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Devoted to
Architecture
Garden-craft
Decoration &
Civic Art

Volume V
Number 5

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THE DESTINY OF THE RED MAN
By Adolph A. Weinmann

House and Garden

Vol. V

May, 1904

No. 5



A Quaariga, by Philip Martiny, for the Liberal Arts Building

THE SCULPTURE OF THE LOUISIANA PURCHASE EXPOSITION

By L. R. E. PAULIN

UP to the time of the Centennial Exposition sculpture in the United States was essentially an alien art. Our best known sculptors had imitated, renovated and rearranged the ideas and forms with which they had become familiar during the days of their training and residence in Italy. So dominated were they by the conventions of the prevailing pseudo-classicism that today their works, for the most part, appear artificial, uninspired and lacking in force.

With the year 1876, as Lorado Taft notes in his recent work, "The History of American Sculpture," there came a revolution. "The change in American sculpture which the Centennial period ushered in was not one of name alone, but of spirit: the working of new influences now became evident. These influences were the exchange of a cold, impersonal classicism for an expressive and often picturesque truth, destined to attain in its highest manifestations to a new idealism. Broadly speaking, it was the sub-

stitution of the art of Saint Gaudens for that of Hiram Powers, though, of course, no transition is so abrupt as such a statement would suggest; nor could the sculpture of Hiram Powers ever have begotten unaided the sculpture of Augustus Saint Gaudens."

In a very large measure this change was due to the awakening of the national consciousness in the days following the Civil War. Coincidentally, the younger generation of artists had abandoned the studios of Italy and sought schooling in the freer atmosphere of Paris. During the last quarter of a century the advance has been steady and general. While foreign travel has been made easier, good art schools abound at home. Popular taste has undergone a radical change for the better, in spite of all the pessimists may say. The multiplication of municipal art societies and commissions certainly proves that there is a widespread demand for better things. The material prosperity of the country has served this end

The Sculpture of the Louisiana Purchase Exposition



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THE HALL OF FESTIVALS
Designed by Cass Gilbert

excellently. We have been busy rebuilding and beautifying our cities; local pride has had to be satisfied; and men of wealth, whether from promptings of real culture or fashionable vanity, have rendered generous assistance. As a consequence American sculpture has allied itself irrevocably with architecture, as it must to reach its fullest expression, without sacrificing its monumental purposes.

In this respect the Columbian Exposition came as a revelation to most of the visitors to the Chicago fair. Until then, for obvious reasons, the activity of our sculptors had been scattered over an immense territory. A few favored localities, such as New York, Boston and Washington, had seen Saint Gaudens and French and Ward at their best. Even MacMonnies was relatively unknown. For the most part the fame of our lesser sculptors had not traveled far beyond the circles of their fellows in art and their immediate spheres of labor. The celebration of the discovery of the Western Hemisphere by the holding of a great national exposition afforded an opportunity to assemble their productions in one compre-

hensive group for the inspection and admiration of the world. It united them in a common effort and enabled them through the manifestations of their powers to make a common appeal to the political and social ideals of the whole people. Heretofore they had been a silent, inconstant and almost ineffective force. The time had at last come for them to declare themselves with one voice, to make their mission understood and to prove themselves worthy of confidence. These results could not have been achieved solely through private munificence. The aid and authority of the State were necessary to give adequate effect to so vast an undertaking. It was not only a question of a lavish outlay of money, but of making the occasion truly national in significance and grandeur. The call to American sculptors to put forth their truest and best efforts was imperative. For just as the singer or orator is lifted to his highest flights by a noble theme and great audience, so must the artist, if he be not less than man, yield to the exaltation of so solemn and impressive a situation.



THE DANCE
By Michel Tonetti
At the entrance to the Hall of Festivals



By C. A. Heber INDIAN TERRITORY



MISSOURI By A. Stirling Calder

Figures of the Colonnade of States

What was accomplished at Chicago is a part of history. What is being done at St. Louis is still largely a matter of anticipation. For until the work so elaborately planned and diligently executed has been viewed in its entirety no final judgment can be passed upon it. In the first place, however, it must be said, without disparagement of the Chicago fair, that the general scheme of sculptural decoration at the Louisiana Purchase Exposition is on a more magnificent scale. There is twice as much ground available at St. Louis for building, garden and park purposes as there was at Chicago. There are more and larger "palaces." The appropriations and expenditures have exceeded by far those for the Columbian



ORIENTAL ART
By Henry Linder

Exposition. To be sure, there is no lake front with its expanse of water, but on the other hand the St. Louis park offered a large tract of fine woodland as a starting point, and in the north-eastern portion of the grounds there rises a high plateau from which is to be had a commanding view of the principal buildings and avenues.

On this eminence stands the Hall of Festivals, two hundred and fifty feet high, the central feature of the exposition plan. On either side, extending seven hundred and fifty feet each way, the Colonnade of States stretches in graceful curves, which terminate in pavilions similar in treatment to the Hall of Festivals. Behind the Hall of Festivals, on the same plateau, but on a

The Sculpture of the Louisiana Purchase Exposition

somewhat higher level, is the Palace of Art, of which the main body, of gray limestone, is a permanent structure. In front, there is a drop of ninety feet from the brow of the hill to the Grand Basin, into which pour the three Cascades, from the center and sides, in abrupt streams converging at the lower level. Across the Grand Basin towers the Louisiana Purchase Monument, commemorative of the acquisition of the French province by the United States.

First interest attaches to the Hall of Festivals and the related structures because of their prominence. Cass Gilbert, the architect of both the Hall of Festivals and the Palace of Art, had to solve the problem of making the former the keynote of a short-lived exposition without marring the value of the permanent Palace of Art placed so close behind it. He has brought the Hall of Festivals as near to the edge of the hill as possible, so that when it is removed the Palace of Art will succeed to its conspicuous location. Even as it is, although the huge dome overshadows everything in its vicinity,



By Charles Grafty

TRUTH

For the Art Palace



By Daniel Chester French

NAPOLEON

the low colonnades flanking the Hall of Festivals allow a partial view of the Palace of Art.

Necessarily the sculptural figures and decorations ornamenting the Hall of Festivals also serve a temporary purpose. For the most part they are placed in and about the deeply recessed entrance, where they proclaim the character and uses of the building. The action in "The Dance" by Michel Tonetti is fairly riotous, but the figures are so finely modeled and so eloquent of the joy of rhythmic motion that they almost prohibit the wish that a quieter tone had been taken by the artist. The counter piece, "Music," by Augustus Lukeman, shows more restraint and poise



By Andrew O'Connor INSPIRATION For the Art Palace

and is none the less successful for the difference in treatment. Over the arch of the entrance is another group, "Apollo and the Muses," by Philip Martiny, in his habitual confident and direct manner. The colonnaded walls flanking the entrance contribute greatly to the richness of the effect at close quarters.

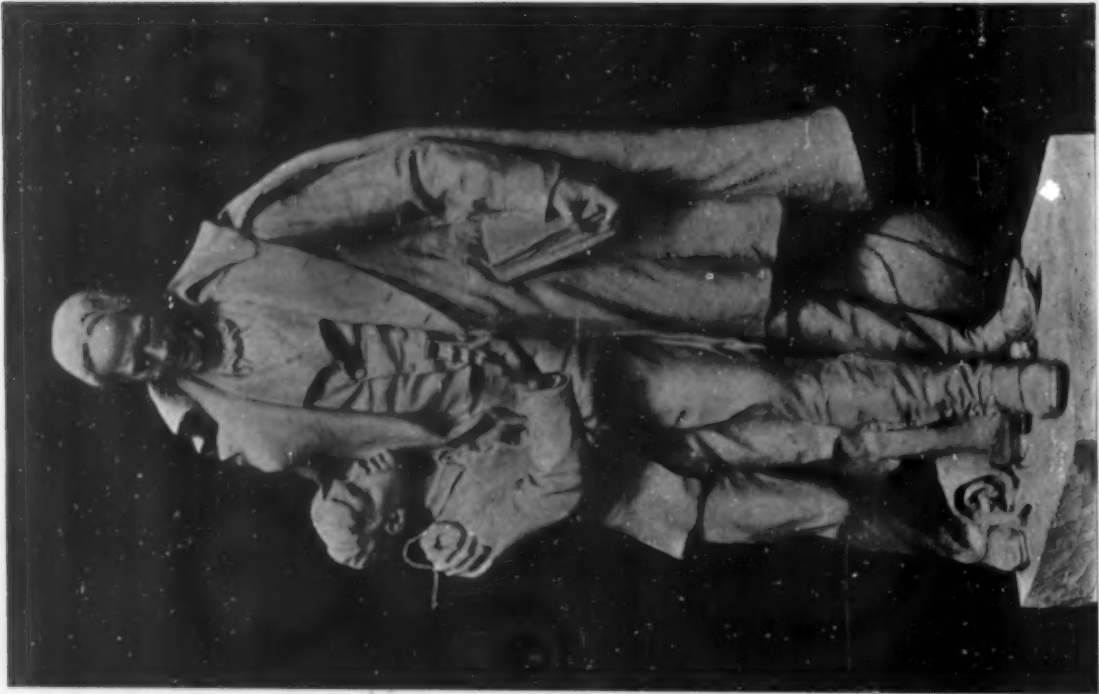
The low crescent-shaped Colonnade of States, drawing away from its base in long curves to the east and west, relieves what might be considered the over-weighting of the Hall of Festivals, if the massive rotunda were viewed by itself. Its lightness and length perfectly balance the great elevation of the ponderous dome and the massive body of the substructure. In the shelter of the semi-circular portico at regular intervals are seated female figures, typifying the fourteen States and Territories created out of the French territory. The difficulty of giving variety and distinctiveness to so many similar subjects where the conditions were so rigid has been effectively overcome by assigning no more than one statue to a single artist. It would be the part of rashness to discriminate where local sympathies count for so much. One may be pardoned, however, for noting the incongruity of employing types of different ages to represent two States admitted to the Union on the same date. It

is understood that several, if not all, of these fourteen figures are eventually to be done in marble for the decoration of the Capitols of the various States represented. A graceful figure of "Victory," by Enid Yandell, surmounts each of the pavilions terminating the Colonnade of States.

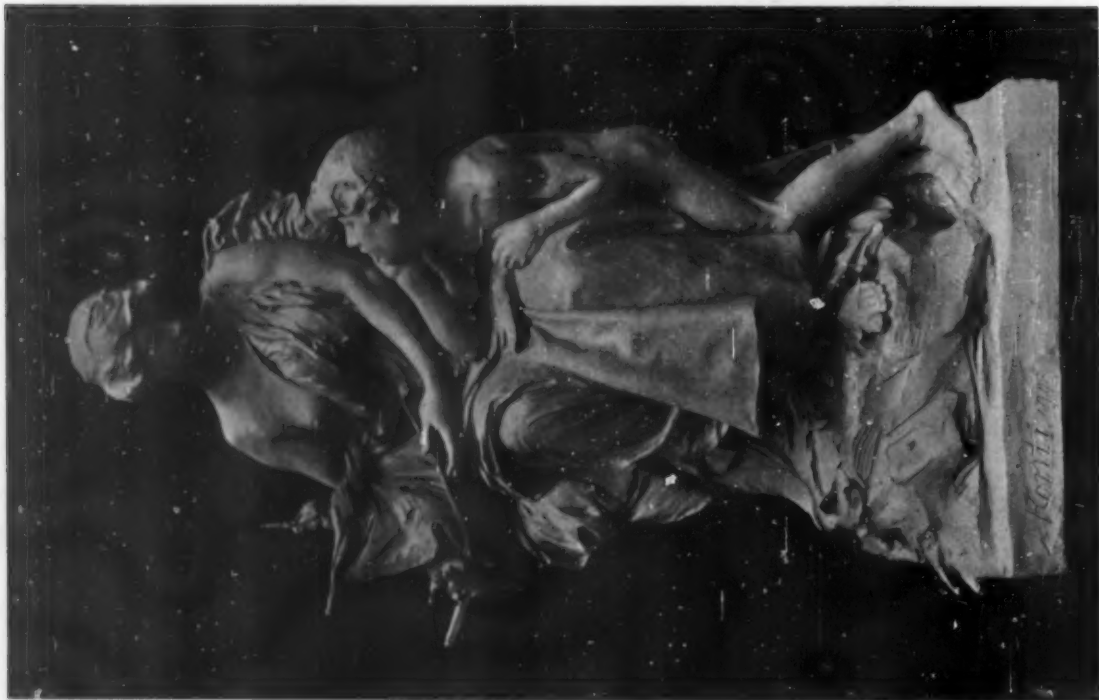
Of the half a million dollars set aside for sculpture at the fair the sum of one hundred thousand dollars was expressly reserved for permanent works in marble, stone and bronze for the Central Pavilion of the Palace of Art. With the other three temporary pavilions,



By Karl Bitter PEACE
A figure for the Louisiana Purchase Monument



HORACE MANN By H. K. Bush-Brown
A group for the Palace of Education



NAVIGATION
A group beside the Cascades
By Isidore Kontz

it encloses a rectangular garden, where an outdoor exhibit of sculpture, stone carvings and terra cotta will be placed against the broad walls and in the open spaces of the shrubbery and flower beds. But the main structure of cut Bedford stone, standing upon the highest level of the plateau, will be preserved by the city of St. Louis as a public art museum.

This stately pavilion merited special attention because of its permanent character. Here at each side of the main entrance are seated figures representing "Sculpture" by Daniel Chester French and "Painting" by Louis Saint Gaudens. Above the main portico, screened by imposing Corinthian columns, are six female figures, representing the six great periods of art—"Classic Art," by F. E. Elwell; "Gothic Art," by John Gelert; "Oriental Art," by Henry Linder; "Egyptian Art," by Albert Jaegers; "Renaissance Art," by Carl Tefft, and "Modern Art," by C. F. Hamann. At the ends of the base of the main pediment are two huge bronze griffins, by A. Phimister Proctor, whose earlier modeling of animal subjects bespoke a special knowledge and skill. Crowning the top of the pediment is a seated statue, in bronze, of "Inspiration," by Andrew O'Connor, a work of exceptional merit and fully worthy of the place of honor it occupies. Near each end of the front wall of the permanent pavilion is a great niche,

one sheltering a nude female figure, seated, of "Truth," by Charles Grafty, the other, a corresponding figure by Philip Martiny, typifying "Nature." All of these bronzes are gilded, and the same golden note is struck here and there in all the structures and principal decorations of the Palace of Art, as well as in the Hall of Festivals, the Colonnade of States and the Cascades. A very interesting series of medallions in limestone, containing portraits of great architects, sculptors and painters, line the frieze of the Central Pavilion. They are some twenty or more in number and were executed by George T. Brewster and O. Piccirilli. Surrounding the base of the building the intermediate figures are replicas from the antique.

"The exhibition," says Karl Bitter, Chief of Sculpture, "finds its culminating note of jubilation in the Cascades, which will doubtless prove the most distinctive feature of the exposition. The Hall of Festivals and the Cascades have been treated as a unit,

and their decoration is designed both to create a picture of surpassing beauty and to express in the most noble form which human mind and skill can devise the joy of the American people at the triumphant progress of the principles of liberty westward across the continent of America." Here, appropriately, all is life and motion. The freedom of the released waters rushing down their wide



THE SPIRIT OF THE PACIFIC
By Isidore Konti

and their decoration is designed both to create a picture of surpassing beauty and to express in the most noble form which human mind and skill can devise the joy of the American people at the triumphant progress of the principles of liberty westward across the continent of America." Here, appropriately, all is life and motion. The freedom of the released waters rushing down their wide

The Sculpture of the Louisiana Purchase Exposition



By S. A. Gutehrad LA SALLE



LOUIS JOLIET By A. Phimister Proctor

channels is caught up and repeated in the enviroing sculptures. Mr. Bitter's confidence in the success of the ambitious project is amply justified. Hermon A. MacNeil, whose studies from the life of the Indians, and whose group, "Despotism," won him the medal of award at the Pan-American Exposition, has modeled the central "Fountain of Liberty," as well as the related groups marking the spreading course of the main cascade. With a vigorous and versatile hand he has illustrated the national qualities and characteristics, such as "Liberty," "Justice," "Truth" and "Patriotism." In his unrestrained treatment of the human and animal forms he is decidedly audacious, but the air of confidence with which he makes his point carries conviction.

The sculpture of the two side cascades has been executed by Isidore Konti. At the head of each are fountains representing respectively the "Spirit of the Atlantic" and the "Spirit of the Pacific," suggesting the historical fact that the two oceans were joined when the Louisiana Territory passed to the United States. In these commanding figures, as in the lower groups which mark the

descending grades of the embankments, Mr. Konti has manifested over and over again the grace and sweetness of a singularly refined style. The beauty and delicacy of his softly modeled lines are beyond question; but, surely, to symbolize adequately the majesty and turbulence of the two great oceans something sterner and less sentimentalistic was required than the delightful young figures which he selected for his types. The lighter vein of the series of figures of children astride spouting fishes is perfectly suited to the accessory groups; it is the entire absence of the strong and severe sentiment to which Mr. Konti had resort in "The Despotism Age," at Buffalo, which is to be regretted.

Looking northward across the Grand Basin, or southward up the Main Court, the most conspicuous monument is the Louisiana Purchase Monument, which was designed by Emanuel L. Masqueray. Surmounting the majestic shaft, which rises one hundred feet in the air, is a beautiful figure of "Peace," bearing in her outstretched hand a spray of palm, by Karl Bitter, who is also the sculptor of the groups at the base of the monument. The principal one shows



By E. C. Potter

DE SOTO

and towers of the immense exhibition buildings. But, in passing, a word may be said about a few of the historical groups and figures in the courts and avenues of the exposition grounds proper. Of first importance is the noble equestrian statue, by Charles H. Niehaus, "The Apotheosis of St. Louis," whose name, rather than that of *le Grand Monarque*, Laclède gave to the city he founded in 1764. This has been pronounced, by most competent critics, one of the very greatest pieces of sculpture yet produced in this country. Louis IX, clad in medieval armor, is portrayed seated on his charger in heroic attitude. In his right hand he holds aloft his sword, reversed as if to emphasize the symbol of the cross represented in the hilt. The horse, too, is covered with armor and trappings which float in the breeze, as it strides

Livingston, Monroe and Marbois in the act of signing the Louisiana treaty. The group representing the Mississippi River, also by Mr. Bitter, is a spirited and richly modeled composition. For some reason of his own Mr. Bitter has selected a youthful female figure as his centerpiece, ignoring the accepted idea and tradition of the "Father of Rivers." Here it may well be asked how it occurred to no one that the confluence of the Missouri and Mississippi was the logical site for a splendid monumental fountain symbolizing the junction of the two greatest rivers of the continent.

Lack of space forbids even the briefest review of the unnumbered sculptures decorating the entrances

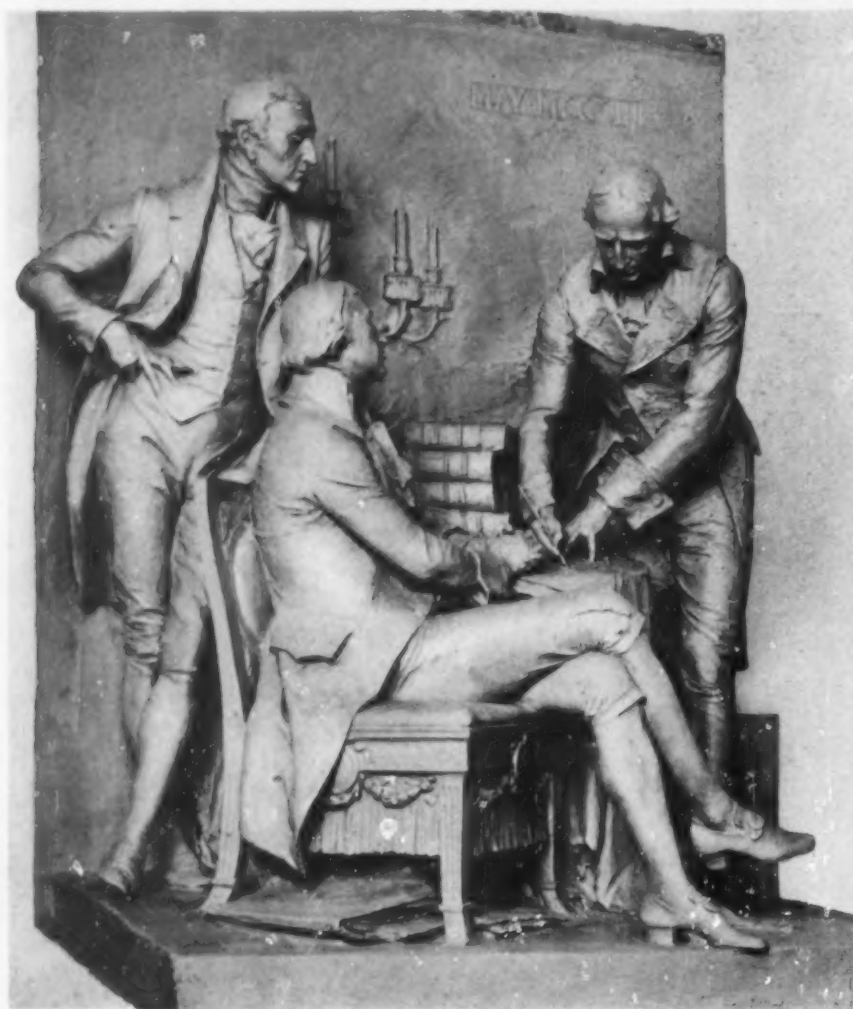


By Charles H. Niehaus

ST. LOUIS

Louis IX. of France surmounting "The Apotheosis of St. Louis"

The Sculpture of the Louisiana Purchase Exposition



SIGNING THE LOUISIANA PURCHASE TREATY

By Karl Bitter

A group at the base of the Louisiana Purchase Monument

majestically forward. It is sincerely to be hoped that provision will be made for the perpetuation of this monument, which now stands in staff near the main entrance of the exposition grounds. The equestrian figure of De Soto, the discoverer of the mouth of the Mississippi, by E. C. Potter, who was associated with Daniel Chester French in the modeling of the Columbus quadriga at Chicago, the Grant statue in Fairmount Park, Philadelphia, and the more recent "Washington" in Paris, is well worthy of the conspicuous site it occupies in the grand plaza in front of the Varied Industries Building. A mounted figure of Joliet stands on the left of the main entrance, as the De Soto stands on the right. It is by A. Phimister Proctor, who modeled the great quadriga which crowned the portico of the United

States Pavilion at the Paris Exposition in 1900.

La Salle, in my judgment, has not been accorded the honor that is his due; for, although the historians give to Joliet the credit of having discovered the upper Mississippi, it was La Salle who took actual possession of the vast territory in the name of France by establishing a chain of forts and trading posts the length of the river. Even a casual reading of Parkman would have proved that, in a gallery of historical portraits, he is entitled to much higher rank than the "impudent liar," Hennepin, or than Marquette, or than the later governors and colonizers, Bienville, Laclède and Renault, of whom statues are to be seen in the avenues of the exposition grounds. So, too, it seems that greater emphasis should

have been given to the part played by Jefferson in the annexation of the French territory by purchase. Napoleon appears more than once in the sculptural scheme, most prominently in a figure, by Mr. French, expressive of the conventional somber mien and absorption of thought. Why, for once, can we not have a Napoleon, on the stage or in marble, erect, imperious, self-willed, as the man of action and resource who held united Europe so long at bay? His whole life was not passed in bitter exile at St. Helena, and in 1803 St. Helena was an undreamed-of possibility.

In one respect the St. Louis sculpture shows a most distinctive quality of Americanism. That is in the frequency with which Indian themes and types appear. At the foot of the Cascades and bordering the Grand Basin is ranged a series of figures



By *Robt. B. Bringhurst* THE THREAD OF FATE
For the Palace of Education

portraying pioneer and frontier life by Solon H. Borglum, whose predilection for such subjects is unconquerable. Frederick Remington has also attempted the sculptural treatment of some of the strenuous cow-punchers, whom he delights to sketch in black and white. Cyrus E. Dallin, whose "Medicine Man" is now to be seen in Fairmount Park, Philadelphia, is also represented by several distinctly Western figures. But by far the most ambitious of the groups in this class is a monument by Adolph A. Weinmann, called "The Destiny of the Red Man," in which the proud and free spirit of the race and the presentiment of extinction, are graphically set forth to the eye and mind. It is a finely imagined group, conceived in admiration and sorrow for the aboriginal people whom the advance of civilization has relentlessly driven from their rightful domain.

The duty of supervising and directing the department of sculpture was assigned to Karl Bitter, who held a similar position at the Pan-American Exposition. With him, as an advisory board, were associated Augustus Saint Gaudens, J. Q. A. Ward and Daniel

Chester French. About one hundred American sculptors have assisted in the mere decoration of the buildings and grounds, for the art exhibits proper bear no relation to the work of Mr. Bitter's department. Roughly speaking, there are about three hundred and fifty groups, including monuments, fountains and single figures. The sketch models for the sculpture to be made of staff were sent to Mr. Bitter's headquarters at Weehawken, N. J., where an old roundhouse was converted into a workshop. The actual enlargement was done mechanically by a "pointograph," which is a device operated on the same principle as the pantograph used by artists in enlarging drawings. The first frame or skeleton is built by a carpenter, who is guided in his measurements by the needle of the pointing machine. Over this framework of wood is put a covering of burlap, wire and excelsior mixed with plaster of Paris. Then for the first time the figure begins to take on some sort of resemblance to its final form, but all the while the pointing machine is kept in operation, marking the



By *Cyrus E. Dallin* THE PROTEST OF THE SIOUX

The Sculpture of the Louisiana Purchase Exposition

surface so that the growing figure shall remain an inch or so under the final size. The finished shape is indicated first by nails driven into the body of the figure to fix the exact level or curve of the surface. The figure is then built up to the desired form by the application of more plaster of Paris. The rough form may be cut or hacked to make the necessary corrections, for the use of burlap and excelsior obviates the possibility of brittleness. The last touches, however, are put on by the sculptors, of whom Mr. Bitter had a score of assistants, and with the second coat of plaster and the surfacing the figure is finished. Necessarily, many of the groups were so large that they had to be built in sections and subsequently put together.

In the main, the sculptural decorations of the Louisiana Purchase Exposition are the work of the younger generation of American artists. There is nothing from



LIGHT AND DARKNESS

By Bela Pratt

For the Electrical Building



VICTORY

By Enid Yandell

the hand of the great Saint Gaudens. J. Q. A. Ward has served only in an advisory capacity. Mr. French, to be sure, is represented, but he has essayed nothing approaching in importance or significance his colossal figure of the "Republic" at the Columbian Exposition. In the way of fountains, excluding the Cascades, which must be considered as an architectural and sculptural unit, the showing, it must be confessed, is somewhat meager. There is nothing in any way comparable with

the Columbian fountain, better known as the MacMonnies fountain, of the World's Fair at Chicago. Yet when all is said, measured as a whole, the sculpture at St. Louis marks a very decided advance over that at Chicago, in uniformity of excellence, in wealth and variety of detail, in the disposition and execution of the manifold features of the general scheme, and especially in historical intent and suggestiveness. Mr. Bitter very modestly says that "as a whole it will not only be a credit to the profession of sculptors, but it gives great encouragement as to the future of this art in America." The case may well be stated more strongly, without danger of exaggeration. What has been accomplished at St. Louis is the best testimony that, after a century of territorial and industrial development unparalleled in the history of the world, sculpture has become with us a vital and national art, expressive in external form and inmost meaning of the soil and age and country.

CHELWOOD MANOR

A MODERN ENGLISH DOWER-HOUSE

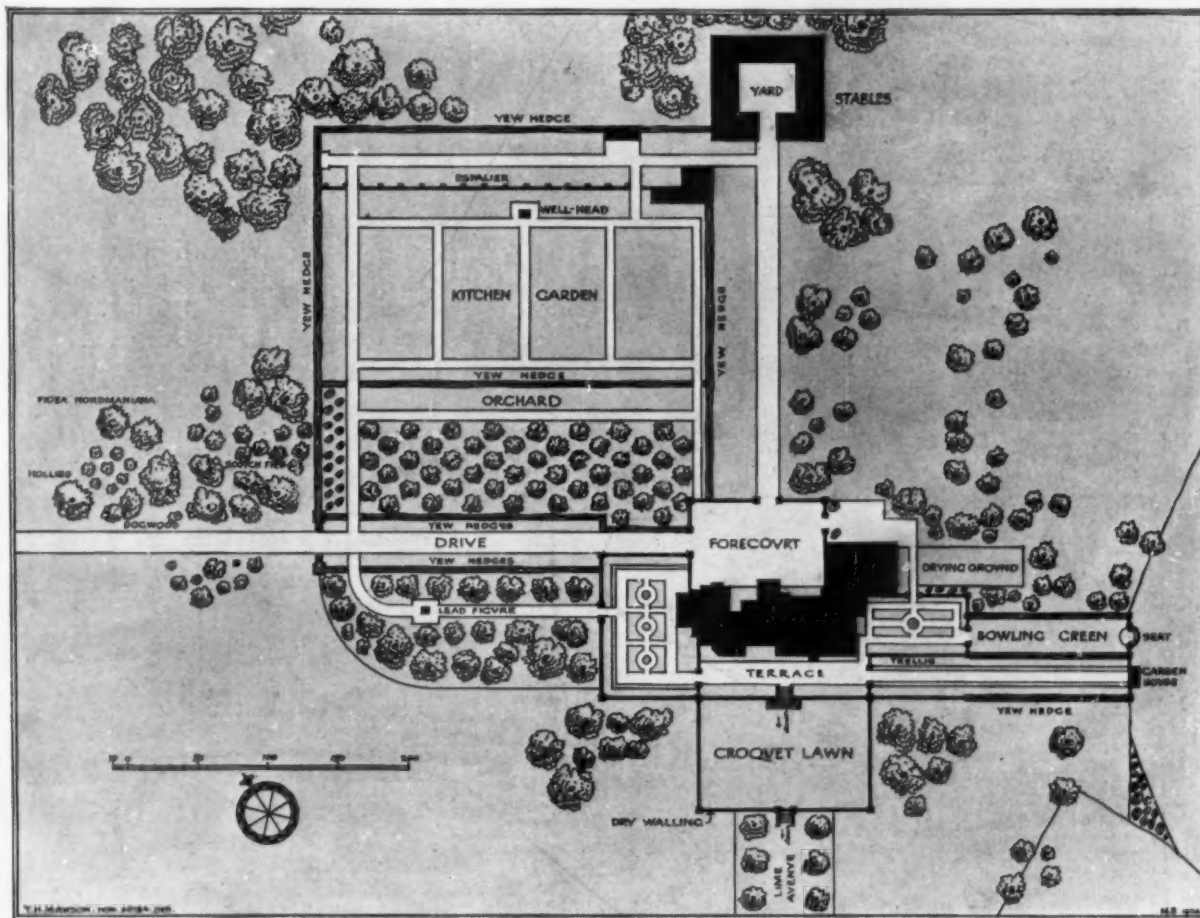
DESIGNED BY A. N. PRENTICE, F. R. I. B. A., ARCHITECT

SOcial change in general and Married Women's Property Acts in particular have nowadays combined towards doing away with that ancient English custom which, by claiming some material return from him who received the dowry, in a measure safeguarded the expending of it. For it was very commonly by law incumbent upon the husband, not only in the middle ages, but up to within two generations of our own time, to provide out of his wife's dowry some kind of habitation, if such did not already exist, which, on his decease, she could claim as entirely her own, leaving to the eldest son and heir the

hereditary mansion and estates. These dower-houses, as they are called, are to be found dotted about in all parts of England, ranging in size from large mansions to tiny cottage-farms,—sometimes built upon some portion of the ancestral estate, less often upon totally independent ground.

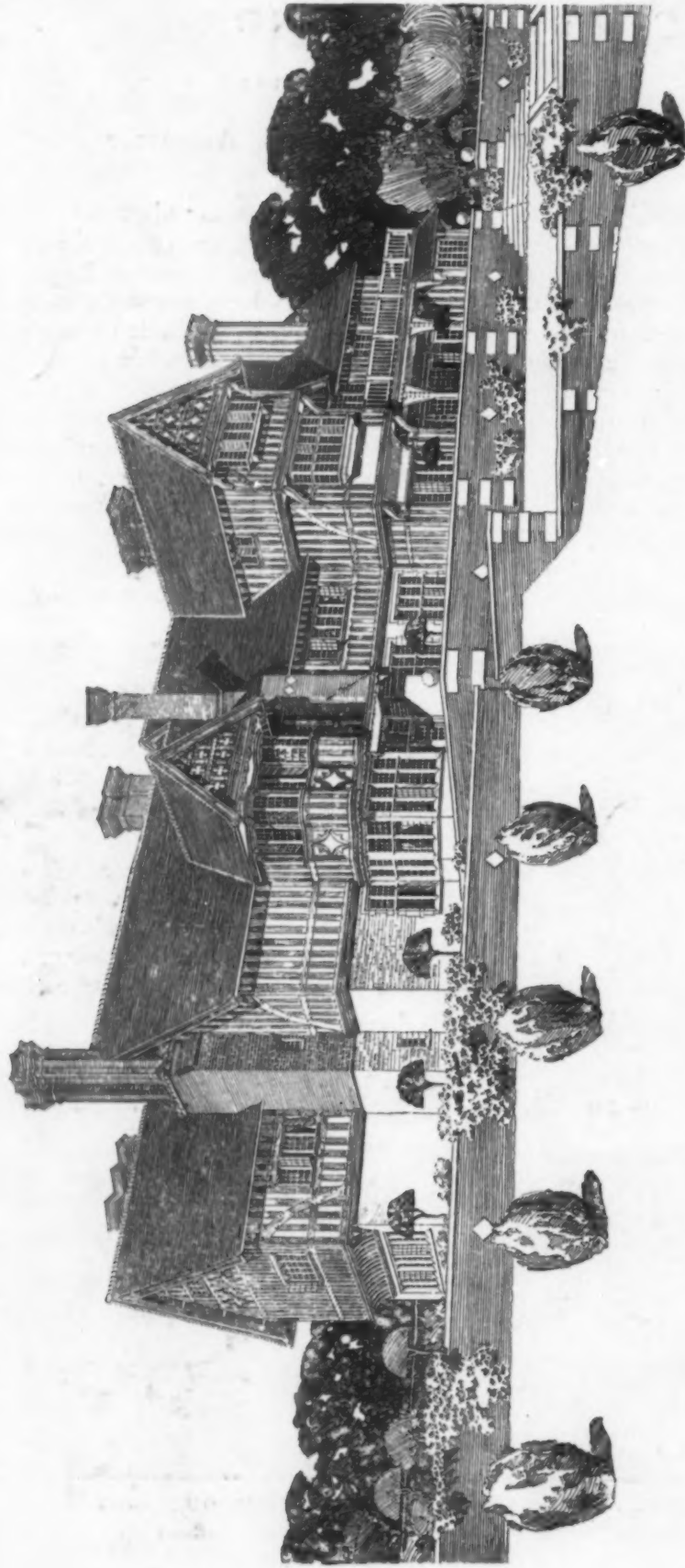
Though Chelwood Manor does not exactly conform to the typical case above described, still it is intended to be for Lady Brassey's sole possession, use and pleasure, and so can quite properly be ranked along with the dower-houses of the past.

The situation of the house is upon a slop-



THE GENERAL PLAN OF THE GROUNDS AT CHELWOOD MANOR

As prepared by Thos. H. Mawson, Hon. A. R. I. B. A., Landscape Architect

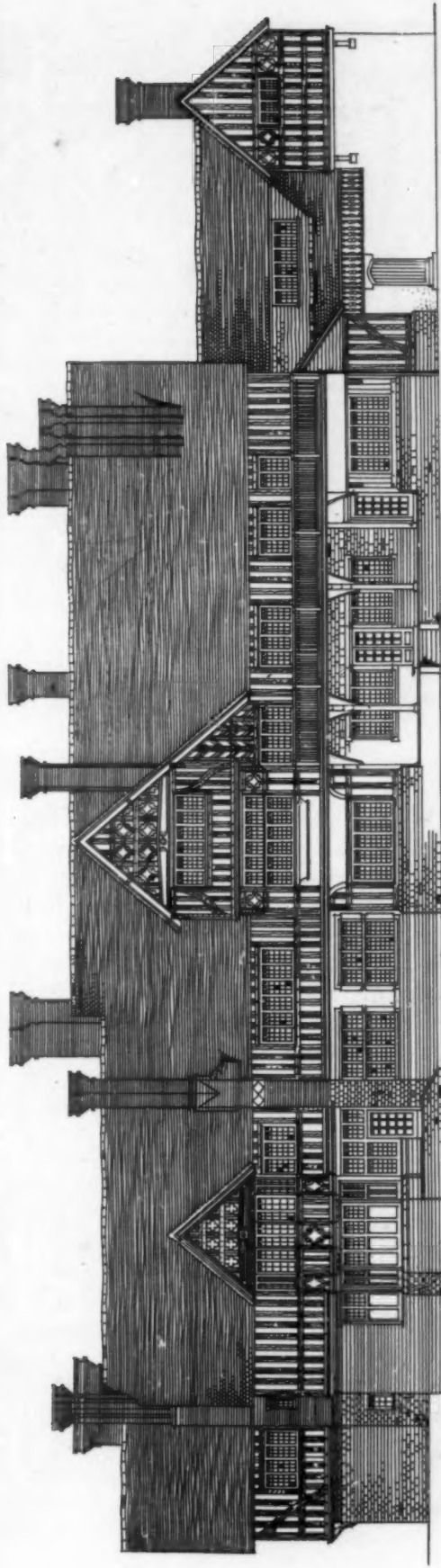


A PERSPECTIVE VIEW OF CHELWOOD MANOR

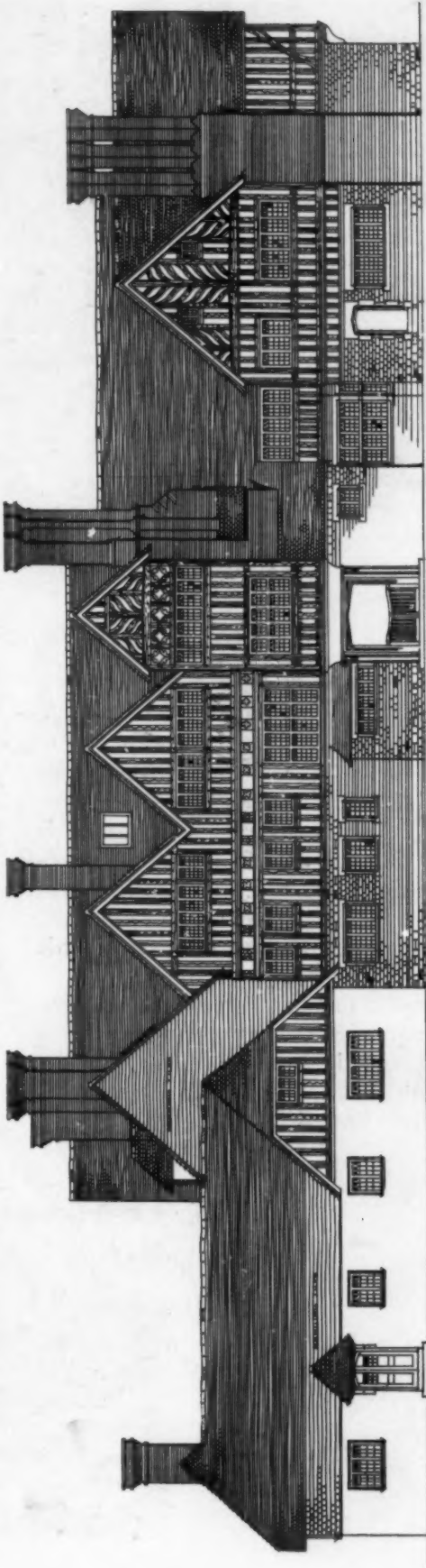
From the Architect's drawing

ing spur on the southern side of Ashdown Forest, in the County of Sussex, with an outlook away over the Weald to the South Downs behind Brighton. The proximity of the Forest and the consequent handiness of the material influenced Mr. Prentice in the selection of style and suggested the fitness of a timber construction; but, bearing in mind also the charac-

ter of the house, he has treated this construction with a rather studious adherence to traditional forms, so that the house should display, in its external appearance at least, no particular hallmark either of time or fashion. Its date will be given to it by its plan, for this is a good specimen of purely modern planning, picturesque in its grouping, yet with every necessary requirement



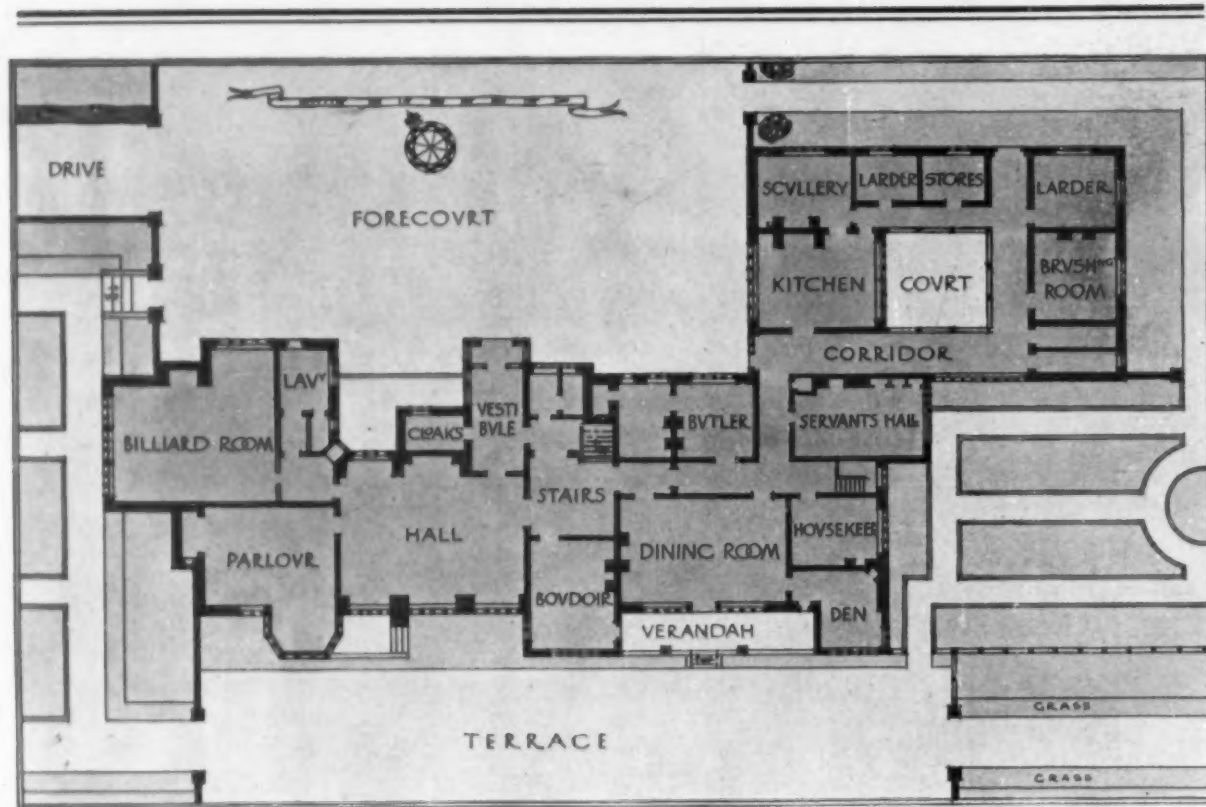
SOUTH ELEVATION



NORTH ELEVATION

THE TWO PRINCIPAL ELEVATIONS OF CHELWOOD MANOR

Chelwood Manor



THE PLAN OF THE DOWER-HOUSE, CHELWOOD MANOR

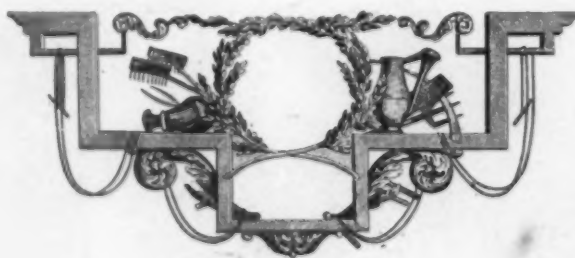
A. N. Prentice, F.R.I.B.A., Architect

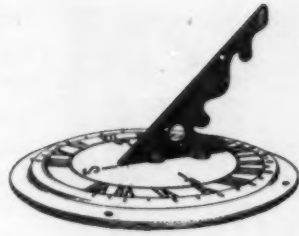
and convenience retained to the fullest extent.

As to the exterior, where stone is used, it is the local limestone laid in small courses and not too finely dressed. The bricks also are small, two inches in thickness, and are laid with a wide mortar joint to mitigate, as this does to a great extent, the extreme redness of new brickwork. The oak, which it need hardly be said is genuinely constructional and not mere face work, is left just as it came from the tool and not artificially treated in any way. Red tiles cover the roof. The timber treat-

ment predominates again within the house, with oak construction undisguised, and this character of honest and logical building comes into evidence once more in the simply-designed arched fireplaces of brick and stone.

The gardens are being laid out from the design of Mr. T. H. Mawson, who is also concerned with the planting of the surrounding park, for the land previous to the commencement of building operations was merely agricultural land with little or no existing timber.





THE REVIVAL OF THE SUN-DIAL

BY

ALICE MORSE EARLE

NO more surprising example of a revival of popularity has been seen in this country than the sudden appearance on our walls and in our gardens of the old-time sun-dial. Five years ago I could scarcely find ten sun-dials in America; now they are in scores of gardens, and on many public and private buildings. There still remains, however, a lack of simple dials, or—to speak plainly—inexpensive dials, either horizontal or vertical. Cheap horizontal dials may be bought readily; they are for sale in considerable number in our “antique shops.” Some of these examples are old, having been uprooted from homes in old England; some have been manufactured anew to supply the sudden demand, manufactured without regard to fitness for latitude—and indeed are often suited to no known latitude; having gnomons of any ornamental shape, set wildly in any haphazard sort of prettily arranged hour-lines. Indeed it is not generally known by the every-day garden-owner that a sun-dial must be made to be set in a certain latitude; must have the hour lines and the angle of gnomon accurately calculated; that drawings carefully made for this latitude by

skilled mathematicians must be followed with exactness by the dial manufacturer. Otherwise the sun-dial is valueless save as a pretty figure of a thing, a thing meaningless and useless.

There are, in all our large cities, fully equipped shops for the sale of mathematical, nautical and astronomical instruments, where accurate drawings can be ordered for the construction of sun-dials. But such drawings are naturally costly, and the carrying out in the casting, engraving or carving of the dial-face equally expensive. Such a sun-dial is a luxury far beyond the means of many who must limit the cost of the garden furnishing to such vital essentials as seeds, plants and bulbs.

I do not mean to imply that these carefully calculated and beautifully constructed sun-dials are over-priced; they are perfect; and perfection of execution added to elegance of material must be ever costly. But there are gardens which are simple in design and furnishing, and garden-owners with moderate purses and plain tastes, and these gardens and owners wish a sun-dial. How can this wish be satisfied at comparatively slight cost? We may begin at the



A DIAL ON THE CATHEDRAL
OF CHARTRES—1582



A NEW DIAL UPON AN OLD HOUSE
Whitford, Penna.

root of the question—the foundation. The vertical dial can be attached immovably to a wall or a house front at slight cost; but a horizontal dial requires a firm and an exactly leveled face, which must be so built as to be permanently stationary. The pedestal should therefore extend well below the frost-level or should be set in firmest cement and brickwork. This at once involves considerable expense, but without it the horizontal dial is simply a decorative toy. Even as such it is pretty in the garden—though not fully satisfactory. The cheapest firm pedestal is a carefully leveled tree-stump. The vast roots extending many feet in every direction make an immovable foundation. It may be also a very pretty pedestal if it be planted at the base with closely-growing, neat-foliaged vines.

The cost of a handsome and appropriate pedestal often turns folks of moderate means from the ownership of a sun-dial. We do not use good sense and alertness in the matter. It is seldom necessary to have a stone-cutter make a special pedestal from our own design. In nearly every community the man of active mind can secure a fine and often a beautiful pedestal at small cost. For, unfortunately, good build-

ings and railings and fences are being constantly pulled down; and their single pillars serve most happily as pedestals. A beautiful old garden near Hartford and one on Cayuga Lake rejoice in twin pedestals of exquisite marble and rare workmanship. So fine are these in design that the New York owner declares his will be his ruin, for he has already felt constrained to add a handsome gate and gate-posts, and he fears an entire house may follow. These two pedestals were secured at comparatively slight expense when the marble mansion built by A. T. Stewart on Fifth Avenue and Thirty-fourth Street, New York, was pulled down to make

room for another building. Another beautiful pedestal started in life as the newel-post of a staircase. Another, a simple stone shaft, had had a quarter of a century of usefulness as the roller for a lawn. Another, of wrought iron, had been part of a pump. A boulder forms a favorite support. Provided the dial-post is strong, trim, and of good shape, almost anything will do.

The many beautiful and costly gardens, Italianate of form and decoration, which have sprung up all over the highly cultivated portions of our country within the past three years, like the exquisite marvels of Aladdin's lamp, naturally furnish a fre-



AN ENGLISH DESIGN FOR AN UPRIGHT DIAL
Executed in Terra Cotta

quent resting-place to ornate and most expensive sun-dials. It is proper that dial-faces finding a home in gardens replete with carved urns and vases, decorative statues and fountains; and encircled with elaborate walls rich with carvings and mouldings, should be set upon pedestals of much nicety of carving and elegance of shape. But I have never felt that a dial-pedestal decorated with figures of the Seasons, or Months, or Graces, in rare-colored marble; or Kneeling Slaves in lead; or Crouching Indians in bronze; or any of the little "goddikenesses" in any stuff or material whatever, are as suited to the dial itself as a plainer pedestal, shaped with classic mouldings and possibly with a broad plinth of carefully-studied simplicity. Such a mounting possesses strength and character and almost grandeur. I would rather err on the side of baldness of decoration and monotony of outline than to yield to a confusion or over-abundance of decoration. There is nothing in the simple pedestal to detract from the lesson of the sun-dial; nothing to take your eye and therefore your thought from its message. With the plainer mounting you are not wondering whether the woman's figure may be one of the four Seasons, or possibly a goddess; whether this goddess be Pomona or Flora, or perhaps she may be one of the Hours—or very likely the Dawn; or—"Not at all" (you are told); "she is Memory; you should know that without telling. Can't you see that she has her finger on her lip; that she points to the dial-face, and says, 'Remem-

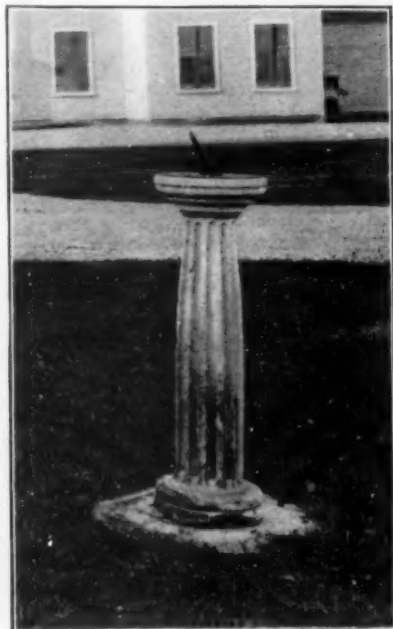


A DIAL DESIGNED AND CAST IN TERRA COTTA BY MRS. G. F. WATTS

ber that Time is fleeting'?" All this is very poetic and pleasing, but it is not precisely the message of the dial. It fails in significance and force, for, while you are wondering and guessing, Time has indeed been flying far too rapidly.

Nor is it the dial's lesson to have you note the exquisite carving of the swags and festoons of flowers which wreath and twine and sway and swing from and over and under every point of the dial. "There are ten kinds of fruit and fourteen different flowers carved on this sun-dial pedestal," my happy dial-owning friend states to me as we walk down the path to the sun-dial to learn the time-o'-the-day. Do we scan carefully the speaking shadow, or read the beautiful motto with its simple thoughtful lesson? Not at all! We promptly set ourselves to searching and counting and wondering whether this round knob can be a peach or a pomegranate or an orange; or this simply-petaled flower is a wild rose or an anemone, or an apple-blossom or a single dahlia, since of foliage there is little and that unrelated and detached. And as you peer and count and guess, "Time flies" in very truth, and again the poor dial motto is forgotten, and the shadow creeps unheeded.

The message of the dial is one of absolute simplicity, and, like that of many primitive objects, its charm lies in its plainness of outline, and directness of utility, in the dignity of its silent accuracy and perfection. It has also



A DIAL AT WYE, MD.



THE OLD DIAL AT VAN CORTLANDT MANOR, N. Y.

the profound dignity of a historic past. Since the fourth day of the creation, when there were lights and motions in the firmament of heaven, there were of course moving shadows, and therefore sundials. It has the special magic and fascination common to all instruments which mark the passing of time. No one felt the charm and sentiment more fully than Charles Lamb; no one else worded it so poetically. I cannot imagine Lamb's sun-dial standing upon a highly ornamented and carved pedestal.

The making of sun-dials for a time seemed almost obsolete in America. The rare dial-seeker wishing one for a park, or for the wall of a church, was always put in correspondence with a London dealer, who could furnish him a costly dial-face. The brass ring-dials which under the name of poke-dials or pocket-dials were so universally carried before the era of watches, were made by folk of very slight mathematical skill. There seemed then to be a natural facility for accurate dial-making, which as years passed on seemed wholly lost from the brains and fingers of men in America, save in one instance, that of John S. Bailey, a Quaker soldier of our Civil War, who continued through the years of the sun-dial's desuetude to make—and sell, when he could—sun-dials of metal and wood. He had been a clock seller and repairer, and drifted into dial-making through an interest in the life of Ferguson, the Scotch astronomer and dialler.

Of course there are ample and accurate rules for the calculations of dial-faces to be found readily. You may

read excellent ones in the *Encyclopædia Britannica*; you can find more ancient ones in Ferguson's book on dialling, in Leadbetter, and better still, in Leybourne's "Dialling." But the last named book is rare in America. I have never found a copy in any public or private library, nor seen one but my own; so his rules are practically useless. For the dial-seeker the rules in the *Encyclopædia* seem to me perfectly clear in expression, but a capable mathematician stigmatized them to me as "blind and confused." I cannot give high enough praise to the rules in Mrs. Gatty's "Book of Sun-dials"; and lastly I give in my own book on the subject the simple, lucid directions for making a horizontal dial which were written by the late H. R. Mitchell, Esq., of Philadelphia. In these he advises the assistance of an accurate watch in marking the hour-lines; and indeed the *Encyclopædia Britannica* advises the same thing. Having drawn the dial-face you can doubtless secure its reproduction in metal or wood, if you will search and inquire carefully among mathematical professors and such manufacturers of nautical instruments as Queen & Co. of Philadelphia, or F. Barker & Co. of London, and many others.

One who may be considered a successor of Captain Bailey and who has the right spirit and love of sun-dials is Mr. Joseph T. Higgins of Milford, Massachusetts. He can calculate accurately and make the drawings for any given latitude or position; he can make the wooden pattern and have it cast in iron, brass or bronze; he can



A BRASS DIAL ON A WOOD STANDARD COVERED WITH LEAD

make vertical dials in wood as well as metals. There is but one limitation in his work, namely: in the size of casting. It would be difficult though not impossible to have a casting made of unusual size; but anything up to about eighteen inches by two feet is entirely practicable. I may say here that for an ordinary position, certainly for any sun-dial in a private location, this is amply large while two feet would be over-large for a dial-face. A letter just received by me from a stranger runs thus:

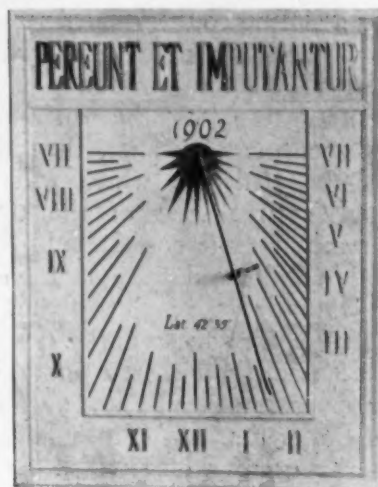
"I have had a dial-face cast for me in London for a horizontal garden-dial, and it is only sixteen inches in diameter, of octagonal form. I am deeply disappointed it is so small. Can you suggest to me any way by which I could increase its diameter?"

Now of course it would be perfectly feasible to have this sixteen-inch face set into another top which should in a sense form a border to the original plate. This border might be four inches wide and thus make the whole dial top two feet in diameter. And the border could be engraved with a legend giving the name, date, latitude, motto—or what you will. But consider what a great pedestal a two feet wide face would require, what a mass of masonry and foundation it would need, and would not the whole dial be entirely disproportioned in size and effect in an ordinary garden?

As I have had scores and even hundreds of letters asking about sun-dials and nearly all of their writers wish to know the cost of securing an accurate calculation for a dial-face for a given position, I will give the prices charged by one who is of undisputed authority and capacity—Mr. John F. Cole,



DR. H. H. FURNESS' DIAL AT WALLINGFORD, PENNA.



A VERTICAL DIAL

Designed by Mr. J. T. Higgins for a House at Gloucester, Mass.

instructor in astronomy at Harvard University. He will calculate the hour-lines on a horizontal or south vertical dial for any given position for five dollars. The hour-lines for a declining dial for ten dollars. This of course, includes the careful "lay-out;" the position of the substile and

of the gnomon. He advises always the use of a brass protractor which he will furnish for five dollars additional.

Another skilled dialler is Rev. Clarence E. Woodman, of New York City. He might be termed an amateur were he not the most skilful and accomplished worker in this line whom I know. His work is perfect, and his knowledge profound and authoritative. Some of the most exquisite and rare dials set up in the United States during the past three years have been made from his calculations and designs. As he is a priest, dialling is not of course his calling; but many who have purchased simpler dials also owe to him the precision of their time-keeping. For it was from his mathematical calculations that the excellent dials manufactured by Mr. H. R. Mitchell were all designed. These dials were of several materials. The simplest was a fine quality of stoneware, the blue and gray ware known to us in old-time crocks and pots. This dial had a face eight and a half inches in diameter, with a solid brass gnomon. The sun-edge of the gnomon was ground and polished, and the rest oxidized and secured to the face by strong brass bolts. The hour-marks and figures were filled in with dark blue enamel and were burnt in by a furnace. They were thus, when carefully mounted, wellnigh indestructible; and

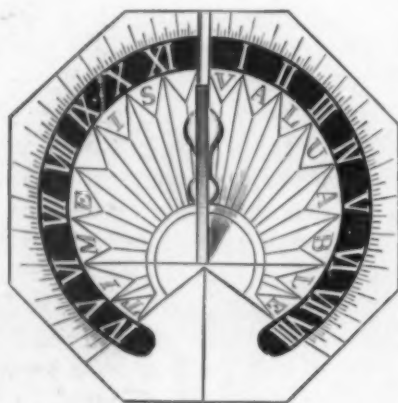
The Revival of the Sun-Dial

for a simple country garden of old-fashioned flowers, or for a kitchen-garden of flowers and vegetables, or for the corner of a stone wall, or at "the parting of the ways" by the side of a stile, they have a quaint, old-timey fitness which will be improved by the time-wear of the too brand-new gnomon. These dials sold for two dollars and a half, and were made for these latitudes: 36° , 37° , 38° , 39° , 40° , 41° , 42° , 43° , 44° and 45° north. One could thus have at a slight cost, a good dial which had been accurately calculated and which would be far better than Captain Bailey's cast-iron dial at the same price; which he told me with earnest simplicity was intended "expressly for college students; that they might know the exact time for study, and thus employ fully and regularly every moment of sunlight." Remembering the spending of the times of sunlight of the average college undergraduate of my acquaintance, I fear he would find things pretty slow if he had to employ thus the daylight hours, or fix his coming and going by a sun-dial.

A better horizontal dial was made by Mr. Mitchell of heavy sheet brass. This was the same size as the stoneware dial, and was sold for five dollars. The hour lines and figures were of black enamel. His handsome octagonal sun-dial was really a beautiful instrument. His price was eight dollars, but the "antique shops" in New York, who captured these dials, sold them as high as

twenty dollars apiece, though a more common price was twelve. This dial was made with the hour-marks partly worn and had the appearance of a somewhat battered and ancient dial, and it was generally sold as such. This dial was calculated for the latitude of New York and could therefore be used everywhere upon Long Island, where it was eagerly welcomed to many a summer home.

To Rev. Father Woodman we owe a beautiful addenda to the sun-dial; one of the utmost importance when we regard the dial as a time-keeper rather than an ornament. This is a table of time equations. It is a surprise to many, and a grievous disappointment often to the buyer of a dial to learn that, owing to the difference between solar and mean time (what we call clock time) the sun-dial is exactly "right with the clock" only four days in the year; ranging in the interval from fourteen minutes slow to sixteen minutes fast. Tables of time variations are given by nautical almanacs but in phrases not readily understood. This table of time equations of Father Woodman's is as fine and imperishable as the metal dial; and it is just as plain to read. The letters and figures showing the number of minutes and seconds to be added or subtracted on certain days are all clearly engraved upon a small oblong brass plate which can be affixed to the dial, or framed and hung near it. It is a beautiful piece of work, with the beauty that comes from neatness and precision of execution.



OLD GLOUCESTER HOUSES

By EDMUND Q. SYLVESTER

LET us take a little trip into what is now a thriving, prosperous city and, carefully avoiding the main street and modern sections, ramble down some of the side streets, looking about us at the old houses which have been standing a hundred years and more, trying to picture to ourselves the people who lived in them and the conditions which produced their peculiar charm. How they stand out from among the fussy later houses like so many arc lamps, shining at



HOUSES IN MIDDLE STREET, GLOUCESTER

intervals out of the darkness of a lonely highway; or yet more like the beauties of a single stately oak among a lot of young immature fellows, and not attracting our attention unless we are looking for the beauties of nature. And so are the old houses of this seashore town, so quiet and dignified, unnoticed and uncared for by the hundreds who daily pass them, and only appreciated by the occasional observer who knows how to value their dignity and simplicity.

Gloucester up to the time of the Revolution was important because of her fishing industries at the Grand Banks, and many of the old houses date from that time. During the war, however, this industry was ruined, many fishing schooners were converted into privateers, others allowed to rot at the wharves, and others preserved until it was safe to engage again in this calling. But, after the war, merchants found a much more profitable employment in foreign commerce than in fishing, and from this time there was a steady falling off in the old industry, while the European

and West Indian trade increased, and many of the best residences were built by the merchants who thus grew wealthy.

It is interesting, however, to notice how many of the old houses were built or owned by the ministers, as they were called. In those days they worked the land, entered more into commerce than now and did not receive as much money in compensation for their services, but instead were given labor and produce.

Going well out on the road toward what was once Riverdale, we come to an interesting little old house, its second storey overhanging a small front door, and the roof on the rear sloping nearly to the ground. This is the old Ellery house, built in 1705 by the Rev. John White, who lived there until his death. Later it came into possession of a family by the name of Ellery, a descendant of which was a signer of the Declaration of Independence. It is one of the most historic houses on the Cape and was at one time also a noted tavern.

Coming back into town and traversing what was at one time evidently the residential por-

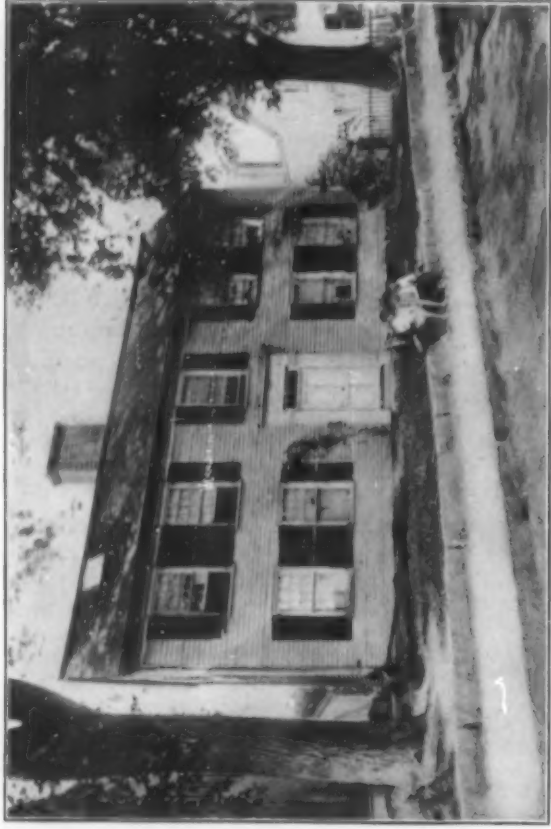


ENTRANCE TO THE WHITTEMORE HOUSE



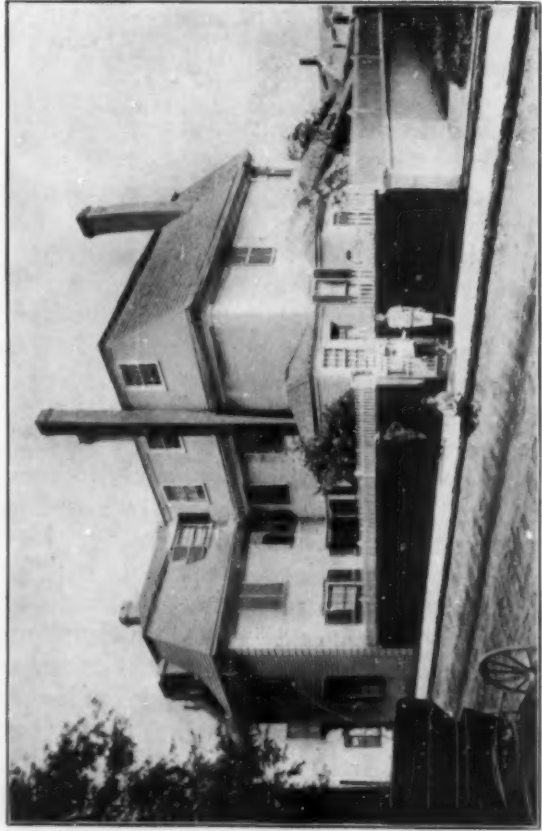
THE ELLERY HOUSE

BUILT IN 1705



REV. JOHN ROGERS' HOUSE

BUILT IN 1775



THE PLUMMER HOUSE

BUILT IN 1760



A GLOUCESTER MANSION

BUILT ABOUT 1750

tion of the city, and is now Middle Street, our eyes are attracted by some old plates in a window and also the date 1760. This is the old Plummer house, and there is some good old woodwork inside where the present occupant has a large collection of interesting old objects.

Just beyond it is a dignified gambrel-roofed house built by Rev. Samuel Chandler in 1752 and owned and occupied by him until his death in 1775. In his old diary there are several interesting items about the house. Under August 1st, 1752, he wrote: "signed the deed and receive of John Babson for his house-lot,—paid him £54 the day before yesterday." Under March 20th, 1753 is given the short but significant item: "we moved to our new house."

Nearly opposite is a quaint old gambrel-roofed house wholly untouched by the advance of time and built in 1775 by the Rev. John Rogers, who was graduated from Harvard in 1739. The house is now occupied by two families, and even now in one side is a descendant of his, living by herself.

Continuing on further down the street past the site of the old whipping-post, last



THE DALE MANSION IN GLOUCESTER

used about 1780, we come to the old Dale Mansion. What a dignified and handsome house it is and how attractive it must have been, filled with old furniture and china, to say nothing of the people, having that charm of manner of a hundred years ago. Yet now the outside alone remains unchanged; and it is used only as a storehouse, its fine old woodwork hidden behind boxes and barrels; and before another year it will be no more, for it is doomed to make room for a modern building.

Just opposite is the Sawyer Free Library, so improved and modernized that at the first glance it hardly seems possible that at one time it was a perfect old example, dating from about 1764. Improvements of the last hundred years and of the present are responsible for much that would have been better if left undone. On the opposite corner is a delightful old gambrel-roofed house with its windows, old doorway and knocker unchanged.

Retracing our steps, we come to a large house on the corner of Middle and Washington Streets. Passing through a little gate on the side, we enter the front yard,

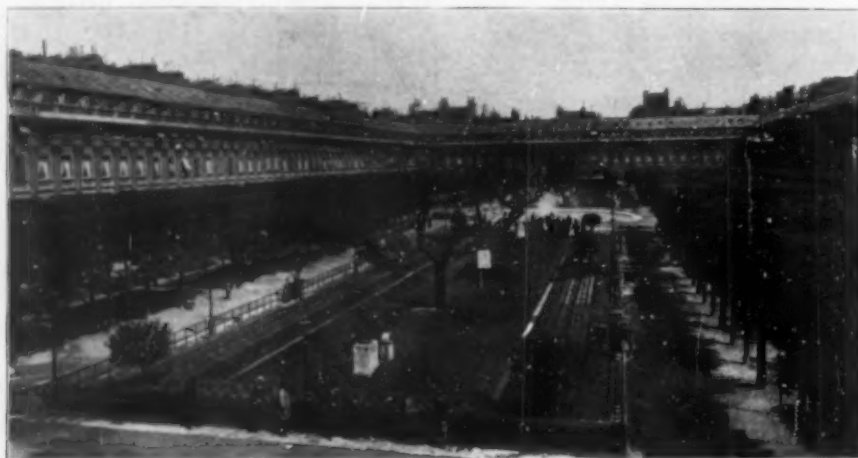


A GLOUCESTER RELIC OF 1790

a charming little bit of green with a nice old-fashioned garden. Here is an old porch and doorway with fan top and some interesting side lights. This is the Samuel Whittemore house, built in 1760, and Mr. Chandler makes a note of it in his diary under date, June 16th, 1760: "Abraham Sawyer's house raised in forenoon. Mr. Whittemore's house raised in the afternoon." It was built by the grandfather of the people now living in it, and has always remained in the family and is filled with interesting heirlooms carefully preserved through all these years. The original owner graduated from Harvard

College, settled here, and taught the first public school in town. Originally the house had a gambrel roof, but about ninety years ago it was changed, another storey added and roofed with a pitch roof as it now stands, so that it is all in perfect keeping both inside and out.

Nearly all these houses had at one time extensive gardens and grounds terraced in many cases to Main, or Front Street as it was then called. How attractive they must have been and how dignified, with their lawns and gardens, where now are crowded in a lot of small houses.



The Garden of the Palais Royal in Paris

A PLEA FOR ARCHITECTURAL DESIGN IN LANDSCAPE

BY THOMAS HASTINGS

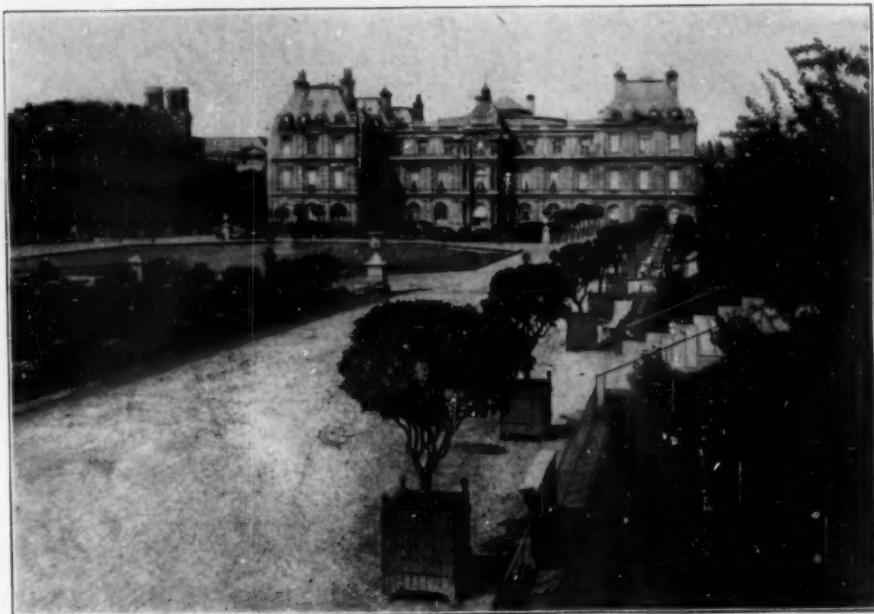
UNTIL recent times it never occurred to a man to call himself a landscape architect. Designing the surroundings of buildings had been either an architectural problem or an engineering one, and there has seemed to be little room for anybody between the two. To so study grades and landscape conditions as to make a drive from one country town to another economical in construction, and to look well in the landscape and be of service when once built, is a purely practical question and one for the engineer. But when it becomes a question of making a building look well as related to the surround-

ing landscape, it should be the architect who should design the surroundings of that building.

The first of these problems, or the engineer's landscape work, has frequently been called the "natural." The French amusingly call it *le jardin à l'Anglais*. Unfortunately, as a general thing, such an avenue is not much more than the development of a cow path, or the shortest and most convenient beaten track between two points. The other kind of landscape has, perhaps unfortunately, been called the "formal"; and the architect who is sufficiently inde-

pendent to refuse to build a country house unless he has something to do with its surroundings is often met with opposition from his client because of the dislike of the word "formal" and what it seems to imply. In truth, the man who designs an architectural or formal landscape in connection with a building is adhering more closely to a natural law than the man who, wanting to be natural, designs a few crooked curves to approach his house, with a circle or a loop giving the visitor only a way to turn around and to get out again.

In speaking of a "natural law," I refer to the fact that Nature abhors a sudden shock or a quick transition. The straight line is of necessity predominant in all architectural construction, and it is equally true that Nature herself almost never produces a straight



THE GARDENS OF THE LUXEMBOURG
Illustrating architectural landscape treatment in the heart of a city

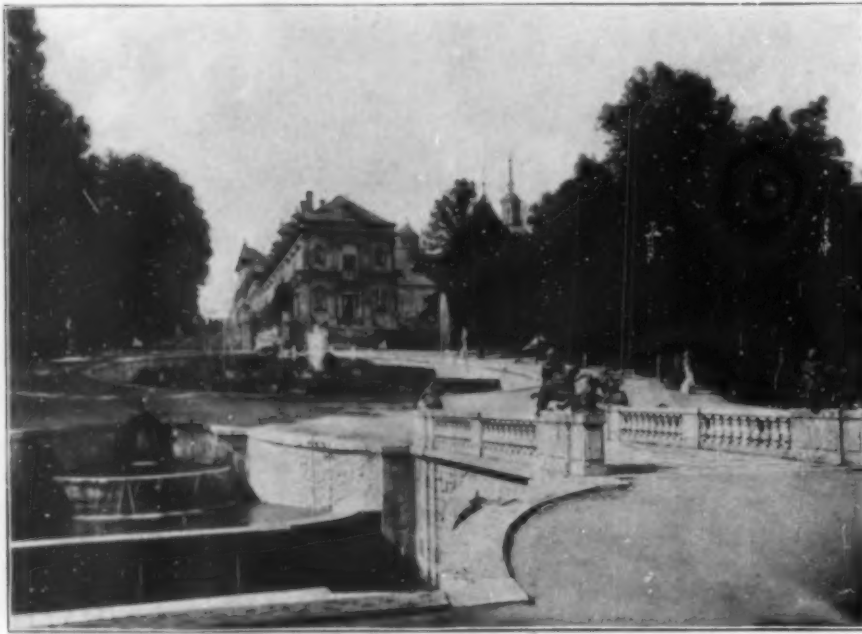
line. It is therefore natural that an architect should not abruptly stop his straight lines and study of proportion and composition with the four walls of his building, but it is natural that these lines of composition should extend into the crookedness of his landscape so as to make the landscape and the architecture marry.



A PORTION OF THE GARDENS OF THE VILLA CONTI
Illustrating architectural landscape treatment in connection with a building

It seems to me that there is no contention between the so-called "natural" and the so-called "formal" landscape designers. The two could work together and should do so, the architect designing the immediate surroundings of his house,—which is what the French call *la sauce de l'architecture*,—and the "natural" landscape man taking up the work where he leaves off in the outlying property and in the general planting of the grounds.

Probably, with rare exceptions, it has never



THE CASCADA DE LA SELVA AT SAN ILDEFONSO
Illustrating a proper degree of landscape formality in the surroundings of a Palace

been possible for an architect to devote himself to the study of the planting, excepting the certain plant materials which are peculiarly useful from the architectural point of view; and in this regard, it seems to me, that the landscape man who plans and devotes himself to the naturalistic in his work should work hand in hand with the architect, as the architect does with the sculptor and the painter in the decoration of a building.

In order to make a house look as though it were built for a given site, that it could have been built nowhere else, and to make it seem as though it had always been there, the site and general character of the landscape should, as much as possible, suggest the design of the house. And when the architect has acquired all the suggestions possible from almost living on the site, then in turn his house should, when once designed, call for such treatment of the grounds as has been indicated by his study. Only in this way can an architectural landscape look natural and not forced. Indeed a landscape of this sort is almost always a failure if not the natural outcome of the conditions of the site. To illustrate: a terrace is, generally speaking, an ugly thing, unless it has been almost forced up on the designer by natural conditions. A straight path or road is often ugly, unless it is a natural circulation or be-

cause it is the shortest distance between two important points. Under these conditions it becomes desirable.

In the landscape work of a city there is nothing so ugly as a small park, with irregular and curved paths having no design, and bounded by four rectangular streets. All small parks amid city blocks should be architectural for the same reason that a building should have architectural surroundings. So long as the boundary lines of the park are visible from every part

and are straight, the park should have a certain amount of design or straight lines in its composition. I know of no place where this is better illustrated than in Paris. The Bois de Boulogne, which is so large a park that when one has passed a little distance into it he loses all thought of the boundary lines, should not have been made architectural and has properly been left quite natural. But it would have been a great loss to the city of Paris if a smaller park like the Luxembourg or the Tuileries Garden had been left naturalistic.

How little New York has utilized its natural advantages. It is difficult to think of anything more lamentable than the fact that such valuable sites as we have in New York in the way of small parks do so little to improve the appearance of the city. Except for the little breathing space they give (which one could get by going on any roof top) we might just as well do without them. Bryant Park, Madison Square and other small parks might, for a mere song, in comparison with the intrinsic value of the real estate, be made so beautiful that New Yorkers would find that they had had in their possession hidden treasures of which they knew little or nothing. But such a transformation, if carried out, could only effectively be done architecturally. While the ablest advice and highest recognized authorities are consulted should a

question of law or the health of the city be involved, those having the layout of the city in charge have little regard to experts in matters of art, applying merely to a surveyor to lay out a park or an avenue.

There is absolutely nothing new in these principles which I have tried to explain. They are as old as the art of architecture. And as I have tried to show by selecting a few illustrations, these principles have been adhered to by every country as well as at all times in the history of art. And although we may not realize it, it is the beautiful architectural landscape work which has been done in Europe throughout the centuries that attracts us more than anything else and makes traveling abroad a pleasure. What would Paris be without the Place de la Concorde, the Champs-Élysées, the Tuileries Gardens and

their relation in design to the Louvre and the Arc de Triomphe, the Madeleine and the Corps Legislatif? Suppose this entire layout had been designed with winding paths and grass plots and irregular planting of trees, what a loss would Paris have sustained, for the main artery of the city formed by these ornaments is one of the most artistic and beautiful things the world has ever seen. Even the little garden of the Palais Royal is a perfect example of park treatment within architectural boundaries. Almost every city in Europe and almost every country place of historic interest is laid out in an architectural way; and there is no time better than now, when everything is still in its infancy, for the American people to awaken to this fact and develop, ere it is too late, the opportunities lying on every hand.

COMMUNITY LIFE AT ROCHELLE PARK

BY SAMUEL SWIFT

(AMERICAN SUBURBAN COMMUNITIES—IV.)

IF Llewellyn Park¹ be an expression of the idealistic aims of a wise dreamer, then Rochelle Park may be declared an embodiment of commercial expediency. Nor is it the less interesting on that account; rather, is it more suggestive than the other, as showing what it may be pecuniarily worth while to do with a property not remarkable for natural advantages or situation. The case of Rochelle Park might be matched within the land tributary to any one of a dozen American cities; while Llewellyn Park and our exclusive and fashionable communities are the products of exceptional conditions.

Early in the eighties a New York insurance company found itself saddled, through foreclosure of a heavy mortgage, with more than seventy acres of farm land, orchard and undrained-marsh, on what was then the outer edge of New Rochelle, Westchester County, New York. The plot seemed discouragingly hard to convert into cash, and men directly interested pondered the sacrifices by the company that might be the price of escape from

an undesirable burden. Tax paying, with no appreciable return, grew irksome, but the company's faith in the property was scarcely such as to warrant costly improvements.

The plot controlled was an oblong, with a mean length east and west of about 2700 feet, and a width of about 1300 feet. From North Street, a town thoroughfare and the property's western boundary, the land sloped downward, toward the eastern end, with its lowest point at what is now the Court, near the embankment of the New York, New Haven & Hartford Railroad. Here was a swamp, and at the northeast corner, in the woods, the tract was crossed by a small stream. The rocky formation underlying the upper end of the land, cropping out picturesquely here and there in rounded knobs, was not in evidence at this eastern edge of the property, and this spot was looked upon as the weak feature of the place. Woodland and orchard lay beyond the north border; eastward the ground sloped up again, in uncultivated wildness. South of the tract, except for a narrow belt of open land, the average

¹ See "House and Garden," Vol. III., No. 6, page 326.



THE LAWN AT ROCHELLE PARK

ugliness of a suburban settlement claimed the district for its own, reaching a crescendo of unsightliness in the main line and freight yards of the railway.

The chance of turning these conditions into revenue appeared remote. To grade the tract for division into small city lots, threatened to be expensive, and there was no certainty of a demand for residence property of the ordinary sort in that district. After a brief period of *laissez aller* policy, rapidly mounting interest charges urged a speedy solution of the problem, and it was determined to investigate the cost of making the region desirable enough and distinctive enough to attract a special class of buyers. To give the place a character wholly its own, to make of it a park, a community, a neighborhood restricted to houses of an established standard, built on plots large enough to avoid crowding—this was obviously the only alternative, since the location of the tract made it unavailable, either for a single large private residential estate, or for business or manufacturing purposes.

To this end, a landscape architect was consulted, whose watchword was "the commercial value of sentiment." "Will it pay," was asked of this expert, "to do aught beyond the ordinary checkerboard town lot plotting?" The answer was emphatic. The landscape architect declared that if the company were ready to spend a large additional sum in laying out a residence park, the ultimate result would never be doubtful. It was a bold committal of trust, and the insurance com-

pany stood up to its task with a courage that disproved the old saying that corporations have no souls. The outcome is the present community named Rochelle Park. The landscape architect was Nathan F. Barrett; associated with him as civil engineer was Horace F. Crosby.

Within certain limits, these two men had a free hand. The

transformation is said to have cost about \$75,000, though much was saved in not being obliged to remove rocks that fit well into a park scheme but would have had no place in ordinary suburban streets or dooryards. Nearly one-third of the property was turned into public roadways and lawns, leaving some 115 building plots of various shapes, averaging a scant half acre apiece. With far-sighted liberality, a total of nearly six acres was set apart for open grass spaces, to provide not only a handsome appearance, but also ground suitable for outdoor gatherings, sports and celebrations. The additional space used for roads, sidewalks and pathway strips of grass, reached fifteen or sixteen acres more.

Ingenuity, as the map testifies, marks the park's layout. The railway station and town center of New Rochelle lying about ten minutes' walk to the southwest, the principal entrance was placed at that corner of the property, instead of in the center of the North Street frontage, where a less practical designer would have put it. There is a subordinate gate at the latter point, where Winyah Avenue enters the park, but the tract is marked out on the basis of a principal gateway at the corner. Its main axis is a diagonal instead of a diameter. The inevitable trend of traffic toward that southwest corner was thus recognized and utilized in advance. The designers knew that business men among the park's future residents would want the most direct route to and from New York trains, for driving or walking, and that if the corner

entrance were made nominally subordinate, it would still be the actual gate, used nineteen times out of twenty by those going out or coming in. So they decided to work with the current and not against it, and the result has been not only greater practical convenience but added piquancy and character in the layout.

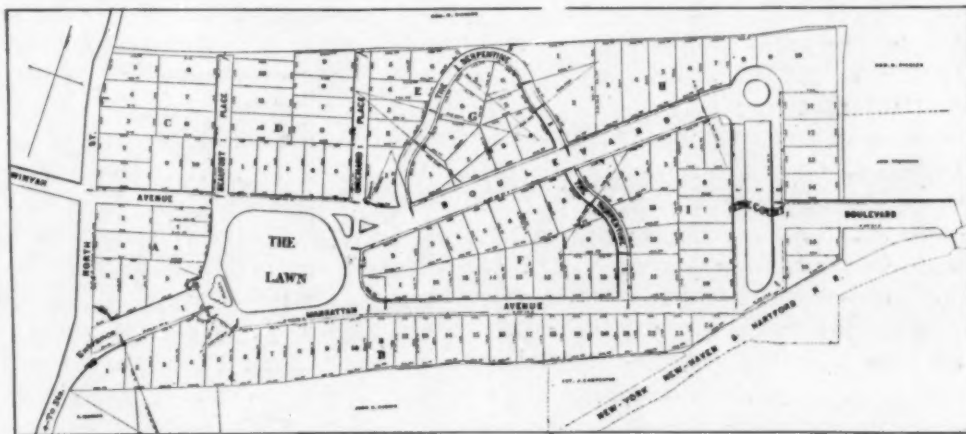
To plan a settlement on a mountain side, as in the case of Llewellyn Park, is virtually to submit, more or less gracefully, to the dictation of Nature, but the tolerably even surface of Rochelle Park invited any one of half a dozen methods of treatment and so the designers chose a scheme involving some elements of formality. From the main entrance, one views the long straight line of the Boulevard, with its tree borders, broken only by the flat expanse of the Lawn and continuing to a green circle half a mile away, commanding both the Boulevard and the Court. The latter forms the minor axis of the design, and is an oblong grass plot, sunk below the roadway level for part of its length, and planted with a double row of Lombardy poplars at its edges, which catch the eye as one passes by in the train, and hint at some definite and agreeable scheme of formal gardening.

The interruption of the Boulevard by the Lawn compels a detour to reach the main entrance, but the great elliptical plot provides vistas, and gives flavor and distinction, besides being of use for outdoor gatherings and games. How else could the Lawn have been so centrally placed, and a green breathing spot so economically obtained? Stand at its edge or saunter across it and you feel a certain desirable spaciousness; you are aware of being in the midst of a large reservation and the nearness of an ordinary town is quite forgotten. The harmless little fountain and the marble fig-

ures of the rounded triangle called the Plaza, with steps leading from the latter to the sunken end of the Lawn, further incite the visitor or dweller to remember that this is distinctly a park. The scattered trees on the Lawn and the sturdy arboreal growth along all the roadways give the impression of a country place long since past the stage of rawness. The feeling grows that Mr. Barrett and Mr. Crosby planned with a long look toward the future.

The entrance is assertive without being pompous. Stone walls, with terminal posts but no gates, mark off the Park from the town. E. A. Sargent, an English architect, designed them and they play their rôle well. Through them passes the Boulevard, 100 feet wide between private property lines, sustaining the dignified note set by the portals. The actual driveway is 54 feet wide, and on either side of it, an eight-foot bluestone sidewalk is separated from the macadam by a fifteen-foot strip of grass, planted with trees. About the Lawn, corners are rounded away, to heighten the sense of amplitude and roominess.

Every road in the Park except those along the Court and the Serpentine, converges at this center. Economy of valuable building land was evidently an important factor. Thus Manhattan Avenue, a long straight line, gives access to the lower end of the Court and runs nearly parallel to the park's southern boundary, but at such a distance from it as to allow the laying out below it of twenty-four well proportioned plots, none less than 75 feet wide and half of them over 200 feet deep.



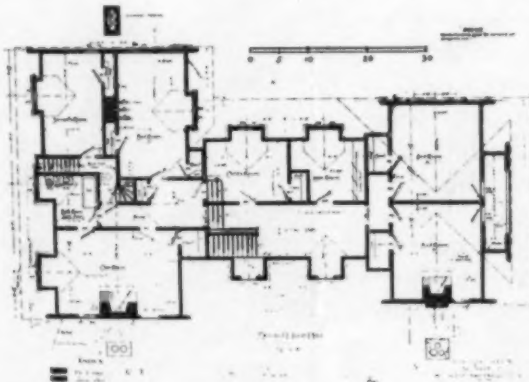
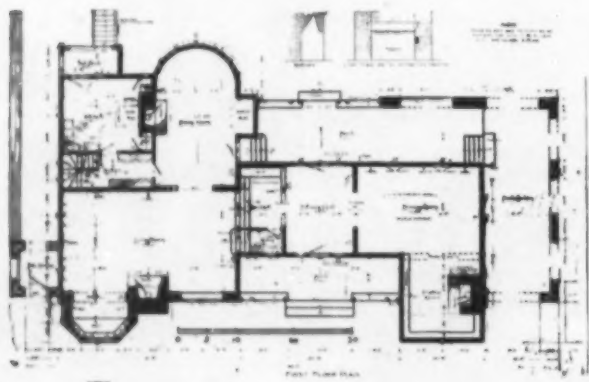
PLAN OF ROCHELLE PARK



THE HOUSE OF ERNEST ALBERT, ESQ.

Winyah Avenue, Beaufort Place and Orchard Place are short straight streets serving the northwest corner of the property. The most charming feature of the plan is the Serpentine, which was not at first carried out, but which now adds just the desired factor of irregularity. The Serpentine, in its relation to the Boulevard, is not unlike Pearl Street, New York, in its double intersection of Broadway. Leaving the Boulevard near the Lawn, on the north, it sweeps by a series of reversed curves up to the edge of the property and back again to the main axis, which it crosses,

continuing as far as Manhattan Avenue. Actually the upper half of the Serpentine is made necessary only by three or four lots otherwise inaccessible, close to the north border. The Serpentine's lower half gives their only outlet to just three lots, in the center of the large triangle bounded by the Boulevard, the Court and Manhattan Avenue. This may seem on paper an expensive way to serve a small amount of property, but even were it not absolutely essential, the Serpentine would be really worth while in a park of this standard. As an element of the design, it is



PLANS OF HOUSE OF ERNEST ALBERT, ESQ.
Designed by *Wilson Eyre*

of prime value, being virtually the only curved thoroughfare in the tract, and conferring upon the property a large share of its suggestiveness. Without the Serpentine, the design would lack imagination and reserve power. It would be too obvious, its possibilities too readily exhausted at a glance. As it winds away from the Boulevard, leading the eye to a rounded point where trees receive the vision, one fancies an indefinable extent of roadway through wooded and peopled slopes. When the Serpentine reappears on its return journey, the passenger along the main avenue pictures it as a driveway imbued deeply with the rural spirit. So again, with the lower link of this road. Each fragment of territory, north and south of the Boulevard, could have been reached by a single straight street, but at what a sacrifice of landscape character! The Serpentine, next after the decision to make the main axis of this oblong park a diagonal instead of a diameter, was a touch of the true science of the landscape architect.

The roads are all of ample width; 100 feet is the boulevard standard, and 60 for everything else but the 50-foot Serpentine. The total length of drives is nearly two miles. Of entrances to the property on the north and south there is no present need. At the east end another boulevard starts at right angles with the Court, and carries a drive under the railway, which is soon to be extended to reach the arm of Long Island Sound upon which New Rochelle is situated. Progressive park dwellers hope that at some future time the tract adjoining the reservation on the north may be merged with the Park itself, doubling the area of the community and making possible an imposing scheme of landscape gardening.

When Nathan F. Barrett chose the half acre of ground due him under an agreement that included his services in laying out the

park, his friends urged him to get a plot as near to the main entrance as he could. Instead, he took by preference the first lot west of the circular junction of the Boulevard and the Court, touching on the north the outer boundary of the Park. This was to show his faith in his own handiwork, and the move has since been fully justified. From his lot to the northeast corner of the park stretches unbroken woodland, watered by the stream before mentioned. Turning southeast, one views from the house the open space of the Court. But the chief formal inducement of the location is its command not only of this tree-bordered Court, but also of the long vista afforded by the Boule-



ONE OF THE PASTIMES OF THE PARK

vard, the large Lawn and the continuation of the former to the main entrance. It is really the strategic focus of the design. In winter or summer, this avenue is pleasing to look at. Moreover, Mr. Barrett's house is not the only one possessing this line of vision along the Boulevard. In order that each residence along the thoroughfare might enjoy a share of the view, the landscape architect suggested that the several houses fronting on the Boulevard be set not quite square with its axis. This makes it possible, from the corner nearest the street, to look along it without being blocked by the building of your neighbor.

On the Serpentine, on Manhattan Avenue and elsewhere, the original outcropping rock



THE HOUSE OF E. W. KEMBLE, ESQ.

is used with agreeable effect to enhance rusticity. Particularly fortunate is its share in one of the most ingratiating architectural ensembles found in the park, that afforded by the house of Mr. Ernest Albert, designed by Mr. Wilson Eyre. The illustration shows little of this rocky lawn, but gives a fair idea of the dwelling itself—long, low, and of happy proportions, with stone arches forming a porte-cochère, and a steep roof, seen under shady trees. Another dwelling truly set off by its stone outcrop is that of Prof. Hermon C. Bumpus, of the American Museum of Natural History. Still another is that of Mr. E. W. Kemble, the illustrator. The house of Mr. Benjamin E. Smith, on the Serpentine, is typical of the best class of Rochelle Park residences, and its entrance, vine-covered and shaded by trees, is exceptionally attractive.

Unique is the only word strong enough and vague enough to

apply to the house and grounds of Mr. Nathan F. Barrett, whose situation has already been described. Seen from the front, it appears an ordinary square structure, of four stories, with large indented piazzas at the second floor corners. Approaching nearer, one finds an open passage or tunnel on the ground level, under the first floor, leading on either side to a series of cellar gardens, in which plants and flowers grow the year around. Thick shrubbery isolates the dwelling from the road; Mr. Barrett still remembers that in England a man's house is his castle, and despite his American energy and boldness, there is still British tradition behind some of his most personal and instinctive work. This shrubbery is used with remarkable skill to provide little avenues and vistas about the house. The rear of the latter is a



THE HOUSE OF BENJAMIN E. SMITH, ESQ.

series of structures of exotic styles, Japanese, Moorish and sundry other manners being juxtaposed fantastically enough to cause exclamations of surprise. Pergolas are found topping roofed balconies; a bridge connects one corner of the house with a Japanese summer pavilion and garden. There are as many differences of level within the house as one would imagine from without, and the whole effect, notwithstanding certain admirable features, is of a profusion and variety rather interesting than wholly fortunate. Yet the house, like the garden, is, after all, an experiment of piquant charm, and it is ingenious and wayward to the last degree. The designer has crowded into this meager half acre an amount of thought and resource simply amazing.

Since the first cause of Rochelle Park was a financial one, it is pertinent to inquire how



THE HOUSE OF NATHAN F. BARRETT, ESQ.

the experiment has turned out for those who tried it. The total investment represented by the original mortgage, plus the improvements put upon the tract, it is not possible to state here, but the amount was doubtless a good deal more than \$100,000. To offset this, the insurance company has sold some fifty lots, at an average of perhaps \$2,000, and it still holds about thirty building sites, of a half acre each.

Its risk has therefore been much reduced, and promises to grow steadily less. The company protected itself and the buyers of its real estate by exacting agreements that no house be built fronting the Boulevard to cost less than \$5,000. On the other roads, \$3,000 is the irreducible minimum. The average cost of existing structures has been much greater. Stables and outbuildings are allowed in the park, but only one dwelling may be erected on any lot. A further step was the organization, after some twenty-five



THE HOUSE OF H. PETTIBONE, ESQ.

families had settled on the property, of the Rochelle Park Association, to take its management off the insurance company's hands. This association, which is not a corporation, holds an annual meeting, and does its current work through committees. Each lot, at this meeting, has one vote, the insurance company casting a ballot of thirty, but rarely interfering with the local management.

Upon this voluntary and unpaid administration come the duties of maintaining roads, lawns and all common property. The revenue consists of about \$2500 a year, and is contributed by all owners, including the insurance company, at the rate of \$25 a lot. This tax is practically the total extra cost per annum, of living in Rochelle Park. When the original members of the association formed that body, they agreed that at any future sale of their lots, they would incorporate this charge as a lien upon the property; if the new owner should fail to make payments, the original buyer, under this agreement, might be sued for the amount. The insurance company had made this contribution a condition of its first sale contracts.

To put the park more completely into the hands of those living in it, the company handed over to a New York trust company, as trustee for the Rochelle Park Association,

all the land dedicated to the common use, roads, walks and grass plots. To guard further the privacy of the park, original buyers of land touching its outside borders, made over to the association a strip averaging two feet wide, all around the outer edge of the tract. This will prevent any lot holder from selling to the town authorities of New Rochelle the right to open a street through the park.

The sum of \$2500, by rigid economy, keeps the park in fair order, though the large ratio of land owned in common to the private holdings makes the work to be done considerable. Under the verbal pledge to the original buyers, the tax cannot be increased. The \$2500 pays for a superintendent and for necessary labor; it keeps lawns mown and roads mended, and until the spring of 1903, it also paid the cost of lighting them; further, it could hardly go. So there rose the inevitable question of double taxation, of paying maintenance fees in the park and also the same proportion of town taxes as other dwellers in New Rochelle, without receiving from the latter community any tangible return except water supply. The town taxes, it was argued, could not be spent in lighting private grounds or repairing roads therein.

The park's own revenue, which in its essence is a tax for the privilege of privacy, was barely sufficient to meet these needs, but did not make possible capital improvements.

After presenting the case to the town authorities, however, with the added suggestion that failure to act would be followed by an appeal to the legislature at Albany, the Rochelle Park Association secured a valuable concession. On the basis of mere equity, since the Association kept in order about two miles of roads within the town limits, at its own cost, the city administration decided early in 1903 to light the park roads, free of charge. Connection has also been made with the town's sewage system, park land-owners paying



A CORNER OF MR. BARRETT'S HOUSE
Showing entrance to cellar gardens and shaded walks

the charge, pro rata. The public schools are open, of course, to pupils from this inclosure, just as to any other residents of the town.

Another community in this same borough, Iselin Park, afterwards called Residence Park, found the burden of maintaining its separate existence too heavy, and so renounced its privacy and became a part of the town of New Rochelle. But no such fate seems in store for Rochelle Park. With its dwellers wedded to present conditions, and the life insurance company still holding a large pecuniary interest, the park's future appears assured. Iselin Park, moreover, was laid out less skilfully than its rival and survivor. With special characteristics to differentiate it from ordinary reservations, Rochelle Park also has in the large tract lying north of it a possible field for important extension. On the south, the boundary will be nearly paralleled by the proposed Port Chester electric railway to New York, which is to have a station at the Park entrance.

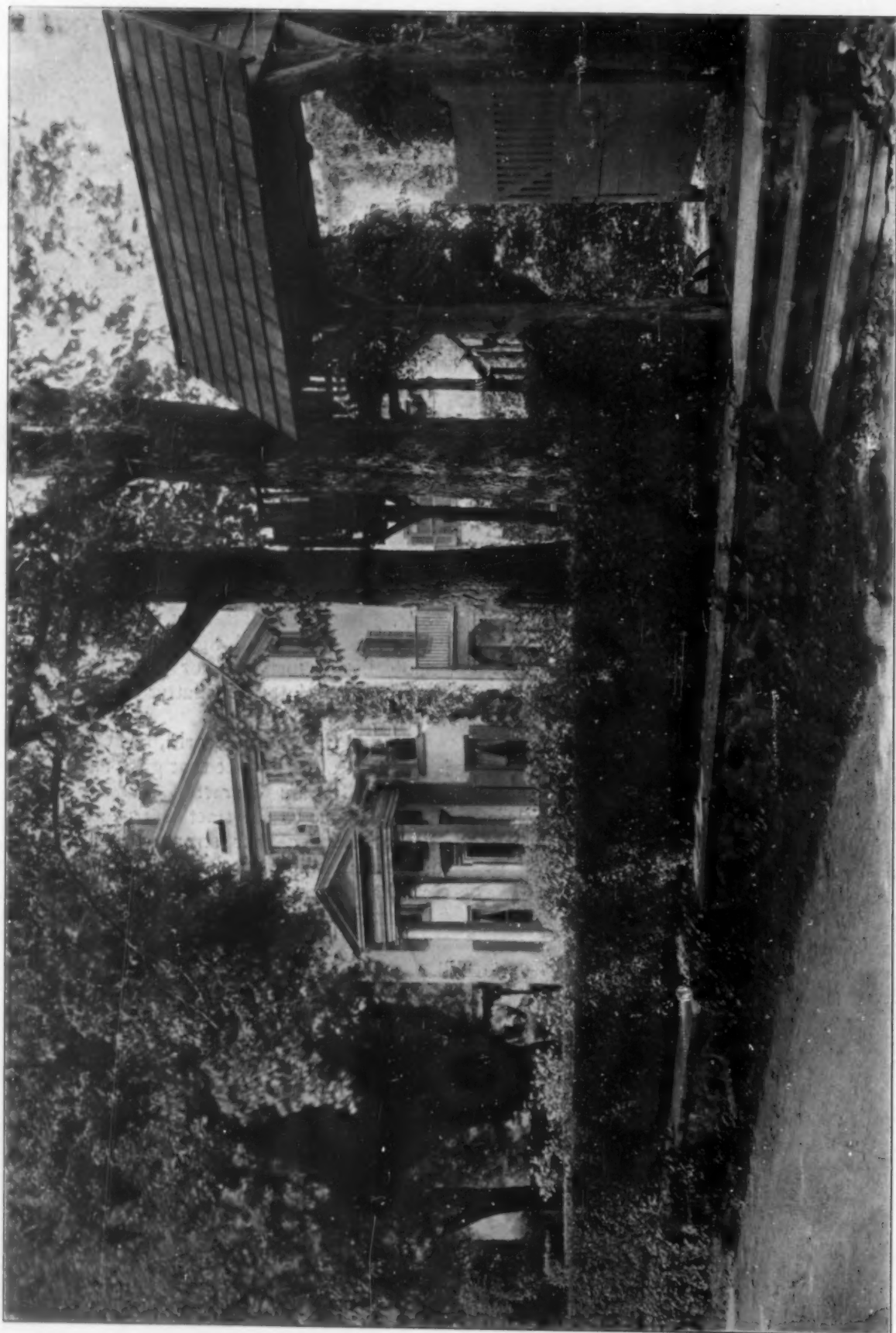
While there is no organized social authority to say who shall and who shall not buy lots in Rochelle Park, the insurance company has been careful, in selling land, to preserve proper standards and to consult the opinion of those already residents. No one known to be obnoxious would find it easy to acquire property. The amount of social intercourse between park dwellers is based, however, on the same laws of natural selection as in any other place. Congenial folk find one another, and though neighborly courtesies are not wanting, no close friendliness is necessary because dwellings adjoin. You may, you must, be civil to the man next door, but you need not invite him to



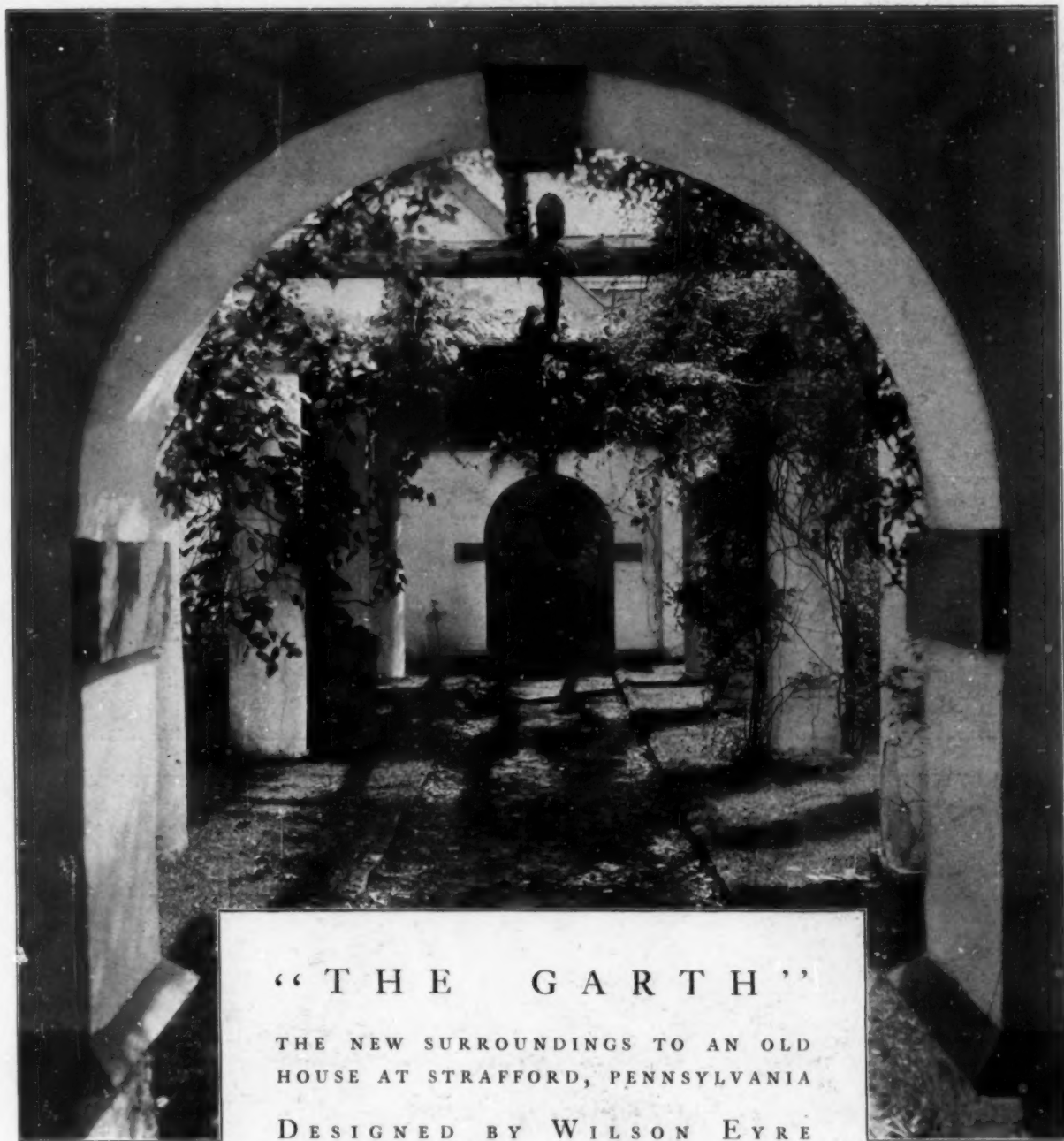
"DEVONHURST," THE RESIDENCE OF THOS. TAVENOR, ESQ.

dinner even once a year unless you like him; you need not even offer to share a seat with him in the train to and from New York. In short, you may have friends if you want them, and the park contains a goodly list of forty-five or fifty families to choose from, but the matter is pleasantly voluntary.

Toward the outside world, however, there is shown a united spirit that goes far to keep alive the park's character. Most of the time, entrance to the tract is free as air, but once or twice a year strangers are barred, just for the sake of technically recording the fact that Rochelle Park is a private place. The attitude toward encroachment upon the park's privacy is militant as that of Dickens's delightful old lady whose war cry to her retainer, four times a day, when she sallied forth from her front door armed with a broom to repel trespassers, was "Janet! Donkeys!" It is less troublesome, and also less sportsmanlike, to follow the masculine and civilized method of paying a money tax for one's privacy; at any rate, Rochelle Park dwellers consider it well worth while.



THE HOUSE FROM THE CARRIAGE DRIVE AT "THE GARTH"



“ T H E G A R T H ”

THE NEW SURROUNDINGS TO AN OLD
HOUSE AT STRAFFORD, PENNSYLVANIA

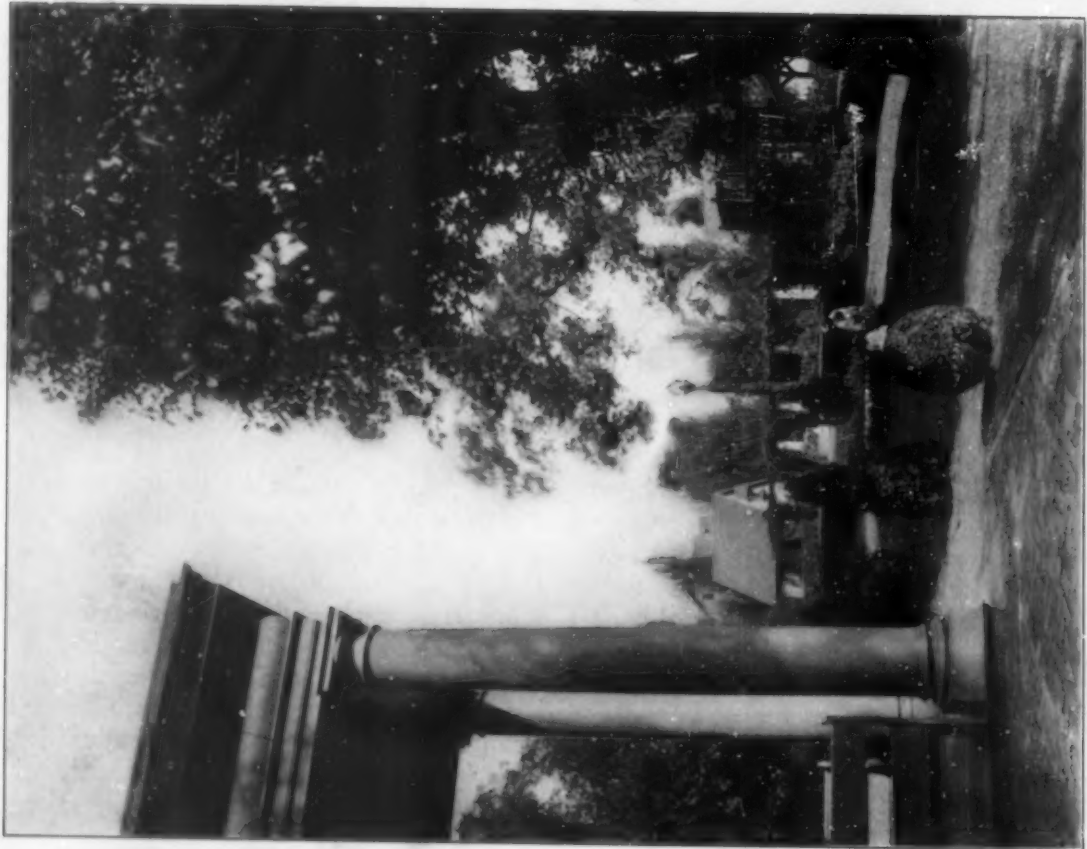
DESIGNED BY WILSON EYRE

MOST of the nine acres, given the above name by Mr. Ernest Zantzing when he purchased them, lie on the northern side of the old Lancaster Pike about fifteen miles west of Philadelphia. The buildings of the original farm remain. They were of that unimaginative type which is frequently seen along the rural highways of Pennsylvania. Gaunt and severe, like the figures of many of their former inmates, these houses stand close beside the road which

once gave to curious eyes within doors the meager entertainment of rural life. The entire absence of ornament and the solidity and permanence of their walls of whitewashed stone render these dwellings so much paper already stretched whereon the modern architect may scheme, modify and enrich with his own fancy. But woe betide both house and neighborhood if changes be made without restraint, good taste and judgment, which considerations, if rightly heeded, take the



A BOUNDARY OF THE GARDEN



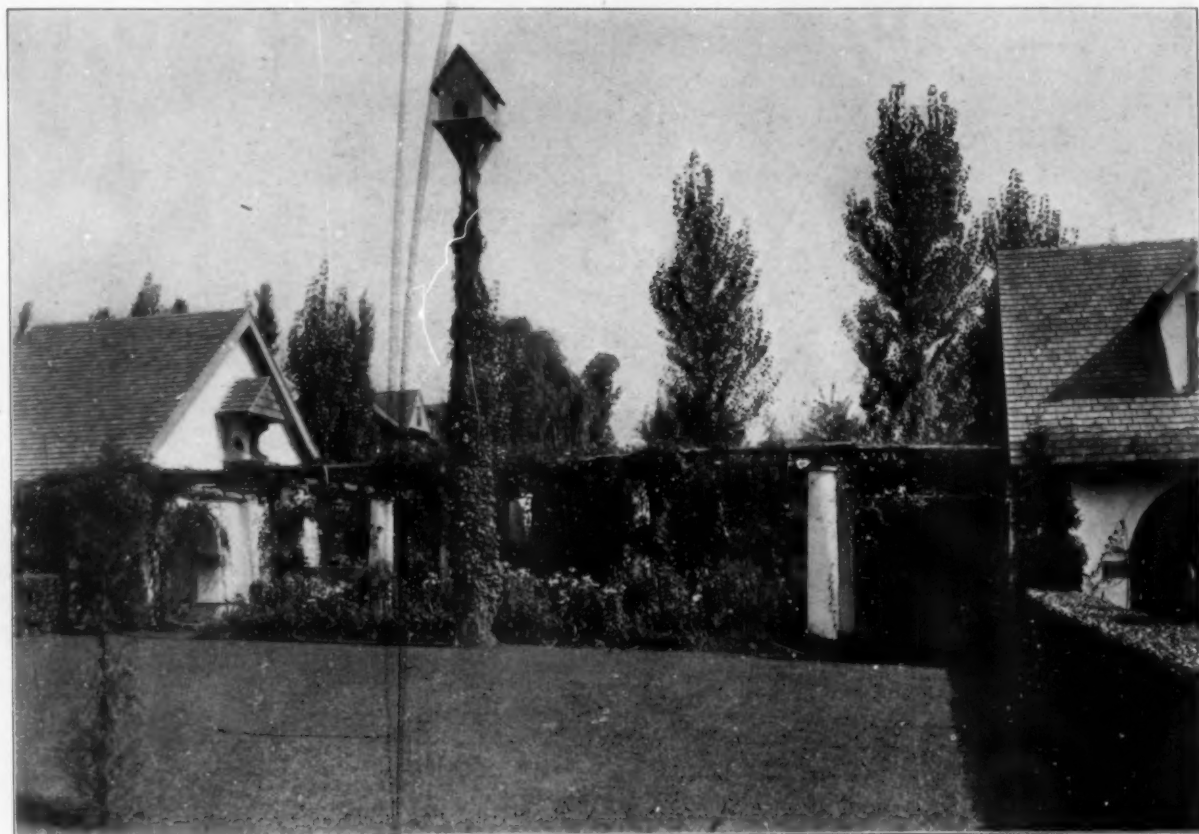
THE GARDEN FROM THE HOUSE

House and Garden

designer to his task with nothing less than affectionate devotion. Lacking this, the remodeled place may lose all that distinction of locality which was there only awaiting to be developed.

The amount of change at "The Garth" has certainly not been excessive and the improvements have been carried out in entire sympathy with the subject and its environment. Along the road fronts of the property an unobtrusive fence has been built of

tively inside. The color of the weather-beaten woodwork has been changed to a gray blue, which makes no uncertain harmony with the white walls, and gives the place at once an air of distinction. To the house a lofty portico was added, designed on the free classic lines which marked the work of Colonial days, and under this shelter a doorway has been enlarged and ornamented, for it is now the main entrance to the house. It is reached by a brick walk which leads across



THE PERGOLA CONNECTING THE STABLE WITH AND THE TOOLHOUSE

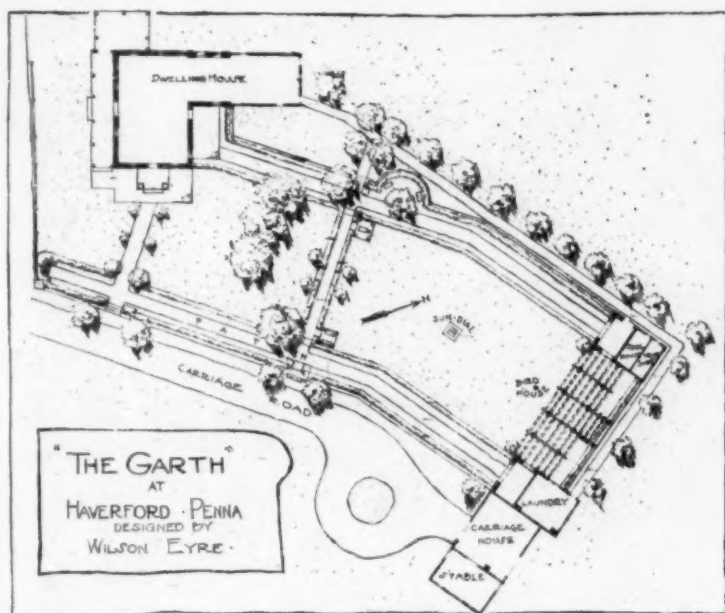
rustic cedar poles set close together vertically. It is eight feet high in front of the house in order to realize the last thought to occur to the original builders—privacy. Farther on the fence is low, and passers-by on the road can easily see over it into the garden. Gaping windows of the old building were reduced in size with wood in the interest of good proportion both within and without; and the remaining space of a window,—which may once have been a door,—is now glazed in quaint panes and curtained attrac-

the garden a few feet above the level where carriages stop, just inside the gate, finding later the stable, fifty yards farther on.

The stable is new and built of frame, plastered and whitewashed to match the house. At one end is the laundry, and thence a pergola extends a distance of fifty feet and connects with a minor building comprising a toolhouse and woodshed. At each end of the pergola, in the corners of the buildings, are recesses which play the part of shelters or summer houses. These are important in



A VIEW WITHIN THE PERGOLA AT "THE GARTH"



THE PLAN OF "THE GARTH"
The Seat of Ernest Zantonger, Esq.

connecting the stable and its balancing buildings with the house.

A garden was the most suitable and indeed the only proper connecting link. But here is a garden serving an architectural purpose and yet in quite a refreshing un-architectural way. The extreme simplicity of the buildings and the desire to retain the local character of the place called for no high degree of formality, and the design which has been executed in the manner the illustrations show is rustic and more "natural" than are similar schemes attempted in this country. What may be called the English style (for want of a better term) has evidently weighed in the sobriety of the design, resulting largely from the employment of natural growths for architec-

tural ends and the use of rustic work wherever structural features were necessary. The greatest importance has been attached to the value of a lawn when well placed and enclosed. There are two such lawns at Strafford, and from them it is obvious that "The Garth" has derived its name.

Two fine nettle¹ trees stood resolutely in control of the situation beside an old wall upholding the irregular edge of a terrace. The architect, apparently unannoyed by their preventing him from laying out his garden with the usual plethora of right angles, proceeded to put down his paths to the accommodation of these existing points. As the plan shows, the garden lies upon two

axes which meet in an obtuse angle and enclosing the two lawns. A walk skirting one side of the garden leads from a piazza at the rear of the house, and has its vista ended at the toolhouse, whose quaint low arch of brilliant white is not yet entirely hidden by the ambitious vines. Along the walk runs a rustic trellis, which curves considerably out of its way in deference to an old arbor-vitæ

¹ *Celtis occidentalis* or hackberry.



THE STABLE OF "THE GARTH"

"The Garth"

tree. The path on the opposite side of the garden follows the terrace wall and is ended by the shelter contrived in the corner of the stable.

Having become an important factor in the garden's design, on account of its position, the old pump was surrounded by a square

but now that the coloring of the bark-covered steps and elevated platform has nearly reached that of the trees, there is little doubt that this servant of play and entertainment is perfectly suited to its surroundings, and to the eyes of many it gives identity to "The Garth" more quickly



A VIEW FROM A GARDEN SHELTER

rustic arbor; and beyond a wire rose-arch in the center of the garden, is another arbor corresponding in shape to its neighbor of the pump, though their purposes differ as do utility and ornament. Close by is a rustic bower built for the children against the hackberry trees. It was reared with some misgiving at first as to its effect in the design;

than any other single object on the place.

Behind the pergola is a wide bed of flowers against another high rustic fence which cosily encloses the garden at the distant end. And in the center of one of the lawns a sun-dial reposes on a wooden standard near the trunk of an old cedar which strikes a happy verticle note in the composition, and in so doing



THE DESIGNER'S PRELIMINARY SKETCH OF "THE GARTH"

bears on high a bird house of hospitable proportions. The other lawn has a fountain as its center-piece.

Land, whose turf is not too busily kept and shorn between the sparse fruit trees that gently shade it, stretches away from the garden on either side, so that the formal space we have been describing seems to lie like a band across the property. The transition between the two domains—the open lawn and the garden—is easy and natural, because the garden itself, though decisively marked, is almost as rural in character as its surroundings. Its grace is that of its own countryside heightened by sympathetic human art. Its structure is that of Nature, to whom a way has been simply pointed out. Its ornament those near-at-hand objects,

which are always more suitable than extraneous material borne in from afar under the banners of architectural device. Here it would seem that the partisans of formal gardening might find common ground with the champions of the informal, for here are none of those artificial *tour de forces* of so-called garden art, "the adventures," according to Walpole, "of too hard achievement for any common hands." Not so has Nature been made to play the part against herself. At "The Garth" she has been courted rather than oppressed, and her blessings have been turned to good ends, not outraged by too much architectural intrusion. In the peaceful lawns and the murmur of piquant flowers "Art in a garden" here finds a perfect expression.



ARCADES

AND THEIR USEFULNESS IN THE MODERN CITY PLAN

BY MILO ROY MALTBIÉ

EVERY large modern city is face to face with the problem of traffic congestion. A rapidly increasing population and the piling of Pelion on Ossa in the erection of towering skyscrapers have made it physically impossible for the hosts of pedestrians and vehicles to proceed expeditiously through the streets. In the lower part of Manhattan Island the erection of buildings fifteen, twenty, and thirty stories high has multiplied the day population three, four, and even five-fold in certain districts. Yet the street plan has remained practically unchanged; traffic facilities have not materially been increased. Is it surprising, then, that the congestion resulting from these conditions has become not merely highly disagreeable but a hindrance to the commercial progress of the city and a menace to its welfare?

The problem is not peculiar to New York, for similar causes have produced similar results in every metropolitan center.

REMEDIES FOR CONGESTION.

☐ Various solutions have been suggested. Subways for rapid transit have been or are being constructed in the larger cities; but they affect principally only long distance travel, and vehicular traffic only very indirectly. Freight subways would effect some relief, but principally for long hauls. Moving sidewalks are being pressed in a few instances. Aerial streets, at the tenth storey, say, within the

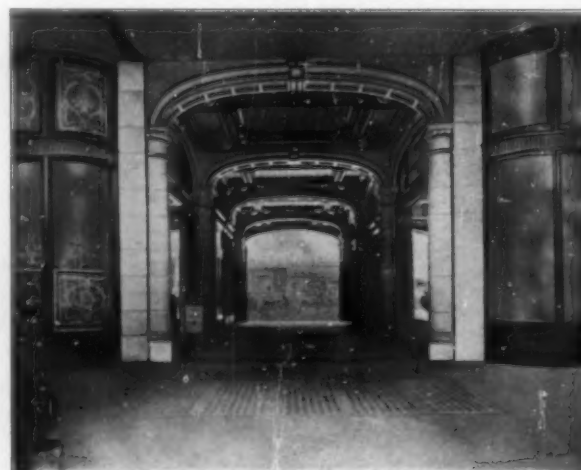


NASSAU STREET, NEW YORK

which it is proposed to arcade

building line and passing from block to block by bridges, have been urged.¹ But neither of these suggestions has been widely adopted. The reconstruction of street plans, the widening of existing thoroughfares, and the laying

¹See an article by Mr. Charles R. Lamb, in "Municipal Affairs" for March, 1898, "Civic Architecture from its Constructional Side."



WINDSOR ARCADE, NEW YORK



"THE OCTAGON" OR CROSSING OF THE GALLERIA VITTORIO EMANUELE IN MILAN
G. Mengoni, Architect

out of new avenues through congested quarters are common but very expensive processes, for much property must be acquired by the city, and the very fact of congestion has made it extremely valuable. A solution, therefore, which will facilitate the movement of pedestrians and short-haul vehicle traffic and which is not expensive is not only urgently needed but has not been discovered.

The prevention of congestion is often difficult because a street is used by different kinds of traffic. When crowded, the slowest vehicle sets the pace for all others, and often the unloading of a wagon will block a whole line for many minutes. Then, too, pedestrians are often forced to use the roadway because of the inadequacy of the sidewalk, which they do at considerable risk. When the various classes are separated, each moves with much greater rapidity and less friction.

BLOCK AND STREET ARCADES.

The street arcade is an important means to this end. The exclusion of vehicles enables pedestrians to proceed rapidly and safely. Its roof serves as a protection from heat in summer, cold in winter and stormy weather throughout the year. Shop-keepers find a financial advantage, because it attracts purchasers. The artistic character of the street is greatly improved also, and the attractiveness of the city increased.

The arcade idea is not adaptable to all streets with advantage. It presupposes the possibility of eliminating vehicular traffic, except possibly at certain hours when goods are called for or delivered. But in every city there are districts from which vehicular traffic has voluntarily withdrawn almost wholly because the business carried on there renders it unnecessary or because there are other more



THE GOSTINYI DVOR IN ST. PETERSBURG



THE MODERN ARCADES OF VIENNA

direct thoroughfares. These streets, thronged with pedestrians, could often be arcaded with beneficial results.

The financial advantages of the suggestion have been appreciated by private individuals. Arcades through privately owned buildings are becoming more and more common. Well lighted, with attractive displays by the shop-keepers and sheltered from the weather, they allure not only those who are shopping but also those who are passing from office to office and who select this route through a building in preference to the street.

Numberless instances could be cited from our metropolitan centers. In many cases they are incidental to the other purposes of the building (e. g., corridors in office buildings lined with news, flower, and fruit stands, men's furnishing stores, ticket agencies, etc.); but in others the building has been constructed principally as an arcade and sometimes so closely resembles a department store that it is difficult to distinguish it by the plan of construction.

EUROPEAN INSTANCES.

In European cities arcades are much more common, and elaborately treated. The two most important in Berlin connect *Unter den Linden* with *Bebren-Strasse*—that animated shopping street,—and are so popular that they are crowded at almost any hour of the day. In Brussels, the extensive *Galerie St. Hubert* date from 1847, and form a most popular thoroughfare. Others, somewhat smaller, are the *Passage du Nord* and *Galerie du Commerce*. The *Gostinyi Dvor* in St. Petersburg and the *Riady* in Moscow, opposite the Kremlin, resemble somewhat our

department stores, being composed of hundreds of shops, tier upon tier and course after course, all surmounted by a roof, partially or wholly of glass. The *Riady*, occupying three blocks, cost, exclusive of the ground, nearly \$2,500,000. The *Galleria Vittorio Emanuele* in Milan, connecting the *Piazza del Duomo* with the *Piazza della Scala*, probably has the finest exterior of any arcade in Europe. It was built over a generation ago and cost at least \$1,600,000 for the building alone. Its form is that of the Latin cross, the main structure being nearly



INTERIOR OF THE GALLERIA UMBERTO I.
IN NAPLES

Ernesto de Mauro, Architect



EXTERIOR OF THE MILAN ARCADE



ARCADES AT BONA, ALGERIA

one thousand feet in length, fifty feet wide, and nearly one hundred feet in height. A glass cupola one hundred and sixty feet high crowns the octagonal center. The *Galleria Umberto I.* in Naples does not have so fine an exterior, but cost twice the amount of money, and perhaps excels it in the treatment of the interior, which is gaily adorned with sculpture, stucco and gilding. At night it is brilliantly lighted with electricity.

SIDEWALK ARCADES.

Block or street arcades are not of great importance as a means of preventing congestion; they do, however, relieve it somewhat. But the sidewalk arcade has many and impor-



MODERN ARCADES IN BOLOGNA

tant advantages. The general plan is that of removing the curb line back to the house line, or nearly to the house line, sufficient distance being kept to prevent vehicles from injuring the buildings. The structure is supported by columns instead of a solid wall, the intervening spaces being arched to give strength and beauty. By this means the sidewalk, which is within the house line, is well lighted, well ventilated and easily accessible. When a carriage stops at the curb to permit its occupant to alight, he immediately steps within the protection of the building. In stormy weather the pedestrian is fully protected from the wind, rain or snow; and in summer from the heat and glare of the sun. The street itself is made more artistic, for, whatever may be said in favor of the artistic sense of window decorators, there is apt to be an obtrusiveness which often repels rather than attracts. The arcade places these displays several feet from the curb line and the columns hide them from view to a considerable extent. Thus, while the attention of the pedestrian—the one the shop-keeper wishes to reach—is as effectually arrested as otherwise, the appearance of the street is improved, as is evident to every traveler who has seen the long processions of arcaded blocks in foreign cities. As an example we have only to note the *Rue de Rivoli* in Paris.

FINANCIAL MERITS.

The financial advantages of sidewalk arcades are still greater. When a street is widened or a new thoroughfare laid out, the property condemned includes the exclusive right to the area from the center of the earth to the heaven above—a very costly and expensive process consequently. The arcade

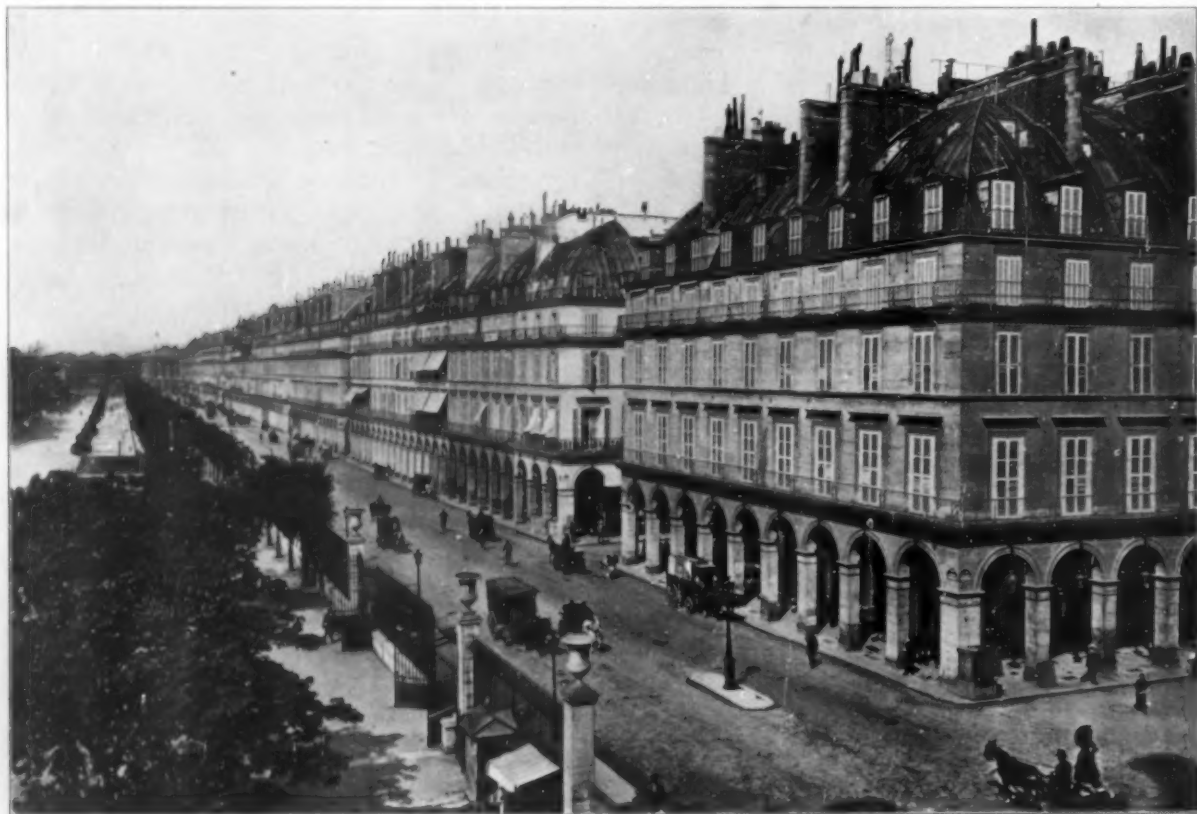
calls for condemnation merely of the right of way for one storey in height and for a depth equal to the width of the walk. The property holder is still left with the use of the space above the arcade and the vault privileges below the surface.

It is evident that the cost of a new street with arcades is very much less than one where the whole walk is thrown into the street and the whole area condemned. In the case of a street newly laid out, sixty feet wide from curb to curb with a fifteen-foot walk on each side, the relative cost of a street with sidewalk arcades would vary from seventy-five per cent. to ninety per cent. of the expense of an ordinary street, and perhaps would be even less in an office-building district. In the case of street widenings, the saving would be even greater; for by the ordinary process the building is often a total loss, and its value must be added to cost of the land acquired. Thus if a sixty-foot street were to be widened to ninety feet, the cost of arcading the buildings upon both sides of the street for a depth of fifteen feet each would be probably from twenty per cent. to fifty per cent. of the cost of taking thirty feet on one side (the least expensive); and where the buildings are in good condition and many-storied, the cost will be even less than twenty per cent.

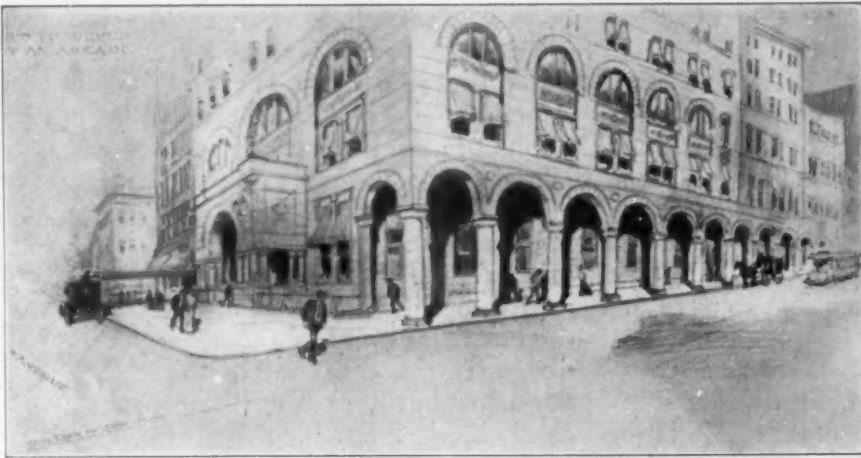


THE ARCADES OF MADISON SQUARE GARDEN

Hence, where land is very valuable and where additional provision is needed for pedestrians or for a moderate extension of vehicular traffic, the sidewalk arcade will often be found a most satisfactory and



ARCADES OF THE RUE DE RIVOLI (FACING THE TUILERIES) IN PARIS



THE PROPOSED WIDENING OF 59TH STREET, NEW YORK
By means of an arcade to be formed in the present buildings

inexpensive solution. Doubtless it will not entirely obviate the necessity of laying out new streets, or of condemning land for street widenings, but even in instances where either of these methods is imperative, the cost may be reduced by providing arcades, and in many instances their introduction will make other and more radical methods unnecessary.

Sidewalk arcades are much more common in Europe even than street or store arcades. Probably the longest stretch in Paris runs along the *Rue de Rivoli*, one of the most frequented streets in that metropolis, extending from *Rue du Louvre* to the *Place de la Concorde*—a distance of nearly one mile. In Vienna, the best instances are those in the *Reichsrathsstrasse* near the City Hall; in Budapest near the *Franz-Josefs-Platz* and the *Redoute-Platz*; in Hamburg along the *Kleine Alster*, etc. Generally speaking, as one approaches the Mediterranean, the number of arcades rapidly increases until in Spain and Italy, they become very numerous.

In the United States, instances are yet rare; but that the logic of conditions is carrying us in the same direction is evident. The-

require still less modification, for an arcade has already been provided to shelter those who congregate to watch the printing of the daily paper.

A committee of the Municipal Art Society of New York has urged upon the city authorities the application of the arcade idea to the treatment of Fifty-ninth Street. A large



THE ARCADES OF THE HERALD BUILDING,
NEW YORK

bridge is being constructed over Blackwell's Island to connect the Borough of Queens with Manhattan. It will come to grade near Sixtieth Street and Second Avenue. The present street plan affords no suitable approaches. Old streets must be widened or new ones constructed; but either is expensive, for several important buildings stand in the way. The suggestion made by Mr. Charles R. Lamb, Chairman of the Committee, is to arcade the natural approach—Fifty-Ninth Street—throwing the walk into the street and practically doubling its width for trucking purposes. The accompanying drawing shows the method of treatment. No other plan has been suggested that will compare with it in reasonable expense and suitability.

atres, hotels and stores have roofed over the walks about their premises as fast as the city authorities would permit. In the case of the Madison Square Garden, New York, there is only needed the removal of the curb line to the building line, or the building line to the curb line, to make it a perfect example of the sidewalk arcade. The Herald Building would

require still less modification, for an arcade has already been provided to shelter those who congregate to watch the printing of the daily paper.

THE jeopardy in which the Mall at Washington has been placed by the uncertain juggling of the position for the new Agricultural Building has been extremely exasperating to those who have felt the long delay in ridding that vista of the railroad tracks and who hope for the ultimate execution of the Senate Commission's plan. The placing of his new building by the Secretary of Agriculture was quite sufficient to start an energetic movement on the part of architects throughout the country when it was discovered that the building would considerably encroach upon the width of the Mall as proposed to be preserved by the Commission's plan. Senator Newlands, of Nevada, saved the day for the beauty of the city. He introduced a bill (one sentence in length) prohibiting any future building from ever being placed in Washington less than 445 feet from a straight line drawn from the dome of the Capitol to the center of the Monument. Then he quickly gathered together prominent senators, representatives and architects, at which meeting Mr. Frank Miles Day showed by the aid of lantern slides the irretrievable loss to the city any encroachment on the Mall would mean. The bill quickly passed the Senate; but its companion known as the "Powers Bill" is still before the House. The successful passage of the measure will fix a width of 890 feet for the Mall, which as thus established was the most beautiful and impressive single feature of the well-known scheme of reconstructing the city according to the lines originally laid down by Major L'Enfant.

THE spectacle offered by the attempted legislation with object to authorize an untrained person to alter the Capitol at Washington is a shock to the esthetic—to say nothing of the moral—sensibilities of the country. The former, even in the case of laymen, has slowly created an appreciation

of this remarkable work of the architect Thomas U. Walter and has justly ranked the Capitol as the most beautiful building in America. The plot against it, led by Speaker Cannon in the interest of his friend Elliott Woods, who is now superintendent of the building, would only be the more astounding if we had not grown a little accustomed to offhand outrages upon public property carried on without the slightest perception of the intrinsic beauty of the objects in question. If the conspirators think at all of any ends but their own, it is probably to conclude that anything new is altogether likely to be better than the old; that enlargement means improvement; that change is always an advance. On the contrary, this extension of the Capitol as foreshadowed by Mr. Cannon's scheme can only end in a bungle, if once it is launched. There will probably always be Cannons and Woodses; but it would be a satisfaction to believe that while their counterparts may long lead our cities along the way of these ill-advised projects, a superior mode of action—or be it inaction—may gain ascendancy at the National Capital. By what seems to be a fortuitous compromise the project has now been postponed. A promised new office building for their use pacifies the Cannon party, and it is hands off the Capitol, for the present at least. But its enlargement will later have to be taken up, and this will probably occur in December next, when a joint committee of the Senate and House is to report on the subject. It is then that the architects of the country must again be at their arms. For it is one of the blessings of democracy that the citizens may interest themselves in the proceedings of their government, while the price of this privilege is that busy men must lay down their private affairs and hasten to the seat of government, adjuring the powers that be to preserve from harm the most valuable public possessions.