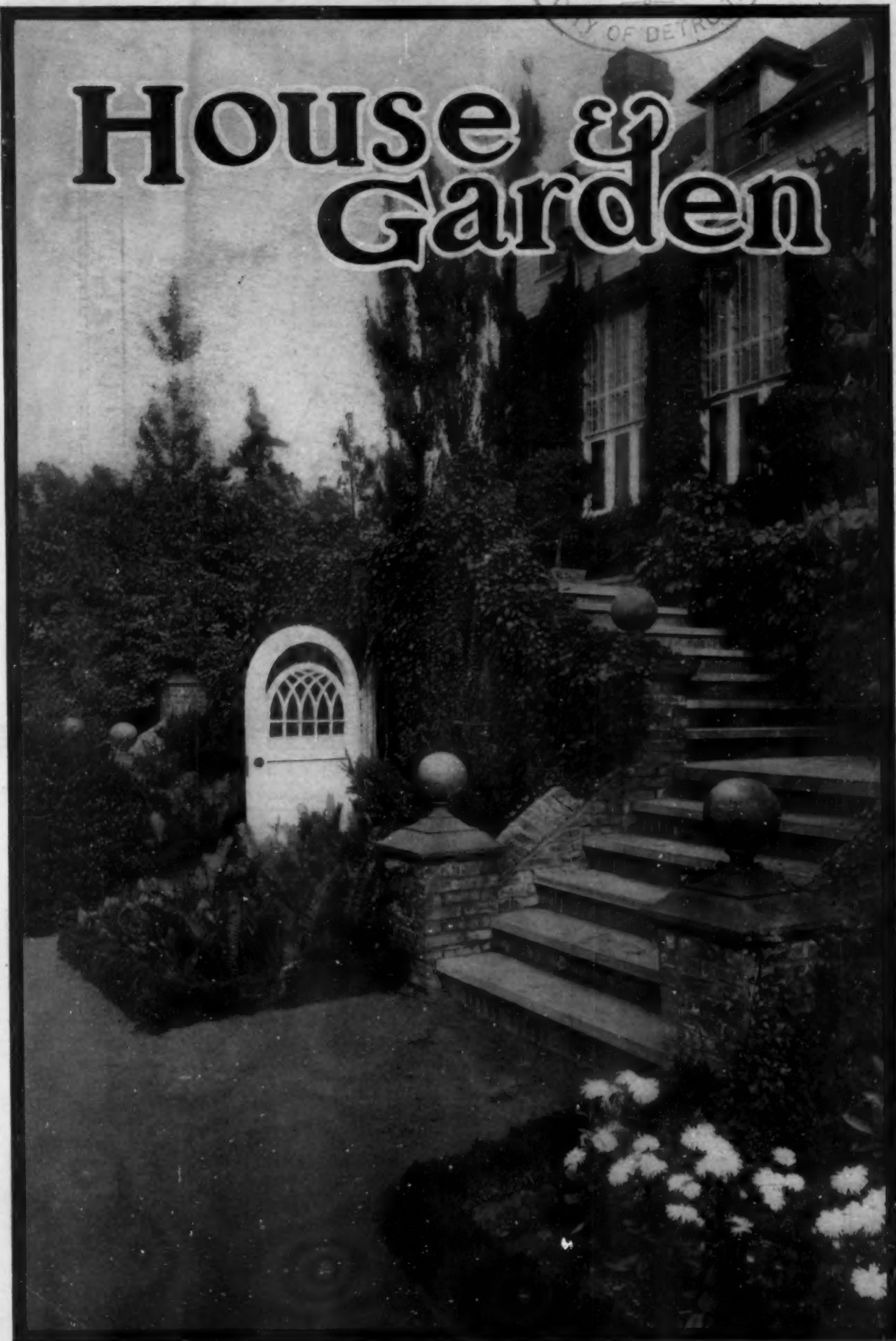


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No. 2

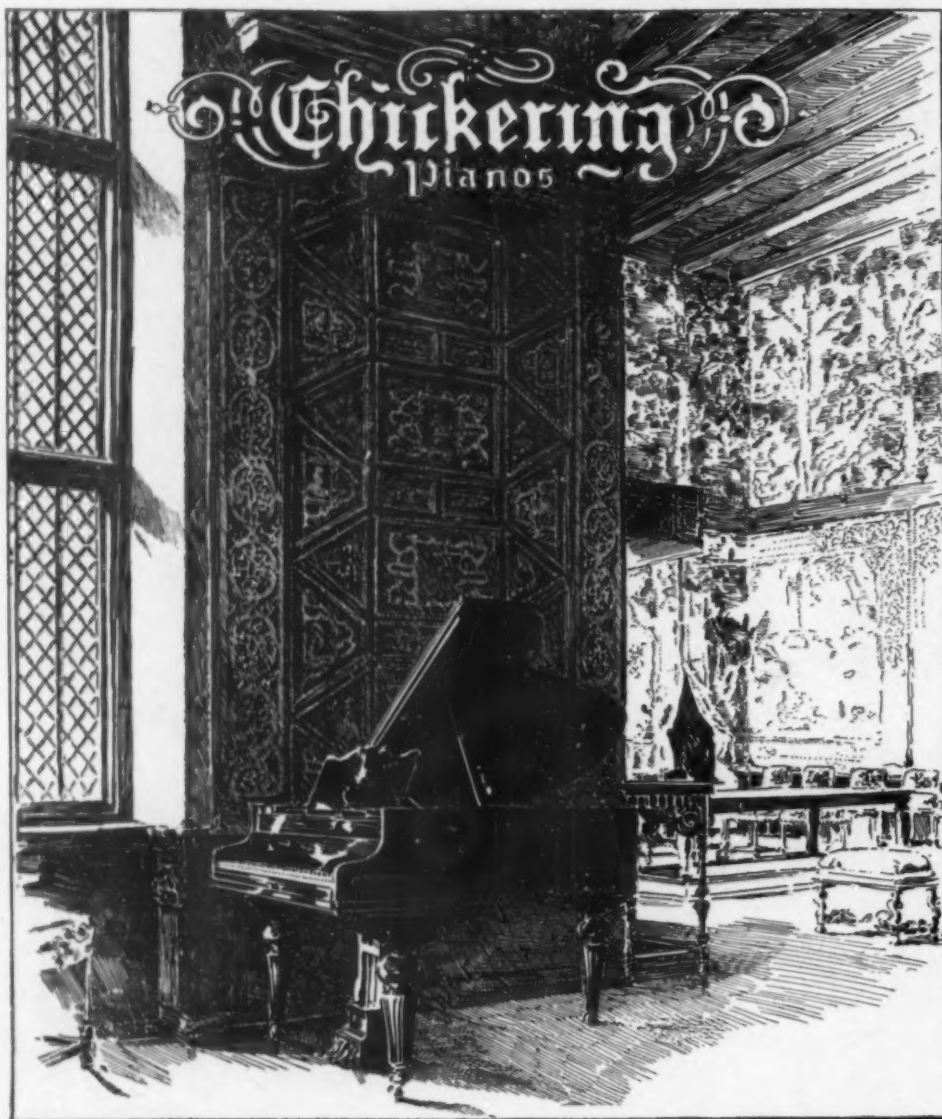
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RESIDENCE OF MRS. SCOTT TOWNSEND, WASHINGTON, D. C.
CARRERE & HASTINGS, Architects

House and Garden

Vol. IX

February, 1906

No. 2

ON THE CHOICE OF STYLE IN BUILDING A HOUSE

BY FRANK MILES DAY

President of the American Institute of Architects

NOT long ago, the editor of HOUSE AND GARDEN was asked by one who was about to build a house, what style it would be best to choose. The editor answered that the right course was to retain an architect of known ability and let the architect select the style. To this the would-be house owner answered, that he had already done so, but that the architect seemed as incapable of reaching a decision as he himself had been. He added, that there must be some fundamental principles which should control the choice of style for any given building, things subject to reason rather than fashion, and he suggested that the editor might well start a discussion of such questions. It is as a part of this discussion that the following thoughts are put forth.

The first thing that occurs to me, and this without in any way attempting to beg the question, is that a deliberate choice of style is by no means an essential, is indeed often a grave hindrance, to a right and reasonable and beautiful solution of the problem of building. And by style, I here mean just what the editor's questioner meant, that is to say, a well de-

fined mode of building prevalent in some certain place and at some certain time.

Normally, style of this sort originates from the needs of a people, from the materials at hand and from a desire to build with beauty; but in the course of its evolution, it is always modified and held in control by the builder's knowledge of what has gone before or what is going on at his own time. Until the revival of learning, the age of the conscious, passionate striving to resurrect the glory of the classic ages, there were but few, if any, deliberate attempts to hark back to an earlier manner of building. The ancients had done that sort of thing in sculpture when they had imitated the early work of their forbears in a way which, strive as it might, could not seize the real archaic spirit, the way we now call archaistic. But in architecture it is hard to put one's finger on that sort of thing earlier than the time of the Renaissance. Then, gradually, the old order gave way to the new. To be sure, even after the change, the needs of the people had to be met, and their needs were very different from those of the ancient Romans,



COTTAGE ON LEHMANN STREET, GERMANTOWN, PHILADELPHIA

WILSON EVRE, ARCHITECT

House and Garden



MRS. COMEGYS' HOUSE, CHESTNUT HILL, PHILADELPHIA

COPE & STEWARDSON, Architects

but such as they were, they were met in the way in which the men of the Renaissance thought the men of the Augustan era would have met them.

And thus for the first time arose the question of a deliberate choice of style, a resuscitation of a way of building in use in other ages and under other conditions. And this is what we have been trying to do ever since, only we out-Herod Herod. The men of the Renaissance were in unison as to the style they wanted to imitate. We do not know our own minds; we do not know what age, what country to set up as our standard and the voices that would guide us are but crying in this wilderness of indecision. But there is one thing well known, completely agreed upon by all who have given serious thought to it:—that it is not by the copying of the outward forms of any architectural style that we can hope to make our work vital and worthy. If from a plan suited to the needs of a given building, if from a reasonable and appropriate choice and handling of materials, there should grow beauty, it is all that we can ask and all that we need to ask. Simple as it sounds, the doing of the thing is difficult beyond conception. Few can do it well or even passably. Granted that this

is the right way, the only way by which we can hope to make buildings truthful and beautiful and eloquent of their time and place, it is easy to see how a choice of style from *a priori* considerations is a most grave hindrance to the following of it.

And having said all this, I am prepared to grant, paradoxical as it may seem, that style in architecture is the one quality that above all others secures for a building the esteem of generations of men. But style in this sense is not an affair of archæology but an abstract quality, a subtle excellence very hard to define. Perhaps it may be made clear by comparison with that same quality of style as we think of it in the sister art of literature. If a writer reaches real distinction, it may well be assumed that his work has the quality we call style, and we do not demand that this style be that of a definite school. We do not ask him to

write like an Elizabethan dramatist, or a Georgian essayist, or a pre-Raphaelite poet. If he have something worth saying, and if he surround the saying of it with that indefinable thing called literary style, it is enough. Now this precisely is the sort of style that we should demand of the architect. That he know the grammar of his art, that he plan simply and directly, that he build strongly is not enough. Has his work expression? Has it the high quality of style? Has it, in other words, an excellence of design that raises it to the



HOUSE AT FOX POINT, WISCONSIN

ELMER GREY, Architect

On the Choice of Style in Building a House



CHENONCEAUX FROM THE RIVER

plane of serious consideration? This, after all, is the thing that is to distinguish his work from that of his fellows.

And how have such of our architects as have striven for it, succeeded in making houses interesting and beautiful without resorting to the easy trick of using a definite historic style. One way of doing it is certainly by means of those simple, local materials, whose use is so finely and justly praised by Mr. W. L. Price, in his admirable article in the October, 1905, *HOUSE AND GARDEN*. He has a message for us, the essential truth of which we cannot too quickly take to heart or put in practice. Nor are we lacking in examples of the way to do such work. Mr. Price has, himself, built such a house at Wallingford, in which the local stone, bearing ruddy stains of the iron that is in it, plays the chief rôle. In the house built years ago at Chestnut Hill, by those two splendid men and admirable artists, John Stewardson and Walter Cope, in whose untimely death American architecture suffered so heavy a loss, we see again a local stone, this time the cool grey mica schist, handled in traditional ways, but with a freshness and a personal

note that will make this house last as one of the most interesting in Pennsylvania. Even in Elmer Grey's house at Fox Point, Wis., although the use of local material is less evident, the simplicity and directness of the design make it worthy of consideration with the others. Similar qualities of freedom, charm, personal expression we see in Wilson Eyre's house in Germantown; but examples might be given by the score.

These things are the true answers to our amateur's question. This is the style, conditioned on local materials, vocal of our own time and place; reasonable, appropriate but nameless, that should come naturally to us and not as the result of a deliberate choice.

Unfortunately, we use the same word to indicate the high degree of excellence in architectural design of which I have been speaking, and also to indicate a manner of building in vogue in a certain country at a certain time. But let us avoid confusion by recognizing the fact that while style in its higher sense may be present in a work which it is quite impossible to tag with an archaeological label, it may

equally be present in a work of the most definite archaeological sort. Such, to take an example in a French manner, is the Townsend House at Washington, D. C., by Carrère & Hastings, or, to take one in an English style is the country house by Cram, Wentworth & Goodhue. On the other hand we must bear in mind that a work filled with archaeological accuracy may be quite devoid of style in the truer, higher sense.

But this high quality of style is after all not the sort of style in which our editor's questioner is interested. He is concerned with something far less subtle. Is his home to recall a Tudor manor, a Tuscan villa, a château by the Loire, or a Virginia homestead? The world is all before him where to choose. Unfortunately he demands guidance as to his choice and insists that this guidance shall be based on fundamental principles and not on mere fashion or personal inclination. Now while I am convinced that this question is not a profitable one, and that it gives rise to negative results, I am willing to make some inquiry for possible answers. Let us ask then what things we might suppose would influence the style of a house. Here certainly are some of them:

- a. The kind of country in which the house is to be built; flat or rolling, mountainous, wooded, or open.

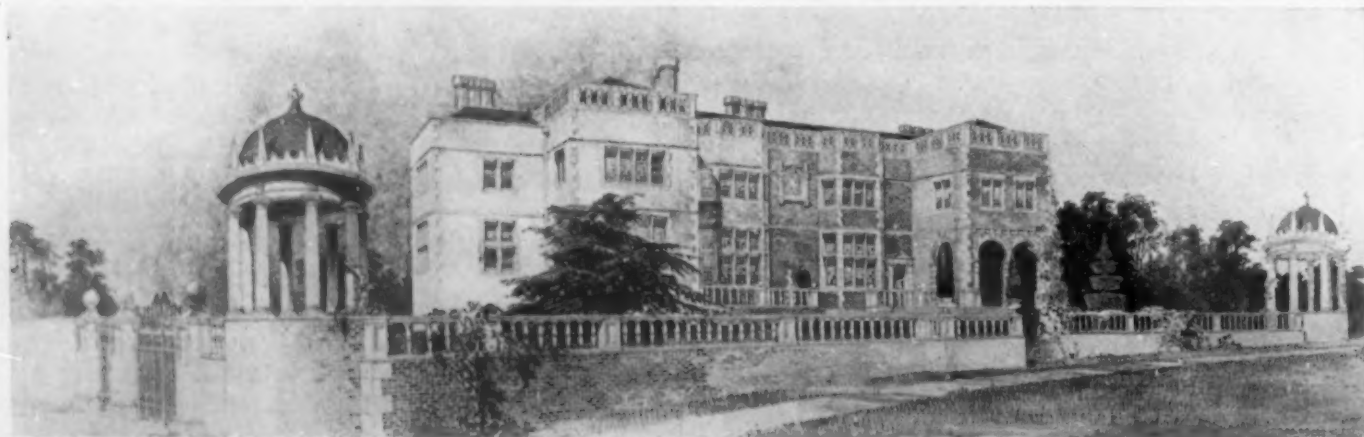


CHATEAU JOSSELYN. VIEW FROM THE RIVER ROAD

- b. Neighboring buildings, especially if of a definite type.
- c. Local materials and traditional ways of building.
- d. The owner's individuality and mode of life.
- e. The architect's personality, training and predilections.

THE SITE OF THE HOUSE

The site unquestionably should have a very great influence upon the plan of the house, as Professor Osborne has most lucidly explained in the first article of this series, but it seems to have far less influence on the choice of style than one would im-



A COUNTRY RESIDENCE

CRAM, WENTWORTH & GOODHUE, Architects

On the Choice of Style in Building a House

agine. Let us for a moment conceive the site as a broad plain near a river. Some old Georgian Manor, Groombridge Place, let us say, seems perfectly suited to such a site. On the other hand, can we name any style that our amateur might have in mind that does not furnish admirable solutions of this very problem? Even so animated a style as that of the early Renaissance in France gives us Josselyn, by its rolling river, or Chenonceaux, spanning the quiet waters of the Cher. Perhaps we might generalize by saying that long level lines harmonize best with such quiet stretches of landscape and that,

with its inimitable hillside gardens such as Barnclith only to remember that the greatest charm of those places is the long level lines of their terraces rising one above another, and that Earls Hall, a house that corresponds well with our imagined character, is really set down in a perfectly level place.

Thus, in the first effort to find an answer, we reach a result quite useless to our amateur. Let him get but a clever enough worker in archaeological legerdemain and his house shall look well (so it might seem) in any style he is pleased to name, and on any site that he is pleased to buy. Yet we know very



GROOMBRIDGE PLACE, KENT. THE WEST BRIDGE

therefore, we should choose some style in which they predominate were it not that we are dumfounded by the thought of Azay, with its strong verticals and its agitated roof lines, looking supremely beautiful in broad meadows with the folds of the Indre wrapped about its base.

If our house is to be set upon some steep hillside, some clifflike place, surely we may find guidance in such a spot. Obviously, your quiet Georgian thing is out of keeping here. Strong upright lines, well marked parts, a vivacious sky line suggest themselves. St. Fagan's near Llandaff, is quite as it should be. Quite naturally one's mind runs off to Scotland

well that it will not, for we have seen the experiment tried too often.

NEIGHBORING BUILDINGS

That, in the choice of style, we owe a duty to our neighbors is a fact too often ignored. If buildings exist which, when our own is finished, will group with it, we must not ignore them, for in such an instance our building is but a part of the whole composition and, unless we are utterly selfish, we must seek the best result for the whole rather than for a part. In Europe this thought obtains more acceptance than among us, for in many cities, municipal regulations



BARNCLUTH, LANARKSHIRE—THE TERRACES

On the Choice of Style in Building a House

are so framed and enforced as to secure a certain uniformity of design, monotonous perhaps, but decent, orderly and quiet. Here, and especially in our suburban communities, so little harmony of style is seen that it is clearly a case of each one for himself and the devil take the hindermost.

LOCAL TRADITIONS AND MATERIALS

Had we definite local traditions in the art of building, we might make some steady advance, building in the way of our fathers but better and more beautifully. In the States of the Atlantic seaboard, there were once such traditions, but we have broken with them and the return to them must be made with conscious effort, an effort that results in our Colonial revival. But, for the most part, throughout our land there is no local way of building that rises above the commonplace. This is partly due to the fact that we are no longer compelled to use the materials that the neighborhood of the building offers. Time was, and that not a hundred years ago, when lacking water transportation, such materials had to be used. And so strongly marked is the influence of that use of local materials that, to take an example from Great Britain, one familiar with its cottages might, if dropped down at random anywhere in the Island, make from them alone a shrewd guess as to his whereabouts. Thus, if he saw such a cottage as that at Stanton, he would know that he was on that band of limestone that extends from Somerset to the dales of Yorkshire, and he might well pick out this particular cottage as a good specimen of the type that prevails in the Cotswold District. If the house were of a soft, warm sandstone, he might know that he had fallen in Cheshire or Shropshire, or Hereford. Even there, he might see half-timbered cottages of great beauty, but by the way in which the timber is used, he would be very sure that he was not in Kent or Sussex, where half-timber work equally abounds. And now let us



ST. FAGAN'S CASTLE, CARDIFF, FROM THE HIGHER POND

take as an example of the influence of material upon construction, and therefore upon style, such a Kentish cottage as that near Penshurst, and let us summarize the description of the construction of such a building given in Dawber's book on "The Cottages of Kent and Sussex." As shown in the constructional diagram, upon a brick or stone base a heavy sill piece was laid, and upon this upright storey posts, eight or nine inches square, were fixed. These at the angles were larger and formed of the butt of a tree placed root upwards, with the top part curving diagonally outwards to carry the angle post of the upper storey. On these uprights rested another large timber, a sort of sill piece for the second storey. On this in turn rested the beams of the second floor, their ends projecting some eighteen inches and carrying the overhanging second storey wall, which was constructed like that of the first. The divisions between the uprights were filled with wattles or laths and chopped straw and clay, or sometimes even with bricks, and the surface plastered flush with the face of the timbers.

Such a method of construction, direct and truthful and beautiful as it is, has defects in the shrinkage of its timbers and consequent openness to the elements, so grave that houses thus built have, in many cases, been protected at a later date by tile hanging or sometimes by exterior plastering or by weather-boarding. So that it often happens if we hunt beneath such protection, we find the original half-timber cottage intact. Such a method of construction is obviously impossible for us to-day.

House and Garden



FARMHOUSE AT STANTON, GLOUCESTERSHIRE

For were we willing to pay the cost incident to shaping the timbers by hand, we would not tolerate a leaky wall. Yet, more's the pity, we are forever making the attempt to have the semblance without the reality. We build an honest brick wall, nail strips of wood against it and plaster the space between them. What a preposterous imitation of a once reasonable construction!

Thus, I say, where a traditional style of building existed, it was modified, its evolution was assisted by the limitations imposed by the use of local materials. But how is it with us who lack a local tradition and who are no longer bound to the use of materials at hand? Modern facilities of transportation have actually made it, in many cases, difficult and expensive to employ the material at hand, so that the place where the building is to be erected has but little influence on the choice of materials and consequent development of style. To-day it is cheaper to build a house in Maine of wood from Oregon than of granite quarried within a mile, or to finish the rooms with cypress from the Gulf of Mexico than with white pine from the Pine Tree State. Such are the anomalies of the exhaustion of natural resources, of the use of machinery, of high-priced labor and of cheap transportation.

THE OWNER'S INDIVIDUALITY AND THE ARCHITECT'S PREDILECTIONS

The owner's personality and his mode of life should, of course, exercise an influence on the style of his house. If he be a man of quiet tastes, fond of home life, not given to lavish entertainment, those qualities should be expressed by a restrained, a modest domestic feeling in the treatment of the house, that it is almost impossible to express in certain

well-marked historic styles. The minor English buildings, the farm houses of Normandy, even our own Colonial houses offer starting points for such a case. But granted that the man be a millionaire, with an established position in society, or even with aspirations for it, his house must be a far different affair, suitably planned for entertaining many people, and expressed in some formal, well digested style such as that of Louis XVI. Indeed the selection of a style suitable for a million dollar "cottage" at Newport is far less difficult than the finding of the right expression for a suburban house of moderate size. The owner's training, his inclinations, too, must not be forgotten. A man with a well marked bias in favor of all French things, for example Mr.

James Hazen Hyde, would naturally choose one of the French styles for his house. One so full of enthusiasm for all things Italian as Mrs. Edith Wharton, might well be pardoned for giving her house a distinctly Italian form.

But these are exceptions. Not one in a thousand of us has any intellectual bias so strongly marked as to justify its expression in the style of his house. It is obvious that the architect's training and predilections for certain styles will, in the main, exercise a far greater influence on the house than will those of the owner. The men who achieve most by working in definite styles are those who entertain the most positive convictions that the style of their choice is without question the only right, the only logical style for our times. It is Mr. Ralph Adam Cram's firm conviction that the abandonment of the Gothic style brought about the ruin of all that was noblest in the art of architecture. It is his almost religious zeal for a revivification of that style that gives to his designs their absorbing interest. It is because Thomas Hastings believes we will achieve no worthy end unless we succeed in making our work an evolution from the French styles of the eighteenth century, and it is because



ANGLE POST, PATTENDEN, KENT

On the Choice of Style in Building a House

of his knowledge of and devotion to those styles that his work reaches so high a plane of urbanity and courtliness. It is because Mr. Charles McKim has an ineradicable conviction that it is from Italy, whether of the classical times or of the Renaissance, that we should draw our inspiration that he can clothe the needs of our own time in a garb that for dignity of manner and for perfection of proportion and of detail, sometimes equals the best of the examples for which he shows such complete devotion.

In the face of obsessions such as these, how futile it is for the owner to talk of choosing his own style. It is only when he selects an architect devoid of definite convictions that he will be confronted with the troubles which the question put to the editor presupposes. Yet in this connection another thing needs saying, and that is that the power these men have of producing work of great distinction comes not alone from their definite convictions on the subject of style, but also, and this is far more important, from the fact that each is an artist of such rare ability that even if he were set to work in an alien style he would design buildings of far greater interest than the work of most other men.

And now the editor insists that, to end this rambling discourse, I shall sum up all by a statement of my own opinion upon the choice of style. The only

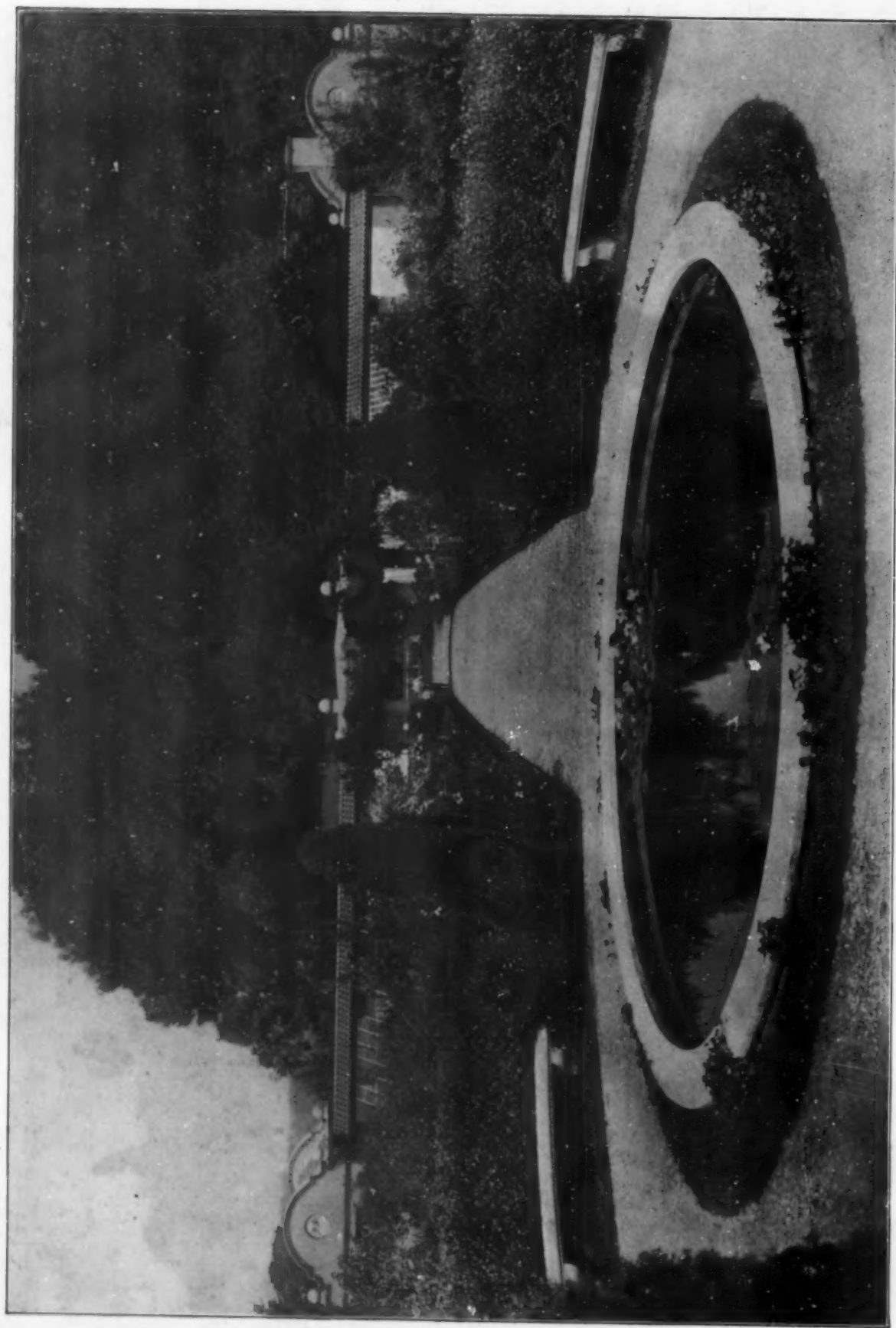


SWAYLANDS, PENSHURST, KENT

thought that comes to me is one that stands for an ideal difficult of realization for men of this generation. It is precisely the one I put forth a while ago, by saying that if the plan be a simple and direct expression of the needs and life of the people who are to live in the house, and if the elevations are a logical outgrowth from and a reasonable expression of that plan, and if the whole be made beautiful and vocal of its time and place, then the building will have style in the best sense and will need none of that exotic or archæological style that is the bane of so much of our work to-day.



ALBERT KELSEY, Architect



POOL IN CENTRE OF GARDEN



GARDEN AT "CHELTEN"
NEAR JENKINTOWN, PENNSYLVANIA

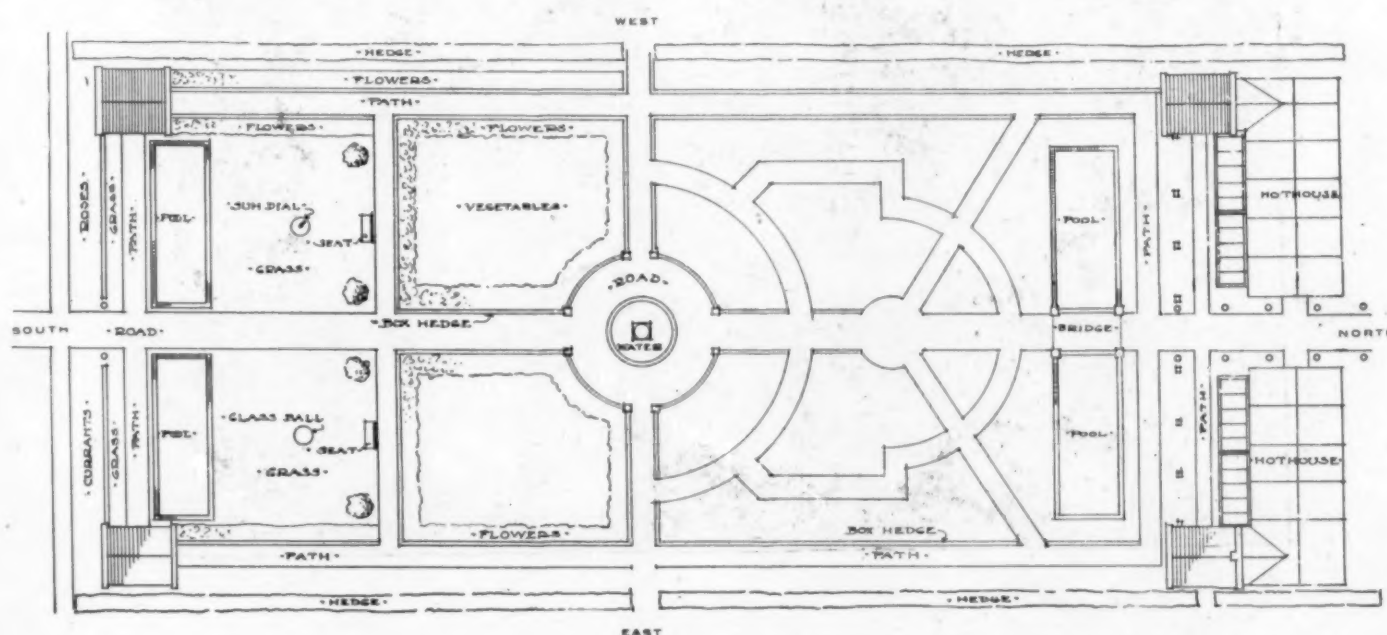
THE garden at "Chelten," in Abington Township, Montgomery County, Penna., is merely a shell of what I believe would have eventually developed into an exceedingly interesting plan. As it stands, the only completed work is the four garden-houses at the corners of the garden—two connected with a wall and two with a series of columns.

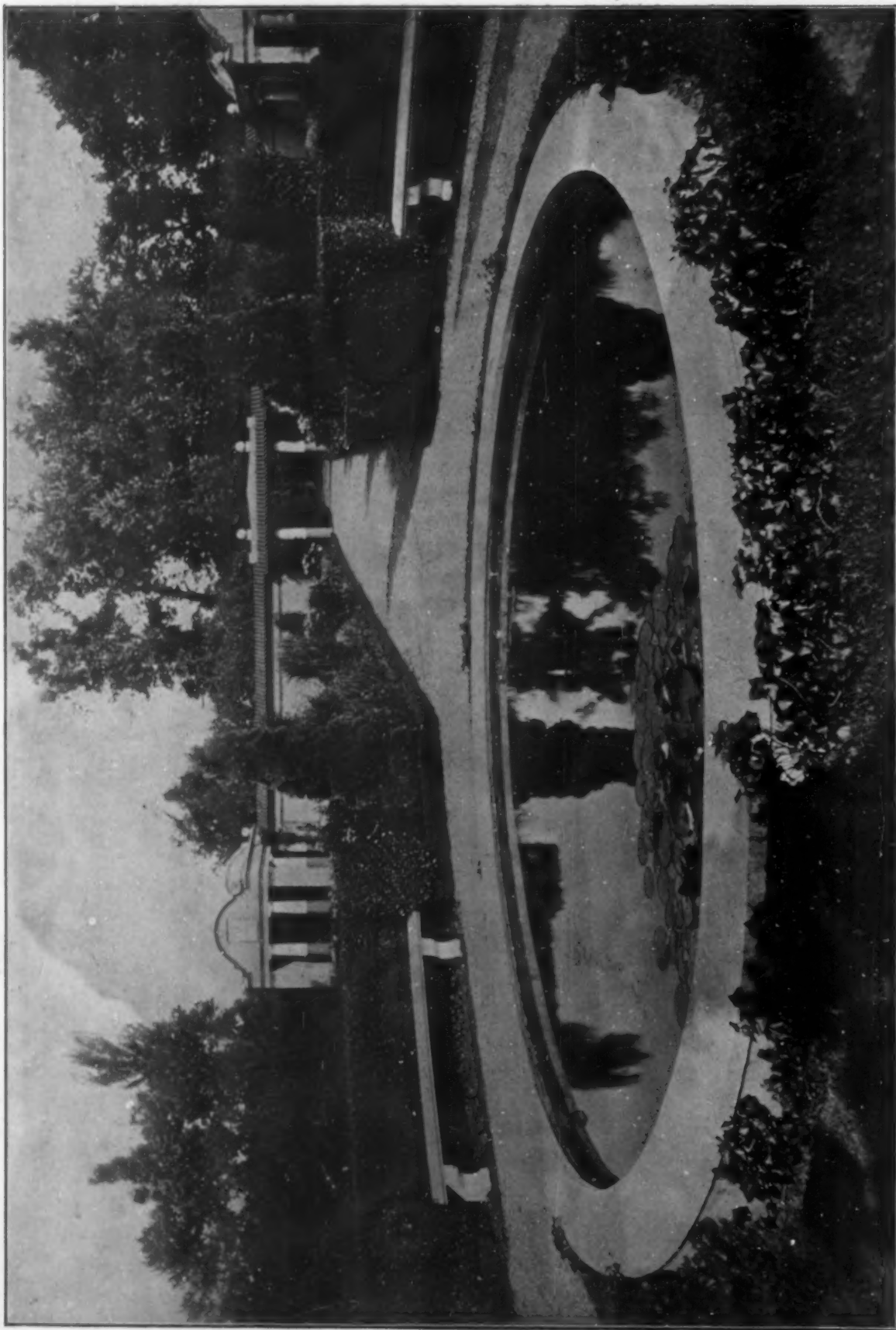
It was intended that the two longer sides of the garden now enclosed with the small privet hedge, should consist of walls or trellises, or perhaps, a combination of both. At the end, in front of the series of

columns and in front of the connecting wall, there were to have occurred rectangular pools. But as it is, the soil has never even been graded, and the planting along the paths and around the central fountain is only of a temporary character.

The two garden-houses connected with the wall at the east end of the garden in front of some large trees, are open on two sides, paved with brick, and contain some benches and tables. These houses were intended for use as tea-houses.

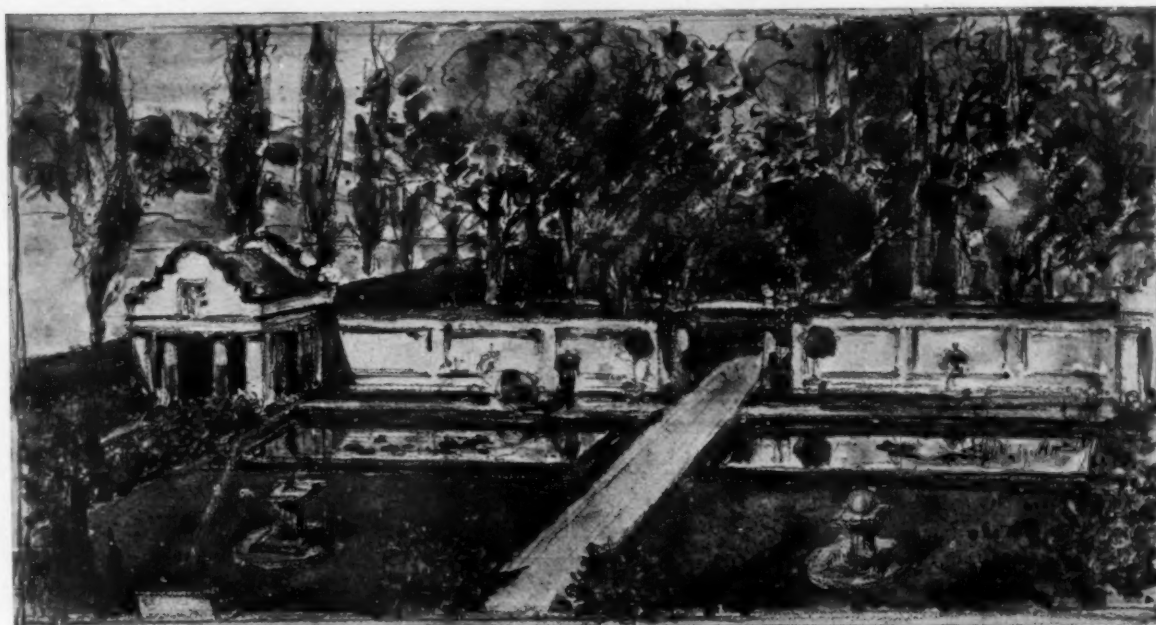
The other end of the garden presents a very interest-





POOL IN CENTRE OF GARDEN

Garden at "Cheltenham"



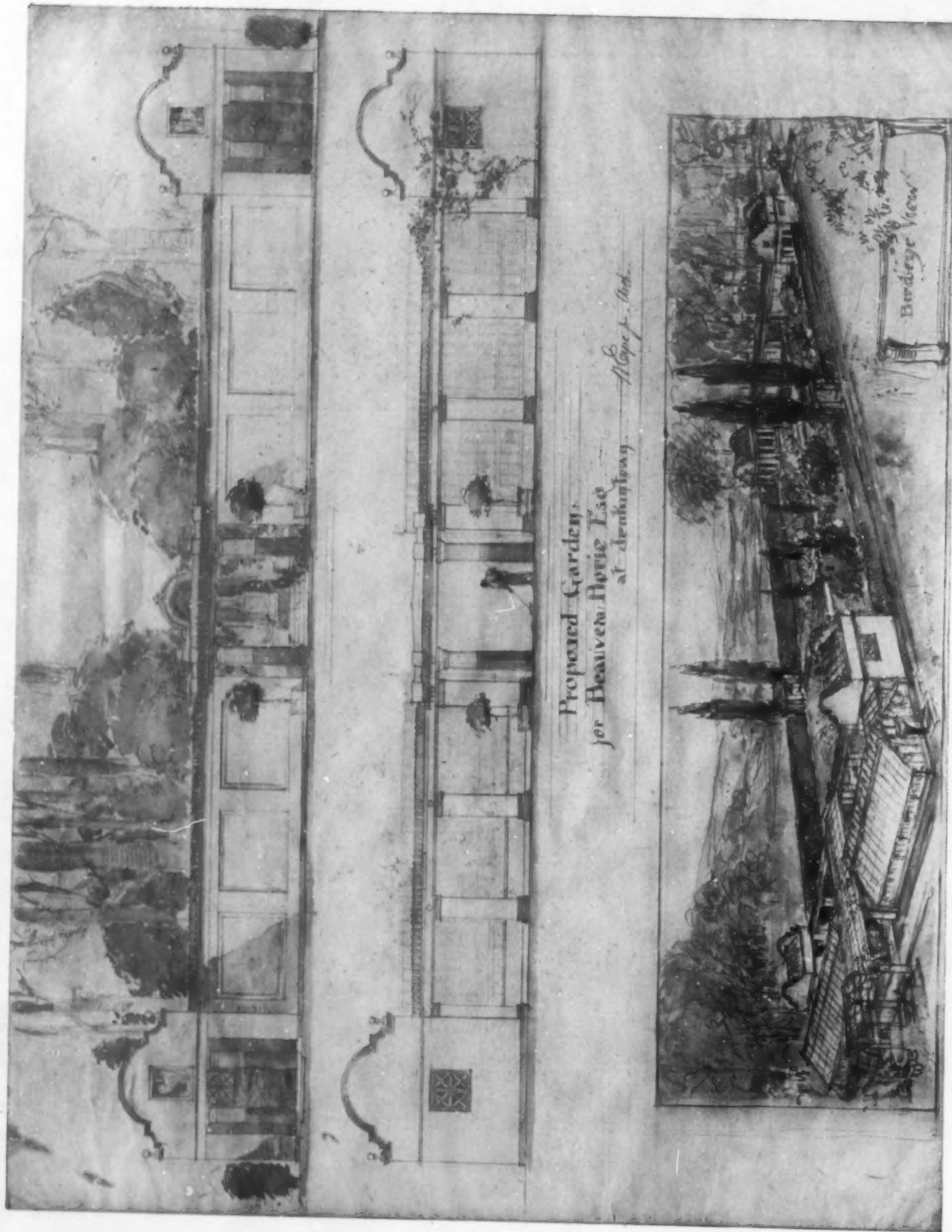
SOUTH END OF GARDEN



ONE OF TWO GARDEN-HOUSES AT SOUTH END OF GARDEN

ing attempt to arrange a boiler-house and potting-shed at one end and a root-cellar and storage-house at the other end of a greenhouse. These to be connected by a series of columns, all with a view to screening the greenhouses from the rest of the garden.

The wall and the square columns are built of cheap brick and then pebble-dashed, the mortar being rather yellow and the white pebbles being put in afterward, giving a very pleasant texture. The roofs are of "S" tile and about the color of a salmon brick. It



Proposed Garden
for Beauvecler House
at denhampton. *W. E. P. 1864.*

Garden at "Chelten"



SOUTH END OF GARDEN

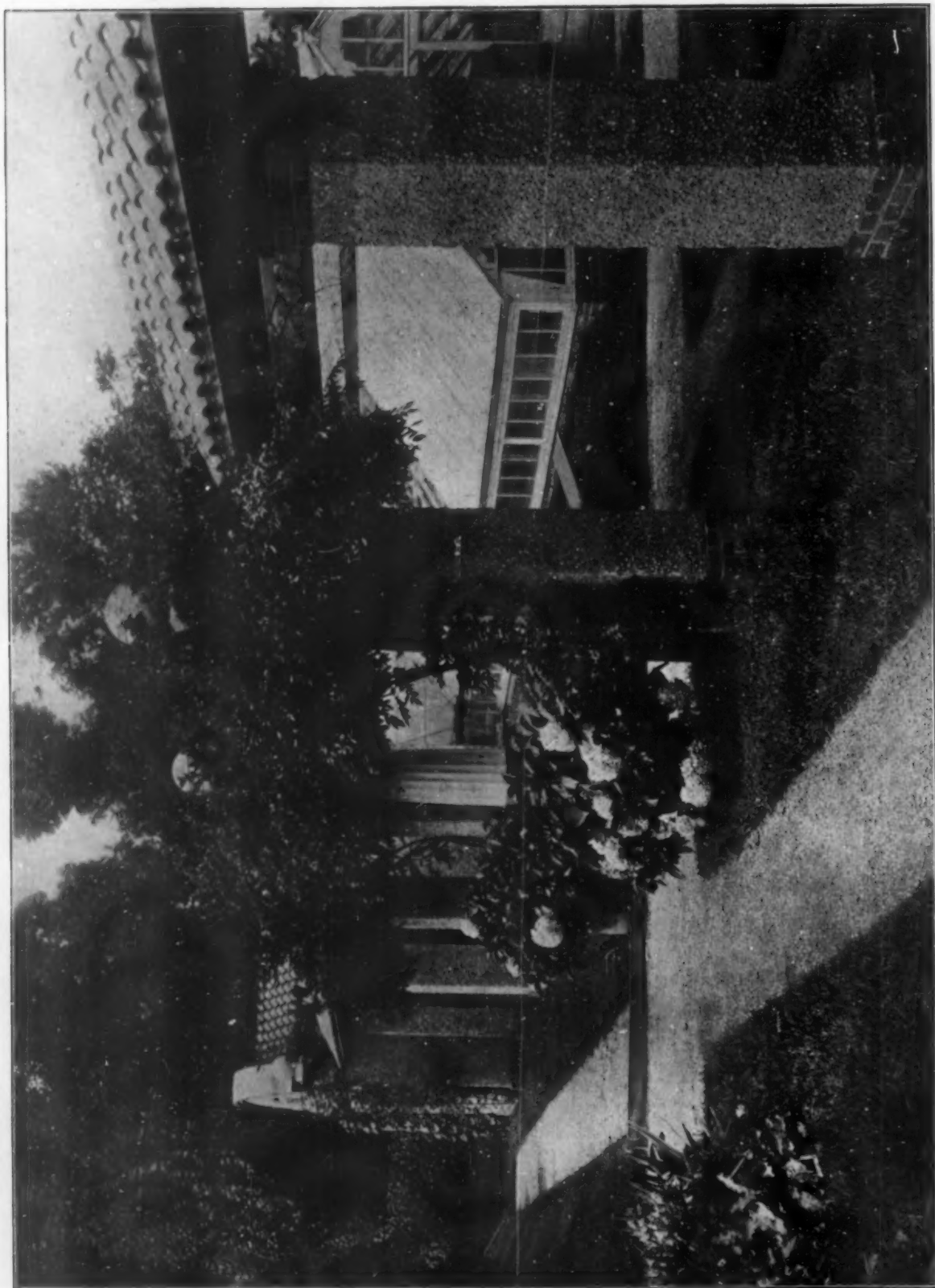


SOUTH END OF GARDEN FROM REAR

was intended to decorate the wooden Doric columns and the other woodwork about the buildings and screen rather elaborately, and on a basis of the Pompeian traditions. This, however, as will be seen, was never carried out.

It is only fair then to judge this work of Mr. Eyre's

as parts of a whole which has never been completed and which in their present condition bear very little relation to each other. As it stands, the color in the walls and roofs, which is in perfect harmony, adds very materially to the charm of the general proportions of these ends of a proposed garden. C. L. B.



NORTH END OF GARDEN AND GREENHOUSES—"CHELTEN"

FREDERICK LAW OLMSTED AND HIS WORK

AN APPRECIATION BY JOHN NOLEN, M. A., (HARVARD)

FREDERICK LAW OLMSTED was born at Hartford, Connecticut, in 1822, and died near Boston, Massachusetts, in 1903. In his long life

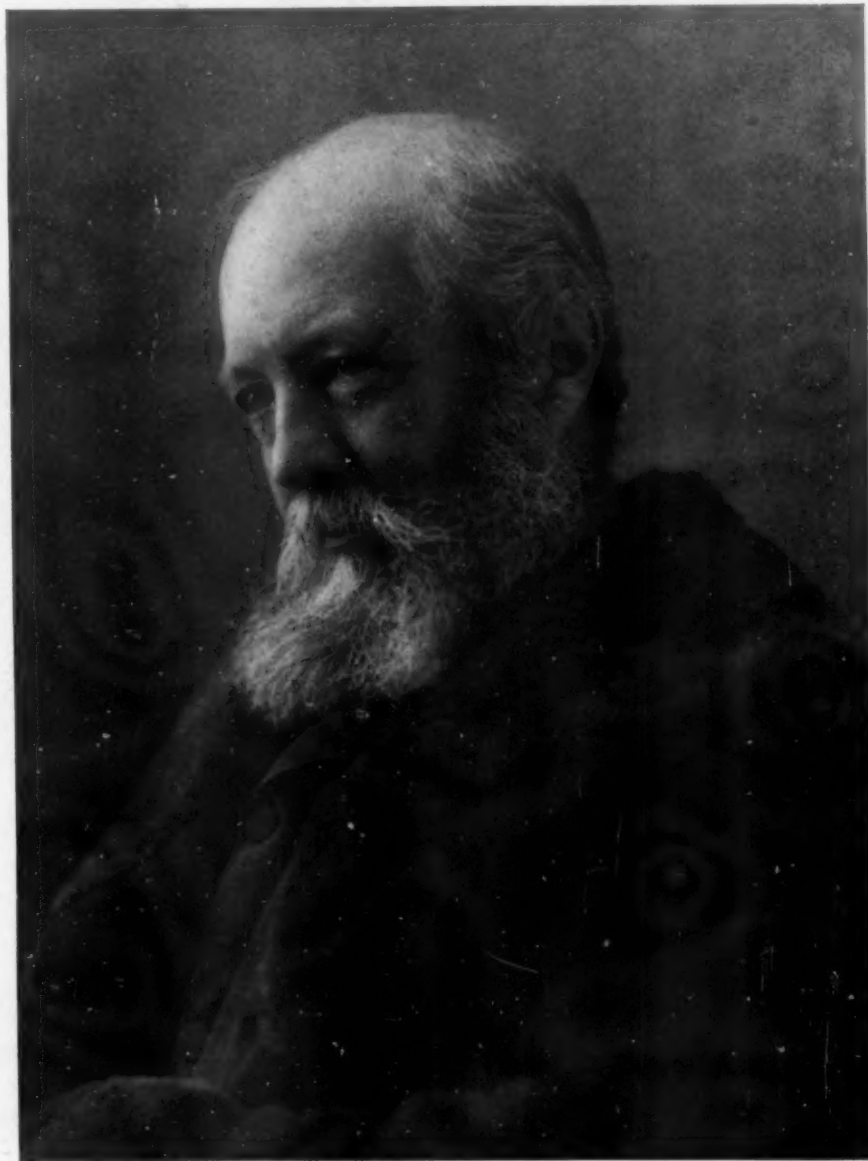
of over eighty years he played many honorable parts. He was distinctly versatile. In him the old type of artist of the Italian Renaissance, the man who could do many things and do them all well, was again illustrated. He was a successful farmer in his young manhood, gaining by close observation in that occupation a knowledge and love of nature which were of inestimable value to him later. He served the nation faithfully, effectively and unselfishly during the Civil War as General Secretary of the United States Sanitary Commission, displaying masterful executive ability. In the decade from 1850 to 1860, he wrote books of travel describing accurately and vividly what he

saw in Europe and in this country, books which remain to this day the most interesting authorities on the social, political and economic conditions of that period. Posterity, however, will remember him best and longest, not for these services, great though they were, but for his work as artist in the field of landscape design. Indeed, he has been called by so eminent a critic as Professor Charles

Eliot Norton "the greatest artist that America has yet produced."

Mr. Olmsted's contribution to landscape architecture was of a double character, his writings and his designs. His professional reports upon parks and other subjects, his letters and his addresses are, indeed, classic. They are the best expression yet made of the fundamental principles that govern good design out-of-doors, yet far more important than what he said is what he did. His works of landscape design are great in number and wide in variety. They include over eighty public recreation grounds, besides many designs of a semi-public or private character. They extend from Massachusetts to California, from Montreal to North Carolina. They are national in range. In character they are likewise broad, including almost

every conceivable problem of design and dealing with city, country, seashore, mountain and lowland sites. His main work, however, was upon parks, and the American parks of to-day are nearly all the work of his mind and imagination. In the design of large parks his main purpose was to provide scenery, what he called, "pleasing rural scenery," and to exclude rigorously everything



FREDERICK LAW OLMSTED - Born 1822 Died 1903

"What artist so noble has often been my thought, as he who with far reaching conception of beauty and designing power sketches the outline, writes the colors and directs the shadows of a picture so great that nature shall be employed upon it for generations before the work he has arranged for her shall realize his intentions." (From "Walks and Talks of an American Farmer in England" by Frederick Law Olmsted, written in 1851, long before he had any idea of becoming a landscape architect.)

House and Garden



HOME AND OFFICE OF FREDERICK LAW OLMSTED, BROOKLINE, 1880-1903

that was incongruous or inconsistent. "The root of all my work," he said, "has been an early respect for and enjoyment of scenery, and extraordinary opportunities for cultivating susceptibility to its powers. I mean not so much grand or sensational scenery as scenery of a more domestic order—scenery which is to be looked upon contemplatively and is productive of musing moods."

The present series of articles will describe and discuss five designs of Mr. Olmsted's: (1) Mount Royal, Montreal; (2) The terraces and landscape work of the United States Capitol; (3) The Schlesinger Place, Brookline, Massachusetts; (4) Franklin Park, Boston; (5) Biltmore Estate and Biltmore village. These five designs are as representative as any five that could be selected, and yet they give but a partial and inadequate idea of this gifted man's work, for each of his creations is distinctive, each presented some new problems to solve or some new solutions to old problems. For the sake of clearness and easy comparison, these essays will describe first the pre-existing conditions, then the controlling

purposes of the design, and, finally, the means that Mr. Olmsted employed to realize his purposes.

Frederick Law Olmsted never lost sight of the limiting and directing force of existing natural and social conditions. His eye was quick to observe, and his mind firm to hold them. The sure foundation for this part of his professional practice was laid in his close observation during many years of a wide range of natural scenery, and in his sympathetic study of the habits and needs of men. In innumerable ways these conditions modified and affected the aims that he set before himself as well as the means that he adopted for attaining those aims.

The purposes that controlled his designs are all marked by certain characteristics. They are, first of all, definite. His intention is always obvious, clear. Secondly, they aim to serve convenience, the very practical and, often it might seem, commonplace ends for which the design exists. Finally, without sacrifice of utility a peculiar charm, an appropriate beauty is incorporated, and the great artistic end of unity secured. Moreover, the purposes show a

Frederick Law Olmsted and His Work



A NEARER VIEW OF THE HOUSE

singular appreciation of the distinctiveness, one might say the uniqueness of each particular problem. If Mr. Olmsted's designs are compared one with another, no two will be found to be in any sense similar.

The means employed are as definite as the purposes, and they are always adequate. They are sometimes original, oftentimes ingenious, always practical. They recognize the conditions. They achieve the purposes. They serve at once utility and beauty. In fact, they illustrate that the reasoned adaptation of a design to the conditions is the natural and surest foundation of beauty. While first regard is given to the large elements of a design, the details are never neglected.

The study of Mr. Olmsted's life and professional methods cannot fail to be fruitful to the designer of to-day, no matter what his medium of expression may be. He will find that no fad or fashion ever possessed this well-balanced artist. He was broad and catholic in his taste and unbiased in his outlook. His work never became dull to him, never mechan-

ical. It was characterized by versatility, public spirit, common sense, imagination and genius—genius that showed itself plainly in his extraordinary understanding and extraordinary application. It is not surprising, therefore, that in the profession of landscape architecture, to which the best half of his life was patiently given, that he was an unrivalled master, indisputably the foremost landscape designer not only of his own time, but of all time. He, more than any other man, created the one great art that this country has developed, an art peculiarly suited to use American conditions in a high service of the American people. At no other time and in no other country could he have served so well both the cause of his art and the cause of humanity; nor could any of his fellow-countrymen have approached him in his special qualifications for his task—qualifications, whole foundations and development I have endeavoured to set forth. We may now turn our attention to his executed work, first considering the famous mountain park at Montreal.

I.—MOUNT ROYAL, MONTREAL

A MOUNTAIN PARK

TO understand and appreciate this design, its controlling purposes and the success or failure with which they were realized, one must have at least a general impression of Montreal and its surroundings. The city is situated on an island of the same name, on the west side of the St. Lawrence River, at its junction with the Ottawa. It is built upon a series of terraces, the former levels of the river or of a more ancient sea. Behind these rises "Mount Royal," a mass of trap rock, thrown up through the surrounding limestone strata, to a height of over 700 feet above the river. From this mountain the city derives its name. The older portions of the municipality lie upon the slope of the hill; the newer occupy the more level ground surrounding the mountain. Located at the highest point of ocean navigation, with the broad waters of the St. Lawrence as foreground, and the richly wooded slopes of the mountain as background, the city of Montreal presents a most picturesque and pleasing appearance. The views, enhanced by the commanding elevation of the moun-

tain and the wide expanse of the valley of the St. Lawrence, are of great variety and beauty. A well-cultivated and wooded country, watered by the Ottawa and St. Lawrence, stretches away on either hand, being bounded on the west by the lakes of St. Louis and the two mountains, and on the distant horizon by the Laurentian Hills, the Adirondacks and the Green Mountains of Vermont. On the east the city occupies the slope toward the St. Lawrence River, which has here a breadth of one to two miles.

The topographical conditions of the mountain itself in 1890, before Mr. Olmsted's design was carried out, can be briefly described. It was called "Mountain" simply by courtesy, for its crown is only 735 feet above tide-water. Yet, relatively, in comparison with the broad, flat river valley with which it rises in strong contrast, it is mountainous in its impression. The top of the mountain was a broad and very moderately broken table-land. Immediately below it was a rocky and rugged section that received later the title of "Upperfell." Lower than the "Upper-

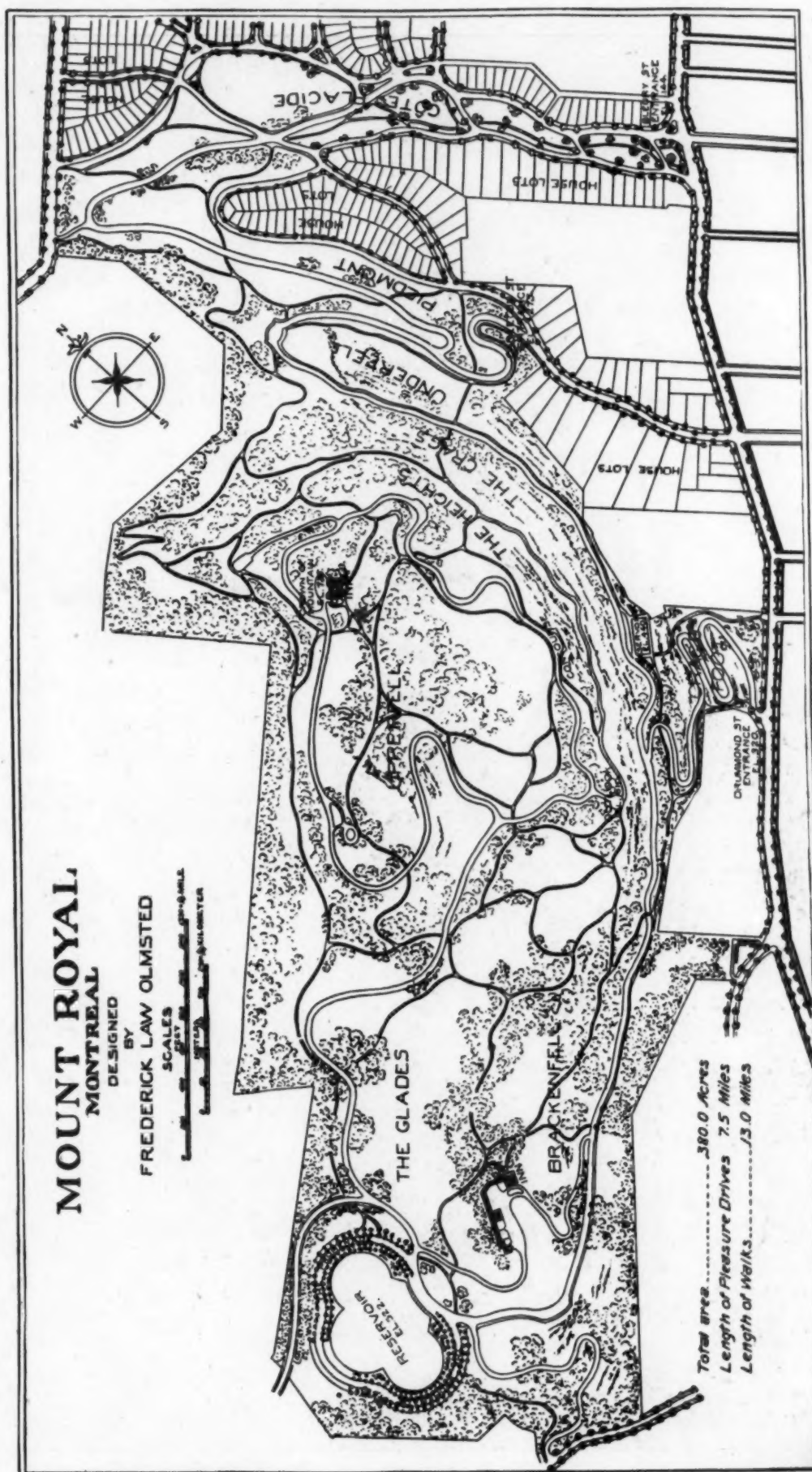


JUST OUT OF CRAGS' FOOT

The roads of Mount Royal seem to fit a course marked out centuries ago by Nature herself. Typical "Fell" land to the right

Mount Royal, Montreal

fell" to the east, toward the city, was a broken, rocky declivity, designated later "The Craggs." Below "The Craggs," to the northeast, was the "Underfell," again rocky but not so steep. On the slope, below the "Underfell," there was a district, "The Piedmont," lying between two low but well-defined ledges of rock, and including a smooth field of fair soil. Still proceeding down the mountain to the northeast, there was a large district of gentle slopes with less and less of protruding rock, a district that, in contrast with the steep and rocky land above, seemed almost meadow-like. This received the name of "Côte Placide." To the southwest of the crown of the mountain, below the "Upperfell," there was a long, gentle depression of the surface, extending from the south end of "The Craggs" west to the "Côte de Neige" cemetery. Here the ground was smooth, and little wooded; the soil alluvial, fresh and peaty. It was, indeed, a natural mountain meadow, later appropriately named "The Glades." On the other side, to the south, was the so-called "Brackenfell," again steep, broken ground, much overgrown with bracken. These then were the seven main topographical divi-



PLAN OF MOUNT ROYAL, MONTREAL.



VIEW TO THE SOUTHEAST FROM THE CROWN OF THE MOUNTAIN

The picturesque city of Montreal in the foreground, the valley of the St. Lawrence beyond, and in the distance the noble lines of the Green Mountains of Vermont

Mount Royal, Montreal

sions of the mountain. They covered an area in all of about 400 acres.

With this general notion of Montreal and the topographical character of the mountain in mind, we can proceed more intelligently to a consideration of the controlling purposes and aims of the design. The first step was to determine what the conditions made impossible or inappropriate. The mountain being chosen as the site of the park, it would become impossible as well as inappropriate to try to make anything else than a mountain of it. The delusion

The new work of art was to be consistent with Nature's but to have more, not less, of poetic charm.

What then was to be the main purpose of the design? It was to idealize such mountain beauty as already existed, to remove its defects, to enhance its strength and majesty, to give more of unity and more of harmony to the whole effect; and, at the same time, to provide adequately all those human conveniences without which the full realization of the purpose of the mountain as a public park would have been impossible. Therefore, to quote the



DIFFERENT WINDING ROADS OF CRAGS' FOOT

"Refinement in such matters—roads and their grades for example—is the main part of landscape architecture"

that flower beds are the required and proper furniture of a public park was at once dismissed. Nothing inconsistent with mountain dignity, serenity and strength was to be retained or unnecessarily introduced. On the other hand, the mistake of "letting alone" simply on the ground that what is, is natural, was to be avoided. For Mr. Olmsted knew that by intelligent interference other effects equally natural and much more beautiful could be obtained. The old work of Nature can seldom be preserved just as it is, but it suggests what is to be attempted.

landscape architect himself, "the grounds of the mountain were to be subdued in character and operations for their improvement were not to be ambitious but intended: (1) To relieve the surface of the mountain of the accidental and transient condition through which it has at present an unnecessarily desolate and melancholy aspect. (2) Without destroying the essential picturesqueness of its natural features, to add a greater beauty of foliage. (3) To subordinate and as far as may be practicable, obscure with suitable natural objects the constructions



A BORDER OF HARDY FLOWERS AND ANNUALS IN MOUNT ROYAL

If properly placed such a use of flowers is not inconsistent with the beauty of a landscape park

necessary for the convenient use of the ground. (4) To avoid everything that is out of character with the genius of the place. (5) To hold attention in directions where the finest views will be seen to the best advantage and to furnish them with more harmonious and better composed foregrounds." That these purposes were wisely conceived and adequate seems beyond question. They show just the right regard for the conditions, both of the city and the mountain, a proper consideration for the needs of the people, and for those fundamental principles of art which must underlie every successful design.

The first law of a work of art, either on canvas or on the earth, is to be a whole. This is the most fundamental principle of landscape design, as it is of all design. Without it unity is impossible. But unity does not mean monotony; unity should be combined with harmony and a controlled variety. Mr. Olmsted applied this principle to "Mount Royal" in a marvellously successful manner. He recognized and developed the distinctive character of each topographical division and then merged

them harmoniously together in one consistent mountain, one unified landscape effect. In the case of "Mount Royal," he achieved this result more perhaps by his treatment of vegetation than in any other way. He selected as the materials for new planting, or the plants to be saved, those which nature unassisted might have selected, but he emphasized such selection, idealized it and made it more apparent. For example, we find in one of his letters instructions to plant from 2,000 to 5,000 indigenous trees, such as beech, ash, hop-hornbeam, yellow, black, gray and canoe birch, elm, butternut, moosewood, basswood, cornels, and thorns; and such hardy native shrubs as sumachs, choke-cherry, witch-hazel, viburnums, alders, shadbush, button-bush, clethra, and purple-flowering raspberry; and all the native vines and creepers, poison ivy only excepted. For "The Craggs" he recommended that trees of a low and compact sort be chosen, and that the native growth of low shrubs and particularly of vines, brambles and bracken be encouraged and supplemented. All the rocky land which he calls the "Fells" was to be

Mount Royal, Montreal

treated as forest with numerous openings. The natural growths of maples in the lower parts and pines and birches above were to be left. The mountain meadow called "The Glades" was to have no planting, except such as was necessary to secure a more pleasing appearance to the bordering woods. "The Piedmont" was to be planted with groups of lowland trees, and with underwood to obscure the poorest rocky parts. Here trees of each group were to be of one kind, and the adjoining group not too dissimilar, the object being to obtain a softer charm enhancing by contrast the characteristic quality of the fells and crags. The district of gentle slopes below "The Piedmont," called the "Côte Placide," was to represent the opposite note to the necessary sternness of the "Upperfell." It was, moreover, to form a rich, open and consistent foreground to the views down the great valley from the mountain height, and the planting at its boundary was to obscure somewhat the buildings in the adjoining quarter of the town.

In addition to such intelligent planting as that described above, plants in general were to be so selected as to increase the apparent height of the mountain itself. This was a great artistic idea. In the lower and less rugged parts the predominant trees were to be such as attain their most perfect character only under conditions still lower, more fertile and softer. On the other hand, in the most elevated, exposed and Arctic regions the predominating trees were to be those that occur naturally in even *more* trying situations—certain pines, for example, with firs associated. Between the crown of the mountain and the lowlands, trees were to be used that were characteristic of the different intermediate altitudes. And so the mountain would appear more mountain-like and, at the same time, gain a natural and appropriate variety. That all of this is supreme art, free from fault of omission or commission, needs scarcely to be said.

As with all public parks, the question of boundaries was one requiring knowledge and good judgment. "Mount Royal" being a mountain, it was not possible to establish boundaries that would make its landscape self-contained

in any complete sense. This is one of the objections that might reasonably be made against the selection of such a tract for a city's "country park." For the purposes of an outlying reservation, it might serve admirably, but as a more or less immediate relief from the sights and sounds of the city it is not so well adapted. The two principles that Mr. Olmsted laid down for establishing the boundaries of "Mount Royal" are absolutely sound. They were: (1) that the boundaries should be such as were suggested by the topography. (2) That they should be so determined that a good, broad road of easy grade could everywhere follow them. These principles were reiterated with clearness and force and their importance insisted upon, especially for the future. But it is to be regretted that they were not followed, partly for lack of money to buy the necessary property, and partly because the rectangular system of streets and roads that prevailed in Montreal, a system that ignored grades completely, made the natural boundary road for the park more difficult to secure.

Mr. Olmsted's consummate skill as a landscape architect, as well as his interest in humanity, is nowhere more evident than in his provisions for public comfort and convenience—in designing roads and walks, seats and shelters, inns and so on. In all these there is a nicely balanced two-fold purpose: to make all such provisions adequate and straightforward, but at the same time to unite them with the design in such a way as to preserve the beauty and



CHARACTERISTIC VIEW OF THE NATURAL WOODLAND OF MOUNT ROYAL
ENHANCED IN ITS BEAUTY BY ART

House and Garden



TYPICAL SCENERY OF THE UPPER FELL

Rocky land treated as forest with numerous openings

unity of the whole. His position with regard to such matters is given unmistakably in the following quotation from his report: "Never for one moment forget that the artificial features of a design are not objects to be desired in themselves, that they are rather the impedimenta of the undertaking. Bear in mind that it is in the earth, the rocks, the soil and what the soil, by the skillful adaptation of means to well-chosen ends, shall be made to produce and support, that the essential value of this property is to consist. These are the meat and drink of the entertainment, to which the roads and walks and buildings are as knives and forks."

But the art of the man is shown to a greater degree in the treatment of roads and walks. In the design of these he draws heavily upon all the practical skill, upon all the artistic taste and knowledge that he possesses. His own point of view, with regard to roads, is faithfully illustrated in the two quotations from his correspondence that follow: "It is not the business of the landscape architect to furnish plans for roads simply as roads, but for roads as works of landscape improvement." In another letter to

the Royal Commissioners he writes: "Refinement in such matters—roads and their grade, for example—is the main part of landscape architecture." Mr. Olmsted recommended a single main approach road, and that on the east side, and but one main drive up the mountain. This drive was to serve a three-fold purpose: (1) To put all parts of the property very closely under contribution to the driver's pleasure. (2) It was to carry the visitor to such a succession of points that each characteristic variety of scenery could be enjoyed and distant views obtained in every direction. (3) It was to offer all practicable directness between different parts of the mountain, and especially between lower and higher parts. In realizing this three-fold purpose the central parts of the park were to be left unbroken, proximity to boundaries avoided and good curves and good grades secured. An examination of the plan, and more especially, a visit to Mount Royal itself will show that all these purposes were well realized. As to grade, Mr. Olmsted lays down the requirement in these words: "A pleasure road in passing over broken and undulating ground should avoid a perfect monotony

Mount Royal, Montreal

of grade. Its inclination should be such that a good horse, with a fair load, can be kept moving at a trot without urging in going up hill, and without holding back in going down. How practical! How untechnical! The Mount Royal road, mountain road though it is, meets these requirements fully. Its average grade is one in thirty-seven; its maximum grade, occurring but twice, one in twenty. The surface of the drive is everywhere slightly below that of its immediate borders, and the borders are graded in such a manner that the road seems to fit a course marked out centuries ago by Nature herself. But there is advantage and justice in holding back something of importance from the drive, something that can be enjoyed only by the pedestrian. Therefore, the walks were designed to traverse all parts of the park even more completely than that of the drives, and to offer even greater facilities for pleasure seeking. This successful meeting of the various and conflicting requirements of roads and paths evidences the firm possession of fine skill and great art.

In the words of Mr. Olmsted, "the views from Mount Royal surpass in expanse, beauty and variety those of any of the common resorts of tourists on the Continent." This may readily be true. There is an air of distinction about Montreal itself, due perhaps to the comparative unobtrusiveness of commonplace commercial buildings and to the prominence of a large number and variety of spires and towers of architectural excellence and historic interest. Beyond the city one can see from the mountain the St. Lawrence and the Island of St. Helens and the great Victoria Jubilee Bridge, and on the other side

a range of impressive hills. In the distance to the southeast the Green Mountains are visible, and to the southwest the Adirondacks. To command these grand views was an essential part of the design for which Mr. Olmsted made provision, and in discussing such provision he notes discerningly that grand views count for most when they are enjoyed as successive incidents of a sustained landscape, to each of which the mind is gradually led up. This means the substitution of a constantly expanding and developing scene, like the plot of a well-written play, in place of the more easily obtained and much less meritorious, sensational and spectacular effects.

The final test of "Mount Royal" as a public park is the one that Mr. Olmsted himself put above all others—the provision of charming natural scenery. The controlling purposes never lose sight of this end. Such compromises with ideal beauty as were made were few, and they were absolutely required for necessary, practical ends. Without them the park could not have been easily and constantly used. And so, on this supreme test which includes in a sense all the others, the creation of the park and the character of the design are amply justified. "Mount Royal" is, without doubt, one of the most successful designs in the history of landscape architecture. And why? Because the conditions were understood and appreciated and made the basis of the improvements, and these improvements are but the application of a new and original manner of old art principles. The result is a public park that is convenient and beautiful, and that becomes more and more satisfying each year.



A Tyrolean Courtyard

WINDOW-BOXES—THEIR UTILITY AND BEAUTY

By IDA D. BENNETT

THE charm of the clambering rose and trailing vine has been written and sung from the time when vines first climbed and twined down to the present day, but the charm of the window-box has been strangely neglected, though Gretchen smiles ever from her flower-draped balcony in German song and story; but the outside window garden is a much neglected field in American floriculture. Some day I hope to see some artistic architect awake to the possibility of the well-constructed and stocked window-box and incorporate it in the plans of his houses; certainly its possibilities are great, not alone for the adornment of the exterior of the dwelling, but also for the beauty they add to the interior.

The beautifying effects of growing plants in the living-rooms has long been recognized and dwelt upon by writers; indeed, it would be an exceptional novelist who would construct a story of home life and fail to surround her heroine with flowers, but as yet she has failed to grasp the significance of the window-box.

Beautiful as potted plants and cut flowers are in the house, their presence immediately outside and

underneath the windows is far lovelier; there their manner of growth is in a measure concealed and only the beauty of flower and foliage, supported as though by some mysterious agency, remains. The window frames them, the sky and shrubbery afford Nature's own background, and the whole becomes a picture, ever changing, ever new and always beautiful.

But we need not wait for the appearance of the architect who shall lead us in the quest, however gladly we may hail him when he comes, but may begin in a humble way to prepare the way for him.

The construction of the window-box *per se*, is of the simplest. Any box that will hold earth and is fairly water-tight and of suitable dimensions answers the purpose, as it will be hidden with vines and flowers throughout the greater part of the summer, and when frost comes may be removed and stored away until another summer. Boxes that conform to the general architectural features of the house and which may be left up all winter are, of course, to be preferred, and these should be made in a substantial manner, lined with zinc and provided with a drainage cock to carry off surplus water.



A GRACEFUL ARRANGEMENT



MORE FORMAL CUT, GOOD IN COLOR

Window-Boxes—Their Utility and Beauty

The size of the window-box will depend upon the window, but they should be deep and wide enough to afford abundant soil for the plants they will contain, for to obtain the best effects the plants must be somewhat crowded or massed in the boxes. About ten inches deep and as many wide is a good size for the ordinary window; larger boxes have a heavy appearance, which it is desirable to avoid; they are also a strain on the supports, unless they constitute a part of the architecture of the house and are strongly built.

The boxes should be nearly or quite water-tight and plugged for the escape of surplus water during times of excessive humidity. Boxes that leak water at every pore are difficult to keep sufficiently moist; furthermore, the leaking of the water through the earth and out of the box carries with it much of the nurture of the soil and consequently impoverishes it to the detriment of the plants. Plants crowded together in small compass and depended upon to give a thrifty, vigorous effect, must be well supplied with moisture and nourishment.

Good garden loam incorporated with a liberal supply of old, well-rotted manure will grow the majority of plants to perfection, but for such plants as heliotropes, and fuchsias and begonias, a considerable proportion of leaf mould should be added, but this is too light for the generality of plants, and, as it dries easily, requires more moisture.

Much money may be expended in the purchase of choice florist's plants, while charming results may



ON A LARGER SCALE

be attained by quite simple means, providing the color scheme is carefully thought out and the location of the box considered.

It is doubtful if there is any better combination of color for general effect than scarlet and white, and boxes with this motif may be charmingly developed by combining the S. A. Nutt geranium with a good white geranium, antirrhinum or camphor geranium. Scarlet and white verbenas—so the scarlet be vivid and the white pure—also give excellent results, while

House and Garden

very attractive boxes may be arranged from the pink and white petunias; and there is a deep crimson, single petunia that, massed in a box on a grey or green house, is excellent. These are selections suitable for east, south and west exposures. For north windows plants of a different character are more desirable. The asparagus sprengeri, Boston fern, begonias, fuchsias and other partial shade-loving plants are at home here and grow and thrive as nowhere else.

The trailing fuchsias and abutilons, and the various ivy geraniums are among the most desirable plants for the window garden, and vines are an essential part. Where variegated foliage or much florescence prevails in the upright plants, it is well to have the vines that trail of a plain green, though there are many variegated leaved vines that are very effective in the window-box. Among these the variegated vinca is very desirable, also the glechoma, which has the merit of being hardy and may be carried over from year to year. The passion-flower, southern beauty, the cobæa scandens and the aristolochia elegans are plants that will add both vine and blossom to the window's glory. The maurandia is one of the prettiest climbing vines for the window-box. It has delicate, heart-shaped leaves and slender, tube-shaped flowers of violet, of pink and of white, and will stand quite hard frost, so that after the frost has robbed the boxes of their more tender treasures, the maurandia will continue to wreath it with garlands of green.

The coleus is an excellent plant for sunny window-



FOR A SUNNY EXPOSURE



FACING EAST

boxes if kept carefully pruned, but it grows rather rank when left to itself. The colors should be carefully chosen and some very dark variety mingled with the lighter ones for the sake of contrast. The new impatiens holstii is admirable for the north window, as it gives a wealth of scarlet blossoms all summer long.

But even the best arranged window-boxes will not remain beautiful unless carefully groomed and tended, and as the soil becomes exhausted in mid-summer it must be supplemented by the use of a good fertilizer, such as liquid manure or bone meal. The vines should be kept carefully trained, all dead leaves and withered blossoms removed and no seeds allowed to form, and if, in spite of the most watchful care, certain plants persist in growing shabby, they should be removed and fresh plants substituted. Pot-grown plants may be slipped out of their pots into the place vacated by the discarded plant and go on growing without any check, and when removing plants the opportunity may be utilized to supply a portion of fresh soil.

If one wishes to go to the trouble and expense, very beautiful effect may be achieved by following the season's calendar in the flowers. Thus April may show a mass of snow drops and crocus, while May ushers in the hyacinth and tulip. The June boxes may show a wealth of tea roses, and so on through the season's floral story until the gorgeous chrysanthemum closes the summer's pageant.

OLD-FASHIONED FLOWERS

By EBEN E. REXFORD

"There's no time like the old time—
The time when we were young."

SO the poets have written about the days of our youth, and a similar association of pleasant memories clings about the flowers that grew "in grandmother's garden," more years ago than most of us like to remember. We may have more brilliant flowers now-a-days, but none more beautiful—none, it seems to me, quite so *companionable*. They were "homely" flowers in the best sense of the term—flowers we could make friends with. About how many of the new flowers can that be said? They compel our admiration, but they do not win their way to our hearts as the old flowers did. Perhaps the fault is with us. But when we want a garden that we can get the greatest possible amount of enjoyment out of, we are always sure to grow old-fashioned things in it. Sturdy, self-reliant, easy to grow and sure to please—surely the amateur gardener who is planning a garden for the coming year will do well to make liberal use of them.

Sweet Peas, I am glad to say, have won their way back to the favor they ought never to have lost. They have done this by sheer merit. We have few flowers of daintier or more varied coloring, or more delightful fragrance, and none that are more valuable for cutting. They bloom throughout the greater part of the season, and can be kept in bloom until cold weather if prevented from forming seed. Plant them deep in the soil—not less than three inches—early in the season, as soon as the frost is out of the ground. Give them a support of coarse-meshed wire netting, unless you prefer to use brush, than



HOLLYHOCKS

which nothing suits the sweet pea better. On it the vines have a grace they never develop on any other support, for it allows them to ramble, here, there, everywhere without formality or restraint. And a sweet pea plant trained in a formal fashion is a sight to make the gods weep!

Nasturtiums are becoming popular again, and their popularity is well deserved. Brilliant as they are in the bed, they are less attractive there than when cut, and massed in a bowl of blue china or clear crystal, with a few of their own soft green leaves to give the contrast and relief necessary to bring out fully the richness of their orange and scarlet and golden-yellow and pale sulphur tints. Half a dozen blossoms, with three or four leaves, in a slender vase of clear glass that allows the stems to show through, makes a charming ornament for the summer breakfast table. It seems to bring the fresh, clear, crisp coolness of the morning into the room with it.

Balsams—"lady's slippers" they used to be, in grandmother's day—are delicate, dainty flowers that ought to be in every garden. Their petals are so fragile that they will not bear much handling, but when the double blossoms of pink and white and rosy purple and glowing carmine cluster so closely along the stalks that they seem to have been woven into wreaths, they are so beautiful that we can enjoy them without wanting to cut them. But in order to do

this to the best advantage it is necessary to clip away a good many of the leaves along each stalk. If we leave them unclipped, they will hide the flowers almost completely, they are so plentiful.



BOUNCING BET

If there is a flower richer and deeper in color than the African Marigold, I do not know what it is. "Velvet" marigolds they were called in the old time, because of the peculiar richness of their petal-texture. This plant is wonderfully decorative in the garden, especially when the sun shines on it, bringing out the fire that seems to smoulder under the surface of intense brown, overlaid with maroon that has a hint of scarlet in it. Orange would be a more fitting name for the color of this flower, I pre-

sume, and yet it is quite unlike any other orange I have ever seen, so deep and intense is its tone. A great mass of this marigold, entirely by itself, will make a striking feature on any lawn.

Poppies are delightful flowers, especially the slow-growing sorts like the Shirley and Iceland varieties. Their crimson, and scarlet, and white, and pale-rose petals have the sparkle and shimmer of silk in them. If they only lasted longer, after cutting, we would enjoy them more, but we ought to be thankful for the pleasure we get from them, even if short-lived, for no other flower has quite the charm that clings to them. A sleepy, drowsy charm, perhaps, but one that all of us feel the spell of, and would not resist if we could. I like, too, the tall, fluffy-flowered kinds, large as peonies, and seemingly so heavy that they cannot hold their heads erect until their fringed petals break apart, after which they suddenly take on an airy lightness that is the opposite, in every respect, of the bud from which the blossom grew.

Every garden ought to have its Peonies. For more reasons than one: They are beautiful flowers. They are so hardy that, after becoming well established, they require next to no care. Give them a liberal manuring each season and they will ask for nothing more from you. And they will increase in size from year to year until each root becomes a clump several feet across, and bears a hundred or more flowers in a season. I know of plants fifty years old that seem to be only in their prime. The place for this royal flower is in the border, where it will never be disturbed. It resents any interference with its roots, often refusing to bloom for a season or two thereafter. It is one of the showiest of all spring-flowering plants, and for cutting it is invaluable. I wish I could prevail on every flower-lover who has no peonies in his collection to plant at least half a dozen kinds next spring. So much pleasure would he get from them, after the first season, that he would keep on planting them until he became a peony crank, I feel quite sure.

Scabiosa—the "mourning-bride" of the old-fashioned garden—is not often seen now-a-days, but it is more satisfactory, in nearly all respects, than nine-tenths of the new flowers sent out by the florists with a great display of adjectives. It is of a rare color—a purple so rich and deep in tone that it seems almost black. There is a blue variety that is very lovely, but rather difficult to get seed of. The scabiosa is excellent for cutting because of its long stalks. When grown for garden-decoration it should be massed, as single specimens are not satisfactory.

Ten Week Stock—our grandmothers knew the plant as "gillyflower"—is one of the very best of all late-flowering annuals. It is almost always in full bloom when cold weather comes. Its long spikes of fragrant flowers are very charming in form and

Old-Fashioned Flowers

color. In sowing seed, sow it thickly, and as soon as the plants show whether their flowers are going to be double or single, pull out the latter, as they are not worth cultivating.

Our present-day *Centaureas* used to be known as "bachelor's button." Why, I never could determine, for the name seems in no way appropriate to the airy, graceful flower which we are told is the favorite of the German Emperor. We have no better blue flower among our annuals. There are white and rosy-violet varieties, but the blue is best of all. It is excellent for cutting.

Now-a-days we grow *Zinnias*. In the good old times they were known as "youth and old age." This because a new flower would often be produced from among the fading petals of an old one. The present zinnia is large, double, and rich in color, and in every way a vast improvement on the old strain. For hedges this plant is extremely useful, as it branches freely from the ground up and grows in compact form to a height of about three feet. It is of the easiest possible culture.

Then there is the *Nigella*, which used to be a favorite under the fanciful names of "love-in-a-mist," "love entangled," and "ragged sailor." This plant has changed very little in the last forty years. Perhaps because the florists have not taken it in hand as they have so many others; perhaps because it refuses to respond to the culture which results in so many improvements among other old plants. But it has a quaint charm about it that makes it well worth a place in any modern garden. Its bright blue blossoms, looking up at you from a mist of green, will win you as the wild flowers do. Plant it.

One of the flowers that has held pretty tenaciously to old-time popularity through many years of fickle and constantly-changing opinion is the Hollyhock—still one of our best hardy plants. The florists have exerted their skill on it, until the modern sorts are wonders of beauty in form and color, but I must confess to a liking for the old single type, tall, and sturdy, and stately, and with a far more vigorous constitution than its descendants can boast of. If I wanted a great mass of brilliant color for a prominent place on the home-grounds, I would plant single hollyhocks there, a dozen or more in a clump, and they would not disappoint me.

The hollyhock has, in the *Althea*, a relative it has no reason to be ashamed of, and one which ought not to be neglected now that the good old flowers are coming to their own again. Profuse in bloom, rich in color, and easily grown, it ought to be given a place in every collection where real merit counts for more than sudden and fleeting favor which the florists who go after "novelties" are largely responsible for.

No garden that aims to catch and hold to the old-time flavor of things ought to be without a clump of



ZINNIA

Artemisia, more commonly known as Southernwood, but sometimes as "old man," or "old maid." The significance of these names I have never been able to determine. The finely-cut foliage of the shrub, which is very graceful in its habit of growth, has a spicy, pungent odor which is very pleasant, and a whiff of it takes one back to old gardens where the plant grew in such prodigal and aggressive luxuriance that other plants were often crowded to the wall by it. Another old plant, akin to it, was chamomile, of creeping habit, with aromatic, moss-like foliage and small, daisy-like flowers of white, with a yellow disc. Every season, I remember, great bunches of this plant went into the garret to be used medicinally, as occasion might require.

Bouncing Bets were ragged flowers, always, but they never seemed conscious of their rags, and were as cheerful and optimistic as a flower can well be. I remember that grandmother used to deplore their lack of neatness—or what seemed that, looked at



PEONIES



ALTHEA

Old-Fashioned Flowers

from her standpoint—but she often said that she could not help liking them, and whenever I come across any of them, now-a-days, I always feel like giving them a friendly hand in greeting. Like the candlestick lily, they were inclined to straggle all over the garden, and on this account were often turned into the roadside; but this never seemed to make the least difference with them. They kept on growing—and spreading—as if nothing had happened to them, and were just as jolly and happy there as anywhere.

The Tiger Lily, tawny, black-spotted, and stately, well deserves a place in our modern gardens. So does the clove pink with its cushion of gray-green foliage, above which it lifts its scores of flowers of pearly flesh-color marked with maroon, all through June and July. It is one of the sweetest of all flowers, is perfectly hardy, and because of its low, compact habit it is excellent for edging beds or for front places in the border.

Suppose you give some of these old-fashioned flowers a chance to prove their merit to you, this year. If you do, I know what the result will be—they will become permanent dwellers in your garden, for their simple, unassuming beauty will win your friendship—and keep it!

In many gardens the old Lilac is not seen to-day. "It spread so that it became a nuisance," they tell us. "Pretty?—yes, that is true, but it was *so* old-fashioned." What of that? Beauty *never* gets stale. Merit ought never to be subjected to the caprices of a whim for "something new." And if there is one shrub in all the list that has more genuine merit than the lilac, pray tell me what its name is! It is as hardy as it is possible for a shrub to be, it blooms with such profusion, year after year, that a bush of it is a flower-show in itself, and as for sweet-



THE FRAGRANT LILAC

ness, is there anything except the rose and the carnation that excels it? The objection urged against its spreading habit amounts to very little, for the use of the hoe, a few minutes at a time, through its growing season, will keep down every sucker easily. If I could have but one shrub, that shrub should be the lilac, the most charming and exhilarating of the spring time visitors.





PRUNUS TRILOBA—EGANDALE, ILLINOIS, 1905

THREE GARDEN BEAUTIES

BY W. C. EGAN

Prunus Triloba ONE of the most glorious sights that spring unfolds to us, is afforded by a well grown, and consequently happy, specimen of *Prunus triloba*.

Imagine, if you will, the long withy stems and branches of a many-branched shrub, standing eight to ten feet in height and fifteen in diameter at the base, and then clothe nearly every main stem, and all the laterals, with bright pink, double-rosetted, flowers, each over an inch in diameter, and so closely placed as to overlap and encircle the branches as the kernels of corn embrace the cob, and you may then faintly realize the beauty of a contented specimen of this Chinese shrub.

It is no stranger to the initiated, as it was introduced to cultivation in 1857.

It seldom reaches the dimensions above given, but I know of one of that size.

The one illustrated stands seven feet high and ten broad and is planted at the corner of a terrace, where the drainage is unusually good.

The flowers appear in early spring in advance of

the leaves, and last much longer than those of most of the family. While perfectly hardy in root and branch, its flower buds are sometimes caught by late spring frosts, but they are so numerous that even then those uninjured make quite a display.

It is a shrub that should stand alone and have ample room for development. It is sometimes worked on a plum to form a standard, but is rather short-lived in this form.

The genus *Prunus* is a near relative of the rose, belonging to the order *Rosaceæ* and includes over seventy species and many additional varieties. It is, in fact, one of the most important forms of arboreal life, inasmuch as it includes the peach, plum, apricot, almond and cherry. For ornamental planting it gives us numerous weeping forms, chief among which is the Japanese weeping, rose-flowered, cherry, *P. pendula*, whose delicate, pink-clustered blossoms completely envelop the tree in early spring, almost hiding trunk and branch in a fleecy mist. This species is apt to be a little tender at the roots, as are some others of the family, and suffer in severe

Three Garden Beauties

winters. I make a practice of mulching heavily with strawy manure, at the roots of all the prunus family.

Prunus padus, the European bird cherry, a somewhat slim, tall shrub-like tree, bearing drooping, white, racemes in early spring, followed by small red berries so dear to the feathered tribe.

Somewhat related to it, but much earlier and more profuse in bloom, is the Russian May Day tree,

P. Maackii, always in bloom by May first with me. It is a broad spreading tree, fully thirty feet in diameter and nearly the same in height, the semi-pendant branches sweeping the ground. I am surprised that I do not find this admirable species catalogued by the nurserymen. My plants were raised from seed brought from Russia by Professor Budd, of the Iowa Agricultural College.



DEUTZIA LEMOINEII—EGANDALE, ILLINOIS, 1905

Deutzia Lemoinei WHEN the naturalist, Thunberg, desired to honor his friend and patron, Johann Van der Deutz, he attached his name to a handsome group of shrubs, and introduced to cultivation the deutzia of our gardens.

Some fifteen species and many varieties are now known, the great majority of them coming from Eastern Asia and the Himalayas.

Unfortunately but few of them are reliably hardy with me, and up to the advent of *D. Lemoinei* I had about given up their cultivation.

D. scabra and its forms, *crenata*, and the Pride of Rochester, as well as *D. gracilis*, had succumbed to our rigorous winters.

Of late years, Lemoine, of France, has been hybridizing them, using the most hardy of the family, *D. parvifolia*, as one of the parents, and has produced several excellent forms. I have tried only one, *D. Lemoinei*, here illustrated, which has not only proved to be a very handsome and graceful shrub, but has stood several winters unprotected and unharmed.

It flowers in broad panicles of pure white and is contemporaneous with the lilac, so that it may be used as a front shrub to a group of syringas.

It grows about three feet high and soon forms a spreading bush of equal diameter.



NARCISSUS POETICUS—EGANDALE, ILLINOIS, 1905

Narcissus Poeticus **T**HE narcissus or daffodil, no matter under which name it is known, has long filled the hearts of flower lovers.

They have been the theme of poets, and the subject of the artist's brush.

Scientists adopted the old Greek and Roman name, *narcissus*, but the common people preferred that of daffodil, which, according to Lady Wilkinson, is simply an adaptation of the old English word "affodyle," meaning "that which cometh early."

"Daffodils

That come before the swallow dares, and take
The winds of March with beauty."

THE WINTER'S TALE, Act iv Scene 3.

Keats' immortal lines:

"A thing of beauty is a joy forever
* * * and such are Daffodils,
With the green world they live in."

pay tribute to this lovely flower.

The English poets, more than any other people, sing its praises, for there two forms, *N. pseudo narcissus* and *N. biflorus*, grow wild and may be seen in their natural grouping.

One large yellow species is common in Palestine, and led Mahomet to say,

"He that hath two cakes of bread, let him sell one of them for some flower of the narcissus; for bread is the food of the body, but narcissus is the food of the soul."

Those whose acquaintance with this flower is limited to the florist's window but little imagine the scene of loveliness afforded by a large grouping located in apparently natural situations. In formal beds, proper in a way for tulips, they seem stiff and out of place, but in open spaces in bordering woods, or in open woodland recesses, where one may come upon them unawares, they seem at home, revelling in loveliness. Fortunate, indeed, are those whose ample grounds allow them such ideal situations, but we, whose space is limited, must not be deterred from enjoying their beauty in masses.

We must bear in mind, however, that after blooming, their foliage slowly withers and dies, and when all else around them is verdant with the impulse of life, they are wearing the sombre brown of decay.

This comes at a time when our gardens are in their prime, and we dislike any evidence of an end to our summer beauty. We dislike the untidy look, and when final ripening-off takes place, and only the bare ground meets our eye, we forget the former beauty, and deplore the empty space. They are sleeping the sleep of peace, and we know that they will reappear next spring in enhanced glory, but as we cannot disturb them it behooves us to so arrange our planting that when they are in their regal beauty, we may enjoy the sight unmolested, but when in the "sere and yellow" leaf some "thing of life" stands up and hides them.

Boro Boedoer

The illustration accompanying this article is of a group of *Narcissus poeticus* placed back of some shrubs. The camera was placed at a point that may be termed behind the bed, the space shown at the bottom of the picture being an open one between the plants and a wooded ravine. While a close inspection is more readily obtained from this point, the general-effect view is from the main lawn seen beyond, but more especially from the porch of the house situated at the left of the scene pictured.

In front of the three shrubs seen is a group of the tall-growing hybrid *delphiniums*. These entirely hide from the main lawn view, the dying foliage of the narcissus, but are not far enough advanced at time of bloom to interfere.

Their cultivation is simple. Plant in the fall in any good garden soil, in full sun or partial shade, where the drainage is good, and let them remain until they form large clumps. When they show signs of deterioration, take them up and replant. While

manure should not come in contact with the bulbs, a coating of it in the fall is beneficial, part of which may remain during the summer.

Some sow the seed of annuals over the bed in early spring in order that they may cover the ground in summer. I have had no success with this scheme, mainly, I presume, because the situation is too much shaded. Were it more in the sun I would sow the seed of the double form of *Sanvitalia procumbens*; not broadcast, however, but in little spots about eighteen inches apart, as this spreading, cushion-like plant will completely cover the ground when so sown. Its foliage is compact and neat and the very-double yellow flower with its black centre and bachelor-button aspect, nestling upon its parent verdure is pleasing.

It is a tidy plant, exhibiting no faded flowers, and as it seldom succumbs to its first tussle with Jack Frost, it exhibits its beauty long after many of its comrades have gone.

BORO BOEDOER

BY LAWRENCE BULLARD

TO the ordinary traveller, to the student of architecture, or to the botanist, a trip to the island of Java, only two days' sail from Singapore, is full of interest and instruction.

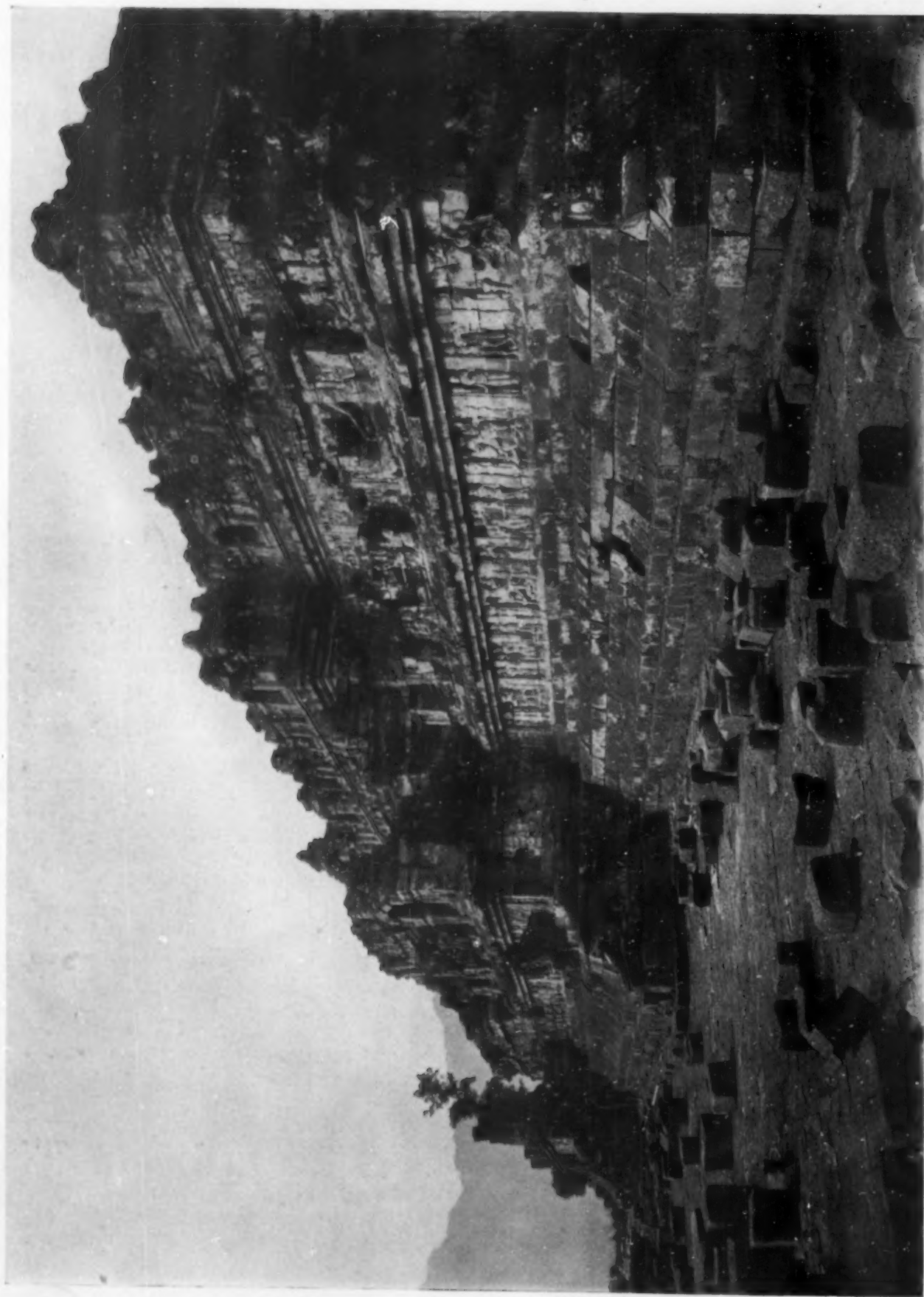
The island is in itself the most beautiful garden of tropical vegetation in the world. The "Pearl of the East" it is, without doubt, for nature has endowed it with tropical wonders that other famed islands lack. For its natural beauties alone, therefore, it will well repay a visit. But such a visit is not complete without seeing some of the many temples which dot the island.

Much has been said and written of the Buddhist architectural remains in British India, but few appreciate how much more wonderful are the temples of the Buddha in Java. The finest and grandest of these is at Boro Boedoer, in about the centre of the island and just east of Samarang. This great pyramidal structure, although earthquakes, deluges of rain and vandals have done it much injury, still retains, after almost twelve centuries of existence, its original form and much of its interesting sculpture and detail.

In 1814 a party of British engineers discovered the



BORO BOEDOER: A HOARY ALTAR OF BUDDHA



BORO BOEDOER: SHOWING EXTERIOR SCULPTURES AND NICHES CONTAINING BUDDHAS



BORO BOEDOER: DETAIL OF A GALLERY SHOWING SCULPTURED SCENES
FROM THE LIFE OF BUDDHA

House and Garden

temple buried beneath a hill of tropical vegetation, and uncovered its beauties to the world. Since then the Javanese have used it as a quarry, and for miles around may be seen Buddhas and odd bits of sculpture built into walls and lying by the roadside. Now, however, that it is under the care of the Dutch government, further vandalism is prevented.

The first sight of Boro Boedoer is very impressive and excites one's curiosity as it is seen, standing in its gray majesty, on a low hill at the end of an avenue of tall kanari trees. No more fitting approach could be devised than this avenue lined with these magnificent trees of the tropics. On nearer approach, when the details can be seen, one realizes what a remarkable and wonderful building it is.

The temple rests on a low rise in the plain and, in a way, forms a stone casing for the hill; that is, the hill is the core of the temple. The base is five hundred feet square. Thence it rises in five square terraces, on the uppermost of which are three circular terraces, and these are surmounted by a dome-shaped construction or dagoba, fifty feet in diameter, the top of which is some one hundred feet above the surrounding plain. The wall of each of the lower terraces is carried up to above the level of the succeeding terrace, thus inclosing a gallery. The walls of these galleries are sculptured, and the amount of work to study may be realized when it is known that the total length of these bas-reliefs is three miles. There are some nine hundred and fifty of these reliefs left in a fair state of preservation, out of an original total of over fifteen hundred. Four hundred and thirty-six Buddhas in as many niches or little chapels forming the balustrades of the terrace walls, sat facing outward, and many of them still remain. Staircases, cornices and other architectural details are richly and elaborately carved, and in fact very little vertical space is left unadorned. On the circular terraces are seventy-two latticed dagobas, each containing a seated Buddha facing the topmost dome. In the construction of the temple no mortar was used, the material being gray trachyte stones which originally must have fitted closely together. It is surprising that there is anything left when one hears how much of the sculpture has been ruined. Hundreds of statues have been mutilated or are lost; the greater part of the little chapels which sheltered the Buddhas, architectural details, and many feet of the terrace walls have fallen from the effect of earthquakes or have been taken away by man, and yet so tremendous is the structure and the amount of sculptured work, that there is still

a mine of wealth left in which the student of to-day may rejoice. In fact, there is so much to study and the splendor and intricacy of it is so great that, at first, one is appalled and shrinks from making any sort of an investigation. A clear comprehension would require many visits, because, as Ferguson says, it "contains an epitome of all we learn from other sources, and a perfect illustration of all we know of Buddhist art and ritual."

The principal object of the sculptures on the terrace walls was to portray the life of Buddha. And this is done from his birth until he attained Nirvana, in the purest Buddhist style. As is the case with the carvings on the tomb of an Egyptian when incidents in his life and that around him are shown, so it is at Boro Boedoer. Here, besides a graphic view of the life of Buddha, we see how the people of the seventh century lived, their houses, their occupations, and all that pertained to them. Courtiers, peasants, warriors, people plowing, sowing the seed and grinding the grain, women drawing water and children at play, and all the many occupations of the daily life of a people; and it is interesting to note in how much the same way the people of India do these things to-day. A dancing elephant attests the humor of the sculptors, while strange marine monsters show to what flights their imaginations took them. There is not a single entirely nude figure, and the drapery and costumes are a study apart, as is also the foliage, which is "complicated and refined beyond any examples known in India." None of the figures show Malay characteristics, but are unmistakably Hindu, with now and then a suggestion of the Greek, showing that the sculptors came from India and that they brought with them to this far-off land feelings of the highest type of sculptured art the world has ever known.

It is a pity that there is no inscription or anything of the sort by which to get an idea of exactly when this marvelous building was erected. But we do know, according to native records and traditions, that certain Buddhist princes came from India, and that the seventh, eighth and ninth centuries were the most glorious in arts and religion in the history of Java, and that the decline came in the tenth century. So Boro Boedoer must have been founded during that time, and Ferguson concludes that the second half of the seventh century saw it in the making.

No symbol fuller of meaning of the religion of Buddha could have been erected, and there it has stood in its sublime majesty for twelve hundred years.

PARIS PRIZE COMPETITION OF THE SOCIETY OF BEAUX-ARTS ARCHITECTS

By DONN BARBER, *Architect*

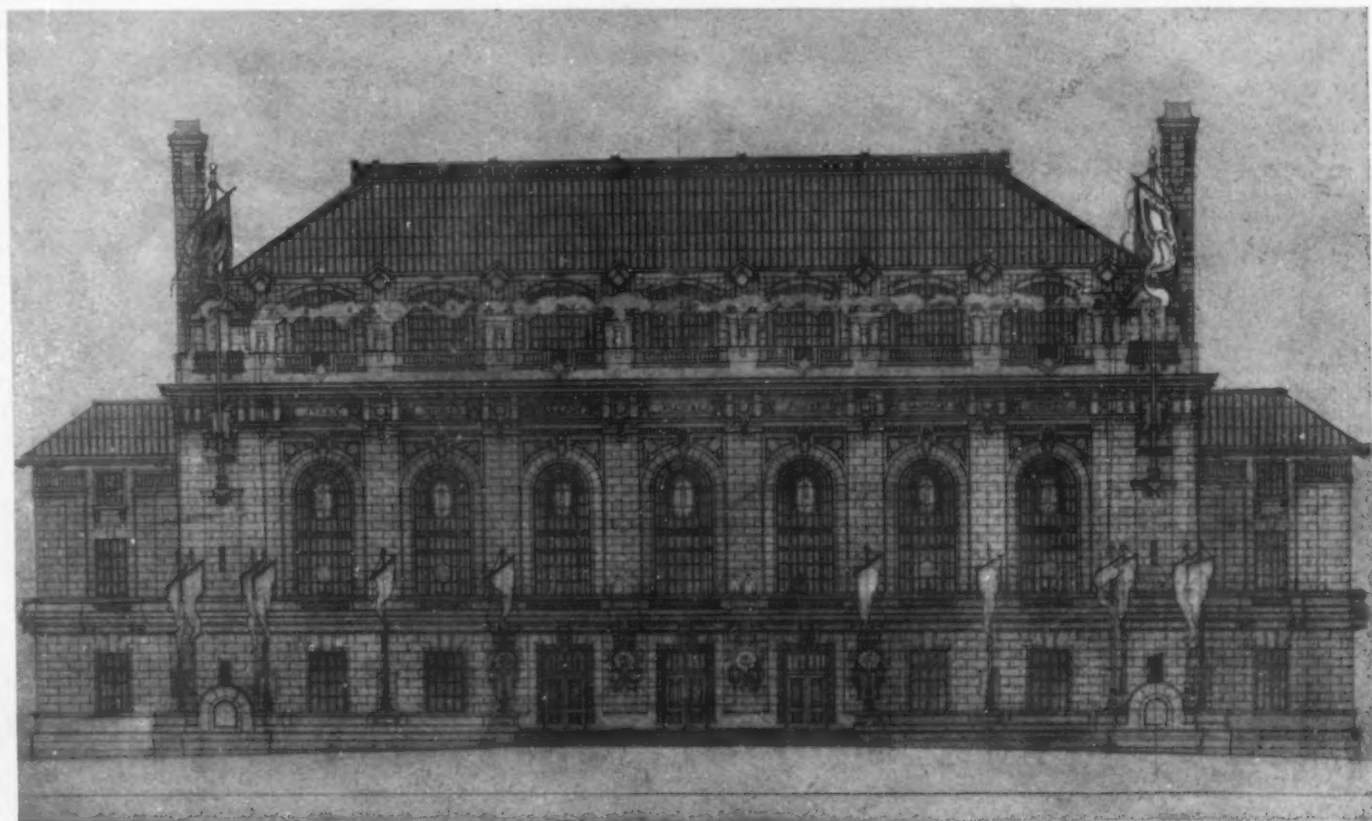
THAT New York is doing the "lion's share" in earnestly and properly educating those who should be the artists of the future, can no longer be doubted. A visit to any of the flourishing ateliers and art schools of the city, where numbers of young people are enthusiastically pursuing their studies, would prove even to the skeptic that a vigorous, rational and thoroughly organized educational movement has become a reality that must of necessity accomplish marked results. The progress that is already being made is notable and encouraging to a degree. A considerable number of the students, of course, have more enthusiasm than real talent, and there are many that will, through discouragement, fall by the wayside and be lost to the cause, but the majority will surely succeed; and their influence upon the art life of the country at large must not be underestimated, nor the fact lost sight of that as years roll on, this influence will surely raise the average of artistic appreciation and cultivation to a high plane of enlightenment.

We are a rich nation and a generous one, and therefore the cause of art must grow, for wealth has

always fostered and encouraged art as it has literature and music.

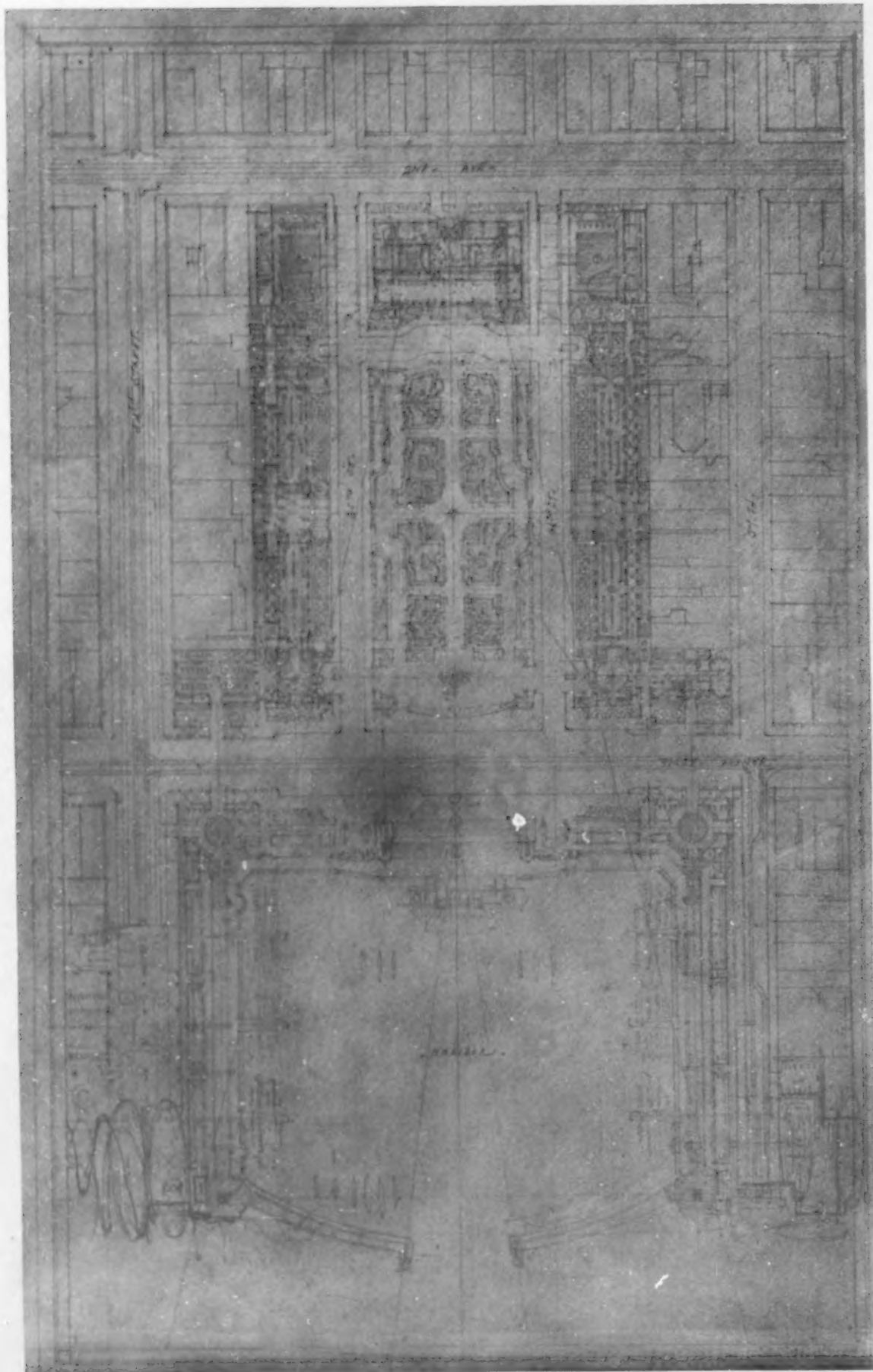
The so-called general public does very little for art, although it can be said to reasonably enjoy it and to profit by it intellectually. It has been the wealthy men and women of history that have created the demand for works of art through their love of the beautiful that comes with higher education, and their desire to be surrounded by the inspired products of the artist's brain and hand. This demand for works of art of all kinds has for centuries given artists and artisans not only employment and a means of livelihood, but oftentimes inspiration.

Art progress in the United States owes a large and constantly increasing debt to its men and women of wealth. They have been generous and public spirited to a degree, having bought extravagantly to gratify their own pride and desires and at the same time given lavishly and bequeathed vast sums in and for the matter of art education of the people. They have built and endowed schools, equipped museums, established scholarships, and stimulated artistic effort through the offering of money prizes.



FAÇADE OF CLUB-HOUSE

House and Garden



THE PRELIMINARY SKETCH PLAN

We are still a young people, but art—which is old—seems lately to be receiving a new impulse. A vigorous campaign of education in matters of art is spreading over the entire country. Art schools are crowded; new art societies are being organized every day; exhibitions of art objects of all kinds are being held, and are interesting a wide and admiring public. Some of our art societies have become broadly known through the great good they have accomplished in architecture. In this branch of art, the Ecole des Beaux-Arts has influenced us mightily, and the Society of Beaux-Arts Architects occupies at present a unique position in the architectural educational world. The Society of Beaux-Arts Architects is, strictly speaking, an Alumni Association organized for the purpose of cultivating and perpetuating the principles and associations of the Ecole des Beaux-Arts in

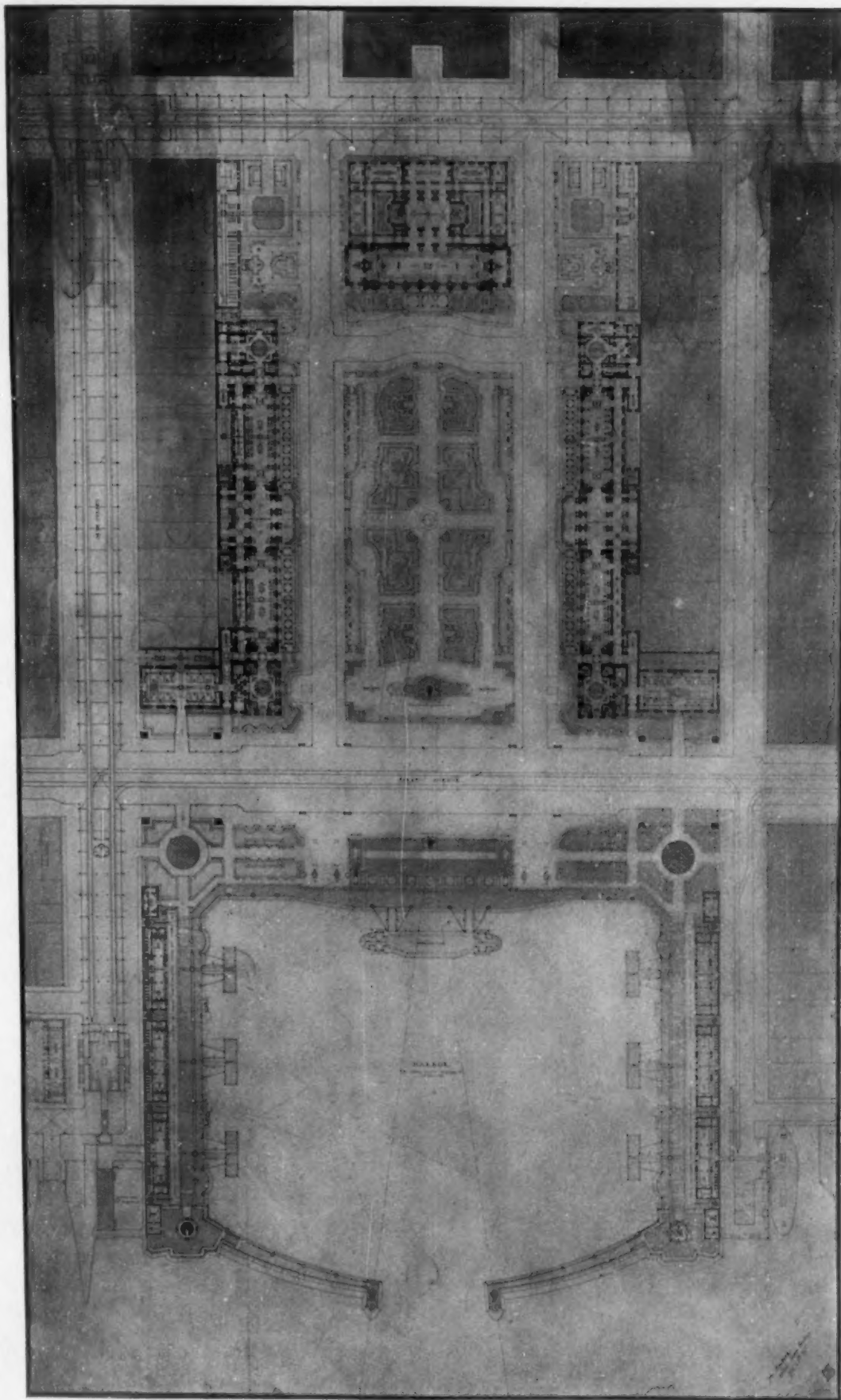
Paris Prize Competition of the Society of Beaux-Arts Architects

Paris, and this it does, as far as the outside world is concerned, through the medium of its architectural course of study, held under the direction of its Educational Committee.

It has adopted a regular curriculum modeled after that of the Ecole des Beaux-Arts in Paris. It has ateliers and studios run under its auspices; it manages courses of lectures and exhibitions, and it has established within the last two years, as a fitting climax of its educational efforts, the competition for the so-called "Paris Prize."

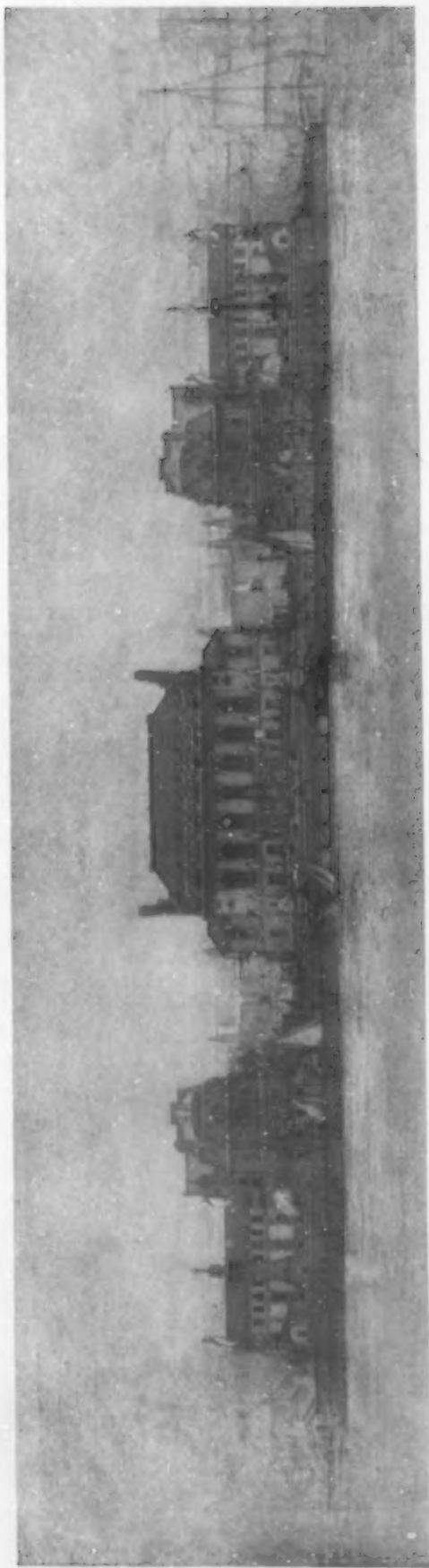
That the influence in architectural matters of the Society of Beaux-Arts Architects has been felt all over the country, cannot be questioned; its scheme of study has now been practically adopted by the Architectural Departments of three of our leading Universities; a matter upon which the members of the Society have every reason to congratulate themselves, for it shows that their labors have been applied in the right direction, and it also furnishes further proof that the application of common sense, reason and logic, to the accomplishing of anything in this world, will inevitably win out in the long run.

There is nothing new or experimental in what the Society of Beaux-Arts Architects teaches, or in the way it teaches it. It aims simply to perpetuate the scheme and spirit of the propaganda in vogue at the Ecole des Beaux-Arts, which comes down to us as a heritage through



THE FINAL PLAN

House and Garden



ELEVATION FROM THE EAST RIVER

the refining influence of over two hundred and fifty years. Its great teaching has always applied and it applies just as broadly to-day: its extraordinary educational record makes it unquestionably, in the minds of most people, the greatest live school of architecture in the world.

The idea of the Society of Beaux-Arts Architects in establishing the "Paris Prize" was, that they should send the most worthy and promising pupil of the Society over to France to represent the Society in the mother school. A qualifying competition was therefore organized for the purpose of choosing a student to hold this honor, and who having won the competition, should pursue his studies in the First Class of the Ecole des Beaux-Arts of Paris, according to the regulations especially adopted by the French Ministry of Public Instruction and Fine Arts to cover these particular cases, and which in general terms provide that:

Those young men specially described as "Foreign Scholars," who are presented to the French Government in the quality of "Paris Prize Scholars," are authorized to follow the lectures and to take part in the competitions of the first class in the Section of Architecture, subject to the approval of the Faculty;

That the "Prize Scholar" must have obtained this title by a special competition, publicly organized, in view of this recompense:

That this competition can be held only by societies composed exclusively of old students of the School of Fine Arts, or of the Reginal School of Fine Arts of France, and having at least one hundred members.

The scholar must produce a certificate coming from the Director or President of the Society charged with the direction of the competition, attesting that he has already successfully completed studies corresponding to those exacted by the regulations of the preliminary studies of the second class in the Section of Architecture of the National School of Fine Arts.

Presentation of the scholars to the French Government is made by the Embassy or Legation of their country.

The studies of the "Foreign Scholars" are regulated by the articles of the regulations applicable to the first class of the School of Fine Arts. These Scholars cannot, however, profit from prizes attached to the various competitions, nor obtain the diploma of architecture reserved for the French and Foreign Students who have made all their studies at the School of Fine Arts or at one of the Reginal Schools of Architecture. The limit of age for participation in all French competitions is thirty years.

The above regulations do not apply to "Foreign Scholars" who have followed all the prescribed studies, including the examinations for admission to the second class of the Ecole des Beaux-Arts, or who during the course of these studies shall have profited by the scholarship under consideration.

If the winner of the "Paris Prize" competition is unable to qualify according to the above regulations before the Jury of the Society of Beaux-Arts Architects within six months after the judgment of the final drawings of the competition, then he shall not receive the appointment and the prize will lapse for the current year. The Jury examines the aspirant generally on the subjects referred to in the above regulations, which consist of the principles which underlie architectural construction, history, perspective and design.

Paris Prize Competition of the Society of Beaux-Arts Architects

The winner of the "Paris Prize" receives two hundred and fifty dollars quarterly for two and one-half years dating from his departure for Europe, which must be not later than seven months from the judgment of the final competition in design. He is expected in this time to render at least eight *projets* in the first class of the Ecole des Beaux-Arts, besides doing other work which the Society stipulates and requires.

Two preliminary and one final competition is held for the "Paris Prize." The first fifteen men who have the greatest number of values obtained in the competitions of the Society of Beaux-Arts Architects, and who shall have given notice of their intention to compete, are exempt from the first preliminary competition.

The first preliminary competition consists of a twelve hour *esquisse-esquisse* and is open to every American.

The second preliminary competition is open to the fifteen men having the most values in the competitions of the Society and five others chosen out of the participants in the first competition.

The second competition consists of an *esquisse-esquisse* rendered during twenty-four consecutive hours beginning at 9 o'clock in the morning.

For the final competition five students are chosen from the second preliminary and they become the "logists." The "logists" go *en loge* and are given the programme for the final scholarship competition. They file an *esquisse*, which they have to make in twelve hours, and which commits them in a general way to the solution of the problem as they then see it. The problem is then studied in the ateliers on the basis of the submitted *esquisse*, but under the supervision of the "Patron" and subject to his criticism and advice. The finished drawings have to be the personal work of the student, however. They are rendered *en loge* and under the surveillance of the Committee.

The scholarship is awarded to the winner of the final competition under the conditions mentioned above, and the four other competitors receive \$100 each, provided the Committee considers their work satisfactory. The drawings of the winning *projet* belong to the Society.

Two months is the time allotted for the completion of the final *projet*. All competitors entering the competition must be under twenty-seven years of age.

The following is the programme for the "Paris Prize" competition for the season of 1905:

A YACHT HARBOR AND CLUB

It is suggested that a harbor be built in the East River for the landing of large and small tenders from yachts and for pleasure crafts belonging to three of the principal yacht clubs of America.

It is proposed to take the small park which the

city is building, and for which the property has already been procured and the buildings torn down, which is bounded by 35th Street on the south side, 36th Street on the north side, Second Avenue on the west side and First Avenue on the east side. The architectural treatment of this park site is to be a part of the general plan, and the property between the park site and the river, and extending from 34th Street to 37th Street is to be purchased and made a part of the general scheme, and at the same time afford a monumental approach from the river. On this side is to be built a harbor or basin in such a way as to adequately protect the boats from storms and the rough water caused by the passing of large ships. This harbor should be built of stone, with a suitable lighthouse on one side of its entrance. The harbor must not extend into the water more than two hundred feet, nor must it interfere with the easterly building line of First Avenue. In exchange for the property thus purchased and in a sense added to the size of the City Park, the city is to give a section of the westerly side of the park to Second Avenue, not more than two hundred and fifty feet in depth, measuring from the easterly building line of Second Avenue; and this will be used for the building of a large club-house of about one block or two hundred feet easterly frontage on the park. In addition to the land purchased for the river approaches, the south side of 35th Street and the north side of 36th Street from Second Avenue to First Avenue are to be bought; also the front lots on First Avenue facing the east and extending from 34th to 37th Street. Somewhere on this newly acquired property it is proposed to build a large and handsomely equipped high class restaurant which will be maintained and equipped for the general public, and in this way be a considerable source of revenue. The necessary service rooms, such as kitchen, pantries, etc., must be provided; also, waiting-rooms and special dining-rooms such as would be required by a large restaurant. Sufficient space must be reserved to provide terraces and grounds around this building to make it possible to dine outside when the weather so permits.

The third principal feature called for in the club plan is a marine museum with terrace and approaches from the central quadrangle. This museum will contain an important collection of ship models and other objects of historic and practical interest. In the same building should be provided a library containing books on marine architecture and other kindred subjects of interest to ship owners and builders; also the necessary dependencies for the maintenance of such a building.

The club-house proper is the central building of the composition and is to be provided with all the comforts of a well equipped club for the three principal yacht clubs in or near New York. A central monumental hallway and a large model room about

House and Garden

150 feet long are to be the principal features of the club-house. There are also to be provided lounging rooms, committee rooms, small library, administration departments, service rooms, etc. It is suggested that the service and servants' entrances should be on Second Avenue towards the elevated road. The elevated is to provide a station with entrance and exits near the club. The club must screen the elevated road and some special treatment may be suggested for the road between 35th and 36th Streets, and monumental entrances to the quadrangle should be provided where 35th Street and 36th Street come into the general scheme at the northwest and southwest corners of the quadrangle, and this should be made to compose with the club and the surrounding buildings.

While there must be no interruption in the general circulation of First and Second Avenues, 35th and 36th Streets between First and Second Avenues may be treated as part of the general scheme without reference to their extending lines.

Somewhere not far from the restaurant must be provided an auto garage, and not too far from the museum and library provision should be made for ship stores; also a small library and club-house making a meeting place for sailors.

In the architectural treatment of the quadrangle or approaches should be provided a monument or

fountain "To the Memory of John Paul Jones, the Founder of the American Navy," and perhaps some memorials to the men who have done active work for the improvement of navigation and the development of naval architecture in the history of civilization.

For the preliminary sketches there must be furnished a general plan at the scale 1-64 inch equals one foot, and a façade from the river at the same scale; also a longitudinal section from the quadrangle and extending from the river to Second Avenue and the elevated road.

For the finished drawings a main plan should be given showing the treatment of the basin and approaches, layout of the park and of the buildings suggested, and elevations from the river showing the scheme from 34th to 37th Streets, also a longitudinal section at the same scale from 34th Street to Second Avenue to the elevated road, and a detail of any corner of any building at $\frac{1}{4}$ inch scale.

The above programme furnished some interesting *projets*, which were exhibited and judged this last summer. The jury selected as the winner of the "Paris Prize" for 1905 Mr. John Wynkoop, of the Atelier Donn Barber, 147 East 42nd Street, New York. Mr. Wynkoop has qualified in every particular and has lately arrived in Paris to begin his work there in the Ecole. Illustrations from photographs of the winning drawings are shown in this article.



RESIDENCE OF E. W. CLARK, ESQ., CHESTNUT HILL, PHILADELPHIA

GEORGE T. PEARSON Architect

HOUSE AND GARDEN CORRESPONDENCE

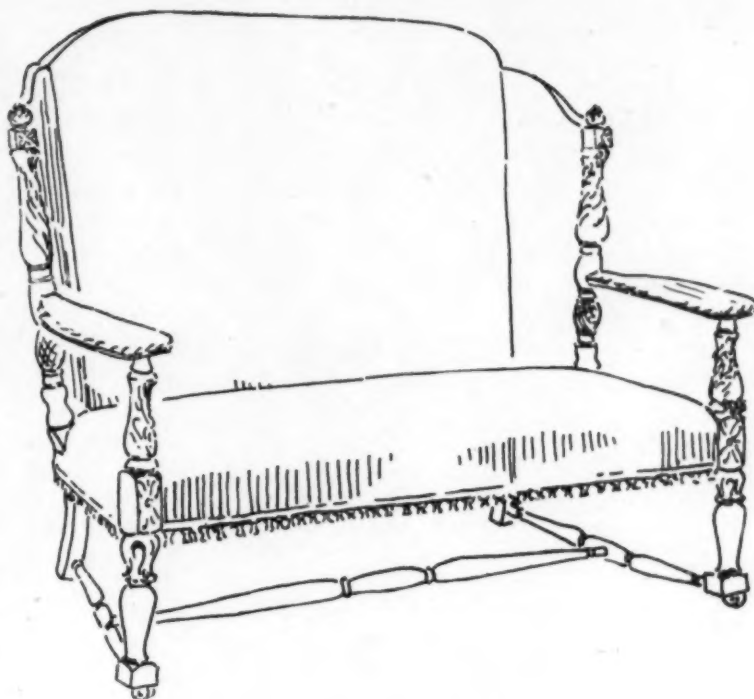
FURNISHING AN ENTRANCE HALL

I wish to furnish an entrance hall of an American basement house. The front door is all of glass covered by an iron grill; I have a very beautiful Tabriz rug which covers all but a two-foot margin of the floor. The woodwork is of oak and of a very crude, disagreeable color and finish at present; it is what is known as golden oak. I desire very much to have this dark and of flat finish. Kindly advise me how to secure this effect. I would like it to be about the shade of real old English oak. I wish to purchase two good pieces for this hall, a seat, couch, divan or davenport, and a large table. Will you give me some suggestions for these? What shall I do with the walls? there is no wainscot.

E. G.

You can remove the varnish and stain from your oak by using supreme varnish remover. This should be applied with a stiff wire brush. By this treatment you can reach the bare wood and treat it as such. English oak wood tint is an excellent nut brown shade, and one coat of this should be applied, followed by one of No. 20 surfacer, and one of dead lac. No filler is used, and a beautiful dull finish is obtained. Cover your walls with Japanese grass cloth in a shade between brown and goldenrod yellow. This is most attractive in combination with the English oak wood stain, and will also harmonize well with your Tabriz rug. On one side of the hall, hang a tapestry, something with dull smoke blue background and figures would be effective. I would advise a Gadshill table and sofa for use here; the table should be placed well in the centre of the hall. The sofa should be covered with dull, rich blue cut velour matching in tone the blue of your rug. These pieces come in oak and in mahogany. In mahogany, the price of the table is \$95.00, the sofa \$65.00.

MARGARET GREENLEAF.



A GADSHILL SOFA

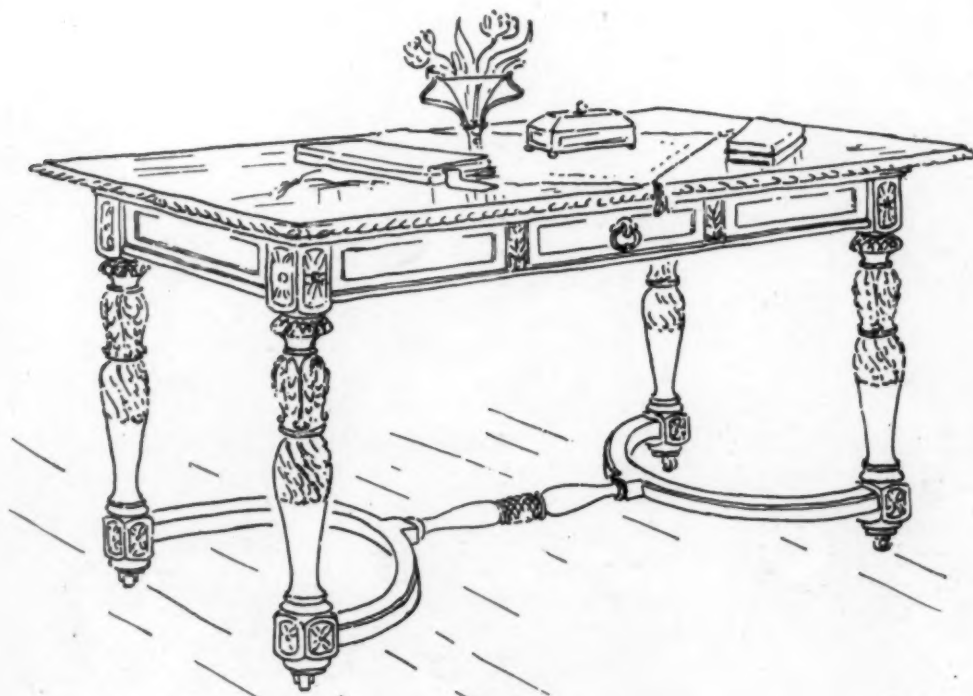
SEWAGE DISPOSAL IN THE COUNTRY

In reply to E. J. C. and M. F. we would say that the first of two papers on the disposal of wastes from country houses will probably appear in *HOUSE AND GARDEN* for April and the second paper in the following issue. Meanwhile we can only reiterate that the installation of the Waring system in any of its more recent modifications should be done only under expert advice to ensure success.

READY MIXED PAINTS

A correspondent writes that some injustice may have been done to the several excellent brands of ready-to-use paints in the market by our reply to N. D. H. in the January issue of *HOUSE AND GARDEN*. We might have added to what was then said, in order to clear up the point raised, that when a brand of paint has maintained its place in the market for ten or a dozen years, it has done so only because time has proven its permanent good qualities. New brands of inferior quality may find a market for a limited time but when all new territory has been exploited they drop out of sight and are heard of no more.

There is also an additional advantage that may be credited to the ready mixed paints of the best quality, viz.: that the incorporation of the materials is more thorough than is possible when the ingredients are mixed by hand.



A GADSHILL TABLE

NOTES AND REVIEWS

MR. FRANK MILES DAY

WE have much pleasure in recording the announcement, received as we go to press, of the election of Mr. Frank Miles Day of Philadelphia as President of the American Institute of Architects. This honor is accorded only to architects of distinguished position in their profession and is a fitting acknowledgment of Mr. Day's ability both as a practitioner and an advocate of civic improvement.

IN DEPRECATION OF RENAISSANCE ARCHITECTURE

ANY new book by Professor Moore,[†] the author of "The Development and Character of Gothic Architecture" would command attention, but when he selects as his subject the "Character of Renaissance Architecture," interest is immediately reinforced by a curiosity to discover what so pronounced and accomplished a mediævalist can have to say of the mode which antagonized and displaced the art of Amiens and the Isle de France. His thorough appreciation of that logical unity of Gothic art which, in its perfected form, welds plan, section, and façade into one organic and indissoluble whole, leads Professor Moore to discuss his subject from a somewhat novel point of view. Defining beauty in architecture "as the artistic coördination of structural parts," the art of the Renaissance builders is at once attacked from this position, and the point is made clear that the individualistic spirit of the age was wholly unfavorable to the production of a great natural style either in Italy, France or England; and that the dilettante efforts of the Renaissance architects to displace architecture from its true position as the highest development of handicraft, by forcing it to pose as one of the fine arts in the sense in which painting, sculpture and poetry are such, resulted only in producing an art without consistent principles, whose sole motive power lay in the futile attempt to recover the style of Imperial Rome.

Professor Moore's conclusions will be profoundly distasteful to the present day advocates of Renaissance art, as the solvent for modern problems, but his protest will apply a much needed corrective to the arguments of the neo-classicists, whose zeal is usually apt to outrun their knowledge.

[†]Character of Renaissance Architecture, by Charles Herbert Moore, with twelve plates in photogravure and one hundred and thirty-nine illustrations in the text. New York: The Macmillan Company, 1903.

FURNISHING THE HOUSE

MISS ALICE M. KELLOGG, a valued contributor to the columns of HOUSE AND GARDEN, has written a book* on the art of furnishing the house, which we can commend to our readers. It will especially appeal to house owners of refined taste but moderate incomes, who are impatient at ill-considered surroundings, but lack the knowledge of how to better them without a prohibitive expense.

The illustrations in Miss Kellogg's book are especially helpful in that they are from photographs of the objects and arrangements described in the text, and are, by themselves, most helpful and suggestive. The interior of the house is considered room by room, including the veranda, the kitchen, and the housemaid's room; and there are additional chapters devoted to discussions of furniture, drapery, beds and bedding, lamps, and candlesticks, and the various other elements of interior decoration. It is written from a sane, sound, and thoroughly domestic point of view, and its suggestions are correspondingly wholesome and refined.

TABLE SERVICE AND EQUIPMENT

A VERY suitable companion to Miss Kellogg's book is Miss Marchant's "Serving and Waiting,"[‡] written from the same point of view and with the same adequacy of mental equipment.

Within the compass of 139 pages it gives explicit directions for all of the more usual occasions and some less usual and it is copiously illustrated by photographs. Among the latter may be named "Table Arranged for an Impromptu Evening Supper;" "For a Dutch Supper;" "Entrée Ready to Be Passed;" "Compotier, Relish and Bonbon dishes for a Formal Dinner;" "An Individual Cover for a Dinner Served Without a Maid;" "Picnic Box, With First Course of a Picnic Luncheon;" "Table Set for Tin Wedding Anniversary;" and many others equally novel and interesting. It is a very agreeable relief to meet with two such wholly sensible and refined books as Miss Kellogg's and Miss Marchant's after the avalanche of trash which has overwhelmed the book market in this particular field. People of cultivated tastes will thoroughly enjoy them, and those who aspire to cultivation could not have safer nor more interesting guides.

*Home Furnishing, Practical and Artistic, by Alice M. Kellogg, with fifty-five illustrations from photographs. New York: Frederick A. Stokes Company, Publishers. 363 pages, 5 in. x 7 1/2 in.

‡SERVING AND WAITING. Modern methods of table preparation, by Eleanor Marchant, with forty-six illustrations from photographs taken under the personal supervision of the author. New York: Frederick A. Stokes Company.