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DECEMBER, 1903

No. 6



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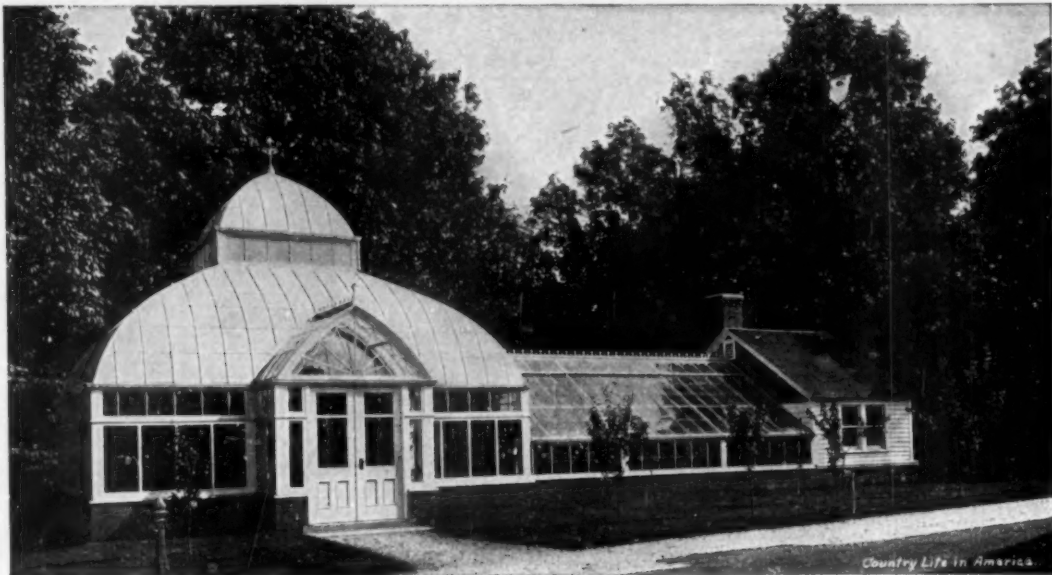
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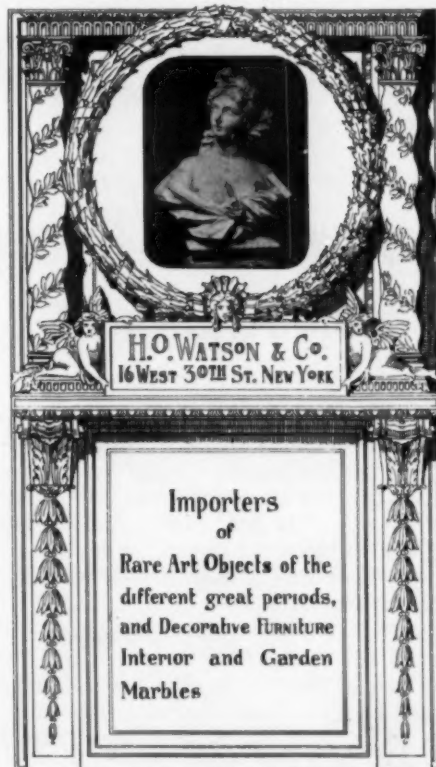
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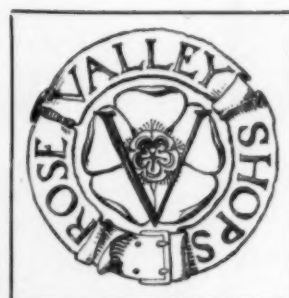
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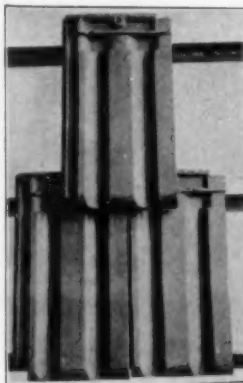
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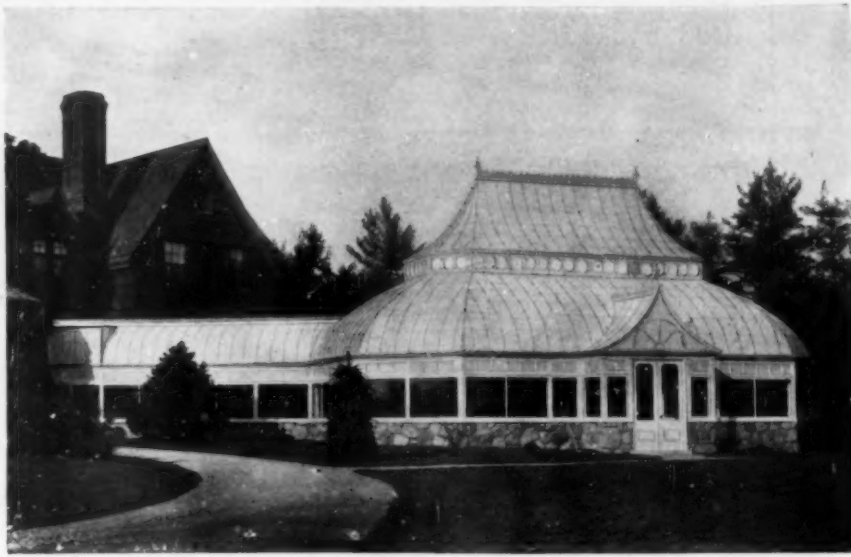
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From a water-color drawing by Clinton Gardner Harris

In the Piccolo Paradiso at Anacapri

House & Garden

Vol. IV

DECEMBER, 1903

No. 6



The Forecourt of Rotherfield Hall

ROTHERFIELD HALL

A NEW HOUSE AND GARDEN BEING BUILT IN ENGLAND

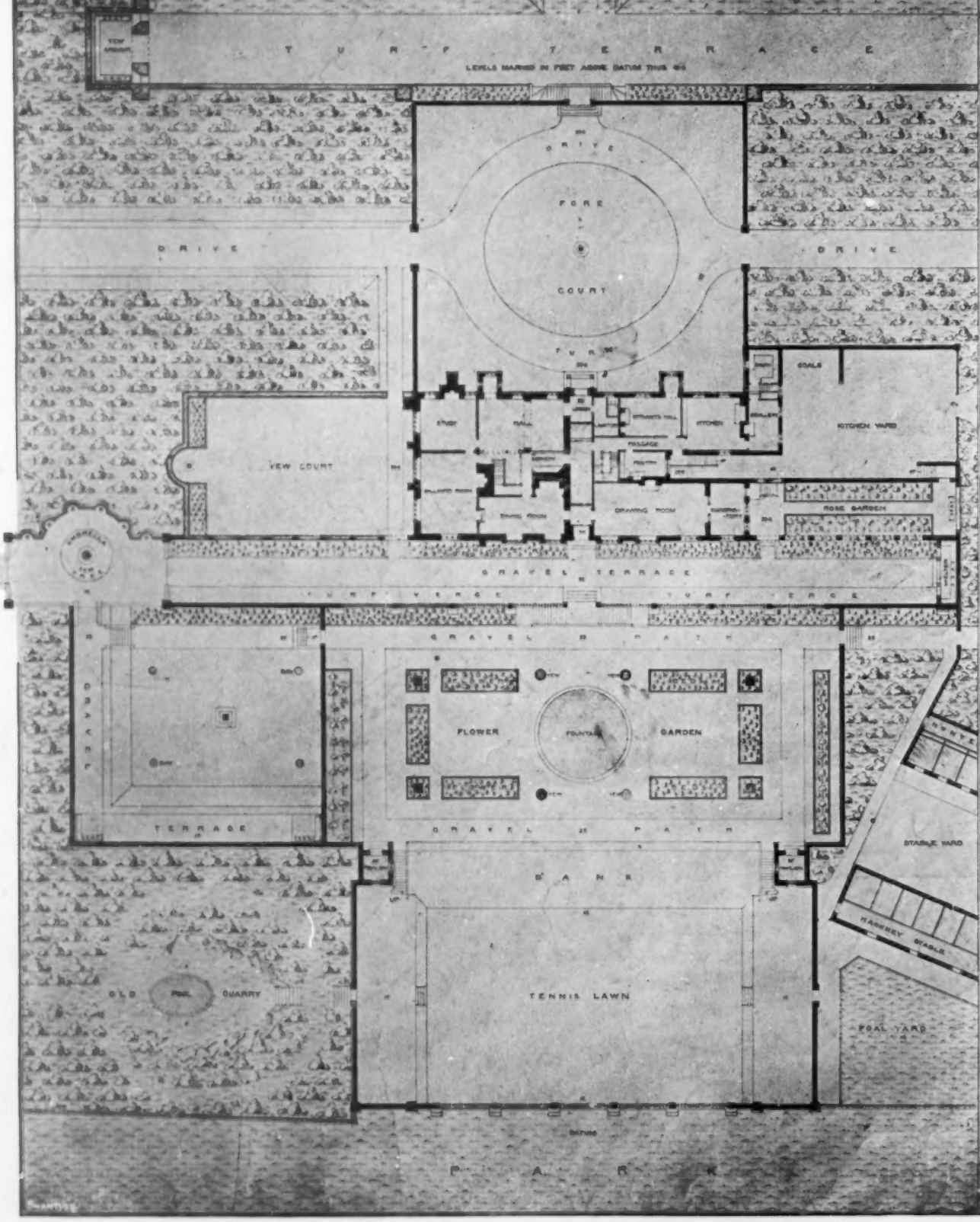
DESIGNED BY F. INIGO THOMAS

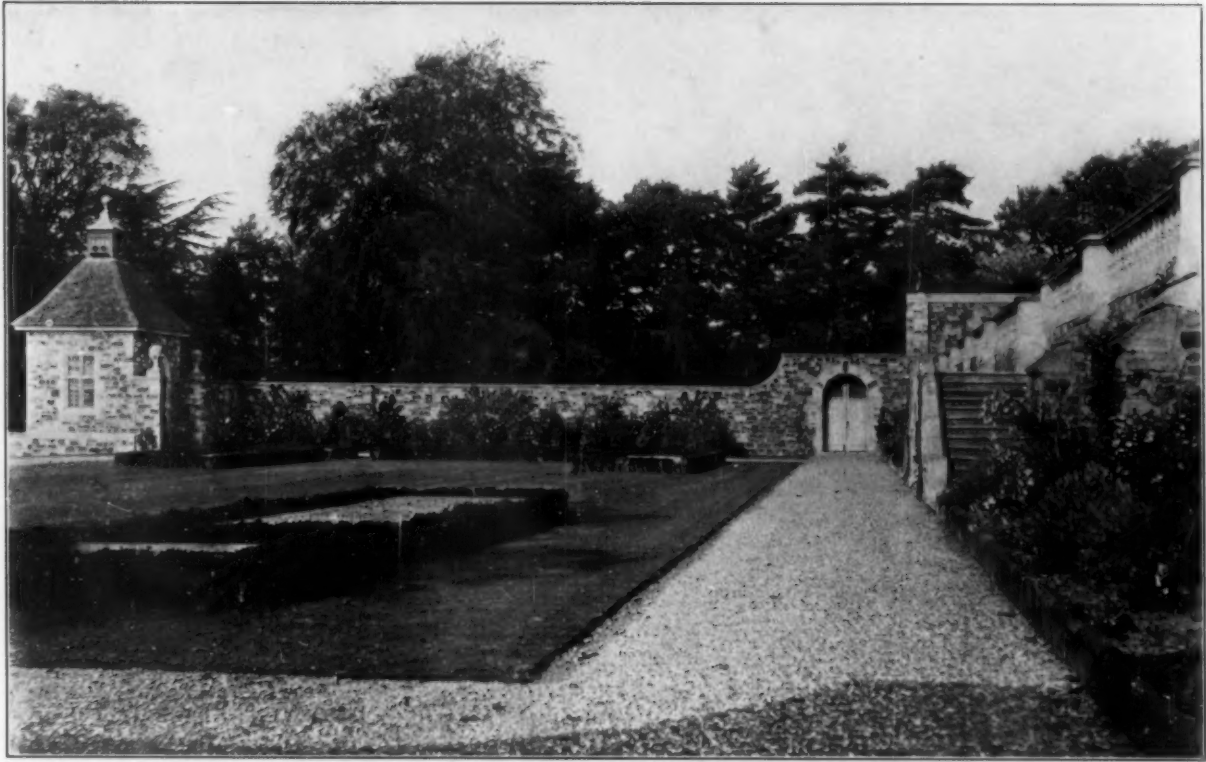
WHEN Mr. Inigo Thomas, in collaboration with Mr. Reginald Blomfield, roused fresh interest in formal gardening by the issue some years ago of his excellent manual on the subject, *The Formal Garden in England*, it was to be expected that this should be but the prelude to a fine series of concrete works from his hand. In this respect there have been no disappointments, and the success of the crusade which was then initiated is a matter for very great congratulation to that part of the public which cares, though to whom the credit of this initiation should be accorded is not always made apparent. Among the artistic achievements of the nineteenth century it will be recorded as an important fact that the deformalization of many of the best English

gardens was arrested and a new series commenced which can compare, in quality if not in size, with the triumphs of the Stuart Period; and it is under this head that "Rotherfield Hall," until recently but a yeoman's farmhouse, dating partly from 1535, partly from 1666, deserves a place, compensating for its lack of acres by the delightful qualities of breadth and simplicity which it possesses. Finely situated on the Forest Ridge of Sussex and with good views and much diversity of level in the ground, the estate has yielded to Mr. Thomas' treatment with a success which should encourage the owner, Mr. Lindsay Hogg, M. P., to persevere in the speedy carrying out of the complete scheme.

The sixteenth century dwelling, which now forms the northern end of the present build-

ROTHERFIELD HALL, in the county of Sussex. Plan of house and grounds in course of construction.
By J. J. Thomas, dca. scale of feet 1" = 40' 4 Clifford Street, London. February, 1895.





THE NORTHERN END OF THE FLOWER GARDEN

ROTHERFIELD HALL



THE HOUSE FROM THE FLOWER GARDEN

ROTHERFIELD HALL

Rotherfield Hall



THE WALL OF THE UPPER TERRACE

ROTHERFIELD HALL

ing gave the key-note to the architectural design of the new work, and the latter has weathered so quickly and so well, owing in a great measure to the intelligent treatment of the masonry, that it is not at once evident where the old structure ends and the new begins. In a general sense the old approach has been retained, but the farm road, which on the north side made a difficult angle with the house, has been altered. It now cuts slightly into the hillside and passes through a forecourt, furnished with a large circular turf plot and sun-dial, dividing the avenue into two drives, one leading to another public road skirting the estate, the other to the stables.

On the eastern side of the forecourt is a green terrace, six feet above the court level, with a double flight of steps in the retaining



THE BOAR'S HEAD SPOUT AND THE STEPS TO THE TURFED TERRACE



THE HOUSE FROM THE BOWLING-GREEN

ROTHERFIELD HALL

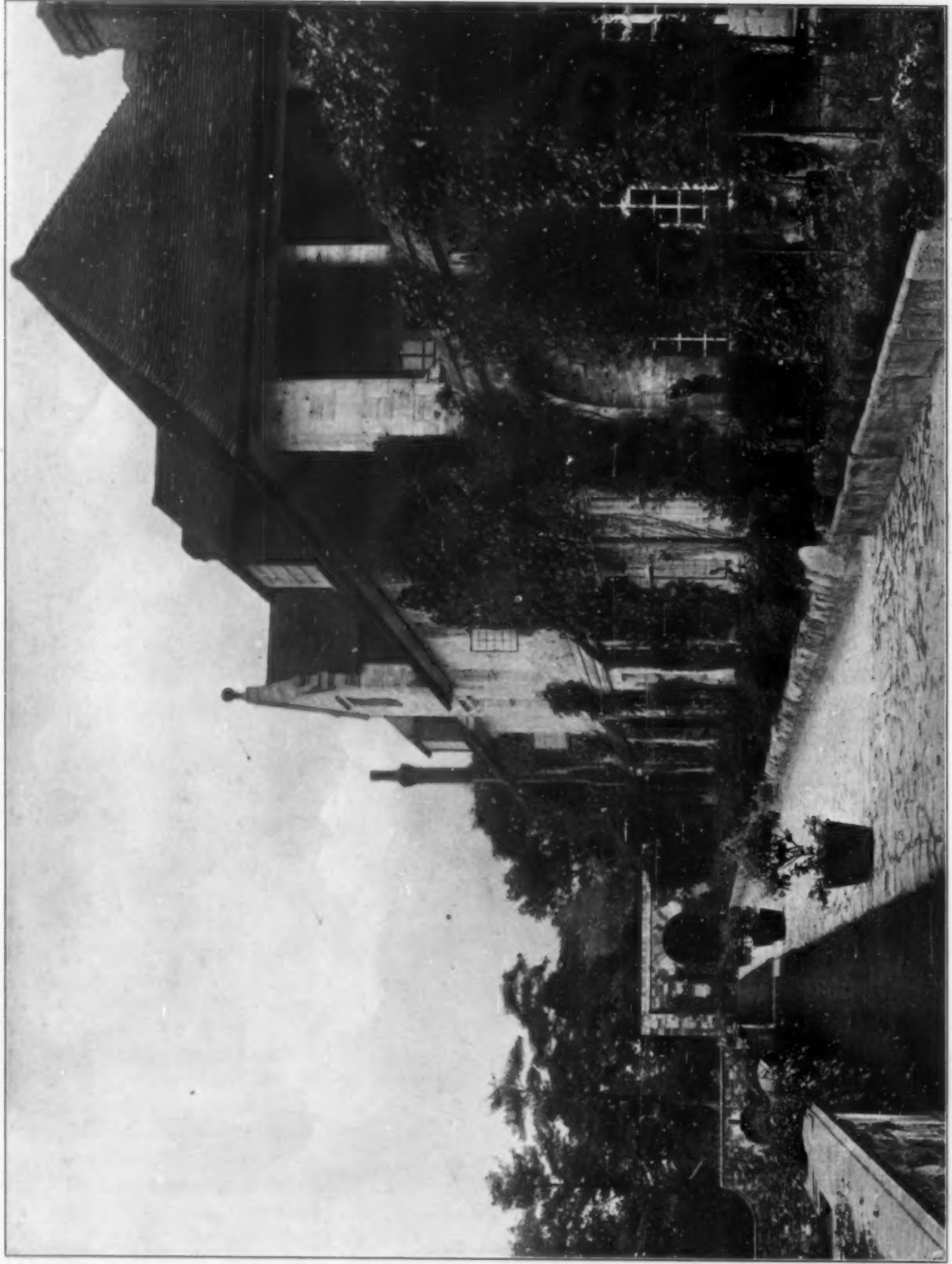
wall, which itself holds, in the center, the boar's-head fountain of which an illustration is given here. Continuing eastwards from this

terrace, and axial with the front entrance of the house, Mr. Thomas has schemed a cutting into the hillside of some length, flanked

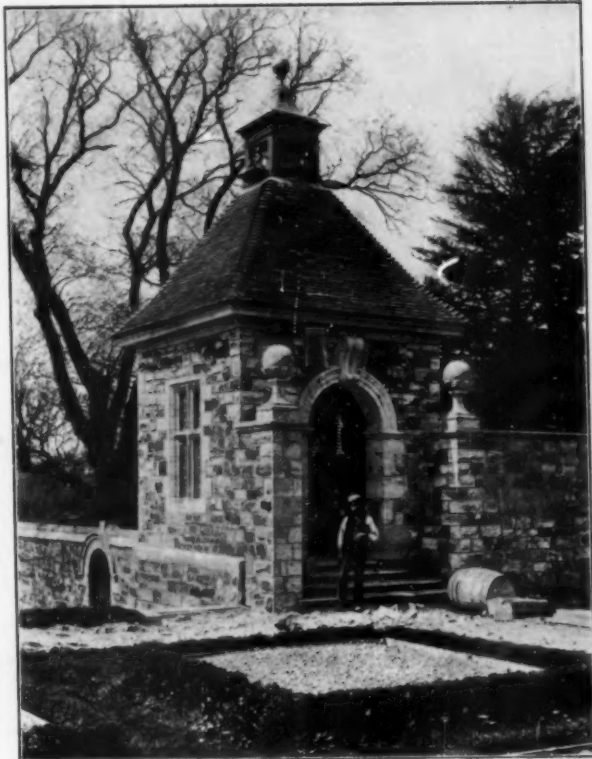
by green galleries. At the junction of this cutting with the green terrace is to be a tank connected with a water course passing through the cutting and ending in a large circular pool enclosed at its remote end by a semicircular arcaded wall. This is to be carried up to the gallery levels and to have grottoes below, which are to be accessible both from the pool and from the level of the cutting. In the center of the arcaded wall an architectural pavilion is intended. This part of the work is still in the process of making.



A VIEW FROM THE UPPER TERRACE
LOOKING NORTHWESTWARD



THE UPPER TERRACE OF ROTHERFIELD HALL

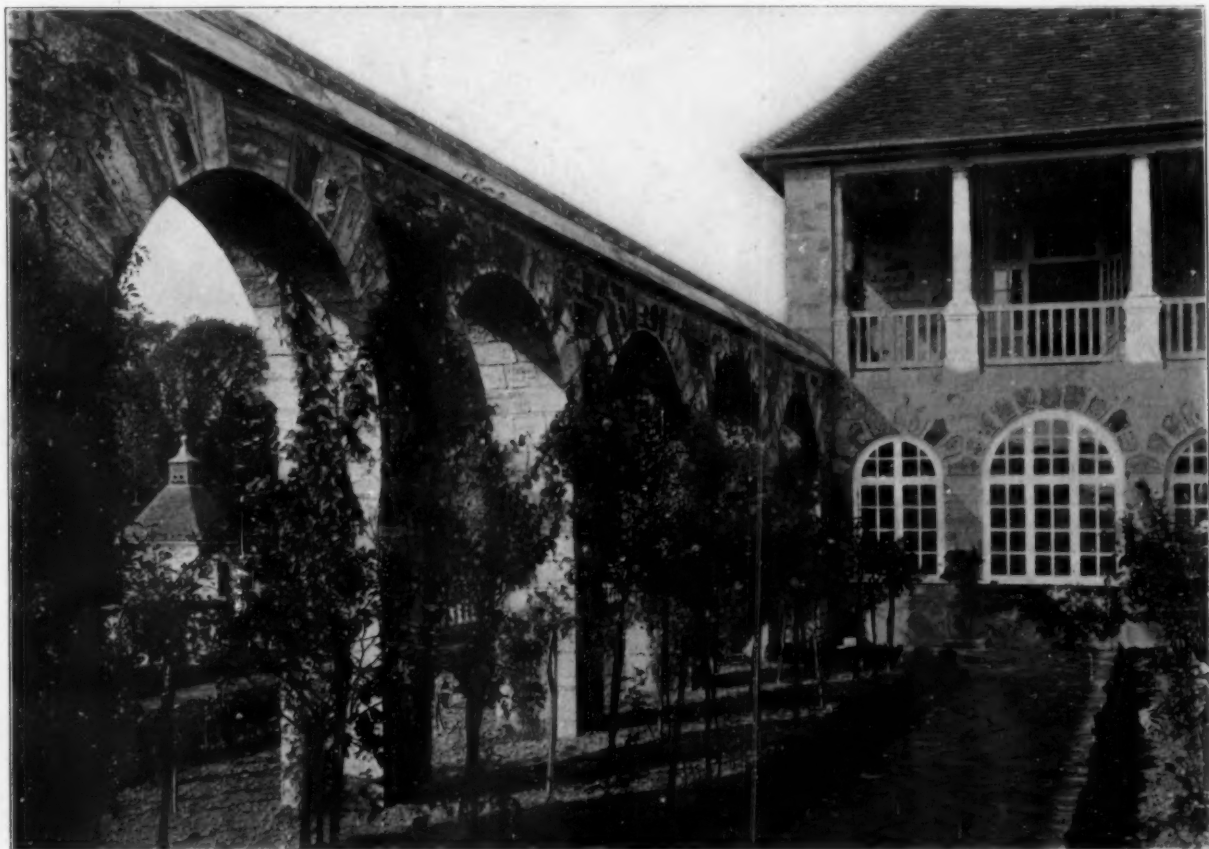


THE GARDEN PAVILIONS



ROTHERFIELD HALL

Their surroundings in the making



THE WALL BETWEEN THE ROSE GARDEN AND THE TERRACE

Rotherfield Hall

Turning to the garden proper—the natural slope of the ground, which is considerable, had been utilized before for terraced work in the small and simple old garden which fragmentary banks and walls gave evidence of. None of this old work was

of sufficient interest or size to warrant any assimilation to its lines in the new scheme, the succession of small slopes causing a loss

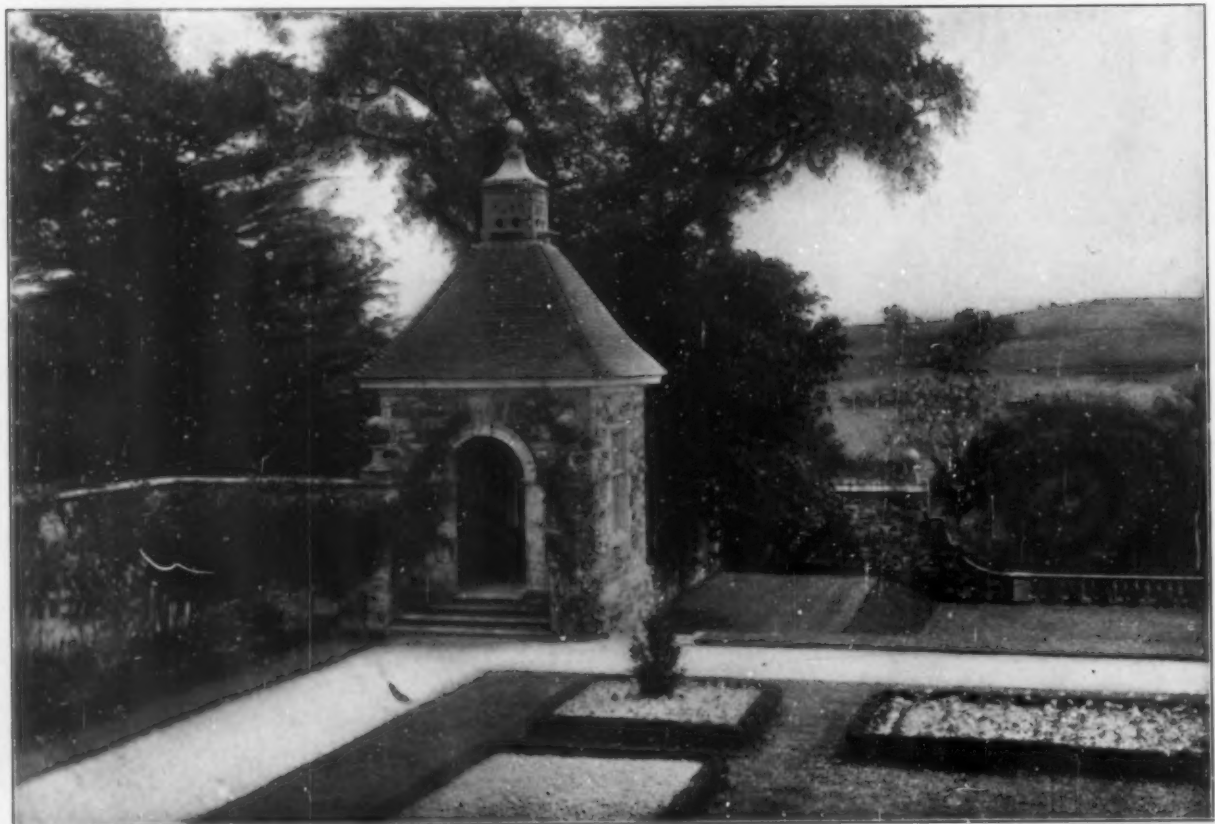


THE ROSE GARDEN AND THE CONSERVATORY

Showing the vines full grown

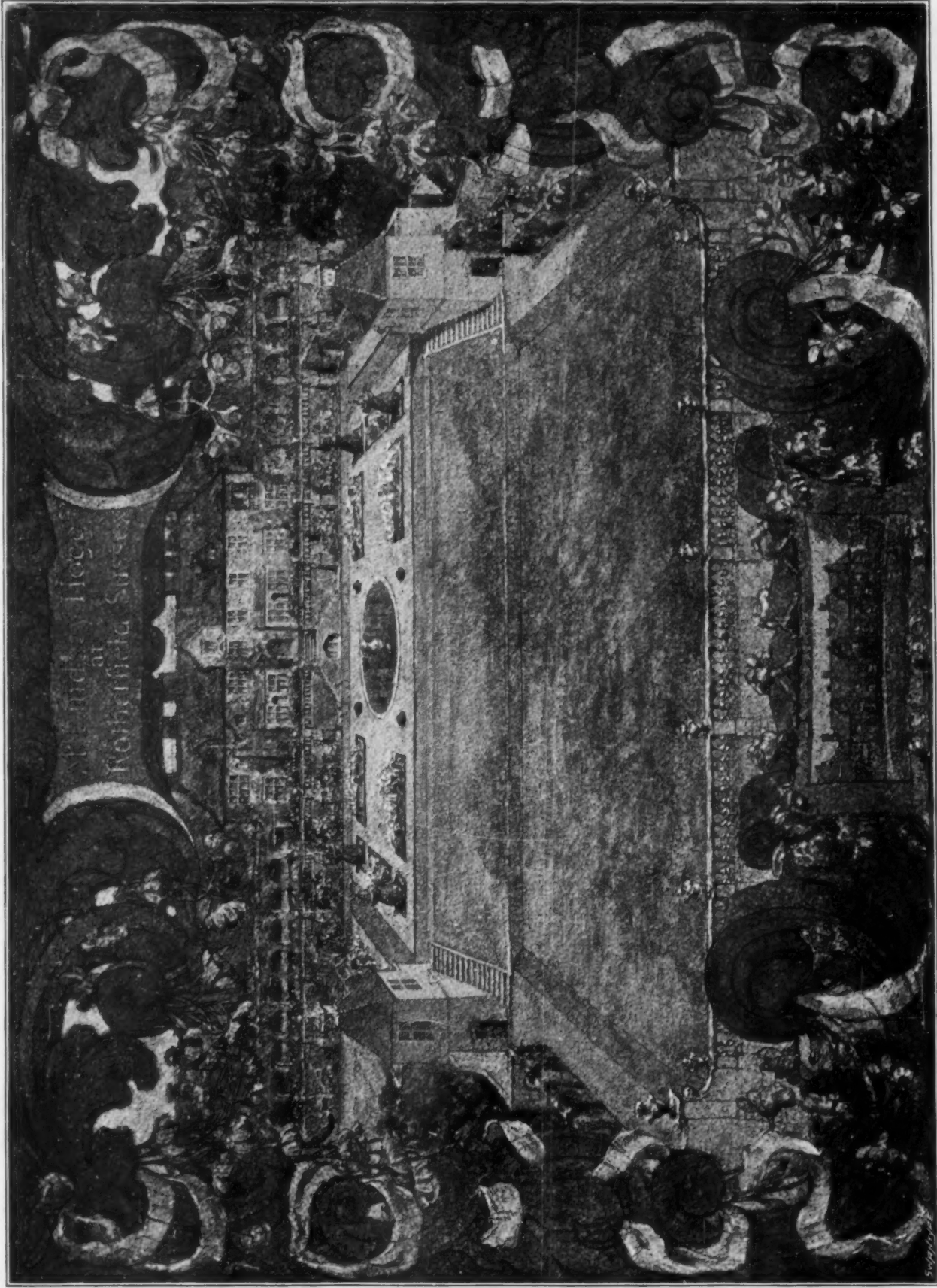
of extent when viewed from the house, which made an amplification indispensable. Close under the house is a broad paved terrace supported by a buttressed and balustraded wall with a double flight of steps placed centrally and leading to the flower

garden below. This terrace extends the full breadth of the plan and is bordered on the east side where it passes beyond the



A CORNER OF THE FLOWER GARDEN *Showing a completed pavilion*

ROTHERFIELD HALL



From a water-color drawing by F. Inigo Thomas

ROTHERFIELD HALL, SUSSEX

Rotherfield Hall



THE YEW-ENCLOSED GARDEN

ROTHERFIELD HALL

ends of the house by the arcading with which the rose garden is enclosed. At the south end is a covered seat, and at the north the terrace, cutting somewhat into the rising ground, ends in a circular recess of pleached hornbeam with an umbrella yew and a seat in the center.

The rose garden, walled in solidly on its eastern side, has a large opening in its end wall which frames a view of a farmhouse on a distant hill-top. The pavilions which guard the flower garden are open on the sides that face the house, and their lower floors, which give upon the bowling-green below, suggest homes for a tame fox or other pet, as fancy pleases. These pavilions, as indeed all the buildings, are faced with native stone which has been quarried on the estate and is of a fine color, running from cream to strong ferruginous browns and yellows, and it has been worked so as to obtain the very best

results from variety of texture and tooling, an objective of immense value where a coarse grained stone has to be used. The descent from the flower garden to the bowling-green is covered by a turfed slope with steps on each side flanking the pavilions. Raised paths continue on from these steps and the scheme is completed at its west end by a green terrace raised upon a high retaining wall abutting upon the park. From this elevation an extensive view is obtained. On the exposed side of the bowling-green, and serving as a fine foil of foliage, is an old quarry which, with a natural timber growth lending itself easily to arrangement round a pool in the center, gives yet another interest to a layout of which every detail has been conceived in a scholarly spirit but at the same time with a very proper regard to the circumstances and limitations of the subject.

THE EVOLUTION OF THE STREET—II.

BY CHARLES MULFORD ROBINSON

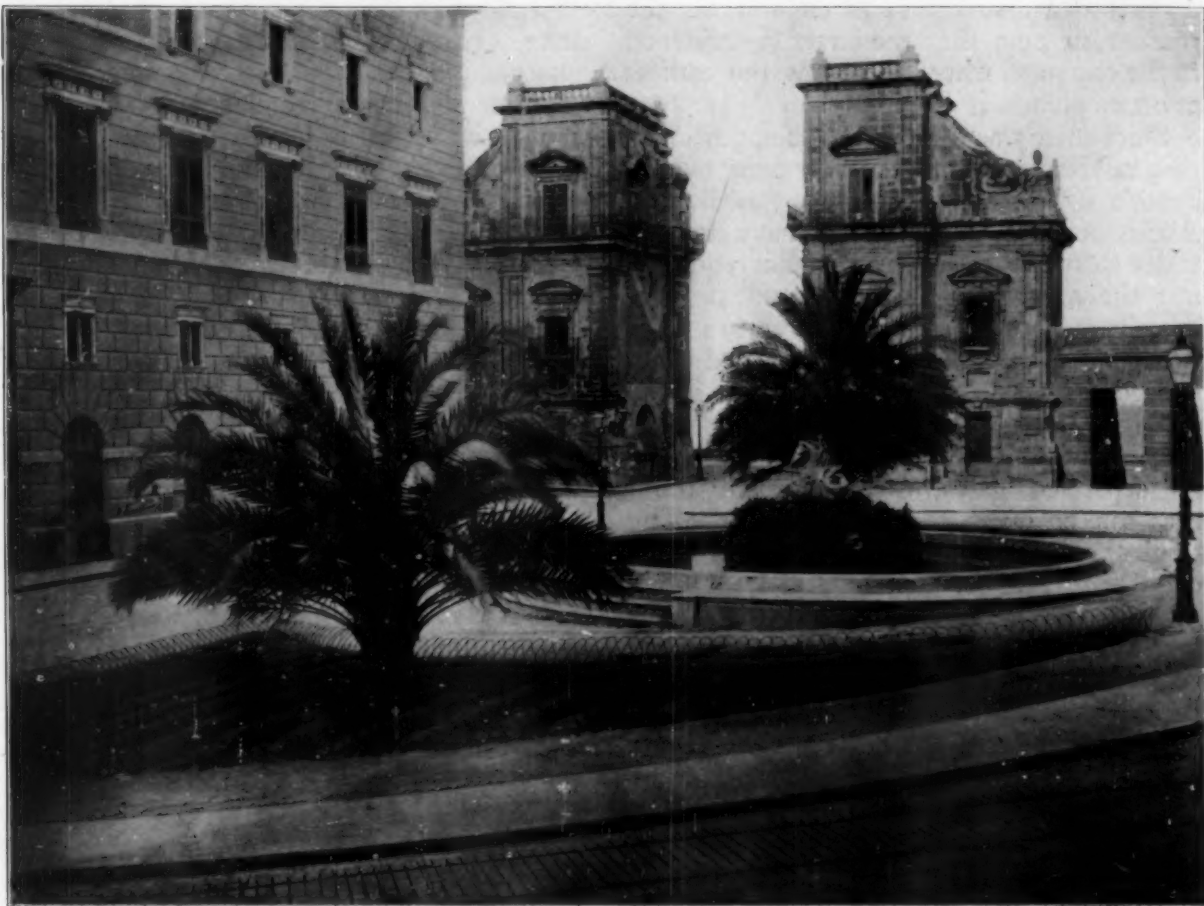
(Continued from the November number of House and Garden)

HAVING observed the simpler progress of the street's evolution and the thoroughfare's earlier characteristics, it will be well to observe the degree of elaboration and complexity to which this development finally leads. Before noting the varieties of street that originate because of the power of local influences and requirements, it is indeed only right that there should be consideration of the character of "the species" after its long course of evolution. We have seen, that is to say, the street's first stage, we have noted the earlier developments in its progress. These have indicated the course of growth it will follow and have shown the connection between the latest stage and the first. But a study of the evolution of even

that which may be called the concept of the street, will not be complete until there is a thoughtful examination of its finally developed features.

The street was left in its first conscious striving for urban dignity at the gate of the city wall. Architectural emphasis and pretentiousness had been given to the portal. And because this construction dominated the vista of the street for a long distance, the way, though still narrow and disordered, had gained much in seeming importance. The next forward step will be a broadening of the street before the gate.

There is convergence of travel here such that a broader space has much of utility and convenience as well as greater attractiveness



THE PORTA FELICE AT PALERMO

to recommend it. Thus the widening of a thoroughfare into place or square appears, modifying the street plan. The open space may have appeared earlier in the heart of the town;—in front of the house of religious worship, or the government building, or, as of lowlier origin, in the provision of a common pasture for the cattle of the citizens—but it now appears for the first time as strictly an outgrowth of the street. So emerges one of those "varieties" that, as a proper product of the street's evolution—while still a departure from its regular course—must have distinct discussion. It is enough for the present to note that the street has widened at the city gate, where there was the earliest effort to give to it dignity.

Since there was this effort, the opportunity that was offered for ornamentation by the street's expansion was promptly availed of. At first, indeed, the space may have been no wider than the converging traffic required; but the success of the experiment, the impressiveness of mere width, invites ampler provision than is exactly needed, and when it becomes possible—as it finally does in the progress of cities—to cross the town boundary at many points and independently of far separated gates, there is spare room that can be given over to ornament. The original significance is not wholly lost, even now, for the square still leads to a highway, while its decoration gives it a new and partially atoning significance. Travel across the plaza follows certain definite lines, as the shortest distance between terminals, and unless there be a congestion that so dams the streams of traffic that they overflow their natural bounds, the width of the space hardly tempts to deviation from the narrow lanes. There result isolated bits of pavement that are like islands, around which the currents of travel flow without



THE AVENUE DE LA MARINE AT TUNIS

trespass. Grass begins to appear in the chinks between the stones, and the transformation that would take place in nature and that nature is trying so hard to create here, gives a hint to man. The disused space is planted.

After planting, some elaboration of ornament may appear. Precisely as if this were a real island, it may be advisable to insure it against even occasional trespass by the establishment of a rigid boundary line. A small sea wall—a coping or terrace—is constructed, or boulders, lamp posts, or stone guards, large and vigorous plants, are set out as piers to turn the current. The coping with its shallow basin may invite a fountain, the boulders may suggest the pedestal of a monument or statue, and soon the little isle of green has assumed, perhaps without wholly losing its verdure, an architectural character.

The esthetic success of this broadened bit of street is a recommendation to a broadening for longer distances, even for whole street lengths. The street that leads directly from the center of the town to the town gate is arterial. It is the great highway, a part of the fundamental structure of the town, and to it should be given emphasis, structural vigor, and finally, brilliancy. What more natural than to widen this street, if possible, for its entire length, and, if the whole of the area be not needed for the travel, to extend



LES ALLÉES HAUTES AT BÉZIERS

upon it the decorativeness and ornament that had made splendid the space before the gate? Add the *Avenue de la Marine* at Tunis to the picture of the *Porta Felice* at Palermo, and you will see what this effect may be. And you should consider how the treatment will facilitate and encourage the sociability of the way—that more lately conceived but hardly secondary function of the street—as well as increase the convenience of its travel.

In front of the church on the *Avenue de la Marine* in Tunis, there is a space of hideous planning—of which the least said the better. But from that point there stretch four rows of trees in parallel lines in the center of the avenue, throwing the carriage and tramway travel upon either side in unchecked streams of opposite direction. It is a convenient arrangement from various points of view and it has the esthetic merit of giving unity and repose to the composition. The long, tapering lines of perspective are beautiful and appropriate in themselves, and even if—as will happen only occasionally, as in *Les Allées Hautes* at Béziers—there be little gracefulness to the trees, their value is evident as a screen to indifferent architecture, as a lovely background to

sculpture, or as an approach to monumental construction, and, finally, as a unifying and harmonizing element of the way. They render the promenade shady and inviting, and by placing seats beneath the trees the sociability of the street may be vastly heightened. Indeed, how far we have progressed from that primitive street, the narrow slit between bare walls, where the first suggestion of sociability appeared in a stone for a seat before a door!

On *Les Allées Hautes* at Béziers the middle strip is still a promenade. But it is broad and, with narrower and little used promenades on either side, it obviously might have been a carriage way. There had been little or no loss in esthetic effectiveness in making it this—see the familiar *Champs Élysées* in Paris, or the *Prado* at Marseilles, and when the street is to merge into a crowded business street on entering the commercial section of the town, there will be a considerable gain by the opportunity this treatment gives for preserving continuity of aspect. That trees are not in the way on a broad business street, and with care may be made to grow there, is shown by the tree-planted streets of Paris.

There is, too, the further advantage that by this system of planting in the middle, instead of at the curbs, it is possible to shade the street without shading the houses. Of course much width is needed to make the system practicable, but its possible advantage in healthfulness—through the greater sunshine that may come to the houses when the trees are not at the curb of a narrow walk—appears in comparing the bird's-eye view of the *Champs Élysées* with the near view of the *Boulevard de Strasbourg* in Paris. The claim should be noted, however, that a tree-planted street, even with the trees at the curb, is, as a general rule, considered more healthy than one that is bare of trees. With this reflection we should not fail to notice that there has appeared in the development of the street a regard for its hygienic influence.

The street that by degrees has broadened and grown, thus almost consciously, in beauty



THE PRADO AT MARSEILLES

and splendor, insistently demands and cordially receives a better care. Its pavement, which has been improving not less rapidly than other parts of the street, is swept and washed as though it were indeed a parlor floor; and the street is lighted as brilliantly, and

finally as decoratively, as the conception of its function of public drawing-room would suggest. Into the cleaning there goes even more of hygienic impulse than of esthetic, and the lighting had its origin in a desire for protection. The now established principle that no policeman is as good as a light was early foreseen; for in such prosaic but essential requirements, that the public health and public safety be not endangered on the way, began the cleaning and lighting of streets. If in these the esthetic desire has at last become dominant, it is through a slow course of evolution; and ever and again, when put to the test, there is a return to primary motives.



THE CHAMPS ÉLYSÉES AND THE BOULEVARD DE STRASBOURG—PARIS

In the old streets it was observed that the roof drains emptied into the thoroughfare. Not only that, but from the windows of the houses the refuse of the household was poured into the street. For hundreds of years this method of disposal, or rather transference, was continued,



A STREET AT CHARLOTTE AMALIE, ST. THOMAS, D. W. I.

Showing the wide central gutter

to the ruination of many a dandy's fine raiment and grosser temper. In fact, we are likely to forget, in swift review of the modern street's evolution, how very long and slow the course of that evolution was. Even in the reign of Henry VIII, "the road of the Strand" in elegant, cleanly England, was described as "full of pits and sloughs, very perilous and noisome." Yet at that time the Strand was the highway from the royal palace at Westminster to the royal palace on the Fleet, and was frequented by the aristocracy. So the emptying of dirty water into the public street from house windows was long continued—with a barbarity which our own familiar use of rivers as open sewers may assist us to understand! And it can be fancied that if the refuse was collected into a stream of restricted boundary and good current there may have been a feeling that quite an advance had been secured, even though the stream was still in the street. This open, central gutter is still common in some South American and Spanish cities.

But there came a time when the drainage of house and way was put into pipes or tunnels beneath the surface. By that time many other services were developing. There were fresh water and gas to be distributed and there was about to be a demand that electricity be carried under ground. The sub-surface of a great street became a network of conflicting constructions, and to keep

them all in order there was repeated need of disturbing the pavement.

The line of progress is like a line of battle and is not the uniform advance of dress parade. Here a local victory, gained by courage, or good leadership, or favoring conditions, carries the line far forward; there the

resistance seems impossible to overcome and the line is backward. But little by little the local victories multiply until the whole line is seen to have progressed. We have come now, in considering the evolution of the street, to that near time when the battle rages all around us, when the proximity of local victory or defeat makes it difficult to see the trend of the general line. But there are many advances beyond the point that is reached when a multitude of distinct sub-surface constructions call for a frequent tearing up of the pavement. In some localities these advances are very recent; in some they are no more than a hope. But we may go back thirty-three years, a whole generation, and can find in the London County Council's "History of London Street Improvements" an account of such advance in the case of Commercial Road (Whitechapel)—a new street that was commenced in July, 1869, and opened to the public ten months later, and that had less than the present day maximum of underground construction, since it contained no railroad beneath the surface.

The description is worth quoting at some length, for more than the sub-surface construction is of interest and pertinence. "The new street," says the official history, "was twelve hundred feet in length and seventy feet in width. The carriage way was paved with granite laid upon concrete, and beneath it, along the center of the street, was formed

an arched subway of brickwork, twelve feet in width and seven feet six inches in height, with the object of accommodating the gas, water and other pipes, to which access was thereby given, for the purpose of laying, examination and repair, without breaking up the surface of the road. Entrances of sufficient size for lowering large mains were provided, the openings being covered with perforated cast-iron plates, which served to ventilate and light the interior of the subway. These entrances were paved round and protected by granite curbs and guard posts, and served the purpose of refuges for foot passengers at the road crossings. The subway was further lighted and ventilated by openings in the crown of the arch, two feet in diameter, covered with cast-iron gratings, and access for workmen to the subway was afforded by an arched passage, carried under the road and communicating with the surface of the footway by a descending shaft closed with an iron cover. Side arched galleries each three feet wide were built under the carriage way from the subway to the vaults which were placed under the footway, and these served to carry the service pipes, both gas and water, to the houses erected on either side of the street, and gas to the street service, so that these also were accessible from below and could be examined and repaired without interference with the surface. . . . Provision was made for the drainage of the road by a sewer four feet high and two feet eight inches wide, constructed under the subway, and accessible therefrom, and the drainage from the houses was conveyed into this sewer by pipes laid in the side passages before referred to, so that these also could be reached from the subway."

Here, then, was a street of very elaborate

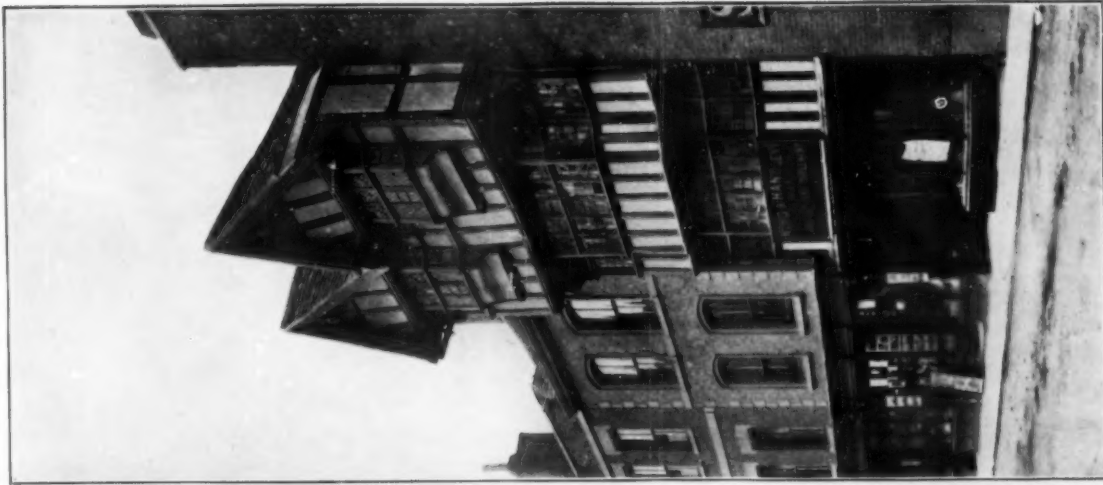
construction, below ground as well as above. How far the ideal had progressed from that merely of a passage, or from that of a passage made pleasant! It now served many ends. Its invisible functions had become as important as those that were visible. The street was now a girder in the structure of the city.

So we come to the last step in the evolution. It is the crowning phase. It ever puts the finishing touch upon the thoroughfare of which the importance to the community and to the physical city is recognized, for this step is the deliberate adorning of the street, in acknowledgment of its value. The step may be taken before the street has attained that complete scientific construction which is now desired, as many an ancient thoroughfare was embellished elaborately before there was thought of the public service it might perform beneath the pavement. But it comes only with appreciation of the street's importance and in recognition that the current constructive ideal has been nearly reached. As this ideal rises, the last step becomes more and more significant of the progress of the evolution. In the *Champs Élysées*, with its sculptured entrance and the great arch at its crown, we find perhaps the modern ideal of the show street, nobly planned, scientifically built, and beautifully embellished.

In saying this, however, there must be at once the reservation that it is the show street; that it is the ideal of the street in the abstract rather than of a concrete thoroughfare that may serve one of a dozen special purposes. It would not do for a business street; it is too wide for a minor residential street; it is too urban for a parkway; but it fittingly marks the climax of the evolution of that street which began simply as a "way of going."



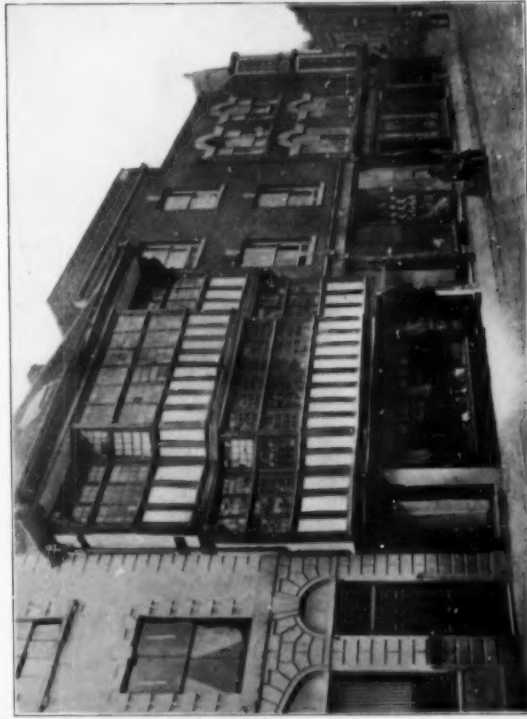
The Entrance to the Champs Élysées.—The Arc de Triomphe at its crown



AT TEWKESBURY

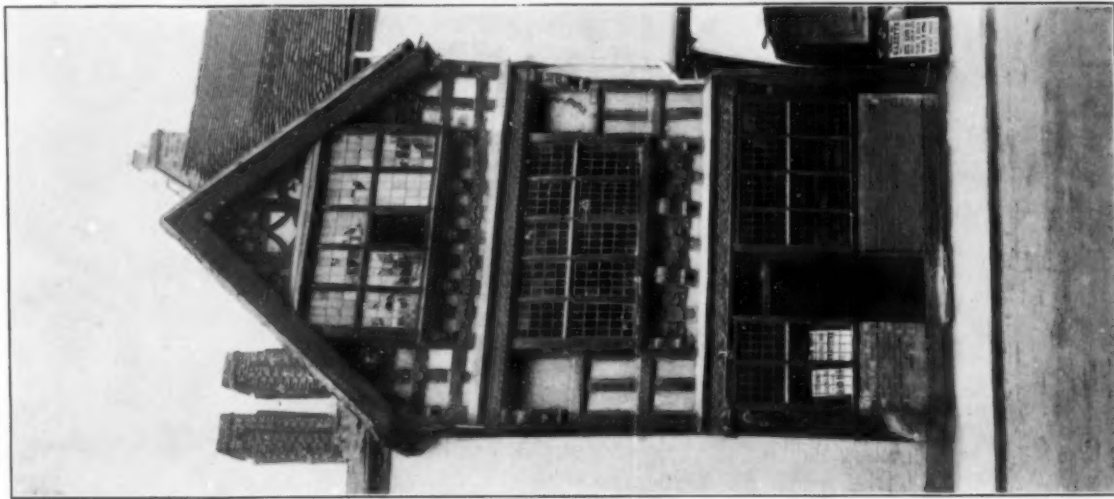


AN INN AT MAYFIELD

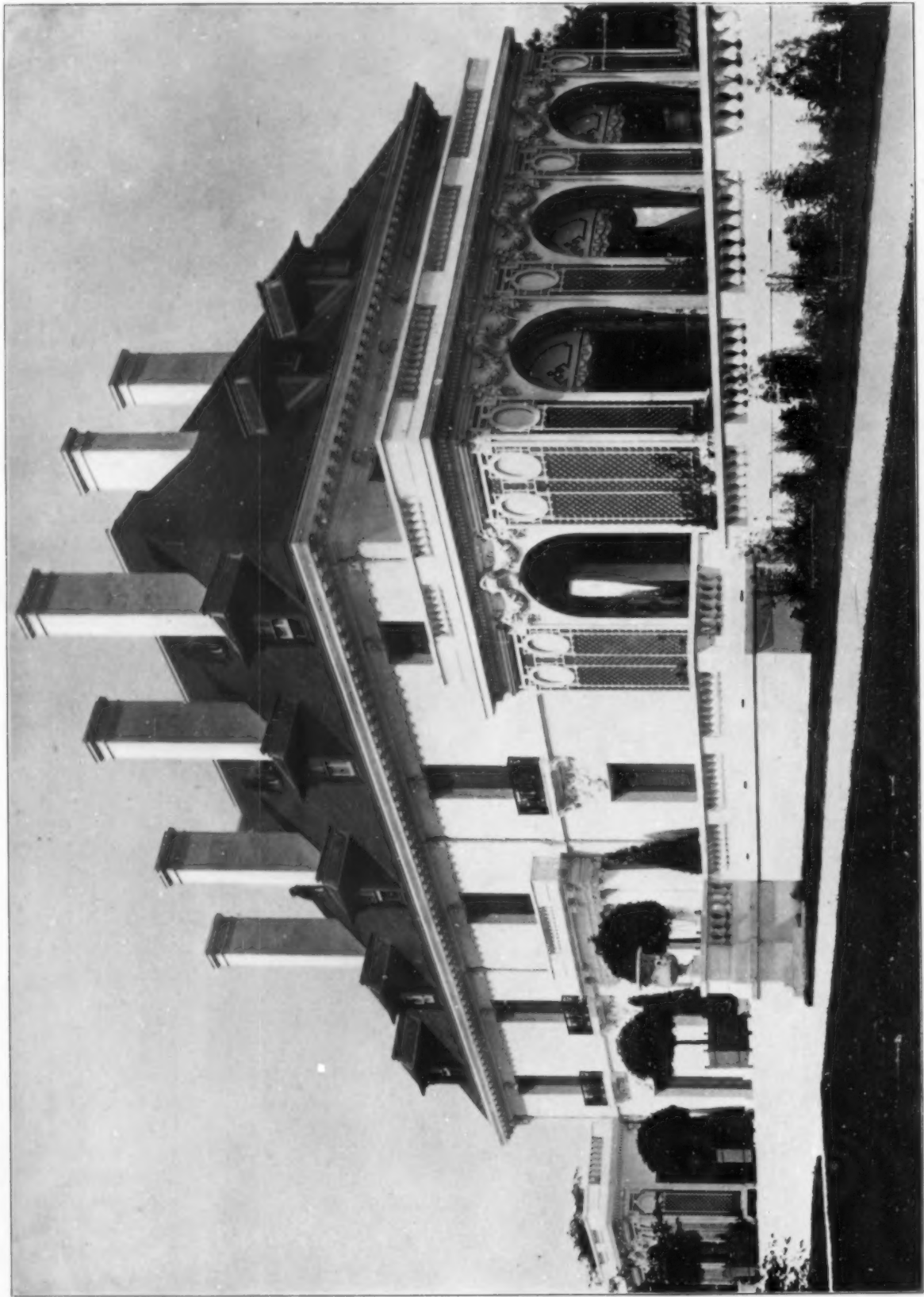


SHOP FRONT AT TEWKESBURY

ENGLISH TOWN FAÇADES



AT TEWKESBURY



THE GARDEN FRONT OF MRS. RICHARD GAMBRILL'S HOUSE AT NEWPORT

THE NEW RESIDENCE AND GARDENS OF MRS. RICHARD GAMBRILL AT NEWPORT

DESIGNED BY CARRÈRE & HASTINGS

Photographs by Courtesy of J. W. Bishop Co., Providence, R. I.

THE beautiful residence illustrated in these pages is the most recent addition to that group of summer homes at Newport which exhibits, as a whole, the most elaborate and finished expression of domestic architecture in this country. Mrs. Richard Gambrill's house exhibits the successful treatment of a site which possessed no unusual advantages upon which the mind of an architect naturally seizes, and the effect, therefore, was to be gained by the house alone, but few outlying features being permitted to attract the eye from it. The style is that of the Louis XVI period, and, if chronology be important, it may be termed the "French Colonial." The property measures about 300x400 feet and is situated a quarter of a mile from the sea, on the principal street, Bellevue Avenue. It is nearly surrounded by high walls, and the forecourt leading from Victoria Avenue is entered through an ornamental iron railing and gateway which were put in place after the photograph given below was taken. Small garden houses, used for tools, stand upon either side of the entrance at the ends of rows of maple trees. Beyond the forecourt is the stable court where visiting carriages disappear behind solid oaken gates. Entering the house upon the east the visitor stands in a large hall at the end of which the stairway is wisely withdrawn beyond one of the groups of columns which surround the room. These columns are of *Brèche-violette* marble and the walls back of them are faced with Caen

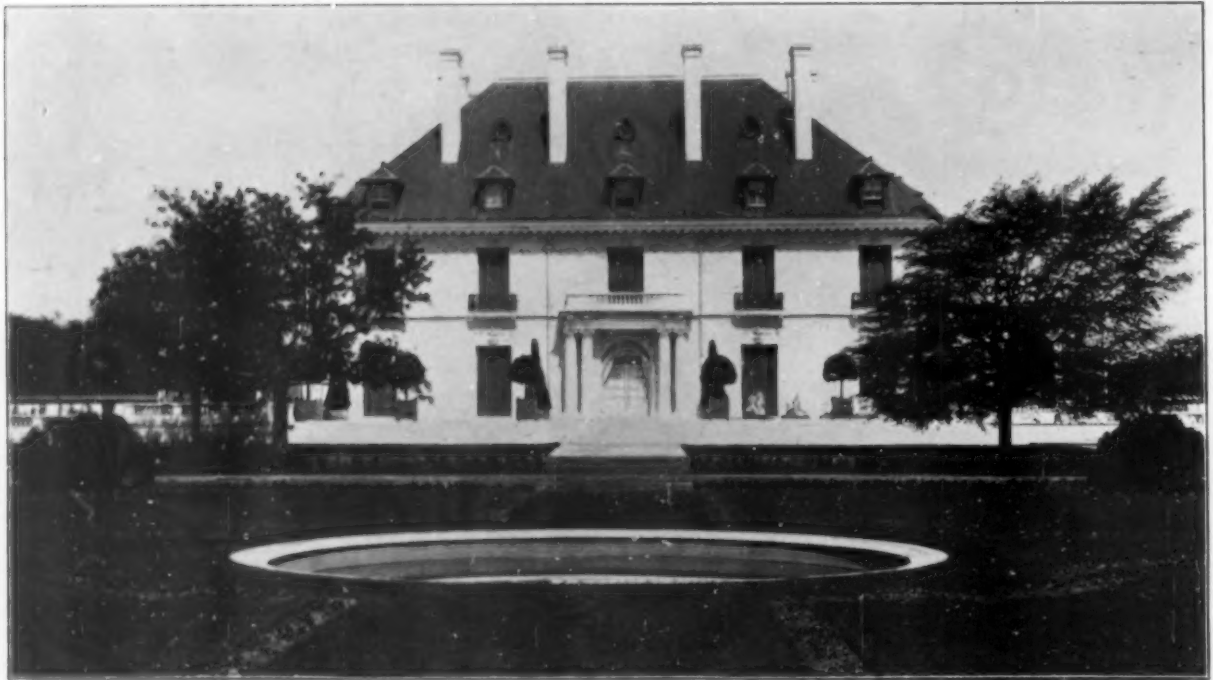
stone. On the left of the hall is the library; and behind the stairway on the right are the service rooms, connecting with the court which is entered from Shepard Avenue. In front of the hall is the salon, occupying the center of the house between the dining and living-rooms, through each of which one may look across a loggia into the north or south flower gardens. And stepping out into one of these loggias the visitor finds himself in a delightful open-air apartment affording a transition between the house itself and the surroundings. Across the distant end of the flower garden runs a graceful wood trellis, painted a subtle shade of green; and this *treillage* is repeated as an *appliqué* to the outer walls of the loggia. By the sequence of house, loggia, the little enclosed garden and the vaulted trellis,—soon to be wreathed with vines,—the architecture goes out to meet nature, and nature, in a sense, enters the structure, for the use of vineal *motifs* is seen in the paintings executed by Mr. James Wall Finn which occupy the friezes and ceilings of the loggias. Light bluish greens are the dominating colors in these scenes which reproduce garden vistas through bowers containing birds and blossoms among the foliage.

The walls below these designs are of cream-colored stone, and classic ornaments fittingly decorate the half-open apartment.

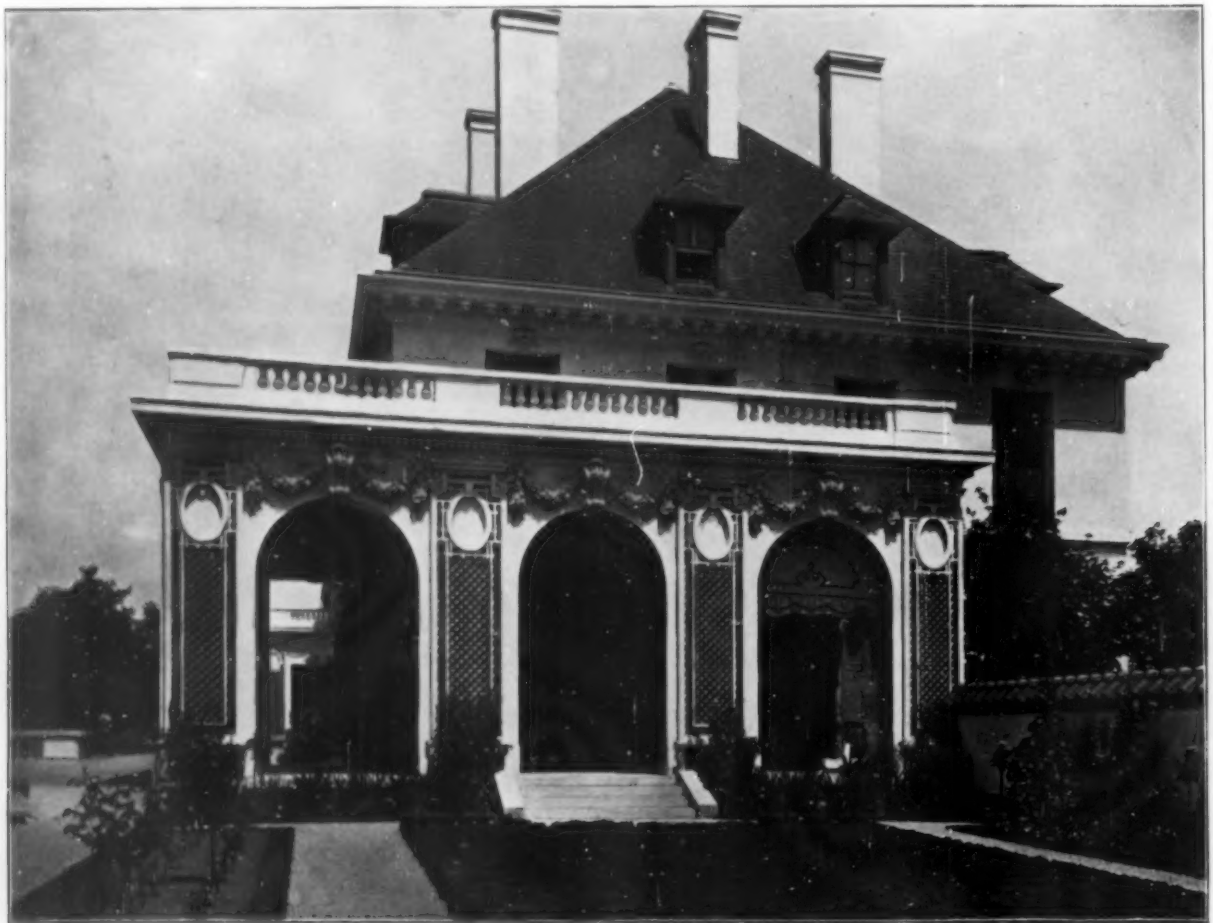
The walls of the salon are panelled from floor to ceiling with wood, painted a very light mauve, and the mantel is made of Carrara marble, studded



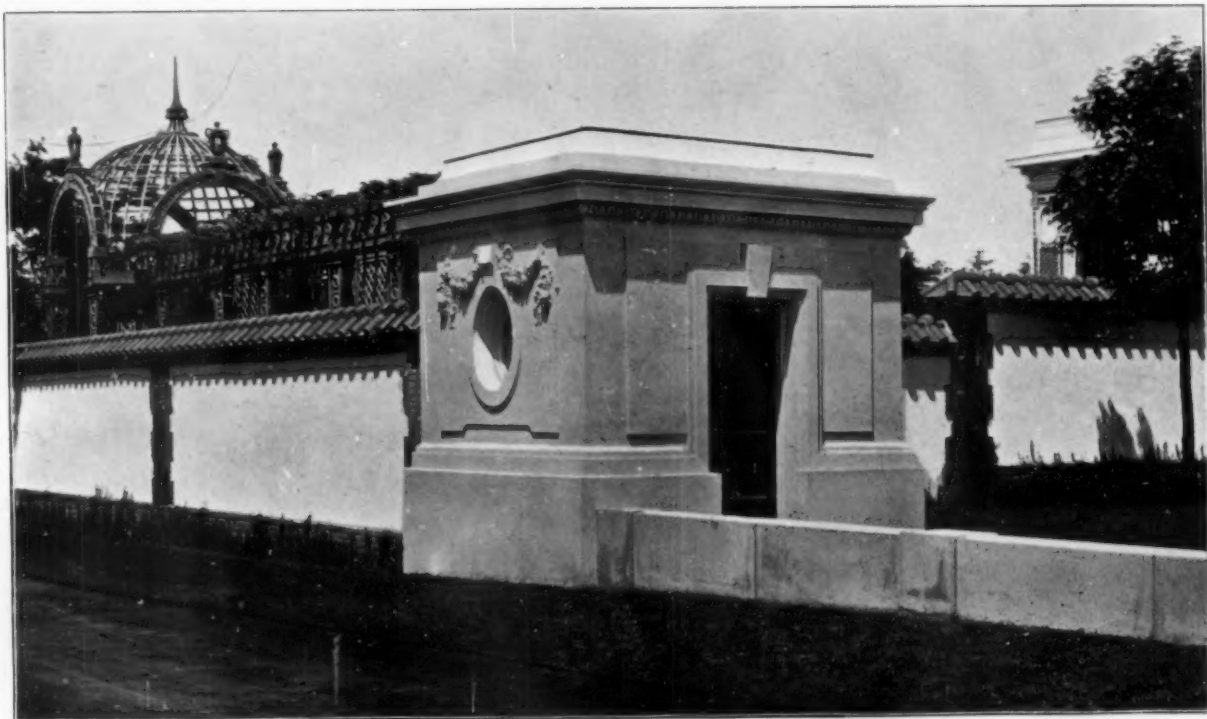
THE ENTRANCE TO THE FORECOURT



THE HOUSE FROM THE SUNKEN GARDEN



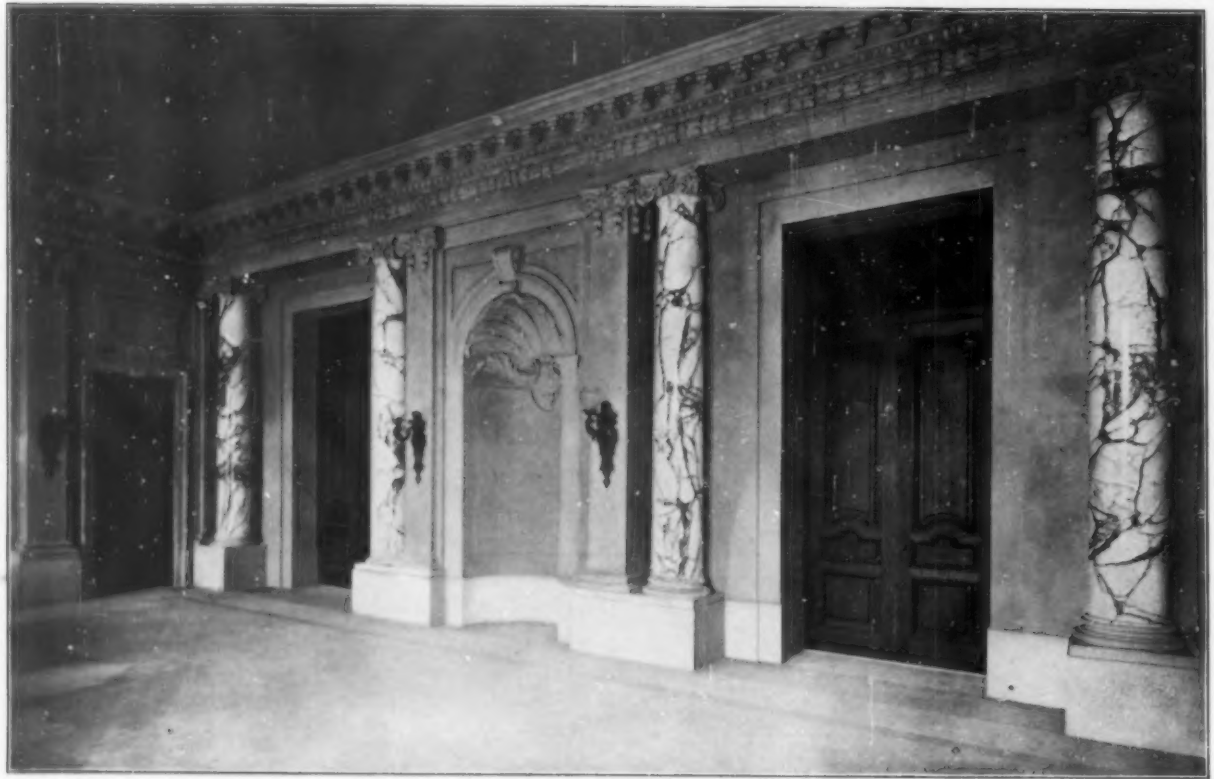
THE SOUTH LOGGIA FROM THE FLOWER GARDEN



A GARDEN HOUSE AND VAULTED TRELLIS



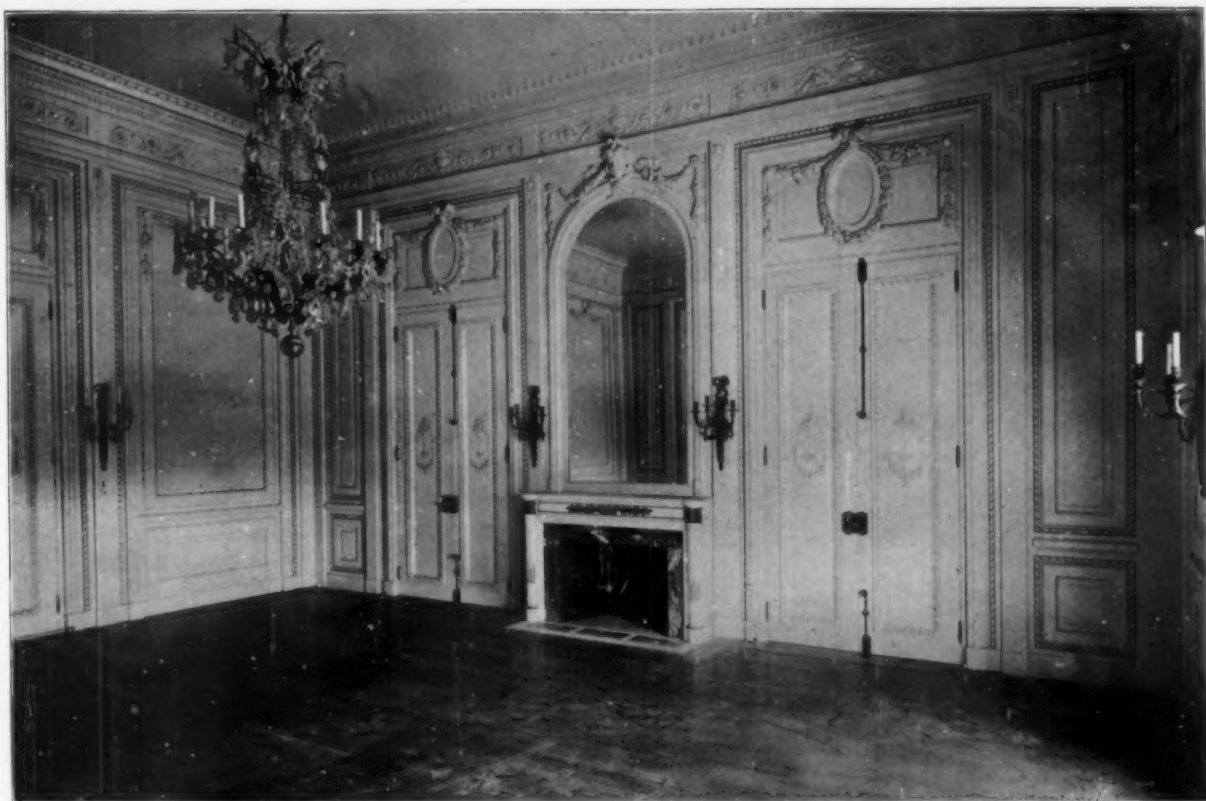
THE INTERIOR OF A LOGGIA AT MRS. GAMBRILL'S HOUSE



THE MAIN HALL



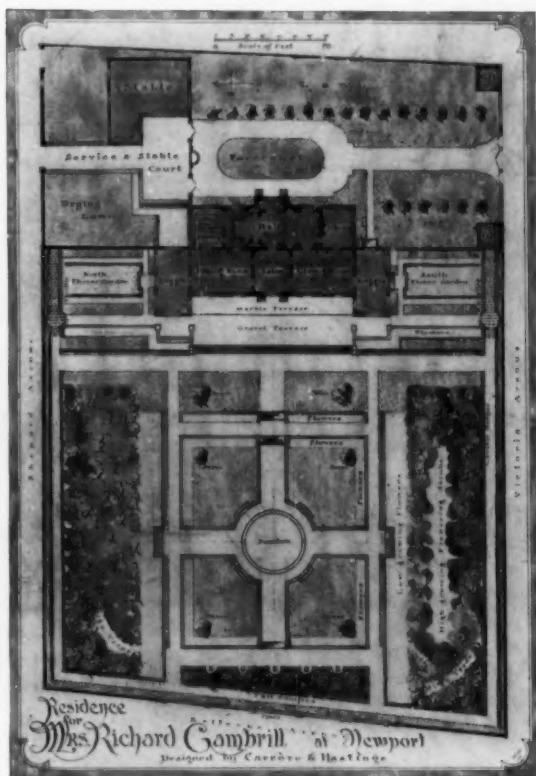
THE STAIRWAY



THE SALON

MRS. GAMBRILL'S HOUSE

with gilt ornaments. The living-room is likewise painted its entire height; but the color of this room is that of the almost naturally finished French walnut here used. The carved ornaments are of a subdued gold, and the mantel is cut from *Brèche-dorée* marble which gives a delicate gradation of color to that of the walnut. The woodwork of the library is of an extremely light green color with ornaments tinted slightly darker, beginning a range of shades the other end of which is supplied by a mantel of Connemara marble. All the interior fittings of the house



PLAN OF THE HOUSE AND GARDENS

were made from special designs in the workshops of Paris. These include the metal ornaments applied to the wood and stone work, all the hardware and the lighting fixtures. Even the paint, which gives the peculiar green to the trellises and other outside woodwork was bought in Paris after all attempts to get it in this country had failed. The furniture also, now in place in the house, has with few exceptions been selected by the owner abroad.

The material of the house and stable and the masonry in connection with them is brick covered with a



THE LIVING-ROOM



THE LIBRARY OF MRS. GAMBRILL'S HOUSE



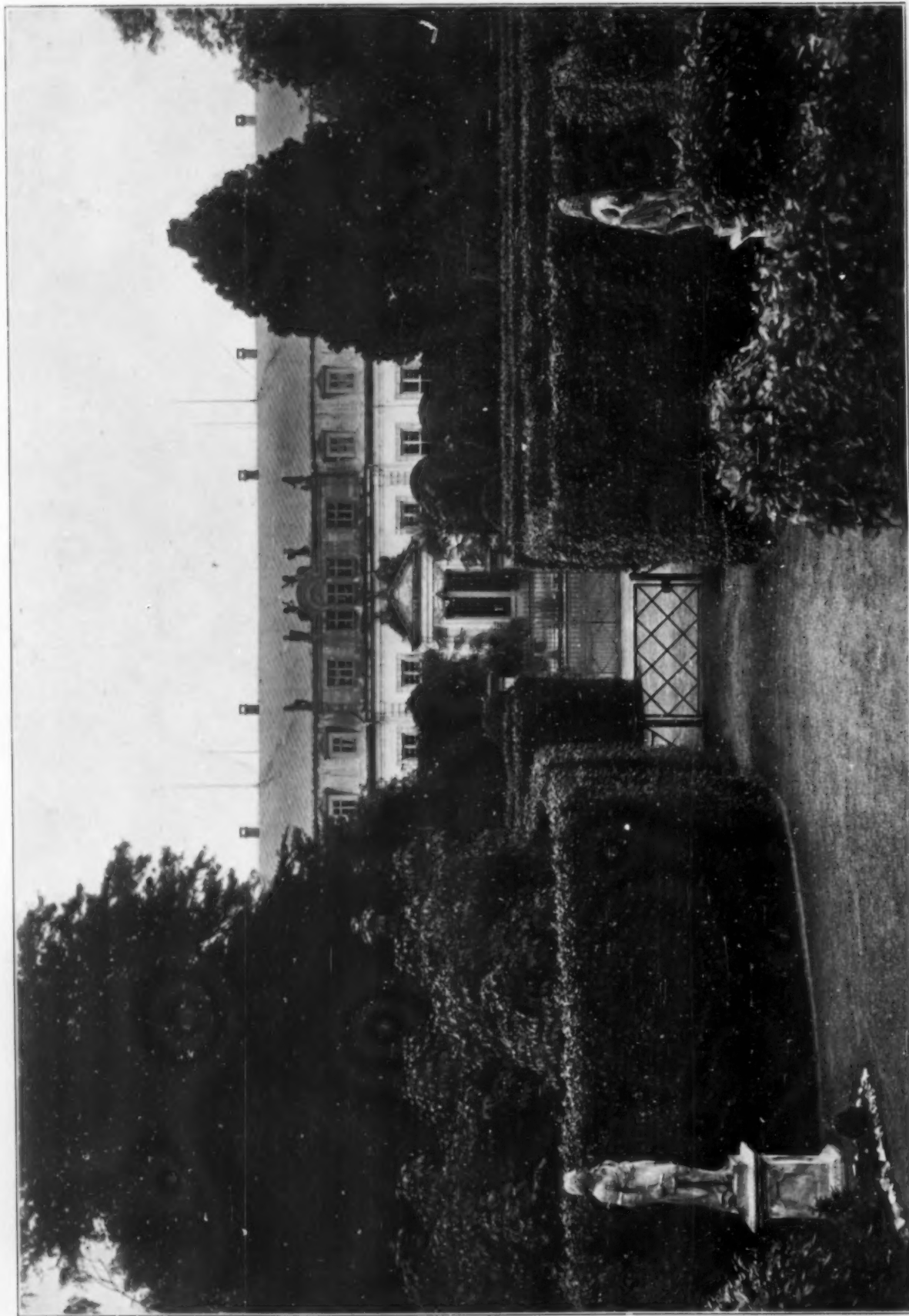
THE ENTRANCE TO THE STABLES FROM THE FORECOURT

roughcast of shell lime and marble dust. This composition has been proved enduring and has the tendency to become a fine white ivory tone with the action of weather and time. The roof of the house provides a sharp contrast to this in being covered with blue black Pennsylvania slates, and the walls surrounding the property are capped with red tiles.

In the center of the second floor of the house is a large hall lighted from the roof and surrounded by the owner's suite of rooms and also by three guest rooms. From all the windows, except those on the north, superb views of the sea can be had through wide arcs of vision.

The stretch of land between the house and Bellevue Avenue has been designed as an integral part of the scheme, which ties together every portion of the property. Axes of rooms and vistas of the house become the center-lines of the outdoor spaces, all of which are arranged with a clear sense of what the French term *l'œil du plan*, a proportion and balance of parts which should be apparent in every good architectural scheme.

Two terraces lead from the salon to the level of the ground, and beyond a beech and an oak tree lies a fountain basin, forty feet in diameter, marking the center of a sunken space whose four parterres correspond to the width of the building. These parterres are bordered with flowers, and four large box bushes grow in their corners. The hedges are of Californian privet and the walks are of turf. High masses of shrubs are to be reared on each side of the sunken garden and in the corners of the grounds nearest to Bellevue Avenue are clumps of such tall trees as the pine, spruce, taxodium, liquidambar and the plane. Between these groves is a dense plantation of Japanese and American pyramidal conifers, providing a background to the garden when seen from the house, and in front of which it is likely that statuary will be placed. Outside this thicket, the surrounding wall of the grounds is replaced for a distance by an iron fence, more hospitable to the eye, and giving to the public highway a view of the ornamental growths within.



THE ORANGERY AT HERRENHAUSEN



The Herrenhäuser Allee, designed by Le Nôtre

THE ROYAL GARDENS OF HERRENHAUSEN

A WORK OF ANDRÉ LE NÔTRE AT HANOVER, GERMANY

By GEORGE F. KONRICH

With Photographs made especially for House and Garden

IN the garden art of Germany there is no park so worthy of repute as the magnificent Royal Gardens of Herrenhausen, the residence of the royal family of Hanover, one of the kingdoms which lost their individuality in the Austro-Prussian war of 1866. The gardens lie about a mile and a half westward of the city of Hanover, with the streets of which they are connected by a beautiful avenue 150 feet wide and divided by four rows of dense linden trees. This avenue is known as the *Herrenhäuser Allee*, and was constructed in 1726 by Le Nôtre, the famous landscape architect of Louis XIV of France. The avenue's long lines of foliage, seemingly interminable, extend unbroken toward the horizon and enclose three thoroughfares enjoyed as a public driveway and promenade. The space in the center is used for carriages, that on the one side by pedestrians and on the other by horseback riders.

To the west of this avenue, or upon the left of the illustration at the head of this article, lies an extensive English park built by the royal gardener Schaumberg for George IV of Hanover, between the years 1835 and 1842. In the name of these grounds, the *Georgen-Park*, is memorized the name of its founder, who here erected his summer castle and surrounded it with stately trees stretching between devious paths

of the wildwood and opening here and there beside placid pools, still the haunt of stately swans which are seen gliding to and fro and bending to seize the children's crumbs.

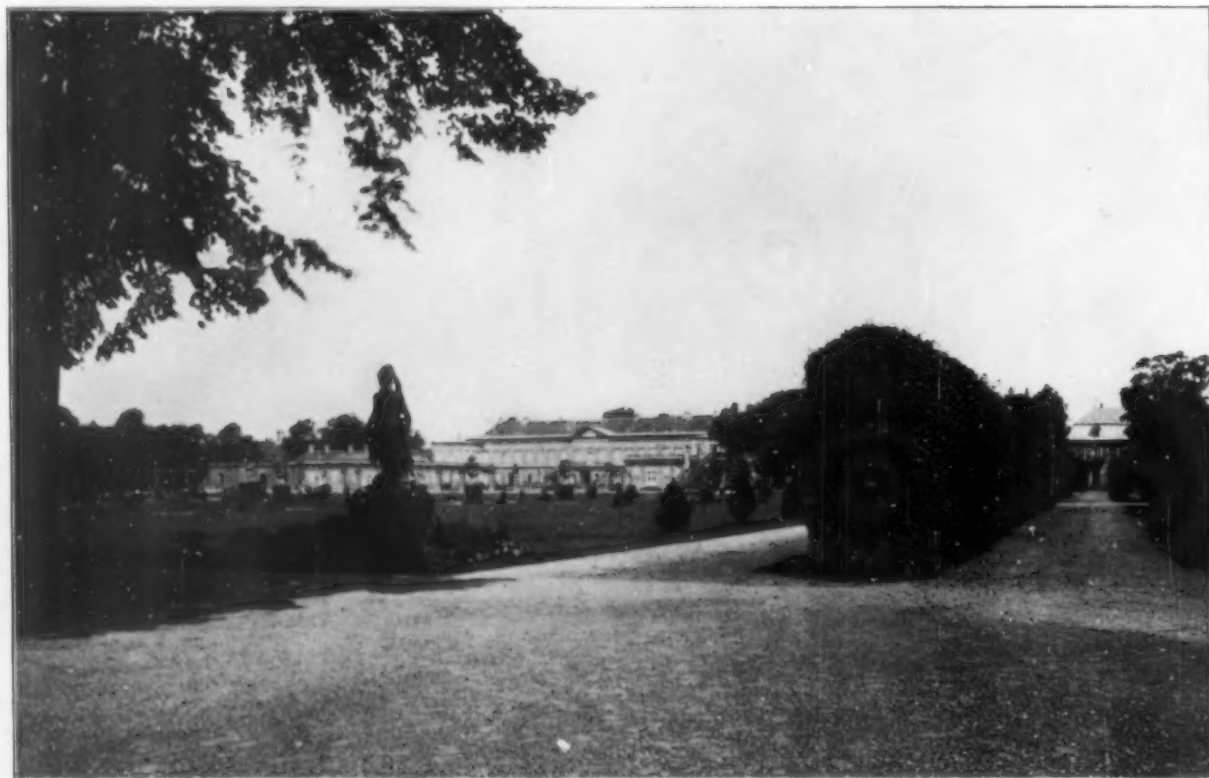
The boundary of the *Georgen-Park* the farthest from the city is also the border of the Herrenhausen Gardens, so that these two parks (not to mention the *Berg-garten* and groves to the northeast of the castle) form virtually a single great planted tract which alone would give the city of Hanover an enviable distinction. The paths and avenues of the *Georgen-Park* emerge from the wood at the terminus of their larger neighbor, the *Herrenhäuser Allee*, and at this point is found the entrance to the Gardens of Herrenhausen.

The village of this name, first mentioned in history in 1022, was made the summer residence of Hanoverian royalty in 1665 by the arrival of the Duke John Frederick, who came hither from Celle. In the following year he began the laying out of the gardens and the building of a castle, but he died before completing them. In the refined simplicity of his broad low structure, the Italian architect Quirini, employed by the Duke, expressed the traditions of his native land and thus prepared the buildings of Herrenhausen to receive as a harmonious companion the French gardens which were



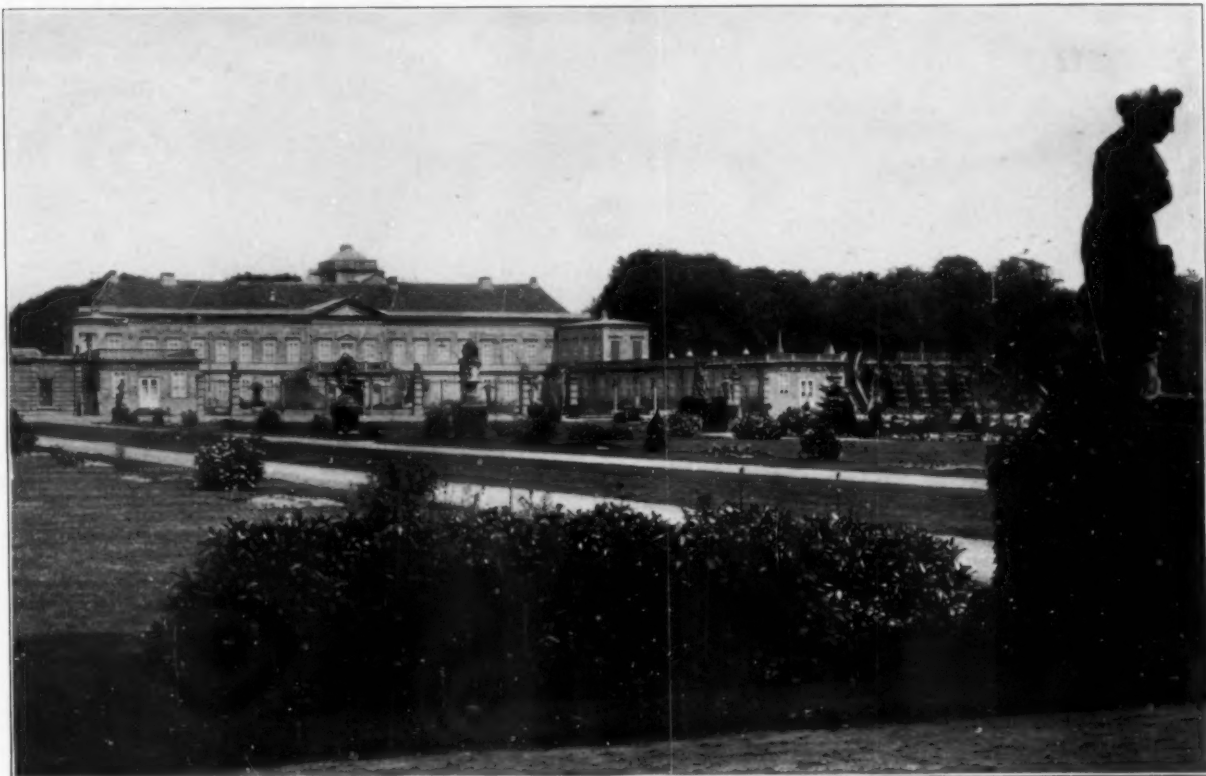
THE LUSTSTÜCK

HERRENHAUSEN



A VIEW FROM A CORNER OF THE LUSTSTÜCK

HERRENHAUSEN

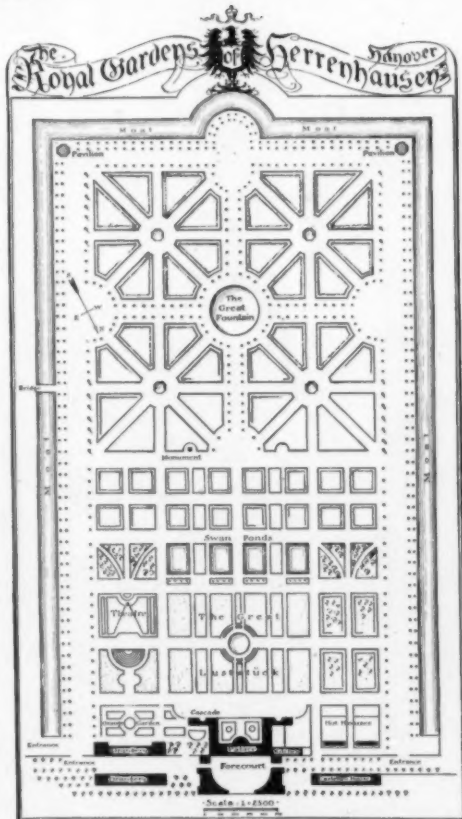


THE CASTLE FROM THE GARDENS

HERRENHAUSEN

later to surround them. The plan of these gardens is also the work of Le Nôtre, the designer of the adjoining avenue and famous for his Versailles and other parks in France. In this undertaking he was assisted by the gardeners Charbonnier, both father and son.

After the death of John Frederick, the work was completed by his successor, the Elector Ernst August (1679-1698), who in 1692 commissioned an architect, named Münter, to build the orangery. The Elector also had the plan of the garden enlarged and surrounded on three sides by a *graft* or moat 86 feet wide. His son, George Ludwig (1698-1727), ordered a second orangery to be built and the garden



THE PLAN OF THE GARDENS

Especially surveyed and drawn for House and Garden

again enlarged, so that it now covers about 120 acres of ground.

It is in the form of a rectangle and, as will be seen by reference to the plan, is bounded on three sides by the water courses. On the fourth side it is enclosed by the castle, the orangery and a high wall. Along the moat extend avenues bordered by three rows of linden trees, the corners where they intersect being marked by pavilions in the form of small Roman temples. These avenues enclose the units of the garden, which are composed of several distinct sections. The one immediately in front of the castle is the *Luststück*, as the Germans designate a rich and ornamental arrangement of parterres.



THE STAGE OF THE GARDEN THEATRE

HERRENHAUSEN



THE SECOND ORANGERY AND ITS GARDEN

HERRENHAUSEN



THE GREAT FOUNTAIN

Here in summer is an abundance of flowers, consisting of a great variety of roses, large beds of verbenas, heliotrope and geraniums. Near the surrounding trees, rhododendrons thrive, and their early burst into bloom is one of the finest sights at Herrenhausen. There are no curbs or hedges to the paths, and the area has the vast openness so characteristic of the parks of France. Twenty colossal sandstone statues of antique heroes, standing at the corners formed by the paths, ornament this great stretch of parterres, in the center of which the walks encircle a pool where gold-fish disport in the purest water between groups of jetting fountains.

At one side of the *Luststück* is the garden

theatre, a most interesting feature designed to amuse bygone rulers. Beneath arching trees, making a sylvan vault overhead, are the *coulisses*, formed of high hedges, and the stage decorated with rows of statues. The amphitheatre opposite comprises seven terraces, where numerous spectators were accommodated to view the open-air performances which were held before the Hanoverian Court in the middle of the last century.

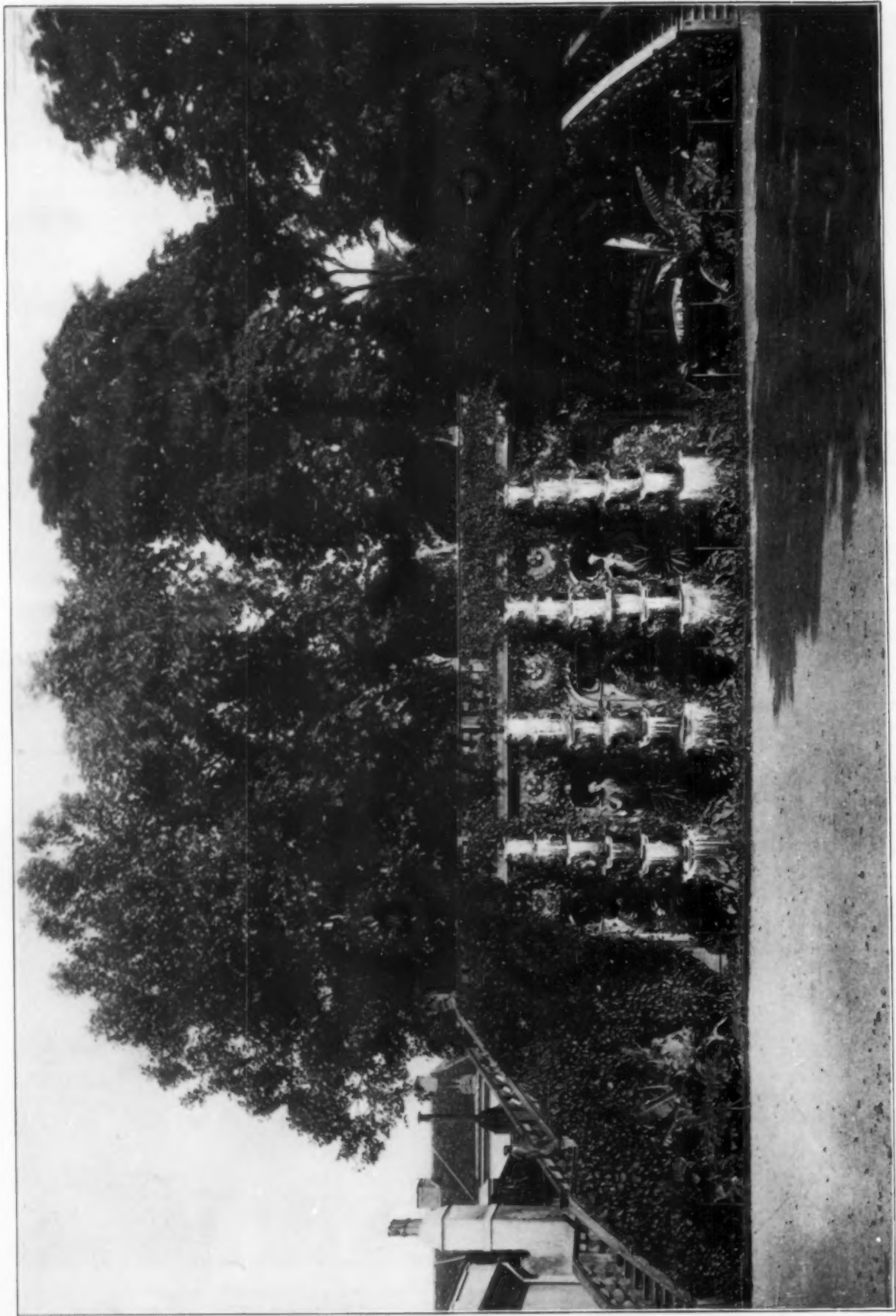
Passage from the *Luststück* to the next section of the garden is made between a series of quadrangles walled by high hedges and enclosing ponds in which German carp are reared.

The entire remainder of the garden is traversed by hedges of hornbeam, forming large squares and dividing the intervening space into small triangular plots devoted to the propagation of fruit and vegetables and of shrubbery intended to take the place of that which fails or dies on the ground from time to time. A number of these minor walks comprise a square which lies in a diagonal relation to the general plan. Where its corners intersect the large boundary avenues are open semicircular areas, the extension of the gravel walks. Frequent signs announce that the greater part of these walks are for pedestrians, and vehicles are permitted only on the two central avenues.

Beside one of the wider drives is a monument to the Electress Sophie, reared on the spot where she died from a paralytic stroke,



THE MONUMENT TO THE ELECTRESS SOPHIE



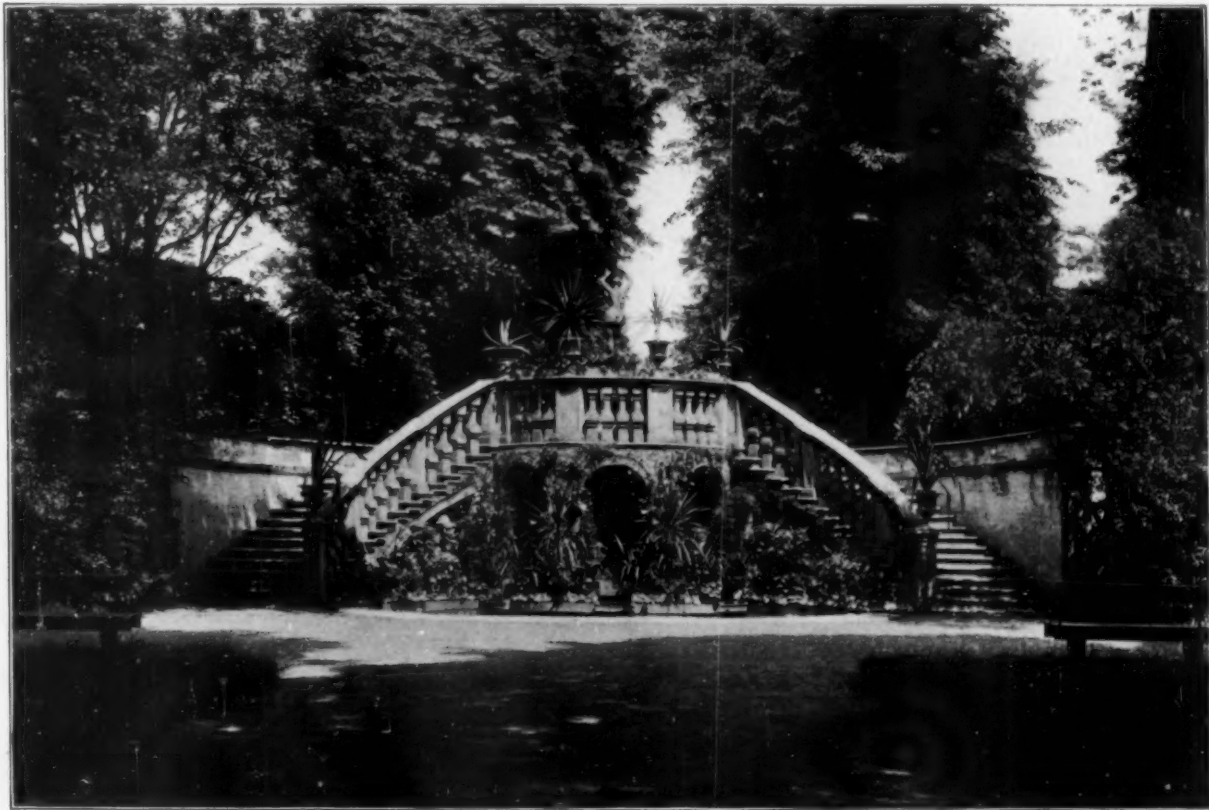
THE CASCADE AT HERRENHAUSEN

June 8, 1714. Architects may deem it fortunate that this tragedy occurred at a point which enabled the monument later erected to be viewed as the terminus of a long vista through the grounds. Under a sandstone vault erected by the architect Shuster in 1866 was placed twelve years later a large statue of the Electress, carved in Carrara marble by Prof. Englehart.

There are few Hanoverians who do not speak with admiration of the waterworks at Herrenhausen, particularly the Great Fountain, which is widely known by the vertical jet of water which it tosses 220 feet into the air. The stream rises from a basin which is level with the center of the garden, and the volume of water thus scattered by the wind far above the heads of spectators is the central jet in a group of gracefully curving sprays at the base. There are other fountains in the grounds whose jets take the forms of sun's rays or the shape of tulips, but the most beautiful, perhaps, of all the waterworks is the so-called Cascade. This occupies a wall of the eastern

wing of the palace, and it consists of several vertical rows of five small basins attached to the wall. The water entering the upper basin overflows and enters and overflows in turn each succeeding one below. Between each series of basins are niches containing statues, and the walls are roughly stuccoed and partially covered with vines. Enrichment by means of plants is completed by magnificent blooming specimens which grow in pots placed upon the ground, and in the sward before the wall the *Gunneras scabra*, a native of Chili, attracts much attention. Curving stairways enclose the cascade upon either side and ascend to a grove above.

For the operation of the waterworks a system of force-pumps is used. It is located about three hundred yards to the southwest of the garden, near the village of Limmer, on the River Leine. The first plan of them was made by the English minister Benson, at the beginning of the eighteenth century. They were then finished by an obscure mechanic named Ostrader, and between the



A STAIRWAY TO THE GROVE

HERRENHAUSEN

years 1860 and 1863 were rebuilt by the architect Hagen.

East of the cascade, in front of the conservatory, is a large space which is separated from the main grounds by an iron gate. This enclosure is called the Orange Garden, and in summer the trees belonging to the royal conservatory are placed here. In addition to the orange, bay and myrtle trees there

are some fine specimens of *Magnolia grandiflora*, *Hybiscus Syriacus*, *Arbutus Unedo* and pomegranate trees. Lastly we must not forget to mention the fine assortment of fruits which is cultivated in the west wing of the castle.

The principal interest attaching to the interior of the palace centers around the frescoes of the dining-room, executed by the Italian, Tomaso, and representing scenes in the history of Troy. Both wings of the building are occupied by the living-rooms of Ernst August and of the Electress Sophie. Forming part of the latter's suite is the room where she passed many hours in conversation with one of Germany's greatest philosophers, and from this circumstance the apartment has since been designated "The Leibnitz Room." Unfortunately the interior beauty of the buildings is not now to be enjoyed by the public, for neither the palace nor the conservatories are at present open to visitors.

In the castle it is said William I, afterward the late Emperor William I, found protection on his escape to Berlin in 1848. It contained at one time a very good collection of sculptures and paintings, but these were removed about the year 1866. It was at Herrenhausen that the first Elector of Hanover ended his life, January 23, 1698. On September 3, 1725, the agreement of Herrenhausen was settled in the castle, by



THE FOUNTAIN BEFORE THE OLD ORANGERY

which document England, Holland, France and Prussia united against the Emperor, Charles IV, and his ally, King Philip of Spain. During the fateful days of June, 1866, the blind George V of Hanover here received the declaration of war which quickly filled his realm with hostile Prussian troops.

After the capture of Hanover, Herrenhausen was for a long time under the administration of Prussia. Only in the last few years has it been returned to King George's son, the Duke Ernst August of Cumberland, Duke of Brunswick and Lüneburg. The large gardens remain in their former condition, but recently an attempt has been made to improve the *Luststück* by restoring some features in accordance with the plans of its designer, the papers being still in existence after this portion of the estate had suffered changes. In strolling through the green alleys of the garden, between the fountains and cascades, the statues of stone and lead, and resting the eyes upon the deep perspectives of the hedges; in contemplating these still surfaces of water and the symmetrical lawns, our thoughts turn to the overtaken past and mark the difference between the taste of those days and that of our own. We realize that an age has not only passed away but has been buried under modern customs and ideas which bring no such beautiful place as Herrenhausen into being.



The Southern Side of "Overlea" from the Hill showing the Growth of Nine Years

WHAT CAN BE DONE IN TEN YEARS

AT MAKING A COUNTRY HOME—III.

By MARY C. ROBBINS

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

VINES AND SHRUBS

THE proper disposition of shrubs about a place requires almost as much thought as the planting of trees, with this advantage, that they can be more easily moved about if one is dissatisfied with their first situation.

On small places, sometimes it is better to furnish with shrubs than trees, as they do not dwarf the size of the grounds, and can be disposed picturesquely so as even to seem to add to the extent of the place.

In our own case, we thought we had room for everything in the barren space which had to be filled as rapidly as possible, and it was not more than three years before we found that we were everywhere overcrowded, and that it would have been better to be more patient and set out fewer plants.

The very first necessity is to link the house to the ground by growing things contiguous to it. It is wonderful to see the coziness and homelikeness induced by even one vine to drape the bare outlines of a dwelling, and make it seem a natural growth from the soil. The most obvious and quickest growing of these vines is the Virginia creeper, which it is well to set out for a quick cover, even if others are wanted for permanent use. Over an open veranda, which it is desirable to shelter in summer, and to leave exposed for light in winter, we have found great satisfaction in the Dutchman's Pipe (*Aristolochia Sipho*), a climber with very broad leaves and a tiny, pipe-like blossom,

wholly free from insects, which, allowed to grow over a wire-netting frame, affords a roof of soft bright green, almost impervious to a summer shower.

Broad covered verandas over a house intended only for summer use are well enough, but, for an all-the-year-round dwelling, they are often an annoyance, as they shut out sunshine and light from the lower rooms. Consequently, if the only place for a piazza is on the south side, it is well to trust to vines almost alone for shade, after providing a railed balcony to sit upon. Some small part of the veranda should be covered, and if possible arranged for glassing in during the winter months; but on the whole, particularly in a New England home, sunshine is the dearest necessity for nine months of the year; and in the hot season the southern breeze prevails and the sun rides high, so that well exposed windows in that direction are the pleasantest.

For a cold exposure, we have found the Japanese *Akebia quinata* a most satisfactory twiner. It has a quaint, claret purple colored, fragrant little blossom half hidden by a delicate foliage of five leaflets, and is both graceful and hardy. It loves to run over trees and arbors, and is a good plant for covering pergolas and trellises.

The ever-blooming Japan honeysuckle (*Lonicera Japonica*) is one of the most charming plants to grow about a house, where its

delicious fragrance can drift in at open windows. In mild winters it keeps green nearly till Christmas, though in severe ones it sometimes dies down to the root. It is not well to plant it in too exposed situations, but on the south side of a house it is always ornamental.

Powerful vines like the wistaria and the trumpet creeper (*Bignonia radicans*) should be provided with supports, as they sometimes do damage to a house, the former, from the mighty twisting power of its strong stem, and the other from its tendrils, which push underneath shingles and dislodge them; but over a porch they are always picturesque and handsome when in flower. Nothing is more effective than the great blossoms of the *Wistaria grandiflora* depending from the roof beams of a pergola, but they are less appropriate for house decoration, and should be grown, as they are in Japan, over a stout framework above an outdoor room or loggia. A handsome vine to use is the small leaved grape from Japan (*Vitis heterophylla humulifolia*), which has leaves like those of the hop, and little pale blue berries the size of a pea. For a quick growing annual *Cobea scandens* is unsurpassed, as it will cover a trellis in the course of the summer, and enliven it with great bell-shaped blossoms of various hues. *Clematis paniculata*, which shows great masses of fragrant white flowers in



"OVERLEA" IN 1903

A View from the Street showing a Fifteen Years' Growth of the Larger Trees

the late summer, is very beautiful to cover the railings of verandas or to climb over roofs, where it hangs great sheets of blossoms to the breeze. It thrives best in the eastern and southern exposures.

After the vines have been set out, it is well to mass about the foundations of a house dwarf evergreens, which at all seasons are beautiful, and form a connecting link with the soil, after the leaves of deciduous plants have fallen. For this purpose one can find most beautiful varieties of *Thuja* in pyramidal or globose shapes, with dark green or golden foliage. The Japanese cypress (*Chamaecyparis*) is another beautiful dwarf tree, which can be kept closely pruned with impunity. Junipers and yews and dwarf pines also can be massed with good advantage, and the common red cedar (*Juniperus Virginiana*), with its columnar form, makes a stately sentinel on each side of a door-step or gate. The exotic trees have to be obtained from a nursery, and with careful protection in exposed situations during the winter, the varieties of *Thuja* have proved hardy with us. Yews are tender, and in some gardens they are planted in tubs and put under cover during the severe months.

The management of shrubs about a place, unless it is very large, is difficult. For picturesque effect, masses of them disposed along a boundary, with deep bays to break the straight



"OVERLEA" FROM THE SOUTH LAWN

After Fifteen Years

lines, are very desirable. In early spring the blossoms are lovely, and if some are selected for their fruitage, the gleam of purple or scarlet berries will afford a fine bit of color even after the leaves have fallen. Set out in this way the individual shrub is sacrificed to the grace of the mass, and therefore for boundary planting it is not well to choose rare specimens which need space to show their beauty. It is in arranging single shrubs so as to avoid a spotty effect, that the chief difficulty arises, and it is impossible to give general directions that will apply to all localities.

On this old place, when the ancient shrubs had been left to themselves for years, the lilacs have grouped themselves into natural and charming lines. White, purple and Persian ones bloom in succession at their own sweet will, making a pleasing composition with an old well and a great clump of box each side of the doorway. This box-arbor is really the pride of the place, for there is none like it in New England. A hundred years ago, or more, some of the Cushings, who have dwelt here ever since 1634, must have had a square flower bed encircled with a border, which was trimmed for years and years; but at length, it was neglected, and the plants, being of the tree-box variety, and not the dwarf kind now employed, went on growing, while at present they form a compact mass over ten feet high around an enclosure. Some of the trunks are four inches in diameter, showing the great age these very slow growing bushes have

reached. From a distance this box-arbor somewhat resembles a huge green sponge; but its massive, glossy curves are eclipsed by the freer growth of the adjoining lilacs, and topped by the great round outlines of the elms centuries old, which once overshadowed the venerable house.

The shrubs massed along the boundary came from the Arnold Arboretum, and are such as are there used in profusion for similar purposes, as they are hardy and take care of themselves. This shrubbery is now only fertilized by mulchings of grass when the lawn is mowed, but it is always luxuriant, full of flowers in spring and early summer, and bright with berries in autumn.

This group contains lilacs and syringias (*Philadelphus*) in variety, bush honeysuckles, white and pink (*Lonicera tartarica*), high bush cranberries, (*Viburnum opulus*), various varieties of *Cornus* and *Diervilla*; also *Rhamnus frangula*, *Caragana micropholis*, spiræas in variety; *Rosa canina* and *Rosa multiflora*, with blush and other hardy roses to give a touch of bright color in the foreground; also we added *Pyrus Japonica* and *Kerria*, with various other shrubs which struggle to overtop each other. Over these the wild clematis throws a mantle of bloom here and there; *Forsythia*, in early spring, stars it with yellow, and barberry sprinkles it with scarlet in the fall. Somewhere a blossom is always lurking to surprise you. A bit of golden rod or aster strays from the hill, or a columbine sown by the birds perks up its purple head. There are larkspurs in some of the bays, tall and blue against the rose-bushes, and now and then the moist shadows shelter a big agaricus which serves for an addition to our dinner.

Along this shrubbery, sunny in the morning, well shaded in the afternoon by the trees behind it, is the grassy walk to the hill, now carpeted with pine needles and covered with a forest growth of trees that were barely visible above the sod ten years ago.

Of all the single shrubs we had set out, I think the



SHRUBS MASSED ALONG THE BOUNDARY



THE OLD BOX ARBOR AT "OVERLEA"

Pyrus baccata, a small tree which is kept pruned into shrub-like shape, is the one which best rewards our care. In the very early spring it never fails to send out shoots of deep roseate flowers in pendulous clusters, completely hiding the young leaves. *Pyrus Parkmani* also has rosy buds, which open into white, and every alternate year our tiny tree hangs full of beautiful red berrylike crab apples, which make it a perfect wonder to the passerby and a delight to belated birds, as the seedy little fruit hangs on all winter. These Japanese crabs make one understand the pilgrimages made in Japan to see the early blossoming of the fruit-trees, for they are certainly a joy forever. *Berberis Thunbergii* is also a beautiful contribution to our shrubberies from Japan, with its compact green head, tiny leaves and yellow blossoms; and nothing is more graceful and feathery in early spring than the white sprays of *Spiræa Thunbergii*, which are almost the first to come forth.

To catalogue the various interesting and beautiful shrubs which require space to show

their wonderful beauty is beyond the compass of a brief article. A list of them would mean little, and directions for planting almost futile, since conditions vary so greatly. Suffice it to say that it is never well to overcrowd one's grounds, but to let the rare single shrubs have the force of surprise in an unexpected spot, often hidden from the casual observer. These can perhaps be more properly treated as adjuncts to the garden, since they form an important part of its adornment. Before planting, it is wise to visit a nursery in the blossoming season, to study the desired shrub, and learn what are the conditions for its best growth and development. Above all, to find out how much space it requires, so as not to set it out too near a driveway or walk, where it must necessarily become one-sided. It is very hard to realize the circumference these little twigs will soon attain, and it is a common thing to see them crowded together and planted where either they or the walk must soon be removed.



The Coming of Night
A Panel executed by William Fuller Curtis for Mr. Parker Mann's Library

WILLIAM FULLER CURTIS, PYROGRAPHER

By LEILA MECHLIN

THE medium through which an artist finds expression is on the whole of small significance save as its individuality is impressed upon the character of the utterance. It is immaterial to us today whether Praxiteles and Raphael spoke in marble or in pigment save in so far as the medium colored their expression. There is, however, an interest in the medium alone worthy of consideration, as each material has peculiar attributes and is specially adapted for the rendering of certain themes.

Over eight hundred years ago in the Old World certain men with artistic temperaments developed step by step the art of painting. Pushing on beyond the borderland of past experience, these men created what they had never seen. They were the discoverers of a new medium, the pioneers of a new world. In a somewhat analogous way William Fuller Curtis has begun the development of the art of burnt wood, for, leaving behind the common usages of the craft, he has pushed on into the realm of the sculptor and the painter and created a new art. Neither in Europe nor America, in past ages nor today, has work of a similar character been done.

Returning from a course of study abroad about ten years ago, he saw in the home of a friend a table and other articles of utility decorated by means of a hot point or a small flame, a process known as pyrography. They were cleverly done and novel. He became interested in the medium and determined to try it. At first his productions were of the stereotyped character, but in 1894 he executed a semi-decorative, pic-

torial panel, which, partly as a curiosity, was hung the same year in the Society of Washington Artists' Annual Exhibition. From then onward each new work has shown steady development, though each at the time of its execution marked the limit of his power.

In the process of production Mr. Curtis pursues a method not unlike his fellow-artists of the brush. After carefully studying his theme and getting the general composition well fixed in his mind, he draws it with great clearness and accuracy on the surface of the white wooden panel; then certain parts are carved, and the surroundings cut away from others which are to be in bold relief. Finally the whole is modeled and shaded by the burning pencil. Each step is marked by thoroughness and possesses individual interest, and for the artist critic it would be difficult to say which was the most attractive. Instead of a hasty sketch giving the construction of the design, Mr. Curtis' pencil drawings accurately represent the work as it will be when completed, every detail is shown, and no important feature is slightly passed over; the outlines are direct and unequivocal and the shadows sculpturesque and significant. This work is seemingly lost in the application of the burning pencil, just as the drawing on the canvas is obliterated by the paint, but the pyrographer does not count this labor vain. It is indeed much as the painter uses his brush that Mr. Curtis handles his fiery little instrument, producing with it not only light and shade but effects of color and atmosphere which are at the same time charm-



"Three Fair Queens who stand in silence
near his throne"

The Lady of the Lake holding Excalibur

Arthur and Merlin

KING ARTHUR

A Series of Panels executed by William Fuller Curtis, now in the possession of Robert D. Benson, Esq.

ing and surprising. Breadth and freedom, large effects and the smallest minutiae are shown in one and the same panel, rendered moreover with exquisite finish.

Mr. Curtis possessed from the beginning an intensely artistic temperament, a keen appreciation of subtle beauty, and a breadth of comprehension which included literature and music in its definition of art. On these natural qualifications was laid, in the best Paris schools, a foundation of knowledge of the a b c's of art, and to them was added ideals found in the great galleries of the Old World. All of which, however, without his ability for application, his originality of thought and dogged perseverance, would have been of little avail.

At first he had little idea of becoming a specialist or of the possibilities within the scope of the

new medium. Gradually, as he worked, these possibilities presented themselves. Step by step progress was made, each completed effort witnessing a widened vision. As he became more expert in the use of the burning pencil, greater gradations of tone and a finer rendering of texture became possible, and when the limit of these was apparently reached the artist took up the carver's tool and found a new and untrod field before him.

Subjectively as well as technically there was marked progress. From the conventional decorative *motif* the first advance was to the painter's realm, when he executed a full length portrait of Mrs. Robert Coleman Child, his sister and fellow-student, who as a pastellist, is rapidly winning distinction. This work was far from satisfactory, however, and proved that such subjects



ST. AGNES OF MONTEPULCIANO

A work of William Fuller Curtis, now in the possession of Mrs. George Westinghouse

were not those for which the medium was best adapted. It was, nevertheless, a forward step, a striving for something better, and led in turn to that higher phase which today claims a unique place among the fine arts.

This is a combination of the pictorial and the decorative. It is literary, allegorical and picturesque, and is especially suited for either domestic or ecclesiastical architectural adaptation, belonging properly to that class of work which is coming to be generally, though somewhat ambiguously classified as "ideal art."

A panel for Mr. Parker Mann's library was the earliest example of this style. It represents allegorically the coming of night. Five female figures are seen in it as through a narrow, oblong window, passing in procession across a landscape background, each symbolizing a spirit of night. One calls the winds, one holds in her hands the crescent moon, one carries a frog—typifying the sounds heard at night—a fourth bears a burning censor, and the fifth holds in her arms a bunch of nodding poppies—symbol of sleep. The background is made up of panels which have been cut out, thereby giving an unusual effect of depth to the woodland which they picture. It is carved as well as burned and has a glint of gold behind the trees to suggest the setting sun and day's departure.

The next important work in order of execution was a smaller panel which has passed into the possession of Mrs. George Westinghouse, picturing little St. Agnes of Montepulciano and two of her devotees. This was characterized by a medieval simplicity and

showed a marvelous rendering of elaborate material in the draperies.

A more elaborate panel of King Arthur, now the property of Robert D. Benson, Esq., of Passaic, N. J., followed, and marked a noteworthy advance, for it was in this work that Mr. Curtis dipped for the first time into the rich depths of literature and dared an original interpretation. The work is a series of three complete panels framed as one. The central one of these pictures is the Lady of the Lake holding "Excalibur," that to the right Arthur and Merlin, and to the left "Three Fair Queens, who stand in silence near his throne."

Yet with more subtlety, more originality, greater art and deeper meaning, he wrought for Mr. Edward Lind Morse's handsome Washington studio a panel representing the "Angel of the Darker Drink," taken, it will be remembered, from the familiar lines of the Rubaiyat:

"So when that Angel of the Darker Drink
At last shall find you by the river brink,
And offering his Cup, invite your Soul,
Forth from your Lips to quaff—you shall not shrink."

This is also made in three sections—a central main panel and two narrow side panels. On the principal panel is pictured the Angel holding his bitter cup to the lips of a fair young woman, and gruesome as the subject is there is poetry, dignified solemnity and true sentiment in its interpretation. It is so contrived that the Angel's dark, heavy wings are turned forward in such a position that they express active support and at the same time terminate the figure without abruptness. The faces of the Angel and the maiden are chaste and soulful; the



"HEAR NO EVIL, SEE NO EVIL, SPEAK NO EVIL"

A Series of Panels executed by William Fuller Curtis



LOVE AND LABOR GLORIFYING LIFE
A new work recently completed by William Fuller Curtis

lines of the composition are long, sweeping and graceful. It is carved and burnt and the color is rich, many toned and strong. The trees and foliage occupying the terminal spaces are a dark red-brown, whereas the distant fields which form the background take on the tone and quality of gold.

The next important theme which Mr. Curtis chose for rendering was the famous adage of the Three Sacred Monkeys of Nikko—"Hear no evil; see no evil; speak no evil." Of this he gave a free translation, substituting young women for the Darwinian characters and introducing chattering little parrots for the gossip element. In this, as in the Rubaiyat panel, there was a meaning beneath the surface to be discovered by the observant, yet so adroitly was the moral pointed that it at no time intruded upon the artistic or decorative feeling which dominated the work.

"Love and Labor Glorifying Life" is a new work this artist has now about completed.

Mr. Curtis was born in February, 1873. He is a nephew of the late George William Curtis, the famous editor and distinguished man of letters. After a general education he went abroad in 1890 with his sister to study art. First he entered the studio of Julius

Rolshoven, of Detroit, who was then living in Paris. Later he enrolled himself as a student in the Julian School, where for two years Tony R. Fleury and François Flameng were his instructors. Then came a winter spent in Italy.

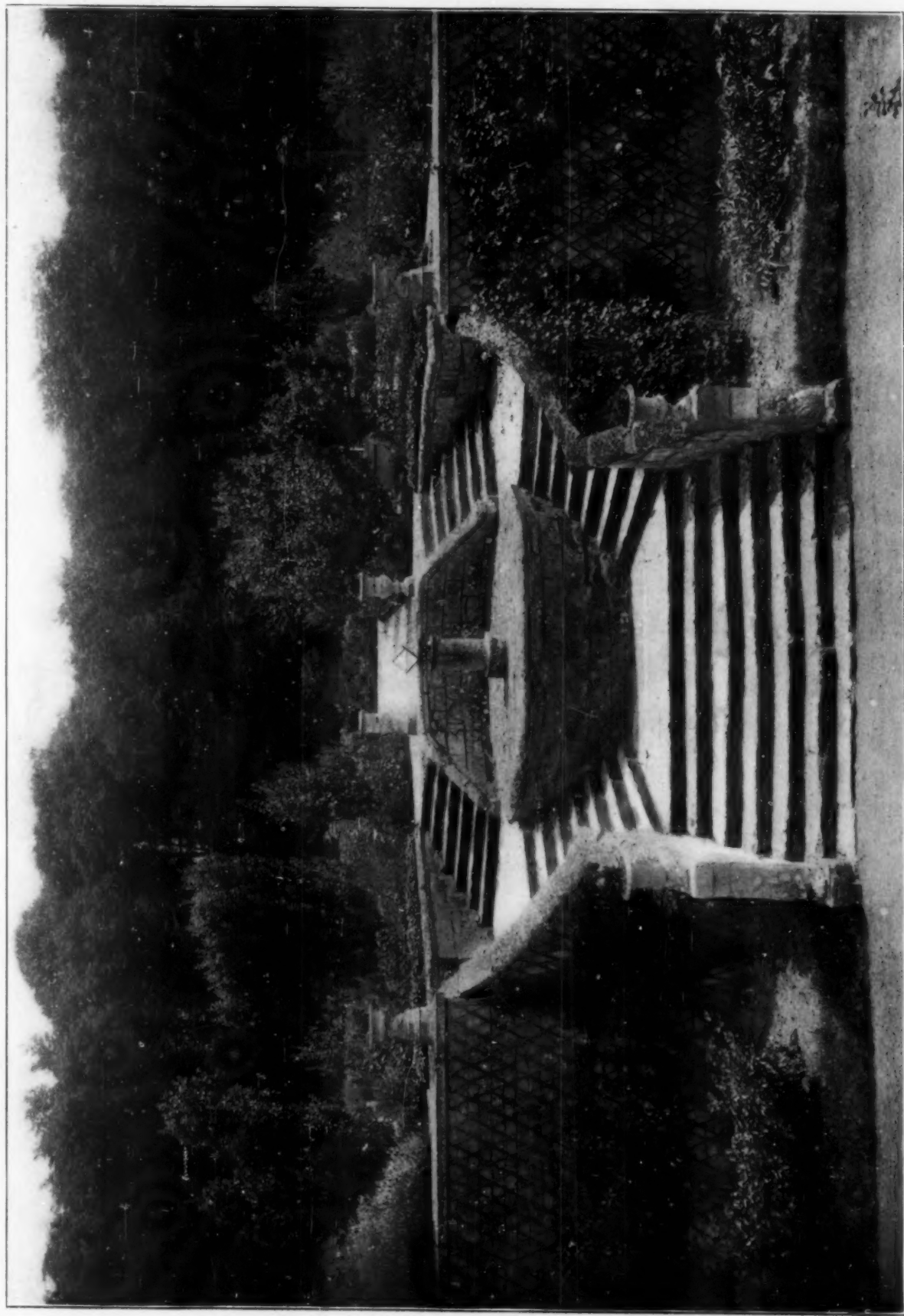
Returning to America in 1893, he spent three years in New York making pen and ink drawings for illustration. Since then his winters have been spent in Washington and his summers in a delightful artist's workshop at Ashfield, Mass.

During his last term in the Parisian school he received the prize for the best drawing in a competition including members of all the several schools, and in 1902 he was given for his burnt wood panel of St. Agnes the third Corcoran prize in the Society of Washington Artists' Annual Exhibition. His work has developed rapidly, the power of the medium and his own uncommon ability being demonstrated chiefly during the past three years.

What further possibilities the medium may possess none can prophesy with assurance, but to suppose that the artist has already reached the limit of his powers would be as unreasonable today as it would have been ten years earlier, when pyrography had no place among the fine arts.



"The Angel of the Darker Light"



THE GARDENS OF THE BENEDICTINE ABBEY AT JUMIÈGES, NEAR ROUEN, FRANCE



PORCH OF A HOUSE ON LINDEN ROAD

BOURNVILLE

THE BOURNVILLE VILLAGE TRUST

By LONA BARTLETT

THE question of properly housing the poor of large cities by placing them in an environment that will tend to develop their higher faculties and to enable them to enjoy some of the comforts of clean living is one of the most important problems that confronts mankind today. It can no longer be put aside, for upon its solution depends in a great measure the stamina and morality of generations to come. Pay but one visit to the slums of any large city; witness the filth, the squalor, the misery of life under such conditions, and immediately there comes to mind the question, why, in such an enlightened age, must this be?

This question is answered: it need not be. Vile conditions of living need not be tolerated by the poor because of their lack of funds to purchase those things necessary for healthful living, nor is it necessary for crowded tenements to exist. And in order to obtain wholesome conditions and normal lives they must be done away with. From bad sanitary arrangements and miserable homes it is only possible for a diseased people to spring—diseased in mind and dwarfed in physical attainments.

To overcome this problem, which presents itself in a greater or less degree in every city in the world, there has been but one solution—



GEORGE CADBURY, ESQ.
The Founder of Bournville

to get the people back to the soil. By this is not meant to depopulate the city for the purpose of making thousands of small farmers, but to take portions of the congested areas of large cities and move the people into the country where manufacturers would have established plants that would enable the workers to continue their occupations under happier and more sanitary conditions; the space selected for the new towns being so arranged that there could never be any possibility of overcrowding by reason of any increase in population.

Naturally the countries that are most urgently confronted by this difficulty are those older than America, and where natural resources have been exhausted and the limit of human endurance reached, where the deterioration of the national physique has become apparent even to those classes which have not themselves suffered. England, with her usual regard for the humanities, has done more than any other nation toward the solution of the housing

problem. And the observer may easily see a future when our own conditions here may become like those in Great Britain, when the congestion of New York or Chicago will differ little from that of London, Birmingham or Manchester.



A VIEW OF LINDEN ROAD

The Bournville Village Trust



HOUSES ON LINDEN ROAD

(See plans below)

BOURNVILLE

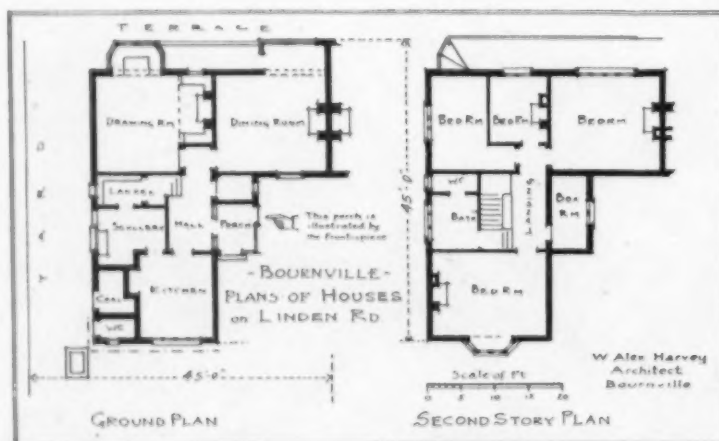
It is therefore believed that the progress made by the mother country in providing better homes for the working classes cannot fail to interest all Americans. English men and women of great character and integrity, of highest social standing and of unquestioned business sagacity, are sifting this problem to the bottom; and, although experiments along this line have been confined mostly to the efforts of a few individuals, the success accompanying the efforts of these people has already drawn to them the attention of two continents.

Thus far the plans formed for alleviating the condition of the workmen's lives have been to build villages near a town, allotting just so much space for factories or shops — say one-tenth; the remainder to recreation grounds and homes for

the people. Some plans have called for the removal of communities to areas far from towns, and, in some healthy spot, to create the ideal village independent of neighboring conditions.

A settlement of this sort is the model town of Bournville, the seat of the Cadbury Cocoa Works, four miles southwest of Birmingham. With the aim of giving his employees ideal dwellings, amid the delights of natural beauty and open-air life, Mr. Cadbury has expended about £180,000 in establishing the settlement, the beginnings of which date from the year 1879.

This model village of 330 acres contains 440 homes, housing about 2000 people. The average rental of very reasonable proportions for each inhabitant now brings in the sum of £5246 a year. The spirit of



PLANS OF HOUSES ON LINDEN ROAD
The left-hand cottage here shown; the other side is a counterpart



LIVING ROOM OF A HOUSE ON LINDEN ROAD
Illustrated on the page opposite

Mr. Cadbury's great undertaking can most readily be discerned by reading the clause in the deed by which he handed over the property to "The Bournville Village Trust." It is stated there that:

"The Founder is desirous of alleviating the evils which arise from the insanitary and insufficient accommodations supplied to large numbers of the working classes, and of securing to workers in factories some of the advantages of outdoor village life with opportunities for the natural and healthful occupation of cultivating the soil," — and further, "the provision of improved dwellings with gardens and open spaces to be enjoyed therewith." The perpetuation and extension of the Bournville settlement was handed

over to Trustees by this deed, December 14th, 1900. Mr. Cadbury retains at present a control of its affairs.

The revenue from the house and ground rents is paid to the Trustees, and, after providing for the maintenance of the property, is used by them in building more houses and in further beautifying and developing the estate. The gift is therefore absolute, none of the revenue returning to Mr. Cadbury or his heirs, but all being paid to the Trustees for the benefit of the community.

At first it was proposed to sell the sites and cottages outright, and thus create a class of small freeholders. The objection to this was the difficulty of insuring that the property thus sold would be administered by the new owner in harmony with the motives and wishes of the settlement. Finally it was



BED ROOM OF A HOUSE ON LINDEN ROAD
Illustrated on the page opposite

The Bournville Village Trust



A
SEMI-DETACHED COTTAGES ON WILLOW ROAD

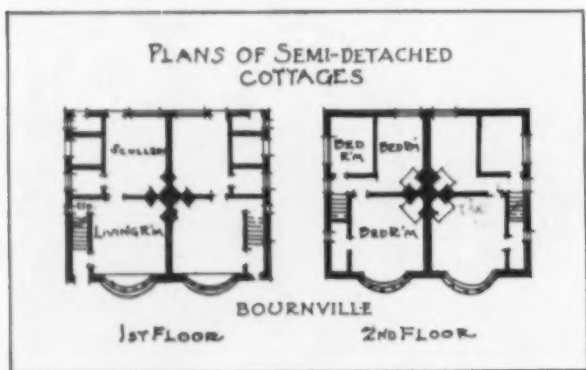
B
BOURNVILLE

decided to let the land and houses upon 999-year leases, inserting covenants in the leases insuring the accomplishment of the purposes of the founder.

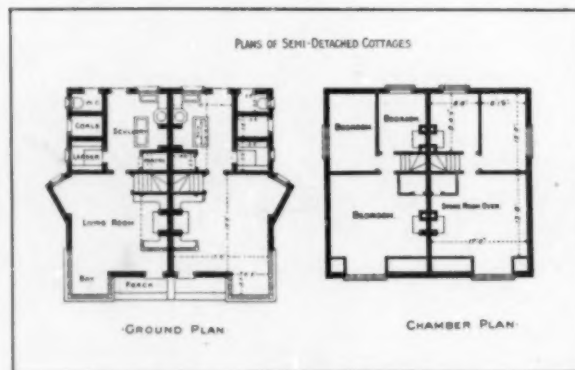
To assist those with insufficient capital who would desire to become lease-holders, mortgages were granted on the cottages, and money advanced upon most liberal terms. To individuals paying less than half the cost of the building, three per cent. was charged; to those paying at least half, two and one-

half per cent. was the rate. This system, meeting with the same objection as that which was advanced against the absolute sale of the freeholds, has been abolished, and the cottages are now only let to tenants upon the payment of weekly rent. These rents range from about \$1.50 a week, taxes included, to \$3.00 weekly, taxes not included.

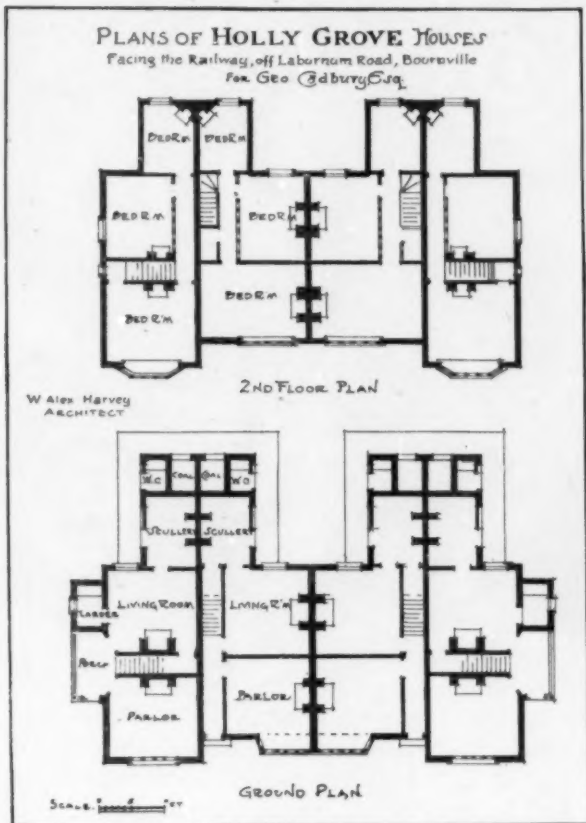
As may be seen from the plans, the smallest houses have but four rooms, two on the



PLANS OF HOUSES "A" ABOVE



PLANS OF HOUSES "B" ABOVE



PLANS OF HOLLY GROVE HOUSES

ground floor, two above. Other cottages have a living-room or kitchen, 16 feet 6 inches by 11 feet 6 inches; parlor, 13 feet 6 inches by 11 feet, and a bay window, 3



HOUSES AT HOLLY GROVE—FRONT VIEW



HOUSES AT HOLLY GROVE

feet 7 inches; scullery, 7 feet by 7½ feet; a lobby and a larder. Three bedrooms and the usual outhouses complete the accommodations. A covered bath is sunk in the floor of the kitchen.

The larger houses have similar accommodations, but the rooms are greater in size, and an extra bedroom takes the place of the linen closet. They have bathrooms also, with hot and cold water. It has been the aim of the architect, Mr. W. Alexander Harvey, to build all the houses as compactly as possible, and it requires but a glance at the illustrations to see how this end has been accomplished. He has ignored the scheme of plan necessary to city houses, that of

having the rooms of the house follow one behind the other with a stairway stuck into one side, and windows only on the back and front of the dwelling. On the contrary, they have been so built as to make all the rooms freely accessible to air and sun, and wherever possible the larger faces the north and the kitchen northeast.

The cottages are semi-detached in blocks of four, and no more than two homes are exactly alike. The houses are roofed with handmade tiles of various colors, and common "brindle" bricks form the external walls. In many cases the walls have been white-washed, and the plinth or base-course tarred about two feet high. The woodwork is painted a bright green, or red, or peacock blue, etc. The casement windows so common



HOUSES AT HOLLY GROVE

to England are universally used at Bournville; and whether open or closed, they add a great deal of picturesqueness to the exteriors of the houses. The interior walls of the cottages are plastered and color-washed with attractive tints. Dark, serviceable staining is the treatment of the woodwork in the halls, and brighter tones are found in the living-rooms. In some of the more expensive

houses, the best rooms are frescoed, and brass and iron grille-work play a part in the decorations.

Much consideration has been given to the health of the villagers in the laying out of the town, and the sanitary system is almost perfect. In addition to the house garden, open spaces or parks have been laid out so that there can never be any danger of increasing the den-

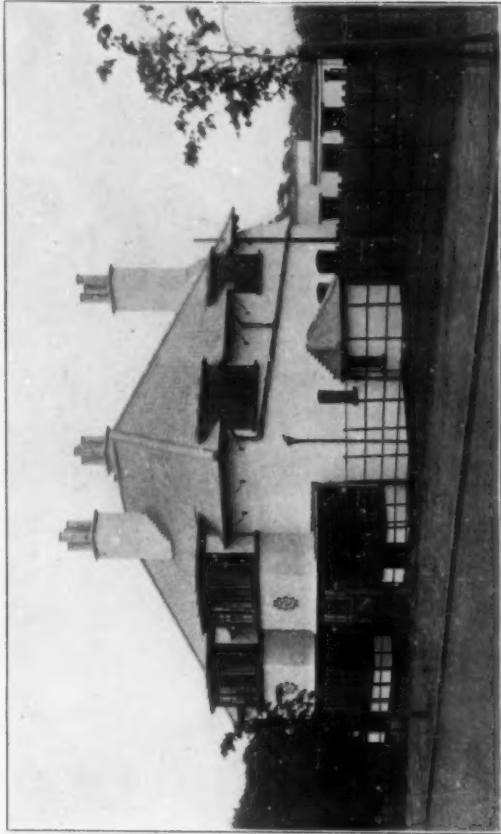


HOUSES ON ELM ROAD



Cottages

Linden Road



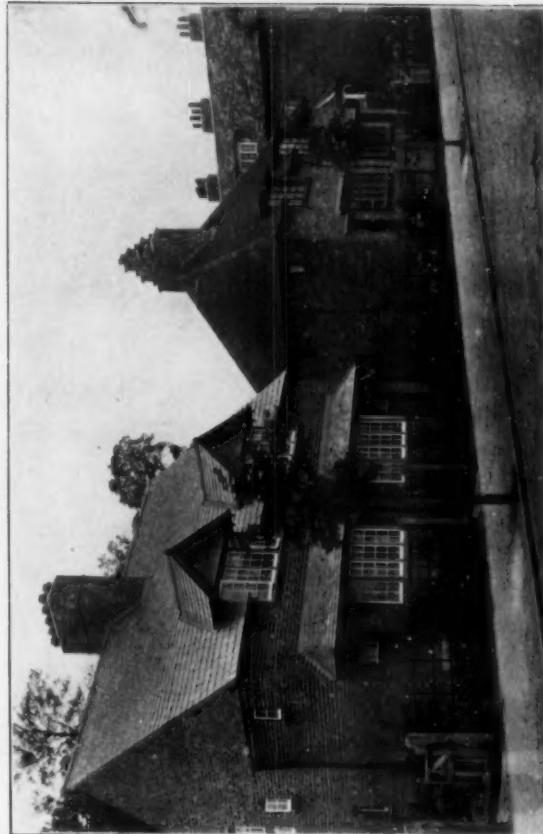
Two Cottages

Alarcia Road



Four Cottages

Sycamore Road



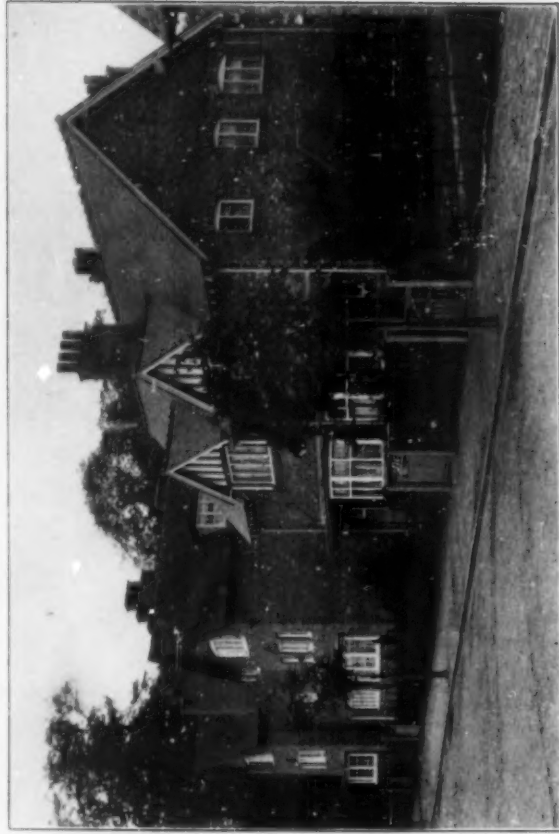
Four Cottages

Sycamore Road

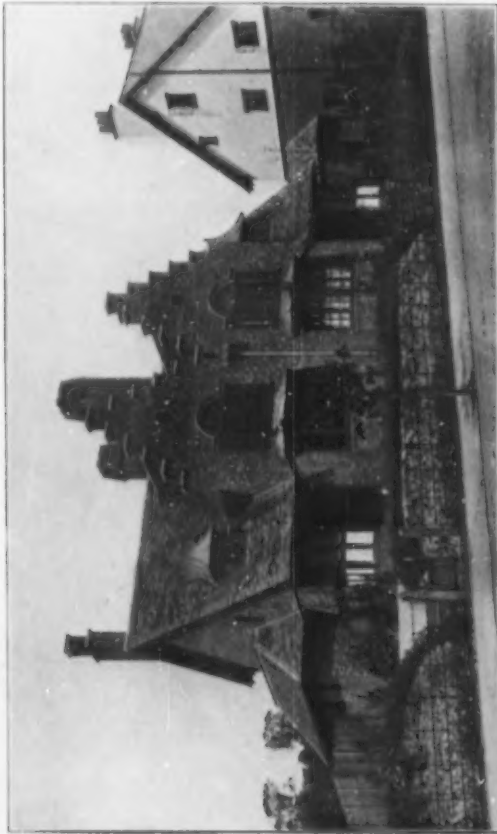
NEW COTTAGES AT BOURNVILLE—DESIGNED BY W. ALEX. HARVEY



Sycamore Road



Acacia Road



Cottages



Two Cottages

NEW COTTAGES AT BOURNVILLE—DESIGNED BY W. ALEX. HARVEY

sity of the population over the area on which the buildings have been erected.

Each house has a garden space of about six hundred square yards so laid out that when a tenant takes a new cottage, he finds the garden already prepared for him. At the rear ends of these spaces are planted fruit and shade trees, affording pleasant screens from the eyes of inquisitive neighbors. The farm products raised in these gardens

yield a good return to the cultivators, fully supplying their tables with vegetables. Besides these home gardens there are about two hundred allotments that are in great demand for vegetable and fruit raising for the nearby markets which the city of Birmingham affords. Two professional gardeners with numerous assistants have charge of the public walks, parks and public recreation grounds, and give of their knowledge freely for the benefit of the tenants.

The village is served by the city of Birmingham with gas, water and sewers; and

the taxes for this, including water, amount to about five shillings three pence per pound on the rental. The settlement, it should be said, is not reserved for those only employed by the Messrs. Cadbury, and as a matter of fact less than half the householders are connected with the Cadbury works.

Provisions were made in the Deed of Foundation of Bournville for keeping permanent the suburban character of the village, preventing at all times objectionable crowding of houses, or the establishing of such shops as would cause wastefully keen compe-

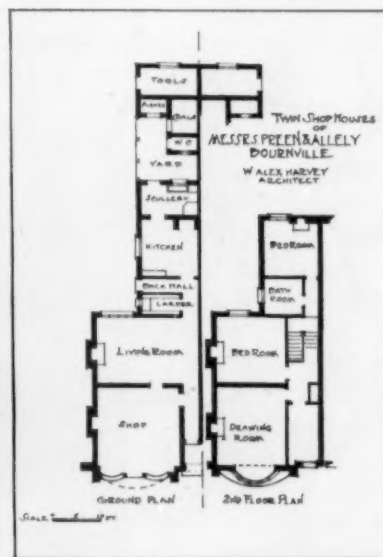


RETAIL STORES with dwellings above them

MARYVALE ROAD



RETAIL STORES with dwellings above them



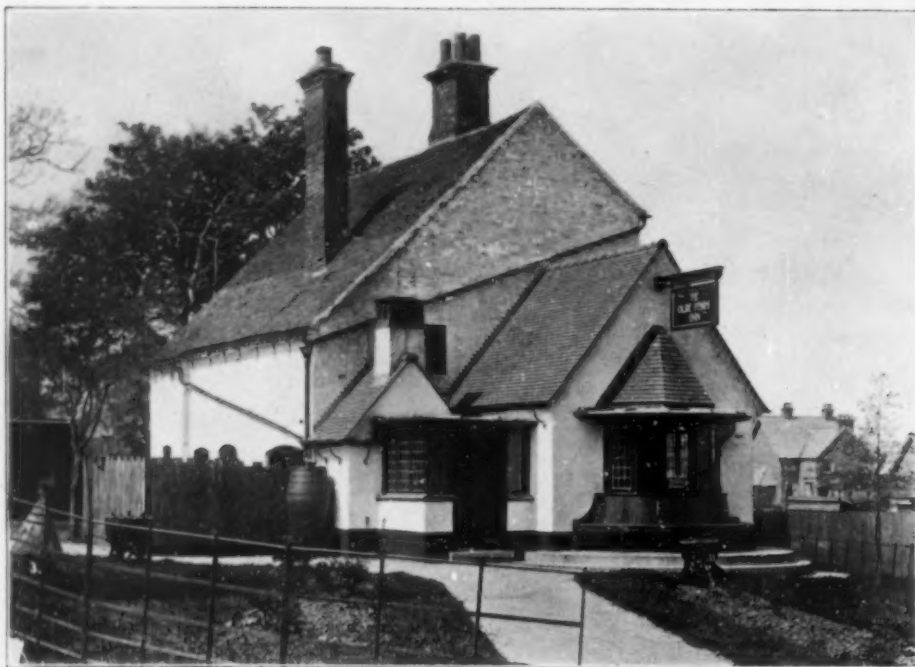
MARYVALE ROAD

tition among the tradesmen. It was decreed that the houses occupy only one-fourth of the sites, the remaining portions to be used as gardens or open spaces. Any part of the Trust property may be used for shops, factories, etc., but no factory can occupy more than one-fifteenth of the total area of the estate upon which it may be built. Bournville has therefore many small parks scat-

tered here and there; and following everywhere the natural undulations of the well-wooded ground, rise houses that are as picturesque as their surroundings, never wearying the eye with one monotonous style of architecture. The village butcher shop is an object lesson teaching that commercial architecture may possess distinction; the post-office is a picture; and "Ye Olde Village Inne" is an artistic abode of peace and comfort.

The clause relating to the sale of intoxicating liquors provides that no building may be used for its sale without the unanimous consent of the Trustees. The latter may impose such restrictions as they see fit.

That Mr. Cadbury has succeeded in his experiments there can be no doubt. He has established an ideal town, a place that workingmen love to call home, because they in a



THE VILLAGE INN

BOURNVILLE

sense possess it, and because it embodies all that makes life worth living to them. Nor can too much credit be given to Mr. W. Alexander Harvey, the architect, who has given his best efforts to bring to the town an architectural excellence far above the average and unequaled by any village in the world. Like all things that succeed, our goal is set one step higher when something great is done.

Not only are such men as Mr. Cadbury working for the good of the present generation of their fellows, but for the great good of those yet unborn. As the years go on, and healthful and happy towns spring up throughout the civilized world, a fine people, who live well, act well, and are well, will be the monument to the memories of the noble men who spent their energy, their time and their money that slums might cease to exist.



INTERIOR OF THE INN AT BOURNVILLE

NOTES AND REVIEWS

THE people of Washington are disturbed and disappointed by the decision of the Pennsylvania and the Baltimore and Ohio Railroads to use "white granite" as the material of the new terminal station instead of white marble. That the act authorizing the building contained no condition that marble should be used, that the district authorities never had a definite understanding with the railroad company upon this point, is one of many instances in which the control exerted by local bodies over the corporations they present with franchises is theoretical only. The bill was doubtless drawn up with the belief that the railroad would regard the recommendation of white marble for future buildings which the Senate's Park Commission made in its report upon the plan of the city early last year, and to which no dissent has been heard.

Mr. Burnham, the architect of the new station, was the chairman of this commission, and gave his approval to the material mentioned as well as to the style of the buildings which were to distinguish the new Washington. The recommendation of classic architecture he has followed in his design for the station, and it is probably no choice of his that granite should now be substituted for marble in this the building of greatest public importance to be erected since the well-known plan for the improvement of the city was made. Rather is it a decision of the railroad company whose head has lately issued a general order for the retrenchment of expenditures. A saving of \$300,000, it is claimed, can be made by the change of material, and the citizens of the Capital are fearful lest their station should not cost so great a sum as the terminal bill requires (\$4,000,000), and in view of which they have made liberal concessions of land and money.

While there can be little doubt that white marble is to be preferred for esthetic reasons to any other stone, we fail to see the disastrous results of substituting a very light-colored and equally serviceable stone for

it. Judging from the press of the city, local disappointment seems to concentrate upon the probability of the building falling below the announced figure of cost. It is here that local sentiment magnifies a detail. To condition expense alone is but a crude method of authorizing a building; and some day, perhaps, a better means will be discovered. Of far greater importance are the design, the practical adequacy, the accessibility and the general effect of the building. At the hands of Mr. Burnham the new terminal is likely to possess all of these and to possess them to a degree never before equalled. Suppose the wall should not be faced with marble, that the building should differ by a slight change of tone from the Capitol or from other buildings of the National or District Government, is it a great misfortune that the vestibule to the city should be a degree less brilliant than the polished monuments within? The station is, after all, a semi-private structure; its function differs from that of others: why should not its material indicate this difference, so long as it does not produce a harsh contrast?

Vain regrets at this minor change in the station plans may be spared; and instead, we may regard the beneficent results which will flow from the planning of this improvement upon the broad scale and upon substantially the same site as that recommended by the Park Commission in 1902. It will be a departure from other railway terminals of the country, inasmuch as the surroundings have been considered almost to the extent of the building itself,—such a focus of travel requiring the accommodation of crowds outside the station as well as within. The people of Washington are to be congratulated upon having for themselves and their visitors a station which they proudly and justly describe as "the greatest in the world." With the completion of the work we believe the effect upon other cities will be marked and immediate. The building will truly be great in the scale of its accommodations;

but after all, the South and the West, whose travel flows through Washington, must grow apace and for long before those accommodations will be used to the full more than once in four years. In the meantime other cities, and among them those having a greater permanent population than Washington, are to learn from that city the advantages of placing their depots at the proper point with regard to radiating streets, to surround them with spacious approaches, to make them within commodious, complete and easy of operation—in a word, to ennoble the railway terminal, which is in fact the modern gateway to the city.

The book by Harry W. Desmond and Herbert Croly, which has been published by the Appletons under the title of "STATELY HOMES IN AMERICA,"¹ contains very many full-page half-tones selected from the recent numbers of our contemporary *The Architectural Record*. The number of these illustrations would seem to be about a hundred and fifty; and there are perhaps thirty important houses which are illustrated more or less perfectly by them—some receiving five illustrations each, one having even seven interior views devoted to it—others coming off with two or even one. Thus the new Carnegie house is given only as to its exterior, and that from the southwest only; but this may be accounted for by the very recent construction of that building, which may be supposed to lack something as yet of its completeness within. On the other hand Mr. Poor's house, also in New York, has no architectural exterior at all, either in these pages or in its own proper individuality, being only a congeries of plain old brownstone houses remade within; and this house shows even in its interior rather an accumulation of furniture than a matured architectural composition. The reader will readily see that there is here a gathering of architectural designs of many sorts.

The text, which occupies 532 pages of open and very handsome printing, is divided into eight chapters with titles explaining their

contents. They deal with the Colonial Residence, the Transitional Dwelling, the Modern Residence, and also and in the first place an article about the "Men Who Build Fine Houses." It is evident that this essay, last named but first in order, would have to do with the generic character of the American millionaire as such. And this is a very well conducted piece of social observation. It is a curious question to ask one's self, whether the judgment of people a hundred years hence upon this subject will agree somewhat closely with the opinions of today, as expressed here; whether the notables as history records them will be those the most in the public eye today; but it is evident that most of our readers and the greater number of persons belonging to the class from which our readers are drawn will agree with this summing up in its general tendency, if not in all of its details.

Our own attention is called very forcibly to the chapters concerning the "Transitional Dwelling." Everyone who looks back to the years between 1840 and 1870 will recall, or will have observed, the extraordinary dullness, triviality and absence of intelligence in the dwelling houses of that epoch. In city and country alike, they are nothing, architecturally speaking. Now it has been found always very difficult to put into words the exact nature of that vague and vapid method of design. For this reason we are the more pleased to find in these two chapters a very nearly successful attempt to express the inexpressible—for what must be so difficult to explain as the absence of all character? It has not been found practicable to illustrate these two chapters, for the pictures scattered through them from pages 97 to 210 have nothing to do with the text. It has been found that pictures of those houses were insufferable: and there is one exception only to the statement that no illustration was available. The three views of the interior of the Stewart house really do illustrate the subject of the American transitional epoch; for, although this Stewart house is mentioned in chapter V, it is not there that it really belongs. It is a building of the very bad period of the civil war; and it has no right to a place: none "modern" houses except through its mere bigness and cost.

¹ "Stately Homes in America, from Colonial Times to the Present Day," by Harry W. Desmond and Herbert Croly. 532 pp., small quarto, profusely illustrated. New York, D. Appleton & Co., 1903. Price, \$7.50, net.

Detailed criticism upon designs shown in the plates is not to be expected in such a book as this. The discussion of their general character with a summary mention of one after another is to be found chiefly in the chapters which deal with the exterior and interior of the modern residence. These are judicious and even sagacious remarks; but they have to be remarks only—it is not proposed in this volume to criticize in detail the work of any artist or the private possessions of any house owner.

It is fortunate for those who value architectural publications that the tenets of the architect's profession in England do not forbid a member to publish a book of his own executed designs. There are few men whose work is more individual and interesting than is that of Ernest Newton. The little book of houses he published thirteen years ago has had a perceptible influence upon a young generation of American architects whose attention has been given chiefly to the building of dwellings; and the new "BOOK OF COUNTRY HOUSES"¹ he has just brought out under the imprint of Mr. Batsford is likely to be of even greater value. It is larger than its predecessor and contains nineteen examples of houses illustrated by means of photographs and line drawings. There is considerable variety in the size of the houses and the extent of accommodation they afford, for the collection extends from the compact little cottage measuring about 30x60 feet to the spacious mansion whose plan consists of the rambling and very English agglomeration of separate parts, any one of which might in itself be developed into one of the aforesaid cottages. "Our house-building ought to develop naturally," says Mr. Newton in condemning what he calls "freak architecture" and aiming a shaft at the "new art" dwellings of Germany. And we see in these latest houses, as in all his others, a great reverence for the English prototype. In occasional cases that prototype has not been of a very imaginative kind; and in spite of the restraint with which he has

dealt with it, his own individuality clothes all of the new work with well-matched proportions, the control of delicate detail, the well-studied forms of bays and of gables producing the happiest of skylines, and above all in the absolute mastery of the use of materials. Mr. Newton has no greater accomplishment than this; and whether he build in the north or the south of his island, in flat or in hill country, in the soft and mature effects he obtains by a few of the commonest materials lies the preeminent charm of his work. In the plans of most of the houses picturesqueness has been preferred to symmetry, and in all of them axial relations giving long vistas through several rooms or out into the gardens have been set at naught. There is reason, doubtless, why the author ignores such things which we—influenced by classic and French teaching—regard as all important. Mr. Newton is not a theorist, and he suits his houses to the habits of life of his own country. There no fault is found with the absolute separation of rooms so that each may be entered only from the hall. This lack of communication (always amusing to Americans) extends so far that food must invariably be carried from the pantry across a hall in the serving of meals. Neither do the English seriously object to the inside and the outside of the house failing to explain each other; nor do they require in summer, as we do, the draughts of air through rooms, nor provision for sitting out of doors. This brings us to the subject of the gardens, which we cannot forgive Mr. Newton for so slighting in his book. All of the houses have the admirable quality of fitting well into their surroundings, and the garden is indicated as the invariable accompaniment. But this is done only in a fragmentary way in the perspective drawings and by no suggestion whatever upon the plans. By his failure to carry his art beyond his houses and to suggest complete schemes for beautifying their surroundings we must reluctantly conclude that this architect prefers always to concentrate his powers upon his buildings and, if he treat the ground at all, to do so as a separate work. Whether from such a course or not, it cannot be denied that Mr. Newton has realized in his strictly architectural work a nearly perfect quality

¹ "A Book of Country Houses," by Ernest Newton, Architect. Folio 11x14 inches, containing 62 plates and descriptive notes. London, B. T. Batsford; New York, John Lane. 1903. Price, \$7.50 net.

of modern dwelling, which is entirely suited to its land and whose dignity and genteel mien will survive any waves of architectural vogue.

"INTARSIA AND MARQUETRY,"¹ by F. Hamilton Jackson, one of a series of "Handbooks for the Designer and Craftsman," is a volume in which the author has arranged a quantity of valuable historic information which throws considerable light not only upon these processes but upon mediæval craftsmanship generally. Detailed information upon the personal career of workers during the "golden age" of the art reminds the reader that these characters were themselves but human, that they—as do their descendants—occasionally worked for gold instead of love and enlivened otherwise monotonous days by squabbling over commissions or haggling over payments for the panels or choir seats of this or that cathedral. The author assumes an elemental knowledge of the subject upon the part of the reader, and his words are therefore of greater value to an experienced craftsman than to a beginner. Following upon a hundred pages of "historic notes" are chapters devoted to the processes of marquetry and to a collection of workshop receipts. The author's own remarks upon the limitations and capabilities of the art are likely to be of interest to the inlayer of today who can lodge no complaint against a treatment so largely historical of an art whose best achievement lies altogether in the past. Accompanying the text are numerous illustrations which do full justice to the beautiful and simple arabesques of the early Renaissance, in which an enrichment was aimed at by means of surfaces alone. On the other hand, an attempt is made to show the later elaboration by means of staining and tooling the separate inset pieces. But this is not to be adequately reproduced by any process of illustration, a circumstance to be deplored from a historical point of view,

¹ "Intarsia and Marquetry," by F. Hamilton Jackson. 152 pages; 12mo; with illustrations from photographs and from drawings and tracings by the author. Imported by Charles Scribner's Sons, New York, 1903. Price, \$2.00 net.

but it inflicts little loss to an art which gains its best effects by the varied and decorative arrangement of simple materials rather than the enrichment of those materials themselves.

"THE CARE OF A HOUSE,"² by T. M. Clark, instructs the reader in the manner in which dwelling houses are built, the ills that they are heir to and how to guard against and correct those ills. It is directed chiefly at those persons who are specially responsible for the care and maintenance of buildings; and since almost everyone holds this responsibility over at least his own home, the usefulness of the book is extended to all those who, when annoyed by occurrences exciting both temper and humor, have the inclination to enquire into the causes of household inconveniences rather than to call helplessly for plumber, roofer or carpenter and to lay the whole case blindly in his hands. Not only does the author give the benefit of his authoritative experience to the subject of structural peculiarities of the house, but he explains in a non-technical way the nature of modern materials and the care and attention they require. Here the housekeeper herself will find many things explained, while the hints contained in the chapter on "keeping a house in repair" would, if regarded, mean a saving of actual dollars to owners and also to occupants of houses.

BOOKS RECEIVED.

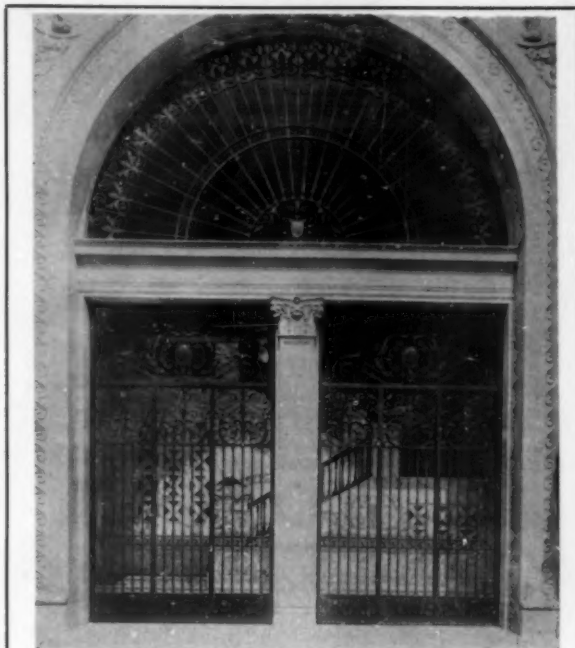
"An Historical Guide to French Interiors, Furniture, Decoration, Woodwork and Allied Arts During the Seventeenth, Eighteenth and Nineteenth Centuries," by Thomas A. Strange. 400 pp., quarto, with text and numerous illustrations. Imported by Charles Scribner's Sons, New York. Price, \$5.00 net.

"Sweet Violets and Pansies, and Violets from Mountain and Plain," written by several authorities and edited by E. T. Cook. 100 pp., octavo, with illustrations in line and half-tone. London, The Country Life Library, 1903. Imported by Charles Scribner's Sons, New York. Price, \$1.25 net.

"Masters of English Landscape Painting," Cotman, Cox and DeWint. Edited by Charles Holme. Letter-press by Lawrence Binyon, A. L. Baldry and Walter Shaw Sparrow. Quarto with many illustrations in half-tone and color. Special number of "The International Studio," 1903. Price, \$2.00 net.

"The Art Album," a quarto containing 100 lithographic illustrations in various effects of color, selected from "The International Studio," 1903. Price, \$5.00 net.

² "The Care of a House," by T. M. Clark. 283 pp., 12 mo., illustrated with diagrams. New York and London, Macmillans, 1903. Price, \$1.50 net.



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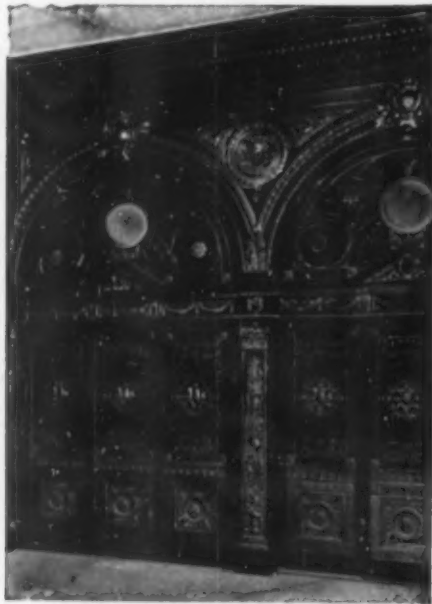
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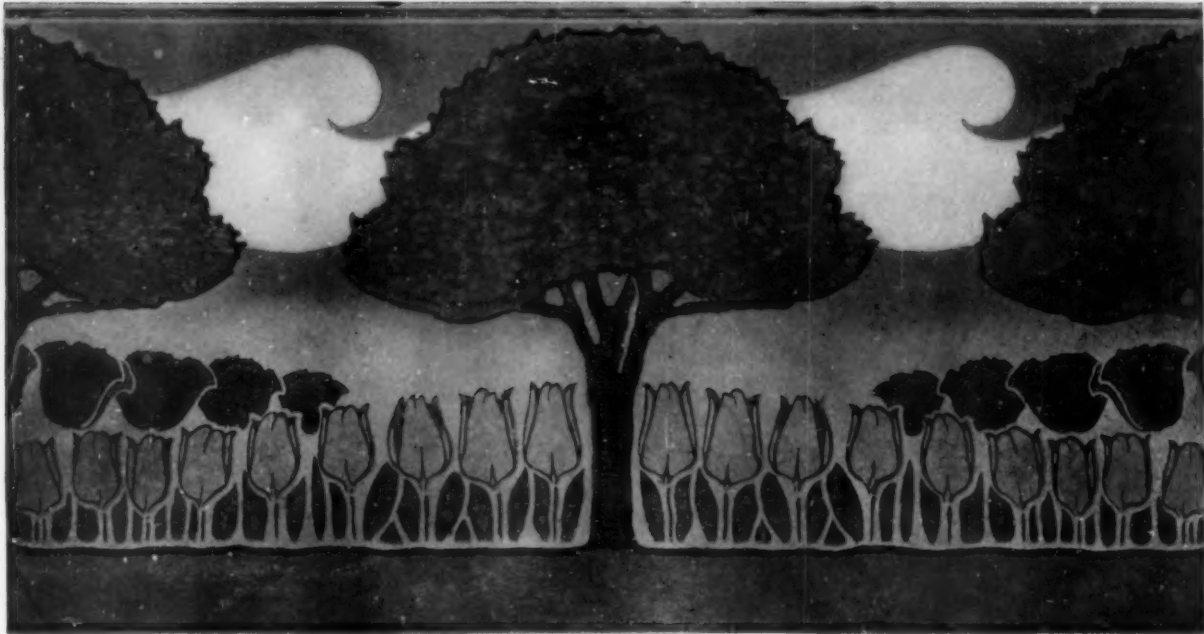
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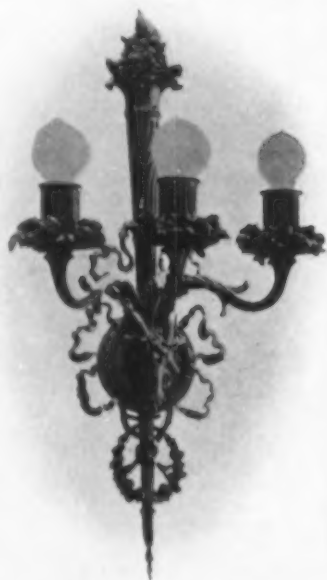
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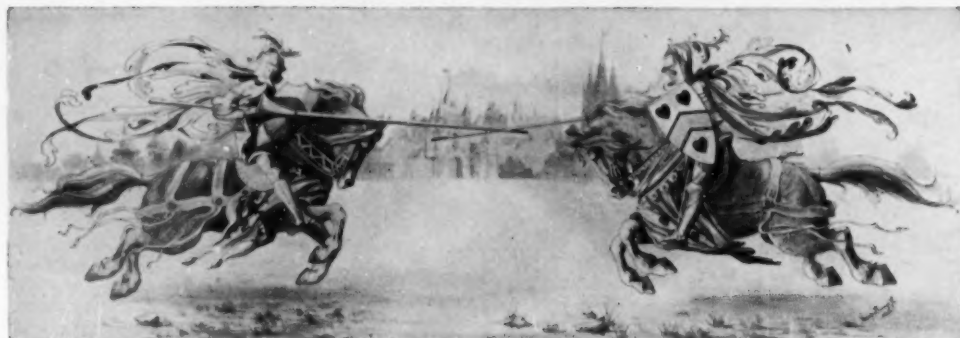
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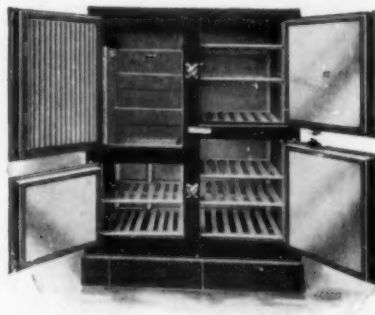
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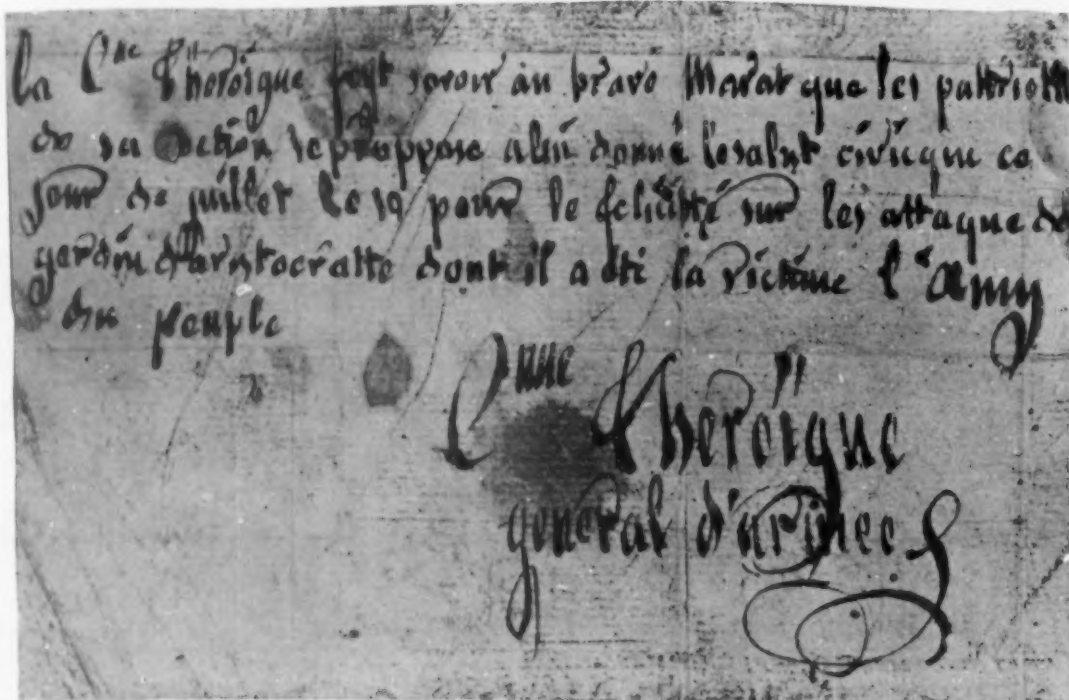
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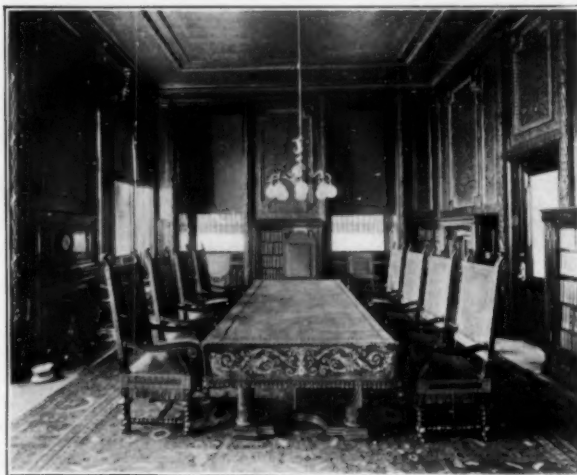


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