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Romance in Metal Work

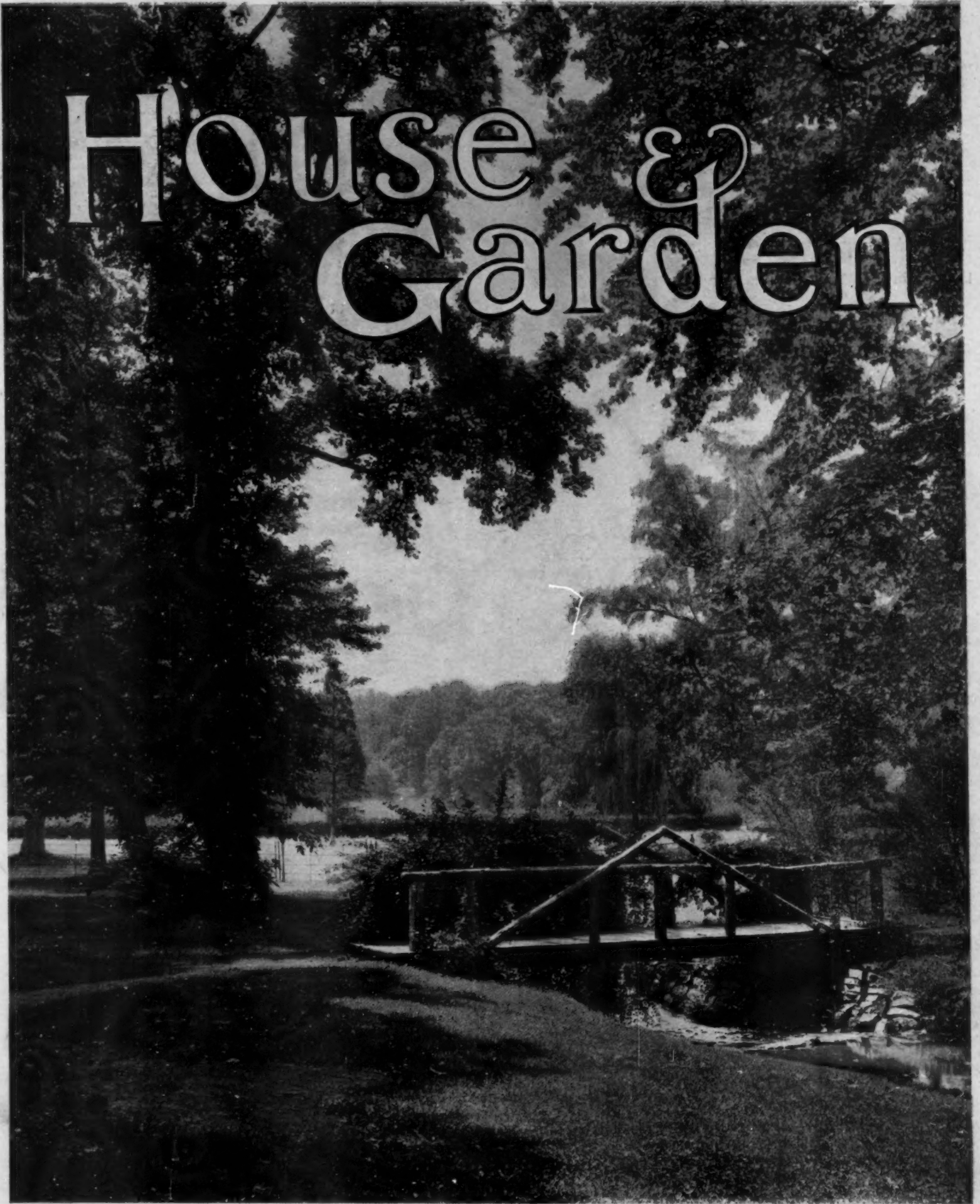
Garden Work in December

Vol. X

DECEMBER, 1906

No. 6

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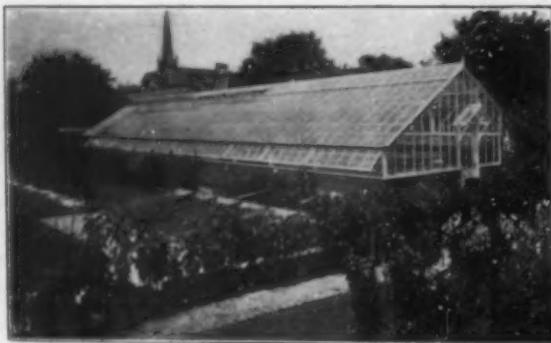
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THE BALLROOM—COMPIEGNE  
Illustrating the use of Uniform Panels for Pictures

# House and Garden

Vol. X

December, 1906

No. 6

## HOW TO HANG PICTURES

BY HERBERT E. EVERETT

*Professor of the History of Fine Arts in the University of Pennsylvania*

IT is the women of the household who are most called upon to deal with problems of taste and they frequently show that they feel and apply the principles of arrangement in a more or less instinctive way. All art was at one time instinctive and all the old instinctive art was good. Just why it is so even the psychologists are not able to tell us, but sad it is and provokingly perverse that the

more civilized, or perhaps it would be nearer right to say the more cultivated, the world has become the more rarely do we find instinctive good taste. To-day, practically, all instinctive art is confined to savages and semi-civilized people whose blankets, baskets, pottery and rugs are collected for their beauty by people of the most cultivated taste. There is, however, the one exception



“THE LAWRENCE ROOM” OF THE BOSTON MUSEUM OF FINE ARTS

This room is lined with a dark oak wainscot, taken from an English country house of the late sixteenth century. The panels over the mantels contain portraits painted to fit the spaces. Their beautiful harmony, as a part of the wainscot, is in striking contrast to the movable pictures above them whose sizes and character are so unrelated to the space they fill and to each other, that harmony is out of the question. Negative by Baldwin Coolidge.

## House and Garden



PAINTED WALL FROM A ROMAN HOUSE

Now in the National Museum at Rome. The squares in either side of the central panel evidently simulate framed movable pictures and spacing, which made them parts of a complete artistic scheme.

alluded to and if it were permitted to speak seriously on such a subject of universal jest as woman's clothes, it might be argued that, in spite of certain obvious shortcomings due largely to mere fashion, here we have a surprising display of instinctive art kept on a very high level. We may say instinctive because, as a rule, dressmaking and millinery are the work of comparatively uncultivated people who would be as much astonished at being told they were working according to the principles of art as was M. Jordain to find that he had been talking prose all his life. Of course, beautiful costumes are often designed by trained artists, but the greater number are not. Still daring to be serious, it may be asserted that the strongest art impulse of the average woman is expended on her clothes. All the feeling she has for harmony of color and form, rhythm and flow of line, the balance and equilibrium of part to part, for organizing a variety of shapes, colors and forms into a harmonious

whole, is here brought into play. Nothing in the environment of the average woman so completely conforms to the principles of good taste as to her clothes and it is not too much to affirm that with the same effort, and exactly the same instinct for form, line and color, applied to her domestic surroundings she could lift them to a point at least on a level with her wardrobe.

There is an ancient proverb, too often quoted to have the charm of novelty, that tells us there can be no discussion about matters of taste—and "the moral of that," as the Duchess was so fond of saying to Alice, is that there can be no discussion about a matter in which every one is sure his opinion is just as good as another's. In fact, most people are very "touchy" about this business.

For those of us who know Gellert Burgess's recent but already famous classification of people into "Bromides" and "Sulphites" it is difficult to think back on a time when we felt in a vague resentful sort of way that the person who says "I don't know anything about art, but I know what I like" belonged indeed to a class, but it needed his illuminating genius to point out the simple truth that the habitual users of this and kindred phrases could be classified into a group whose salient characteristic is that they do most of their thinking in grooves. These are the people whom, with full justice to their manifold possibilities for all of the virtues, Mr. Burgess calls Bromides. Now, their professions of humility on matters of art are usually made in so assertive a manner that it would be a bold person who dared to imply that not to know anything about art was not in itself a virtue. When, as it sometimes happens, a person of this estimable class is really perplexed by a question of taste and does not really know what he does

## How to Hang Pictures

like, his first demand is for a rule, and rules, often good ones, are supplied for him abundantly on matters of taste in special columns of the newspapers and magazines. These rules are usually so specific and so authoritative that one is ashamed to treat such a simple question of taste as the hanging of pictures unless it can be made crystalline and cocksure. Yet, to be sure about the solution of any question demands very high qualifications and the value of an opinion on any subject is in direct ratio to the experience of the person who gives it. The artist, it must be conceded, is the person best qualified by gifts and training to solve questions of taste, for his is the one profession devoted to the subject. And where the question, as in this case, is one of arranging or grouping together diverse objects, of composition in short, the architect or designer is the particular kind of artist who is best qualified to deal with the question. The artist, however, solves questions of taste not by inflexible rules, but by principles. Unfortunately, principles are not so clear cut as rules, but on the other hand the principles of composition can be applied to the solution of every problem, while rules are confined to a very limited range. There is a difficulty, however, with the

application of principles. One must do one's own thinking, and that, it must be acknowledged, few people are willing to take the time for, where taste is concerned. Of course, the greater the artist, the



A MODERN GERMAN TREATMENT

The most violent critics of l'art nouveau must admit that the general spacing of the wall surface in this room and the placing of the framed pictures in the panels are a restrained manifestation of the same classic principles illustrated on page 252. The avoidance of equality of space here is noticeable. The space between the upper edge of the picture and the horizontal moulding which bounds the panel is greater than either the width of the frame or the moulding. The space below the picture is greater than the height of the picture. The comparative nearness of the picture, whose dominant direction is horizontal to the horizontal line of the moulding, enforces that as the dominant direction of line. Were the picture placed exactly in the middle of the panel the perfect balance and equality of the spacing would tend to hold the eye in one spot—the centre of picture and panel as in the squares in the illustration on page 252. The present arrangement tends to lead the eye along through a rhythm of horizontal lines. Were the space between the picture and the upper moulding less than the width of the frame and the moulding, the separation would be so inadequate that the picture would seem to "stick" to the moulding and to lose its independent existence. All this can be very easily demonstrated by cutting out a rectangle of dark paper and moving it about on a white card.

## House and Garden

more distinction and originality will his work possess, but behind all his apparent contradictions and audacities will be discovered his deference to the law as set forth. Lesser men can always, by conforming to this law, secure for their work at least safety and the avoidance of glaring error.

If the artist, then, is the only person really qualified to make good arrangements and compositions, considering that he, even, is by no means infallible, the chances of success, which remain to the rest of humanity, may well seem discouragingly small. A famous teacher of art once said, apropos of household art, that "in order to have art in the home, one must have an artist in the home." This is the same discouraging thought, but more often than one might at first imagine, there is an artist, a rudimentary one at least, in the house. For this same teacher at another time said: "Whoever does any one thing supremely well, even sweeping a room in the best possible way, is an artist." Old George Herbert had the same idea when he wrote,

"Who sweeps a room, as for thy laws,  
Makes that and th' action fine."

There are several points of view from which the hanging of pictures might be studied; considerations of proper light are important and still more so is the question whether a given picture is worthy to be displayed. And that brings up another question as to whether it is justifiable to use a picture poor in itself simply as a unit to give interest to an unbroken wall surface, regardless of its intrinsic value. But these are outside our purpose which is rather to study arrangement, taking for granted proper light and the merits of the picture. The whole problem of the proper placing of movable pictures is one that has grown up in comparatively modern times as a part of our return to nomadic life. The decoration of walls with painted pictures is certainly as old as civilization and perhaps older, but they were all painted on the walls. The Egyptians covered their wall surfaces entirely with pictures and painted patterns. The Greeks with their superior feeling for distinction saw that a surface decorated by a picture or a pattern, gained immensely in effectiveness if it was contrasted with plain surfaces and although there are now no Greek pictures in existence, we must believe that their walls were painted in panels of simple color with pictures painted on the panels and framed either in simple mouldings, similar to those about their doors and windows, or surrounded by bands of contrasting color. In the museums at Rome and at Pompeii, there are examples of late Roman work done probably by Greek artisans, showing the latter treatment. Often the panel about the picture is elaborated by an inferior

hand, and the picture itself is the work of an artist of higher rank, and there are evidences to show that pictures by great painters were brought from Greece and set into specially designed spaces of the walls of Roman palaces. We know that portable pictures, probably framed, existed though none remain now, but they were the exception. Nearly all pictures in classic times were painted on the walls as the part of a decoration for that space and no other. This general scheme of making a picture a part of the wall predominated through the Middle Ages, down to the fourteenth century when portable or easel pictures began to be more common. The prototype of the easel picture was the framed portable altar piece in two or more folding panels or leaves, which may very well have been a direct descendant from the Greek portable pictures, along with the other traditions of painting preserved in the Greek Church. From the middle of the fifteenth century after the development of printing and engraving, the ease with which prints could be multiplied must have enormously increased the number of small movable framed pictures. Portraits by that time had become popular, but in all houses of any pretension even portraits were carefully designed as to size and shape to fit some special space or some architectural setting, such as a panel in wainscoting. This we know from the careful specifications in the old contracts as well as from existing examples. By the seventeenth century small pictures seem to have been produced in large numbers, much as our modern pictures are with the size and shape left to the caprice of the painter, and the placing of pictures became as now more a matter of individual taste and less a part of an architectural scheme, but all through the eighteenth century, especially in France, where life was more elegant and refined than in other countries, all interior walls of houses of people above the lower ranks were given an architectural treatment, which included spaces designed to be painted by the great decorative artists of the day.

Photography and the mechanical reproductive processes have in the last fifty or sixty years made it possible for everyone to own pictures in such abundance that the tendency has been to pack them closely together with little other idea of arrangement than to cover up as much of the wall as possible. Although we have agreed to stick to the question of hanging pictures and take their merit for granted, it is difficult to altogether avoid this subject. For there are, too often, so very many bad pictures displayed that swamp the few good ones associated with them, that it cannot be amiss to suggest as a first principle of common sense that the more important a picture is the more it should be isolated. The too prevalent idea



## How to Hang Pictures

seems to be that anything that is enclosed in a frame is worthy to be considered a picture. If people had the moral courage to view their belongings with a severely judicial eye and exclude the poor pictures, most families would still have more than enough to be effectively displayed. There is also room for the suggestion that in choosing new pictures there should be more of the old-time regard for the space they are to occupy as well as their relation to other objects. Of course, we buy a picture primarily because we like it, but if we have not the means of placing it to the best advantage we never can obtain from it the enjoyment it promised.

Returning again to the problem of arrangement, a little consideration will convince one that this is one of the inherent problems in the production of all works of art and that the same general principle of arrangement which underlies the decoration of the Parthenon, of a Gothic cathedral or a Renaissance palace, will be found identical with that which governs the distribution of ornament on a book-cover, the trimming on a fine hat or gown, or the grouping of pictures on a wall. The problem of all art is in one sense the harmonizing of many different things and uniting them into a consistent whole. So that an adequate treatise on the hanging of pictures would be in essence a treatise on the laws of composition. But to insist on laws even superficially is to become didactic and to be didactic is simply to be a bore. Disarming criticism by this frank confession and admitting furthermore that when one finds oneself face to face with the exact definition of principles they develop unexpected elusive powers, it may be stated crudely and imperfectly that that part of art which relates to arrangement, the part with which we are concerned, and not to representation may be said to be a continual effort to put forms together so that the eye will be soothed and caressed. Now the eye, especially the trained eye, is very sensitive. It might almost be called lazy, for it resents being forced to follow along lines leading in a great many different directions, to jump suddenly from an obtuse angle to an acute angle, from



DRAWING-ROOM AT EASTON NESTON HALL, ENGLAND

The disposition of the pictures here testifies to the survival into the eighteenth century of the idea that pictures were a permanent part of the wall decoration. The different sizes of the pictures are brought into harmony by the uniform decoration of stucco, placed about each one. [From "The Decoration of Houses" by Edith Wharton and Ogden Codman, Jr. Reproduced by permission of Charles Scribner's Sons.]

a spiral to a straight line, from a very small form to a huge one, from black to white, from intense brilliant color to low dull tones, from very complicated forms to very simple ones. When the eye has adjusted itself to seeing a certain kind of color, a certain set of similar sizes and shapes, to moving on similar lines, the thing most agreeable to its lazy habit is to continue seeing similar color, sizes and shapes and moving on similar lines for an appreciable length of time. There comes a moment, however, when the eye, fatigued by viewing too long these similarities, welcomes a change, a contrast, and the nice adjustment of this contrast so that it agreeably stimulates the sensations of the eye and yet gives it no shock, is the most perilous and difficult part of the problem of arrangement. Speaking in a large way, and judging from the great works of decorative art of all ages, what seems most often to have pleased the sensitive eye is an arrangement over which it may pass from a set of dominant and similar lines, masses and colors through a minor set of contrasting lines, masses and colors so carefully adjusted that the excitement of contrast is administered to the optic nerves at the precise instant when the sensation of harmonious repose induced by similarity, is about to pass over into fatigue. Insufficiently and unscientifically stated, this is the basis of all good arrangement, design, or composition, however it may be named.

## House and Garden



THE "PEACOCK ROOM"

It frequently happens where a picture is large and a wall space small, that the problem is simply the placing of a single picture on a wall. This naturally offers little chance for variety. If the natural instinct for balance and symmetry were consulted, the picture would be placed exactly in the middle of the wall and following one's natural sense of fitness at such a height from the floor, that neither a person standing nor a person sitting would see the picture distorted by foreshortening. That would bring the centre of a moderate sized picture somewhat below the eye of a person standing. Pictures, as a rule, are placed too high, seldom too low, to be seen to the best advantage.

All this may seem self-evident, but it is a peculiarity of the complicated modern temperament to mistrust the self-evident and to dislike simplicity. "I like it because it's different"; says one of Mr. Burgess's Bromides. Certainly it is praiseworthy

to like distinction, but to be merely different is to be bizarre, and what can be more vulgar and pretentious!

One of the keenest and most refreshing pleasures of the modern world has come from the study of Japanese art. A part of this pleasure, no doubt, is because it is "so different," but its real power lies in its infinite refinement and distinction. One of its characteristics is its apparent disregard of symmetry, but careful study reveals a very beautifully adjusted system of veiled balances which satisfy the sense of equilibrium without being obvious to the casual eye. But this apparent disregard of symmetry has appealed to some lawless instinct in the popular sense and the sentiment of the hour has been that anything like formality or symmetry was "set" and that to be "loose" and "free" and unbalanced was artistic in everything pertaining to arrangement. The arrangement of pictures has shared in this reign of chaos and the most diverse shapes, colors and sizes have been juxtaposed in accordance with the one underlying law, to avoid all law, which

in another direction reached its extreme manifestation in the felicitously named "crazy-quilt" and its translation into stained glass.

We must trust that this strange outbreak against the laws of taste is only a passing ripple from the great wave of unrest sweeping over the modern world. It must be admitted that it is man's nature to tire of everything and there is a special pleasure and relief in escaping from the old obvious symmetry of the Western civilization into that from the East, which is so much more suggestive and mysterious, but it is too subtle and too little understood to be used successfully here except by a few highly trained and specially gifted artists, and it is out of harmony except in an environment specially created for it. Perhaps the best example ever produced outside of the East was the famous "Peacock Room," now dismantled, designed by Whistler for the London house of Mr. Val Prinsep. This was ostensibly

## How to Hang Pictures

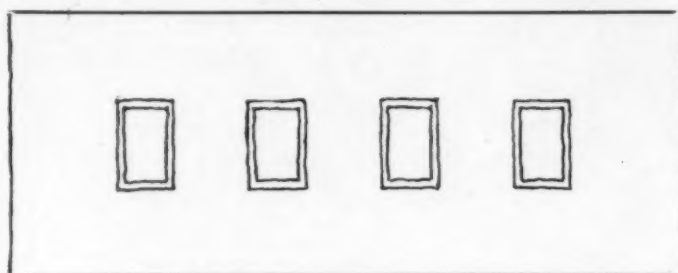


FIGURE 1

This arrangement of four pictures of equal size with equal spaces between is a perfectly inoffensive and safe one, but it is too monotonous to have distinction.

a dining-room, but it was arranged primarily for the display of Oriental china, and the artist's problem was to produce an interior which should harmonize with the contents of the room. Now the law of harmony is one of the most important of the principles of arrangement. Harmony may be roughly defined as that quality which makes one object resemble another, so when we try to harmonize forms we select those which have some quality in common. Thus it is clear that there can be harmony of color, of shape, of size and of line or direction of line, sometimes called rhythm. In arranging pictures, harmony of subject may be an added refinement, but as that is more an intellectual than a visual harmony it counts for comparatively little in arrangement so long as there is harmony of size in the forms represented in the pictures. Harmony of shape, however, demands much consideration; tall or upright forms should be in one group, long or horizontal forms together. As both the wall space and the pictures are presumably rectangular we begin by having one element of harmony, similarity of shape. The more elements of harmony we can contrive to introduce the more repose and distinction shall we attain. Perhaps first of all, grouping should be made according to the medium of the picture. Oils, water-colors, and black-and-whites should, if possible, be in separate groups. The character of frames in a group should harmonize. Gold frames should be together and white or dark frames form a separate colony. Then the general tone of pictures should be considered: dark ones, light ones, those

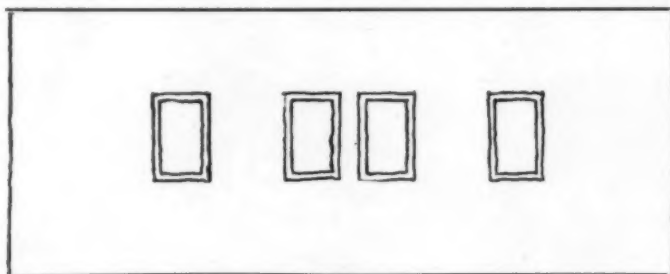


FIGURE 2

Another treatment of the same form as in Figure 1, in which some variety and distinction are attained by grouping two of the pictures near together and surrounding them with a space wider than the width of one of the pictures. This produces the effect of a large central mass with subordinate features on either side. The variety in the widths of the background spaces obviates the monotony of the grouping in Figure 1.

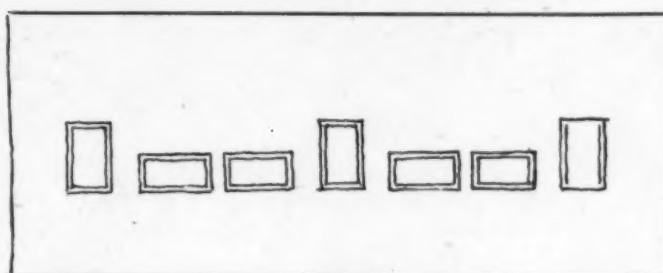


FIGURE 3

An arrangement of horizontal and upright motives, with the horizontal dominating.

with warm reds, yellows and browns, those with cool silvery greens, blues and grays; these too fall into groups each with a dominant characteristic. To attain the best effect in arrangement, there must always be a dominant quality. When we look at a group of pictures, for example, it should at once be apparent that it is a composition with predominant upright lines, or that horizontal motives prevail, that warm or cool color sets the key, or the neutrality of photographs and prints. We are working for that great sybarite, the eye, which we agreed must be soothed and caressed by harmonies and easy transitions, and never shocked by violent and harsh contrasts and dissimilarities. The danger of too much harmony, if that can be said to be possible, is at the worst, monotony, but even monotony has the element of repose and quiet so desirable in an interior. But having once secured a sufficient number of similar elements to ensure harmony the final *cachet*, the highest distinction depends on the judicious introduction of minor motives for contrast; a horizontal line as a relief to the uprights, a little color with prints and photographs, but never enough to disturb the dominant note. Anything like equal proportions in the elements is sure to destroy the unity by making two things where the object has been rather to unite all into a single unit or mass. This introduction of contrasts requires the greatest skill, and the amateur would far better accept some monotony than to run the risk of disturbing the unity of his composition.

The desirability of harmony of size has been mentioned, but very large pictures can hardly be

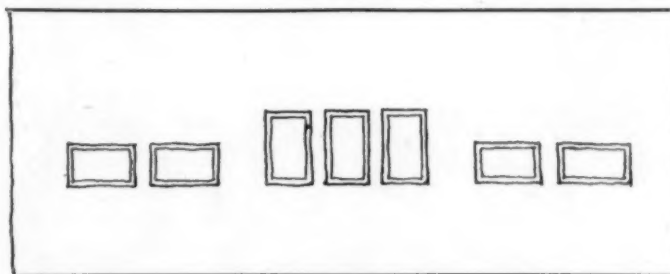


FIGURE 4

A different and perhaps quieter arrangement of the same form, as in Figure 3. The grouping of the three similar upright motives produces a stronger central feature and reduces the number of changes from one level to another. If the character and tone of the upright pictures differed greatly from each other the arrangement in Figure 3 would be preferable.

## House and Garden

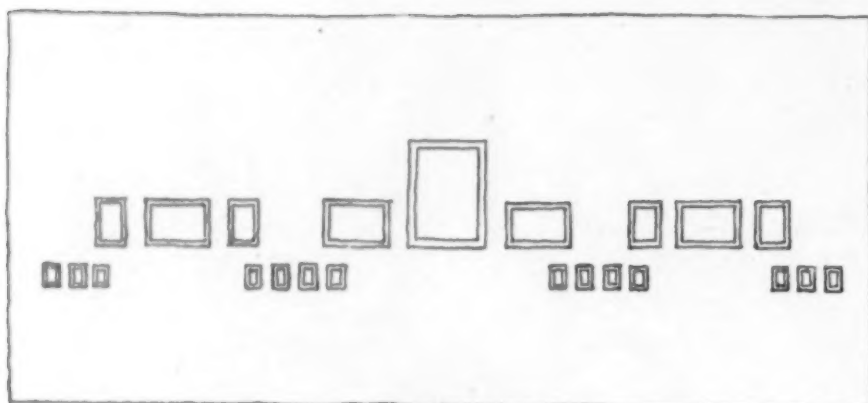


FIGURE 5

City houses usually contain rooms with one long side unbroken by door or window. Such a surface, unless occupied by two or three very large pictures is best treated by forming a number of symmetrical groups of pictures with space enough between the groups to clearly differentiate them. A series of very small pictures on a lower level may be schemed to suggest a link between the groups.

treated in groups in houses of ordinary dimensions except to place them side by side. That leads to the question of the space between pictures. In a group, this should always be less than the space between the outer edges of the group and the boundaries of the wall. The greater extent of surrounding space serves to concentrate or unite the different members of the group as can be seen in almost any of the diagram illustrations. Wherever for any reason it is advisable that one picture or one group shall be isolated from another, the result will be accomplished by leaving a space about the picture wider than the width of the picture itself. (See Figures 4 and 5.)

Life-size portraits in color are of such absorbing interest that in the somewhat remote contingency of one household possessing more than two, no more than that number should be placed on one wall, and they would better be treated as single units, that is, with a space between them at least a little wider than their own width. Smaller pictures of quite another character may occupy the

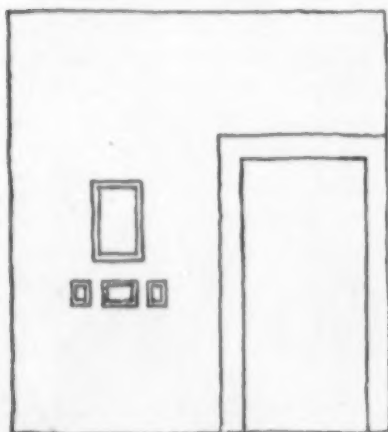


FIGURE 6

The difficulty of combining pictures, differing greatly in size is best met by keeping them on different levels and by concentrating the small forms to give as much as possible the impression of a single unit.

spaces between them, if desired, for a portrait easily dominates everything else, so there could hardly be a question of confusion resulting from equal attractions.

In the average sized house a group of pictures of moderate dimensions will hardly contain more than three or five. Each group should have a single central motive,

so for that reason the odd number is preferable. Should there be some special reason for combining an even number, four for example, the tendency to break in two can be largely overcome by spacing the two central pictures quite near with a wider space between them and their auxiliaries. By varying the spacing, four pictures of equal size can be arranged so that the effect is that of a central motive with subordinate parts.

No possible extension of this article could cover in detail all the difficulties confronting even one individual, but the principles laid down will be found more flexible than a list of specific rules, and it is one of the pleasures of working according to a principle that when something unforeseen and obstinate prevents the more obvious application of the principle, we are often led by the very obstacle into an arrangement which, while conforming in essence, may contain unexpected elements of freshness and charm.

The accompanying diagrams, dealing with a few of the more ordinary problems, illustrate, better than any description, some of the ways in which the principles may be applied, but such suggestions as are here put together could rarely be copied literally, and so can never be of use to that large class who, whatever their delusions may be, are at least too indifferent or too self-satisfied to put themselves to the pains to study and think about these things. Scolding people for their artistic shortcomings has been rather the fashion since Ruskin's time. The resultant good is more than doubtful.

If people are indifferent to beauty and its laws, vituperation will not change their mental attitude.

We would better try to arouse their interest by pointing out that a "taste for art" is not a mysterious and occult gift, a thing dependent on "feeling" and "mood," but that at least that side of it which pertains to composition and arrangement is governed by laws whose foundation we may see, if we take the trouble to reflect, are in Nature herself.

For Nature is continually striving for perfect symmetry and harmony in all her structures and growths, and all natural objects set forth these principles.

It has always been one of the chief glories of man that either by intuition or reflection he has been able to grasp the essence of these laws and by them to produce a world of beauty of his own.

## ROMANCE IN METAL WORK

BY WALTER GILBERT

(Of the Bromsgrove Guild)

*Reprinted from the Journal of the Royal Institute of British Architects*

I AM not bold enough to imagine that I am able to show you any fresh views of the art of metal work; to lay down any dogmatic formulæ, or even to tell you of the most perfect period of the art which decorated the necessities of existence and developed in the pride of man's intellect, an art of which I am and can only be a student.

But in so far as it touches the personal appeal to me as an artist, I will endeavor to explain a little of that impulse which urges the artist to find expression in those methods and materials with which he feels in most sympathy, and which to my mind had the most influence in the development of the art.

The philosopher will tell you that every individual seeks to increase those feelings which give pleasure, and stifle those which cause him pain. The artist is wise in this knowledge, not only as regards himself, but, possibly unwittingly, he seeks further enhancement of relief and pleasure by conveying his knowledge and his experience, by means of his skill, to others. It is briefly this desire to please others—this eagerness to make others see with his eyes, to feel with his touch, that which is so great a source of pleasure to him—which impels the artist to train his faculties to the clearest pitch. Primarily it is the emotion or imagination which creates the impulse to give expression in the language of the time; and when the intellect at the various periods reached its highest point, at that time the art



FIGURE 1



FIGURE 2

burst its blossoms and enriched the world with the calm perfection of the Greeks, the grandeur of the Romans, the domesticity of the Gothic, and the grace and pomp of the Renaissance, and latterly the feeling of our own time, that the glory of patriotism, which is best shown, is in the worship of her distinguished sons. I have said primarily it is the imagination, or rather, the consciousness of imagination—the ruling faculty in all art—which creates art. But the real art is something more than this; it is imagination allied with skill and dexterity in the creation of beauty. Beauty is the criterion of all art, the object of all human longing, and a source of human enjoyment. It is but to the most sordid and debased the great desire and the unfailing source of pleasure, and in such measure as the intellect is trained will that enjoyment be.

The perfect work of art is always the result of some emotional mood, and that work is the most perfect which conveys the dream of the artist most successfully and most fully. The necessity of the door-knocker on the door of the Palazzo Doria, in Genoa, never evolved art, but gave the opportunity to Cellini to express the emotion of defence which a closed door impels. The necessity of doors never gave to the Pisani the impulse to make their glorious creations, but the opportunity of placing on record the emotion they would experience in entering the Baptistery evolved these bronze doors.

The mere necessity of display of water never created Tubi's Fountain of Apollo the Sun-god at Versailles, but was used as an expression of the

## House and Garden



FIGURE 3

emotion the artist experienced when he thought of water, its position at Versailles, and its synonymy with the King at his Court. And I take this opportunity of saying, if I may rightly do so to justify my extravagance, that it was something of this emotion which caused me when designing a hand-rail for a small flight of marble steps for one of the most distinguished members of your profession to place a centaur in one volute hurling stones up the steps at a dryad peeping out of the opposite volute, remembering the days of my youth and the frequent use we made of books at school. It is a trivial thing, but an artist's amusement.

The Greek metal worker or sculptor never sought nor received inspiration from plant form; we find nothing of this in his art save perhaps an occasional

altogether subordinate sprig of foliage, for the perfect art must always possess the sensual element of beauty to attract and retain attention. Even to his amphoræ he gives lions' paws as feet; his handles are made of twining, peeping serpents, suggestive of curiosity; or Medusa heads, suggestive of defiance of the examination of the curious; or outstretched hands impelling your fingers to grasp; or amorini restraining sea-horses eager for the sea of wine those amphoræ contain.

The draughtsman's



FIGURE 4



FIGURE 5

art and the affectation of delicacy of contour of line were evidently left for a later date. The work was bold and broad and vigorous. The one thing necessary was to caress and illustrate the emotions in their development of the perfect art—the most profound pleasure ensued. If the Roman loved the bay and the vine, it was not because of their plant form, but because the bay spoke to him of conquest and the vine was synonymous with the worship of Bacchus and all that revelry and riot of the empire which succeeded the severity and serenity of the consulate years; and whenever the Roman silversmith introduces that foliage it is arranged, not in modern form, but in wreaths and garlands in such nature that it conveys to your imagination the room festooned and the crowns awaiting the heads of the revellers deep in the worship<sup>1</sup> of their god (fig. 1).

## Romance in Metal Work

I said just now that forms of utility never evolved art, but that they were means of stirring the imagination; and in carefully studying some of the beautiful little bronzes in the Pierpont Morgan Collection, the Salting Collection, and the Fitz Henry Collection in the South Kensington Museum, I was amazed at the extent to which the imagination of the great Italian and other masters of the Renaissance had been stirred by the purpose of the objects they had so lovingly and carefully designed.

The masters of the Renaissance took their bronze seriously in their use of it for all articles great or small. What happier thought than in the inkstand of the school of Sansovino (fig. 3) in which the artist has endeavored to tell you by the figure of Marsyas that men are bound by their written words—a lasting rebuke to arrogance; or the other one with Eros and the flaming torch (fig. 2)—a little delicate suggestion that even in those days there were such things as love-letters to be written and victims to be obtained? What more delicate satire than this winged female sphinx for a door-knocker (fig. 4)? What more delightful fancy than the skill of this artist's presenta-



FIGURE 6



FIGURE 7

tion of a saltcellar—a triton astride a dolphin bearing salt from the ocean (fig. 6)?

But this was no original treatment on the part of the masters of the Renaissance, and we can imagine that just as Petrarch and Ariosto were inspired by the masters of Greek and Roman literature, so the sculptors of that period were indebted to the Romans and Greeks for their ideals, and it is not far to seek for the source of origin when we see such an example of caressing the imagination illustrated in the use of the sea-horse on this Roman water vessel (fig. 5); or Mercury counting his money in the handles of this vase of iron and bronze (fig. 7), both belonging to the Pierpont Morgan Collection.

But there is a subtle difference between the work of the Greek—and with the Greek I connect the Roman—and the artist of the Renaissance which I feel (I speak of it only in parenthesis), because it supports a contention I often put forward when I hear some of our leading architects contend that no individuality of the metal worker is required in the art on their buildings, but simply a repetition of the old

## House and Garden

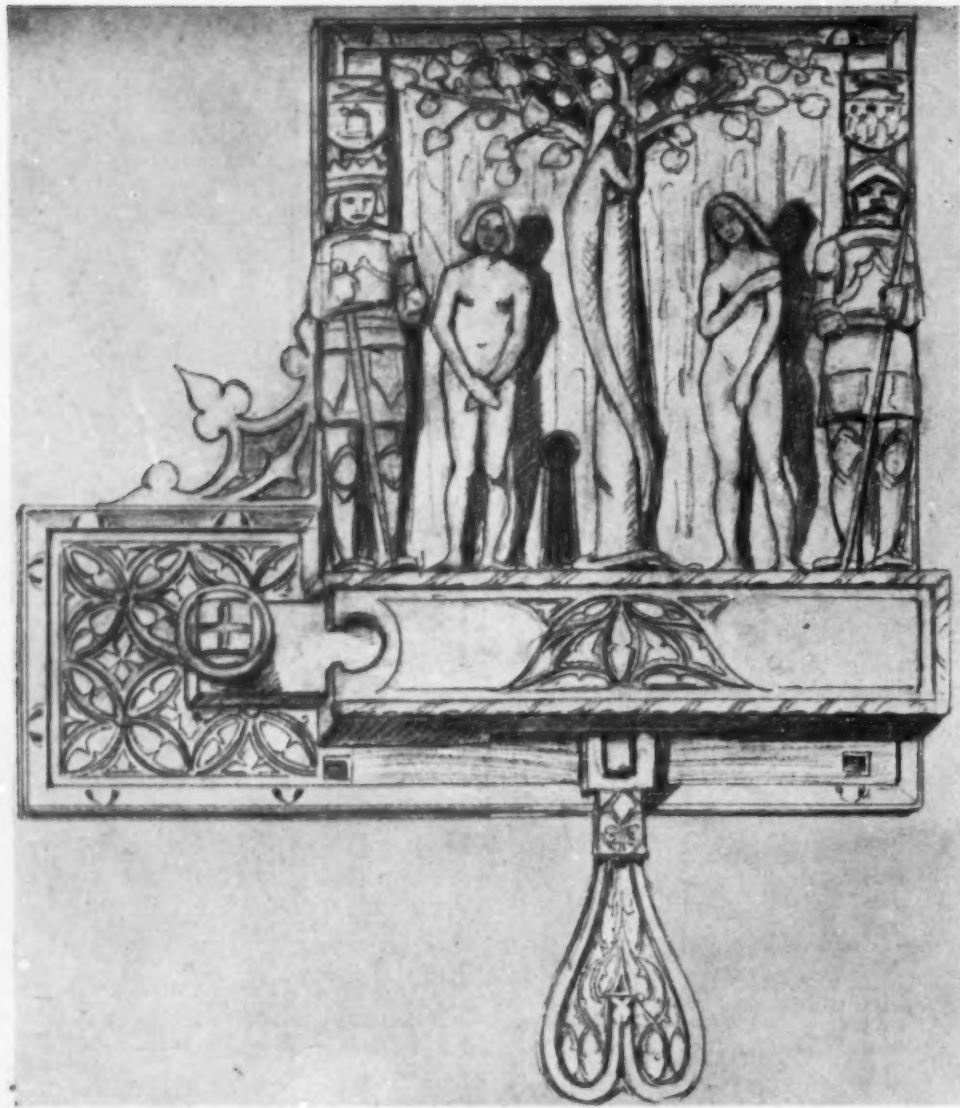


FIGURE 8

work. The great art of the Renaissance was not the copy of the art of the ancient Greeks, but the result of its inspiration. It was no more possible for the Renaissance sculptor to embody the philosophic contemplation of a virtue in godlike form than it is for us to represent our age as one of splendid ceremonies and magnificent parades and pageantries. That age is dead and gone, and we are living to-day. Just as the Renaissance *littérateur* satisfied himself with rhetoric and well-rounded and polished sentences instead of the clear and limpid words of the Classic, so the metal worker viewed his imagination through decorative spectacles and mysteries, and from that time onward the greatest artists have been those who have felt most strongly this fascination, and have become the poets of Death rather than of Majesty in human shape.

Hitherto in speaking of the Renaissance I have given my views more particularly on the masters of the Italian Renaissance, but in the North the dramatic passion, the sublimity of the imagination, the

energy and earnestness of purpose, and truer sincerity of religion, together raised the ideal from what I have previously said had been the result of well-polished scholarship; this in itself was the subtle influence of the vigor and robustness of the long Gothic period.

We lose sight of the dancing girls and youths, crowned with the garlands, of Boccaccio, the inspiration to Donatello and Settignano; we lose sight of the shape and form and mystery of death of Petrarch, the subtle inspirer of Michelangelo; and see the fierce earnestness of Peter Vischer and his school in the tomb of Maximilian, or the homely wit of the German sculptor who symbolised human nature in this lockcase (fig. 8), illustrating by the fall of man inherited curiosity to arrive at the forbidden; or, again, what truer example of religious earnestness than the lock to a bedchamber (fig. 14)? Can we not imagine the emotion of trust and confidence the occupant of this chamber would feel each night when in closing the door her patron saint would be



## Romance in Metal Work

between her and harm? And the fact alone that her guardian angel had been so skillfully wrought into the handle of the lock would surely forbid unlawful entry and fortify her courage. And so I could go on giving you example after example, when in the

and cities celebrated the masterpieces of their artists by pageants, and allotted special taxes for the triumphs of architecture. Why should we raise the contention now?

I have shown you in a way the influence which

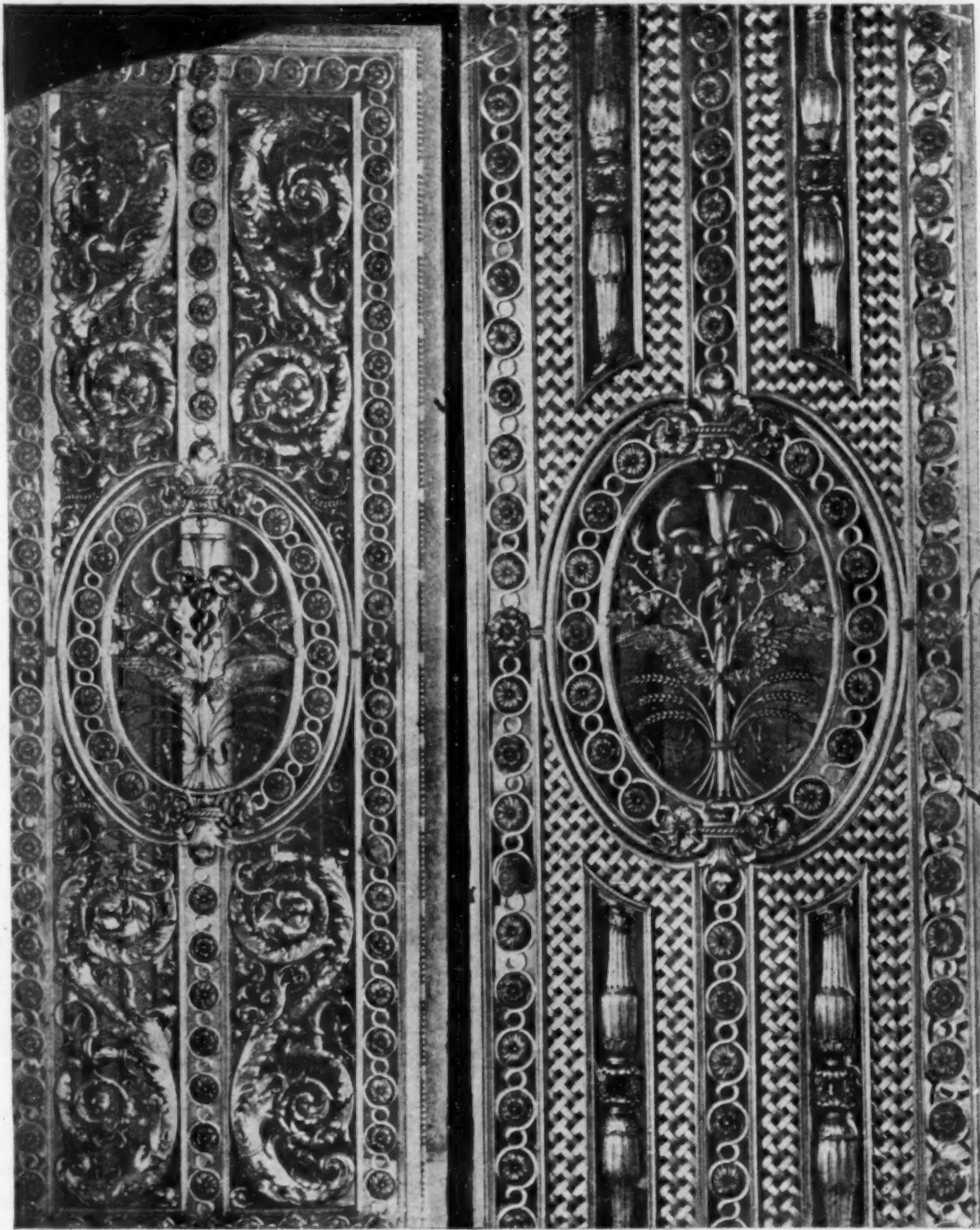


FIGURE 9

best periods of art men did not scorn the highest thought and fancy to even the smallest things; and I cannot imagine that then they thought to show their skill and care, and that appeal to the emotions was making too much of things so small. We certainly are not more artistic or keener lovers of the beautiful now than when every clerk could converse on art,

was at work amongst the metal workers of the Greeks and Romans, the Gothic period and the masters of the Renaissance. I will now endeavor to trace the influence which inspired later times. We have passed through the philosophic calm illustrated by the metal work of the Greek, the pride of the Roman in his magnificence and extravagance for



FIGURE 10

glory of self, the devout religious superstition and earnestness of the Gothic period, the learning and the attendant desire for knowledge of the Renaissance, its conflict with religion, and its desire for freedom, and arrive at that period in France when the kings dreamt of glory and expansion, and the love of France became manifest in the worship of its kings. Who can dispute but that it was this feeling which gave Lamour and Hervé the impulse to conceive the feeling and magnificence so royally expressed in the screens round the forecourt of the Palace of Stanislaus at Nancy? Who can doubt but that this courtly impulse was the origin of Guibal and Cyflé's suggestion of Neptune and Amphitrite paying homage to Stanislaus? Or at Versailles who can look from the Fountain of Neptune and see through the bosquets in the distance the Palais, and not realize the amazing magnitude of the conception of



FIGURE 11

the elder Adam and Girardon, the truly overwhelming grandeur of the sea-god with his court eager, as it were, for the expression of his supreme will? Who can doubt but that the sculptor of those lead figures expressed the all-pervading thought of the glory and magnificence of France personified in the monarch in that Palais, or by the personification of those figures on the upper terrace of all the rivers of France and their fruitfulness as not impelled by the desire to express that the rivers of France came to pay homage to the source of all their glory?

From the worship and adoration of patriotism in the person of their kings in the days of freedom and democracy it was a small stride to deify the republic, its progress and triumph, both in the abstract, as in the masterpiece of Dalou and in the personage of her most distinguished sons. Who can deny but that it is the glory of France that the metal worker wishes

## Romance in Metal Work



FIGURE 12



FIGURE 13

to proclaim in forging those gates to the Apollo gallery in the Louvre (fig. 9), or in this statue to Delacroix (fig. 10)? When Time, with Art applauding, holds up Fame to crown the painter with the wreath of immortality, who can deny but that the sculptor wished to proclaim the unsurpassable superiority of France in a golden age? Who can fail to see but that the sculptor wished to convey in this statue of Danton (fig. 11) that France was the Fountain of Liberty, and that his countrymen, even the young throbbing with uncontrollable earnestness, were eager to translate the doctrine of the freedom of brotherhood and glory of race at any cost for the

glory of ideal? Or in the statue to La Fontaine that he wishes to tell you of the wit of this unsurpassable son of France (fig. 13)?

And so I could go on telling you that under all great art of the metal worker, whether the thing to be done is great or small, there must always be the same working of the intellect, the same poetic feeling for the ideal in story, the same tenderness for material. No better example can be given than this by the great modern master in the loving treatment he adopted for the figure of St. Elizabeth of Hungary for the tomb of the late Duke of Clarence (fig. 12).

## House and Garden

It is the most beautiful treatment of one of the most noble attributes of royal duty—royal charity and anxiety for the welfare of the children of the nation. Of such does great art come; and it is the duty of us all not to neglect the artist who can, as in the case of such a master mind as this, hand down the splendor of his country and the nobility of its aim and ideals.

Now for the future. Let us not hastily condemn any struggle for individual treatment; the past ages, as I have previously said, are past and gone—to be learnt from, not to be slavishly copied. The work was for a period of existence, and expressed the life of the time. To revive art, scholarship and intellec-

tual training are necessary. Intellectual art is not to be ignored, nor is it debasing art to sell it; the old masters had their workshops for execution and their shops for the sale of their creations. What we require is, not too arbitrary an assertion on the part of the architect of what is good or bad, and for which often an architect owing to the enormous amount of work he has to deal with and to his present day methods of training is not too well qualified to judge, but a stimulus to thought and energy for the artist, that the architect may gather round him a band of men working eagerly in close co-operation with him for the glorification of his buildings and so incidentally, of course, for the enhancement of his fame.

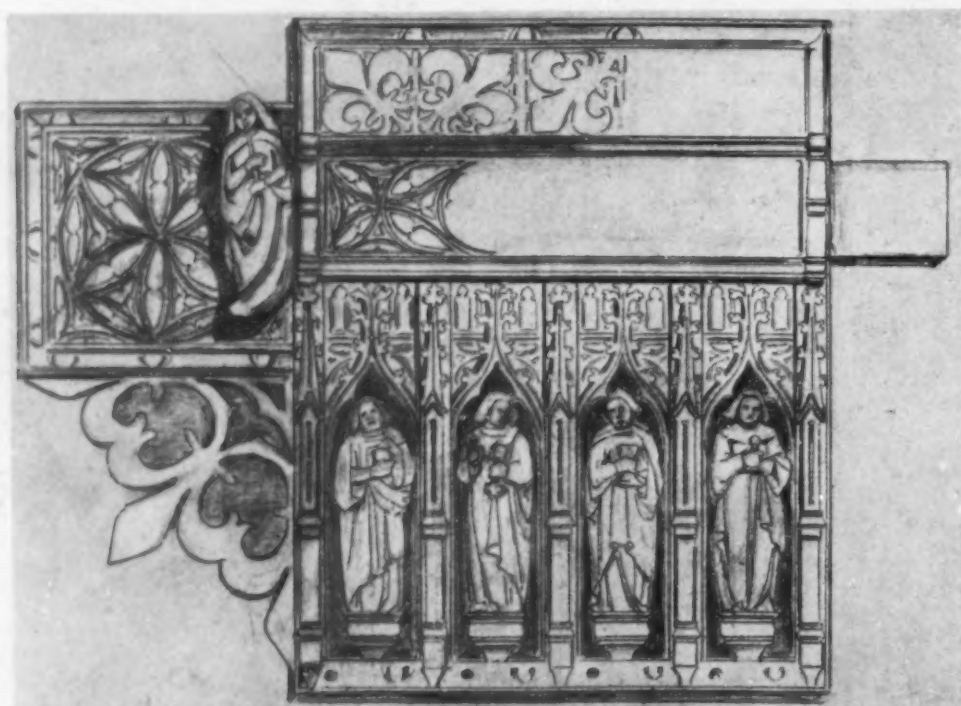


FIGURE 14

## CHICAGO'S NEWEST HOTEL

THE plans for the great addition to the Auditorium Annex in Chicago—which on completion will be rechristened, with the Auditorium, "Congress Hotel and Annex"—provide a hostelry with 2,000 rooms, and representative of an outlay of about \$14,000,000. The addition is to be similar to the present structures—a huge, many-windowed box, massive at the base, but, in the addition, weakened above by serried ranks of bay windows. It will be, that is to say, neither particularly creditable nor impressive in itself; while yet making a very remarkable and vital part of the lake-front development, which promises in a few years more to be one of the fine civic achievements of the country. And there is this to be said for the hotel: In its fourteen stories and its long façade, it will

set up a wall that, as far as it goes, will screen in orderly, dignified fashion the vast, ugly city behind. Thanks to the angle of vision, hardly a skyscraper will show behind it, and we shall have, what is seldom had in American towns, a water-front, beautiful in foreground and harmonious and comparatively restrained at back. As to the hotel's interior, the present features—the classic corridor of white marble and the Pompeian room—are to be retained, with extensions; while cosmopolitanism is to have its customary emphasis in a Louis Quatorze banquet hall, a Japanese tea room, and an Elizabethan lounging room. It is no mere figure of speech that the modern hotel is a world in itself! The thought of a home and a haven has been forgotten, and we travel most furiously while we pause.—*Architectural Record.*



Club House for Officials and Workmen—Colony Wildau

## GERMAN MODEL HOUSES FOR WORKMEN

BY WILLIAM MAYNER

*Of the American Consulate-General, Berlin*

### IV.—COLONY WILDAU

THE workmen's colony in Wildau, near Berlin, consists of sixty-one houses available for four workmen's families and thirteen double residences for employees holding intermediate positions and for foremen and master mechanics, also co-operative stores, with residences for the managers, a post-office agency, a casino with residence for the landlord and rooms for the attendants, a school with gymnasium, and a filter plant. The community now contains 1550 persons. Inasmuch as the limits of the settlement require part of the workmen to reside at some distance, it was determined at the beginning of the present year (1906) to proceed with the erection of thirty-five additional houses.

A brief description of the plan upon which the dwellings belonging to the colony have been erected may be of interest.

The workmen's dwellings contain four tenements and two built out garrets for single workmen. The rent is about \$1.20 per week or \$62.00 a year and is deducted every Saturday from the wages. The foremen's houses embrace two dwellings for foremen and employees of similar station, each containing two sitting-rooms and two bedrooms of a little larger dimensions at an annual rental of 450 marks

or about \$108.00. The majority of the houses are semi-detached, terraces of three or four houses occurring in the case of two cross streets only.

Each group of houses occupies a detached position and is encircled by gardens, and hence the entire colony presents a very pleasing aspect. Although houses of the same grade are built upon the same general plan, care has been taken to introduce sufficient variety in the architecture of the house fronts to avoid all sense of monotony.

The gardens have been laid out by the Schwartzkopff Company, but their proper maintenance devolves upon the tenants.

Interest in horticulture is maintained by a distribution at the end of the summer of prizes for the best kept gardens.

Each workman's dwelling contains a parlor, of 21.25 square metres; bedroom, 15.75; kitchen, 9.00; larder, 1.30; water-closet, 1.80; passageway, 4.10; cellar, 10.00; loft, 9.00; and a garden of 150.00 square metres.

Domestic wants are supplied by the "Schwartzkopff Co-operative Stores," which include departments for the supply of meat, groceries, hardware, drapery, etc., while the casino, opened in 1906, performs the functions of a restaurant.



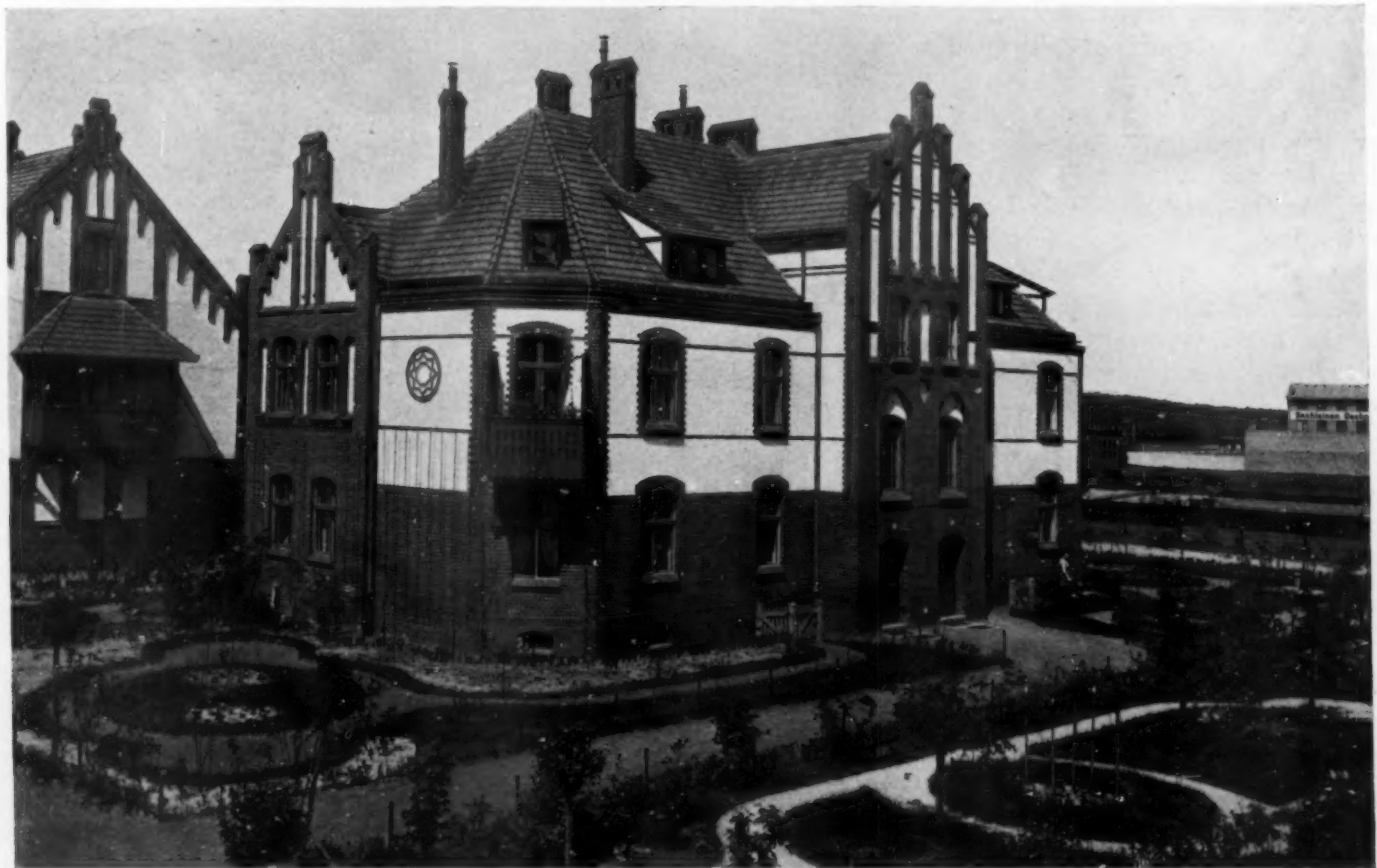
KITCHEN OF A FOREMAN'S DWELLING—COLONY WILDAU



LIVING-ROOM, FOREMAN'S DWELLING - COLONY WILDAU



MAIN STREET—COLONY WILDAU



FOREMEN'S DWELLING HOUSE FOR FOUR FAMILIES—COLONY WILDAU

## House and Garden



SITTING-ROOM OF A FOREMAN'S DWELLING—COLONY WILDAU

These institutions provide exclusively goods of excellent quality, a small margin only being allowed for profit, the balance resulting from sales being devoted to social welfare purposes.

The Schwartzkopff Company's sense of responsibility for the welfare of the rising generation finds expression in the three-storied schoolhouse, with its seven class rooms and a large school hall, and a gymnasium equipped with modern devices.

The school hall is also used for devotional purposes, and is likewise availed of by the members of this industrial community for instructive and social evening gatherings.

That full attention has been paid to the sanitary conditions of the settlement is apparent from the existence of the filter-beds, which perform the duty of removing the sewage of the waste waters, which after complete purification and sterilization are thus rendered fit for discharge into the canal, communicating with the Dahme river. The plant is constructed on Schweder's bacteriological system, and has proved satisfactory in every way, so much so that it is the object of frequent visits on the part of home and foreign authorities.

In addition to the provisions made for the comfort and well-being of the workmen, efforts have also been made to secure the comfort of the higher members of the staff, for whose accommodation residences suitable to their station have been built on the south side of the establishment amid park

plantations. Ample arrangements have also been made for the development of a pleasant social intercourse, by affording the means for healthy recreation in various forms. These objects are facilitated by the existence of a Gymnasium Club and Musical Society, which boasts of well-trained singers and a practiced orchestra.

It will thus be seen that the managers of the Company have at all times done their utmost to promote the happiness of the officers, employees and men engaged in this immense organization.

The following data have been supplied to the author by the Schwartzkopff Company, expressly for publication in HOUSE AND GARDEN.

The Berliner Maschinenbau-Actien-Gesellschaft works were established in the year 1852 by the late "Geheimer Kommerzienrat" Louis Schwartzkopff, under the title of "Eisengiesserei und Maschinenbauanstalt von L. Schwartzkopff." In its earlier days the firm occupied itself mainly with foundry work and the construction of special machines of original design; in particular, power saws, pumps, ventilators, steam-hammers, mining machinery and rolling mills.

The commercial crisis arising from the over-speculation following upon the Crimean war rendered a decline of the trade in these articles more than probable. This foregone conclusion prompted Schwartzkopff to take up the manufacture of railway implements. The prognosis of the enterprising founder proved correct, and his expectations



SITTING AND BEDROOM OF A WORKMAN'S DWELLING—WILDAU



## German Model Houses for Workmen

in connection with his new ventures were so fully realized that within a short time the manufacture, begun in 1860, of sidings, travelling platforms, turntables, roof structures, bridges, station equipments, etc., developed to such an extent that Schwartzkopff found it necessary to considerably extend his works.

When a few years later, in the year 1866, the establishment carried out its long projected plan of adding the construction of locomotives to the existing departments, an extensive branch establishment was erected on the site known as 96 Acker Strasse within easy distance from the parent works in the Chaussee Strasse. From this moment the construction of locomotives became the principal department of the firm's activity. The creation of this new department, which eventually became an essential feature in establishing Germany's position as a locomotive producing country, rapidly obtained for the firm a world-wide reputation. On the 8th of July, 1870, the firm was incorporated as a limited company, under the title of "Berliner Maschinenbau-Actien-Gesellschaft vormals L. Schwartzkopff" the founder remaining until 1888 at the head of the establishment.

When toward the end of the seventies there was a noticeable decline in the demand for locomotives, the firm turned its attention to other specialties, and accordingly added in 1878 the construction of torpedoes, submarine mines, and other utensils of war; subsequently that of steam engines, boilers, air compressors, hydraulic water supply and pumping machinery.

In due course the development of electrical engineering exercised its influence upon the firm's sphere of activity with the result that an electrical department was instituted in 1885.

In 1897 departments were added for the manufacture of linotype composing machines, and 1893 witnessed the inclusion of slow and quick working piston pumps and patent high pressure centrifugal pumps, as well as machinery for actuating swinging and bascule bridges and sluice-gates.

In 1897 the new works, covering an area of 148 acres, were built in Wildau, near Berlin.

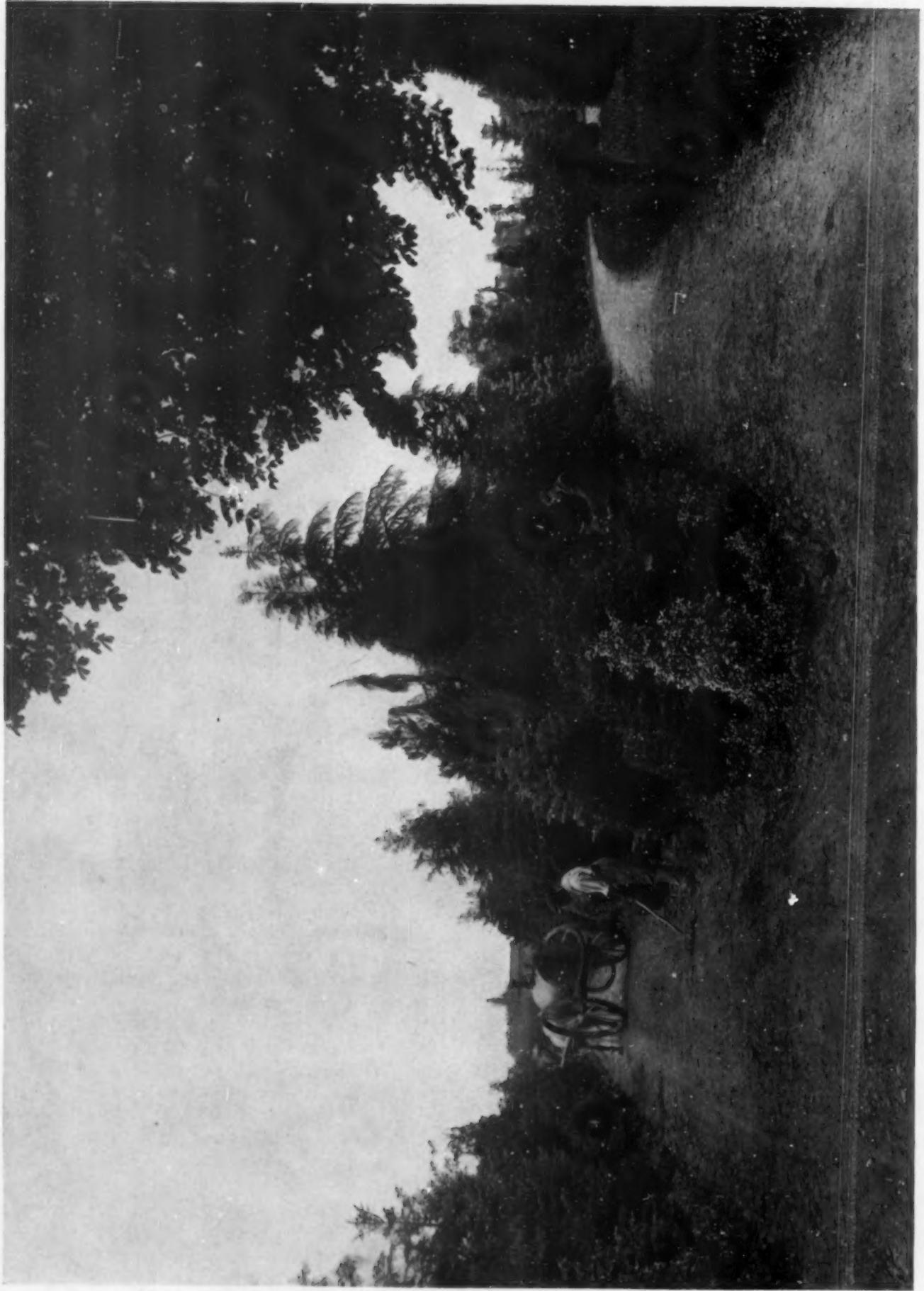


BEDROOM OF A FOREMAN'S DWELLING—COLONY WILDAU

Mr. Fairlie, in his work on "Municipal Administration," says of the German system: "The active management of municipal affairs is very largely in the hands of a special class of technically trained officials, who apply scientific administrative methods to a degree unknown in other countries. Yet it is these cities which have advanced farthest in the direction of what is known as 'municipal socialism'; not, however, as the result of any political propaganda, but as a gradual development from their own experience."

Another authority, Mr. Justice Horsfall, thinks that the system which exists in the best managed cities in Germany seems to be the only one by which the control of the housing of the inhabitants of a large city can be properly managed. The Germans, he says "have long known that this work needs the whole time and the whole attention of many well-trained men who are aware that the community will hold them responsible for any mistakes which they may make."

In Berlin, the building police supervise the making of plans for the proper laying out of streets and open spaces, both in the city and in the districts outside of the city limits. This department is well informed regarding the needs of the community, so that its plans provide all that is necessary for the health and welfare of the population and can force all who build to comply with its plans and regulations.



A NURSERY OF EVERGREENS NEAR PARIS

## THE NURSERYMEN OF PARIS

BY JACQUES BOYER

PLEASURE in all horticultural pursuits has been singularly developed in France during recent years.

For every villa, of which such vast numbers have been built during this period in the suburbs of Paris and the other large cities of France, a garden has become a recognized part of the scheme. In short, my fellow countrymen have become so exceedingly practical that they are unable to conceive of a country house without at least a morsel of earth alongside, in which they may plant a tree or two, some flowers and, last but not least, the kitchen garden.

It may readily be imagined that these tiny plots are by no means "parks," with a monumental air, after the manner of Le Nôtre, supporting a vast palace with wide extent of greensward as a setting for the display of formal and stately promenades or brilliant fêtes. Such establishments are now, in France, few and far between, and their place has been taken by a multitude of *bourgeois* houses, with small parterres agreeably varied with nooks and

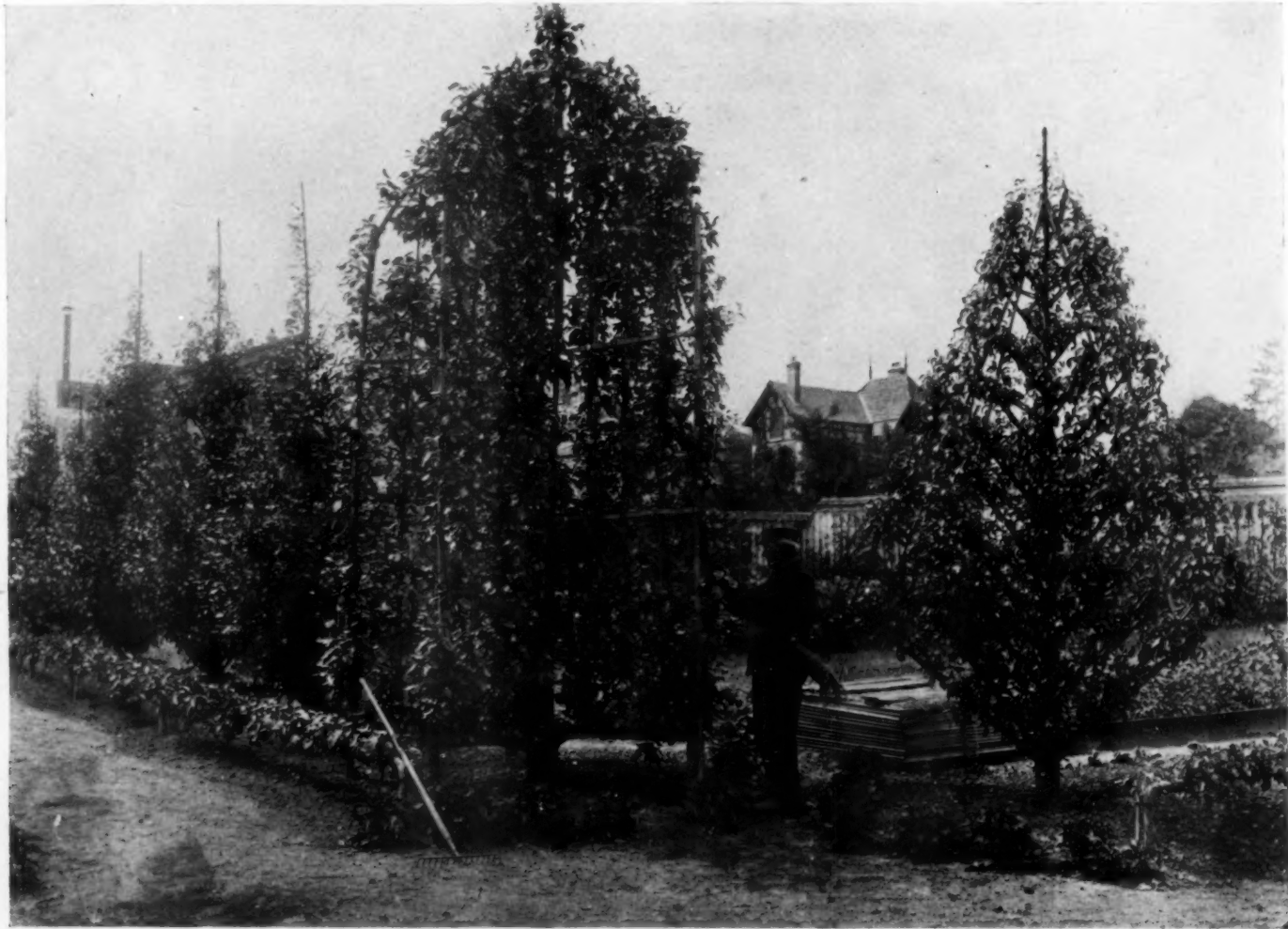
dells, with stretches of greensward here and there, with gently curving paths bordered by conifers of varied foliage on either side, and the kitchen garden, with its fruits and salads, vegetables and savory herbs; where one may also gather an abundance of apples and pears and the juicy peach.

But to procure all these good things for planting in his garden the amateur is entirely dependent upon the services of the *pépinieristes*, who furnish him with the young trees and plants grown with expert skill to an admirable condition for transplanting. It is the methods employed by these gardeners which I purpose to describe.

The more important of these establishments are found in the suburbs of Paris, where the temperate climate is especially favorable for such industries.\*

Let us first consider the growing of the ornamental trees and shrubs. The Parisian nurserymen grow many kinds of shrubs and vines, among others,

\* The photographs from which the accompanying illustrations have been made were taken at the establishment of MM. Croux et fils at Chatenay and at that of M. Nombrot-Bruneau at Bourg-la-Reine (Seine), and show very clearly the different activities of a typical Parisian nurseryman.



Pear Trees Trained en Pyramides Ailées and en Candélabres à Cinq Pans



An Apple Tree Trained à Tête Formée



Pear Tree en Palmette à Cinq Branches

for instance, the wistaria, clematis, peony, hortensia, rhododendron, azalea, fuschia, begonia, rose, etc. They exert themselves to produce as many varieties of each as is possible, and the annual horticultural show, held in Paris in May of each year, affords a magnificent display of these and many others. The peony, for example, by reason of its splendid coloring and extraordinarily large blossoms and its very rustic expression has for a long time held the place of honor in French gardens. These plants are often a metre high, and the flowers, sometimes white and pink, sometimes pale yellow or, again, rose colored, crimson or purple, dispute the palm with the rarest specimens of the azalea or rhododendron which all show to the best advantage amid wilder surroundings. The illustration on page 277 shows rhododendrons in full bloom. At this stage they are potted with a ball of earth and sold.

Conifers receive equal attention with deciduous trees, as their evergreen foliage and their hardiness highly recommend them to the amateur gardener. One notices especially the pitch pine, the cedar, the Scotch fir, and the larch. The juniper, the cypress and the yew are also conspicuous in the plantations. The view on page 272 shows a group of conifers at MM. Croux et fils, but only partially succeeds in expressing the exquisite shades and sparkling tones and the graceful bearing of the many different varieties.

But let us turn our attention to the most remunerative part of the nurseryman's craft—the grafting of young fruit trees. There are three methods of grafting ordinarily employed in the neighborhood of Paris. In the graft *en fente Barbemboise*, which is used from January to March, the branch is cut slantwise until the sap begins to flow. The end of the stock is then split with a pruning hook and the end of the graft is cut to a chisel edge and inserted in the split end in such a manner that its bark is flush with the bark of the branch of the parent tree. They are then bound tightly together with an osier, and the whole covered with a plaster to prevent



A BED OF PEONIES

water from penetrating to the heart of the wood. The composition of this plaster is as follows:

Shoemaker's wax,	56 parts.
Yellow wax,	16 "
Tallow,	14 "
Sifted ashes,	14 "

The second method is known as the graft *en couronne* and is used in mid-April when the flow of the sap has reached its maximum. As in the first method, the branch is cut slantwise. The bark is then cut vertically at the highest point of the beveled end and peeled aside. Then after having shaped the graft like the mouthpiece of a clarinet a notch is formed at an acute angle, the bark is returned and laid over that of the graft, and the whole then bound and plastered, as before.

There is also a third method used, known as the graft *en écusson*. A bud, of the variety which it is desired to engraft, is cut at the moment in August when the sap has reached its maximum flow. The leaves are trimmed off except at the very tip of the twig. Then a T shaped incision is made in the stock, the bark is raised and the graft inserted and bound around with cotton cloth. Eight days later the binding is loosened, and a month after entirely removed, when the graft has secured a healthy growth. In the following year, toward the end of winter, the stock is cut off above the graft.

After making a careful selection of the young fruit-bearing trees, the nurserymen give them different forms by means of pruning and training, in order to satisfy the varied tastes of their customers.

## The Nurserymen of Paris



RHODODENDRONS IN TUBS

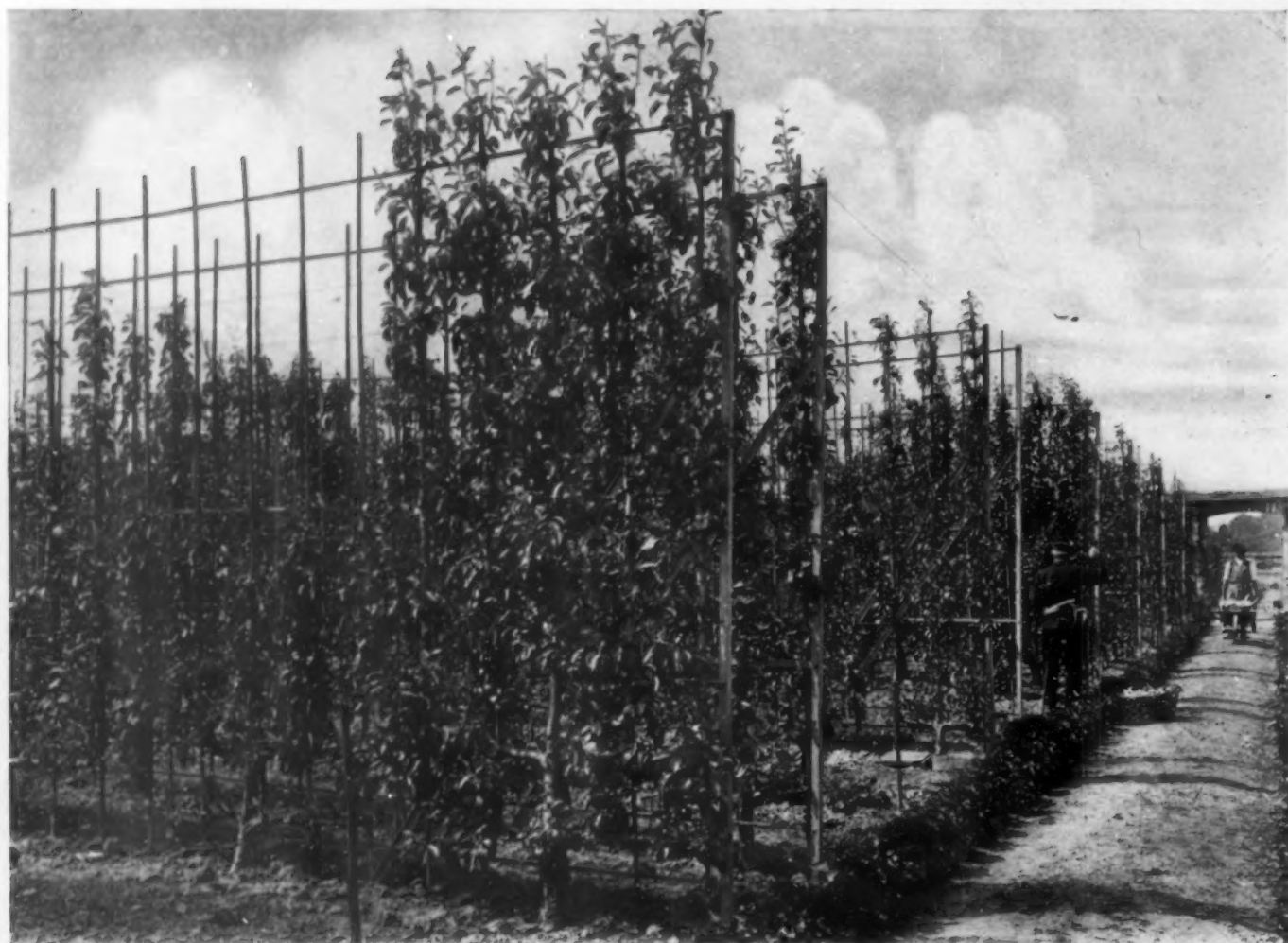
The illustrations show several of the more popular shapes in vogue in Paris, such as the *pyramides ailées*, the *candélabres à cinq pans*, the *tiges avec tête formée*, the *U doubles*, and the *palmettes à cinq branches*. Pear and apple trees are the ones most generally cultivated in this way in France. Pear trees especially prove amenable to such treatment. They furnish excellent fruit, whether treated *en espalier*, that is trained on a rectangular metal lattice work against a wall, or growing free; the candelabra, the single band growing in parallel lines on one side of the stem, and the *palmette* are most used. In the *palmette* the branches are superposed on both sides in parallel lines, first horizontal and then vertical in direction. This affords a very agreeable effect in vegetable gardens, but demands the services of the most experienced gardeners. The amateur will do well therefore, to adopt the simpler forms if he lacks the necessary skill to train the *palmette*. The candelabra of four or five branches is easy to execute, and for this one chooses a graft of a year old which is cut back for half its length. In the following year the stem is cut back to within thirty centimetres of the ground, keeping only two branches, one on the right, the other on the left. When they have attained about a metre's growth, one trains them first horizontally and then, for the last thirty centimetres of their length, vertically. When these are well established, one selects in the middle of each horizontal branch an offshoot capable of forming a second line of growth parallel to the first, and the process may be continued indefinitely.

For the unilateral bands above referred to, two or three rows of branches are sufficient for a good yield of either apples or pears. For the *cordon à un rang*, young trees of about a year old are selected and planted about two metres apart. Then when they are well established in their growth, one binds them by means of an osier to an iron rod about forty centimetres above the ground. Care must be taken not to bend the trees at a right angle lest they snap, but on an arc of a circle. The first tree is bound to the lowest rod, the second to the next higher,

and so on. More than two thousand varieties of pears have been already produced by the skill of the Parisian nurserymen, but the amateur gardener will do well to confine himself to the well-proved varieties; those, that is, which are hardy and well-bearing. Such, for example, are the small and sweet fruited *Doyennés*, which ripen in July, the larger sized *William* with a pale yellow fruit and a luscious flavor resembling a muskmelon. This ripens in August. The sweet *Beurrés* and the *Louises-Bonnes* of excellent flavor and easy to grow, whose fruit is yellow, shot with red, and more especially the *Bons-Chrétiens*, a large round pear of green and red coloring with brittle flesh, and greatly appreciated by gourmets.

Apple trees grow equally well in granitic or argillaceous-silicious soils. Exposures to the north, northeast, or northwest are the best. But among the three or four thousand varieties there are a few which prefer a warm though slightly shaded exposure. Such are the *Calvilles*, the *Canada* and the *Apis*.

The *cordons latéraux* and the *palmette* are the forms best adapted to training the apple tree, though in some orchards one often sees vigorous and full-bearing trees with tall trunks and fully rounded out heads. As the apple is a fruit little appreciated in summer, when the more succulent cherries, peaches, apricots and plums may be had in abundance, French amateur gardeners cultivate the winter varieties of apples almost exclusively. Therefore the Parisian nurserymen devote their entire



PEACH TREES TRAINED ON A DOUBLE TRELLIS

attention to the large *Reine des Reinettes*, a yellow apple striped with red, of fine form, firm flesh, and sweet aromatic flavor, which keeps well until April; to the magnificent ribbed *Reinette du Canada*, the oval *Calville blanc*, a pale yellow apple half sweet, half tart with an aroma recalling the banana; the *Apis rose*, with a mother-of-pearl, yellowish skin shot with brilliant red; much in demand for French tables.

Besides the two special fruits, one sees in the gardens of the nurserymen many beautiful specimens of plants and vines which are obtained by layering. The most celebrated nurserymen have a layering process which is preferred to the more usual method. This is known as layering *en panier*. In brief, it consists of placing the stems in a wicker basket filled with a mixture of earth and vegetable mould. In this rich soil the young roots grow rapidly, and the shoots may soon be detached from the parent stem. Such cuttings will usually bear the same year in which they are transplanted.

Peaches, in the climate of Paris, do best on trellises, though in Southern France they flourish

abundantly on the open tree. They are usually sold by the nurserymen, grafted on a plum or blackthorn stock. The former do best in a shallow clay soil and the latter do equally well in poor, chalky, or loamy soils.

Apricots do not grow without skilled attention in the latitude of Paris, though they do well farther south. They are grafted on plums, almond trees, and the blackthorn. They are usually vigorous, but need full exposure to the sun and air and are unhappily much subject to the gum disease which causes them to deteriorate rapidly.

As to the different varieties of plums, cherries, gooseberries and raspberries which one sees in the nurserymen's gardens, they form but an adjunct to the main business. Space forbids our discussing them.

We may close with a mention of the localities of all of the principal market gardens, which are found in the immediate suburbs of Paris, in the departments of Seine, and Seine-et-Oise, and at Bourg-la-Reine, Châtenay, Verrières, Juvisy, Vitry, and Montreuil-sous-Bois.



# A RESTAURANT ON THE BORDERS OF A LAKE

WINNING DESIGN BY F. C. HIRONS—TEXT BY DONN BARBER

THE PARIS PRIZE OFFERED BY J. PIERPONT MORGAN, ESQ.

*Programme by M. Louis Bernier*

**T**HIS establishment, placed on the hillside of a rolling country, should have its principal entrance on a road following the contour of the lake and another entrance on a smaller road situated about sixty-five feet above the former one. **The Problem** Ramps and staircases and paths should make easy access for carriages and people on foot to the different terraces, on which should be placed the main building, its pavilions, the various games, the kiosques, the bosquets, etc.

The principal building should contain on the ground floor a great dining-room and several other rooms and drawing-rooms, besides the necessary vestibules, etc. On the first floor, which should be in direct communication with the roof terrace, there will be private dining-rooms. On each floor the necessary dependencies, service, toilet rooms, etc. A grand staircase, elevators, service elevators and stairs, and so on. The kitchen and other quarters of the service should be in a sub-basement situated on a special court.

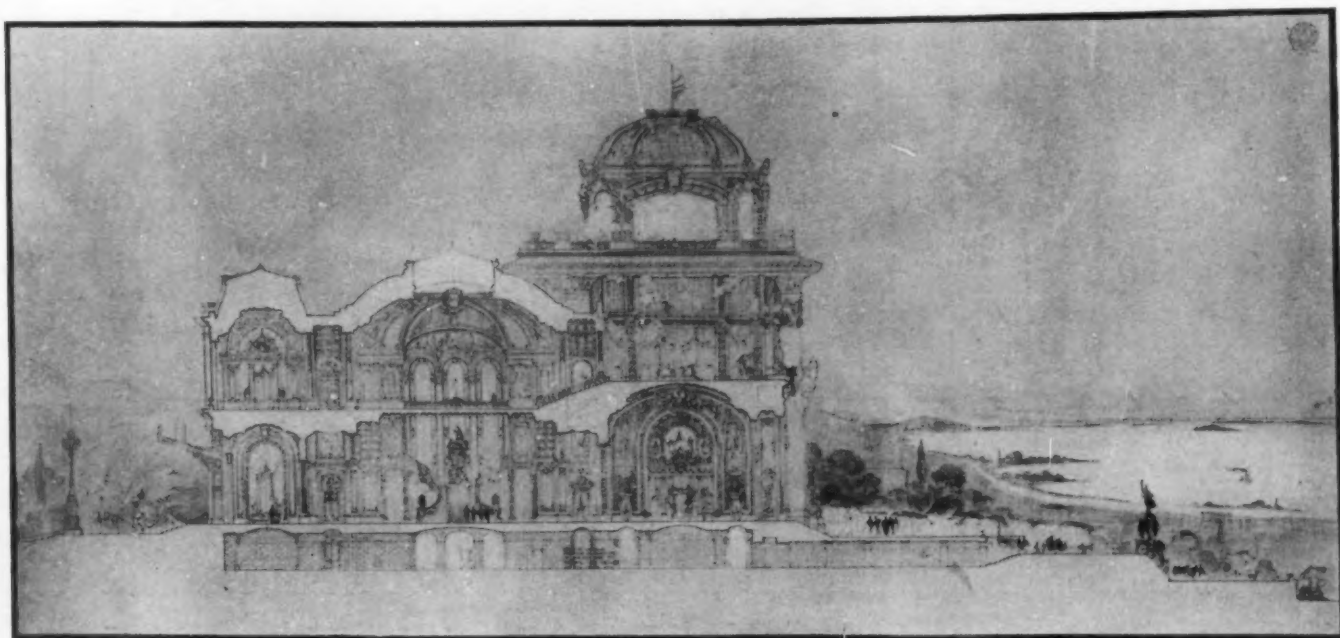
In the garden there should be a summer café with its dependencies and kiosques for music, several tennis courts, croquet lawns and space for all outdoor games. Bosquets shall be arranged near the

principal building containing the restaurant, and also in other parts of the grounds.

The service buildings near the upper road shall consist of stables, sheds for carriages, garage for automobiles, large service court and a bar for the coachmen and servants. There should also be lodgings for the Director and the various employees. The public will be able to enter the establishment either from the main roadway or from the smaller road. The distance between the principal road and the inner road is three thousand (3000) feet. The width is undetermined.

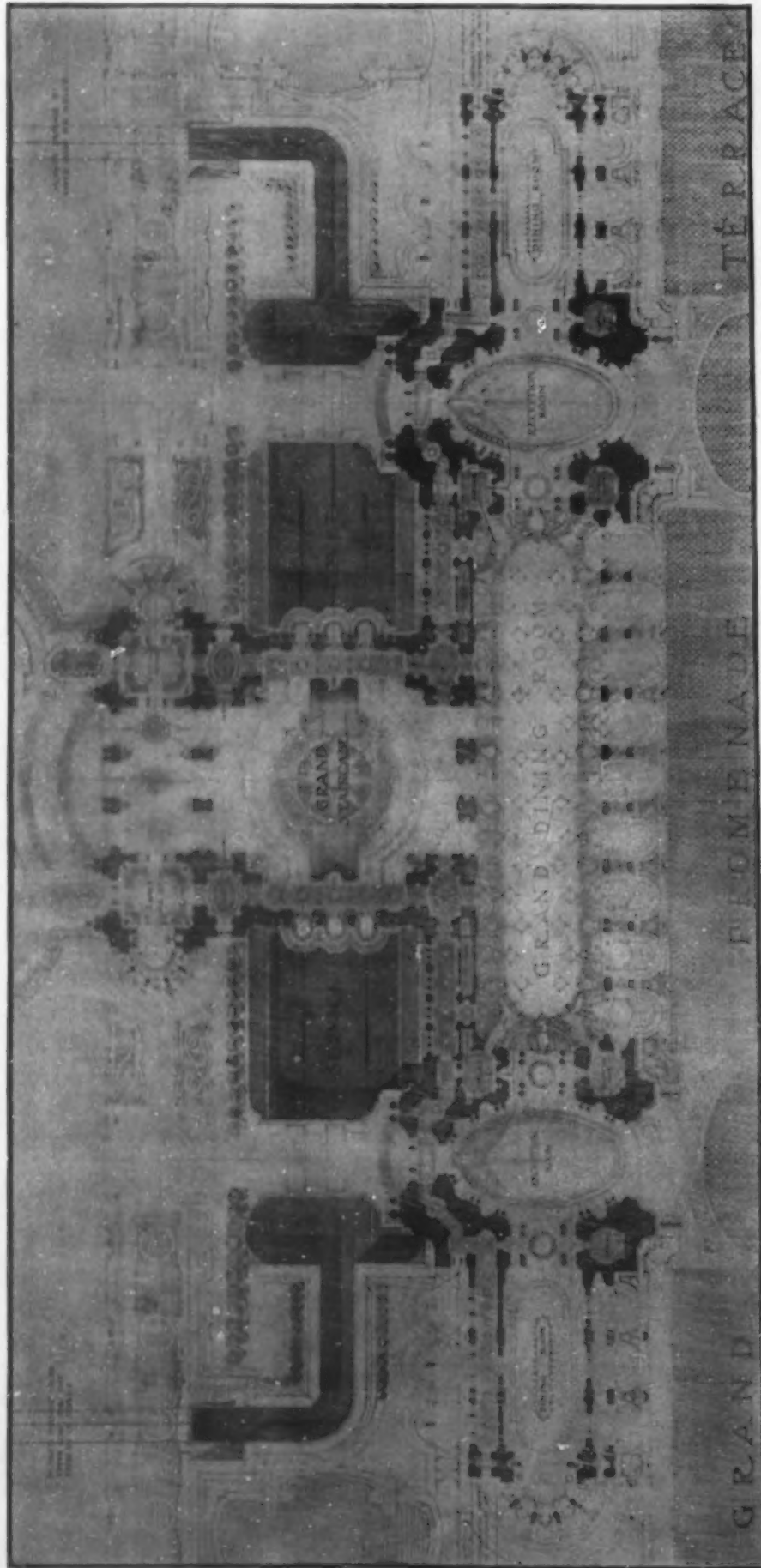
For the sketches there is required a block plan at  $\frac{1}{128}$  inch scale of the restaurant and all the various dependencies, etc. mentioned: also a plan and section of the restaurant and its *immediate* dependencies at  $\frac{1}{32}$  inch and its façade at  $\frac{1}{16}$  inch.

For the rendu there is required a plan at  $\frac{1}{32}$  inch scale showing the restaurant and all the various dependencies, without, however, showing the general layout of the grounds beyond them. Also two plans and a section of the restaurant and its *immediate* dependencies at  $\frac{1}{8}$  inch scale and an elevation at  $\frac{1}{4}$  inch. By a subsequent letter the requirements of the rendu were changed to the



SECTION THROUGH THE BUILDING

## House and Garden



FIRST FLOOR PLAN OF THE RESTAURANT

following. Required for the rendu a plan  $\frac{1}{32}$  inch showing the restaurant and all the various dependencies, without, however, showing the general layout of the grounds beyond them. Also a first story plan and section of the restaurant proper, omitting its dependencies, at  $\frac{1}{8}$  inch scale, a plan of the second story at  $\frac{1}{16}$  inch scale, and all elevations at  $\frac{1}{4}$  inch scale.

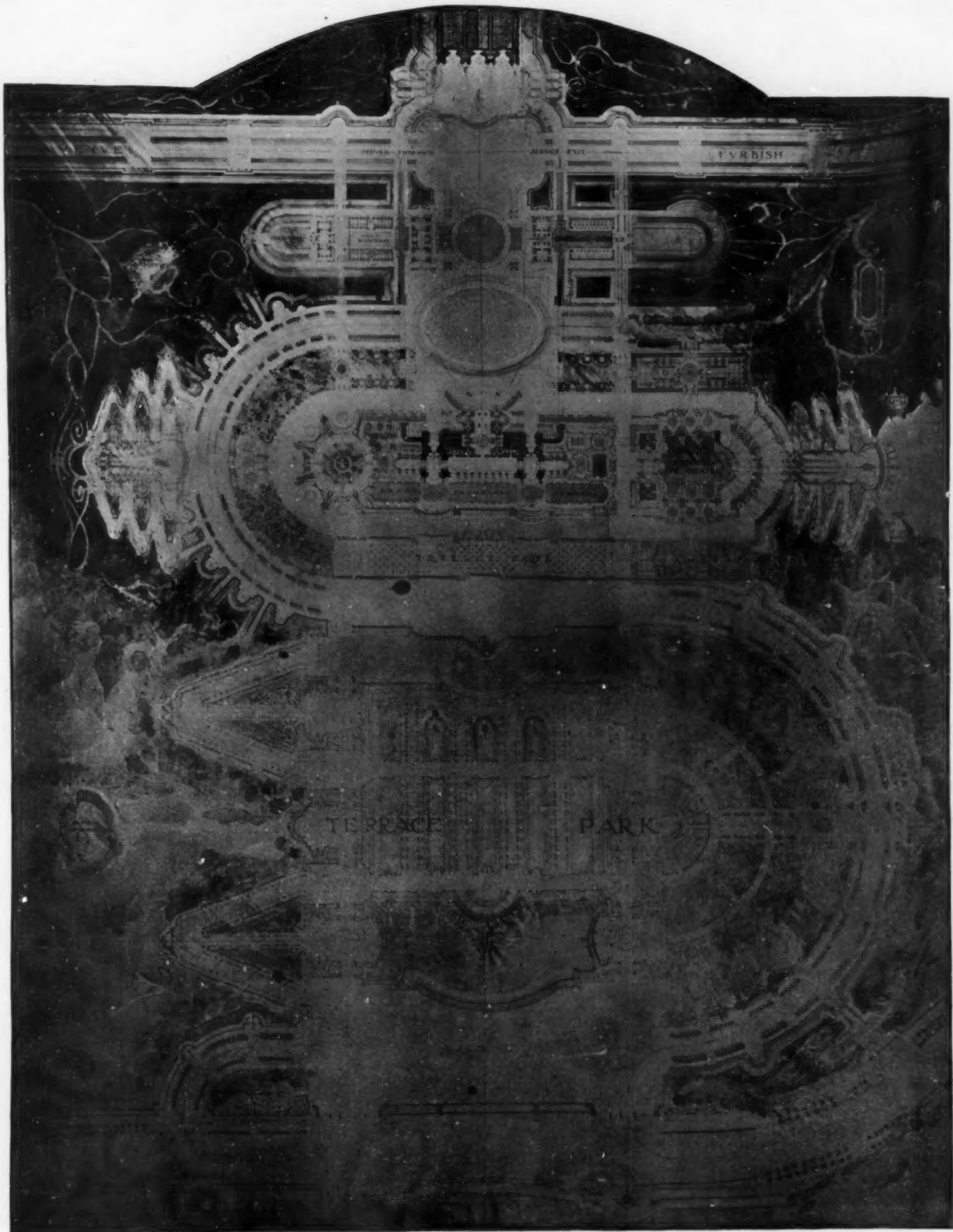
LLOYD WARREN,

*Chairman Committee on Education.*

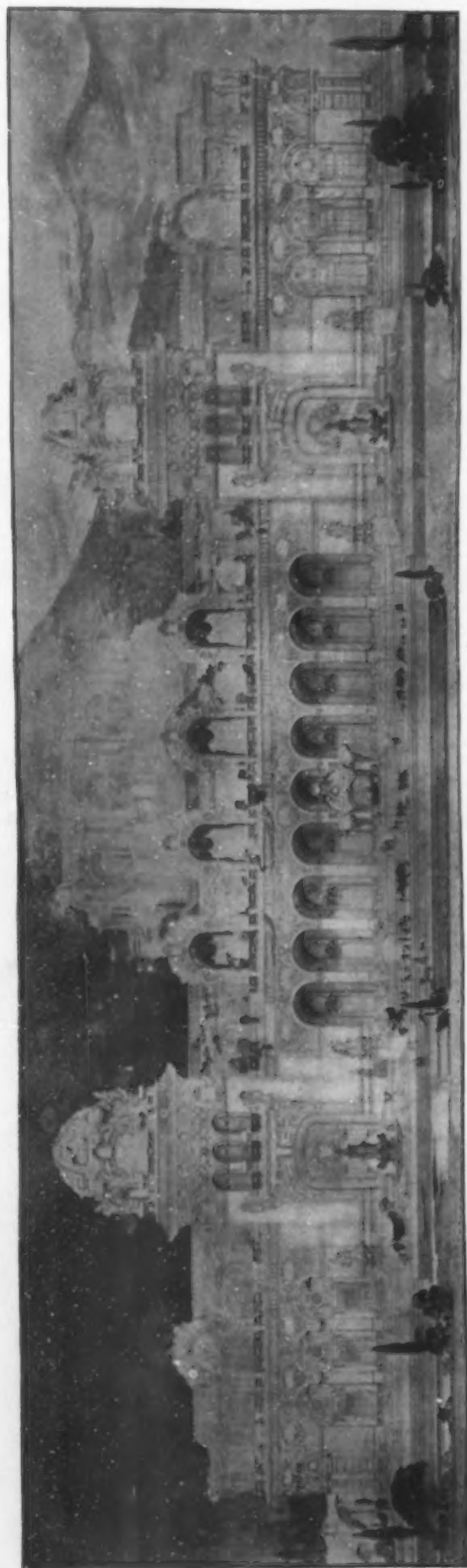
In our life there is no possibility of standing still; we either advance or retrograde, and each step in advance but brings us to a new height with its broader horizon and stronger calls to advance yet again. Success lies not so much in achievement as in the desire and ability to achieve still greater things. Some one has said that the moment a man or a nation feels satisfied with past achievement, that moment marks the beginning of the downward road. It is eternal dissatisfaction which pushes us forward: your work is good, go then and do better.

The earnest seeker after truth never finds it, for each time it is in sight, a way to higher truth is shown and the quest begins anew and eternally goes on and on. To accept to-day the truth of yesterday means moral stagnation; permanently settled beliefs stop advancement. Believe to-day if you will, but to-morrow deny if you must in the face of better truths; so shall you progress, but you shall never arrive.

It is such tenets as these which have led to the progress of the Society of Beaux-Arts Architects, a progress which has been especially marked during the past year. It is impossible within the limits of this article to state this progress in detail. The record however is on the books of the Society and any one



THE GENERAL PLAN



THE FAÇADE

interested can easily acquaint himself with it through the medium of the Committee of Education.

The Paris Prize competition is a yearly mile-stone in the progress of the Society and the competition which has lately been held has brought forth a quality of work on the part of the students which is of surprising excellence. The drawings shown in this competition would have been impossible even as recently as five years ago in this country. They rank well up with the best that has ever been seen in the exhibition of the Ecole-des-Beaux-Arts in Paris. The prize was awarded this year to Mr. F. C. Hirons, reproductions of whose drawings illustrate this article. Mr. Hirons will shortly go to Paris in the first class of the Ecole-des-Beaux-Arts and there carry on his work as a disciple of the Beaux-Arts Society in America, studying at the mother school.

There seems to be a misunderstanding on the part of the public as to just what study at the Ecole-des-Beaux-Arts does for a man. We will assume that he goes to the Ecole-des-Beaux-Arts because he believes that it is only in that school that he can obtain the best technical training available, that it is only there that he can learn something of the language and manner of a modern live architecture. He goes there to learn how to think and to think rationally and logically. He should go there to learn how to honestly and carefully express in his design the architectural function and usage of a building. Scientific training is necessary to this honesty of expression.

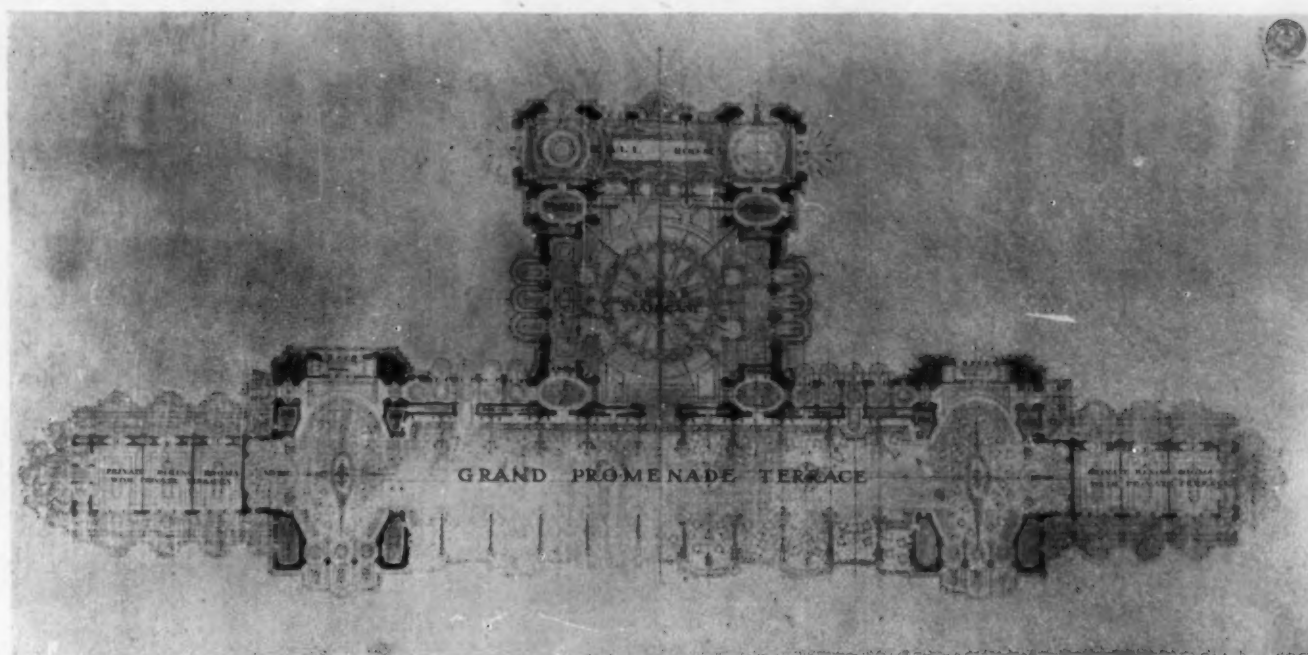
Architecture means primarily integrity of design, effectiveness of mass, beauty of proportion and propriety of detail. A building can be good architecture if it suits all these conditions. To this, however, beauty must be added to make a building live.

The predisposition shown by many of the students of the Beaux-Arts to servilely copy existing French monuments, or to indiscriminately imitate European forms, or to Parisianize American architecture is certainly to be deplored, for that is far from the intention of the school teaching. It is not meant that we should adopt French ideas too literally as the final architectural word; this would take us from the broad highway of progress and put us in a special narrow road which leads in the end nowhere.

The successful architect of to-day cannot become a specialist without ruining his influence and usefulness. Individuality and personality in architects' work should not be confounded with the specializer. A powerful personality like Michael Angelo, or Garnier, or Richardson found its best expression in the use of certain special architectural forms which each shaped to his own individual needs and ideals. While these men have left behind them wonderfully interesting and noble monuments, they themselves have made little or no impression upon the world's architectural development. Their individuality died with them because their methods were not based upon a communicable tradition. They were essentially innovators. They were the Shakespeares of architectural history.

As we look back over the history of art in a broad sense we are struck by the importance of two things. On the one side we see the geniuses who owe everything to nature and who seem to spring forth at the beck of destiny. On the other hand we see the schools striving to impart to the general mass of toilers a modicum of professional education in order that one

## A Restaurant on the Borders of a Lake



PLAN OF THE SECOND FLOOR

generation may be connected with another and new men may profit by the progress made by their predecessors. We hear the repeated criticism that every institution of learning is an obstacle to independence, but if there is any branch of art that requires sober and serious knowledge and training it certainly is the profession of architecture.

It is only the architecture based upon tradition that can live, for, as every department of our modern life and civilization depends upon and is traceable to tradition, just so much the buildings which house us bow to that tradition. We cannot deny tradition any more than we can deny history. Nor can we dispense with it nor ignore the sequence of the evolution in our modern architecture.

Acknowledging tradition, therefore, we go to Paris and to the Ecole-des-Beaux-Arts where we find its teachings in the very air we breathe. We go there to become imbued with the inspiration that comes with the study of the past; we go there to live in an atmosphere of the beautiful things of antiquity; and then we come home to a country which has no tradition, which has no art history, which has seemingly little or no respect for the things of the past. We come to a country where the watchword is independence, where everyone is going forward, not stopping to look back, and missing the appreciation of all the fine things we have learned, we who have been over there and who all have the same feelings and tastes, get together to talk over again and again the days spent in Paris. We believe so thoroughly in it all that we try to spread the little knowledge that we have obtained.

This was the beginning of the Society of Beaux-Arts Architects.

We may not admire certain traits of the French people as judged from our own standards, but we must frankly admit that the French people are the real artistic thinkers and workers of to-day. It is too often forgotten that the French people are leading us in nearly all the things that we are developing. France is distinctly a nation of research. They are always searching for something new. They never let well enough alone. Their patience is infinite, their mastery of detail beyond understanding.

We are apt in this country to attach too much importance to failures, not realizing that failures are absolutely necessary to success. It is not what a man produces always that makes for the better in the affairs of the world, but it is this continual effort which is being made all along the lines which raises the standard of our performances. It is not possible for one man to make a success of everything, but fortunately his failures are soon forgotten and his successes only are remembered. It is not necessary for a man to do more than one great thing in his life to be remembered. Waste in all matters soon disappears and is forgotten, the good it is that lives.

We try too much to achieve results by the shortest route; we try to save labor and trouble and to reach our end by the shortest way. It is better to work along doing the best we can with every detail, and if we do this the results will take care of themselves. Earnestness of purpose and honesty of expression are the all important factors, and these are the cap and corner stone of the Society of Beaux-Arts Architects.



LONG GREY MOSS ON OLD CEDARS



SPANISH MOSS ON LIVE-OAKS  
Lagoon in the City Park, New Orleans

## THE LONG GREY OR SPANISH MOSS

BY GEORGIA TORREY DRENNAN

OF all our native epiphytes the long grey moss, *Tillandsia usneoides*, is the most abundant. From the Dismal Swamp to the Gulf of Mexico in all heavily timbered lowlands it depends in long, feathery sprays from the branches of evergreen and deciduous trees; a picturesque, and a somewhat weird feature of vegetation.

Embedding its roots in the bark, it derives its sustenance from the air, not depriving trees of any vital properties. It partakes of the nature of the sylvia of the Gulf coast in strength and luxuriance. The live-oak, pine, magnolia, cedar and cypress trees of the Gulf of Mexico are gigantic. The moss clothes them in misty grey on the under side of the branches, in rank profusion, with the foliage in green on the upper side. Yards long, full and fluffy, the moss covers the trees from top to bottom, except pines, which seem to be too tall to suit its inclination. Oaks are more heavily draped than magnolias or cedars. The bark of oaks furnishes ideal lodgment for the bird-sown or wind-blown seed.

Time was when long grey moss was considered a novelty, without any useful properties. This is not the case now. It is extensively used in upholstery, mattresses, and in saddles, carriages and horse-collars. Vats are constructed near the source of supply, and the moss is packed in a dampened condition to sweat, which removes the outer grey cuticle, leaving the wiry, black strands, which resemble horsehair. It is known in commerce as vegetable hair, and is sold in bales. It is one of the most valuable products of the Gulf coast.

Seldom are seacoast sections agricultural, the land being composed almost entirely of sand. Decaying vegetable matter is a source of fertility to only a limited extent, as there is too little adhesion in the sandy soil for retention. Nevertheless, the moist air, the heat and the subterraneous sources of constant moisture are productive of the finest timber, probably, in any section of the United States. It is impossible to convey an exact idea of the charms of the level shell roads, long-stretching, broad and level, and as white as snow, shaded by trees that are the picture of luxuriance in mingled green foliage and misty grey moss. The wonder never ceases that the thousands of pounds of moss torn from the trees for commercial purposes annually, make no appreciable difference in the lavish quantity the trees naturally support.

The narrow, awl-shaped leaves recurve in a manner suggesting tiny spoons, that hold the moisture and vitalized air that feeds the moss. Its constant repair, of the stripping from the trees, is like a miracle; its growth is apparently never

arrested. The grey moss is a popular decorative plant in winter. It is sent by car loads, with holly, palmetto and mistletoe, to cities for Christmas decorations. The light and filmy grey combines softly and beautifully with the dark green of cedar, palms, and palmetto; also with the bristling, bright green holly in all sorts of decorative schemes.



MOSS ON A FLORIDA OAK

## GARDEN WORK IN DECEMBER

BY ERNEST HEMMING

DECEMBER closes the year. It is, perhaps, not a bad idea for the gardener to take a little time to himself and indulge in a retrospect of the past year and balance up accounts. Where there has been genuine love of nature, even with all the failures and disappointments, the balance will be found on the right side of the ledger, if not in actual cash, in health, interest in life, enjoyment and the joys of actual contact with nature.

Besides these there are those assets in the form of trees and various plants set out that have not yet given returns, but which undoubtedly will in the future if looked after.

No better monument can be left behind than a tree. It may not be quite so enduring as stone nor so closely identified with the planter, but it is more beautiful, and a duty we owe to the succeeding generation. There is a good deal of philosophy in the old Scotch proverb: "Be aye sticking a tree in, it will be growing while you are sleeping."

The English custom of planting a tree to commemorate an event such as a distinguished visitor, birth or other memorable occasion is worthy of emulation. One of the Pennsylvania colleges is at the present time having elm trees grafted from the historical and notable elm trees growing in different parts of the United States. Among them will be Penn Treaty Elm, Washington Elm, elm from the Valley Forge entrenchments, battlefields of Lexington and Concord, largest elm in Massachusetts, etc. It will easily be imagined how much added interest there will be attached to such a collection of trees. There is no reason why the different

trees and plants on the home grounds should not have their own particular associations.

This leads to the question of choice of trees to plant. The common desire is for something of rapid growth that will make a growth in a short time. Usually the rapid growing or soft wooded trees are not so choice or so long lived as the hard wooded kinds. The box elder, silver maple and willow are representative of the fast growing kinds, while the oak, beech and elm would represent the other.

The writer recently had the pleasure of looking over the grounds of Mr. W. R. Nelson, the well-known editor of the Kansas City Star, who, by the way, is a great lover of trees, and is doing much to introduce different trees and plants into his State. During the conversation Mr. Nelson remarked that while the esthetic value of the tree was all right he liked to see a tree growing on his lawn that had intrinsic value when cut up into lumber. There is no reason why both values should not have consideration, for trees producing the most valuable lumber are generally the most ornamental. The oaks are among the finest trees we have, but

are usually considered of slow growth, yet such is really not the case. They are a little slow in starting after transplanting, but after they are established their growth compares very favorably with any of the better class of trees. The accompanying illustration shows two rows of scarlet oaks, planted last spring on the estate of John T. Morris, Esq., Chestnut Hill. The photograph was taken seven months after planting, and gives a very good idea of about the amount of



GIGANTIC ELM NEAR LANCASTER, MASSACHUSETTS



## Garden Work in December

growth they will make the first year. This planting is considered a very successful one, and in a few years will form a very pretty feature. They are planted close, so that their branches will interlace and form what in France is called an *allée*.

While on the subject of trees, a few notes in relation to their care will not be out of place. The loss of many a fine patriarch of the forest might have been prevented by a little timely attention. It is a fortunate tree that lives a century, and is not broken by storms or injured in some way that leads to premature decay. A branch is broken, leaving a spur or stub sticking out of the trunk, which, unless cut off close to the trunk so that the bark can grow over it, is likely to decay right down into the heart of the tree. The same kind of stubs are often left by ignorant pruners, or perhaps a more suitable name would be "tree butchers," with like effect.

Cavities should be cleaned out, removing all the decayed wood and rubbish, and if they have a tendency to collect moisture they should be drained with auger holes, then filled up with broken bricks and cement. Treated in this manner, it is often possible to make the bark grow over good sized cavities.

After a snow-storm it is always advisable to take a trip around to the different evergreens to see that the snow is not breaking them down or pulling them out of shape. Where there is danger of this it should be shaken off. Leave the snow on low growing kinds, that it will not break, as it is a good protection from the cold.

Thought, this month, usually centres around the holidays and Christmas decorations come in for attention. Flowers are always welcome, but they are usually so scarce at this time of year that we must fall back on the old-time evergreens. After all, they do seem more appropriate and in keeping with the old order of things. The dark green holly with its red berries is inseparable from Christmas-tide. We have not yet fully realized the decorative qualities of the English ivy. There are many forms not very much known that are extremely pretty and adaptable to house decoration.



ALLÉE OF SCARLET OAKS PLANTED APRIL, 1906, ON GROUNDS OF JOHN T. MORRIS, ESQ., CHESTNUT HILL, PHILADELPHIA

The demand for plants in pots for Christmas increases yearly. Large quantities of berried English hollies and other fancy evergreens are imported to supply the demands. As a rule they are not suitable for house culture, and after they have served the purpose of Christmas decoration they should be removed from the warm, dry living-room to a temperature of 45 to 50 degrees, so as to keep them in as good condition as possible until they can be planted out in the spring. Even though the plants are hardy, as in the case of the English holly, the fact that they have been kept in a high temperature has unfitted them to be set out of doors until the weather gets warm in the spring. Anything with berries on is acceptable at this time. The charming *Ardisia crenulata* and the well-known Jerusalem cherries are fine house plants. Then there is the brilliant poinsettia, with its scarlet bracts, cyclamen, the begonia *Gloire de Lorraine*, and azaleas and primulas that are among the best that can be brought into flower at this time. In regard to the care of these plants after they have been brought into the house, it should be remembered that they have been more or less forced into bloom out of their season, so are correspondingly sensitive to cold and neglect. Do not stand them too near radiators or subject them to cold draughts. Water them with tepid water as often as they require it, the aim being to keep the soil constantly moist without being soggy.

## THE FIRST COUNTY PARK SYSTEM IN AMERICA—VI

BY FREDERICK W. KELSEY\*

(Continued from the November Number of *House and Garden*)

THE change in control of the county avenues from the Essex Road Board to the Board of Freeholders was, as regards the manipulation by the corporations, a change in name only. The substance of corporate dictation remained the same. In October, 1894, the Freeholders granted to the Consolidated Traction Company a perpetual blanket franchise for Park Avenue in Newark, East Orange, and Orange, Bloomfield Avenue, and Frelinghuysen Avenue. The "Call," in its next issue, characterized this action as completing "the surrender of the Road Board highways to the street railroads." The prodigal liberality of that "surrender" to the traction company of that most valuable grant of public property was, and is, amazing. The scheme was defeated on a technicality in the courts the same year, 1894.

In like manner, the East Orange township Committee had, on May 1, 1891, given the Rapid Transit Street Railway Company an equally favorable perpetual franchise for Central Avenue from the Newark terminus to the Orange line. This was before the company's lines were constructed in Newark; hence, prior to the leasing of that short line to the Consolidated Traction Company, as was afterward done, at a clear profit to the promoters and owners of "a round million of dollars." The Rapid Transit finances were not then—1891—in a very flush condition. It was largely a paper company, organized to build and equip the road from the sale of bonds, and without the investment of much money in promotion or construction. The company was advised that the franchise could be extended, or a new franchise had "at any time,"

in East Orange, and Thomas Nevins promised the same result in Orange. The company for once failed to recognize the uncertainty of (franchise) human events or to appreciate "a good thing when they had it," and the franchise was, therefore, allowed to lapse, and the rails, which had been distributed as far as Harrison Street, were afterward removed from the avenue.

Locally the party organization in East Orange in 1896 was yet so overwhelmingly on the Republican side that little doubt as to the authorities again lining up on the franchise-granting corporation side was entertained by the traction people or their attorney there.

And they were right. After exhaustive public hearings by the Township Committee on November 30, and at three public meetings in Commonwealth Hall in December, 1896, when the whole situation as to the needed parkways had been fully outlined by many repre-



IN BRANCH BROOK PARK

sentative citizens, and in a way explained by the Park Commission, the new ordinance franchise for a railroad on Central Avenue was passed on first reading January 18, 1897. In the meantime, at the meeting of the previous week, January 11, the request of the Park Commission for the transfer of the avenues had been, by unanimous vote, declined. This declination was based, as was then stated, upon "the reticence of the commissioners as to what they proposed doing with the avenues if they secured them." Whatever the cause, when the railroad franchise was passed the town woke up.

The awakening had been accelerated by the methods employed by the traction company. The property owners' consents filed with the authorities,

\* Courtesy of the J. S. Ogilvie Publishing Co., 57 Rose St., New York.

## The First County Park System in America—VI

were found to be those obtained for the Rapid Transit Company several years before; and, owing to the favorable sentiment for the parkways, new consents were unobtainable—owners of two-thirds of the feet frontage, and of three-fourths of the property value on the avenue, having petitioned for the parkway.

The morning after one of the public meetings, Counsel J. B. Dill stated that "a resolution would be passed by the Park Board granting the trolley people, whom he represented, a franchise for Central Avenue, as soon as the avenue came in possession of that board."

Not long afterward Rev. H. P. Fleming, of St. John's parish, Orange, informed me that a well-known lawyer, living in East Orange, had come to talk with him about the parkways, and had said, during the conversation, that, should the Park Commissioners be given control of Central and Park Avenues, they would "have gates put up so as to keep the poor people out," when they thought it advisable or desired to do so.

These specious and misleading statements were quite in keeping with methods which were rapidly arousing an adverse public sentiment. New consents were finally secured and filed by the traction company, February 7, 1897.

But, as the town was awakened, the franchise-acquiring forces were also active, and the trolley ordinance made steady progress. At the regular January meeting of the Township Committee in 1897, with David Young and Counsel Dill representing the traction company, various amendments to the ordinance were agreed to. As the popular tide for the parkways was rapidly rising, Mr. Dill stated to the committee that "the company was willing to agree that the avenue should be considered first as a parkway, and secondly as a trolley route, and, in the event of the avenue's being widened the traction company to be considered as a tenant, to pay one-third the cost, and one-third the cost of any other necessary improvements."

*The Power of Public Opinion.* The leverage which, in this country and under our form of government, will invariably call to an accounting and reverse the action of any legislative body—the power of public opinion—was now being actively focalized. At the very time the traction company's counsel and the members of the Township Committee were "fixing up" the trolley ordinance so

as to make it satisfactory to all parties, a call was being sent out for a mass-meeting in Commonwealth Hall for the evening of February 7. That call was signed by more than one hundred and twenty of the most representative citizens of East Orange, regardless of party or other local affiliations. The object of the meeting, the call stated, was to secure "intimate co-operation with the Essex County Park Commission, to the end that Park and Central Avenues be placed in their charge as parkways, and the construction of the projected north and south boulevard be insured." Henry H. Hall acted as chairman, with a list of thirty or more vice-presidents.

*Enthusiastic Mass-Meeting.* The hall was filled. Enthusiasm prevailed. The effect of the meeting was instantaneous. The members of the Township Committee who had so readily declined the Park Commission's application, but three or four weeks before, and were seemingly so willing to pass the traction company's ordinance for one of the avenues, soon saw new light. The proceedings of the meeting, with quotations from the Park Commission's reports, and the official map showing the avenue parkways for connecting the mountain and Newark parks, was printed in pamphlet form and generally distributed.

The Stanley letter, so-called, was received by the commission December 24, 1896. It was a long official letter from Edward O. Stanley, then chairman of the Committee on Parks of the East Orange Township Committee. The letter asked many questions, but bore the imprint of sincerity and desire on the part of the writer, to have brushed aside the cobwebs of misapprehension which then existed in the minds of the committee and throughout East Orange as the outgrowth of the seeds of prejudice poison that had been scattered by the traction company's representatives there against the parkways and the Park Commission, since the latter had openly favored the avenues for another purpose than their surrender for private uses.

The committee wished to know how the commission proposed to improve the avenues; whether, should the transfer be made, a trolley line should be run there; whether openings could be made by the township authorities for repairing gas mains, water pipes, etc., and made the request for a section plan of the avenues as they would appear when beautified and completed by the commission.

## HOUSE AND GARDEN CORRESPONDENCE

### TRIMMING AND CARE OF TREES

Having recently bought a farm here, I find that the people about this part of the country have been so closely engaged in the struggle for a living since the war, that many things that to me, a New Yorker, seem important they do not take into consideration, and the dearth of flowers, vines etc., is deplorable in a climate so advantageous as this, but worst of all is the neglect of the grand old trees still to be found to some extent. On my place there are three splendid walnuts, two catalpas and a noble tulip-poplar. Now on all these trees I see dead limbs and notice in some cases slightly exposed roots. As my lawn would be nothing if these trees die, I am very anxious to save them if possible. I have read that much can be done for their preservation nowadays, but find it very hard to get—interested in the matter though he will be as sorry as I when it is too late. If you can help me by suggestions for their care I will be very much obliged to you. We also have some exceedingly fine box bushes and some offshoots I wish to transplant to other parts of the lawn but am afraid to do so unless I have some expert advice as to how and when to move them.

MRS. G. T. M.

It is unfortunate that, in the past, fine old trees have not been more generally appreciated, for the wanton destruction and neglect of trees and forests has almost amounted to a national calamity.

Apart from the economic value of forest trees it is hard to estimate the æsthetic value of the trees you describe as growing on your property. The mere fact that they could not be replaced in less than two or three generations would warrant considerable expenditure to preserve them. Perhaps the best way would be to employ an experienced forester to put them in shape, if one is available. At any rate the correct method of treatment is as follows:

The dead limbs should be sawn off close to the trunk or large branches from which they spring, and the wounds painted over with several coats of white lead, to keep out the moisture. Treated in this manner they will soon heal over. Do not leave any short spurs or short stubs, as they will only decay, often right down into the heart of the tree. All cavities should be cleaned out and, after being properly drained so as not to allow the water to collect in them, be filled with cement. It might be advisable to give them a judicious pruning to prevent storms breaking them where they show signs of weakness. This, of course, we could not decide without seeing them.

A top dressing of good soil to cover the exposed roots will undoubtedly be beneficial.

It is very difficult to transplant the majority of evergreens when they get large and have been growing undisturbed in one place for a number of years. The box bushes, however, are the exception. They form such an immense quantity of fibrous root that it is usually possible to dig them with a large ball of earth. If this can be done success is assured. In the early spring, or at any time after a heavy frost, would be the best time to undertake the work. First tie in all the branches to avoid breaking them, then dig a trench around the bush at least two feet away from the stem and gradually undermine at about two feet deep. Before attempting to move the bush, have the hole for its reception dug the proper depth. If the bush has to be moved a great distance, it will be advisable to tie burlap around the ball to prevent it from breaking and the soil from falling away. After being placed in its proper position, ram the soil firmly around it, so as not to leave any interstices. Should the weather become very dry during the succeeding summer, it would be advisable to give a good watering occasionally, not more than once a week.

E. H.

### CONCRETE HOUSES

The idea of using concrete for a dwelling house is so novel that I am at a loss to know how the average householder can go about the operation if he should desire to use it. Will you kindly advise me on this point?

E. A. A.

This subject has been discussed in recent issues of HOUSE AND GARDEN, and a book published by the Atlas Portland Cement Company, showing designs for concrete houses, was reviewed in our November issue. The same company issue a smaller pamphlet which, we believe, will be sent upon request, entitled



Concrete  
Residence, Elberon, N. J.

"Concrete Construction about the Home and on the Farm," which explains the mechanical operations involved in building with concrete. For the accompanying illustrations we are indebted to the same company. Personally, I have every confidence in this material for the use indicated, and if I were building to-day, should select it in preference to all other materials. A house built of it needs no repairs; the first cost is its last. No



Concrete  
Residence, Roslyn, L. I., N. Y.

insurance is needed, and it, or any part of it, may be washed down, scrubbed, steamed, sterilized or treated by any method that modern sanitary science prefers.

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C. E.

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