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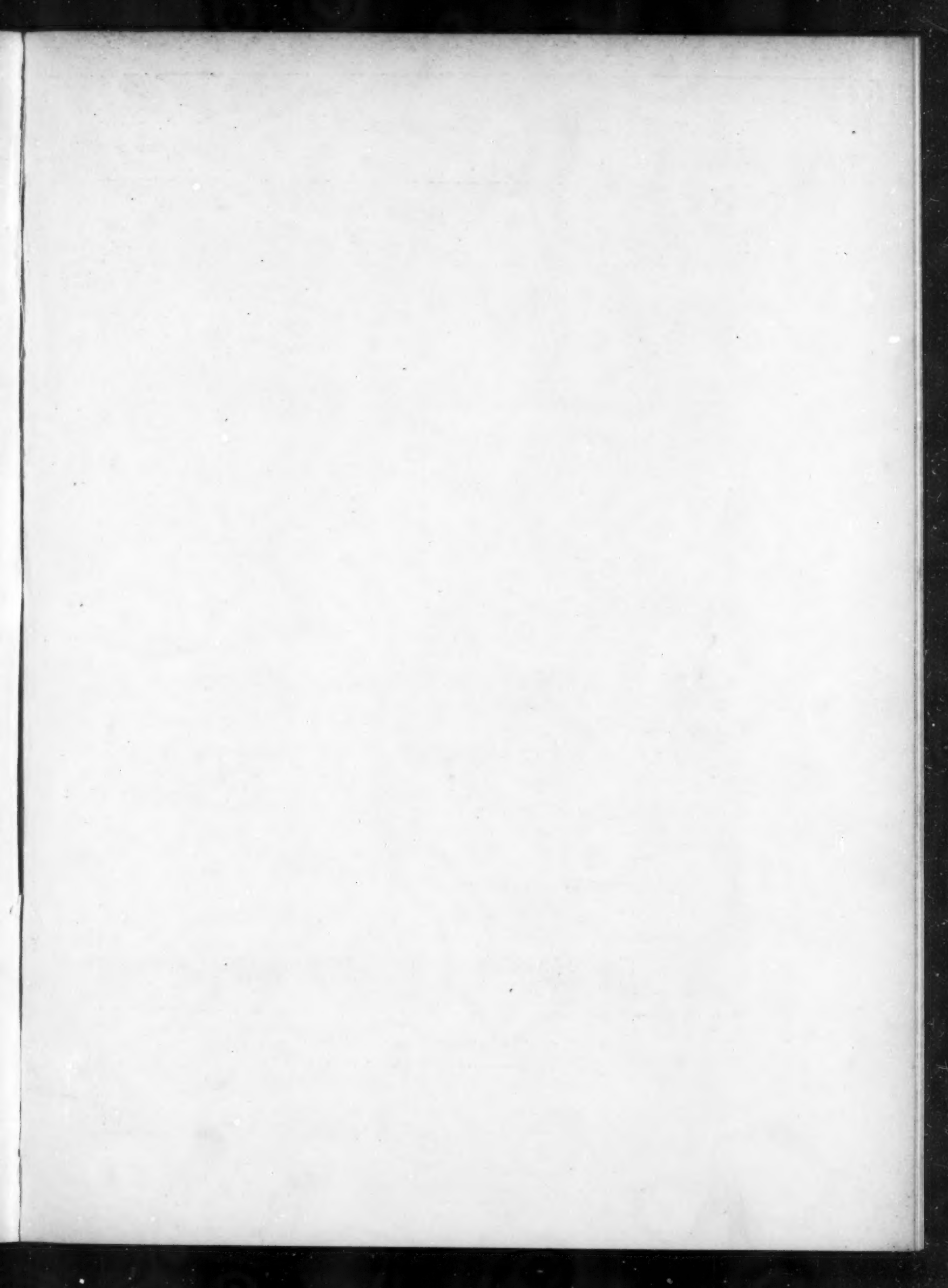
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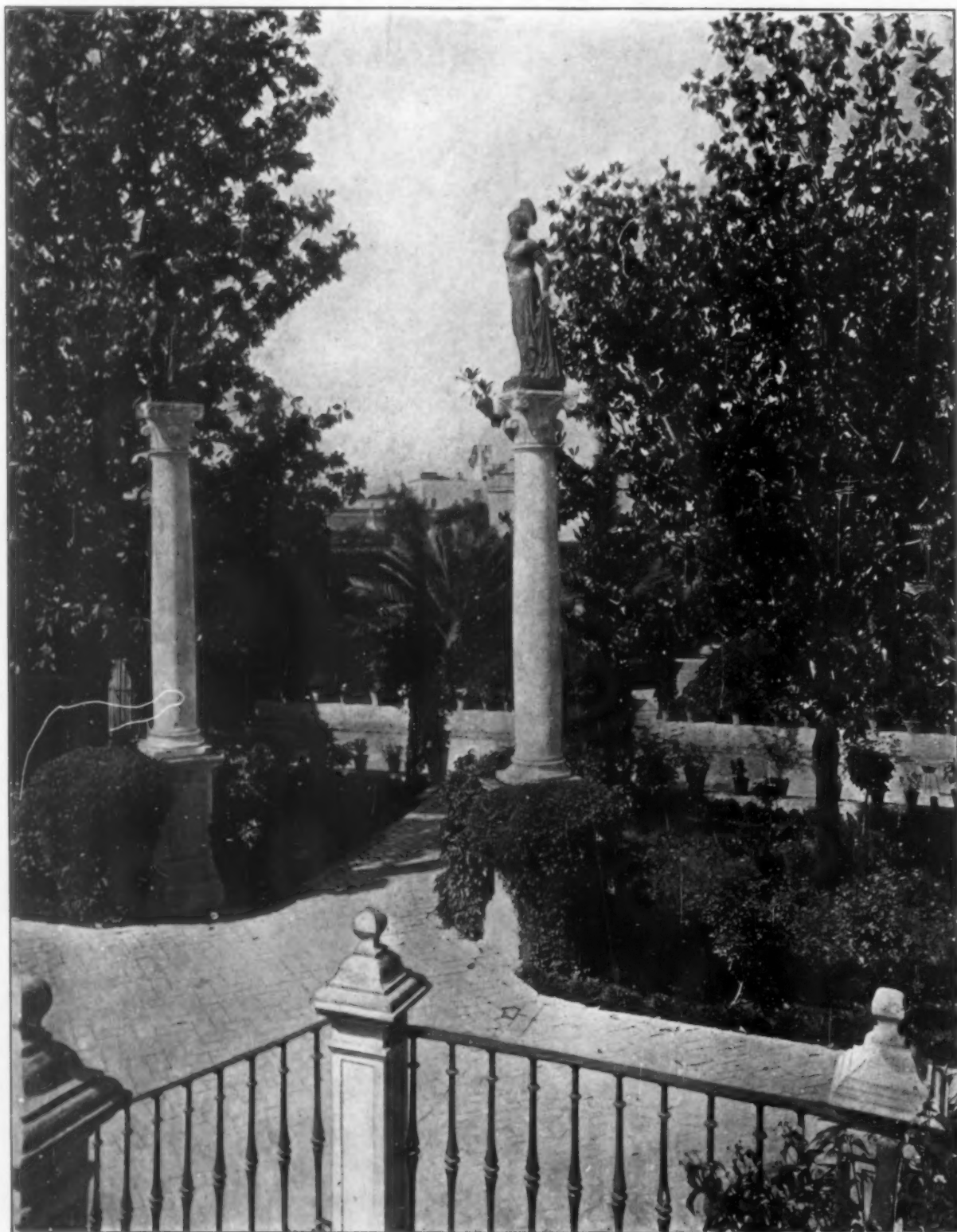
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**THE GARDENS OF THE ALCÁZAR**

*Entrance to the Parterre of Maria de Padilla*

# House and Garden

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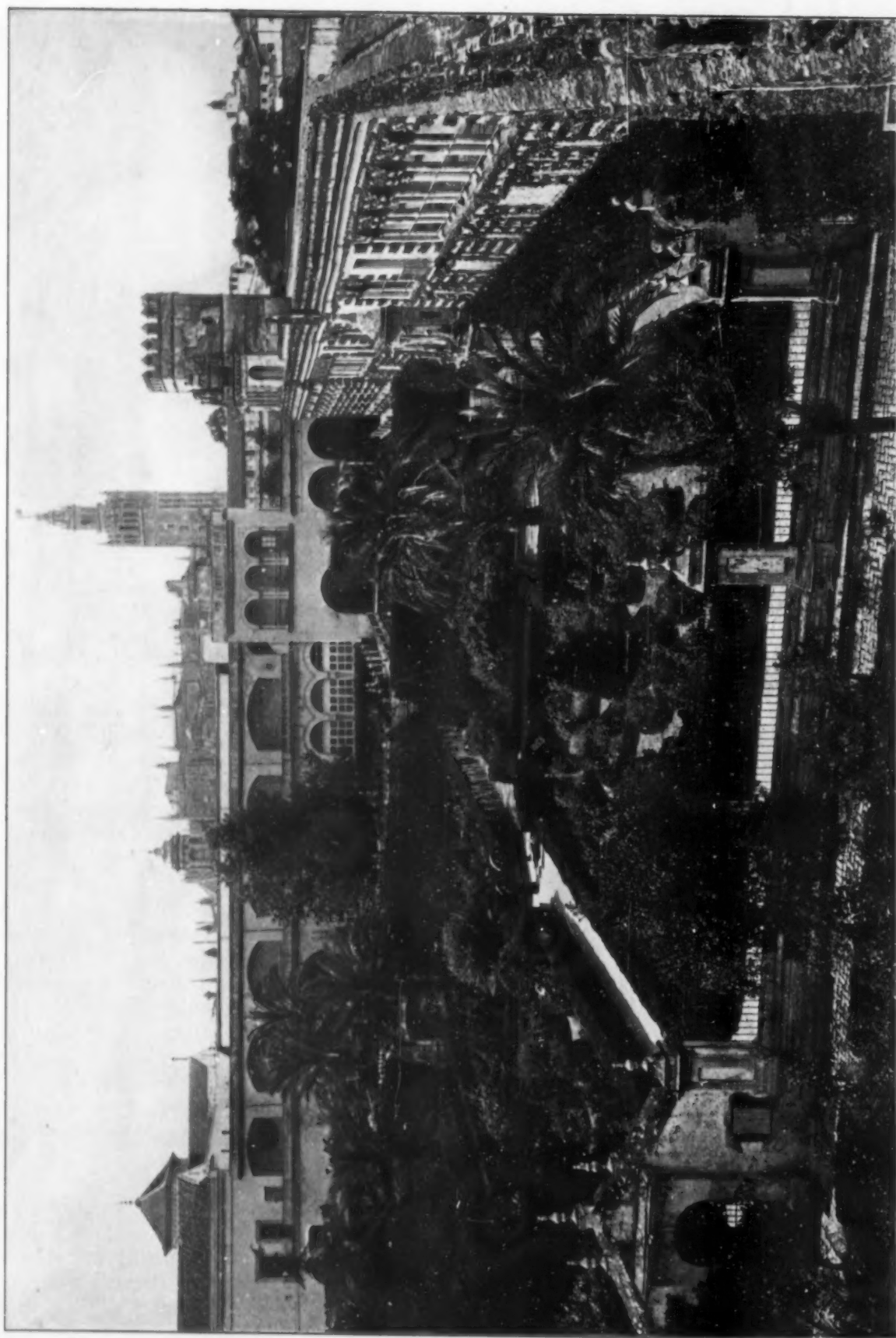


SPAIN can boast a wealth of gardens, especially in Andalusia, where the Moor has left the clearest and most exquisite traces of his ancient reign. The high-bred Caliphs, whose palaces and mosques shame Christian art by their airy loveliness, took a peculiar delight in gardens. Nothing was too precious for their enrichment. That fairy palace of Abd-er-Rahman III., in the environs of Cordova, possessed marvelous gardens abounding in jets of sparkling water, but these he chose to have outshone by a central fountain of quicksilver, whose glitter in the sun was too dazzling for eye to bear. The Cordova palace and pleasure-grounds have vanished like a dream of the Arabian Nights, but the gardens of the Generalife in Granada, with their avenues of giant cypresses, and of the Alcázar in Seville, still whisper, when the wind blows from the south, memories of the beauty-loving Arab.

Upon the Alcázar gardens, as upon the palace, successive Catholic kings have set their stamp; but even Ferdinand, who so despised the learning and literature of the Moors as to burn, in an open square of Granada, more than one million Arabian books, all that he could collect throughout Spain, refrained from obliterating the work of the Alcázar artists.

The Alcázar lies in the southeast corner of Seville. In the time of the Moors this royal residence covered a much larger area than at present, reaching to the banks of the Guadalquivir. The far-famed *Torre del Oro*, the Golden Tower, was one of the defenses of the outer wall—a wall of which some ruins may yet be seen. At present the gardens form an irregular triangle. To the eastward stretches away the partially open land given up to slaughter-house, barracks, cannon-foundry, railway-station and other such ugly adjuncts of the romantic city. Along the south side runs the street of San Fernando, separating the gardens from the immense Tobacco Factory, which covers more ground than the Cathedral and gives employment, such as it is, to five thousand women. Beyond the Tobacco Factory is the palace of Santelmo, with its own magnificent extent of parks and gardens, and beyond these the river. To the northwest of the Alcázar lies the city, the Cathedral conspicuous in the foreground.

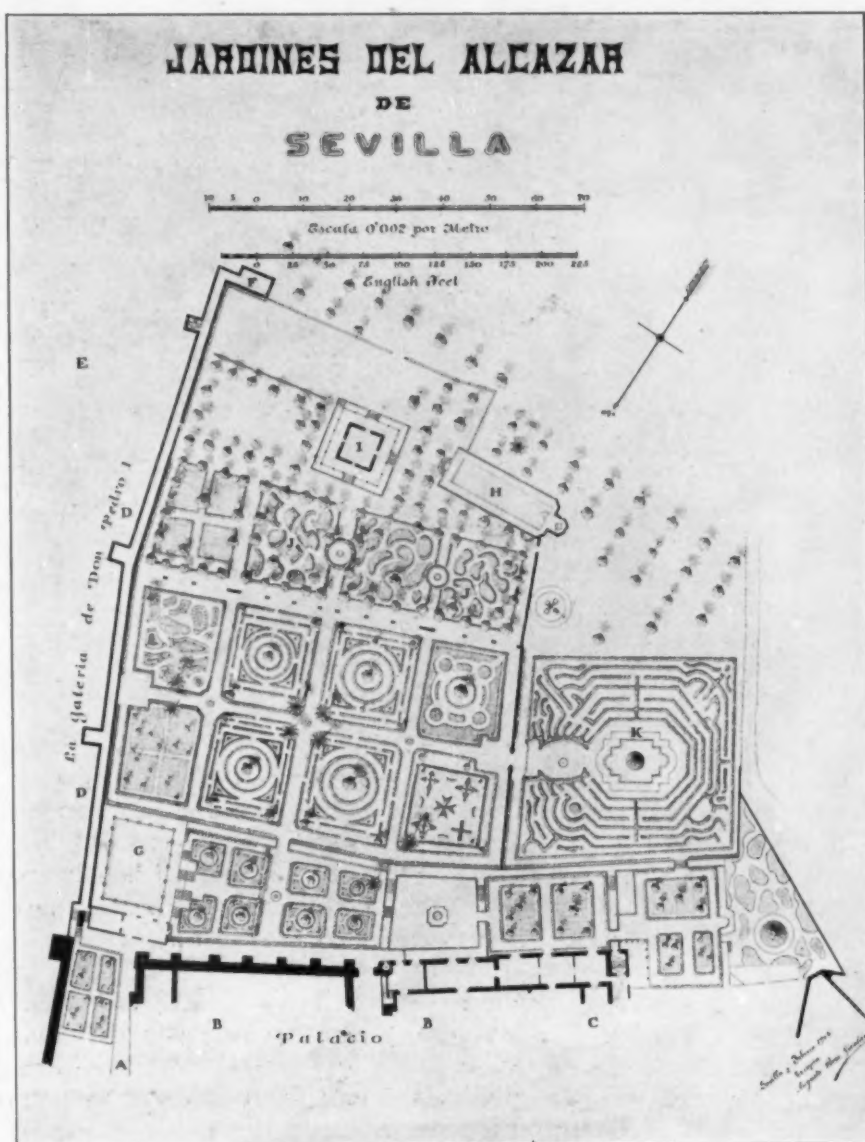
The southern façade of the Alcázar, overlooking the gardens, is shown in the illustration on the following page. Just behind soars the Giralda, the Moorish prayer-tower, dominating all Seville with irresistible beauty. The wall known as the Gallery of Pedro the



THE SOUTHERN FAÇADE OF THE ALCÁZAR

Cruel forms the eastern boundary of the gardens, dividing them from the rambling old orchards also belonging to the Alcázar. This wall, exceedingly ornate, is shown again in several other illustrations. The one on page 8 is from a photograph taken from the angle where this gallery meets the Alcázar façade and looks across the gardens toward the south. The long, two-storied *Fábrica de Tabácos* is seen beyond the enclosure.

Within these boundaries, the gardens are marked off into squares, refreshed by fountains and parted from one another by walls of mixed brick and porcelain or by myrtle hedges. Walks of gay Moorish tiles, in patterns of stars, crescents and circles, bordered by box and shaded by mighty magnolias, lead to bath, grotto, labyrinth, arbor, pavilion. This checkered arrangement gives way, at the southern end, to an orange-grove interspersed with lemon-trees, whose paler fruit enhances the Hesperidean gold. The gardens, in their present aspect, were laid out by Charles V., who had the boxwood borders cut into the forms of his heraldic bearings, and the flower-plots so planted as to represent crowns, lions and eagles, but recent gardeners have not been careful to keep these features well distinguished. The flowers, especially, have been suffered to grow in such luxuriant confusion that the intricate designs of the beds are lost in a wilderness of beauty.



#### A PLAN OF THE GARDENS OF THE ALCÁZAR

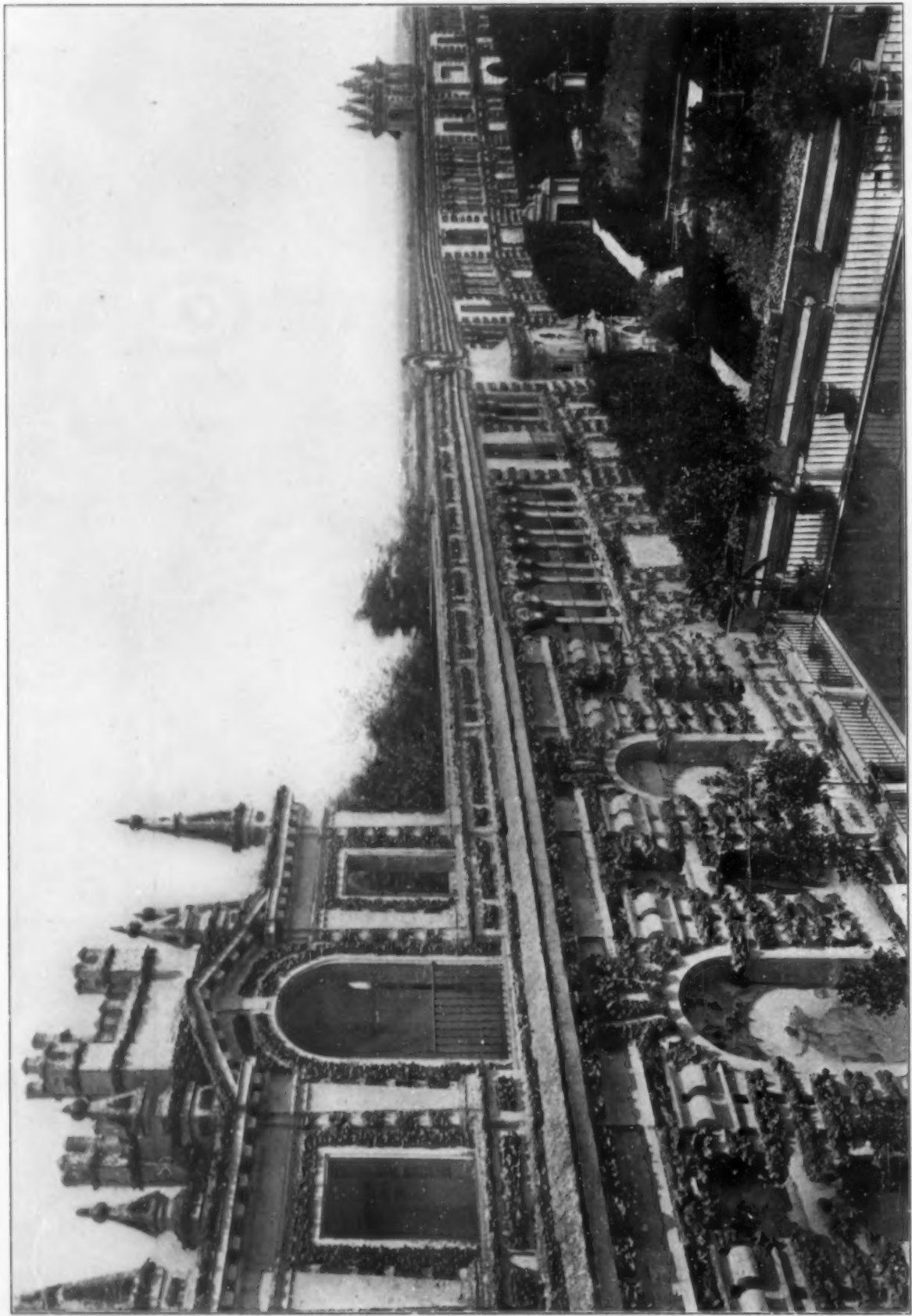
Especially measured and drawn for "House and Garden" by Augusto Perez Giralde and the only accurate survey of the grounds in existence

- |   |                                      |                                   |
|---|--------------------------------------|-----------------------------------|
| A—Entrance  | D, D'—The Gallery of Pedro the Cruel | G—Pool                            |
| B—The Palace overlooking the parterre of Maria de Padilla | E—The Orchards                       | H—Bath of Joanna the Mad          |
| C—Apartments of Maria de Padilla                          | F—Garden-house                       | I—The Pavilion of Charles V.      |
|   |                                      | J, J'—The Labyrinth of Charles V. |

In thirsty Spain, the first essential of a garden is water. One of the popular Andalusian *coplas* runs:

"Garden without water,  
House without a roof,  
Wife whose talk is all  
Scolding and reproof,  
Husband who forgets his home  
In the tavern-revel—  
Here are four things  
Ready for the Devil."

Of horticultural interest, too, is Saint Teresa's mystical parable of prayer: "A man



THE GALLERY OF PEDRO THE CRUEL



is directed to make a garden in a bad soil overrun with sour grasses. The lord of the land roots out the weeds, sows seeds, and plants herbs and fruit trees. The gardener must then care for them and water them, that they may thrive and blossom, and that the lord may find pleasure in his garden and come to visit it. There are four ways in which the watering may be done. There is water which is drawn wearily by hand from the well. There is water drawn by the ox-wheel, more abundantly and with lighter labor. There is water brought in from the river, which will saturate the whole ground; and, last and best, there is rain from heaven. Four sorts of prayer correspond to these. The first is weary effort with small returns; the well may run dry; the gardener then must weep. The second is internal prayer and meditation upon God; the trees will then show leaves and flower-buds. The third is love of God. The virtues then become vigorous. We converse with God face to face. The flowers open and give out fragrance. The fourth kind cannot be described in words. Then there is no more toil, and the seasons no longer change; flowers are always blowing, and fruit ripens perennially."

However a Carmelite abbess might avail herself of the symbol, the fact remains that irrigation was one of the Moslem gifts to Spain. The vanished race has written its name in water all over Andalusia, and in the Alcázar gardens the name, as befits a royal autograph, is written large. Fountains, in basins of simple, pure design, lakelets and runnels make a veritable oasis to which

legions of birds gather from far and near, flooding the air with song. Travelers who say that there are no birds in the Iberian peninsula have not learned to seek them in the gardens. Fernan Caballero, the pioneer novelist of Spain, who was honored for the last twenty years of her life with a residence in the Alcázar, noted how the many varieties of song-birds would turn the solemn cypresses into "green towers of Babel."

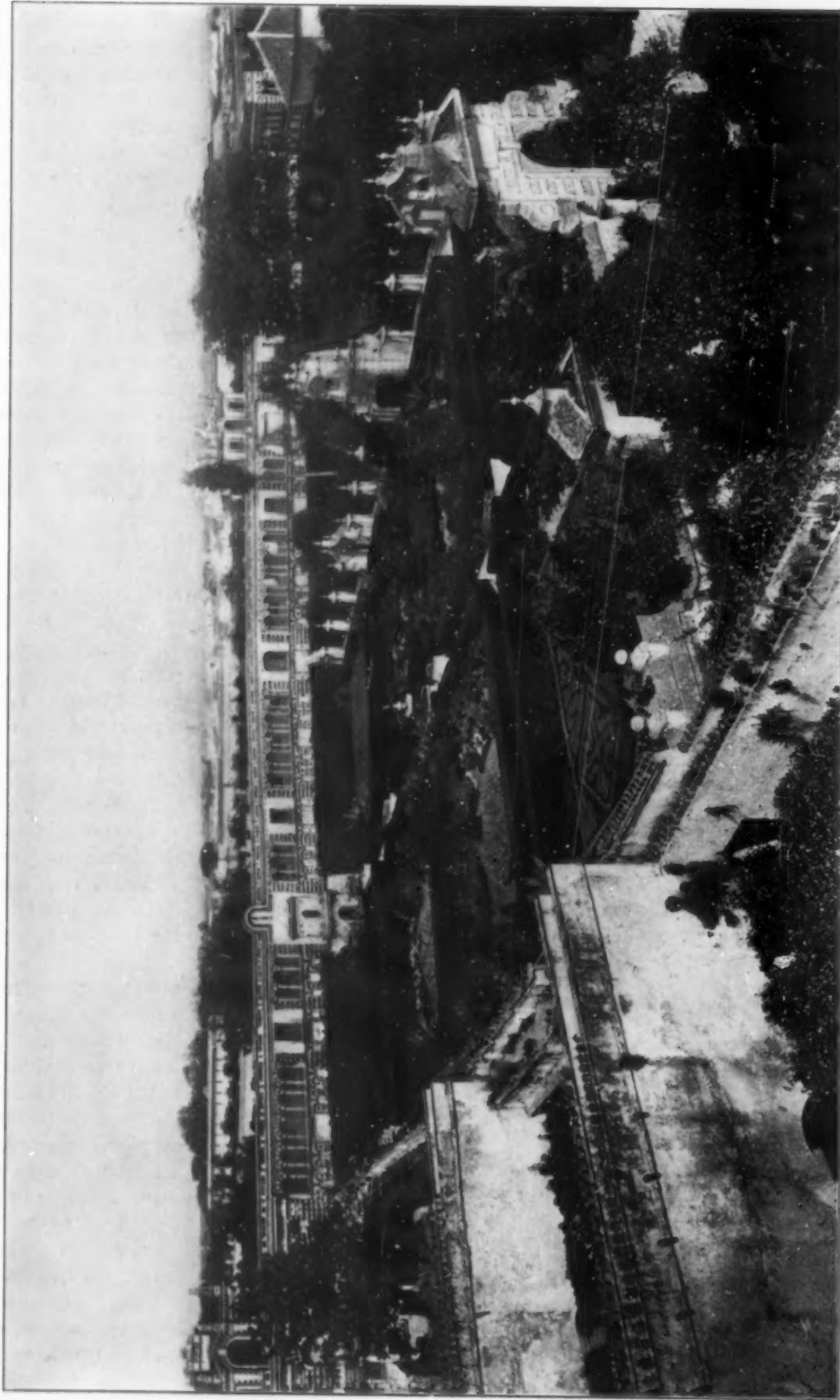
At the very entrance of the gardens, in the angle formed by the palace façade and by Pedro's Gallery, is a large cistern—shown partially on the opposite page—which collects the water necessary for irrigation. This pool, in which a fountain plays and water-lilies float, should still reflect the melancholy image of Philip V., who would fish here for hours together, imagining that he thus was realizing the peaceful existence of a monk. The marble Baths of Maria de Padilla, originally the Sultana's Bath, are beneath the palace, but the Bath of Joanna the Mad, the unhappy daughter of "the Catholic Kings," is pointed out in the southern part

of the garden—an oblong tank wrought in colored tiles and screened only by the loyal orange-trees.

In the midst of the orange-grove and near the Bath of his mother stands the Pavilion of Charles V., who seems to have had a genuine love for the gardens. It was in the Alcázar that he had wedded the bride of his youth, Isabella of Portugal, and at intervals throughout his stormy career he came back to Seville, widowed and world-weary, to be comforted, one likes to think, by



A VISTA IN THE PARTERRE OF MARIA DE PADILLA



*The Terraces of the Palace*

*The Gallery of Pedro the Cruel*

**THE GARDENS OF THE ALCÁZAR FROM THE WEST**

*The Labyrinth and Pavilion of Charles V.*

the voices of his nightingales. His Pavilion—seen in the illustration on page 6, which also gives a partial view of his Labyrinth—is a square building, faced, within and without, with purple *azulejos*, except for the wooden roof. All around the outside of this ideal summer-house runs a raised mosaic bench, enclosed by a colonnade of white marble. The interior contains a table surrounded by seats. On the floor is wrought in bronze a miniature plan of the Labyrinth—a maze of the small-leaved myrtle, with a statue and a fountain in the center.

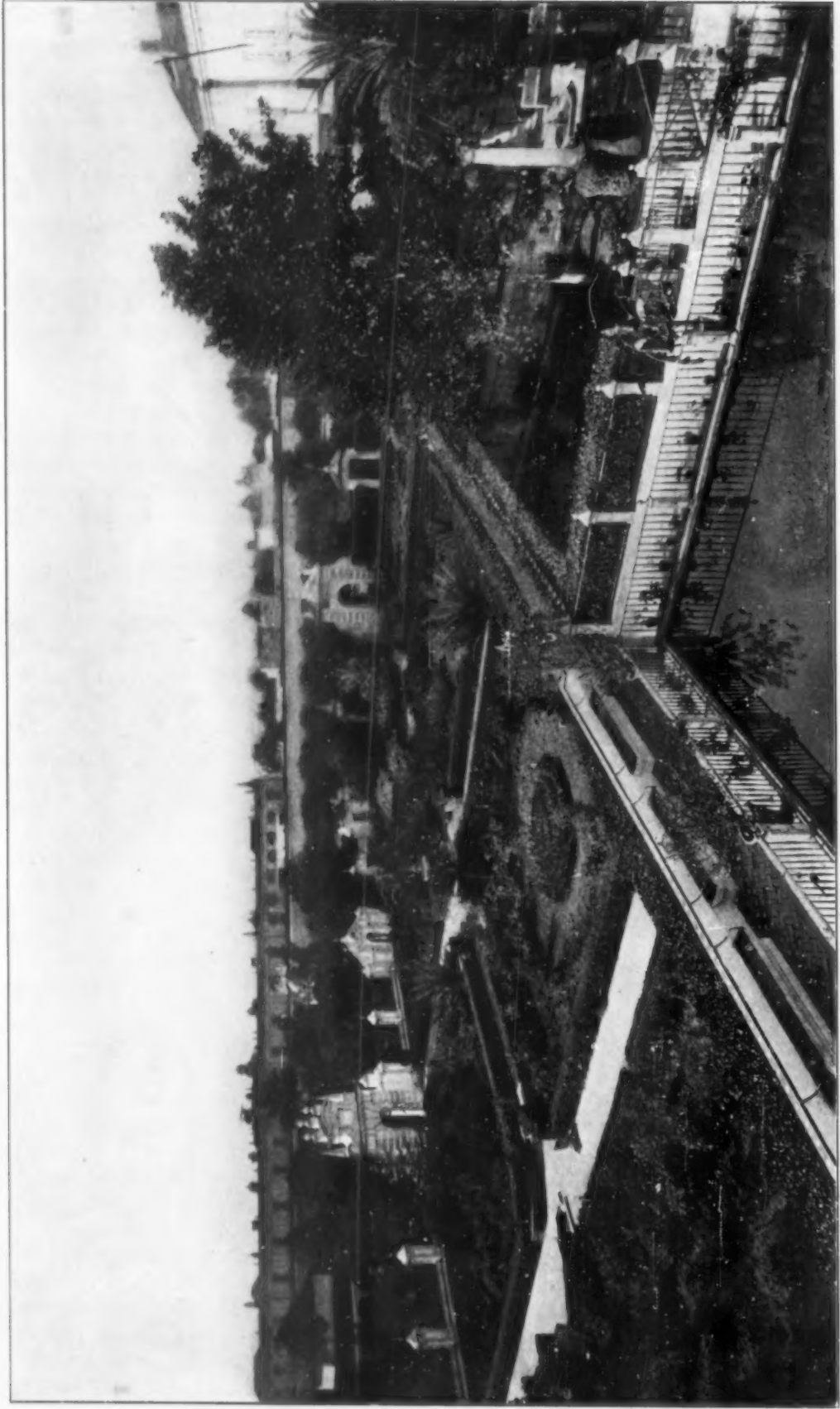
But if the garden itself is eloquent of Charles V., the arcaded wall echoes the terrible tread of Pedro the Cruel. He was the restorer, through Moorish architects summoned from Granada, of the Alcázar, which had been erected toward the close of the twelfth century on the site of a Roman prætor's palace. Pedro did his rebuilding (1353-64) a century and a half later, and although successive sovereigns tampered with his work, introducing incongruous Spanish features into the Arabian design, the Alcázar, as it stands, is Pedro's memorial. Halls and courts and gardens are replete with legends of his fantastic tyrannies and of his overweening passion for Maria de Padilla. Her apartments were at the west end of the south façade, overlooking the gardens, and her Parterre was close against the palace. It may be distinguished by its pillars, not far beyond the fish pond, in the illustration on page 8, or by its towering magnolias shown in the frontispiece.

Pedro's own name is borne by the Gallery, or covered walk, along the eastern wall. There is a terrace, as well as a lower promenade, running the length of the Alcázar façade, which, as may be seen on page 2, is hollowed out into a series of alcoves. These are furnished with porcelain seats and, looking to the south as they do, must be delightful rooms in winter. When the visitor has paced the terrace to the eastern extremity of the palace front, he can turn to the south and continue his walk, on another open terrace, at the same elevation, the length of Don Pedro's wall. This upper walk is most clearly shown in the illustration on page 2. On rainy days he might prefer the lower walk, the Gallery of Pedro the Cruel, which is

closed on the outside, but opens toward the gardens in a series of rustic arches, formed of rugged stones such as are used for grottoes, dark brown in color. These arches are supported by fragments of antique marble columns, brought from the ruined Roman amphitheatre at Italica, five miles out of Seville. The wall itself is clad on the garden side, for a third of its height, by trained orange-trees. Behind the Pavilion of Charles V., may be seen a square garden-house in which the terrace walk terminates. Here one may rest, in this bright-tiled, open-air parlor, and enjoy the far-reaching views, seeing how the Sultana of the South is clasped in the protecting arm of the Guadalquivir and looking far away over a landscape where the emerald green of the fig-trees, the bluish-green of the aloes and the ashen green of the olives are all lost, at last, in the purple of the Andalusian sky.

The garden is laid out on different levels, as is often done in Spain. The terraced Generalife thus secures continual refreshment of falling water, but in misty Galicia what is caused by such an arrangement is more of heat rather than of coolness. Señora Pardo Bazán, in one of her novels of Galician life, describes the garden of a rural proprietor as "a series of walls built one above another, like the steps of a stairway, sustaining narrow belts of earth. This disposition of the ground gave the vegetation an exuberance that was almost tropical. Camelias, peach-trees and lemon-trees grew in wild luxuriance, laden at once with leaves, fruits and blossoms."

The trees and shrubs of the Alcázar gardens are of many varieties—palm, magnolia, cypress, cedar, myrtle, orange, lemon, banana, oleander, pomegranate, medlar, citron, almond, and the leafless coral-tree, with its brilliant scarlet blossoms; but the box is most in evidence. As convent gardens prefer cypresses and palms, symbols of heavenward aspiration, so the gardens of the Spanish nobility cherish the boxwood. "The emblem among plants of aristocracy!" exclaims a high-born lady in Fernan Caballero's "Elia." "It is not found growing wild nor in the gardens of the common people. The box, whose fragrance has such distinction! It never stains the ground with fallen leaves,



A VIEW OF THE GARDENS FROM THE POOL AT THE ENTRANCE

because the seasons find it unchangeable, as if for it there were no such thing as time. Serious plants which do not form their enormous balls without having lived for centuries in families that venerate them and on beholding them feel an impulse to question them about by-gone ancestors and entrust them with affectionate messages for great grandchildren."

In "Elia," too, is an amusing account of the indignation roused in a Sevillian dame of high degree by changes made under foreign influence in a relative's garden: "She has taken away the rock from the fountain. As for the negro mounted on a crocodile, with a plate of pineapples in his hand, I believe that he has gone to Guinea to visit his kinsmen. The turtles, the snakes, the lizards, disposed with such art among the seashells, have disappeared, and no longer take comfort in the sun. The hedges of box which stood at the entrance, planted and trained so as to figure upon the soil the arms of the house,—these hedges of box which seem to have grown in honor of the family, they have been torn up without reverence or pity. There are no longer any

fine and fragrant flowers; in their place have been planted the most common trees and shrubs. The paved walks have been destroyed, and winding, capricious paths, like ill-bred children, have been substituted. On rainy days it will be necessary to visit the garden in a coach, or to wear leather boots, like men."

The Alcázar gardens do not offend Sevillian prejudices by muddy paths. The porcelain-paved walks run not only along main avenues and under stately gateways, but here and there and everywhere. The tiles are kept fresh and bright by an ingenious system of hidden waterworks, called *burladores*, or jokers. You would appreciate the point of the name if, as you were taking your dreamy way between borders of box, a shower should suddenly arise from the ground, instead of falling from the clouds, enveloping your astonished figure in jets of diamond spray. In the picture on the second page may be seen, in a section of one of the walks, this graceful sport of the water,—that beautiful element which the Moors loved so well as to make of it a companion and a playmate.

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## A STAINED GLASS WINDOW

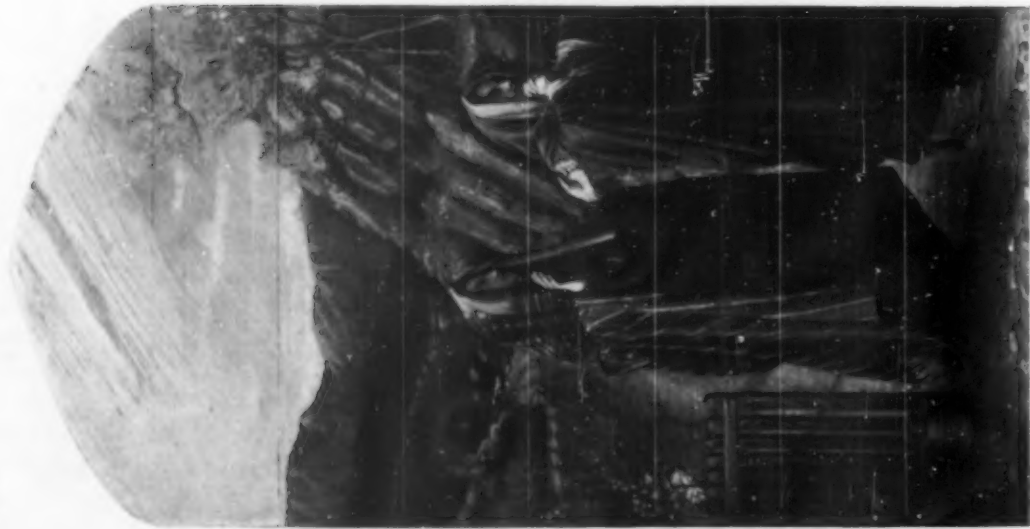
DESIGNED AND EXECUTED BY J. A. HOLZER

FOR ST. JOHN'S EPISCOPAL CHURCH AT ENGLEWOOD, N. J.

IT is a curious circumstance that, in an age when architects and critics unite in speaking despairingly of church building because of the lack of deep religious feeling of the times, really extraordinary progress should be made in the accessory arts of church decoration, whether in stone, bronze or glass. To be sure, the workers in colored glass—glass, by the way, now manufactured in the United States is conceded to be the best in the world—have had the benefit of scientific improvements in their material; but even that is a minor consideration. It would be absurd to say that Lafarge, for instance, would have

failed but for the new devices of the glass makers. The true answer is assuredly to be found in the individuality of the artist.

In the Drake-Smith memorial window recently placed in St. Paul's Episcopal Church at Englewood, N. J., the artist, Mr. J. A. Holzer, of New York, has achieved the most subtle effects of color and tone without a single touch of the brush. In the first place, it should be said, he has treated his subject, the resurrection of Christ, as a picture, without regard to the divisions of the panels. The text he has illustrated is from St. Luke, chapter xxiv, verses 4-6:



A STAINED GLASS WINDOW

*Designed and Executed by J. A. Holzer for St. John's Episcopal Church at Englewood, N. J.*

"And it came to pass, as they were much perplexed thereabout, behold, two men stood by them in shining garments:

"And as they were afraid, and bowed down their faces to the earth, they said unto them, Why seek ye the living among the dead?

"He is not here, but is risen: remember how he spake unto you when he was yet in Galilee."

The two women, Mary Magdalene, and Mary, the mother of James, stand, rapt and motionless, at the gate of the garden of Joseph of Arimathea, while Joanna, on her knees, peers into the sepulchre hewn in the solid rock. Before them appears the angel Gabriel, bearing a branch of lilies on his left arm. With uplifted hand, he says to the woman, "He is not here," the second angel seeming to continue the message—"but is risen." From behind the hills the dawning day tinges the clouds with faint golden light, while in the recesses of the hills linger the amethystine shadows of the Oriental atmosphere. Against the bare brown rock, to the right, an almond tree raises its load of delicate pink blossoms, and about its base are great masses of white lilies and purple irises. As the angels by their words and attitudes announce the resurrection of Christ, so is

the breaking dawn symbolical of the rebirth of the day, and the vernal flowers of the rebirth of the year. The dark red and blue and purple tones of the dresses of the women set off the more luminous hues of the angels' raiment. The angel in the middle panel is clad in a long robe of figured green, the undergown being of white which shows purplish and golden shadows. The robe of the second angel is brilliant wine-red, and covers an undergown of white with pale figures in green and gold. Mr. Holzer spent some time in Palestine studying the landscape and atmosphere effects and made there the cartoon for the window. Even in the least detail of dress, in design and color, he has pursued the same painstaking methods.

The window is especially interesting because of experiments which the artist has tried in dispensing with leads so as to make the large expanse of sky without a single line. He has been eminently successful in this, and his work has gained remarkably in the sense of luminosity and unbroken richness of color. Indeed, the window, which, with its three panels, is more than nineteen feet wide by about eighteen high, may be counted an important addition to American works in mosaic glass. L. R. E. P.

## THE NEW INN HOTEL AT GLOUCESTER

NUMBER TWO OF OLD ENGLISH INNS, INTERESTING TO TRAVELERS IN SEARCH OF THE QUAIN AND PICTURESQUE

IN certain documents you may induce the proprietor of the New Inn Hotel to bring forth from its archives you may learn that the hostelry demands respect to the tune of five hundred years. In 1327 the barbarous death of Edward II. in Berkeley Castle, distant some dozen miles from Gloucester, in the picturesque valley of the Severn, filled the minds of the English people with horror; and when in the following year Edward III. erected a splendid tomb over the body of his murdered father in the "fayre Chapelle" of the Benedictine Monastery in Gloucester

(now the Cathedral), pilgrims flocked from all parts of the kingdom to visit the martyr's shrine. So great was the concourse that many were compelled to pass the night in sheds, hovels or even in the open fields. Moved by pity for these poor wayfarers, the pious monks built a spacious hostelry close to their gates, calling it the "Newe Inne," where weary travelers might find rest, food and shelter.

According to Rudge in his "History of Gloustershire," the present New Inn must have been built on the site of the "old" one

## The New Inn Hotel at Gloucester

from 1400 to 1457. The builder was a monk named John Twyning. It was constructed of ponderous chestnut beams, the spaces between being filled with brick nogging and plaster, and an underground passage was made from it to the abbey. Recently Mr. Berry, the proprietor, has carried out some important work in the interior of the building, which now nearly approaches its early condition. He has had all the lath and plaster scraped off the walls, and so exposed to view scores of the magnificent oak and chestnut beams, all roughly hewn and of tremendous thickness. Paint and varnish have been removed from doors and staircases so that they appear in their original state.

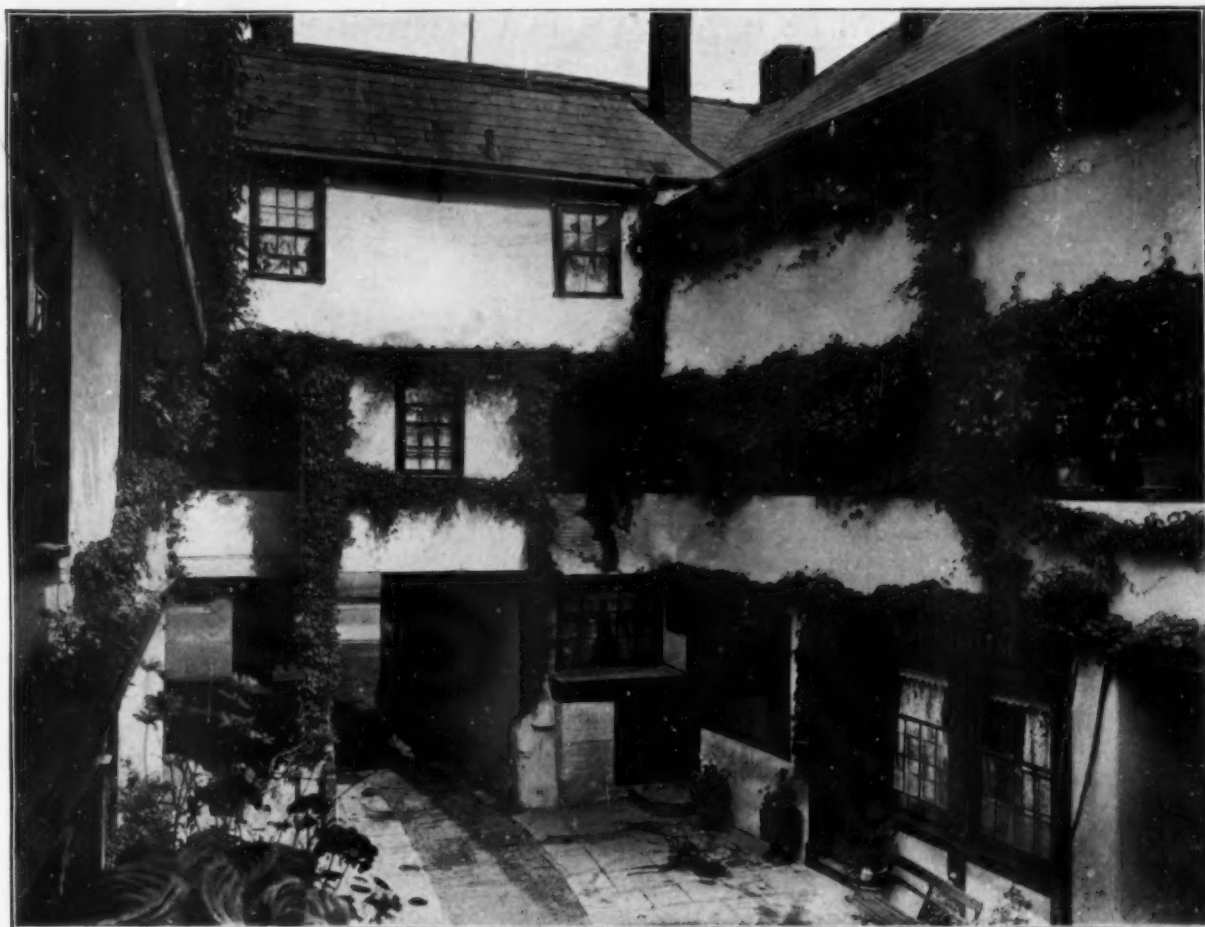
A charming feature is the series of balconies which surround the principal courtyard, a cobbled quadrangle where surged the tumultuous throngs of a far-distant age. The guests often made way for companies

of strolling players and minstrels, who here gave their bouts of fencing, their songs and interludes, watched by spectators crowding these very galleries that still exist. Many archæologists assert that the arrangement of modern theatres was copied from these early innyards. The balconies at the New Inn have been carefully preserved and restored, their inner walls having been colored red and the outer cream. Along their length all the bedrooms open, precisely as in the Spanish patio, while the half storey of the peaked roof above is broken into dormers hooded with pretty tiling, and their faces trimmed like the border of an old woman's cap, with florid woodwork. The most picturesque of old stairs and landings lead from one storey to another. Huge iron ornaments, many carved with sacred emblems symbolic of the building's original purposes of pilgrimage, are found promiscuously attached to the



THE COURTYARD OF THE NEW INN HOTEL





THE ARCHWAY LEADING TO THE STABLE YARD

doors, windows and ceilings, angles and bow-windows. Diamond-shaped panes in leaden casement frames abound, and the ancient niches and carved crosses for religious offices have not yet been hidden by time and change.

So completely is the quaint old place set behind the grim walls of Northgate Street, that the glance of the casual straggler, not having it in actual quest, would scarcely penetrate the dark archway to the Old-World scene within. Beyond the archway at the street is another lesser one leading to the stable yard, restricted now to the accommodation of sixty to eighty horses. In olden times it could care for hundreds, as folk of quality in the time of King Edward invariably made the pilgrimage on horseback. Every-

thing about the Inn is queer and quaint, and its numerous odd corners, little arches, protruding upper stories, peep-holes of windows, gables, offices and "osteries" interest at his every turn the lover of the picturesque and old. Just now the courtyard is looking its best, clothed, as it is, by a wealth of vines and foliage. The two Virginia creepers and wistaria are rooted beneath the paving of the courtyard and with the exception of very close pruning for the winter they are left to care for themselves. For the summer months speckled acuba laurels in pots are used for decorative purposes, which are watered and filled up with soil when necessary. In winter small shrubs take the place of flowers. Geraniums, marguerites, lobelia are chiefly used, for they thrive with only ordinary care.

## PROMISE AND DANGER IN METHODS OF DESIGN

BY FREDERICK LAW OLNSTED, JR.

THE short article by Mr. Hastings in "House and Garden" for May, called "A Plea for Architectural Design in Landscape," contained a prefatory statement which was doubtless meant to express some idea full of the same intelligent appreciation that the author shows elsewhere, but which seems very perplexing to the reader. It is in the hope of suggesting the way toward a clearer understanding of an important subject that I beg to offer the following comments.

Mr. Hastings says: "To so study grades and landscape conditions as to make a drive from one country town to another economical in construction, and to look well in the landscape and be of service when once built, is a purely practical question and one for the engineer;" and also that "designing the surroundings of buildings had been either an architectural problem or an engineering one, and there has seemed to be little room for anybody between the two."

What means the distinction; architectural and engineering?

In the broadest sense of the term, engineering includes all constructive work, all adapting of the materials and forces of nature to the service of man, whether the end be an economic one or an æsthetic one, and in this broader and nobler sense of engineering the architect is of course an engineer. But in the ordinary use of the term, an engineer is one whose aim is purely economic; while the aim of the architect is to meet not only the requirements of convenience and economy, but those of beauty. The architect may use the same materials and processes as the builder who is only an engineer, but he uses them under the impulse of an additional motive, that of the artist. Guidance by that motive and possession of qualities of mind and technical skill to bring that motive to successful fruition in the solution of the practical problems that are presented to him alone distinguish the true architect from the engineer who designs buildings.

A parallel distinction is to be made in all fields of creative work. The manufacture of pulp into building paper with sole regard to serviceability and economy is a branch of industrial engineering, the materials and methods of which may be controlled more or less completely and successfully by an artistic motive in the manufacture of wall paper. So the craftsman, with single eye to economy of labor and material, who frames a strong though maybe uncouth bench is in a different class from his fellow, with the motive and skill of an artist, who makes his bench pleasing as well as strong.

The vast range of engineering is divided into innumerable fields which correspond with different classes of problems, of materials and of methods. Some of these fields are fairly distinct, have names, and hold the almost undivided attention of their followers; others are less generally recognized and are determined by the aptitudes and circumstances of those who are engaged in them. The all-round civil engineers of olden days, like the general scientists who blazed the trails for modern special research, and like the versatile artists of the Renaissance, appear to have given way for the most part to specialists; we recognize the structural engineer, or builder of buildings, and the highway engineer, or builder of roads; we know sanitary, electrical, hydraulic and mechanical engineers, mining engineers, and with them the expert technical managers of another great primal industry, foresters, or "forest engineers" as designated by Cornell University. "Agricultural engineers" are well known in England, and the management of some of the great Western farming properties in this country requires technical training and executive ability quite of professional rank, although farming and gardening as commercially practiced are generally handicrafts rather than industries in which the technical direction has become separated from the mechanical labor of execution.

In whichever of these innumerable fields of human activity a man may work, or in whatever group of them, whether as a designing handicraftsman or as a designing director of the work of others, if in doing any piece of work he is controlled by the motive of producing a beautiful result and has the temperament and training that fit him to reach his aim, he is in so far an artist and his work is a work of fine art.

That essential quality is unaffected by the label you may put upon him or the name that appears upon his sign. He may be a blacksmith or a carpenter by trade, or he may have received the degree of civil engineer and put out his shingle as such, but if he is an artist, he *is* an artist and his work will show it. And on the other hand no mere assumption of the title of sculptor or architect will make an artist out of a commercial artisan or engineer.

Mr. Hastings, I am sure, would be the last man to allow mere names to obscure the kinship of all true art, or hide the essential distinction between the artist and the mere utilitarian.

Now "to so study grades and landscape conditions as to make a drive from one country town to another economical of construction and of service when once built" is truly but a matter of engineering, just as it is but a matter of engineering to build a house so as to be serviceable and economical; but if the result is to "look well in the landscape" there is involved in each case some measure of fine art. The same is true of the gardens attached to a dwelling, of its approaches and surroundings; of the city street, the group of public buildings, the bridge, the river bank, the meadows and woods of a park, the clearings and thinnings and plantings of a forest; true of every work of man visible on the face of the earth.

The vital distinction, mark it by what names you will, is not that which separates a house and its surroundings from those works of man with which Mr. Hastings' practice is not ordinarily concerned; but that which separates the things that are done for bald utility from those that are also works of art; that which separates mere economic engineering from what might be called the constructional and industrial fine arts.

One branch of art interweaves inextricably with another, and I have little patience with those who would apply the trade union spirit to artistic effort, saying, for example, "Thus and such are the limits between architecture and sculpture, and you, John Doe, being an architect, shall not do the work of a sculptor without a union card." But gladly as we hail the rare genius who shines strongly in many fields of artistic endeavor, we cannot but recognize in the face of human limitations that most artists reach real success only by a certain concentration which brings thorough mastery in their selected fields.

Regardless of any mere question of nomenclature, there is a great region of artistic endeavor in arranging the surface of the earth for human use and enjoyment, only a portion of which is covered by the practice of most of those who bear the name of architect today. Indeed for successful practice in much of this field there is need for a knowledge of materials and methods and for a kind of artistic appreciation and training which are hardly to be secured without sacrifice of much of the training which is regarded as needful to the successful practice of architecture. The variety and extent of knowledge which a well equipped architect ought to have, seemed appalling even in the days when the subjects were enumerated by Vitruvius. Every decade the difficulty increases with the increasing differentiation and complexity of modern buildings. Very large and varied architectural work can now be done only by a "well equipped firm," a sort of composite architect, in which one man supplements the deficiencies of another and the designs are produced and elaborated and revised and finally put forth by a complex piece of human machinery which is very wonderful, but which runs with a waste of energy and at an expense that are seldom realized by those who have not watched the wheels go round and seen the figures of cost.

There is a tendency for architects either to do their work in this coöperative fashion or to concentrate mainly on certain classes of problems toward which they are led by their several capacities. This tendency, unfortunate as it seems, is but the continued action of the same forces that have separated the practice of sculpture and painting from archi-

ture, and made it necessary for three designers to cooperate in producing a work of art which once might have been created by an individual. And while the necessity seems to be growing for the individual to concentrate if he would attain the thorough mastery of any one subject without which an artist becomes a mere dilettante, at the same time the field for artistic effort is widening, man is putting more and more of nature under his control, and the beauty of the world is becoming more and more completely what man's deliberate actions make it.

If we are to meet the problems of the future, there must be men of high artistic capacity and training whose highest usefulness will center upon other portions of this great field than those which primarily and chiefly concern most who now bear the name of architect.

The dwelling is at the very heart of human civilization, and in the old sense in which architecture is the parent of all the arts, it might not be amiss to call the work of these other constructive artists by the all-embracing name of architecture. But in doing so one should not be misled by the magic of the name into forgetting that in the result it is individual fitness to deal with the problem in hand that really tells, and that the man who has earnestly concentrated himself upon the solution of a certain class of problems, such as those of modeling sculpture, or those of laying out parks, or those of designing urban palaces, is apt to find himself more and more approaching the position of a tasteful but superficial dilettante as he attempts to deal with problems further and further from his main center of interest and training.

Since, then, in all except the simplest problems of constructional art there must be cooperation between men of different knowledge, training and point of view, it is worth while to consider some of the methods by which this cooperation is brought about and certain tendencies which are now apparent.

On the one hand we find permanent cooperative arrangements, very well organized, in those firms where the partners and their chief assistants actually cooperate on all complex problems. They are able not only to supplement each other's deficiencies, but to do so with a cordial good will and absence

of jealousy. By a judicious combination of individuals admirable results are to be thus secured, and if the range of talent and experience were to become great enough, the range of problems which could be successfully dealt with would be unlimited. This might be called the department store ideal of constructive design, and certainly much is to be said for it. But ordinarily at the present day a firm or company, while having a greater latitude of successful practice than an individual designer, is still a good deal limited in the class of problems with which it can deal sympathetically and masterfully.

Another method of cooperation is frequently used to supplement the foregoing, and it is a method which seems to me freer from the danger of commercialism and normally capable of securing better artistic results. It is the special temporary cooperation of several men chosen with a view to their peculiar fitness for dealing with a given problem. Such temporary partnerships are those between architects and landscape architects, architects and mural painters, sculptors and landscape architects. Except where a narrow vanity or the commercial spirit, grasping for commissions, comes into play; wherever, in other words, sincere and broad artists come together, such cooperation is apt to be cordial and its results excellent. It often happens that a client is unable to select such a combination judiciously, but if he selects one member of it and gets the advice of that member about the man or men with whose cooperation he can best deal with the problem in hand, the combination is far more likely to be well matched for the work than a permanent combination that stands ready without change or outside help to do anything that offers.

Moreover there is a development which would be almost certain to result from the application of sound principles of business organization to the department store type of designing company, a development of which there are too many suggestions already, and one which cannot be contemplated without anxiety by those who look upon art in our civilization as anything more than a superficial veneer. I mean the separate embodiment of the artistic impulse and the practical knowledge; the resolution of the

good constructor burning with the inspiration of art—of the ideal architect, let us say—into a purely pictorial designer working in coöperation with as many kinds of uninspired practical constructors as the character of the business necessitates—say a structural engineer, an electrical engineer, a sanitary engineer, a highway engineer, and a gardener, all more or less completely and successfully marshalled by a business man. Whether the business man “hires the designers,” as the head of one very busy designing firm put it to me, or whether the personality of the artist bulks more largely in the combination, the principle involved is the same. It means that the enjoyment and appreciation of beauty is an exotic thing, applied here and there upon the structure of our buildings, upon our landscape, and to our lives.

If constructive art must be subdivided and specialized—a condition from which we can see no escape—let us have men trained, as our engineers are trained, so that each is thorough in the practical grasp of his special

subject even though it be but a narrow one, but all feeling the common bond of highly developed artistic appreciation and training. Let them be a company of artists working in coöperation toward ends which all can appreciate, and which all can help to form and develop, although dominated in each case by that one of their number in whose special province the kernel of the problem lies. Whether such coöperation be permanently organized, as in a firm, or be a matter of temporary alliance, like the companies of artists that have created the world's fairs, and the familiar instance of architect and landscape architect when dealing with a country dwelling place—this method holds far more of promise for the future of art than any specious exaltation of the artist to guide a wide range of technical assistants, the conditions of whose work he can but imperfectly comprehend and who are themselves artistically undeveloped. That way lies superficiality, and the final domination of the artist by the business organizer, either in his own person or in that of a master.

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## MY HOUSE BOAT “THE CONCH SHELL”

BY GEORGE PORTER FERNALD

A MAN who has his business in one of the large cities near the sea, and who travels on the trolley and steam cars to the suburbs for rest and recreation in his quiet home and garden will find it delightful to live in a floating bungalow during the summer as I did the last season. One can anchor one's house in the harbor in a locality set apart for this purpose, among the yachts and moorings of larger craft, and be within rowing distance of the wharf, where one can glide in at morning to business and walk to the office without the annoyances of clanging trolley cars and hot steam trains. A more delightful summer can hardly be imagined than sitting on the calm waters of an interesting bay with the many ocean steamers always passing, the fishing fleet of Newfoundland returning with their catch, and something new and entertaining continually going on.

It has been my delight to secure an old flat-bottom barge and build upon it several rooms, where I could have my books and friends, and float in the very heart of some interesting city, where I could be within easy access of my business and have plenty of exercise in rowing, canoeing and bathing.

I then conceived the idea of adapting one of the old gundelows of the Piscataqua, the flat-bottomed boat so much in use on the inland rivers fifty years ago; hence a visit to Portsmouth and the mouth of the Piscataqua to lie in wait for any that might appear.

We are sure to see a few of this famous flock when the high tide returns to the sea, bringing every sort of floating craft on the Piscataqua that has been patiently waiting for the ever-faithful returning waters, to start up this bevy of inland birds that used to join in the flapping wings of the East Indian



THE ORIGINAL GUNDELOW

fleet in the Colonial harbor of Portsmouth.

These little-known but celebrated "gundelows," a corruption of the Venetian "gondola," have ever been a picturesque feature of this charming salt river. For more than two centuries, before the railroads invaded her banks, these clumsy birds have carried on their backs the famous Dover River bricks that are moulded and baked along the river banks for a stretch of more than fifteen miles. They are very shallow, flat-bottomed boats, with huge lateen sails, long-handled tillers and lee-boards like ear-flaps. They skim about over these clayey, slippery flats when the water is quite shallow and sit calmly upright when the tide recedes.

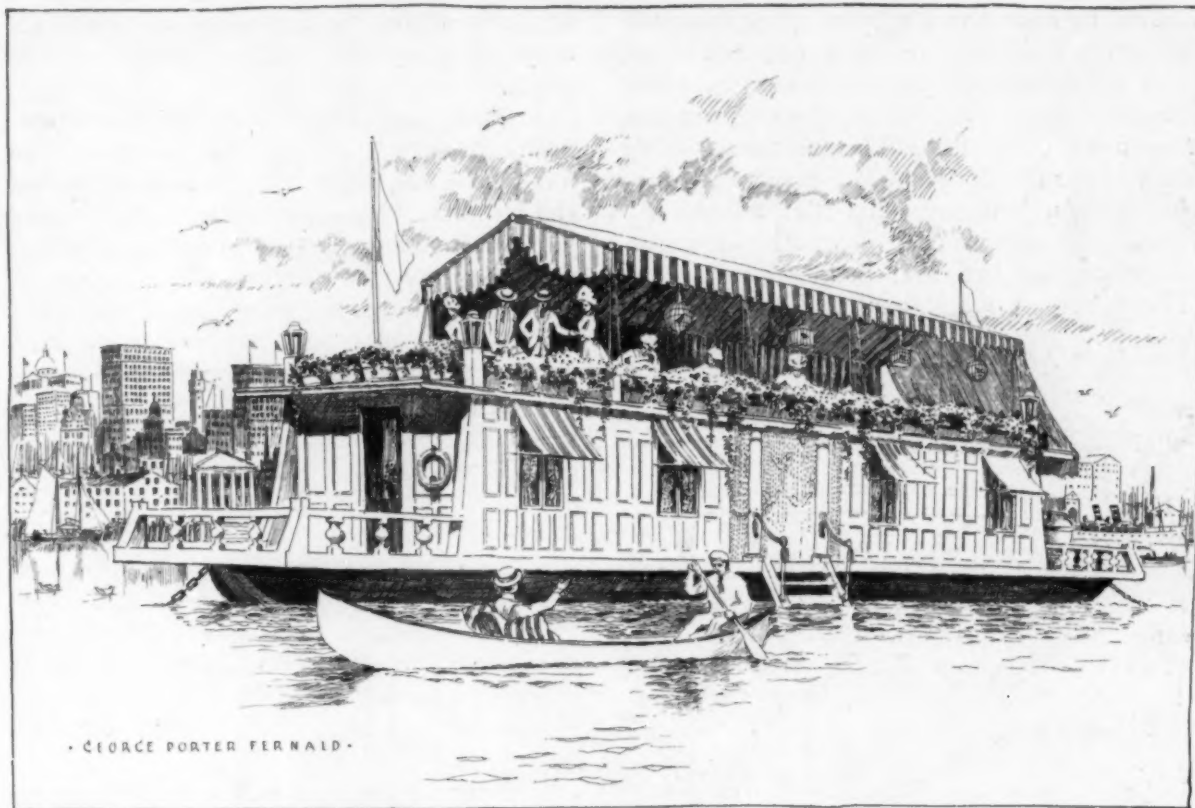
Now the days of the gundelow are over, the hoot of the conch shell is seldom heard; the white-pointed sails gliding between the green banks of this inland river are quite rare. The memory of this picturesque fleet is always a delight to recall, and the satisfaction of purchasing one of these old hulks with all its furnishings, even the conch shell of a hundred years of use, from which my boat

derived its name, is an interesting outset for floating home.

Every part of this graceful hulk is most beautifully adapted to my needs. It is built of solid planking, with a flush deck, two hatches for storage below, a windlass, anchor and endless chain, and a very good pump to keep the hull free from bilge water. The gundelow is sweet and clean, for it is soiled only by the pink brick dust from the last cargo. The old sail that I have striped with crimson paint, makes a splendid awning. A little caulking on the bottom of the hull, the old cabin cleared away and floored over and we are ready to lay out the rooms. No new floor is needed, as the deck is in good condition for bed rooms and saloon, with a rug or two placed over the roughest parts. My boat-builder and I scoured through all the old building materials of the several local dealers and secured eight-panel doors, secondhand sashes, sheathing and frame work of a varied assortment. We then built a sill



THE ROOF GARDEN OF "THE CONCH SHELL"



• GEORGE PORTER FERNALD •

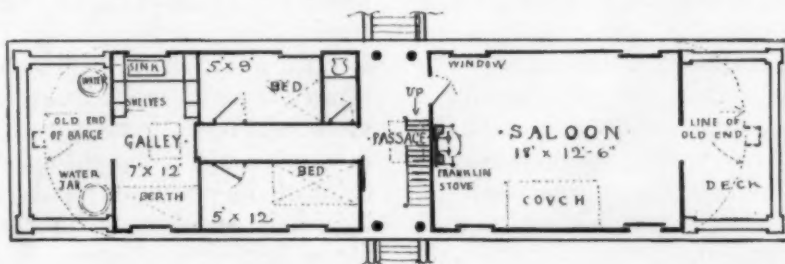
“THE CONCH SHELL” AT ITS ANCHORAGE IN BOSTON HARBOR

about the entire boat to keep out the water and to raise the doors for one's head. This sill, with a strong header, formed two parallel lines around the entire boat, to which we nailed the doors, butting them together and covering the joints with a batten, making them sufficiently tight from rain and air. The two top panels of the doors that occupied the spaces for my windows were removed and an old sash that just fitted the opening was made to slide to either side. The bow and stern have a square projection made of heavy planks strongly bolted to the deck, giving a more symmetrical effect, and destroying any similarity to a sailing boat, as in this design I have wished to convey the idea of a floating bungalow rather than anything of a sailing craft.

The rooms are all ample in size, with a generous liv-

ing-room and plenty of space in the state-rooms for single iron beds. In the galley there is an iron bed for the man, with cotton draperies drawn across to shut this off from the rest of the room. A hatch in the middle of the floor gives access to a roomy storage below. Shelves are placed all about above the sink, with racks and hooks for the dishes; white cotton curtains run around on a string, giving a most tidy appearance to this painted white service portion. On a blue-tiled counter is a yachting stove for cooking purposes. The water is kept in two big Sicilian water jars standing outside at either side of the door. The passage is direct to a hall

running across the boat and the saloon. In this hall we have our breakfast, when it is too windy to use the roof garden, and we



• PLAN OF HOUSE BOAT •

## My House Boat "The Conch Shell"

choose to have a more open space than the saloon. This big room is painted white, with an old steamer lantern hanging in the center of the ceiling. A big Japanese cotton rug covers the center of the floor, and rubber mats are at the doors. The couch is a three-quarter iron bed covered with a pair of big crimson portières that conceals the entire frame of the bed and drop to the floor. This generous couch, loaded down with pil-

at the windows, the gibbering parrot and the canaries, give this room a most inviting effect.

I must not forget my Franklin stove, which is such a comfort on damp days or late in the fall, when with its heat the rooms can be made very comfortable. In the little hall a staircase leads to the roof garden, the delight of my whole arrangement. Here we have flower boxes forming a solid parapet of



THE SALOON OF "THE CONCH SHELL"

lows, gives a most luxurious, furnished effect to this long wall space.

There are bookcases at either side of the door in the bow, with generous room for a good library. A large mahogany table in the center for the monthly magazines and incidentals, with a half dozen rush-bottom chairs, a serving table with handy dishes and the table linen, the India cottons on the wall of brilliant hue, the little Venetian ornaments

green and brilliant colors enclosing the entire roof. Too much cannot be said of this delightful effect of color which the salt atmosphere seems to make more brilliant, and the moist air more luxuriant than you will find in some of our inland gardens. The gay color of the geraniums and nasturtiums blazing in the sunshine, with the pale green sea for a background, gives a charming effect, more easily imagined than described.



In the morning the awnings are rolled down over the gas pipe frame, the side curtains are drawn to protect us from the horizontal rays of the morning sun, where we have our coffee and morning siesta. This canvas-covered deck is painted green, the color of grass, with straw mats and wicker furniture, book tables and steamer chairs. A telescope is here to discern the names of the many craft that we have become acquainted with during the summer, and it is an indispensable furnishing for any houseboat. Two old brass ship lanterns highly polished hang from the ridge of the awning frame and give plenty of light for the evening hours as we sit in this dimly lighted deck watching the rows and rows of brilliant lights twinkling and surrounding us like a necklace of diamonds, quite like Venice in its effect. The interesting life of a harbor houseboat, where the big ships sail close to our windows

from far off Egypt, England and the Southern Seas, the mysterious movements in the black waters of the night and the early dawn over the bay, is quite like the life on the lagoons of the Italian city.

My houseboat is painted entirely white outside, with a gray sail awning striped with crimson; the hull underneath the sill is painted dark green. In the stern near the galley I keep my canoe and tender, with a tiny sail which I can use to skip about with when there is a spanking breeze and one feels more like sailing than rowing.

Before I secured my barge for this bungalow, I prepared my plans for a carpenter in order to get an estimate of the entire cost, and was greatly surprised at the price of \$1,500 which he gave me. After securing the hull of the gundelow which I have already described, I went ahead with the boat builder and carried out my entire scheme for \$600.

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## A SUGGESTION FOR UTILIZING BLACKWELL'S ISLAND, N. Y., AS A SITE FOR MUNICIPAL BUILDINGS

AN ARCHITECTURAL SCHEME BY T. J. GEORGE

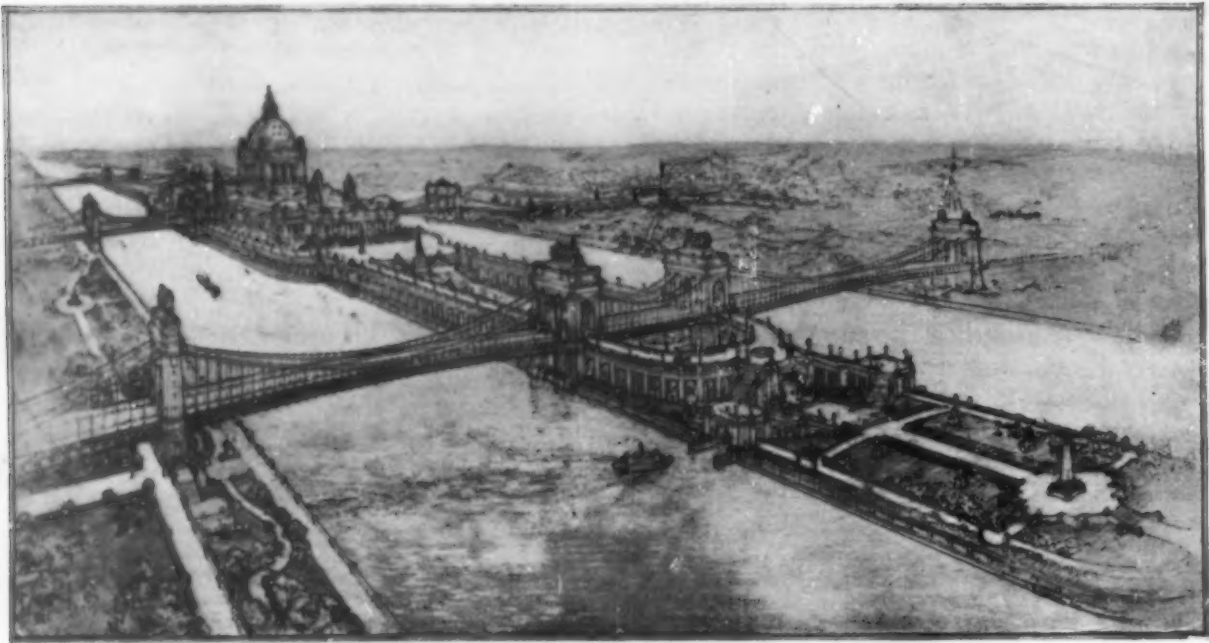
AMONG the many propositions to be submitted to the City Plan Commission, recently appointed by Mayor McClellan of New York, will be one to make Blackwell's Island in the East River a site for a great municipal building. The author of the plan, T. J. George, admits frankly that to many persons the suggestion of erecting a City Hall at Seventieth Street will appear impracticable. The prevailing opinion among those who have given careful thought to the future housing of the offices of the municipal government has been that the proper location for public buildings must be in the vicinity of City Hall Park and the Brooklyn Bridge terminal. Mr. George boldly disregards preconceived notions. With undeniable reason he says that Blackwell's Island is much nearer the center of the commercial city today than the present City Hall was at the time of its construction. It is a curious fact, by the

way, that the City Hall, which was completed in 1812, was supposed to have been placed so far north as to be beyond the utmost probable limits of the settled sections of Manhattan Island.

In fixing upon what seems to him a logical site for municipal buildings Mr. George gives due weight to considerations of geography and population. The natural direction for the future growth of the city, he argues, is to the east of the East River. The construction of new bridges and tunnels is already having its effect. When the means of communication are multiplied and made easier, the eastern boroughs of the city will inevitably undergo more rapid change and expansion.

Mr. George finds ample justification for his audacious scheme in the undeveloped opportunities for municipal beauty afforded by the island and river fronts on either side. As

## A Suggestion for Utilizing Blackwell's Island, N. Y.



BLACKWELL'S ISLAND AS A MUNICIPAL FOCUS OF GREATER NEW YORK

*Designed by T. J. George, Architect*

part of his plan he contemplates the construction of three new bridges, two to cross Blackwell's Island above the one now building, and one below the island, parks stretching along the river fronts of Manhattan and Long Island City, a great viaduct encircling the island and connecting the bridges, and crowning all, opposite Seventieth Street, the municipal building, seven blocks long and surmounted in the center by a tower six hundred feet high. There is no denying that it is impossible to have a truly monumental building in or near City Hall Park. The effect of any building in that locality must certainly be marred, if not ruined, by the high and ugly office buildings of that section of the city. At Blackwell's Island, no such surroundings, Mr. George points out, could ever exist. The park on each side of the river would not only afford a magnificent view of the municipal building and bridges, but would insure the perpetual maintenance of an open area adequate to the dignity and grandeur of the scheme.

Necessarily Mr. George recognizes conditions as they exist. He submits his plan as an idealistic suggestion, while advancing very practical arguments in support of its adoption. As for the cost of execution, he has attempted no estimates. At least twenty years, he

thinks, would probably be required to carry out his idea, but that fact in itself would tend to lessen the burden of cost because of the distribution of expenditures over a comparatively long period.

It follows, of course, that, having in view a dominant group of buildings and monuments with related gardens and esplanades, Mr. George would make the proposed municipal building on Blackwell's Island the center of a series of avenues and parkways. His plan includes sweeping vistas, which should have the six hundred-foot tower of the proposed City Hall on the island as the culminating point in one direction, and the new public library in Bryant Park, and the Metropolitan Museum of Art at Eighty-second Street at the Manhattan end of two of them. Both of these buildings suffer greatly by their proximity to the street. By opening broad diagonal streets and parkways across the city from the Pennsylvania Railroad Station at Eighth Avenue and Thirty-third Street to Fifth Avenue and Fortieth Street; from the east side of the Grand Central Railroad Station along a line passing through the center of the high tower of the suggested municipal building on Blackwell's Island; from the center of Park Plaza at Fifth Avenue and Fifty-ninth Street, along an imaginary line to

the center of the great dome terminating on the proposed parkway at Sixty-sixth Street; from a proposed semi-circular plaza in front of the Metropolitan Museum of Art at Fifth Avenue and Eighty-second Street along a line drawn through the dome to join a suggested north and south parkway at the foot of Seventy-fifth Street; and from the upper end of Central Park at One Hundred and Tenth Street along a line through the dome; and with additional parkways running perpendicularly to the axis of Blackwell's Island, one occupying the space between Fortieth and Forty-second Streets, extending from the public library in Bryant Park to the East River; another starting from Fifth Avenue, from the Saint Gaudens statue of Sherman, occupying the space between Fifty-ninth and Sixtieth Streets and forming an approach to the bridge now building across Blackwell's Island to Long Island City from the foot of Sixtieth Street; a third, two blocks wide, starting from Central Park on the line of Seventy-second Street, which would cross to Long Island City on a bridge passing under

the dome; and a fourth, a block wide, running along Eighty-second Street from the front of the Metropolitan Museum of Art to a third bridge crossing the upper end of Blackwell's Island to Long Island City—by such a comprehensive arrangement vistas of the massive dome of the proposed municipal building would be secured from the Grand Central Station, the Park Plaza, Central Park at Seventy-second Street, the Metropolitan Museum and the north end of Central Park. The scheme would also give two vistas of the new façade of the Metropolitan Museum, which cannot now be seen to advantage from any quarter. Mr. George also proposes that the lines passing through these streets and the dome of the municipal building on Blackwell's Island should be made the axes of a similar street plan on the Long Island side.

It is an ambitious and daring project, perhaps beyond possibility of execution because of its very boldness and cost, but none the less it is based on the logic of physical conditions and soundness of esthetic principles.

L. R. E. P.

## HINTS ON LANDSCAPE GARDENING

FROM THE PEN OF HUMPHRY REPTON, ESQ. (1752-1818)

The best advice one can give to a young gardener is—*know your Repton*.—JOHN D. SEDDING.

[HUMPHRY REPTON, the first person to assume professionally the title of "Landscape Gardener," was born at Bury St. Edmunds, Suffolk, May 2, 1752. From the grammar school of that town he was removed to that at Norwich where shortly, "My father," as he related, "thought proper to put the stopper in my vial of classic literature; having determined to make me a rich, rather than a learned man, perhaps wisely considering, that if Solomon himself had not been the richest, the world would scarcely give him credit for having been the wisest man." He was then sent to a school in Holland in order to acquire a knowledge of the Dutch language, deemed necessary in the mercantile career which was planned for him. But in this career he was doomed to failure, though not to utter discouragement, for the collapse of his business marked but the termination of activities to which he was by nature entirely unsuited. Retiring to Sustain, a sequestered spot in Norfolk, he spent five years of uninterrupted domestic happiness during which the improvement of his garden was his favorite occupation. "The beauties of Nature were his delight and the investigations of her wonders his amusement." A pursuit which also afforded him great pleasure was that of making drawings of the seats of every nobleman and gentleman

within his neighborhood. These he presented to the various owners of the estates or contributed to the "History of Norfolk," a large work then in preparation. The qualifications of polished youth, personal beauty, genial manners, a cheerful and humorous disposition and a nature alive to every form of external beauty admitted him to the society of cultivated and influential personages, some of whom were of great practical assistance; as for example, William Wyndham, who on receiving his appointment (1783) as Lord Lieutenant of Ireland made young Repton his confidential secretary. The stay in Ireland was, however, terminated in a few weeks by Wyndham's dissatisfaction with his own office, and Repton returned to England where he settled in the little house at Harestreet, Essex, which he occupied the remainder of his life. After much of his small remaining capital had been lost in a venture with Mr. Palmer in his mail-coach enterprise, Repton sought to turn to account his natural taste for improving the beauties of scenery; and impelled by financial necessity, he announced to friends his deliberate resolve to become a "Landscape Gardener."

With the death of "Capability" Brown in 1784 the rage for "improving" estates in England by the ruthless destruction of avenues and terraces not only subsided but

## Hints on Landscape Gardening

left the field open to a successor. Repton, who about four years later began a term of busy prosperity which lasted until his death in 1818, may thus be considered as occupying this position. Though undoubtedly influenced by the vagaries of Brown's School, he soon depended upon his own resources and invented for himself. Elegance and amenity were his chief objects and these he attained entirely by the use of plantations picturesquely disposed and

massed,—trees, shrubs and flowers freely mixed and left to grow or to be smothered out as befalls them in a natural forest. He made no use of architecture as his own material, for the geometric or formal garden which it involves was a thing quite apart from his school. On account of the general truths given in his writings concerning the treatment of estates *en grand* the following extracts are made.—Ed. H. and G.]

### INTRODUCTION

TO improve the scenery of a country and to display its native beauties with advantage, is an ART which originated in England, and has therefore been called *English Gardening*; yet as this expression is not sufficiently appropriate, especially since gardening, in its more confined sense of horticulture, has been likewise brought to the greatest perfection in this country, I have adopted the term *Landscape Gardening*, as most proper, because the art can only be advanced and perfected by the united powers of the *landscape painter* and the *practical gardener*. The former must conceive a plan, which the latter may be able to execute; for though a painter may represent a beautiful landscape on his canvas, and even surpass Nature by the combination of her choicest materials, yet the luxuriant imagination of the *painter* must be subjected to the *gardener's* practical knowledge in planting, digging and moving earth; that the simplest and readiest means of accomplishing each design may be suggested; since it is not by vast labor, or great expense, that Nature is generally to be improved; on the contrary,

“Ce noble emploi demande un artiste qui pense,  
Prodigue de génie, mais non pas de dépense.”

The following paraphrase of this passage is given by Mrs. Montolieu, in her translation:

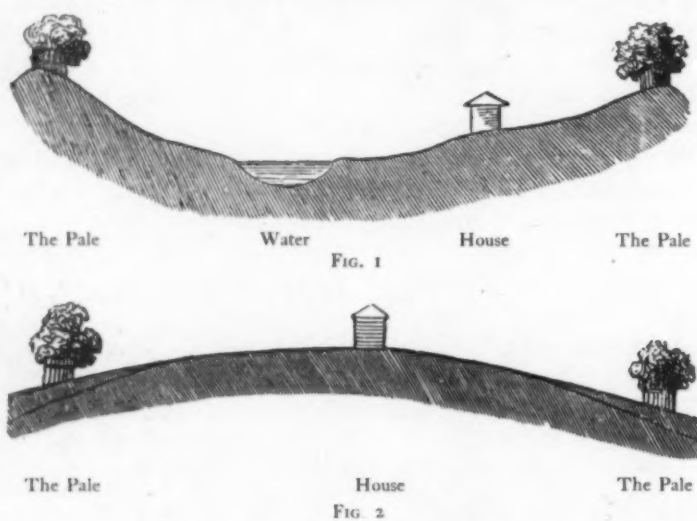
“Insult not Nature with absurd expense,  
Nor spoil her simple charms by vain pretence;  
Weigh well the subject, be with caution bold,  
Profuse of genius, not profuse of gold.”

(The Gardens. 2d. Ed. p. 5).

If the knowledge of painting be insufficient without that of gardening, on the other hand, the mere gardener, without some skill in painting, will seldom be able to *form a just idea of effects before they are carried into execution*. This faculty of foreknowing effects constitutes

the master, in every branch of the polite arts; and can only be the result of a correct eye, a ready conception, and a fertility of invention, to which the professor adds practical experience.

But of this art, painting and gardening are not the only foundations; the artist must possess a competent knowledge of *surveying*, *mechanics*, *hydraulics*, *agriculture*, *botany*, and the general principles of *architecture*. It can



hardly be expected that a man bred, and constantly living, in the kitchen garden, should possess all these requisites; yet because the immortal Brown<sup>1</sup> was originally a kitchen gardener, it is too common to find every man, who can handle a rake or spade, pretending to give his opinion on the most difficult points of improvement. It may perhaps be asked, from whence Mr. Brown derived his knowledge?—the answer is obvious: that, being at first patronized by a few persons of rank and acknowledged good taste, he acquired, by degrees, the faculty of prejudging effects; partly from repeated trials, and partly from the experience of those to whose conversation and intimacy his genius had introduced him:

<sup>1</sup> Lancelot, or “Capability” Brown, 1715–1783.

and although he could not design, himself, there exist many pictures of scenery, made under his instruction, which his imagination alone had painted.

Since the art of landscape gardening requires the combination of certain portions of knowledge in so many different arts, it is no wonder that the professors of each should respectively suggest what is most obvious to their own experience; and thus the painter, the kitchen gardener, the engineer, the land agent, and the architect, will frequently propose expedients different from those which the landscape gardener may think proper to adopt. The difficulties which I have occasionally experienced from these contending interests, induced me to make a complete digest of each subject proposed to my consideration, affixing the reasons on which my opinion was founded, and stating the comparative advantages to the *whole*, of adopting or rejecting certain *parts* of any plan. To make my designs intelligible, I found that a mere map was insufficient; as being no more capable of conveying an idea of the landscape, than the ground-plan of a house does of its elevation. To remedy this deficiency, I delivered my opinions in writing, that they might not be misconceived, or misrepresented, and I invented a peculiar kind of slides to my sketches.

CONCERNING DIFFERENT CHARACTERS AND SITUATIONS

All rational improvement of grounds is, necessarily, founded on a due attention to the CHARACTER and SITUATION of the place to be improved; the former teaches what is advisable, the latter, what is possible, to be done; while the extent of the premises has less influence than is generally imagined; as, however large or small it may be, one of the fundamental principles of landscape gardening is to disguise the real boundary.

In deciding on the character of any place, some attention must be given to its situation with respect to other places; to the natural shape of the ground on which the house is,

or may be, built: to the size and style of the house, and even to the rank of its possessor; together with the use which he intends to make of it, whether as a mansion or constant residence, a sporting seat or a villa; which particular objects require distinct and opposite treatment. To give some idea of the variety that abounds in the characters and situations of different places, it will be proper to insert a few specimens from different subjects. I shall begin this work, therefore, by



FIG. 3. A scene in the garden at Brandsbury, where a fence of pales is used, instead of a sunk fence, or ha-ha



FIG. 4. Garden scene at Brandsbury, with the sunk fence substituted for the pales

a remarkable instance of situation, only two miles distant from the capital.

Brandsbury is situated on a broad swelling hill, the ground gently falling from the house (which looks on rich distances) in almost every direction. Except a very narrow slip of plantation to the north, two large elms near the house, and a few in hedge rows at a distance, the spot is destitute of trees: the first object, therefore, must be to shelter the house by home shrubberies, as on land of

such value extensive plantations would be an unpardonable want of economy. No *general plan* of embellishment can, perhaps, be devised which is more eligible than that so often adopted by Mr. Brown, viz., to surround a paddock with a fence enclosing a shrubbery and gravel walk around the prem-



FIG. 5. Rivenhall Place, in its gloomy and sequestered state



FIG. 6. Rivenhall Place rendered picturesque and cheerful by the removal of the tall trees and bushes which encumber the house, as shown in Fig. 5; and by continuing the water along the valley, and altering the color of the house from a brick-red to a stone color

ises. This idea was happily executed by him at Mr. Drummond's delightful place near Stanmore; but as an attempt has been made to follow the same plan at Brandsbury, without considering the difference of the two situations, I shall beg leave to explain myself by the following remarks.

Where the natural shape of the ground is *concave*, as that at Stanmore (see Fig. 1), nothing can be more desirable than to enrich the horizon by plantations on the highest ground, and to flood the lowest by a lake or river. In such a situation the most pleasing scenes will be *within the pale*, looking on the opposite rising bank fringed with trees, or occasionally catching distant views over or beyond the fence.

On the contrary, if the natural shape be *convex* (see Fig. 2), any fence crossing the declivity must intercept those distant views which an eminence should command, and which at Brandsbury are so rich and varied that nothing can justify their total exclusion. A walk round a paddock in such a situation, enclosed by a lofty fence, would be a continual source of mortification, as every step would excite a wish either to peep through, or look over, the pale of confinement (see Fig. 3).

Where all the surrounding country presents the most beautiful pasture ground, instead of excluding the vast herds of cattle which enliven the scene, I recommend that only a sufficient quantity of land around the house be inclosed, to shelter and screen the barns, stables, kitchen garden, offices and other useful but unpleasing objects; and within this inclosure, though not containing more than ten or twelve acres, I propose to conduct walks through shrubberies, plantations, and small sequestered lawns, sometimes winding into rich internal scenery, and sometimes breaking out upon the most pleasing points for commanding distant prospects. At such places the pale may be sunk and concealed, while in others it will be so hid by plantation, that the twelve acres thus enclosed will appear con-

siderably larger than the sixty acres originally intended to be surrounded by a park pale (see Fig. 4).

The present character of Rivenhall Place is evidently gloomy and sequestered, with the appearance of being low and damp (see Fig. 5). The interference of art, in former days, has, indeed, rendered the improvement and restoration of its natural beauties a work of some labor; yet, by availing ourselves of those natural beauties, and displacing some of the encumbrances of art, the character of the place may be made picturesque and cheerful, and the situation, which is not really damp, may be so managed as to lose that appearance. The first object is to remove the stables, and all the trees and

bushes in the low meadow, which may then with ease be converted into a pleasing piece of water, in front of the house.

The effect of this alteration is shown by our figures 5 and 6. In its present state two tall elms are the first objects that attract our notice (see Fig. 5). From the tops of these trees the eye measures downwards to the house, that is very indistinctly seen amidst the confusion of bushes and buildings with which it is encumbered; and the present water appearing above the house, we necessarily conclude that the house stands low. But instead of this confusion, let water be the leading object (see Fig. 6) and the eye will naturally measure upwards to the house, and we shall then pronounce that it no longer appears in a low situation.

However delightful a romantic or mountainous country may appear to a traveler, the more solid advantages of a flat one to live in are universally allowed; and in such a country, if the gentle swell of the ground occasionally presents the eye with hanging woods, dipping their foliage in an expanse of silvery lake, or softly gliding river, we no longer ask for the abrupt precipice or foaming cataract.

Livermere Park possesses ample lawns, rich woods and an excellent supply of good colored water. Its greatest defect is a want of clothing near the house and around that part of the water where the banks are flat;

yet, in other parts, the wood and water are most beautifully connected with each other. Where the ground naturally presents very little inequality of surface, a great appearance of extent is rather disgusting than pleasing, and little advantage is gained by attempts to let in distant objects; yet there is such infinite beauty to be produced by judicious management of the home scenery as may well compensate the want of prospect. There is always great cheerfulness in a view on a flat lawn, well stocked with cattle, if it be properly bounded by a wood at a distance, neither too far off to lessen its importance nor too near to act as a confinement to the scene; and which contributes also to break those straight lines which are the only cause of disgust in a flat situation. Uneven ground may be more striking as a picture, and more interesting to a stranger's eye; it may be more bold, or magnificent, or romantic, but the *character of cheerfulness* is peculiar to the plain. Whether this effect be produced by the apparent ease of communication, or by the larger proportion of sky which enters into the landscape, or by the different manner in which cattle form themselves into groups on a plain, or on a sloping bank, I confess I am at a loss to decide. All three causes may, perhaps, contribute to produce that degree of cheerfulness which every one must have observed in the scenery of Milton Park.





*Entered at Stationers' Hall*

**THE NEW ENTRANCE PORCH TO WELBECK ABBEY**

*Designed by Ernest George & Yeates, Architects*



# WELBECK ABBEY<sup>1</sup>

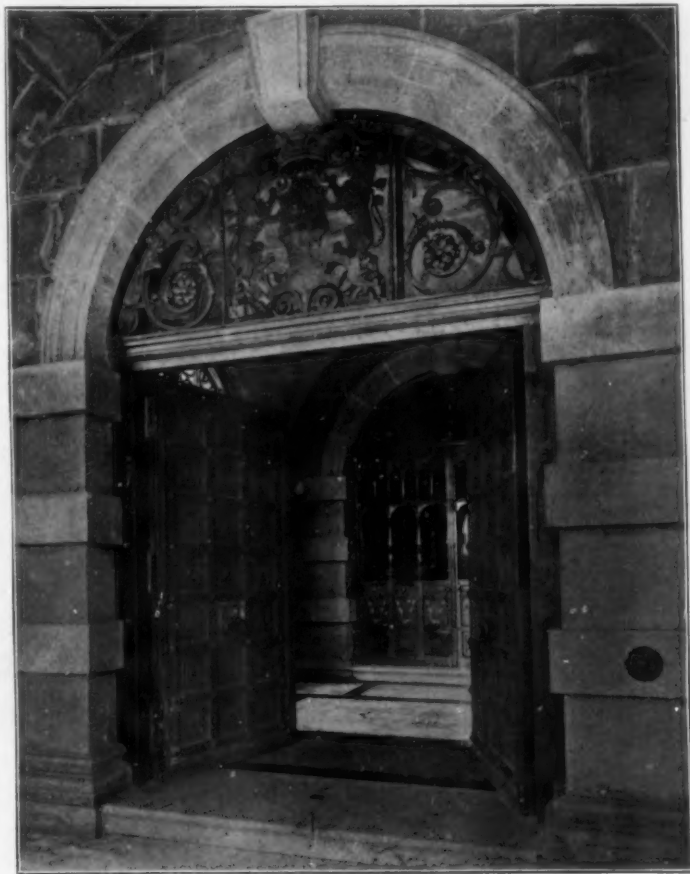
ADDITIONS AND ALTERATIONS THERETO, EXECUTED FOR THE DUKE OF PORTLAND

BY ERNEST GEORGE & YEATES, ARCHITECTS

WE are able to give several views of the work of reconstruction that has just been carried out at Welbeck Abbey for the Duke of Portland by Messrs. Ernest George & Yeates, architects. The Abbey is an L-shaped house; the "Oxford wing," about two hundred and thirty feet in length, having been added to the main building by the Countess of Oxford in 1743. It was in this wing that the recent fire took place, the consequent effects of water, more than of fire, necessitating the "gutting" of the block by the architects. A narrow passage had previously run the length of this wing between rooms looking north and south. In rescheming the plan the rooms have now been made all to the south with access from a wide, well-lighted corridor. The grand staircase has been formed in this wing, with oak columns and pilasters and solid moulded oak steps. While generally preserving the outside walls, additional space has been gained by two bold projections with pediments on the south front. At the southeast end of this wing are the Duchess's boudoir and bedroom with doorways and tall chimneys of carved Istrian stone and woodwork of Italian

walnut. The ceiling is also of walnut coffered, and with color and gesso enrichment. At the west end of this wing are the state rooms for royal visitors. The main part of the house has in its basement vestiges of the original abbey—the servants' hall having octagonal shafts and Gothic vaulting. Above this the rooms have been built with very little system or plan, and the object of the recent changes has been to give convenient and dignified approach to the various parts. At the northeast end of the house a new dining-room has been made within the existing walls by knocking away some ill-lighted bedrooms and gaining the additional height.

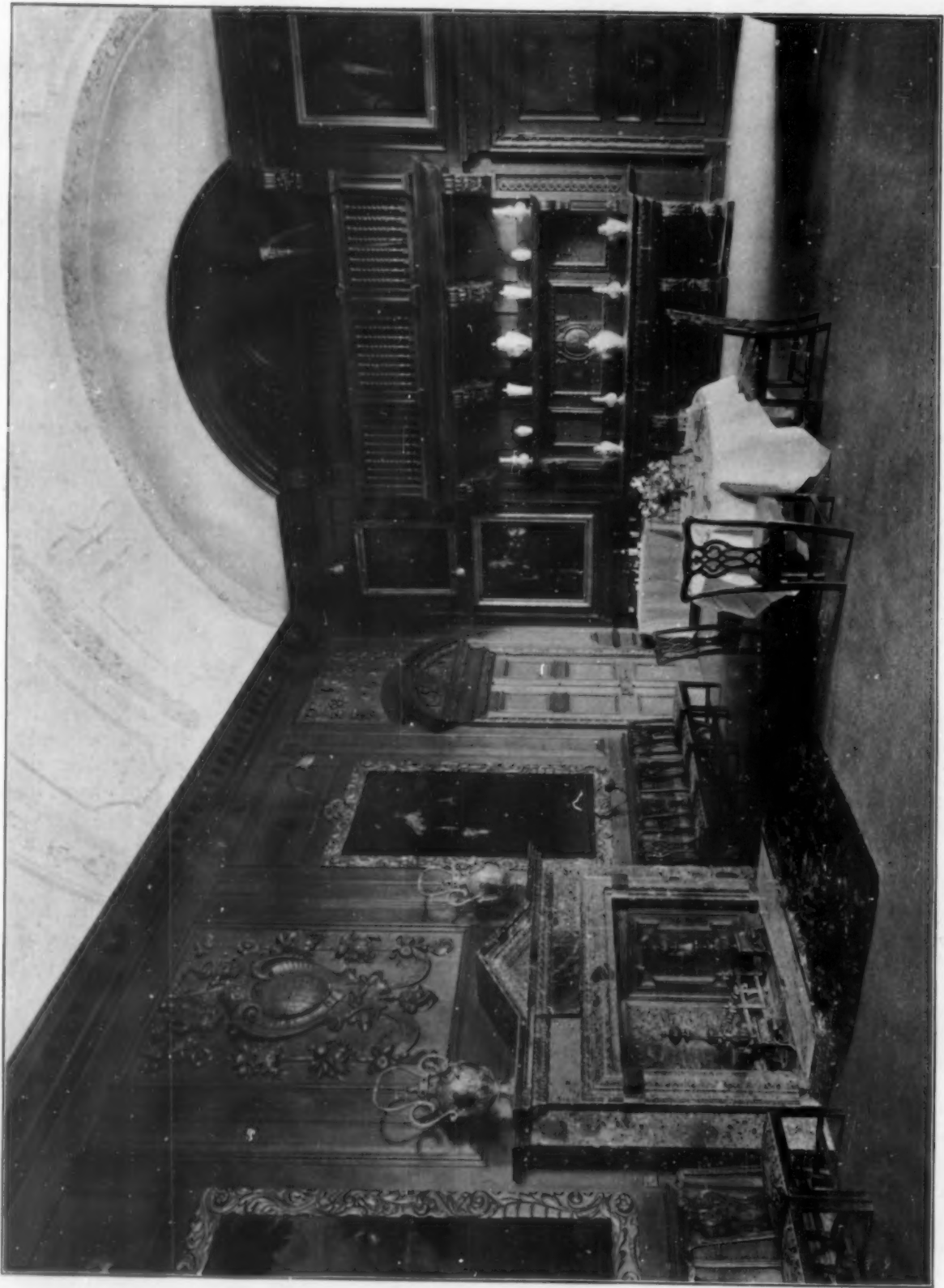
Here the oak paneling is carried seventeen feet high beneath a wagon ceiling, a minstrels' gallery occupying one end. This room has been especially schemed for receiving the fine Vandykes belonging to the house. The "Gothic hall" has been so called from its fan and pendant ceiling of the Horace Walpole period. Its stone-colored walls have now been paneled with good English oak, and the length has been increased by throwing in an ante-hall at one end with a triple arcade. A dais occupies the other end of the hall.



THE ENTRANCE DOORS

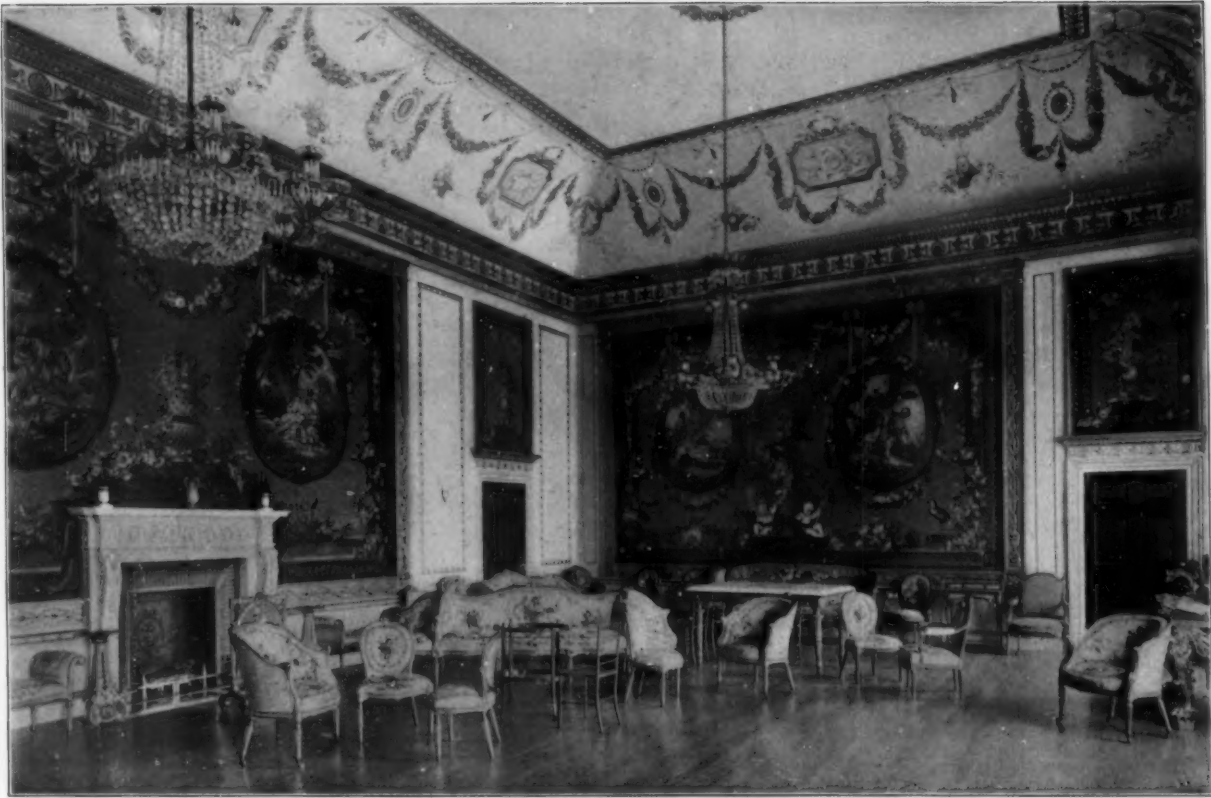
*The outer doors are of bronze, the grill above of wrought iron  
The inner gates are of brass*

<sup>1</sup> Entered at Stationers' Hall



THE NEW DINING-ROOM WITH MINSTRELS' GALLERY

*Entered at Stationers' Hall*



THE DRAWING-ROOM AT WELBECK ABBEY



ONE OF THE STATE ROOMS FOR ROYAL VISITORS

*Entered at Stationers' Hall*



*Entered at Stationers' Hall*

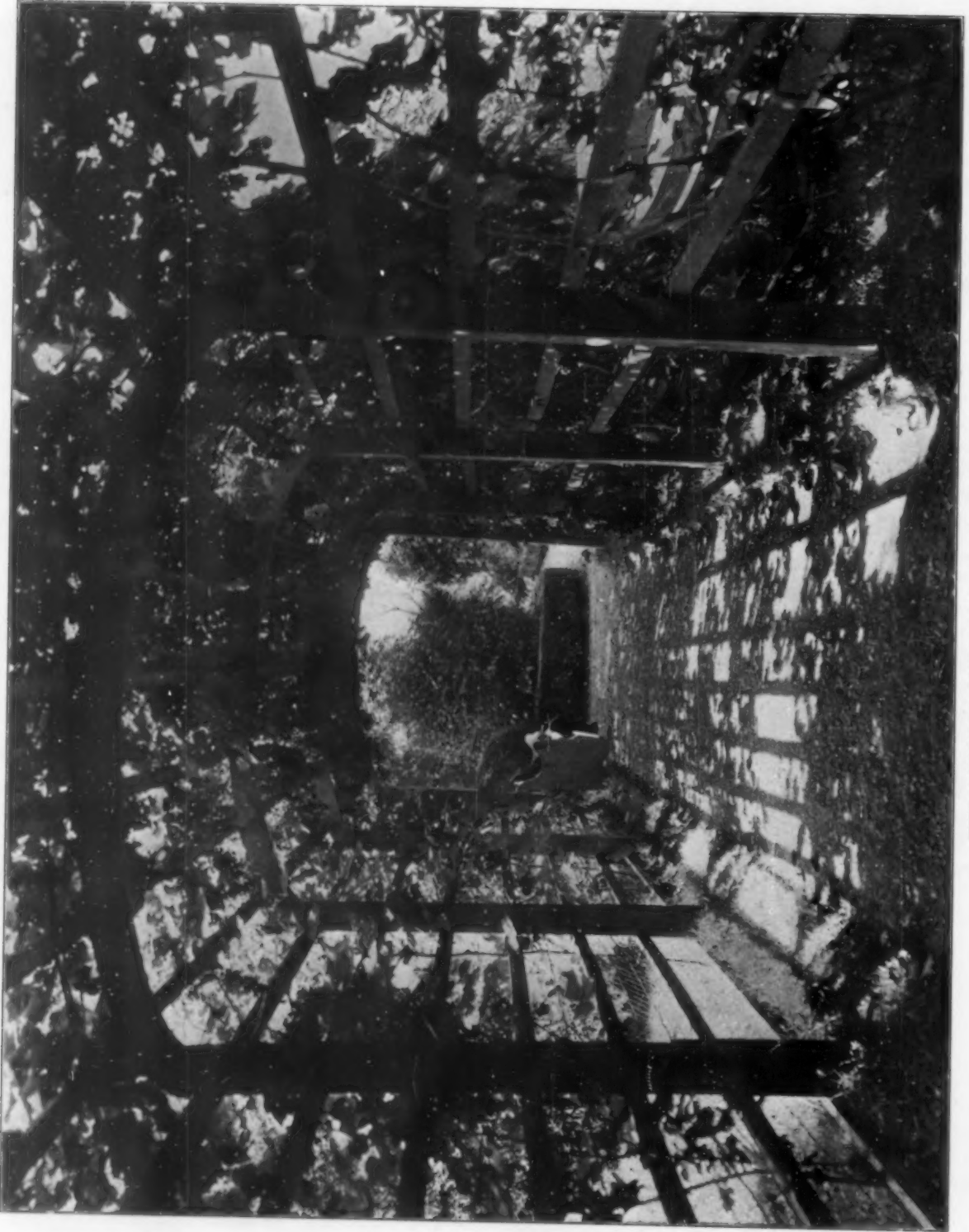
THE LOGGIA AND TERRACE STEPS AT WELBECK ABBEY

The east front, like the other elevations of the abbey, has its long line of large sash windows, but above these, at a comparatively recent date, a series of pointed gables of unequal size had been built, making an incongruous whole. While reforming the upper storey and constructing a new roof (copper covered as before) the architects have substituted a bold cornice and parapet for the gables; at the same time accentuating the three central windows of this front with rusticated arches and with a bold pediment, which forms a center to the formal garden. The arms and badges of the Duke occupy this pediment, which has also sculptured groups at its corners. Mr. Albert Hodge has been the sculptor for the various carvings

and statues which are in well-studied relation to their respective heights and positions. One of the views shows this pediment beyond the loggia or colonnaded porch, which makes an approach to the terrace. Another of the illustrations shows the new porch and west pediment; the bronze doors will also be seen, and one of the three fine bronze grilles, which are the work of Mr. Starkie Gardner. The half-tone reproduction cannot do justice to the Louis XVI. tapestries by Nelson, from the pencil of Boucher. The great drawing-room which lately held these, together with various pictures, has now been white paneled and spaced out for these tapestries only, the cove of the ceiling being painted with forms taken from the tapestry of similar, but paler tint.



*The Temple of Flora and Château d'Eau in the Public Gardens at Cologne*



THE ARBORED ENTRANCE TO THE GARDEN

## THE GARDEN OF "AYSGARTH"

AT ABINGTON, NEAR PHILADELPHIA

THERE is a glimpse of the house from the turnpike, the Old York Road, which curves before the gate of "Aysgarth" and ascends to the village of Abington. Many years of growth have spread the branches of trees over the lawn, and the hospitable veranda is retired by their deep and inviting shade. Vine-clad arbors give hint of the garden beyond, and fine old shrubs are silent evidence of a serene past, undisturbed by crowded trolley cars, hastening along the road to a suburban pleasure park, —latter-day intruders upon a scene which until five years ago was one of more complete rural peace than could easily be found at twelve miles distance from a large city.

In such retirement Aysgarth has grown and mellowed, but in still more complete isolation did its life begin. Twenty-five years ago the Huntingdon Valley, which is near by, was not yet visited by the railroad whose whistle shrieks drown the notes of birds and the humming of bees in the garden. Abington was then an agricultural hamlet, and its church tower, rising over the verdure of homely dooryards, made a picture likely to be happily remembered when viewed from across the valley. Even long before this the good villagers may have looked with the

pride of possession upon Aysgarth house, as they passed its gates on Sunday mornings, for the Rev. Richard Treat, their second pastor, had bequeathed it to his flock at his death in 1778. The acres of Aysgarth were the glebe-land of the church and were held as early as 1713 by the Rev. Malachi Jones, the first pastor. Later, one of his successors, a Dr. Steele, held school in the house. Sixty acres were then set aside for the parsonage, but a cash salary being preferred to the use of even so rich a land caused the whole tract to be sold in 1855. Then the parson betook himself to a little cottage closer to his church, and Aysgarth passed into alien hands.

In 1868 it was purchased by the late John Lambert, who moved thither from "Wood-

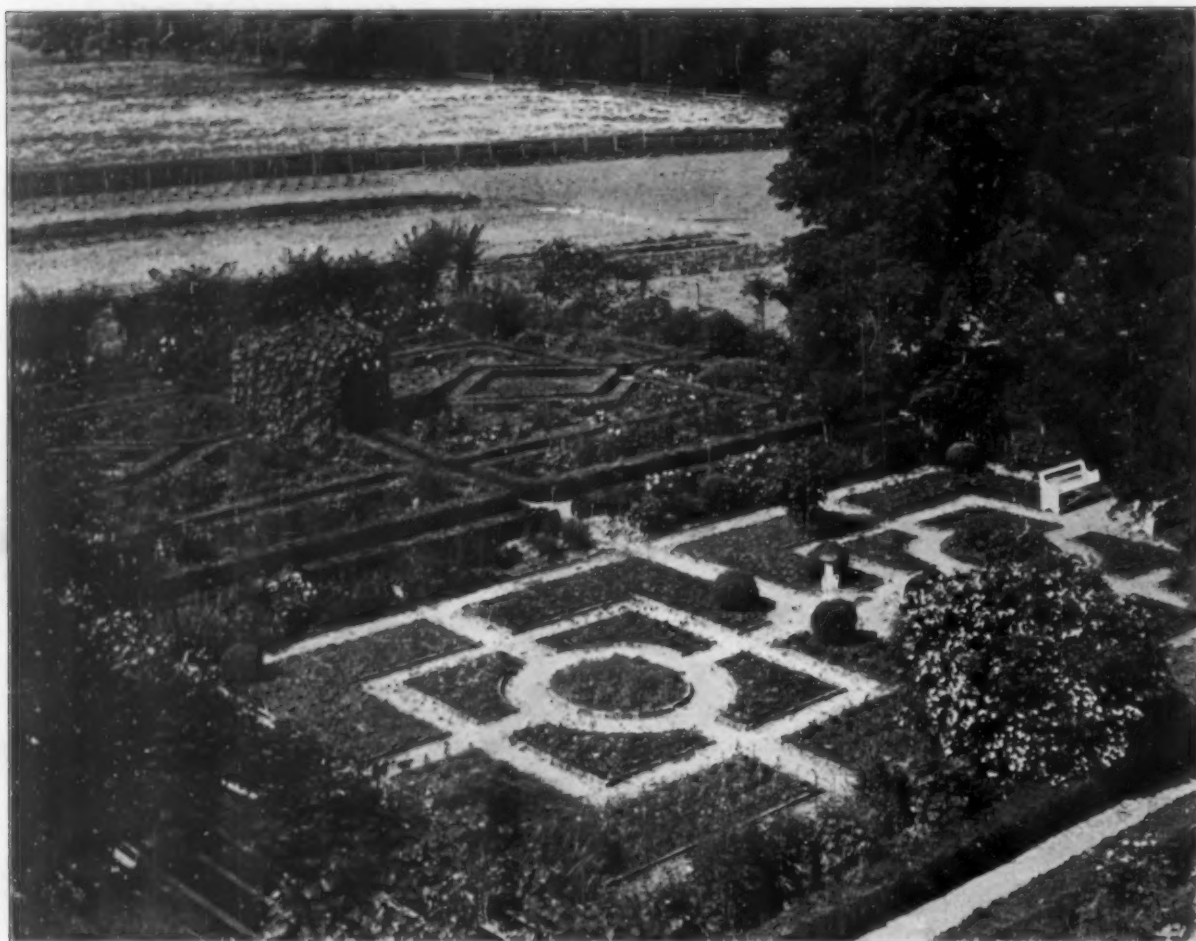
stock," a fine estate developed under his own hand, only to be claimed by the outreaching city. The flowers and shrubs that could stand transplanting were moved to Aysgarth and there continued to thrive under but little change of condition.

These were the days when country homes were more than incidents in their owners' lives, when a gentleman's country-seat was the chief item in the list of his real possessions. Culture and refinement moulded these domains of rural civility and estab-



THE HOUSE FROM THE BOX GARDEN

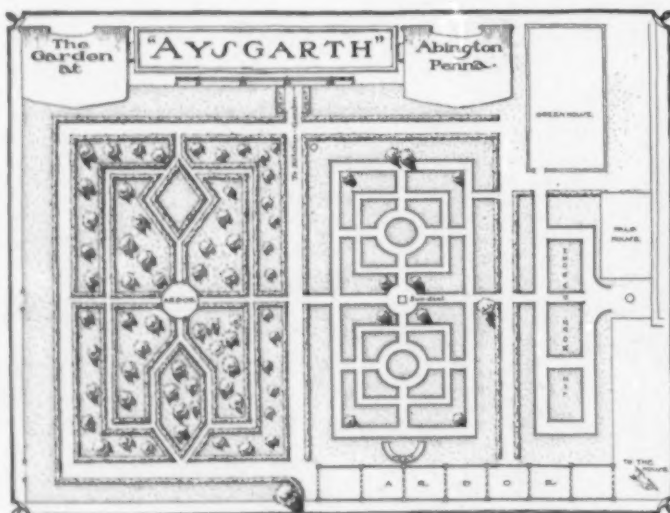
## The Garden of "Aysgarth"



A BIRD'S-EYE VIEW OF THE GARDEN AT "AYSGARTH"  
 Taken from the roof of the House

lished in America some of the character and traditions of the English manor. Social intercourse played upon the beautiful stage of house and garden indissolubly joined by the smooth workings of harmonious domestic life. Exchange of favorite plants were the tokens of neighborly communication. The arrival of a new treasure for the garden marked the return home from a journey. Life's material side was given to

determining the best vegetables and raising the most delicately flavored fruits; and this lore was passed on from one connoisseur to another. Master and mistress knew just enough and no more of garden technics and the science of husbandry to permit Taste to hold sway and to turn the growths of tree and shrub and the simple undertakings of architecture into channels bearing toward a sweet and dignified maturity.



THE PLAN OF THE GARDEN



Such were the conditions which have borne fruit at Aysgarth as we view it today, where the most careless eye must surely see what it means for a place to have been continuously under intelligent management for nearly forty years.

The house early had a garden for companion, but it was of less extent than we find it today. It comprised the half nearest the house, or that tra-



THE SUN-DIAL BEFORE THE PEAR TREES



THE VINE-CLAD HOTHOUSES

versed by the arbor, and also included the huge box bush at the end of the arbor's vista. (See the plan opposite.) The box garden, which doubled the area of the original garden, was added by Mr. Lambert a year after he bought the place, and the old garden was redesigned by his son in 1898.

Upon entering the garden enclosure through the arbor the latter portion is the first to come into view. First is the rose garden, consisting of three rectangular parterres and a surrounding border; then comes the old formal garden rearranged. The illustration opposite shows it at an early stage of growth. The parterres are in rather small units and are edged with bricks set upon their ends. The planting in these small beds is correspondingly small in scale, and this year the visitor may see therein coxcombs, coleus, petunias, geraniums, heliotrope, verbenas, marigolds, pinks, begonias, poppies and many other

## The Garden of "Aysgarth"



THE CURVED SEAT BESIDE THE ARBOR

old-fashioned flowers. A low hedge of box encloses the space, and several pear-trees, having grown at random in the farther corner, give a pleasant relief from the sun which plays unhindered over the remainder of the garden.

The furniture consists of wooden benches which have been painted white as the most effective means of contrast with the verdure, and giving a key to the color of the flowers. These seats—the handicraft of a local carpenter—are more comfortable than stone and irresistibly tempt the visitor to become a lounge. They can be readily moved when falling leaves are to be swept from under them, or when naked trees mark the time they are to be put into winter quarters in the barn.

Ornamenting by means of sculptural marbles or other architectural features has been done conservatively, but in the best of taste. Indeed the chief materials of this sort are the terra-cotta flower boxes Mr. Lambert brought home from Naples. They are of two shapes, one of which we illustrate in connection with its companion pedestal or set upon an old column capital, rescued by a neighbor from a city building, being razed, and presented to "Aysgarth."

On emerging from the distant end of the arbor the box garden may be surveyed. Its



A CORNER OF THE GARDEN  
*Showing one of the pots brought from Naples*



SEATS AT THE END OF A PARTERRE

plan is that of a rectangle containing a smaller one within it and both traversed by



A GARDEN RECESS

*Containing an old column capital, the gift of a neighbor*

two single cross paths. Two diamond-shaped beds have also been introduced into the design and with considerable freedom of purpose. The extremely narrow paths have become in thirty-five years almost closed by the hedges of ever-widening box, vainly urged to compactness by frequent clipping. In the center of the space is a mass of Dutchman's pipe, the vine upheld by a rustic arbor now concealed by the picturesque round leaves, flat as pancakes. A single trellis, heavily wreathed with crimson ramblers, divides the garden from the open field where many vegetables are planted—ruder fry which are not permitted the companionship of flowers. Another trellis, covered with grapevine, encloses the formal garden at the rear and separates it from a beautiful secluded space, given over in part to kitchen gardening and to fruit-raising. Here are the cold frames and the ice-house, the "shop" and those inanimate habitués of the garden, the spades and barrows, rakes and hoes, which in their hours of inaction find their way to the rear of the green-house and hold converse with the rain-water barrel behind the scenes of a more graceful show.

## A HUNTING LODGE

AT AIKEN, S. C.

RECONSTRUCTED AND ENLARGED BY CARRÈRE & HASTINGS, ARCHITECTS

FOR THE LATE WILLIAM C. WHITNEY

AT a time when the beauty of old dwellings is so often dwelt upon, the credit given modern ones is all too scant. If the artistic merit of any new work placed beside the old is infrequent, then when success it attained it cannot be overpraised. The house to which these additions have been made was old, and it was also so mediocre as to arouse little enthusiasm in the mind of any designer called upon to extend and develop it. Yet the superiority of the new is undeniable and the additions may readily stand upon their own merits as an interesting architectural performance. Under such conditions restraint is necessarily the keynote of design. Attempts to change the old house were confined to interior alterations, to new columns

and entablature for the veranda and to a rich doorway placed at the carriage entrance. This feature, it may be observed, displays considerable freedom of design and bears upon examination much exquisite architectural detail.

From either corner of the house extend colonnades giving access to the new one-storey wings, two in number, and containing living and guest rooms. These wings are so placed at each end of the old house, and at right angles with it, as to entirely enclose the garden. This is entirely new and is laid out in rather broad parterres and is crossed by two wide paved paths, meeting at a cemented tank in the center. The minor paths are of gravel, which contrasts piquantly



THE FORECOURT AND THE CARRIAGE ENTRANCE



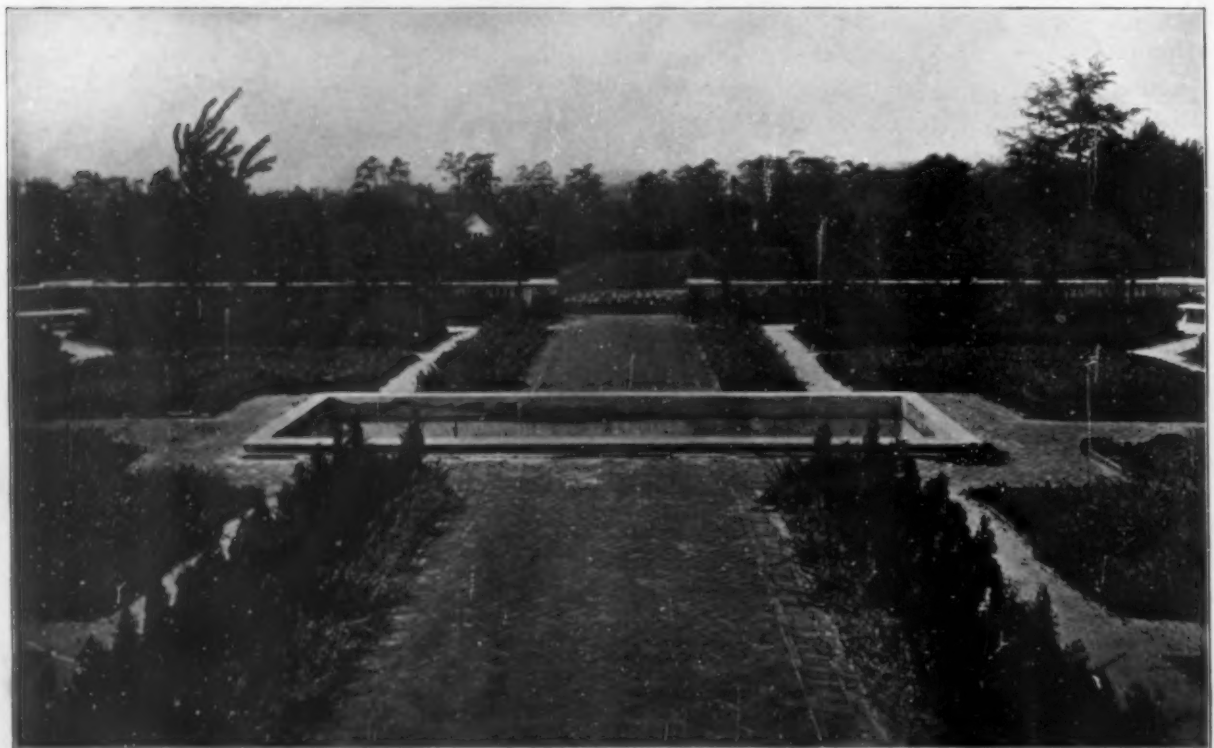
A VIEW FROM THE PORCH OF THE OLD HOUSE



ONE OF THE NEW WINGS



A VIEW FROM THE CENTER OF THE GARDEN  
*Showing the colonnade connecting the old building with the new*



THE MAIN AXIS OF THE GARDEN

with the arbor-vitæ, planted freely in those beds which form a structural part of the design thus preserving the architectural spirit of the garden throughout the year. Spanish bayonets and other southern shrubs carry the mass of garden foliage up against the veranda, while in the distance a background for the garden is being obtained by means of young trees—gingkos, cedars and others—which have been planted outside the terra-cotta balustrade. This wild space can be surveyed from the outer walk of the garden and also from the porticoes at the ends of the new wings.

The spirit of a southern latitude is present in the entire scheme, and the free extension

of the buildings over a considerable area gives the openness and consequent circulation of air so necessary in the warm and genial climate of Aiken. In such a locality the Colonial type of country dwelling has long seemed so especially appropriate that it would probably have been selected for these additions even had not the original building pointed the way in that direction.

The property was thus developed by the late William C. Whitney, whose purpose was to have a kind of bungalow or hunting lodge for the resort of himself and friends when outdoor life should become disagreeable in the North.

## TWO PROPOSED ENTRANCES TO CENTRAL PARK, N. Y.

A MEMORIAL TO ANDREW H. GREEN, DESIGNED BY ALBERT RANDOLPH ROSS

A MONUMENTAL ENTRANCE FROM THE PLAZA, DESIGNED BY BRADFORD LEE GILBERT

WHILE some temporary confusion of purposes has resulted from the general desire that a fitting monument be erected to the memory of Andrew H. Green, "the Father of Greater New York," only two suggestions have so far received serious consideration. One was that the memorial

should take the form of a municipal museum, devoted strictly to local subjects, such as the City of Paris maintains in the Carnavalet Museum. The work of this museum would cross the lines, while extending them, laid down by the New York Historical Society. To that extent it would not be wholly



A PROPOSED ENTRANCE TO CENTRAL PARK

*From the Plaza, Fifth Avenue and Fifty-ninth Street*

*Designed by Bradford Lee Gilbert as a Cross-over for Pedestrians and for a Memorial to the Heroes of the Army and Navy*

distinctive. The plan, which assumed definite form at the start and has been earnestly advocated by its sponsors, calls for a monumental entrance to Central Park at Eighth Avenue and Fifty-ninth Street, leading from Columbus Circle to the Park. While no subscriptions have yet been called for, the preliminary arrangements are well under way. Executive and general committees, including in their membership a number of the most active spirits in the public and commercial life of the city, have been organized. At a recent meeting a campaign was begun to enlist public support, plans and estimates were submitted, and Albert Randolph Ross was chosen as official architect and William Couper as director of sculpture.

Mr. Green's long labors, as a private citizen and public official, were directed in many channels, but the three great schemes for the upbuilding of the city of his residence with which he was most closely identified were the creation of Central Park, the laying out of Riverside Drive, and the consolidation of the municipalities about New York harbor. It was largely at the instance of his life-long friend, Francis Le Baron, that the committee decided that the most appropriate memorial to him would be one linking his name with Central Park.



THE CENTRAL FEATURE AND STATUE OF THE  
ANDREW H. GREEN MEMORIAL

The proposed structure will form a segment of the Circle, where the Columbus Monument now stands. Although its total frontage is put at 320 feet, it will follow the general lines now laid at Eighth Avenue and will occupy a little more park space than the present entrance. In the plans submitted to the executive committee by Mr. Ross, the architect, the Gate of Honor is shown in three parts — a central pavilion or monument, separated by broad driveways on both sides from peristyles of fluted columns, conforming to the arc of the Circle.

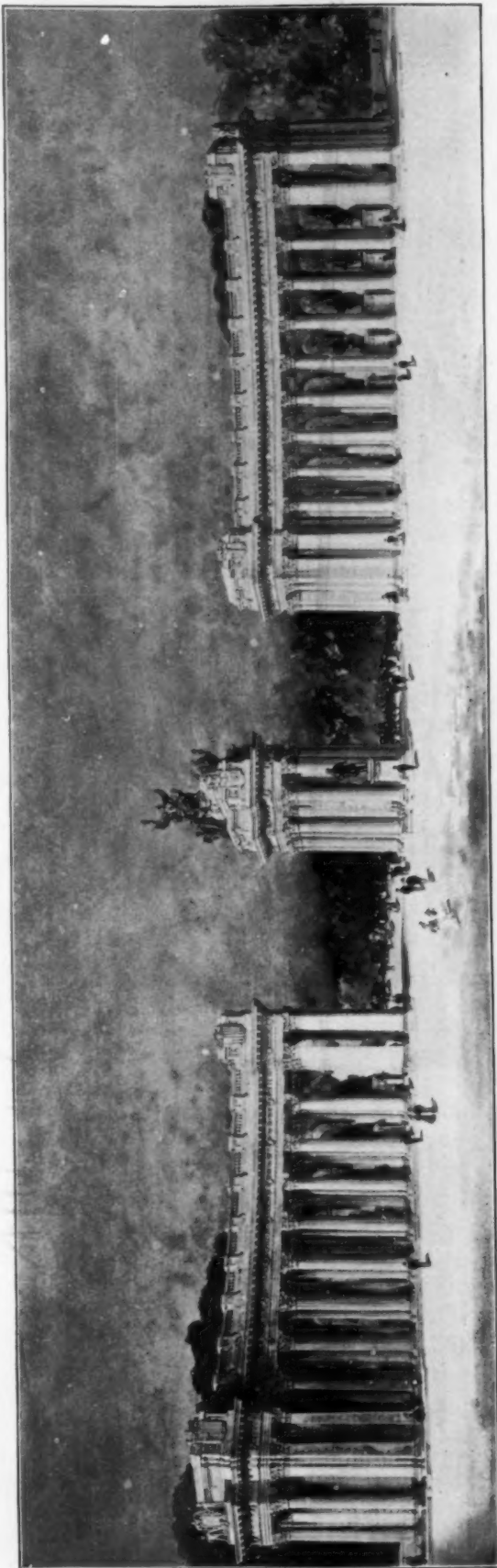
The Columbus

Monument is a towering column, and there are a number of tall buildings fronting on the Circle. These conditions practically dictate the construction of a long and low structure at the Park entrance, so as to avoid comparison with surrounding buildings and offer no obstruction to the view of the foliage of Central Park.

It is proposed to use white granite throughout the three sections of the monument, which will be similar in treatment. The columns will be thirty feet in height, and the top of the cornices will be forty-five feet high, while the bronze figures on the central monument, at the tips of the tallest figures, will rise sixty feet above the level of the roadway.

The central portion of the memorial will be dedicated solely to Andrew H. Green.





THE PROPOSED MEMORIAL TO THE MEMORY OF ANDREW H. GREEN  
 Designed by Albert Randolph Ross. Being an entrance to Central Park at the Circle, Eighth Avenue and Fifty-ninth Street

It will be thirty feet square and will be supported by heavy columns. In front of it it is proposed to place a bronze statue of Mr. Green, mounted on a white granite pedestal twelve feet high. On top of this central pavilion there will be five female figures, the dominant one representing the City of New York seated on a ship; those at the corners, on a lower level, will typify the four boroughs comprising Greater New York. All of these figures will be of bronze.

At the front of each peristyle will be two rows of columns, one behind the other, forming a series of niches. Back of these will be a third row of engaged columns against a solid wall of granite, affording a background for the nine statues of distinguished men of New York which are to occupy the niches of each peristyle. The ends of the side pavilions will be open so as to leave a passageway for pedestrians through wide corridors leading into the park or the street. On the piers of the side pavilions will be carved the coats-of-arms of the boroughs, and the names will be inscribed on cartouches. The bronze figures in each peristyle will be of a uniform height of nine feet. No decision has yet been reached as to what individuals shall be commemorated here. Space will be left along the frieze, it is said, for the names of the fifty subscribers who may make the largest subscriptions to the monument fund, and on the solid wall it is proposed to engrave the name of every subscriber. It is to be hoped, however, that the extraordinary bad taste of this feature may lead to its rejection.

Several plans for an entrance to Central Park, at the Plaza, Fifty-ninth Street and Fifth Avenue, have been designed of recent years by New York architects, but the erection of the Saint-Gaudens statue of Sherman imposes new conditions. For that reason the latest plan, which has been prepared by Bradford Lee Gilbert, possesses special interest. The proposed entrance, of white marble, with its series of arches, would form a background for the Sherman monument, and at the same time would serve as a portal worthy of the Park surroundings both in point of beauty and utility. Surmounting it would stand a central figure representing

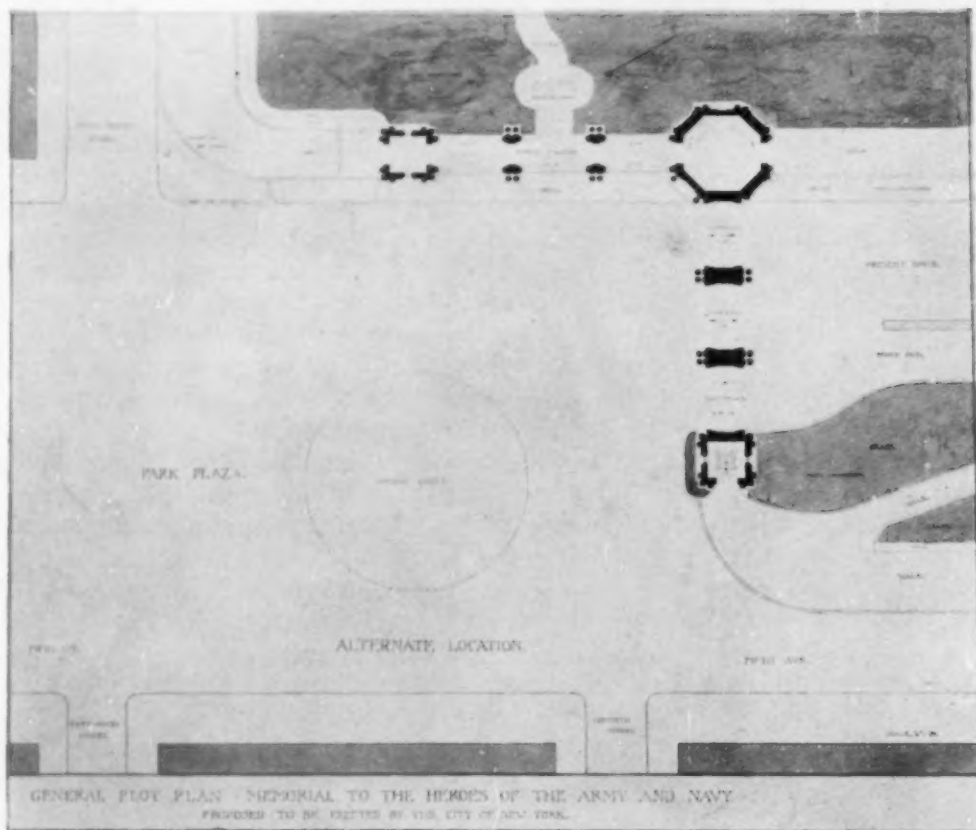
## Two Proposed Entrances to Central Park, N. Y.

New York, with two other figures at the ends acclaiming her, while in the intervening spaces on each side would be room for a quadriga.

The congestion of traffic at this point is very heavy, for here converge the north and south lines on Fifth Avenue, and the slower movement of those passing east and west on Fifty-ninth Street, besides the lines entering and leaving the Park Mall and the bridle

path. When the bridge now in course of construction over the East River at Blackwell's Island is completed the crosstown traffic will be greatly increased. This intersection, and especially the Park entrance proper, is regarded as a danger point because of the great number of fast moving carriages and automobiles. The practical problem which Mr. Gilbert has undertaken to solve is how to obviate the danger to pedestrians, and especially to the women and children, and nurses and their charges, who frequent the Park.

Beginning at the walk on the west side of Fifth Avenue, above Sixtieth Street, the structure would cross the bridle path and the roadway to the walk on the west side, from which point, making a right angle, it would turn southward to a point opposite the middle of the block opposite. Each side of the angle would be 225 feet long and would permit of openings for three arches. The extreme eastern archway would be used ex-



THE PLAN OF THE PROPOSED ENTRANCE TO THE PARK FROM THE PLAZA

clusively by horsemen entering the bridle path. The next two would be for vehicles. In the pavilions at both ends and at the angle would be operated escalators to lift and lower pedestrians and baby carriages to and from the promenade on top of the arches, and in the central pavilion, fifty feet in diameter, would be public comfort stations. To provide protection against runaway horses, which are such frequent causes of accidents in the Park, special gates would be placed in the arches over the driveways, which could be quickly closed in case of emergency by policemen stationed at the arch.

Including statuary, it is estimated this entrance would cost not more than \$100,000. No steps have yet been taken by the city authorities in the matter, but, without regard to one set of plans or another, the project is regarded by those who concern themselves with municipal works as one demanding prompt consideration.

# THE PHILADELPHIA PARKWAY

AS OFFICIALLY DESIGNED

THE movement aiming at the beautifying of Philadelphia's street plan has at last made definite progress, City Councils having committed themselves to two of the most important changes proposed by the progressive element of the city. These are "The Parkway," leading from the City Hall to Fairmount Park, and what is known as the "Southern Boulevard," or the widening and beautifying of the lower portion of Broad Street. These excellent schemes for relieving the city's drear area of gridiron streets,

work being forever unsatisfactory. One of the objects of The Parkway was to utilize existing landmarks to the full, that they should enhance the effect of the new thoroughfare and that it should bestow, in turn, upon the buildings an increased importance. Of all things desired by those best qualified to conceive this esthetic change was first that the lofty tower of the City Hall should lie exactly in the axis of The Parkway throughout its length; also that the width of the avenue should be far greater than that of any other street in the city, and that both Logan Square and the Cathedral facing it should be made to assume positions architecturally prominent in the design.

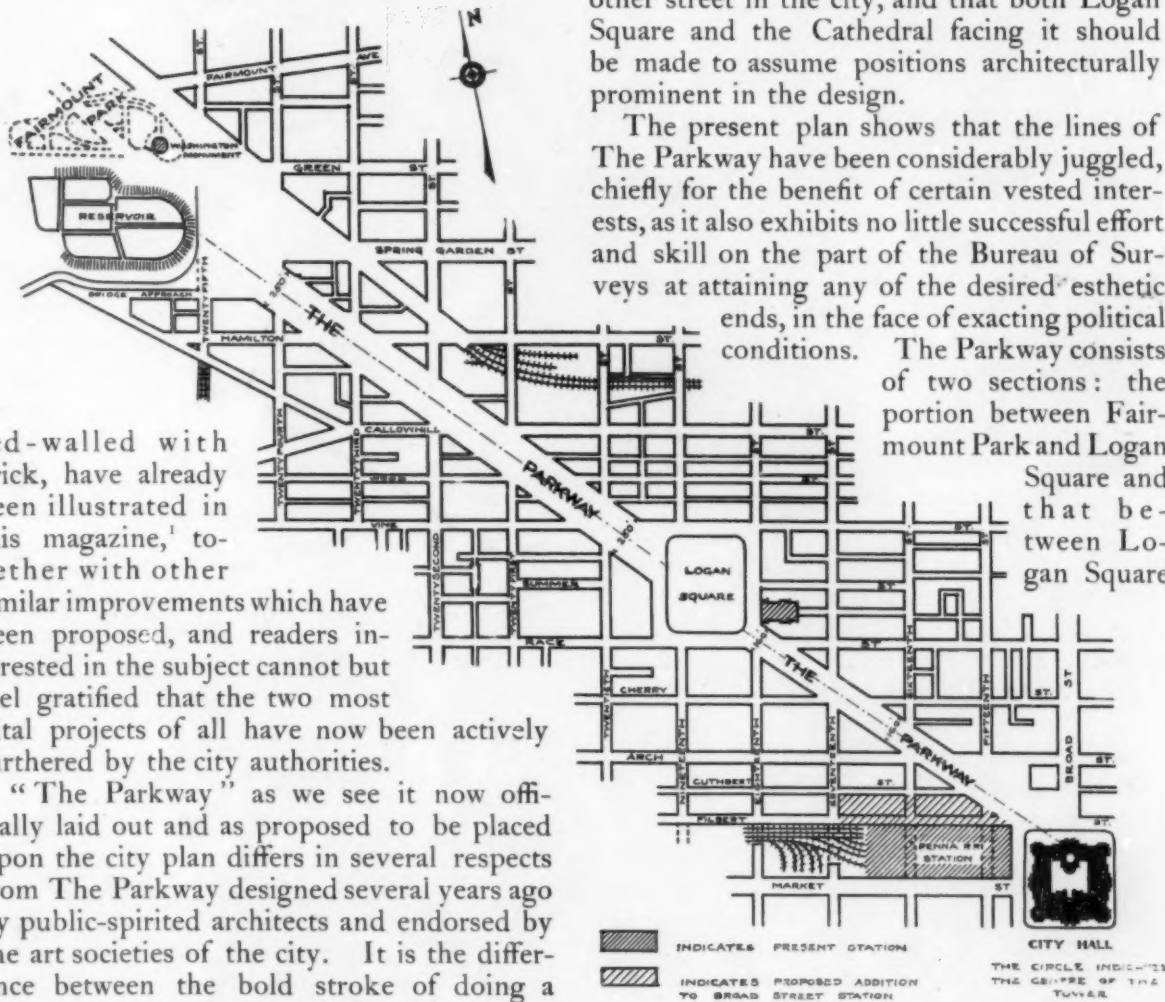
The present plan shows that the lines of The Parkway have been considerably juggled, chiefly for the benefit of certain vested interests, as it also exhibits no little successful effort and skill on the part of the Bureau of Surveys at attaining any of the desired esthetic ends, in the face of exacting political conditions.

The Parkway consists of two sections: the portion between Fairmount Park and Logan Square and that between Logan Square

red-walled with brick, have already been illustrated in this magazine,<sup>1</sup> together with other similar improvements which have been proposed, and readers interested in the subject cannot but feel gratified that the two most vital projects of all have now been actively furthered by the city authorities.

"The Parkway" as we see it now officially laid out and as proposed to be placed upon the city plan differs in several respects from The Parkway designed several years ago by public-spirited architects and endorsed by the art societies of the city. It is the difference between the bold stroke of doing a thing right and of wavering for this or that unimportant consideration which results in a

<sup>1</sup> See "House and Garden," Vol. 2, No. 7, July, 1902, and Vol. 3, No. 3, March, 1903.



THE REVISED PLAN OF THE PARKWAY AS SUBMITTED TO THE PHILADELPHIA CITY COUNCILS

and the City Hall. The former is the first to be executed. It is not to be 300 feet wide, as the art societies recommended, but 250 feet, as the two million dollars available for the work is to be devoted entirely to this section, and the width finally fixed is a mathematical proportion between funds at hand and the value of property which must be condemned. The Parkway does not widen as proposed to 400 feet as it reaches Logan Square, nor does it enter the Square with neat architectural symmetry; but there were political reasons why this was impossible and consolation must be had from the assurance that the axis of this much of The Parkway is about in line with the City Hall tower.

Between Logan Square and the center of the city the axis changes on account of the Cathedral, which it adroitly avoids, and on account of the Pennsylvania Railroad's desire to gain all the space possible for track-room east of the Schuylkill River. The new plan also answers the railroad engineer's

demands in connection with the proposed extension of Broad Street Station. Therefore the city end of The Parkway has been pushed outward clear of the Station and *also throwing the City Hall tower out of The Parkway's center.* It is held that otherwise the northeast angle of the Station would encroach upon the width of the avenue, whereas, in truth, the projection would be but slight; and it occurs to architects, if not to railroad engineers, that such an angle might be made architecturally valuable and would afford, by means of windows, a commanding view of the whole Parkway. The complacency with which Philadelphians satisfy their railroad president may be heightened by the prospect of a view they may obtain of the central feature of the City Hall façade in approaching it by The Parkway; but the tower—520 feet high—is pushed back on the building line, dethroned, as it were, from its proper eminence—a fate which often befalls our most important architecture.

LEAGUE Island Park enjoys a fine situation in the plan of Philadelphia, not only by virtue of its water front, but on account of its relation to the streets, which must necessarily reach it as the City grows. It lies on the axis of Broad Street at its southern terminus, four miles below the City Hall, and is separated by a waterway from the Government Navy Yard and by farm lands from the present boundary of the built-up City. The scheme to bind it into close relation with the City plan is the most practicable, and at the same time the most architectural, improvement yet devised for Philadelphia. It is also the most feasible, as it concerns only land which has not yet been built upon and aims to improve a region which, if the grade be raised, will grow into a very useful section of the City. The improvement is largely the suggestion of Mr. Frank Miles Day, whose plan was published in the March, 1903, issue of this magazine. By referring to it, it will be seen that a plaza was proposed at the present end of the built-up City, with diagonal streets radiating sym-

metrically from it on either side of Broad Street. Broad Street itself was to be widened by taking in a block on each side, thus forming a magnificent boulevard reaching to the Navy Yard. In the center of the plaza might appropriately be placed the Soldiers' and Sailors' Monument, designed several years ago by Messrs. Lord & Hewlett; and this, together with the distant City Hall in one direction and the gateway to the Navy Yard in the other, would compose a very fine example of city designing and building. The Philadelphia City Councils and the Mayor have now lent themselves to the scheme by passing a bill for the construction of the plaza (occupying four blocks) and for widening Broad Street to three hundred feet, which, though narrower than Mr. Day's plan called for, would still give an imposing effect and sufficient areas for refreshing verdure and parking. This much of the scheme will be officially placed upon the City plan within a few months and half a million dollars has been appropriated for the execution of the work.