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AND THE ALLIED ARTS AND CRAFTS

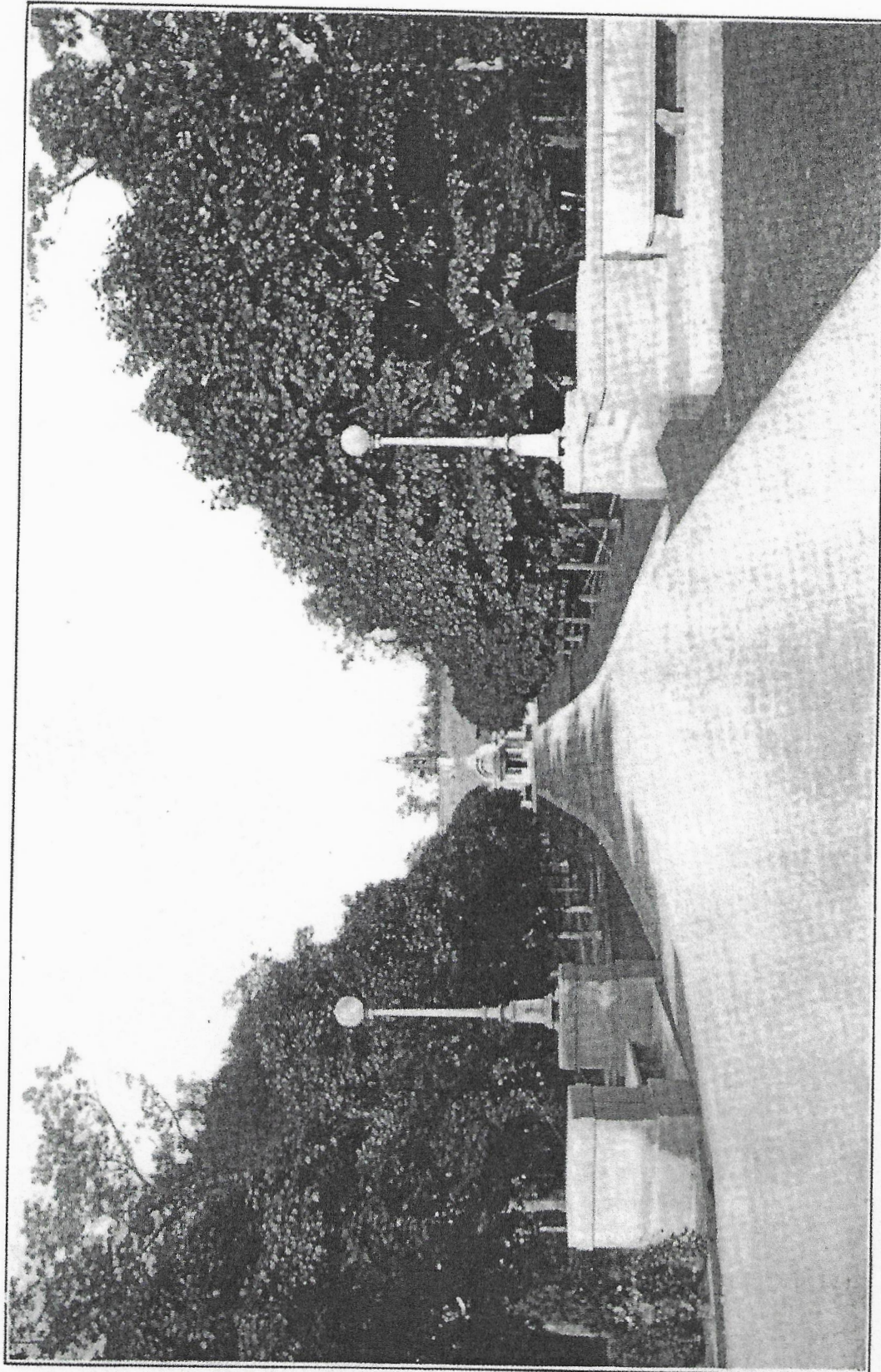
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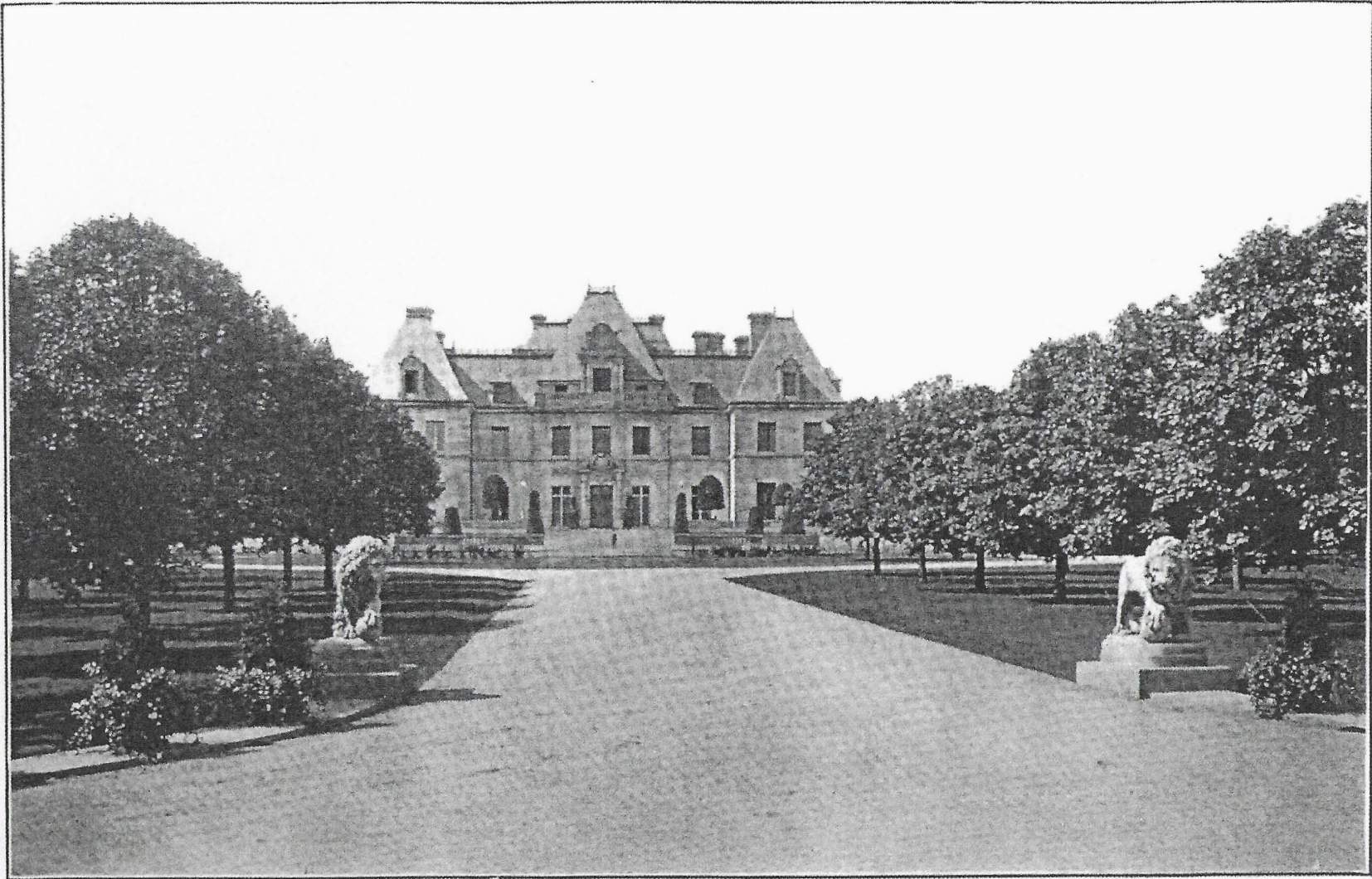
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APPROACH TO THE STABLE OF "HARBOR HILL."

Photo by Thomas E. Marr.

Guy Lowell, Landscape Architect.



THE MAIN APPROACH TO "HARBOR HILL."

McKim, Mead & White, Architects.

Photo by Thomas E. Marr.

Guy Lowell, Landscape Architect.

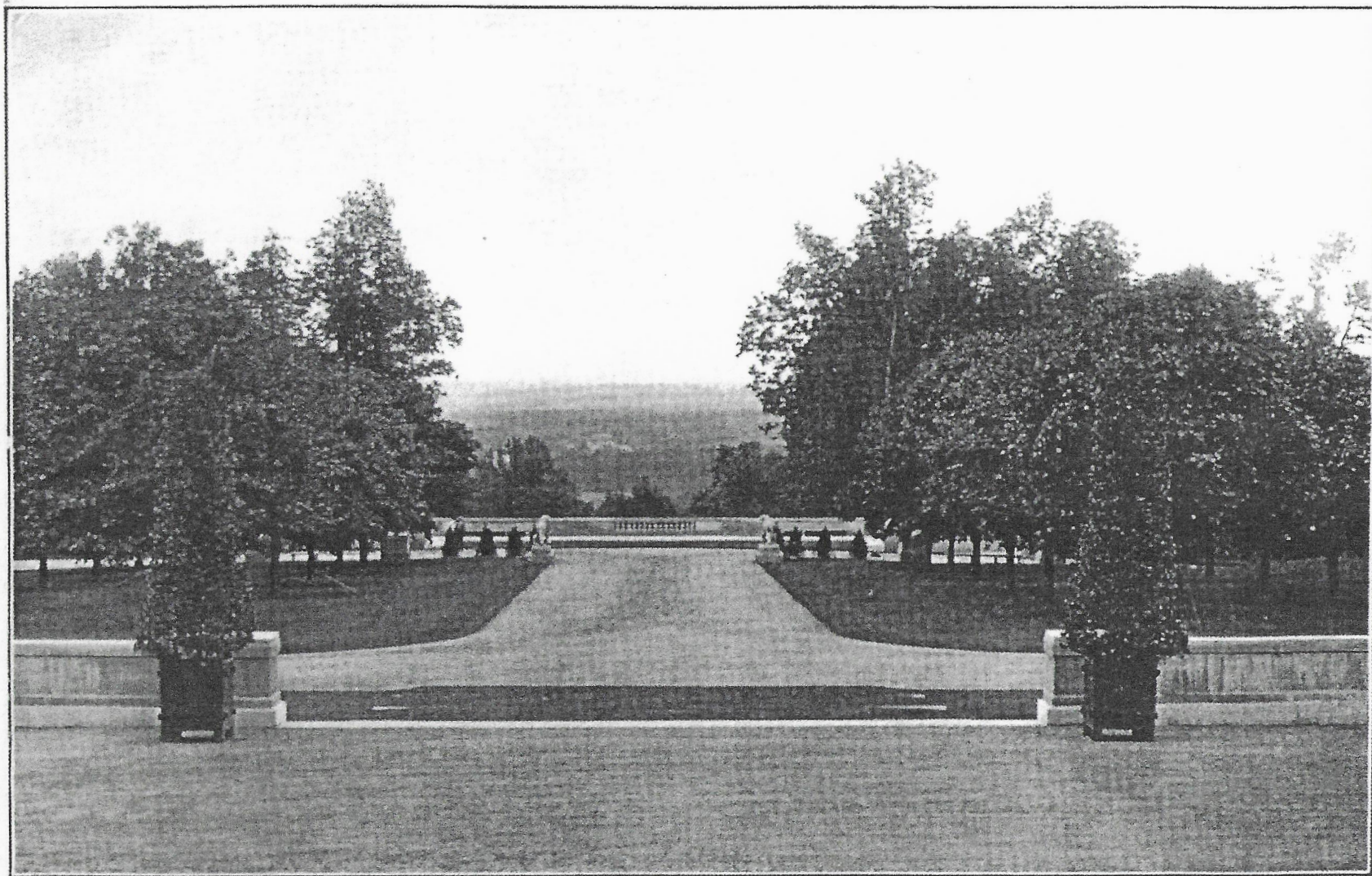


Photo by Thomas E. Marr.

LOOKING SOUTH FROM THE HOUSE AT "HARBOR HILL."

Guy Lowell, Landscape Architect.

THE LAY-OUT OF A LARGE ESTATE.

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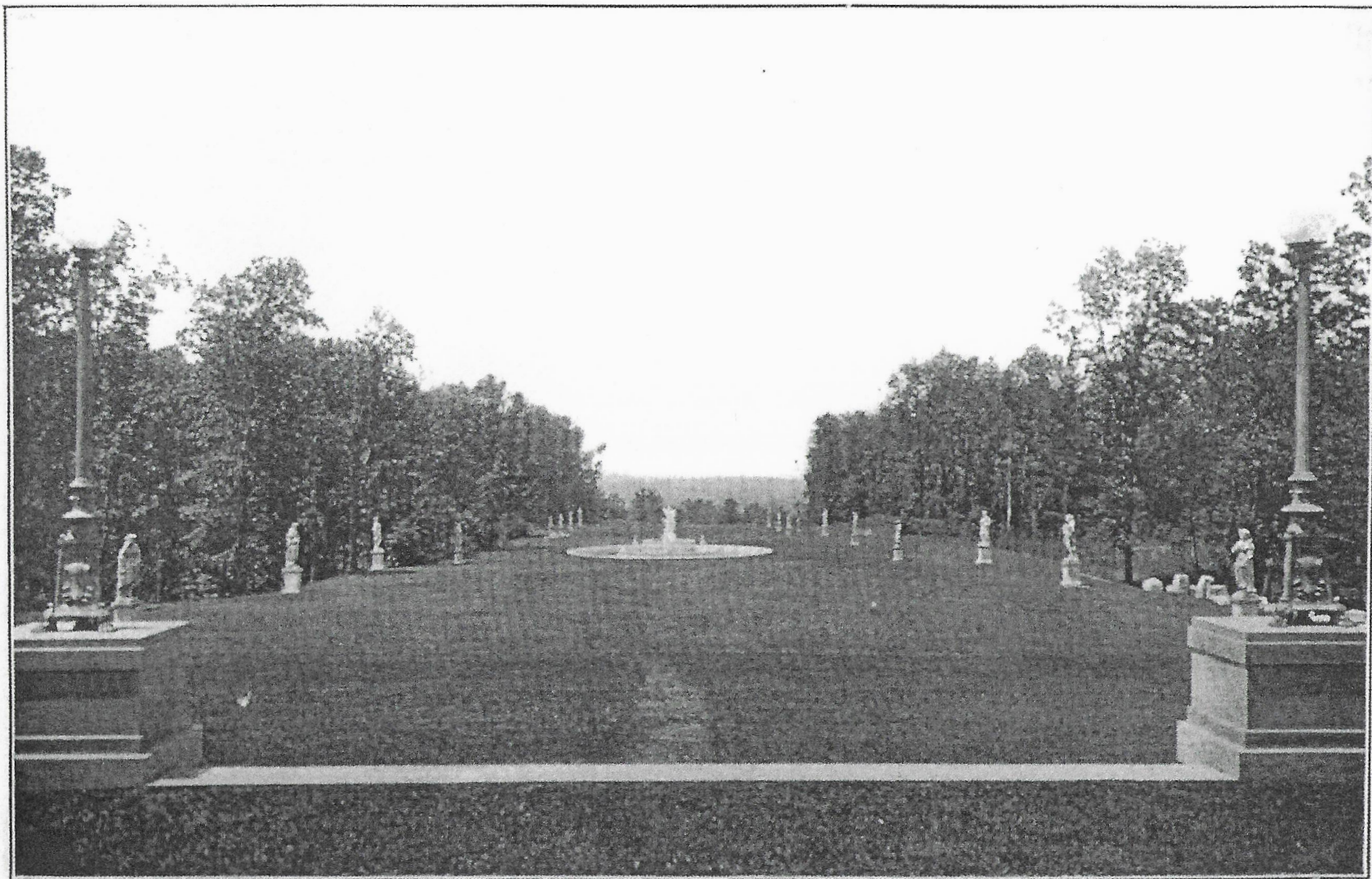
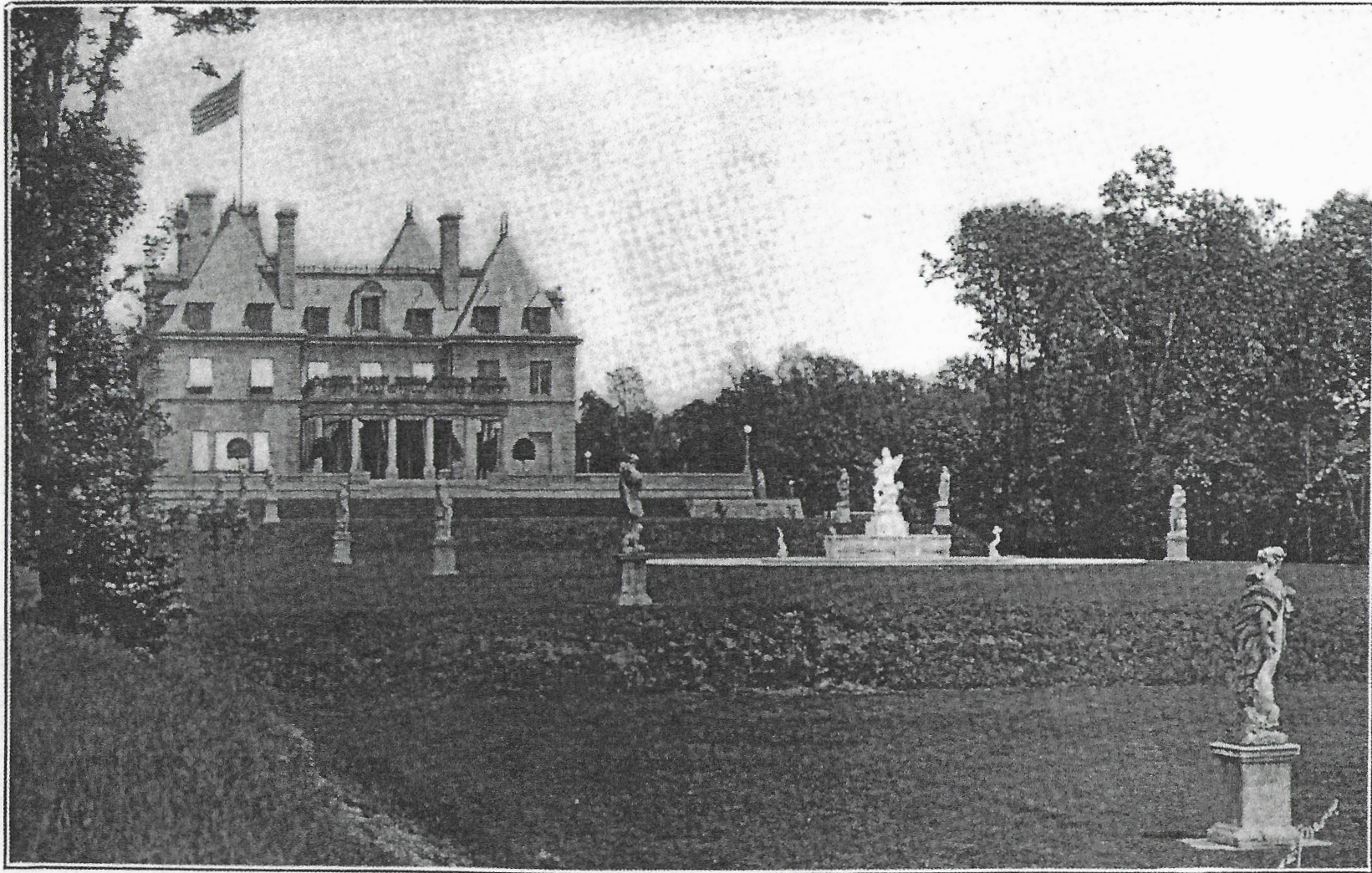


Photo by Thomas E. Marr.

THE WEST VISTA FROM THE TERRACE OF "HARBOR HILL."

Guy Lowell, Landscape Architect.



THE LAY-OUT OF A LARGE ESTATE.

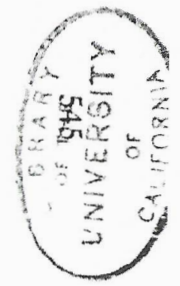
WEST FRONT OF THE HOUSE AT "HARBOR HILL."

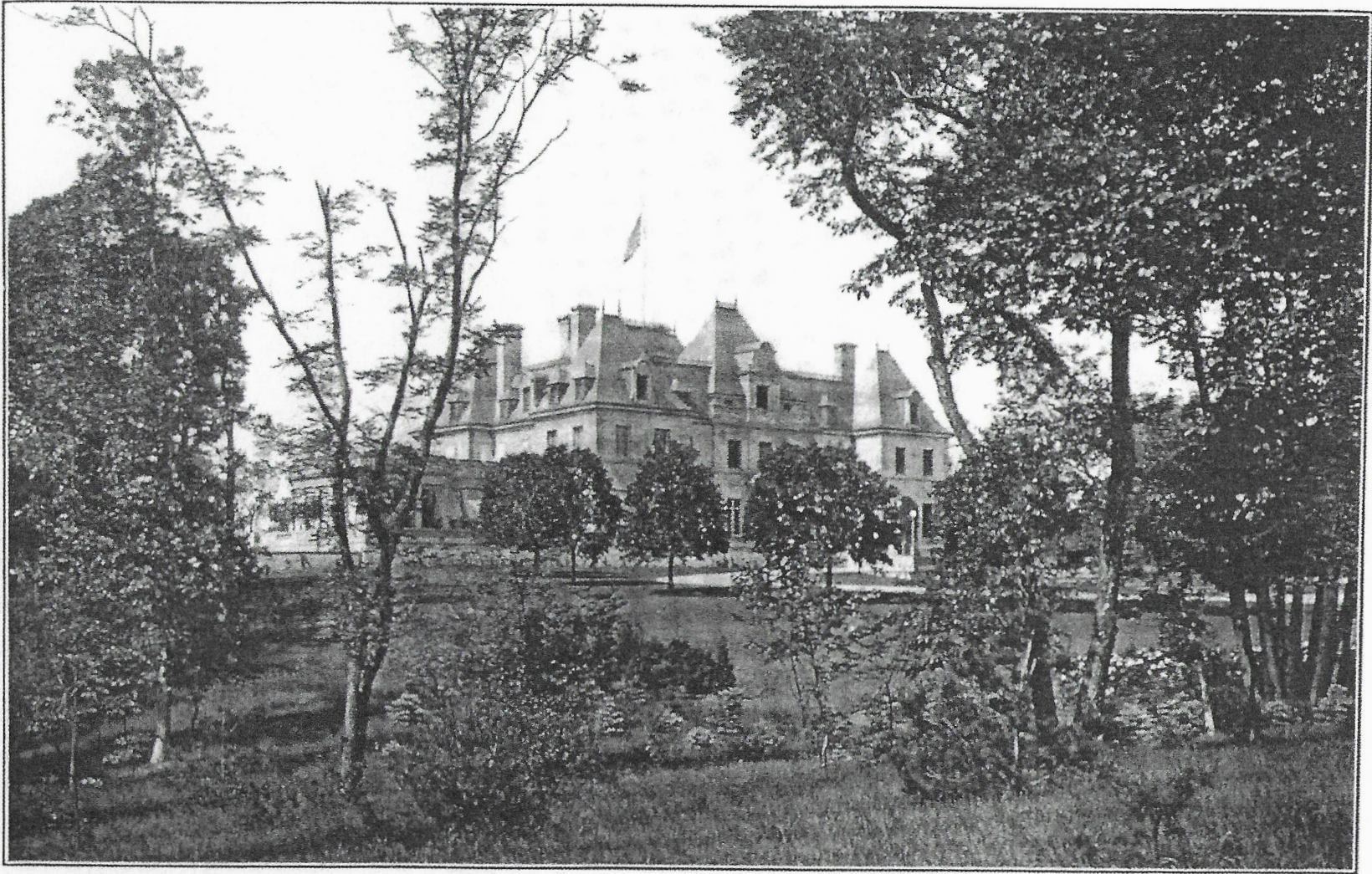
Showing the unfinished formal garden.

Photo by Thomas E. Marr.

McKim, Mead & White, Architects.

Guy Lowell, Landscape Architect.



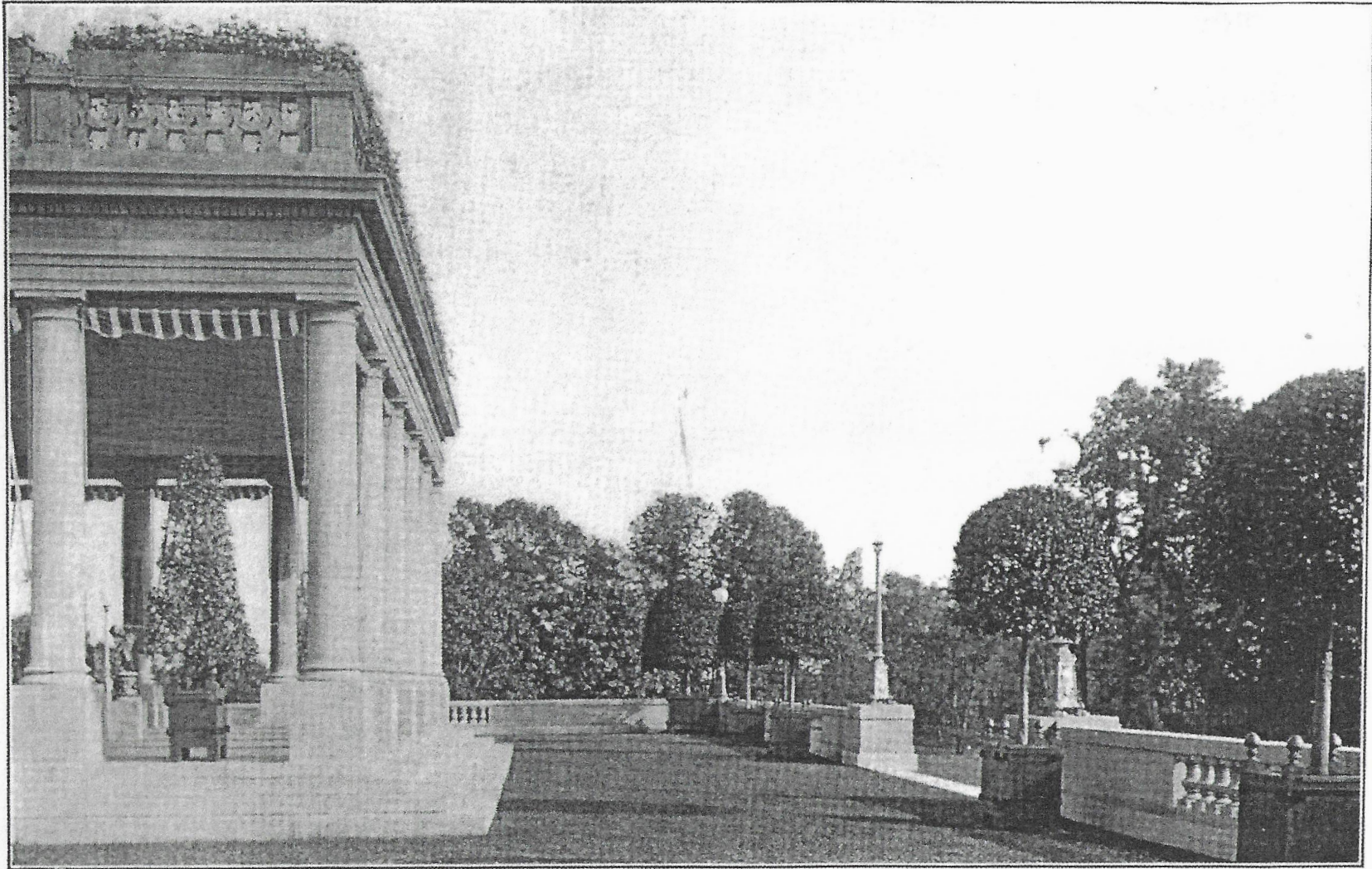


THE HOUSE OF "HARBOR HILL," FROM THE WOODS TO THE SOUTHWEST.

McKim, Mead & White, Architects.

Photo by Thomas E. Marr.

Guy Lowell, Landscape Architect.

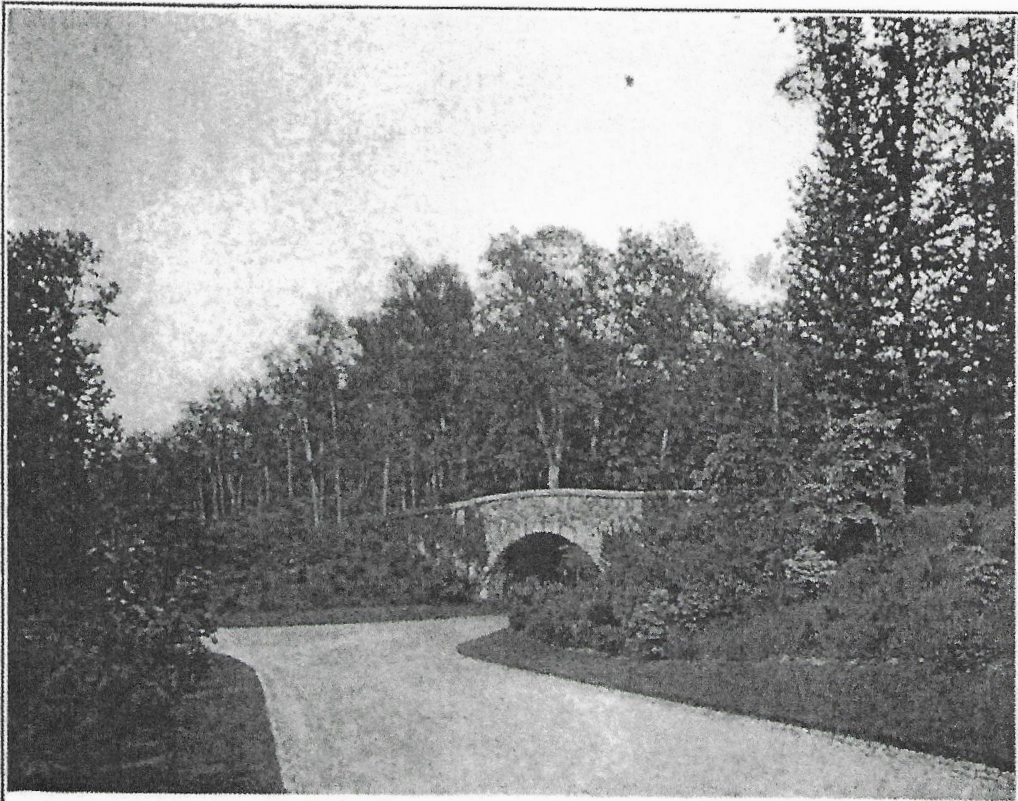


THE TERRACE AT "HARBOR HILL."

McKim, Mead & White, Architects.

Photo by Thomas E. Marr.

Guy Lowell, Landscape Architect.



BRIDGE IN THE WOODS ON "HARBOR HILL."

At this point the North Drive crosses the Service Road.

Photos by Thomas E. Marr.

Guy Lowell, Landscape Architect.

and when this is done it is often difficult to run the more formal into the less formal parts of the scheme without passing rather abruptly from the one to the other. This aspect of Mr. Lowell's work was in the present instance made easier than usual, because the area immediately around the house but on the top of the hill, was naturally marked for formal treatment, while as soon as the land began to fall away, a less formal lay-out and scheme of planting was plainly suggested. It will be seen from the photographs that the immediate approach to the house consisted of a broad avenue running from the brow of the hill to the terrace and lined with



THE DAIRY OF "HARBOR HILL."

Photo by Thomas E. Marr.

Warren & Wetmore, Architects.

Guy Lowell, Landscape Architect.

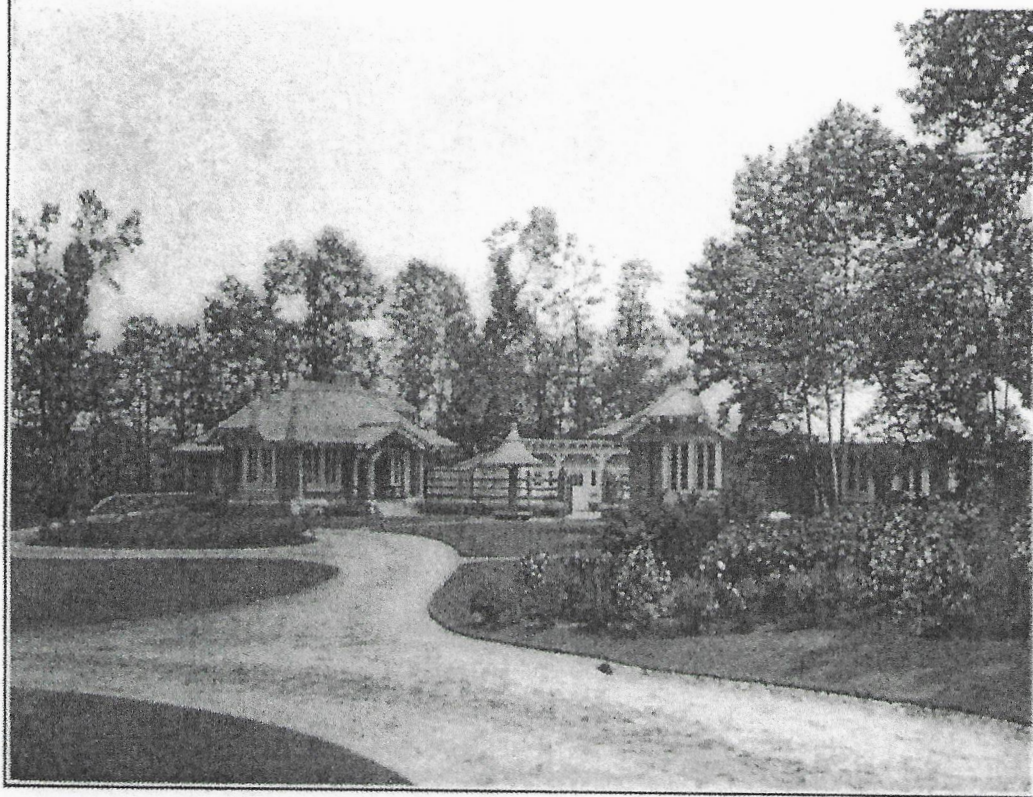
large maple trees which, it may be remarked, have been very recently planted. This avenue is a case absolutely of making over the land in order to suit the convenience of the residents of the house. In the beginning a deep gully intervened between what is now the bell-mouth and the terrace, and in order to obtain a straight formal approach the gully had to be filled in at an expense of many thousand dollars. The other straight and level road leading at right angles from the stable to the bell-mouth consists also of made land, which is one reason why the trees, which were of large size when transplanted, have proved to be such thrifty growers. The avenue



A WOOD ROAD AND THE SERVICE ROAD AT "HARBOR HILL."

Photos by Thomas E. Marr.

Guy Lowell, Landscape Architect.

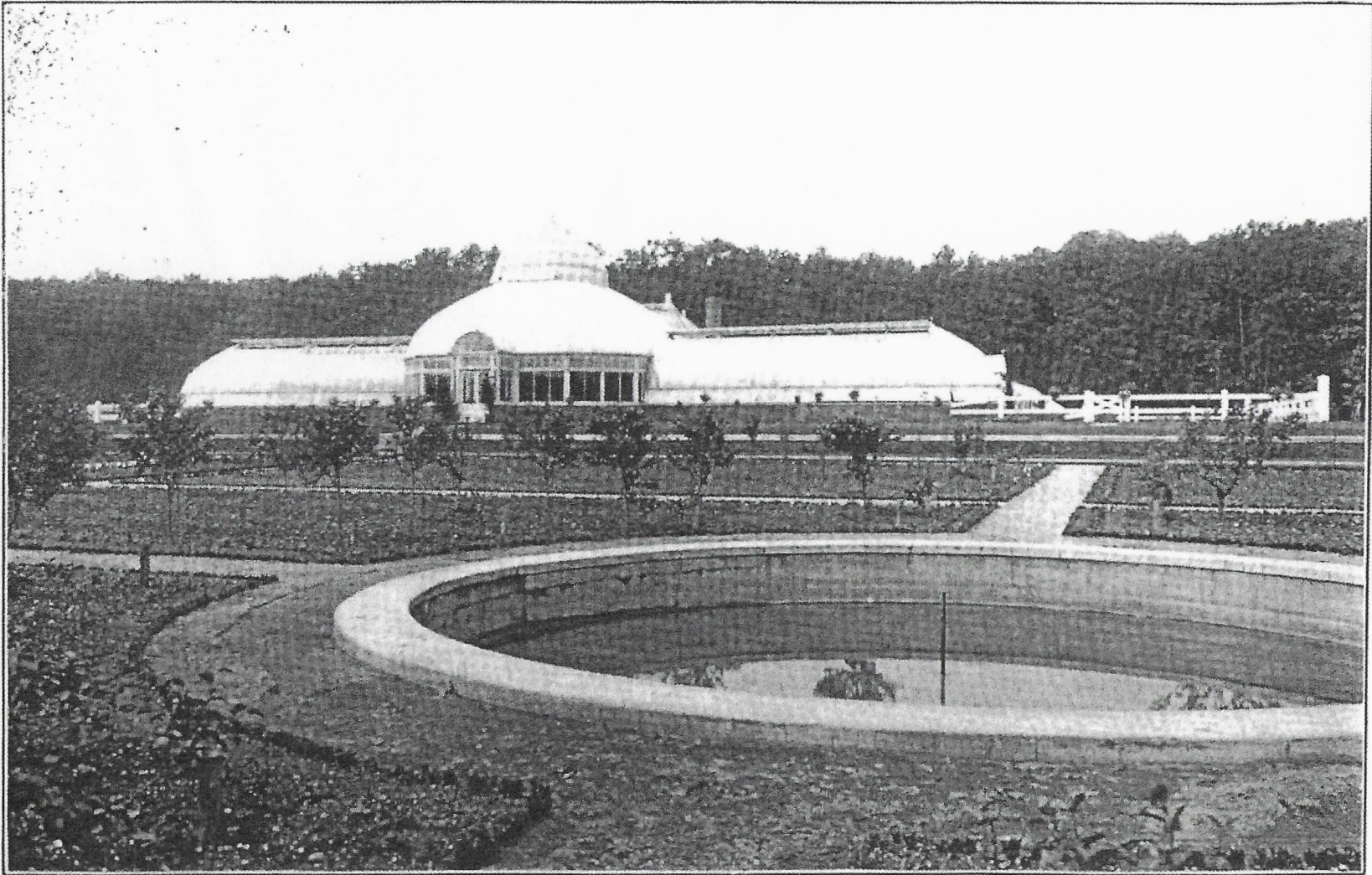


THE FARM BUILDING AND THE KENNELS AT "HARBOR HILL."

Photos by Thomas E. Marr.

Warren & Wetmore, Architects.

Guy Lowell, Landscape Architect.



CONSERVATORY AND SERVICE GARDENS AT "HARBOR HILL."

Photo by Thomas E. Marr.

Guy Lowell, Landscape Architect.

THE LAY-OUT OF A LARGE ESTATE.

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leading up to the house serves, of course, not only as an approach, but as a vista through which the very extensive and beautiful south view is seen. From the veranda on the west side of the house, the foliage has also been cut out, and a very lovely outlook has been gained thereby. In the distance are the Wheatleigh Hills, which are seen through a vista of trees and over what is at present a mall of green grass. The grass, however, or at least part of it, is only temporary. It is on this side that the formal garden is eventually to be situated, and a very remarkable opportunity the location affords for this kind of treatment. A formal garden on this site will be near enough to the house both for the easiest access, and to justify architectural features harmonizing with the lines and the scale of the house itself; it will, also, be bounded two sides by high trees, which inevitably check any excessive emphasis of the garden architecture, and give it a green background; and finally a very lovely landscape will be visible across the garden, but at a sufficient distance to prevent any clash between the modest beauties of the garden and the great expanse of the view. While the terrace and the bell-mouth have been defined by straight architectural lines, Mr. Lowell gets his formal effect in the immediate vicinity of the house chiefly by means of formal planting. In so doing he does not try to imitate the English evergreen hedges. The formal planting consists chiefly of the maple trees mentioned above, which were selected from a much larger number, because of the fullness of their foliage. These trees, which are about twenty-five feet high and wide, have been trimmed into symmetrical shape, and already give as mature an effect as if they had been planted for a generation.

The only other part of the estate, in which formal treatment has been used is in the immediate vicinity of the conservatory, where the vegetable and flower gardens are situated. This part of the design remains uncompleted; but what has already been done gives some idea of the possibilities which a combined vegetable and flower garden offer for attractive treatment. In general the flowers are planted in the borders of large beds, the centres of which contain rows of vegetables; and the consequent effect is determined by the fact that, just as the object of the vegetable garden is edible fruit, so the object of the flower garden is bloom. The flowers are raised not to remain undefiled in their allowance of soil, but to be cut—to be cut constantly and in enormous quantities. They are planted, consequently, literally by the acre, and the amount of bloom obtained at any one time is prodigious. The result proves, so it is claimed, that it is possible to plan a large vegetable, fruit and flower garden, in trim paths and symmetrical borders, which can at the same time be economically cultivated.

The roads through the woods are, as I have said, informally

treated, but their informality must not be confused with any lack of intentional effect. The object has been to make a park—not a French park, after the model of the Fontainebleau, but a park which shall keep its native American character. Being a park—by which is intended not a hunting park, a preserve, or a wood-lot, but a woods in which its owner may ride, drive and walk—its original wildness has been somewhat tempered. The woods have been cleared out both for the good of the tall timber and to make them more open and habitable; the sides of the roads have been planted to obtain certain effects; and the whole tract must be compared to a head of hair, which is brushed, if not parted. On the other hand, the planting has been kept thoroughly native and local. There has been no attempt to obtain mere variety of effect by variety of exotic shrubs. The original growth on the tract consisted chiefly of oak and chestnut supplemented by an undergrowth of dogwood and laurel; and the artificial planting has consisted chiefly of thousands of additional laurel and dogwood. Banks of these shrubs line the roads and the uneven contour of the land has offered many opportunities for what will eventually be effective screens and thickets.

The one road whose dressing has been cut on more elaborate lines is the main approach from the lodge up the hill to the house. This road has been planted not only with laurel and dogwood, but at several of the more appropriate places with masses of rhododendrons. Furthermore, it is also distinguished by hedges of Japanese barberry, which, when they obtain their growth, will give it more definition than it obtains at present. Finally it is at the lower end of this road and there only that Mr. Lowell has used some evergreens. The original growth in this vicinity contained a few cedars, which suggested the idea of largely increasing their number, and so enhancing the effect. As the land is comparatively clear in this neighborhood, the cedars are not obscured by any larger vegetation. As one passes through the lodge-gate and drives up the hill they dominate the foreground; and the darker green and prim growth of their foliage makes during the summer months a pleasant contrast with lighter green and more irregular growth of the deciduous trees. In winter, on the other hand, particularly when the snow is on the ground, the cedars will relieve the bleakness of the leafless oaks; and inasmuch as the house is generally occupied until after Christmas, this touch of warmth added to the winter landscape will be grateful as well as interesting.

It will be seen from the foregoing description, as well as from the illustrations, that Mr. Lowell's treatment of "Harbor Hill" has been shaped by one dominating idea. He has sought above all for simplicity and propriety of effect; and in seeking for these simple

effects he has used also only the simplest means. His design is not complicated by many elements. He has used architectural "features" in the vicinity of the house with the same economy that he has used exotic vegetation at the sides of the roads. He has first of all attempted to make his design acceptable by making it fundamentally right; that is, by making it so far as possible the product of its local conditions; and by local conditions is meant in this sense both the lay of the land, the character of the vegetation, and the requirements of the occupants of the house. As the place stands at present, there is very little about it which is merely ornamental; and the ornament which has been used has been used for the purpose of touching up an effect which was already given in the native appearance of the place. Such is the case with the cedar trees along the main road, and with the laurels and dogwood that have been so profusely planted along the other roads. At the same time the attempt to preserve and enhance the natural appearance of the landscape, has not been pushed beyond the limits of propriety. While the woods have been kept natural they have not been kept wild. They have been adapted to human use. So it is with the immediate vicinity of the house. Mr. Lowell has realized that the way to keep the immediate surroundings of a great house simple, is not to make them artificially natural, but to treat them as frankly artificial—as frankly modified to suit the convenience of the inhabitants, their demand for an appropriate framing of the landscape and an effective disposition of the vegetation. Mr. Lowell, that is, with all his preference for the use of simple means in obtaining simple effects, has been formal in his treatment where formality was, if you please, natural. He might, in the opinion of the writer and in consideration of the rather elaborate and pretentious architecture of the house, have used in its immediate vicinity more architectural features, for simplicity of effect can often be wrought—in the greatest works of art has been wrought—by the use of very elaborate means; but it must be remembered that the work on the formal garden, which will be the great ornamental feature of the design, has been as yet scarcely begun, and that consequently any criticism as to the completeness of the effect must be reserved until the landscape architecture of the estate receives its consummation in the pleasure garden. But whatever the ultimate effect may be, Mr. Lowell has undoubtedly supplied to American landscape architects a model of consistency and economy, both of purpose and of means, in the treatment of a large estate which is needed and may well be edifying.

Herbert Croly.