

# House and Garden

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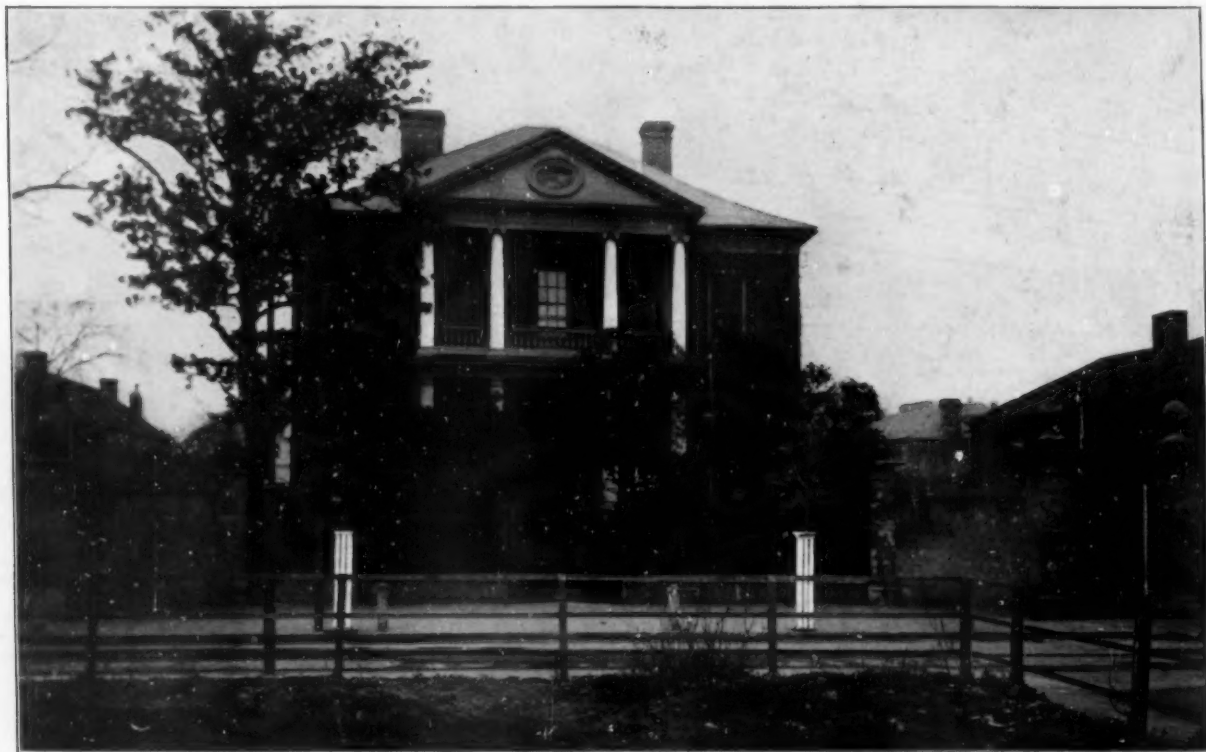
## GEORGIAN HOUSES OF THE FAR SOUTH

BY CORINNE HORTON

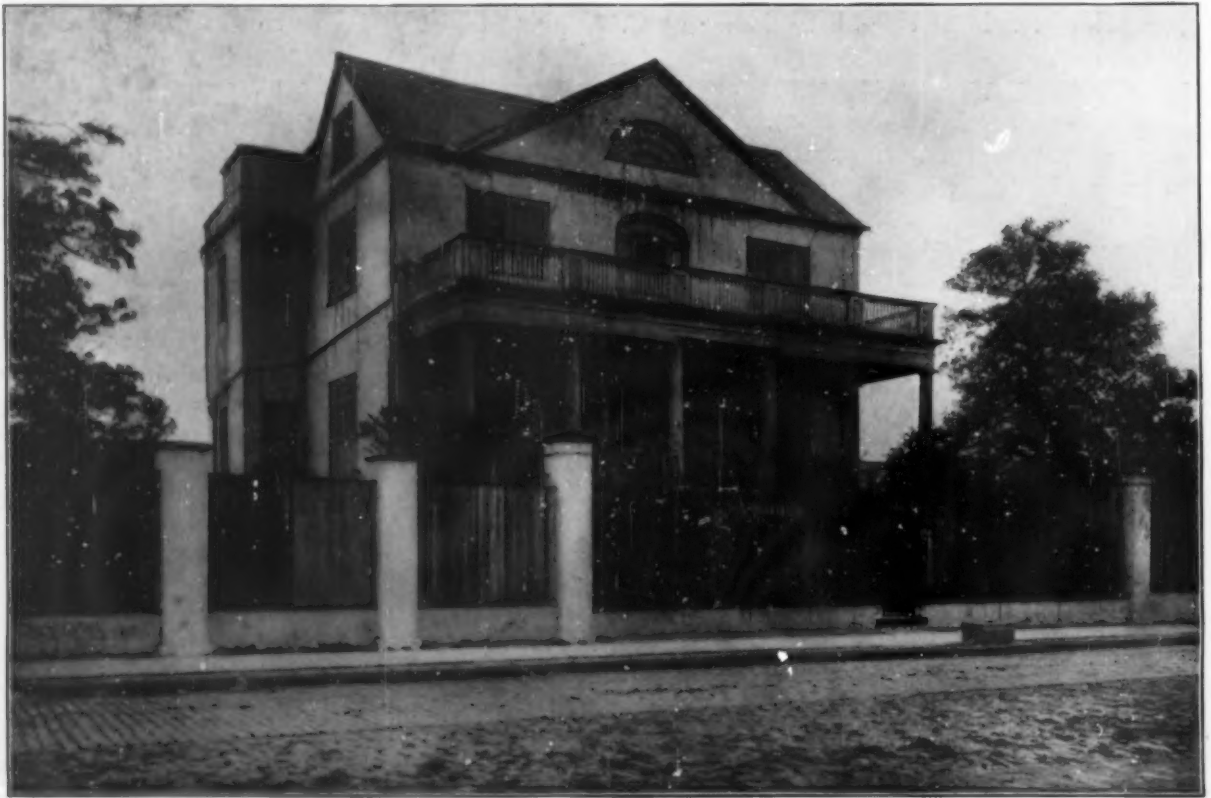
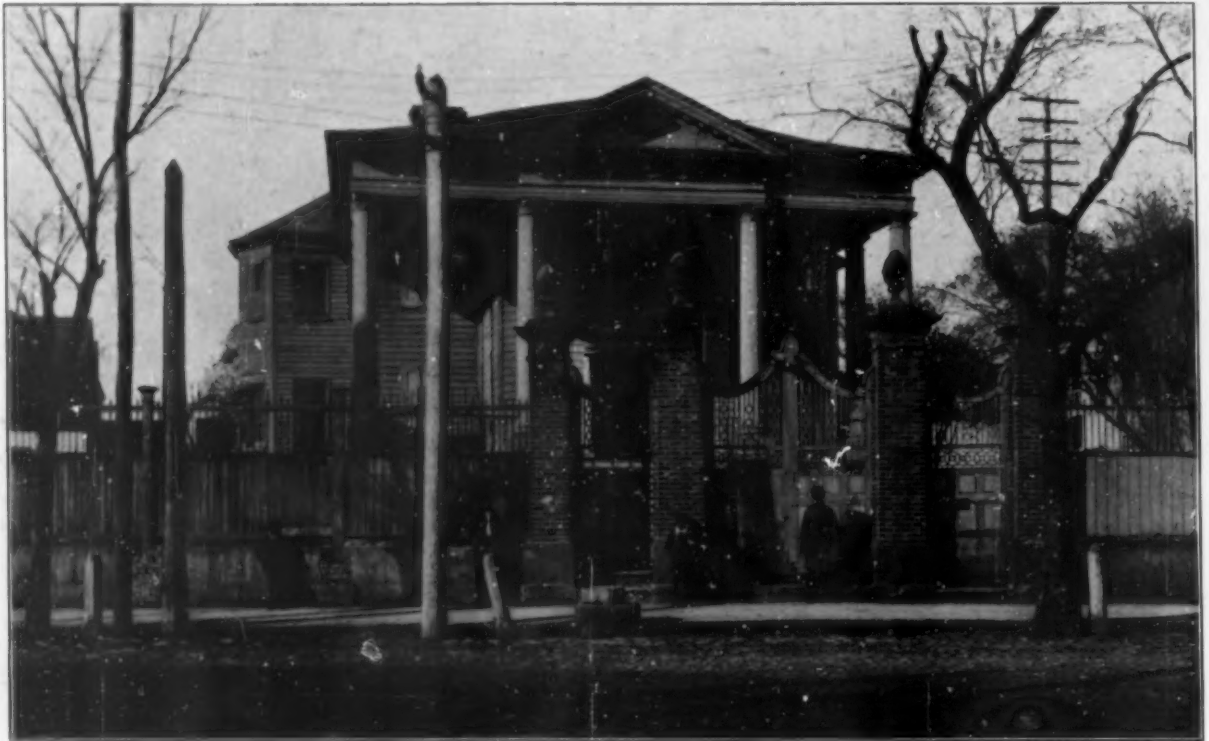
THE association of similar ideas is always a mental stimulus and is especially so in connection with the architecture of the Far South. In the city of Charleston one encounters such a variety of impressions; such a succession of architectural ideas modified, amplified and exaggerated as to render the quaint city a source of uncommon entertainment to students of styles. Of these those known as "Georgian" easily dominate. Charleston, in fact, regardless of its Spanish tiles and Franco-Hispano verandas, is in much a miniature London; the obvious reason being that both cities bear the stamp of

the designs that arose and flourished during the reigns of the four Georges.

Thus it is that a study of the architectural styles of Charleston and the Far South, compared with the Georgian work of England, reminds us forcibly of the close architectural relationship which existed at that period between the two countries. Nor is this relation expressed by such details as doorways and pediments alone. It obtains in connection with the floor plans as well,—the Charleston houses being in their interior arrangement equally the expression of Georgian ideas, which placed the library and



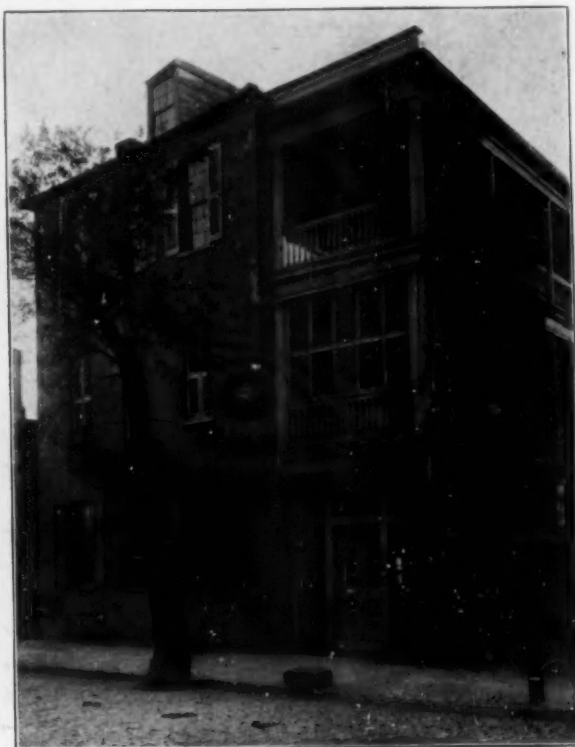
THE BULL-PRINGLE HOUSE IN CHARLESTON, BUILT IN 1760



TWO OLD CHARLESTON HOUSES



ENTRANCE OF THE HANSELL HOUSE, 1833



TYPICAL HOUSE OF THE MIDDLE CLASS

dining-room on the ground floor and the drawing-room on the second, occupying the immediate front of the house.

The Bull-Pringle house is one of the most notable examples of the two-storey porch treatment in Colonial work. This really elaborate example of the style was built in 1760, at a cost of \$60,000. The plan was English; likewise were the brick and the interior woodwork, which, being of a dignified and elaborate character, has furnished inspiration to American architects for over a century. The Early English houses now standing in Charleston—the Mason-Smythe house on Church Street, the Hayne house on Meeting Street, and others that might be named—were originally built without verandas. These, however, were added in time, for they were found to be necessities in the warm climate. All of these houses, though formal in design, and of a certain forbidding mien in contrast to the Bermudan type of dwelling that came into vogue as a later style, and the houses of the Greek revival, of which Charleston has ample share, are furnished with excellent exterior details, while the woodwork within, revealing considerable va-

riety of design, is usually surprisingly good, though less delicate on the whole than the interior woodwork in and around Salem, Mass., and through the Genesee Valley. With the exception of the interiors, found on the James River and in such houses as Brandon, Shirley, Westover and Tuckahoe, Charleston presents the best exhibit in the South. In even the least pretentious houses one comes unawares upon bits of superior excellence. This is particularly true of the region around what is known as East Bay Street, which is now given over to tenement renters, but was, prior to the civil war, the residence section of the rich. Here one finds noble old houses going to decay and often tenantless, yet possessing all those desirable qualities—taste, refinement and dignity—within which are still to be seen specimens of woodwork sufficiently interesting to warrant their removal to and use as features of modern houses elsewhere. The panelled walls to be found on and around East Bay Street, the fine old mantels carried up to the ceiling, the broken neck cornices, the door frames, all of these attractive details afford a veritable study quite to themselves.



THE SCARBOROUGH HOUSE IN SAVANNAH, DESIGNED BY JAY

Let us pause for a moment before the Heyward house, built in 1750. Though tenantless and gone to ruin, time has not wholly chilled it, for with its fine old gateway, its dilapidated slave quarters, it still presents a perfect example of the Georgian work of that period. Once it was a scene of seigniorial life, the atmosphere of which still lingers in the old panelled drawing-room on the second floor overlooking the waters of the bay and Lorens house, just across the way, built by Henry Lorens, a friend of Washington's. Another notable old Georgian house in Charleston is the Gibbes-Drayton house, built in 1780 of black cypress, a wood which abounds in southern swamps and was greatly used by early builders because of its durability, instances being known of its having retained strength and vitality for over a hundred years.

The necessity of adopting a prevailing style to meet the necessities of climate is responsible for many interesting phases of architecture. In Charleston and elsewhere in the Far South, notably in Savannah, admirers of classicism in all its alluring forms had to solve the problem of preserving the formal front,

always a necessary feature of a town house, and at the same time of providing themselves with a veranda as a refuge during hot weather. This problem was solved in different ways, but most commonly by adding the veranda to the side of the house where it was reached through long French windows opening from the rooms it adjoined. An example of this treatment is furnished by the Ancrum house which, with its adjacent yard-wall surmounted with a balustrade, is a most picturesque bit of old Charleston.

Ancrum House was built about 1810 at a time when Greek styles, introduced by the Brothers Adam, were coming into vogue in the South, especially among a wealthy class of planters given to foreign travel. Ancrum house is an attempt to combine the ideas of the Georgian period with those of the Greek revival whose chief *motif* was the introduction of classic columns. In this house we have a European entrance on the street level leading into an ordinary English basement. The long drawing-room is on the second floor and opens through long windows upon an admirable portico



THE GILMER HOUSE, SAVANNAH



THE GIBBES-DRAYTON HOUSE, CHARLESTON, BUILT IN 1780

upheld by four Doric columns and overlooking a formal garden to the south. Viewed from the immediate front, Ancrum house is formal Georgian, nothing more. Viewed from another position, it takes on all the dignity and charm peculiar to any façade beset with white columns. From one point it is a typical Charleston house; from another with the intense blue of the southern sky contrasting with the white of the roughcast walls it is a bit of Italy—a Florentine villa. A similar plan is illustrated in a residence on East Battery—the Seigling house; only here the impressive side veranda is upheld by five Ionic columns instead of by four of the Doric order.

The ideas of the Greek revival, once introduced, spread with great rapidity throughout the South. A thoughtful piece of work here and there, such as the Bulloch house, of Savannah, by Jay, the English architect, furnished a multitude of ideas which were adapted and readapted to the life of the

Far South. One must have verandas in this climate. Why not have them extend all around the house? One must have posts to support the roof of the veranda. Why not have Greek columns, since they were the fashion? The proposition was beautifully simple. The Greek temple as an edifice for domestic use was the result. All through the Far South one comes upon these “temples” unawares, conceived in all imaginable proportions, some quite remarkable, endowed with true beauty and true dignity; others pathetic objects of outrageous proportions, for in architecture as elsewhere man is not always master of his fate.

The Pope-Barrow house, at Athens, Ga., is an example of this Greek temple style of residence. The house is of roughcast. Phoenix Hall, at Roswell, Ga., the home of the Hansell Family, is another. In both these instances the columns are of solid masonry, a peculiarity of most early houses, as iron



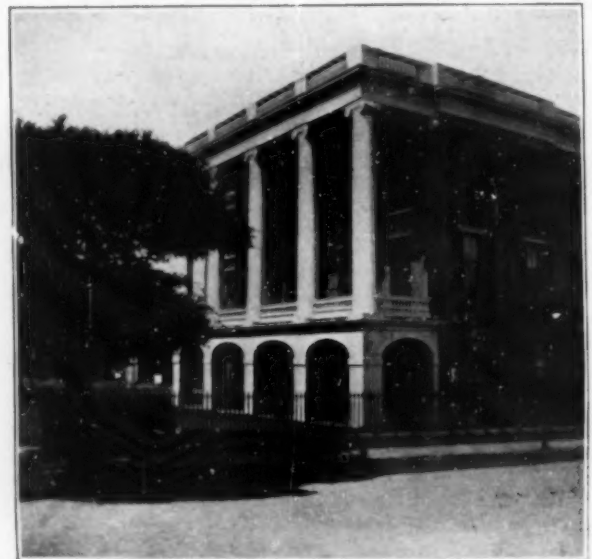
ANCRUM HOUSE, CHARLESTON, BUILT IN 1810

columns did not appear until just before the civil war. The interior finish of Greek temple houses of the Far South is extremely simple. This is not surprising in view of the fact that building, at the time these houses were erected, was done entirely by slaves, who, though fairly good workmen, were in no sense capable of what is known as "skilled labor." Furthermore, unlike his Northern brother, the victim of a severe climate, the Southerner has never made an altar of his fireplace, but rather of his veranda.

The entrance to Phœnix Hall, simple but dignified, is a fair specimen of the detail employed in connection with Southern homes of this period. The rooms within contain mantelpieces remarkably simple and well designed. The hall and dining-room are panelled. The low cabinet doors are of mahogany with glass knobs—a style which is enjoying a revival at present. The Pope-Barrow house and Phœnix Hall are to be found repeated in various forms all through the coast region of South Carolina and Georgia, and westward through the cotton belt where Southern life was, and still is, most typical. The various and effective uses to which white columns may be put, as illustrated in the work of the Far South, is

of itself an interesting study, and demonstrates the ingenuity man employs when given an idea and an opportunity to express it. In time, white columns became so general that every carpenter "shack" erected for immediate use had a portico supported by them; every one-storey cottage was a parallelogram surrounded by a colonnade.

Students of Georgian work do not easily find satisfactory examples of it farther south than South Carolina, Beaufort and the adjacent sea islands. In Savannah are a few specimens, it is true, but on the whole the paucity of good work there is surprising in view of the fact that the city was founded as early as 1733. In addition to the Bulloch house previously referred to, the best example is Scarborough house situated in Yamacraw. This really excellent old place, though now greatly changed by time, was once one of the show houses of the city. It was built by Jay, the designer of the Bulloch house, about 1815. The arrangement of rooms is interesting. To the rear of the entrance hall is a ballroom opening into a longer chamber—a banquet hall. It is significant of the highly social character of early life in the South that so many of the old houses, even those found in what has become almost a trackless wilderness—in the Santee region, for instance—contain ballrooms and banquet halls. Most of the old houses of Savannah are built of "tabby"



SEIGLING HOUSE, EAST BATTERY, CHARLESTON

and roughcast. "Tabby," probably from "tapia" a mud wall, is a material composed largely of pounded oyster shells, but different from the coquino used in Florida. One of the best known tabby houses in Savannah is the Owens house, also designed by Jay. "The Hermitage," a fine old Georgian place on the Savannah River, was one of the first houses in the Far South

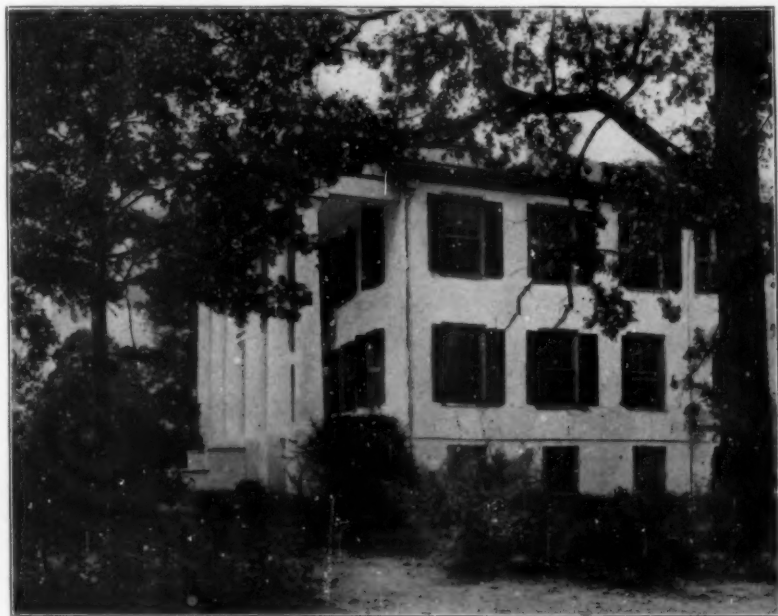


THE BULLOCH HOUSE, ORLEANS SQUARE, SAVANNAH, DESIGNED BY JAY, 1818

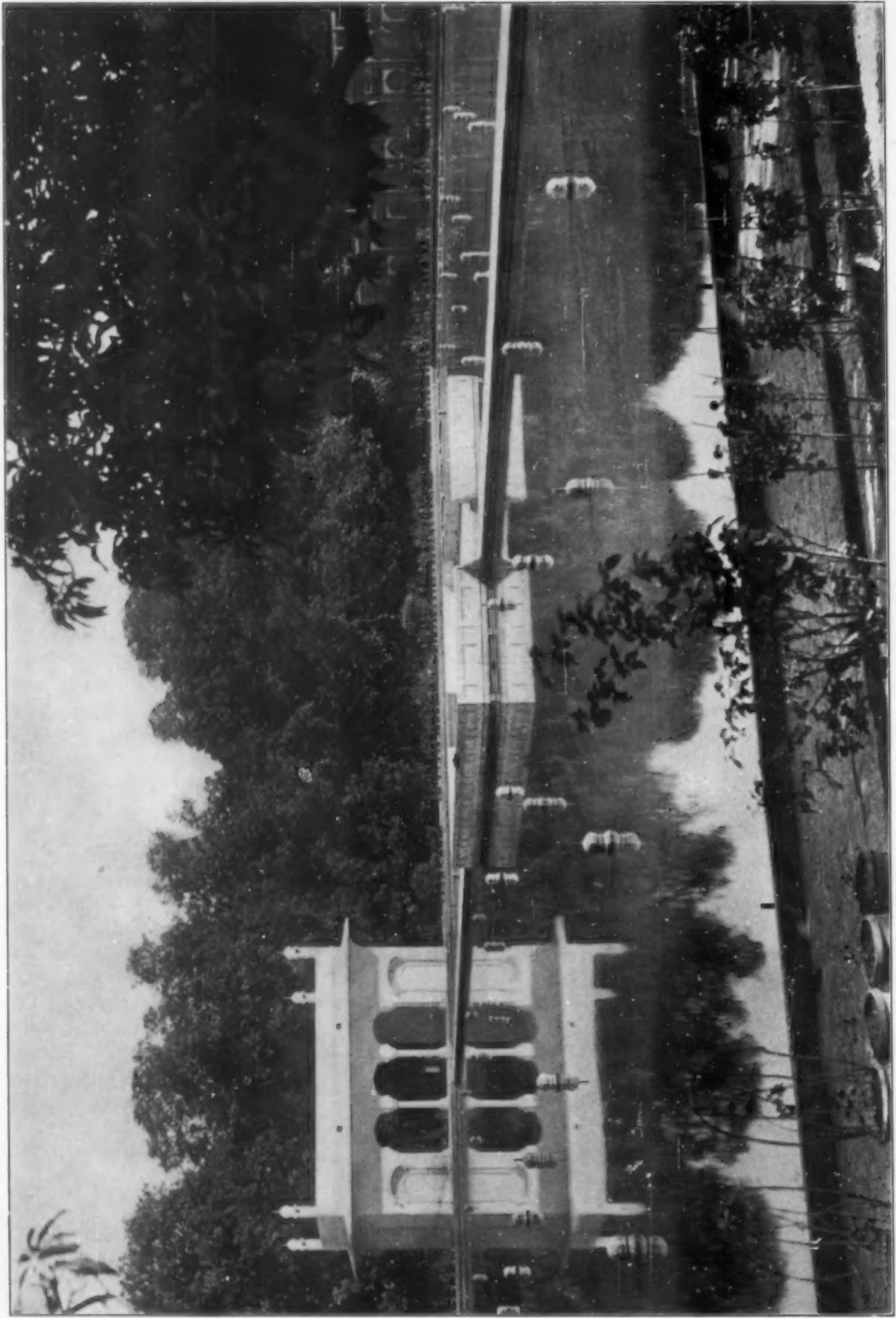
built of native brick. With the exception of tabby and the English brick, sent over as ballast for vessels, all the old houses in the coast region of Georgia and South Carolina are of black cypress. An interesting exhibit of its durability is afforded by the South Santee region, a section of country now almost cut off from modern progress and practically

abandoned. It was originally settled by French Huguenots, whose descendants are today its only inhabitants. Prior to the Revolution South Santee was the most populous and richest section of South Carolina. All of the earliest houses there are of black cypress, in which the Santee swamps abound. "Hampton," a fine old Georgian house on

the South Santee, has solid columns of cypress. This house in the midst of deserted rice fields, surrounded by swamp lands, far from the path of modern progress, still tells the story of seigniorial life. The ballroom is panelled to the ceiling, and contains spaces for long wall mirrors. The high fireplace with its noble mantel is inlaid with picture tiles, and formerly two crystal candelabra, unequalled by anything of the kind in America, hung from the ceiling. The house is still intact, though sadly in need of minor repairs, and the broad cypress steps that lead to the veranda are worn by the feet of many generations.



THE POPE-BARROW HOUSE AT ATHENS, GA., BUILT IN 1840



THE UPPER TERRACE OF THE SHAHLIMAR GARDENS



## INDIAN GARDENS—II

By E. B. HAVELL

OF THE GOVERNMENT SCHOOL OF ART AT CALCUTTA

IN the neighborhood of Srinigar, Jahangir laid out many other fine gardens assisted by the taste of Nur Mahal, who is said to have chosen the site for some of them. Like most Eastern potentates, Jahangir was a much-married man, but he confessed that he never knew what marriage was until he married Nur Mahal. Her name was joined with his on the imperial coinage; an inscription declared that gold acquired a new value since "Nur Mahal" appeared upon it. They spent many hot seasons together in their Kashmir gardens, enjoying the shade of the splendid avenues and orchards and the refreshing coolness of the cascades and fountains. No wonder that Jahangir prized Kashmir above all the other provinces of his empire. Many of his nobles imitated the imperial fancy for gardening. The Nishat Bagh, with a delightful prospect over Lake Dal, was constructed by Yemin-ud-danla, one of Jahangir's



A GATE OF THE SHAHLIMAR GARDENS

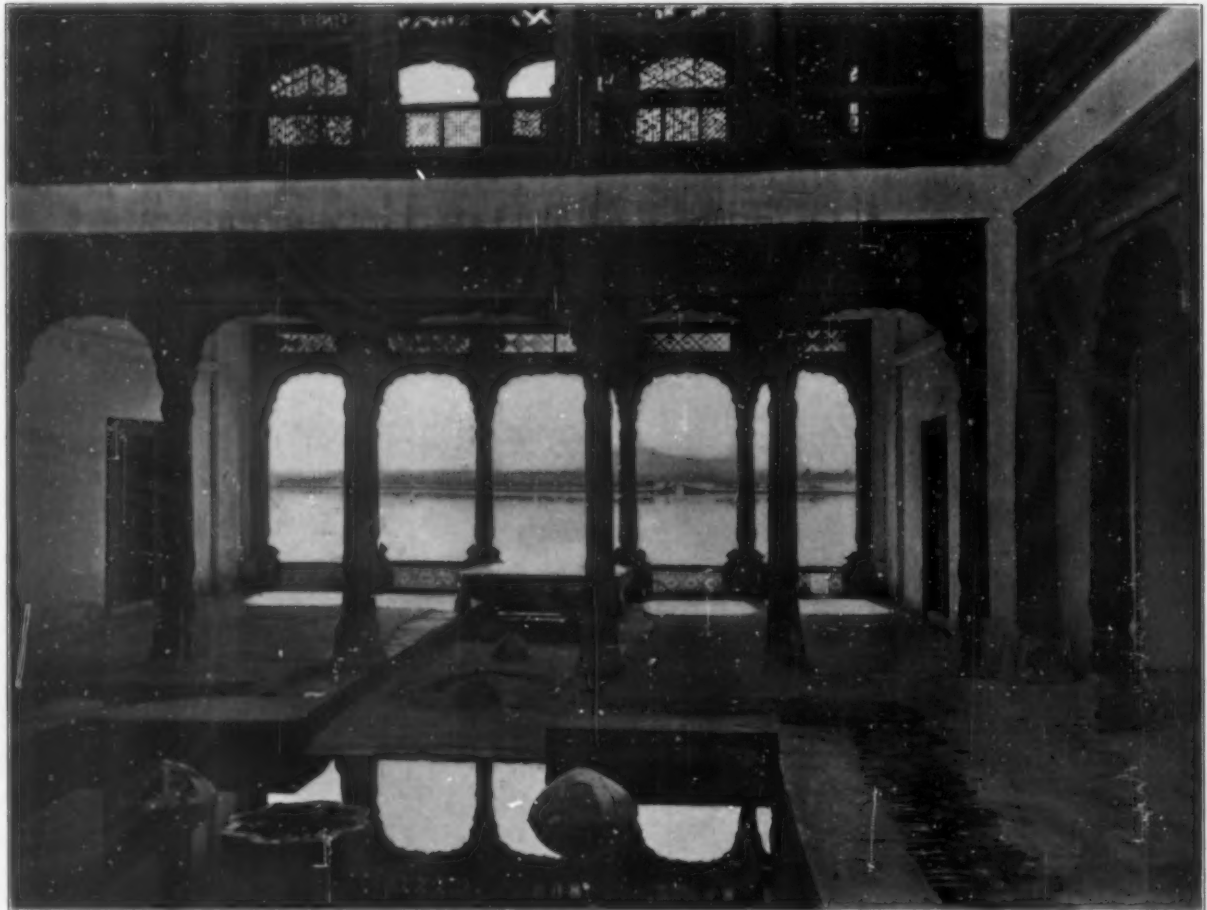


A GARDEN PAVILION AT ALWAR

*Showing water jets under the cornices for use in cooling the rooms*

ministers. It had nine terraces. The lowest contained a fine double-storeyed pavilion through which the principal water-channel extended and supplied the fountains on the ground floor. On page 271 is a view of the terraces, looking up the garden. It shows the dried-up water-channel and cascades and some of the old cypress trees.

Shah Jahan, Jahangir's son and successor, commenced in 1634 the Shalimar gardens at Lahore on the model of his father's Kashmir gardens. Though they have suffered



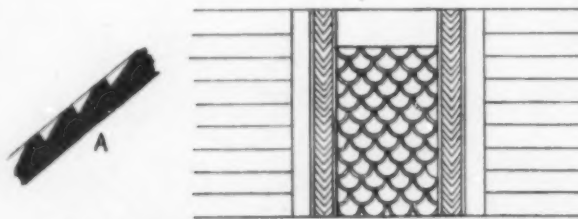
THE NISHAT BAGH

*Interior of the lower pavilion looking toward the lake*

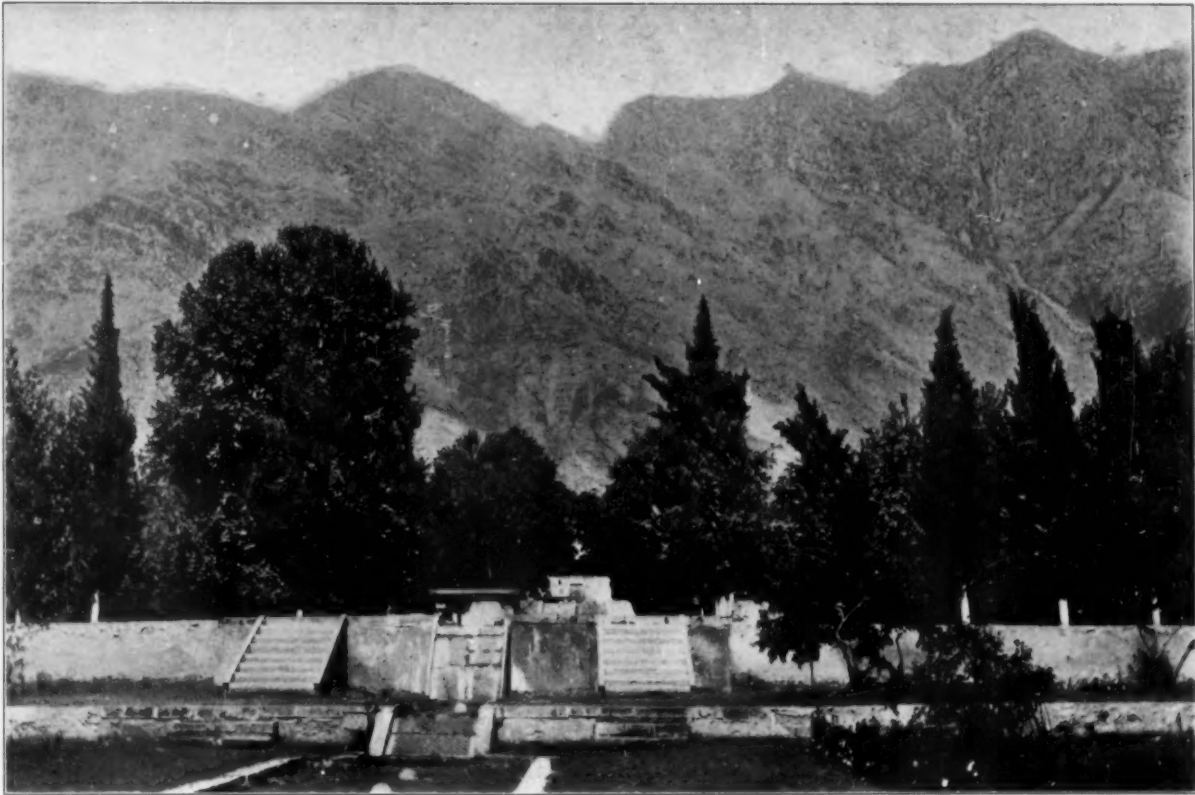
terribly, like all the other Mogul gardens, from neglect, spoliation and Europeanization, something of the original intention may be gathered from what remains. The figure on the opposite page gives the plan of the gardens. They are divided into three terraces, the dimensions of the whole being five hundred and twenty yards in length and two hundred and thirty yards in breadth. A masonry wall twenty feet high surrounds the entire garden, and secured the privacy which Shah Jahan desired for his zanana.

The first terrace is a square of two hundred and thirty yards, divided into four smaller squares by the principal water-channels. The water was brought from the distant hills by a canal constructed by

Shah Jahan's engineers at a cost of two lakhs of rupees (about one hundred thousand dollars). Each of the smaller squares is again subdivided into four squares, as shown in the lower left-hand corner of the plan, but the gardens have been so often the camping ground of marauding armies that it is difficult to say how much the present lay-out corresponds with the original design of the Moguls. In the center of the east and west boundary walls two large pavilions were placed for the convenience of the emperor and his zanana. The water from the central channel passes through another pavilion, overlooking the second terrace and, falling over a carved marble slope in front of this pavil-



METHOD OF CUTTING WATER CHANNELS  
*Terrace steps and carved water-shoot in the Ram Bagh at Agra*



THE TERRACES OF THE NISHAT BAGH

ion, descends about ten feet into the main reservoir which is the principal feature of the gardens.

These marble or stone water-shoots were ingeniously carved in various patterns cut at an angle so that the water running over them was thrown up into ripples and splashes, suggesting the pleasant gurgling of a mountain stream.

Our diagram shows one of these in Babar's garden, the Ram Bagh, at Agra. The enlarged section of the slope at A explains the method of carving. The Mogul gardeners employed every device to mitigate the intense dry summer heat of Northern India and to recall the memories of

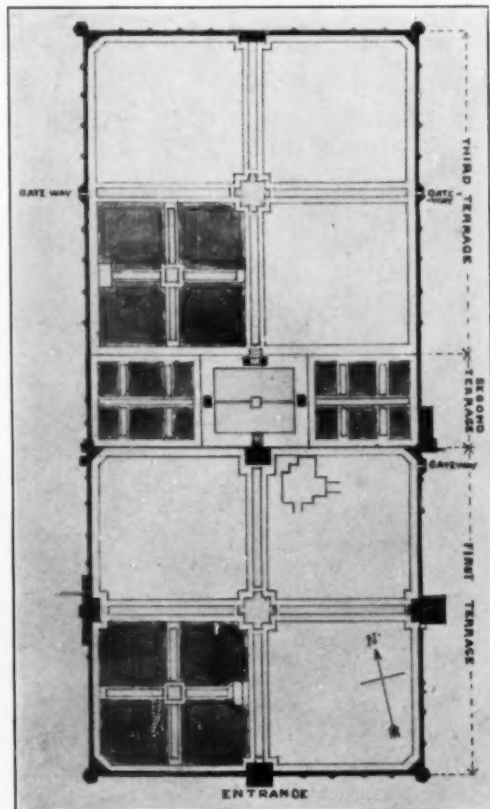
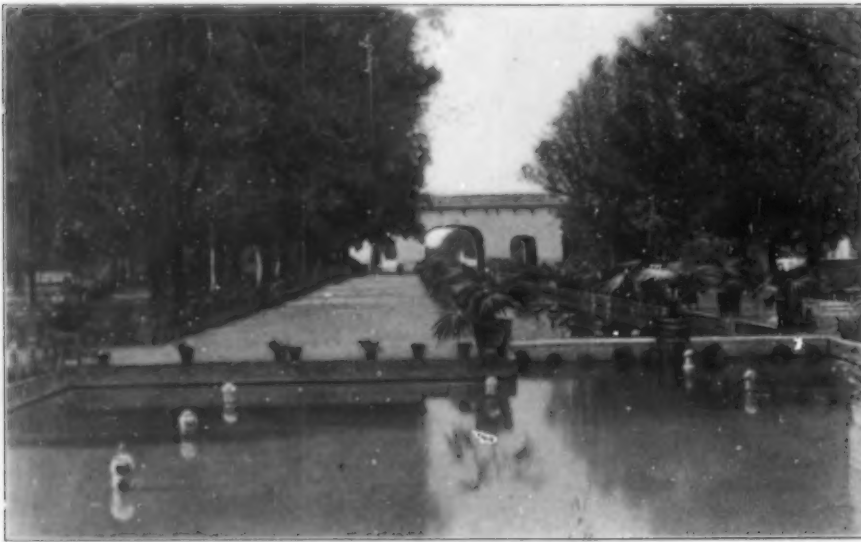


FIG. 2.—PLAN OF SHAH JAHAN'S GARDEN

their mountain homes in Central Asia.

The illustrations on pages 268 and 273 show the central reservoir with its one hundred and forty-four water jets and the marble platform in the center. The marble work of the reservoirs and water-channels is part of the original Mogul design. The pavilions are nearly all inferior modern restorations in brick and plaster, the Sikhs in the eighteenth century having despoiled the gardens of most of the splendid marble and agate work to ornament the Ram Bagh at Amritsar.

Some idea of the elegance of Shah Jahan's garden pavilions can be



WATER COURSE OF THE UPPER TERRACE AT SHAHLIMAR

gained from the illustration of those he built on the embankment of the lake at Ajmir; but no photograph can do justice to the whole poetic charm of these buildings and their surroundings. They are quite unique of their kind, and Indian art owes much to Lord Argon for their rescue and admirable restoration. To watch the sunset over the lake with these marble pavilions in the foreground, reflecting the glow of color in sky and water, gives an impression of beauty which not even the Taj can diminish. Since the days of ancient Greece there has been little architecture of such exquisite feeling and classic grace as this.

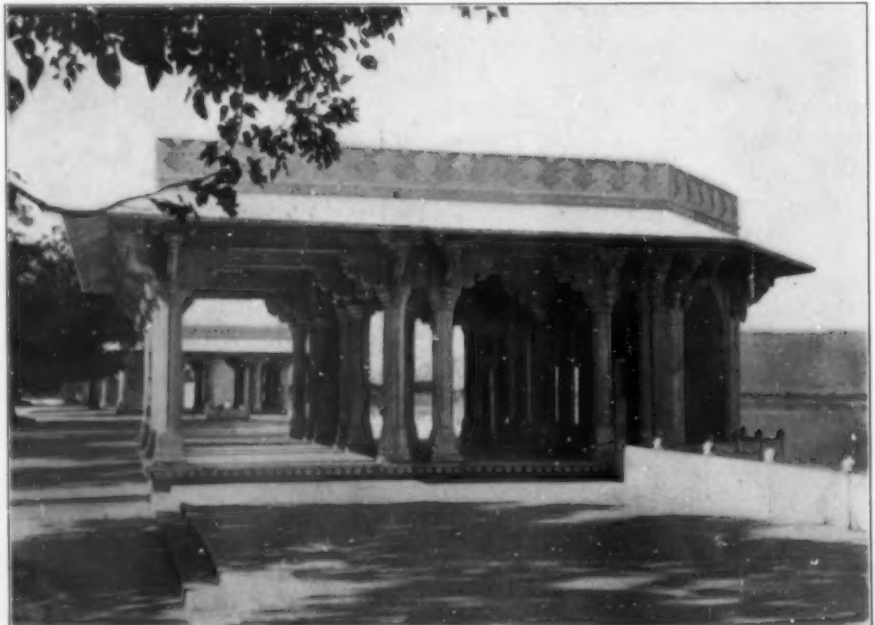
The gardens on either side of the great reservoir in this second terrace are four and a half feet below the reservoir and fourteen and a half feet below the first terrace. The plan shows the arrangement of the water-channels. On the east boundary wall of this terrace are the royal bathrooms. The gardens were in fact completely equipped

for a royal residence, so that whenever the emperor visited Lahore the inconveniences of tents and camp life were avoided.

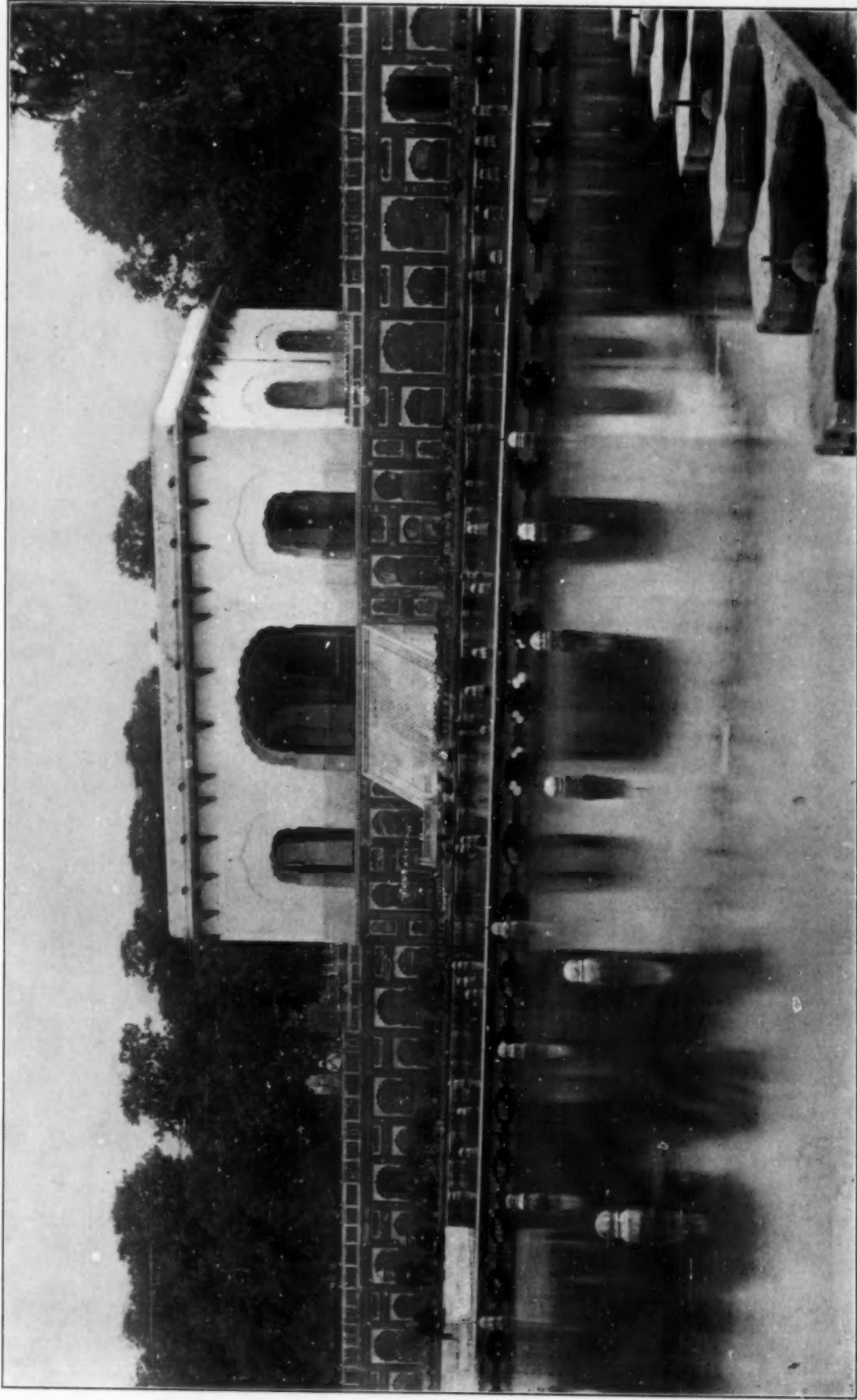
On the north side of the reservoir there is another large pavilion through which the water passes to reach the third main terrace. Moorcroft, who visited Lahore in 1820, gives this description of the pavilion: "There are some open apartments of white marble of one storey

on a level with the basin, which present in front a square marble chamber, with recesses on its sides for lamps, before which water may be made to fall in sheets from a ledge surrounding the room at the top, whilst streams of water spout up through holes in the floor. This is called "Sawan Bhandon" as imitative of light and darkness with clouds and heavy showers in the season of the rains.

A similar device for cooling the rooms exists in an old garden pavilion at Alwar, be-



SHAH JAHAN'S PAVILIONS ON THE LAKE AT AJMIR



**THE SHAHLIMAR GARDENS AT LAHORE**  
*A View of the Reservoir on the Lower Terrace and the Pavilion on the Upper*

longing to the Maharajah. Of this an illustration is here given. A row of small jets is placed just under the cornice, outside the pavilion, so that the whole structure can be enclosed in a fine spray of water.

The third, and lowest, terrace of the gardens is a square of two hundred and thirty yards, or the same size as the first. It is at the present time laid out in nearly the same manner; but the gardens, though government property, have been leased out for many years for the cultivation of fruit, and the plantation has accordingly been made entirely without regard to artistic effect. The most noticeable features of this terrace are two gateways (one of which is here illustrated), decorated with the beautiful enameled tiles in the Persian style, of which there are many fine examples in Lahore.

The "Badshahnamah," a history of the Mogul emperors, written by a native historian

of Shah Jahan's time, gives a long but not very lucid account of the original construction and plantation of the Shahlimar Gardens at Lahore. He describes the upper terrace as a continuous flower-bed, with plane trees and aspens planted at regular intervals at the sides. A pleasant suggestion is conveyed in the description he gives of an aspen, with a plane tree on either side of it, planted on the banks of the *Shah Nahr*, or principal water-channel, by the emperor himself, when a young man. A platform was built under each tree, on which the emperor and the ladies of his *zanana* could recline at ease. The ground in front was covered, not with gorgeous textiles of silk and gold from the famous looms of Lahore, but with a soft carpet of clover. Evidently Shah Jahan's appreciation of the charms of nature, inherited from his great ancestor, Babar, had not been entirely lost in the luxurious pomp of the Mogul Court.



Delhi—The Cashmere Gate

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

BY EDWARD R. SMITH, B.A.

Reference Librarian, Avery Architectural Library, Columbia University

## V.—MODERN PARIS

IT has been necessary to follow with care the course of historical development in the plan of Paris. The French proverb, "Study the plan and the façade will take care of itself," applies as well to a city as to a building. A glance at any map of modern Paris shows precisely what the external appearance of the city must be. The map itself is a work of art; the scale is charmingly preserved; the lines are harmonious; one feels that it represents the palatial home of a nation of artists.

We must bear in mind that this unity and harmony of the plan is the work of many centuries, and especially of the seventeenth century, dominated by Louis XIV. and his school of architects and designers. The reconstruction of the city in the nineteenth century was so complete, the necessary destruction of old landmarks so considerable, as to create the impression that the entire city is new. It appears new, and in matters of detail little of the old town is left. This appearance is deceptive. The large fundamental lines and arrangements are inherited, and the inheritance comes chiefly from the

period covered by our preceding and fourth article.

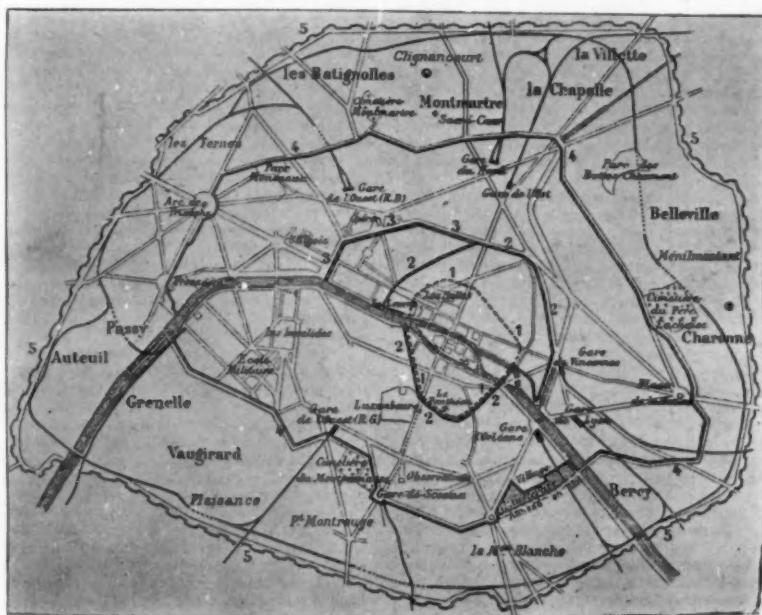
It is evident, moreover, that the old designers based their work on long established forms and arrangements. The scheme of *ronds points* and connecting avenues was common in all the royal forests. The planting of trees along the roads is also an old French custom.

### THE REVOLUTION

It is undoubtedly true that the city of Paris in all its breadth and dignity was well conceived before the Revolution, but not much was actually accomplished. The boulevards, Champs-Élysées, Place du Trône, Luxembourg, Invalides, and Champs de Mars were in the open country. The artistic but uncomfortable medieval city within the *enceintes* was, as yet, untouched. It was this old city which the Revolution and the "progress" of the

nineteenth century attacked, annihilated and rebuilt, with the grievous loss of many charms and the creation of others perhaps equally valuable.

To many English readers the words French Revolution stand for a few unfortunate years of anarchy and bloodshed. These were



PLAN OF PARIS SHOWING THE ENTIRE SERIES OF ENCEINTES  
From the Grande Encyclopédie

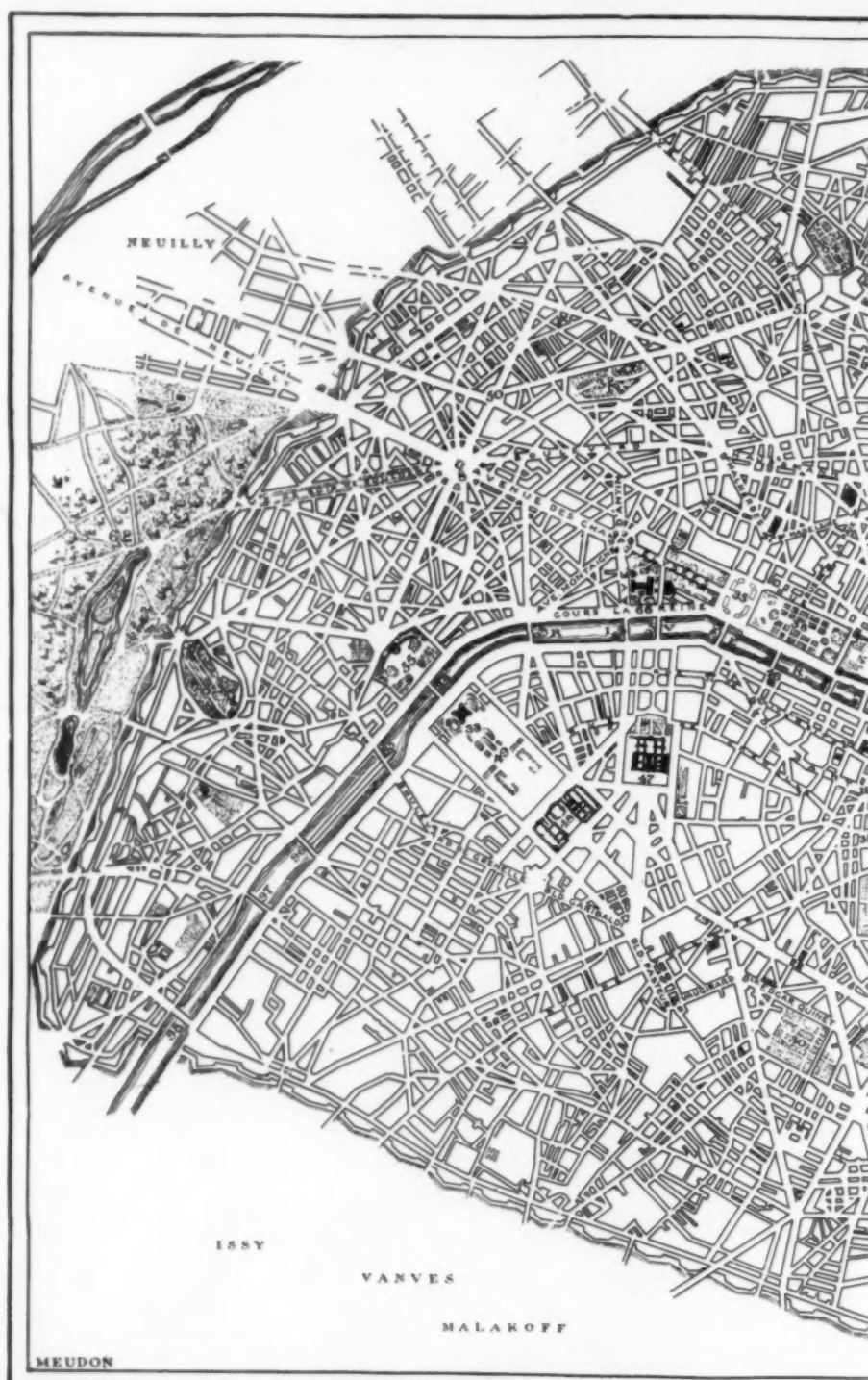
- 1.—Enceinte of Philippe-Auguste 2.—Enceinte of Charles V. 3.—Enceinte of Charles IX.  
4.—The Mur d'Octroi 5.—Present Fortifications

<sup>1</sup> Continued from the November number of "House and Garden."

## The Topographical Evolution of the City of Paris

### KEY TO MAP

- 68 Archives Nationales
- 43 Banque de France
- 62 Bois de Boulogne
- 63 Bois de Vincennes
- 49 Champ de Mars
- 1 Cathedral of Nôtre-Dame
- 30 Cimetière du Mont Parnasse
- 61 Cimetière du Père-Lachaise
- 64 Cimetière Montmartre
- 6 Church of St. Eustache
- 19 Church of St. Germain-des-Prés
- 21 Church of St. Étienne du Mont
- 22 Church of Nôtre-Dame-des-Champs
- 23 Church of St. Germain-l'Auxerrois
- 31 Church of St. Sulpice
- 39 Church of St. Gervais
- 48 École Militaire
- 18 École des Beaux-Arts
- 33 Eiffel Tower
- 59 Gare de l'Est
- 60 Gare du Nord
- 24 Halles Centrales
- 3 Hôpital du Val-de-Grace
- 5 Hôtel de Ville
- 11 Hôtel Dieu
- 28 Hôtel du Cluny
- 47 Hôtel des Invalides
- 56 Hôtel Monnaies
- 25 L'Institut
- 8 L'Arc de l'Étoile
- 46 Légion d'Honneur
- 54 La Vilette
- 20 Marché au Fleurs
- 40 Marché du Temple
- 41 Nôtre-Dame des Blancs Manteaux
- 66 Oratoire
- 4 Opéra
- 26 Observatoire
- 66 Palais des Beaux-Arts
- 44 Palais Royal
- 57 Palais Bourbon (Hôtel du Corps Législatif)
- 2 Palais de Justice and the Sainte Chapelle
- 15 Palace and Gardens of the Luxembourg
- 9 Parc des Buttes Chaumont

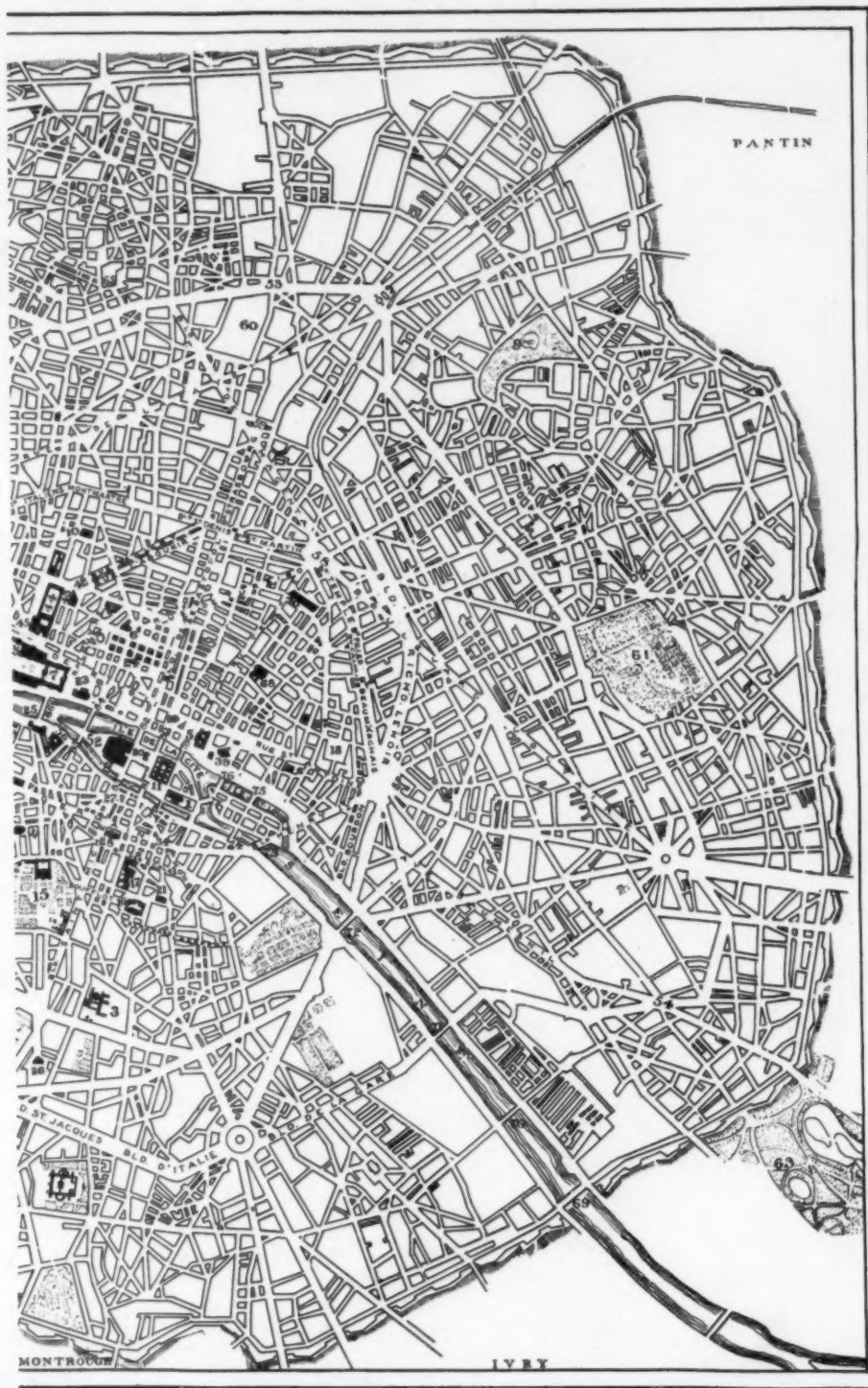


A SKETCH PLAN OF MODERN PARIS, SHOWING THE LAND-

not the Revolution, but an accident in its course. To the Frenchman the Revolution is a prolonged and powerful movement toward the enthronement of Common-sense, or, as he calls it, "Reason," in the conduct of human affairs. Even in France its work is not yet quite done, although the end is in sight. To the Revolution in this larger, proper sense civic improvement means better streets,

straighter streets, more light, more air, more water, decent markets, abattoirs and cemeteries, rational hospitals and prisons, and, in general, the doing of the right thing in the right way. All these matters have been attended to in Paris by men acting under the





MARKS REFERRED TO IN THIS AND PRECEDING ARTICLES

- 32 Parc Monceaux
- 12 Place du Carrousel
- 13 Place des Vosges
- 14 Place Vendôme
- 27 Place St. Michel
- 34 Place Maubert
- 35 Place de la Concorde
- 36 Place de la Ville-l'Évêque
- 42 Place des Victoires
- 50 Place des Ternes
- 51 Place de Clichy
- 52 Place Dauphine
- 54 Place de Daumesnil
- 58 Place de la République
- 55 Place and Palace du Trocadéro
- 45 Place and Théâtre Français
- 69 Pont National
- 70 Pont de Tolbiac
- 71 Pont de Bercy
- 72 Pont d'Austerlitz
- 73 Pont Sully
- 74 Pont de la Tournelle
- 75 Pont Marie
- 76 Pont Louis Philippe
- 77 Pont St. Louis
- 78 Pont d'Arcole
- 79 Pont au Double
- 80 Pont Notre-Dame
- 81 Petit Pont
- 82 Pont au Change
- 83 Pont St. Michel
- 84, 85 Pont Neuf
- 86 Pont des Arts
- 87 Pont du Carrousel
- 88 Pont Royal
- 89 Pont de Solférino
- 90 Pont de la Concorde
- 91 Pont Alexandre III.
- 92 Pont des Invalides
- 93 Pont de l'Alma
- 94 Pont de Jéna
- 95 Pont de Passy
- 96 Pont de Grenelle
- 97 Pont Mirabeau
- 98 Pont d'Auteuil
- 65 Sacré Cœur de Montmartre
- 7 The Louvre
- 10 The Bourse
- 16 The Pantheon
- 17 The Sorbonne
- 29 Tour de St. Jacques
- 37 The Madeleine
- 38 Tuileries Gardens

tremendous to-do and planned a column and square to replace it similar to those actually executed; but the Bastille was already doomed; the king

domination of that accumulated sensibility which the French people inherit from two thousand years of artistic history.

The First Republic itself, which we call the Revolution, did not accomplish much for Paris. It destroyed the Bastille with

would have removed it in a few years if the mob had not; the inner boulevard had been completed up to this point on both sides; the Bastille had become an obstruction which had to go.

The First Republic re-drew the *plan* of

Verniquet indicating many proposed improvements. This map, called the "*Plan des Artistes*," was useful to Haussmann in his reconstructions.

THE FIRST EMPIRE

The Paris of Napoleon (Emperor 1804-1814) was not a large city according to modern standards. Its population was about 600,000 in 1804. It was a poor city, also, thanks to the Terror and wars almost continuous. However, during the Consulate and Empire, large strides were made in civic improvement. In 1800 the city government was reorganized on nearly its present basis. In 1807 the first *loi d'alignement* was enacted, which gave to all the old streets a stated width to which the designers of future constructions were obliged to conform. The old buildings on the bridges were removed; sidewalks were introduced in many important streets, where hitherto vehicles and foot-passengers had proceeded together; many streets were numbered; three thousand meters of new quays were built, and four bridges, of which two were of iron, the Pont des Arts and the Pont d'Austerlitz.

In the way of pure topography the most important work of Napoleon's time was the commencement of the Rue de Rivoli. In our fourth article we have seen that the extremes of a great thoroughfare leading through Paris east and west were established at the Place du Trône and the Place de l'Étoile. Connection through the city was obstructed by the Louvre and Tuileries. It was necessary to pass these monumental masses on their northern side. For this purpose property was taken on the boundary of the Tuileries garden and the new street was built

as far, probably, as the Place des Pyramides in Napoleon's time. In order to secure a monumental front on the garden a fixed design was made, to which proprietors were obliged to conform, a method already adopted in the Place des Vosges and the Place Vendôme. As a part of the scheme for the Rue de Rivoli it was decided to connect the Louvre and Tuileries on the north. A vast number of amusing *projets* were made for this work and a considerable mass of buildings was constructed by Percier and Fontaine westward from the Pavillon de Marsan to the site of the present Pavillon de Rohan. The Place du Carrousel was partially cleared, and the Arc du Carrousel was built as a monumental entrance to the Emperor's palace, the Tuileries.

The Colonne Vendôme, which Napoleon erected in 1810, made a fine center for the *place* of that name. To give it vista the Rue de la Paix was laid out from the Place Vendôme to the Boulevard des Capucines. The Rue de la Paix is the key to the entire situation which Haussmann elaborated so magnificently about the Place de l'Opéra. He built the Rue du Quatre-Septembre to balance the Rue de la Paix and the Avenue de l'Opéra, bisecting the angle between them. The Opéra itself furnishes the monumental *raison d'être*.

It was natural that Napoleon's attention should be arrested by the fine site on the hill at Passy in the axis of the Champ de Mars and the École Militaire. In 1813 preparations were made for the construction of a fortress-palace at this point which was to be called, in honor of the Emperor's son, the Palais du Roi de Rome. The Pont d'Jéna was built



THE COLONNE DE JUILLET

From the *Revue Générale*

here and a public *place*, now the Place du Trocadéro.

The Neuilly-Tuileries axis was controlled by the construction of the Arc de Triomphe de l'Étoile, which was begun in 1806, but not finished until 1836.

The *ensemble* of the Place de la Concorde was completed by the addition of the façade of the Palais du Corps Legislatif in 1804. The scheme for adding a dome to the Madeleine was abandoned, and the type of a Corinthian temple finally adopted.

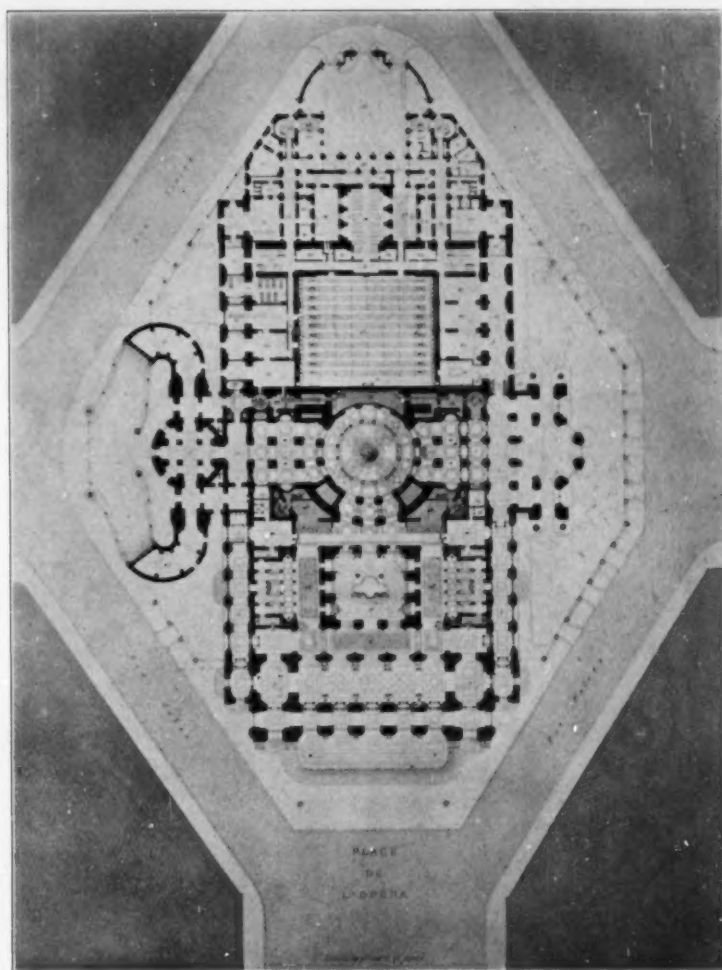
The Grand Châtelet was destroyed in 1802 and a square formed on the site, the contour of which was much changed by Haussmann.

#### THE RESTORATION

During the reigns of Louis XVIII. (1814-1824) and Charles X. (1824-1830), the population grew with some rapidity and there was amelioration of civic conditions, but in the development of the *plan* and the construction of monuments little was accomplished. The situation is well described by Victor Hugo in his "Nôtre Dame": "The Paris of the present day (1830) has no general character. It is a collection of specimens of different ages, and the finest have disappeared. The capital increases only in houses—and what houses! At this rate there will be a new Paris every fifty years. And, then, the historical significance of its architecture is effaced daily. Buildings of importance become rarer and rarer, and it seems as if we could see them gradually sinking—drowned in the flood of houses. Our fathers had a Paris of stone; our sons will have a Paris of plaster."

#### THE JULY MONARCHY

Under Louis-Philippe (1830-1848) Paris was more fortunate. The king was himself greatly interested in the improvement of the city, and succeeded in securing for the office of *Préfet de la Seine* the Comte de Rambuteau, whose accomplishment in the transformation of Paris is second only to that of



THE PLAN OF THE OPÉRA

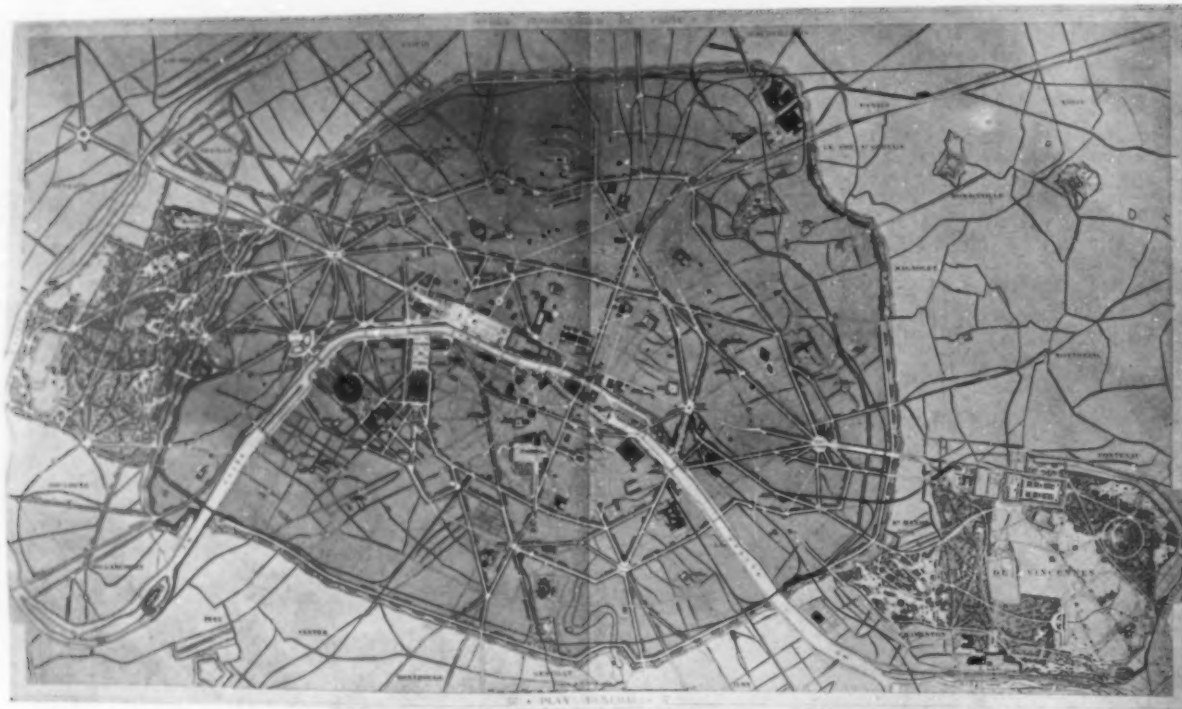
From Garnier

Haussmann. To him are due the Rue de Rambuteau, cutting through the quarters of Saint-Denis and Saint-Martin, the Rue Lafayette, the Rue Soufflot, the unfortunate intrusion of the obelisk of Luxor and its attendant fountains into the Place de la Concorde (1836), and a large number of minor streets in various parts of the city.

The *Monarchie de Juillet* is especially notable for the number of monuments which were finished within its period—the Place de la Bastille and Colonne de Juillet (1840), the Arc de Triomphe de l'Étoile (1836), the church of the Madeleine (1842), and the entire reconstruction of the Hôtel de Ville (1841). The fine series of fountains erected by Visconti in various parts of the city belong largely to this reign.

In 1841 was begun the present outer line of fortifications, the last of the Parisian *enceintes*.

## The Topographical Evolution of the City of Paris



MAP SHOWING THE REGIONS AFFECTED BY HAUSSMANN'S IMPROVEMENTS

### NAPOLEON III. AND HAUSSMANN

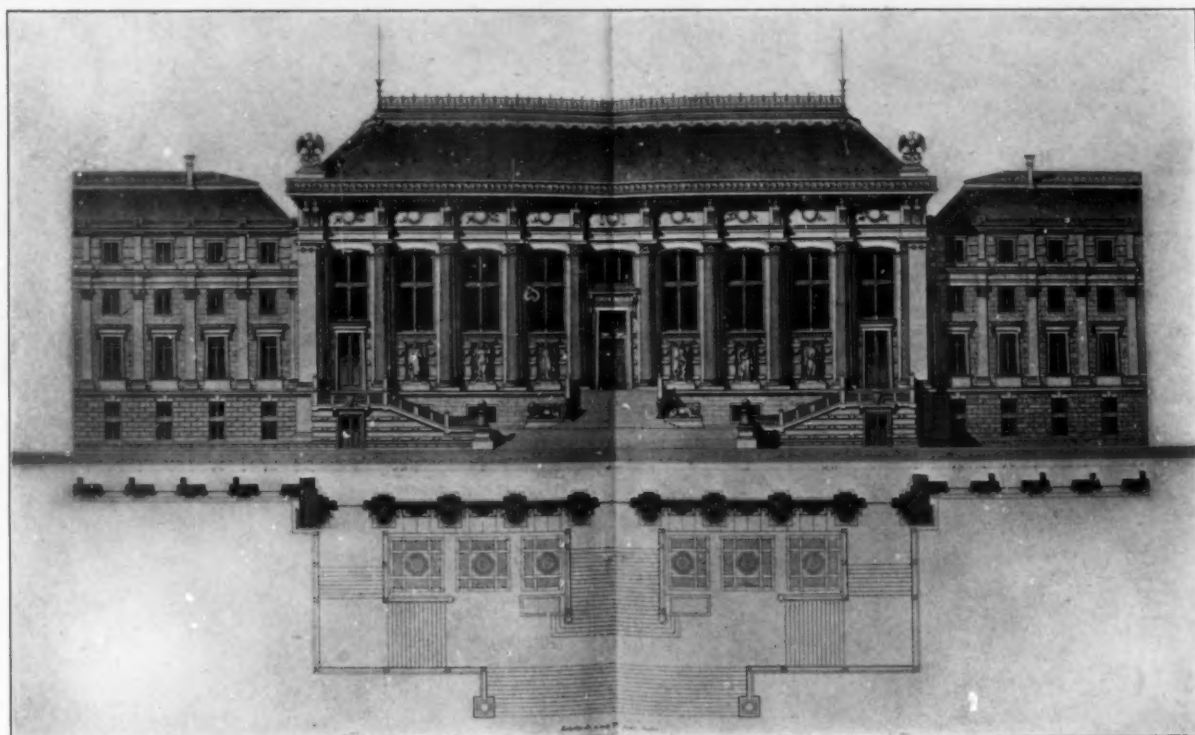
When Louis Napoleon came into power in the revolution of 1848, the status of the topographical development of Paris was peculiar. The larger lines of a monumental city had been boldly drawn by Louis XIV. and his coterie of architects; their work had been loyally regarded by the designers of Napoleon and Louis-Philippe, who had accomplished something in the improvement of minor conditions; the *loi d'alignement* had done its work in a satisfactory way; all branches of science which work toward the improvement of social conditions had made immense strides, and were nowhere better understood than in Paris; the fine personality of Rambuteau had counted for much: but, notwithstanding all that had been done, the situation was unstable and dangerous. The natural and historic center of the city, the region about the Ile de la Cité and within the old *enceintes*, remained for the most part in its medieval condition—crooked, congested, unsanitary; much of it mere slums, perfectly adapted to barricades and insurrections. The center of population and activity was drifting away from this region, down the river toward Saint-Denis. If a radical reconstruction had not been undertaken, the old historic city of

Paris would have been overwhelmed by her own rottenness, and a new city would have crystallized on her northwestern boundary.

It is to be remembered that many means of communication had been invented which were not foreseen in the time of Napoleon. The population, moreover, was increasing rapidly. The totals are, 600,000 in 1804; 785,862 in 1831; 935,261 in 1841; and 1,053,897 in 1846. Nothing short of a wise and orderly but complete reconstruction was worth while, and precisely that was immediately necessary. Napoleon III. was intelligent enough and powerful enough to undertake this, supported, as he was, by an intelligent and powerful people.

The Emperor was a soldier and man of affairs, quite unsympathetic toward the artistic aspect of things. In his conception of a scheme for the reconstruction of Paris the strategic and utilitarian points of view were clearly in mind, but the artistic point of view was not. If he had been left to himself, something like an American city—New York or Chicago—might have resulted. The good fortune of Paris, however, placed in his way a man of different temperament. Baron George-Eugène Haussmann was appointed

## House and Garden



The Western Façade

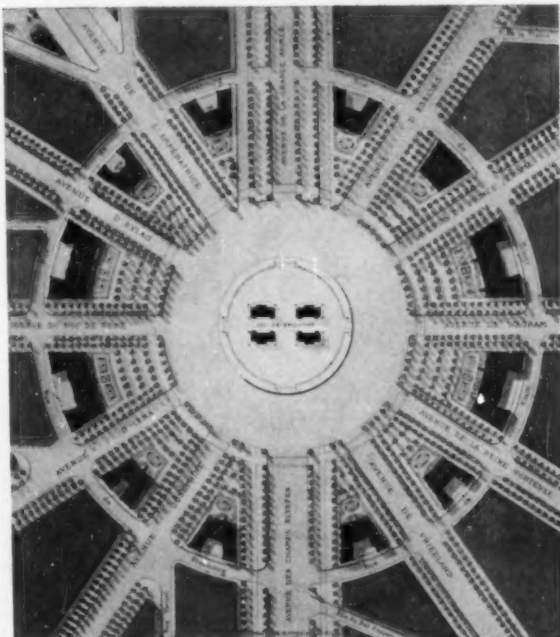
duc's PALAIS DE JUSTICE

From the *Revue Générale*

*Préfet de la Seine* in 1853 and held that official position until 1870. He was not an architect; he was not even an engineer; he was a lawyer whose entire life had been spent in the civil service as incumbent of various *préfectures* and *souspréfectures*. He was, however, a man of sensibility, and artistic by temperament. He appreciated fully the charms of the old city which he was forced, by mere accident, so ruthlessly to rehabilitate. He saved when he could. Important monuments were never sacrificed if it was possible to protect them. His life, and especially his extreme old age, were embittered by the thoughtless condemnation of people who were intelligent enough, but too indolent to consider

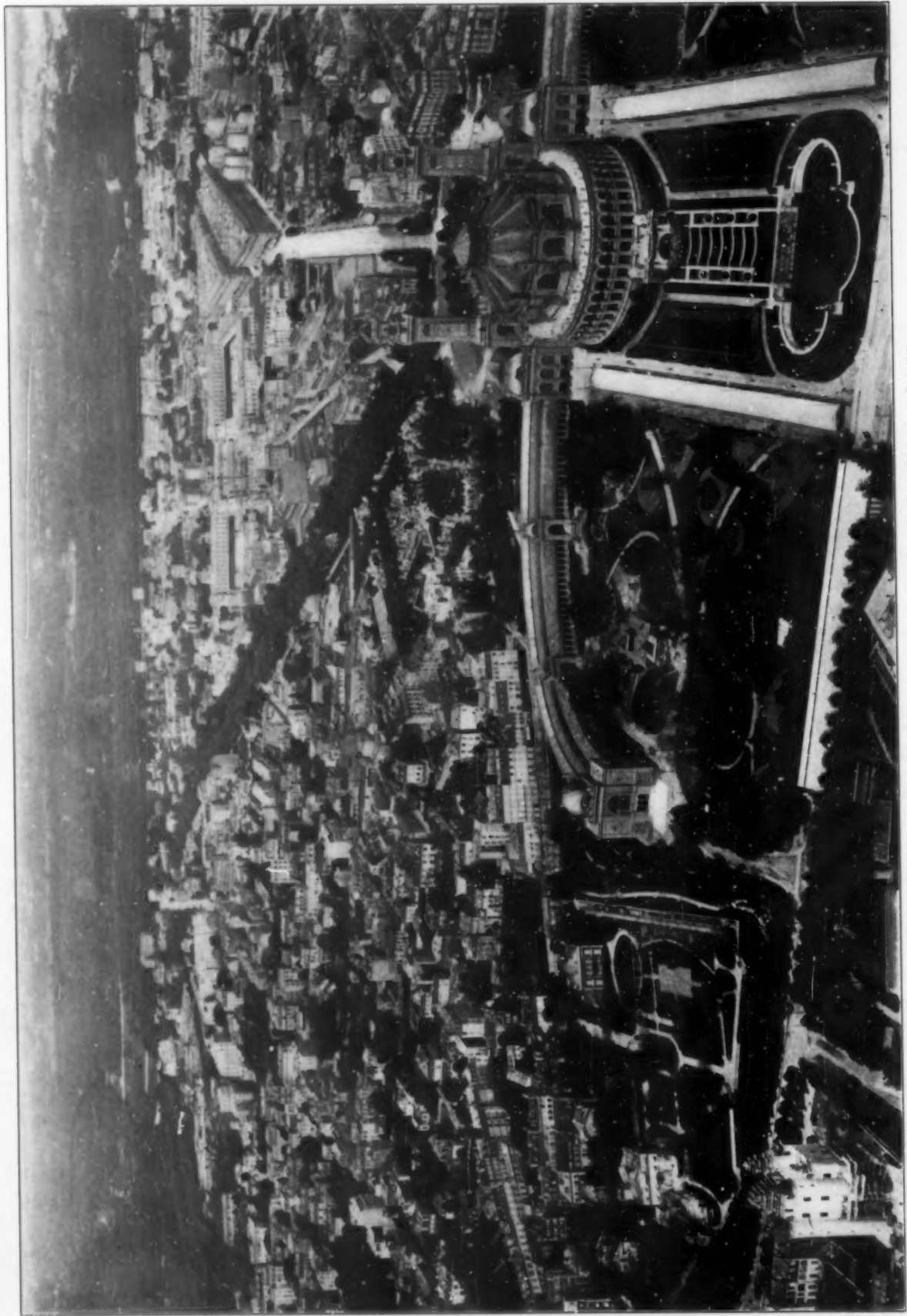
the unpleasant alternatives which he understood perfectly.

Hausmann knew the old Paris maps well. He especially appreciated the superb schemes of the court of Louis XIV. and carried them all to completion in a spirit entirely in accord with the wishes of the designers. The Place de l'Étoile is probably very much the sort of thing which Le Nôtre and his followers had in mind. In the additions to the *plan* which were original with Hausmann he was obliged to consider fundamental necessities—strategic conditions, enlarged population, modern methods of transportation, sewers, water, light, finance; these things controlled the will of the master to whom he was always loyal.



THE PLACE DE L'ÉTOILE

Plan from *Alphand*



A PORTION OF MODERN PARIS, VIEWED FROM THE EIFFEL TOWER

In meeting necessary conditions, however, he was faithful to the claims of the most artistic public in the world. The European critic, accustomed to the interesting accidental effects of old cities, may, with some justice, accuse his work of occasional *banalité* which could not be avoided in the extraordinary pressure of work; but to an American the most monotonous of his results are delightful compared with the rigid alignment and brutal sky-lines of our cities.

In no one of these articles has it been possible to follow out all the lines of civic development. Only the most important have been sketched. In considering the work of Haussmann we must be satisfied with the same method of treatment. There are few streets within the fortifications of Paris which have not been affected by the execution of his plans, but to study them all is impossible.

Naturally the first point to be secured by the administration of Napoleon III. was the restoration of the civic center to the old region within the medieval *enceintes* and, as nearly as possible, to the Ile de la Cité. To accomplish this it was necessary to restore the importance of the Grande Croisée described in our first article. This necessity

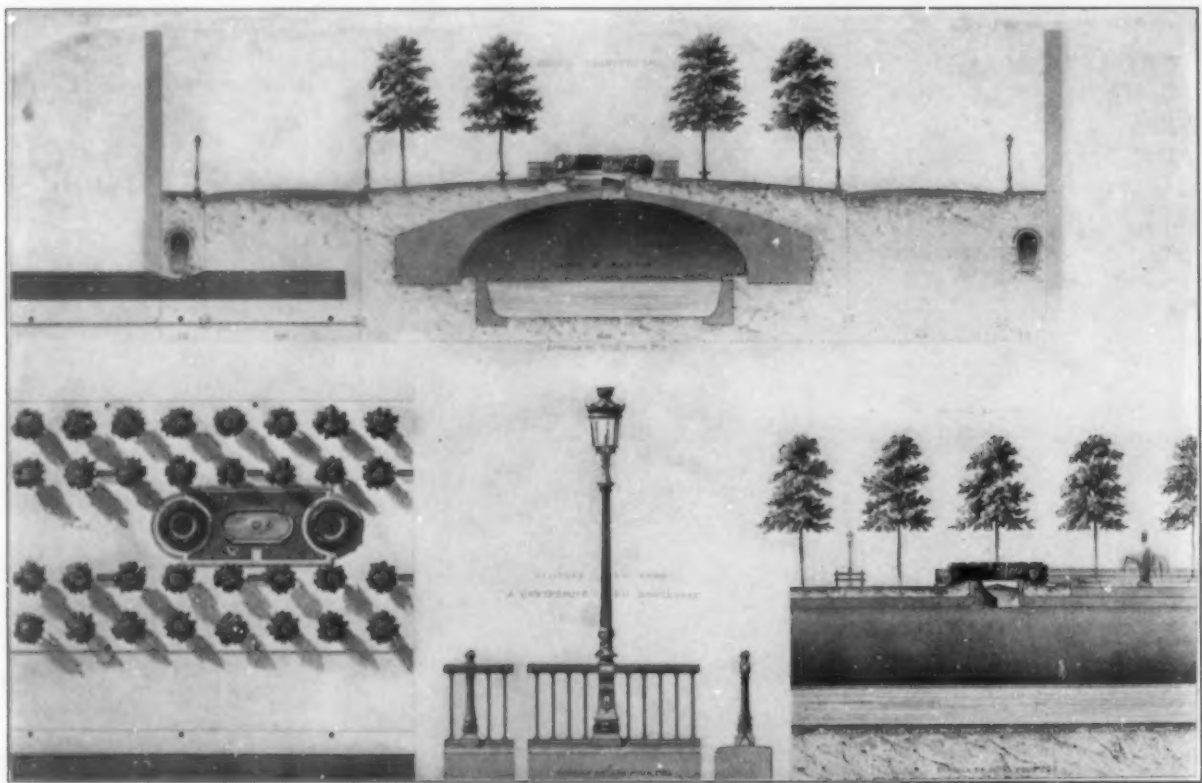
was understood by the designers of Louis XIV. Napoleon gave it special recognition in the commencement of the Rue de Rivoli. Haussmann's first task was the completion of this street eastward from the Passage Delorme, near the Pavillon de Marsan, and its continuation by an enlargement of the Rue Saint-Antoine and the Rue du Faubourg Saint-Antoine. In this scheme was included the completion of the *corps de bâtiment* connecting the Louvre and Tuileries, the clearing up of the Place du Carrousel and the region about the Théâtre Français and the Palais Royal, one of the most disreputable quarters of Paris at that time. The reconstruction of the Halles Centrales and the improvements about the Hôtel de Ville may be included in the Rue de Rivoli improvement. The disengagement of the Tour de Saint-Jacques-la-Boucherie was an interesting accomplishment of this time.

Before Haussmann's day a beginning had been made in the reconstruction of the northern arm of the Grande Croisée by a "Boulevard du Centre" lying between the Rue Saint-Denis and the Rue Saint-Martin. That portion of it which extends north of the Boulevard Saint-Denis, now called Boulevard de Strasbourg, had been con-



THE PLACE DE LA NATION (OLD PLACE DU TRÔNE)

## The Topographical Evolution of the City of Paris



STRUCTURAL DETAILS OF THE BOULEVARD RICHARD-LENOIR

From Alphand

structed. Haussmann continued it southward to the Place du Châtelet, which he rearranged. It was a matter of deep regret to him that, through the carelessness of his predecessors, he was unable to bring the axis of the Boulevard de Sebastopol into line with the cupola of the Sorbonne. The central boulevard was continued on the island by the Boulevard du Palais and on the south side by the Boulevard Saint-Michel, the relation of which to the Palais des Thermes, Panthéon, Luxembourg gardens and Observatoire was carefully considered.

The reconstruction of the Ile de la Cité may be considered at this point, although the scheme is not even yet perfectly carried out. At the commencement of Haussmann's term of office in 1853 the Cité contained the worst slums in Paris. He conceived a scheme for devoting the entire area to greater civic monuments—the Hôtel-Dieu, Palais de Justice, and similar buildings. This plan has been well followed and has fixed the civic center of Paris for all time, a result quite worth the sacrifice of a few charming old churches and houses. The most important

of the buildings on the island is the Palais de Justice. The western façade, designed by Joseph Louis Duc, may become extremely important if the Place Dauphine should ever disappear.

The Boulevard Saint-Germain, on the *rive gauche*, was one of the earliest improvements conceived, and one of the last completed. It was designed to connect various quarters on the south side in the same way as the inner ring of boulevards connects those on the north side. It was charmingly arranged to bring into vista two of the most valuable monuments in Paris—the Hôtel Cluny and the Abbey Church of Saint-Germain-des-Prés. The Boulevard Saint-Germain was continued to the Place de la Bastille by the Pont-Sully and Boulevard Henry IV.

In the series of fountains erected by Napoleon in 1810 was one at the junction of the Boulevard Saint-Martin and the Boulevard du Temple. This, on account of its size and importance, was called the Château-d'Eau, and the space about it the Place du Château-d'Eau. The development of the Place du Château-d'Eau into the

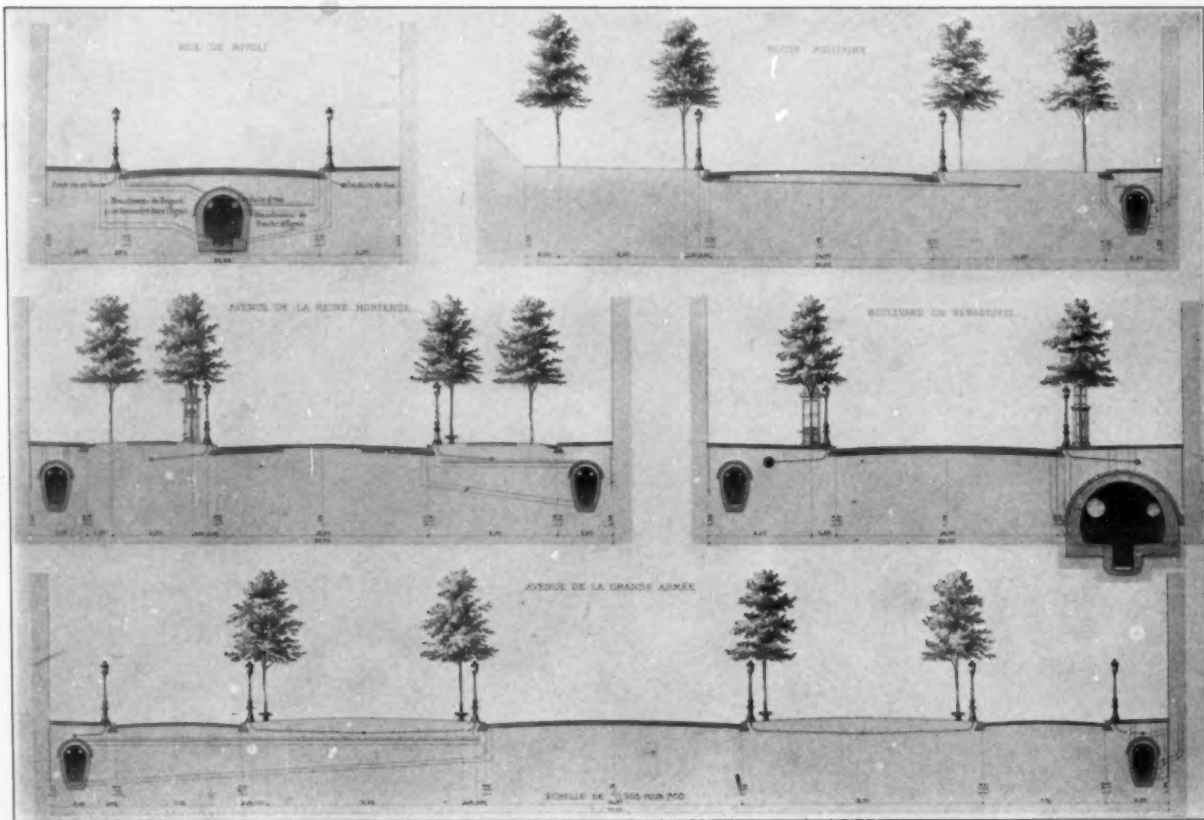


present Place de la République, with the vast network of boulevards dependent upon it, was the most original, if not the most monumental, of Haussmann's undertakings. In laying out the Place de la République (1858-1867) the old type of the *rond point* was abandoned and an elongated rectangle employed instead. Radiating from this, and forming proper angles with the Boulevard Saint-Martin and the Boulevard du Temple, were constructed the Boulevard Magenta, leading northward to the Gare de l'Est and Gare du Nord, and the Avenue des Aman-diers, now de la République, leading to the Cemetery of Père-la-Chaise. The Boulevard du Prince-Eugène, now Voltaire, leading to the Place de la Nation, is nearly in the long axis of the Place de la République. The Rue de Turbigo was built to connect the Place de la République with the Halles Centrales at the Point Saint-Eustache. In the network of streets about the Place de la République is to be included the Boulevard Richard-Lenoir, cleverly designed to conceal the Canal Saint-Martin.

All the streets in this region belong to Haussmann's favorite type of *voies diagonales*, which shorten distances and make interesting intersections. Haussmann used the axial arrangements which he inherited from previous periods sympathetically, but did not invent any designs of this type. In laying out his *voies diagonales*, however, he was keenly alive to artistic and monumental opportunities. He delights to tell us in his "*Mémoires*" that he never opened a new street without considering carefully what monuments might be brought into vista.

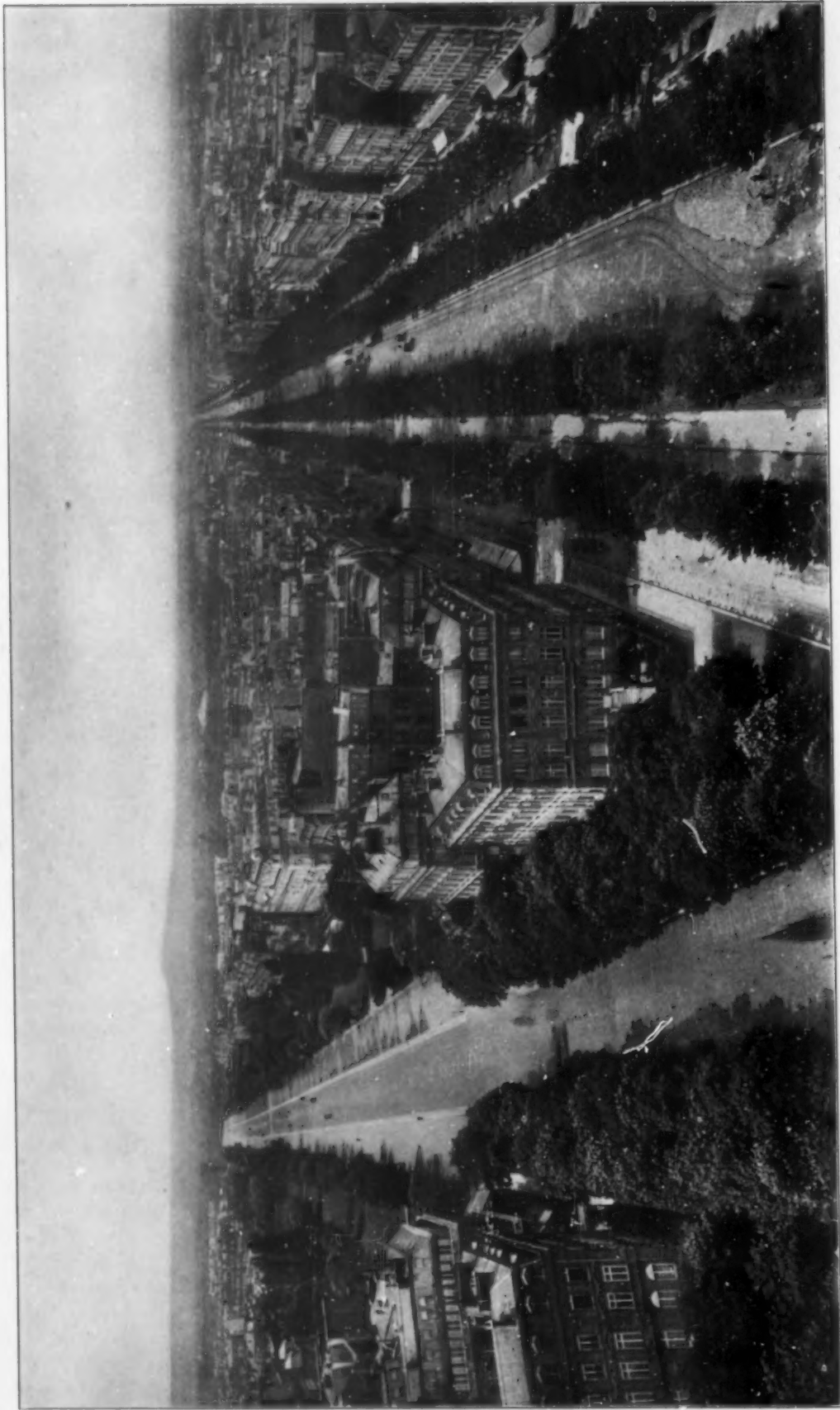
Haussmann completed the old Place du Trône, now Place de la Nation, begun two hundred years before, following closely the suggestions of the old maps.

One of the most charming of his creations is the Boulevard Malesherbes, springing from the Rue Royale at the same angle as the Boulevard de la Madeleine, the three streets forming a fine *emplacement* for the Church of the Madeleine. At its intersection with the Boulevard Haussmann, the Boulevard Malesherbes bends a little to the



VERTICAL SECTIONS OF TYPICAL PARIS STREETS

From Alphand



L' Avenue de la Grande Armée

The Avenue de Bois de Boulogne

**A VIEW FROM THE PLACE DE L'ÉTOILE**

Showing two of the most celebrated thoroughfares designed by Haussmann

left. This deflection was used to furnish a fine site for the new church of Saint-Augustin.

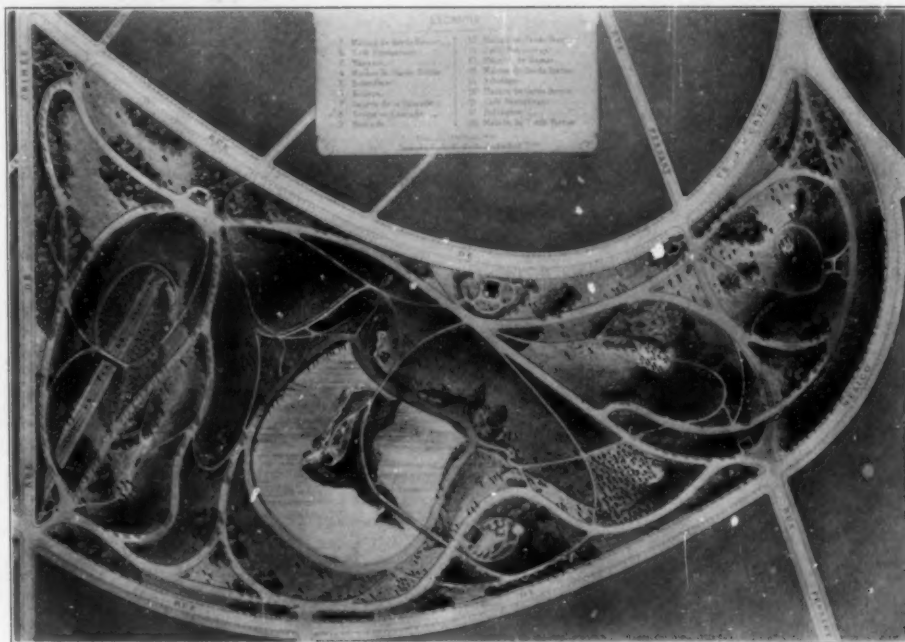
In 1860 the region between the Mur d'Octroi, built in the reign of Louis XV., and the outer fortifications constructed under Louis-Philippe, was added to the territory of the city.

Haussmann's appreciation of the designs of the seventeenth century is fully shown by his treatment of the Place de l'Étoile and the network of monumental streets in the western part of the city. Perhaps Le Nôtre never conceived anything quite so magnificent as the Place de l'Étoile, but it is a proper termination of the axial scheme which is doubtless based on his suggestions. At the same time it is distinctly characteristic of Haussmann. The radiating avenues, all designed by him, are quite irregular, and the parkway, which he called Avenue de l'Impératrice (now Avenue du Bois de Boulogne), is simply a magnificent *voie diagonale*. In the ensemble of streets about the Arc de l'Étoile is to be included Napoleon's Place du Roi de Rome, now du Trocadéro, which Haussmann treated with great consideration. He remodeled more or less completely nearly all the bridges of Paris.

We have noticed some of the chief of Haussmann's changes in the map of Paris. To follow them all would be an interminable task. Quite as interesting as the placing of a street is its construction. Haussmann invented and fixed the profile of the ideal modern street. Something had been done toward the solution of this problem before his time, especially by the Comte de Rambuteau; but when Haussmann took up his work in 1853 the streets in the old city within

the *enceintes* were in a shocking condition. In one the houses on opposite sides leaned against each other; in another two persons could not pass abreast; in nearly all the gutter was in the middle; very few had sidewalks.

Taking as the basis of his work the old types, which the designers of the seventeenth century had brought in from the forests and country, Haussmann and his engineers considered all the many things which a street is required to do, and the qualities which lead to beauty of effect, and before constructing it arranged the profiles of the section so that all conditions might be met. An agreeable



THE PARC DES BUTTES-CHAUMONT

A typical pleasure ground in the heart of Paris

Plan from Alphand

relation between the width of the street and the height of buildings was established. The central pavement was made convex with gutters on either side, sidewalks were provided, and, if possible, these were adorned by one or two rows of trees, in the genial old French way. Sculpture, fountains and monuments were introduced in proper localities.

A street without trees or sculpture is in a class by itself, the lowest. A street with trees properly ordered and kept is in another class, distinctly higher. A street with trees and sculpture is in a higher class still.

The discussion of French parks is a large subject. Undoubtedly the finest are those

## The Topographical Evolution of the City of Paris



A VIEW IN THE PARC DES BUTTES-CHAUMONT

*The beautifying of an ancient quarry*

of the time of Louis XIV. But these were either royal or private, and rarely, if ever, were open to the public. Haussmann is probably quite within the truth in assuming that Napoleon III. was the first to conceive and create a public city park. The splendid series which were laid out in his reign—Boulogne, Vincennes, Monceaux, Buttes-Chaumont and others—may be a little *banal* at times, but they do their work extremely well. They have been copied in every city of the world. Central Park, in New York, is a good example of the style.

### PARIS OF THE PRESENT AND FUTURE

Haussmann created the nineteenth century city. He did all that the conditions of civilization at the moment required; perhaps more. Some of the improvements which he began are not even now accomplished. The Boulevard Haussmann is not yet continuous with the Boulevard Mont-

martre. The Rue de Rennes must yet be brought into connection with the Rue du Louvre by a bridge between the Pont des Arts and the Pont-Neuf. There should be a new Pont du Carrousel, and better connections between that bridge and the Boulevard Saint-Germain. The completion of the Boulevard Raspail has, apparently, been left to the operation of the *loi d'alignement*. A continuation of the Rue de Rambuteau through the garden of the Palais Royal to the Avenue de l'Opéra is needed. All these improvements were suggested by Haussmann, but are not yet realized.

The present Republic has, with the Pont Alexandre III. and the two Palais des Beaux-Arts, carried the axis of the Invalides across the river to the Avenue des Champs-Élysées, one of the finest additions ever made to monumental Paris. The most important problem before the city at this moment is the disposition of the last line of fortifications, rendered

useless by changes of method in modern warfare. Paris may soon be considered a finished city.

Facilities for transportation have changed greatly since Fulton launched his steamboat on the Seine precisely one hundred years ago. The homes of the people whose interests are in Paris are scattered over a vast territory. Any charming valley or pictur-

esque hill, any convenient locality within fifty miles may house elements of population, which, in the time of Napoleon III., were obliged to reside within the fortifications. But thanks to the taste, intelligence and skill of Baron Haussmann, the old city of Philippe-Auguste, Louis XIV. and Napoleon III. is still the center of this enormous population.

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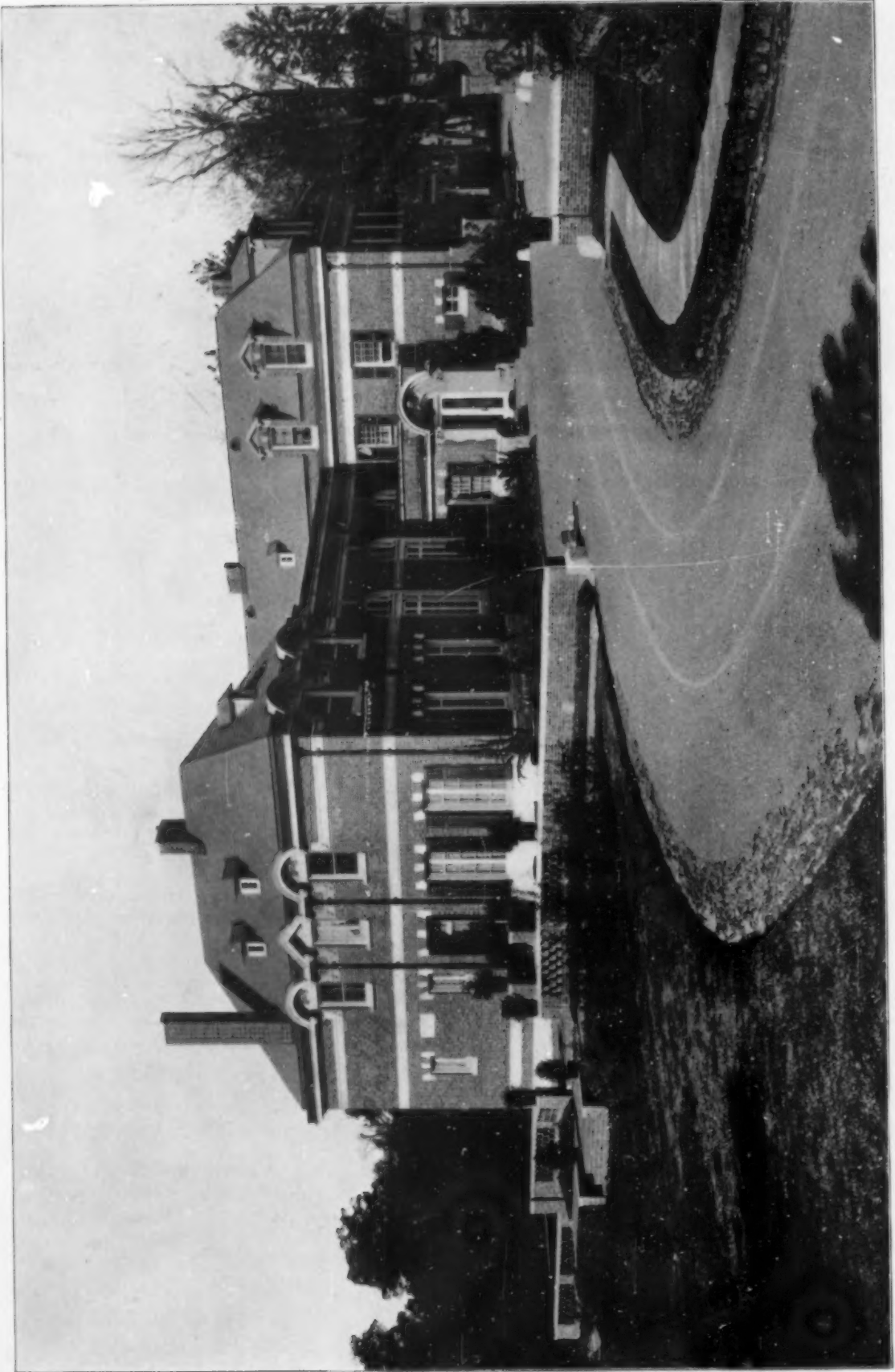
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NOTE.—The most important treasury of material concerning the monumental history and topography of Paris is the Hôtel Carnavalet, the palace of Mme. de Sevigné, which was built in the reign of Henry II. and decorated by the great sculptor Jean Goujon. This building contains the Museum of the City of Paris, with the remains of all sorts of monuments, and its library, composed of about 40,000 volumes and 20,000 prints and plans, all concerning the history of the city.

The first Bibliothèque de la Ville was destroyed with the old Hôtel de Ville in 1871. The present enormous collection has been created by its librarian, M. Jules Cousin, since that occurrence.

Probably the best collection of Books on Paris in America is that included in the Henry O. Avery Architectural Library of Columbia University. The late Mr. S. P. Avery, in collecting material for this library, made a specialty of those relating to the monuments and topography of Paris.



THE ENTRANCE FRONT OF THE HOUSE



The House from the Vale

## “KATE’S HALL”

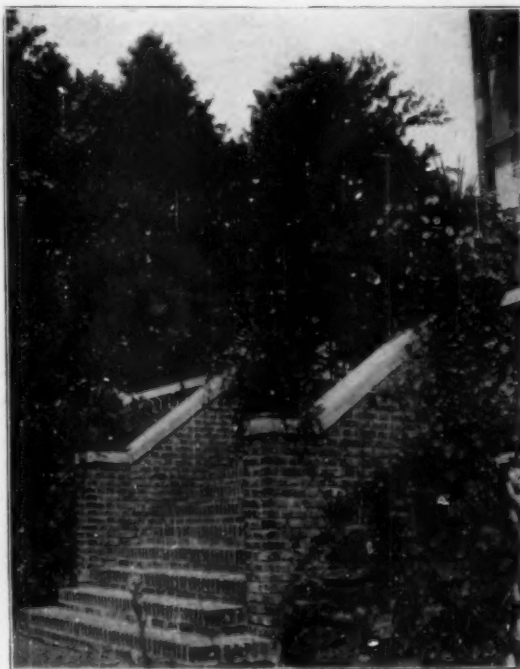
THE NEW RESIDENCE OF JOSEPH S. CLARK, ESQ., AT CHESTNUT HILL, PHILADELPHIA

DESIGNED BY C. C. ZANTZINGER, ARCHITECT

THE approach is the introduction to a house and, being a first impression, is not easily brushed from the mind by attractions later discovered in the house itself or the completeness of its interior arrangements. Upon the approach largely depends the distinguishing air of a country seat, and its full part is played only with the last turn of the avenue when the mystery of the hidden house is lifted by the screens of wall or foliage. The situation of “Kate’s Hall,” Mr. Clark’s house at Chestnut Hill, has made possible an approach of unusual attractiveness. Scarcely should we imagine the house to lie on the edge of

a suburb having streets laid out in regular squares, for, on leaving the little station where the train lands us, the way points toward the fields. Curving it goes, a private avenue, descending slightly toward a vale on the one hand, on the other keeping under the shoulder of a hill. It terminates in effect at the forecourt of “Kate’s Hall,” though the drive goes further on toward the offices and stables.

With no little air of majesty the house itself commands the vale, and lets fall from the feet of its terraces a fine sweep of upland lawn. On either boundary of this lap of land the view from fully half the rooms,—



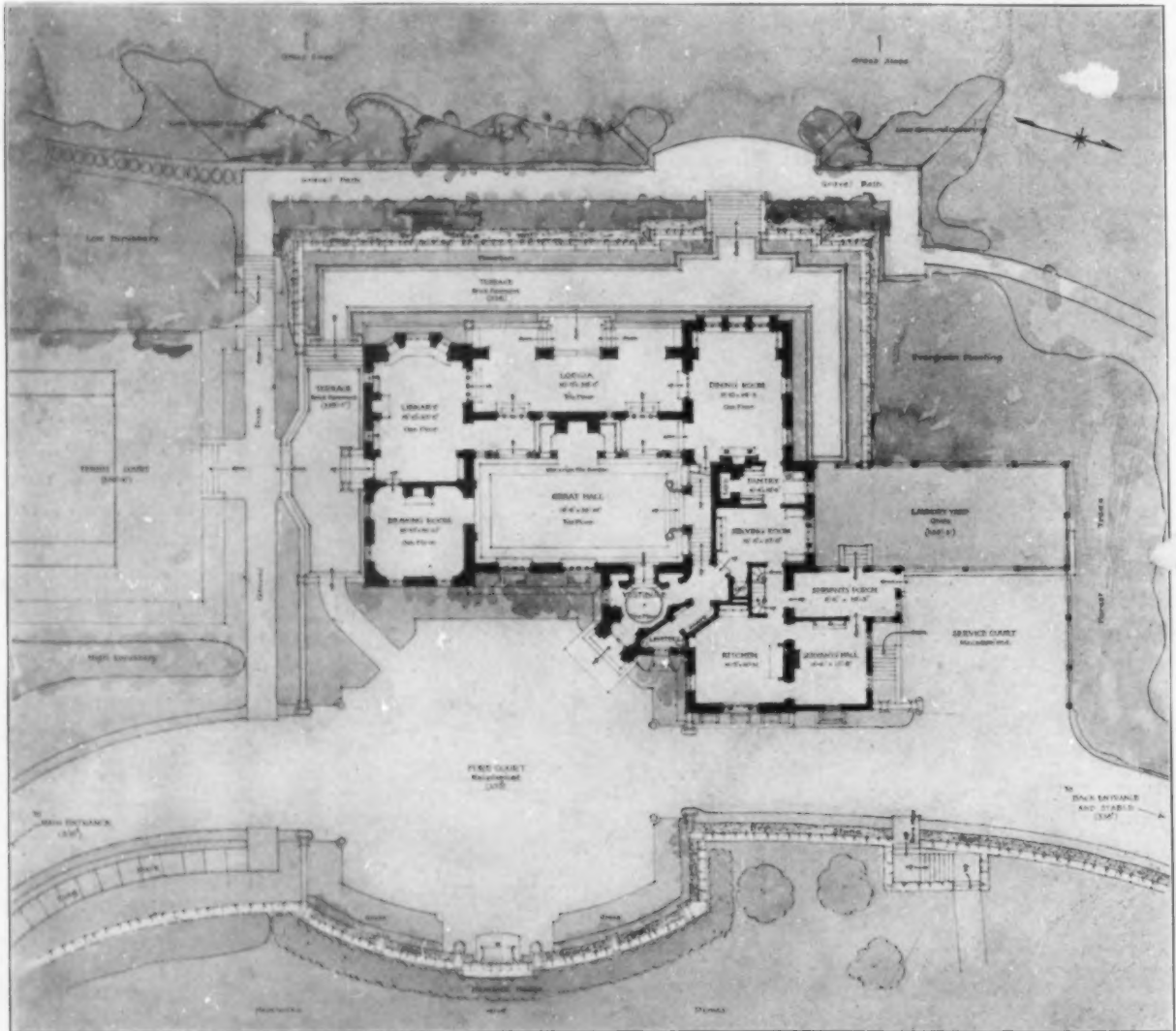
TERRACE STEPS

## "Kate's Hall"

and these the best,—is girt with trees, and distance lends its proverbial enchantment to the views of neighbors.

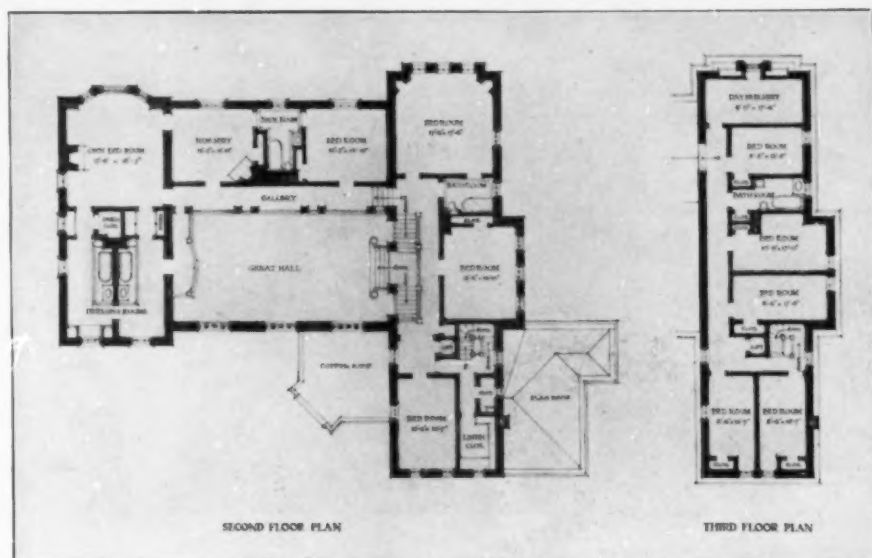
Following the slope of the hill is a slight ridge which the architect was quick to perceive and mould his design thereto. Parallel to the vale he has set the main body of his house and along the summit of the ridge the main cross wing. Furthermore he has brought this wing well out upon the western terrace and has put under its roof six third-storey rooms, thus giving a height the wing well bears by virtue of the ample base the land provides. From across the vale this disposition of the house can best be seen, and the contour of its site measured by means of the long terrace stretching across the living front.

The proportions of the house are suitably low, for it has the good fortune of being for the most part but two-storeyed. The projecting wings, however, give the needed vertical lines at each end, while piquancy of outline has been obtained by lifting the heads of the second-storey windows above the line of the cornice. The walls are of brick, the trimmings of Indiana limestone, and the roof is of green slate. The terrace walls are rough at their base, where semi-wild planting is supported; and above they are balustraded by an ingenious arrangement of terra cotta tiles cut into short lengths and laid one above the other. On the northeast, next to the forecourt carved out of the hillside, are the vestibule and the kitchens, a scheme serving



PLAN OF THE HOUSE AND IMMEDIATE SURROUNDINGS





PLANS OF THE UPPER FLOORS

large apartment extends nearly the entire width of the house and is surrounded by an effective series of arches and beams. Cream colored is the plaster and dark brown the wood—a fine setting, in the fancy, for my lady's yellow gown.

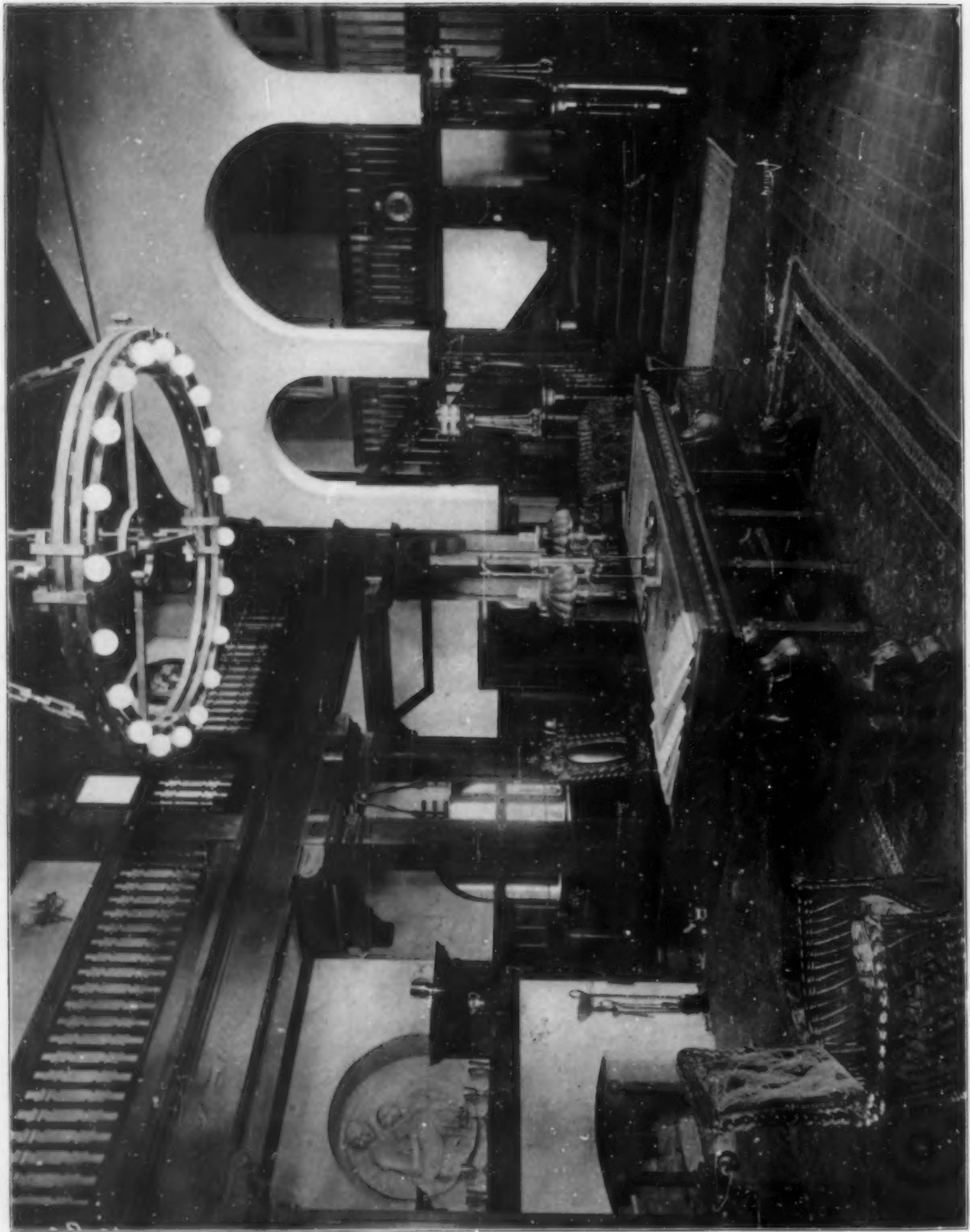
From the hall the great drawing-room, library, and dining-room are reached; but these being necessarily one storey in height, are rather simple in treatment. The former is quite restrained in design,

to lessen the least desirable exposure for the living-rooms. Most important of these rooms is the "great hall," directly entered from the entrance door by ascending a few steps. This

design, for the architectural woodwork, the furniture and hangings here must give not too intimate an introduction to the real life of the house. The library is cosily surrounded by



THE WALL OF THE FORECOURT



THE GREAT HALL

## House and Garden

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low book-shelves, except where the fireplace or panels filled with wood or mirrors emphasize the French origin of the design.

On the second floor a gallery, running around three sides of the "great hall," gives access to seven units of space which are divided into eleven rooms. In the third floor are four single bedrooms for servants.

The development of the grounds at "Kate's Hall" has now commenced.

lead to a belvedere in the midst of a garden at the margin of the wood. A rustic pergola is to follow the edge of the trees along the rim of the vale and is to give easy access to the greenhouses and palm houses; while clear across the natural hollow a little temple will be seen from the house reflecting itself in the waters of a future willow pond.

In this way the fifteen acres contained in



THE HOUSE FROM THE SOUTH

Messrs. Olmsted Brothers have completed studies for it and the beginning made has been under the intelligent management of Mr. Percival Gallagher. Temporary planting already clothes the hill above the house and protects also the slow-growing trees and shrubs. Here the orchard is to be; and to the northwest of the house a path is to

the property have been made much of in order to fulfill all the requirements of a semi-rural residence. With open country for the site and city building laws affecting the construction of the house, it was rather a paradoxical situation from which the architect and the landscape gardener have brought forth a very agreeable result.



THE OBELISK BEFORE THE WOOD

VILLA DANTI

## THE VILLA DANTI

BY B. C. JENNINGS-BRAMLY

*Illustrated with Photographs by Arthur Murray Cobb*

JUST before reaching the small station at Compiobbi, as the train from Rome nears Florence, it passes across a magnificent avenue of cypresses. This avenue runs from the banks of the Arno, one hundred and fifty yards below the railroad track, to a distance of about two hundred yards up the hill. Ruthlessly the railway has made a breach through those fine trees, and as ruthlessly the smoke and noise of passing trains disturb the solitude and peace of the avenue's dark shade.

Looking up to the north, as the train passes, you would have a glimpse of a huge bit of statuary at the extreme end of the avenue, effective enough at that distance, bad though it be at close quarters. Another avenue crosses at that point, coming down from the *cancello* of the garden, near the house, and, from the point where the statue marks the meeting of the roads, rising again in a straight line up a very steep hill on the summit of which the trees encircle an obelisk.

Beyond and above, a dense wood stretches east and west along the hillside, a wood of ilexes, oaks and bays, and, most beautiful of all, the wavy lines of a mass of stone-pines pierced here and there by the needles of taller cypresses.

These avenues and woods belong to the Villa Danti, a square block of a building standing on the lower slopes of the hill, on a terrace facing the long valley of the Arno. Built as it is on the side of the

hill, the loggia on the ground floor (which, to the north, is on a level with the garden, opens to the south upon a long and wide balcony, from which double steps lead to a terrace below). This level again overlooks a small semicircular garden, all roses, lemon trees and fountains. Beyond, the *podere*, cut in two by the railway embankment, runs down to the Arno.

An inscription which runs the whole length of the southern façade tells us that "*Alexander Guadianus Senator di Phillipi filii erexit 1625.*"

It is known that the property once belonged to the family of the Garibalducci, who sold it to the Guadagni, by whom, as we read, the present villa was built. In 1692 some additions must have been made, as that date appears on some of the outbuildings. The Guadagni sold it to the Danti, a daughter of whose house has lately brought it by marriage to the Friulian family of Counts Colloredo.

Far off enough down the valley to be at peace, whatever might happen in Florence, the villa has no associations with the history of the town. It is merely one of the many fine, massive country houses which were built in Tuscany in the seventeenth century.

The center of the façade has two loggias, one above the other. A low, square clock tower rises slightly above the roof of the house to the left of the building. On each side of the loggias there is space for two



THE LARGE STATUE



A FAÇADE OF THE VILLA

windows, the lower ones, heavily barred, as in almost all villas. The front door opens under the loggia.

The interior is planned in large and lofty rooms, several of which are still rich in furniture, china and carvings of a good period. A large hall, lighted by glass doors opening in the loggias north and south, takes up the center of the house. On this most of the rooms on the ground floor open. One of these is of special interest, for every newly married pair of the Danti family, perhaps of the Guadagni family before them, has occupied that room. A magnificent *cassone*, one of those chests in which the gifts of the bridegroom were taken to the bride, and in which she kept her *correds* or trousseau, stands in one corner. It is a genuine bit of thirteenth century work, but the mistaken zeal of an ancestor of the lady who owns the house has, alas, restored it to a painful pitch of brand-newness, all bright gold and brilliant color! The hangings of the bed, a huge four-poster, look as fresh as the day the red brocade was woven. There is a fine crucifix, some beautiful china, and one or two interesting pictures in the room. Such things can be seen elsewhere, but the contents of a little cupboard in the wall near the bed are so singular as to deserve special mention. In this little cupboard, for many a generation, it has been a

custom in the family that every bride who sleeps in that room should, next morning, leave her slippers, and there they are, these strange little marriage witnesses: slippers of velvet and slippers of leather, some embroidered, some plain, these poised on heels two inches high, those with toes turned up to a sharp point; others less extravagant in design but all dainty and pretty. One tiny little pair, of blue velvet embroidered with silver, had belonged to the lady of the house, who, faithful to the traditions of her family, had left them in the cupboard the day after her wedding.

The garden around the house is not very large, but picturesque, from being on different levels of ground and shaded by many fine trees. To

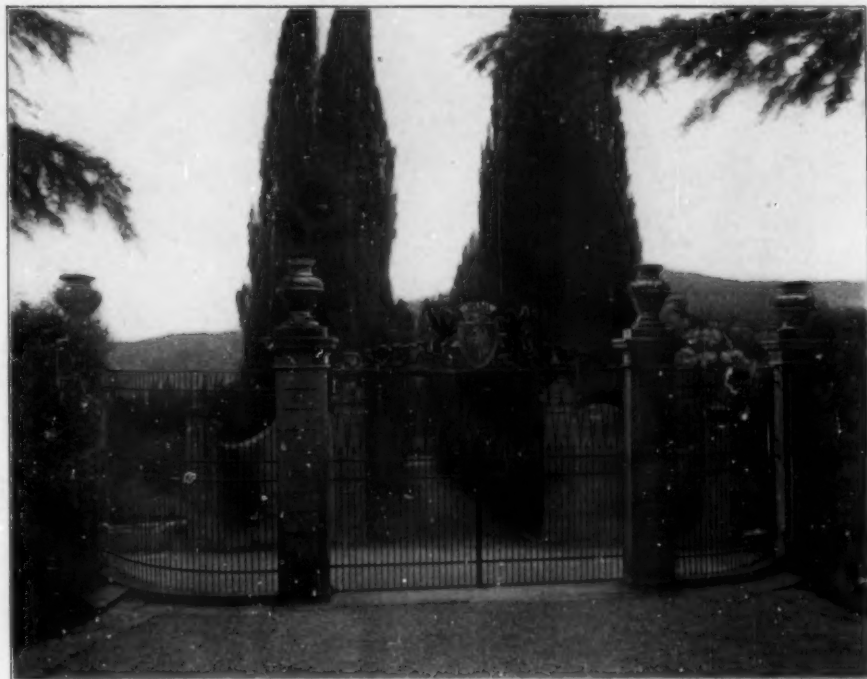
the right you look through iron gates down the cross avenue of cypresses. From here the obelisk on the top of the opposite hill is visible, ending the perfectly straight line between the double row of trees. Besides the shade of trees the garden has the charm of water. It is heard rippling in the fountains on both sides of the house. An avenue of horse-chestnuts and limes leads from the



LOOKING TOWARD THE OBELISK ON THE HILL

front door under the loggia to a *cancello*, upon the left of which is a small family chapel. An immense deodar, planted in 1848, as a tablet tells us, is remarkable for the height it has reached in so comparatively short a time. Besides this there are some fine standard magnolia, copper beech, and tulip trees. Of flowers, the beds are bright with roses, geraniums and marguerites.

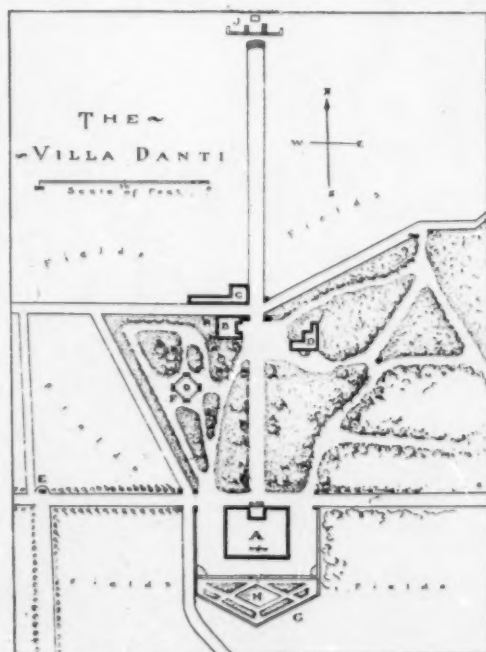
Looking up from the garden to the hill, immediately opposite the house, you have before you a strange piece of ornamental architectural work. High up the hill, the summit of this monument (for I do not know what else to call it) is crowned by an obelisk thirty feet high, surmounted by a golden eagle. The base of the obelisk, a square block of granite, bears a tablet which informs us that "*Cavaliere Priore Enrico Danti inaugurava il di 28 Nov. 1865*" this wonderful construction. A semicircular concave wall fifteen feet high, covered with now obliterated frescoes, supports the higher ground on which stands the obelisk. A stone seat runs around this wall, and the ground in front of it has been leveled to form an iron-railed terrace, in its turn held up by a stone wall, down the center of which some narrow steep steps lead to the next level. Here the hill has been graveled and held in by some mule



AN AVENUE OF CYPRESSES

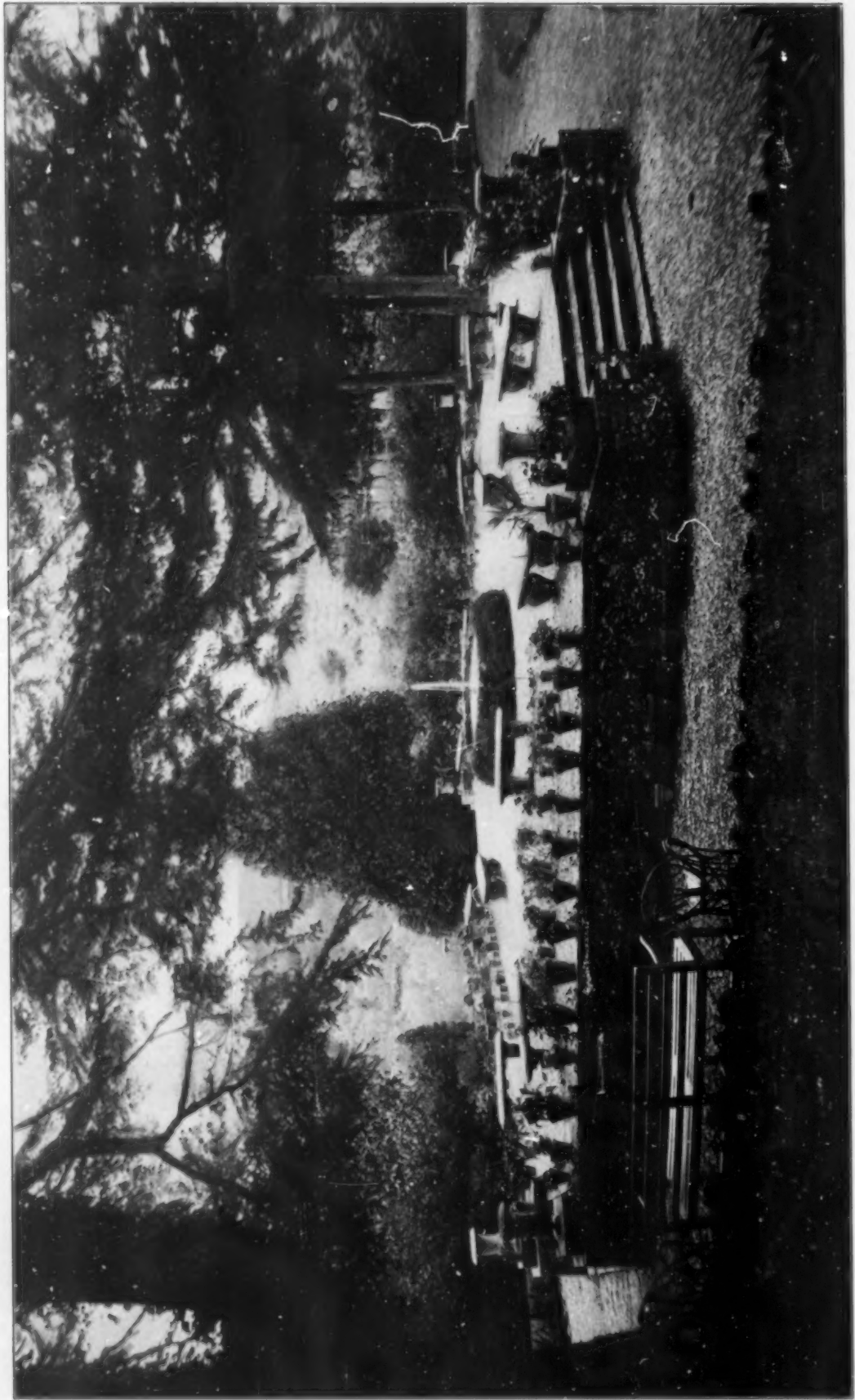
steps. Two aloes on each side are the only plants that ornament this steep incline, which about fifty feet lower reaches a paved circular terrace, in the middle of which stands a statue of Spring, of no merit whatever as a statue,

but effective enough when seen from a long distance. Narrow stairs with iron rails creep down the sides of the circular wall and meet at the bottom, where a grotto has been excavated under the terrace. From this point to the *cancello* there is no more masonry. A straight gravel path runs down between clipped laurel hedges, beyond which the *poderi* stretch right and left. This may be described as the Cavaliere Priore's *cap.lavoro*, but it is by no means the only embellishment he has "inaugurated" in his grounds. He was evidently as fond of dramatic effect in landscape as Horace Walpole him-



THE PLAN OF THE GROUNDS

- A—The Villa B—The Chapel C—Steward's House  
 D—Stables E—The Large Statue  
 F—The Raised Garden G—The Lower Garden  
 H—Pool J—Obelisk K, K—Gates



THE RAISED GARDEN



self. The wood abounds in temples, ruins, towers, obelisks and hermitages. A fortified castle on one hill frowns down upon the valley. It is castle, however, only on one side; on the other the defenceless walls of a contadino's house appear. In one most lovely glade we come across a monk; he has apparently just left his chapel, half hidden in the ilexes; his hands are joined, his eyes turned devotionally upwards to a tall wooden cross. At some distance he would be almost realistic but for a cruel

blow that has deprived him of his nose and some chips in the stucco of his venerable knees.

We have outgrown the taste for incidents in our gardens and grounds. The return to Nature which Rousseau preached came with too sudden a rush upon an artificial world. *Coute qui coute* everything had to be natural; then Nature left to herself was found unsatisfying. She had to be assisted, but always in the most natural way. Formal garden paths, were discarded as artificial, and winding grottoes, ruins and rustic bridges over meandering streams, all equally artificial, became the fashion. The Cavaliere Priore was a late disciple of this school, but an ardent one, as anyone who has strolled through the woods of Villa Danti will bear witness. Luckily for those who have outgrown his taste, Nature has done so much to make



A RUINED TEMPLE IN THE WOOD

those woods beautiful that she seems to laugh at these efforts to interfere with her. For instance, from a little plaster temple, in itself quite graceful in design, a glorious view of the hills of Vallombrosa, purple as with the bloom of a purple grape, is before you. The little temple becomes so insignificant a detail in such grandeur that whether it be there or not matters little; your eyes instinctively turn elsewhere. The long ilex wood down which trickles the stream which carries water to the garden foun-

tains, is a place to rest and dream in. There is no undergrowth, but the trees are planted close enough to prevent the eye from penetrating far along the winding path. Only the sunlight, here and there, pierces through the dark leaves and throws a dappled pattern of light and shade on the moss and fern that grow along the stream. The Cavaliere Priore has, wisely, done but little to improve this spot. A quite inoffensive little bit of gray ruin, not more than three feet high, just serves the purpose of making his presence felt, and spoils nothing.

It is perhaps ungrateful to speak thus of one who certainly loved, and in his way felt, the beauty of these glorious woods; but the villa is so fine in its simplicity, the cypress avenues so grand and severe, that one wonders he should not have caught more of their spirit, and left what was so very well, alone.

## THE SEWELL CROSS

DESIGNED AND MODELED

BY

A. STIRLING CALDER

RECENTLY ERECTED

IN HARLEIGH CEMETERY,

CAMDEN, N. J.

A DISTINCTIVE and individual monument to a person deceased has been for several months the object of a sculptor's study and labor, and has now been erected in a retired portion of Harleigh Cemetery, Camden, N. J. Inasmuch as all works of this nature are necessarily symbolic—and this in particular is almost entirely so—the following light upon the accompanying illustrations may be found interesting.

The Sewell Cross is an attempt to create, within the freely used limits of the style of the ancient Celtic cross, a personal illumination in relief, of the impressive moral characteristics of a modern individual. In pursuit of this object the sculpture has been developed as a sort of weaving of what are, for the most part, invented symbols and imaginative decoration illustrating the manly virtues, merged with generalizations on the mystery of existence. Structurally the cross, with its tall shaft and small head, approaches the Scottish type, while in the character of arrangement and architectural enrichment there is a tendency to Byzantine profusion. Departure from the usual Celtic form is made in the pierced center of the head, the terminations of the



THE HEAD OF THE CROSS

Copyright, 1904  
Alex. Stirling Calder



THE GRAVE MARKER

Copyright, 1904, Alex. Stirling Calder

arms and the buttressed base. The squarely incised sculpture of the paneling refers particularly and generally to the character of the man to whose memory the work was erected. The panels on the front of the cross are marked by the *Herald of Death, the Stoical*

*Digger, a Helmsman, and the Phœnix.* Under these may be read the Latin inscriptions corresponding to each, as the *Peace of Death, of the indefatigable, vigilant toiler, whose immortality triumphs.* On the reverse, *Faith, Charity, Courage, and Gentleness* illumine the remembrance of the deceased. The central panel of the head, pierced through the thickness of the cross, symbolizes man's eternal repentance—two bowed figures with arms uplifted in united appeal, between which grows the fruitful tree, with its serpent, the ancient emblem of Temptation. This is flanked on the arms by masks of Hope and Fear, between which man vacillates, and above is an enigmatical arrangement of wings, globe, arrow, and heart, which stands for *Love all swaying.* On the reverse of the head the same passions are expressed somewhat differently. The family coat of arms is heraldic, as is also, although here

purely inventive, the four-paneled decoration of the left side, where from a simple rude vase springs the strongly conventionalized succession of Tudor roses, a mailed hand framed in shamrock and thistle, which picture in this primitive way the racial origin of the deceased. There is a variation of the same theme in the panels of the right

side, where, centered in interlacing bands, are an Irish harp, eagle, and two bees, below all of which lurks a questioning sphinx.

This reading of the significance of the sculpture is further explained by the inscriptions of the eight principal panels of the front and back. These are:

First. On the front, beginning at the bottom, in the panel representing the *Herald of Death*—“*Mors pax*” (Death is peace).

Second. On the panel representing the *Stoical Digger* annoyed by a bird of prey—“*Vita labor*” (Life is labor).

Third. *The Helmsman*, steering his craft through the tumultuous seas—“*Vigilate*” (Watch.)

Fourth. *The Phoenix*, arising, immortal from her ashes—“*Dis manibus*” (Rich through or by the hands).

On the back, in the lowest inscribed panel, Faith is represented by an ancient galley at sea, with the words: “*Navis fortis*” (Stout ship).

“*Altum mare*” (Deep sea).

“*Fides fortiter it*” (Faith rides staunchly).

In the panel above, a winged *Caritas*, seated on Savagery (a lion) ministers to Wretchedness. Above this, again, a herculean figure strangling a serpent represents Courage. The inscription here is “*Audax et Cautus*” (Bold and wary). *Lenitas* (Gentleness) is the subject of the top panel on the back—a kneeling maiden greeting a descending dove. The use of the squarely massed leaf buttresses at the four corners of the base is an innovation



THE FRONT OF THE CROSS

Copyright, 1904, Alex. Stirling Calder

## The Sewell Cross

of the author unsanctioned by precedent, as is also the incised corners of the base softened by rudimentary columns, and the development of the border at the corners of the arms and head. The cross is a clear departure from the usual sort of cemetery monuments, not only by reason of the sculptural skill spent upon it but on account of its color. Instead of being of white marble, and another addition to the garish occupants of a peaceful scene, which, be it noted, are sure to show all the stains of weather unless frequently cleaned, the Sewell cross is of a greenish gray color, becoming much darker in the air. It was designed and modeled by A. Stirling Calder, and cut in green Windsor granite, under his supervision, by carvers in the employ of the Leland & Hall Co. The cross rests upon a concrete foundation and occupies a central position in relation to spaces allotted to future graves of the family.

The bronze grave marker, inserted in a granite ledger stone covering the grave, contains a design of Celtic motive clinging about a sword and supporting the shield which bears the memorial to the dead General. The sword and fasces are here used as emblems of the soldier and of the statesman—the whole geometrically tied together and forming various framings for shamrock, rose, thistle, perfect fruit—*swastika*, and, below



THE BACK OF THE CROSS

Copyright, 1904, Alex. Stirling Calder

the sword hilt and the axe, the interwoven monogram, *OPVS—SPES* (Work and hope).

## PICTURESQUE ENGLISH COTTAGES AND THEIR DOORWAY GARDENS

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

V.

MANY English cottages can boast of their rose-gardens. In fact roses are the chief glory of the gardens, whether they be large or small. Even the stern old Abbot of Reading in the fifteenth century, Abbot Thorne, loved his roses, and took for his badge, blazoned on a window in his summer residence at Pangbourne, an "Eagle perched on a thorn bush" with the legend:

*"Sæpe creat pulchras  
Aspera spina rosas,"*

which a poetical friend has translated:

*"Roses fair are often born  
On the rough and rugged Thorne."*

Our cottagers echo the sentiments of all the poets from classical times downwards, when they sing the praises of their roses. They

are often puzzled by the foreign names assigned to the flowers, and strangely transform and Anglicize them. Just as our sailors call the "Bellerophon" the Billy Ruffian and the "Nautilus" the Naughty Lass; so we villagers twist the *Gloire de Dijon* into "Glory to thee John," and the rose named after the great rose-grower, Dean Reynolds Hole, is called "Reynard's Hole." General Jacqueminot becomes, in popular nomenclature, "General Jack-me-not," and the bright crimson *Géant des Batailles* becomes "Gent of Battles." But the roses bloom no less beautifully on account of this murdering of their names, just as the famous race-horse ran no less well because the public changed his name from the Oneida Chief to the "One-eyed Thief."



A GARDEN WITH A SUN-DIAL

## Picturesque English Cottages and Their Doorway Gardens



A SHADED PATH

A fine example of cottage rose-gardens is seen at Wescott, near Dorking. Grass paths intersect at the center, where there is an old sun-dial which might appropriately bear the motto :

“ Amydst ye flowres  
I tell ye houres.  
Tyme wanes awaye  
As fflowers decaye.  
Beyond ye tombe  
Ffresch fflowrets bloome.  
Soe man shall ryse  
Above ye skyes.”

A beautiful garden path edged with box and overshadowed by trees with grateful shade leads from the home of the roses to the cottage.

Another small and delightful rose-garden exists at the Battle Union Workhouse, near the spot where William the Conqueror fought the English. The eyes of the old people whose lot it is to find their way to the Union when the battle of life is nearly over, must



THE ROSE GARDEN OF THE BATTLE UNION

be gladdened by the sight of the flowers, which remind them of the blossoms in their old cottage homes.

The old favorite roses which you find in these gardens are the Sweet Briar, the Cabbage, the York and Lancaster, the Moss, the old White Damask, the double white, brother of the pretty pink Maiden's Blush. But some cottagers are more ambitious, and obtain cuttings of many varieties of modern rose-trees, and hybrids and teas now flourish in the peasant's border as in the lord's rosarium. The love of this flower is indeed the "one touch of nature which makes the whole world kin."

Cottage gardens preserve the tradition of the outdoor culture of the vine which in old days flourished throughout England. Not a few of the monasteries had their vineyards. At Abingdon there is a street called the Vineyard, which preserves the memory of the site where the monks of that famous



A VINE-CLAD GATEWAY



A VINE-BEDECKED COTTAGE AT FRESHWATER



AN ARCHED ENTRANCE OF HEDGE



abbey once grew their grapes. We have already noticed the vines that are trained around the porch of a cottage home. In the outskirts of Freshwater, in the Isle of Wight, facing the road, is a house covered with a gigantic vine, which gives it a very picturesque appearance. The grapes grown on these vines are seldom eatable. In some summers, when there is an abundance of sunshine, they are not very sour, but usually they are not delectable.

A good tart can be made of them, and the villagers manufacture a species of grape-wine which vies with the decoctions brewed by industrious housewives. There



A COTTAGE ENTRANCE AT NORTON

along the English roads. Box-trees, cut into fantastic shapes, and clipped yews are occasionally met with. The trees are made to assume the appearance of peacocks with long,

is a great variety of these beverages prepared from recipes which have been handed down from the days of our grandmothers. Rhubarb wine, which is said to equal champagne, when properly prepared; cowslip wine, a somewhat sad liquid; black currant wine; elderflower wine; are some of the contents of the countryman's cellar. We give another view of a vine-clad house.

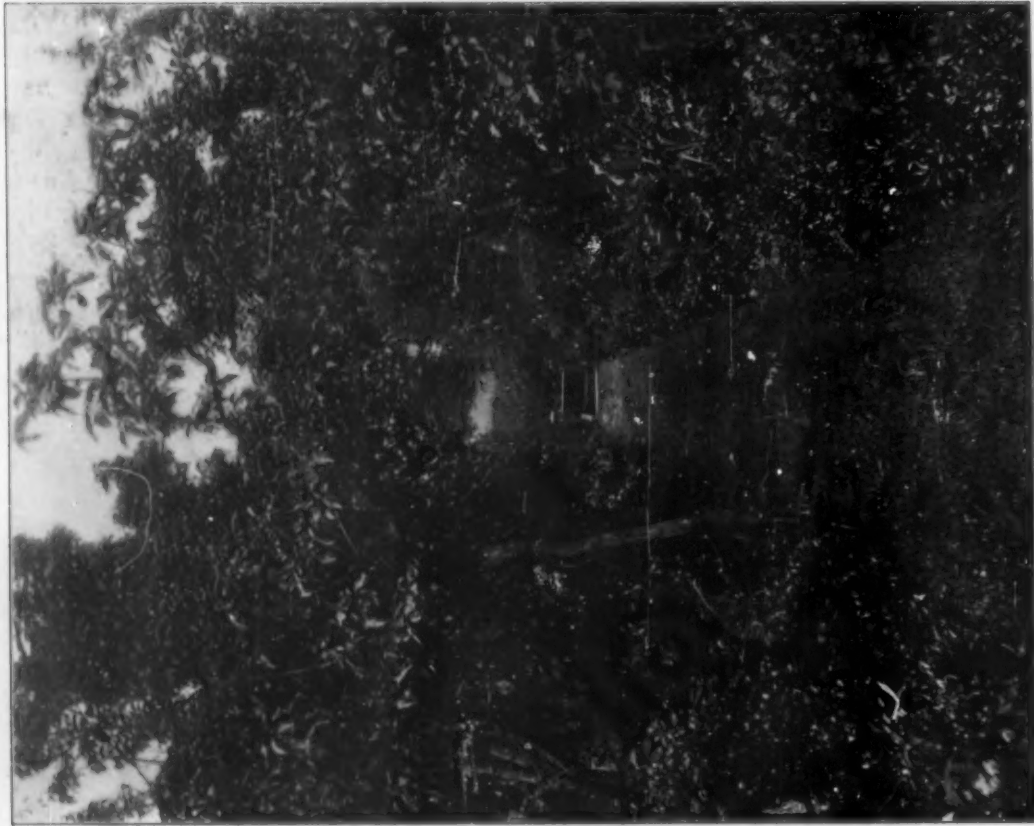
Examples of the formal garden may be seen as we walk



IN A GARDEN AT WESCOTT



AT YARMOUTH



AT SHIDE

GARDEN WALKS IN THE ISLE OF WIGHT

flowing tails, or other strange shapes, awkward figures of men and animals which called forth the scourge of the writer in "The Guardian" nearly two hundred years ago. He tells of a citizen who is no sooner proprietor of a couple of yews than he entertains thoughts of creating them into giants like those of Guildhall, of an eminent cook who beautified his country lawn with a coronation dinner in greens, where you see the champion flourishing on horseback at one

which has a good effect. In the same village there is a charmingly picturesque house, a thatched cottage, very trim and neat, and in the garden the lilies, pinks and iris love to dwell.

Nothing is more beautiful in some of these gardens than the vistas and long paths which are occasionally found therein. Nigh Newport, in the Isle of Wight, is the village of Shide, wherein there is a cottage-garden which possesses this charming feature.



WESTOVER LODGE NEAR CALBORNE

end of the table, and the queen in perpetual youth at the other. Happily the fashion of clipping and hacking trees is not universally followed, and except in some districts, is rare in cottage gardens. In the accompanying view the outside hedge is trained and clipped so as to form a capacious porch, and the holly has been cut in the form of ascending globes. Clipped box-trees stand as guards on each side of the cottage door at Norton, in the Isle of Wight, which is overhung with vines, and the garden is raised about two feet higher than the path,

There is a long turf walk carefully mown. The coloring of the flowers that deck the sides is extremely brilliant, the bright red of the poppy predominating.

Another charming walk leads to a cottage at Yarmouth, also in the Isle of Wight. This path is also green with fine-cut turf. On each side pinks and roses bloom, and when you reach the end of the path you come to a wall overlooking the sea that girts our shores. There is a lovely garden path at the village of Wescott, near Dorking, in Surrey, which our artist has reproduced



A COTTAGE AT NORTON

with charming effect. There is a wealth of fair flowers on each side, and at the end come stone steps leading to a terrace, which probably was formerly attached to a more important habitation.

Our great landowners have often expended much thought and care upon the gate-houses at the entrances to their parks. Some of their efforts can scarcely be considered successful, and follow the lines of the debased style of Gothic architecture or are imperfect copies of the Italian style of Palladio with its pseudo-classicism and elaborate pretentiousness. Such cottages seem out of place in an English landscape; they fail to harmonize with our scenery, and contrast indifferently with the native style of the English rural home of which we possess so many beautiful and picturesque examples. Far better is it to follow our traditional mode of building, and to have at the entrance of our parks some such fair old English cottage as that shown in the accompanying view of Westover Lodge, near Calborne, in the Isle of Wight, with its thatched roof gracefully curved at the eaves, its lattice windows and its walls mantled with ivy and girt by the luxuriant foliage of trees. Such a cottage fits in well with its surroundings and does not obtrude itself or look out of place.

Besides the beauties of our cottage gardens, they have their uses. The rural exodus is one of the most alarming features of our social and industrial life. Peasants

leave the villages destitute and flock to our large towns, believing that London and other great centers are paved with gold. They soon discover their mistake, and the loss of the garden with its crops of vegetables, enough to feed the family throughout the year, is one of the first steps in their rude awakening. The garden, too, is their medicine chest which affords cures for all kinds of simple maladies, especially when they are used in faith. It affords much happiness to him who cultivates it, and tells of the joy and cheerfulness

of life, and makes for the blessedness of sweet content.

Trees and flowers, also, have their folk and fairy lore, and can work wonders for those who believe in their powers. The ash and the maple are wonder-working trees. They will give long life to children who are passed through their branches or through a hole cut in a youthful trunk. More than a hundred years ago maidens scattered hempseed in order to discover their future husbands, repeating the words:

“Hempseed I sow, hempseed I sow,  
And he that is my true love come after me and mow.”

The stems of the bracken when cut disclose the initials of a lover, and the dandelion when its seeds are ripe will tell, when blown upon, how many years will elapse before the happy event will take place. Should a cow break into the garden, a death will shortly occur in the family. Plants foretell death with extraordinary exactitude. The yellow broom or a branch of yew brings death when brought into a house, and an apple-tree blooming twice in the year presages a decease.

The ash-tree can work wonders. If you have a wart you must prick it with a pin, and then stick it into the bark of the tree and repeat the rhyme:

“Ashen-tree, ashen-tree,  
Pray buy these warts of me.”

Cowslips will cure paralysis, and are sometimes called in the country “palsyworts.”

They are therefore in accord with old medical writers who term these lovely flowers *Herba paralysis*. Some of the country-folk think far more of these old-fashioned remedies than we do of all the doctors' medicines. They still love to hang old horse-shoes out-

side the cottage door, in order to keep out witches, and bring good luck, but you must be careful to hang the horse-shoe with the toe downwards and heel upwards if you would secure good fortune for your house and home.

A DRINKING FOUNTAIN

MOST of the work of Miss Lucie Fairfield Perkins, one of the founders of the Brush Guild, has been in the modeling of pottery. Several examples of her handiwork were reproduced in "House and Garden" in the issue of June, 1903. She has ranged freely through innumerable shapes and patterns of small pieces of a black ware, suggesting the Etruscan, to large garden vases and jars in red, buff, and white terracotta. Recently, in what may be called a departure from this minor sculpture, Miss Perkins has modeled a small garden fountain for execution in marble. In this she has adhered to the simplicity and severity of design which characterizes her pottery, but, contrary to her custom, has introduced the human figure. It is seen in the decoration of the upright panel. Above the massive basin is shown in low relief a typical Greek wayside scene,—a mere sketch, on the sunken plane, of two men with a hydria giving a cup of water to two women. The details of the drapery, of the head dress, of the water vessels, are all carefully classical; the posing and grouping of the four figures conventional, as the space requires; and the modeling of the figures the barest adjustment of the flattened round to the clear-cut outline; yet from beginning to end the incident is so charmingly told that it clings to the memory. This drinking fountain is designed to be attached to a wall. It



stands about six feet high and is approached by two or three low, broad semi-circular steps.

THREE and a half years ago HOUSE AND GARDEN was started by the Architectural Publishing Company as little more than a rash experiment, in the opinion of a small circle of friends,—a unique and entertaining scheme which might run its course possibly in a year at best. . . . Once upon its way, however, the project aroused not only curiosity but real interest; and the significant subject matter, a certain originality of illustrative content and the manner of presenting both were soon found acceptable. Beset by many serious difficulties, and, at the outset, with scant means at hand for the active work conceived by those directing it, the magazine steadily made its way to an assured success, winning unexpected friends in every locality and receiving more than enough approval to establish it on a firm basis. Thus surely has HOUSE AND GARDEN grown; and now there has come another change in its affairs. The present proprietors, having determined to discontinue their general publishing business and to retire therefrom, the magazine passes by a merger of interests to The John C. Winston Company of Philadelphia. The magazine will take up its abode in a new and modern printing plant where, over 78,000 square feet of floor space, is spread all the means, both human and mechanical, for transmitting ideas to paper.

Progressive methods, ample capital and a determination to make HOUSE AND GARDEN fully possess the broad, though unique, field it has entered, will be certain to make its future pages of even greater interest to our readers than they have been heretofore. In thanking our friends for their past support we earnestly invite their coöperation in our efforts for the future, when our further success will be synonymous with their pleasure and profit.

BALTIMORE has been, for a number of years, absent from the list of cities holding annual architectural exhibitions. It has apparently depended upon its neighbors to summarize by means of a formal display the architectural undertakings of the year. But to the great fire of a year ago may be traced a change, an activity which has led architectural circles of the city into a closer and more useful union. It has led them to show their own fellow townsmen what the outside world is designing and building, and it is showing outsiders how Baltimore itself is being rehabilitated. The Baltimore Architectural Club comes to the front, joins forces with the Municipal Art Society of the city, and displays in the Peabody Institute over four hundred and fifty drawings. Of the ninety-six exhibitors one-third are architects located in Baltimore, while the work now being executed in the city constitutes a like proportion of the total number of subjects shown. The urgent needs of commercial houses and banking institutions left homeless by the fire has called forth many designs in solution of this sort of problem. Messrs. Baldwin & Pennington's designs for "The Baltimore Sun" building and for several banks; Parker & Thomas's Baltimore Savings Bank (shown by a model); J. E. Sperry's and York & Sawyer's several premises for trust companies, and the warehouses designed by Messrs. Wyatt & Nölting, Ellicott & Emmert, and

by Tormey & Leach, are the most important of these. Comparatively little country and suburban work is shown, but there are some interesting designs for houses at Roland Park, contributed by Ellicott & Emmert. The most important designs from other cities are those for the Engineering Societies' Building, in New York, being two competitive schemes, one by Palmer & Hornbostel, the other by Whitfield & King. There are also the First Church of Christ, Scientist, and Manhattan Bridge No. 3, both in New York, and from the office of Carrère & Hastings; a custom house, by Babb Cook & Willard, for San Francisco, an office building for the House of Representatives at Washington, D. C., and numerous Government designs for post-offices. A contribution of unusual historic interest is an original drawing of the United States Capitol, by Thos. U. Walter, the architect of the extensions to that building, made between 1851 and 1865.

WHAT effect this new and varied architecture will have upon the physiognomy of Baltimore is interesting to speculate upon. Whether academic design will leave upon that very American city the stamp of cosmopolitan uniformity it has bestowed elsewhere, will depend largely upon local genius, imbued with the spirit of past traditions and the aim to enhance all the characteristics of Baltimore which are now beautiful and, being so, should be rendered permanent. In the haste of reconstruction there is certainly reason to pause and put forth a yet untried effort to improve and beautify the city in a local and individual as well as dignified manner. The new architectural expression might begin near the exhibition itself, for outside the windows of the gallery is the most stately and thoroughly architectural civic center in America—Mount Vernon Place and the Monument.



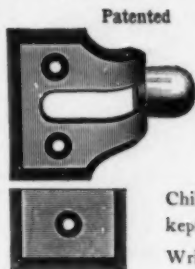
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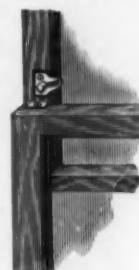
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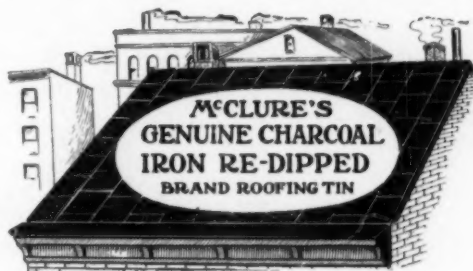


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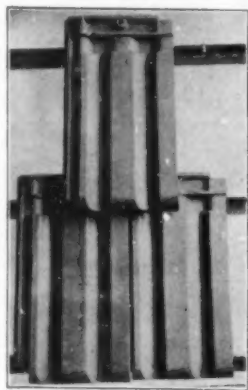
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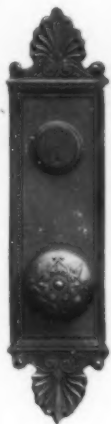
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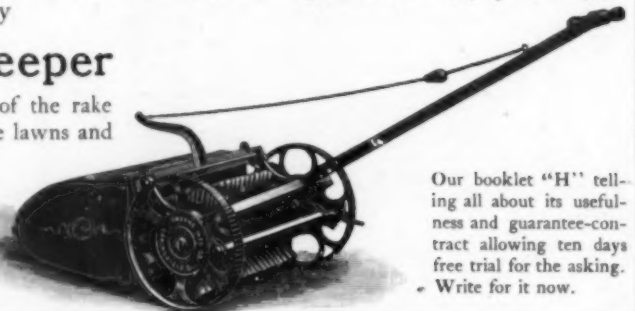
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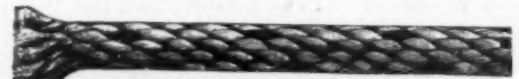


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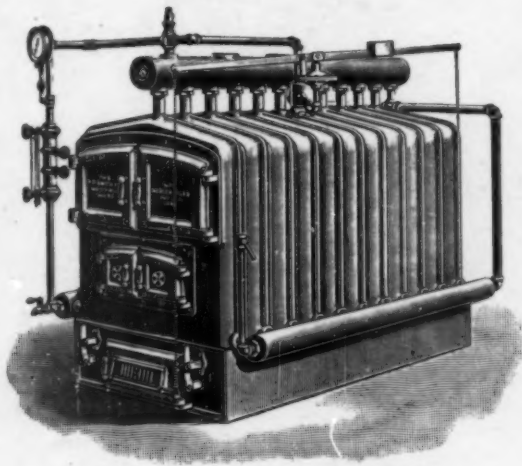
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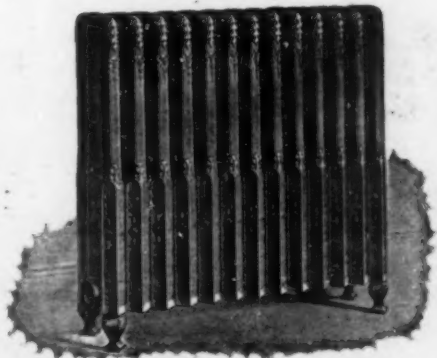
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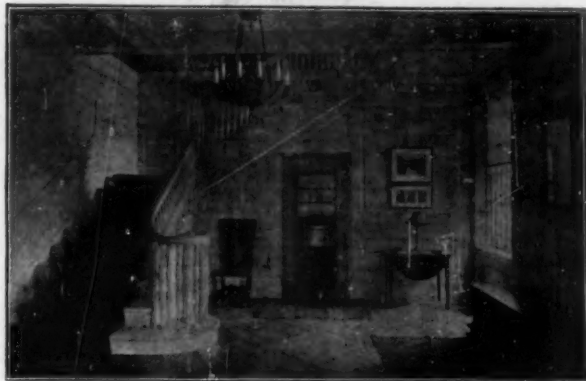
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