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A Journal

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Indoor & Outdoor*

Art

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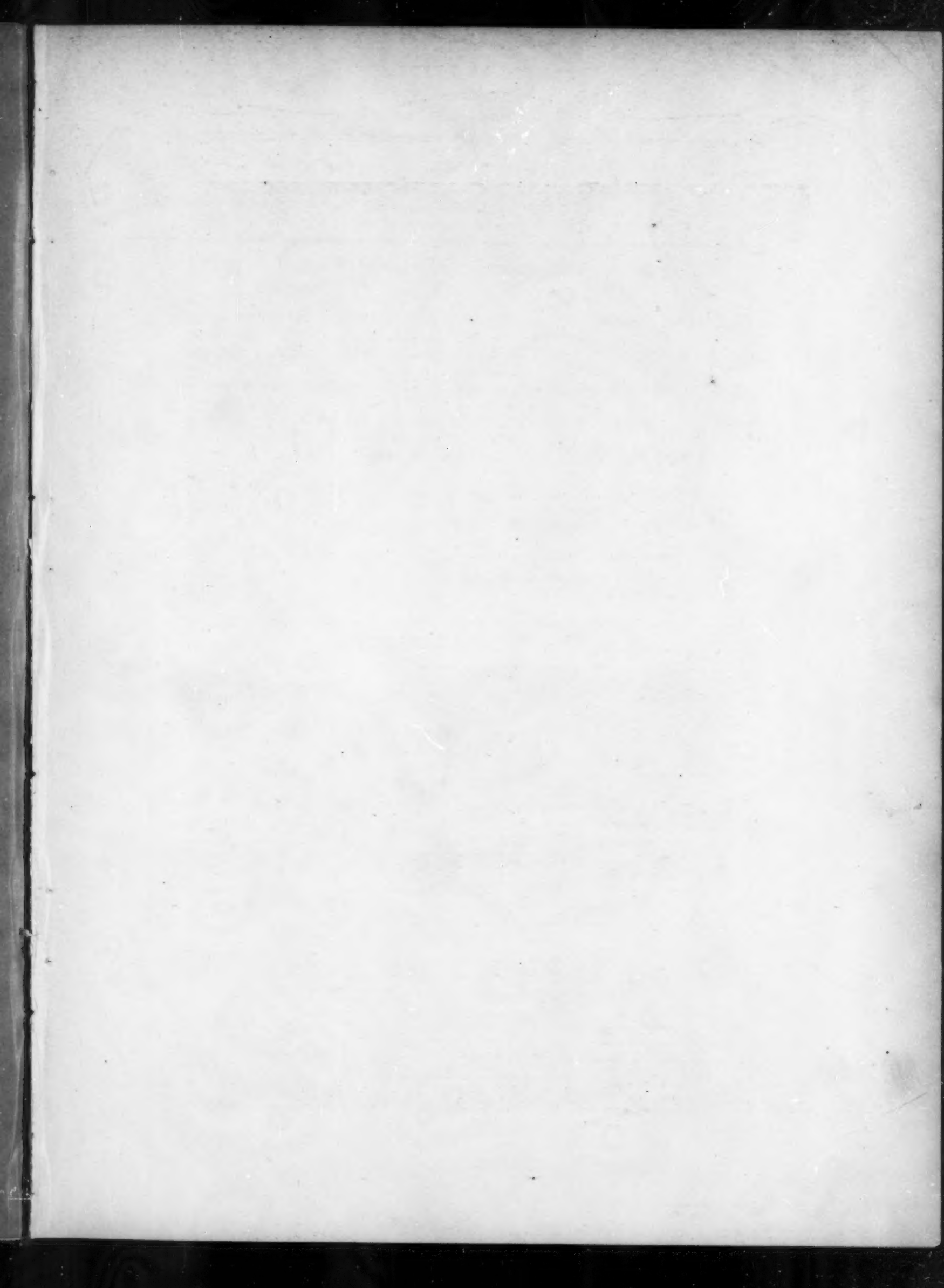
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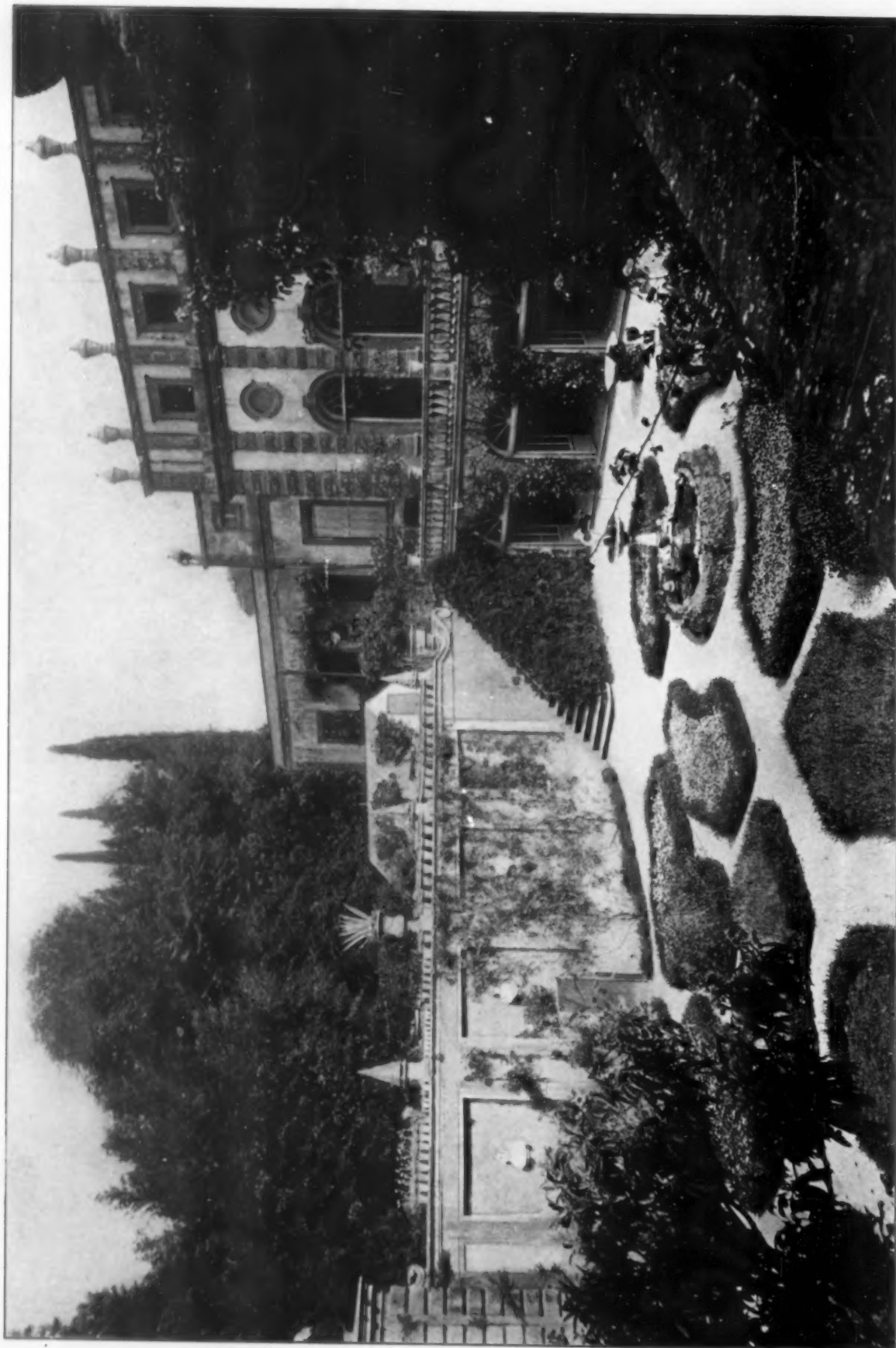
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THE TERRACE GARDEN OF THE VILLA TURRI-SALVIATI

House and Garden

Vol. VII

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THE BORDA GARDEN IN CUERNAVACA

BY SYLVESTER BAXTER

Illustrated with photographs by Henry G. Peabody

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THE climate of Mexico, with the everlasting summer that blesses the greater part of the country, particularly invites a formal treatment of the gardens. Indeed, the formal manner is what most conspicuously distinguishes the gardens of Mexico, as might be looked for in a country whose traditions in art are those of Mediterranean lands. It is the style that seems, almost naturally, and quite as a matter of course, to go with the environment that the culture and the topography confer: the stately architecture, the majestic landscape, the intensity of the sunlight and the corresponding depth of shadows, the luxuriant vegetation of the tropics. Nevertheless, the impression of formal design is not so strong upon the visitor as might be looked for under the circumstances.

This is chiefly to be explained by the fact that in the long period of internal disorder that prevailed from the time of the separation from Spain down to the administration of President Diaz, all the esthetic considerations that had been held in regard throughout the three centuries

of Spanish rule were inevitably almost utterly neglected. With a half-century of practically incessant revolution there was little opportunity or inclination to look after these things.

The gardens of Mexico may be classed in three main divisions: Those of public places, those of ecclesiastical institutions, and those of a domestic character. These again fall into various subdivisions, in each of which much of interest is to be observed. In the ecclesiastical field the gardens of monasteries and convents, once of the highest importance in their elaboration and extent, now have little to show. With the sequestration of church property throughout Mexico these gardens are nearly all in a state of ruin or of utter abandonment. The civic gardening is the most conspicuous. Being, of course, always

in the public eye, it still has much that is admirable, although in various respects the old-time standards have been lowered.

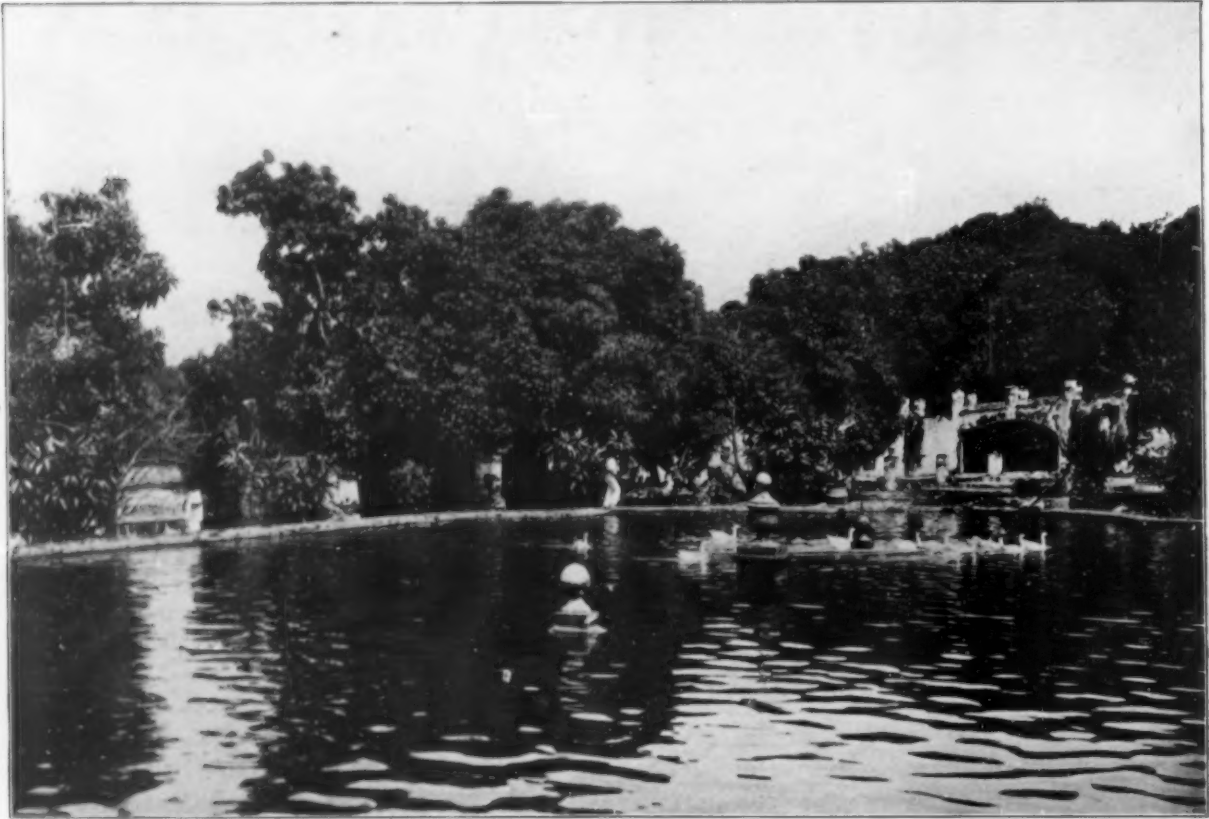
The domestic gardening, on the other hand, would be hardly suspected of existence by a stranger, were it not for the countless enchanting glimpses through open doors and



FOUNTAIN IN THE FLOWER GARDEN, SHADED BY MANGO TREES

Copyright, 1905, by The John C. Winston Co.

The Borda Garden



BASIN OF THE SUNKEN SECTION, LOOKING TOWARDS THE BRIDGE AND INCLINED WALK

gateways, or for the rich tresses of roses and other flowering climbers that trail along the tops of high enclosing walls. The domestic gardening is either charmingly concentrated in the *pattos*, or open courts, that are a delightful feature of city houses, or is devoted to the embellishment of the enclosed areas attached to country houses or suburban dwellings.

In the suburbs of the City of Mexico there are some fine examples of the latter. But the most celebrated garden in the country is that which José de la Borda created for himself at a prodigious expense in the little city of Cuernavaca. Joseph of Bordeaux, as his name would be in English, came to Mexico early in the eighteenth century, a penniless French boy in search of a fortune. Had he come to the English colonies he would doubtless have been known as "Bordeaux Joe." Good luck allied itself with native energy; he engaged in mining, made some lucky ventures, and at last found himself a multimillionaire, in possession of one of the greatest individual fortunes that

ever was accumulated in Mexico. It was probably his long and fortunate career that kept him from following the inclinations common to men of his kind—those that prompt a return to the native land to enjoy the riches gained. Borda had great mining properties in various parts of the country, and at each of these centres he built superb great churches. Like most other rich men in New Spain, he built a palatial house in the City of Mexico. Men of wealth in Mexico customarily have country homes where they spend a considerable portion of the year. Many such men have large landed interests; great estates that number their acres by the thousand, and not infrequently by the hundred thousand. When such estates are in the *tierra caliente* or the *tierra templada*, the hot country or the temperate country, they choose the winter months for their country sojourn. The capital city is in the *tierra fria*, the cold country. The term is but relative; to the Northern sense the climate is wonderfully temperate. But the

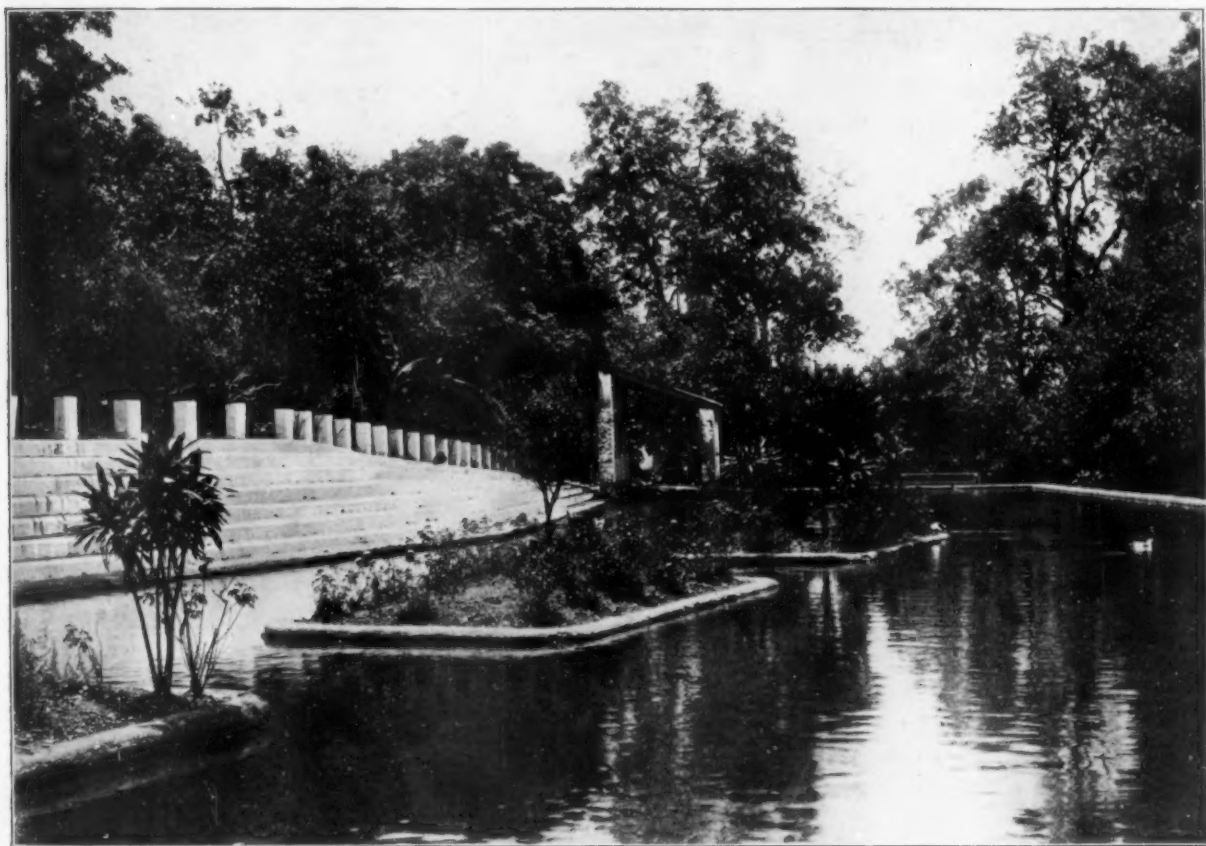
House and Garden

winter nights are now and then frosty where the tropical table-land is a mile and a half above sea-level. Then it is pleasant to leave the thin, crisp atmosphere for a while and luxuriate in the softer and warmer airs of lesser altitudes.

The interests of Don José were exclusively mining. Hence he had no great estate in the warm lands to retire to. It was doubtless the convenience of location that induced him to choose Cuernavaca as the site for his villa—using the word in its Roman sense. Cuer-

built a palace there, and the rich sugar-estate that he established close by the town is still owned by his heirs. When Maximilian was Emperor of Mexico he made Cuernavaca his warm-country home. Probably the happiest days of his distressful reign were those that he and Charlotte spent amid these tranquil scenes.

A native town called Guanahuac occupied the site when Cortés came thither across the lofty Cordilleras from the Valley of Mexico. Cuernavaca, meaning "cow's horn," is a



THE GREAT BASIN, WITH ISLANDS AND TERRACE STEPS, LOOKING SOUTH TOWARD BOAT HOUSE

navaca lay directly on the route between the capital and Tasco, to the southward, the scene of his most extensive mining interests. It therefore formed a most delightful stopping place in a fatiguing journey. Cuernavaca lies nearer the capital than any other town in the warm lands. Hence, from the very earliest days of Spanish dominion it has been in favor as a warm-weather resort. The great Conqueror himself, Hernán Cortés,

Spanish corruption of the original name. The place is now the capital of the small and wealthy State of Morelos. It stands in a superb location well down on the southern slope of the extinct volcano of Ajusco, across whose flank runs an important division of the Mexican Central system on its way to the Pacific. The town stands on a sort of promontory between two *barrancas*, or deep ravines. It is a picturesque aggregation of

The Borda Garden

red-tiled roofs; out of which rise several domes and towers. The landscape is one of the world's loveliest: the vast and fertile valley, rich with tropical cultivations, is surrounded by magnificent mountain ranges, among them the snowy peaks of some of the loftiest heights in North America. Cuernavaca is on the verge of the hot country, but really lies within the limits of the *tierra templada*, the temperate belt. The climate makes near approach to perfection. Some idea of it may be had by imagining a suc-

hurries valeward, pausing to make gardens and orchards perennially verdant on the way to its greater task of watering the vast fields below.

Such surroundings make the location an ideal one for a garden as beautiful as the hands of man can make it. When we think of Italy and its villas we appreciate that their standards are far from reached in the finest that Mexico has to show us. But the beauty of the Borda garden, even in its present state of neglect, is such that no comparisons that

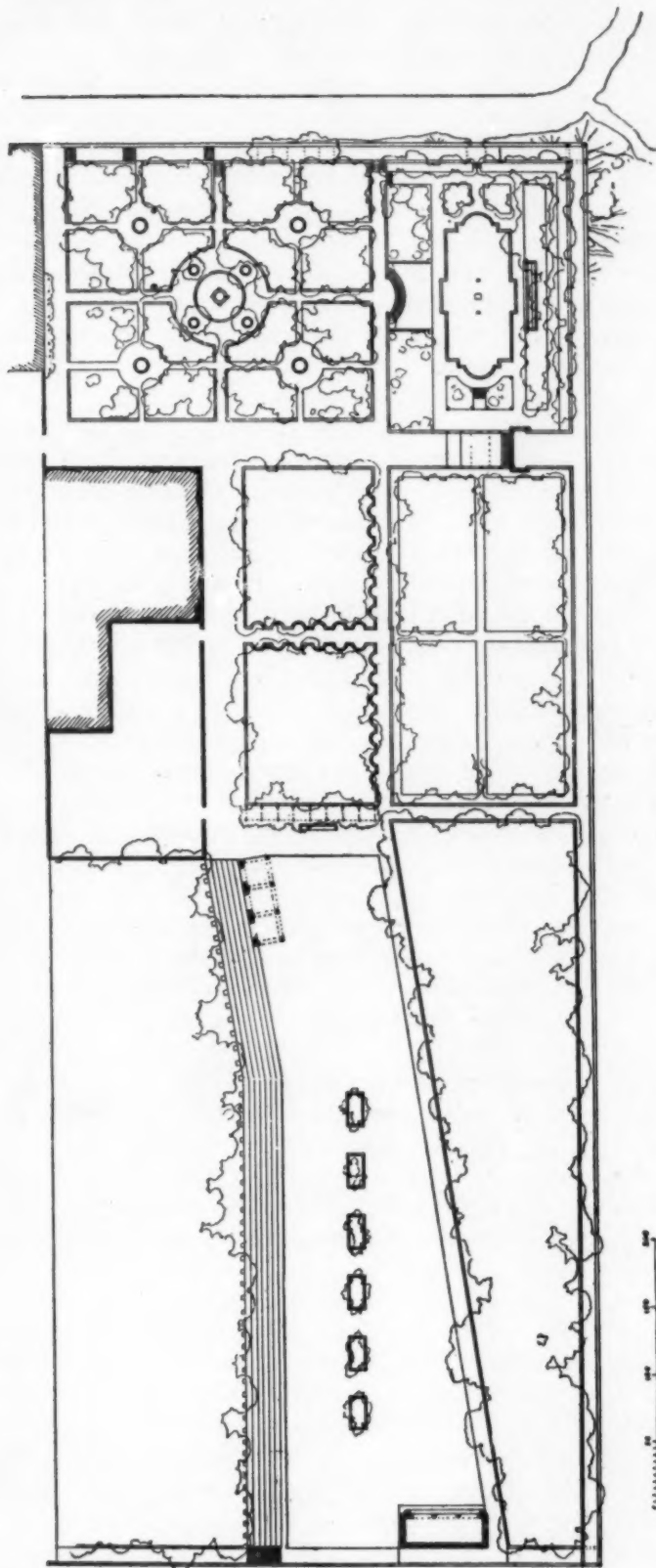


THE GREAT BASIN, WITH BOAT HOUSE AND TERRACE STEPS, LOOKING NORTH

cession of ideal days in a Northern June, prolonged indefinitely through the year. In the clear, dry air the heat is seldom oppressive; the nights bring cooling breezes that flow gently down the mountain sides, but there is never a chill in their breath. Clear water from great springs that gush from the slopes above sparkles in brooks and irrigating channels on every hand. Its friendly babble is heard everywhere as it

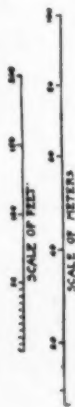
might be made could diminish its charm.

In view of its urban vicinage the Borda villa could hardly be called a country home. But, like many of the villas of Rome, its qualities have the restfulness that rural scenery imparts. In the presence of the glorious landscape that encloses it upon three sides it seems like a vestibule built by man for Nature's temple. The villa is well within the city, but seems not of it. The entrance



From "Spanish Colonial Architecture"

PLAN OF THE BORDA GARDEN



is not directly into the garden. One passes through a plain sort of hall, or ante-room, whose cheerless walls heighten the effect of the coming transition. A door opens and one enters upon a spacious cloistered corridor on the south side of an L of the house. This corridor appears to be the only architectural feature of the dwelling, which otherwise is very plain. Hanging in the arcade, in the pleasant Mexican fashion, are many flowering plants and cages of song-birds. The flooring of red tile is continued in a wide walk that descends by a gentle and uniform grade to the lower side of the garden. It should be said that the Borda place lies on the western side of the city, the garden located along the upper slope of the deep ravine that separates the main town from the outskirt population of San Antón, an Indian suburb where the curious Cuernavaca pottery, inlaid with bits of broken crockery, is made. Just outside the long wall on the lower side of the garden the verge of the *barranca* becomes very steep. The garden has a length of about 270 metres and a width of about 145 metres, or about 1000 by 400 feet, which gives it an area of something over nine acres.

The place has long been neglected. Its main function is now one of utility. Its present owners devote it to the cultivation of coffee, but they derive some little revenue from admission fees and photographing privileges—the latter regulated according to the size of the camera. The walks and the structural features are

The Borda Garden

kept in good condition, but the jungle of tree-growth that occupies nearly all the area outside the water-surface make the effect entirely different from what it must have been when the place was in its glory. To shade the coffee, various sorts of fruit trees have been planted all over the garden. These trees are full grown and are handsome in themselves. For the most part they are *mangos*, *aguacates*, *mameys*, and the Mexican persimmon, or *zapote prieto*. The effect of tree-growth occupying the entire garden is, of course, all too monotonous. But there is a great fascination in the melancholy charm produced by a blending of age, neglect, and decay. The vistas along the paths, with their bosky reaches of luminous shade, friendly with a softened gloom and frequently spangled with sunshine, retain many traces of the past impressiveness.

In such a climate abundant shadow is a grateful element and it was probably taken into account in the original work with plantations of trees at effective points as well as in the various structural shelters disposed here and there. But the mantle of foliage that now covers almost every part leaves no room for the desirable effects of parterres, turf, and other open features that go with a garden of the kind and which were doubtless existent when the place was in its prime. The arborescent growth, however, has by no means obliterated the effectiveness of the terraces, arcades, pergolas, arbors, basins and fountains, that still show very beautifully.

The accompanying plan of the garden was made for "Spanish-Colonial Architecture in Mexico" by Mr. Bertram G. Goodhue, the architect, on the basis of a sketch kindly furnished by Mrs. Richard Frost of Redlands, California. Mr. Goodhue had visited the garden and had carefully noted its character; hence the plan gives a fairly accurate presentment of the place. To the southward of the broad transverse walk the upper section is devoted to what appears to have originally been the flower-garden. A portion of it is still occupied by various flowering plants. There are five circular basins for fountains. Fountains and statuary were probably an important feature of the garden's embellishment. If so, however, all such work has long since disappeared, with the exception of

an exquisite temple-like structure that occupies the northeast circle, near the house.

The remainder of the part to the south of the wide walk is devoted to a sunken section with a large oblong basin for its central feature. This basin is overlooked from a terrace bordering the flower-garden, a short flight of curved steps descending in its centre. On the main axis of the basin is the arch of a bridge in the broad walk, spanning a path that traverses the section on the north. Somewhat curiously the incline is carried across the bridge to the steps just beyond.

A great basin, of an irregular geometrical shape, runs the length of the northern half of the garden. This irregularity, which is not so awkward in effect as it appears in the design, was probably determined by the contours of the ground. It seems to give the impression of a greater extent of the water-surface than a basin of regular lines would make. Even the turn in the line of the long steps of the terrace on the upper side of the basin is not without an effectiveness of its own. These steps may suggest seats for spectators at an aquatic *fiesta*—say of boating, swimming-contests, or illuminations and fireworks. An odd feature is the line of six little rectangular islets with plants and shrubbery. At the south end of the basin, adjoining the terrace, is a handsome arcaded boat-house. The views up and down the length of the basin are strikingly fine—particularly that from the pergola at the south end towards the arcaded shelter at the opposite extreme, beyond which rises the noble mountain landscape dominated by the peaks of Ajusco.

Straight walks border the garden on three sides and at the two lower corners are pavilions, or *miradores* (lookouts) rising above the high enclosing walls and commanding extensive prospects over the spacious landscape to the northward, westward and southward.

It has often been stated that Don José de la Borda expended a million dollars upon this garden. This may be an exaggeration. Labor was cheap in New Spain a century and a half ago. A million dollars would have done a tremendous amount of grading and built piles of masonry. Great sums, however, may have been laid out for works of embellishment that are no longer in evidence.

THE NEW GRAND CENTRAL STATION IN NEW YORK

DESIGNED BY WARREN & WETMORE AND REED & STEM,
ASSOCIATE ARCHITECTS

IT is impossible to form a just estimate of the extent of the revolution in transportation methods now in progress in Greater New York without a careful study of the city's map. Summed up briefly these improvements are: The new Subway now in operation throughout the greater part of its lines; the lower Manhattan-Brooklyn subway, with a connecting tunnel at the Battery under the East River, which is well under way; the McAdoo twin tunnels system under the North River, from Jersey City to Manhattan, which is half completed; a crosstown subway under Ninth Street, and a subway under Sixth Avenue, from Ninth Street to Thirty-second Street, both prolongations of the McAdoo tunnels; the Pennsylvania Railroad tunnels under the North River and the great terminal station on the west side of Manhattan, with which rapid headway is being made; and the New York Central terminal at Forty-second Street. In all of these undertakings electricity is to be the motive power. To those enumerated might fairly be added the projected terminal of the Erie Railroad in Hoboken, on which \$8,000,000 is to be expended.

The plans of the New York Central terminal are now in the hands of the city authorities, by whom they must be approved because they involve the closing of certain streets. The station is designed by Messrs. Warren & Wetmore and Messrs. Reed & Stem, associate architects. The existing station building, which is less than eight years old, will be done away with almost entirely. It occupies an area of about five blocks. In its stead there will be a terminal covering nineteen city blocks between Forty-second and Fifty-seventh Streets and Madison and Lexington Avenues.

The station proper, together with post office and express buildings, will cover the blocks between Vanderbilt and Lexington Avenues from Forty-third to Forty-fifth Streets, inclusive, and the block fronting on Forty-second

Street between Vanderbilt Avenue and Depew Place. Its longitudinal axis will be on the centre line of Park Avenue. The buildings will be set back about forty feet from the building line of Forty-second Street and about seventy feet from that of Vanderbilt Avenue, so as to give the effect of 140 feet open space on the south frontage and 130 feet open space on the west frontage. In addition to the public streets, there will be connections by ample private roadways and walks to Madison Avenue on the west and Lexington Avenue on the east.

The tracks are so disposed that the suburban trains will be on a lower level than the express trains. The suburban concourse will provide for nine tracks. The express concourse will be slightly depressed below the street level and will provide for forty-three tracks in all, with platforms so connected by subways and elevators that there will be no need to cross the tracks in transferring baggage, mails and express matter.

The architecture of the station is of a simple Renaissance type and is a distinct departure from the usual styles employed in American station buildings. The exterior may be divided into three elements, which are also essential components of the plan, the ticket lobby, the concourse, and the office building.

The ticket lobby is a large room, 300 x 90 feet, which serves as the entrance to all parts of the buildings. The entrance to this room is through three arches, each about 33 feet in diameter and 60 feet high. These entrances are separated by pairs of Doric columns, placed free standing. As departing passengers must enter here, added emphasis has been given to this exterior by placing here the only decorative features of the building. Over the central archway there will be a large clock surmounted by a colossal group of figures symbolizing Progress. The clock face will be fourteen feet in diameter, and from its commanding position will be readily seen from all

The New Grand Central Station in New York

points in the street. At the left and the right of the outer archways are immense pylons, consisting of large tablets of marble, on which will be inscribed in bronze letters the names of stations on the New York Central lines. At the base of these shafts will be escutcheons bearing on one side the shield of the City of New York and on the other the coat of arms of the State. These devices will be supported by suitable symbolic figures.

The concourse is treated with three simple, massive arches of stone at each end, over which the whole space will be taken up by a window entirely of metal. These three arches serve as the exit for incoming express passengers.

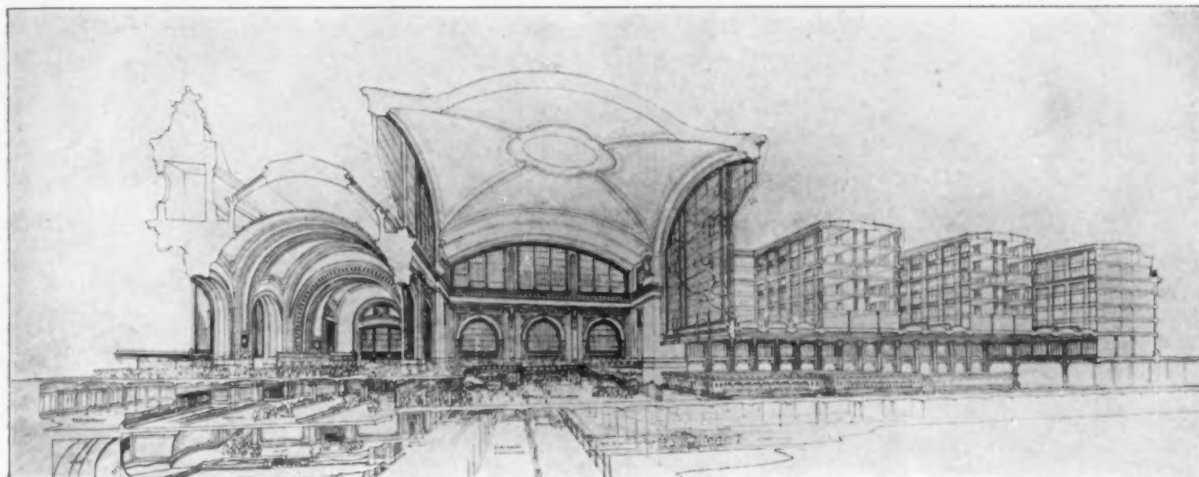
The office building which is directly north of the concourse, after the approved type of office building, consists merely of large metal and glass openings separated by masonry piers. The whole building—ticket lobby, concourse and office building—is tied together by a simple classical structure. The chief characteristic of the building is that iron and stone are used together in a larger and more extensive manner than in any similar type of structure yet built or contemplated.

The ticket lobby is to be entirely a stone room, except for the bronze and glass decorations in the twelve openings which form penetrations in the ceiling. Its treatment is severely simple and dignified. The tickets for all lines using the terminal will be sold from a central booth. Because of the great size of the room it is possible to have a booth with circulation on all sides. Baggage will be checked at the east end of the room, and at piers around the room will be located the telephone and telegraph booths, parcel check rooms, newspaper stands, etc. From this main lobby the passenger can go to any train, to the baggage rooms, and to transact all business before boarding his train.

Passing from the ticket lobby to the gallery, two twenty-five-foot stairways lead to the express concourse. This room, like the ticket lobby, is to be entirely of stone and marble, except that the ceiling will be more freely treated. On the four sides of the room will be windows, 160 x 60 feet in size. These will be segmental headed and will have in colored glass upon them maps of the various railroad lines connecting with the Vanderbilt system.



A PERSPECTIVE VIEW OF THE NEW STATION



A SECTIONAL VIEW

Taken Across the Lobby and Waiting-Room, and Showing the Stub Tracks and the Loop for Suburban Trains

South of this concourse are the waiting-rooms, with the restaurant adjoining.

This concourse level is fifteen feet below the street level, and still lower is the tier of suburban tracks. The suburban tracks are reached by two twenty-five-foot stairways, which start from the ticket lobby and have an intermediate landing at the level of the express concourse. These stairways are for departing passengers only. At the south end of the suburban concourse are an incline and a stairway, which discharge the incoming suburban passengers upon the sidewalk outside the building. There can be no mixing of incoming and outgoing crowds. The incoming express passengers are discharged by a twenty-five-foot stairway leading from the west end of the express concourse upon an

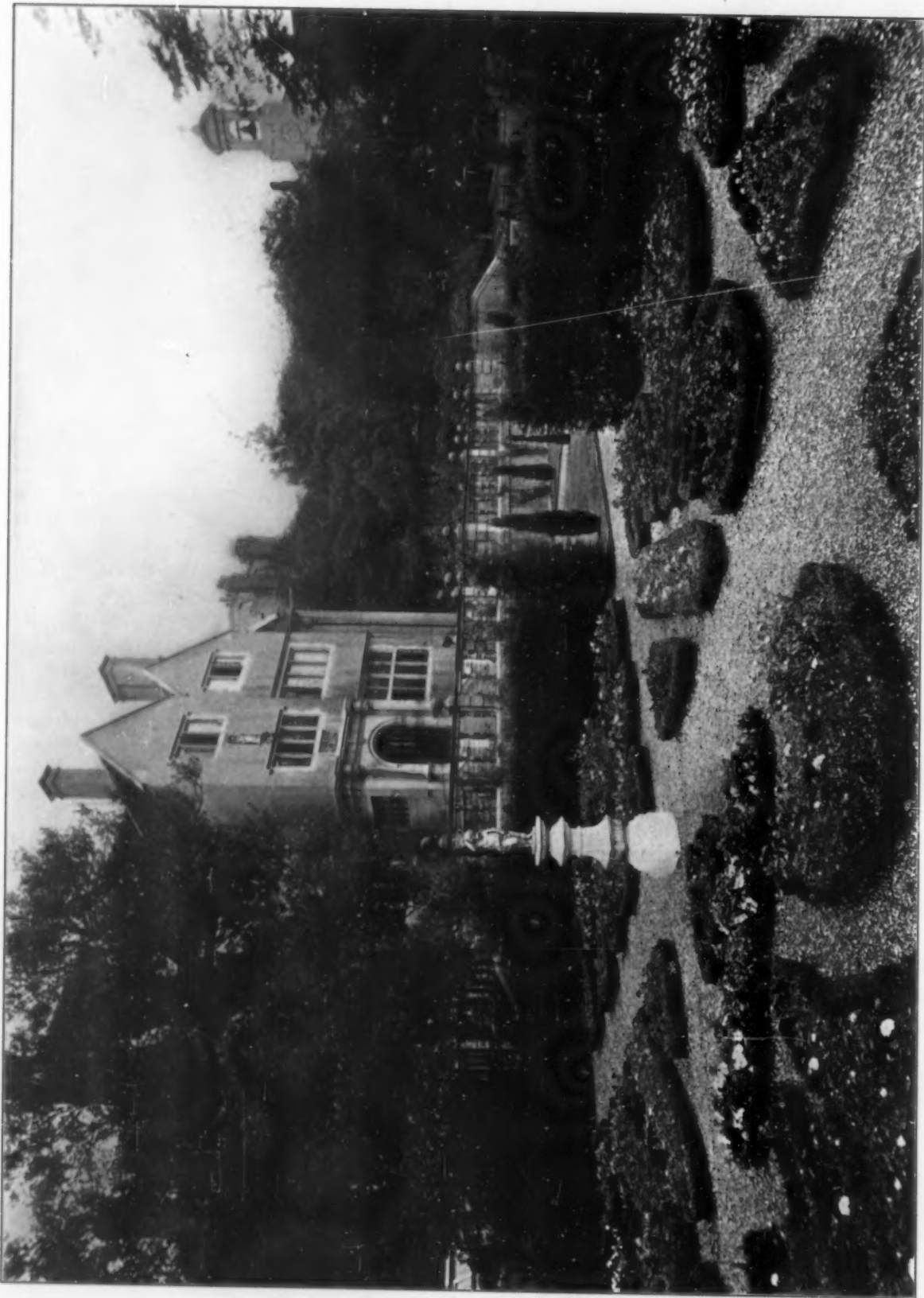
arrival gallery, 40 x 160 feet, at Forty-third Street and Vanderbilt Avenue, by subways at Forty-third Street and Madison Avenue and at Forty-third and Lexington Avenue, and by a direct passage sent to the Rapid Transit Subway station on Forty-second Street.

The plans, as studied, provide not only at present for a 43-track station, but for an enlargement in the future to a 51-track station without in any way disturbing or altering in the least any part of the structure.

To the north of the concourse are the company's offices. The entrances are at the two corners of the building at Forty-fifth and Park Avenue. They are built around a large court, thus providing light for each office and permitting a strong natural light in the higher part of the train room.



In a Garden at Granada



THE FLOWER GARDEN



The Garden from the Porch

“MORETON”

THE RESIDENCE OF MR. F. E. SIDNEY, F.S.A., AT HAMPSTEAD, LONDON

IN the comprehension of the average Londoner, Hampstead is usually connected with nothing more than steep hills and the breezy heath, where cockneys spend their holiday hours and holiday money. Of the few who still delight in the old-fashioned village and its eighteenth century red brick houses are those unaware that, hidden in one of the old byways, is to be found a house which, but for the quickly gathering city grime, might have been bodily transplanted from the great limestone belt which runs across England from east to west, from Lincolnshire to the Cotswolds; for over this house and

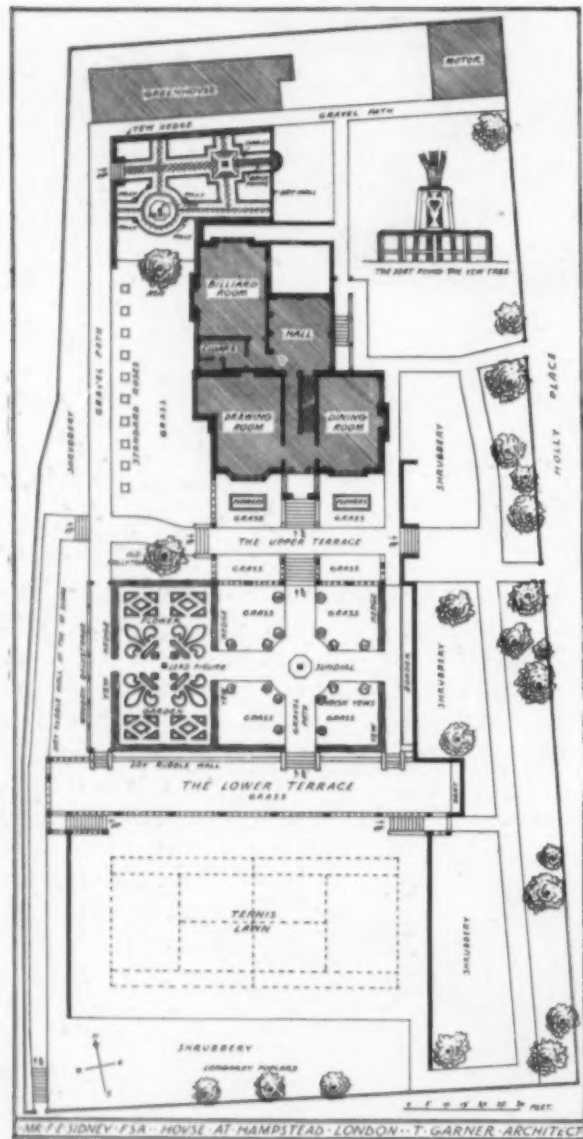
the garden in which it stands there seem to fall something of the quiet and dignity which are the universal possession of the old stone-built manors with which the district referred to abounds.

Moreton is built with rough-cast walls and stone trimmings in that transitional style which marks the earliest influence of the Italian Renaissance in England—Gothic, almost, in its constructional scheme and modified only in its decorative parts by the new method.

The wisdom of introducing so extraneous a treatment into what is after all a town plot, among houses, most of them, both old and



VIEW FROM THE EAST SHRUBBERY



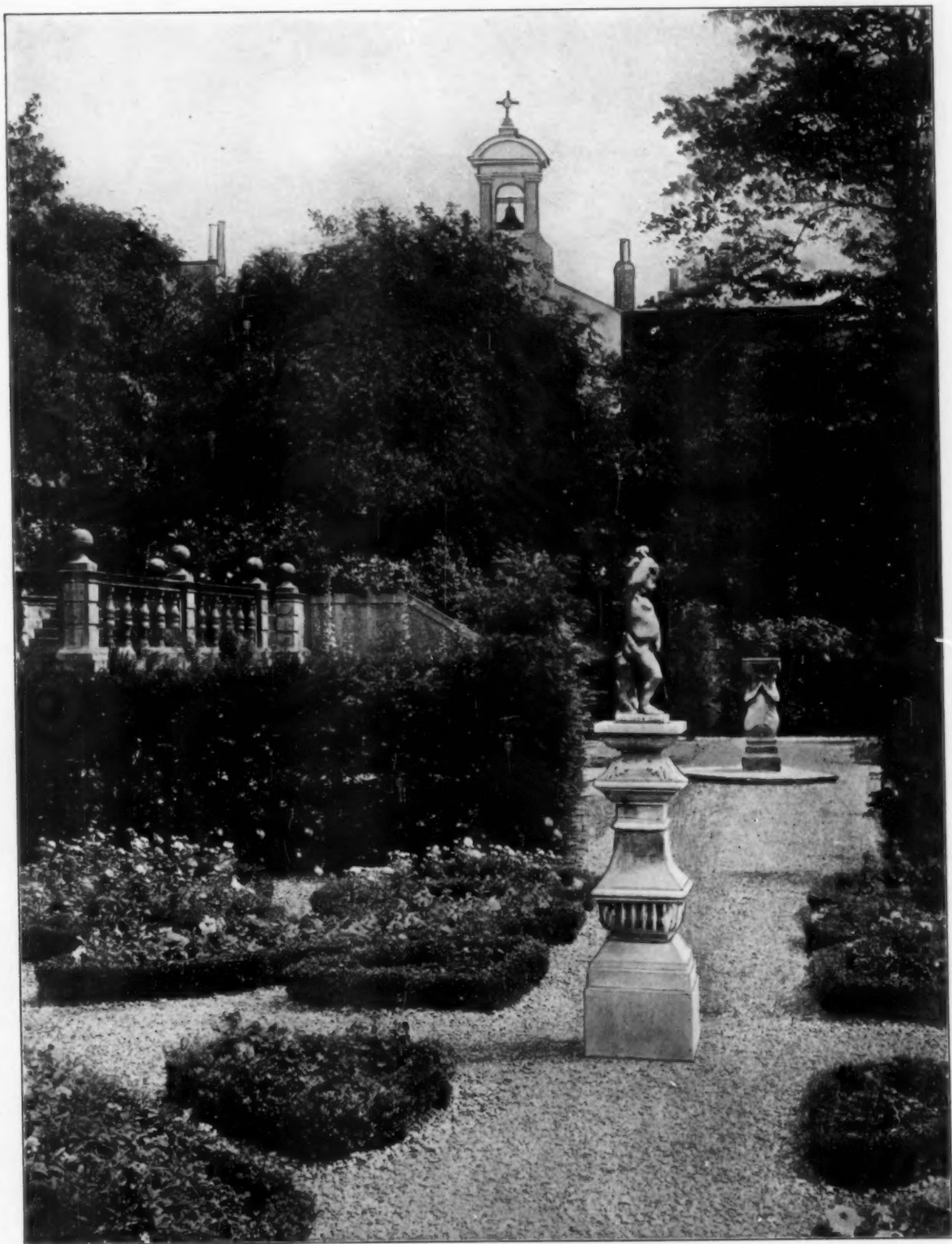
PLAN OF THE HOUSE AND GROUNDS

new, built of brick, is not at once apparent; but the actual circumstances of the case justified the course taken, for, in the first place, not only was it the desire of the owner to have a Tudor-built house and a formal garden, but the ground, as it will be perceived, was peculiarly adapted to terracing and formalism, and in addition, by reason of its sharp declivities and existing trees, could be made to be almost completely self-contained. The only distant outlook, that to the southwest, is an uninterrupted one over the whole of Western London as far as the hills on the further side of the Thames Valley.

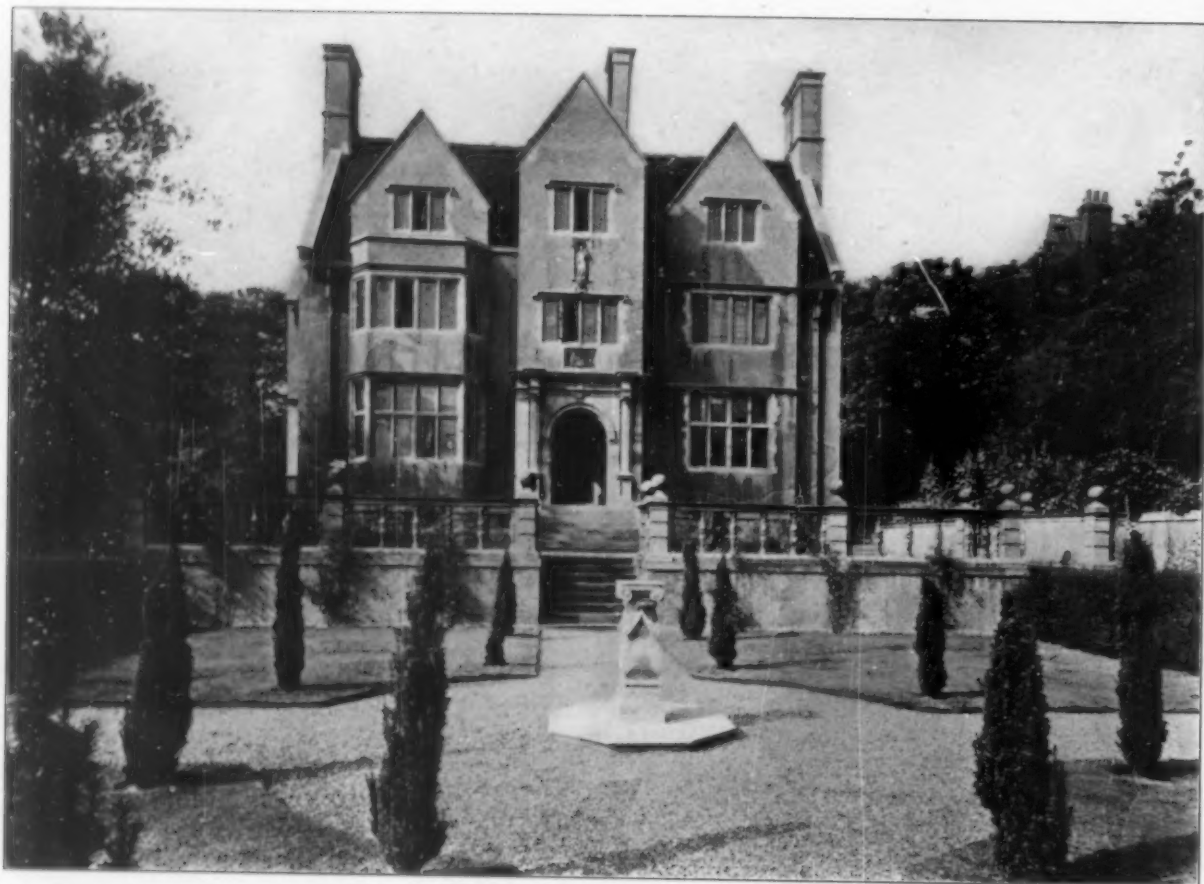
This power to neglect environment must in a sense have made the problem a simpler one than would have been presented if adjoining buildings had pressed upon the view and their color and arrangement demanded consideration; the result therefore which the owner and Mr. Thomas Garner, the architect, have worked together to produce is entirely satisfactory both within and without. Mr. Sidney has furnished the interior in closest sympathy with the whole architectural treatment and has made it as well a veritable treasure house of art. With good specimens of Fra Angelico, of Bellini, Perugino, Lucas Cranach, to mention only a few of the Dutch and Italian masters on the walls, and a splendid sequence of Old English furniture and china, Swiss and German painted glass to interest and distract, a due subordination in the architectural fittings was only to be expected—in the ceilings alone, perhaps, is an exception to this rule to be found. These have been left exactly as they came from the modeler's hand, and being, therefore, unwhitened,



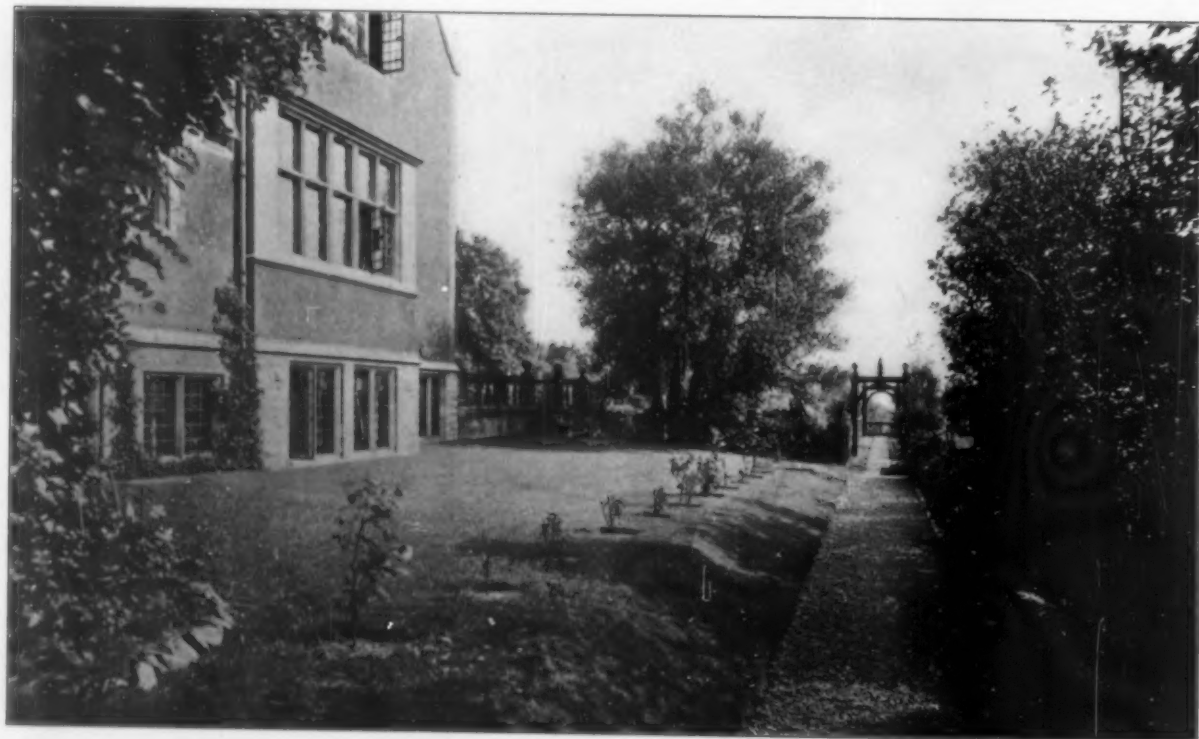
WOODEN ORNAMENT OF A WALK



A LEADEN FIGURE IN THE GARDEN



THE SOUTHERN FRONT OF THE HOUSE



A VISTA ALONG A BOUNDARY WALK



A LIVING ROOM OF THE HOUSE

have upon them the texture and mellow color which plaster will acquire when left to itself. Externally, attention is at once drawn to the small niche above the entrance, where stone figures of Mary and Jesus, with a tiny lamp burning at their feet, seem to lead up insensibly to the Madonnas and Saints to be seen within—over the door, too, and on a shield of arms is the inscription "God is al in al thinges," borrowed from the well-known Little Moreton Hall in Cheshire, the home of Mr. Sidney's



A SHROPSHIRE FOUR-POSTER

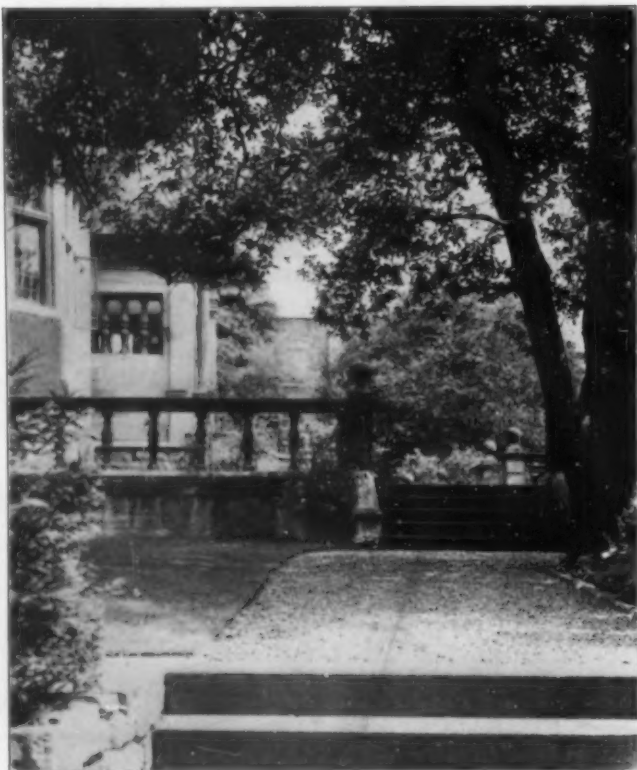
ancestors. The terraces of the garden are each bounded by a stone balustrade. The balusters are widely spaced, an arrangement for which there is ample authority in early garden work, and their light and delicate character is a studied and effective contrast to the obvious solidity of the house. Under the upper terrace is a square compartment with sun-dial and Irish yews ranged around, and to the west a flower parterre with box-edged beds, and for central feature a charming



THE DESCENT TO THE TENNIS LAWN

figure of gilded lead. Below these a broad grassed terrace sets astride the site and overlooks the tennis lawn some eight feet below.

At the back of the house a little garden, of simple materials and clever welding together of existing trees, has turned an unpromising piece of ground into a pretty scheme where paved and cobbled paths divide the box-bordered beds. Around the fine old yew tree at a crossing of the



UNDER THE OLD HOLLY TREE

walks is a seat, fashioned of simple staves against the bole, and a yew hedge encloses all. This will, when fully grown, shut in this tiny lay-out from the surrounding work. On the side nearest the public thoroughfare rising banks of shrubbery and trees blot out adjoining buildings and give a privacy which is effectual even in winter. By this means the entire property is bound together and made into a harmonious whole. M. B.

THE VILLA TURRI-SALVIATI

BY B. C. JENNINGS-BRAMLY

Illustrated with Photographs by Arthur Murray Cobb

AMONG the many smiling seventeenth century villas that look down on Florence from her surrounding circle of hills, Villa Turri-Salviati, almost alone, frowns stern and severe, telling of an earlier time, when it was well that the great Florentine families had strong walls behind which to retire, for to belong to a great house meant to be of one or other of the factions that fought for mastery during the

first centuries of the Republic, before the strong grip of the Medicean tyranny had quelled the turbulent spirits of the citizens.

In 1100 a fortified *castello* belonging to the Montegonzi is known to have stood on the site of the present villa, and this was sold in 1450 to Signore Alemanno Salviati. At that time it was described as a strong castle with towers and battlements, and from its likeness to his work at Cafaggiolo and Careggi it is more than probable that the alterations which Salviati carried out in the building, were confided to Michelozzi and designed by him with a due regard to a maintenance of the strength of the place. It stands above San Domenico, a square building rising high to its machicolated battlements, covered by a pent roof, forming



THE ENTRANCE TO THE VILLA

down the very steep hill till it reaches the banks of the Mugnone, the stream which flows at the bottom of the valley.

To the west the square of the fortress has attached to it a lower building, machicolated and with towers rising to the north and south. The centre of this is an open *cortile* above and round three sides of which runs a closed-in gallery, supported on columns which form a *loggia* in the *cortile* below. This *cortile* is entered by gates facing west. The house was partly burnt down in 1529, when many pictures were destroyed. It is possible that this *cortile* was an addition made when the fortress was rebuilt, at a time when the question of strength was of no such paramount importance.

an allure, or covered passage, round the crenellated walls. The house maintains its fortress-like aspect untouched on its eastern side, where no gardens, no trees soften the severity of the lines. The very few heavily barred windows open irregularly above the sloping bastion wall and look down upon a narrow grass-covered terrace bordered by a stone parapet. Another bastion supports this terrace and then the *podere* runs



A VIEW FROM THE LOWER GARDEN

House and Garden

An addition of still later date is a long building joined to the villa at right angles and running the whole length of the garden to the north. Part of it is taken up by rooms and it ends in an eighteenth century rococo orangery and clock tower ornamented with stucco vases.

The gardens were laid out in 1509 by Jacopo Salviati and remain as he planned them. They cover a long and wide terrace stretching 200 yards from the western walls of the house to a wood which covers the hill of La Pietra, a village three miles out of Florence. The wide length of the terrace is divided in two by a little garden on a lower

largest carries a statue of a Jupiter Tonans standing on a high pedestal decorated with rams' heads, and forms the centre of the terrace near the house. Behind this Jupiter, against the wall of the wing, there is a graceful statue of a youth playing with a swan backed by a grotto of *rocaille* from which water flows into a semicircular basin; but neither of these fountains has the delicate charm of the one in the spring garden below.

The flowers are laid out in a symmetrical pattern. Bushes of oleander, mimosa and pomegranates, some fine standard magnolias, a Japan medlar or two, have here and there outgrown the limits originally assigned to

them, two fine *ilixes*, clipped though they be, have spread their branches wider than was thought of in the original design, and a magnificent *deodar* was certainly not in Jacopo Salviati's plan, but these are the only changes.

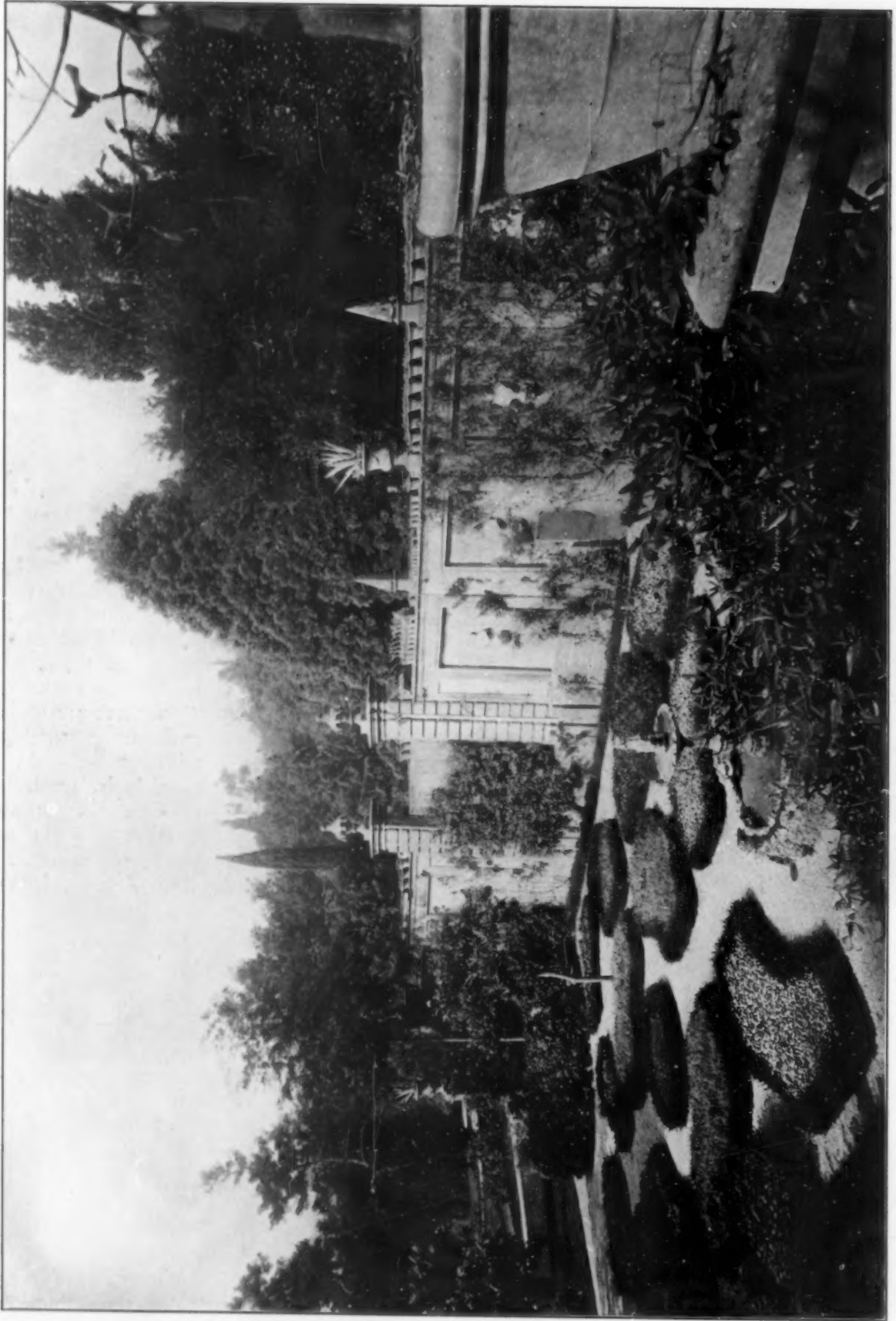
Sauntering in and out of the intricacies of those very beds, or leaning on the stones of that very balustrade, Jacopo Salviati may have received the news on that 12th of Sep-



THE COURT OF THE VILLA

level, which cuts in, narrow and long, protected on three sides by the creeper-covered walls of the terrace above; a garden in which pansies, forget-me-nots, tulips, and *silene rosea* grow, sheltered from every breath of cold wind, in formal beds round a little marble fountain. Busts of classically beautiful unknown celebrities look down from brackets on the wall. A charming little nook this, charming to look down upon from the stone balustrade of the terrace above, a pattern in bright colors, outlined by the dark green of box borders, round the graceful fountain splashing and sparkling in the sunlight. There are several other fountains on the terrace, the

tember, 1512, of the return, and the return in power of the Medici, after an exile of eighteen years. The Medici and Salviati were connected. A daughter of Lorenzo il Magnifico married a Salviati, and her daughter was soon to take Giovanni dei Medici (delle Bande Nere) to husband and to become the mother of Cosimo, first of the seven Medicean Grand Dukes. But still, there was that about the return of the Medici, after the horrors of the sack of Prato, that may have led Jacopo to look down the valley and measure the distance between his fortress-like villa and those gates of Florence: gates which the power of Spain had opened for the returning tyrants, and con-



THE TERRACE GARDEN AND THE LEMON HOUSE

House and Garden

gratulate himself that three good miles of hill separated him from the mob, even now shouting their welcome to Giovanni and Giuliano, Lorenzo and Giulio, Ippolito and Alessandro.

Just as it was then, the terrace garden remains, but below against the terrace wall we come to an eighteenth century *rocaille* fountain, the water flowing down artificial rocks into a large semicircular basin, round which a narrow bed is bright with every shade of glowing petunias. Besides these, and in contrast to their hot red colors, spiky aloes stretch their cold grey leaves from the rocks. A palm or two grow beside the fountain, tall

San Domenico rises gently to the level of the little town, and between these two spurs Florence, three miles off in the valley, basks in the sunlight, beautiful from whatever point seen.

The villa is approached by a carriage drive which winds through the wood, edging the Bolognese road. The road to Florence, through San Domenico, may be shorter, but the steepness of the hill down to the valley and up again renders it impracticable. The woods through which the drive passes are of thickly grown ilexes, throwing a dense shadow on the road cut through them. Here and there you reach a grass opening; round some

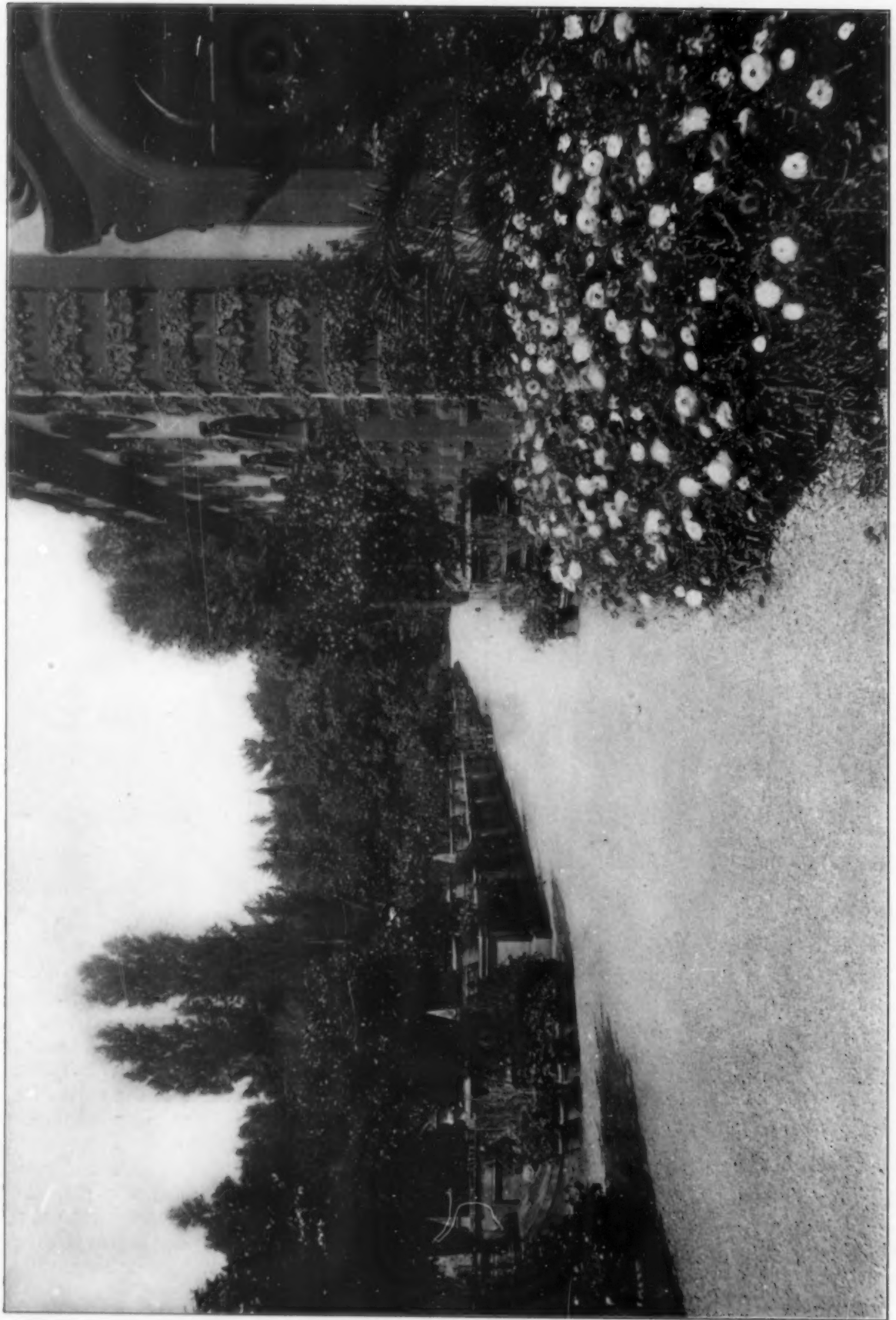


THE STABLES AND THE LEMON HOUSE

enough to wave their topmost branches above the balustrade, at this point almost hidden under a wealth of creepers, among which the flower of the honeysuckle scents the air.

Beyond this fountain, what was once *podere* is being converted into pleasure grounds of a less conventional, more modern type than are the beautiful gardens above. Grass slopes, shaded by clumps of shrubs, lead down to a small lake. The high ground to the west, tree-covered, stretches in an undulating line of dark green against the sky; a line pierced here and there by the spear-like point of the taller cypresses. To the east the hill leading up to

flowering shrub or fine deodar, rhododendron and standard camellias bloom here in spring protected from every breath of the *tramontana* by the trees around. The drive emerges at the far end of the terrace and runs in a perfectly straight line to the gates of the *cortile*, bordered to the north by the buildings of the wing, and to the south by a long row of lemon trees in pots, the pedestals of which stand in beds of violets and lilies-of-the-valley. Here, as elsewhere in Florentine gardens, quantities of gardenias and carnations are grown in pots and put out in the summer. Of special beauty are two huge bushes of



THE TERRACE BESIDE THE LEMON HOUSE

hydrangea covered with bloom—among the largest I have ever seen.

One is grateful that the Villa Turri-Salviati has become the property of those who know how to preserve its characteristics. Villa and garden have been left as they were. The additions made at different periods, none later, luckily, than the eighteenth century, have remained untouched. Good taste has furnished the rooms, not with a museum-like accuracy, in the style of any particular period, but with things fine, sombre, massive, in keeping with the huge vaulted rooms, the thick fortress-like walls and the heavily barred windows. Dark wood, rich brocade, the subdued glow of some fine old pictures, these give the right note of simple grandeur. And withal, comfort has not been sacrificed to picturesqueness, for the rooms are thoroughly liveable.

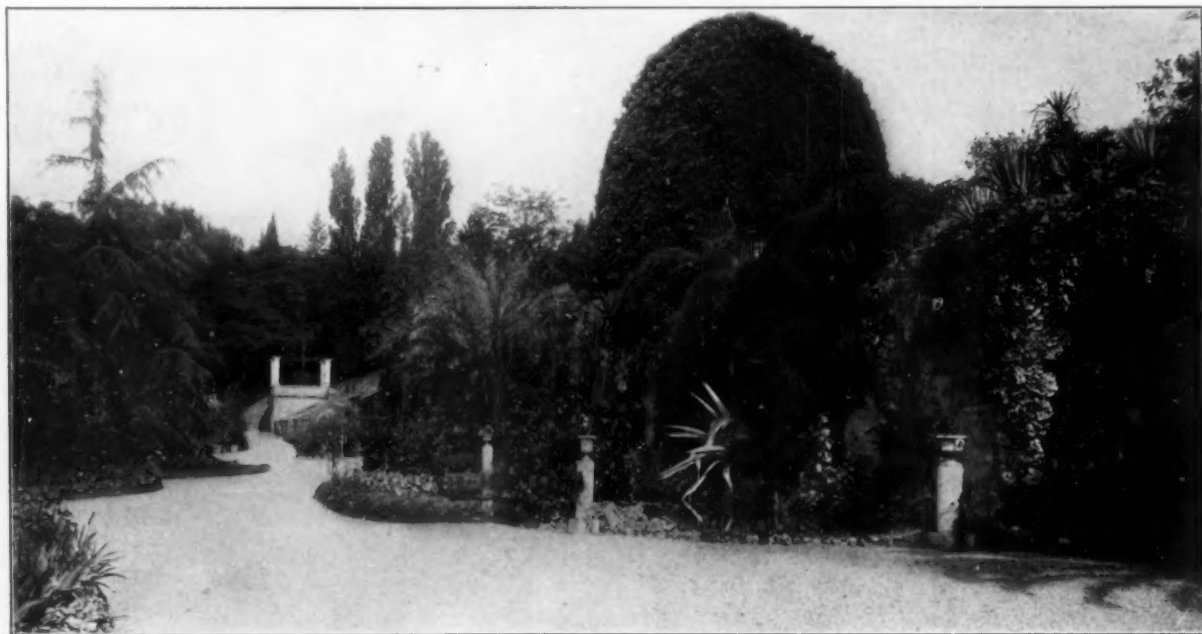
It would be strange if a house inhabited for centuries by one of the great Italian families had not its gruesome tale of dramatic crime to tell. The history of the Salviati proves them to have been in no way behind their contemporaries in such matters, but their history concerns us in so far only as it deals with that of the villa. This, however, was the scene of the last act of a tragedy which can hold its own for horror among the many tales of terror of the time. At the beginning of the seventeenth century the villa belonged

to another Jacopo Salviati, Duke of San Giuliano, who married Veronica Cybo, daughter of the Prince Massa of Carrara. The match was a brilliant one, but the bride ill-favored, proud and hard of heart, and so it came to pass that Jacopo sought elsewhere that which was lacking in his own household and found it in the exquisite beauty, the charm and sweetness of one Caterina di S. Brogi, married to, but separated from her husband, a man thirty-three years older than herself.

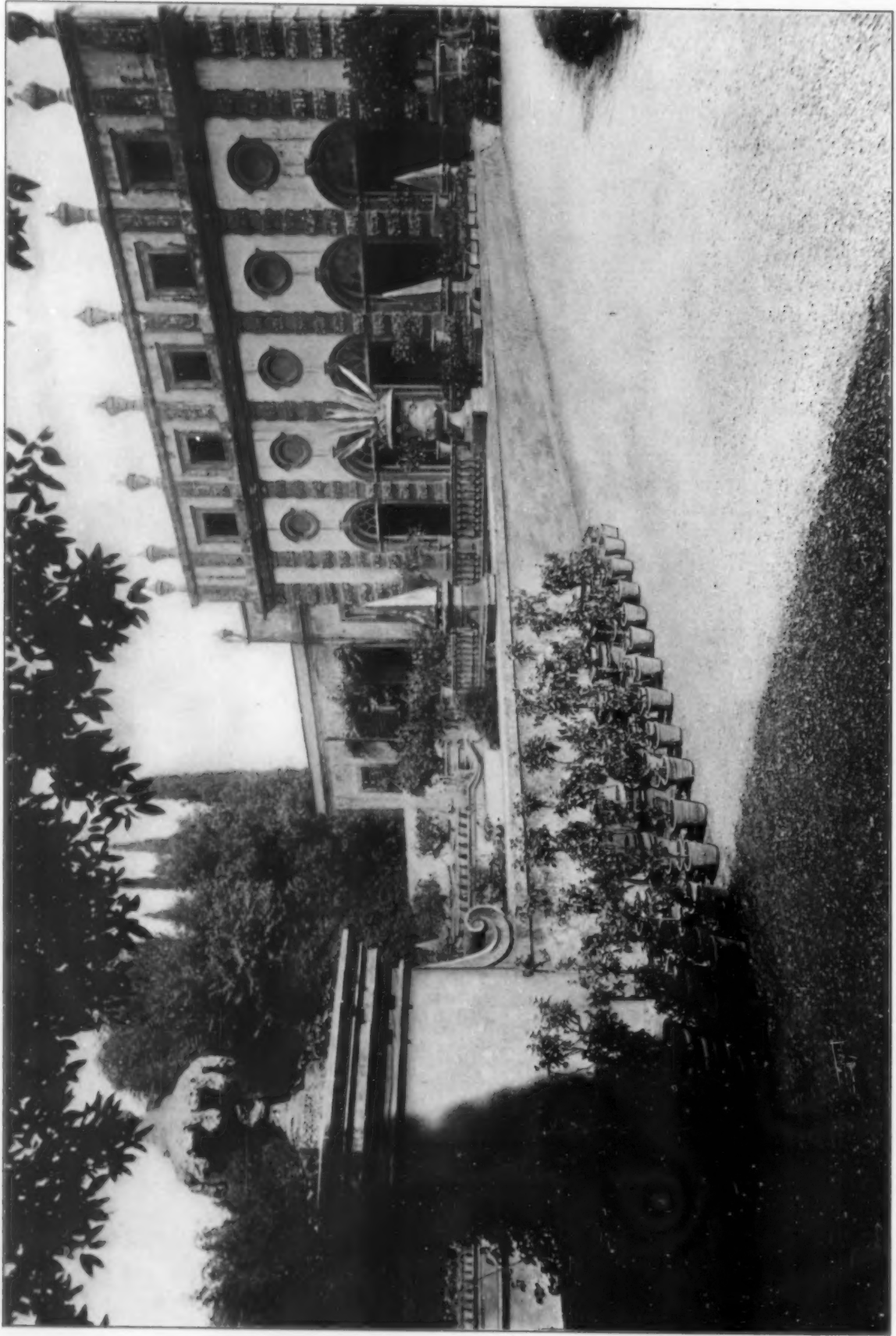
The beautiful Catherine may have been boastful. Anyhow all Jacopo's endeavors to keep the knowledge of his infidelity from his wife proved vain. Following Catherine into a church one day, the Duchess threatened her with a terrible vengeance if she did not give up Jacopo, but the girl, trusting in her powerful lover's protection, scoffed at these threats.

Some days passed. The Duchess laid her plans. She sent for a stepson of Caterina's, one Bartolommeo Canacci, and found him a willing tool. From her father's court at Massa two men were sent to her, two of those *sicarij* or *bravi*, hangers-on of every Italian court of that date, ready to do her bidding, whatever it might be.

On the night of the 31st of December, 1633, Caterina was sitting in her house in the Via dei Pilastri, with two young men, friends of



THE PLANTING BESIDE A GARDEN WALL



THE FAÇADE OF THE LEMON HOUSE

the Duke, when a knock was heard at the street door. The maid, before pulling the string that would lift the latch, asked who was there; the voice of her mistress' stepson reassured her and she opened. Bartolommeo's part in the tragedy was now played. It was not he, but the two *bravi* who rushed up the stairs, dashed past the terrified servant into the room where poor Caterina stood alone and defenceless, for the two young men who had been with her had fled at the first sound. In a moment the assassins had struck her down. Across the narrow street, from a window opposite, as they declared in their evidence at the trial, those two young men who had not lifted a finger to save her, watched the murder of Caterina. They saw her head cut off, saw the lovely body being mutilated, and then that something had interrupted the ghastly work, for suddenly, shouldering the body and carrying the head with them, the murderers fled.

Next morning was the first day of the New Year. It was a *fiesta* and to be kept in becoming wise at the villa on the hill. No doubt Jacopo meant that it should not pass without his feasting his eyes on the sweet face of his lovely mistress. It was a *fiesta* and he must wear full dress and with it the wide lace collar of the period. That morning the Duchess saw to this herself. The basket in which these laces were spread was sent to him from her apartment; it was placed beside him by one of her women. No presentiment of the horror that lay concealed under those fair laces warned him. He lifted them up and there before his horror-struck eyes lay the beautiful face of which he had but then been dreaming. The head severed from the trunk was cushioned in its wealth of ruddy hair

which had been so arranged as to hide the ghastly wound. The Duchess had herself seen to this. She was not jealous of the dead.

A trial followed, but as an Italian historian says: "As usual, the web of justice only caught flies." The Duchess sought safety in her father's palace at Massa. The assassins escaped. Bartolommeo Canacci, perhaps the least guilty of all, was executed on the gates of the Bargello and then the matter was forgotten. But the fair Catherine still haunts the villa. Some nights in the year a strange sound, as of something rolling on the floor, is heard. It is said to be her head, which was never found and whose burial place is not known. In the "*Libro dei Morti dell' Arte dei Medici e Speziali*," there is an entry dated January 2nd, 1633, which says "*Maria Caterina di Giustino Canacci trovata in Arno, senza testa e manco una coscia, seppellita in Santa Lucia sul Prato a di 2.*"

Veronica Cybo lived to a good old age and died in Rome. Whether she and her husband ever forgot and forgave we do not know. Probably they did. Jacopo Salviati seems to have continued to live in friendly relations with her family, for in 1659 he entertained her brother, Cardinal Alderano, up at the villa. It continued to belong to the Salviati until 1844, when the three grandsons and heirs of the Duchess Anna Salviati, widow of Prince Marc' Antonio Borghese, sold it to Mr. Vansittart, an Englishman. More than twenty years after it was bought by the Marchese di Candia (Mario) and his wife Grisi.

Later on a Dane, Mr. Hagermann, purchased the property, and in June, 1902, his heirs sold it to Signor Turri, its present proprietor.

THE RELATIONS OF SPECIALISTS TO ARCHITECTS¹

BY EDGAR V. SEELER.

IN attempting to discuss the relations of specialists to architects, a difficulty at once presents itself in the varying factors of the professional equipment of the architect, the personal qualifications of both the architect and the specialist, as well as in the particular work which the specialist is called upon to do.

An architect of large and constant practice can afford to have complete or approximately complete provisions in his own office, for every department of work covered by his practice. This is necessarily an expensive service to maintain, but the conditions are ideal for the execution of the best work. In such a case, the controlling head employs only such specialists as assistants who will do his bidding in their relatively subordinate places, or whose independent work can be relied upon to conform to the known traditions of the office. It is possible also that the designers in the more purely architectural departments be given a general oversight of the allied departments. Offices of this importance, however, are extremely few.

There is a second and larger class of offices, in which the conditions of American practice warrant the maintenance of a construction department, equal to the special as well as ordinary problems of steel skeleton and heavy building, in addition to the necessary departments of design. The constructive engineer is generally capable of dealing with the mechanical problems of heating and ventilation, power plants and electrical installations.

But by far the largest class is obliged to have not only the problems of special construction and mechanical engineering solved by specialists employed temporarily, but in common with the second class, also problems of sanitation, landscaping, interior decoration, models of ornament, and such other work as general practice implies. In this class, the smaller the practice the greater is the difficulty of securing the assent of the client to the extra fee which the employment of the specialist necessitates, and it may be added, the greater the difficulty of the architect to secure a satisfactory specialist.

With the growing importance of the specialist, the acknowledgment that he has come to be a necessity, emphasized by such statements as that in the schedule of charges endorsed by the American Institute of Architects, which provides that his services are to be paid for by the owner in addition to the fee paid the architect, contains a germ of harm to the best interests of the architect, in so far as it encourages too great independence on the part of the specialist. For the prime requisite toward the ultimate success of any building is that the architect, either in person or by a responsible deputy, shall be in full control of every individual item which goes to make his building a complete whole.

It may be generally admitted that the engineering specialists are much more tractable as associates than those specialists whose work requires a more definite artistic sense. The really capable engineer has no sentiment of hurt pride in admitting that he knows little of art.

It is also probably true, on the other hand, that the artist's distaste for engineering makes it easier for the engineer to accomplish his purpose, so that in designing, the architect is more willing to make concessions to the engineer or to meet him half way, than if the engineer presumed beyond his true sphere. The architect comes to know after very little experience that heat flues, steam pipes, electric conduits, plumbing lines, demand space for their proper operation, and he allows for them, even though vaguely.

Again, it must be remembered that the engineering expert, whatever his particular branch, is not always capable of determining just what is meant by plans, nor of seizing at once the particular object which the architect wishes to accomplish. If the engineer is lazy or set in his ways, he is prone not to devote any more time to such work than is actually necessary to accomplish his own results, irrespective of their artistic merits.

The architect, therefore (and this cannot be urged too strongly), must in self-defense exercise a close supervision over the work of the

¹ A paper read at the Annual Convention of the American Institute of Architects.

engineering expert. He will require tact and persistency, in order to get the most out of the ingenuity which the engineering expert frequently possesses. He must, in every case, have it definitely understood that no work in those departments is to be finally determined without reference to him for its ultimate effect in the sum total of his building.

The landscape architect, the interior decorator, the glass designer, being men in whom the artistic sense is indispensable, are perhaps the most difficult of all to control; the more so that their functions are in many ways as important as that of the architect himself. Fortunately, these experts are much less fractious now than they were ten years ago, but the lack in each is usually due to a misapprehension of the relation which his work should bear to the building of which it is an adjunct.

It is a pity to have to admit that many architects do not consider the setting of their buildings, nor the treatment of interiors as an integral part of their design. It is a greater pity that many architects are not qualified to determine such questions. For such architects little respect can be anticipated from the specialist. The architect is of no help to him, and is not sensitive enough to appreciate the work of the specialist. The incentive to the best effort is absent.

On the other hand, where an architect has mastered, if only in a general way, the principles of good design, where he has a clear conception of his completed work, he should have no difficulty in modestly but firmly impressing his convictions upon the specialist.

The term "landscape architect" is an anomaly. The chief service of the landscape architect—since it seems to be the only term available—is to apply his knowledge of planting, of the growth, form and color of vegetable life, to the details of the general scheme of grounds or setting, which has been correlated to the building and developed in its architectural parts by the architect himself. The landscape architect should not be called upon to determine whether gardens shall be sunken or raised; whether walls, balustrades, dials, and such accessories shall be of one mass and design or another, of one material or another; whether the formal gar-

den shall be in this axis or that, or off axis altogether; this is the duty of the architect. The service of the landscape architect should mean advice in the choice of plants, in the relative value of trees, shrubbery and vines, in the planting of lawns and hedges, and in those items which are the result of special nature study and intimate living with nature.

Regarding the interior decorator, there is no possible slaughter worse than that he can accomplish, and usually does accomplish, with an otherwise harmless if not entirely wholesome architectural interior. And with the interior decorator may almost be classed, in ruthless disregard of architectural principles, the artist of eminence to whom is entrusted the picture panels. Puvis de Chavannes is almost the only modern who has realized the dignity of his work, and it is an open question whether, in the one or two examples of his work which we have the good fortune to possess in America, he would not have changed his color scheme could he have seen its surroundings in advance.

Of designers in glass and mosaic, how many can be trusted undirected with a work of importance, without the risk of their introducing an irrelevant style or an inharmonious color note?

The only guarantee of the perfect working out of these various parts in the make-up of a building lies first, in the education of the architect whereby he himself is competent to conceive, to express and to execute, or to select from around him those who can do so; and second, in the untiring supervision of his executants.

An interesting side of all this is that the intelligent specialist, whatever his work, is usually willing and desirous that general lines shall be laid down for him. He knows that his work thus gains in dignity, grows more interesting in variety, and helps more in the accomplishment of a unified result than would be possible under any other circumstances.

There is no reason in the world other than deficiency of some sort on the part of the architect, why the architect and the specialist should not work side by side in entire harmony under the acknowledged leadership of the architect and the willing acquiescence of the specialist.

HOUSES WITH A HISTORY

THE HORNER HOUSE AT MELLS

BY MAHLON STACY

“THIS IS THE HOUSE THAT JACK BUILT.”

It is also a portion of the “plum” that little Jack Horner extracted with his thumb from the famous Christmas pie, according to the familiar rhyme of our nursery days.

Few people perhaps know that the “Mother Goose Melodies” are anything more than a collection of rather meaningless folk-lore nursery rhymes, which the Boston printer, Fleet, first published either to ridicule his mother-in-law, Elizabeth Vergoose, or perhaps with an eye to the profits he actually realized from the sale of the publication. And the old lady, when she sang “Little Jack Horner” and “The House that Jack Built” to her little grandson, no doubt would have been vastly astonished if she had been told she was amusing the infant Fleet with two political lampoons of the sixteenth century. Yet so it was, and she was singing about a person who really had lived and whose doings these doggerel verses were intended to satirize.

The house built by John Horner at Mells in the South of England is still owned and occupied by his descendants of the same name. The story of the Christmas pie, which was the basis of his fortune, has been handed down through the successive generations of the family he founded, and it runs as follows: During the time when the monastic establishments in England were being suppressed by Henry VIII., and their property seized, John Horner is said to have been connected in some lay capacity with a certain wealthy monastery. The abbot, fearing a descent of the crown officers and wishing to place the title deeds of the monastery lands beyond their reach, caused to be made the empty pastry shell of a large venison pie; placing within it, instead of the usual contents, the parchment documents which represented the monastery's wealth and which in those days constituted the proof of ownership, titles not being recorded, but the actual possession of the deeds being essential evidence of claim. This pie

with its valuable contents was intrusted to John Horner to be delivered, ostensibly as a Christmas gift, to some monkish brethren at a distance, in whose possession it was fondly hoped the deeds might be safely and secretly kept until the troublous times which were beginning for the Roman Catholic Church of England should be overpast. It is uncertain whether Horner knew of the ruse, or whether in ignorance of it he only suspected that the pie was not all it pretended to be, and proceeded to investigate in the natural manner indicated in the nursery rhyme by prying up the lid of the pastry with his thumb. At all events, instead of taking the pastry to its destination, he turned the deeds over to the officers of the crown, who proceeded to dispossess the monks and confiscate the monastic property, Horner receiving his share of the spoils. He is said to have been afterwards a crown officer himself. Perhaps he was so at the beginning and not connected with the monastery at all, only by a lucky stroke coming across the bearer of the pie in transit and divining what might be the real significance of his errand. At all events, the “plum” that fell to his share out of the famous Christmas pie seems to have been substantial and succulent, and was the foundation of his family fortunes.

As to “the house that Jack built,” it appears to have had a very handsome church attached as a salve to the conscience, in the manner of the time, for having been concerned in diverting from the old church a large sum of which the builder had no scruple to keep a good proportion in his own pockets. The significance is doubtless now irretrievably lost of the malt and the rat, the dog and the cat, the cow with the crumpled horn, the man all tattered and torn, the maiden all forlorn, and the priest all shaven and shorn, which we read about in the little ballad. We might make a shrewd guess as to the man and the maid, perhaps as to the milking of the cow, and especially as to the

shaving and shearing of the priest; but the rest of it is now too obscure to throw much light on after the lapse of more than four centuries. The tradition as to the facts has, however, been kept in the Horner family in England, and the house still stands at Mells in excellent preservation.

with an eye to the main chance, who saw an opportunity to turn an honest penny and to retaliate upon his wife's mother at the same time.

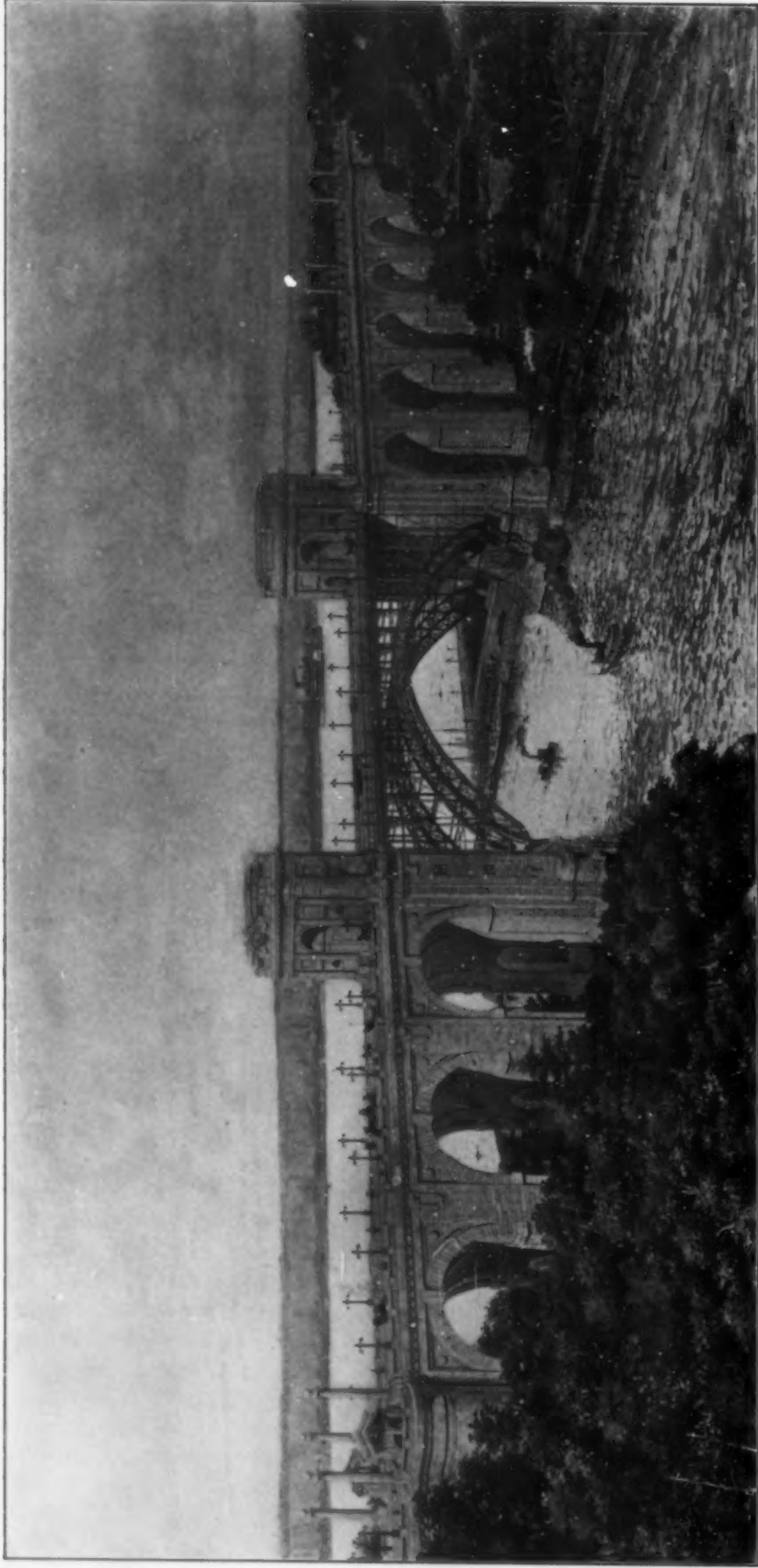
The unknown enemy of John Horner who lampooned him, perhaps never heard of the part of the world where his doggerel was des-



THE HORNER HOUSE AT MELLS

The rhyming lampoons themselves would long ago have been forgotten had it not been for a foolish and noisy old woman in Boston a hundred and fifty years ago, who insisted on deafening the ears of her irritable son-in-law by singing them to her grandchild in season and out of season, and had not the exasperated man happened to be a printer,

tined to be printed centuries after he was dead and gone, having been handed down by word of mouth through succeeding generations and finally degenerated into tales for babes. It seems a queer fate, but then Dean Swift's vastly more important political satire, "Gulliver's Travels," has come to much the same end.



THE PROPOSED HENDRIK HUDSON MEMORIAL BRIDGE AT SPUYTEN DUYVIL, NEW YORK
*Designed by Boller & Hodge, Consulting Engineers
Associated with Walker & Morris, Architects*

THE HENDRIK HUDSON MEMORIAL BRIDGE

PROPOSED TO BE BUILT ACROSS THE HARLEM RIVER
AT SPUYTEN DUYVIL, N. Y.

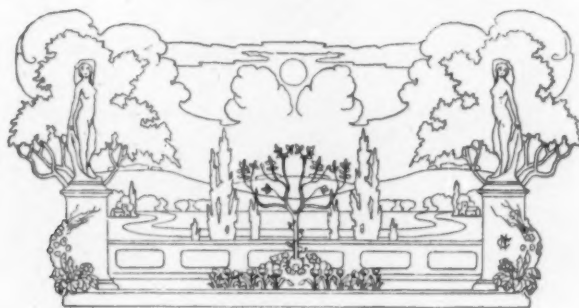
SEVERAL plans have been proposed for the celebration of the tercentenary of the discovery of the North River, but none with so practical and permanent a purpose as that urged by the Hendrik Hudson Memorial Association. After considering three ideas, the erection of a water gate at the Battery, a triumphal arch and a memorial bridge at the northern end of Manhattan Island, the last was adopted. The site chosen is between Inwood and Spuyten Duyvil, near the junction of the Hudson River and the Harlem Ship Canal, as it is now commonly called. Directly across the Hudson are the Palisades, while in the opposite direction lies the Harlem River between heavily wooded slopes broken by rocky promontories. On the south side of the Harlem is the Speedway, from which a clear view of the proposed bridge could be had. An effective argument in favor of the scheme has been that a bridge at this point will serve as a prolongation of Riverside Drive, by connecting the Boulevard Lafayette with Spuyten Duyvil Parkway, thus making a continuous parkway from Central Park, through Seventy-second Street, to Van Cortlandt Park.

The accompanying illustration is in the nature of a tentative sketch designed by Boller & Hodge, consulting engineers, in association with Walker & Morris, architects. The bridge, as planned, will be about one-half of a mile long from ground to ground, with a span of 400 feet over the navigable channel. From the water level to the top of the span is 150 feet. Provision is made for a 60-foot

roadway, with 20-foot sidewalks on each side. Near the southern end are to be placed two pavilions or resting places, and a concourse marked by four columns, with minor sculptural decorations. Over each of the main piers in the sketch appears a massive arch, about 70 feet high, giving room for ornamentation with sculpture and for appropriate tablets. These arches are open to the criticism of being obstructions to the view, and probably to traffic; nor do they serve any constructive purpose. It is to be remembered, however, that the sketch is hardly more than a suggestion.

The city authorities are so far committed to the plan of a bridge at this point that they have made an appropriation for borings, surveys and specifications. It is roughly estimated that the structure proper would cost the city \$1,500,000, to which the Hendrik Hudson Memorial Association hopes to add a million dollars more for statuary, electroliers and other ornamentation.

An interesting corollary to the memorial bridge proposal is advanced by the Scenic and Historic Preservation Society, which has uncovered the ruins of an old Indian village and many valuable relics near the mouth of the Harlem. It hopes to induce the city to purchase a tract of several acres, including part of Inwood Heights, and convert it into a public park. If this project is carried out, a fine open space will be preserved at the southern end of the bridge, which will add greatly to the beauty of the approach.



HOW WE MADE A COMMONPLACE HOUSE ATTRACTIVE

BY H. HANLEY PARKER

ABOUT four years ago I confronted the problem of giving to the interior decorations and furnishing of a rented house in Philadelphia some character reflective of the taste of its tenant. In the first place I was fortunate in finding a house on which to begin operations. It was built about thirty-five years ago, and happened to suit some varied requirements of my own with respect to space and light. The large rooms were simply trimmed and devoid of those horrors of wood detail to be found in many of the Philadelphia building operations of more recent years. This, together with the bad condition in which the property then was, afforded some opportunity of arrangement in a distinctly modern way.

I had the owner agree to make me his allowance for papering, and I can assure you it was small; then after removing every vestige of the old papering and repairing some broken plastering, we started in.

The long saloon parlor we did not need for such a purpose as its name and the Philadelphia traditions implied, and so we made it a library. The scheme was kept quiet and solid. The floor was covered with American grass matting with black and brown warp. The walls, to a height of eight feet, were painted in a manner to which I gave the name "Fluxille." The colors being applied over the ground tone in glazes, flowed on and worked together

while flowing. There was a desire for some slight variety of color over the surface, yet not the annoying repetition of a pattern in paper or fabric. The color adopted is a warm gray in effect, yet it varies from purple to brown and green tones with misty silver waves running through it.

Above the wide picture moulding the four feet of wall coving into the ceiling is covered by a paper of cream tone, on which I have painted a frieze with a large leaf flowing motive in water color.

The woodwork of the room had formerly been grained walnut and covered with a varnish, making it look not unlike molasses candy. Our furniture being fumed oak of a grayish brown, we over-grained the other woodwork with solid color and produced the effect of the new dull-finished oak which could not as well have been obtained had we burned off the old paint and varnish and regrained it in the usual way.

The large double doors on the long side of the room we removed, and headed in the opening on a line level with the picture moulding, filling the space left above with slatting so as to correspond with the treatment in the backs of our chairs. This is shown in the view of the hallway. The portières are woven on the principle of rag carpet, of colors, purple, brown and green, and with a brown warp. We dyed some of the goods ourselves in



THE TRANSFORMED HALL



THE NEW TREATMENT OF THE PARLOR

order to get the tone desired. The mantel already in the room—one of those white marble affairs of a half French character, so prevalent in houses built during a period of aimless design—of course could not be tolerated, so I contrived another of popular wood which would fit over and around the marble and provide lockers and book-shelves. This we stained the gray-brown color. The curtains at these book-shelves are

of purple cashmere. The cushions of chairs and divan are in heavy wrinkled sheepskin of a gray-brown. The old gas fixtures were red bronze; to these I gave the antique vert effect. In the halls and stairways the walls and ceilings were continuous throughout, and as we preferred the main hall cut off from the staircase hall, we had built in a frame of door height and carried the upper wall and cornice across it, bringing the gas outlet down



STENCILLED PAPER IN A BEDROOM

How We Made a Commonplace House Attractive

through the frame. Then a lamp was designed and supporting figures modelled. Both these are finished in vert bronze.

The lower wall in the front hall for six feet in height is covered in golden brown burlap, each wall space panelled with a small painted design. The upper wall is a lighter golden

contains a small design of a head relieved by brilliant colorings.

The main bed-room has a papered dado of dark green fabric effect. The upper wall and ceiling in pale lemon-yellow pulp paper. On the upper wall I have painted a brier and rose in conventional manner. All the wood



THE PARLOR MANTEL

color on which is painted a conventional tree motive, the tops forming a continuous frieze.

The tree motive is repeated in the stencilled net curtains at the vestibule doors and also in the brackets for the figures. The hall seat designed to fill the purpose of hat and coat rack is in oak, stained soft green with some brighter colors occasionally run into the grain. Each of the three panels of the back

work is in ivory tone and the furniture is antique mahogany.

In the bath-room the window had panes of stippled white painted glass. Not considering it warrantable to put in leaded glass in a rented house, we merely painted a design of water and lilies in colors on the window as it was. The other rooms have been treated in a way conforming to the general purpose of each.

PICTURESQUE ENGLISH COTTAGES AND THEIR DOORWAY GARDENS

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

VII

ON the Yorkshire moors near Danby, you will find a curious form of primitive houses which resemble inverted ships. The roof is constructed of two "pairs of forks," or bent trees, the lower ends of which rest on the ground, while the higher ends meet in the ridge beam. The framework thus formed was strengthened and fastened together by tie-beams, and wind-braces. There are walls at the gable-ends, in one of which the door is placed. It is evident that the side walls were an afterthought, and entirely foreign to the idea of the construction of the building. At Scrivelsby, near Horncastle, there is a house of this description. The prevalence of this form of house near places, the names of which end in *by*, suggests the possibility that this boat-shaped house might be attributed to Danish influence. Thatch covers the sides as low as six feet from the ground. This is a very curious form of house. In the west of Ireland and Scotland there are similarly shaped dwellings built of stone, evidently of the boat-shaped type. The cottage, built of wood with forked roof, is mentioned in the old Welsh laws,¹ and is called a "summer-house." This was the kind of house built among the hills whither the shepherds took their flocks in summer to feed on the high pastures.

¹ "Evolution of the English House" by S. O. Addey, p. 27

Place-names ending in *set* or *seat* usually mark these summer abodes. The winter house was in the valley by the snug farm, whither the sheep were taken when the cold weather set in.

Many old houses contain the germ of the forked building though disguised by subsequent alterations. Walls were built of wattle and daub, or stone, from the foot of the forked beam, and from their summit roof-beams were stretched to meet the ridge, and tie-beams added to keep the framework together. It is curious that the idea of making the roof rest upon the walls of a house is comparatively modern among the Anglo-Saxon people, though the Romans set them the example, and used tie-beams and king-post.² Old mud cottages exist which have no forks. The foundation was constructed of mud mixed with straw, and then a layer of straw was laid, and the whole left to dry. Then another layer was built up and the process continued. Such walls are very hard and durable. The whole was roofed with thatch. Gilbert White

suggests that this method of building may have been suggested by the house-martin, which builds its nest of loam and bits of straw, and gives each half-inch time to dry and harden before it proceeds with the next.

² Smith's "Dictionary of Greek and Roman Antiquities," i, 635.



A HOUSE AT SCRIVELSBY



CALLERUS ORATORY DINGLE. 6169. W.L.

CALLERUS ORATORY, DINGLE

Many old cottages and farmsteads are combined with barns and cattle-sheds. You enter them from the street of the village and have to bow your head, even although some of the yard-thick thatch has been cut away above the doorway. You then find yourself in a dark, unflagged passage. On your left is an enclosure, partitioned off from the passage by a boarded screen between four or five feet high, intended for a calves' pen. Farther on the same side is another enclosure used as a henhouse. On the other side of the passage is a door leading to the living-room, with floor of clay, and cubicles or sleeping-boxes arranged on two sides. This example of a cottage at Egton, Yorkshire,³ is very similar to many other English farmhouses, which combine under the same roof dwelling-house, barn and stables. The passage divides the living-room from the barn, and this was the threshing floor,⁴ or threshold. This arrangement has a Scandinavian origin. In Friesland and Saxony there are dwelling-houses and cow-sheds combined, and I have seen many such houses in Brittany and Normandy.

In old deeds and documents the word

³"Forty Years in a Moorland Parish," by C. Atkinson, p. 19.
⁴Addey's "Evolution of the English House," p. 60.

"housebote" frequently occurs. It refers to the customary right of tenants to cut down timber in the woods for the repair of their houses. I have before me a quit-claim granted by Geoffrey de Hurlle to the Priory of Hurlley relating to this right dated 1320, and as far back as the thirteenth century "housebote" was

freely exercised. These timber-houses, inhabited by the higher class of yeomen, were built or rather framed together, the spaces between the timbers being lathed and plas-



TYPE OF MUD-AND-STRAW HOUSE



CROSS-SECTION OF TYPICAL EARLY YORKSHIRE HOUSE

tered. Sometimes the intervals between the spaces were filled in with "mud-wall," a material composed of chalk or clay mingled with chopped straw. The floor was the bare earth, or it was sometimes pitched with flints. There were chimneys, and a few panes of glass in the windows. The bedrooms under the thatched roof were reached by means of a ladder or rude staircase. Sixty years ago houses of this description, relics of the past, existed in St. Mary Bourne, Hampshire.

The home of the farmer in the fifteenth century had neither chimney nor windows, the smoke escaping where the light came in, an uncomfortable arrangement which still exists in some of the poorer cabins of the peasantry in the Western Islands of Scotland. The wood fire burnt on a hearth of clay.

When the long winter evenings came round, the glowing embers of the fire alone gave light to the inhabitants of this cheerless dwelling. No candle's glimmering light was seen therein, as the fat required for making them was very costly, being four times the price of meat. Rushlights, which were made by drawing a dry rush several times through heated tallow, and then allowed to cool, were the only means of illumination. These when used were supported by a sort of tongs which enabled the holder, with safety to himself, to cast a few fickle gleams about the dark abode, and upon the faces of the farmer's family.

Ruder still was the house of the laborer. At the beginning of the fifteenth century, it cannot be denied that the houses of the peasants were hovels of poverty and filth. Villages were clusters of mud huts covered with reeds and straw. There was sometimes only a single apartment, and "Piers Plowman" tells of the dank smoke that came from the turf fire which could find no vent, but through the window holes and the chinks of the door, and "Plowman" complained that

"Smoke and smothre smyt in his eyes."

In Northumberland the roofs of the old cottages were made of "forks" which rested on



AN OLD HALF-TIMBERED HOUSE AT BRENCHLEY

Picturesque English Cottages and Their Doorway Gardens

the ground, and the walls of clay or rubble. Some houses had two rooms, one of which was occupied by the cow, and a rude partition called "brattish" rose to the eaves and separated this "shippon" from the only dwelling room of the family. The floor was of clay, or paved with large pebbles. There was no second storey, and the floors were often below the level of the ground, and very dirty. Just outside the doorway stood the "midden" or

Act was passed in the reign of Henry VII. (A. D. 1489) prohibiting the wholesale pulling down of farms and cottages, many of which must have disappeared, or the order would not have been necessary.

Before the dawn of the sixteenth century, many of the laborers lived in the farmhouses, eating and sleeping in the large halls which were the principal feature of the houses. In the sixteenth century there was a great de-



A ROW OF OLD STONE COTTAGES AT CASTLE COMBE

heap of refuse, and in rainy weather pestilential matter festered there and drained into the village brook and "dip-holes." No wonder that the Black Death and oft recurring plagues found congenial homes in such insanitary dwellings.

There was a great destruction of cottages in the fifteenth century, when many parts of the country were thrown into pasture, and the keeping of sheep and the trade in wool were more profitable than the growing of corn. An

mand for cottages. The abbey were pillaged of their lands, and the great landlords who obtained the fair acres of the monasteries, required men to till their estates. Hence there was a great increase in cottage building in the sixteenth century, and an immense majority of our old farmsteads and humbler dwellings date from this period.

Then were our English vales and hills dotted over with these fair edifices, the remains of which give a peculiar charm to



A COTTAGE DOORWAY NEAR SEEND

Picturesque English Cottages and Their Doorway Gardens

our scenery. There is no vain pretension about them. They are not like some modern villa which masquerades as a castle and calls itself "Huntingdon Towers," or "Castlethorpe," or "Dovecote Abbey." There is nothing of that about an old English cottage.

The style of building is traditional, handed down from father to son, and often peculiar to a district. And yet there is no monotony,

The builders made use of the materials which Nature afforded. Hence the style of cottage architecture peculiar to a district depended on its geology. We will try to discover the peculiarities of the geological formations which produce these divergent styles. First, there is a broad band of good oolite building stone, which extends from Somerset, running through Gloucestershire and Wilts, Oxfordshire, Northamptonshire, Lincoln, to



AN OLD HOUSE AT BROADWAY

no dreary sameness. Each man infuses his own individuality into his work. If you walk down any village street, you will see that no cottage is exactly the same as its neighbor. They wrought well and worthily who thus could build. While not departing from the traditional style bequeathed to them by their forefathers, they thought out improvements here, or more picturesque effects there, using fertile resource that made the best of its opportunities, and so got the best results.

the dales of Yorkshire. Along its course can be seen many English architectural triumphs, fine church towers and spires, some of our grandest cathedrals, such as Salisbury, Wells, Lincoln and Southwell, and beautiful stone cottages, some examples of which we have already inspected.

East of this line is East Anglia, where there is no good building stone. Flint is found in abundance, and is used for walling, but mud cottages are very common. Brick is the prin-

cial substance of East Anglian buildings, and has been in use ever since the middle of the fifteenth century. It was not until a century later that brick came into general use in other parts of England. Houses were also constructed of timber, which was plentiful, but the timber domestic architecture is of a more simple nature than in many parts of England, and the woodwork is often concealed beneath plaster.

In the south-eastern district, timber is extensively used, oak being the favorite tree for house building. The plaster has a yellow hue, and the appearance of the houses differs from that of the black and white of Lancashire and Cheshire homesteads.

Some think that this yellow color is an improvement, but as a North-countryman I may be forgiven for preferring the Northern style. Some of the finest timber work in the country is found in the western English counties, which are famous for their half-timbered domestic architecture. Cheshire, Shropshire and Hereford possess a beautiful, soft, warm, sandstone which has produced a peculiar style in church architecture, and houses built of this stone are very beautiful

and harmonize well with the surrounding scenery. In the region of Cumberland and Westmoreland we find little timber, and slate and granite very abundant. In that region

of lofty hills and crags and rugged fells the cottages are well built of stone, though their appearance is not so picturesque as that of southern homesteads. These lonely moorside dwellings look rather desolate, but within there is an air of old-fashioned comfort, with the cheeses piled up in the "rannel balk," i. e., the beam running across the kitchen, the old settle by the chimney-nook, the press and clock of black oak, the high-backed chairs, and plates and trenchers.

It will be gathered from the

above that there is endless variety in the style of English cottage architecture, which characteristic is one of its chief charms. The individual builder introduced variety in his use of the traditional style of his own district. The geological formation of particular neighborhoods, the materials which Nature provided, caused a vast difference in methods of construction and in the appearance of the cottage homes of England, which it is our delight to study.



A COTTAGE ENTRANCE AT BROADWAY



Sketches Illustrating a Museum



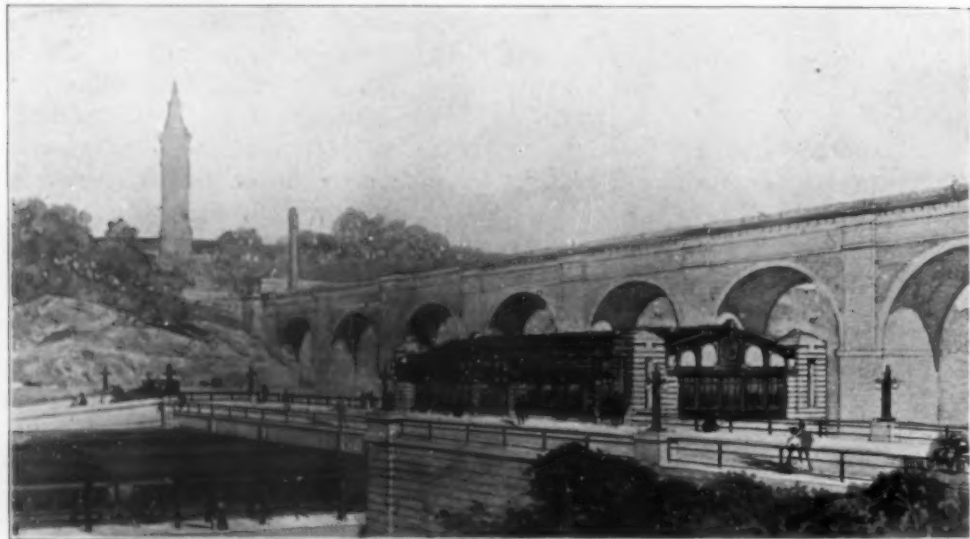
of Art and Archæology.

THE ARCHITECTURAL EXHIBITION IN PHILADELPHIA

THE annual exhibition of architectural drawings opened by the T-Square Club in Philadelphia, on January 19th, is distinguished from its predecessors in several ways. The selection of works hung marks, if we mistake not, a broadening vision on the part of the Club, an increasing appreciation of large problems, buildings public in character, and whose purpose is to serve the many rather than the few. As a structure erected for the congregation of a church, the students of a university, the people of a city or state has a greater function than that which comfortably houses a single owner; so the skill displayed in its design is more profitable of study than that called forth in the planning of a private house—a phase of architecture which has long characterized the Philadelphia exhibitions. That architecture is to reach its highest fruition in serving this communal rather than private end may have been felt by the

jury of selection. If not expressed by them in words, they have emphasized it on the walls of the Art Club gallery on Broad Street, in which the exhibition is held.

There are fewer drawings than on former occasions, but the smaller quantity represents a higher quality of work. Only two temporary partitions have been inserted, so that the gallery this year becomes a single large room. Here are 355 drawings so placed as to prevent variety from entirely dominating what is by nature a miscellany. The lay visitor has to seek the charming sketches which are likely to beguile him. These are now a scattered minority so placed as to await and not demand attention. Likewise have the designs of small houses, now being executed by an active circle of young architects, been made to occupy a background befitting an appreciation of more serious work in the shape of designs for the most important

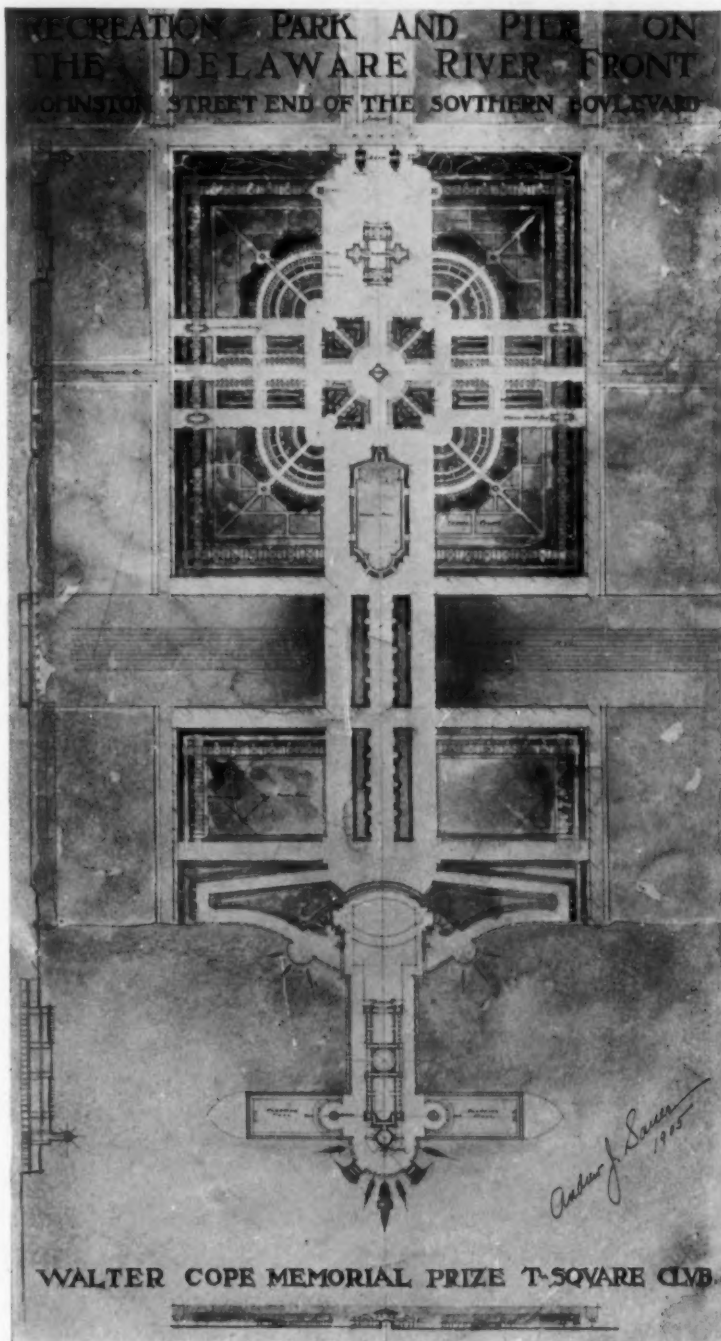


ELEVATED RAILROAD STATION, HIGH BRIDGE, NEW YORK
REED & Stem, Architects

building schemes which have received attention in this country during the past year. For example, there hangs before the entrance to the gallery Messrs. Rankin, Kellogg & Crane's design, rendered by Prof. Cret, for the Government's vast Agricultural Building, for whose excavation a space adjoining the Mall at Washington has already parted with a large area of its sod. A full-size model of a portion of the design is now being made on the site. The building will be the first addition to the noble group at Washington to be made since the promulgation of the Senate Commission's Plan of 1902, and its location as finally fixed, establishes the width of the new Mall for all time at 890 feet in conformity with that splendid scheme for the improvement of the city.

The McKinley Memorial at Canton, designed by Mr. Cass Gilbert and hung at one end of the gallery, is a dignified and severely simple Doric scheme well supported by broadened bases and related to its surroundings by means of such outreaching parts as terraces, balustrades and steps. The plan shows that the monument is to stand at the head of a broad straight avenue probably 2,000 feet long.

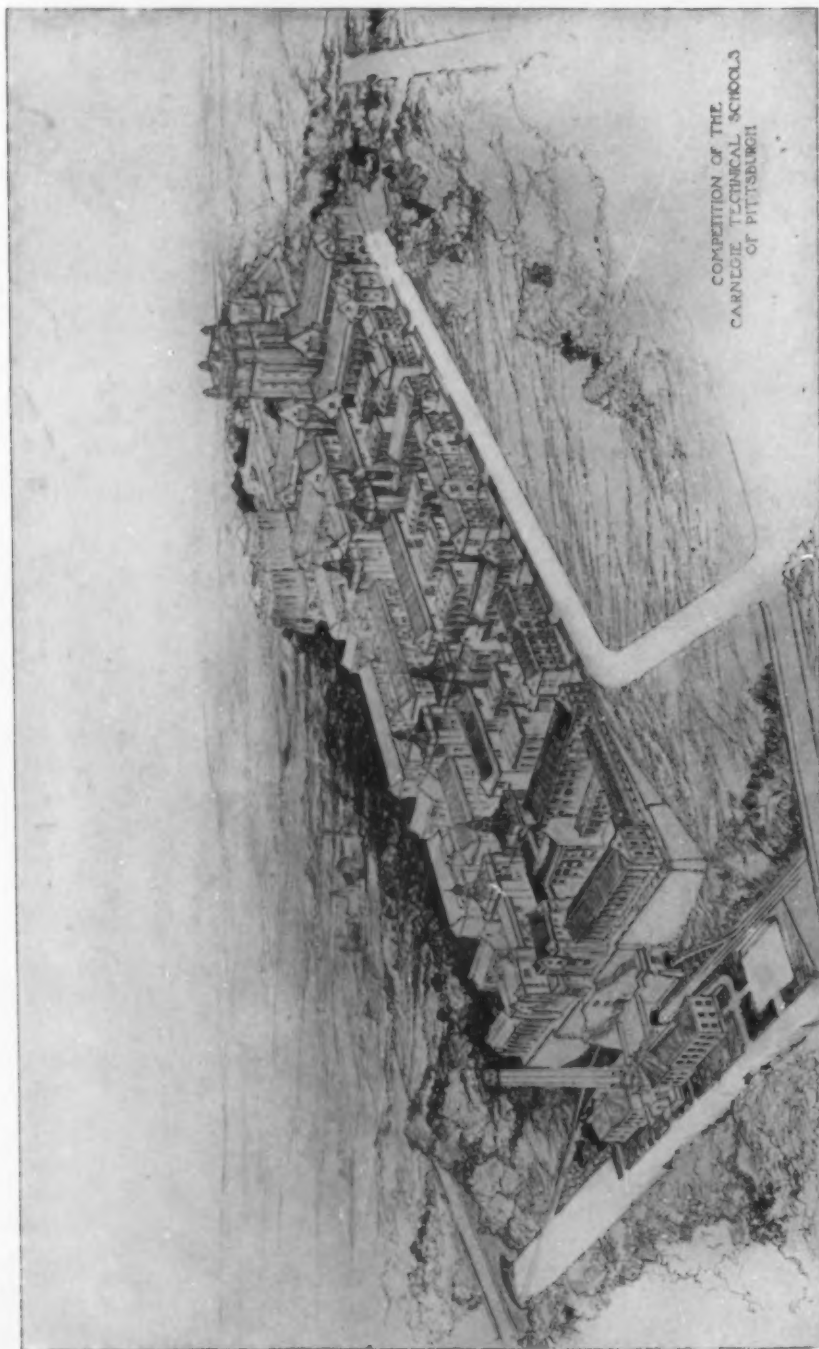
Designs for institutional buildings form a class the most important of the exhibition. In awakening to the need of a new general plan to which all future buildings shall conform with respect to design and location, the Johns Hopkins University has given occasion for an architectural competition. The land to be occupied is in the extreme north of Baltimore City, and bears historic "Homewood", one of the finest remaining examples of the Colonial manor-house. This landmark has been seriously taken into account in the design of the new grounds made and exhibited



RECREATION PARK AND PIER ON THE DELAWARE RIVER FRONT

Designed by ANDREW J. SAUER

by Messrs. Parker & Thomas. The score of buildings have been divided into a beautifully arranged administration group to which are formally appended academic buildings, such as laboratories and lecture halls. By means of a diagonal avenue nearly paralleling the old Colonial mansion, a large court



COMPETITION FOR THE CARNEGIE TECHNICAL SCHOOLS OF PITTSBURGH, PA. BIRD'S-EYE PERSPECTIVE
GEORGE B. POST & SONS, ARCHITECTS

distinctly apart and surrounded by dormitories is reached. The plan is beautifully rendered in monochrome, without hesitation or sign of doubt. After viewing the nice balance of its parts, it is noticeable that the authors have declined to parallel the gridiron street plan of Baltimore. Messrs. Carrère & Hastings' plan defers to the rectangular boundaries which the

excellent program to be promulgated was apparently powerless to prevent requirements which will result in the land being overbuilt upon. This error, so often made in reality, may now be measured in advance by the designs submitted. In order to provide for the requisite number of buildings their arrangement has had to be hopelessly condensed, building shadows building,

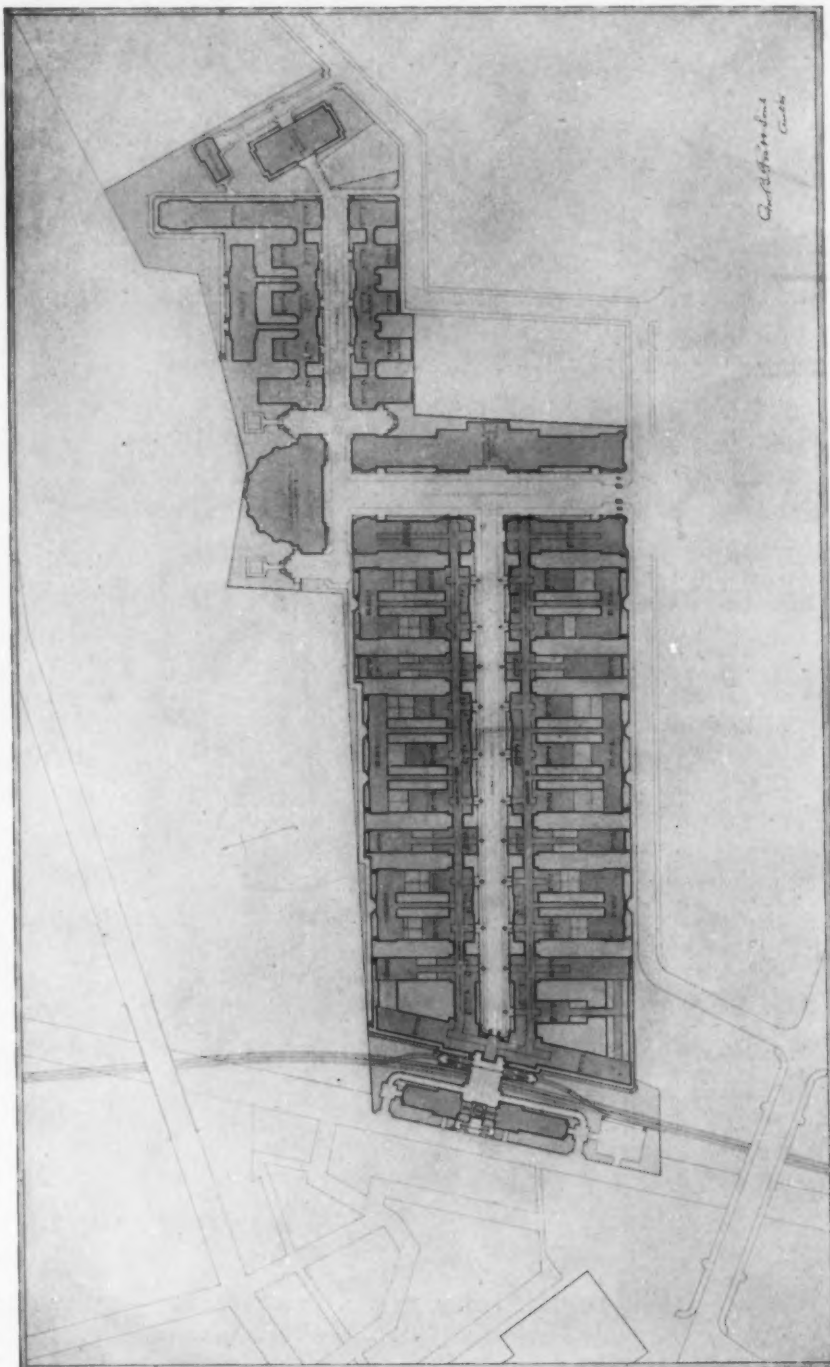
prolonged streets of the city define. It is altogether a more regular scheme than the former. The façades of the library and a typical laboratory are shown. The latter gives the proposed treatment of buildings whose importance is secondary; and yet it augurs well for the scheme which contains them, that they are so remarkably well managed. The style is Colonial, strengthened by outspoken use of the classical motives underlying it. It is an expression of quiet dignity, the exaltation of the spirit of "Homewood" ready to serve the needs of society in general instead of a single family, the mission of the house. Mr. William A. Boring's plan is also rectilinear and is based on the division of the university into the academic, the habitation and the social groups of buildings.

Similar to this problem is that for the Carnegie Technical Schools for Pittsburgh. For this institution the professional advice enabling an otherwise

and the effect of all is that of so many city blocks. Spaciousness, therefore, the chief characteristic of a public building group, has been lost, even at the hands of such skillful designers as Messrs. Newman & Harris and Messrs. George B. Post & Sons, each of whom exhibit their schemes by means of six drawings.

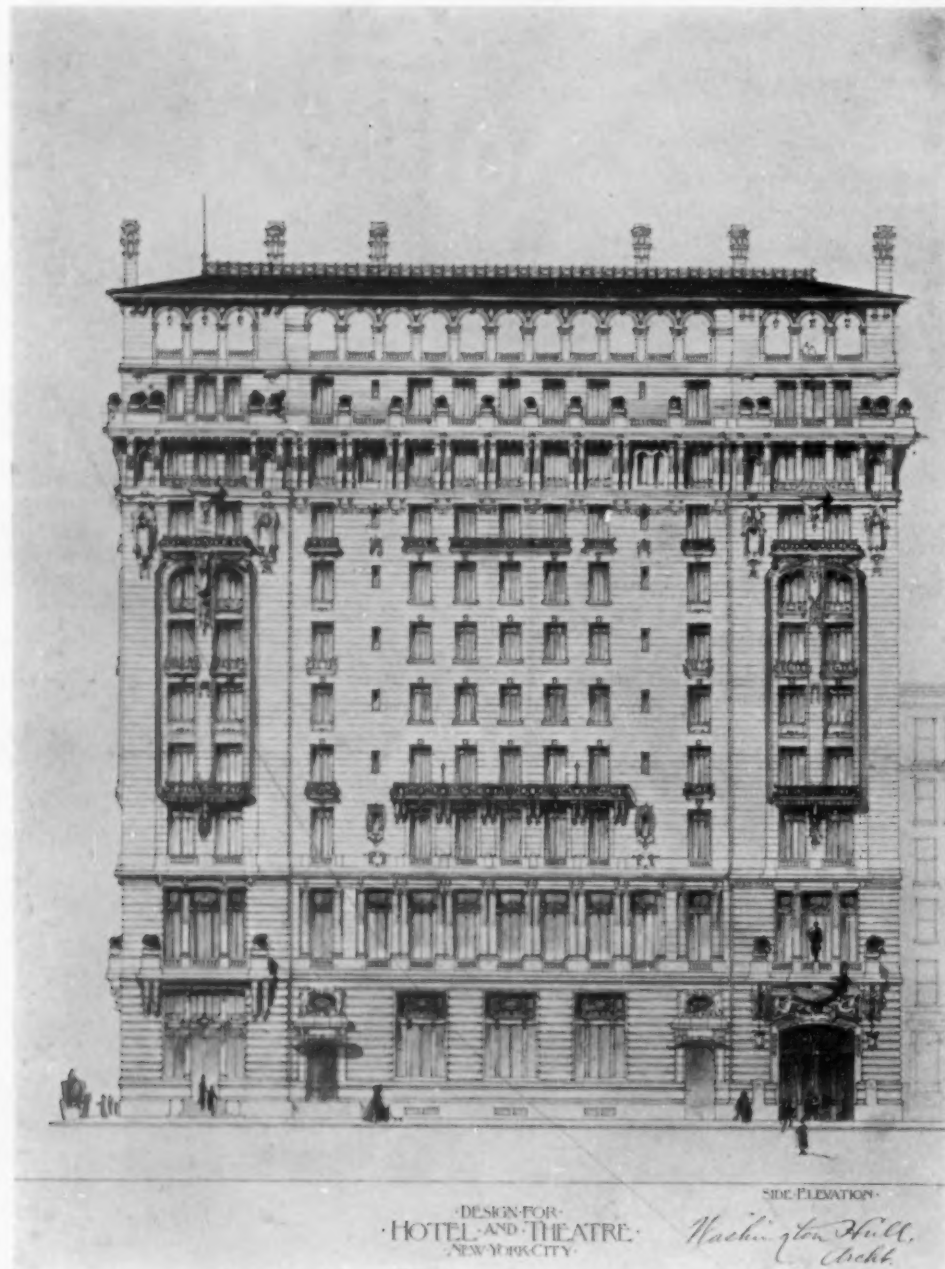
Projects of a purely imaginative nature are numerous and unusually interesting. They contain much that is inspiring within the field of abstract design, wherein intellectual imagination has free play. The particular considerations which would govern the carrying out of these schemes and their basic requirements having been fulfilled, the designers have followed their fancy to lofty heights, unhampered by the trifling details of execution in the solid.

Professor Paul Philippe Cret's design for a Museum of Art and Archæology represents architectural art in France in a sort of apotheosis. The site selected is a portion of the hillside rising steeply from the river at the city of Lyons. The diagram of the present topography shows how the author would locate his scheme, which he presents by four brilliantly executed drawings. These display a vast court where debouches a new bridge across the Rhone. From this space a series of broad avenues ascend, open into



COMPETITION FOR THE CARNEGIE TECHNICAL SCHOOLS OF PITTSBURGH, PA. BLOCK PLAN
GEORGE B. POST & SONS, ARCHITECTS

esplanades and narrow again into winding and rockbound roadways, mounting the hill by easy gradients. Portions of these thoroughfares are dedicated to the periods of architecture, such as the *Epoque Primitive* leading to the *Voie Antique*. This in turn reaches the esplanade *Gallo-Romaine* at which begins the devious journey of the *Moyen Age*. The avenues of the XVIth and XVIIth



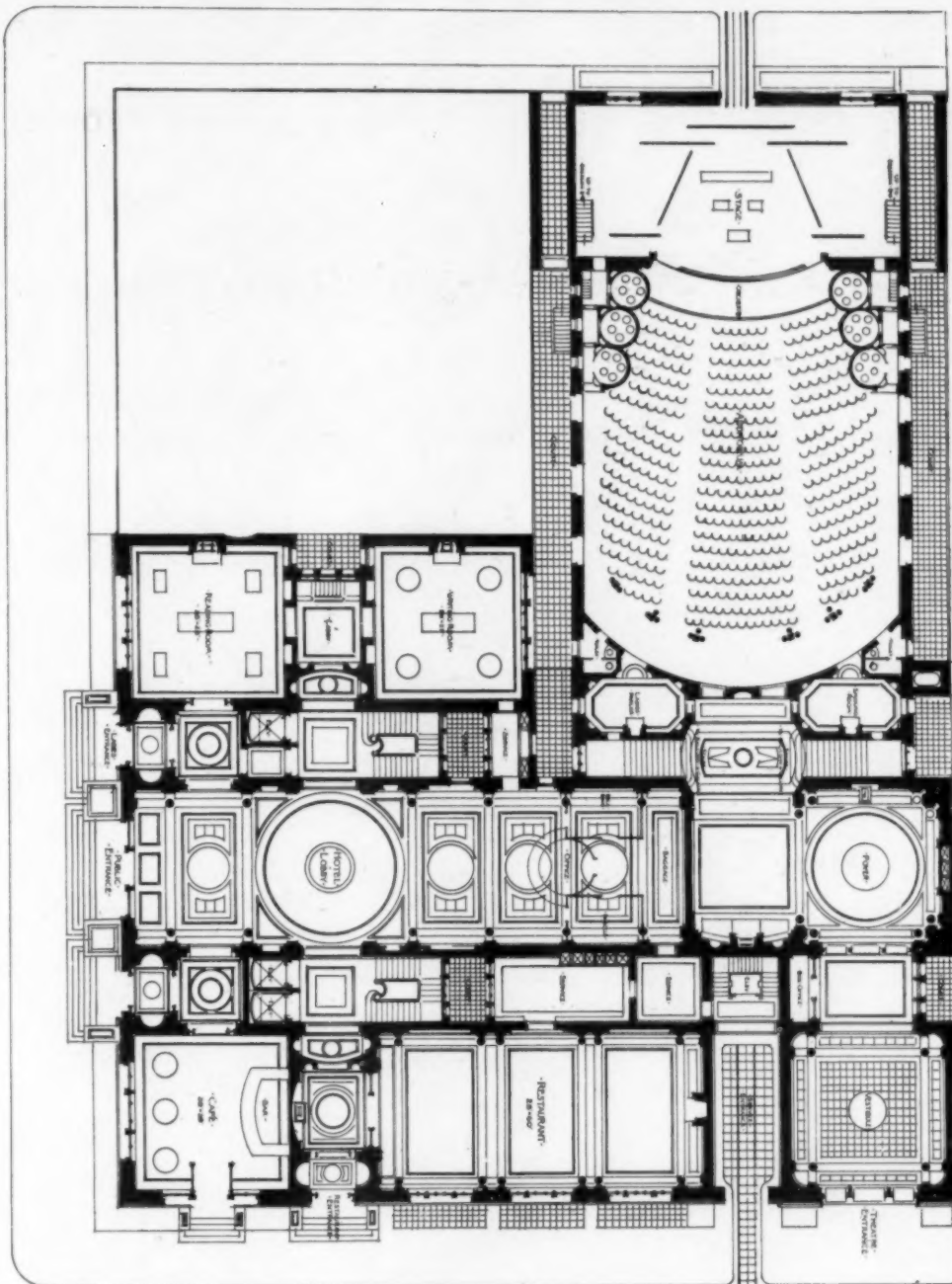
DESIGN FOR A HOTEL AND THEATRE—ELEVATION
WASHINGTON HULL, Architect

centuries open upon a vast place dedicated to the Revolution, closely connected with which is the large *Musee du XIXme Siecle* on the axis of and overlooking the bridge below. The avenue goes still further until terminated by a triumphal monument situated at the highest point of the available land and dominating all.

Mr. Maurice J. Prévot's *projet* for a Concert Hall is an unrestrained design in the

Renaissance style, encouraged by French influence into opulence of form, to which brilliant ornament and florid coloring appropriately add their service to a festal end.

Le Canal entre deux Mers is the title of another *projet* by Mr. Prévot. The design is more precisely the treatment of one terminus of such a waterway where it opens upon a roadstead. It is shown by a perspective drawing, in the corner of which a diagram



DESIGN FOR A HOTEL AND THEATRE—PLAN
WASHINGTON HULL, Architect

gives as the object of the design a proposed more direct connection of the city of Bordeaux with the sea than it now has by means of the devious Garonne. Inventiveness in the architectural scheme is chiefly centered upon placing in juxtaposition monumental and commercial buildings, and in contriving roadways for the free passage of traffic and freight underneath a large esplanade devoted

to the former. This plaza is arranged in the form of a quadrangle surrounding a *Bourse Maritime*. A spacious avenue flanked by *magasins de vente, comptoirs, etc.*, carries the eye from this civic center to the canal where the view is ended by a graceful *gare maritime* upon the brink of the canal. An elevated boulevard lined with rows of trees preserves the water front of the city from

The Architectural Exhibition in Philadelphia

defilement. Work of an usually high order is contributed by the architectural schools attached to Pennsylvania, Cornell and Washington Universities, and by the semi-private

City, which Messrs. Reed and Stem propose to be housed in a building whose low roof line unites a series of ferry slips made distinguishable above the low horizon of Jersey

City by a clock-tower in the form of a Campanile, guiding river life in clear weather and in foul. These architects exhibit other railway stations beautifully rendered, the most important of which is the new Grand Central in New York. Other designs of note for public buildings are those of the Cleveland Trust Company, by Messrs. Carrère & Hastings—a difficult feat of making two dissimilar buildings a harmonious unit—a conventional façade for The Ætna Insurance Company, by Mr. B. W. Morris, Jr.; Mr. Donn Barber's completed Na-

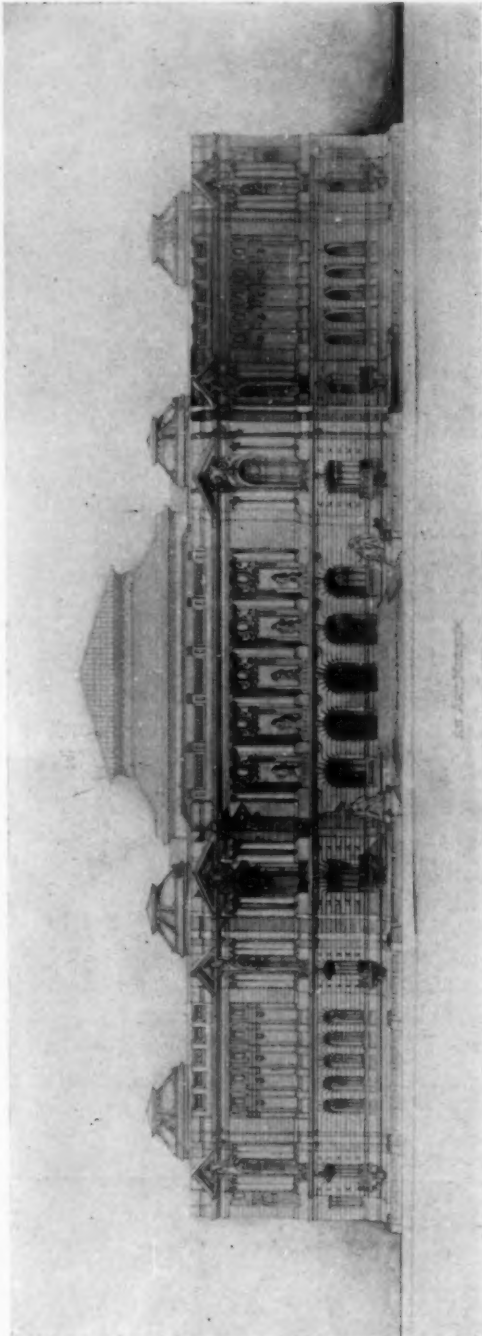


THE APPROACH FROM THE RIVER, U. S. MILITARY ACADEMY, WEST POINT, N. Y.
CRAM, GOODHUE & FERGUSON, Architects

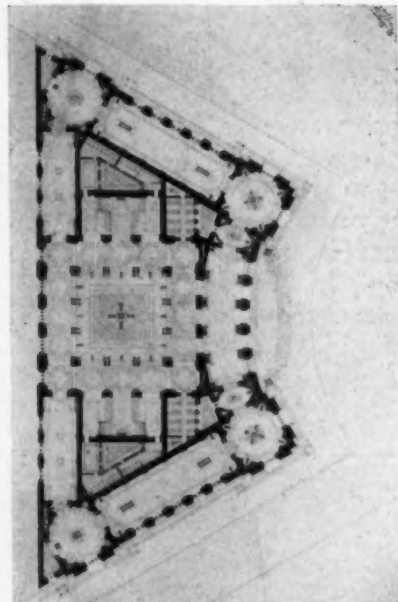
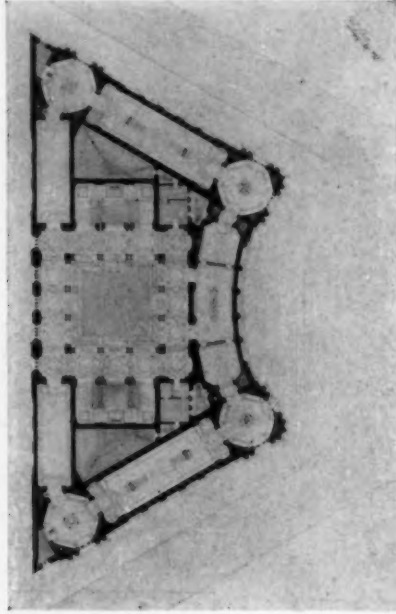
ateliers of the T-Square Club, the Atelier Blair-Van Pelt and the Atelier Donn Barber.

Another water-front scheme nearer home is the new Erie R. R. Terminal in Jersey

tional Park Bank, isolated among skyscrapers, and Messrs. McKim, Mead & White's disappointing College of Physicians for Philadelphia.



PROJECT FOR AN ART MUSEUM
Facade



Plans of an Art Museum
Designed by A. M. ADAMS, University of Pennsylvania School of Architecture

Designs for residences happen to be chiefly confined to those to be built in the country, at the seashore, or in the mountains. A number by Mr. Wilson Eyre possess that charm of design always associated with his name, and expressed in terms of brilliant and sure rendering. A House to be built on Long Island Sound is a characteristic display of picturesque invention to be realized

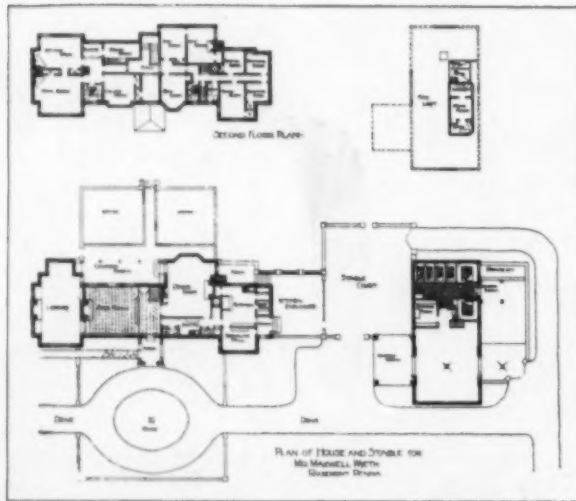
in shingle and stone on a picturesque site. Smaller dwellings express a movement on the part of this designer toward simplicity and restfulness of outline. In Little Orchard Farm and the two-storeyed houses at Rosemont and at Quoque, picturesqueness is second to sobriety and hence there is in these, especially, a homely and sweet dignity difficult to describe.



SKETCH FOR A RESIDENCE AT ROSEMONT, PA.
THE ENTRANCE FRONT
WILSON EYRE, Architect

Messrs. Newman & Harris exhibit some excellent dwelling schemes embodying Colonial tradition and presented by precise but delightfully transparent water-color drawings.

Mr. Donn Barber's "Conyers Manor" at Greenwich, Conn., is an effort to set a domestic unit in the midst of an un-



PLAN OF THE HOUSE AND STABLE

homely expanse. Studies by the same author for estates at Tuxedo are clever exhibitions of rendering, and play vivacious accompaniments to their respective themes. More modest in tone are the country houses by Messrs. Brockie & Hastings, Morris & Vaux, Mr. Albert Kelsey and the Pocono Mountain



SKETCH FOR A RESIDENCE AT ROSEMONT, PA.
THE GARDEN FRONT
WILSON EYRE, Architect



PROPOSED HOUSE FOR MR. S. J. HYDE, GREENWICH, CONN.

THE ENTRANCE FRONT

WILSON EYRE, Architect

cottages by Mr. Smedley. The annual traveling scholarship awarded by the University of Pennsylvania in the name of the late John Stewardson, is an event in which the T-Square Club has always taken a keen interest. The present holder is Mr. Walter W. Judell, whose work can be seen in nineteen drawings, chiefly travel sketches. The designs for *Une Salle des Pas Perdues* made at the Ecole des Beaux Arts, are, however, an exception of a serious and satisfactory sort. The first holder of the Traveling Fellowship in Architecture, of the

University of Pennsylvania, is Mr. Midgley Walter Hill, who returns nine sketches from abroad.

The Walter Cope Memorial Prize for the best design in Municipal Improvement or Landscape Architecture has recently added another contest among young designers to the several already held annually in Philadelphia. The subjects for competition have wisely been selected with a view to improving that city's physiognomy; and this year a treatment of the southern boulevard has lent force to the related and comprehensive



PROPOSED HOUSE FOR MR. S. J. HYDE, GREENWICH, CONN.

THE WATER FRONT

WILSON EYRE, Architect



COTTAGE, POCONO MANOR
WALTER SMEDLEY, Architect



COTTAGE INTERIOR

projects for that end. A Recreation Park and Pier on the Delaware River, at the Johnson Street End of the Southern Boulevard, is the subject by which Mr. Andrew J. Sauer has won the 1905 prize. His scheme consists of a large square plaza shortly removed from the shore by the railroad tracks. These are crossed by an elevated avenue carried on a bridge. Thus another park directly on the shore is reached. Boats are to land at its edge and find wharfage about a T-shaped pier projecting upon the river.

So much is there of especial interest from the point of view of design. The presentation of these ideas is no less interesting than their conception. The steps the architect takes to show them are still confined, with few exceptions, to drawings in the flat, owing to the expense of plaster or any other sort of models introducing the third dimension. One of the most beautiful drawings we have ever seen, is Mr. Bertram G. Goodhue's, illustrating the new chapel to be built at West Point. It is done by pen and bears a delicate application of conventional color. The viewpoint is on the hillside from which the building springs, and the lofty transept reaching high above the tumbling rocks and shrubbery, is one of those accidental views of architecture in which she appears at her best. No less impressive than this drawing is the large water color of the West Point group viewed imaginatively from the river. A poetic and medieval air the buildings assume as they rear a majestic outline high above the Hudson, and the low color key of the drawing gives them a peculiar mys-

tery and charm. A wintry street scene in Philadelphia has given Mr. John J. Dull occasion to throw a group of skyscrapers into picturesque relief by means of a freely drawn and well colored work in oil.

A certain breadth of treatment is noticeable in many of the color perspectives, and it gives to the exhibition considerable clarity and effectiveness. This conventional manner appears to great advantage in Mr. Jules Guerin's drawing of the Festival Hall at St. Louis, viewed from over the waters of the basin. And it is proved entirely legitimate for the architectural subject by the broad and luminous perspectives which bear the initials of Birch Burdette Long. These are of park bridges and railway stations in and around New York. The surroundings of the architecture have been kept flat and free from detail so that the eye travels at once to the focus and object of the drawing. Several street views rendered with a view to explaining Messrs. Reed & Stem's New York Central Terminal scheme contain more detail than the drawings already mentioned, but are none the less effective owing to the close relation of the several color tones.

The catalogue of the exhibition contains not only excellent illustrations, but much information upon the architectural life of Philadelphia. It is prefaced by a paper entitled: "The Utility of Exhibitions," written by Prof. Cret, and "Notes of the Year," by Prof. Osborne. The editors were Messrs. Wm. S. Vaux and Richard Erskine.

R. W.



Foyer, Arrott Building, Pittsburgh, Pa.

F. J. Osterling, Architect

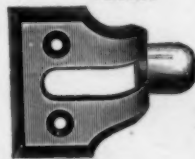
RICHEY, BROWNE & DONALD

Architectural
Cast and Wrought { IRON
BRONZE &
BRASS

Maspeth, Borough of Queens, New York City, N. Y.

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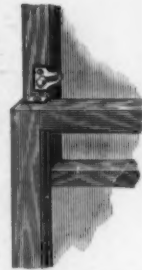
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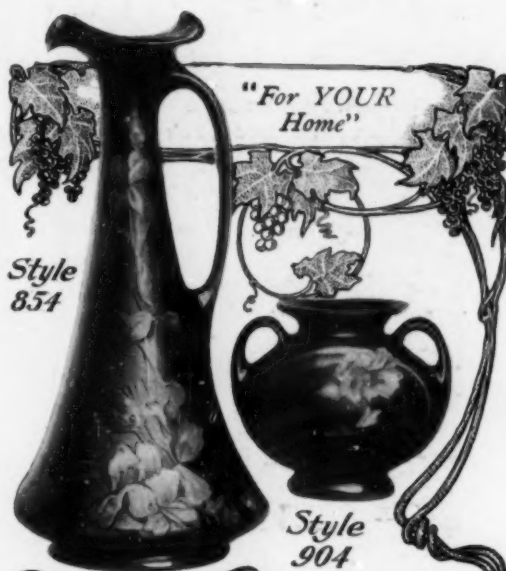
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