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HOUSE AND GARDEN

A Monthly Magazine
Devoted to
Architecture
Garden-craft
Decoration &
Civic Art

Volume V
Number 6

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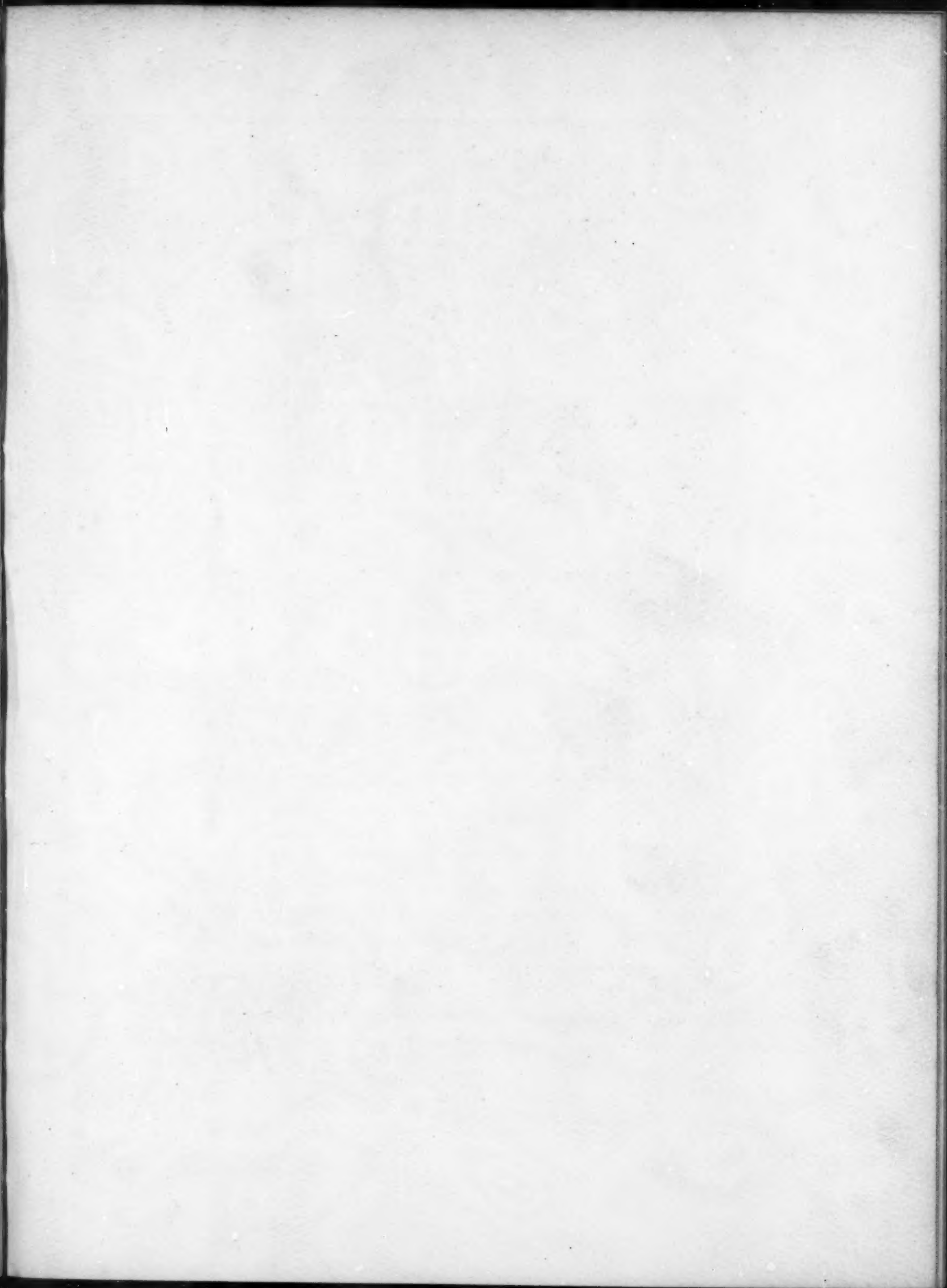
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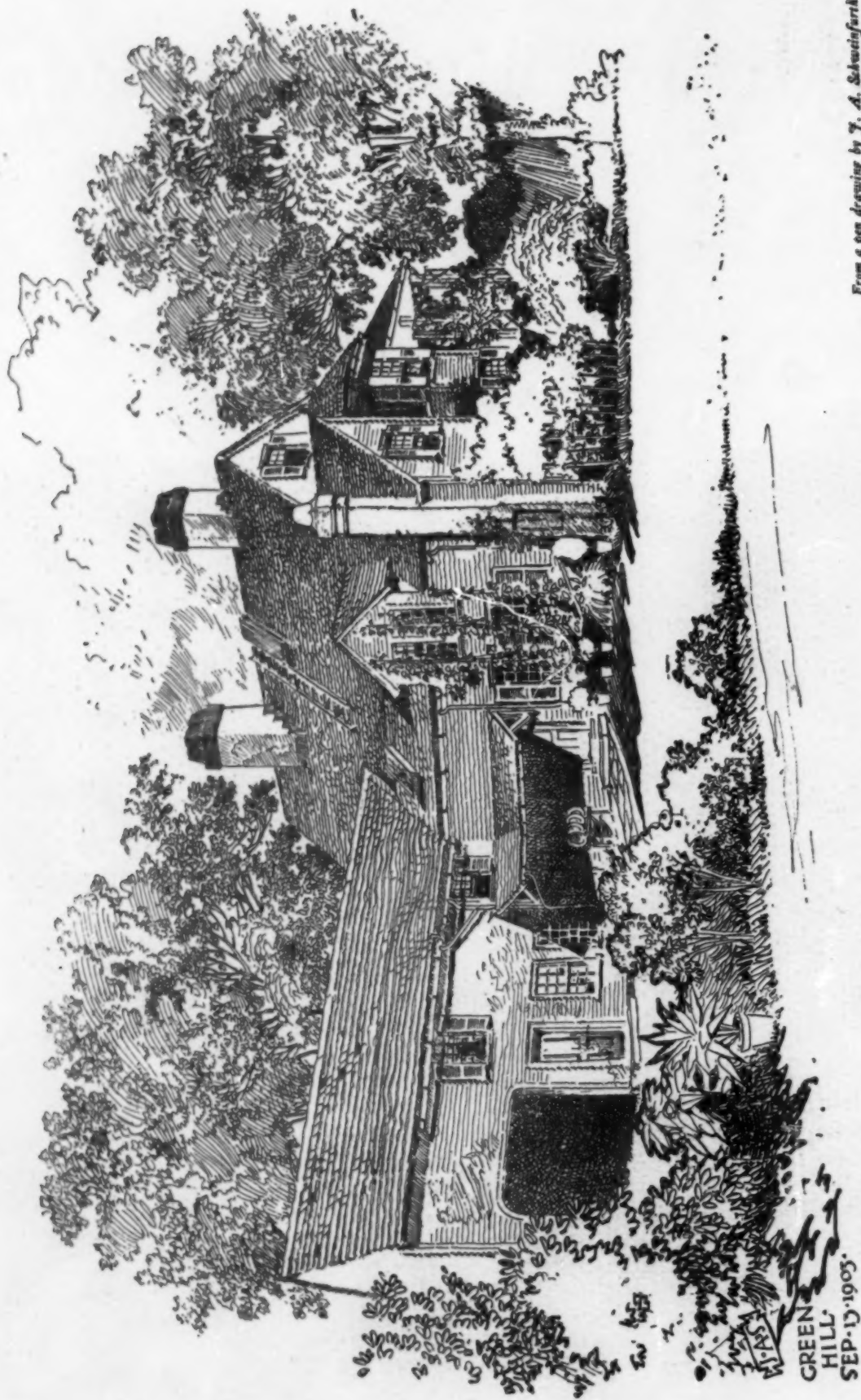
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From a pen drawing by J. A. Schweinfurt

THE PICTURESQUE REAR OF "GREEN HILL" AT BROOKLINE, MASSACHUSETTS

GREEN HILL
HILL
SEP-13-1903

House and Garden

Vol. V

June, 1904

No. 6

"GREEN HILL"

THE OLD GODDARD MANSION AT BROOKLINE, MASS.

By J. A. SCHWEINFURTH

With illustrations by the Author



A SIDE OF THE OLD MANSION

From a water-color drawing by the Author

SITUATED in Warren Street, in the most rural part of the town of Brookline, is the old estate called "Green Hill." It is within sight of the house in which the late H. H. Richardson had his office and residence for so long, and in which he spent the last years of his life. The peculiar location of the house, the high wall and steep hill which meets one on approaching it, and the many years' growth of trees and shrubs, which conceal it, render the mansion very

inconspicuous to the casual passer-by. In fact the writer himself, had passed this house for many years, and had never noticed it, until by chance entering the estate one day, its full beauty became appreciated. One need not wonder, therefore, why, in these times when the country has been searched carefully over for fine old houses, that this one is comparatively unknown. Enter the estate through a gap in the wall near the stable, and there you have a long rambling

façade of singular harmony before you; then you step around by way of the front to the other long façade; then to the rear—and by this time you have the full impression of this simple but charmingly picturesque old Colonial house, and it is an impression that will remain with you always. It is for the purpose of introducing this unique work of better days that a few holidays have been spent in making the accompanying sketches. But as all must know, sketches, drawings and photographs fail to give the real feeling of a fine old house, much lived in, and with

the North. There are elm and spruce trees, grape arbors, and a few remains of box, but not the profusion of the South. There is not the subtle sense of comfort in loafing to be had in the presence of the Southern manors, but a keen air, an alertness, and a damp ground which repels familiarity by an ache or two after an hour at sketching. It seems as if all of these are but natural accompaniments of these New England homes.

Now this old house was first a simple cottage, held by an early settler in the town. Later it was acquired by people of more wealth and position, who turned it into the more pretentious mansion house. Singularly enough a creation of several different times and owners, it has come down to us as complete and harmonious a whole as if designed by the first master of Colonial work, were such a thing possible. It is of the rare, picturesque kind of Colonial work, as distinguished from the more formal and symmetrical façades, such as the Longfellow House in Cambridge. As such, it seems to stand almost alone, in New England at



THE PILLARED VERANDA

a history. One should visit "Green Hill" on a pleasant afternoon in September. Then the leaves, which so obscure the house, are partly off the trees. The scene is that of solitude. Silence, without even the twitter of birds, is broken only by the sighing of the breeze, while the slowly lengthening shadows mark the lapse of the hours. All is favorable to an appreciative condition of mind; then one can feel the past life of this house, as one can in contemplating the old Southern manor-houses. But this is in cold New England, and here is the cold sky of

least, as an example of harmony after having passed through the hands of many owners, all of whom were evidently possessed of rare taste and a sense of restraint. So remarkable is this that it were well to hand down the names of the various owners, that a posterity, just commencing to appreciate the work of the older days, may hold them in grateful remembrance.

The mansion was originally composed of the rear part, the gables at its sides making the line of the front. At this time it also lacked the two octagonal bays, and was built

House and Garden

as indicated by the date on one of the chimneys, in 1730, by Nehemiah Davis, a prominent early settler, as a simple cottage, on his then extensive estate, to which he was constantly adding. In 1793 this estate passed into the hands of Hon. George Cabot, who was chosen United States Senator from Massachusetts in 1791, and by him it was given the name of "Green Hill" and the addition of the front with its columns running up two storeys, making a large parlor on the first floor, and various chambers on the second floor. Then the house began to as-

mass of the whole which makes it all so attractive to one tired of the over-enriched and over-detailed houses of today.

It is supposed that Stephen Higginson, Jr., a later owner (1803), added the bay windows on the sides, besides making other internal improvements, and in 1806 he sold this house with part of the estate to Captain Adam Babcock for \$6,500. Madame Babcock, who probably was responsible for the fine old garden existing at that time, spent much time in beautifying the grounds. In the chronicles of the Brookline Historical



From a water-color drawing by the Author

A HOMELIKE FAÇADE COMPOSED OF SEVERAL ADDITIONS

sume more of the pretensions commensurate with the dignity of the new owner, and its character became at once that of a suburban mansion rather than a modest country farmhouse.

There is a noticeable lack of architectural detail; what there is, being such as any good carpenter of those days might have drawn out for himself on a board or shingle. The columns of the veranda are square, with a slight chamfer, and they support the roof without a capital, or any part of an architrave or frieze. It is this rude simplicity and the

Society occurs this passage, which gives some idea of the quaint old garden once a glory to the estate, and of which there now remains but few traces:—

“Being very fond of flowers, Madame Babcock’s attention to her garden was unremitting, and the wide walks, coated with fine red gravel, that were laid out around the western portion, were bordered on each side with continuous beds of bright blossoms, among which were gay and various colored rows of tulips, and the large clusters of single and double white narcissus shone con-



THE PARLOR OF "GREEN HILL" AND ITS PICTURED WALL PAPER

spicuous, with roses and honeysuckles hanging thickly over the trellises, within the arches of which were placed turnstiles as gateways of entrance to the garden paths on each side of the house. The walks on the eastern side were edged with a tall shrubbery of the old-fashioned white, and also purple lilacs, that, growing later to the height of trees, still survive, and blossom as sweetly now as in the days when they were first set out, although their aged branches and stems require many a prop here and there to sustain them."

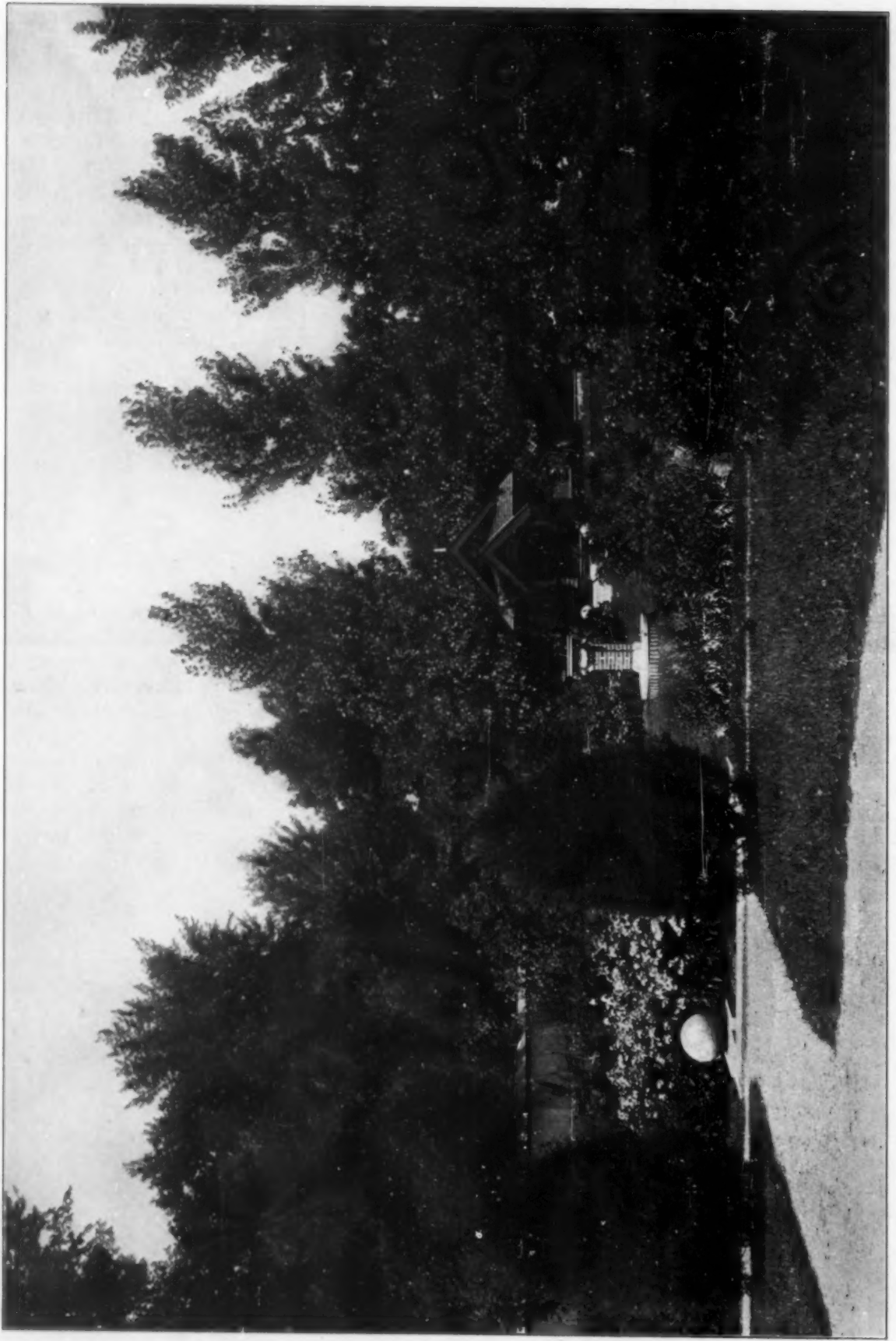
After this owner had passed away it was bought by Mr. Samuel Goddard, in whose family it has since remained. The present owner, Miss Julia Goddard, tenderly keeps it in fine repair, planting and keeping up much of the old-fashioned greenery, so that it has, to this day, the same old-time atmosphere of the past, and for half the year it is completely embowered in leaves and blossoms of the varying seasons.

The interior is perhaps less changed, having the usual varying levels of floors common to such houses, but it lacks the broad central hall and stairway so common in Colonial mansions. Its narrow hall, with steep winding stairway, shows that while the exterior was made grander, the interior retained these features of its early cottage days. The parlor, of which two views are given, has on its walls a pictured paper, perhaps the most interesting and well preserved in New England. There is a continuous view of

the Constantinople of the "Grand Turque," with its domes and minarets piercing the beautiful blue sky, with fine trees and pagodas in gardens sloping down to the blue waters of the Bosphorus, upon which graceful *käiks* float laden with beautiful houris, guarded by the turbaned Turk. The library and dining-room are large, low-studded rooms, but are sunny and have fine outlook; and the old-time atmosphere, despite the lack of accessories in the way of furniture of the time. The old chambers have, for the purpose of ventilation, a door leading into the corridor, composed of one large panel, the full size of the door, filled with strong, widely spaced louvres, painted white, a feature new to the writer, at least, but a valuable idea for country houses of our own day. In one of the chambers rests a superb antique "highboy" decorated in gold and colored lacquers, on a very dark, richly lacquered ground, a subtle, indistinct suggestion of tortoise shell, all in pseudo-Chinese manner, as if it might have been one of those pieces made in Europe and sent to China to be decorated. There is a family tradition that this piece is one of a set belonging to Marie Antoinette, brought over from France aboard the ship "Sallie," and landed in Wiscasset, Maine, in 1792.

The exposures to the sun, and the views from the windows are all that could be desired, and one leaves with regret this peaceful old house, so permeated with memories of quieter days.





THE GARDEN OF "WOODLEIGH"—LAKE FOREST



The Railroad Station at Lake Forest

LAKE FOREST

THE BEAUTIFUL SUBURB OF CHICAGO

(AMERICAN SUBURBAN COMMUNITIES—V.)

THE recent development of country or, more properly speaking, suburban life in America, is nowhere more in evidence than in the neighborhood of Chicago. Each year shows a marked increase in the number of attractive permanent homes built along the shore of Lake Michigan north of the city. For a long time, Evanston, twelve miles away, was the center of this semi-country life; but today the whole shore, from Lincoln Park to Lake Forest, is thickly settled with a population living outside the city for fully two-thirds of the year.

The Village of Lake Forest was first chosen as the site of a Presbyterian College in 1856, and today the title of almost every piece of property between the Lake and the Chicago and North-Western Railway tracks, is originally vested in the "Lake Forest University."

For several years after the establishment of the college there was no apparent attempt to develop anything but a small college community, and the first residences were built in the center of the present village and around the grounds now known as the college campus. These residences possessed no architectural merit, but were simple brick or frame houses, built in the ugly style of the fifties, when nothing seemed to be desired in houses except sufficient rooms to supply the family needs. The topography and beauty of the land, however, soon attracted Chicago business men searching situations for summer homes.

A high bluff runs along the Lake, broken

frequently by deep, wooded ravines, where all kinds of flowers flourish and many varieties of song birds make their nests. The whole tract was originally a vast forest of oak, maple, ash and hick-



THE HOME OF THE ONWENTSIA CLUB



THE WINTER CLUB

Designed by Frost & Granger



THE TOWN HALL AND FIRE STATION

Designed by Frost & Granger



THE CHURCH OF THE HOLY SPIRIT AT LAKE FOREST

Designed by Frost & Granger

ory trees. When the founders of the University decided to lay out a regular settlement, Frederick Olmsted was consulted, and, on his advice, Mr. Hotchkiss of St. Louis, who, as landscape architect, had designed the drives of Greenwood Cemetery in that city, was employed to lay out a village in park

style. This work was completed in the summer of 1857. Taking the paths of ravines as his motive, Mr. Hotchkiss abandoned the checker-board plan of regular squares, then in vogue, and laid out winding roads in conformity with the ravines and the general slope of the land.

The wisdom of such a plan has been many times proven. Wealthy citizens of Chicago were soon attracted by the possibilities of the place, and began to build summer homes where they could spend at least six months of the year among beautiful natural surroundings and, at the same time, keep a watchful eye upon their business interests in the growing city only twenty-eight miles southward.

For many years the houses were extremely simple, and only intended for summer occupancy. The advent of golf, however, produced a rapid change.

A number of city men, who were lovers of sport, looked over the country in search of a suitable site for a permanent golf and country club. At this time the architect, Henry Ives Cobb, owned a substantial home along the old Green Bay Road west of the Village of Lake Forest. The situation was in every way adapted for an all-round country club, as, west of the Green Bay Road, which runs along a natural height

of land, the country slopes gently to the valley of the Skokie, a small stream forming the north branch of the Chicago River.

Terms for the purchase of two hundred acres of land were soon arranged, the Cobb homestead was turned into a simple clubhouse, and the Onwentsia Club was formed. This association has steadily grown in popularity and prosperity, and now, in addition to owning the finest golf grounds in the Middle West, it offers its members polo, tennis, croquet, and other outdoor games; it supports a trained pack of hounds for drag hunting, and possesses bowling alleys and a fine squash court for indoor amusement.

With the growth of the Club, many beautiful houses began to be built along the Green Bay Road, and even on the lower ridge, beyond the Skokie, about a mile further westward. At the same time the original village, between the railway and Lake Michigan, was steadily improved. The later houses, those built within the last ten years, have been for permanent occupancy, and each year the winter population increases.

With the growth of a regular resident population a community feeling was aroused, and about ten years ago the village began to systematically improve its roads, sidewalks and parkways. Lake Forest had before this been incorporated as a city under the laws of the State of Illinois, which proceeding enabled the citizens to elect their own mayor and council, and manage their own affairs.

Mr. Hotchkiss's original plan provided streets of unusually great width, with narrow parkways on either



THE RESIDENCE OF FRANK V. S. HIBBERD, ESQ. *Designed by George L. Harvey*



WATER TOWER—MR. DICK'S ESTATE
Designed by Jas. Gamble Rogers



"ARDLEIGH," THE RESIDENCE OF J. V. FARWELL, JR., ESQ.
Designed by Arthur Heun

Lake Forest

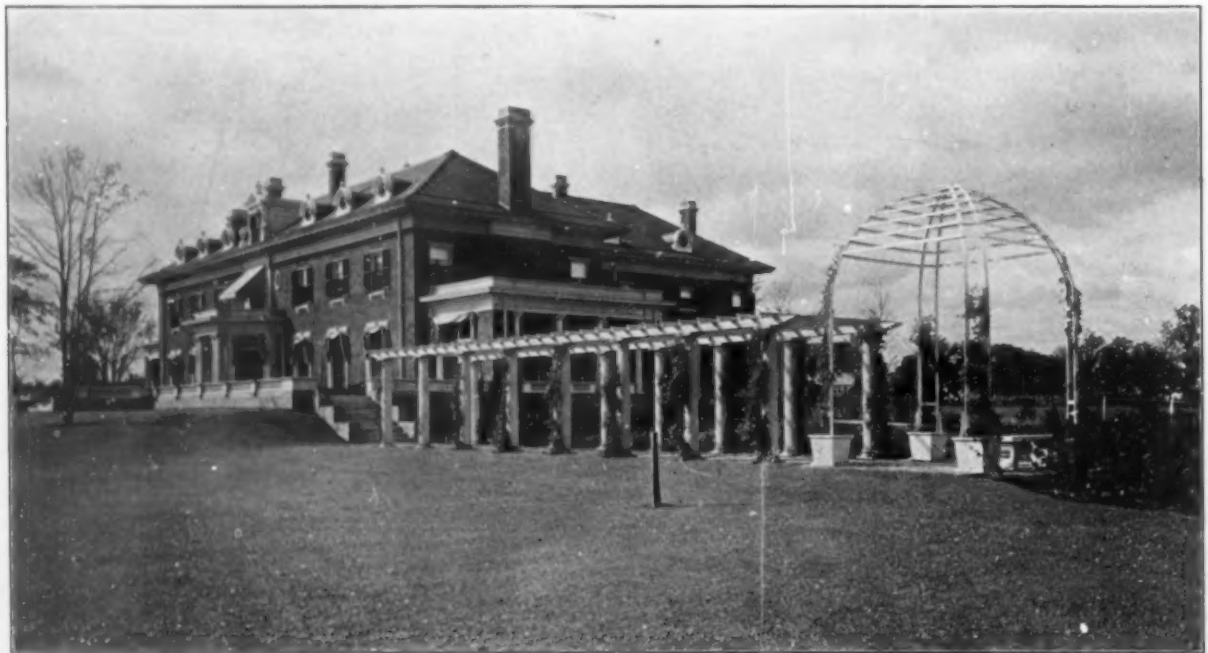


THE RESIDENCE OF A. B. DICK, ESQ., AT LAKE FOREST
Designed by Jas. Gamble Rogers

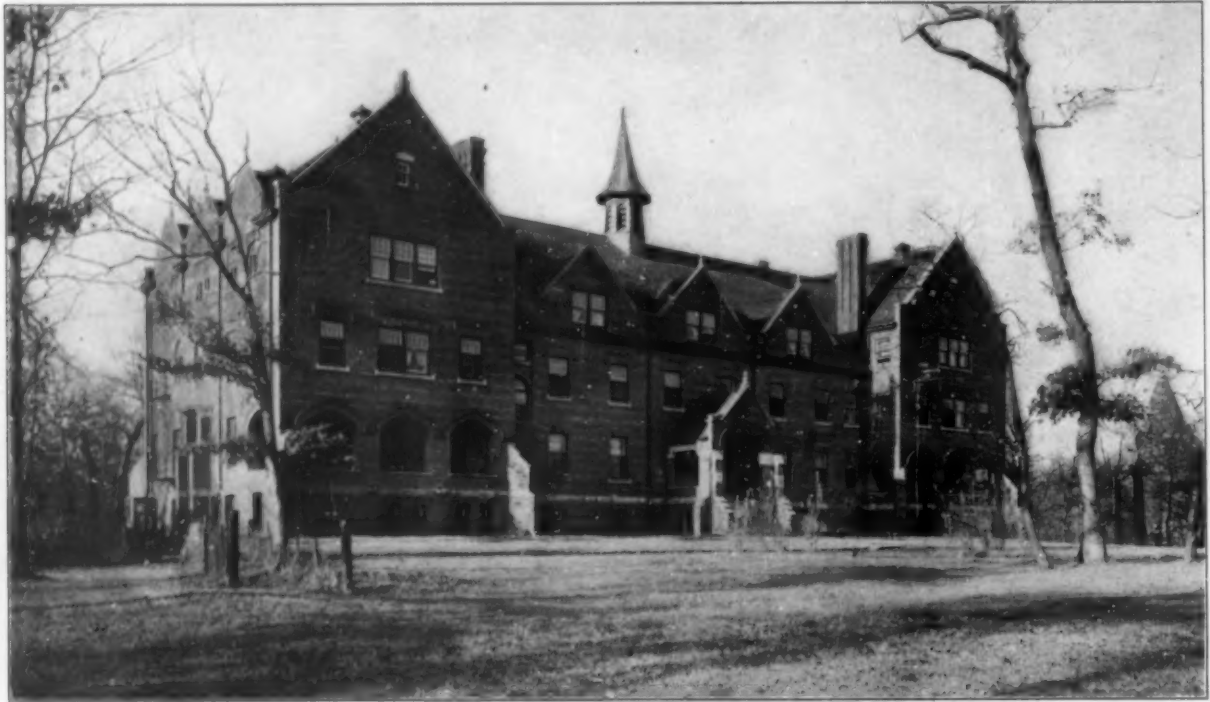
side. The City Council, upon the suggestion of Mr. E. F. Gorton, who for seven years served as mayor, adopted a standard width of twenty feet for roadways, except upon the few more crowded streets near the railway station and along the Lake Shore

Drive, where the roadway is thirty feet wide. This left very broad parkways upon either side, which have been kept up by the abutting property owners and very beautifully planted with shrubs.

Largely owing to the fact that there is no



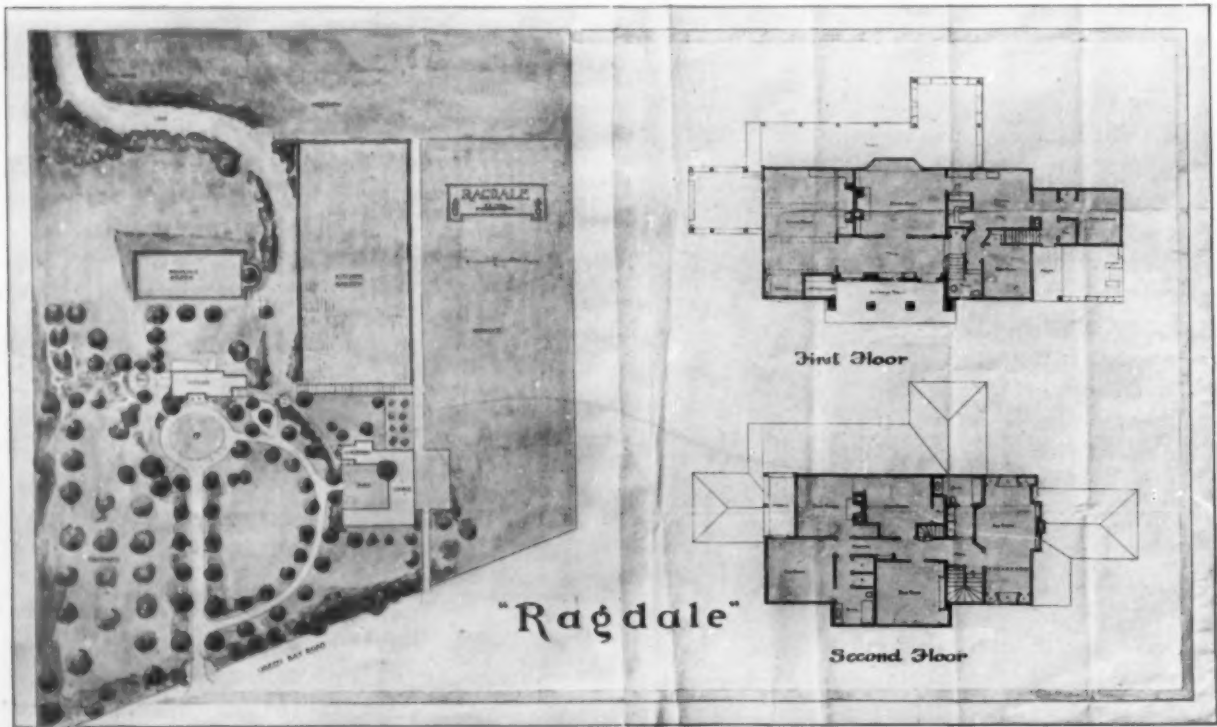
THE PERGOLA AT MR. DICK'S HOUSE



LOIS DURAND HALL, A DORMITORY OF LAKE FOREST COLLEGE
Designed by Frost & Granger

sidewalks, so that now practically all these have been removed and replaced by concrete walks five feet wide. These soft gray walks,

with broad plots of grass on either side, planted with sweet-smelling shrubs, add greatly to the beauty of the village, especially



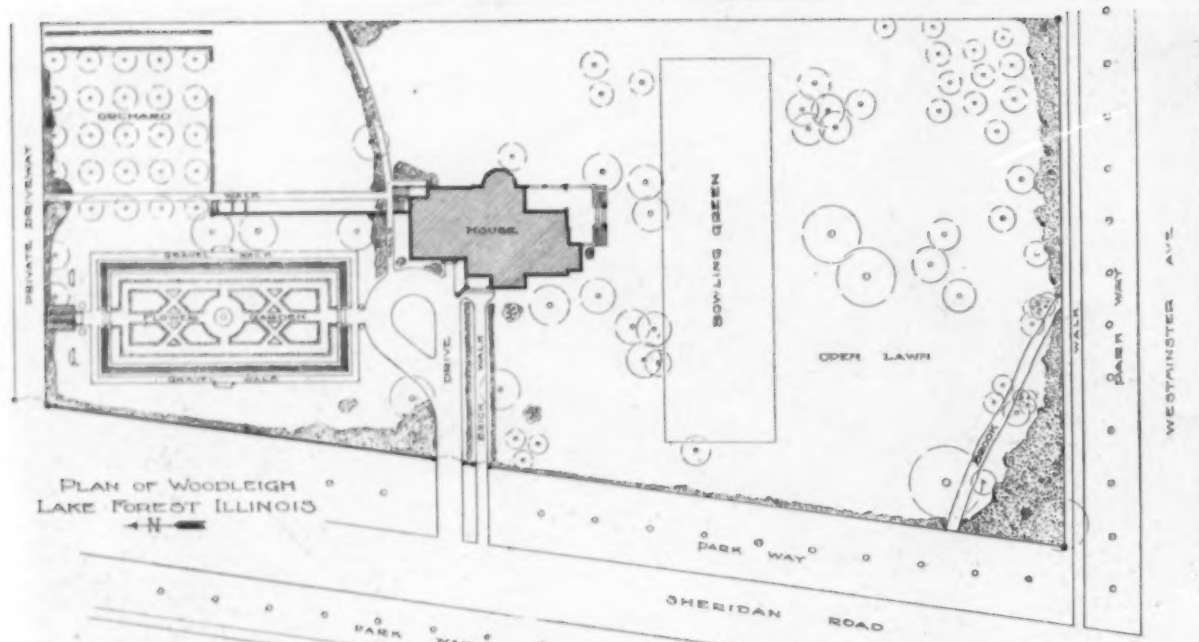
THE PLAN OF "RAGDALE" GROUNDS AND HOUSE
The Home of Howard Shaw, Esq.



"RAGDALE" HOUSE
Designed by Howard Shaw



THE STABLES AT "RAGDALE"
Designed by Howard Shaw



PLAN OF THE GROUNDS AND GARDEN OF "WOODLEIGH"
The Home of Alfred Hoyt Granger, Esq.



"WOODLEIGH" HOUSE, FROM THE GARDEN
Designed by Alfred Hoyt Granger



THE RESIDENCE OF ARTHUR FARWELL, ESQ.

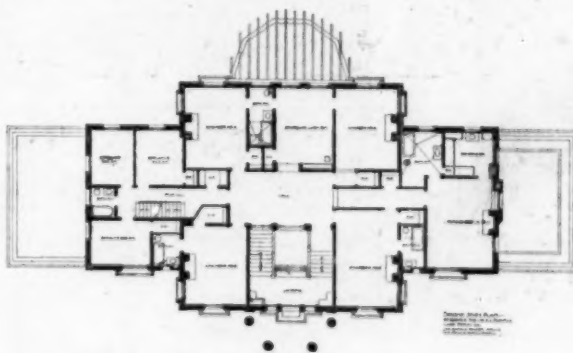
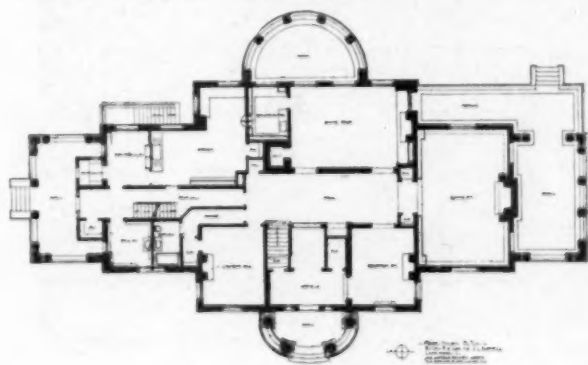
as they are generally well shaded by handsome trees; and nowhere in the West has more attention been given to the careful planting of shrubbery and the laying out of gardens.

We show among the illustrations the plans of several houses and gardens located in different parts of the village. These plans are generally typical of the class of improvements now being carried on in Lake Forest. In each case the planning of the grounds is as carefully studied as that of the house and is made to harmonize in every possible manner with the natural character of the land.

To the Eastern visitor the village is generally a complete surprise, not on account of

its natural beauty and the evidence of wealth and prosperity, so much as because of the study and cultivation shown in the arrangement of buildings and gardens, and the general appearance of age, and of an established country life.

The College, situated in large grounds in the center of the village, with its dependencies—Ferry Hall School for girls, and The Lake Forest School for boys—exercises its beneficial influences upon the resident community life. Each of these schools possesses substantial and attractive buildings of its own, with ample grounds around them. There are, besides, a small private school for little children and several excellent public schools,



THE PLANS OF MR. ARTHUR FARWELL'S HOUSE
Designed by Jas. Gamble Rogers



THE RESIDENCE OF VERNON BOOTH, ESQ.

Designed by Arthur Heun

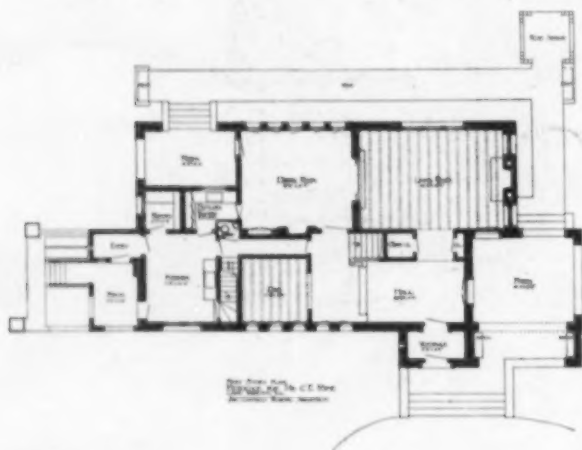
all housed in buildings of well-studied architecture. The public schools are controlled by a board of education appointed by the Mayor. They are supported out of the general tax budget and are unusually well equipped



THE RESIDENCE OF C. E. POPE, ESQ.

in every particular.

Located in the Town Hall, there is also a Public Library which, though at present small, has excellent prospects, and is fostered not only by the Village Government, but also by many



PLANS OF MR. POPE'S HOUSE
Designed by Jas. Gamble Rogers

and constantly increasing private gifts. Almost in the center of the village stands the Presbyterian Church from which the village sprang. Three years ago an attractive Episcopal Church was also built to fill the wants of a growing community.



THE RESIDENCE OF EDGAR M. STANTON, ESQ.
Designed by Myron Hunt

As people began, here and there, to stay in the country during the winter, a club was recently formed for outdoor winter sports. It possesses a skating pond, about three hundred feet square, with good curling rinks, a toboggan slide, and ample clubhouse, with a ball-room, a stage for amateur theatricals, lounging and locker rooms, and bowling alleys.

All of the improvements of the past ten or twelve years have been placed in the hands of trained architects, and have been carried

out with an eye towards the permanent beauty of the village, so that, today, Lake Forest is recognized as equaling in beauty any of the many attractive suburban villages which group themselves around our growing American

cities. It offers to its residents all of the deeper blessings of church, home and school, away from the noise, turmoil and dirt of city life.

That such communities are springing up everywhere is one of the most sure promises that our country is to become one of beautiful homes and gardens, where the busy man of the twentieth century can get away from the storm and stress of active business or professional life, and renew his wasted strength and energy only where it can be truly renewed, in "God's own out of doors." A. H. G.



The Navy Yard Park, Havana

THE BEAUTIFYING OF CITIES

A PAPER READ BEFORE THE ARCHITECTURAL LEAGUE OF NEW YORK

BY JOHN M. CARRÈRE

WITH perhaps few exceptions, the founding of a city has been really quite accidental, and the selection of the location has been due to two principal causes: the necessity of establishing either a military or a trading post. And from these small beginnings the city has grown and developed. There are very few cases on record where the location of a city was selected deliberately and with any other purpose—the most notable instance being the City of Washington. It follows therefore that these cities have always been placed in localities that were primarily well suited for defence, or on the natural highways of commerce—whether inland, on streams or lakes or on the coast. They have been preceded by military roads or common highways,—sometimes no more than a cow-path,—and they have developed along the lines of least resistance without any particular scheme and with little or no forethought.

In the Old World the growth and development of cities was very gradual and coincident with the development of civilization and the advancement of art. Their remodeling was brought about by rather violent methods—

sometimes by the necessity of rebuilding the cities that were devastated or ruined by the conquering hordes, at other times by the ambition of the conqueror to reproduce in his own land the wonders that he had seen abroad; and so we travel through the ages from Egypt to Greece, to Rome, to France, to Germany, to Spain and England and the rest of Europe.

The important points to note are, that the utilitarian and the ideal conditions of city building were developed side by side, and that art was not promoted by public opinion, though it was greatly influenced thereby, but by individuals having the ambition and the power to bring about a new order of things without hindrance.

With us, on the other hand, cities far surpassing in size the largest cities of the Old World, have grown so rapidly that the utilitarian side has forced itself upon the people and taken all their energy, means and thought, leaving no opportunity for art excepting of the most perfunctory and casual character, so that we are now confronted with the necessity, from the artistic point of view, of remodeling practically the whole of the United



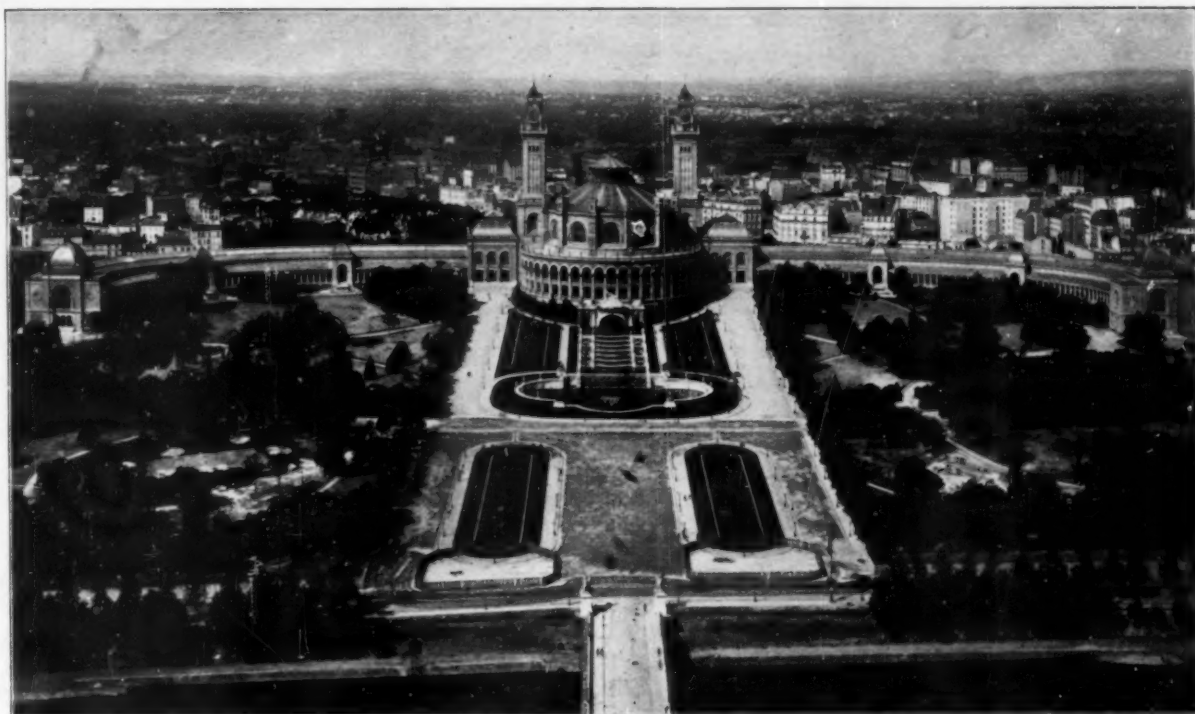
The Karnthorring in Vienna



The Hohenstaufenring in Cologne

AVENUES OF EUROPEAN CITIES

Which are not only thoroughfares, but have been made into ornamental places offering recreation for the citizens and greatly enhancing the value of the adjacent property



THE TROCADERO AT PARIS

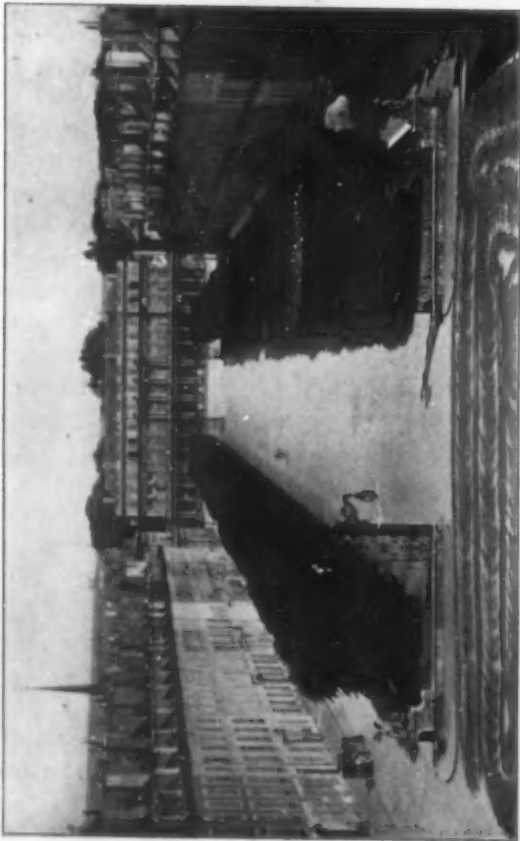
A permanent feature of the City resulting from the Exposition of 1878

States, not by the will of the Cæsars, of a Napoleon or even of a Haussmann, but by the will of eighty million people of different races and with different views, a large majority of whom have no appreciation of the subject and are moreover sordid and thinking of the present without any consideration for the future.

This is what makes the task so difficult and at times so very discouraging, for with our democratic institutions men are moving in and out of office, policies are being changed, and a great scheme of municipal improvement is no sooner thought of and partly worked out than it is completely upset, as in the case of Washington by the death of Senator McMillan, and in the case of many other cities by a mere change of administration and the lack of that continuous personal element which has always been indispensable as the force behind any creative movement. And yet though our people, especially in the more civilized parts of the country where their views have become set and their conceit somewhat well developed, do not rise and demand permanent and artistic improvements, they do appreciate

such improvements as are actually accomplished, so that men like Boss Shepard in Washington or Boss Tweed in New York may be justly held to have conferred such blessings upon their cities that the time will come when all their sins will be forgotten in the glory of their good works.

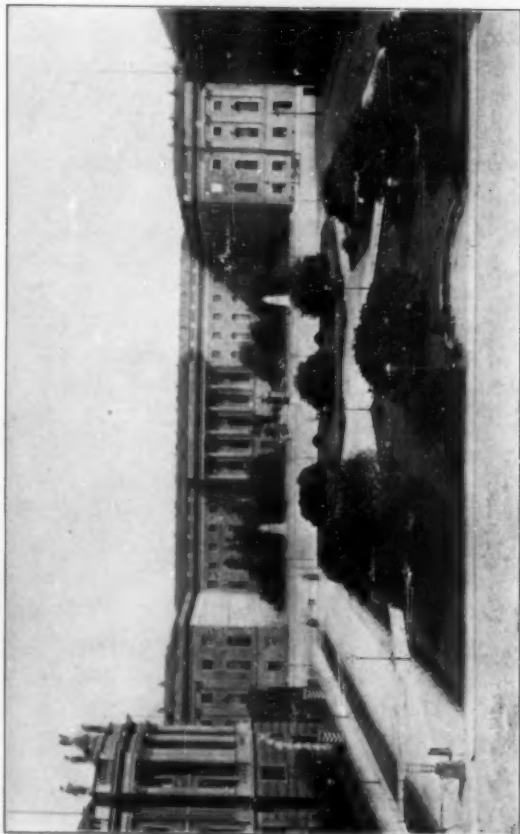
Aristotle defined a city as "a place where men live a common life for a noble end." How can we accomplish this end unless we make our city so attractive and so beautiful as to spread a beneficent influence over our homes and our entire life? Have we attained this end, when every selfish and material interest for self-preservation and personal comfort and profit has been developed to the fullest extent, if we have neglected the ideal side of life and have done nothing to make our homes and their various surroundings beautiful and elevating, if we have not appealed to the imagination and through it to everything that is best in us, if we have not provided the most natural and wholesome and direct means of recreation of the kind that is immediately within the reach of everyone, and by process of assimilation influences our entire life?



The Place de la Carrière at Nancy



The Place de l'Hôtel de Ville at Oran



The Opera-Platz at Berlin



The Place de l'Hôtel de Ville at Avignon

BEAUTIFIED CENTERS OF EUROPEAN CITIES

Where refreshing spaces in congested districts have been secured and also effective settings for the public buildings abutting thereon

The struggle of living has been so intense with us that we have devoted too much time to it and not enough to recreation, and we are only now recovering from this state of mind and are learning that it is not necessary to wait until the labors are done to find enjoyment in living, but this enjoyment can and really should be found around us while we are toiling. It is becoming clear, also, that the workingman and his work are both made better to the extent that his surroundings are made better. When his imagination reaches beyond the point



THE AQUEDUCT OF ST. CLEMENT AT MONTPELLIER

A utilitarian object made the chief ornament of a city by combining architectural with engineering skill. Water is conveyed overland a distance of eight miles and then across a valley through the aqueduct, one-half mile long and formed of two tiers of arches, each seventy feet high. The water finally reaches a château d'eau on the city side of the pavilion and terminates a vista along Le Peyrou, a beautiful recreative plaza bearing an important relation to the city plan. The aqueduct was built between the years 1753 and 1766.



THE LINKING OF THE AQUEDUCT OF ST. CLEMENT WITH THE CITY BY MEANS OF A PARK

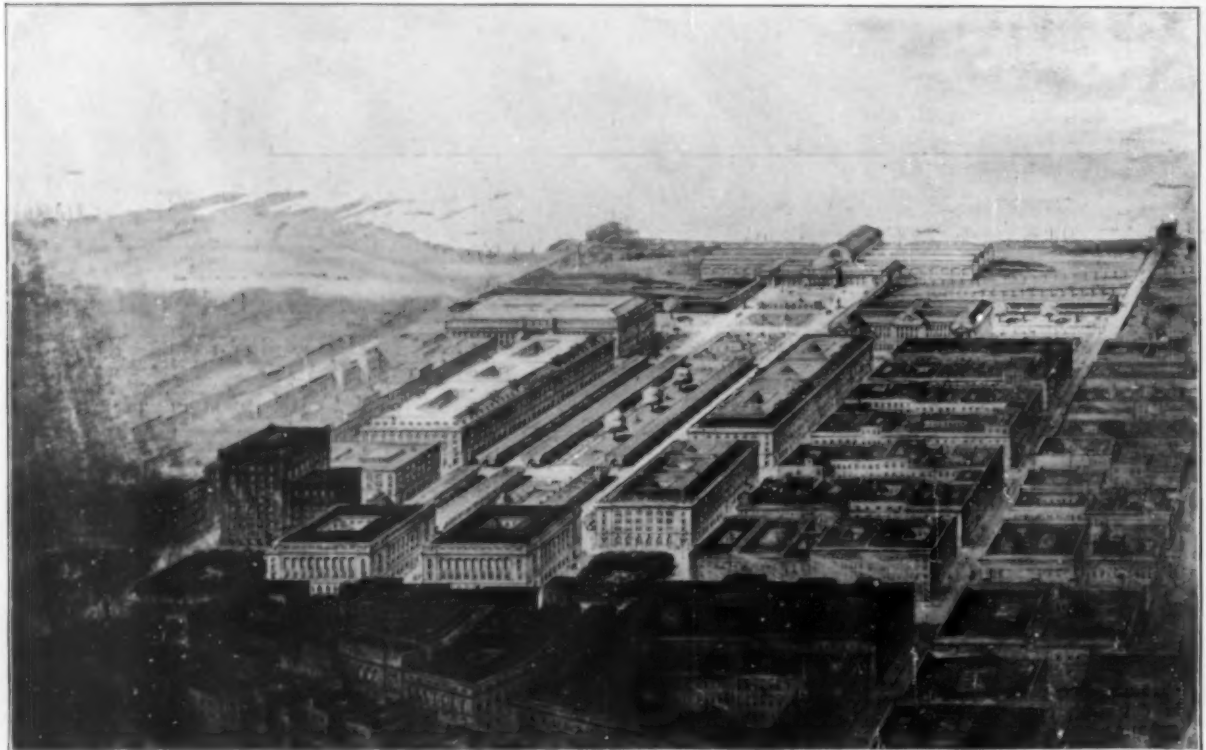
of mere cleanliness and bodily comfort and begins to hunger for the beautiful, as well as the useful, you have done much to put real happiness within his grasp.

If it were possible to definitely control the destiny of New York City, surrounded as it is by beautiful scenery and wonderful natural advantages, we should begin by establishing a complete circle of parks, each beautiful according to the development or even the

preservation of its characteristic scenery, and we could then start from the heart of the city and establish beautiful avenues, leading in every direction towards these parks, which with frequent inter-connecting avenues would be the means of controlling the development of the city toward the park and would gradually bring a great deal of the park into the city.

If our avenues were built in advance of the development of the city, we would to a great extent control the character of this

development. The entire landscape work would grow, so that when the buildings were erected we would have a foreground, and as in the case of the beautiful cities of Europe, or of Washington in this country, it would not matter so much whether the buildings were all beautiful or not, because the general result would be harmonious. If the buildings were beautiful also then the ultimate aim of a city beautiful would have been obtained.



THE GROUP PLAN PROJECTED FOR THE CITY OF CLEVELAND
By the Board of Supervision composed of Daniel H. Burnham, John M. Carrère and Arnold H. Brunner
A View over the City looking toward the Lake

I find that the more I study the subject, the more apparent it is to me that there are a few cardinal principles which can be considered as essential to city building and city development.

First. *Circulation*: Convenient, adequate and direct circulation, by which I mean providing ample facility for every sort of traffic, so arranged as to connect every point of the city in the most direct and adequate possible manner with any other point no matter how distant.

Second. *Hygiene*: That is to say, the promotion of health by providing for every scientific means of sanitation, drainage and especially of natural ventilation, by which I mean that a certain proportion should be established throughout every city between the voids and the solids, the areas covered by buildings and other improvements and those reserved for air and light.

Third. *The Aesthetic Side*, by which I mean the science of solving the first two problems and all the problems dependent thereon in an artistic way.

In our cities, and in fact in our whole mode of life, we separate work from pleasure, the practical from the beautiful, instead of blending them as is so skilfully done by the older nations of the world. A street is apt to be nothing but a thoroughfare, so that we must go and come and travel upon it without enjoyment, which we must seek elsewhere at given points laid aside for this particular purpose. But there is no reason why our streets should not be thoroughfares and breathing spaces and pleasure grounds all in one. Neither is there any reason why we should not get as much pleasure in traveling through our streets during working hours as at other times.

Take Paris and almost any large European city as an example, and you will find that their main thoroughfares are beautiful avenues, parks in themselves—cool and shady—with plenty of air and light and all manner of attractions. The beauty of a street induces beauty in buildings and adds beauty to life, whereas the confusion of streets and jumble of buildings that surround us in our

American cities contribute nothing valuable to life; on the contrary it sadly disturbs our peace of mind and destroys that repose within us which is the true basis of all contentment.

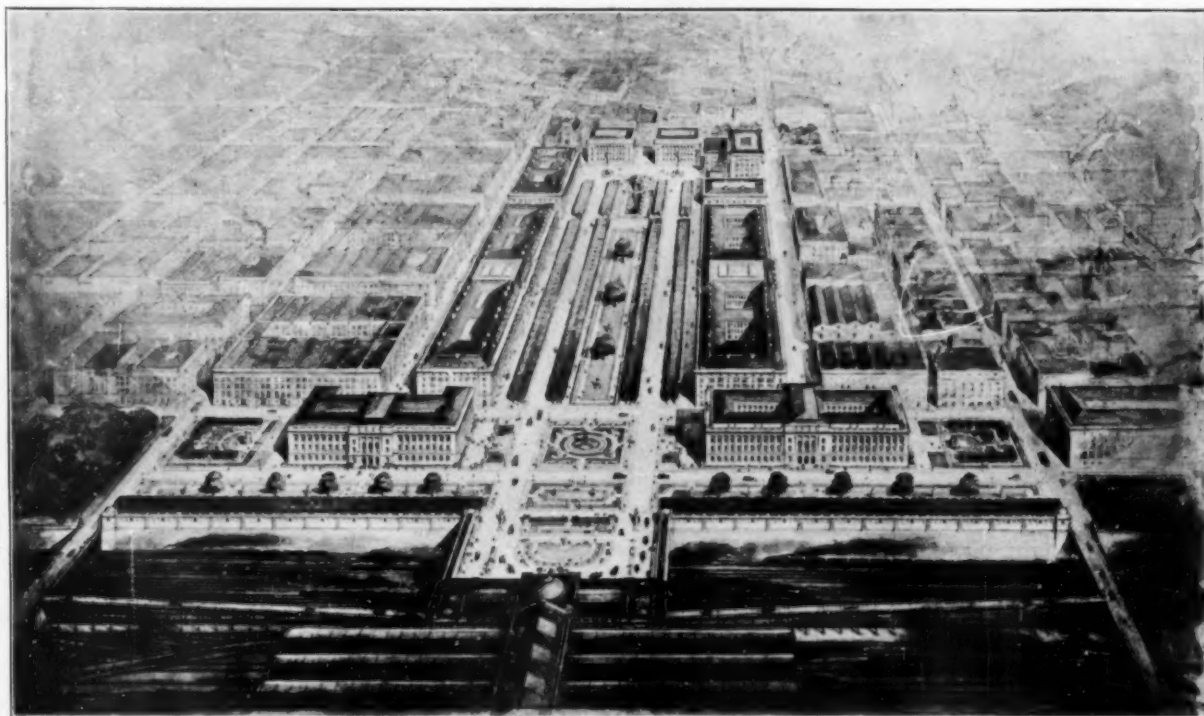
A French painter, who spent some time in this country, in discussing American life with me was quite enthusiastic about many features of it, but the thing that he missed the most after the day's work was a quiet and aimless stroll through the streets of the city, which had become a part of his daily life at home (such a stroll as we often take across the country or through the woods), not knowing and not caring where he was going, but sure to find at every turn something to interest him and to rest his tired mind. In New York, he said, people run; they have but one object—to arrive as quickly as possible at their destination, because there is nothing in transit to attract their attention or to make it worth while to linger.

In the case of the painter who sits by his easel all day long, it was the evening hour that was dull and stupid, but in the case of most of us who are out and about much of the day, the loss is even more serious.

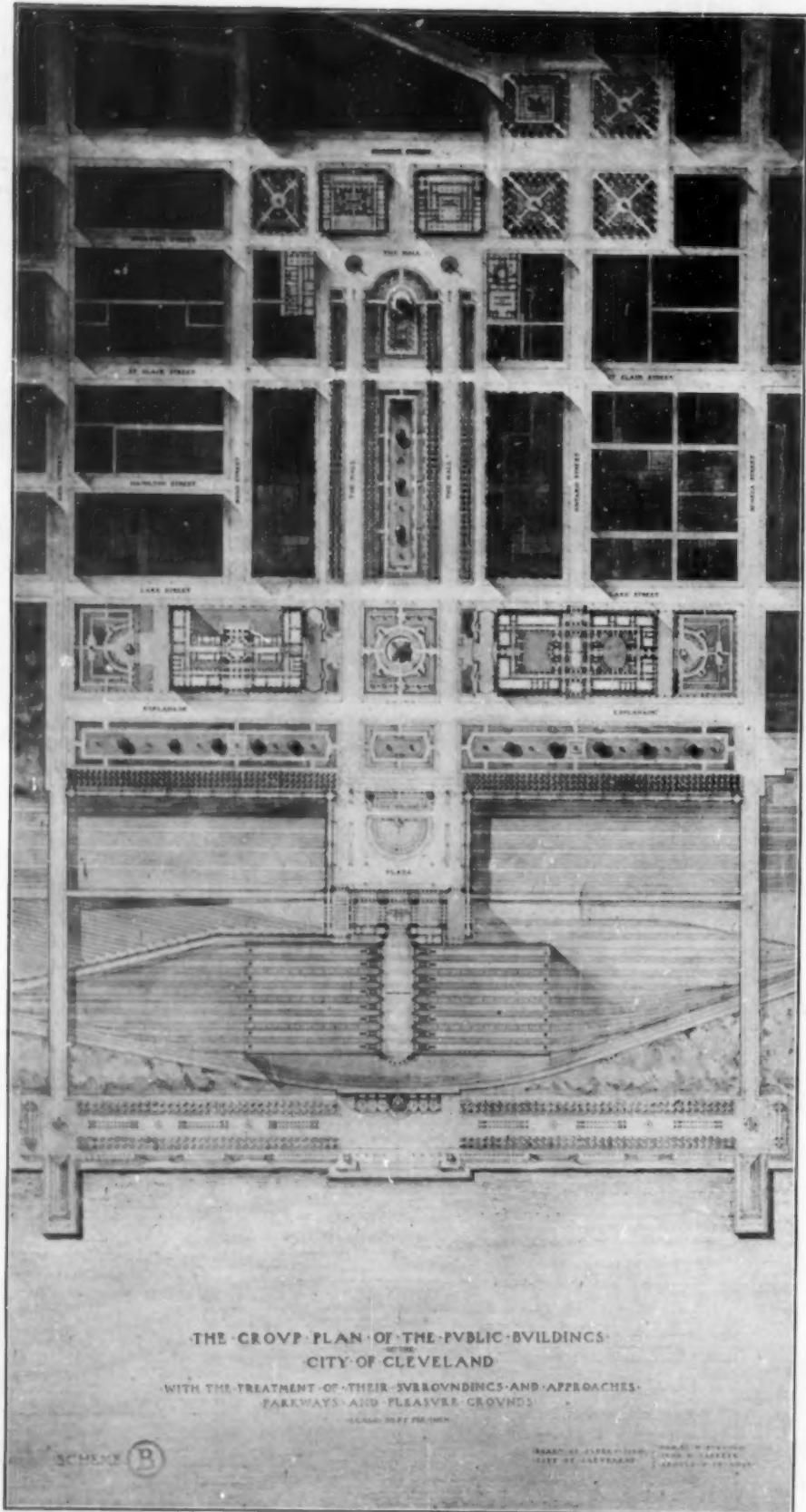
I want to dwell on two more points which seem to me of the greatest importance and which are generally lost sight of by those having charge of municipal improvements, namely, the value of art from the economical point of view and the wisdom and real economy of investing public money in municipal art, provided that it is done with good artistic judgment and with forethought and restraint. The whole of Europe bears testimony to this fact.

My second point is the absolute necessity of planning broadly in advance of the requirements and of developing gradually on the general lines thus established. It is obvious that whether we are undertaking the development or remodeling of a whole city or the improvement of an avenue or any improvement large or small, that a complete plan or layout should be first prepared dealing not only with the special problem, but with every other feature directly or indirectly dependent thereon, so that it may form the basis for consistent and healthy growth and development.

Mr. Maltbie, the Secretary of the Art Commission of the City of New York, in



THE CLEVELAND GROUP PLAN
A Bird's-Eye View from above the Lake



THE PLAN OF THE CLEVELAND IMPROVEMENT

his very interesting little pamphlet entitled "Civic Art in Northern Europe," which has been recently distributed in this city, reminds us that St. Petersburg—perhaps one of the points of Europe most remote from the centers of art, and which is, nevertheless, a beautiful city when compared with New York, is only two hundred years old, while New York is two hundred and fifty years old. This seems indeed difficult to realize.

He also tells us that it is seldom that any municipal improvement is executed in Paris for which plans have not been prepared and practically decided upon from ten to fifteen years in advance. By reversing the statement you will see that the intelligent thought is ten or fifteen years in advance of the actual necessity for improvements, which is the direct opposite of the prevailing custom in this country, even in matters of the greatest practical import, as for instance the transit situation in the City of New York.

When the Champs-Élysées was laid out and the Place de l'Étoile was planned, the radiating avenues leading from this square were placed on the official maps, and in time every one of these avenues with such modifications and improvements as conditions may have required from time to time have been built and have developed so that every year adds to their beauty.

At the present time the Avenue de la Grande Armée, which is a continuation of the Champs-Élysées beyond the Arc de Triomphe, is being gradually extended so that it will eventually reach Versailles. Think of it! An avenue of that magnitude, beauty and importance and nearly as long as the City of New York.

I venture to say that there is hardly a practical solution of a single municipal development which is presented that cannot be made less expensive within a very few years by the development of the artistic side and possibilities of the problem, whether by creating entirely new civic centers, whether by adding to the beauty and attractiveness of these centers and thereby enhancing the value of the property and increasing the tax levy, or whether only by making an improvement which is permanent and capable of indefinite development, so that the first cost is not an absolute waste of money. One single

illustration will place this before you quite forcibly:

Expositions of considerable magnitude have been held in different parts of Europe and this country. In Europe they have always been seized upon as the means of developing some new municipal feature of a permanent character, so that after the exposition is over and the buildings are removed, the city has gained not only a building or two, but beautiful parks, avenues, bridges or other permanent municipal improvements. The first Paris Exposition developed the lower end of the Champs-Élysées between that avenue and the river. The second and third Paris Expositions produced the Trocadero with its wonderful approaches, and to some extent the development of the Champs de Mars. The last Exposition, besides the general development of this entire region, produced the two palaces, a new bridge and a new avenue opening up a vista over this bridge to the Invalides with its wonderfully beautiful dome, besides a great many minor improvements. The Philadelphia Exposition produced two buildings, and resulted in the necessity of thousands of dollars being spent to restore the Park, to which little or nothing was added. The same is true of Chicago, Buffalo and St. Louis, and no effort on the part of the architects in charge could persuade the people of any of these cities to consider such an expense as a means of remodeling and beautifying in a permanent fashion any part of the city, so that their millions have been spent in temporary features all of which have disappeared, and beyond the passing pleasure and benefit of the exposition nothing remains but a memory.

The principal reason for the great waste of artistic opportunity in municipal development and some other lines of development is without question due to the fact that the engineer's point of view and not the architect's has prevailed. The engineer's point of view appeals more strongly to the average man than that of the architect, and yet while most architects can do good engineering, there are few engineers who can do decent architecture. The engineer's point of view is strictly quantitative, that of the architect almost strictly qualitative. With the average engineer twice two are four, and this is the

all-important fact. The architect does not deny that twice two are four, but he passes on to the next thing and looks beyond this mere mathematical fact. By temperament, training and actual experience the average engineer is apt to be unsympathetic to the architect's point of view. Nevertheless, should the architect neglect his engineering, no matter how beautiful his work may be, it will probably be lacking in those essential qualities which will make it live, but the reverse proposition as applied to the engineer is unfortunately not true.

I hope that you will not for one moment consider that I am unconscious of the value of the engineer's point of view or that I have any less respect for him because our point of view is so different, but I do feel very strongly that the engineer's point of view is one-sided, and to that extent, narrow; and for that reason he is not the best person to be entrusted with every phase of municipal improvement. He attaches too much importance to facts and leaves no room for imagination.

Whatever a man may style himself, if he be capable of conceiving and executing a really great architectural work, whether it be an

individual building, an avenue, a park or a whole city, he is in that sense a great architect: such was Michael Angelo, the painter and sculptor; in a different way Lenôtre, who is always referred to as a landscape architect; and still in another way Roebling, the engineer, who had the skill to produce a masterpiece of engineering of such beautiful proportions as to class it as a work of art, and Major L'Enfant, the engineer, to whom credit is due for the beautiful plan of the City of Washington—one of the only plans in existence laid out deliberately and in advance, with an amount of foresight and artistic judgment so great that notwithstanding the unintelligent departure from his scheme and development of his plan, it has, nevertheless, produced a beautiful result, even in its present mutilated form.

I trust that a better understanding of the functions of the engineer and the architect, and a more thorough blending of their tasks may gradually lead to a proper solution of the many municipal problems which now confront us. This solution can only be satisfactory when effected with both the artistic and the practical ends in view.

THE NEW BRONZE DOORS FOR THE ARCHITECTURAL SCHOOL AT HARVARD

WHAT has been described as a new experiment in casting in this country has been most successfully carried out by the John Williams Bronze Foundry of New York in the execution of the new bronze doors for Nelson Robinson, Junior, Hall, as the home of the Harvard Architectural School is called. The doors were designed in the style of the Italian Renaissance by McKim, Mead & White, and received the personal attention of Mr. McKim. The excellence of the caster's work is shown in the absolute retention of the softness and delicacy of the original modeling in clay, no chasing, filing or sharpening having been done, as is usually the case. That is to

say, even the rich ornamentation in very low relief of the stiles and rails, commonly treated as plain surfaces, was so precisely preserved as to render all retouching superfluous.

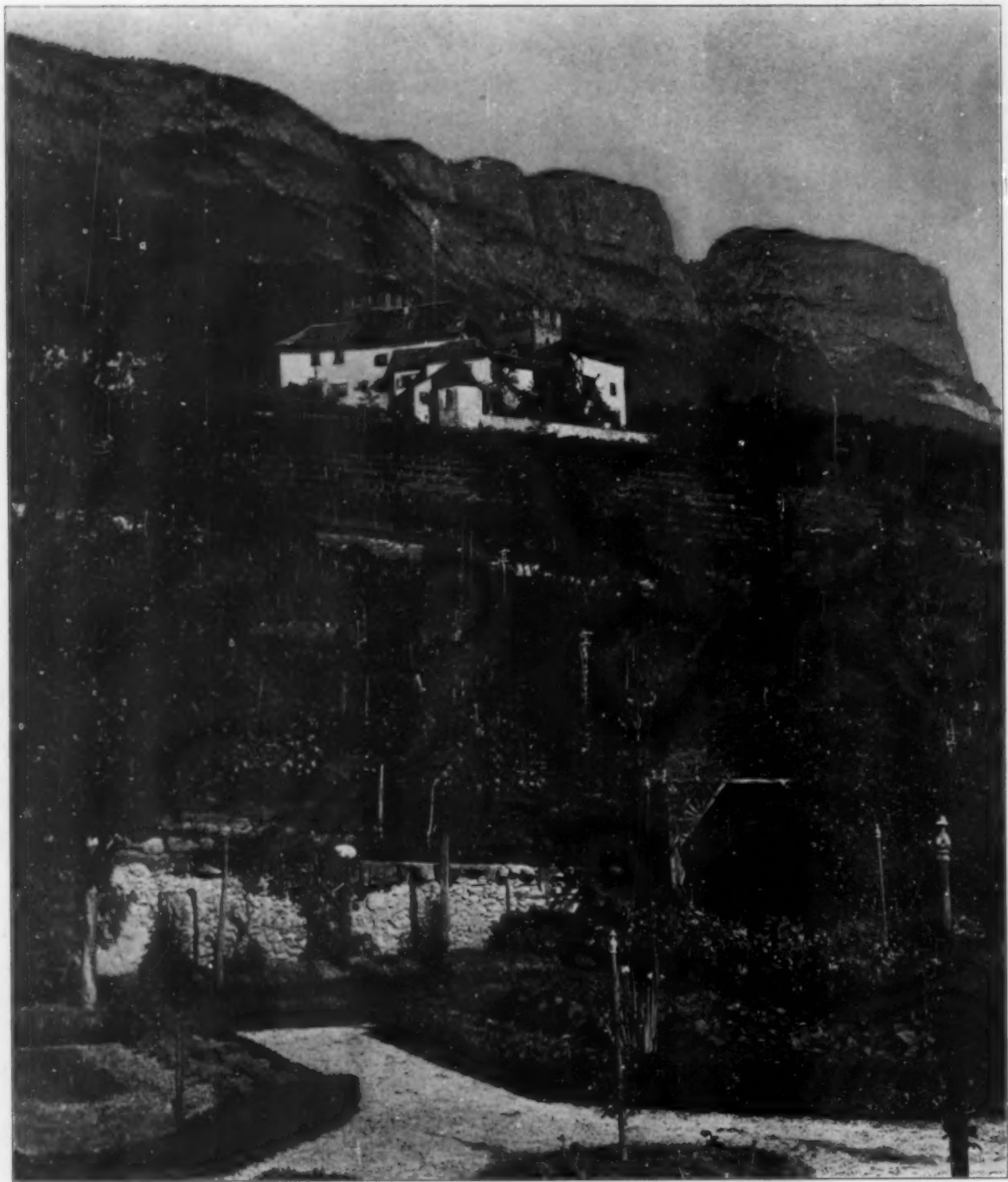
The ornamentation of the doors was done by Buehler & Lauter, who also had a hand in the making of the greatly admired bronze doors of St. Bartholomew's Church in New York, which were modeled by Andrew O'Connor, Herbert Adams and Philip Martiny. The front of the Harvard doors is divided into thirty-two panels, ranged in rows of eight perpendicularly. The alternate squares of the two outer series bear portrait medallions, executed by the Piccirilli Brothers, of the



celebrated fifteenth century architects, Brunelleschi, Michael Angelo, Alberti and San Gallo, on the right, and Lescot, Peruzzi, Bramante and Sansovino on the left. The heads are in low relief and are framed in elaborate mouldings. The entire inner series of panels and four panels of each of the outer rows are occupied by shields incised with the Harvard initial, "H."

The gates are of a natural bronze color. They weigh more than four thousand pounds, and, taken together, are eight feet wide and sixteen feet high. Each gate is divided into upper and lower halves, on separate hinges, so that the lower half of each can be swung open as an ordinary door, leaving the upper half closed; or the entire gateway can be opened by swinging back the four sections.

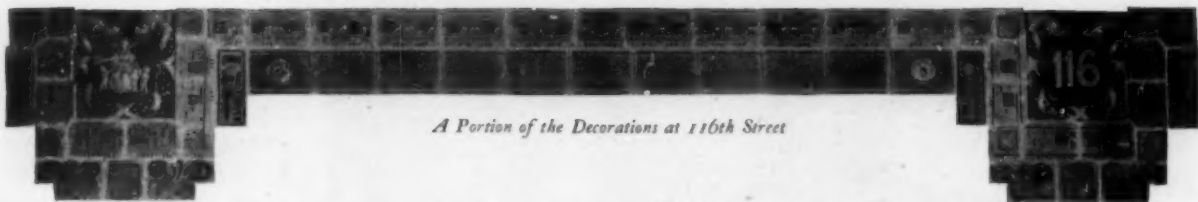
Extraordinary pains was taken in preparing the mould and casting the gates. Instead of using directly the plaster cast made from the sculptor's clay model, a preliminary bronze casting was taken and toned up to the exact qualities of the clay model, and this first bronze casting was then used as the model for the mould of the final casting. By this means the gates, in their ultimate form, came from the mould as smooth as wax and remained free from the touch of the finisher's tool. L.R.E.P.



"FREUDENSTEIN"—EPPAN, TYROL

A TANGIBLE heritage of the feudal age in the Tyrol are the castles of its former lords, and particularly beautiful are the buildings and fragments of buildings remaining in the heart of that land about the ancient capital, Meran, and as far down the valley below it as the busy little city of Bozen. Near the latter is "Freudenstein," now the summer home of a wealthy Austrian. Far from being a new building in any part, two venerable towers of castellated form dominate the low, homely roof-lines of more recent date, making an extremely picturesque group, and charming the beholder by a contrast of color and by the simplicity of

satisfying proportions. There is also dignity and commanding strength in this lofty abode, qualities it yields alone to the majesty of a mountain background which the building enhances rather than defiles. From the shrubbery enclosing the immediate precincts of the habitation descend the cultivated hillsides of Eppan with its vineyards and opulent gardens, the surroundings of the old and still thriving village of St. Michael. Farther below, the valleys of the Eisak and the Adige afford a refreshing view as needful for the summer home today as the lofty site of "Freudenstein" was essential to the grandeur and power of its original builders.



A Portion of the Decorations at 116th Street

THE ORNAMENTATION OF THE NEW SUBWAY STATIONS IN NEW YORK

[SECOND ARTICLE]

UNTIL a few weeks ago the silence of the completed Subway had been disturbed only by the muffled noises of the street traffic overhead, an occasional footstep of a walker along the ties or the whirr of a passing handcar. In the neighborhood of Ninety-first Street alone there has been a show of business on the part of a diminutive locomotive, which once did service on the Manhattan Elevated, and now hauls the stone to the gangs who are rapidly placing it along the roadway.

The other day this engine, with one car, was started from the northern terminus of the road under orders to run to the City Hall. The financiers and members of the Rapid Transit Commission who were the passengers had the opportunity to see all the stations, with a few exceptions, very nearly completed—even to the ticket booths, which are now in place at City Hall. The speed at which the stations were, in their turn, discovered emerging from the gloom of intervening stretches of tunnel was that at which

the public may in future see them from the windows of trains. Only in this manner can the comprehensive scheme of station design and decoration be appreciated. The readers of "House and Garden" have already obtained some light as to what that scheme is;¹ how the passenger is to be informed of his whereabouts under the city not only by means of the station names thrust

sharply before his view, but by means of their surrounding decoration and the symbols it includes he is to know *what* station and the *kind* of station he has reached, whether it be an express point, where perhaps he is to change cars from a way train to a fast "Harlem Special."

One of the most important of these express stations will be Fourteenth Street. Here there is some complication in the plan of the station levels, due to the crossing from the outer accommodation platforms to the "island platform" in the center, whence express trains are boarded. Where

¹ See "House and Garden," Vol. V, No. 2, February, 1904.



THE TICKET BOOTHS AT CITY HALL



THE EAST WALL AT THE 14TH STREET STATION

the enclosing masonry of the Subway recedes and gives place on the east side of the station to the broad outer platforms, the walls are decorated with a beautiful gray frieze of Grueby faience, containing shields of the same material bearing the figures of the street. Below the frieze the wall is laid off into panels by means of ceramic mosaic, and symmetrically placed in one of these is the name-panel, the best thus far completed in mosaic in the whole Subway, for it is dignified and suitably architectural in feeling for the intimate connection it holds with the architectural surroundings. Moreover its simple parts lead the eye nowhere but to the all-important letters within it.

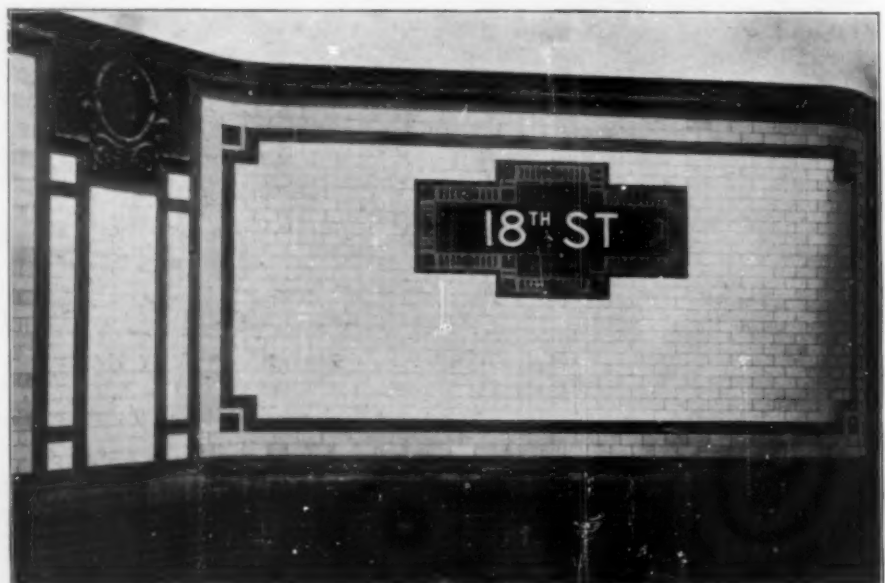
On the opposite side of the station is the rich Grueby medallion, illustrated on this page, and there are numerous smaller panels showing the figure 14 on the walls about the



A MEDALLION AT 14TH STREET
Executed by The Grueby Faience Co.

station entrance. The figures in the latter are the color of cream upon a dark blue ground; then comes a narrow bright green band and the panel is finished by a label moulding of the same color as the figures. The background of all this enrichment is the white "glass tile" which is common to all stations, and nearly corresponding in color to the white plaster ceiling, it will reflect, it is claimed, a large amount of the light which strikes its smooth glossy surface.

The "island platforms" offer a new problem for the station signs. These are without masonry into which a name may be built in the manner accomplished elsewhere; nor is there even a railing upon which letters may be fastened, as at the Elevated Stations. Therefore a device must be hung from



DECORATION OF THE ANGULAR WALL AT 18TH STREET

the ceiling, and it is likely that the one now to be seen at Fourteenth Street will be adopted. It is of iron displaying the letters on both sides and is illuminated within with incandescent lights.

Eighteenth Street is designated by name-panels placed on those portions of the walls which lie at an angle with the track, enabling the name to be read from a long range of car windows. The color scheme of the faïence is here chiefly dull pink and green.

The former color is seen in the continuous cornice, to which are bound yellow cartouches containing the figure 18 upon a dull green ground. The mosaic name-panel of this station has, like those at Fourteenth Street and also Cathedral Parkway, the merit of unobtrusive parts and especially that of dignified color.

There is no more elaborate station on the line than Twenty-third Street. Connecting with it, and making a considerable extension of its capacity, are the sub-basements of the large office buildings now being erected on the western corners of Fourth Avenue and Twenty-third Street, the Mercantile Building on the south and the Metropolitan Life on the north. The decoration of the station has not yet been extended to these spaces, for the contractors are still occupied with the structural masonry, and endeavoring to follow the devious party line which divides public or station from private or office-building property, as well as contract from contract.



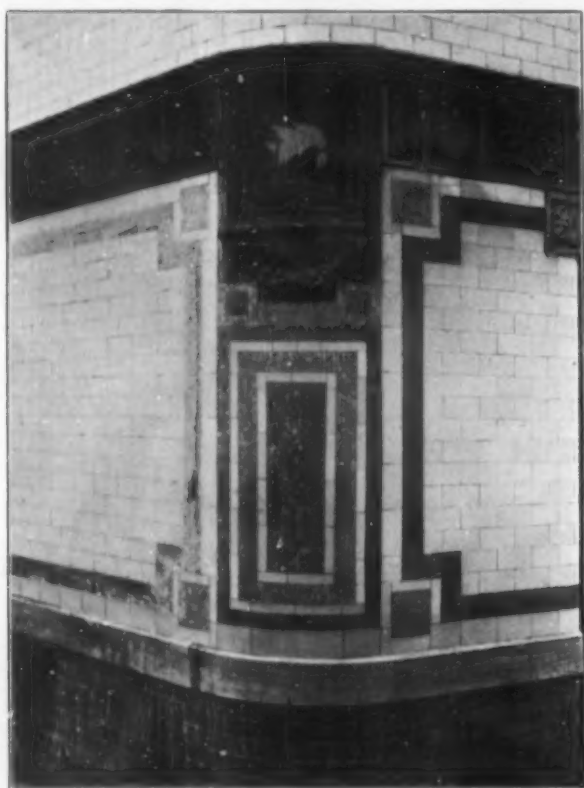
A WELL-LIGHTED PLATFORM AT 23D STREET
Showing the decorations of Rookwood Pottery and Ceramic Mosaic

Within the temporary partitions now confining the station is a system of decoration as fanciful in color as it is elaborate in design. Along the base of the walls runs a wainscoting of pink Georgian marble, and there is a response to this color in the plaques above, which display the figure 23 close upon each side of the ceiling beams. The ground of the plaques is crimson, merging into yellow, and the fruit below is a dull red amid leaves of green. Under the beams, between each pair of plaques, are terra-cotta corbels of a light gray, matching the nearby cornice of the same color. This portion of the ornament was executed by the Rookwood Pottery Company.

The remainder of the wall decoration consists of ceramic mosaic whose gay color is somewhat ill-suited to the subterranean situation and to such close connection with lustrous beams and masonry having more serious work to do. Beside this, the fret motive of mosaic is too large and goes sprawling merrily around the name-panel



THE FRIEZE CARTOUCHE OF GRUEBY
FAÏENCE AT THE ARMORY STATION
33d Street and Fourth Avenue



A CORNER AT THE COLUMBUS CIRCLE STATION

one of the best of all the cornice motives, and it is to be regretted that its special application to the Thirty-third Street Station is destroyed by its mysterious appearance also at Fourteenth Street. With the exception of the faïence cornice, which is a rich terracotta color, the remainder of the walls at Thirty-third Street are rather neutral in tone, the individual colors of the mosaic being delicate, as they are elsewhere.

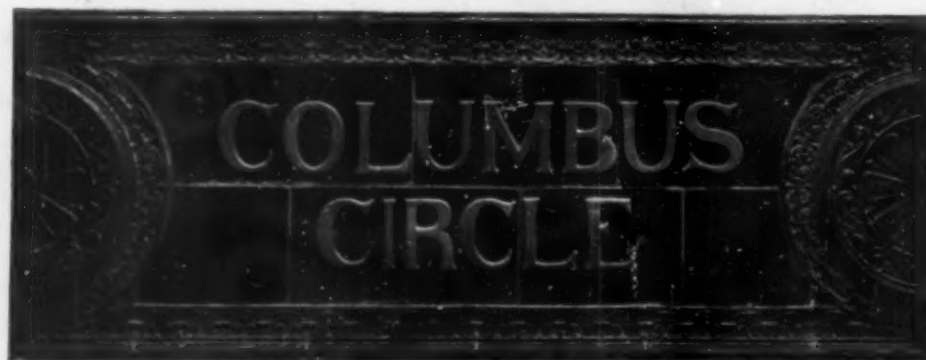
The attractive Columbus Circle Station is the result of considerable experimentation, for this point on the road was the first made ready for the decorations, and The Grueby Company early set to work to learn the color effects of their product in such an untried situation. Here we find the galleys of Columbus done in faïence with four colors denoting, in an elementary but effective way, the sky (dark blue), the sea (light green), the ship (brown) and its sails (cream). Any one of these, caught by a glance from a car window, will tell the passenger his location under the city; while the Circle is represented in the name-panels of the station; and lastly, the letters themselves inside the panel will

with the effect of making the white characters within, on their ground of chocolate color, less conspicuous than they should be. The delicate, almost dainty, pilasters which divide the panels are also of mosaic.

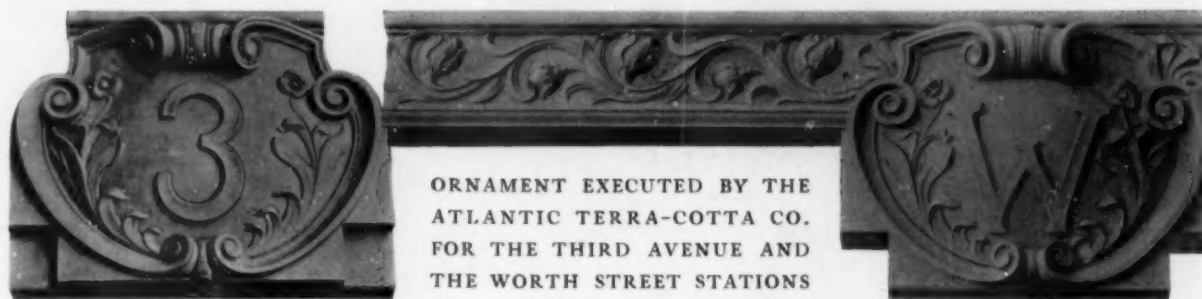
At Thirty-third Street the Subway engineers took advantage of the walls of the tunnel under Park Avenue, to obtain light for their station by means of vertical windows, which greatly aid the effect of the decorations. Close by is the 71st Regiment Armory, and the station ornament associates with the idea of national defense. At intervals along a faïence cornice just below the ceiling are large and effective Grueby panels, bearing in relief an American eagle who holds a shield before him. The large figures on the shield, denoting the station, stand out from a green ground in bold relief, and are surrounded by a blue border containing white stars. On account of the vigor and large scale of this ornament, it is



A GALLEY OF COLUMBUS
One of the Grueby Medallions at "The Circle"



A FAÏENCE NAME-PANEL AT "THE CIRCLE"



ORNAMENT EXECUTED BY THE ATLANTIC TERRA-COTTA CO. FOR THE THIRD AVENUE AND THE WORTH STREET STATIONS

suffice for the dullest-witted rider. An Italian Renaissance frieze, executed in faïence, connects the panels bearing the galleys, and over all is a heavily projecting cornice, giving a satisfactory finish to the treatment of the wall. The success of the work here is completed by a broad use of mosaic, which is laid in plain wide bands entirely in harmony with the adjacent architectural members.

At Cathedral Parkway, which is the station for One Hundred-and-Tenth Street, the frieze panels are in the form of cartouches displaying within their curved outlines a spray of tulips on either side of the figures, while the name-panel is of mosaic, large in size and fairly well arranged, the designs attempted with the minute material being limited in color to buff and gray. Identical with the terra-cotta parts of this station are the admirable friezes and cartouches executed by the Atlantic Terra-Cotta Company for the Worth Street and the Third Avenue Stations, the only exceptions being the figures within the cartouches denoting the respective thoroughfares.

The Grueby work at One Hundred-and-Sixteenth Street is far enough advanced to

show an arrangement of highly ornamental panels introduced into the frieze. This station is clearly identified with Columbia University by the seal of that institution being used in the panels of the station walls alternating with corresponding panels which contain the figures 116. One Hundred-and-Forty-Fifth Street Station has one of the best figure panels to be seen on the whole road, the design being of large and symmetrical parts displayed by a well studied relief.

The Subway ornamentation as a whole differs greatly from that of any other urban line of transit now existing, and this difference is one of fancy and variety. The imagination plays its part on the New York road as it does nowhere else; and yet the builders and the architects have not forgotten the hordes of riders who are totally without that possession,—the fancied “purblind idiots” representing, as they laughingly say, an ideal of ignorance to which the size and frequency of the station signs and figures have been adjusted. Whether in the end public observation will be keen enough to note the subtle differences of color and form; whether Fancy’s

play may be compatible with the necessary conspicuousness which the station signs must have, the future experience of riders and the managers of the line can alone decide. If the answer be negative, it should not be another victory for the utilitarian signs of white on blue which are effective to the point of commonplaceness, notably in the underground roads of London and Paris. The substitution at a few places in the Subway of white on blue name-panels of mosaic



A MOSAIC NAME-PANEL



A FRIEZE PANEL FOR THE 145TH STREET STATION
Executed by the Atlantic Terra-Cotta Co.

for the more subtly colored and highly artistic terra-cotta is significant in this connection; but it should be remembered that if changes be made in future for the benefit of the aforesaid "purblind idiots" a mean of beauty and conspicuousness can doubtless be arrived at, with a little study of design, to the satisfaction of all.

Whatever may happen to the large and isolated name-panels the other decorations are certain to remain, for they have become an integral part of the stations, and fulfil that high requirement of being ornamented construction and not constructed ornament.

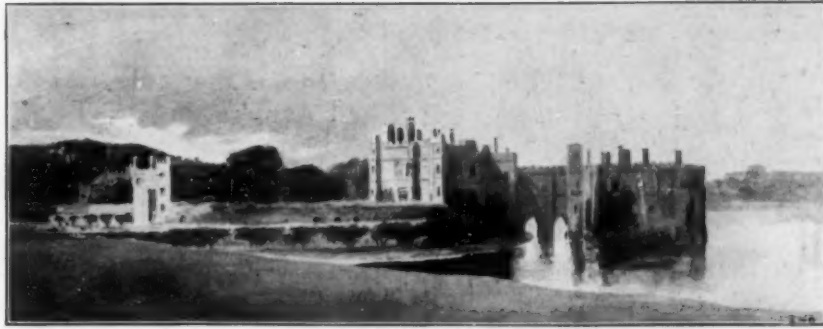
The New York Subway has the advantage of being for the greater part of its length nearer the surface than either of the foreign roads and, therefore, better lighted. In fact it is not difficult to imagine the entire road operated without the use of electric light. To this circumstance is manifestly due the variety of color it has been possible to apply to the station ornament, while the position of that light—*i. e.*, directly overhead—has required the lower relief given the mod-

eling in order to avoid the confusion of deeply thrown shadows.

With the exception of the weak and dainty festoons and other attenuated forms of the mosaic, the faults a critical eye may discover in the stations are faults of detail only. The principle upon which the decoration has been conceived—that of providing variety where variety is at once the most necessary and the most difficult thing to obtain—is excellent. The work has been executed under great pressure of time and the hurried confusion of many trades before a background of four million voices impatient for the Subway's completion.



THE ENTRANCE TO THE SUBWAY AT CITY HALL
Executed by the Hecla Iron Works



Leeds Castle and Moat

AT "THE SIGN OF THE GATE"

BEGINNING A SERIES OF OLD ENGLISH INNS INTERESTING TO TRAVELERS
IN SEARCH OF THE QUIANT AND PICTURESQUE

BY EDWARD W. GREGORY

YOU might find it by accident; but that happy turn of luck would never happen if you followed the beaten track of the tourist. To find the hospitable Park Gate Inn you must leave Maidstone, the capital of Kent, by the road which runs through fertile smiling valleys to Ashford. About five miles out, a turn in the road and a gentle dip reveal the sunny whiteness of the walls of the old hostelry. "Good house; nice beds," said Mr. Jingle; and although the immortal companion of Mr. Pickwick and his jolly friends was not referring to the inn of our subject, he might with equal justice have done so had he had the good fortune to experience the joys of a welcome at the "Sign of the Gate." Here is the cozy bar, where many a time in old coaching days the friends of the elder Weller must have drained the tankard. The low pitched parlor on the left hand,



THE WALK TO THE INN GARDEN

with its beam across the ceiling, and pictures of quaint looking men in old fashioned costumes, irresistibly leads the imagination to conjure up visions of warmth and good cheer on a winter's night, when, with close-drawn curtains and well-filled punch bowl, belated travelers would jest and make merry. Turn into the oak-paneled passage, and walk up the short flight of stairs to the rooms above. You will not be disappointed, I assure you, in your search for the old four-post bedstead. There it is in all its glory, and the linen curtains and napery are of the whitest and daintiest. Truly a good old English inn; its traditions as unimpaired as modern ways of living will permit them to be.

You are not the first travelers here by a long way. For hundreds of years the clatter of hoofs has announced the arrival of all sorts and conditions of visitors. A rare fuss there must



THE MANOR HOUSE, HOLLINGBOURNE
From a Sketch by the Author

have been when Queen Isabella came to demand admission to her castle close by. The present inn could hardly have been standing then; but no doubt thirsty men-at-arms were able to satisfy their craving for drink at a house of entertainment on the spot where the "Gate" now stands.

Come with me for a stroll through the adjacent park, and see the castle itself. It will add point to the story I have to tell. King Edward the Second gave Leeds Castle to Queen Isabella, but afterwards thoughtlessly exchanged it with Lord Bartholomew de Badlesmere for another great house in Shropshire more to his liking. Not to be done out of what she considered her just right, the Queen went on a pretended pilgrimage to Canterbury, but turned aside on the way to seek admission to her home. Walter Colepeper, however, the doughty castellan, said that none should enter without permission from his master, then warring with the barons against the King's favorite. Queen Isabella retired in wrath, but persuaded King Edward to send an army to reduce the castle to submission. This was successfully accomplished, after a siege, in the year 1321, when Colepeper was hanged

forthwith. His master Badlesmere was shortly after taken prisoner at Canterbury and beheaded as a traitor, his head being fixed over the borough gate in that city.

The ten minutes we have been walking and talking has brought us right up to the castle moat, and a fine stretch of water it is, covering fifteen acres in all. The walls of the castle rise from two islands in the middle. These are connected by a bridge supported on two pointed arches, which have taken the place of the drawbridge of an earlier time. A second drawbridge spanned the moat from the large island to the park. Should it be sundown, curfew will be heard announcing the end of the day from the old tower above; thus keeping up an ancient custom according well with the hoary appearance of the time-scarred pile.

The oldest portion of the building is to the right of my sketch. Here in the ninth century was the Saxon keep, merely a conical mound surrounded by a deep ditch. Then of course came the Normans, and in the twelfth century Robert Crevecoeur built the vaulted cellar, the oldest remaining piece of masonry in the castle. The tower part of the keep, as it now stands, and the chapel, with its windows of geometrical tracery, belong to the Early English style, and date from about 1280. The upper part of the old castle is of the period of Henry the Eighth.

In the seventeenth century, again, an Elizabethan mansion was erected at the north



THE PARK GATE INN, FROM THE ROAD

end of the larger island. In the nineteenth century (1822) the house was finally completed in the Tudor style, which characterizes the greater part of the old building.

But the most interesting bits for the architect are to be found at the bottom of the hill in the village itself. Here are several perfect specimens of the half-timbered cottages put up, for the most part, in the sixteenth century. The one shown on these pages has a superstructure of oak and plaster, dating from this period; but the lower part, of stone, is earlier, being probably late fourteenth or early fifteenth century. This cottage is one of the few bits now remaining of the old Priory. The flour mill in the village is another relic, where the wheel is still turned by the overflow from the water of the monastic fish pond.

From our inn we will take another short walk to the village of Hollingbourne, about a mile and a half away. When you arrive there, if it be night, you may imagine the ghosts of many a penitent will bear you company awhile. For you are actually on the famous Pilgrim's Way, the way trod by countless thousands who have traveled from Southampton and Winchester to worship at the shrine of St. Thomas à Becket.

"Whence and whither, jolly pilgrims, whither ride ye forth today,
That like Kings ye canter, canter, canter on the King's highway?"



A COTTAGE IN LEEDS VILLAGE

From a Sketch by the Author

It is little more than seven hundred years since first pilgrims used this yew-fringed by-way. The main road to Canterbury might have been better, but sturdy beggars and footpads lurked in thicket and wood, and the soldier police wanted payment for protection. Then the great highway was expensive with tolls, which poor pilgrims could not pay. If you are inclined, you, too, may follow some day in the footsteps of Chaucer's immortals, but today linger for awhile in Hollingbourne. There is the Manor House to see, and the Church of All Saints.

Notably the house near the station, called Godfrey House, is a wonderful study of Tudor domestic architecture. Many little villages nestling in the valleys of this part of Kent, within walking distance of the Park Gate Inn, are worth visiting and studying. There is Lenham, for instance, with its houses of the period of James I.; Harrietsham, another interesting hamlet; and Pluckley, where architectural remains are to be found of former prosperity of the village when the wool trade with the continent of Europe was still flourishing.



THE KITCHEN GARDEN OF THE INN

THE NEW BELLEVUE HOSPITAL

NEW YORK CITY

DESIGNED BY MCKIM, MEAD & WHITE, ARCHITECTS

BELLEVUE Hospital is, with its connected hospitals—Fordham, Harlem, and Gouverneur—the city hospital of New York. It receives temporarily, in addition to the usual general hospital cases, the insane, criminal and alcoholic, and, besides the patients who naturally come to it, it must take those whom the privately endowed hospitals cannot or do not wish to care for, and whom they send to Bellevue to the number of fifteen hundred and upwards quarterly.

Each, of course, had less than half the proper area; and the overcrowding in this instance was in a ward where the patients must be carefully watched to prevent them from doing violence to themselves or others.

In the Boston City Hospital, and in the privately endowed hospitals of New York, there are four or five patients per nurse. In Bellevue, there are from nine and ten upwards, sometimes as many as eighteen, per nurse. It is impossible for a nurse to give

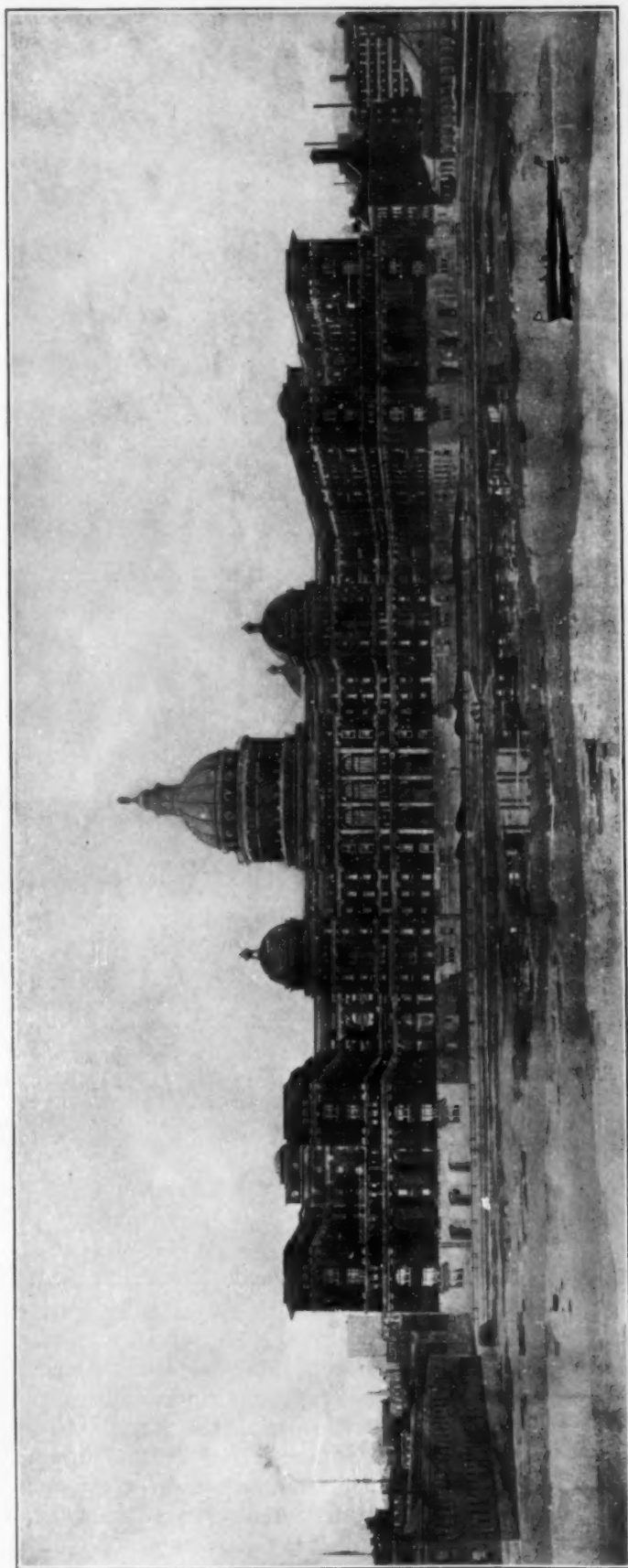


A PERSPECTIVE VIEW SHOWING THE ENTRANCE TO THE HOSPITAL FROM FIRST AVENUE

The existing buildings have a nominal capacity of nine hundred. One hundred and twenty-five are discharged daily. One-half of these are not in fit condition to leave the hospital, but they must do so to make room for more pressing cases. There is no room for convalescents: there is not enough room for the seriously ill. In one prison ward, designed for ten, there were at one time during the past winter twenty-two patients—twelve on mattresses between the beds.

proper attention to so many, even when they are ordinary cases, to say nothing of when they are insane or alcoholic. Under such circumstances, and with improper housing, the medical staff has had several instances of prostration among its members.

These conditions are not the result of bad management. They are, on the contrary, partly the result of as good management as is possible with the inadequate accommodations, for the treatment of the sick has been



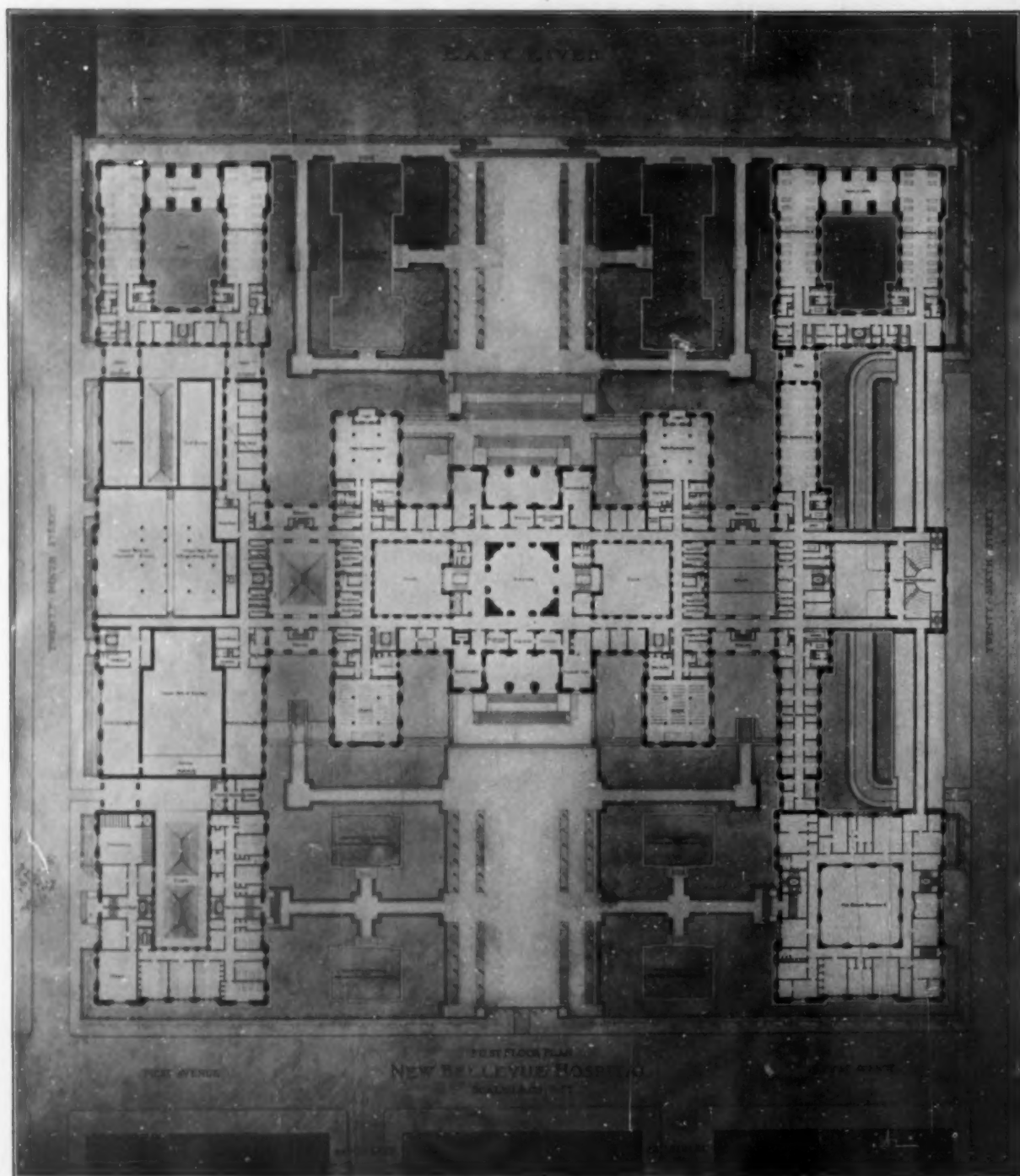
A VIEW OF THE HOSPITAL FROM THE EAST RIVER

so improved that much of the fear of this hospital among the poor, with whom it had a bad name, has been removed. Their willingness to resort to it has increased, while there has been no increase in its capacity. Some relief is had by sending patients to Blackwell's Island, but the number that can be so disposed of is limited. Fordham and Harlem are to be increased, but they will be sufficient for their own parts of the city only, and will do little or nothing to relieve Bellevue. The private hospitals are crowded, some of them cannot continue to meet the present demands on them, and the increase of recent additions, such as Mount Sinai, is already anticipated. Bellevue, therefore, though already inadequate, has to face not only the increase due to the changing attitude on the part of the poor but also the increase naturally accompanying the increase of population.

The new hospital is to occupy the site of the present one at Twenty-eighth Street and East River, with the addition of the block to the north, a total area of 710 by 715 feet. It will consist, exclusive of lower buildings, which may, but which probably will not, be placed in the two great courts, of seven buildings connected by open galleries. The principal axis runs northwest to southeast, with the principal exposure to the southeast, over the East River.

The majority of the wards are placed toward that exposure. The buildings at the south and east corners contain respectively the principal groups of medical and surgical wards, in seven storeys, arranged in pairs on each side of courts open to the southeast. Across the end of the courts are open galleries, three storeys in height; at the opposite end are the

The New Bellevue Hospital



THE NEW BELLEVUE HOSPITAL—FIRST FLOOR PLAN

dependencies of the wards—quiet rooms, dining-rooms, toilets, etc. Behind the principal medical pavilion is the building containing the receiving department in the lower storeys, and medical operating rooms and additional medical wards in the upper. Behind this, at the west corner of the site, is the

building containing the out-patient department in the lower storeys, and lodgings for female help in the upper.

Behind the principal surgical pavilion is the building containing the surgical operating rooms and additional surgical wards, with the surgical amphitheater in the upper storey,

and with the power station and kitchen in the basement. Behind this, at the north corner of the site, is the building containing lodgings for male help.

The administration building forms the cross of the "H" of which the above groups are the legs. It contains the usual administrative offices in the lower storeys. In the upper storeys are the rooms for the medical staff, with a gymnasium in the dome. The two pavilions projecting from the administration building to the southeast contain medical and surgical wards. The corresponding pavilions on the opposite face contain, each, a chapel in the first storey, and wards for detention cases above.

The wards contain twenty-four beds each, with 110 square feet and 1,450 cubic feet per bed. There are balconies or loggias attached to each ward for solariums. In addition, the flat roof will be used as a roof-garden. The toilet-rooms, contrary to general theory, but agreeing with general practice, are in the ward-buildings instead of being in isolated pavilions or towers. The exterior is to be of Harvard brick, with cornices, etc., of stone, and with the dome of copper.

The heating and ventilating system will be plenum-vacuum, the air being forced through heaters at the bottom of the supply-ducts and exhausted by fans in the roof. The kitchen service will be by means of an electric road in the basement, delivering to the dumb-waiters and elevators in the various buildings. The ambulance stables are under the medical operating-room on Twenty-eighth street.

The total capacity of the new hospital will be 2,800 beds for patients. With doctors, nurses and servants, the number of inmates will be between 4,000 and 5,000. The largest modern hospital is the Royal and Imperial at Vienna, with 2,000 beds. Next to it are the Civic at Strasburg, the Eppendorf and the General at Hamburg, with about 1,600 beds each. A few other German and Austrian hospitals have be-

tween 800 and 1,000 beds. The English, French and American hospitals generally have under 800 beds, and the great majority of large hospitals have less than 600 beds. We must go back several centuries to find a hospital equal to Bellevue in size. The Hôtel-Dieu at Paris contained, about the fourteenth century, 3,600 patients, probably several to a bed. The great hospital of Milan, of the fourteenth century, had 3,000 beds.

The great difference between the proportion of the area of the site to beds here and in the European hospitals indicates a type of hospital that has been developed chiefly in American cities. Here, there is one bed to 200 square feet of site. The smallest proportion in Europe is 365 square feet per bed.¹ That is an exception, for the Continental hospitals have generally more than 1,400 square feet per bed; the English hospitals somewhat less. But in New York Hospital, properly a single pavilion, and in St. Luke's, New York, consisting of a number of pavilions, the proportion is approximately the same as in Bellevue. The result, obviously, in order to avoid covering the entire site with wards, must be the abandonment of low pavilions, and the adoption of a system of superposed wards. Within limits, and when the horizontal distance between the wards is sufficient, there seems to be no inherent objection to such a system, except that dependence must be placed on artificial ventilation. It is unfortunate that the restriction of area should be greatest in cities, where large hospitals are most necessary, and where the surroundings are the most unfavorable. The high cost of land is the first, and not an especially good, reason for it. The objection to interrupting the continuity of a city is a better one. But in London, at St. Thomas' Hospital, which has four storeys of wards, and which is in a situation very similar to Bellevue, having the river on the one side and the city on the others, they have managed to obtain land enough to give 665 feet per bed. ARTHUR DILLON.

¹ The figures given are chiefly from Burdette, from Tollet, and, at second-hand, from Moualt & Snell.



The House from the Street

THE UTILIZATION OF A SMALL SUBURBAN LOT

AT LONGWOOD, MASSACHUSETTS

KILHAM & HOPKINS, ARCHITECTS

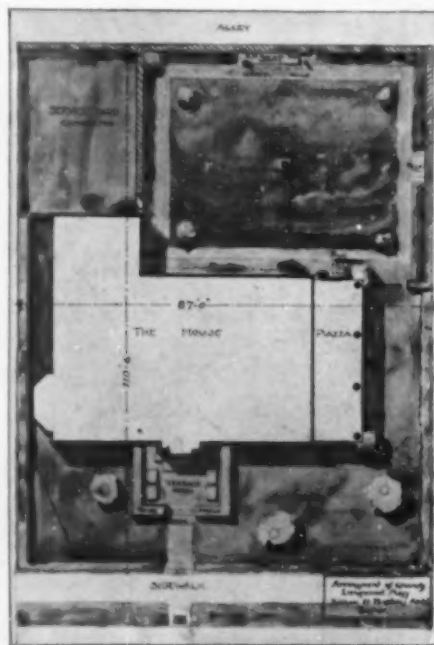
IT often happens that the owner of a small suburban place contents himself with merely rounding up the soil of his lot and sowing grass seed on the rolled surface, after his house is completed. The space is too small, he says, to do anything else with it; and if he goes so far as to have a few Japanese barberry plants arranged around the steps, his bosom swells with conscious pride at his efforts to beautify his neighborhood. Fences or high hedges he generally discards as interfering with the free view through the block, so dear to the present-day American heart.

The fact that on the first approach of warm weather his family incontinently flees to the seaside or country, and remains there until the first frosts nip all but the hardiest plants, causes the wife to say, quite naturally, that as she

is to remain away all summer there is no occasion to start a flower garden for the benefit of the stray tramp or idle chore-man or, most unfortunate of all, the deserted American husband who sleeps in the empty house. This theory has caused one of the most desirable suburbs of Boston

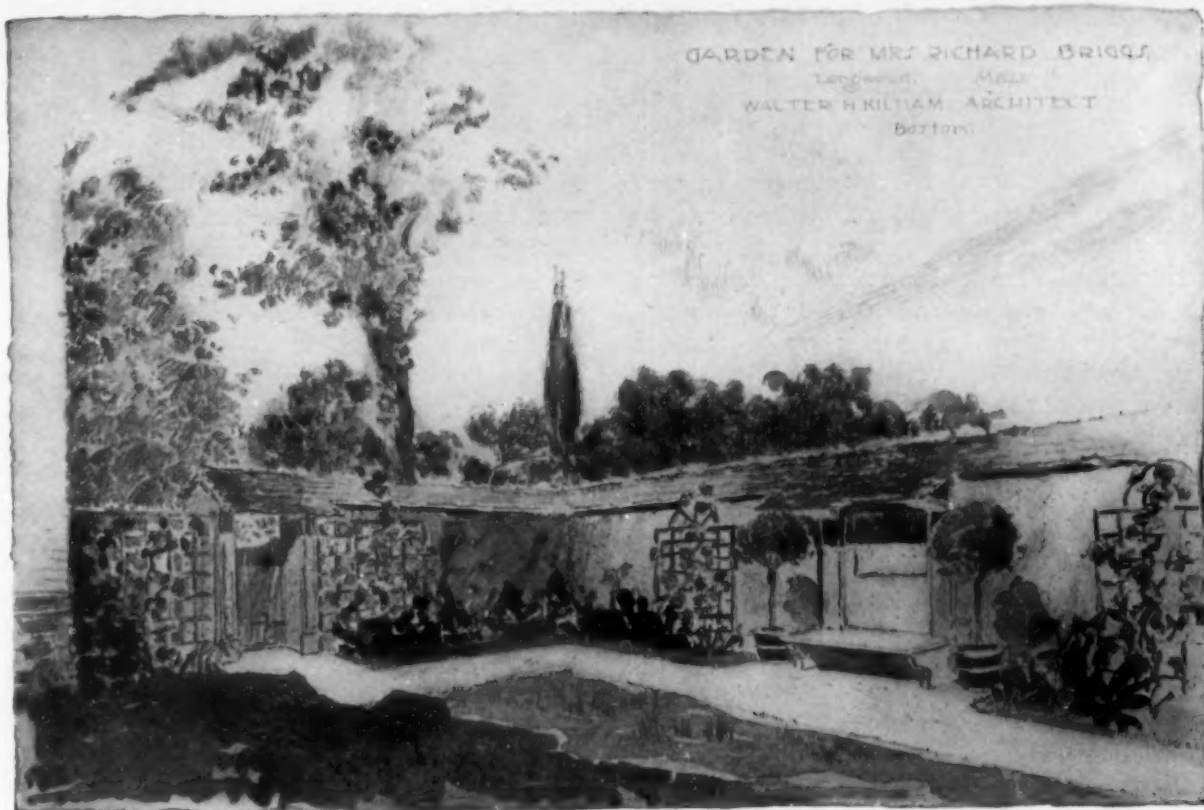
to be converted into a sort of summer desert of dull green lawns, shade trees and glaring macadamized roads, along which one will search in vain for flowers or any evidence of an interest in gardening.

That the theory is fallacious may be shown by the accompanying illustrations of a house and garden in Longwood, Massachusetts. The house faces north upon an interior lot 87x110 feet in size. Restrictions and other considerations caused the building to be placed 27 feet back from the street. Owing to the difficulty of raising any flowers in the



THE PLAN OF THE LOT
Property of Mrs. Richard Briggs

House and Garden



A CORNER OF THE GARDEN
From a Water-color Drawing by the Architects

shade of the house, the front plot has been treated simply with a raised terrace, paved with brick, laid herring-bone fashion, and surrounded by a high privet hedge with white Roman seats, making a sort of small forecourt inside the main hedge which runs along the sidewalk and encloses all the front part of the lot.

The entire back of the lot is enclosed by a gray stone wall, seven feet high and having a shingled cap; and there is also a dividing wall, which separates the paved service yard from the rectangular garden proper, which is

about 48 x 60 feet. This gives a sunny and entirely private domain, treated simply with a border of bright flowers surrounding a rectangular grass plot and gravel walk. There is a sun-dial and wall seat and lattices for vines with steps of field stone bedded in the grass leading up to the piazza.

The cost of the garden with its seats and hedges is but slightly over that of the regular finished grading, and the owner has a charming retreat in which he can enjoy as much privacy as would be afforded by a thousand acres.



THE MOOSEWOOD MAPLE

A USEFUL ORNAMENTAL TREE

By ANNIE OAKES HUNTINGTON

THE forest flora of Northeastern America is exceedingly rich in variety, and among so many species of large trees, each holding strong, individual interest, it is not strange that *Acer Pennsylvanicum*, the little Moosewood Maple, has been somewhat overlooked in decorative planting. In spite of this fact, it is one of the most beautiful small trees to be found in our Northern woods, and one which abundantly deserves a place in our shrubberies and gardens.

The Moosewood never grows to be a large tree, but this renders it most desirable to the landscape gardener for use in certain situations. Where a belt of tall trees rises too abruptly from surrounding open fields, on an estate, a connecting intermediate growth may be obtained by planting this maple. The corn crop appearance of timber trees in a farmer's wood-lot, for instance, is removed by a fringe of low growth, springing up from beneath, and one has only to be reminded of Moosewood Maples along a woodland country road to acknowledge how beautiful this growth may be.

When a boundary plantation of trees between two country places is not heavy enough to conceal a neighbor's unsightly buildings, the Moosewood may be employed to thicken the growth between trunks of the taller trees with excellent results,—its large leaves form a dense foliage of impenetrable green.

On small suburban grounds, where the land is limited in extent, the Moosewood cannot be too highly recommended. In plantings of massed shrubs, so frequently

used on small estates to frame in the lawn and to conceal the boundaries, it is often necessary to have height at the back, behind low-growing shrubs, and then no better tree than the Moosewood Maple can fill in this vacancy.

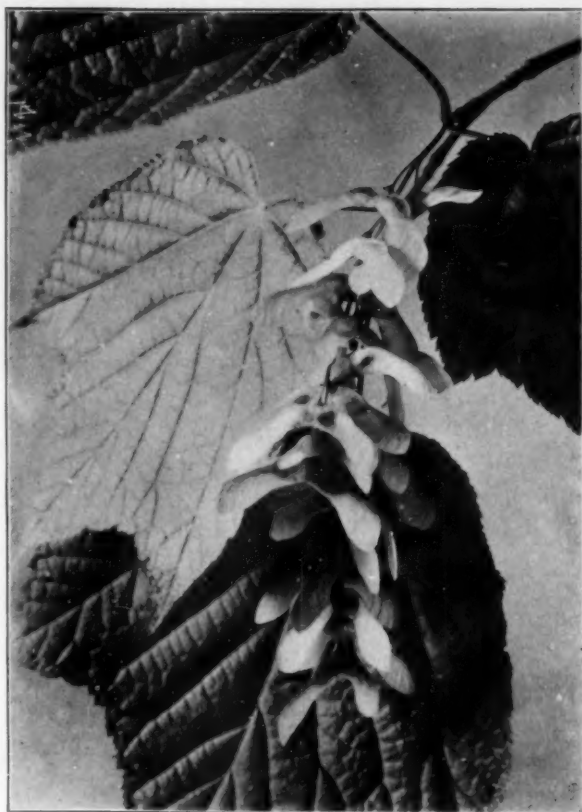
As a single, specimen tree it is graceful and well-formed, with an erect habit of growth, smooth, crimson-colored stems and a trunk of unvarying green, both in winter and in summer. It seems perfectly extraordinary that there should be so much color in the bark of this tree, and the occasional black and white vertical lines, which mark the trunk, serve to accentuate its lovely color. The large, three-lobed leaves are taper-pointed, with deep, well-defined veins, and the body of the leaf is rich in texture and strikingly beautiful, even to the most casual observer. Its greenish flowers grow in graceful, pendulous racemes, not particularly conspicuous, but in June the drooping clusters of green fruit, with wide, diverging wings, produce a most decorative effect. In autumn the leaves turn yellow in color, and seem to emit a soft, translucent

light when sunshine strikes them. Even in winter the Moosewood is not without charm, for the recent shoots and buds are a rich *sang de bœuf* red, with the embryo leaves folded away under smooth, red bud-scales and silvery inner coverings. I recently examined a bud which contained two miniature leaves, scarcely one-sixteenth of an inch in diameter, and it seemed incredible that these tiny, but perfectly formed leaves in the



BUDS OF THE MOOSEWOOD MAPLE
IN WINTER

bud, should eventually expand to their normal size of five, or seven inches across. The qualities which make the Moosewood desirable as a specimen tree, for gardens and country places, are emphasized by the praise of Professor Charles S. Sargent, in the "Silva of North America." "The excellent habit of this small tree," he says, "the brilliancy of its young leaves and bud-scales in early spring, its handsome, graceful flowers, its large bright summer foliage and brilliant autumn colors, and the conspicuous markings of its trunk and branches, more striking in winter even than in summer, make it a valuable garden plant, beautiful at all seasons of the year."



A SEED SPRAY OF THE MOOSEWOOD MAPLE

healthy vigor and beauty which it manifests in the woods, justifies a final belief in its excellence as an ornamental tree.

The history of this maple dates back to about 1750, when it was discovered by a Swedish botanist, named Peter Kalm, while he was traveling through our forests. He was a favorite pupil of the famous botanist Linnæus, and was sent out to this country by the Swedish Government in 1748. The name *Kalmia* was given to the Mountain Laurel by Linnæus, in honor of his pupil.

That the Moosewood is a native of North America, and flourishes under cultivation with the same

"OUR MOUNTAIN GARDEN"¹ shows that a little knowledge is not a dangerous thing when, in a garden, it yields the way to Nature. There is respect for Her in an ignorance which shrinks from making the corrective touch that technical knowledge always too gladly gives. And yet there is wisdom and more than wisdom in the service to which the author of this book puts the common flowers of the New Hampshire Hills. There is a true valuing of the wild beauty of Nature, the charm of her wayward luxuriance, both of which the author finds worthier of imitation than of change. So

when the upheavals caused by the building of the mountain cottage are to be covered with green, wild flowers and shrubs that grow near by are chosen. Weeds also are welcomed, the particular favorites being the "splendid, stately mullein," whose leaves are compared with flannel, and the giant cow parsnip, with almost tropical foliage. The place which is the subject of the book is situated between the valleys of the Gale and Landaff Rivers and has as a culminating figure in its outlook the rocky summit of Mt. Lafayette. To this picturesque spot Mr. and Mrs. Theodore Thomas retire for summer recuperation, and here the garden—"a strictly home-made affair"—has been created under the disadvantage of no hotbed, or greenhouse, or gardener or even

¹"Our Mountain Garden," by Mrs. Theodore Thomas (Rose Fay). 212 pp. Illustrated. New York and London, Macmillans, 1904. Price, \$1.50 net.

a hose, and on a wild, rocky mountainside "in a climate where frost can come every month in the year; where the mercury goes twenty degrees below zero in winter; and where water and fertilizers are at a premium." Incidentally the cost of the garden was absurdly little. With the help of a "Handy Lad," a barrowful of black-eyed Susans, together with the red berries of the elder, were planted at the base of a bare wall. They were not planted but poked in, the author tells us. They did not grow, but she replaced them in her undaunted enthusiasm with something else that did, for her garden-craft is as prodigal as the seed-sowing of the open field. It starts many things and awaits the success of what, by its tenacity of life, determinedly thrives. No nursery lists were made, nor were florists' catalogues pondered over; even the books upon landscape architecture written by the "Wise Ones" were regarded with suspicion. An exception to this was in favor of the author of "The English Flower Garden," with whose lore alone she was content to strike out and gain experience and information for herself. The simple processes of Nature were learned with child-like delight, and the discovery of the secrets of growing green things has been related with good-humored ease and unusual literary grace. And yet the book is not a vacant rhapsody of elusive content for those who would learn to do what its author has done. With the genuine *esthetic* sense for flowers ever above the *horticultural*, she has truly painted her landscape, having all the while the dominating idea "to keep it as nearly as possible as Nature made it. It was our endeavor to produce nothing which was not already there, but to enhance, as far as our taste and judgment allowed, the natural features of the location." Difficult aims are these, and their accomplishment is a subtle thing to put upon paper. Perhaps for that reason it has seldom been attempted. Mrs. Thomas' book goes far in succeeding at the task, besides entertaining the reader at every page. Pleasant digressions upon amateur house-building, the taming of the birds and wild creatures of the wood, and amusing incidents in the summer life on the mountainside, contribute to make the book the most readable story of a garden yet written in this country.

"LITTLE GARDENS"¹ is a blithe and witty plea for beautifying outdoor spaces of limited extent. "There are many books on gardening for the few who have large estates, and few, if any, for the many who have small ones," remarks the author as he chooses as the fittest subject for improvement the average city back yard. Here are indeed numerous opportunities, which are usually ignored and for reasons that Mr. Skinner declares are imaginary. He shows how easy these barren city spaces may be made into scenes of refreshing beauty, and that even kitchen-gardening may be carried on here to the extent of supplying the needs of a modest table. The city's grime and smoke render all the more a boon the enlivening color of the verdant life that survives them. Formality in planting the author wisely prefers in these small areas, for it "enables us to utilize our space most fully; it exposes the whole yard at a view; it gives opportunity for the cultivation of a sufficient variety and of brilliant groups. Harmony is better esthetics than contrast; wherefore the fixity of the garden plan conforms not disagreeably to the stubborn architecture that hems it in." Yet the author believes the gentility of the city garden not to be destroyed by the presence of certain picturesque weeds, and his real love for these old comrades of wood and roadside is betrayed in his chapter on the wild garden. From the city lot of 25 by 60 feet it is an easy step to the suburban and country yard, which draws forth the enthusiasm of the writer's pen upon the selection of flowers and shrubs, the means of making between them the peace of harmonious color, the introduction of water to the gardens, and also decorative materials, such as pottery and marbles.

BOOKS RECEIVED

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"Stories of Earth and Sky," "Stories of Birds and Beasts" (The Heart of Nature Series), by Mabel Osgood Wright. Macmillans, 1904. Price, \$1.00 net.

"Pompeii," by R. Engelmann (Famous Art Cities). 112 pp., octavo, illustrated. Imported by Charles Scribner's Sons, 1904. Price, \$1.50 net.

"Venice," by G. Pauli (Famous Art Cities). 173 pp., octavo, illustrated. Imported by Charles Scribner's Sons, 1904. Price, \$1.50 net.

"Stained Glass," by Lewis F. Day. 155 pp., 16mo., illustrated. Imported by Charles Scribner's Sons, 1904. Price, \$1.25 net.

¹ "Little Gardens," by Charles M. Skinner. 250 pp., 12mo. New York, D. Appleton & Co., 1904. Price, \$1.25 net.

5