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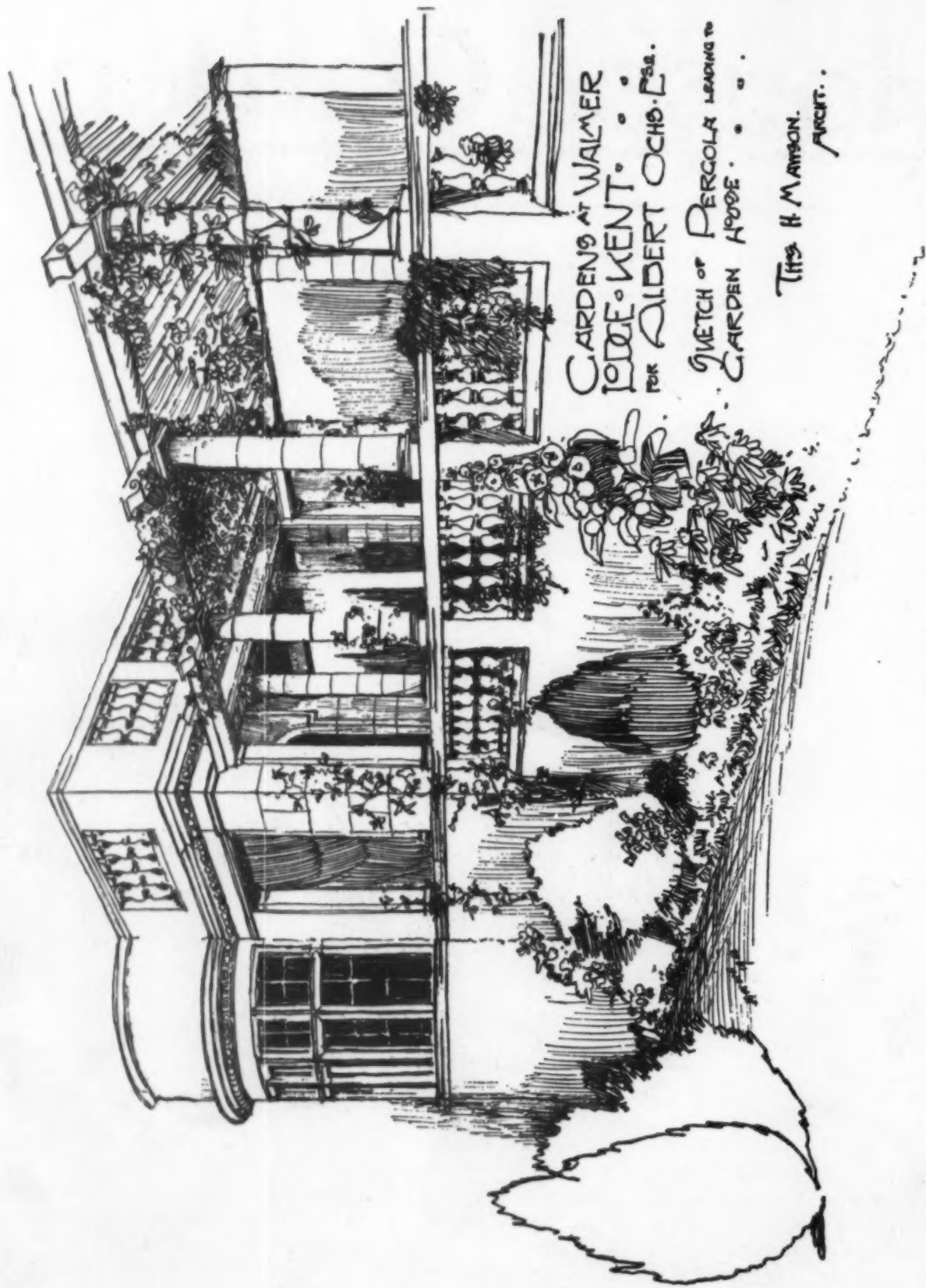
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THE PAVILION AND PERGOLA—WALMER LODGE

House & Garden

Vol. II

JULY, 1902

No. 7

AN ENGLISH MARINE GARDEN AND RESIDENCE IN COURSE OF CONSTRUCTION

BY THOMAS H. MAWSON.

THAT the revival of interest in our old English gardens, so well portrayed by photographs in the pages of many publications, has led to a keener appreciation of the possibilities of garden design, will be readily conceded by all who have given the matter any consideration. So it has come about that we Englishmen look upon these old examples of garden-craft with pardonable pride, at times almost approaching reverence, and esteem them as not the least of our national possessions. This appreciation does not, however, rest upon the one sentiment which too often warps the judgment of the collector of furniture and curios, viz: the question of age. That time does lend a charm to a garden all must admit; nay more, the most perfect of garden designs only reaches full expression when time, ever kind, has mellowed the colours, softened the angularities and thrown its harmonizing touch over the brick, stone, or other necessary architectural adjuncts. What, however, pleases most in these old gardens, is the clear expression of style, and the pronounced all-pervading character, generally bold in conception, and yet refined in detail; but withal possessing that quality of repose which is absolutely essential in every successful garden

scheme. No doubt it is the presence of this quality in the older work, and its absence in most of the modern or landscape work, which is responsible for the revulsion of feeling in respect to the latter,—a revulsion, by the way, which is not always governed by true artistic perception, or even common sense; for, if garden design is to make any

real progress, garden designers must be willing to take a wider view of their art than could be possible under a scrupulous adherence to prescribed rules. In a craft which is seconded by accident, there must always be something to learn and new motifs to glean for the expression of new ideas.

The foregoing is given by way of preface to a description of a marine garden, now in course of construction for Albert Ochs, Esq., at Walmer Lodge, Deal, England, an estate of some fifteen acres in extent, which runs lengthwise for a distance of about half a mile along the Walmer beach. The shore forms the eastern boundary, whilst to the south, and for a short distance along the western boundary, the property has for a neighbor the beautiful park of Walmer Castle, one of the cinque port residences, now in the occupation of Lord Salisbury. The previous



A CLIPPED YEW ARCH

An English Marine Garden and Residence



THE ENTRANCE DRIVE

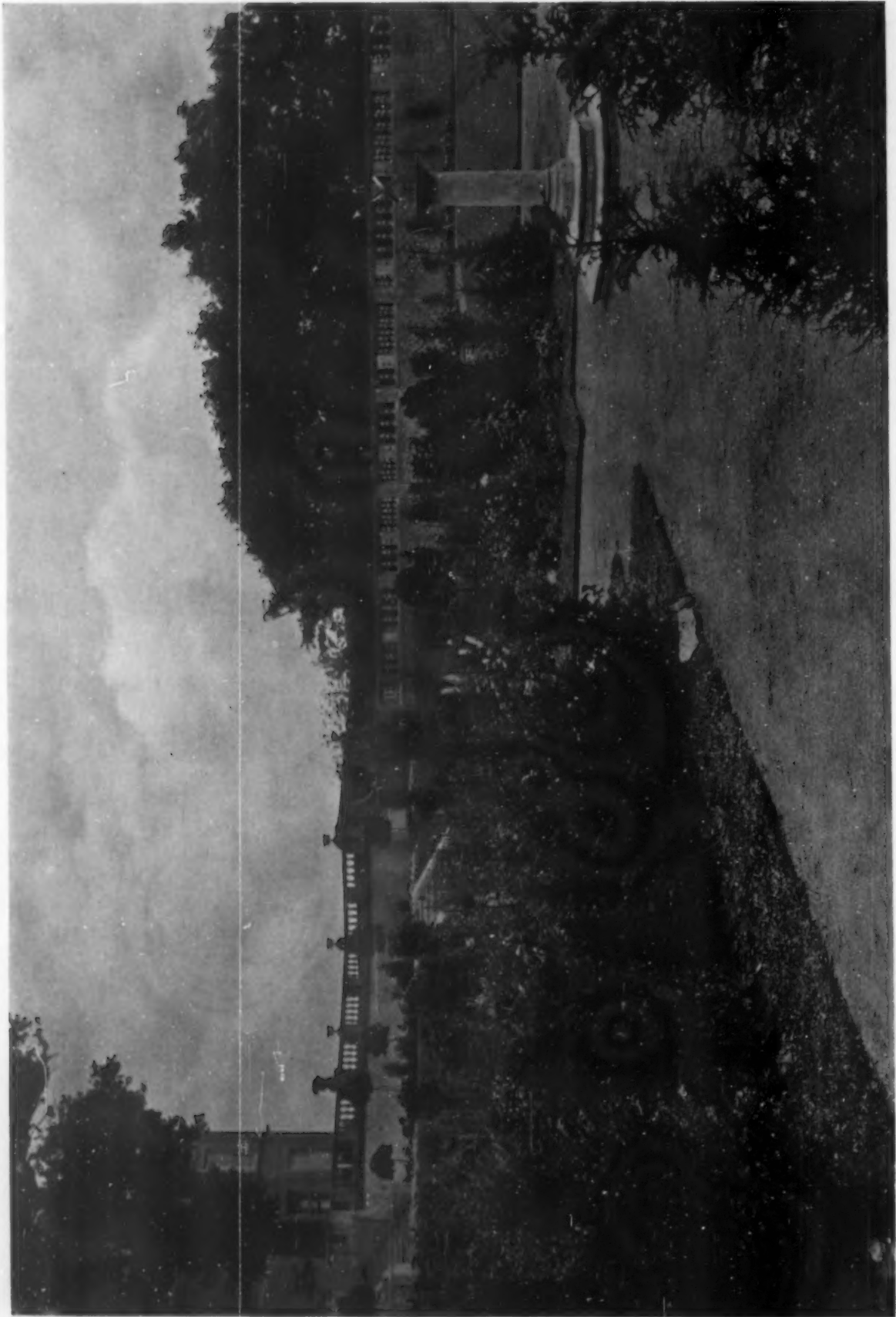
master of the port, Lord Granville, added to the castle and in many ways improved its surroundings. The gently undulating park

is beautifully timbered with groups of fine beeches interspersed with masses of evergreen oaks and flowering thorns, whilst over the crest of the rising ground, and peering between the trees is seen the tower of Walmer Parish Church. Truly a delightful piece of country and a background upon which the eye may wander with profit, and rest with ease.

When eighteen months ago, the property came into the possession of the present owner, the house, though roomy and fairly convenient, was not only without character but had been very unfortunately placed on the site; the evident intention having been to command as extensive a view of the sea as possible. There were also stables and a bailiff's house of more recent date and of modern character and design, erected in the position shown on the plan, most probably the work of George Devy, who added to Walmer Castle. The inconvenience attaching to the position of the house lies in its being close to the public highway, (which however is some six feet lower than the ground-floor level) and to its not being central with the ground available for gardens. The disadvantage of this, is not nearly so apparent, when seen from the house; but when viewed



LOOKING TOWARD THE PARK OF WALMER CASTLE



THE RAISED TERRACE FROM THE BOWLING-GREEN

WALMER LODGE

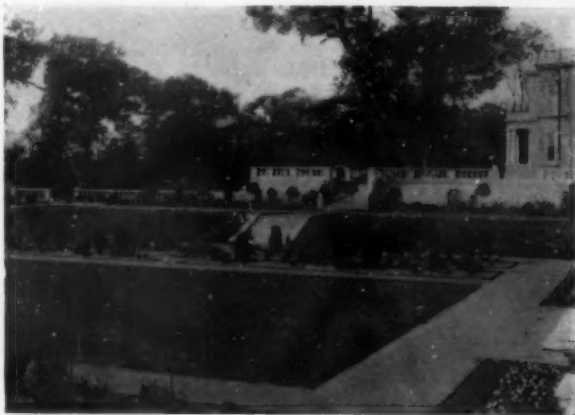


GATE OF A WALK TO THE LILY-POND

WALMER LODGE

from the garden, the house does not work into the composition as the grand central finish to all the garden vistas. To enlarge the house, and also to add a little to its architectural importance, Mr. Edwin O. Sachs, author of the standard work on theatres, was commissioned to remodel it; and it was upon the recommendation of this gentleman, that the writer was entrusted with the designing and laying out of the gardens.

It will be seen from the accompanying plan that, although the house stands close to the road there is a large piece of ground between it and the shore. By the erection of a connecting bridge over the public highway this space has been brought into the scheme. As the road is so much below the level of the house, it has been found possible to unite the two spaces and yet to screen both sides of the road without hiding the view of



THE TERRACES FROM THE PAVILION



THE PAVILION FROM THE FLOWER GARDEN

the lower ground from the house. To the southeast, however, an open view to a much-frequented promenade, had the effect of destroying the privacy,—that essential of an English garden. This difficulty has been overcome by erecting a pavilion in the open part of the view, whilst the rest of the outlook will be screened when the pergola, shown on the sketch, has been completed and the trees between the terrace and the road have taken shape and character. Along a portion of the north boundary, which lies

it will be noticed that, broadly speaking, a formal and architectural treatment has been aimed at. Owing, however, to the character of the plantations which formed part of the old gardens, and which it was undesirable to remove, a compromise has been necessary in connection with the newly-formed plantations, in which studied formality either as regards outline, or arrangement of shrubs, has not been attempted, excepting where indicated on the plan. It has, nevertheless, been found possible to secure a certain



FROM THE PARAPET OF THE HOUSE

WALMER LODGE

between the two public highways, there are some tall stuccoed houses, giving excellent shelter, though not very beautiful objects to look upon. They are no worse, however, than the modern villas immediately opposite the front entrance, which are fortunately screened by a row of large poplars extending from the lodge to the stables. The sum of this is that, excepting to the south, the main interest must be centered in the garden, and the eye must not be offered any inducement to go beyond the boundaries.

On reference to the layout of the gardens,

amount of character and balance, which, so long as the walls and balustrade retain their new appearance, is rather helpful than otherwise. In the new plantations and more especially where they are bordered by a yew hedge, flowering trees such as a double-flowered peach, *pyrus malus*, sweet almonds, *amelanchier*, etc., have been freely used, with the object of obtaining length of line and pleasing vistas. For such specific purposes these species are just as much to be desired in the formal layout, as in the case of the so-called landscape garden, for are not most



THE SUN-DIAL AND FLOWER BORDERS

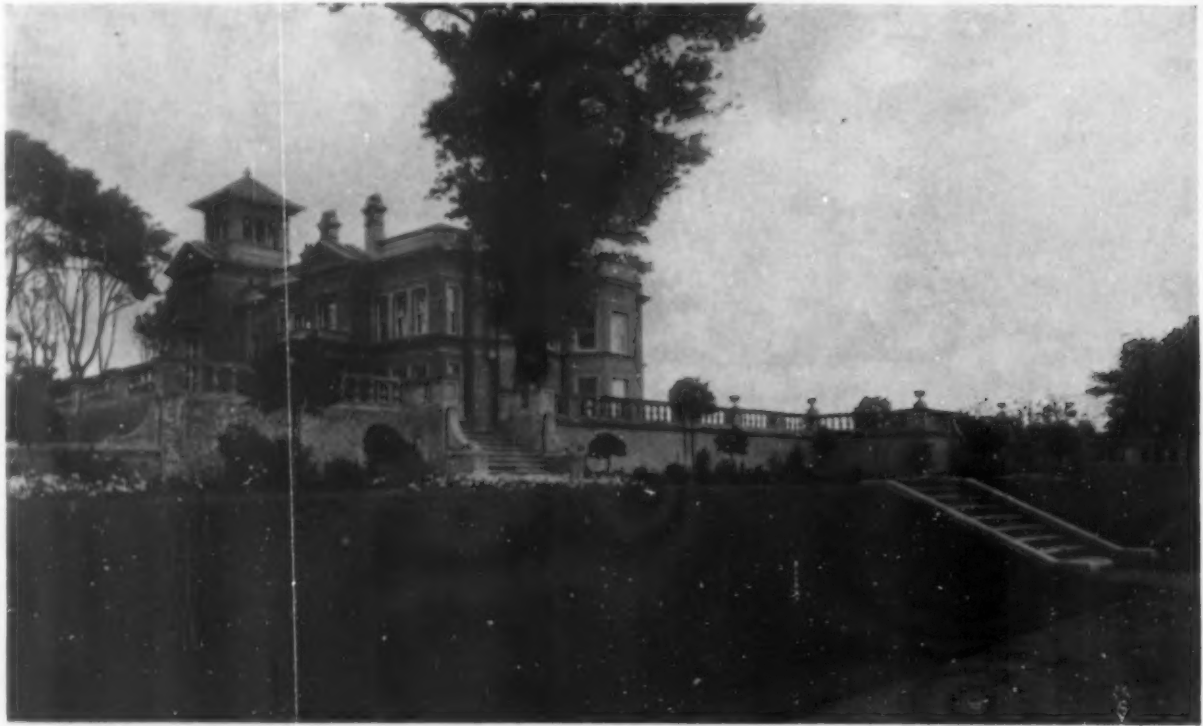
WALMER LODGE

garden schemes of whatever sort either made or marred by the planting? Certainly it is of the utmost importance to have a well-thought-out plan, with every feature conveniently and effectively placed, with due consideration as to the various aspects and size and the space requisite to each, whether sunny or shady, open or screened. Even when this is done, if due regard is not paid to the planting the whole effect may be spoiled.

The requirements of the garden here attempted are many and varied and such as only apply in exceptional cases. For instance, this is essentially,—for at least nine months in the year,—a week-end house, at which the owner will entertain largely from Friday to Tuesday mornings, as is usual with city gentlemen. At seasons when the exhilarations afforded by the sea, such as yachting, fishing, and boating, are not convenient, it

becomes necessary to provide ample accommodation for garden recreation. The latter forms of pastime must be available when the former are not, and the playgrounds must be sheltered from strong winds. As the provision and effective grouping of the different grounds allotted to recreative purposes in large measure has decided the plan of the whole, with due consideration, therefore, the following enumerated accommodation was allotted. (1) A large circular bowling-green capable of accommodating many sets, and also on occasion available for tennis. (2) A large tennis-lawn for two courts. (3) A full-sized croquet lawn, in addition to a three-hole golf-course, with its accompanying pavilion. Archery is possible in several parts of the garden park, whilst the lily-pond is large enough for model yacht racing, a sport keenly appreciated by many.

An English Marine Garden and Residence



THE MANSION AND TERRACES

WALMER LODGE

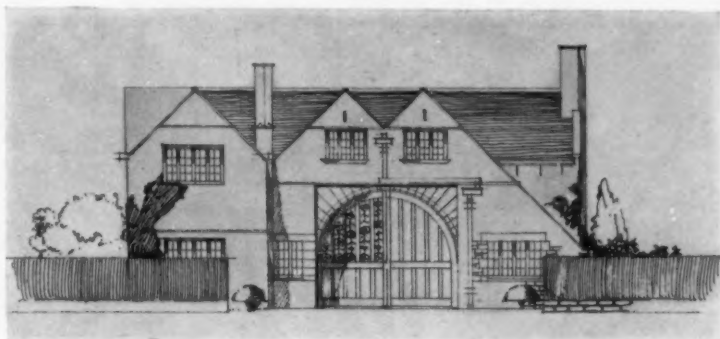


LOOKING TOWARD THE UPPER TERRACE

WALMER LODGE

As a contrast to a town house, the gardens are to be as gay with flowers and shrubs as circumstances allow, and therefore provision has to be made for the constant replenishing and refurnishing of

the borders, vases, etc., for which plants have to be cultivated in quarters especially prepared for them. Fortunately the mild equable climate along this coast assures success in this department. Unlike an old ancestral home whose owner religiously plants for the pleasure of succeeding generations, immediate effect is what is here required. To secure it an abundance of architectural features is needed on the one hand, and on the other a choice of trees



SKETCH FOR THE GATE LODGE

to, banks of earth have been thrown up and thickly planted where the arrangement of the buildings did not secure due seclusion.

The problem here was to wed the somewhat stately Italian Renaissance house to the distinctly rural recreative characteristics of the ground, without losing the pervading character of dignity in the former, and to pleasingly surround the spacious lawns of the latter, and lead from one to the other without incongruous disjointed breaks or

which are of quick growth. In the center of a popular watering-place privacy is always desirable in the formation of a garden; and to secure this, in addition to the raised terrace already referred



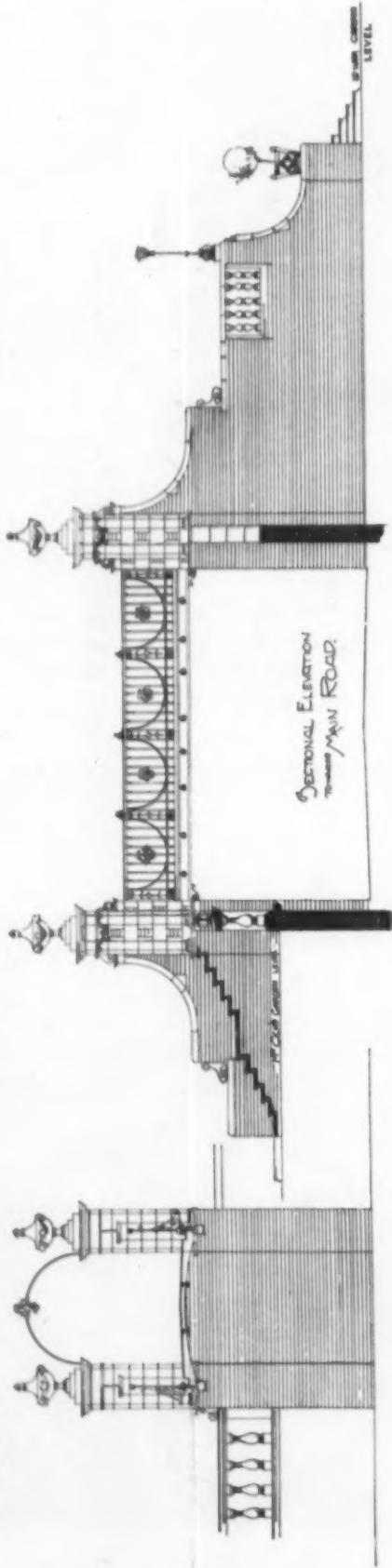
THE ENTRANCE TO THE BOWLING-GREEN

WALMER LODGE

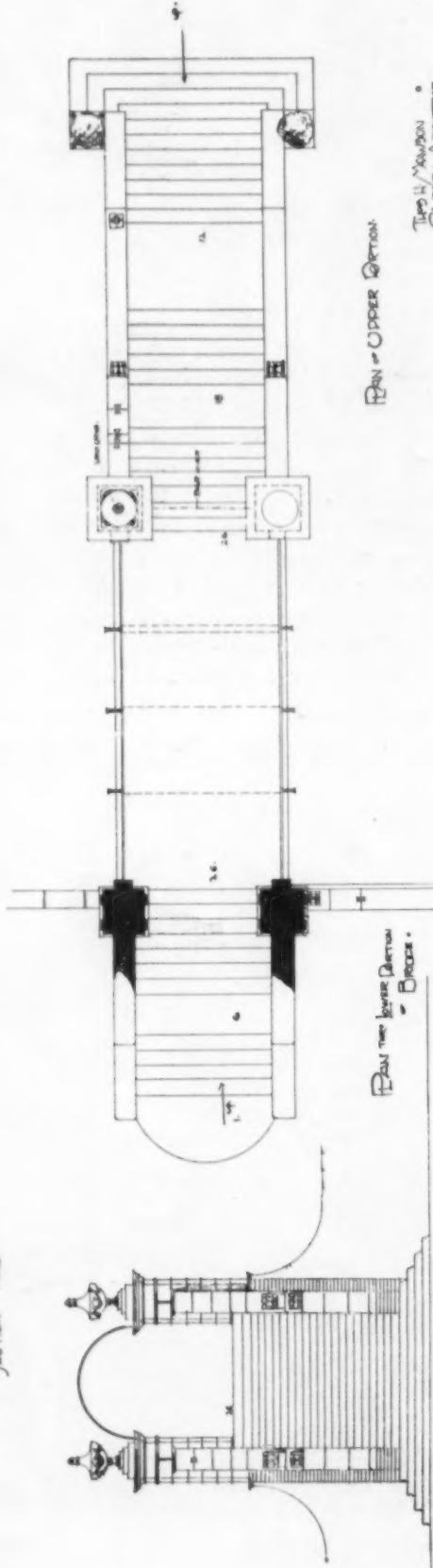
PROPOSED ADDITIONAL GARDENS
BY ALBERT COOKE ESQ

DETAIL OF DROGE AND RAIL

DRAWING N^o



SECTION THIRD



THOS H. MASON
ARCHITECT
LONDON AND WINDHOLE

WORKING DETAILS FOR WALMER LODGE



THE GARDEN PAVILION, (*Pergola to be added*)

WALMER LODGE

interpolations. The two great factors relied upon to bring about this union and completeness are such architectural adjuncts to the house as terraces and various minor buildings at effective positions, either as a finish to terrace walls or at effective locations in the freer portion of the ground, and also the plantations. Nearly the whole of the architectural detail is carried out in a stone-like terra-cotta (specially made to match the colour of the old stonework) conforming with the style of the house both in that design and detail which has been carried out with the greatest success. Into much of this new work has been incorporated dim old garden details collected at home and abroad by the owner. Such is the case with the center of the fountain, the gnomes on the sun-dials, urns and vases on piers, and the wrought iron work which has all been collected in Spain. Unfortunately when the photographs were taken, many of these details were still either to be placed in position or were incomplete in themselves.

The most important of all the architectural portion of the garden design is the raised terrace supporting the pergola and finished by the pavilion. The raised walk when completed will be paved with a brick filling between a pattern laid in stone, and square terra-cotta vases, planted with standard sweet bays, are to be placed along the pergola during the summer months. The latter will be very valuable in assisting to furnish the terrace with greenery, until such time as the pillars and rafters are clothed with climbers. As will be gathered from the plan and photograph, a room is provided in the basement of the pavilion for use as a photographic dark room; the roof is arranged as a flat, projecting by a balustrade and parapet wall, thereby securing an exceptionally fine view of the sea and the landscape to the south and west. The interior of the pavilion is being panelled in oak, and the floor paved in marble. The ceiling is being finished in modeled plaster panels, representing music and dancing. Some reference should be

made to the conservatories, which are to be erected in the enclosed garden near the residence in order to rear ornamental palms and plants for the decoration of the house. The central position is to be treated architecturally as a small winter-garden; and with the additional purpose in view of hiding the adjoining property, is to be carried as high as the rules of proportion will admit. The walk leading to this is to be kept gay throughout the greater part of the year by bedding out plants arranged in masses for colour effect.

To complete the screen against the adjoining property it is under consideration to build an addition to the lodge. When this is carried out the entrance will be through an arch, and an additional bed-room to the gardener's cottage will be secured, as well as a day-and-night room on the opposite side for the use of a footman. The position of the kitchen-garden (one and a half acres in extent) is indicated on the plan, and is approached from the pleasure gardens by a rose walk over which are thrown arches twenty-five feet apart. The kitchen-garden is surrounded by a good fruit wall ten feet high, a gardener's cottage being planned to occupy the southwest corner. Along the

main walks have been arranged fruit espaliers, both walls and espaliers being planted with the choicest varieties. In the more ornate portions of the ground, are certain effective positions, and at openings in the yew hedges there has been introduced a feeling of quaintness by the insertion of clipped trees and clipped arches, which are by no means inappropriate when seen in conjunction with long stretches of clipped yew hedges, here so necessary as a protection from the sea. By good fortune the proprietor secured excellent specimens, which have been successfully moved, as may be judged by the illustrations.

In considering the utilitarian aspect of the garden, important as it undoubtedly is, it must not be thought that the more human or, truthfully speaking, the poetic side has been lost sight of. To be successful, a garden must be something more than a mere comfortable, shady, or sunny recreation and promenading ground, garnished with a display of flowers, and studded with a wealth of various trees. This is a fact which any person of artistic perception can demonstrate by analyzing a well-arranged picture: let us say a landscape, by preference, as being the nearest to the subject matter in hand, where



ENTRANCE TO THE ROSE WALK



AN OLD SPANISH GATE AND GRILLE

every adjunct—trees, rocks, stones, water, tufts of herbage—all tell their tale in enhancing some speaking preconceived effect of mind, of which the beholder is made conscious, all knit together in one harmonious and appropriate whole. So in a well-arranged garden, no matter how richly garnished, how perfect in growth the trees and shrubs or how gay the flowers; if these harmonizing qualities are absent, the general verdict either sooner or later is failure. How sad it is to see in gardens this failure to grasp a purpose in the whole, and to discover incapacity on the part of the designer to unite the various component parts in one united coherent harmony, dotting where either mass or expanse is desirable and vice versa, planting perhaps in accordance with some prescribed book-advocated trick of inserting dark foliaged trees in the recessed part of the plantations and light foliaged ones in the prominent parts, irrespective of the more important fact of the habits of branching of each variety, and the size and scale of leafage of each neighboring tree.

Most melancholy it is to find these expressionless gardens and parks. And what an abundance of this mediocre work is to be found, whose authors seem always to be pent up in the shoals and shallows of their profession, never recognizing the time and tide of depth and clearness of vision; the freedom and breadth of purpose—the deeper waters—that the former shoals and shallows lead to. No matter what the utilitarian demands are, in an average of ninety-nine

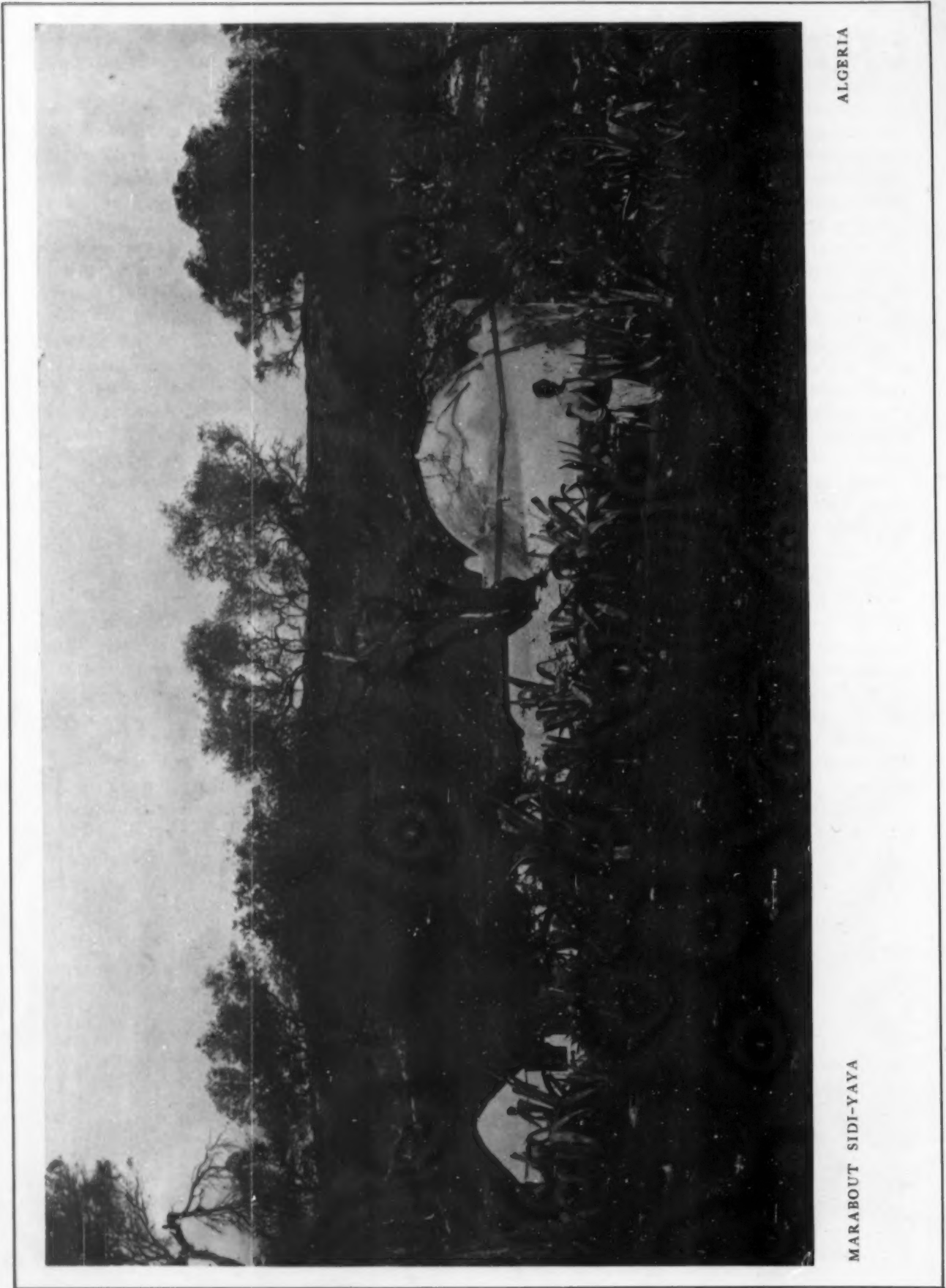
cases out of a hundred, a garden designer should, by the aid of the variety of materials at his command, succeed in securing an agreeable charm, and a suitable expression of completeness to his scheme as a whole,—a far more desirable end than to merely divert the mind to a few clever gardening tricks, which, no matter how well done, very soon weary the beholder.

The historic association of Dover and its neighborhood are known to every school boy, but few seem to know that Walmer Lodge stood on the site of a Roman Camp. It therefore caused a considerable sensation when the gardener's foreman came across the beautiful pottery shown in the photograph; the find being one of the most notable on record. Of course the most valuable piece in the collection is the beautiful glass jar to which the photograph does not by any means do justice, since its beauty consists (as is the case with all old Roman glass) in its iridescence. When found, the largest of the pieces contained cremated remains, whilst the smaller cups were arranged around them suggesting that they had been a kind of offering to the remains of the departed. The site upon which these were found is now marked by a sun-dial which bears an inscription recording the find, and the date upon which the objects were unearthed, whilst the pavilion at the end of the raised terrace has been arranged as a garden museum, specially fitted cases having been constructed with the oak panelling.



ROMAN REMAINS FOUND AT WALMER LODGE

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Algerian Garden-Houses



SMOKING APARTMENT IN A PRIVATE GARDEN
AT BISKRA, ALGERIA



ALGERIA

MARABOUTS BOUZARÉAH

THE TREATMENT OF CITY
SQUARES.—II.

THE open spaces are, or should be, the ornaments of the city. That is the new rule of the new Science of Modern City Making. They are not created now for open-air markets; and if they are used for short cuts, such use is not to be made conspicuous. Their mode of city adornment is various. They may enhance the decorativeness of the adjoining architecture, they may bring the welcome contrast of nature into city streets; but whatever they do they should add to the attractiveness of the town.

When one passes from the congestion of the business district and the demands of traffic become less insistent, this requirement of decorativeness is increased. It might, indeed, be said that as the choice and arrangement of the furniture differs for each room of the house, so in the different parts of a

city the furnishings of the street form a problem in choice and arrangement that is not to be solved by the rules that apply to any other district. Of the ornamental open spaces, as the most conspicuous furnishings, this is true especially; and when these spaces grow large enough to admit of planting, a new set of principles is encountered. Some familiar examples which will serve as types may be observed.

There are not many small open spaces in the United States that have so wide a reputation as Copley Square, in Boston. But there must be very few persons who, knowing it well by name, have come upon it for the first time without a shock of disappointment. For the glory of Copley Square is the glory, so rare with us, of the surrounding architecture; and the space itself is composed only of flat triangular areas that are enclosed by low stone copings. But there are lessons to be learned from Copley Square; for, if



COPLEY SQUARE

BOSTON



FLOWER-BEDS IN COPLEY SQUARE

little has seemingly been done for it, that little is strongly marked.

Here was a space at the juncture of arterial streets and made notable by the interest and excellence of the surrounding buildings. The basic points, then, in the treatment of this square were to be regard for the architecture and for the free movement of the traffic from the important streets. For the latter purpose, the streets are carried through the space in their natural line of extension, and what might, by their diversion, have become a little park is reduced to a couple of green islands in an ocean of pavement. Like a breakwater around each one has been put the coping to keep the streams of traffic in bounds. That none of the surrounding architecture may be screened, no trees here cast their shade. Thus were some sacrifices required.

But Copley Square's lessons are not all negative. After many months of effort, and a great deal of subsequent litigation, a special statute was enacted and established prohibiting the erection on Copley Square of any building more than ninety feet in height, the special purpose of the legislation being to prevent the proposed erection of an apartment house so tall as to threaten seriously to dwarf Trinity Church, the Public Library, and other good structures. This was a step well taken. Hygienically, a square, of course, will bear taller buildings than a street. In fact, in European cities the restriction on building heights very familiarly proportions the limit of height to the width of the thoroughfare upon which the building faces, though usually with a

wise proviso as to maximum height in order to safeguard broad squares.¹ We have no such graduated restriction in America, and—in the common absence of any legislation as to height—we put good low structures at the mercy of the first conscienceless builder. The treatment of Copley Square, then, offers in this particular a very important suggestion, and one that has made it famous.

Up to the time of this courageous act, the treatment had been timid in the extreme. There was nothing but the grass plots. Lately, however, some flower beds have been laid out in geometrical contortions and filled with bright-hued flowers. The result gives the impression of a civic skirt dance between the stately library and the church, all the reposefulness of an architectural base destroyed. The grass had been at least unaggressive, but conditions so urgently invited something positive that turf alone could not be satisfactory. The only treatment here must, indeed, be frankly formal; but surely not that of carpet-planting. At least there might be clustered shrubs. Whether the unusual character of the immediate neighborhood does not also invite symbolic representation in statues, made the more suitable by the architectural pretensions of the square, is a question for sculptors. One would think it should be easy to combine the sculpture and the planting.

But this at least can be said: Copley Square would not disappoint the average visitor half as much if it were consistent and complete. Granted the wisdom of the sacrifices made, granted the evidences of care expended on the plots as they stand, and still the space looks half finished. It is crude where, of all places in Boston—and is not that to say in the United States—the treatment should be refined. For behold the barbarity of the telegraph poles against the lovely library; see the ugly lamp post where millions of dollars have been spent for public beauty. Overhead wires cross and recross, and against the library's pale granite the graceless trolley poles rise black. It is well to limit the height of the buildings

¹ The law of Rome, for example, is that a structure's height must not exceed one and one-half times the width of the street, with a maximum limit of 78½ feet.

The Treatment of City Squares

on Copley Square; it is well to preserve for greensward, however timidly, some area that might have been pavement; but, while adopting strictly urban treatment, it should have been carried a little farther and the furnishings of the street made worthy their surroundings—not left like those of a frontier town. Such a change would make more difference than is commonly realized.

At Sixtieth street and Fifth avenue in

the city-bound the planting of Copley Square can mean very little; there is no need to put a bench there. But this bed of bright flowers in New York means much to its neighborhood; the country sunshine and freshness that was imprisoned in the bulbs is flooding the district, and all day a half dozen benches, their backs to the costly club, are occupied. Flowers are something that even a very small open space can bring with welcome to the



SIXTIETH STREET AND FIFTH AVENUE

NEW YORK

New York there is an open space that is somewhat similar. But it has been treated with more courage and, for once, with better success than is the like condition in Boston. The lighting apparatus, standing out strongly against the white marble of the "Millionaires' Club" is ornate and decorative. At either end of a grass plot stands an elm, offering no interference to the view of the architecture, while the space that another grass plot might have occupied is converted into a gay bed of tulips, enclosed—unhappily, if necessarily—but as lightly as possible. To

city, if, instead of seeming to writhe in their new environment, they lie in their beds with unobtrusive, restful, comfort.

There is another thing which the square may always bring with welcome. We spoke of it in the paper on squares in the business district; but it is as true of those among the residences. This is running water. Perhaps the most satisfactory device is a fountain. The playground's shallow pool, however, where children may wade or sail their boats, gives pleasure from many points of view, and though the playgrounds offer a



MADISON SQUARE

NEW YORK

problem in themselves—and one in which estheticism is not the paramount consideration—yet the pool's grateful change to the common city scenes contains suggestion for ornamental open spaces. A round pool, flower bordered, has been adopted as the treatment for Bowling Green, New York. In this unexpected placidity rushing Broadway terminates. There is enough formalism to retain the urban character of the spot and enough tranquility to recall the Dutch origin of the space. When tall office buildings crowd around it, the contrast may become too violent, so that even history will not excuse such incongruity; but generally in a quiet residential section, far from any natural body of water, the treatment should prove very charming.

The opportunity of the open space should be availed of to add to turf, and flowers, and idling or dancing water, two other potent factors, none too easy otherwise to obtain, in the development of city beauty. And this is true especially of that larger area which the less crowded portions of the city can usually spare for purposes so good and pleasant. These factors are clusters of trees and their background of verdure for civic

sculpture. The trees are not only lovely in themselves, and gratifying for the shade which they afford; but most acceptably do they close the vista of a street or make a beautiful screen to separate distinct sections of a town. For the best effect, the space should be large enough to include without crowding a goodly number. Boston Common is so large that a more encouraging example is found in the equally well known Madison Square, New York. Here, as on the Common, the trees are the principal feature, the grass plots amounting to little by comparison.

In the illustration there is shown an example of a statue with that background of verdure for which nearly all sculpture is the better, foliage strengthening the outline and giving life and warmth to the whole effect. This, indeed, is one of the most delightful possibilities of the open space; but it is one that is too little considered, for it is not necessary that the statue should be in the square to be thus benefited. A fine effect can very often be secured for the statue of the street by so placing it that it will be seen against the green background of a square. But in order that it may be always thus seen, some ingenuity is required. In the

Wilhelms-Platz, Berlin, a statue that can be viewed only against a background of verdure is, by a clever device of the landscape architect, kept apparently in the highway, as part of the street's adornment—when the temptation must have been to enclose it in the platz, and so to some extent to hide it. In the Piazza Cavour, at Milan, there is, perhaps, offered a yet better example of the street statue thus backed, and still an example typical of a large class.

This tendency of the planted open space to hide the sculpture it encloses can be overcome if care be taken. And since the true function of these decorative squares is the city's adornment by entering into its very anatomy, as necessary parts of it, there is great need that such care be given. At Washington Place in Baltimore, there is a very interesting illustration. Charles Street broadens here so that the roadway, dividing, encloses an ornamental square. The treatment adopted has been extremely formal, too stilted so to be wholly pleasing; but that detail need not now concern us. The point to be made is that a statue in the center of the square is rendered a part of the street decoration. A line of trees planted along either side of the square, exactly on the extension of the street's building line, prolongs the street's vista. And this is, further, preserved carefully by the absence of conspicuous screens at the

ends of the square. The very entrances are placed at the corners; and the statue, which occupies the middle of the space and can be seen only against a background of turf, is exactly in line with the axis of the street and thus appears to belong to it. The consequence is that Washington Place seems to be a glorified bit of Charles Street, and not a

distinct square. Another interesting detail here, deserving note for its suggestiveness, is that, while the walks curve in apparently luxurious indolence, their curves are so adjusted to one another that the hurried pedestrian, leaving the Charles Street sidewalk and obliged to traverse the square, need barely deviate from a straight line in so doing. He can loiter if he wishes, but he is not obliged to do so. A number of the



BOWLING GREEN

NEW YORK

“circles” in Washington, with their sculptured heroes, also illustrate so well the adornment of the street that their provision is regarded as a conspicuous merit of the Washington street-plan.

This consideration of squares that are large enough to admit of planting, most incomplete though it has had to be, has yet been sufficient to bring out certain general principles of value, for all these squares have been types. It is clear, first, that since the function of the open spaces is to adorn, as far as compatible with the needs of traffic, the treatment adopted, however simple,



WILHELMS-PLATZ

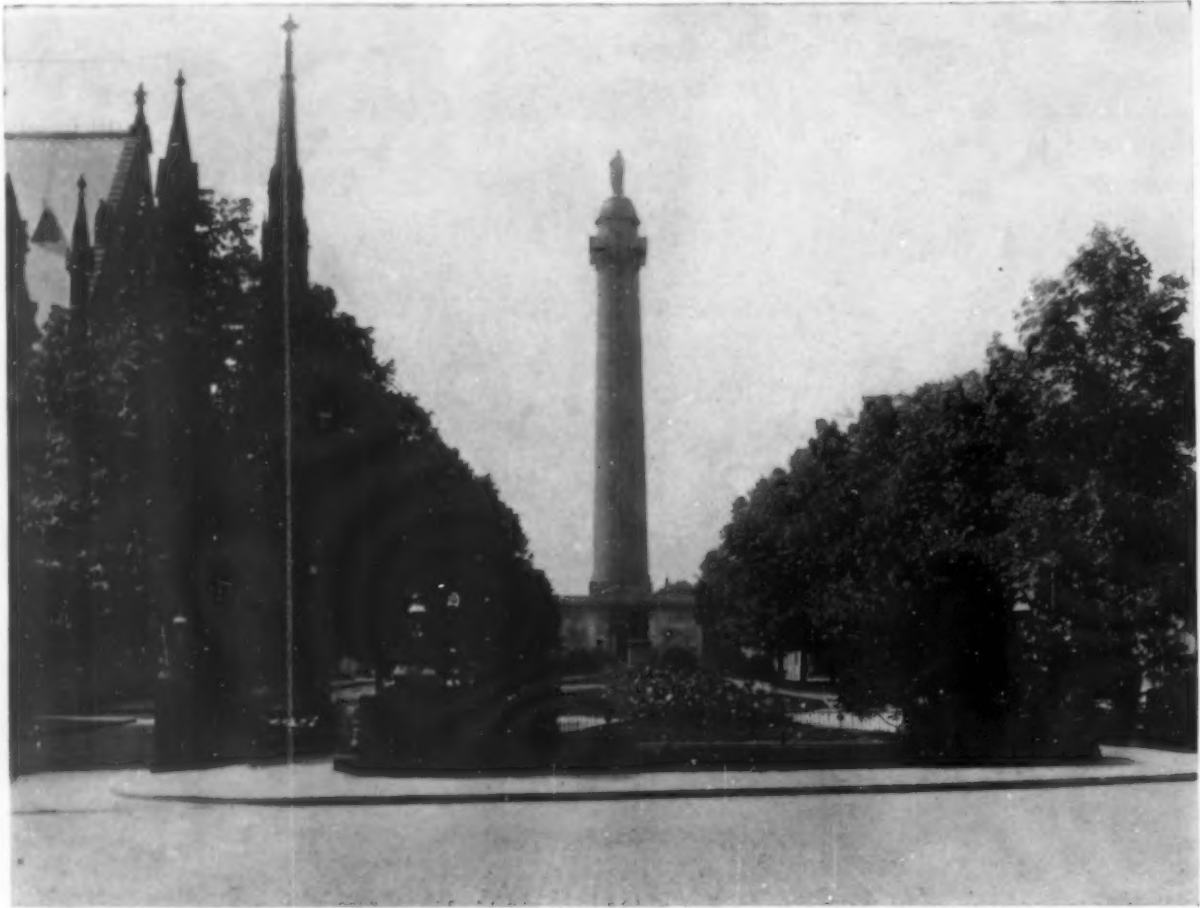
BERLIN



PIAZZA CAVOUR

MILAN

The Treatment of City Squares



WASHINGTON PLACE, *From the North*

BALTIMORE



WASHINGTON PLACE, *From the Monument*

BALTIMORE

should be consistent and complete. If it safeguards the architecture, reserves precious space for greensward and builds a stone coping all around this, so that the grass, once planted, may be preserved, and then permits incongruously the erection of hideous poles, it makes, for all its straining, a quite pathetic failure. In fact, how often one has to see an ugly telegraph pole rising from the center of a mid-street bed of gorgeous flowers! The thing would be ridiculous if it were not so sad. Then it has been seen that the open space affords an opportunity to bring into the city these decorative and precious elements: grass, flowers, water and trees, and

to offer the welcome background of verdure to civic statues.

That formalism is the better mode of general treatment, has not been emphasized, because it has been obvious in each cited

the square a decorative adjunct of the street, adorning by the opportunity it offers to bring to the street's aid such powerful and unusual factors for city beauty as flowers and trees and running



WASHINGTON PLACE, *From the Southeast*

BALTIMORE

case. Behind it, however, there is this reason: the open space of the city, if it be not large enough properly to be called a park, is too small to shut out the city. Even if there be no architectural or monumental construction to give the keynote to the square's arrangement, the city's buildings will peer over all its boundaries and the noise of traffic will be heard in its quietest corners. To attempt, then, to imitate the country here, with naturalness of effect, were absurd. It is best to accept frankly the urban conditions and to make

water—but using these with respect for the architecture.

There are further considerations regarding the treatment of city squares that will have to be saved for another time, for some squares that have a special function to perform require a special treatment. But even for them the general principles here discussed are applicable, since these are definite points in the Science of Modern City Making, and whatever complexity is subsequently developed starts with these assumed.

Charles Mulford Robinson.

A Row of Suburban Stores

A ROW OF SUBURBAN STORES.

AT GLENSIDE FARMS, PENNA.

Designed by Lawrence Visscher Boyd, Architect.

HOWEVER beautiful many of our suburbs appear when we have left the railroad and strike into the real country, it is unfortunate that we have to resign ourselves to the sight of ugly and squalid buildings as we alight from the train. The accompanying illustrations show what has been done at Glenside Farms, Pennsylvania, to make attractive that focus of suburban life: the station and the few shops which minister to the daily wants of the residents. Here a delightful farm land has been developed by Mr. W. T. B. Roberts into a prosperous suburb, as rural in its character as can anywhere be found within a distance of fifteen miles from a large city. All the improvements in the com-



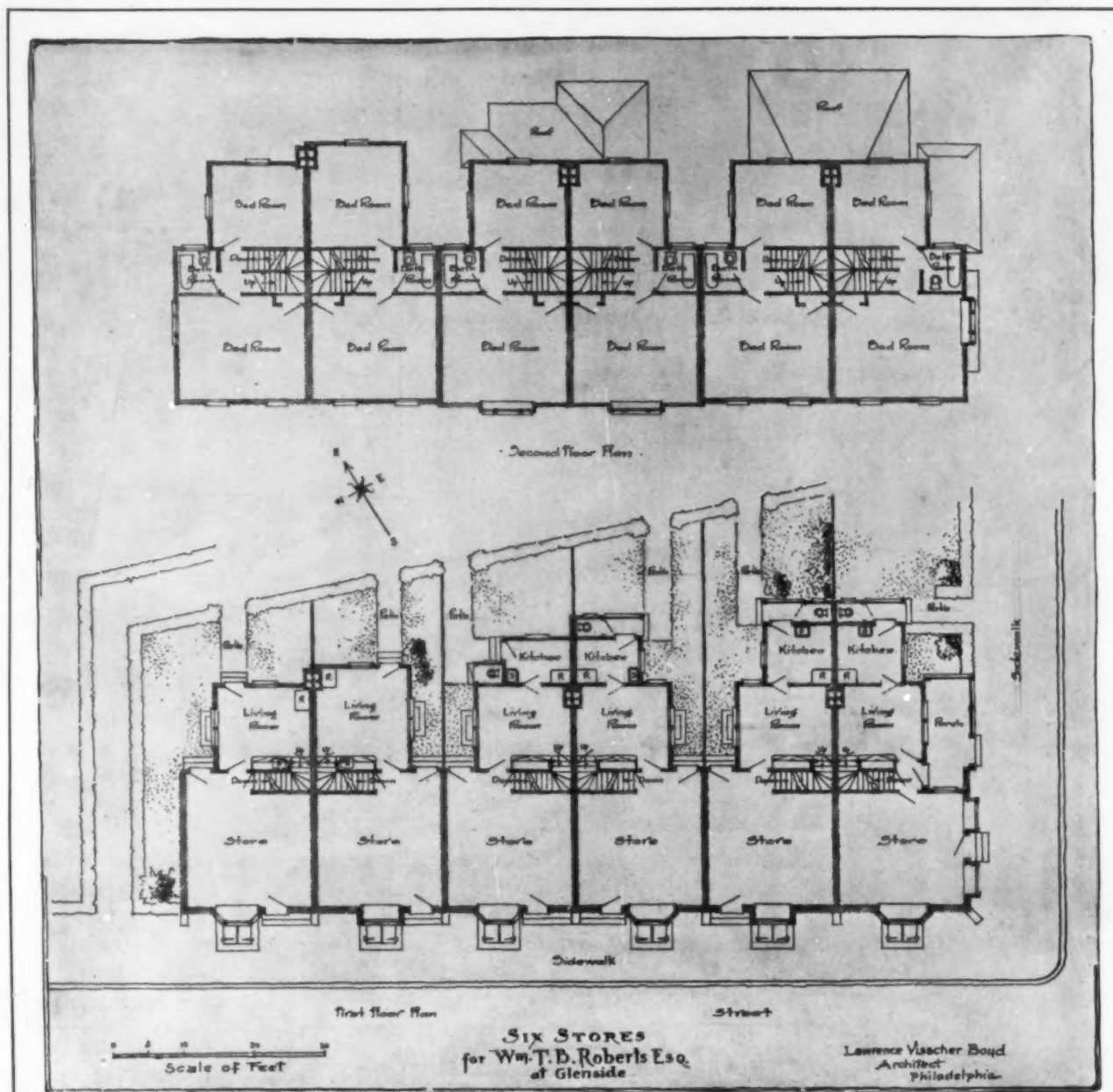
THE NORTH END OF THE ROW

munity were entirely under one control, and the opportunities obtained thereby for turning to the best account every portion of the original land are obvious.



A ROW OF STORES

GLENSIDE, PENNA.



PLANS OF A ROW OF STORES

GLENSIDE, PENNA.

The buildings here shown were placed upon a tract so near the trains as to be unavailable for large size dwellings. By placing the shops in a row, economy of space and construction has been gained and yet complete comfort for the families of the merchants is provided in connection with four of the stores at least. The remaining two offer themselves to tenants requiring less space and accommodation. Four bed rooms—two of which are in the roof—are included in the living part of each

store, and the planting of hedges and masses of shrubbery has greatly increased the attractiveness of the surroundings. The first story walls are of local brick—the “run of the kiln”—which gives a considerable variety of color; and the joints are three-quarters of an inch wide. The upper portions are covered with a stucco naturally colored by the Jersey gravel of which it is composed. The half timbers are of rough chestnut stained a dark umber, and the roof is covered with unfading green slate.



A FIGURE-HEAD ON THE STABLE, SANFORD PLACE

TWO
NANTUCKET
GARDENS

BY

ARTHUR A. SHURTLEFF.

OF those fragments of the state of Massachusetts which lie detached from the mainland off the southern coast of Cape Cod, only one has harbored a community of sufficient size and individuality to entitle it to be named with the more important towns of the mainland. That fragment is the island of Nantucket, and its largest settlement, known as the town of Nantucket, has always been associated in the early history of New England with the famous maritime countries of the Old World. In those days the frigates, merchantmen and whalers of Salem and Newburyport, New Bedford and Nantucket, were as well known in foreign ports as the ships of Boston, New York, and Philadelphia; and the world's trade looked upon these towns of the early settlement as important centers in its ganglia of production and carrying. This glory has for-

saken the lesser towns until their names are now recorded only in shipping lists and ledgers which have been mouldering for half a century in empty warehouses and dismantled offices.

The decay of commerce in a community preserves its antiquities. New York and Boston have few landmarks to show of the times when they were rivals of Nantucket; but Nantucket, Salem, Newburyport and New Bedford remain to-day in many respects unchanged in appearance since trade languished in them. It is consequently in these towns that we find examples of streets, houses, gardens, and a thousand other things which pleased our ancestors and which now please us on account of their quaintness and their associations. The student of gardens who is not a worshipper of these qualities will find but little to interest him in the ruined gardens



GENERAL VIEW OF NANTUCKET



MAIN PATH, *Looking toward the Stable Yard*

SANFORD PLACE

of Nantucket, for there are present in them no striking characteristics of design or excellencies of architectural detail which can compare with many a garden upon the mainland.

Nantucket was the home of seafaring men. The moneys which built her houses were

earned upon the high seas, and her carpenters were skilled in ship framing and in figurehead carving. It is not strange, therefore, that the houses of the captains were shiplike,—staunch, modestly small, prettily paneled and corniced, and neat to the last degree. They were placed

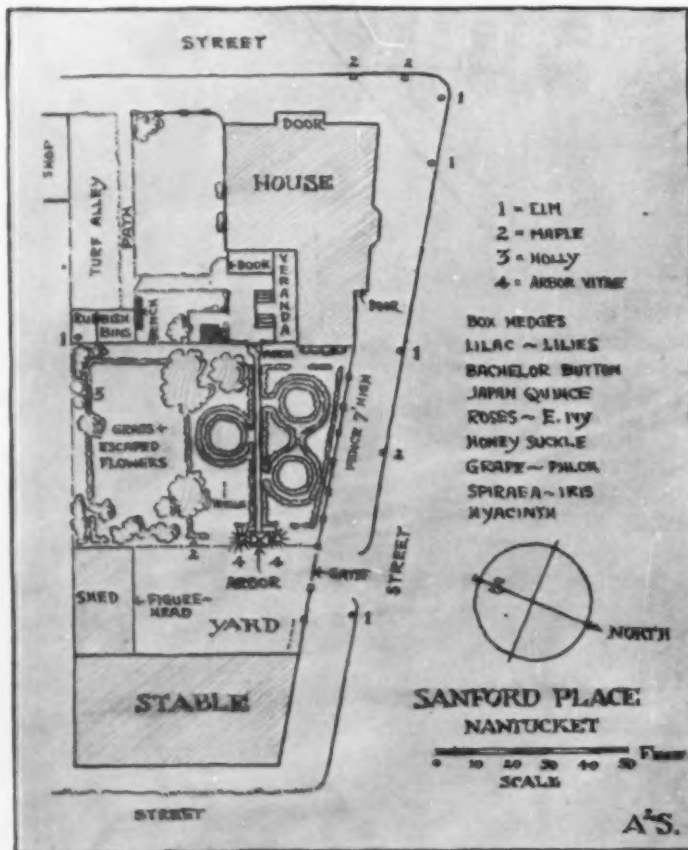
Two Nantucket Gardens



THE SANFORD PLACE FROM THE STREET

NANTUCKET

closely together like ships in a haven, and their owners looked with unenvious eyes upon the acres of unoccupied moorland in the interior of the island. The maritime interests of the people and the unproductive soil gave little encouragement to farming. So sterile was the soil that many garden plots were supplied with rich earth brought in ships from the fallow lands across the water to the north. However it may be explained, Nantucket was apparently deficient in



PLAN OF THE SANFORD PLACE

gardens as compared with contemporary towns upon the coast of the mainland, if we are to take as evidence the singular dearth of gardens existing to-day. Disappointing though Nantucket gardens are in point of numbers, they possess the charm of the best New England gardens to a remarkable degree. This is to be attributed perhaps to the mildness of the island's climate which allows many of the less hardy plants a more luxuriant growth than is possible upon the



ALONG THE MAIN PATH



SANFORD PLACE

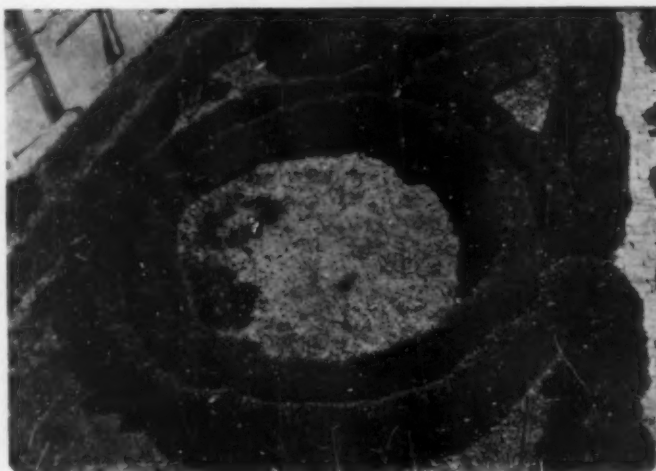
mainland and gives a longer life to arbors, and other structures of wood. It is also to be attributed to the care with which these gardens have been maintained, and their freedom from modern innovations, like the cast-iron vase and plants with foliage of violent color contrast. Their designers seem to have realized the value of a direct relation between the garden and the house, and the effectiveness of a formal design in the garden itself. The rectangular shape of the land about the house and the rectangular subdivision of the house into rooms, suggested a general design for the garden which hardly could be improved. The garden was treated as a modified extension of the house-plan in which clipped box edging, clearly defined walks, symmetrically placed arbors and vine-clad fences repeated the structure and ornaments of the indoor dwelling. Distracting views of adjoining houses and traffic were screened from sight by high boundary fences, walls, and plantations which extended the privacy of the house into the garden. A further degree of seclusion was attained by plantations of apple and pear trees which tempered the light from the sky without producing a shade too dense for the thrifty

growth of verdure beneath. These trees also furnished a display of blossoms in May which almost outrivaled the later flowers of summer. There can be but little doubt that the gardens served a real usefulness in the family life, if we are to accept as evidence the presence of arbors and benches which afford agreeable resting places while offering effective vantage points for views of the garden. Better testimony of the gardens' favor in the family regard is evidenced by the mere fact of their existence to-day after a lapse of years, during which they would have been overgrown and obliterated had they not enjoyed constant and appreciative care. Destruction by the weather of wooden buildings is slow, and it can be arrested from year to year by renewal of shingles and clapboards; but the gardens fall so quickly a prey to exposure that, without the painstaking care of appreciation, they are likely to be lost as records and as places of delight. They belong to a period of wooden architecture, and therefore their arbors, benches, and terrace steps are frail and quickly fall to ruin. Indeed the most persisting objects in them are usually the edgings of box which often outlive the apparently more

Two Nantucket Gardens

permanent paths and low terraces of the garden. Happily there are hands which care for many of these gardens, and repair their ruins tenderly as they dwindle, taking delight in the generations of roses which have blossomed year after year for half a century or more in the same knot or bed.

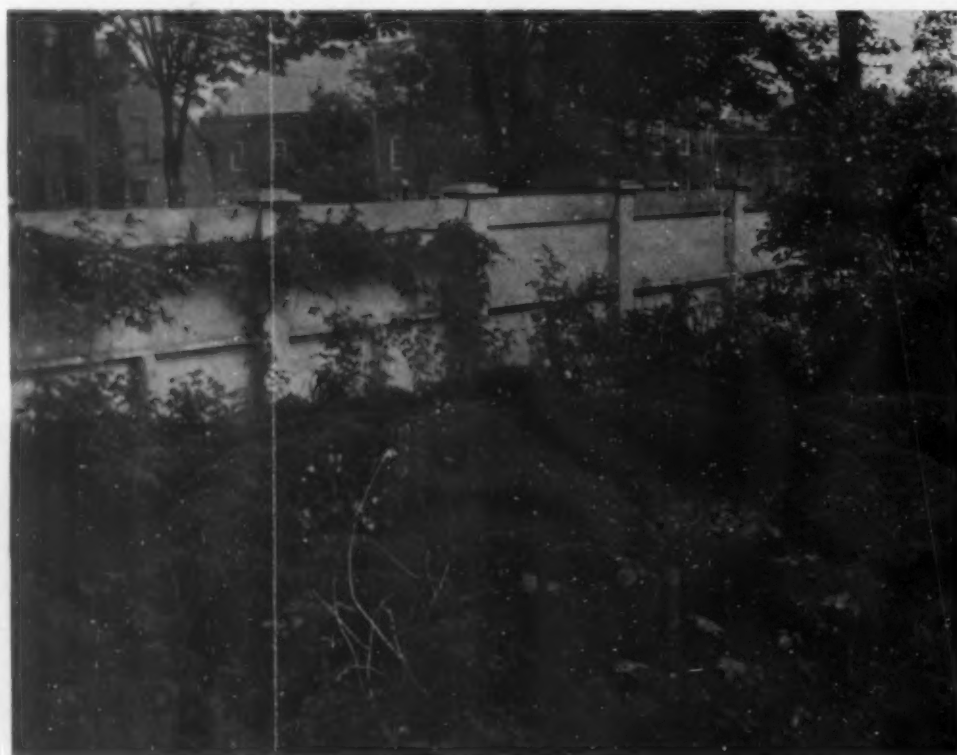
The accompanying plans and photographs illustrate the Sanford and King gardens which are perhaps the most interesting of the older gardens on the island. Sad to say, like the majority of existing New England gardens, they were built at a comparatively recent period, the early part of the last century being the date ascribed to them. Fortunately there is evidence to support the tradition that they were copied from much older gardens then in their prime. A detailed description either of the design of these estates or their plantations would perhaps prove tiresome, but it may be profitable however to consider briefly a few of the more important features of the designs. Formality is evidently the first characteristic of the two gardens. This element was doubtless



THE SANFORD ROSE GARDEN IN WINTER

much less an esthetic object of the designers than an expedient of economy imposed upon them by the limited size of the gardens and their effective maintenance, as well as the ease of marking the designs upon the ground. The seclusion given the gardens by means of border screens which separate them from the street, from neighboring property, and even to a slight degree from the houses themselves, is also a noteworthy characteristic. In both

designs, however, there is little effort to screen the stable from the garden, and the only path connection between the house and stable is afforded by the garden footways. The economic value of the garden is also evidenced by the presence of fruit trees which were probably as much prized for their material yield as for their embellishment of the enclosure. The two plans also indicate the dependence



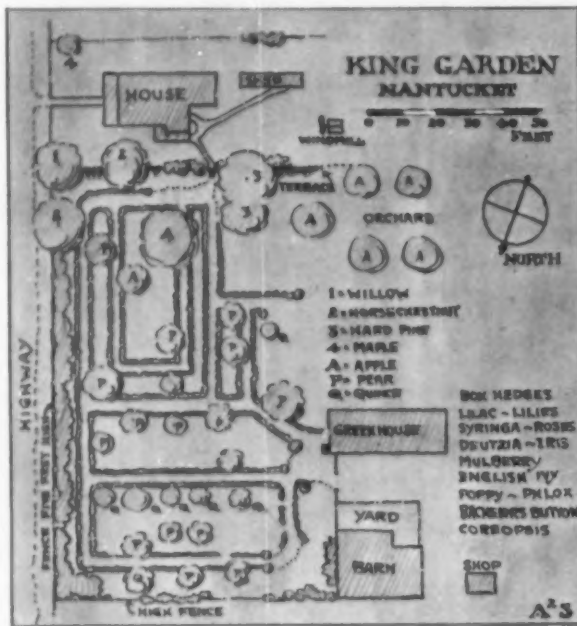
DIAGONAL VIEW OF ROSE GARDEN

SANFORD PLACE



IN THE GARDEN OF THE KING PLACE

Two Nantucket Gardens

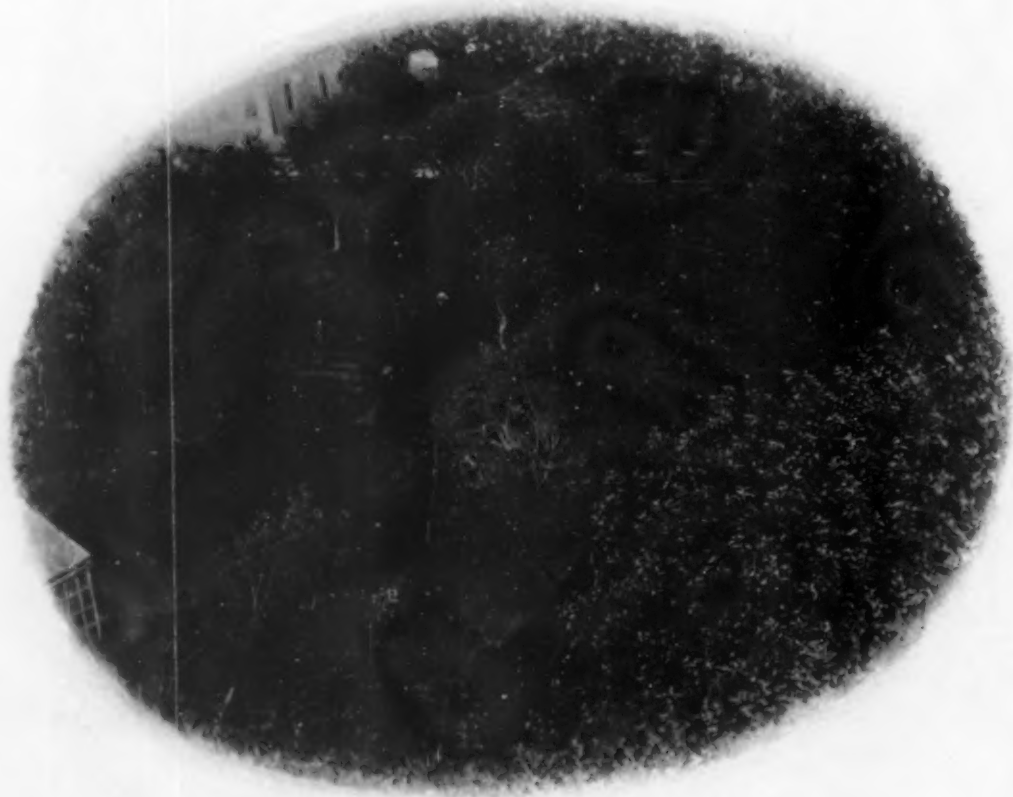


PLAN OF THE KING PLACE

A WALK IN THE KING GARDEN

placed upon box hedges to mark off for the eye's pleasure the main outline of the garden's pattern and to give character to designs which without hedges would have rather

suffered than have been improved by the presence of flowers in the ill-defined panels between the paths. Indeed the only considerable architectural effect in the gardens



THE KING GARDEN FROM THE WINDMILL

House & Garden



THE PATH ALONG THE EAST SIDE



THE NORTH EXTREMITY

VIEWS IN THE KING GARDEN

NANTUCKET

Two Nantucket Gardens



DOOR YARDS



NANTUCKET

results from the use of this box plant in ribbons, strings and knobs. The absence of architectural objects like balustrades, fountains, sun-dials and statuary, is characteristic of the designs, and is perhaps difficult to explain when it is considered how fond were the early architects of colonnades, intricate cornices, porticos, elaborate newel-posts, alcoves, and delicately traced mantels. Perhaps there was wisdom in treating the garden in a manner so simple because it was thus removed from rivalry with the house, and could be the more completely devoted to a display of forms and surfaces seen at their best under conditions of exposure which were not favorable to the permanence of wooden ornaments. The names of a few of the more

important plants which appear in the gardens are entered upon the plans.

Much might be written of the dooryards of Nantucket, since this part of the typical estate seems usually to have enjoyed much more care than the little rectangle of open land behind the dwelling. The white palings of the front fence upon the one side, the lively glitter of window panes upon the other, and the constant interest of passing in the street earned for the few square yards of turf at either side of the front door steps the chief regard of the family. These door yards, rather than the gardens, are usually the most attractive part of the grounds about the homestead, and one to which the casual visitor is likely to attribute a great share of Nantucket's charm.



East Entrance Sanford Garden

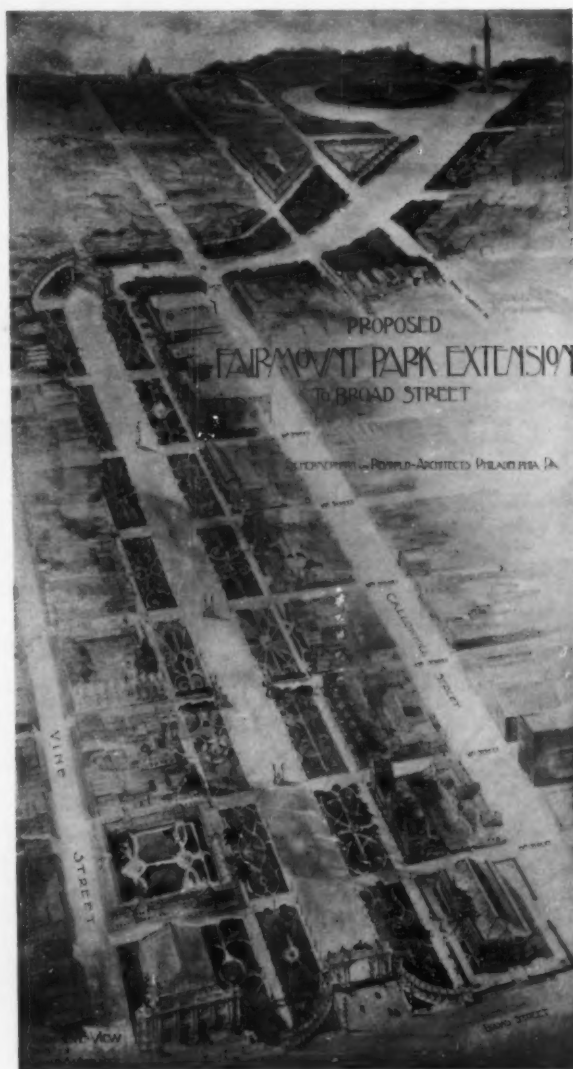
THE BOULEVARD PROJECT IN PHILADELPHIA.

AFTER spasmodic agitation extending over a period of ten years, the scheme to beautify Philadelphia by means of a boulevard connecting Fairmount Park with the center of the city at last seems assured of realization. Years ago such an avenue was placed upon the city plan; but when an ordinance was to be passed to appropriate funds for executing the improvement, it received a mayor's veto and was followed by another ordinance to remove the avenue from the city map. The latter became a law. Since then, efforts to relieve Philadelphia's external monotony have been made by individuals and art societies. In these circles an architectural scheme has now been decided upon; and at a recent meeting of officials and influential citizens, a committee was formed to obtain legislation without further delay to make the Boulevard a reality.

Three new designs have made their appearance since the Boulevard was removed from the city plan. That of Messrs. Schermerhorn and Reinhold, Architects, provided a park-like avenue leaving Broad Street at right angles about half a mile north of the City Hall. After making two turns Fairmount Park was reached. The scheme won but qualified approval. A direct diagonal avenue from the intersection of Broad and Market Streets was soon considered the only solution. The lofty tower of the City Hall at one end, the great dome of the Cathedral of St. Peter and St. Paul upon Logan Square at an intermediate point, and at the farther end, the Fairmount Reservoir, overlooking the entrance to the Park, were the given conditions to which it was realized any design must be adjusted.

Upon this basis two later schemes have been offered. One, prepared last February by Mr. William J. McAuley, Architect, provides an avenue 600 feet wide bordered upon each side by a wide area of parking. It runs direct from the City Hall Plaza to the Reservoir. Near the center of its length a circular planted space 900 feet in diameter takes in the Cathedral, and provides sites for monuments and future public buildings. At

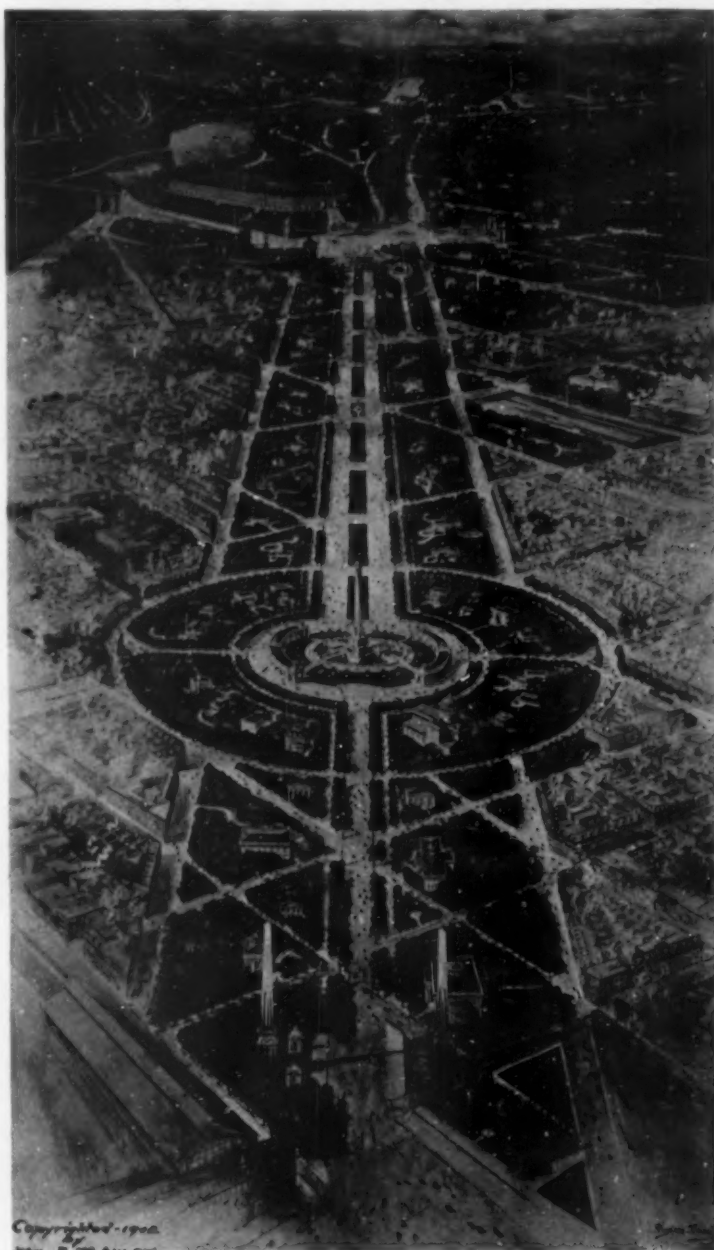
the far end of the avenue, defined within peristyles upon the north and south, is an open plaza in the center of which is shown the proposed McKinley Monument, a feature which constitutes a focal point in the design, and toward which a *château-d'eau* from the reservoir may direct its waters. In future, another boulevard reaching toward the north-eastern section of the city may abut on this point. In the event of the abandonment of the Reservoir as a water supply, a public art museum may, in time, crown the hill and transform into an acropolis the height which now bears a sheet of water invisible from the street below. As the avenue leaves the



MESSRS. SCHERMERHORN & REINHOLD'S SCHEME, Looking from Broad Street

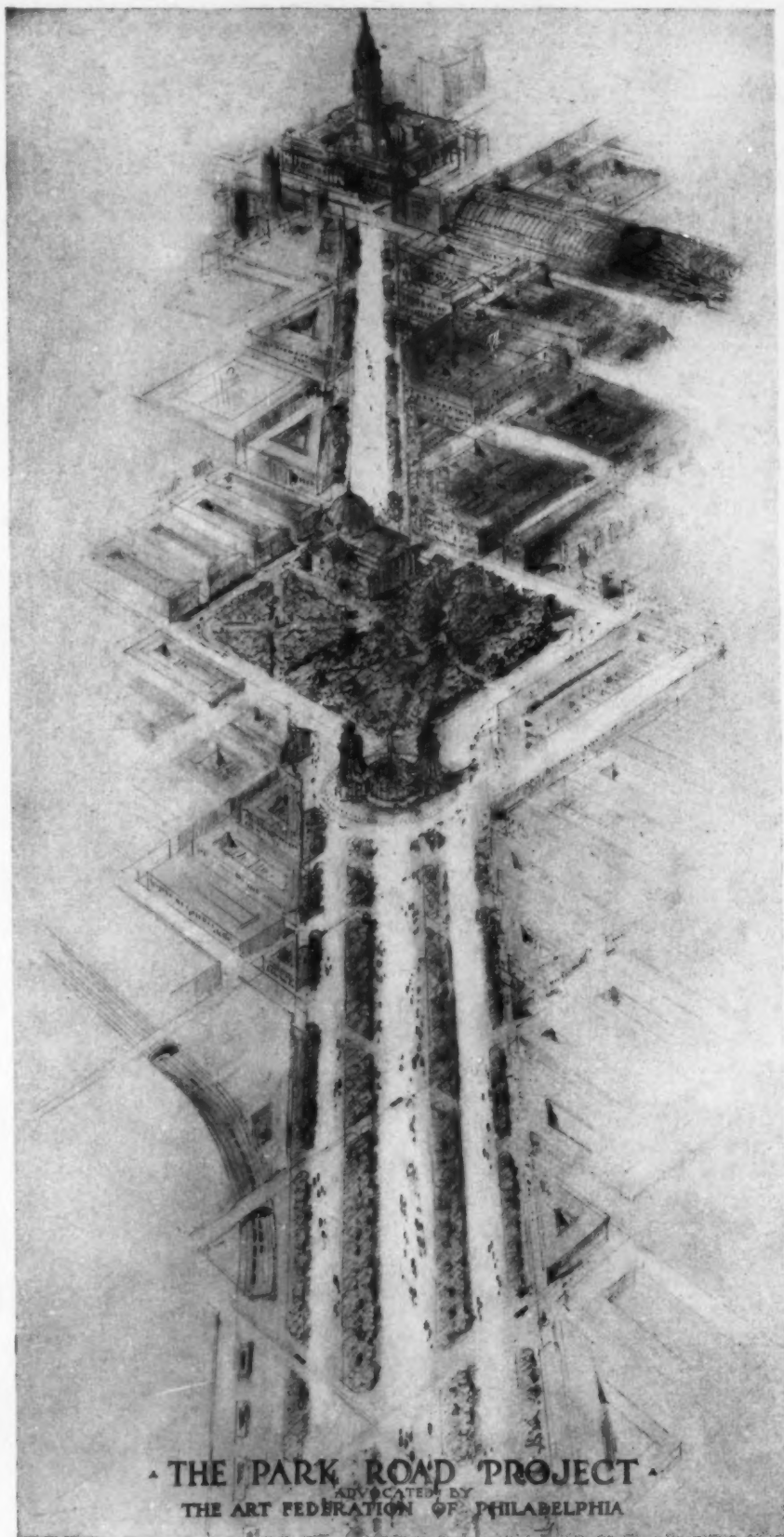
City Hall Plaza, the block which remains upon the west of Broad Street would afford, it is urged, an excellent site for a new public library. Two tall shafts mark the entrance to the avenue proper. Beside them are public pavilions where a *château d'eau* ending in a pool is to refresh by day, and electric fountains may entertain at night. Within the planted area upon each side of the drive, public institutions and museums are to be erected, their design uniformly classic and their cornice lines of equal height. The scheme as a whole is good in design and is broad, impressive and direct. It proposes that the city be empowered to acquire the land involved and afterward sell again at an increased value all not needed for the avenue proper. The necessary sum for this is placed at \$20,000,000, much of which may be recouped, if it be found legal for the city to handle real estate in such a manner.

The third scheme has just been prepared by the Art Federation of Philadelphia under the advice of leading architects, and constitutes a careful revision of several earlier designs. It has been studied with a view to its practicability and cost, and existing landmarks and the lines of properties upon which it is unwise to encroach have been taken into account. The Washington Monument, a large equestrian bronze statue with outlying figures, at present marks the drive as it enters the Park. However flagrant may be the sculptural and artistic faults of this group of statuary, it is a conspicuous and permanent feature whose value is not to be overlooked in any readjustment of thoroughfares. Standing at this monument and looking toward the city two objects completely dominate the view: the tower of the City Hall and the dome of the Cathedral. This fact has governed the lines of the design which



MR. WILLIAM J. MCAULEY'S SCHEME
Looking from the City Hall

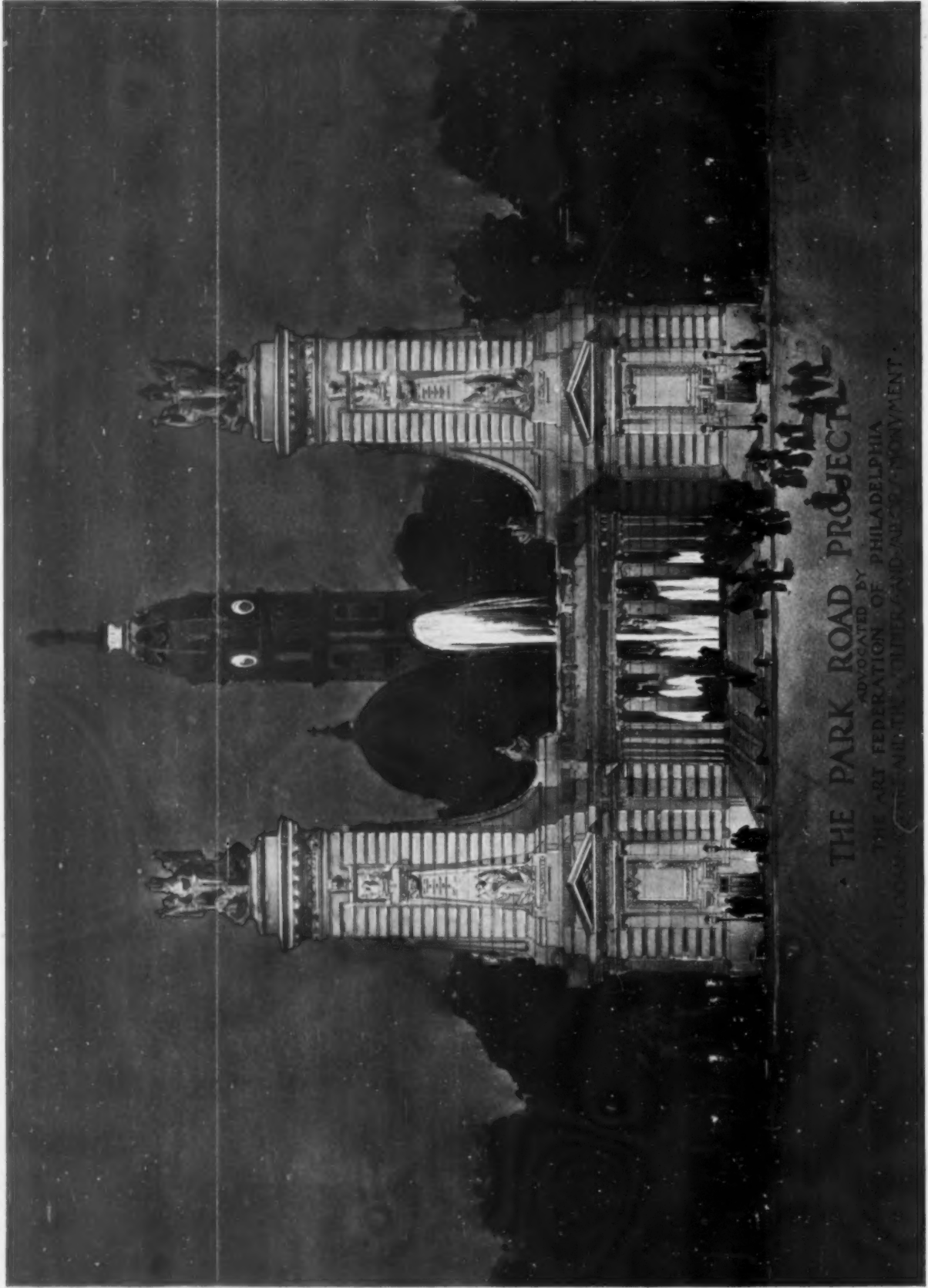
the Art Federation endorses. From the City Hall, a line to the Cathedral Dome forms an axis for one-third of the avenue. Logan Square is preserved and enlarged; and beyond it a straight line from the City Hall Tower to the Washington Monument is an axis for the remainder of the avenue. This slight change of direction is an interesting and successful solution, having due regard to inflexible conditions which permanent monuments have made. The maximum



THE ART FEDERATION'S SCHEME, *Looking from Fairmount Park*

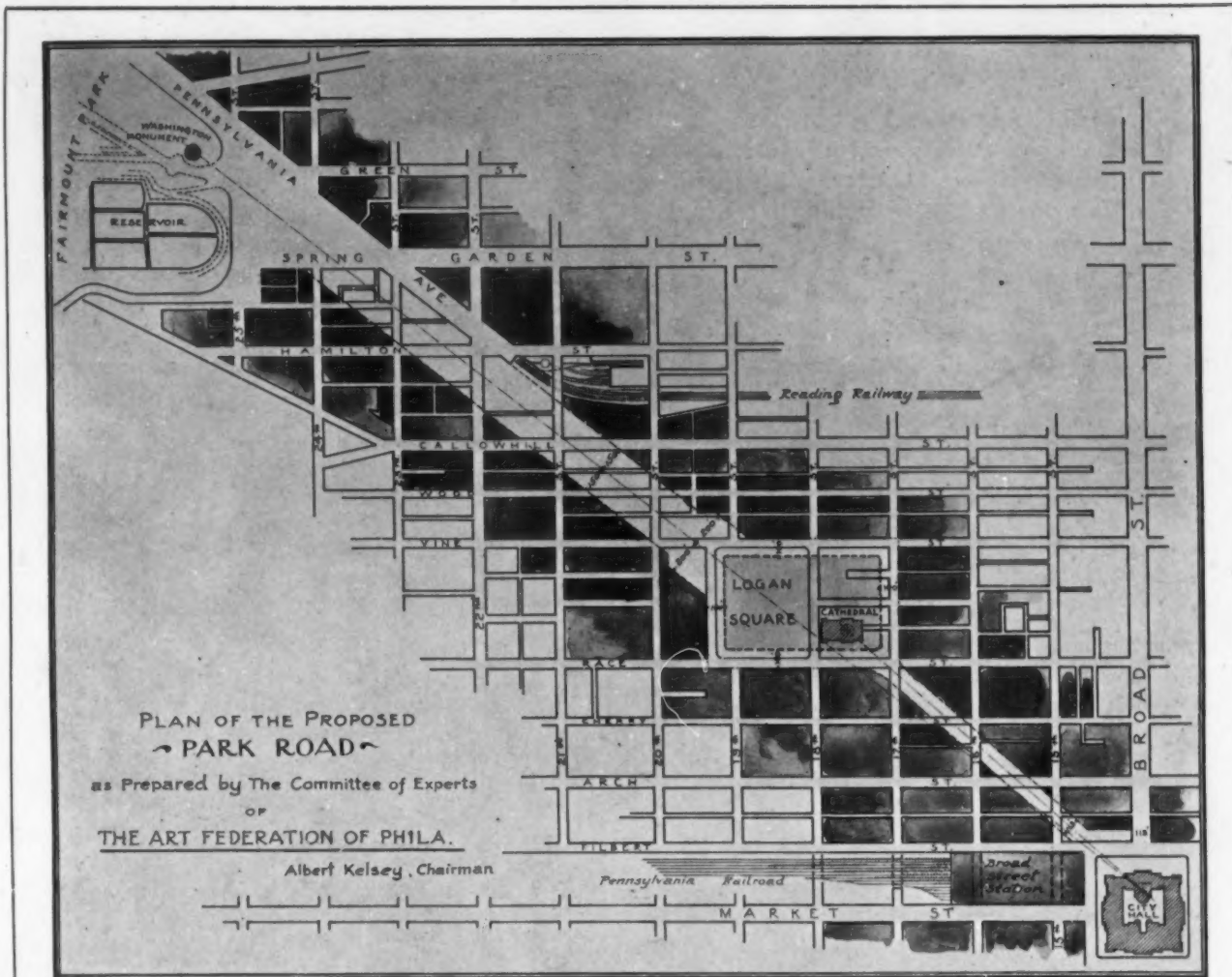
land damages required for this scheme have been obtained from official valuations, and they reach the sum of \$4,176,500, a figure which provides for the taking of entire lots whose fronts may merely be changed by the establishment of the new lines and the value of the properties thereby increased instead of diminished.

One of our illustrations consists of a scheme for a proposed Soldiers' and Sailors' Monument prepared by Mr. Albert Kelsey, of the Art Federation of Philadelphia, long before the public competition for the design of that monument was officially thought of. It pleads for a dual rather than a single feature upon the vista of the Boulevard. The successful design of the recent competition, would suffer, it would seem, if carried out anywhere upon Logan Square; and in turn, its lofty single shaft would make a confusion of objects, rivalling each other, in the view either from the city or toward it. Far more appropriate sites for the monument are not hard to find. One is already offered by a capital scheme suggested a month or two ago for the improvement of the southern part of Philadelphia, in which the Soldiers' and Sailors' Monument as designed by Messrs. Lord & Hewlitt (See HOUSE AND GARDEN for May, 1902,) should be the principal feature.



THE PARK ROAD PROJECT
ADVOCATED BY
THE ART FEDERATION OF PHILADELPHIA
FOR THE CITY OF PHILADELPHIA

MR. ALBERT KELSEY'S SUGGESTION FOR A MONUMENT IN LOGAN SQUARE



THE EXACT LINES OF THE ART FEDERATION'S PLAN

The committee which has been appointed to assist in drafting an ordinance for placing the Boulevard permanently upon the city plan favors the narrower avenue obtaining an impressive vista of both the Dome and the Tower. The project will soon be before the people of Philadelphia as a straightforward practical proposition. The Boulevard is not only a drive to the Park, it brings the delights of that pleasure-ground into the heart of the city. It offers to rescue Philadelphia from an ugliness which, compared to the improvements going on in other cities, is sure to yearly increase. It is an opportunity to restore one-fourth of the central portion of the city from rapid decline to the importance its geographical position deserves. Building lots whose lines are diagonal—the most favorable of all sites—can be obtained, and real estate values will be greatly increased. A grid-iron plan of streets, with dull perspec-

tives and uniform right angles, is offered a relief. There will be many spaces by which future buildings may be seen to advantage; and grass, flowers, trees, sunlight and fresh air will be where once was an area of squalor, a waste of factories, and cubes of brick ugly at best and painful in their delapidation. The change may be made for a reasonable sum, all of which need not be forthcoming immediately; but the lines of the new thoroughfare should be at once officially established when the land needed is low in value, as indeed it now is. Beyond acquisition of space, the cost of execution is slight. The time has gone by, let us hope, when these changes are looked upon as luxuries, when beauty is imagined the last thing for which a city should strive. Competition among our growing cities is keen, and not one can afford to fall out of the race for external adornment.

Herbert C. Wise.

SYRIAN BRASSWORK.

NOTHING in New York is less oriental in outward aspect, or more oriental in spirit than the Syrian Quarter. This region lies in Greenwich and Washington Streets

immediately above and for three or four blocks below Rector Street. In these two thoroughfares, and in a few of the cross streets thereabouts, live some thousands of Syrians, Armenians and others of the Turkish Sultan's Christian subjects. They use the Arabic characters in writing and in the newspaper which is the organ of the colony. In dress and appearance they are like so many Turks, save, indeed, those who have adopted Yankee costume. Few of them, however, are Mohammedans, and they maintain a Christian Maronite church, where the service is according to an ancient oriental ritual. The Quarter is one of many shops in which are sold oriental goods of numerous kinds, among them gay cloths, cheap showy jewelry and a great number of small articles such as are hawked about the streets by peddlers. Perhaps the most interesting things sold in these shops are

oriental brasses of many forms and varying quality. The wholesale shops of the quarter have the largest collection of such articles to

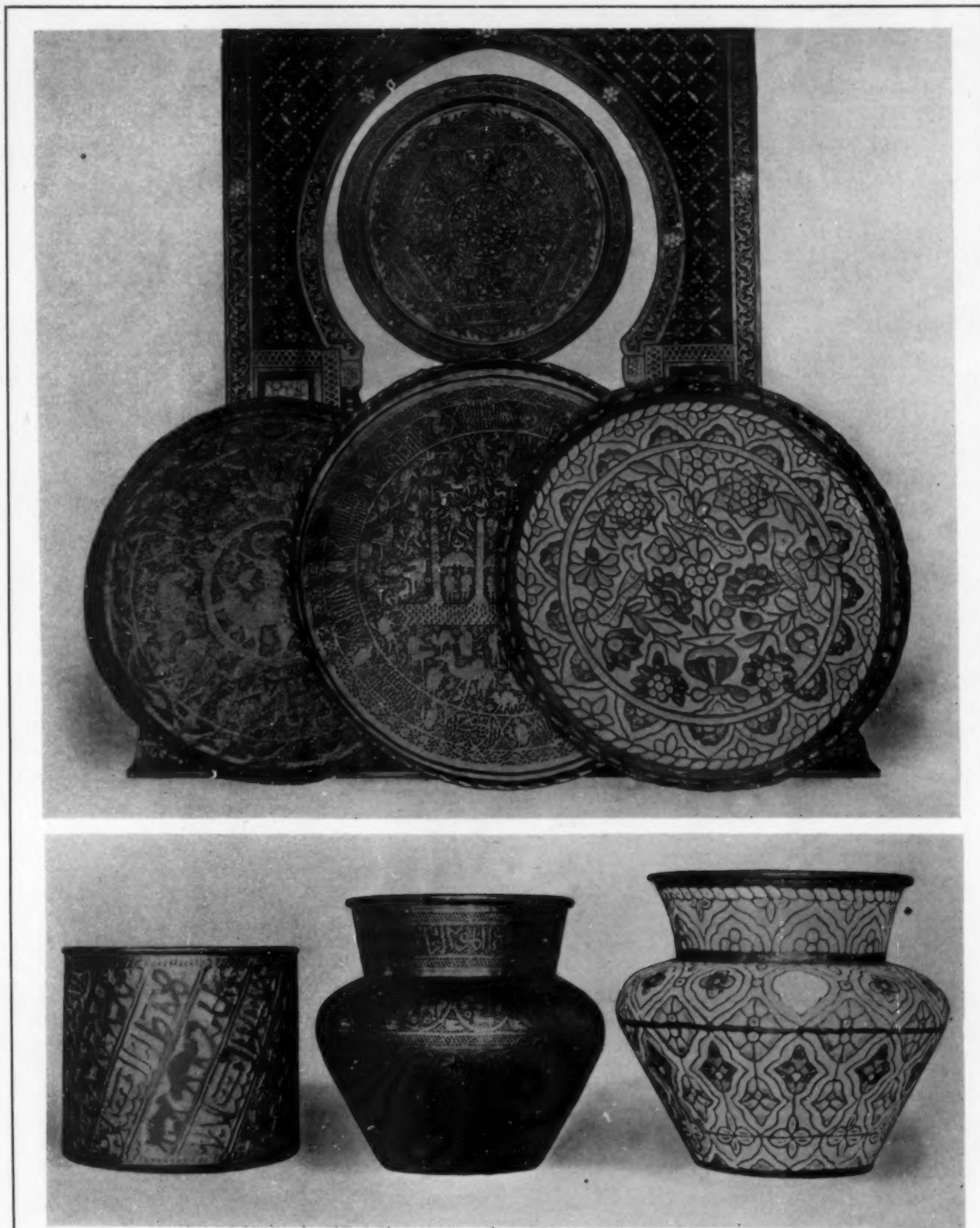
be found anywhere in this country. These gorgeous wares are housed in high dark buildings as unoriental in outward aspect as can well be imagined. Within, however, they look like the bazaars of the East, for they are filled from end to end with Damascus brasses, gay

stuffs from Eastern looms, furniture glittering with mother-of-pearl inlaid, and a thousand and one articles of ornament and use. The articles in brass are of all degrees of merit, from the crudest of hammered ware to the most delicately etched or engraved pieces with applied silver, copper and gold. All of them, however, good or bad, fall into one of two classes—articles for lustral purposes, and articles of domestic use. The former include lanterns of all sizes, from a tiny thing that a child may carry to an immense affair of brass and glass, elaborately wrought and weighing hundreds of pounds, censers usually formed like the minaret of a mosque, huge candlesticks, and bowls of all sizes. The articles of domestic use include trays from six inches to nearly six feet in diameter, braziers, jardinieres, tea and coffee-pots, bells, hand basins and ewers, card baskets, jewel boxes, measures



A MOSQUE LANTERN

of various sizes, and a number of small objects. Most of the articles are sold in this country for ornamental purposes, though many of



TRAYS AND JARDINIÈRES, ENGRAVED AND SILVER INLAID

they are ordinary household utensils among the peoples that manufacture them.

At least two influences are noticeable in the decoration—Egyptian and East Indian.

Syrian Brasswork



BRASS AND ENAMELLED LAMP STANDARDS

Many of the coarser articles show Egyptian influence in the decorative designs. These bear figures of men or of monstrous animals in relief. The more beautiful designs are in Arabesque traceries, with inscriptions in Arabic characters, probably texts from the Koran. Almost every article is complete with decorative designs. The ewers are singularly graceful in form, and decorated with motifs of great beauty. In some, the body of the ewer is circular in form. Below is a base of grace-

ful design, and above is the mouth of the ewer with an ornamental lid. The spout is a long slender brass tube in graceful curves, and ornamented with tracery. The basins are broad and shallow brass pans with a lid set well in, and of such form that the ewer may rest upon it. Some of the most beautiful articles are small tea-pots, decorated in every part, and nearly spherical in form. A long graceful spout seems to be an essential part of almost every vessel save the coffee-pot. These have broad



EWERS AND BASINS

triangular lips, because the thick "pudding" coffee of the Turks could be comfortably poured from a spout of no other form. The dealers import an immense number of small bowls, which are sold here as finger-bowls, and may perhaps serve a like purpose in the East. Most of them are cheap in workmanship, but a few are handsome in design, with inlaid silver in conventional figures. The rather shocking advice of the dealers is never to clean these bowls, because the dirtier they are the better the design is brought out.

However strong the commercial instinct of the Oriental, the merchants of the Syrian Quarter show the utmost suavity to those who visit their shops merely to see the beautiful and curious articles with which they abound. The proprietors set forth their wares with infinite patience for the gratification of visitors, and under the genial influence of an appreciative spectator they

will rummage their shelves for the rarest articles. All this is done with the air of men who are receiving favors. A small purchase provokes grateful acknowledgments and perhaps a cup of the pudding coffee for which the quarter is famous.

Just how large a part of the wares are actually imported only the census-taker can ascertain. It is probable that the finer articles are really of Eastern origin, but doubtless many of the coarser wares are made in the high dim buildings that line Washington Street. There is an ever increasing number of Syrian artisans coming to New York; you find them at work in little shops or lofts of their own,—metalworkers, clever carpenters, cabinet-makers, that turn out the most beautifully polished chests of precious wood, and others that produce the crude inlaid furniture of the East.

E. N. Vallandigham.



WATER JUGS, TEA AND COFFEE-POTS



VIEW IN STERZING, TYROL

TYROLESE ARCHITECTURE.¹

V. TOWNS.

THE town is but the village overgrown. The once picturesque group of rude cottages has swelled in size and has taken on an appearance of busy importance. The *burgensis*, or inhabitant of a walled town casts disdain upon the *villanus*, or him of the open town. The streets and houses themselves seem to grow conscious of their new stateliness and regularity. They now bear imposing names, and regard with pitying charity the "old part" of the town, where the remains of the former village linger in weather-beaten age—an oasis of the past amid the new. To seek the causes of one human settlement's growth and another's decline would be to question unwritten annals and obscure circumstance. Viewed objectively, it is certain that favorable climate and situation have been more potent than the enterprise of inhabitants in the transition of villages to town and cities. To these causes must be added the presence of mineral wealth, the beginning of organized industry, the attraction of passing traffic,—

¹ See HOUSE AND GARDEN for December, 1901, January, March and May, 1902.

all of which have played in the history of cities. Similarly is it true that no village ever rose to the dignity of a city without the presence of at least one of these causes.

Tyrolese towns are no exception to the rule. Plausible explanations of tradition and the events of political wrangles may vainly array themselves against those of soil, situation and climate. When a village grew against the walls of Dürrenstein, previously existing facilities for building were taken

advantage of.

The houses spread out from the old ramparts as honeycomb grows from a bit of moulded wax set in place by the bee-keeper. That settlement was doomed to stationary obscurity; but in the origin of places now grown large, other natural and greater facilities have been taken advantage of, such as the junction of rivers, the broadening of a valley, or the shelter of a mountain. The town streets lie close to the water's level, and the menace of freshets from melting snows was lost sight of before the favorable protection of high ranges from whose foothills agricultural industry might



THE MÜNZTHURM AT HALL

draw a livelihood, while other instincts could feed upon the flow of traffic which always follows the river roads. However meagre the amount of this commerce, Tyrolese



THE MARKET PLACE

HALL, TYROL



A STREET IN SARNTHEIN

towns have always managed to thrive upon it. The dominant characteristics of the surrounding landscape, as we find them, give half the beauty to the towns. The great mountains reduce the people in the streets to pigmies, and the high, calcareous crests rise above toppling gables and bulbous towers, an eternal and sublime background to every city scene.

The cities which may properly be called such are few in number. The largest is Innsbruck the present capital. It received the privileges of a town from Duke Otto I. of Meran in 1234, and has steadily risen in prosperity and importance. The scene of armed struggles, the favorite refuge of persecuted monarchs and a seat of considerable learning, it contains many memorials of a turbulent history. The old wooden bridge, from which the city derived its name, and where the Tyrolese fiercely fought Bavarian invaders, has long since been replaced by an ugly iron structure; but the old section of



A JUNCTION OF STREETS

HALL, TYROL

the town remains in unaltered medieval beauty. Botzen, which we have mentioned in a previous paper, has been the commercial center of the province. Meran slumbers in the memory of its past glory, when it was the chief city of the Tyrol and her dukes outvalled their countrymen in wealth and splendor. In adding Trent to the above, the list of cities in the Tyrol proper is completed. Sterzing, Hall, Brixen and Bruneck are prominent among the small towns, and their quaint architecture, lining a single street and marked off at each narrow property by slender oriel windows, is a vivid picture in the memory. Numerous street monuments and the names of thoroughfares do homage to Austrian monarchs, and equal respect and devotion is shown the memory of the valiant innkeepers Andreas Hofer and Joseph Spechbacher and the Capuchin monk Haspinger, the three who led the famous insurrection of 1809. *Rudolfsbrunnen, Maria-Theresien-Strasse, Johann-Platz,*



ARCADES OF STERZING

Hoferbrücke, Gasthof Spechbacher are characteristic names of common landmarks to be found anywhere through the province.

City areas are extremely small. Originally the extent of available ground was constrained by holdings of the nobility; and the houses in the centres of



TOWN GATE OF DÜRRENSTEIN

the present cities crowd upon narrow lanes, and span upon arches, footways and alleys in the delightful old-world way. Great interest and picturesqueness comes from the variety in the width of the thoroughfares. The streets occupy the whole scale from the narrowest



TOWN GATE

BRAUNAU, TYROL



STREET VIEWS

alleys—short cuts bearing their steady stream of pedestrians—to streets over a hundred feet in width, the open platz, the planted



NEUMARKT, TYROL

allée by the waterside, and, in the newer quarters, spacious and imposing avenues. The built-up portion of Innsbruck lies



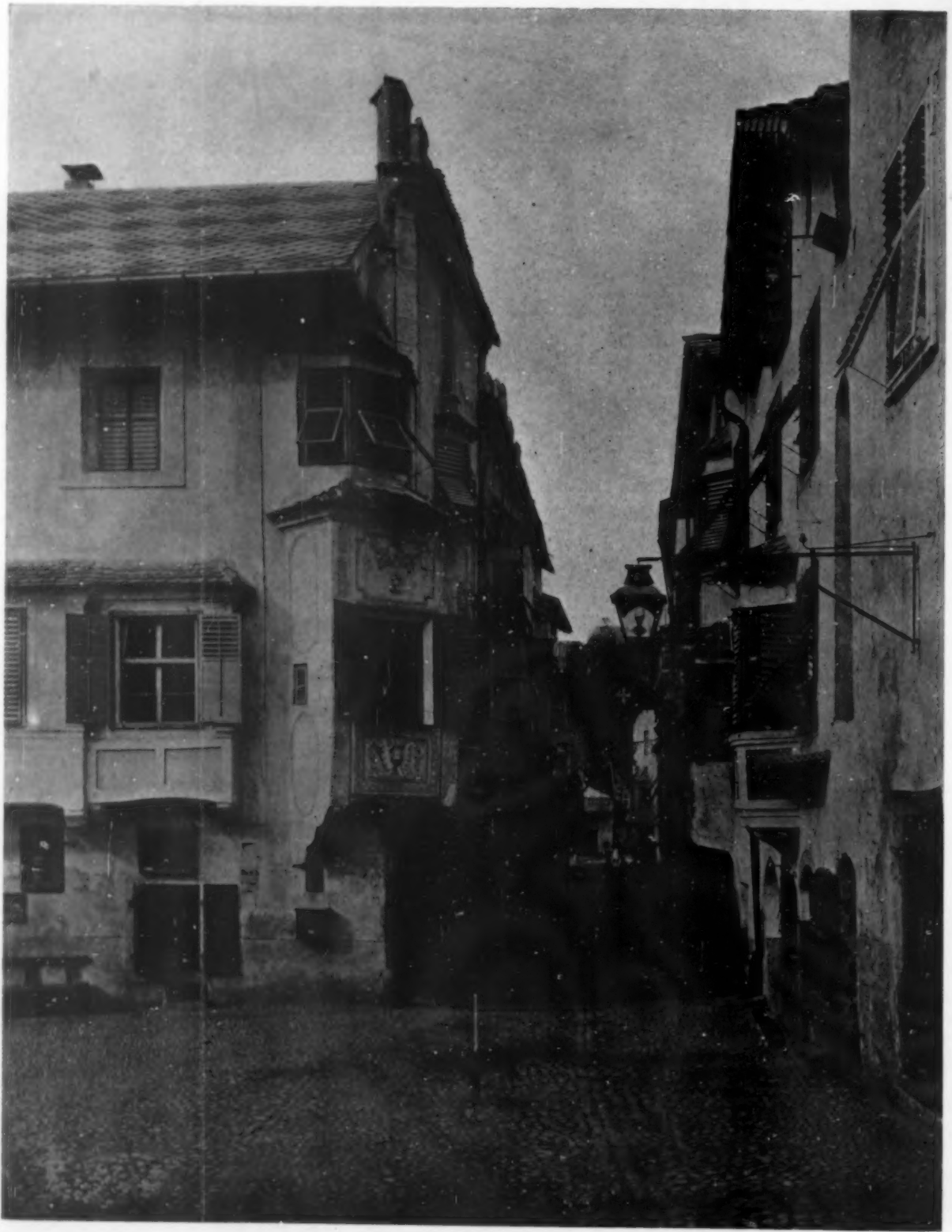
HOUSE FRONTS



BRIXEN, TYROL

From Sketches by Alfred M. Githens

Tyrolese Architecture



STREET IN KLAUSEN, TYROL



PRINCIPAL STREET

STERZING, TYROL

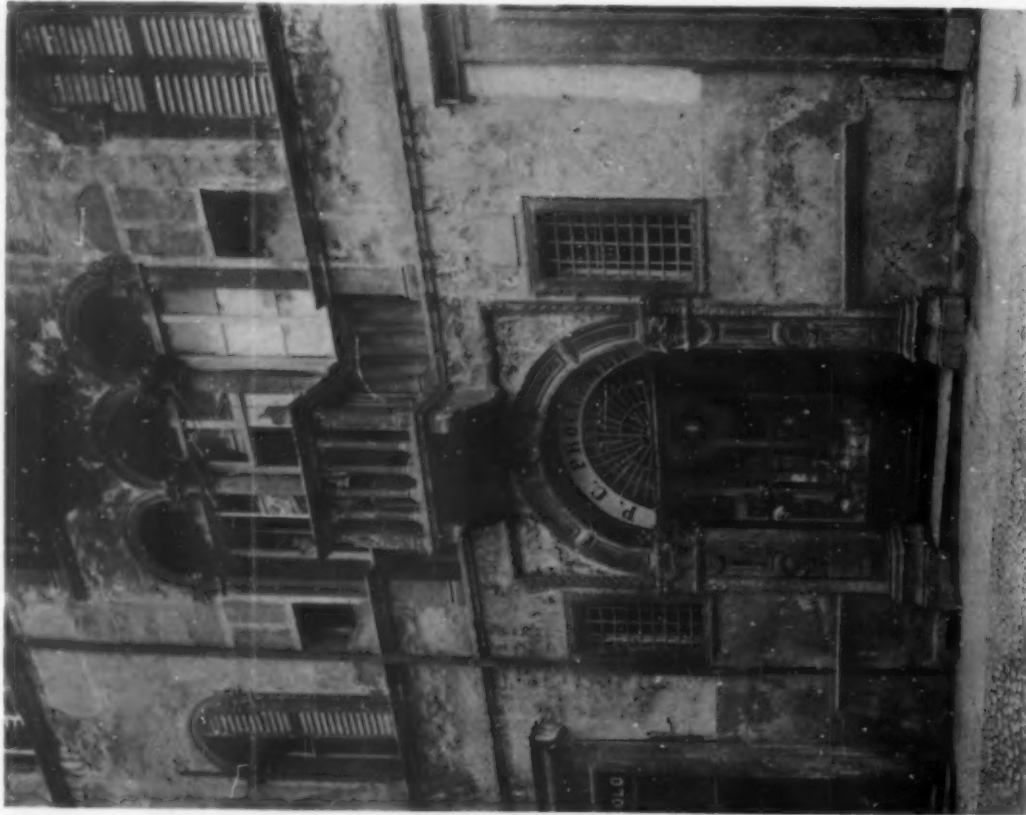
within a space but a thousand yards square. It can be so easily traversed afoot in a few minutes that the city has been spared the noise and disfigurement of cars or bus-lines. The only tram in the province is a lumbering affair running from Hall along the valley to Innsbruck. The other cities being smaller, have never raised problems of urban transportation at all, nor have questions of drainage and water supply, street lighting and policing



AT BRUNECK

harried their passive townsmen. Swift streams are ready to bear away the city's waste, whether it be discharged through sewers, as at Innsbruck, or by surface gutters as at Sterzing and the smaller towns. The water, of course, is perfect; but little has been done towards storing it for washing and sanitary purposes. The town pump still does duty in the older and poorer quarters, and only in the new are dwellings favored with a water supply. For drinking, the pure

Tyrolese Architecture



PALAZZO ROHR, TRENTO



ON THE MAIN ROAD, BRUNECK

Alpine spring-water affords a weak competition for the celebrated Tyrolese red wine and the commonly used local beers.

In a country whose capital has a population of but thirty thousand, no difficulties of congested cities have clamored for attention. The architectural requirements for the administration of the city are comparatively few, and the inventory of public buildings is confined to the rathhaus, the post-office, the theatre, a museum and a number of churches.



A HOUSE COURT AT TRENT

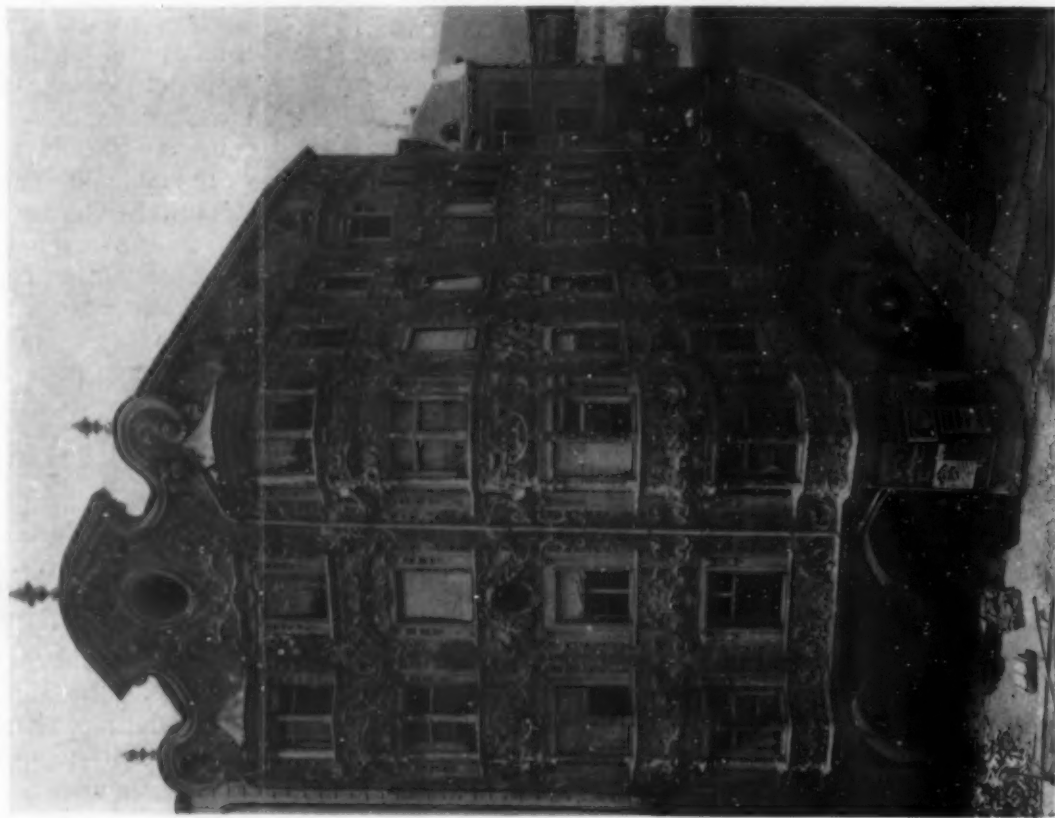
Innsbruck is honored by the Imperial palace, the Landhaus and law courts. The University and the Botanical Gardens also add to its fame. Each of the other cities contain several ducal palaces, not to mention the ever-present Capuchin Monastery. The more pretentious façades exhibit Renaissance forms with all the liberties taken with them of which only a Germanic mind can conceive. In this work, delicacy has been lost to vigor, and strenuous overelaboration has forgotten refine-



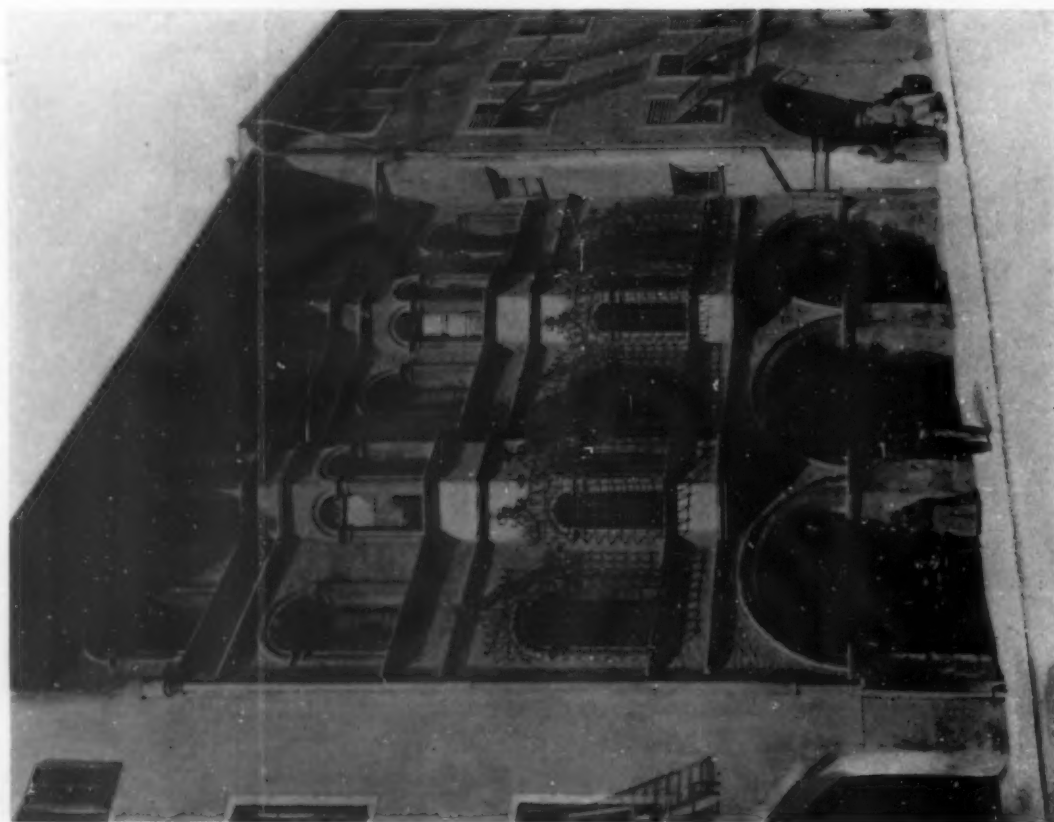
PALAZZO PODETTI, TRENT



PALAZZO ROHR, TRENT



CATHOLIC CASINO, INNSBRUCK



A FAÇADE AT BRIXEN



THE PIAZZA AT TRENT



REARS OF HOUSES AT KLAUSEN

ment and repose. Detail can seldom bear examination where foreign motifs have been affected. Recent Rococo ornament in plaster, as it is found upon the Catholic Casino at Innsbruck, is a fair sample of a Tyrolese designer's gentle mood. But here, as in all countries, the indigenous, unconscious architecture is the best; and it is that alone which gives character to the Tyrolese towns.

Means of subsistence in the Tyrol does not require gregarious work; and the factory life, so largely responsible for the enormous growth of modern towns, is here unknown. The people are individualists in earning their bread. Many of the industries are carried on in the home; and from time immemorial, certain valleys have been famed for the household products peculiar to them. Upon the mountain heights dividing these small worlds, the solitary herdsman tends his flocks, relying upon the shelter of the most primitive hut until winter comes and he joins his fellows in the city below. At the other end of the social scale the wealthy tradesman of the town has his summer home on the neighboring hillsides. This becomes general about the warmer cities of Botzen and Trent and ever tends towards the segregation of buildings as far as the verdant foot-hills of the mountains extend.

Of all the features of Tyrolese towns, the arcades of the streets in the older portions are the most characteristic. Under these clumsy stone vaults the highway extends level and curbless. Only a paving of stone slabs marks off the foot-way from the tiny

cobbles of the street. But pedestrians roam freely within and without the arches, fearless of the formidable light dog-carts or slow lumbering ox-teams. At dawn, pavement stands are brought out, and each arch is transformed into a booth like that at a fair. Shop doors open in the shadow of the arches and the turmoil of minute trade fills the day there. Cabinets, fastened to the piers of the arches, and small show-windows in the house-walls are filled with toys, pictures, pipes and books. Clothing, food and household furniture, press upon the foot-passenger, and buying is made easy. The more sedate merchants occupy the shops at the rear of the arches and their signs, painted by local artists, are often ludicrous. A flock of out-stretched umbrellas and parasols escorts a bevy of canes across a whitewashed vault in the old Herzog-Friedrich-Strasse at Innsbruck,—and nothing further is needed to proclaim a useful trade. At an early hour in the evening all the stands have vanished. The little wall cabinets are closed and quiet reigns. Soon afterward the shops themselves fold their green shutters, and street life gives place to merrymaking and entertainment in the second stories. Here are located the wine-rooms and dance-halls, extending over the arcades. Until late hours, they shed lights, music and song through leaded casements into the silent and deserted street below.

Small as the towns are, they have their suburbs both old and new. The former supply homes for the poorer classes, the

Tyrolese Architecture

latter the houses of the prosperous, which circumstance, added to several centuries' difference in age, makes the contrast between the two kinds of districts absolutely complete. The old *faubourgs* resemble the centers of the towns, but the new outskirts are thoroughly un-Tyrolese. Here the advent of the railroad has made a new state of things. An open platz, lined with modern buildings, lies before the station. A row of expectant carriages stands by the curb, and hotels of a new generation welcome arriving trains. Perhaps a planted park provides an agreeable entrance to the city—as at Botzen,—but whether that ornamental feature exists or not, it is here that the everlasting *bahnhofstrasse*,—so common to all German towns,—takes its start and considerably prepares the traveler by its own monotony to picturesque diversity ahead in approaching the interior of the town. The railroad station has been taken as a base, and new streets have been laid out in baleful regularity paralleling the railroad. These thoroughfares, spacious, well-paved and often planted with trees, lead to neat suburbs of well-sounding names, but in spite

of the new comforts which arrive with these signs of a modern spirit slowly penetrating the centers of the Tyrol, few visitors will content themselves in these pretentious sections.

At Trent, also, a modern section has arisen beside the railroad, and fountains refresh the dusty square. Wide promenades, bordered with trees, advance into the city, but they soon become the narrow stone-paved streets the Italians delight in. The whole aspect of things differs from that of the towns we have been considering. Façades in the gloomy thoroughfares are of cut-stone, wearing a venerable coating of gray dust. Here and there a Renaissance palace, with rich stone detail and well-wrought grilles, breaks the monotonous sky-line of the houses. Light window and door hangings strive for shade against a hot sun, made hotter by southern winds. Above the red tile roofs, rise old towers, *fèches* of ancient churches, the remains of the old *château* and the fortifications built by the Austrians where stood walls the Romans reared to protect their city of Tridentum.

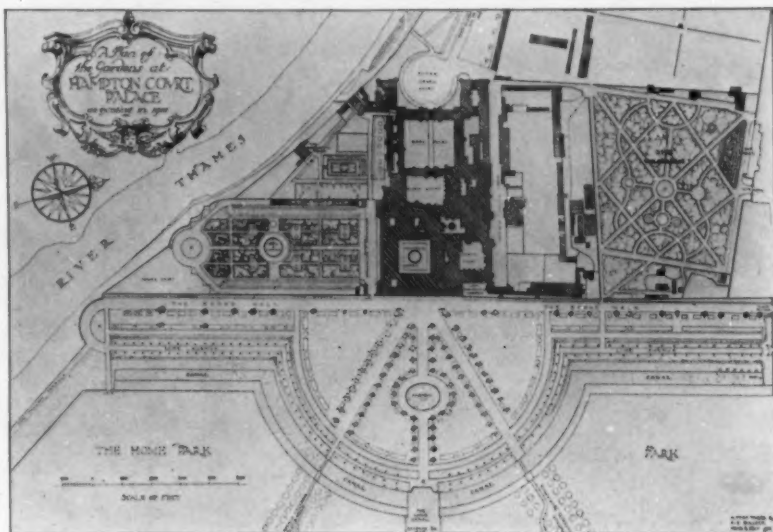
Herbert C. Wise.



MERAN

From a pen drawing by A. Burnley Bibb

THE feature, that differentiates Mr. Inigo Triggs' "Formal Gardens in England and Scotland"¹ from nearly all other books on the same subject is the fact that it contains many well drawn plans of interesting old examples. These plans are not mere thumb-nail sketches indicating a general scheme, but carefully executed measured plans showing in detail all that one wants to know about the garden's extent and arrangement. They make no pretense of being plans of the planting, for only here and there is given the name of some important tree or specially interesting hedge, but in all that relates to the garden's design, they are complete and fully satisfactory. Drawn by an architect of training, they evince an accuracy and clearness most gratifying to one who wishes to know the actual facts. When the garden is on rising ground the plans are accompanied by sections which make very clear the lay of the land and the terracing. In some instances bird's-eye views, simply drawn in pen and ink, give not only the plan of the



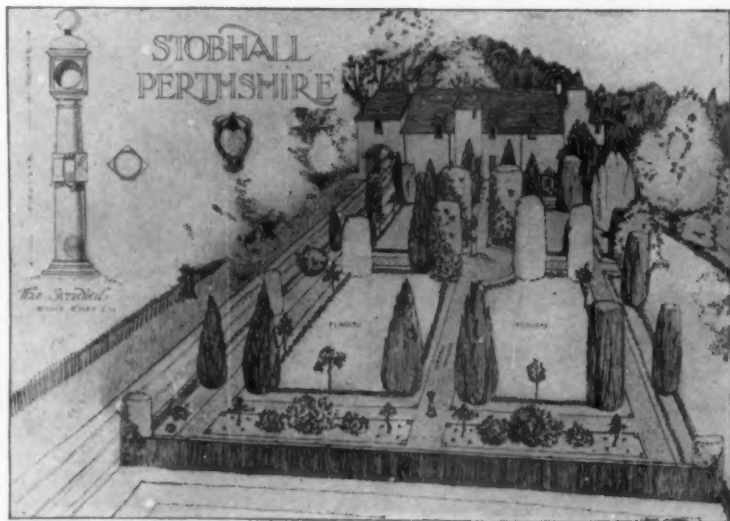
PLAN OF THE GARDENS AT HAMPTON COURT

From "Formal Gardens in England and Scotland"

garden and its relation to the house but present a picture of the whole composition.

Many photographs accompany the plans, but these are scarcely different from the average of those in the well-known "Gardens Old and New" to which Mr. Triggs' book forms an invaluable supplement, furnishing exactly the one thing which that book most seriously lacks. The book contains many pages devoted to examples of all the accessories of a garden such as urns, balustrades, sun-dials, stone steps, leaden figures and garden-houses, chosen with taste and discretion.

¹ Formal Gardens in England and Scotland, by H. Inigo Triggs. 11 pp., 118 plates, 13" x 17". London, B. T. Batsford. New York, Charles Scribner's Sons, 1902. Price, \$25.00.



AT STOBHALL



AT HAMPTON

From "Formal Gardens in England and Scotland"



AT BARNCLUITH



AT BRAMSHILL

From "Formal Gardens in England and Scotland"

Perhaps the most interesting subject treated in it is the gardens at Hampton Court. These have not only beauty and the charm of historic interest, but are very admirably presented by means of plans at small and large scale and many photographs. Most notable among the Scottish gardens, which are not generally so well known as the English, are those at Balcaskie and Barncluith, both admirable examples of the picturesque but formal hillside garden. Two finer specimens of the old-time modest garden it would be hard to find than these.

The introduction to the book is a brief but comprehensive essay on the history of

gardening in England, apparently largely derived from Blomfield's "The Formal Garden in England" and Miss Amherst's "History of Gardening." The subject has been pretty well thrashed out and no new flood of light upon it is to be expected at this late date, yet it would seem that one who had devoted so much time to collecting material as has Mr. Triggs, would have come across some facts that might have added a little to our knowledge. On the other hand the few words he has to say about the History of Gardening in Scotland, present the subject in a light that makes doubly interesting the examples that he shows by photographs and drawings.

IN his "Plant and Floral Studies"¹ Mr. Townsend provides the designer with portraits of plants firmly drawn in line. The book is, in fact, a sketch-book of plant form; but unlike many works of similar purpose, no attempt is made to furnish the student with conventionalizations of the forms shown. Each plate is accompanied by a brief description of the plant, which gives the student some idea of its time of flowering, the colors of its parts and the details of its flower. Unfortunately these descriptions are not in all cases as accurately written as one might desire, e. g. when the elongated pod of the Sea Poppy is described as bearing upon its tip a single red *anther!* The drawings are

executed with great clearness and spirit; they are of a kind that should stimulate any earnest student to go to nature in the hope of making their like; and should they do this, they will be of far more use than if they should serve merely as a storehouse of plant form, to be drawn upon by the designer.

BOOKS RECEIVED

- Garden-Craft Old and New, by John D. Sedding. 215 pp. 8vo. Illustrated. John Lane, London and New York, 1902. Price, \$2.50.
 Carnations and Picotees, by H. W. Weguelin. 125 pp. 12mo. Illustrated. Imported by M. F. Mansfield & Co., New York. Price, \$1.50.
 In My Vicarage Garden and Elsewhere, by Canon Ellacombe. 222 pp. 12mo. John Lane, London and New York, 1902. Price, \$1.50.
 Stray Leaves from a Border Garden, by Mary Pamela Milne Home. 340 pp. 12mo. Illustrated. John Lane, London and New York, 1901. Price, \$1.50.
 The Book of Vegetables (Vol. VII. Handbooks of Practical Gardening), by George Wythes. 106 pp. 12mo. Illustrated. John Lane, London and New York, 1902. Price, \$1.00.

¹ Plant and Floral Studies for Designers, Art Students and Craftsmen, by W. G. Paulson Townsend. 139 pp., 114 line drawings; 7" x 10". John Lane, London and New York, 1901. Price \$2.00



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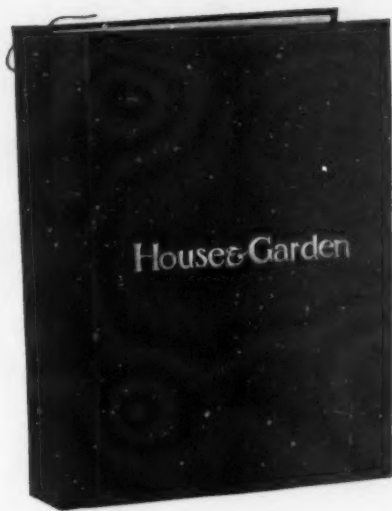
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—*N. Y. Times Saturday Review*.

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