forms of flowers increased the interest in all groups of water-lilies and made them popular in all parts of the world where horticulture is practiced.

Our climate favors the cultivation of water-lilies, both hardy and tender varieties, including also the Oriental lotus, the African, Australian and Indian water-lilies, the *Victoria* of the Amazon and also the recently introduced *Victoria*



THE *VICTORIA REGIA* GROWN WITHOUT ARTIFICIAL HEAT AT SALEM, N. C.



A JAPANESE LOTUS POND

NEAR TOKYO

of Parana. In the Eastern States, and in high elevations, conditions are not favorable to the cultivation of Victorias and tender nymphæas without artificial heat, but the day-flowering tender nymphæas can be grown most satisfactorily, provided strong plants are planted out the first week in June. In warm seasons, the *Victoria Trickeri* thrives as far north as Connecticut; but with seasons so erratic as late ones, the cultivation of that variety is precarious without the assistance of artificial heat in the early part of the season. In the Middle Atlantic States, both hardy and tender nymphæas, nelumbiums (Egyptian and Japanese lotus) and Victorias



A BUNCH OF NELUMBIUMS

can be grown; but occasionally a season like the last one will be detrimental to the *Victoria Regia*, if no artificial means are at command to regulate the temperature. To obtain the best results, heat should be applied for six or eight weeks in the early months. In most cases this can be dispensed with before the first of July, as the plants will then be well advanced.

The *Victoria* used to be grown in the Bartholdi fountain at the Botanic Garden, Washington, D. C., without artificial heat, but of late years the cultivation of this and other water-lilies has been a miserable failure there and a disgrace to our national capital. For several years the masonry of



THE PAPYRUS IN SICILY

A decorative water plant successfully grown in America

the fountain-basin has been in a defective condition, losing much water by leakage and thus necessitating a continuous playing of the fountain to keep the basin full of water. This illustrates the fact that it is impossible to grow water-lilies in running water, especially tender ones, and that it is impossible to have a fountain display and a water-lily display at the same time and in the same place.

Dr. Henry T. Bahnson, of Salem, N. C., was the pioneer in growing the *Victoria Regia* out of doors without artificial heat. This he accomplished as an enthusiastic amateur, converting a small stream, by means of damming, into a pond two acres in extent. Here originated the famous *Nymphaea odorata Caroliniana*, one of the best pink water-lilies in cultivation. Chicago has the proud distinction of being foremost in the cultivation of tropical water-lilies and Victorias in her public parks. The Victoria and tropical nymphæas have also been grown in the public parks of New York, Brooklyn and Philadelphia, but success can only be assured where artificial heat can be applied if needed. Prospect Park, Brooklyn, has for many years

had the best aquatic gardens on the Atlantic seaboard. The water-lilies at the World's Fair in 1893 were a fine feature, and the effect of water planting around the wooded island has not since been surpassed. The aquatic display at the Pan-American Exposition at Buffalo had a charming natural effect, especially in the mirror lakes; and at no time since the introduction of hybrid hardy nymphæas has such a unique collection been placed on exhibition as was seen in "The Court of Lilies." Climatic and other conditions were most congenial and conducive to the results obtained.

With the advancement of horticulture as displayed in the features of new and old world gardenage, a well arranged garden has come to be incomplete without aquatics. Tastes differ as to what these should be. Untoward climatic conditions make the rearing of certain groups impossible in many places, but it is otherwise where nature has provided favorable means. This is rarely in just the right spot where one wishes to plant choice show varieties. In remote but favorable places groups of lilies best suited for



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THE VICTORIA TRICKERI

naturalizing should be planted, if indeed they are not already growing there, and the Oriental lotus may share the pool with them; but great care and thoughtfulness must be exercised to have the place protected. Cows

must not have access to a pool of lotus or that part of a large pond where such plants are growing; for the water gardener has discovered the melancholy fact that these disturbers of riparian peace prefer to eat the



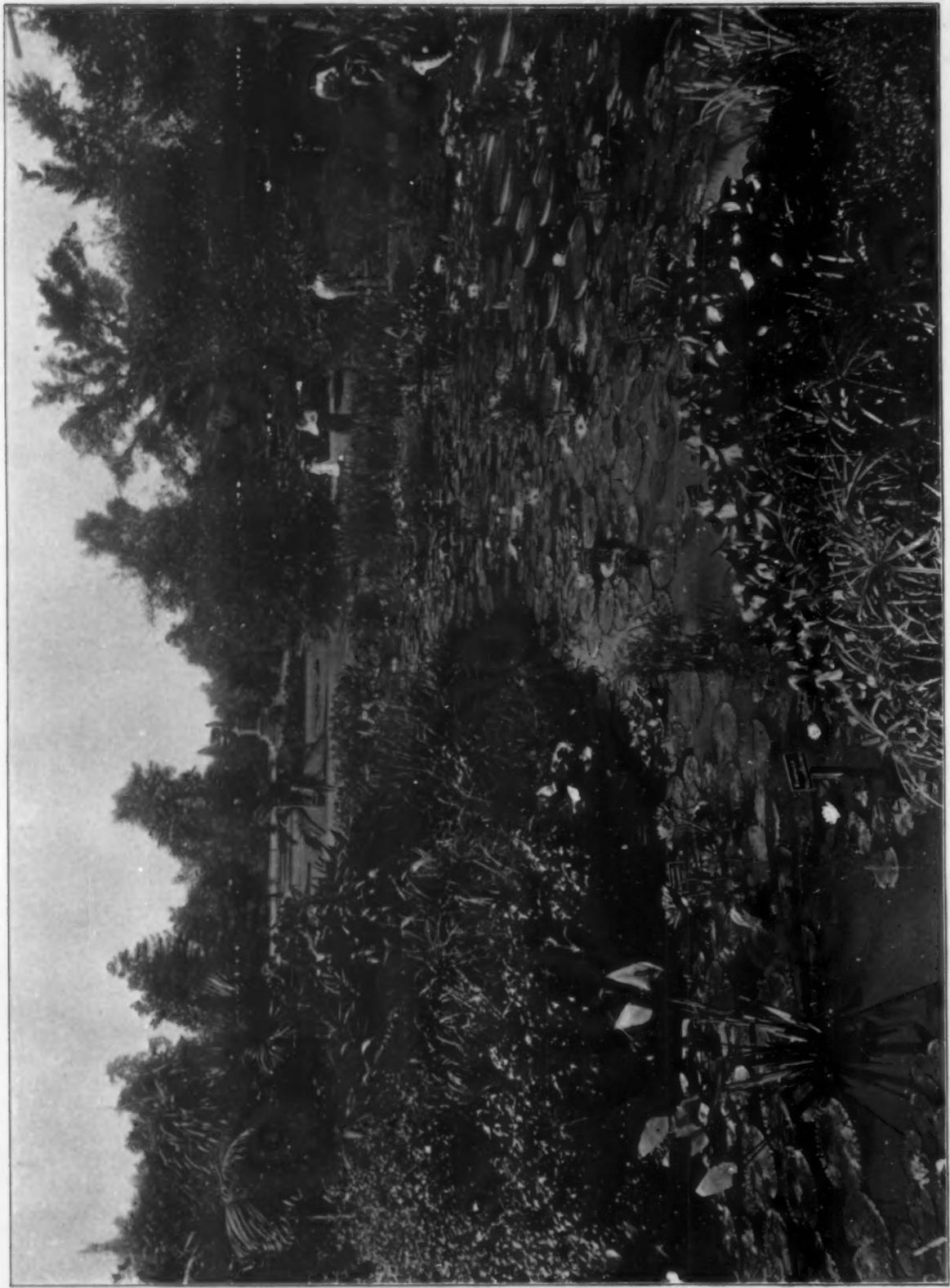
THE NYMPHÆA DENTATA

lotus rather than anything else. Where aquatics are planted in ponds, lakes or ornamental waters, it is absolutely necessary to protect the plants against the ravages of cattle, ducks and swans, if these intruders cannot naturally be kept out. A simple method of protection against the fowls is to place wire netting around the various clumps or groups of plants. It will not be necessary to have the netting above the surface of the water.

The question arises, what varieties are best to plant? This is difficult to answer, the field is so wide, the array of plants large and varied, and what will be proper in one section will not be adapted to another. Massachusetts, the Eastern and Northern States are naturally well adapted for the cultivation of all hardy nymphæas as well as nelumbiums, but it is sometimes difficult to establish the latter, and resort should be had to starting the tubers indoors and planting out in June. Tender nymphæas should also be started indoors, and well started plants may be set out the first week in June. The

day-flowering varieties should have preference over night-flowering varieties, the latter requiring a higher temperature. Victorias should not be attempted without artificial heat. In the Middle Atlantic States and southward the grower may more freely indulge his fancy in the selection of species. The hardy nymphæas will commence to flower in April and will continue until hot summer weather sets in. The duration of the season for flowering varies, some species blooming much longer than others. As the hardy nymphæas decline the nelumbiums commence to flower, usually the first of July in the vicinity of Philadelphia. Tender nymphæas may be planted out toward the end of May, and from July until the end of October; they give a wealth and profusion of bloom unequalled by any other class of flowers, defying drouth, revelling in the scorching sun and heat, ever refreshing and enjoyable.

Victorias should also be included in this list. The farther south one goes, the shorter one finds the flowering season for hardy



HARDY AND TENDER NYMPHÆAS AT TOWER GROVE PARK, ST. LOUIS

nymphæas. After planting them, little attention is necessary. If in artificial ponds, six to nine inches of water above the crowns of the plants will be sufficient, and after the plants have made good growth the pond may be filled, adding about two inches of water every other day. During the summer there will be dead leaves to contend with. These should be gathered from the surface, and nothing unsightly should be left in the pond. The evaporation will be more or less according to the condition of the weather and the amount of living foliage on the surface. In any case the pond should be kept full of water.

Few insects attack the plants, aphides (black fly) are the most prevalent, but their natural enemies are many, the most notable being the lady-birds, or *coccinellidæ*, of which there are several species. The larvæ of these insects devour the aphides. Insecticide should be used cautiously, as the aphides and their enemies both may be killed by the same application. The safest and surest plan to eradicate these pests, if they become such, is to collect the lady-birds or the larvæ, or both, and place them on the infected plants. They will very soon fulfil their mission.

In a fountain basin, where a continual



A LOTUS POND AT KAPIOLANI PARK, HONOLULU

Showing the effect of overcrowding

flow of water is maintained, is about the worst place to attempt to grow water-lilies. Very few plants can exist there. The volume of flowing water changes the contents of the basin too rapidly, and also lowers the temperature, so that conditions are most unfavorable and unnatural for aquatic plants. Where there is but a limited amount of water—merely a spray—several of the hardy varieties of nymphæas may be grown, also *Limnanthemums*, *Eichhornias*, *Myriophyllum*, etc. In winter, all hardy nymphæas and nelumbiums are best left out in the ponds, provided there is a depth of water that will not freeze to the bottom. Tender nymphæas must be wintered indoors.

The amateur with limited space and means can indulge his fancy in aquaculture by the use of a few tubs. Ordinary barrels cut in two are commonly used. Only moderate growing nymphæas should be put in and one is sufficient for a tub. Other plants besides nymphæas and nelumbiums may be grown in larger tubs, such as *Cyprus* (umbrella plant), *Papyrus antiquorum*, *Eichhornias* (water hyacinth), *Limnanthemums* (floating heart) with their dainty white flowers, and the delicate water snowflake with its curious flaky white flowers, various *Sagittarias*, *Limnobaris Humboldti* (water poppy) and many others.



MARAUDERS OF THE WATER GARDEN

A NEW HOUSE IN JERSEY CITY

DESIGNED BY WILSON EYRE

THE most interesting of houses lately built in Jersey City is the one here presented. The first illustration is a sketch which grew from the architect's imaginings and which was made in heavy color on rough paper. Following this drawing are a



THE ARCHITECT'S PRELIMINARY STUDY

number of photographs taken of the house as it has been finished. The site is on Gifford Avenue, in the open portion of the city bordering on the suburbs; and the design of

the house has been suited to that semi-suburban locality. The plan is not uncomfortably condensed nor is there an effect of "too much house upon the lot"—an error commonly seen in suburban properties. The plot measures 76 by 110 feet,

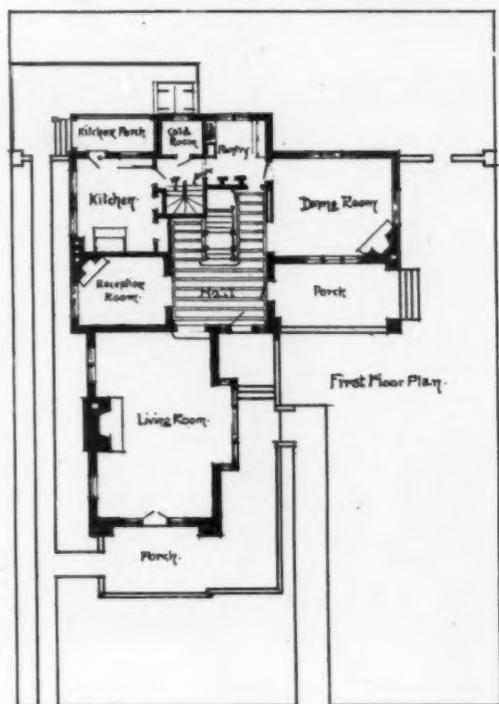
and the house has been placed near enough to the boundaries of one side and the rear to give space for a wing. This angular plan gives distinction to the house at once. It



THE FRONT OF THE HOUSE



THE REAR OF THE HOUSE



PLANS OF A NEW HOUSE
IN JERSEY CITY



THE RESIDENCE OF
H. C. BENNETT, ESQ.
DESIGNED BY WILSON EYRE

A New House in Jersey City

also insures a maximum of light and air, and provides a variety of views from the windows.

Those necessary features of American houses which are so difficult to treat architecturally—the porches, have been unusually well managed. One is confined entirely within the outline of the house and will further be enclosed by means of glass in

story of the house; and above it is a frame construction covered with roughcast. The outside woodwork is a brown—almost natural—color, with the exception of the window sash, which are nearly white.

The visitor enters directly into the hall and finds one of the most striking features of the interior in a stairway boldly expressive of its construction and material. The reception



THE HALL AND THE MAIN STAIRWAY

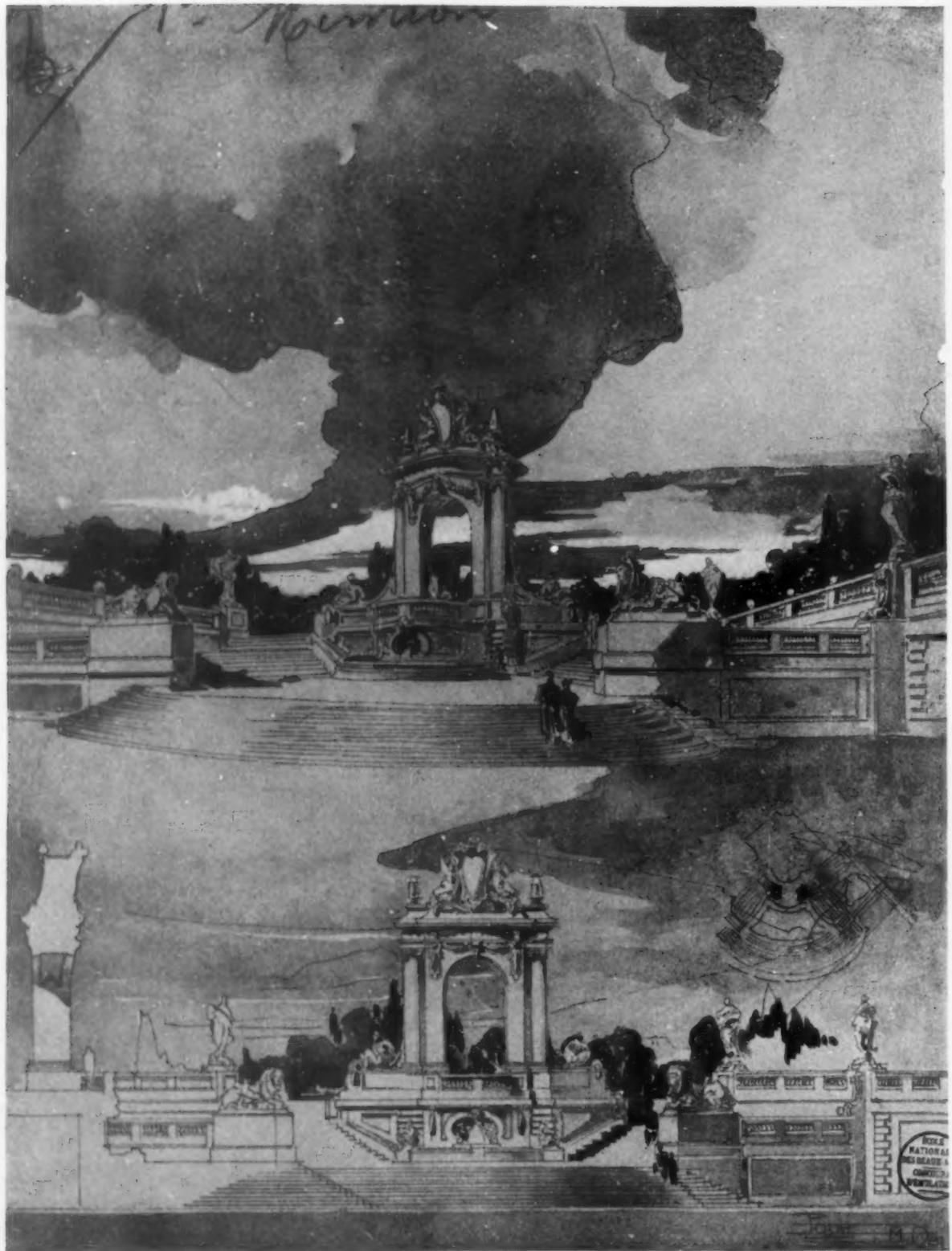
winter. The other porch has been applied to the exterior of the house, but it too is enclosed within the design by means of a low brick wall, forming both a terrace and a connection between the front door and the front porch. This tying together of external features is a marked characteristic of the English domestic style of building upon which the design may be ultimately based.

Rough brick is the material of the first

room and dining-room are appropriately placed in relation to the hall, but are of secondary interest to the living-room, two views of which are here given. The exceedingly vigorous detail extends even to the frame of a decorative panel over the mantel shelf. This plaster ornament so enclosed was modeled by Louisa Eyre. The room is finished in quartered white oak. Elsewhere in the second story and attic, cypress and white pine have been used.



VIEWS OF THE LIVING-ROOM
A NEW HOUSE IN JERSEY CITY



A MONUMENTAL ARRANGEMENT OF TERRACES AND STEPS
A TWELVE-HOUR STUDY BY JOHN RUSSELL POPE

AN EXHIBITION OF SKETCHES

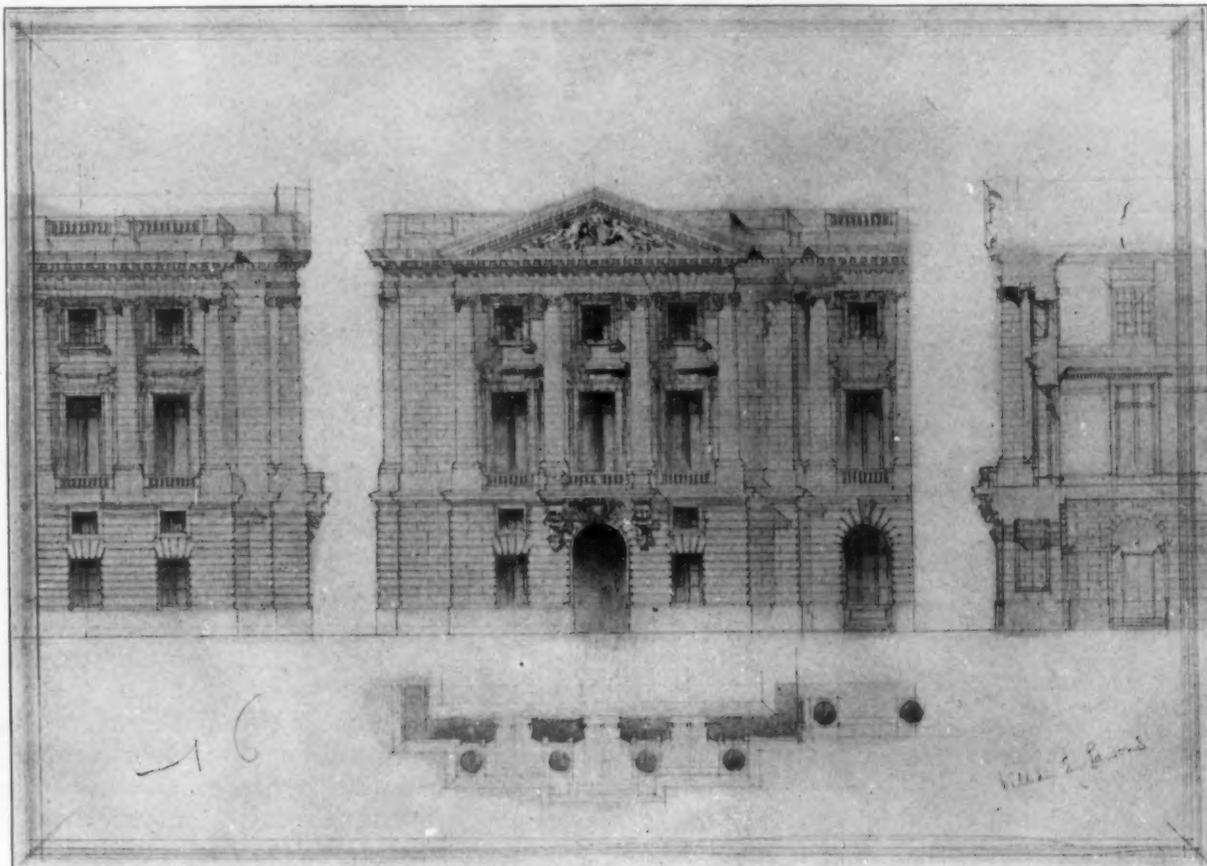
MADE AT THE *ECOLE DES BEAUX ARTS*

THE present season of activities at the T-Square Club in Philadelphia has been marked by a series of special exhibitions limited both as to the number of drawings and the length of time they have been exposed to view. For each display the drawings illustrated a particular subject and were gathered from a special source or from a single architect. On account of its interesting character, as well as its brief duration, was it to be deplored that the last exhibition, consisting of twelve hour sketch problems made at the *Ecole des Beaux Arts*, was not more widely heralded before it opened, so that it could have been the more widely studied and enjoyed.

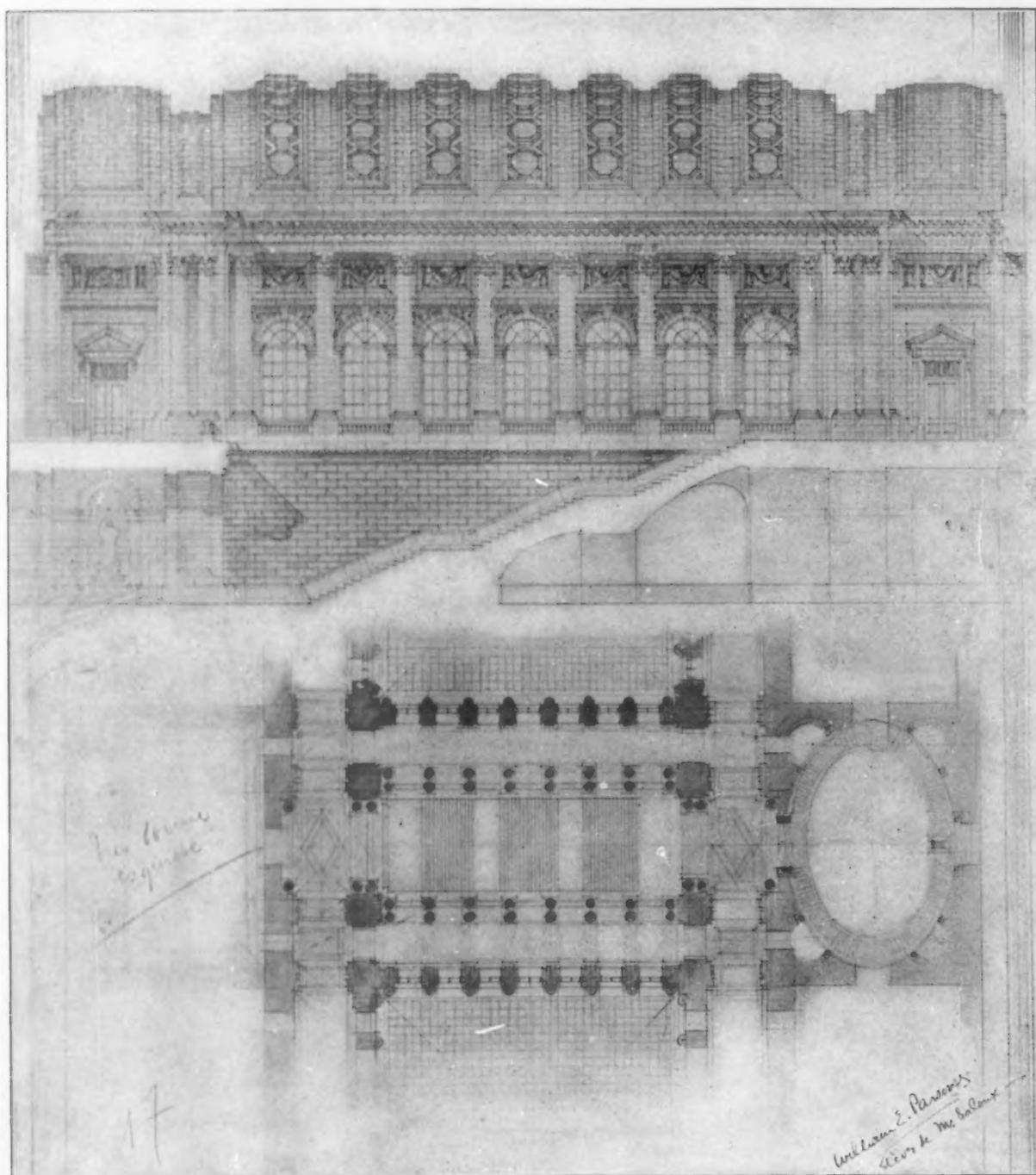
As a part of academic training in architecture, the sketch problem has proved indis-

pensable. It was introduced years ago in the School at Paris; to-day every important college of architecture in this country announces such problems to its students at frequent intervals. Pupils are required in a limited time to analyze the subject allotted for architectural solution, to discriminate between essential and non-essential elements, and having formed their conceptions of design, to express themselves by rapidly executed drawings of a most epitomized sort. Such designs effectively bring out their makers' own uninfluenced ideas. They are produced *en loge*, each student working alone, in a separate room, where he has no access to books, photographs, or other outside aid.

Believing that a group of these drawings would form an exhibition of a unique and



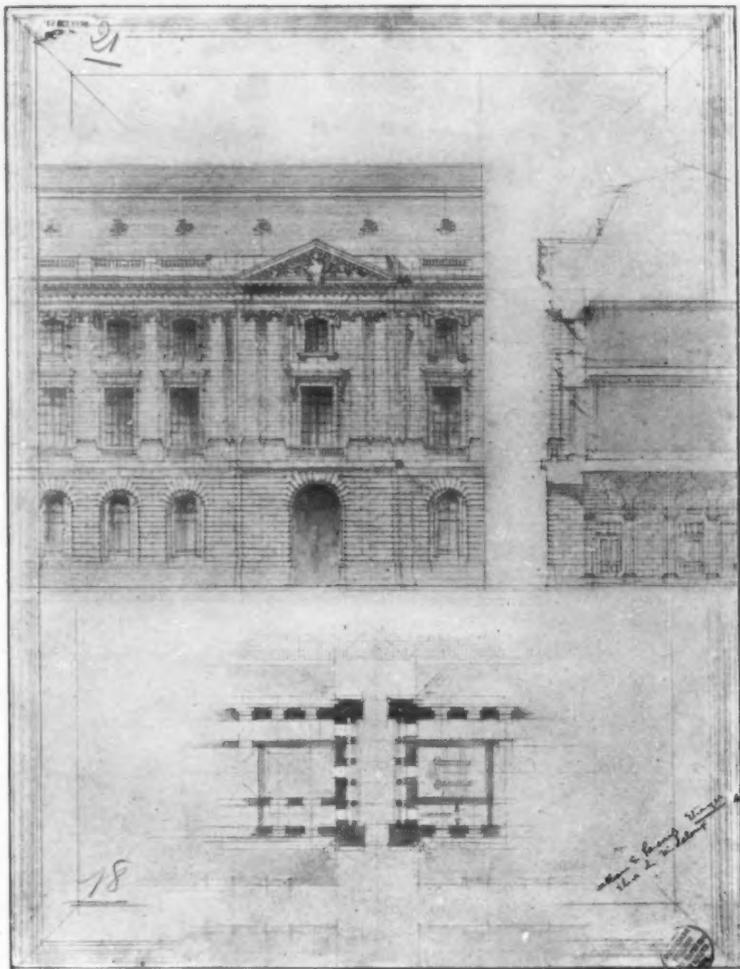
A SKETCH-STUDY BY WILLIAM E. PARSONS



A MONUMENTAL STAIR IN A PUBLIC BUILDING
A STUDY BY WILLIAM E. PARSONS

interesting nature, steps were made to secure a representative collection, gathered particularly from those made by American students who had shown exceptional ability during their studies in Paris. The number of sketches available for the purpose was found to be limited; but notwithstanding this

difficulty the collection—numbering somewhat over thirty drawings—is very comprehensive in scope. In fact, this well defined intent at obtaining a variety of subjects is one of the most commendable features of the exhibition. The range is wide enough to systematically include illustrations of the

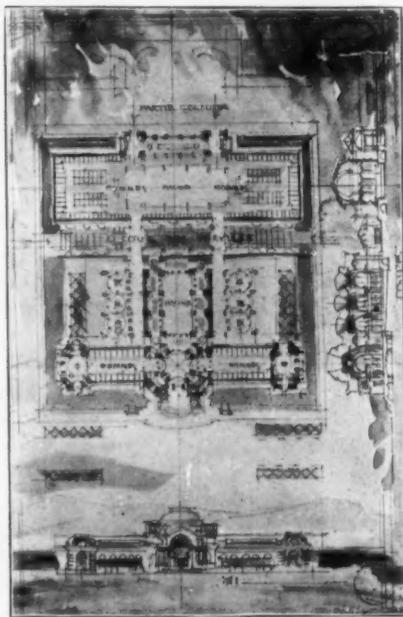


A PAVILION PROJECTING FROM A FAÇADE
A STUDY BY WILLIAM E. PARSONS

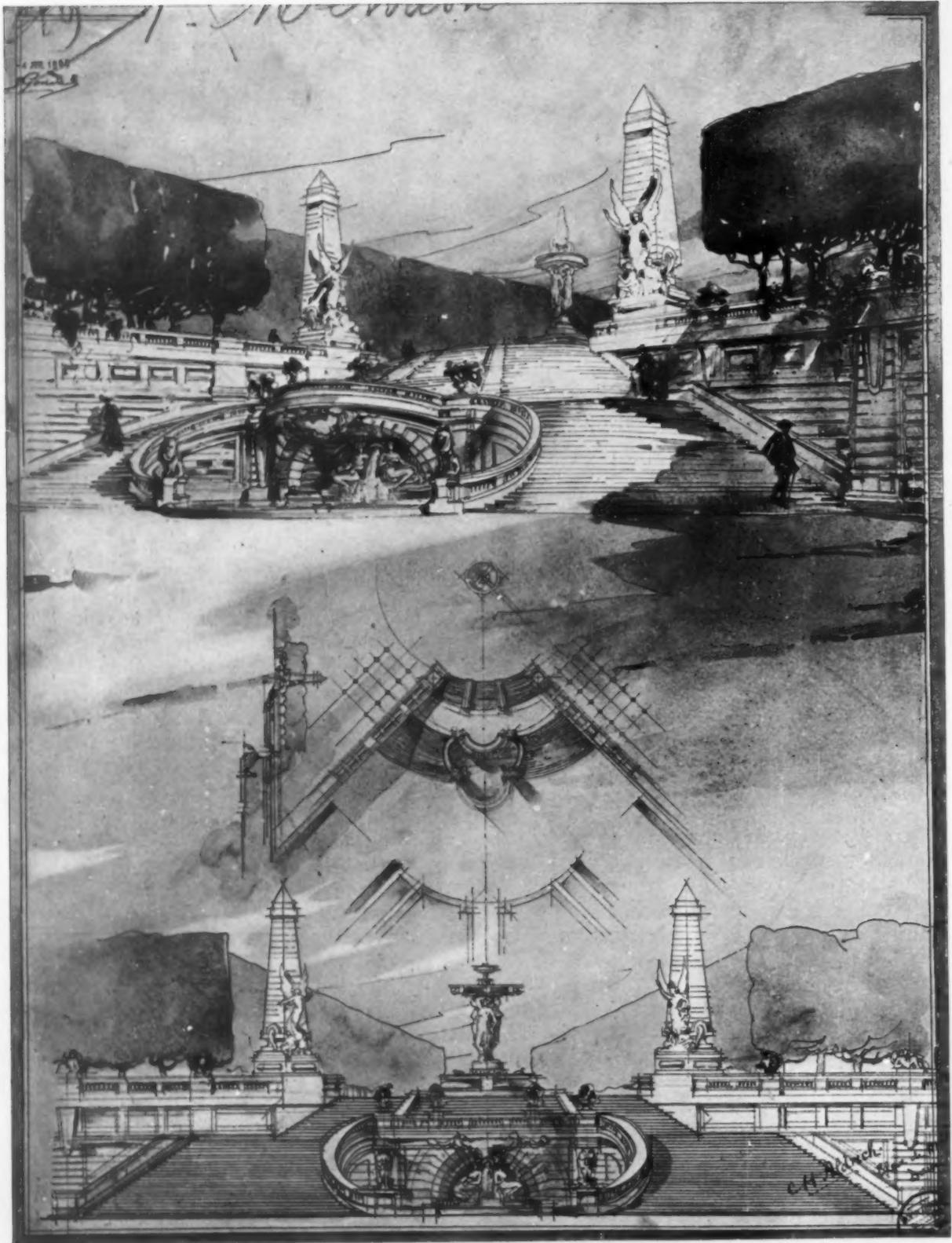
progressive steps in a student's training in the Paris *atelier*, from his preparatory studies to medal drawings of the *architecte diplômé*, each by examples of exceptional merit in the several categories of design. There are preparatory studies and drawings submitted in the examinations for entrance to the School, these drawings being simple exercises in a restrained employment of the architectural orders and the more usual *motifs*. There are sketches made while their authors have been in the lower or Second Class, generally solutions of serious problems in planning with particular attention to group composition in plan. Then there are ambitious performances of the upper or First Class, mostly details of a monumental character wherein unhampered play is given to the fancy and individuality is allowed to assert itself, constantly encouraged both as regards design and presentation or rendering.

The group of drawings which throws most light upon the sketch design problem throughout the complete system of study at the *Ecole des Beaux Arts* is that contributed by William E. Parsons, of New York. The author, it will be

remembered, made a most enviable record while in Paris, entering the School first *étranger* (all applicants not native Frenchmen being so classified on the rolls). Among his drawings executed while still an *aspirant* for admission, is an interesting, well indicated sketch of a "Monumental Stair in a Public Building;" also a study inspired by the *Garde Meuble*, Gabriel's building, familiar to most of us, which closes the *Place de la Concorde* on the north. This drawing well illustrates that precise analysis of the best existing monuments which is so strongly advocated by M. Laloux, under whom Mr. Parsons was a pupil. These elementary studies in addition to the entrance *Concours d'Emulation* for "A Pavilion Projecting from the Façade of a Public Building," are in a sense more instructive if less exhilarating than the imaginative work of mature classes, since they represent the basis on which the advanced work must stand.



PUBLIC BATHS
BY WILLIAM E. PARSONS



A MONUMENTAL ARRANGEMENT OF TERRACES AND STEPS
A TWELVE-HOUR STUDY BY CHESTER HOLMES ALDRICH

Mr. Parsons is also the author of two drawings, representing the *esquisses* of the Second Class in the rapid study of problems in planning. Twelve hours are allowed for such work, and the fact that these drawings have been rapidly transferred by carbon paper from study tracings and then rendered with little labor shows that almost all the allotted time has been consumed in seeking

the solution of the problem. The time has been spent in thought, not draughtmanship. The "Public Baths" and "An Institution for the Study of Fish Culture" are typical examples of this work.

There is a wealth of material almost without exception of the best type, illustrating the work of the School in the upper or First Class. Several of these are designs for a



AN ENTRANCE TO AN ORANGERY UNDER A TERRACE BY E. H. BENNETT

An Exhibition of Beaux-Arts Sketches



A VILLAGE WELLS



A DECORATIVE MONUMENT ON A BRIDGE PIER



A SKETCH FOR A PULPIT

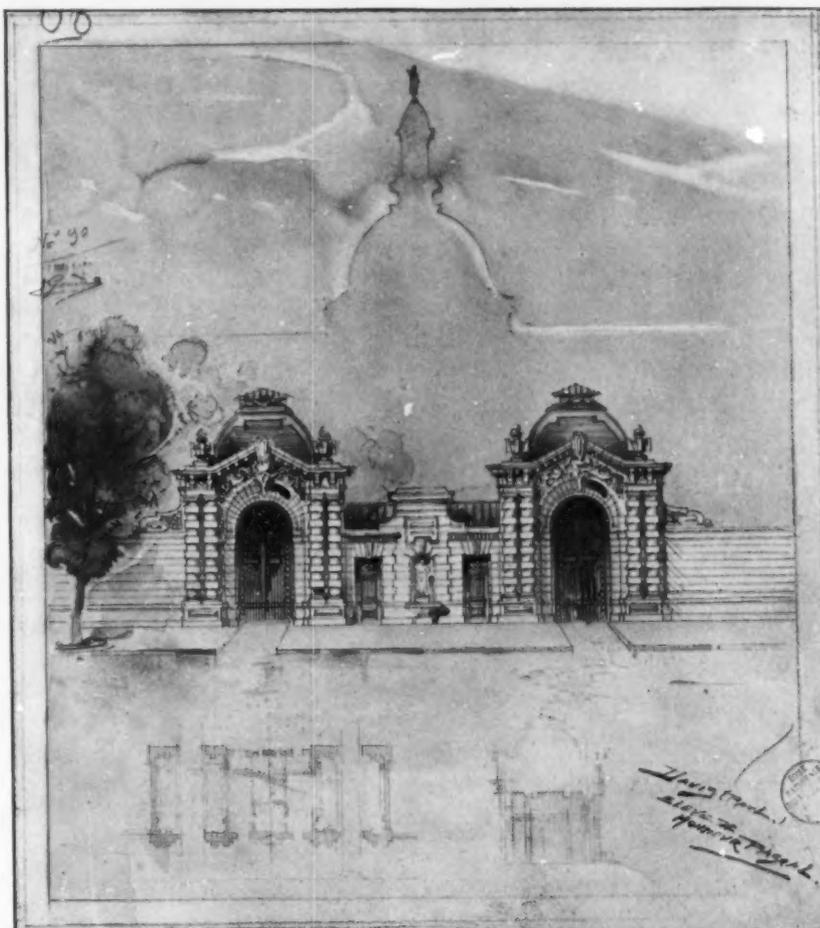


TREATMENT OF A CHURCH INTERIOR

STUDIES BY E. H. BENNETT

perron or "A Monumental Arrangement of Terraces and Steps." Those of John Russell Pope and Chester Holmes Aldrich solve the difficulty of rising within the corner formed by two terrace walls which meet in a right angle. Both designs are excellent interpretations of the problem and, presented charmingly both in composition and color, they are among the best examples of *esquisse* work shown. It is not surprising to learn they were awarded *première mention*. Another "Terrace and Stair" by E. H. Bennett exhibits admirable vigor in design and is cleverly rendered.

To a class of buildings having a peculiar function and character, belongs "A Station at the Summit of an Inclined Railway" or



A GATE LODGE TO AN ESTATE
BY PAUL A. DAVIS, 3D



A SUMMER PAVILION
BY GASPARD ANDRÉ

funiculaire. Of such a subject there are three delightful studies, one of them marred by a tragedy in color which can be traced to the hurry and candle light of a *charette*.

Mr. Bennett's drawing of "A Village Well" and that of "A Decorative Monument upon a Bridge Pier" are represented by his tracings of the original drawings which were *medaillés*, a distinction rarely given by the School to sketch problems. Other studies by this author are "A Loggia" and the "Decorative Treatment of a Church Interior" in the Early Christian manner, pleasantly recalling to mind San Miniato's effectively stencilled roof trusses and the rich marbles of St. Mark's. Mr. Bennett has also contributed "A Sketch for a Pulpit," beneath the platform of which stealthily appears "that old serpent which is the Devil and Satan," trodden under foot, so introduced, presumably, that the prophecy might be fulfilled.

It is unfortunate that of the many clever sketches

which have helped place the name of Howard Greenley among the most able and versatile *Beaux Arts* men only one has been secured. His "Decorative Vaulting of a Loggia" shows a fine feeling for rich harmony in color, etc.

As a further representative of student's work at the French School may be mentioned James G. Rogers' "Sketch for a Band Stand," exquisite in drawing and color and loaned to the T-Square Club for this exhibition by the School of Architecture of the University of Pennsylvania. Paul A. Davis, 3d, is represented by a single sketch—"A Gate Lodge to an Estate." Somewhat more careful in drawing than the majority of *esquisses*, its thorough conscientiousness gives it almost the quality of a tiny *projet*. This, as well as Mr. Aldrich's design for the same programme which hangs on the wall directly opposite, seems somewhat lacking in imaginative quality. Edgar V. Seeler sends two drawings less recent than those heretofore mentioned. One cannot fail to notice by comparison the significant revolution which has taken place within a very few years, in

the manner of presenting sketch designs. Until quite recently the typical *esquisse* was a delicate pencil drawing—at small scale—on Whatman paper. It is now, almost without exception, an indirect impression with transfer paper, on mat-surfaced Bristol board, the scale having been uniformly increased. A more prodigal use of color is also marked in the sketches of to-day.

A pleasing little study is that for a *Pavillon d' Eté*—by M. Gaspard André, the drawing having been loaned by Mr. Seeler. Because of its size, no doubt, it will often be overlooked—to the considerable profit of its near neighbors. Badly hung, on a wall apart from all others, is a delicate but effective sketch for a Monumental Doorway, the work of another well known Frenchman, M. Paul de Monclos.

In these drawings can be seen the sort of training which is rapidly ranking America in the enviable architectural place which France holds to-day because the best American pupils of the Parisian masters are learning to apply the French rationale of design to modern American conditions.



A TEA SET OF HAMMERED SILVER

By A. F. Utner. Awarded a prize scholarship by the Technical Education Board of the London County Council, and a medal by the Silversmiths' Examination.

CRAFTSMANSHIP AT AN ENGLISH SCHOOL

IT cannot be said too often that the future of Art depends on the arrangements we make for its teaching in the elementary and technical public schools, and the writer of these notes loses no opportunity of learning how these institutions are managed. There may be larger ones making provision for Art in the United States, but none at present better placed in London, with regard

to its position in the center of a district as crowded as it is poor, than the Northampton Institute, whose master, Mr. John Williams, sends these illustrations of his students' work. I notice that three out of five have won for their makers the studentships which are truly a godsend to those most deserving of help, and that reproductions of the work have elsewhere won appropriate praise.



WORK OF THE CLASSES IN JEWELRY

One cannot draw hard and fast lines amongst the things most commonly used that civilized man has around him, only that some are essentially lovable, whilst others are merely needful, and had better be made by machinery than by any process involving the degradation of human beings. But



A CUP OF HAMMERED METAL

where, on the other hand, for remote unanalysable reasons, they appear to be lovable, the inclination to give expression to that feeling in the only way known to Art, namely, by handling, fondling and beautifying them, should be encouraged in every way, and the recognition of the necessity for this encouragement by civilized nations in general is a most welcome sign of the times. *E. R.*



A CHALLENGE SHIELD FOR AQUATIC SPORTS

*Made by S. F. Briault of embossed copper.
Awarded a prize scholarship by the Technical Education Board.*



A STEEL CASKET

*Made by W. F. Carter of the Decorative Metal-work Class.
Awarded a prize scholarship by the Technical Education Board.*

A World's Fair in the making is more impressive in some respects than a World's Fair completed. So it would have seemed to a visitor to St. Louis during the dedicatory exercises a few weeks ago. The act of rearing so vast a fabric is a rare spectacle: it ceases when the gates are thrown open. That part of Forest Park which is to be occupied by the Louisiana Purchase Exposition is now a confusion of trains, wagons, steam-rollers, pile-drivers, statuary waiting—feet in air—to be placed on the great buildings which loom through clouds of dust raised by the wind that makes Missouri famous. The stranger knows not what the effect of it all will be when completed, but he does realize the enormous scale of the work, and he comes away with the belief that so much energy must indeed attain an impressive end. What a contrast to the progressive scene awaits him, as he turns to leave the grounds. Here are difficulties the solution of which has scarcely been attempted. Railroad grade crossings are before the gates of the Exposition. In the city, where visitors next year must find shelter and comfort, are narrow, ill-paved, ugly and congested streets. St. Louis is just awakening to the fact that she herself must become, in a measure, equal to her Fair. Great sums are now to be spent in paving; greater sums must be devoted to improving the transportation facilities, the hotel accommodations, in perfecting the police service—in short the whole civic organism.

FURTHER than by these ways St. Louis might seize her rare opportunity and rise to a progressive level of modern civic beauty. Dignified avenues, open breathing places in the city's heart, plazas before public buildings, refreshing grass and trees, fountains and public conveniences—all these a modern city should possess. They are of more practical value during an influx of visitors than at any other time. Not merely a sentiment of beauty demands them; public comfort depends upon them. The summer climate of St. Louis is trying in many ways, and it will be aggravated under the stress of next year's sight-seeing. In the coming twelve months much will undoubtedly be done, and it is to be hoped it will give St. Louis a new aspect befitting her as hostess of the country. Should it not do so her guests will

find a sharp contrast between the Model City which is to be exhibited in the Fair and the Actual City outside.

"REPRESENTATIVE ART OF OUR TIME"¹ is a portfolio of superb reproductions of modern art as it has expressed itself in oil, water-color, pastel, wood-engraving, lithographs, in copper and in colored chalk. Of the eight parts which will complete the work five have been issued. Not only is the pictorial art of to-day set forth, but the future of its different forms is foretold by prefatory essays. Mr. Charles Hiatt writes of "The Modern Aspect of Wood Engraving;" Mr. Pennell of "Artistic Lithography," and Mr. Percy Bate of "The Future Development of Oil Painting." The work thus far represented is chiefly that of English, Dutch and German artists and the reproductions are large and exquisite plates produced by the best commercial processes, half-tone color work being largely employed.

"A DISCUSSION OF COMPOSITION AS APPLIED TO ART"² must be regarded as a particularly timely affirmation of the functional character of the arts. The much misunderstood cry of "art for art's sake," after having long encouraged the flippancy of the student and the irresponsibility of the worker, seems to have expended its force, and we believe that Prof. Van Pelt's book is one of the signs of a general return to a sense of conscience in art-motive, and that it will be itself a powerful stimulus in this direction. The author has invariably worked out his laws in connection with simple and familiar examples, and the student cannot at any time be at a loss as to their pertinence, for he is given practical hints which are valuable in themselves and doubly valuable as part of a concrete logical scheme.

¹"Representative Art of Our Time," edited by Charles Holme. Portfolio of plates and text. London, office of "The Studio," 1903. New York, John Lane. Complete in eight parts. Price, \$1.00 per part net.

²"A Discussion of Composition as Applied to Art," by John Vredenburg Van Pelt, 275 pp., octavo, illustrated. New York and London, Macmillans, 1902. Price, \$2.00 net.

BOOKS RECEIVED.

"The Architecture of Greece and Rome," a sketch of its historic development by the late William J. Anderson and R. Phené Spiers, F. S. A. 300 pp., octavo, with 179 ills. London, B. T. Batsford, 1903. Imported by Charles Scribner's Sons, New York. Price, \$7.50 net.

"The Tramp's Handbook," by Harry Roberts. 175 pp., 16mo., illustrated. John Lane, London and New York, 1903. Price, \$1.00 net.

