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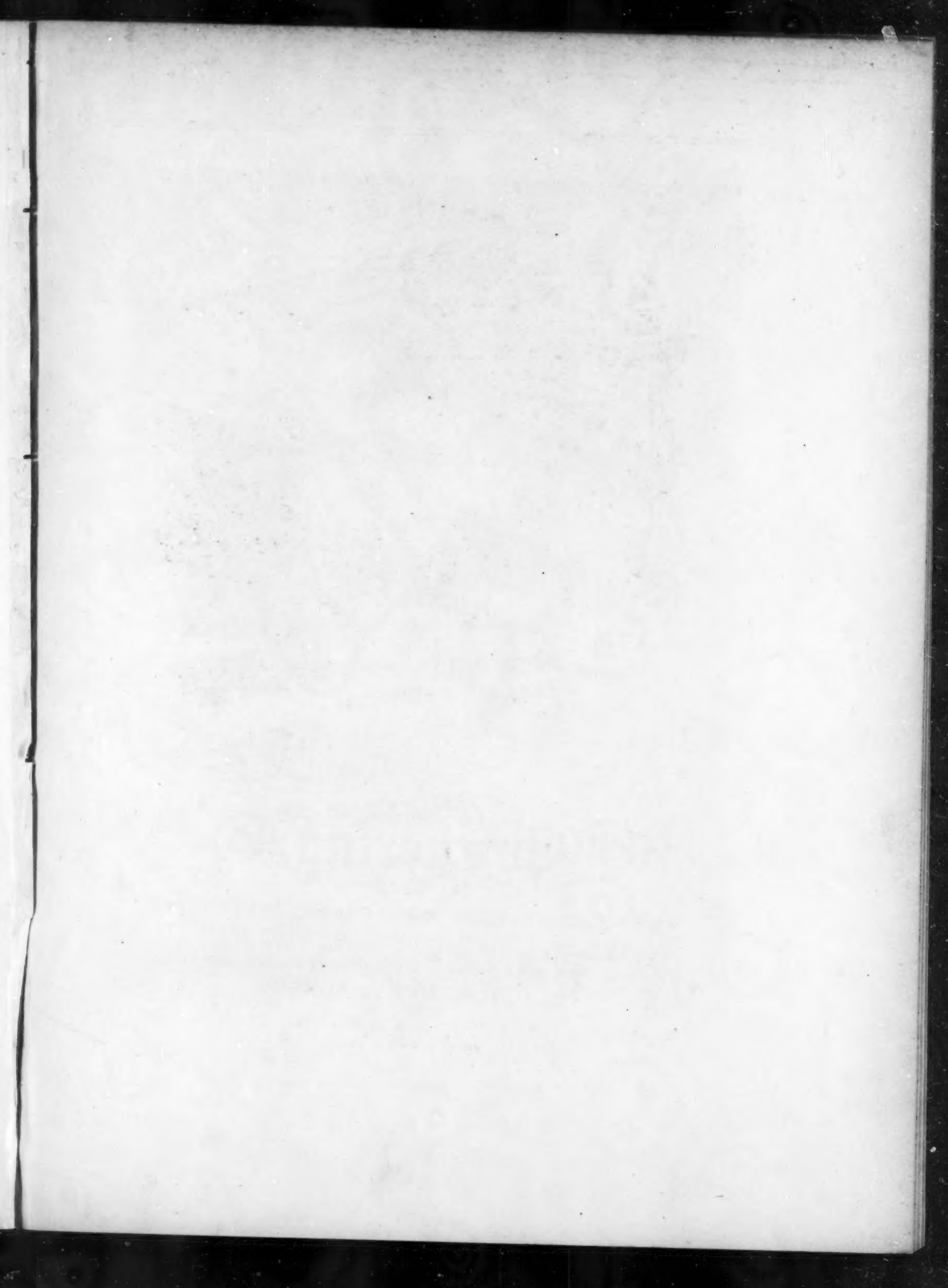
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A VIEW THROUGH THE GATE HOUSE  
BERRYDOWN COURT



# House and Garden

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## BERRYDOWN COURT

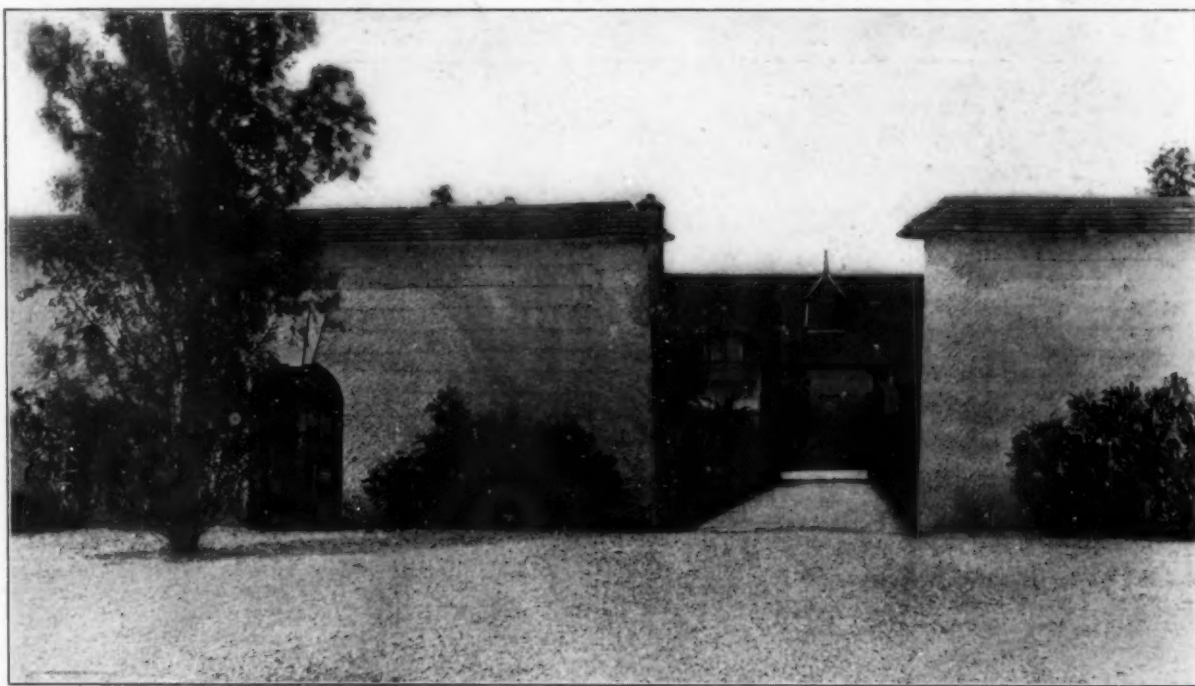
THE RESIDENCE OF MARTIN H. PIRIE, ESQ., HAMPSHIRE, ENGLAND

DESIGNED BY EDWIN L. LUTYENS, ARCHITECT

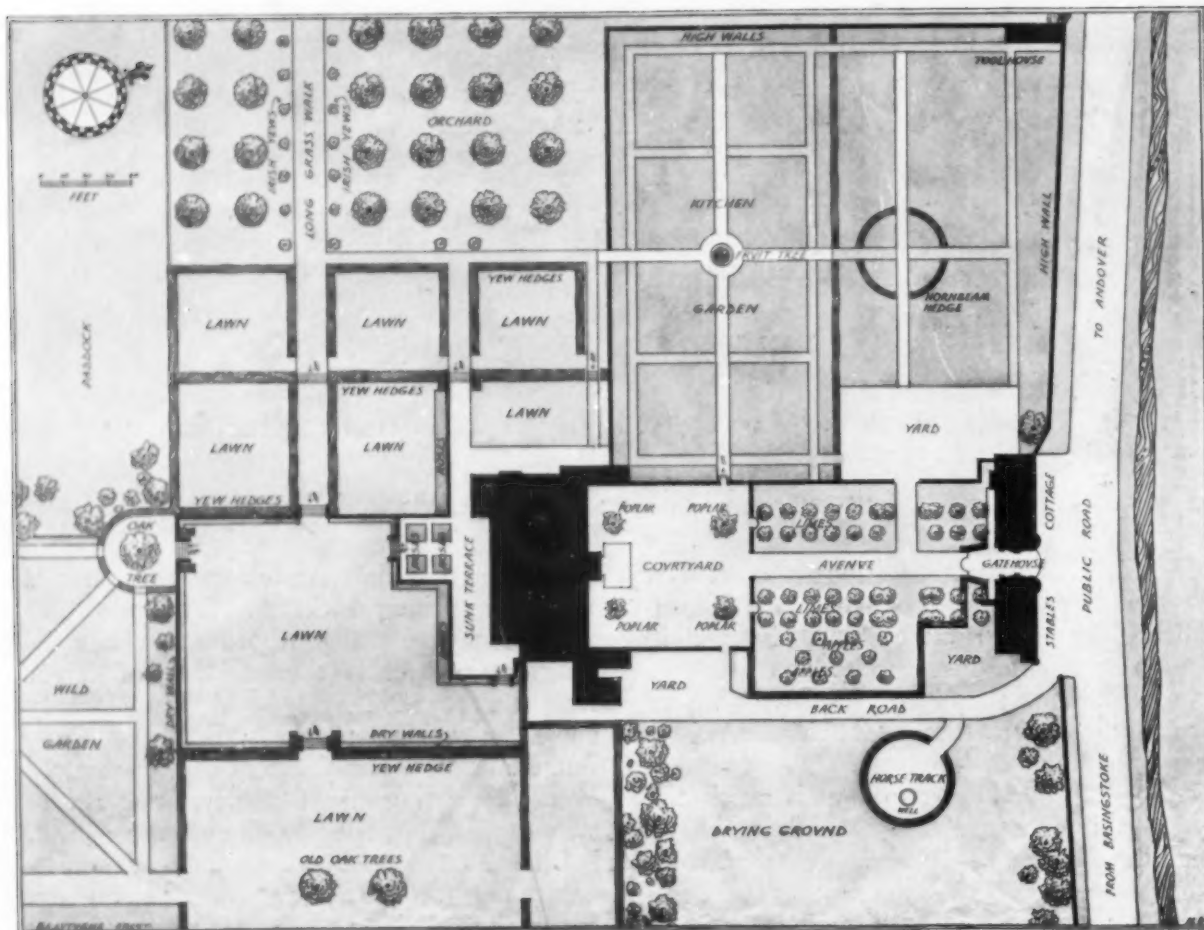
WERE it incumbent upon the traveler to resort again to the methods of pre-railroad days and rumble about England in the mail coaches his grandfathers used, he would find that the old routes, save perhaps where their path lies through the larger towns, had altered but little. The countryside in its general surroundings is much the same as it ever was, and, though much of the glory of the old inns is departed, their fabrics remain and the villages that surround them present to one still the same bucolic

comfort and stolidity which was then and is now their principal charm. The most important change which would strike the inquiring wayfarer is the presence of larger numbers of residents who do not, strictly speaking, belong to the agricultural class, but who have steadily settled down in nearly every district, where formerly none represented them but the parson and the squire.

The Exeter road taking its way south-westwards from London through Surrey, Hampshire, Wilts and Dorset runs through



LOOKING ACROSS THE FORECOURT FROM THE FRONT DOOR



PLAN OF THE HOUSE AND GROUNDS



THE HOUSE FROM THE WILD GARDEN

some of the choicest bits of Southern England, and not the least beautiful is the downland country which, covering nearly the whole of Wiltshire, laps over that part of Hampshire where the subject of this article is situated. Midway between Basingstoke and Andover the wayfarer will come upon this large white house, not hidden away in copse or hollow, but boldly abutting on the road and compelling his attention by the

lute dignity and absolute homeliness, those qualities which so consistently associated themselves with English domestic architecture from William of Wykeham to Sir Christopher Wren and which an artist like Mr. Lutyens can convey to his work today. For a detailed examination he must pass through the gatehouse and up the lime-girt avenue to the large walled forecourt measuring nearly eighty feet in each direction and



THE GARDEN FRONT OF THE HOUSE

novel character of its outbuildings. These line the turnpike for a length of one hundred and thirty yards and, with the little round turrets guarding the entrance gate and the general air of enclosure, whet the appetite for further investigation.

When the gates are opened let him step back into the roadway and survey the picture. Here is absence of effort indeed: the simplest possible materials yet withal abso-

bordering the whole north front of the house. Lombardy poplars stand four square in this court, and on its high white roughcasted walls fig trees are trained. West of the court are the vegetable gardens, walled also, and to the east are the drying grounds and kitchen yards and the circular horse-track, for pumping water from the wells, with its enclosing hedge of clipped hornbeam.

The house itself is in a simple scheme of



THE SUNK TERRACE



A VIEW FROM THE TOOLHOUSE



## House and Garden

roughcast and red roof. The tiles are from some forty-odd old cottages which railroad expansion at Southampton had doomed to destruction, for though proud never to have pulled down any old building, not even a shed, for the sake of its material, Mr. Lutyens is not averse to utilizing a stack of old tiles when he can lay his hands upon it. The external woodwork is all of oak, and the small amount of exposed brickwork which occurs in the chimneys is properly brought into harmony with the old roof covering.

The principal rooms on the south side open on a sunk terrace, paved with old London paving stones and enclosed by dry earth walls covered with stoncrop and other saxifrages. Four rose plots fill a compartment of this terrace from which access is to be had to the lawn by a flight of four steps flanked by Montelupo jars. Across the lawn and axial with these steps is a fine old oak tree enclosed in a semicircle of yew hedging and

beyond again is a wild garden with paths radiating from a central cedar of Lebanon. The borders are full of broom, cotoneasters, guelder-rose and other flowering shrubs. Bounding this garden on the north and the lawn on the east is a large enclosure surrounded by yew hedges—a plain stretch of



A GARDEN ARCH

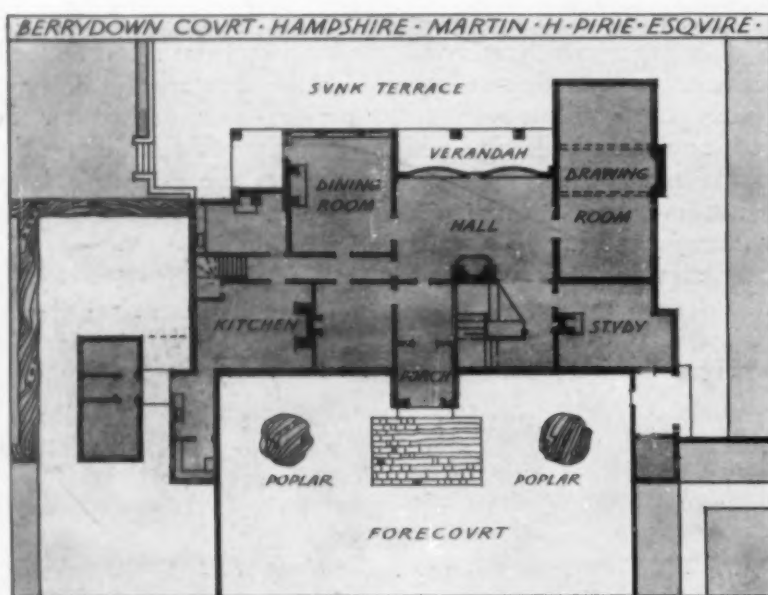


THE WESTERN LAWN

## Berrydown Court

green turf laid out so as to centralize two large old oaks, one of which by reason of its position, axial to the long walk on the west side of the garden, has an important function in the scheme.

On the other side of the lawn, down a gentle terraced declivity five small compartments of plain turf closed about by clipped yew hedges and devoid of anything but their own somber and restful green, lead to the orchard with its long grass walk and sentinel

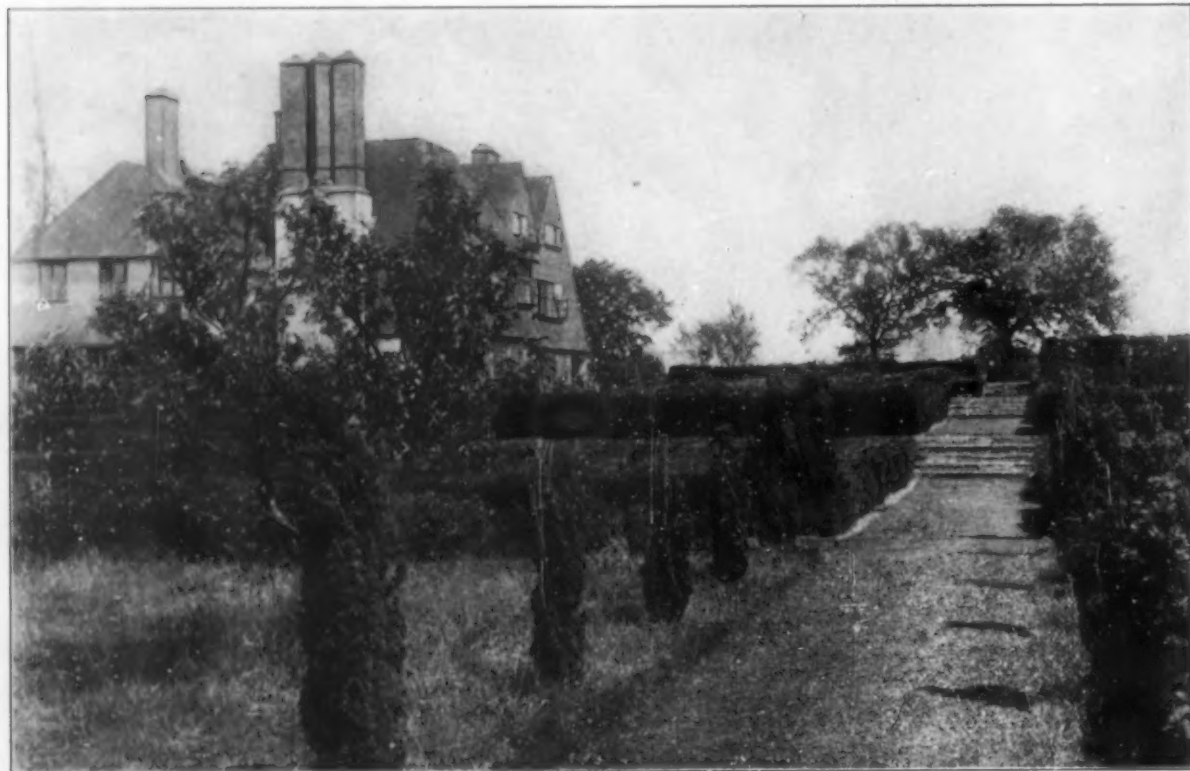


PLAN OF THE HOUSE AND ITS SETTING

yews and, beyond to the kitchen garden, not alone devoted to the useful, necessary vegetable but with borders lined with old-fashioned herbaceous plants, with pinks, sweet william, poppies and larkspur.

Berrydown Court can claim to interest us in two ways. Look-

ing through its gatehouse one can appreciate its traditional stamp and feel that here is a house which carries on in the best manner the architectural progression



THE LONG GRASS WALK



THE LAWN SEEN FROM THE SUNK TERRACE

which modernity demands, without violating our feelings either by slavish antiquarianism or rank originality—and its gardens

are a fresh lesson how a formal layout can be made effective even where no architectural pieces are available.



THE FORECOURT

## WATERSIDE AVENUES

By JOHN GALEN HOWARD

THE old dictum for avenues "somewhere, somewhere" applies not at all to waterside avenues. Instead of leading from one definite point to another, each motivated by some architectural or otherwise artistic feature, the waterside avenue quite fulfills its purpose if it be composed lengthwise along successive features; the waterscape itself, of course, be it canal, lake, river, ocean, determining the essential character of the scene.

The life of an ordinary avenue may be and often is made up of its endings—the past, what one has come from—or the future, what one journeys toward. The life of a waterside avenue is, on the contrary, in the present, what one is traversing at the moment. These are therefore peculiarly avenues of recreation, of immediate enjoyment and of beautification (which is to say of decoration) even where, as in the Paris quays, they serve utilitarian purposes as well. The utilitarian purpose may, moreover, be the source of an added charm in the living spectacle of the various activities which go on along and upon the water.

The Thames, the Seine, the Arno, the Elbe, the Danube, these are themselves arteries of

the great towns that have clustered along their banks. They are indeed the features which determined that clustering in one place rather than another. A tremendous freightage, human and mercantile, is transported over their waters. The life of the great centers of civilization is largely carried on upon them. The low-sunk, heavy-laden merchants' craft that slip so noiselessly along the watery reaches are big with possibilities of history and romance, for they bring the ends of the earth here under one's very eyes; while in the flying passenger boats crowds the human race in little. For spectacular effect, therefore, for kaleidoscopic and panoramic interest, nothing can exceed the advantage possessed by the shoreways which border such streams.

Practically all the great cities of Europe have seized these opportunities to build alongside of their waterways charming promenades, and in many cases parks, breathing spaces where business and pleasure are combined in a delightful way. Of them all, Paris, first always to evolve the artistic elements of a proposition, easily leads in the wise prodigality with which she has developed the banks of her great river. From Charenton



A BIT OF OLD ROTTERDAM



*A View from the Pont-Neuf*



*La Cité*

**THE WATERSIDES OF THE SEINE AT PARIS**

*L'Institut*

*A View from the Louvre*

to the Point-du-Jour, the quays are a continuous delight; not always in the same character—now very broad, very bare in their stern emphasis of the utilitarian, as in those long, vast reaches where Paris—*Port de Mer*—asserts herself; now verdurous and park-like, as along the Cours-la-Reine and the terraced gardens of the Tuileries; while here and there islets spangle the broad sweep of river and spill their green in a million lambent flecks across the water, as at the Pont-Neuf,



THE CHAMP-DE-MARS BESIDE THE RIVER LOING AT NEMOURS



THE HIGHWAY BESIDE THE LOING AT NEMOURS

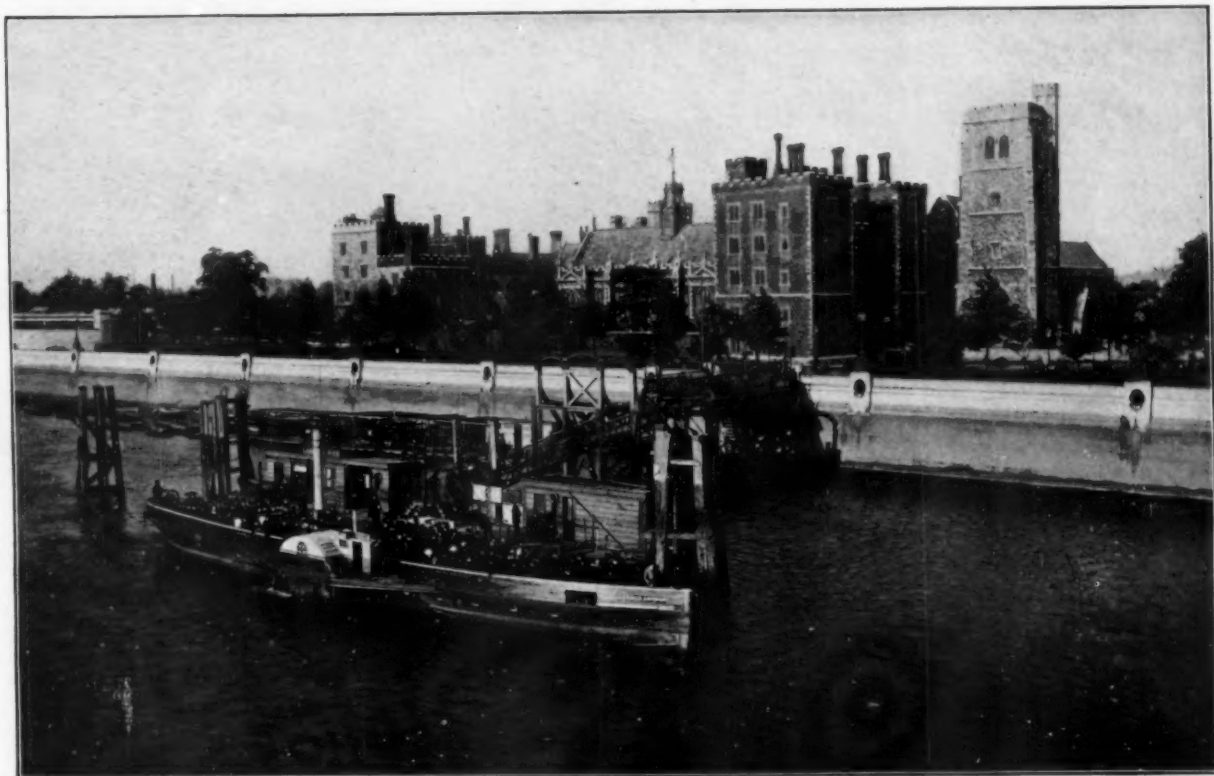
gates, architectural features in endless diversity give interest at every point. And one recurs always to the refreshing garlands of green trees, which so frequently embower the scene in delicious verdure! Lush bouquets of poplar, plane and sycamore nestle in angles of bridge and balustrade and through their leafiness give glimpses of age-old interminable palaces, domes, temples, colonnades; and surerest glory of them all, Our Lady of Paris lifting her purpled turrets to the blue.

ever new though ages old.

If you love human life, you must love the Paris quays. Loiter along the book-piled parapets beneath the fragrant shade of lindens and hear the voices from the water below,—living voices, the poignant cry of man close-quartered at his race-travail, unmingled here with the distracting rattle of the streets but borne as a clear melody upon the sonorous roar of Paris. Splendid ramps of massive granite lead down at intervals from the upper levels to the paved brink. Locks, bridges, stairways,



THE CORNICHE ROAD AT MARSEILLES



THE WATERSIDE OF THE THAMES AT LAMBETH PALACE, LONDON



THE VICTORIA EMBANKMENT AT LONDON  
*Looking toward Somerset House*



AVENUES BESIDE THE RIVER SAÔNE AT LYONS



THE ILE ROUSSEAU AT GENEVA





THE LUNGARNO AND THE LITTLE TERRACE AT FLORENCE

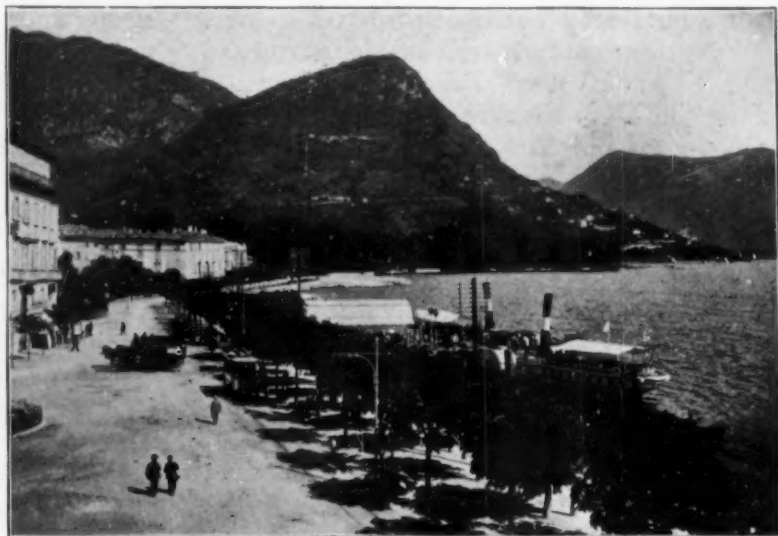
London too has her noble embankments, but these lack an element of interest in that the promenade is too immediately upon the river. There is no middle ground between the walks and the water to give scale and perspective, for the sidewalk is built directly on the verge. The effect is nevertheless very fine, though London loses too by the meanness and squalor of the right bank of the Thames. The views from the southern side are singularly impressive. St. Paul's is perhaps finer from this point than from any other. The dome and western towers crown not only their proper architectural pile, but the vast aggregation of the City, which heaps up toward it from the water's edge, bringing all into a unit of effect. Farther west Somerset House, Cleopatra's Needle and the vast palisaded mass of Westminster contrast finely with the long swing of bridges and embankments. Looking from the north the view here toward the west is rendered more pleasing than at other points by the rich glow of Lambeth Palace on the right bank.

Italy, Spain, the Low Countries, France, Switzerland and Germany abound in splendid examples of landscape work of the kind we are considering.

But perhaps France leads in variety and charm; or is it habit which calls one back so often for illustration to the modern mother of the arts? Perhaps the indefatigability of the French photographer has had something to do with it; but at any rate the fact remains that in getting together a few pictures to give point to this article, a hundred examples in France presented themselves, to half a dozen elsewhere.

A few views are shown here of the country in and about Nemours, near Fontainebleau, a countryside of great sweet-

ness and beauty, where is to be found a bucolic loveliness worthy of Daubigny's brush. Slender poplars fringe the sedgy banks of the Loing and rhyme their breezy spires with swagging images below. Then there are wide cool roads along which endless rows of trees whisper peace, peace, to glassy waterways. Again, we have a canvas from Cazin, a bit of poetic humdrum; a hard, dry village snuggling with its high-walled gardens along the river banks, its plastered walls and red-tiled roofs giving crystalline lights and colors in grateful contrast with the softness of the landscape. Within the town one has glimpses down a lazy canal, which gives back



THE LAKE SHORE PROMENADES AT LUGANO



THE INN-ALLÉE AT INNSBRUCK

listlessly the livelier colors of the crowded houses. Not of Nemours alone are such views characteristic; one comes upon them at every turn in Chartres, in Amiens, and in half a hundred other little towns in France.

In strong contrast with this character, so full of gentle charm, are the craggy steeps along the Mediterranean shore, shelving out into the sea and harboring bevvies of fishing boats upon pebbly margents. The Corniche Road at Marseilles is world-famous for its wealth of beauty of land and sea. Here all is a riot of glowing color; deepest ultramarine with its laugh of lacy foam, tawny ochre, umber and sienna, somber olive and over all the cobalt canopy of sky.

The quays of Marseilles are most impressive in their way, though their way is not one of suavity. Nothing is done here to beautify for the sake of beautifying. There are no boxes for on-lookers as there are along the quays of Paris, unless indeed we accept

the many-windowed, cliffy houses for such vantage points. The inextricable interweave of spars and prows overhangs the rough-paved way like a leafless forest. It all smells strong and salt of ocean. Surely not a pleasure ground this, but nevertheless tremendously effective.

Lyons is scarcely less highly developed in respect to its river frontage than is Paris, and the former has two great rivers to boast of instead of one. The Burgundian city rejoices in the extraordinary extent of its quays bordered with monumental buildings and with parks. There are many fine views; one of the best commands the Hospital across the Saône, and, beyond, the hill of Fourvière raising aloft its temple-crowned plateau. Fourvière shows well also above the long Corinthian colonnade of the Law Courts. The pile atop is a lordly structure which, however violent and unpleasing its detail may be at close quarters, carries admirably. Its de-



A WATERSIDE PROMENADE IN "THE SWEET WATERS OF EUROPE" NEAR CONSTANTINOPLE

signer painted with a big brush and the square touch.

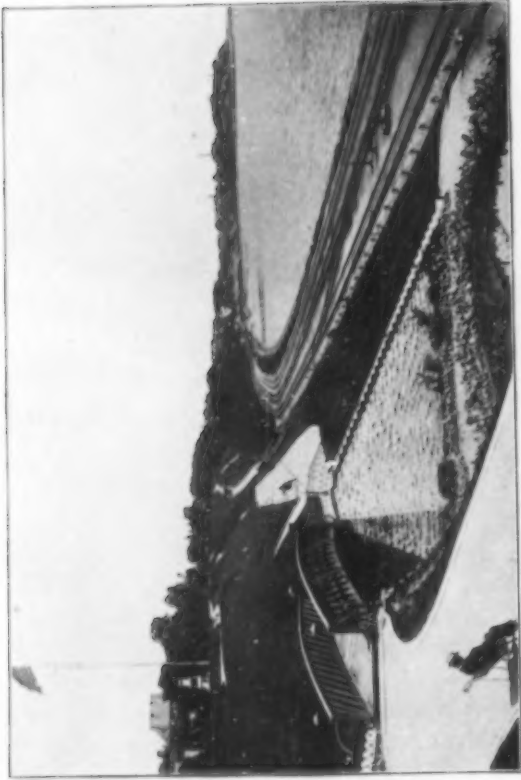
Switzerland and the Tyrol abound in water fronts beautifully developed with avenues and pleasure grounds. The Inn-Allée at Innsbruck gives a splendid impression of the Alpine uplands under the cold, hard light in spite of which the mountain scenes convey an exquisite sense of kindly human character and amenity. One seems to hear the chill green song of glacial waters and to feel the sting of the high snows more keenly for the human touch suggested by the regular avenue of poplars. At Geneva the quays command glorious views of the resistless emerald surge of the Rhone where it bursts from the lake. At Zurich, at Lucerne, at a dozen other points, the beauties of the Alpine lakes are enhanced and commanded by the bordering avenues and promenades, which have been laid out by the various municipalities with farseeing wisdom. In all these thrifty towns the shade and grace of trees has been obtained without either destroying the distant view or shutting out the so much needed sunlight from the adjacent houses, for the trees are kept carefully clipped to a moderate

size instead of being allowed to send up lawless branches to an undue height.

I wish I might show more scenes from beloved Italy. Genoa has her crescent of harbor-side esplanades; Florence her famed Lungarno; Naples her Santa Lucia and her sea-front gardens—these and a hundred more are apt for my purpose; and Venice—how can I slight the Adriatic's Bride! But I must content myself with one view of Lake Lugano, with its typical Italian village straggling up the flanks of the rugged mountain in the middle ground. How valuable is the

long line of road at mid-height of the slope! It gives quality to the scene and serves the eye as a basis. Such a road not only has artistic value as furnishing an adequate foreground from which to look out, but adds a graceful line to the landscape when seen from a distance.

Let me finish by showing a little group of waterside views from various sources, each with a character of its own. A tiny bit of old Rotterdam; and a sunny slumberous glade beside the still waters, the *Promenade des Eaux douces d'Europe*. How different from these are the water fronts of America, that of Chicago, for example, where many railway tracks border the lake front, their smoke and grime marring the park and surrounding the Art Institute. At Milwaukee the lake shore park is similarly ruined at its most vital point, the margin of the lake; while yet promenades along the strand at many American watersides are altogether wanting, though in the few cases where they have been built their popularity is an earnest of how enjoyable these features of the waterside may become if built in a less flimsy and more carefully studied fashion.



JUNEAU PARK AT MILWAUKEE



THE BOARDWALK AT ASBURY PARK



PANORAMA OF SANTA MONICA, CALIFORNIA



THE LAKE FRONT AT CHICAGO

TYPICAL AMERICAN WATERSIDES

*Showing unused opportunities*

## PICTURESQUE ENGLISH COTTAGES AND THEIR DOORWAY GARDENS

BY P. H. DITCHFIELD, M.A., F.S.A., F.R.H.S.

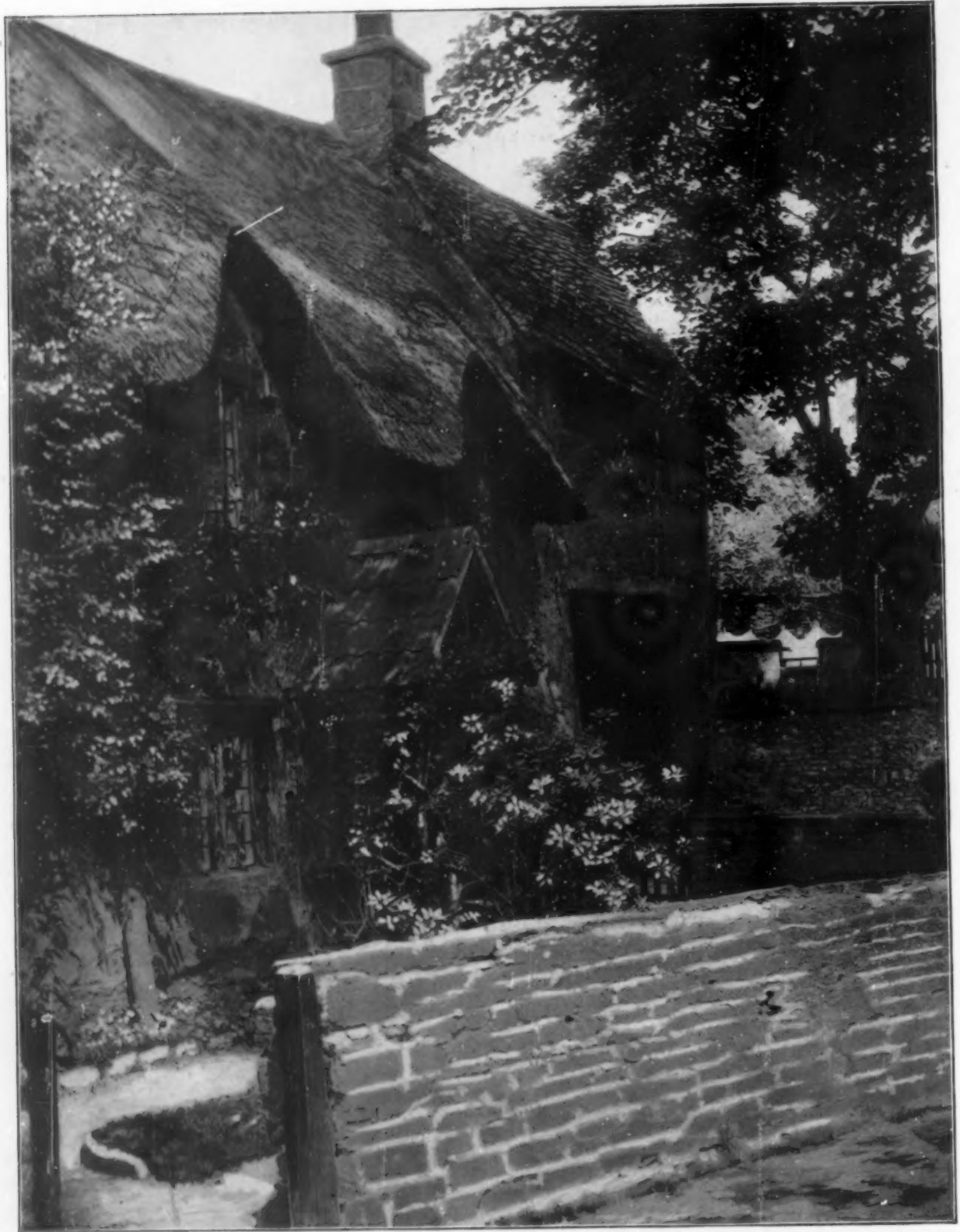
### III.

WHO has not sung of the glories and beauties of a thatched roof? It is sad to relate that thatching is becoming a lost art. Straw is expensive and slates are cheap. Moreover, the straw which is injured and broken by the threshing machines is very different from that which was cut by hand and robbed of its grain by the flail. What there is is scarce, since our farmers grow comparatively little corn now; as our good friends in America and elsewhere send us so much of the product of their fields, corn is

cheap, and the growing of it in England unproductive. The good thatcher, too, is hard to find. I have one in my village. He is an important person. He is an artist who can produce fine work, marvels of symmetry and neatness, and his peculiar and fantastic twisted ornaments of straw placed on the summit of his stacks, are much admired by all beholders. His art is still needed for thatching ricks, and sometimes for cottages also; but he is not so clever as his father and grandfather were in the latter accom-



A THATCHED HOUSE AT SHALFLEET, ISLE OF WIGHT



A THATCHED COTTAGE AT CASTLE COMBE

plishment. He acquired his skill from his sires, and the secret of his art is carefully guarded. His work lasts well. Some farm buildings at Eyemouth, near Sandy, thatched with reed pulled by the hand, are in perfect condition. The thatch is as good now as it was thirty years ago when the present tenant came into the farm; and it has not been repaired during that time. Good reed thatch lasts from eighty to a hundred years. How

the encircling arms of a mother, it gives to the deep-planted, half-hidden dormer window in the middle of the roof, nestling lovingly within it, and by its very look inviting to peacefulness and repose. Note, too, the change of coloring in the work as time goes on; the rich sunset tint, beautiful as the locks of Ceres, when the work is just completed; the warm brown of the succeeding years; the emerald green, the symptom of advancing



AN OLD HOUSE AT BURLEY ON THE HILL

beautiful it is in its youth, maturity and decay! Notice, for instance, the exquisitely neat finish of the roof-ridge, the most critical point of the whole; the geometrical patterns formed by the spars just below, which help, by their grip, to hold it in its place for years; the faultless symmetry of the slopes, the clean-cut edges, the gentle curves of the upper windows which rise above the "plate"; and, better still, the embrace which, as with

age, when lichens and moss have begun to gather thick upon it; and "last scene of all, which ends its quiet, uneventful history, when winds and rain have done their work upon it, the rounded meandering ridges, and the sinuous deep-cut furrows, which, like the waters of a troubled sea, ruffle its once smooth surface."<sup>1</sup>

<sup>1</sup> "The Old thatched Rectory and its Birds (Nineteenth Century)," by R. Bosworth Smith.



AN OLD THATCHED COTTAGE ON THE ISLE OF WIGHT

Thatched cottages are always delightfully warm in winter, and cool in summer. No cottage which is thatched, however humble it may be, can possibly be altogether ugly. In former days heather and moss were used for covering houses. In old inventories, dating from the fourteenth to the seventeenth centuries, we read of laborers being paid to get moss and heather for roofing. Reeds, turf and rushes were also used as well as straw and stone and slate.

In early times, shingles, or square pieces of the heart of oak, one foot long by four or six inches wide, and half an inch thick, were used for roofing, but were discontinued in the fourteenth century. They required a somewhat steep slope, and are still used for the timber spires of churches. The roof of a house is its most prominent and important feature. Much ingenuity has been exercised in the construction of these roofs, and most picturesque are they in their grouping and

arrangement. You can recognize the earlier roofs by their steepness. The later sixteenth century roof was much flatter. Another sign of early work is the long, uninterrupted sweep of the roof without dormer windows or gables, and terminated by hips. The hips are extended to cover the lean-to buildings, and at the back the main roof is continued in the same manner.

I have, in a previous article, alluded to the tiler's art. An old English red-tiled roof, when it has become mellowed by age, with moss and lichens growing upon it, is one of the great charms of an English landscape. Roof-tiles are larger and heavier than those used for hanging on the sides of houses, and the old ones are thicker and more unevenly burnt than modern ones. The pins for fastening them to the oak laths were made of hazel or willow. Now iron pins are used, which corrode and rot the wood, and roofs are less durable than of yore.



HIP COVERING A LEAN-TO



Nor are they so picturesque, as the unevenness of the laying of the tiles in former days and their varied hues, produce a peculiar and subtle charm. There is a great variety in old ridge-tiling, but the humbler abodes usually have simple bent tiles or the plain half-round as a finish to the roof.

In a previous article, I have told of other materials used as a covering for our cottage homes. The old cottages at Lingfield, Surrey, and the house at Broomham, Sussex, are good examples of tiling, the gable end being especially picturesque. The cottage at Herne Bay, Kent, is an excellent specimen of weather-boarding. We will look up at the gables of an old house, and see the bargeboards that often adorn them. Even poorer houses have these, and they are elaborately carved or moulded. Coventry possesses many. Kent has also some good examples, and, in fact, all counties where timber was

once plentiful. And they add a charming effect to the houses. The style of the carving indicates their age. Thus the earliest forms reveal bargeboards with the edges cut into cusps. In the sixteenth century the boards are pierced with tracery, in the form of trefoils or quatrefoils; and in the Jacobean period the ends of the gables at the eaves have pendants, a finial adorns the ridge, and the perforated designs are more fantastic and correspond to the details of the well-known Jacobean carving. In old houses the bargeboards project about a foot from the surface of the wall. In the eighteenth century, when weather-tiling was introduced, the distances between the wall and the bargeboards was diminished, and ultimately they were placed flush with it; elaborately carved boards were discarded, and the ends of the gable moulded.

The chimney shafts are a very important feature and form one of the chief external



A COTTAGE ON THE OUTSKIRTS OF PORLOCK



AN OLD HOUSE AT LINGFIELD, SURREY

adornments of our houses. Even in cottages and small farmhouses some of these shafts are most ingeniously and cleverly designed, and display wonderful workmanship. In the old Hall, the most common method of warming was to kindle a fire on a hearth of tiles or bricks in the center of the room, the smoke finding its way out through a hole in the roof, over which was placed a louvre. Many halls, however, had fireplaces in the side wall, as at Crosby Hall, London. As late as 1649, we find that the hall of Richmond Palace was warmed by a charcoal fire burning in the center of the room on a brick hearth, having a large lanthorn in the roof for the escape of smoke. My old college, Oriel at Oxford, has still its louvre, though it is now glazed and serves for the transmission of light rather than the emission of smoke. In houses constructed on the plan of the old hall,

there is usually a great central chimney, occupying the site of the original hearth and the open louvre. Much ingenuity is shown in the erection of the shafts, which are often lofty and charmingly arranged, showing a variety of light and shade. Where stone abounds, the chimneys are not remarkable, but in the regions of brick great achievements of the mason in fashioning curious and interesting shafts have been accomplished.

All the flues are formed in one solid block, and on this the shafts are arranged close together. The illustrations show a great variety of decoration. Plain shafts are often made most picturesque by the introduction of a number of angles in the plan and by the projection of courses of brick, where the chimney clears the roof, and at the head. Moulded bricks are often used to add to the effect. New



A TILED HOUSE AT BROOMHAM, SUSSEX

chimneys are seldom as graceful as the old ones, partly by reason of the thinness of the old bricks, which were only two inches in thickness. Another reason is the practice of the old builders in placing a wide joint of mortar between the thin bricks. The thickness of the mortar is half an inch, and this gives a most pleasing effect, which artists like Mr. Herbert Railton have not failed to depict in their charming drawings.<sup>1</sup>

The more common form of cottage chimney is that which is placed at the end or side of a house, and is usually a large structure. Modern builders prefer to build the chimney inside the wall of the cottage, and contend, with truth, that this arrangement makes the house warmer. But our forefathers had a shrewd notion of making themselves comfortable, and built their chimneys external to the house in order

<sup>1</sup>"Old Cottage and Domestic Architecture," by Ralph Nevill, F.S.A.

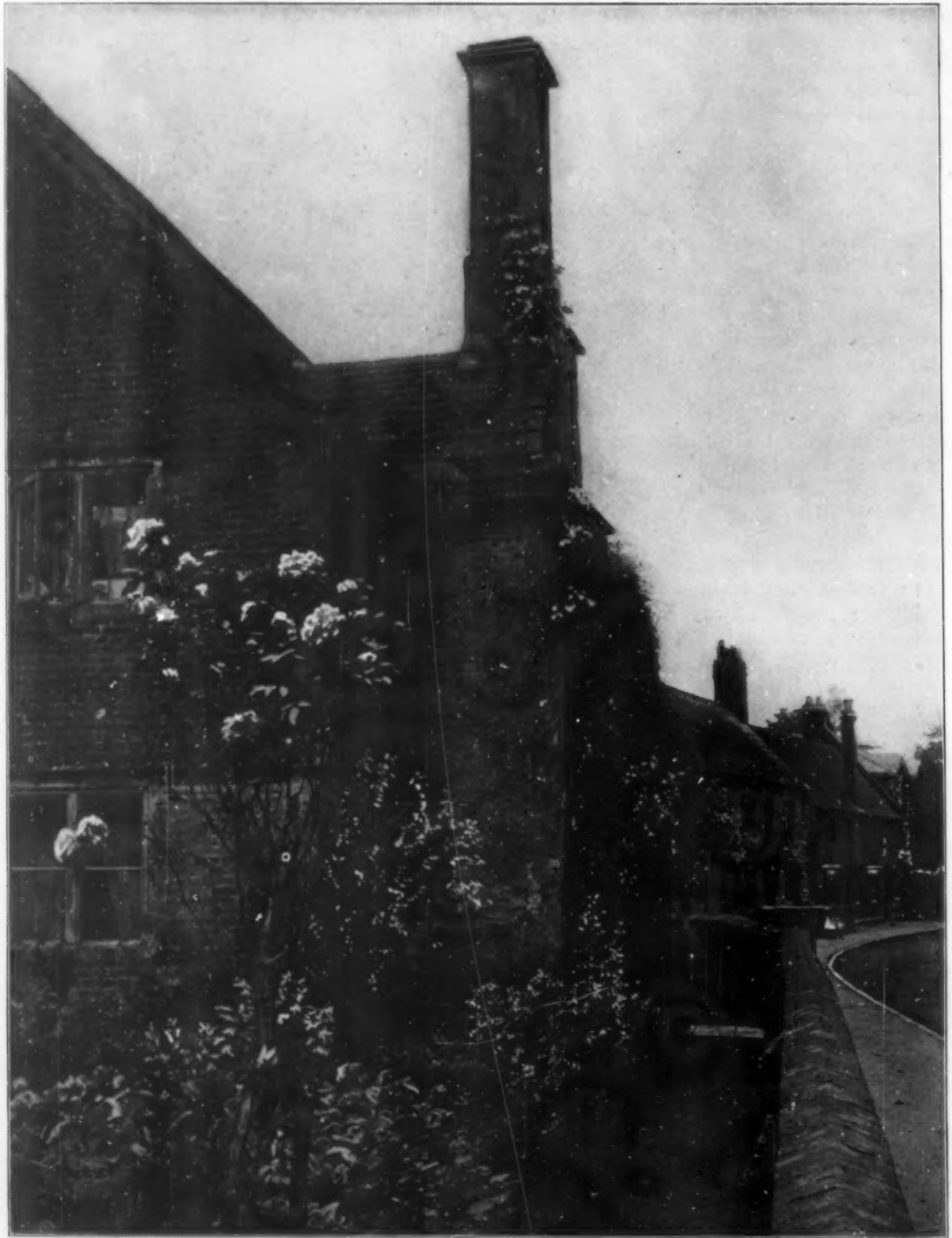


A HOUSE IN THE VILLAGE OF LAYCOCK

to make a snug chimney-corner or ingle-nook wherein they could sit and keep warm on winter nights, while in the large space above they could smoke their bacon. Ingle-nooks are fast disappearing, as the modern housewife loves a range and an oven, instead of the old iron pot held over the fire by ingeniously designed hangers, by which it could be raised or lowered. The old farmhouse fireplace always had iron firedogs which were beautifully made, and sometimes firebacks of good design bearing the initials of the owner, or scriptural subjects. Unfortunately collectors have robbed many of our cottages of their stores of antique pots and curios. Lest any of our friends from across the water should be tempted too much by old chests and furniture that looks like Chippendale, and grandfathers' clocks "that have been in the family for generations," it may be well to say that London dealers sometimes "salt" rural abodes with imitation wares and modern antiques, paying the cottagers a percentage on the sale to the gullible stranger. It is all very wrong! But to return to our chimneys. When you see the wide chim-



OLD COTTAGE AT PRINCES RISBOROUGH, BUCKS



A CHIMNEY-STACK IN SEEND VILLAGE

ney carried up above the height of the ceiling of the ground floor, there you will find a bacon loft, and possibly see five or six sides of bacon hanging by hooks to iron ribs, being smoked. Coal fires are of no use for this purpose, and oak wood is the best. On one side of the ingle-nook is the arched entrance to the brick oven.

See the ingenious way in which the great broad chimney is made to slope and grow narrower as it reaches the apex of the roof, and is there surmounted by the shaft. There is the straight, upright base; then a steep slope sometimes covered with tiles; then another straight piece; then an arrangement of brick steps, repeated again until the chimney is ready for its shaft with its projecting courses, and finished with a comely pot, or a "bonnet" fashioned of red tiles. The same pains were often taken to adorn the head as we have noticed in regard to the central chimneys, and the effect is wonderfully fine, the means employed being natural, simple and unaffected.

In the interior of the cottage a beam runs along the top of the fireplace, stretching across the opening from which a short curtain hangs. Above this is a shelf blackened by the smoke of ages, whereon some of the



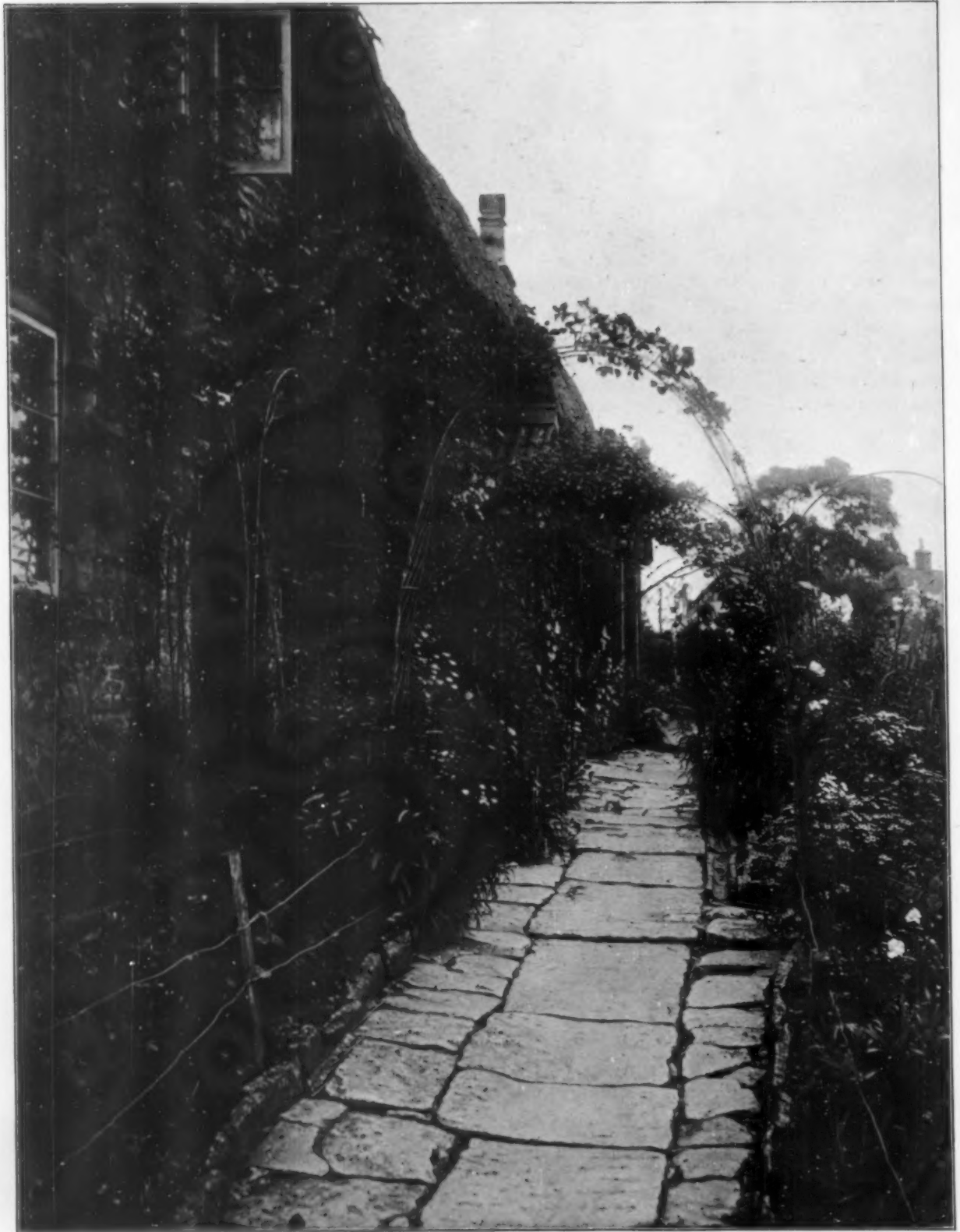
AN OLD COTTAGE AT BORDEN, KENT

cottager's treasures repose — modern nicknacks, most of them nowadays; cups bearing inscriptions: "A Present from Brighton," or "For a good girl." Coronation cups and Jubilee mugs there are in plenty. Almost

every cottage has one or two of these mementos of events in our national history, and they stand in conjunction with impossible milkmaids, shepherds and shepherdesses, and dogs and cats with great staring eyes, and miniature dolls' houses, mugs and pigs of divers patterns. Collectors have stripped our cottages of many of their treasures; but it is curious how many valuable objects find their way into these humble abodes. In my village I have bought no less than three colored engravings by Bartolozzi. How they came into the possession of the villagers no man knoweth



A WEATHER-BOARDED COT AT HERNE BAY, KENT



A GARDEN WALK AT LAYCOCK

It is curious how many strange objects come to light when a sale of some farmer's goods takes place; an event, alas, too frequent in these days of agricultural depression! At a rummage sale in my neighborhood, when our good friends turn out their old cupboards and send anything they don't want, from an old hat to a broken mowing machine, and everything is sold for some good cause, you sometimes meet with real treasures. At a recent sale there

was an old broken looking-glass, the glass shattered, the frame tied up with string, looking very disconsolate and decrepit.

"What is the price of this?" asked an eager collector.

"Two shillings," falteringly said the young



A COTTAGE CHIMNEY AT LINGFIELD

say they "don't hold with cuddlin' up sic ould rubbish." But the old dames prize their treasures, and will not part with them, and the old wall shelf still occasionally preserves objects which actually make the collector's mouth water.

lady who presided over the stall.

"I will gladly buy it at that price. Perhaps you don't know it is Chippendale!" The young lady regretted that she had not named a somewhat higher figure.

Cottage homes still have some treasures, and these are often guarded by their owners with most zealous care. In vain the offer of the dealer, tendering new lamps for old ones. In vain the scornful remarks of neighbors who



Westoughton Hall, Lancashire

# THE PARK SYSTEMS OF AMERICAN CITIES

By ANDREW WRIGHT CRAWFORD

## II.—HARRISBURG—BALTIMORE

PARTY politics is not concerned directly with the acquisition of park systems. Such improvement of towns or cities is generally accepted as desirable by both parties. Occasionally there is opposition by the party out of power to the purchase of the property that is needed for recreative purposes, not on the ground that the need is not apparent, but that the money is more imperatively required for other objects. Park systems have heretofore been regarded as in a large degree a luxury, a view that is being more and more forced into innocuous desuetude by the advance of medical science, with its greater and greater insistence on open air treatment of diseases, particularly of consumption. Politics has occasionally felt the force of the park movement as a decisive

factor. A marked example of its energy in recent years is afforded by the city of Harrisburg. The campaign for the election of a mayor was fought out on the question of the issuance of bonds to secure public improvements, among them a park system. Mr. Vance McCormick, a Democrat, whose platform was the necessity of the approval of the bond issue, was elected, although the Republicans are normally in the majority.

The proposed issue of bonds in Harrisburg was the result of an idea which has been given the name, "the Harrisburg Plan." A number of citizens subscribed to a fund of \$5,000 to secure the services of three experts in examining the needs of the community in three general directions, viz., the improvement of the water system and



THE RIVER FRONT OF HARRISBURG  
*A Rare Opportunity for an American City*



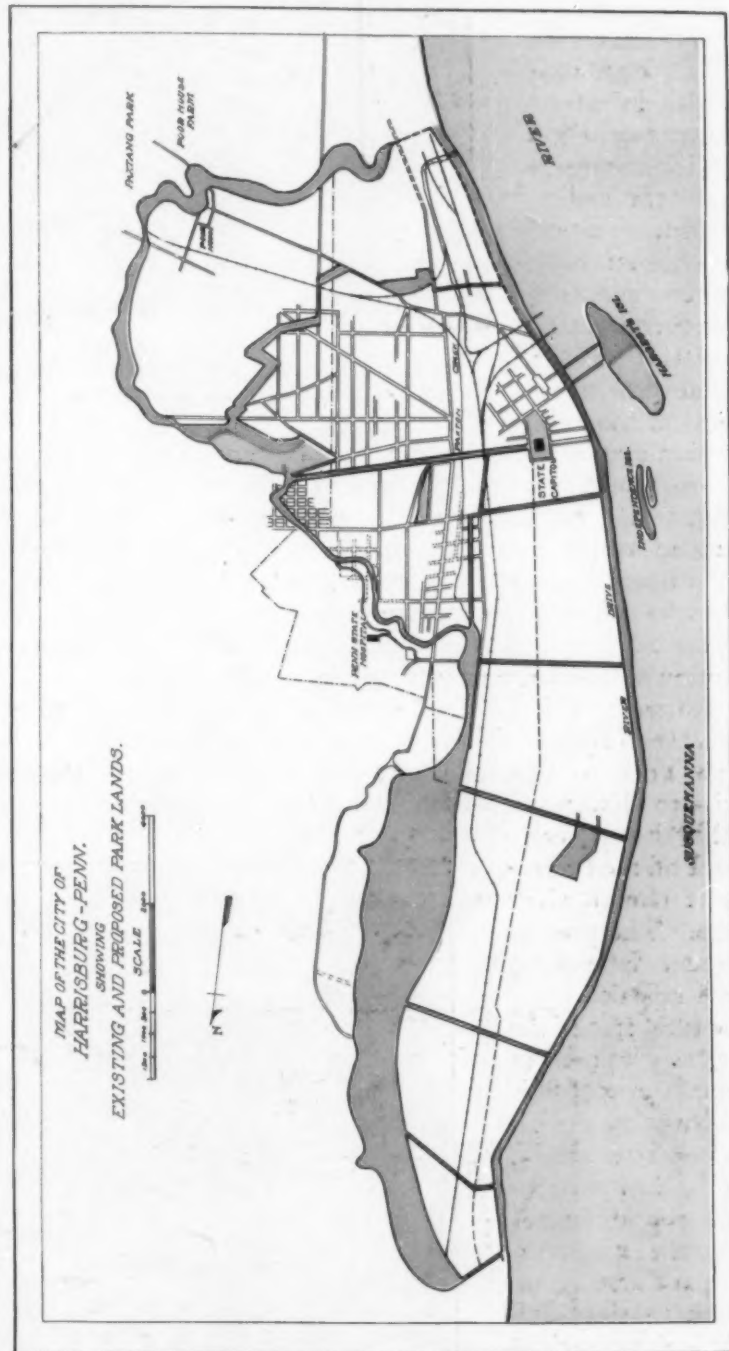
sewerage, the improvement of streets, and the improvement and extension of public parks. Mr. Warren H. Manning, of Boston, was chosen to report on the proposed park improvements.

The plan that is herewith reproduced shows the complete system that Mr. Manning urged for greater Harrisburg. Since his report was published two years ago some of the ground has been acquired, all the existing parks being shown in green on the map. Mr. Manning's recommendation concerning Hargest's Island in the Susquehanna was that the outer edge should be secured in order to preserve the view toward it from the city side of the river; but the city is in a fair way to do more than that, and has already acquired more than one-half of the entire island for public purposes. While a portion will be used for filter plants, probably all of the island will ultimately be taken for the people's use.

Harrisburg has an exceptional advantage in that its river bank has not yet been taken by railroads or manufacturing. Quick to realize the importance of the opportunity thus presented, the expert recommended the acquisition of a strip along the entire river front. It is characteristic of the park movement throughout the country that the water fronts of cities are becoming better and better appreciated, the general idea being to preserve the valleys of small streams in their entirety and to construct continuous drives along the river banks, if necessary elevating them so that they will not interfere with the business of the quays that may run along them. Harrisburg, due to its

good fortune, will probably be able to use its entire river front for public recreation.

North of the city the acquisition of a large tract of ground, which will become the



MAP OF THE CITY OF HARRISBURG - PENN. SHOWING EXISTING AND PROPOSED PARK LANDS.

AN OUTLINE MAP OF THE CITY OF HARRISBURG Specially prepared in order to show the Existing and Proposed Park Areas

country park of Harrisburg, is proposed. It is a natural park and will require little development and little in the way of maintenance.

## The Park Systems of American Cities

In addition to the various proposed connecting links the establishment of small play-grounds at such frequent intervals that the children can use them daily, instead of being compelled to play in the streets or upon the sewer-polluted shores of the river, is strongly recommended. It is a distinguishing feature of the present park movement, as opposed to that of a

generation ago, that the importance of these small breathing spaces, and places for children to play, is not overshadowed by the more striking idea of a complete park system, by which is usually understood a system of large outer parks connected by outlying parkways. The year 1875 marked in a general way the acquisition of the large country parks of the older American cities. Each devoted itself exclusively to the acquisition of its one park, as New York to Central Park, and Philadelphia to Fairmount Park, ignoring, or probably being really ignorant of, the importance of the smaller systems. The present movement is making no such mistake.

The total area of the takings as proposed in the Harrisburg plan is nine hundred and twenty-nine acres, which is estimated to cost in round figures \$550,000. This would give a park acreage of one acre to sixty-five population, as against Washington's existing one acre to seventy-five population, and Essex County's (N. J.) one acre to one

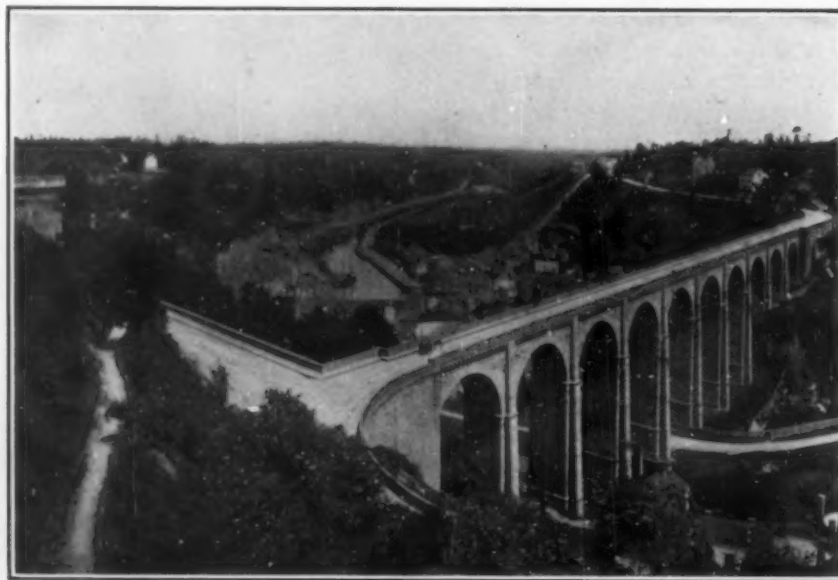


JONES FALLS VALLEY, NEAR MELVALE, MD.  
*In a region it is proposed to incorporate in Baltimore's Park System*

hundred population.

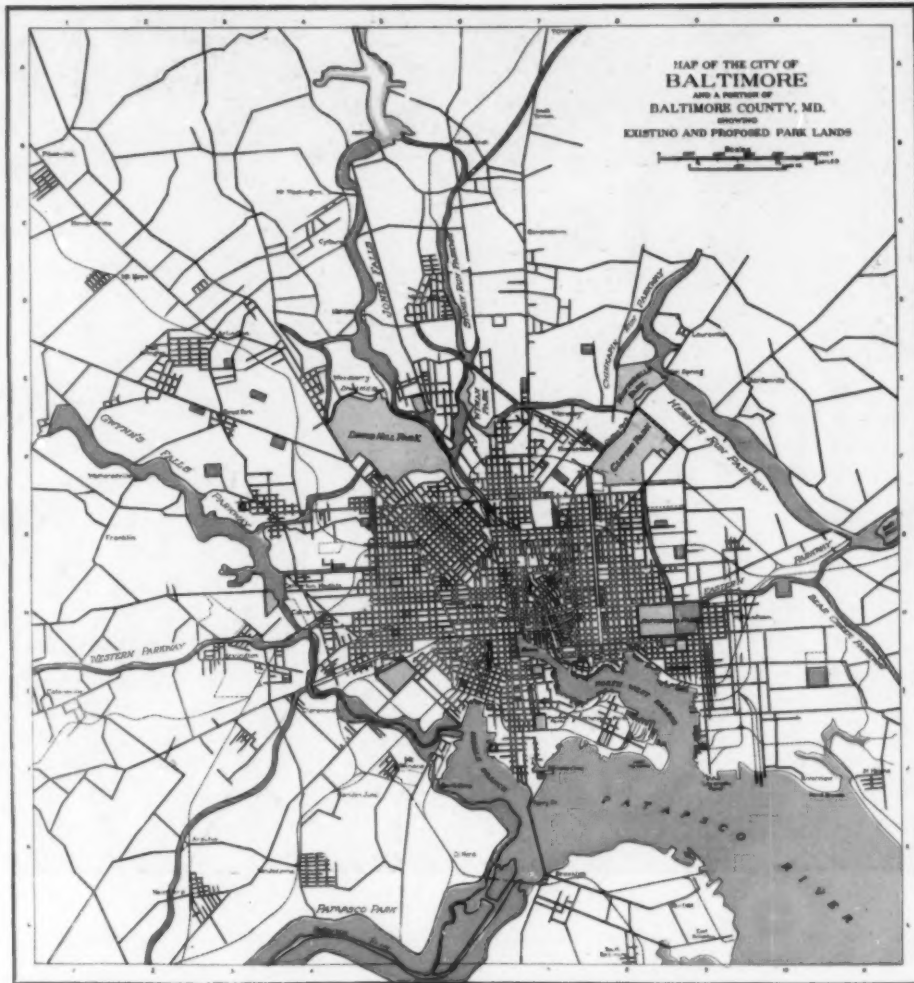
In closing his valuable report, Mr. Manning points out how citizens can aid in the realization of The Town Beautiful, saying: "The work that individuals are doing to make their homes as well as the city attractive, is well illustrated all over the city in the use of vines, window-boxes and flowers."

Reference has been made to the fact that the park movement is causing a greater appreciation of the opportunities presented by the banks of streams and rivers. A marked example of this is offered by the City of Baltimore, in which the park movement is at its inception. The report on the proposed park system of greater Baltimore, is one of the most valuable that has yet been published. A reference to the map, which reproduces that portion of the proposed system in the immediate vicinity of the city, will show how completely



A VIADUCT AT DINAN, FRANCE

*Compared in Baltimore with the flimsy-looking and undignified structures which the latter city has erected across its valleys*



AN OUTLINE MAP OF BALTIMORE  
Specially prepared in order to show the Existing and Proposed Park Areas

the city will be surrounded by parkways, connecting the four existing large parks, which are located at the four corners of the city. The proposals to accept the opportunities offered by the creek called Jones Falls,—famous as a natural barrier which limited the ravages of the fire, by the Back River and Herring Run, by the Patapsco River and Gwynn's Falls and Gunpowder Falls Creeks, proves how dominating the idea of preserving water scenery is becoming.

The Olmsted Brothers were employed by The Municipal Art Society of Baltimore to make this report on the possibilities of the city. The Society obtained the coöperation of a number of other Baltimore organizations in the movement, and guaranteed the cost of securing the report, in the hope that

the city would recognize its value and assume the contract. After the report was completed and submitted it was found that the hope was justified, the city appropriating \$3,500 to pay the printers and the landscape experts. The Municipal Art Society has paid the balance of the printer's bill in the hope that once more the city will refund the sum.

The report is particularly valuable for its careful consideration of the specific purposes for which parks are needed. It points out that provision for exercise in the open air must be made, especially for children. "The most important playgrounds are those for children of school age, which can best be used in connection with the schools. . . . A few large playgrounds in remote places where



GWYNN'S FALLS, NEAR BALTIMORE

*A natural feature of great beauty, the surroundings of which it is urged to place under public control*

land is cheap will not answer the purpose, which is to give opportunity for exercise and active play no further away from children's homes than are the schools to which they have to go, and preferably next to the schools, so that they can be used during the school recesses, as well as after hours. . . . There should be in each neighborhood a space not open to the hurly-burly of large children, but one where mothers may take young tots, mostly under the school age, to get out-of-door play and exercise." For the older boys and young men there is a constantly decreasing inducement to take interest in small playgrounds, and for them athletic fields, provided with outdoor gymnasias, running tracks and field sports, must be provided. Swimming pools are desirable for adults and wading pools for children. Then there are the grounds that have usually been denominated parks, which provide for the social recreation of the people, for their

promenades; and large parks for the enjoyment of outdoor beauty, either that of formal design or natural scenery. The formal design is more properly limited to the smaller parks and squares of the city, where, on account of the contiguousness of blocks of city houses, it is useless to attempt the effect of rural scenery. That effect can only be secured in extensive country parks.

A parkway is sometimes merely "a broad street arbitrarily selected for decorative treatment, a sort of elongated city square, of which there are several examples in Baltimore." Except when so selected, "they are ordinarily designed to serve as a means of approach to a large park or as a connection between large parks," thus enabling people to visit two or more in the course of one outing, without the annoyance, danger and views of unsightliness, incident to ordinary street travel.

The possibilities of development so as to ruin or to preserve natural beauty is well



GWYNN'S FALLS MEADOWS

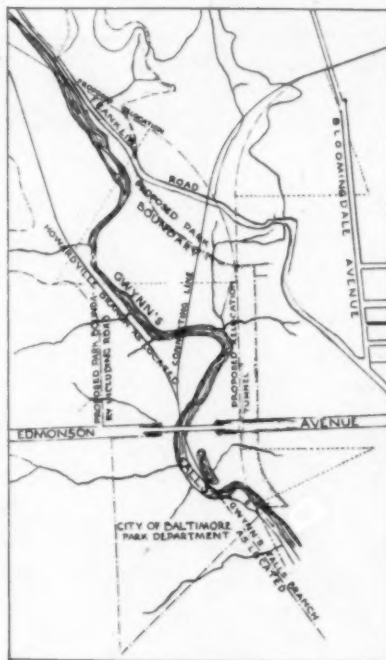
illustrated by a plan that is herewith reproduced, which shows the suggested relocation of the proposed connection between the old and new lines of the Western Maryland Railroad. By the proposed relocation the valley of Gwynn's Falls Creek would not be greatly interfered with, whereas the first location suggested for the railroad would destroy its beauty.

The sum total of the suggestions of the report as approved by The Municipal Art Society would give Baltimore twenty-four new small parks and squares, covering altogether two hundred and four acres; additions to existing parks of about three hundred and twenty acres; and valley parks and radial parkways with cross connections vary-

ing in width from two hundred feet to a quarter of a mile, the total length being about fifty-six miles. In addition there would be five large outlying reservations, one of which would cover about twenty-five hundred and sixty acres of water area and twenty-four hundred acres of land area; another about eight hundred acres of each kind of area; a third, eleven hundred acres of land area and one hundred and eighty acres of water area. The other two reservations are even larger, but are scarcely more than suggested in the report because of the pressing importance of other recommendations therein made. While the recent fire will cause the postponement of the carrying out of the plan, it is only postponed, not abandoned. This is fortunate, because the opportunity presented for the replanning of the central portion of the city was not taken advantage of in anything like the degree it should have been. History repeats itself; and London's

costly failure to replan its burnt district in the seventeenth century has been duplicated by Baltimore's refusal in the twentieth. But the outer park movement is more likely to succeed.

While the acquisition of these park systems is only at the first stage, the fact remains that Harrisburg and Baltimore, being important cities in their respective States, are therefore the Meccas to which the local politicians of the cities and towns of each State will go; — which means that the example of each will spread throughout each State, as the greater examples of Boston and Kansas City are spreading throughout the nation.



SUGGESTED RELOCATION OF A PROPOSED RAILROAD LINE

# THE TOPOGRAPHICAL EVOLUTION OF THE CITY OF PARIS<sup>1</sup>

BY EDWARD R. SMITH, B.A.

*Reference Librarian, Avery Architectural Library, Columbia University*

## III.—THE RENAISSANCE PERIOD

THE Renaissance period in France, which may be dated from the invasion of Italy by Charles VIII. in 1494 to the end of the reign of Henry IV. in 1610, is marked by a definite style of architecture, a charming hybrid begotten by classic conventions upon the traditions of medieval work. It creates a definite impression in the mind of an architectural student, but, so far as the topographical development of cities is concerned, the Renaissance does not differ materially from the medieval epoch preceding. Moreover the length of the period, not much more than a century, is brief compared with the ten centuries of medieval life. During the sixteenth century that portion of France which

has its center in Paris was so much disturbed by religious contention and civil war that progress was not rapid in any direction, and civic conditions remained much as they were in medieval times. The Renaissance period in Paris forms a point of rest before those changes begin which result, finally, in modern civic construction, and is a convenient station from which the outlook is both backward and forward.

### OLD PARIS MAPS

At this point information about the city becomes more abundant. Until the reign of Francis I. there are no contemporary maps of Paris. The plans which we have printed are constructed on topographical data

<sup>1</sup> Continued from the September number of HOUSE AND GARDEN.



THE PLAN OF SÉBASTIEN MUNSTER—circa 1530



THE PLAN OF GEORGES BRAUN—1530

furnished by other records. During the sixteenth century many contemporary maps appeared, which are a delightful subject for study. An old Paris map is usually a *plan cavalier*, that is, a sort of bird's-eye view, taken from the west, in which little topographical accuracy is attempted. The courses of the streets are represented in a conventional manner, without actual measurements, and important landmarks and monuments are pictured roughly, but often so correctly as to indicate their actual condition at the time the map was drawn. The workmanship is, at times, extremely beautiful.

The most primitive, if not the oldest of these plans, is that of Sébastien Munster, which appeared with the first edition of his "Cosmographie" about 1541. It probably represents the condition of the city ten years earlier, and is an amusing old map, drawn on wood, but not especially useful.

The careful plan of Georges Braun, called the "*Plan des Trois Personages*," from the three figures in the corner, represents the city at

about the same date, 1530, but is much more instructive. It is still the medieval city which is drawn. The *enceintes* of Philippe-Auguste and Charles V. are in their original condition; the Château du Louvre is as Charles V. left it; the Maison aux Piliers still serves as Hôtel de Ville in the Place de Grève; the king's garden makes a pretty showing at the point of the island. Braun's map is beautifully etched on copper by engravers whose names are known. It was published in the "*Civitates orbis terrarum*" in 1576, but was drawn much earlier.

At an early date in the Renaissance period, possibly in the reign of Louis XII. (1498-1515), there was made an immense tapestry, to be hung, on state occasions, before the Hôtel de Ville, into which was woven a plan of the old city. This *Tapiserie pourtrait* disappeared after 1788, and is represented now only by two imperfect copies. Of these the most important is the so-called *Grande Gouache*, a drawing in black and white made in the eighteenth century. The Grande

Gouache itself was burned with the Hôtel de Ville in 1871, but is fairly well represented by a set of photographs preserved by the *Service historique de la Ville*. From these, as published in the atlas of the "Histoire Générale," our illustration is taken. The Grande Gouache is a free rendering of the Tapisserie and somewhat modernized, but is a superb picture of the city at the dawn of the Renaissance. In this map the *enceinte* of Philippe-Auguste has disappeared, rather suddenly, on the north side; otherwise it does not differ essentially from the map of Braun. The chief value of the Grande Gouache is found in the boldness and accuracy with which it represents individual monuments.

There is also an engraving of the Tapisserie made under the direction of a celebrated collector and amateur, Gaignières, in 1690. Like the Grande Gouache it is a free rendering of the Tapisserie, but is more conservative, giving an earlier impression of the city.

Quite recently there was discovered in a lot of old plates at the library of the University of Bâle the map of Paris known as the "Plan de Bâle," which is probably a reproduction of some drawing made by order of Henry II. about 1550 to illustrate a guide or "Description de Paris," possibly the book of Corrozet. In the "Plan de Bâle" the *enceinte* of Philippe-Auguste on the *rive droite* has, of course, disappeared; the *enceinte* of Charles V. is in its original state; the Louvre is still the château of Charles V. The most interesting feature is the Hôtel de Ville, which is in the condition in which the reign of Francis I. left it. The sketch of the king's garden at the point of the island is suggestive. There is great improvement in the condition of the quays.

The "Plan de Saint-Victor" is an etched map, originally preserved in the library of the Abbey of Saint-Victor, but transferred thence to the library of the Arsenal. The fine style of the work has led to the belief

that it was done by Jacques-Androuet du Cerceau or one of the engravers employed on his books. It represents the city at the same date as the "Plan de Bâle." The quays and the king's garden are well shown.

The "Plan de Belleforest" is based on that of Saint-Victor. It dates from the reign of Henry III. and represents the central



A PORTION OF THE GRANDE GOUACHE—1597

portions of the Tuileries begun by Catharine de Medici.

There is much detail in all the maps so far given which it would be interesting to notice if there were space; but much more important is the fact of their close general resemblance. Paris as shown by them is still medieval, fortuitous, picturesque. The large conceptions of the subsequent period have not begun to assert themselves.





THE PLAN OF GAIGNIÈRES—1690

The "Plan de Quesnel," however, which is dated 1609, the last year of the reign of Henry IV., shows the great advance which had been made in the time of that king. A new line of fortifications, later called the *enceinte* of Charles IX., had been thrown out from the Porte Saint-Denis to the Pont de la Concorde, on the site of the modern Boulevard. At the Louvre, the *corps de bâtiment* of Henry II., the Petite Galerie, the Grande Galerie and the southern portion of the Tuileries are shown. These buildings were, probably, not so far advanced as represented. The Pont-Neuf, the Place Dauphine and Place Royale appear. There is only one copy of this map in existence, that at the Bibliothèque Nationale. It shows no attempt at geometrical accuracy, the scale used being the pace; "L'échelle des pas de l'auteur."

The "Plan de Vassalieu" does not differ essentially from that of Quesnel. It is a famous map on account of its artistic qualities.

#### THE ENCEINTE OF CHARLES IX.

The history of the final line of fortification between the Porte Saint-Denis and the Pont de la Concorde, shown in the last two maps, is not clear. It was probably begun about 1550 to protect the Faubourg Saint-Honoré and the Tuileries, and finished about 1636. It is always called the *enceinte* of Charles IX.

#### THE OLD PARIS BRIDGES AND THE PONT-NEUF

The main thoroughfare of the city of Paris must always be the river. The Parisians have recognized this, and when bridges have become necessary, they have built about the best thing possible at the moment. A book on the Paris bridges, brought up to date, would be a standard manual on the art of civic bridge construction. Of the entire series there are, perhaps, none so fascinating as the oldest, those which were built in the medieval and Renaissance periods and have disappeared. Of these there were five, shown in all the earlier maps published with this article; the Petit-Pont and the Pont Saint-

## The Topographical Evolution of the City of Paris



THE "PLAN DE BÂLE"—1552

Michel on the southern side, the Pont Notre-Dame, Pont-au-Change and Pont aux Meuniers on the northern side. They were so similar in principle and construction that we will describe them all by giving a brief account of the most important, the Pont Notre-Dame.

Undoubtedly the Romans had a wooden bridge at this point. When that disappeared its work was done by the Pont-au-Change, a little further down the stream. The first Pont Notre-Dame was begun in 1412. This bridge was loaded with houses and shops in the picturesque medieval way, and lasted until 1499, when it fell with great ruin and commotion. The Pont Notre-Dame could not be spared. The good people of Paris set about its reconstruction at once in a sensible way. A commission of seven of the best *Maitres des Œuvres de la Ville* was created, and attached to this, as consulting engineer and architect, was the famous Fra Giovanni Giocondo da

Verona, the same great builder who, in his old age, took up the work at St. Peter's where Bramante left it. The design for the Pont Notre-Dame is given by Jacques-Androuet du Cerceau in his "Plus excellents Bastiments de France." It is labelled Pont Saint-Michel, an obvious error. This design is an ideal solution of the bridge problem as it presented itself in the old walled towns.

The bridge was famous the world over, and fine it was, with its gay shops and orderly houses. When, in 1531, soon after its completion, Francis I. brought his queen Éléonore d'Autriche to Paris, he ordered all the shop-girls of the Pont Notre-Dame to wear their best gowns "pour tapisserie."

The Pont-au-Change, as its name implies, was devoted to the use of jewelers and money-changers. The Paris Bourse started here.

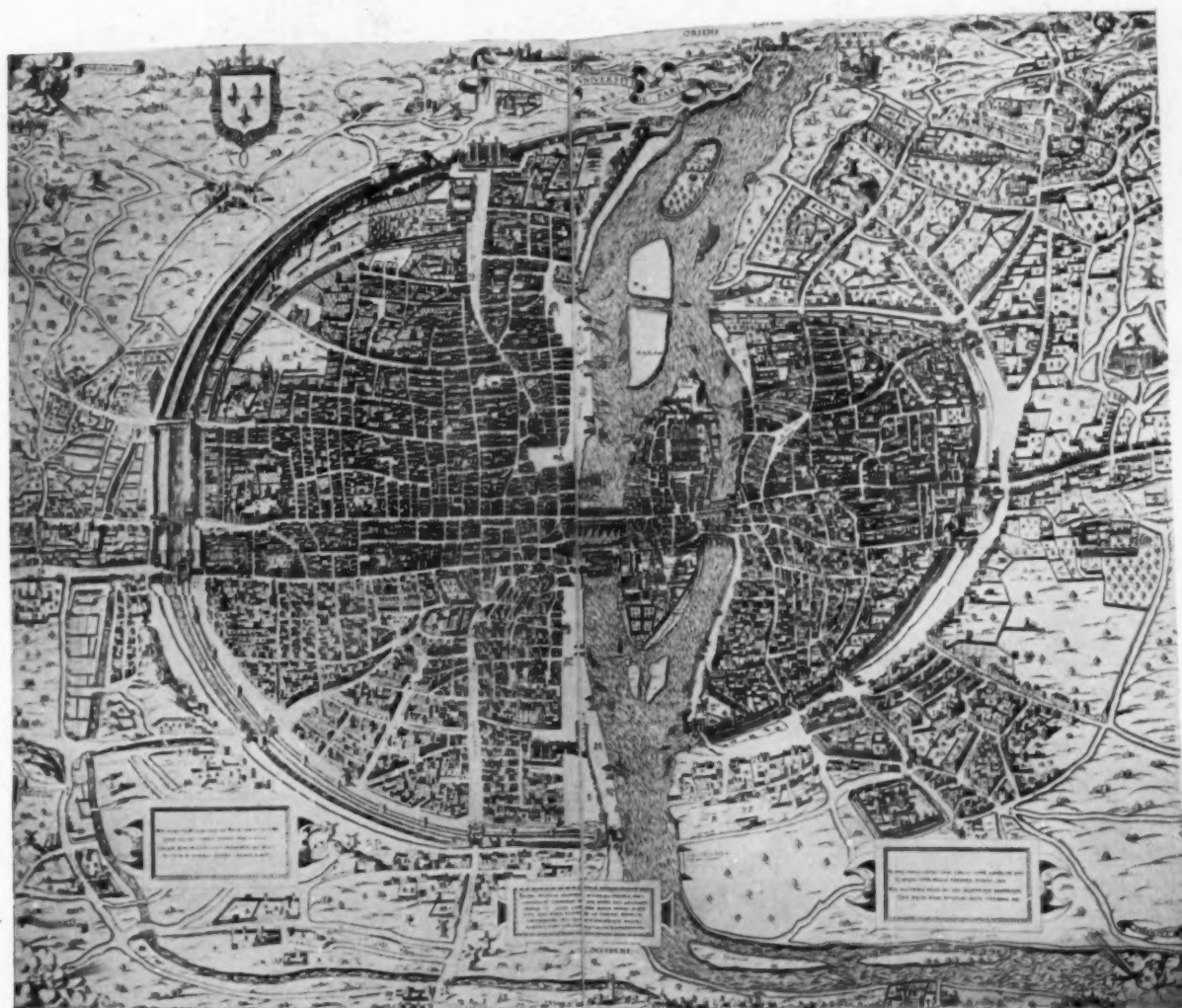
The old bridge-builders placed the piers of their arches so near together that they acted as dams, materially increasing the rapidity of the current. The citizens used this

power to turn their mills. In the thirteenth century we find an entire bridge, the Pont aux Meuniers, or Millers' Bridge devoted to this usage. The current was also used to pump Seine water into the city. Two *machines*, the Pompe Nôtre-Dame and the Samaritaine, became landmarks of first-rate importance.

The Millers' Bridge fell in 1596 and was replaced by the Pont aux Marchands.

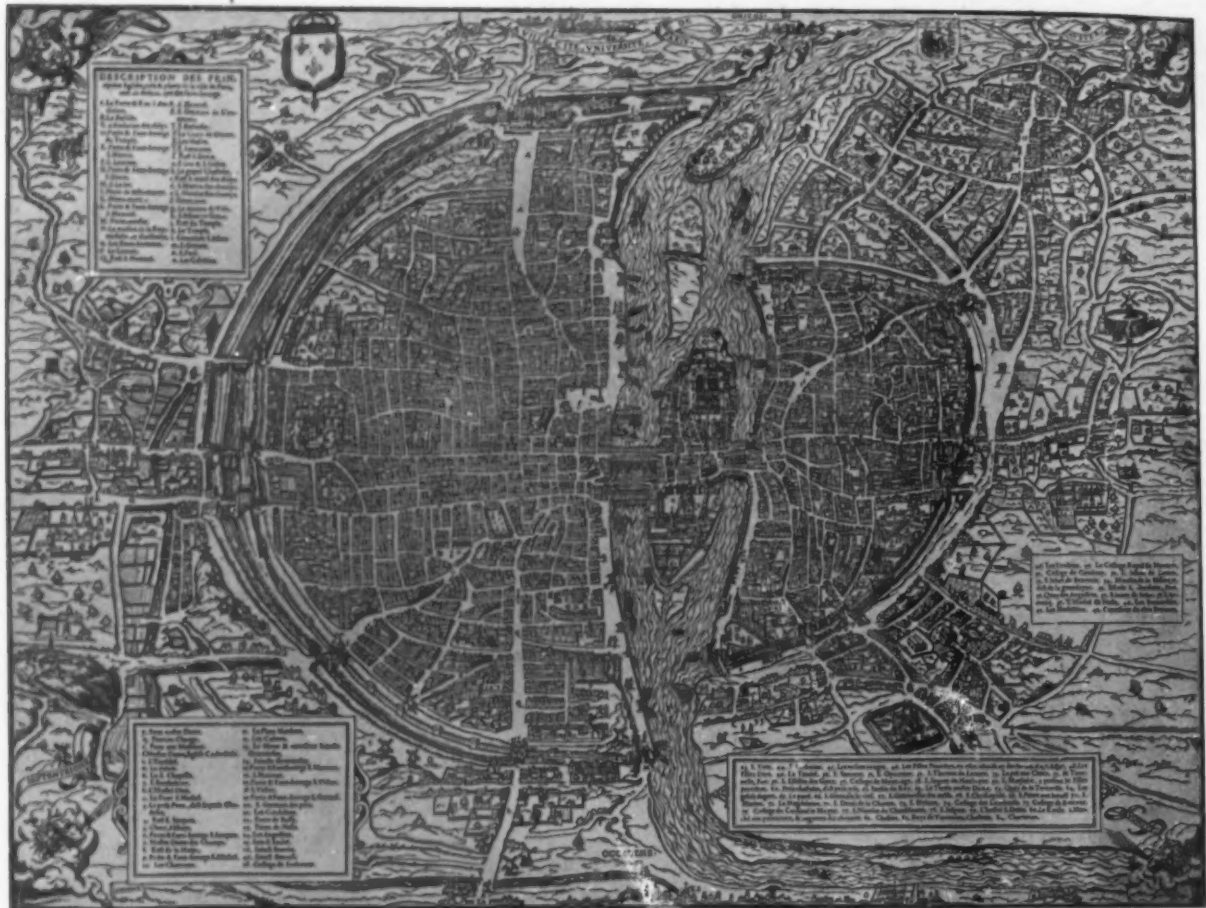
In the sixteenth century the old bridges, which have been described, proved entirely inadequate to the necessities of traffic. The people of the *rive gauche*, especially, clamored for a new bridge as early as 1556, in the reign of Henry II. (1547-1559). It was at first desired to place the Pont-Neuf near the Louvre, probably at the termination of the modern Rue du Louvre, where a

bridge is much needed at the present moment; but a more picturesque location was found just at the point where the Ile de la Cité approached nearest to the two *ilots* which lay to the west. The design was made by one of the Cerceaus, probably Baptiste, and Guillaume Marchand. In 1585 a special commission was created which was directed to superintend the construction of the bridge and to arrange squares and streets connecting the Pont-Neuf with important points. Curiously enough a large part of this necessary work still remains to be done. The first stone of the Pont-Neuf was laid in 1588; the southern portion, crossing the narrow arm of the Seine, was opened in 1601 and the entire bridge finished June 20, 1603. In 1607 a part of the royal gar-



THE "PLAN DE SAINT-VICTOR"—1555

## The Topographical Evolution of the City of Paris



THE BELLEFOREST PLAN—1575

den attached to the Palais was devoted to the Place Dauphine with the adjacent quays to the north and south.

The Pont-Neuf was the first bridge built in Paris without permanent superstructures. Its most important feature was, naturally, the terrace, or *terre-plein*, near its center, where the equestrian statue of Henry IV., by Jean Bologne and Tacca, was placed in 1613.

The Seine, from the Quai de la Conférence to the Ile de la Cité is fairly straight. The western point of the island is nearly in its axis, and makes a good center for the important masses of architecture on either side. This, topographically, the focal point of the city, has been occupied precisely three hundred years by the Pont-Neuf; well occupied, too, but modestly, we may say, with the Pont Alexandre III. leaping the river behind us. The Place Dauphine is certainly a very commonplace mass of buildings to

place in so conspicuous a position. It is a site worthy of a great monument; but the people of Paris have never been willing to place anything here which might eclipse or belittle Nôtre-Dame and the Sainte-Chapelle. Probably the best solution of the difficulty would be to destroy the Place Dauphine and revive the old *Jardin du Roi* which, as appears in our maps, made such a pleasant termination of the island.

### THE HÔTEL DE VILLE

Probably the most important monument which the Renaissance gave to Paris was the old Hôtel de Ville, destroyed by the Commune in 1871. Étienne Marcel, *Prévôt des Marchands*, as a part of his desperate attempt to secure a semblance of independent civic life for Paris, managed, at great expense and in the teeth of unreasonable opposition, to buy for the city the old Maison aux Piliers in the Place de Grève. When Marcel died, in 1358, nearly all the



QUESNEL'S PLAN—1609

work of his life was undone, but the *Maison aux Piliers* still remained in the possession of the city. The old building was repaired from time to time, but in the reign of Francis I. its condition had become intolerable. On November 15, 1529, the *Bureau de la Ville* took the matter into consideration and brought it to the attention of the king.

Francis I. was a great builder. His efforts were, however, mainly directed toward the creation of comfortable homes for royalty away from Paris. Throughout his reign there was immense activity at the Châteaux Villers-Cotterets, Folembray, La Muette, Saint-Germain en Laye, Fontainebleau, Blois, Chambord and Madrid. Still, he was not entirely devoid of public spirit, and when the question of the Hôtel de Ville was brought to his attention he responded in a rather generous way. The city needed the building, certainly, but so also it needed many other things. The correspondence of the king with the municipal authorities, preserved in the Archives Nationales, shows a definite intention to remodel Paris according to enlightened principles, which he, perhaps,

understood as well as any man of his day. In speaking of Paris he makes especial reference to the "alignement de ses rues" and their "embellissement et décoration." That some definite action was taken is shown by an epigram of Clément Marot "Sur l'Ordonnance que le roy fist de bâtir à Paris avec proportion."

"Le roi aimant la décoration  
De son Paris, entr'autres bien ordonne  
Qu'on y batisse avec proportion,  
Et pour ce faire argent et conseil donne;  
Maison de Ville y construit belle et bonne;  
Les Lieux publics devise tous nouveaux,  
Entre lesquels, au milieu de Sorbonne,  
Doit ce dit-on, faire la place aux Veaux."

Nothing came of the general plan. Paris remained as medieval as before. The reconstruction of the Hôtel de Ville, however, did proceed. The first stone of the new building was laid July 15, 1533, and in the reign of Francis I. one storey of seven

bays was completed. The interminable discussion about the architect of this building is amusing, but aside from our purpose. The chief architect was doubtless the first Pierre Chambiges, who held the title "Maître des œuvres et du pavé de la Ville de Paris." Associated with him and other Frenchmen was one Domenico de' Bernabei da Cortona, called, for no good reason, Boccador, who probably acted as consulting architect. Serlio and Fra Giocondo held similar positions in France. Immediately to the south of the little building of Francis I. was a right of way, the Rue du Martroi, so called in allusion to the executions of the Place de Grève, and immediately in the rear was the church of Saint-Jean. In the first year of the reign of Henry II. (1547-1559) an arch called the Arcade de Saint-Jean was thrown over the Rue du Martroi and the three-storeyed Pavillon de Saint-Jean built over it. To the north of the central building was the Hôpital du Saint-Esprit, which also had a right of way. To preserve this another arch was built, and over this the Pavillon du Saint-Esprit was begun in the reign of Henry

## The Topographical Evolution of the City of Paris

II., but not finished until the next century.

Charles IX. (1560-1574) improved the old Place de Grève a little. Under Henry III. (1574-1589) all effort collapsed. This rascally king robbed the municipal strong-box and rendered the city bankrupt. The Valois promised much for Paris, but did extremely little.

Henry IV. (1589-1610), "bon bourgeois," the first Bourbon, loved Paris better than his religion. In 1590 he restored to the city the "amendes et confiscations" due to the crown, and work on the Hôtel de Ville was actively recommenced in 1606. About 1608 the famous statue of the king by Biard, in *pierre de Tonnerre* against a background of black marble, was erected over the door of the Hôtel de Ville. It was destroyed in the Revolution.

The Hôtel de Ville was finished in 1628, in the reign of Louis XIII. The irregular

lot on which it stood, between the property of the church of Saint-Jean and that of the Hôpital du Saint-Esprit, forced its architects to build their fine court in the form of a truncated triangle or trapezoid.

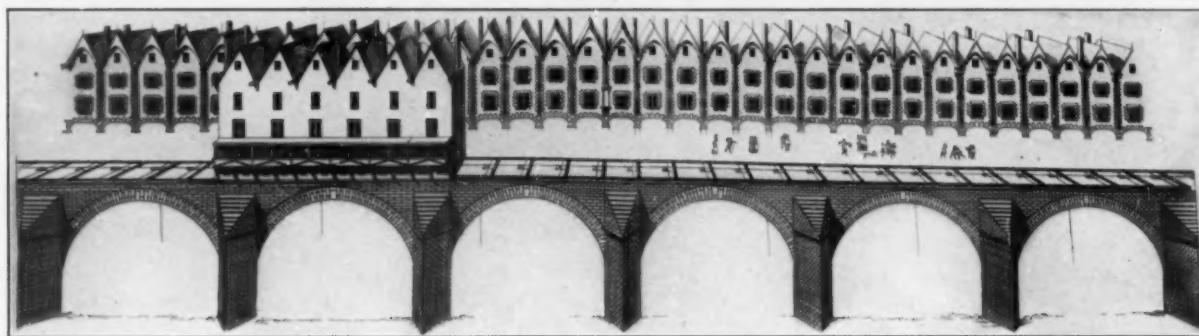
Although somewhat improved, the condition of the Place de Grève during this period was still thoroughly medieval. It was an immense *port* full of nondescript structures and merchandise. Moreover, it was a favorite place for executions, which were conducted with a frenzy of cruelty so inconceivably terrible as to seem to us grotesque. In this, however, Paris was no worse than the free city of Nuremberg and many others at this time.

Minor changes were made in the Hôtel de Ville from time to time. In 1749 it was proposed to build another on the northern side of the square; Napoleon wished to have extensive enlargements made; but the



VASSALIEU'S PLAN—1609

## House and Garden



THE PONT NÔTRE-DAME

From Du Cerceau

composition of the building was not seriously affected until its entire reconstruction was begun by Lesueur in 1837. On the whole, it may be said that modern additions disfigured the old building of Henry IV., and that, but for the priceless treasures which it contained, its destruction in 1871 was not an irreparable loss. The present building has been intelligently designed, and is an excellent substitute.

### THE LOUVRE AND THE TUILERIES

We have seen that the old Château du Louvre was built by Philippe-Auguste as a fortress, which should at the same time control the region without the wall and the city within. When the second wall was built by Étienne Marcel, which we call the *enceinte* of Charles V., the Louvre was thrown out of commission as a fortress, and became more and more devoted to other purposes. It was, for several centuries, the royal treas-

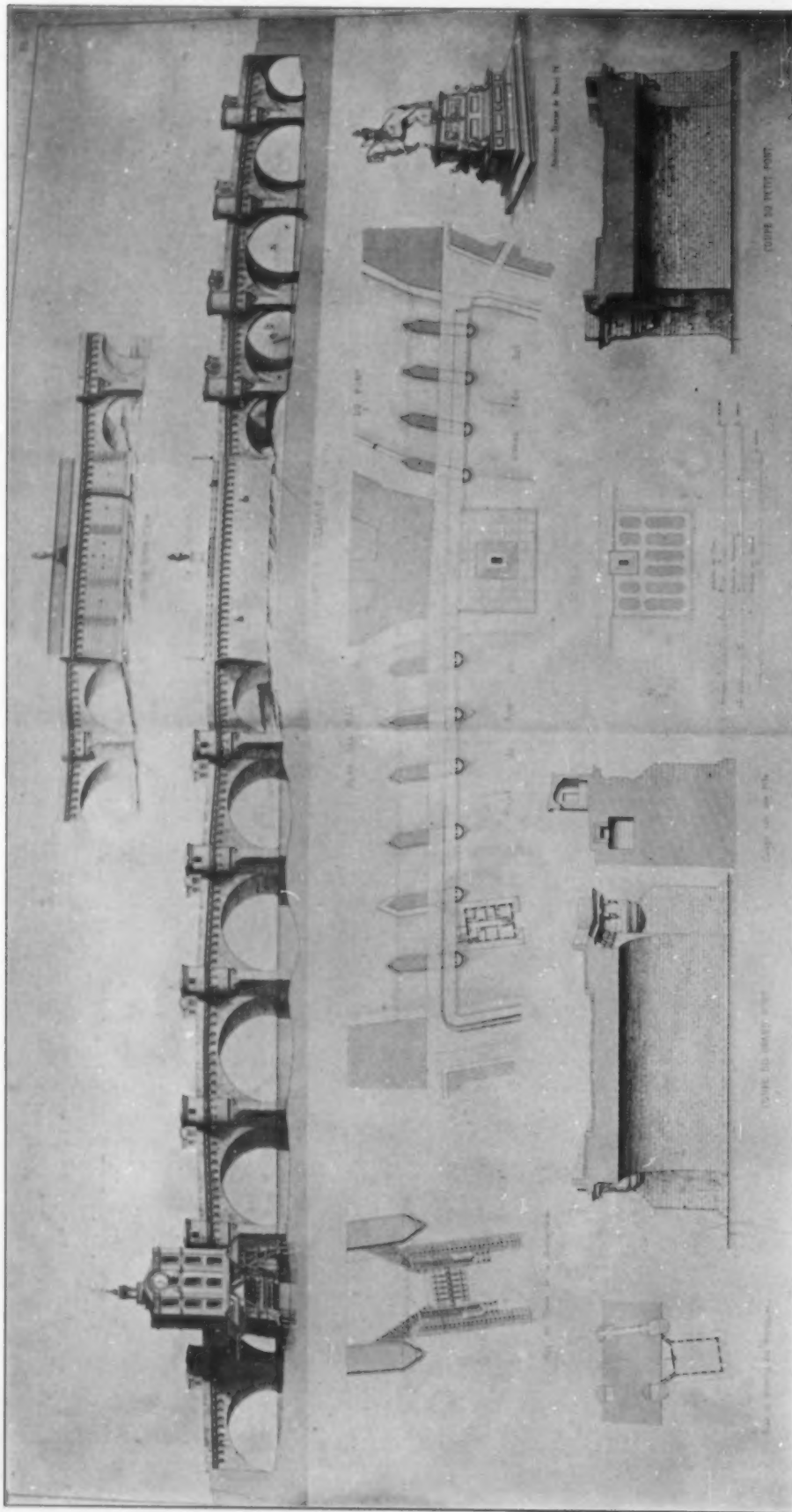
ury, where not only the moneys but the jewels and other property of high value were kept. Charles V. (1364-1380), an intelligent, though not powerful king, while he especially favored the Hôtel Saint-Pol as a family residence, spent much of his time at the Louvre. In one of its towers—*Tour de la Librairie*—he housed his astonishing collection of fine manuscripts, which during the English occupancy (1420-1436) was looted by the Duke of Bedford and scattered to the winds. Charles V. made immense reconstructions at the Louvre which remained much as he left it until the end of the reign of Francis I.

Francis I. loved the Loire better than the Seine and paid little attention to his "bonne ville de Paris" until neglect became dangerous, when he was lavish with his good intentions. In 1527 he ordered the destruction of the great round keep of Philippe-



THE HÔTEL DE VILLE AS COMPLETED IN THE REIGN OF LOUIS XIII.

From an engraving by Sylvestre



THE PONT-NEUF

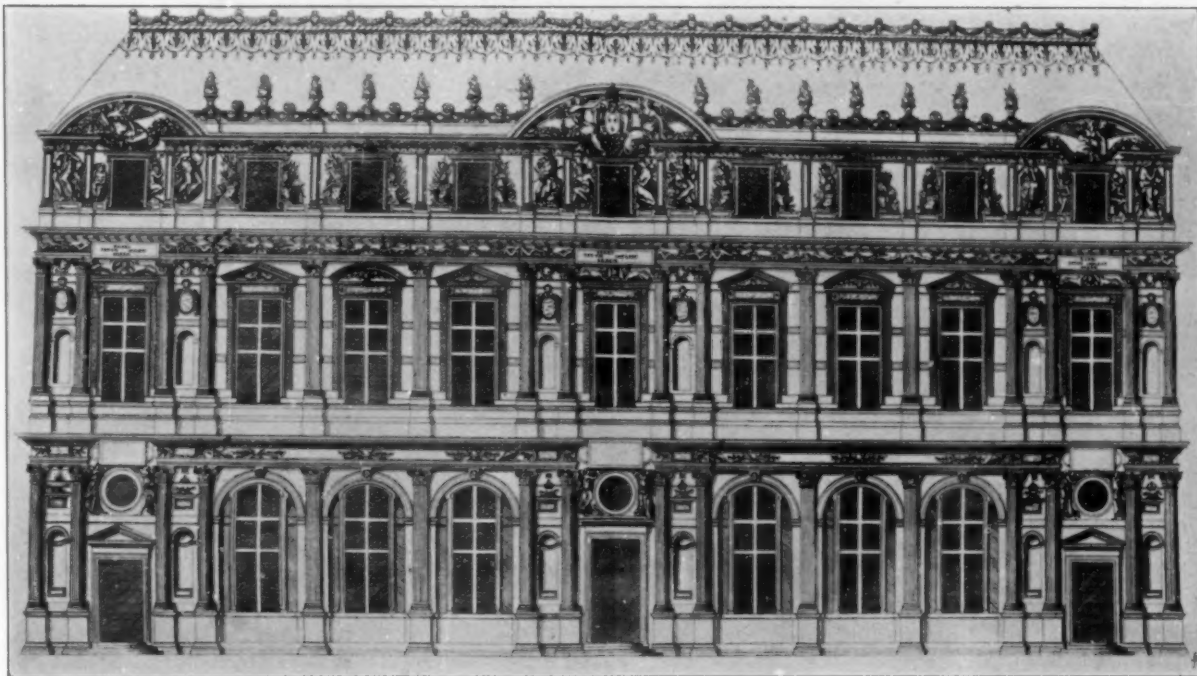
From Lenoir

Auguste. In 1546 he directed the architect Pierre Lescot, Abbé de Clagny, to begin the reconstruction of the château in the new style then maturing in France under the influence of the Italian Renaissance. The scheme of Lescot contemplated using an area no larger than that of the château of Charles V., which should be covered by three *corps de bâtiment* arranged about a court on the northern, western and southern sides, leaving the

eastern side for the monumental gateway and approach; the usual arrangement of châteaux at that time. Lescot began the western *corps de bâtiment* in 1546 and finished it in two years. This is the famous portion of the palace containing the Salle des Caryatides which replaces the great hall of Philippe-Auguste and Charles V. The crypt of Philippe-Auguste may still be seen, and much of the thick wall of the medieval château was



House and Garden



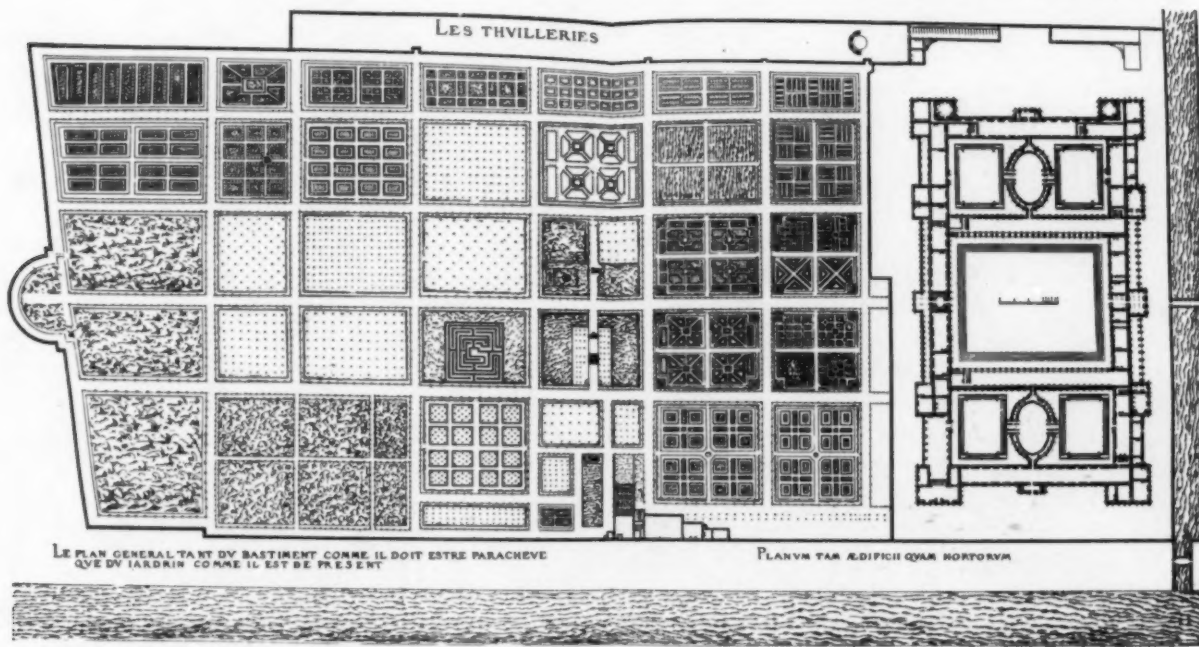
THE LOUVRE FAÇADE AS BUILT BY LESCOT

From Du Cerceau

retained on the western side. The Pavillon du Roi in the south-western corner was added in the reign of Henry II., and in the time of the last Valois the southern *corps de bâtiment* was finished according to the design of Pierre Lescot.

Instead of completing the scheme of

this architect at the Louvre, the attention of the royal family was diverted to the project of Catharine de Medici for a new palace on the other side of the *enceinte* of Charles V. The architect chosen by the queen was Philibert Delorme, who commenced work in 1564, in the reign of



ORIGINAL SCHEME FOR THE PALACE AND GARDEN OF THE TUILERIES From Du Cerceau

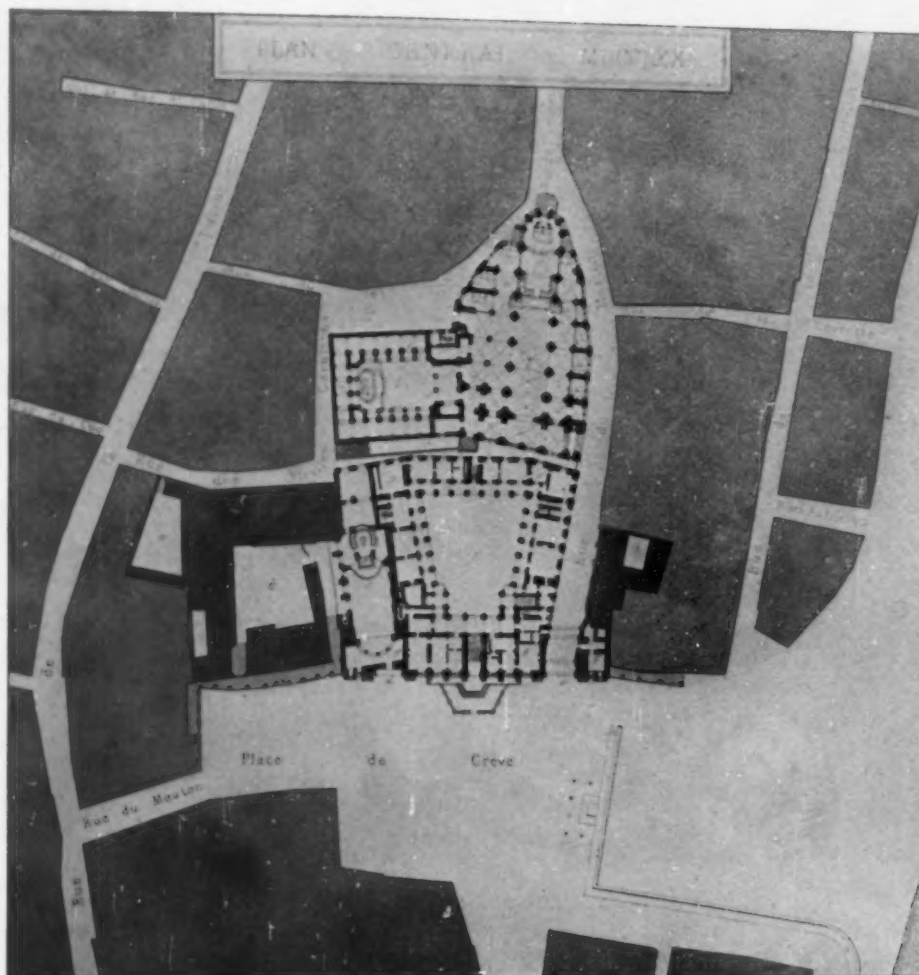
## The Topographical Evolution of the City of Paris

Charles IX. The superb design of Delorme for the Tuileries has been preserved by Jacques-Androuet du Cerceau in the "Plus excellents Bastiments de France." It was intended to have the same frontage on the garden to the west as the building that was destroyed in 1871. To the east, toward the Louvre, there were to be a large square central court and two lateral buildings with oval courts in each. The entire palace, if it had been completed, would have extended eastward as far as the Arc du Carrousel.

Delorme had finished the central portion only of the garden façade when the entire scheme was abandoned by Catharine de Medici, whose attention was diverted to the Hôtel de Soissons, near the Halles Centrales, which was to be thereafter her town residence.

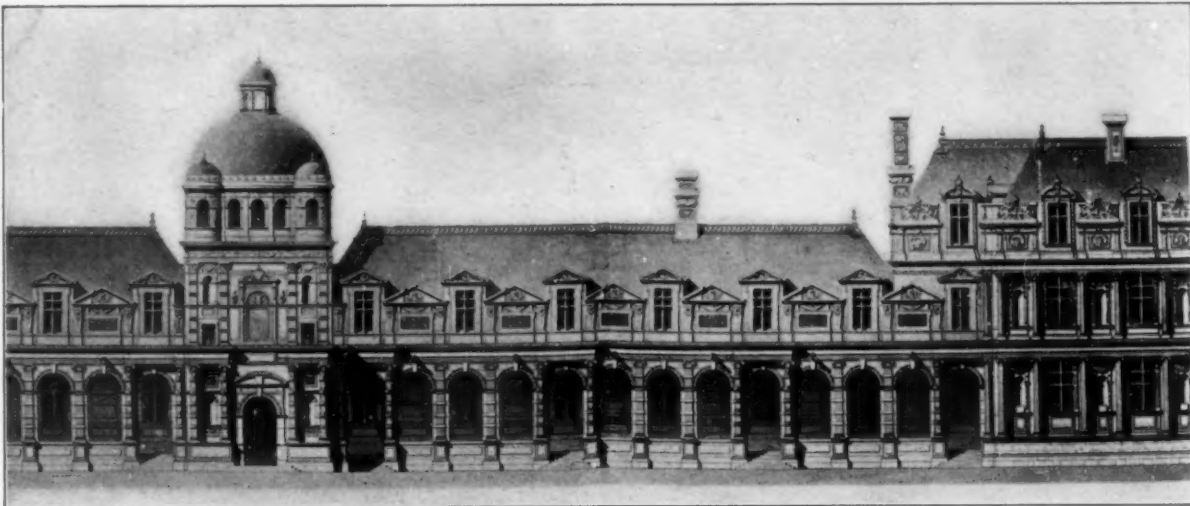
The Tuileries was later completed toward the south by Jean Bullant and the younger Jacques-Androuet du Cerceau. In her brilliant, but short-sighted way, Catharine de Medici conceived a scheme for connecting the Louvre with her new palace of the Tuileries by a gallery running along the bank of the river. The first step toward this was the lovely loggia called Petite Galerie, now the Galerie d'Apollon. From this, the Grande Galerie begun by Catharine de Medici and finished by Henry IV., ran directly to the Tuileries at the Pavillon de Flore.

The superb scheme of Delorme for an



PLAN OF THE COMPLETED HÔTEL DE VILLE WITH CHURCH OF SAINT-JEAN

immense palace in the Tuileries, or tile yards, seems to have suggested the possibility of introducing a definite axis into the map of Paris. His design, as given by Du Cerceau, included a large garden, as wide as the length of the palace, and extending to the bed of the river at the Pont de la Concorde. Until Le Nôtre's time the arrangement of this garden was simple, but it, of course, included a central passage vertical to the central pavilion of the Tuileries. This line, when produced toward the hill on which the Arc de Triomphe now stands, became the most important topographical axis of the city, and was undoubtedly determined at this time. It centered well on the Tuileries but not on the Louvre. To create the semblance of symmetry it was necessary to quadruple the Louvre court, thus diverting the axial line a few degrees to the north. This awkward



THE RECONSTRUCTION OF THE GARDEN FAÇADE OF THE TUILERIES AS BUILT BY DELORME

*From Histoire Générale*

arrangement has always irritated the strict classicism of modern Paris, which has been only imperfectly reassured by Napoleon's remark, "les oiseaux seuls s'aperçoivent de l'irrégularité des grandes espaces."

THE PLACE ROYALE

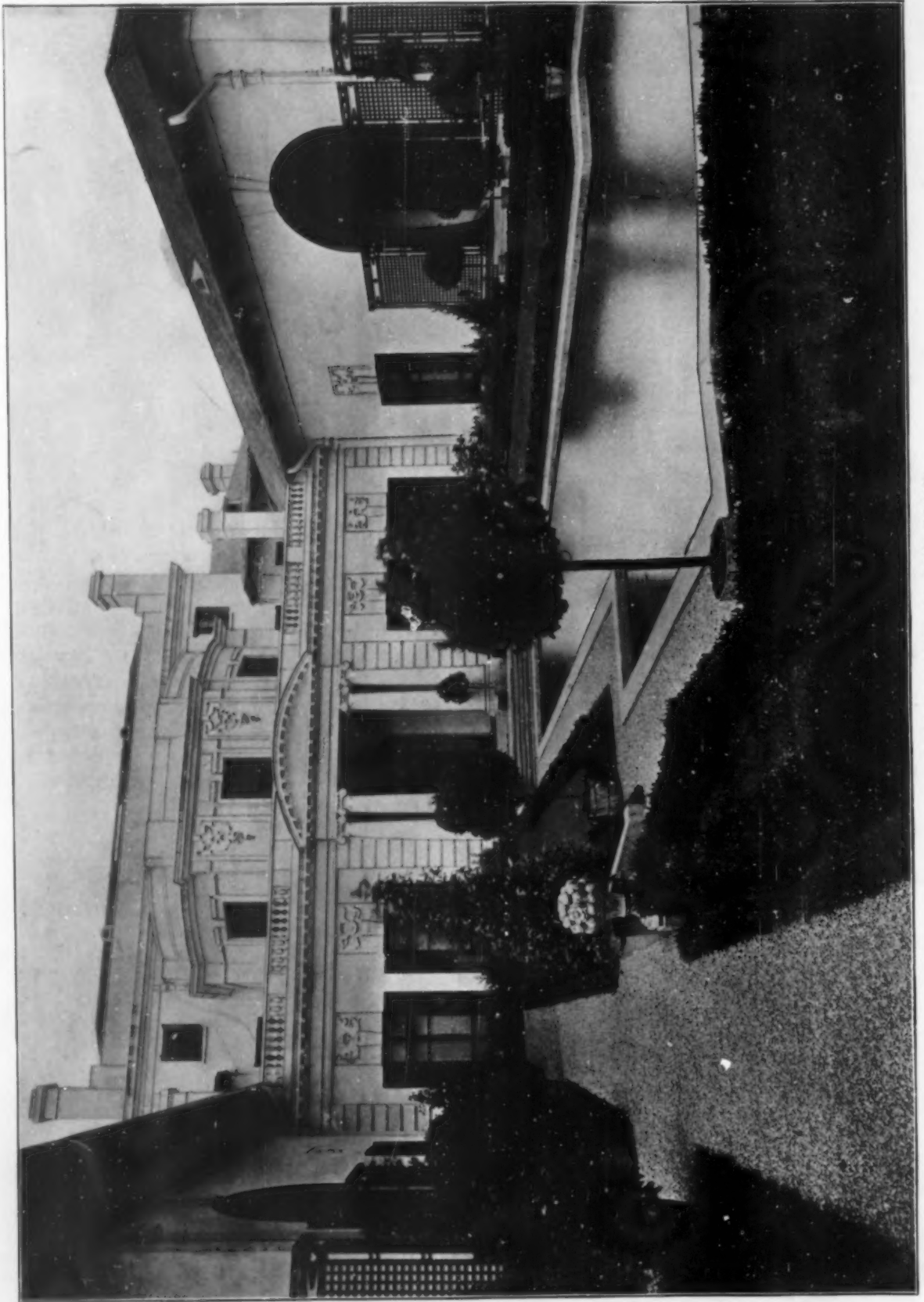
The old palace of the Tournelles, north of the Rue Saint-Antoine and near the Bastille, which the Duke of Bedford had made his headquarters during the English occupation, and where Henry II. was mortally wounded, was abandoned after this king's death, and at the end of the sixteenth century had become the common horse-market. Henry IV. con-

ceived a scheme for devoting this property to a real-estate improvement; an immense square dressed as a park, and surrounded on all sides by good houses built according to a well-conceived, uniform plan. The design was made by the younger Jacques-Androuet du Cerceau, who began its construction in 1605. The Place Dauphine at the Pont-Neuf was a similar experiment. The Place Royale, now Place des Vosges, was a favorite project with Henry IV. With variations it has been often copied. The Place Vendôme and Place des Victoires in Paris, Covent Garden and Lincoln's Inn Fields in London may be cited as examples.

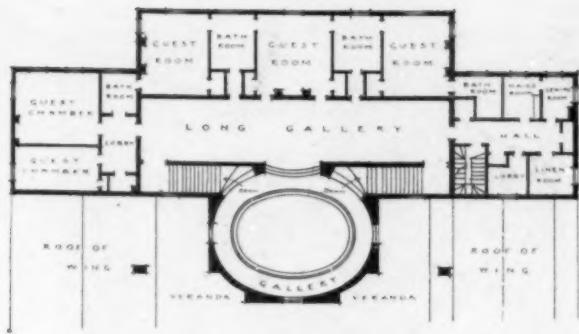
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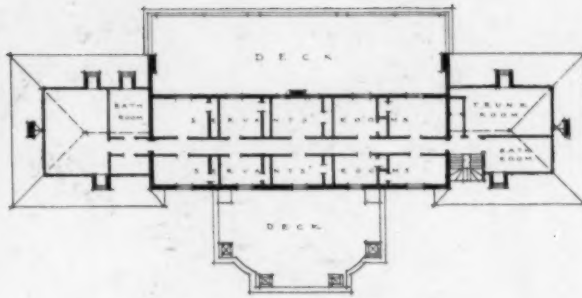
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THE GARDEN FRONT OF THE HOUSE



THE SECOND FLOOR PLAN



THE THIRD FLOOR PLAN

## THE NEW RESIDENCE OF HERMAN B. DURYEA, ESQ.

AT WESTBURY, LONG ISLAND

*Designed by Carrère & Hastings, Architects*

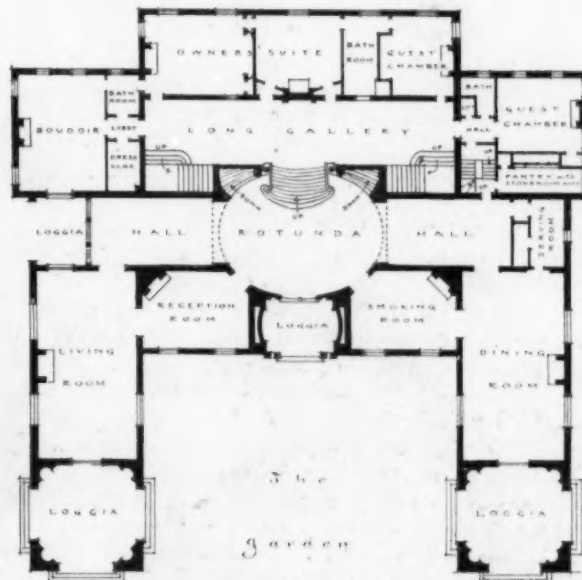
MR. DURYEA'S new place at Westbury is purely an architect's creation in the midst of what was but two years ago an untouched and characteristic bit of Long Island landscape.

A clump of wooded knolls was selected for the building operations, and a thrifty second growth of dogwood, hickories, oaks and chestnuts was deliberately cut away, not only upon the space to be occupied by the house itself, but to form an unbroken vista across

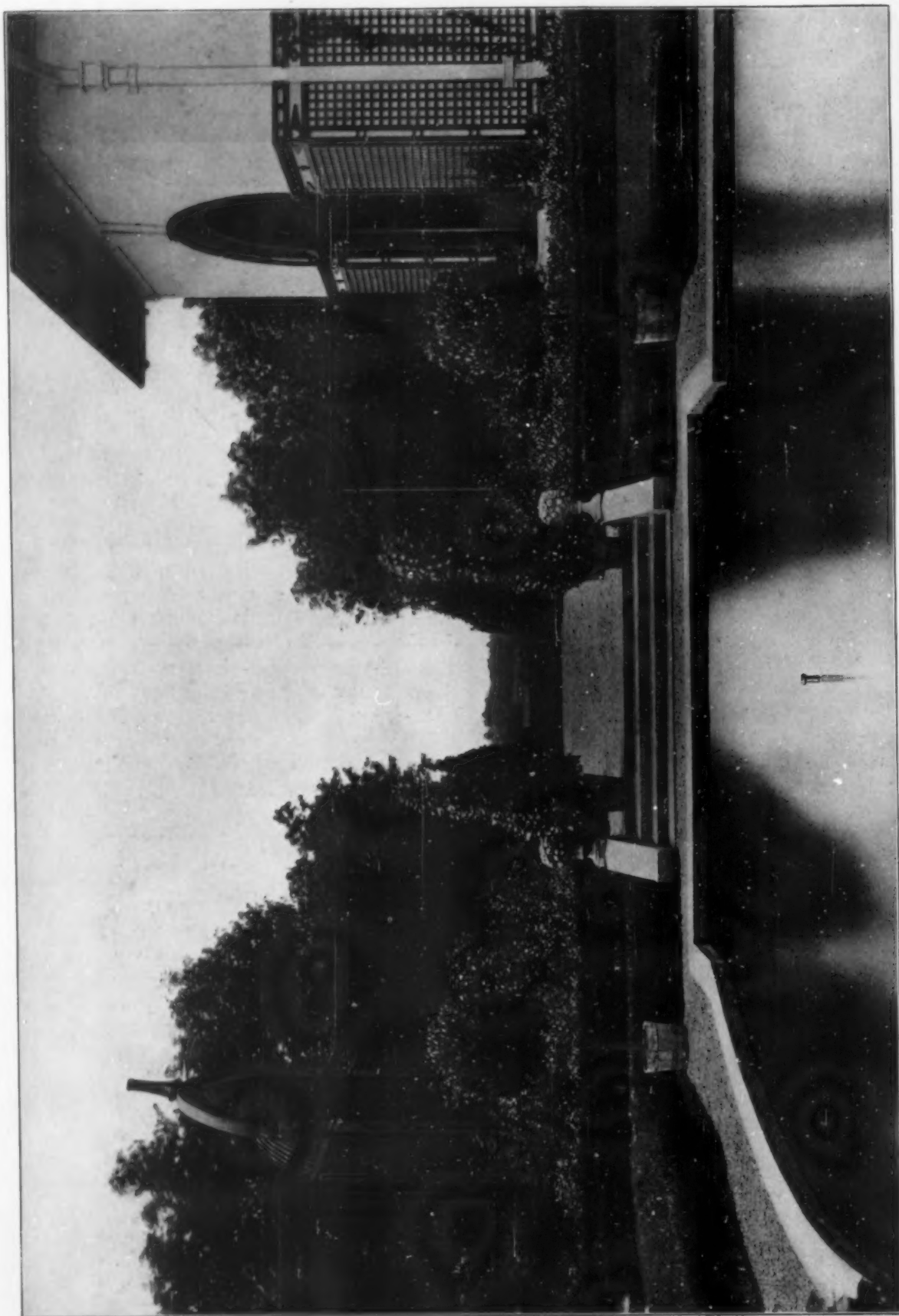
the garden and continuing on for several miles over the low undulating land. Standing in the middle of this one can almost recognize the distant sea. This outlook through the enclosing woods obtained, and the house adjusted to it, the immediate surroundings of the structure became a question of great importance. Here, however, the advantage of a background for any decorative treatment of the ground already existed, and there was needed only the system of trellises at the end



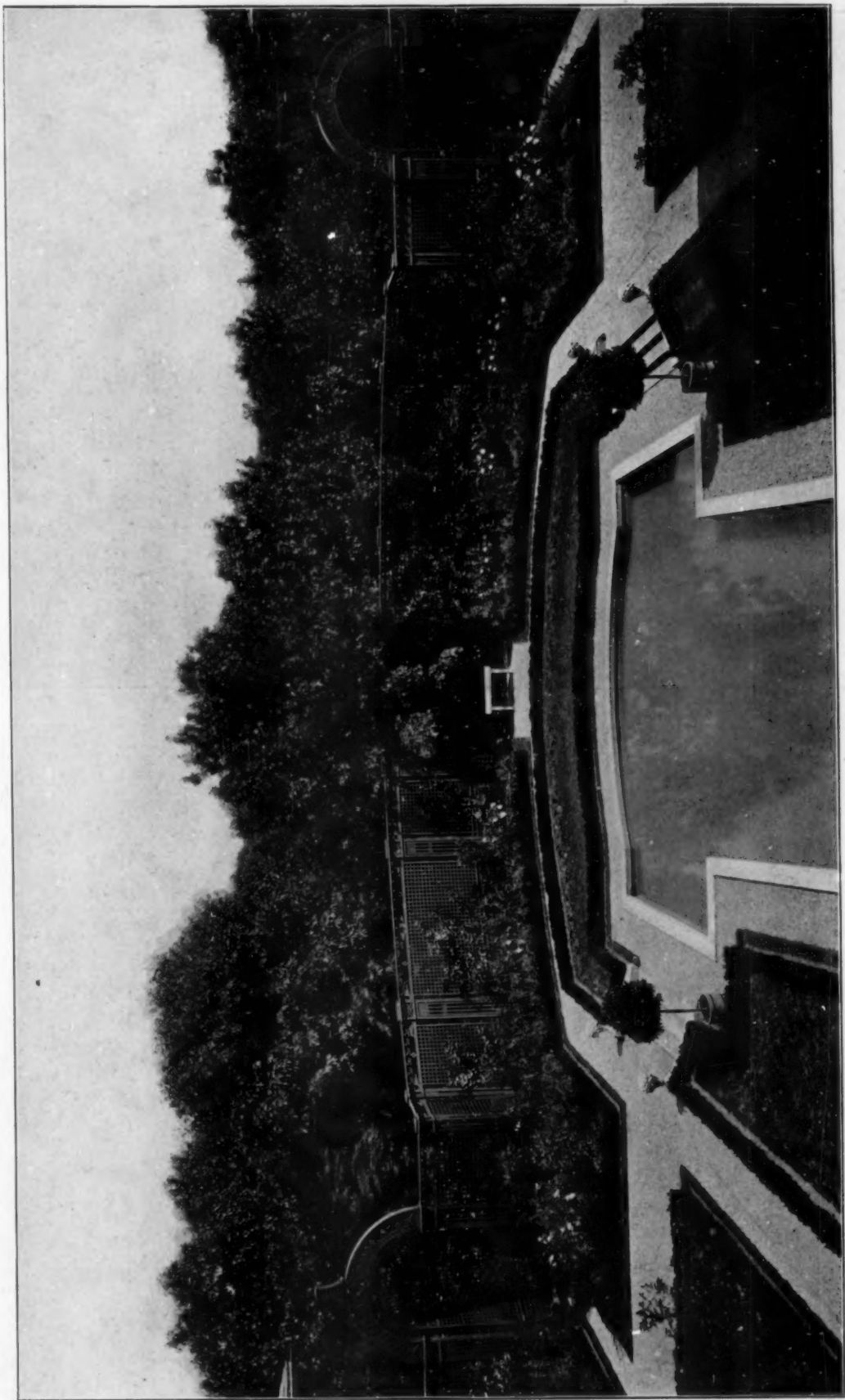
THE BASEMENT PLAN



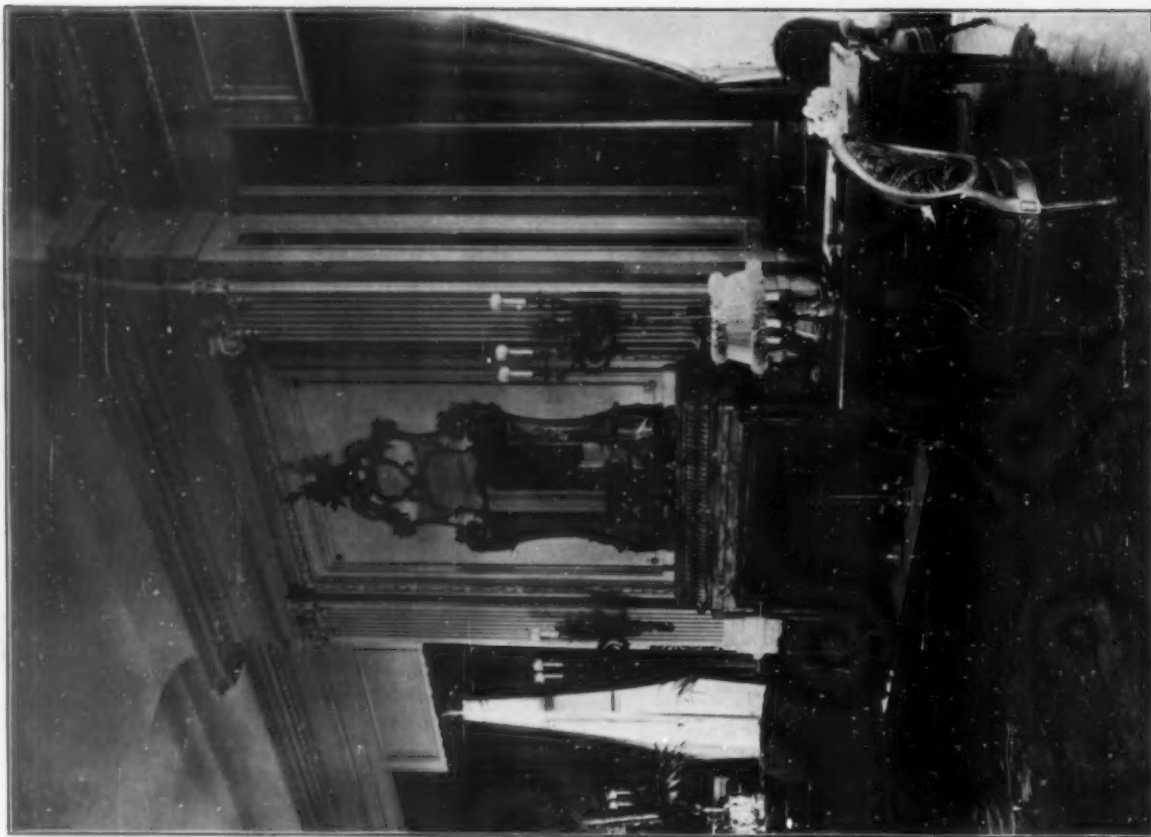
THE FIRST FLOOR PLAN



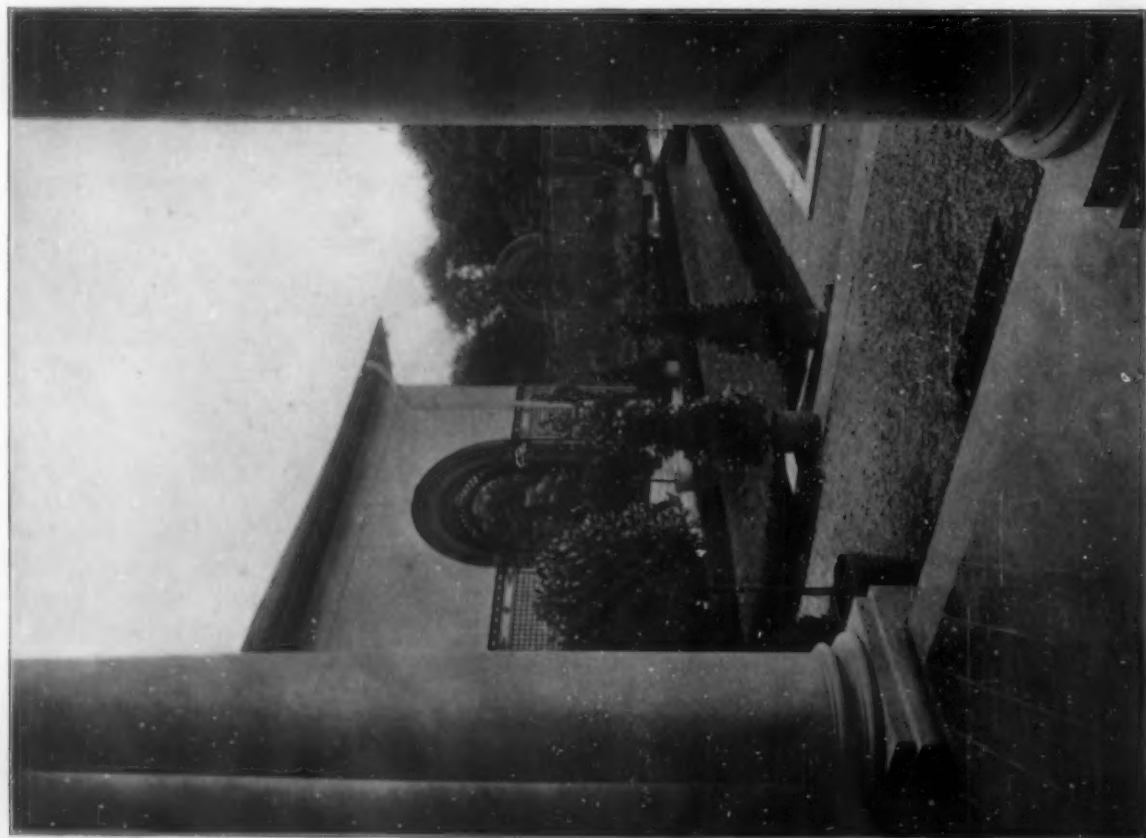
THE VISTA THROUGH THE WOOD



THE GARDEN AND ITS BACKGROUND

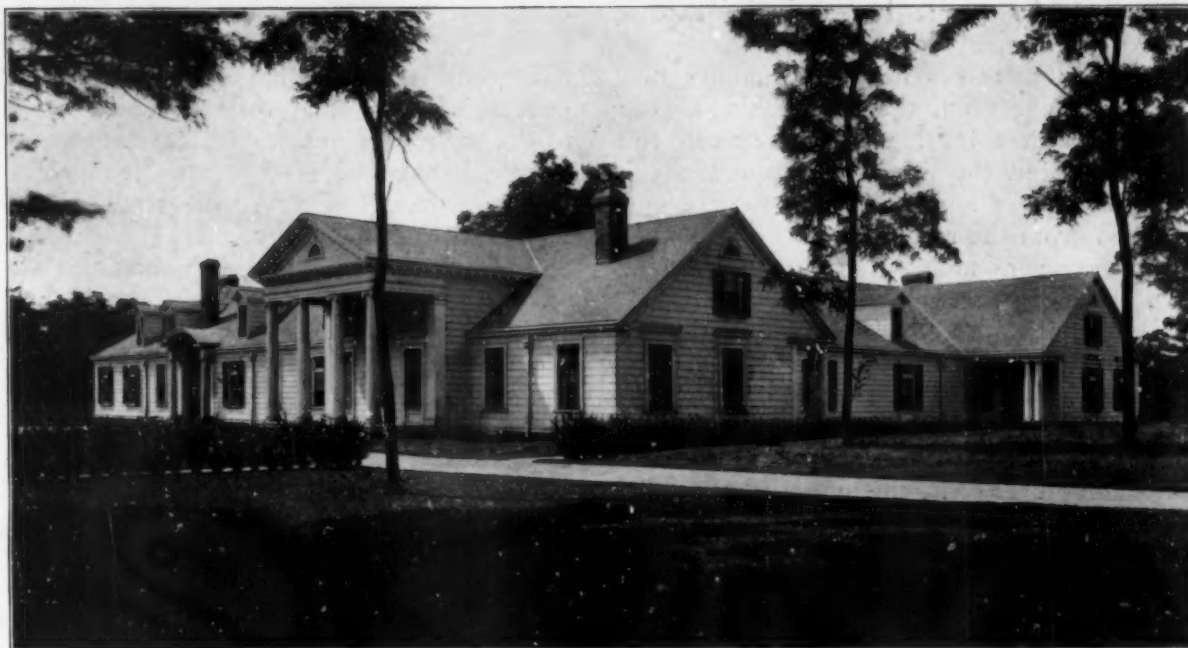


A VIEW IN THE LIVING-ROOM



A VIEW FROM THE GARDEN ENTRANCE





THE STABLES

of the garden to speak the last architectural word before the eye is lost in the depths of a wildwood beyond.

The design of the ground is so extremely simple that its plan can be read from the illustrations. The vista alluded to passes across the ends of the wings, and within their limits it is a formal walk bordered with hedges. Considerate of the pool, it curves outward in the center and so completes a border of green surrounding the water. Beyond the confines of the house, it meets the character of the hillside and becomes simply a broad turf walk, extremely beautiful and imposing, and suggesting in miniature the *tapis verts* of Versailles and Compiègne.

The effect of calm dignity is furthered by restraint in giving over areas to flowers. Floral

color, therefore, merges in effect with that of shrubs, with rich green turf and opulent hedges of box, brought from Holland. The *treillage*, too, is a green, yet darker, and the note of all is a sharp contrast with the severely white exterior of the house. Many cedars, fifteen to twenty feet in height, were brought from near Boonton, N. J., and successfully reestablished on the grounds.

The character of the structure is that of the Louis XVI. style, and it is built of brick, stuccoed with cement and finished with a brilliant coat of shell-lime and marble dust.

There is little exterior enrichment, except upon the center of the garden front and the first impression of the interior is one of spaciousness, due as well to the large rotunda, open through two storeys, as to the broad reaches of



THE STABLE COURTYARD

halls and the ample scale of the rooms. There is, also, an ingenious contriving of the different storeys in such a manner that the first floor upon the garden side of the house lies at a level midway between the basement and the first floor upon the entrance front. Steps reaching these rise and descend from the rotunda and disappear beyond a series of arches that are plastered in semblance of French Caen-stone walls.

Into the rotunda open the smoking-room and the reception-rooms, the panelling of their lofty walls colored a French gray; and beyond these are on one hand the dining-room, in Circassian walnut illuminated with gold, and on the other the living-room. The walls of this beautiful apartment are clothed with old crimson damask found in Italy and hung within panels with that care necessary to preserve such a rich remnant of Europe's

old textile art. The woodwork runs to the ceiling and is lead-colored, making the finest background for the large canvases of old masters which give at once a great interest to the walls, and balance the chimney-piece, to which the eye is first attracted by an elaborate mantel of carved Siena marble and a gilt rococo mirror above.

The stable of the place lies apart and unseen from the house, and therefore does not conform to the style of the mansion, but it is a charming structure of dignified, yet low and graceful lines; and, especially within its courtyard, there is a local touch in honor of Long Island's indigenous dwellings, which makes it a harmonious companion to the original farmhouse of the estate, which is situated close by. This building the owner and his architects have wisely preserved as the superintendent's dwelling.

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THAT the transportation problem in large cities is to be even partially solved by means of automobiles is an idea which at first approach seems extremely picturesque. One easily imagines, the "Seeing New York" caravans lumbering their toilsome way through congested districts where they certainly are, as Commissioner McAdoo has said, too cumbersome for ordinary street traffic. As an extreme effort on the part of an enterprising amusement company these vehicles may cease to be needed when amusement ends and practical needs begin. Many automobiles of moderate size may outrun these monsters, and in the crowded parts of cities carry passengers where no other form of surface transit can make its way. Such a transportation scheme has been proposed for New York. If it is carried out the city may be blessed with that picturesque means of locomotion which London and Paris already enjoy in their omnibuses. It is a means which, if existing alone, is entirely inadequate for any modern city; but, in conjunction with other long-distance elevated or underground lines, it possesses undeniable advantages.

WHEN cities are beautified so that getting about in them will be an enjoyment and not merely a necessary blank in reaching one's destination, the means of traversing the streets will contribute to that enjoyment. As proof of this one need only remember the delight at riding upon a bus through London or Paris. And witness, also, in our own country the tenacious popularity of the Fifth Avenue stage. What is more diverting than to view the teeming life of a metropolis, when seated well aloft, safe from the wheels of a hundred vehicles; to tend sympathetically in their wake in this direction and in that; to watch the eddying crowds as would a bird if close to earth; to see the long rows of buildings in their true proportions, upon either side; to find at last and in one view all the aspects of a highway reaching far away where the perspective invites the ensemble to cease. Who would prefer to this to be "expressed," as Ruskin put it, in any railroad train, be it above or below the ground? In such a ride upon a small vehicle there is all the charm of travel within easy grasp. Nor is the experience entirely that of idle diversion. The rider is making time

at a rate not at all to be despised. He can ascend to his seat with the becoming ease of a gentleman; and when he alights he is not received in the cold embrace of an elevated railroad pole. He may breathe fresh air if he chooses "*sur l'imperiale*," or else join the ladies comfortably encased below. The bus stops and approaches wherever bid; and the display of the word "*complet*," or its equivalent firmly prevents overcrowding.

WHAT is more important, however, than any of these considerations,—and it concerns the city at large,—is the fact that an omnibus, automobile or any other vehicle moving independently of straight tracks offers the least obstruction to the general traffic. In being as free of action as its fellow vehicles, whatever rule or control applied to them apply also to the bus, and the street confusion is rendered the simpler of solution as it becomes more homogeneous. Rapid traffic moving upon inexorably straight lines in the midst of slower is a difficulty which railroads have met and overcome by the aid of many tracks. In city streets the spectacle becomes absurd. As they grow more dense, it will become impossible.

By virtue of its independent movement, as well as its former preëminence in the rank of economy of operation, the bus has perpetuated itself. And what the bus may do the automobile may do—and more. Great progress has been made in perfecting electric lines whereon the moving power is generated at one place instead of several. Yet the possibilities of small vehicles are by no means exhausted. A Londoner will tell you that those very busses carried his forefathers home as long ago as Elizabeth's time. If not the same bus, the type has seen but little change. Now, however, the automobile opens a wide perspective in the way of speed, the comfort of passengers and the non-interruption of surface traffic, while the steadily decreasing cost of their manufacture and maintenance bids fair to make their operation in the manner above suggested a commercial success. The plan for New York is to divide the city into three zones, in each of which the fare is to be three cents. Transportation is thus to be retailed. A smaller vehicle, accommodating fewer passengers, and a shorter ride

for a smaller fare, is to be offered. But the comfort and pleasure of making short journeys in the city will not be proportionately reduced.

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COLLECTIONS of house designs, selected for illustration by certain English architects from the work of their contemporaries, form an important part of present-day literature upon the planning and building of dwellings. "*MODERN COTTAGE ARCHITECTURE*,"<sup>1</sup> by Maurice B. Adams, is the latest book of this character, and contains that representative work of well-known architects of England as may be found between the humble laborer's three-roomed cottage and the slightly more commodious entrance lodge. Within such confines architectural elaboration and pretense are equally impossible. Nevertheless the house-forms adapted to such ends as these,—that is, providing tenancies, housing estate labor and workers in manufacturing settlements,—bear a close relation to similar problems upon a more liberal scale; such, for example, as the middle-class dwelling and also the "week-end cottage," whose popularity is rapidly increasing. The examples Mr. Adams has selected preach severely the gospel of simplicity. Some, indeed, if judged by themselves alone, are scarcely removed from the commonplace. But it should be remembered that the designs are preëminently designs to be executed. And they have been executed. In doing so there has been, doubtless, an architect's victory over a cold-blooded calculator of pounds and pence who is as loath in England as is his fellow in America to part with any sum for an architect's commission. Hence the two countries are enough laden with the jerry-built "tasty cottage" which becomes an eyesore as soon as the winds of a season have buckled the flimsy ornament and played upon the first and only coat of cheerful paint. In his prefatory "*Notes concerning Cottage Building*" Mr. Adams gives some very sound guidance for country-side building, insisting upon simplicity, grace and repose of outline, good proportion of the mass, however small the building, agreeable colors

<sup>1</sup>"*Modern Cottage Architecture*," by Maurice B. Adams, F. R. I. B. A. Fifty plates with plans in quarto. London, 1904, B. T. Batsford. New York, John Lane. Price \$4.50, net.

supported by surfaces which invite vegetation; and equally important with these he places soundness of construction. There are few examples in the book which do not carry out these dicta; and if the collection as a whole shows some want of originality and invention, the argument remains upon the side of rational though conservative design. The illustrations are uniformly of line-and-wash perspective drawings, accompanied by plans drawn to scale.

THE forward steps Germany has recently taken in the artistic development of domestic architecture and household furnishing have been revealed to many persons only by the exhibit of that country at the St. Louis Exhibition. To those familiar with present art literature, however, it is not surprising that in the volume entitled "DAS MODERNE LANDHAUS UND SEINE INNERE AUSSTATTUNG,"<sup>1</sup> there should be found much good design and little that has not some kernel of suggestion to all home builders, whatever country they may inhabit. Whatever is done must be thoroughly modern in spirit, is the attitude of a progressive circle of German architects regarding architecture to-day, and in harmony with this view the present volume contains quite a cosmopolitan collection of dwelling houses, but all of very recent execution.

There are German and Austrian, English and Finnish houses, the last being represented by a few in the vicinity of Helsingfors, which plainly betray the influence of modern English work. The presentation of the latter is inadequate and misleading, although such names as Baillie-Scott, Edgar Wood, Ernest Newton and C. F. A. Voysey may be read under illustrations of work so far from representative of these men that one must refer to the captions to learn the author. The exceedingly interesting house of Charles R. Mackintosh completes the English section of the book and immediately brings it into consort with the Austrian and German work. In many of these the air of *L'Art Nouveau* is distinctly visible. To go into detail upon

the extreme cases would be to diagnose minutely that much-discussed malady. It is rather in the more temperate expressions of its thought that the interest and volume of the book to American house-designers lies. We refer particularly to the interiors designed by Herren, J. M. Olbrich, Berlepsch-Valendas, Richard Riemerschmid, C. und A. Bembé, the furnishings of Peter Behrens, Patriz Huber, Josef Hoffman and Wilhelm Keppler. At the exteriors of houses designed by these men we involuntarily catch our breath, for the initial dip in their sea of idea is chill. We escape and recover ourselves before a few charming examples of modern work designed upon the traditions of Germany's old country houses,—such a work, for instance, as the Landhaus Oberhof, by Gabriel von Seidl.

In nearly all of the work there is a voice of revolt against those long-accepted forms of architecture and decoration which have now become merely historic. In eschewing these and the reminiscence of them, the German designers have been led to invent new ornamental forms, or to omit enrichment altogether. To the difficulty of the first these houses surely testify, wherever the designer follows only a theory accepted by the intellect. In the second alternative lies the greatest work of the school and the greatest promise for its future. Wandering in fancy the architects have absorbed some of the spirit of Japanese art, and its limited acceptance has given the houses,—especially their interiors,—a character which may well be read as a new and refreshing starting-point. Admit that some of these intended surroundings for comfortable life are over-severe, unsympathetic and extreme, and the reader must at the next page discover an interior scene full of refined dignity and repose, and rendered interesting by charming alcoves, happy window arrangements and attractive hangings and floor coverings, bearing decorations which are extremely effective though almost rudimentary in their simplicity. The designs have been executed in the least costly materials it is possible to build with; and the woodwork, which is of first importance in the interiors, would be interesting in its effects alone were it possible to overlook the places ingeniously provided for every conceivable household utensil.

<sup>1</sup> "Das Moderne Landhaus und seine innere Ausstattung." Two hundred and twenty illustrations in half-tone of modern houses in Germany, Austria, England and Finland, together with their plans and interiors. Folio, in boards. Munich, F. Bruckmann, A.G., 1904. Price, 5 marks.