

## GARDEN WALKS.

IN continuation of the subject of "Yard Decoration," p. 51, we give a view of a home on the Hudson River, (Fig. 1084) which suggests one special feature of the art; we refer to that of so arranging the planting of trees and shrubs as not to obscure any interesting or beautiful views. In this instance the beautiful Hudson, with the distant hills form a picture that no one with half an eye for the beautiful would ever think of hiding, but how often this consideration is entirely forgotten, and spruces and other trees are planted just where they should not be, while some ugly barn or board fence remains in full view.

The graceful curves in the walks approaching the house in this illustration are also worthy of notice, and imitation.

The following excellent pointers under this head, are from Edward Kemp's work, "How to Lay Out a Garden":

Walks should be made to embrace particular views, and take a variety of levels, to be concealed from each other, and to have a definite object. All the more interesting aspects of the house, the garden, and the country, ought to be seen from them at particular and favorable points. These points should thus be situated where the ground is highest in a general way, that the view may be the more commanding.

Undulation in the surface of walks, where it can be suitably obtained, will be very effective in the production of variety. It must be very gentle and gradual, and like the curves of the ground line, the changes should pass softly and sweetly into each other.

If two walks be seen from each other,

which are taking parallel directions, one of them will appear to some extent needless, and in the same degree objectionable. Masses of shrubs, or banks of earth partially clothed with these, are the most natural and gentle divisions for placing between them. A walk that leads nowhere, or ends in nothing, gives an impression of an unfinished place, and is as unsatisfactory as all other abortions. If it be not possible to continue it beyond a certain point, and yet be of consequence that it proceed so far as that point, a summer-house or arbor or seat to obtain a good view will be a sufficient terminating object. Otherwise the walk can be carried round a small circular or other loop, filled with shrubs till it returns again to the same spot.

No walk must ever turn aside from its course except for some sufficient object. A great change of level, a tree, plant, or group of plants, and a variety of such things, will justify a curve in a walk; and when it is straight something must be distinctly placed to stop it, where it turns off in a lateral direction. It should appear as if it *could not* go any further in that direction. Repton suggests as an excellent rule, that where two walks branch off from one another at any point, they should take a decided outward turn (see Fig. 1085) so as not to seem as if they would unite again.

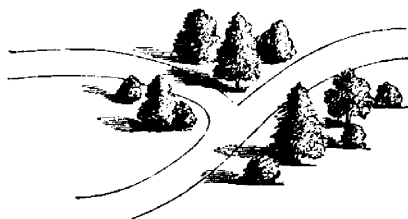


FIG. 1085. — PATH MAKING.