

## House & garden.

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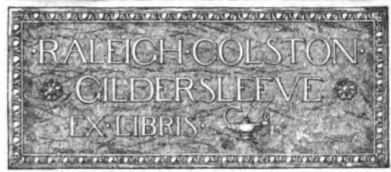
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THE PERGOLA FROM THE PORCH

STRATFORD LODGE

# House & Garden

VOL. I

JUNE, 1901

No. 1

## STRATFORD LODGE, NEAR BRYN MAWR, MONTGOMERY COUNTY, PENNSYLVANIA.

*Designed by Keen and Mead, Architects.*

In determining the design of a house, environment and the traditions of its place

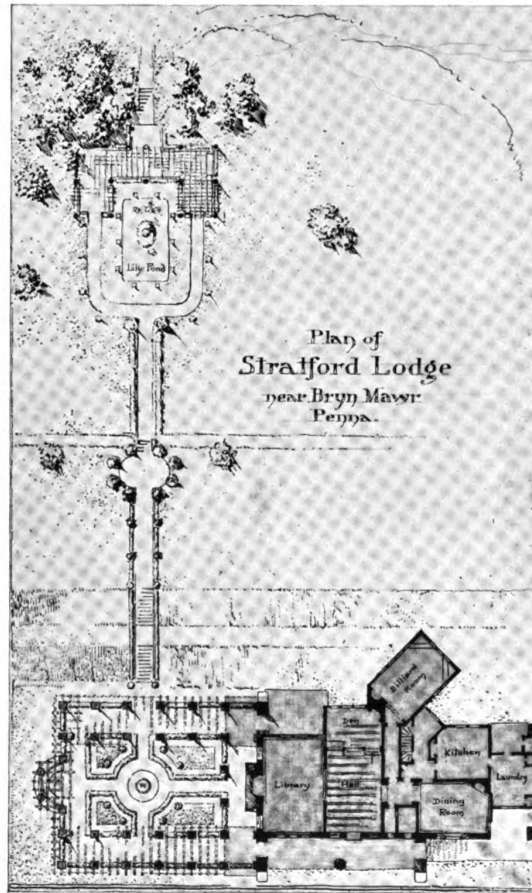
should be prime factors. Stratford Lodge furnishes an interesting study of the influence of both. As to its environment, it is fortunate. The southeastern counties of Pennsylvania, called Montgomery, Chester and Delaware, enclose Philadelphia to the northward and westward. They cover a rolling country, watered by great rivers, and by many creeks, that flow through wooded valleys into the Schuylkill and the Delaware. In the midst of this country lies Bryn Mawr. To the eastward, half way to the Schuylkill, on a hill top from which are seen pleasant stretches of meadow land, interspersed with woods, stands Stratford

Lodge. The place has its local history and a traditional manner of building. Early Welsh settlers coming just after William Penn—Quakers like himself—found such a

land well suited to their ideas of a frugal life. They hoped to keep it as a place set apart for their own uses, where they might worship openly in their own way without fear of the law's officers. They quickly built farm-houses and meeting-houses, many of which

are used even to-day by their descendants. They gave the land of their adoption many good gifts; but, of these, the best remembered are the place names. Such names were not inventions. They served to remind the newcomers of the places they came from, just as they remind those who know their story, of the men who brought them. To choose at random, there come to mind at once Merion, Radnor, Penlynn, Uwchlan, Gwynedd, Tredyffrin, and many others, reminiscent of Welsh villages and shires. At a later date, when the tract had passed from their control, and when the growth of population had brought new places

into being, the descendants of the early settlers saw to it that the new names should have the Welsh ring, and thus we have Bala, Cynwyd, Bryn Mawr, and the like.



1945-53

Stratford Lodge



THE HOUSE FROM THE ROAD

STRATFORD LODGE

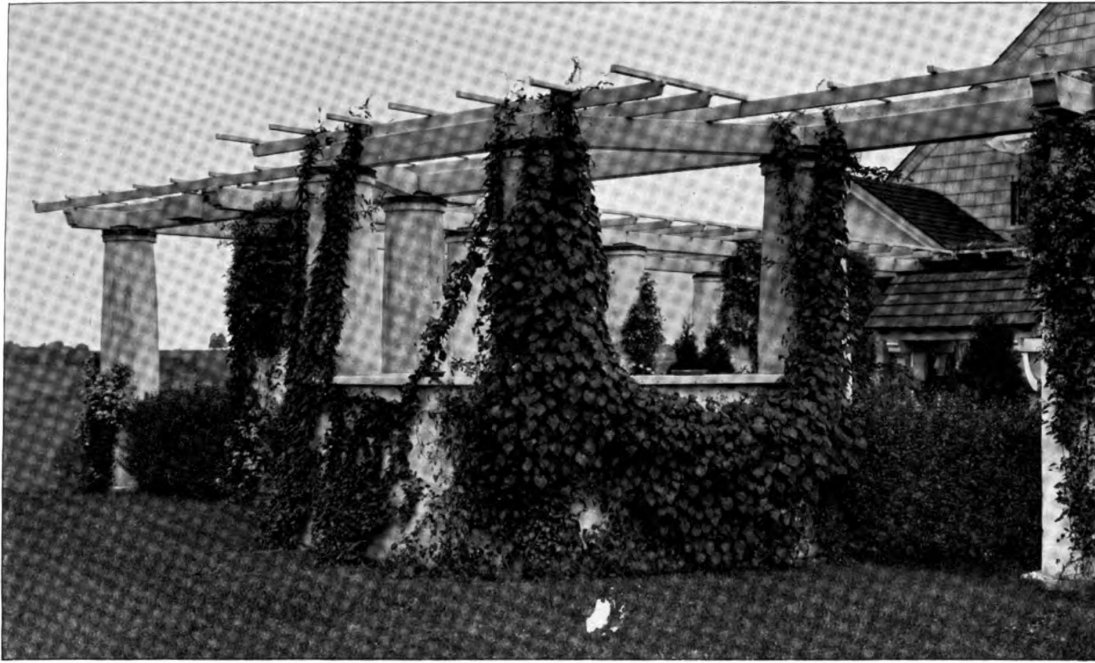
Just what force it was that gave the design of Stratford Lodge its final form, it might be hard to tell. Certain it is that the farmhouses of the Welsh settlers played their part. Remotely, to be sure, for theirs is not an aggressive type. There are also many farmhouses of a later date nearby, yet none of these seem to have exerted a very direct influence. Perhaps it was—as indeed it always should be—that the materials at hand

dominated the expression. The same gray mica-schist that the settlers used is still quarried in the neighborhood; and their old houses show how quiet and pleasant a wall it makes when simply laid, and when half covered with the broad white pointing of the joints. Shingles, too, are just as reasonable a roof covering, and just as readily had, as in the old days. Stone and shingle and a few simple mouldings, then, make up the



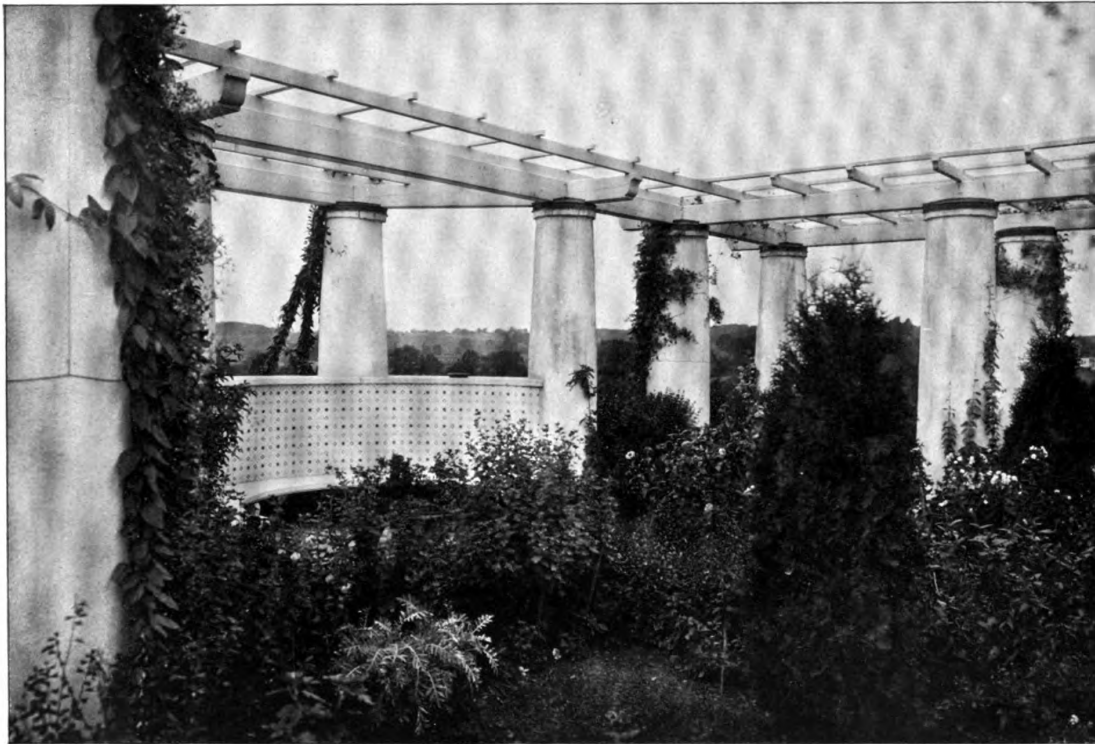
THE PERGOLA AND THE HOUSE

STRATFORD LODGE



THE EXEDRA FROM WITHOUT

STRATFORD LODGE



THE EXEDRA FROM WITHIN

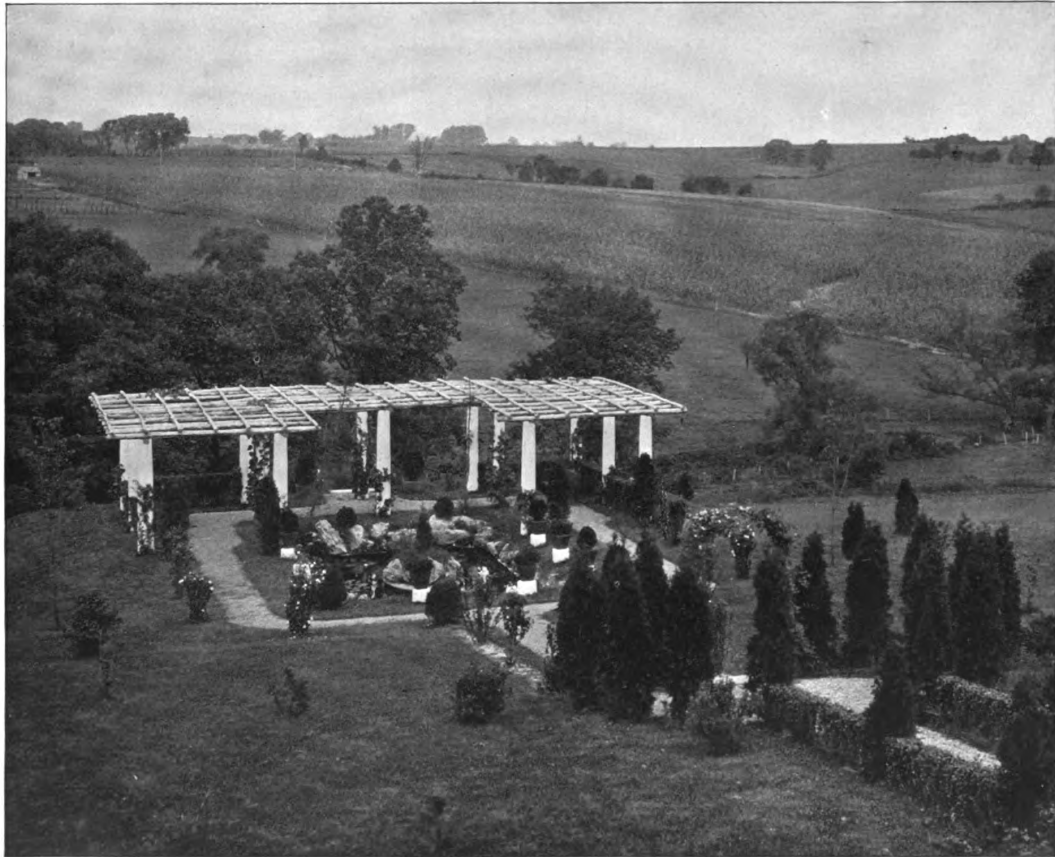
STRATFORD LODGE

*Stratford Lodge*

outside of the house; but it is the way all these are disposed that marks the hand of the designer. The long sweep of the roof, the deep shadow beneath the broadly overhanging eaves, the picturesque freedom of the low part jutting out at an angle at the back, all these speak of strong individuality of thought. An unconventional performance truly; an outgrowth of the needs of the people who were to live in it; a using of the materials at hand; a complete ignoring of the most cherished dicta of the schools, axial arrangements set at nought; formal planning carried to its utmost limit, yet kept within the bounds of reason and good taste: in short a very comfortable, sensible, unpretending house.

With the garden it is a different matter. Local tradition seems to have had nothing to

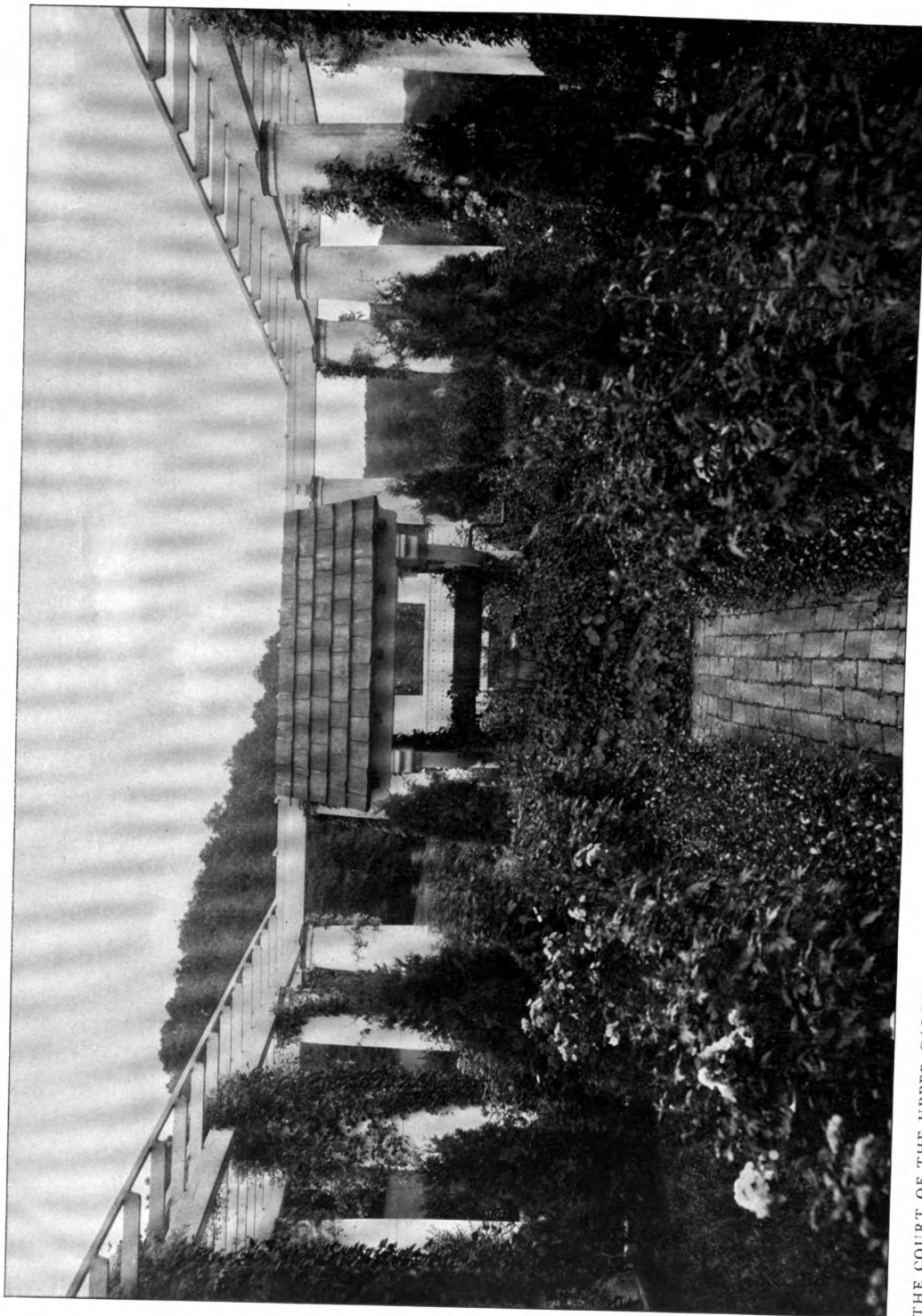
do with it. No Pennsylvania farmhouse ever had a garden that looked like this one. Still, environment has played its part. That the conditions of the site have dominated its plan, is evident. Beside the house is a level stretch, suggesting a well ordered arrangement; and from the two porches straight paths lead out, tying the garden and the house together in a way that firmly marks the oneness that ought always to exist between them. The paths run beneath pergolas, and enclose a rectangular space with a well-curb in the midst of it, and an exedra at its farther end. From the side of this upper garden the hill falls steeply off to a level space many feet below, beside which runs the unruly creek that turned the wheels for the Welsh millers. If the upper garden did not suffice, it was obvious that to increase



THE LOWER GARDEN

STRATFORD LODGE

*House & Garden*



THE COURT OF THE UPPER GARDEN

STRATFORD LODGE



its size would have been a mere stupidity, when one part of the garden could be made to overlook the other by simply building the second on the lower level. A long flight of steps, broken by terraces, connects the two. If the reasons for the plan are thus easily discovered, its unusual outgrowth would puzzle one who did not know something of the men who designed it. Given a pair of young architects bubbling over with enthusiasm; turn them loose on the shores of the Mediterranean; let them see the pillared gardens of Southern Italy; take them about the bay of Naples, the Gulf of Salerno; let them walk under the pergola of the Capuchin Monastery at Amalfi; let the beauty of it all become a part of their very lives; let them think about it, dream about it, talk about it: then give them a fair chance to make a hillside garden, and see how like it will be to this garden. Has it anything in common with the house? What care they whether it has or not, if it pleases them? Is it native to the country side? What matter if it bring a fresh beauty of its own? And does it not indeed justify itself if it afford a quiet haven from "the poisonous excitement of city life,"—if its well ordered pillars soothe the spirit harassed by nervous hurry,—if the outlook from its pleasant shade over the distant hills is restful to eyes tired of an ugly town?

To coldly criticise the sudden transplanting, from an Italian to a Pennsylvania hillside, of a thing that has been a thousand years or more in making, is an easy task; and it is not hard to show that the pillared garden is a natural outgrowth of certain conditions not very evidently present in Pennsylvania, that in a land where wood is scarce, where the vine is of common culture, where shade from a hot sun is



THE STABLE

STRATFORD LODGE

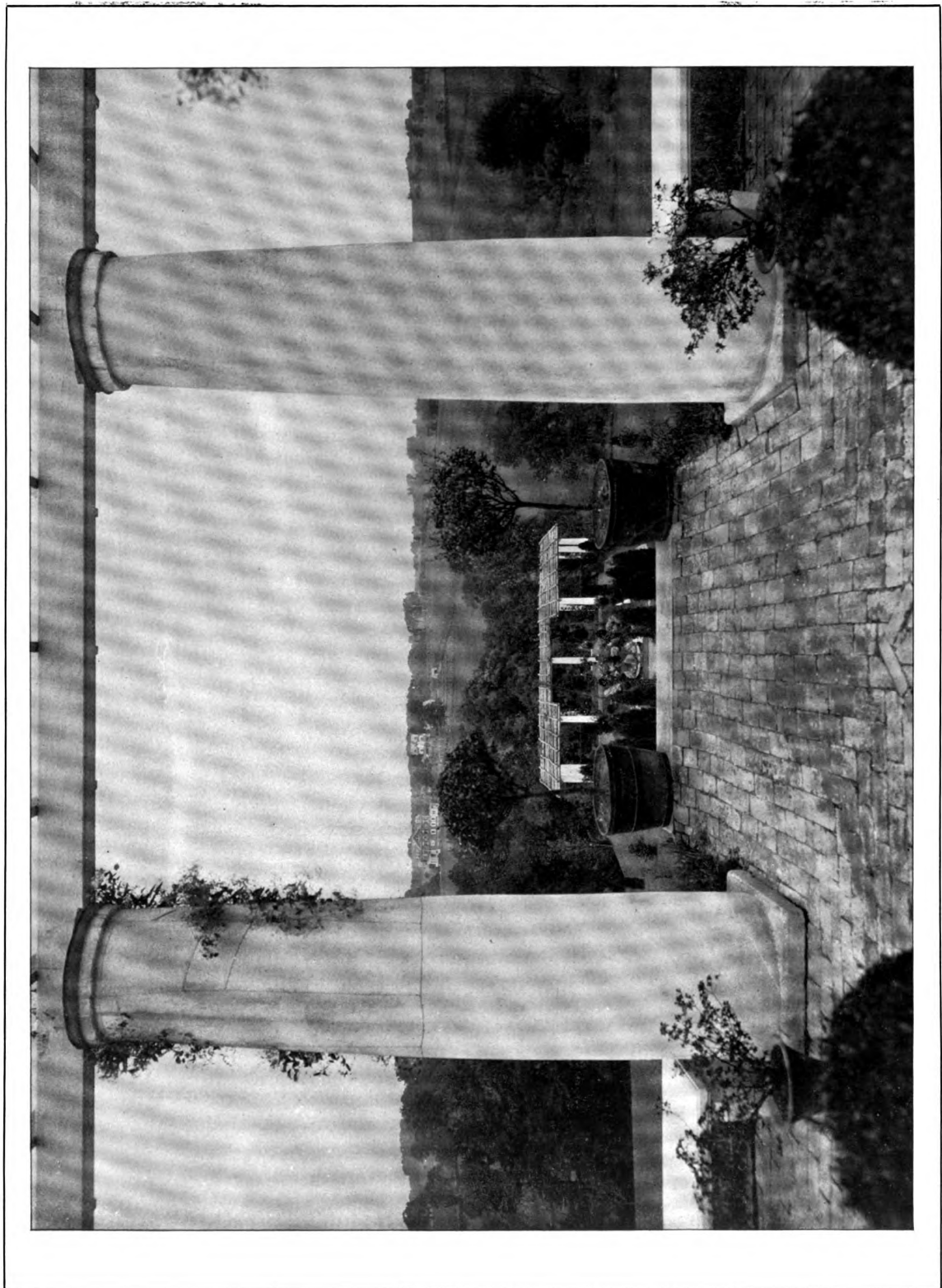
very grateful, and where it is easier to build stone columns (even if they have to be plastered) than to find wooden posts, the force of circumstances gives us the pillared garden of



THE HOUSE FROM BELOW

STRATFORD LODGE

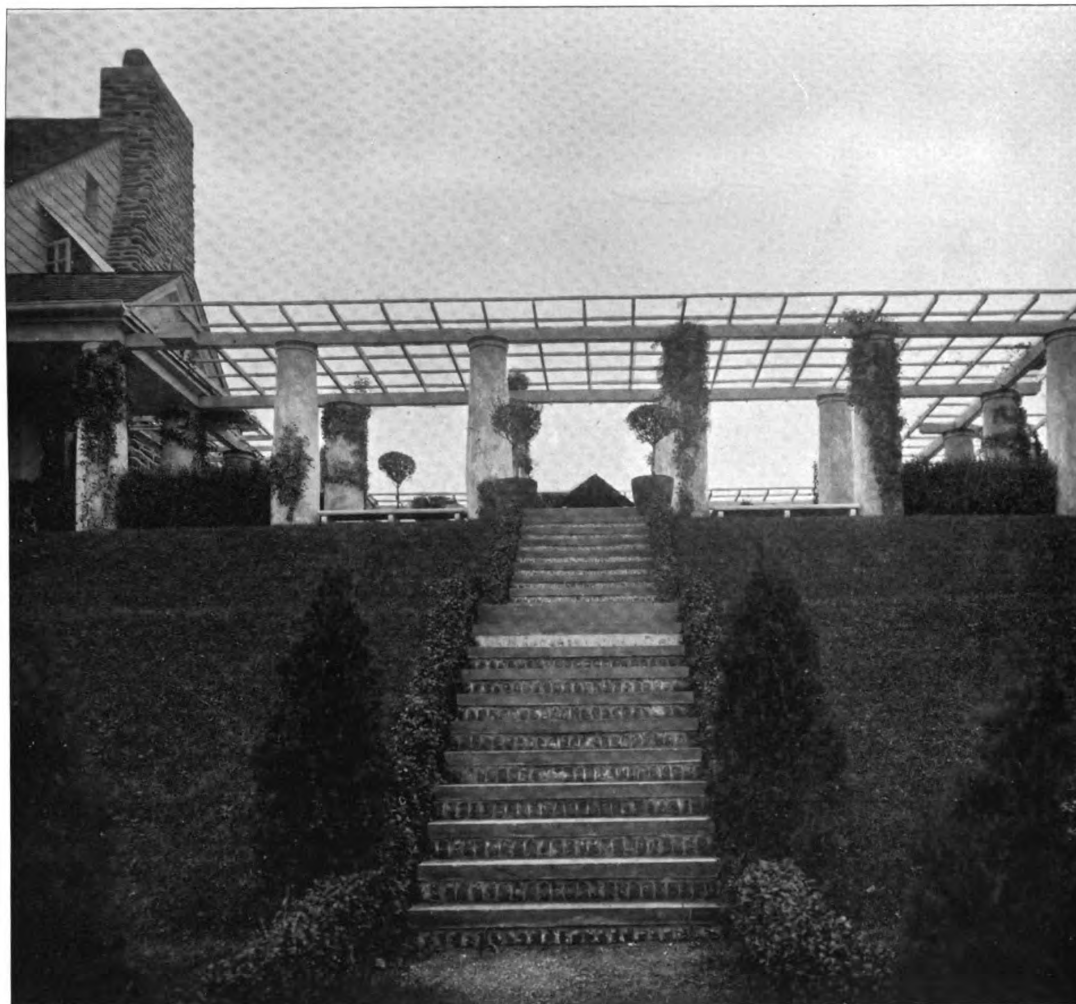
*House & Garden*



STRATFORD LODGE

LOOKING FROM THE UPPER GARDEN

*Stratford Lodge*



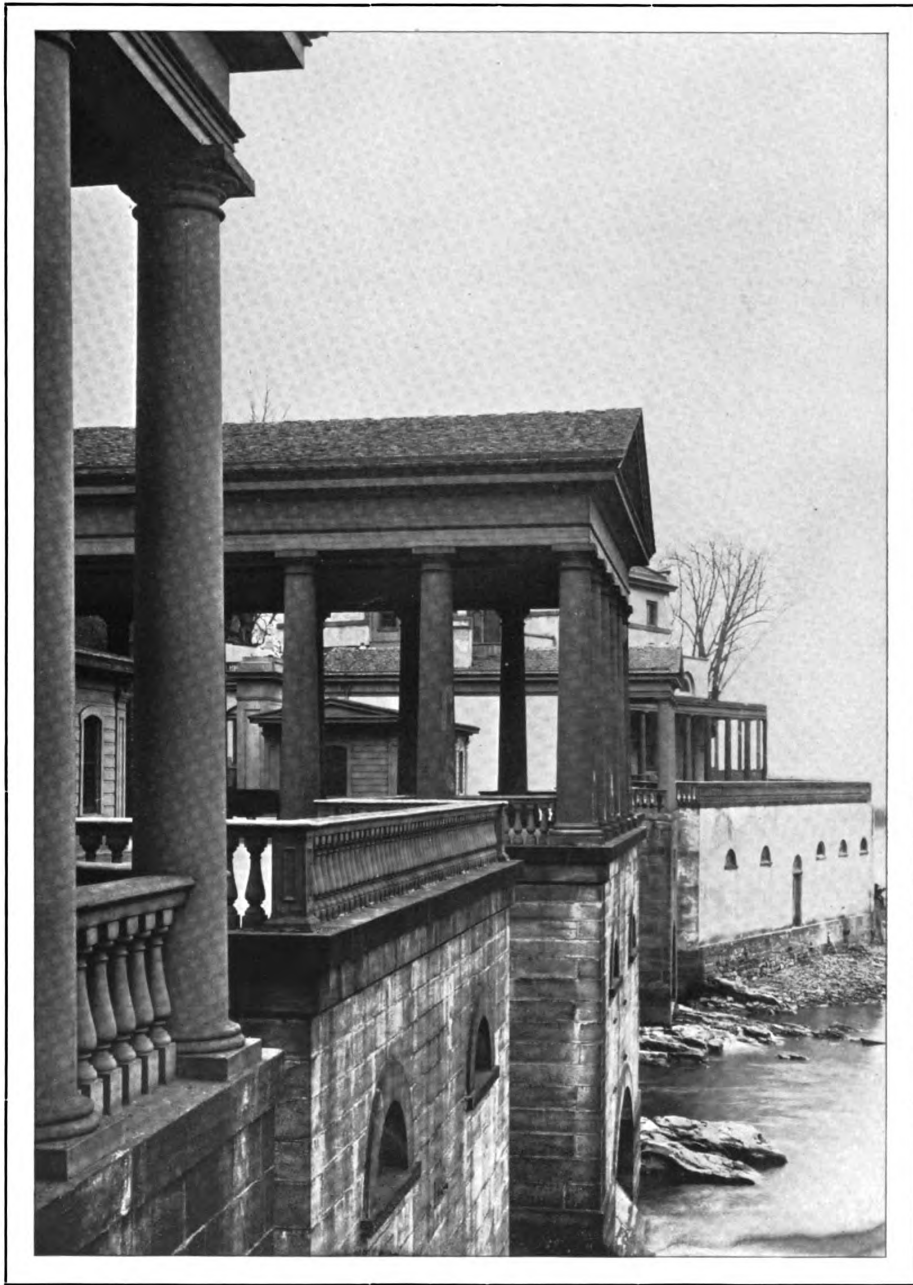
THE UPPER PERGOLA FROM BELOW

STRATFORD LODGE

Southern Italy. But beauty has a way of setting reason at nought; and few can deny that beauty has already taken up her dwelling place in the garden at Stratford Lodge. And if she has done this even before the vines have climbed up to their trellises, how charming a place will the garden be when it has gained

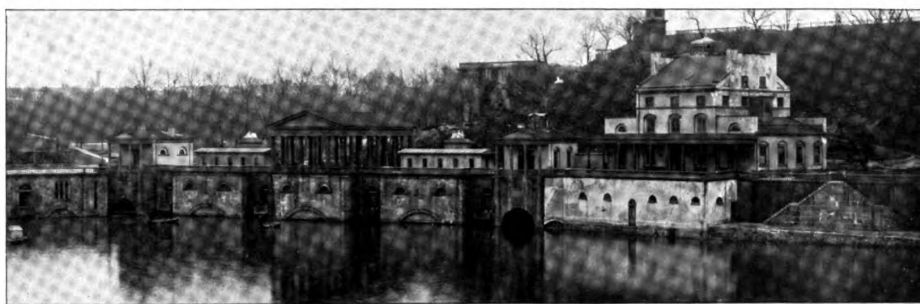
that wealth of quiet interest that an old garden has! When those who see it will, because of its hoarded memories, look upon it as "a sort of repository of old secrets," and will "feel instinctively that the place has been warmed by the sunshine of humanity, and watered from the secret springs of joy and sorrow."





(1) THE TERRACES

FAIRMOUNT PARK WATER-WORKS

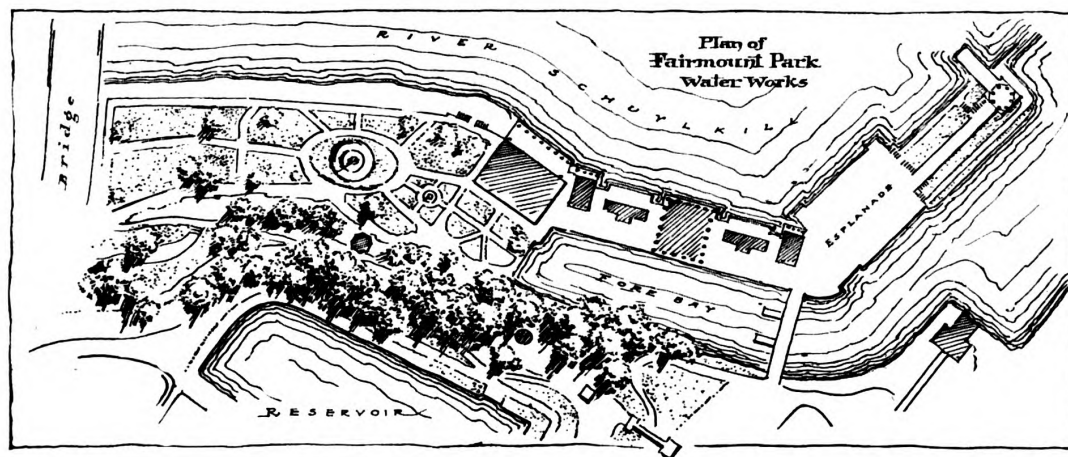


## THE FAIRMOUNT WATER-WORKS, PHILADELPHIA.

Architectural effects are seldom thought of in engineering constructions; and even when they are considered, the result is not often a satisfactory one. Occasionally, however, a sympathy of usefulness and beauty is found in these utilitarian works. The Fairmount Water-works, in Fairmount Park, Philadelphia, present this harmony. Not only should the credit be laid to age and the associations of the scene, but to a designer who had artistic judgment added to his scientific knowledge. Far from being pretentious, its arrangement is imposing. If it lack the color and enrichment of more elaborate structures, the bareness of surfaces is relieved by the stains of weather, and criticism is tempered by a sense of history. While it led to

a happy result, the part which Nature played in the setting placed many obstacles before the engineer. After devising foundations at the water's edge, levels had to be formed from a rocky hillside, and space for the fore-bay gained with the help of gunpowder. To such conditions were added the irregularity of boundary lines and the requirements of the water supply. From all these there grew, under skillful hands, an arrangement dignified, simple, and beautiful in the extreme.

Entering Fairmount Park by Green Street the visitor is attracted by the natural scenery immediately before him; and in that direction he is likely to take his way, unless he turn to the left, along the base of the large reservoir which dominates this portion of the Park, and comes out to the river front on one of the esplanades of the water-works. There





(2) THE MANSION THROUGH THE COLUMNS



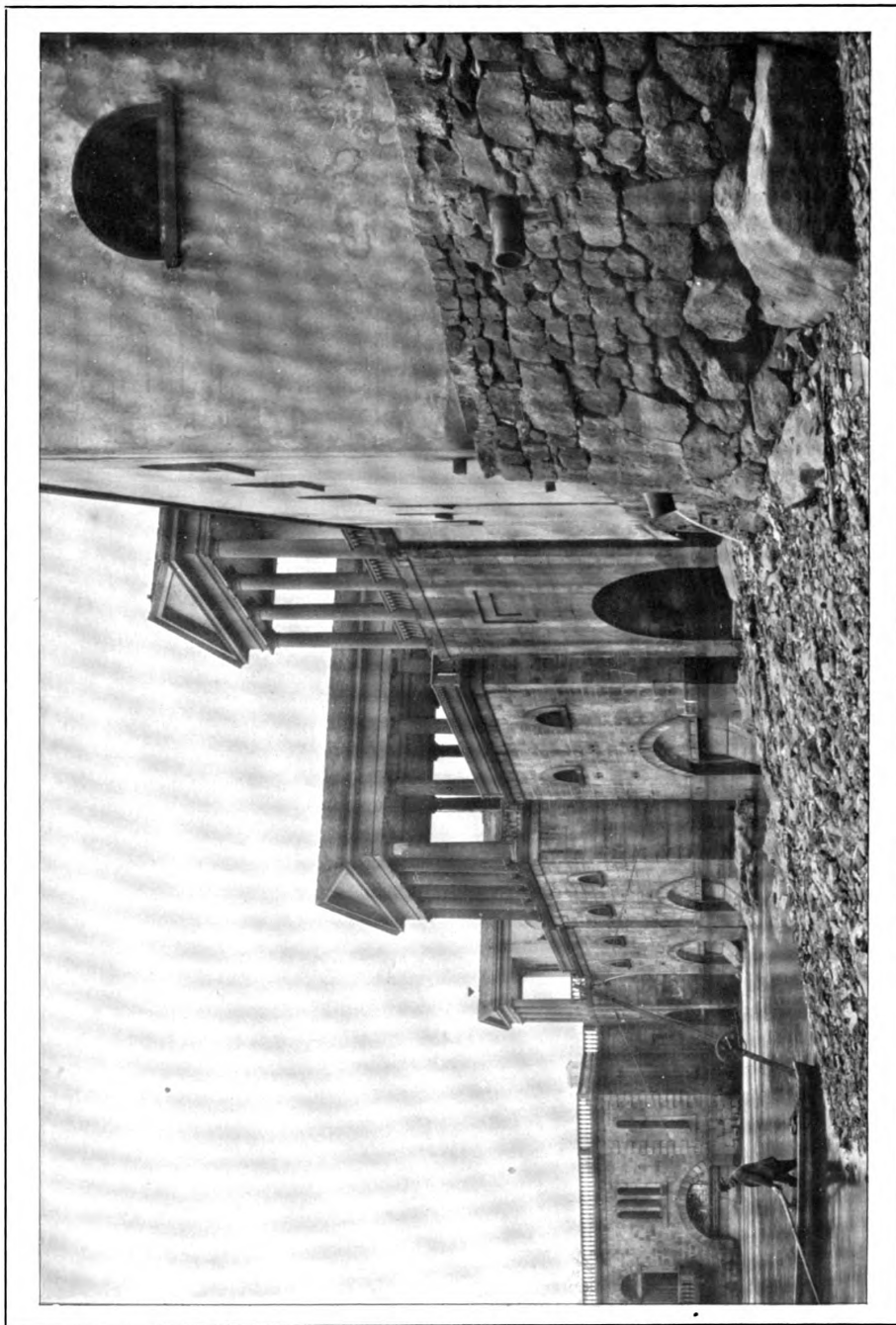
(3) THE WATER STAIRS

he stands between the forebay on one side and the open Schuylkill on the other. From the brink of the former rises the rocky side of the reservoir, spotted here and there with dense growths of trees. Through these, by tortuous ways, paths ascend to the promenade around the basin above; and return through an archway, supporting a standpipe and terrace, to one of the Park drives at the side. A beautiful background, this sheer hillside, for the buildings on the river bank. The foliage makes a play of light and shade and reflects itself in the placid water of the forebay. Between the paths grass grows richly; and in the winter time, its green, hanging over a dripping rock, relieves the bleakness of the snowy scene.

In 1810, long before it was ever thought possible for the city to acquire two thousand acres of land on the banks of the Schuylkill for a public park, Frederick Graff and John Davis were commissioned to examine and to improve the City's water supply. Graff suggested the erection of reservoirs and pumping stations on Morris Hill, as that part of Fairmount was then called. The hill was bought for this purpose; and as subsequent events have proved, it was the nucleus to

which various tracts of a celebrated pleasure ground have been added. Funds were appropriated for the construction of works at Fairmount to supply the city with water; and to Graff was given the supervision of the work. The building on the right, in the general view at the head of this article, was first erected to contain the engines. About this time one Charles Redheffer, of Germantown, claimed to have discovered perpetual motion. In the newspapers he advertised "that which for centuries has occupied, perplexed, and puzzled the philosophic and experimental world is now fully, completely and perfectly demonstrated in the *self-operating, self-moving machine*, constructed by the subscriber on principles purely mechanical, and now offered to the inspection of an enlightened people." The admission price was given at five dollars, with "female visitors gratis." With a view to its use at Fairmount, a committee was appointed to examine this machine for performing work by a means so attractive. But, alas, when public interest was at its highest, and a committee was appointed by the Legislature to test the justice of Redheffer's claim, the method was found to be a fraudulent one; and into the first building went a Bolton and

*House & Garden*

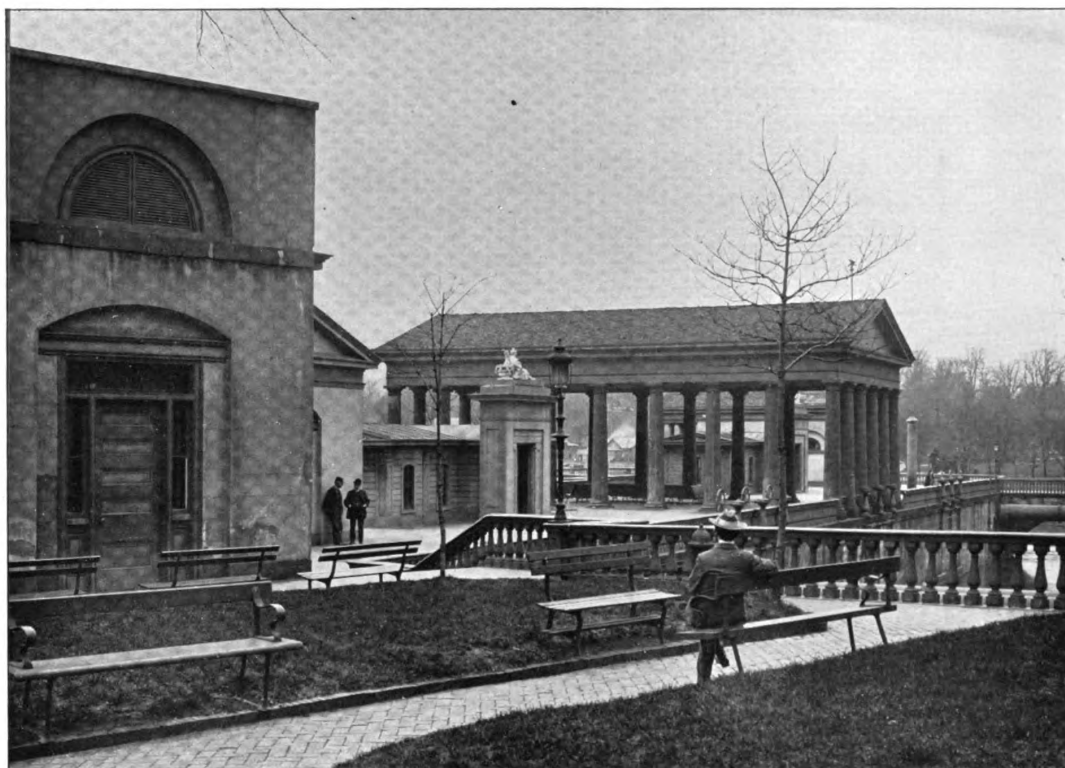


(4) THE PORTICOS FROM THE RIVER BEACH

FAIRMOUNT WATER-WORKS



*The Fairmount Water-works, Philadelphia*



(6) LOOKING FROM THE GARDEN

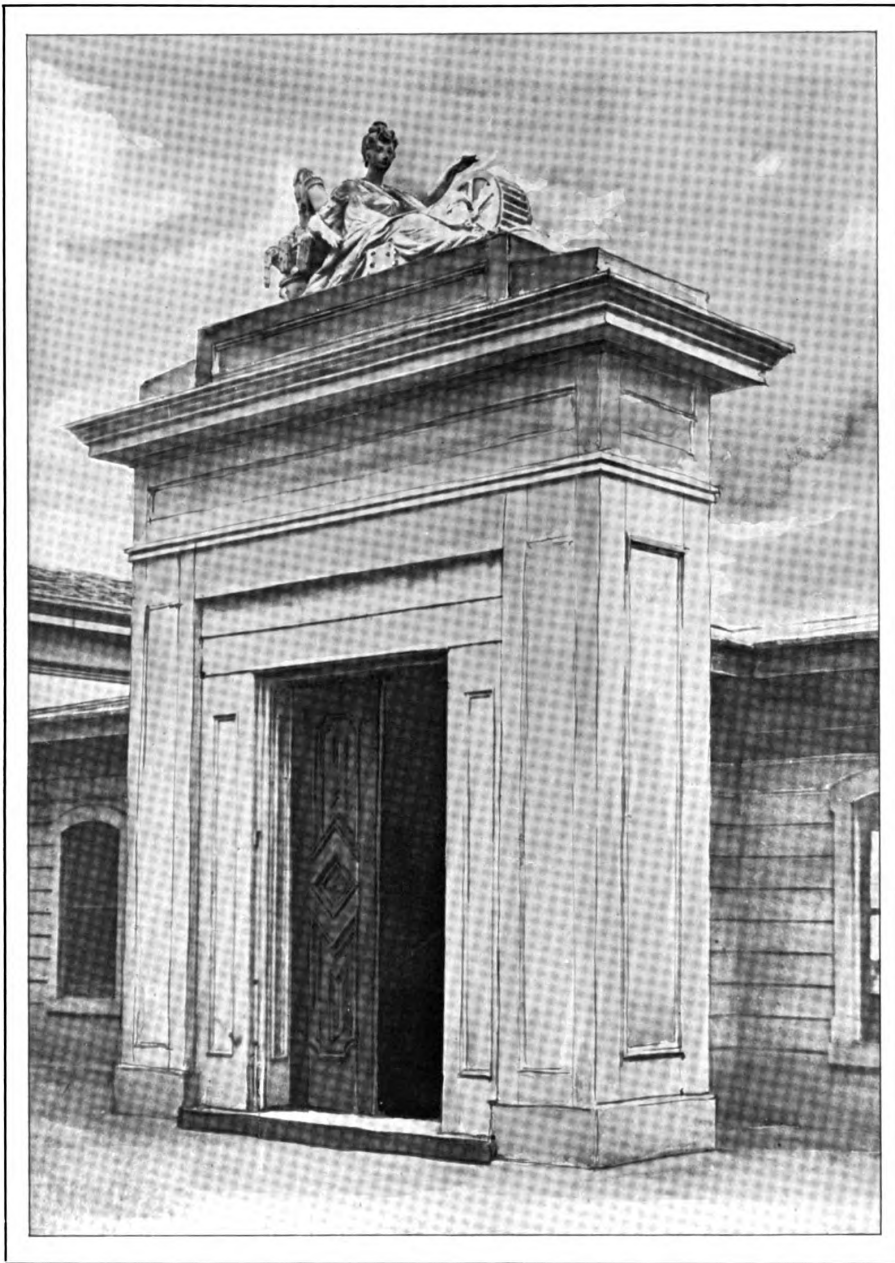
FAIRMOUNT WATER-WORKS

Watt engine with double-acting vertical pumps.

In 1822 the use of steam was discontinued and the water was pumped, as it is to-day, by turbine wheels. The necessary fall, or head of water, was given by the race and forebay, to construct which a quantity of rock had to be cut away, so steeply did the hill rise from the bank of the river. This accomplished, and the wheelhouses built, an opportunity was found to lay out and cultivate a garden for public resort. With a simple arrangement of grass parterres between brick walks, without hedges and with but few flowers, it added greatly to the picturesque ensemble. It was here that the townspeople flocked on Sundays and holidays; and so alluring were these "Fairmount Gardens" that no stranger was thought to have seen the city until he visited them.

Most of the statuary which is seen in the views is by the hand of William Rush. The son of a ship carpenter, his work as a sculptor

began with the figure-heads of vessels; and in this, his fame reached beyond the seas. For the introduction of standing figures he was especially known. His "Indian Trader," dressed in the strange garb of the North American, excited great admiration among the carvers of London, when seen there on the ship "William Penn." His work grew from these humbler subjects to statues and monuments. A number of Philadelphia's old buildings were adorned by them. In the curious way of early days, Rush mingled the tastes of the artist with those of the city father. He was not only one of the founders of the Pennsylvania Academy of the Fine Arts, but frequently a member of the City Councils. He took part in the public discussion upon the situation of the proposed new water-works; and he was a member of the water committee at the time the works were built. This fortunate circumstance contributed to the satisfactory appearance of their buildings and grounds. Rush was prevailed upon to bring



(6) AN ENTRANCE TO THE WHEELHOUSE



his figures of the "Nymph and Swan" from Centre Square (where the City Hall now stands, and where the first water-works were erected in 1799) and to set them up on the rocks beside the forebay. Jets of water were led to them; and playing in fair weather, they "were of themselves," says an old local history, "a constant wonder and delight." The doorways to the wheelhouses are each crowned with a reclining figure by Rush. Their prominent position attracted for them a great deal of attention and admiration. The records of the time saw fit to thus explain and describe them:

"The male figure is recumbent on a bed of rocks, the water flowing in several directions from him. It represents Old Age, the head covered with flags, a long flowing beard, the body covered with water-grass, etc., and a chain attached to the wrist, intended to emblemize the neutralized state of the Schuylkill by locks and dams. A bald eagle at his feet, with wings opening, is about to abandon

the banks of the Schuylkill in consequence of the busy scene which art is introducing. The female figure is represented as seated near the pump which pours water into the reservoir; on the left side is represented a water-wheel; her left arm gently waved over it is indicative of the water power; her right arm or elbow rests on the edge of a large vase, representing the reservoir at Fairmount. On the side of the vase a pipe represents the ascending main. Water gushes out of the top, falling into the vase, and to make it more picturesque, but not appropriate, overflowing the vase and falling down its sides."

These sculptures, though of wood, are still in an excellent state of preservation; and their whiteness makes a sharp contrast to the lead color of the buildings surrounding them. Within doors statues by this same sculptor are to be found. In niches on either side of the large room of the main building,—now used as a refreshment saloon,—have been set his full length figures of Wisdom and Justice,



(7) FROM THE FOOT OF THE DAM

FAIRMOUNT WATER-WORKS

carved for the triumphal arch erected in front of the State House for the reception to Lafayette. Like most of Rush's works these and the Nymph and Swan (called also "Leda and the Swan") were carved in wood. The female figure of the latter was modeled from a celebrated belle of the time, Miss Vanuxem. A replica of this group was ordered to be cast in bronze by Frederick Graff, Junior, who succeeded his father as superintendent of the works and grounds, and it now stands in the stone fountain-basin in the garden. About the grounds at Fairmount other sculptures have recently been placed. They add a great interest to the scene; their light spots amid the green and gray lead one to excuse the shortcomings of their detail. A figure of Diana overlooks the forebay, and several sphinxes of cheerful mien squat here and there upon vantage points of jutting hillside.

The temptation to examine detail in the architecture of the water-works is not a strong one. It is the unaffected simplicity of the buildings, the interest of their site, their dignity, their irregularity of plan,—so informal for a classic arrangement,—in all these lies the charm of the old group and the beauty of its whole. The masonry and the light gray plastering are shaded by many seasons;

the woodwork and the darkened shingles are cracked and sprung by sun and rain: a neutral mass against the brighter colors in the water, the sky and the Park. The main building (see the general view and Nos. 2 and 7) has a very simple ground plan. A large square hall occupies the center; and in the space remaining between the square and the rectangle, at either end, are two small rooms. Through this hall, upon the level of the gardens, there is access to the portico giving out to the water at a considerable height above it. This height varies with the tide, upon an average of five or six feet, while in the spring time this is far exceeded; and sometimes the wheels are stopped by the river's backing up into them. Below this terrace the space lighted by the semi-circular windows where the machinery used to be is now a lavatory. In the second story is the dwelling of the engineer.

The entrances to the wheelhouses (see the general view and Nos. 1 and 5) are in a sort of frame clerestory, which rises above the large room containing the wheels. A long, low superstructure formerly connected these; but it has been removed and a shelter pavilion erected. Entering the doorway shown in No. 6 the visitor descends into the wheel-



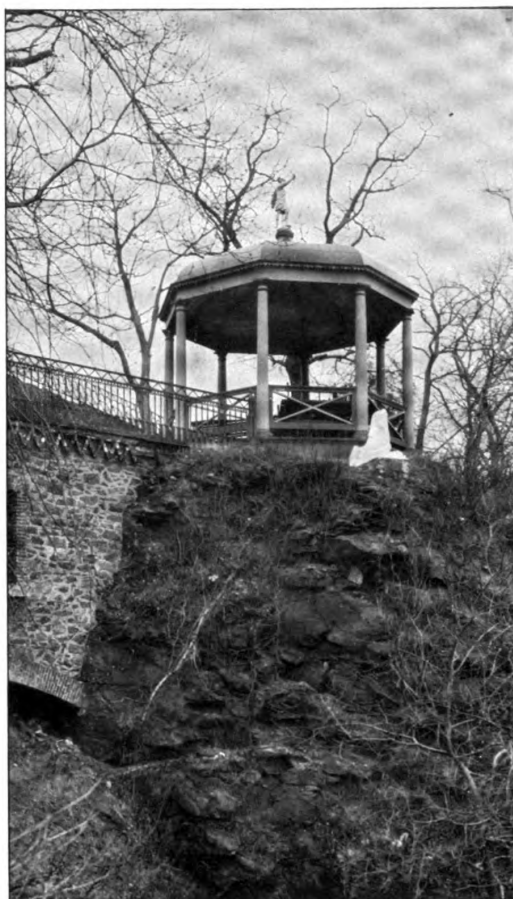
(8) FROM THE RESERVOIR HILL

FAIRMOUNT WATER-WORKS

use, which expresses itself on the exterior (see the general view). In the axis of each of these is a turbine between its pair of pumps. In addition to the windows in the clerestories, this large room is lighted by semi-circular openings just below the iron balustrade of the terrace. Walking between the machinery one emerges upon the small balconies near the water level (one of these is seen in No. 7). The massiveness of the stone-and-plaster main building, and the heavy revetments below it and around the forebay, contrast with the pavilion of wood. The small buildings at either end of the clerestories are used for an office, and for a toolhouse and repair shop. During the six-



(9) LOOKING PAST THE SPHINX



(10) A SUMMER-HOUSE ON THE HILL

ties, under the direction of John Birkenbine, another large wheelhouse was added, in an oblique position, between the old one and the dam. The roof of the wheelhouses is at the same time the floor of the esplanade. Below in the damp rooms, wanting for repair, the ponderous turbines drive the pumps and raise millions of gallons of water a day. Above it are promenaders and children at their games.

Nowadays, when the scale of public works has grown large, and wealth lays elaborate plans for subdivided crafts and professions

to execute them, it is difficult to arrive at a result as satisfactory as the water-works at Fairmount. Perhaps the simplicity of the times made them possible, possible for a man like Frederick Graff to work unhindered upon his ingenious and artistic line. His excellent drawings, still preserved to us, prove his knowledge of architecture and his sense of proportions. The careful way in which he designed his machinery upon the same sheet of paper with the building to contain it is one of the unseen causes for the harmonious group we have to-day.

# House & Garden

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EDITED BY  
WILSON EYRE, JR., FRANK MILES DAY,  
and HERBERT C. WISE.

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THE lively interest in gardens that has shown itself in this country within the last few years is but another proof of the truth of Bacon's oft quoted words, "a man shall ever see, that, when ages grow to civility and elegance, men come to build stately, sooner than to garden finely; as if gardening were the greater perfection." The latter half of the eighteenth century was, as far as this country is concerned, the period during which civility and elegance reached their finest development; and the stately colonial mansion was thought incomplete without a suitable setting of formal gardening. As taste declined with the growing years of the nineteenth century, the reasonable unity between the house and its surroundings, formerly so well considered, fell almost out of sight. If any attempt at it were made it generally resulted in the case of the larger houses, in an expanse of cropped lawn, dotted with crescent or star-shaped flower beds between which and the front gate an Apollo Belvedere made cast-iron eyes across the driveway at a chaste and unresponsive (because equally cast-iron) Diana. As for the smaller house, the ideas of the naturalistic school have been inculcated for so many years with such ardor, that its owner even to-day can scarcely see the

absurdity of treating its half-acre in imitation of a rolling landscape.

Whether our own age be one of civility and elegance, it might be profitless to inquire; but certainly, though we have come in many instances to build stately, the art of our gardens has not kept pace with that of our buildings. The thought of the fine garden as the natural accompaniment of the stately house has too seldom presented itself to have been realized in many instances. But now we are by way of changing all that; and though the examples of how the thing ought to be done are still all too few, we are not without them. Just now they are more easily found in connection with houses of great cost than about more modest homes; but signs show that better things are at hand, even where the grounds are small and the amount to be spent very limited. To the fact that the revived interest in gardens and gardening is a reality, and not an affair of the imagination, many things bear witness; as first, the large sale of certain recent books, one of the most expensive as well as successful of which deals purely with garden design, while another still more expensive is devoted to horticulture; second, the space which magazines and especially those of the greatest circulation are giving to the subject; third, the addition to college curricula of classes in horticulture and gardening, and the foundation of new schools of landscape architecture. In short, as Mrs. Merritt puts it in her recent article on "Making a Garden," everybody who can acquire land, whether in a window box or in broad acres, has caught the infection,—an infection of health and happiness.

However real the present interest in the subject, there would be no excuse for the appearance of HOUSE & GARDEN were it merely another added to the list of magazines that treat of gardening from the horticulturists' point of view. Its own point of view is that of the architect; but of the architect to whom the house and its garden seem so intimately related that the attempt to design the one without duly considering the other is an attempt that can never reach the highest level of success.

## OLD HOUSES IN KENT AND SUSSEX.<sup>1</sup>

Works dealing with the domestic architecture of England, such as those of Gotch, Blomfield, or Belcher and McCartney—excellent as they are—pass over without illustration, and almost in silence, the cottages and farmhouses of the country. The admirable little book which forms the subject of this notice gives proof of the abundance of such buildings and of their high artistic interest. It contains a hundred illustrations; and among them there is scarcely one which lacks the singular charm that pervades the examples given here.

Indeed the only embarrassment in illustrating a notice of such a book is an embarrassment of riches, for it is hard to choose where each plate has some special claim to reproduction. As an introduction to Mr. Davie's photographs, Mr. Dawber has contributed an essay on the types of structure represented and on the changes that took place in their construction and treatment. This essay coming from the pen of an architect, known for his excellent designs of minor buildings, is done in so sympathetic and so thorough a way as to add greatly to the interest and usefulness of the book. It is our intention here to present a brief outline of this essay, giving the author's ideas as faithfully as possible and, as far as may be, in his own words.

The houses shown are, with rare exceptions, of the sixteenth century, or later, since very few of the abodes of the poorer class have remained from the Middle Ages; and

whatever may have been the foreign influence upon the architecture of the larger houses, it is certain that among the smaller buildings, standing modestly by the wayside, one finds the work conceived and carried out entirely by Englishmen. It is this old cottage architecture, more than anything else, that has made the South of England so picturesque and has produced the quiet beauty of its villages and hamlets. One of the charms of these cottages is that they never pretend to be anything but what they are. There was no straining for effect either in construction or ornament; and there was nothing fantastic

in outline, or frivolous in detail, to detract from the simple dignity of the buildings. One of the main characteristics of building generally, in former times, was suitability to situation, and a right use of local materials; so that we find in these examples from Kent and Sussex types distinct from those of the northern counties. In certain districts there were well defined styles, carried on for many years with but little change. The old builders used traditional forms, but with such freshness and individuality that, though every detail may be familiar, each house has a certain character distinct from its

neighbor. Detail and design varied perhaps with the introduction of new ideas; but the old materials were still used on the traditional lines. As the entire weald of Kent and Sus-



THE SIX BELLS INN



SWAYLANDS

<sup>1</sup>OLD COTTAGES AND FARMHOUSES IN KENT AND SUSSEX, by W. Galsworthy Davie and E. Guy Dawber. 7" x 9 1/4"; x, 28 pp.; 100 collotype plates. London, B. T. Batsford; New York, Longmans, Green, & Company, 1900. \$7.50.



sex was formerly covered with timber, the natural building material for the less important houses was wood,—only the larger being of brick or stone. These timber houses constitute a class by themselves; and the earlier of them show pretty clearly the arrangement of a yeoman's house in the sixteenth century. In the most usual plan the common room was in the middle, with other rooms at either end forming, often in the second story only, slightly projecting wings. This arrangement may be seen in the Six Bells Inn at Hollingbourne. Such a plan was the usual one of the Middle Ages. It prevailed throughout England and was the origin of the E and H shaped plans so frequent in the times of Elizabeth and James I. Gradually the plan became enlarged, or altered; until in the eighteenth century, it lost its distinctive character, though for many years it remained the type of the English country house. This Inn shows clearly the simple manner of framing with heavy uprights and great curved corner posts,

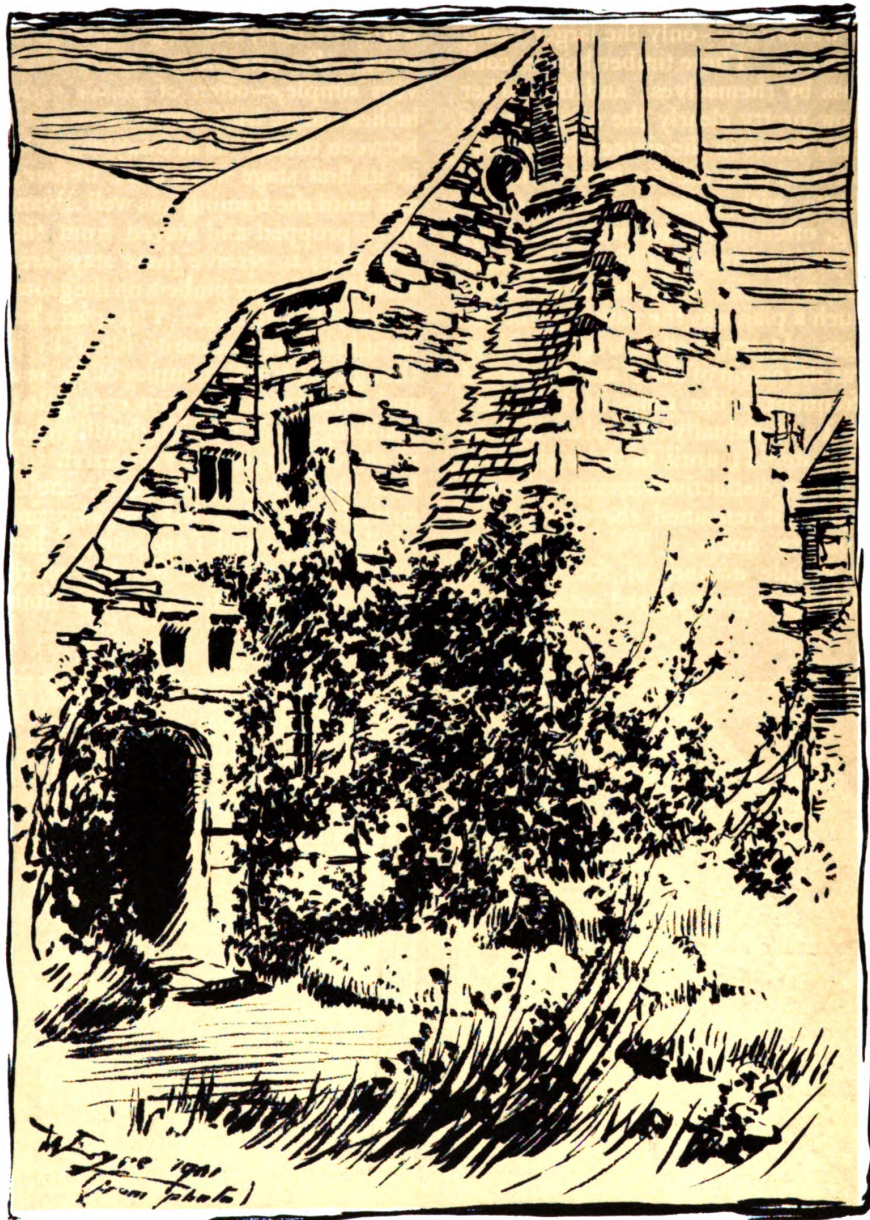
hewn from the butt of a tree and placed root upwards, the top part curving diagonally outwards to carry the angle post of the upper story. For the most part the timbering was very simple,—often of pieces eight or nine inches square with very narrow plaster panels between them,—as at Swaylands. The house in its first stage was a mere timber skeleton; and until the framing was well advanced it had to be propped and stayed from the outside. The slots to receive these stays are still to be seen in the larger timbers on the ground floor of many of the houses. The spaces between the uprights were ordinarily filled by plastering, though there are examples of the use of brick, and sometimes they were even filled with oak planking, as in the delightfully quaint house in the churchyard at Penshurst. They thus bore but little resemblance to the elaborately curved and often less pleasing timber-work of Shropshire and Lancashire. But as time went on, the whole framing of the houses underwent a change. The timbers were



IN THE CHURCHYARD, PENSHURST



AT TONBRIDGE



**At Tillington, near Petworth,  
Sussex**



placed further apart, and curved braces were inserted with larger plaster panels, as in the houses at Tonbridge and Northiam.

Such construction is subject to great shrinkage of timber; and in time, various expedients for keeping out the weather had to be resorted to. To hang the walls of the old buildings with tiles was naturally one of these; and the kind of thing that resulted may be seen in the Seven Stars Inn at Robertsbridge. In the eighteenth century tile hanging was very freely adopted, and many new buildings were treated in that way, as at Goudhurst. So common is it that hardly an old house is to be seen in which it does not somewhere make its appearance. Plastering, used at first only between timbers, was soon resorted to for covering entire exteriors; and at a later date many houses were constructed with the original intention of being plastered on the outside, as in the case of the charming example at Charlton. Weather-boarded houses

are also typical of the district, and are treated with due appreciation of the material. The weather-boards, at first used to keep old houses dry, were afterwards employed in original construction, as in the house at Mayfield. The boards were generally six or seven inches wide, and were often tarred, making a very effective contrast with the red roofs and walls. In many parts of Sussex, as at Tillington, near Petworth, houses are found in which the mullions, doorways and general walling are of stone, while the labels, strings and arches are of brick. Curiously enough the effect is not unpleasant.

Chimneys were one of the most important elements in the external effect of a great many of the houses. The simple, bold way in which they rise from the roofs, or spring in clustering shafts from the sides or gabled ends (as at Penshurst), is always attractive. The utmost ingenuity seems to have been exerted in their arrangement; and almost all the



THE WELL HOUSE, NEAR NORTHIAM

*Old Houses in Kent and Sussex*



AT TILLINGTON



AT PENSURST



AT FITTLEWORTH

illustrations indicate the importance of the chimney in the design. The roof is always bold in outline, simple in plan, and picturesque in treatment; and the houses owe much of their charm to the fact that the roofs are so

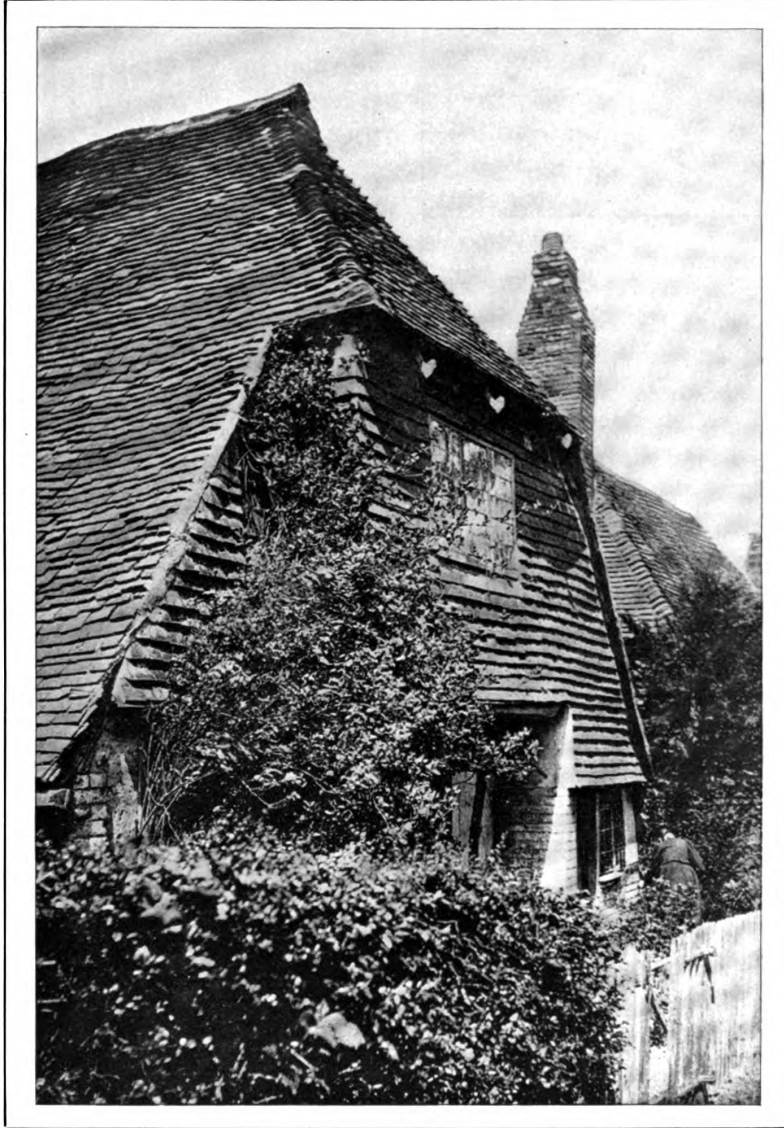
unbroken. The stone of the country does not lend itself to the customary separate shafts, so that before leaving the roof stone was ordinarily abandoned and brick unreservedly used as a substitute. In the country around



THE SEVEN STARS INN



AT MAYFIELD, SUSSEX



AT GOUDHURST, KENT



AT CHARLTON, KENT



STONEHILL FARM, CHIDDINGLY

Petworth, a district of stone, there are many beautiful examples of this treatment (such as the one from Tillington), where the lower part forms a large angle recess, often lighted by small windows. The sloping sides of the roof are tiled and finished on the outer edge by a series of brick crow steps, and the stack is carried up either in detached shafts or in a clustered group. It is interesting to note that, when the shafts are separated and placed diagonally, each face is made two and a-half bricks in width, a proportion universally observed and one that always gives satisfactory results. The most common roof covering was a thick tile, of an agreeable dark red, but unevenly burned. The irregularity of the tiles themselves and of their placing, and the way in which this irregularity produces a delicate play of light and shade, may be very clearly seen in the roof of the house at Swaylands, near Penshurst. Thatched roofs are

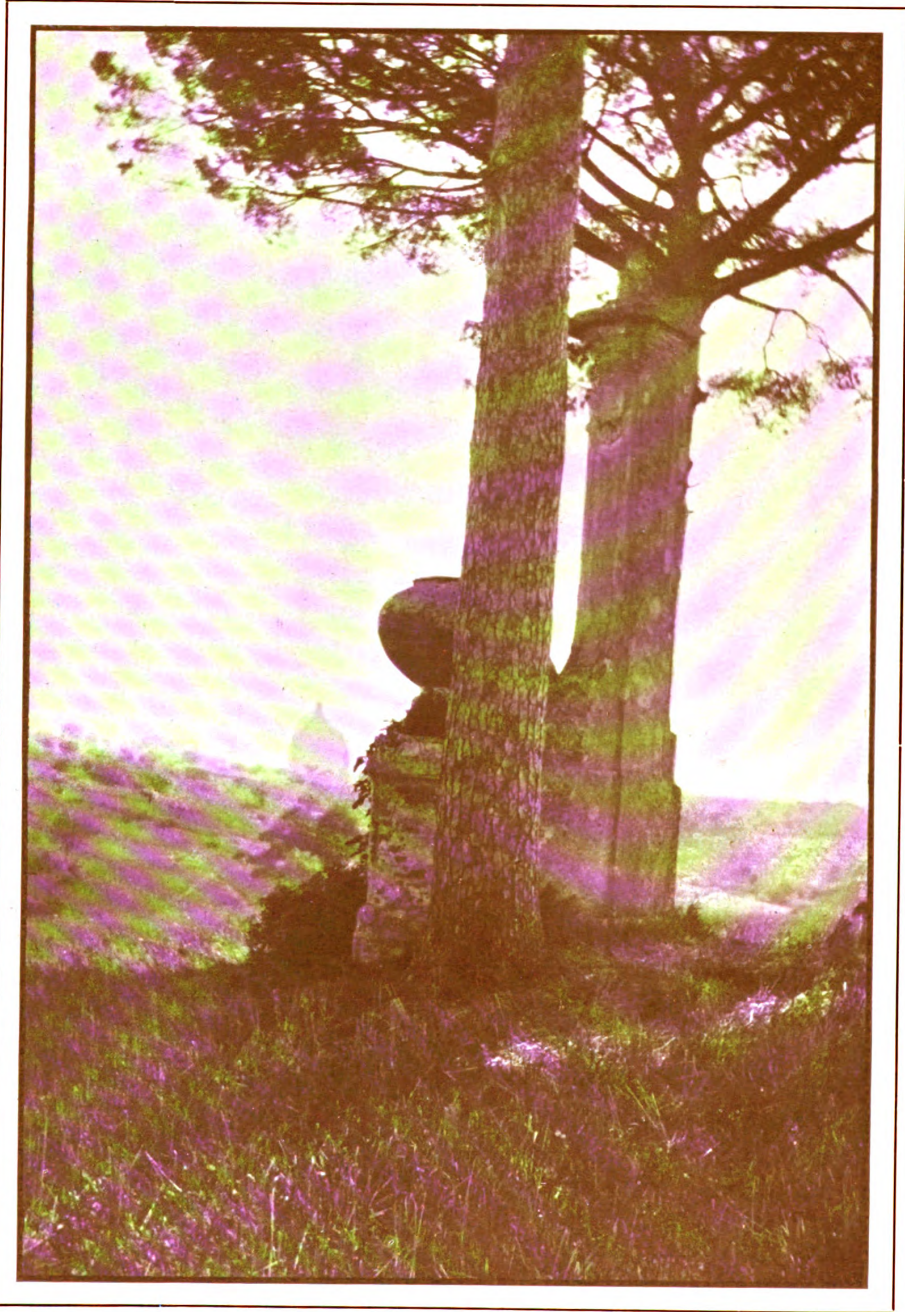
frequently met with; and in Sussex, many of the houses are covered with Horsham stone slates (as at Stonehill Farm), thick and heavy, large at the eaves and diminishing toward the ridge. In most of the old houses the rooms were low, seldom more than eight feet high; and the roof was brought well down on the side walls, so that the rooms upstairs were frequently badly lighted and ventilated, and little or no use was made of the large space in the roof over them.

The cottages and farmhouses shown in the book are such admirable examples of simple, straightforward building, that their very careful study will repay all who are interested in the artistic treatment of minor buildings; and though their direct copying in our own country would certainly be a thing to be deprecated, the suggestions they offer and the lessons to be learned from them cannot fail to be of the utmost use.









STONE PINES

VILLA CAPAGINA

# House & Garden

Vol. I

JULY, 1901

No. 2

## MINOR FEATURES OF ITALIAN GARDENS. *By George Walter Dawson.*

Expanses of wild unbroken plain surround the Rome of to-day, and stretch for miles to the Sabine and Alban hills on one side, to the sea on the other; fields over which rove the large-horned Roman cattle, and in which dwell none but their herdsmen. In spring and early summer this great expanse is wonderful in its beauty. Tapestried with roses, poppies, honeysuckle and genista, it makes, with occasional patches of silvery gray green wheat, such a picture of delight, that, it is almost impossible to imagine it only a few weeks later, a sun-baked plain, hot and dreary.

This broad belt encircling Rome, once covered by fertile farms and by the dwellings of men of wealth and power, has little left of its architectural treasures. Here, a solemn line of arches tells of the Roman's stupendous system for conveying water to his city. There, an old tomb brings to mind the life of some great man. Occasionally the grass-covered remains of the walls of some old villa call forth thoughts of the once magnificent life within them.

The plough has passed over much of this great area, yet the whole expanse has a melancholy fascination none the less real because one may still find remains of many such old villas, tombs and temples. These ruins are



THE FOUNTAIN AND THE STONE PINES

VILLA CAPAGINA



THE FOUNTAIN

VILLA CAPAGINA

storehouses of information for the architect and the landscape artist, for they represent the local traditions of more than twenty centuries in building and gardening. The remains of the villa of imperial days are found mingled with those of the Renaissance. Everywhere in these old places are fragments teeming with reminiscence and suggestion: reminiscence of the art of the past, suggestion for that of the present.

Ruskin, in his "Mornings in Florence," says, "it is the crowning virtue of all great art that however little is left of it by the injuries of time, that little will be lovely. As long as you can see anything, you can see almost all; so much the hand of the master will suggest his soul." And so it is as one traverses the Campagna and comes upon the sites of old villas, finding their ruined walls and tracing out under the tangle of grass, wild flowers and vines, the various terrace levels, the disposition of buildings, of colonnades, of stairways, grottoes, fountains, and gardens; so it is as one stands on the ruins and gazes over the beautiful prospect, that one cannot

help seeing "almost all" of the ideas that so long ago found expression at the hands of masters of their art.

It is not the object here to show the general character of the Italian Villa, but rather to speak of fragments and minor features such as urns, seats, stairways, and fountains. All these have a certain significance and illustrate the Italian manner of disposing adjuncts to the main composition. By studying them we may discover how their parts are so related to surroundings that not only is their charm as individual objects enhanced, but we may see how they are made to take their part in a well ordered scheme.

Immediately to the west of Rome in a stretch of country rather less generally known to the "forestiere" than those tracts on the other sides, many villas once existed. Now they are nearly all in ruins. Among these, The Villa Capagina, never could have claimed a right to fame. It is not in any way pretentious, and its details are not rich or elaborate; yet its simplicity of plan and the frank avowal of various parts are interesting. What

House & Garden



SEATS



VILLA BORGHESE

matter that it is in our day a country inn, where farmers from the Campagna stop to refresh themselves after hours on dusty roads, and to rest their oxen under the shade of the trees, before finishing the last two miles to the Porta Cavalleggieri? What matter that it is a place for a pleasant outing for Roman lads and maids of a summer evening; that the flower beds and borders have disappeared

from the garden; that the big square basin in the center is now used as a place in which to wash the inn's linen; that chickens and pigs run over the steps and drink from the fountain; or that the terraced walls are in ruins? for so much is left that one can see "almost all."

The simple plan is clear; and in spite of the disappearance of many features, there is



THE PIAZZA DI SIENA

VILLA BORGHESE



CIRCULAR SEATS



VILLA BORGHESE

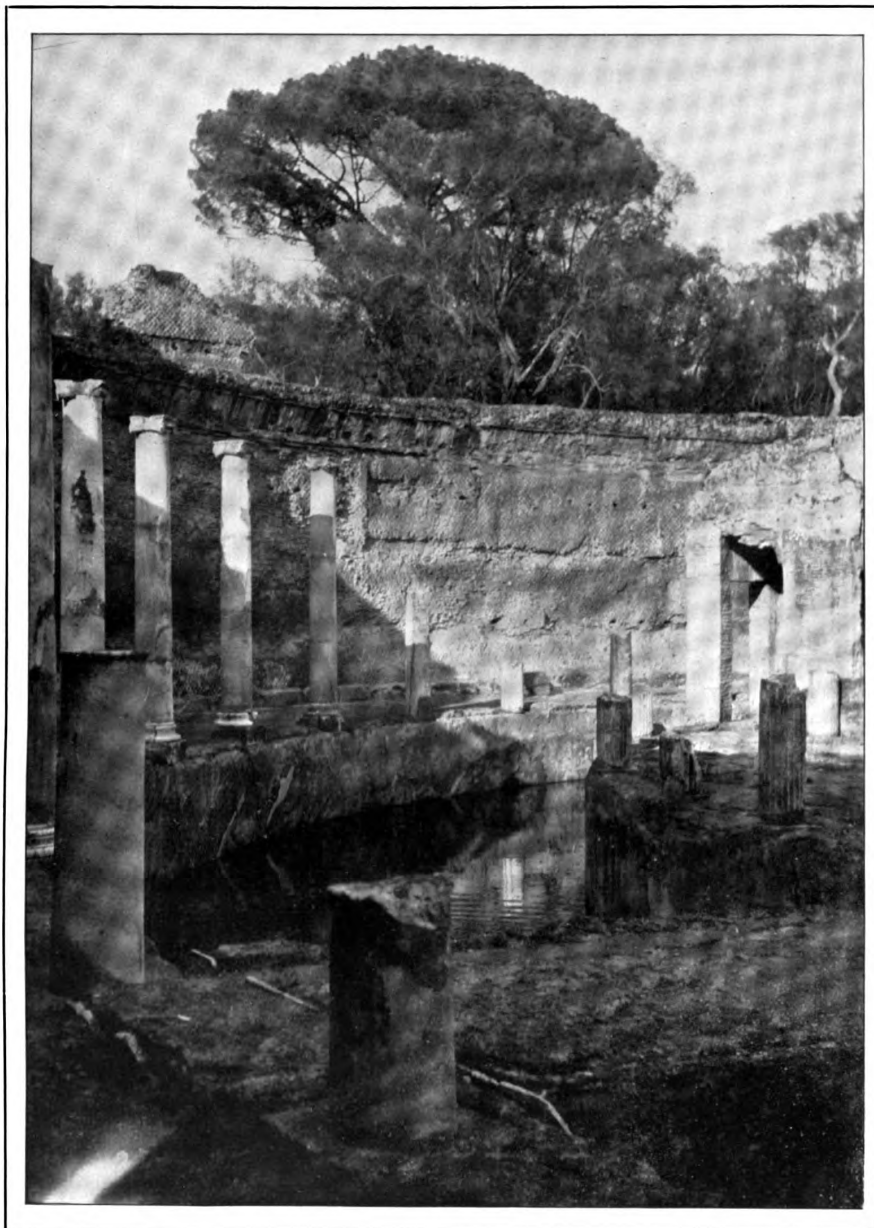
still a feeling of completeness and unity not always found in the more splendid villas. The habitation is rectangular. It stands, on a leveled plain on the slope of a low hill. On each side are small plantations of trees; and to the left, as one looks from *The Fountain*, is the garden. It is a square plot, open to the habitation, sheltered from the road by a high wall and on the other two sides by low ones, making it possible to see out over the valley to the low hills near at hand. A hall traverses the building from front to back; and on its central line, extended through the grounds as an axis, one finds several interesting archi-

tectural remains. This axis terminates on the distant hill in a feature flanked by two urns and guarded by two majestic sentinel *Stone Pines*. So that, standing in the hall of the habitation, one sees framed in the distant door the steps leading from the upper level to the lower garden, the fountain and basin and the fine old trees across the little valley. Whatever may have existed between the pines and the fountains has now entirely disappeared, but one feels sure that—farm land or terraced gardens—use must have been made of the stream that flows in the little valley midway between them.



A FOUNTAIN

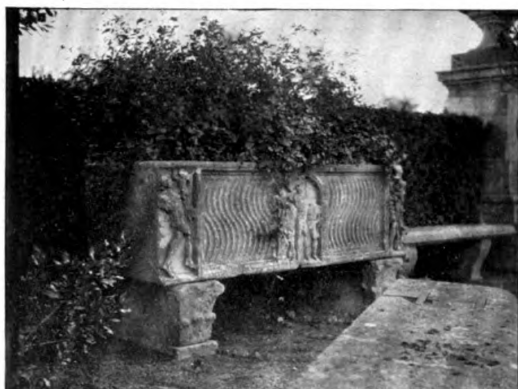
VILLA BORGHESE



THE NATATORIUM

HADRIAN'S VILLA





A FRAGMENT

VILLA MEDICI



FIELD SEAT

VILLA BORGHESE

Almost all the fragments of the imperial villas long ago found their way to galleries, or to the adornment of works of the Renaissance. So it is not individual detail that interests in places like Hadrian's Villa, but rather the general plan and great magnitude of the combined parts. The two illustrations

give only a few fragments of columns, but they show clearly enough how beautiful this circular apartment, the so-called *Natatorium*, must have been with its columns, its bridges and its water.

The Villa Borghese, outside the Porta del Popolo, is perhaps the best known villa



URNS



VILLA BORGHESE



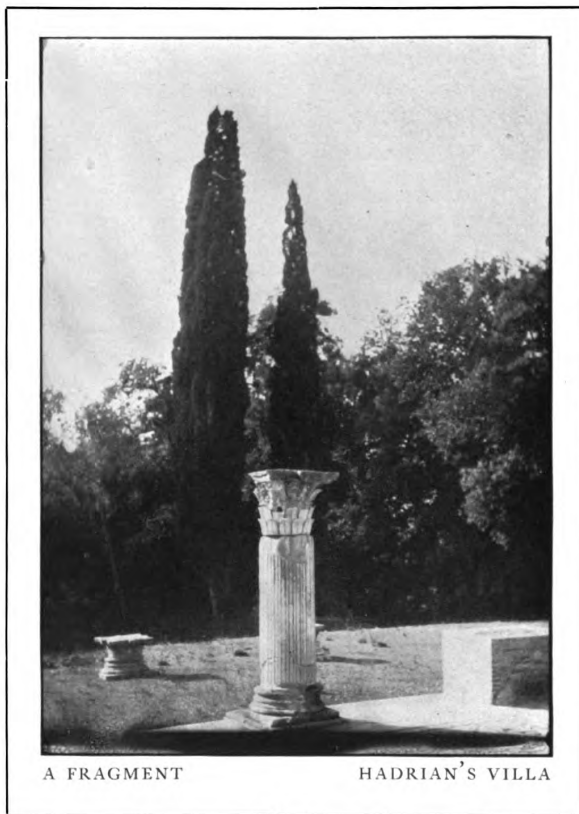
near Rome. It is as different from the old inn in the Campagna, as can well be. Its beautiful trees, its cool drives and walks, its many fountains, its fine green stretches and its superb collection of paintings and sculpture, are features which every visitor to Rome knows and loves. Its general plan, has, however, undergone such changes that the student turns from it to take delight in, and gain knowledge from the many fragments and small features such as fountains, statues, little temples, urns and seats. *Visitas* are ended by temples or by some architectural fragments. *Urns* or statues mark the angle where two paths merge into one. Where the smaller walks cross each other, *Circular Seats* are found about *A Fountain*, so arranged as to mark the centres of the paths. They are low comfortable seats, simple in their lines like the basins which they

surround, and they are overhung by fine old trees. All must remember with delight the immediate approach to the Casino. It is a rich effect of seats, backed by low walls, and connected by balustrades, the openings and corners accented by ornamented pedestals bearing beautiful old Roman statues. From the panels of the pedestals grotesque masques spurt water into lower basins. The whole is beautified by a most luxuriant grove of trees

just behind it. From this point, rich yet simple in its character, wherever one walks he comes across other seats, never again of so elegant a nature, but ever in harmony with the surroundings. About the little race course,—*The Piazza di Siena*, cut into the sloping bank, are other seats, raised one above

another in an amphitheatre. In the small groves separate seats, always of stone, are placed among the trees. Often they are made of upright blocks, sometimes ornamented, connected by horizontal slabs. Again they are made from one solid piece of stone. But at all times they seem to belong just where they are found. Now and again seats are built about the trunk of a beautiful old tree, and in such a place, cool and secluded, it is a pleasure to rest, to meditate and rejoice that in spite of the injuries of time so much that is lovely still remains. The exact

importance of these minor accessories it might be hard to define. Their invariable presence in one form or another makes it hard to conceive of an Italian garden without them, for such a garden would be as bald as a house without furniture. Indeed it is dangerous to theorize about any of the elements that add to the illusive charm of the Italian garden, a charm that has baffled the closest analysis of even its most sympathetic critics.

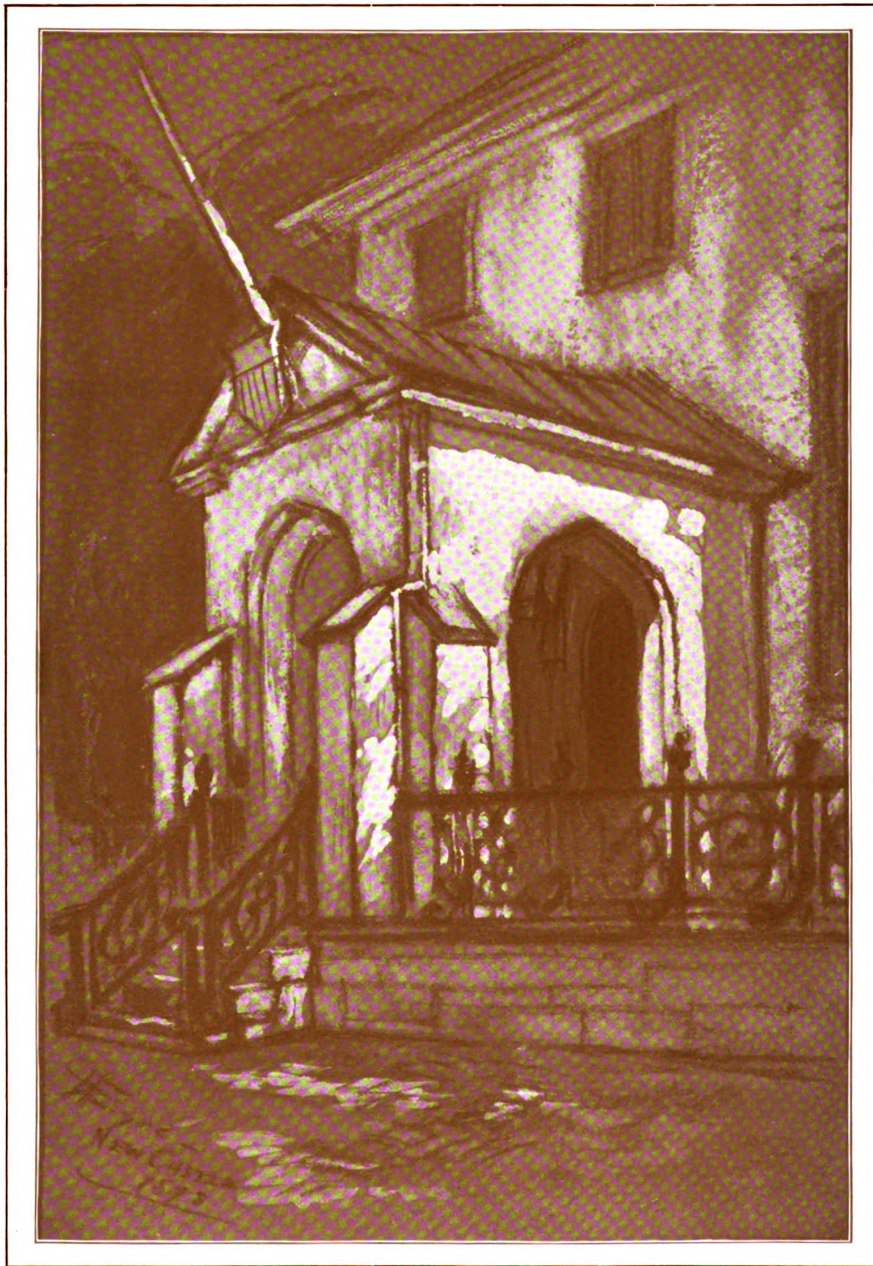


A FRAGMENT

HADRIAN'S VILLA







THE PORCH OF THE COURT-HOUSE

NEW CASTLE

**T**HE OLD TOWN OF NEW CASTLE, DELAWARE.

By H. L. Carncross.

Passing up the Delaware River, one sees, a few miles after leaving the bay, peeping through the trees on the western bank, an old town in which the whipping-post does duty still. There are glimpses of gabled houses with balconies, while here and there a spire rises above the trees. Stone ice-breakers stand like stalwart guards, before the town to protect the quiet harbor from the huge blocks that fill the river in the spring. The patches of green trees interrupted by red, white, and yellow houses, form a restful picture in which even the infrequent sails that mark the harbor scarcely remind us of the world of business. The old town is New Castle, a unique place, with a character gained long ago and kept throughout a century with but little change. One may travel from Maine to Florida and not find another town whose past completeness has been preserved with the added charm of time, as it has been

in New Castle's beautiful squares and streets.

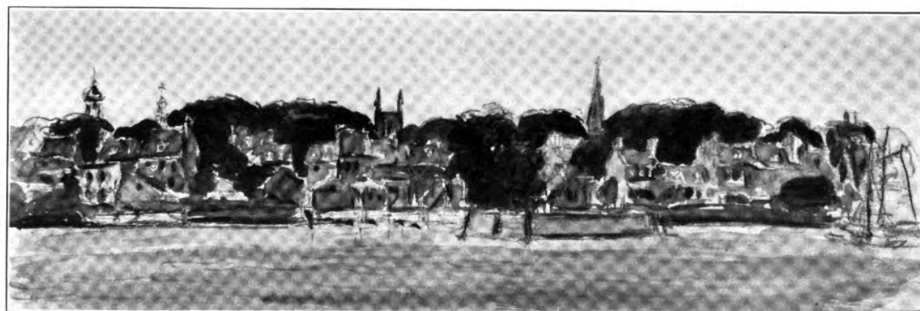
Landing at a deserted wharf and passing up a quiet street one comes upon *The Court-House*. Its old gray walls are a delight to the eye. Farther on is a large square, in and around which centres such life as there is in the town. If you inquire for the best hotel, you will be directed to an ancient inn with an

archway at one side under which the teams pass to the sheds and stables. At the other end of the square from the court-house, and surrounded by a graveyard inclosed within a brick wall, is *The Episcopal Church*, founded in 1689 and proud of a pulpit, communion plate and vestments, presented to it by Queen Anne. It is placed diagonally within the square enclosure; where in the long grass one may read in weather-beaten letters well known names of history, an epitaph by Franklin, and lines less skillfully penned to the memory of the townspeople. In the

corner of the churchyard stands a one-story buttressed Sunday School which shares the ancient appearance of its surroundings. Small

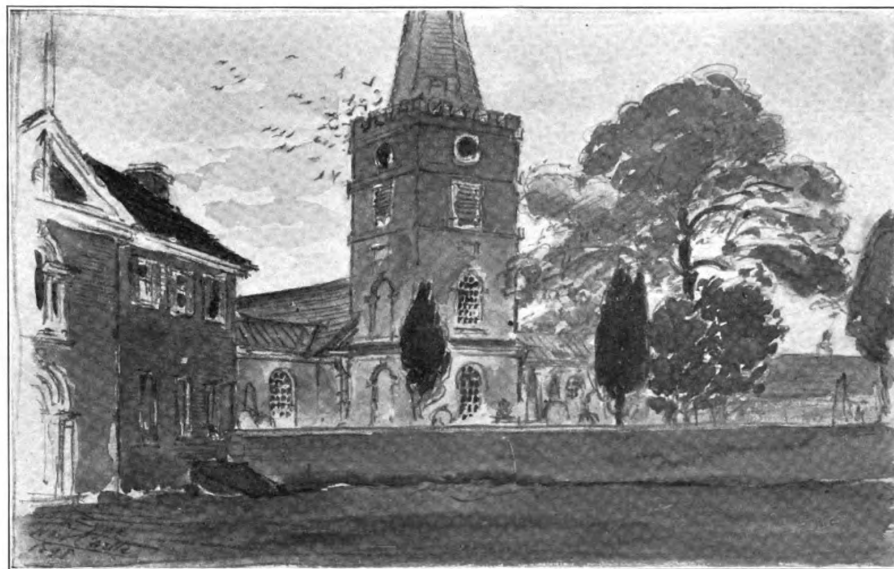


A VIEW OF THE TOWN HALL



NEW CASTLE FROM THE RIVER

*The Old Town of New Castle, Delaware*



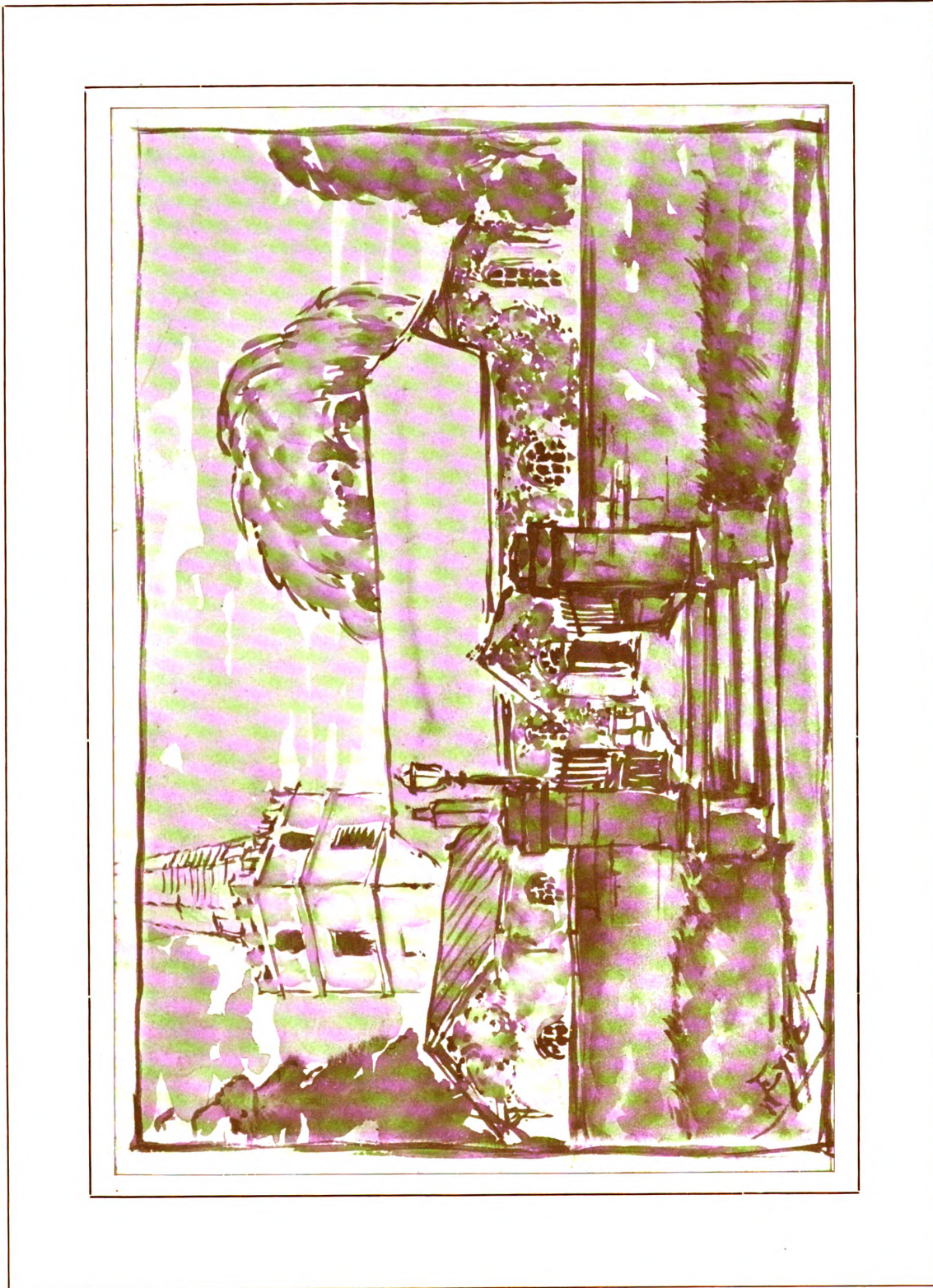
THE EPISCOPAL CHURCH

NEW CASTLE

cedar trees among the white tombstones stand out against the church. The wooden spire rises out of a beautifully proportioned English tower. Seen from all sides, it is picturesque. The great open square with avenues of lofty maples and here and there an aged buttonwood or elm is divided into smaller plazas by such beautiful old buildings as the courthouse, the church, the "academy," the schoolhouse (formerly an United States arsenal) and *The Town Hall*. About this common, which was a grant to the town by William Penn, are houses of which scarcely one strikes a discordant note. Even the surrounding streets lend to the picture the old fashioned names of Market, Delaware, Harmony, and Orange. New Castle lies here forgotten, spreading itself in dreamy irregularity over ground first picked from the wilderness by the Dutch in 1653.

About twenty years before this, a ship loaded with provisions, cattle and seed, and carrying thirty Hollanders, had landed its cargo on the Delaware shore just above

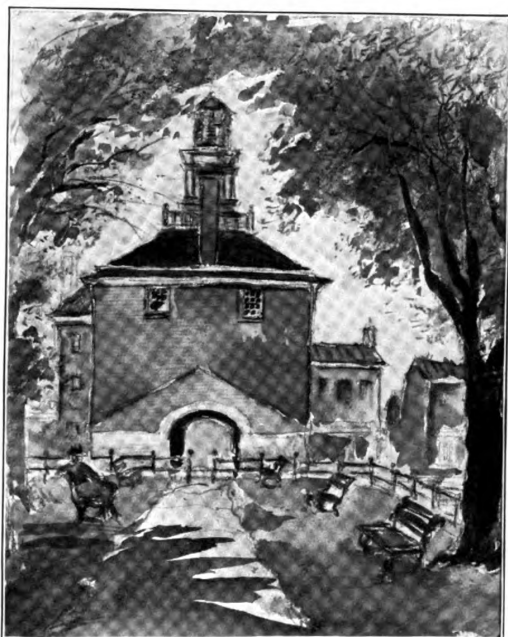
Cape Henlopen. The settlement was called Lewes, but the poor emigrants who built a fort and planted seed, never saw another spring, for they were every one massacred by the Indians. Seven years later a band of fifty Swedes sailed into the Delaware under the leadership of Peter Minuet. Passing the beautiful curve of New Castle,—for the sand did not seem to offer land favorable for farming,—they found a place suitable to their purpose near Wilmington. Success and failure in turn met this primitive colony. Once they were on the point of departing for New Amsterdam; but reinforced from time to time by newcomers from Sweden, with provisions and goods for trading, they ultimately flourished. On the Delaware, at Gloucester, New Jersey, the Dutch had a stronghold called Fort Nassau, which is said to have been built as early as 1623; but this was too far up to hold command over the navigation of the river. Jealous of the growing power of the Swedes, Peter Stuyvesant, who was then Director-General at New Amsterdam, sent an



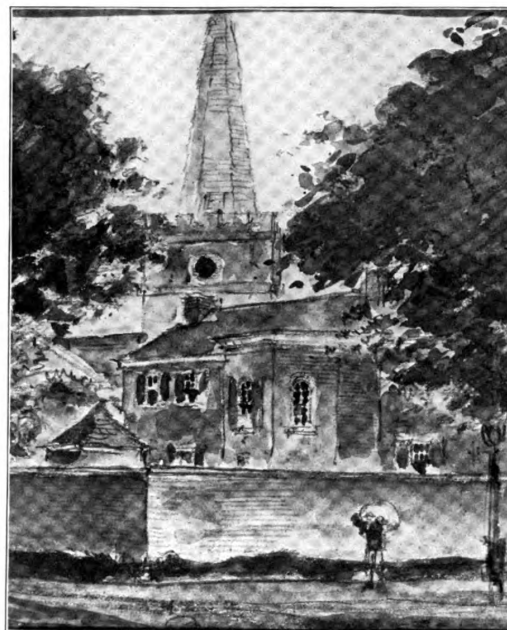
NEW CASTLE

THE CHURCH FROM THE COMMON





PART OF THE COMMON



THE CHURCH FROM THE CORNER

expedition in 1653 into the South River to build a fort and establish a colony where New Castle now stands. Fort Nassau was abandoned and this new post, named Fort Casimir, became the stronghold of the Dutch on South River. That is how this sleepy old town, which the world takes no account of, happened to be born.

The Swedes, indignant that the Dutch should settle in so advantageous a position on land which they considered their own, captured Fort Casimir, two years after it was built by their rivals, and dignified it by the name of Fort Trinity. But the Dutch had no notion of allowing the Swedes to interfere with their plans of controlling the South, as well as the North River. Peter Stuyvesant, at the head of a small army and fleet, came up the South River and took from the Swedes their newly acquired fort. Dispossessing them of their stronghold, Fort Christiana, farther up the river, he annexed all the territory west of the Delaware,—thus overthrowing the power of the Swedes. The settlement was now called New Amstel. It soon became, and continued for a short time, a flourishing colony. It was then, in 1656, one-third its present size; so

New Castle can never be accused of being a mushroom. Though overpowered by the Dutch the Swedes remained in New Amstel, and gave more character to the colony than their conquerors did. The town now boasted of a city hall for the burghers. This proud edifice was built of logs, two stories high and twenty feet square. The fort was repaired and enlarged, and a magazine and guard-house put up. To these improvements were added a bakehouse and a forge. All these public buildings were enclosed within a square which, together with residences for clergymen and other public officers, doubtless occupied the space covered by the group of ancient buildings now to be seen.

So prosperous was the little community that it attracted the attention of persons in the old country interested in emigration. Schemes were gotten up under the support of the Dutch cities for settlements oversea. Under the leadership of one Jacob Alrichs a company of one hundred and sixty-seven persons was organized to settle in Delaware under the auspices of the city of Amsterdam. An agreement was drawn up with the burgo-master of that city whereby the colonists,



*The Old Town of New Castle, Delaware*

their families and furniture were to be transported to the new land. They were to be provided with a school-master, one year's clothing, food, and garden seeds. The lands about the new settlement were to be divided into fields for cultivation and every farmer was to have as many "morgens" of land as he could improve for grazing. The choice of locations was to be determined by drawing lots. The colonists were to have the privi-

Thereafter the galliot "New Amstel" and the ship "De Waegh" made regular trips to Amsterdam taking over tobacco and returning with merchandise.

Charles II. coveting the valuable Hudson, sent over Richard Nichols in 1664 with a fleet to seize New Amsterdam. Peter Stuyvesant, taken by surprise, was unable to prevent the colony from passing into the hands of the English. To make the transfer com-



THE COURT-HOUSE

NEW CASTLE

lege of chartering private ships, but the cargoes were to be consigned to the city of Amsterdam. There the products were to be sold and the proceeds less two per cent were to be returned. In 1657 the company of several hundred persons embarked in five ships. One was stranded on Long Island, but it afterward reached the South River and added its quota to the prosperous colony.

plete, Nichols sent Sir Robert Carr into the South River to deprive the Dutch of their possessions there. And so to satisfy the Swedes the frigate "Guinea" first sailed up the river past New Amstel, but soon came back and coolly insisted that the town should take oath of allegiance to England. This modest request was graced by the promise that all the liberties which had been enjoyed



THE COURT-HOUSE FROM THE INNYARD



THE TOWN HALL

should be granted to the happy inhabitants. The burghers, with their eyes on the troops and the frigate, agreed in all wisdom that the English rule was the best; but the headstrong Governor, Alex. de Hinijossa, convinced of the superiority of his own government, refused to accept the kindly advances of another nation. Consequently he retired with some soldiers to the fort. Carr, being no man to trifle, landed his troops and sent the ship down opposite the fort, which was now roughly dealt with from both sides. Damage was done, and lives were lost. This was the first bloodshed in all the disputes and conflicts of the place. The Dutch and Swedes had taken it one from the other without any killing, and now there were three Dutchmen dead and ten wounded. A horrible blot on peaceful New Castle! But the Delaware, fortunately, has washed away the stain, leaving not a trace of the fort, dissolving the very ground on which it stood. Carr was soon in possession, but his pretty promises had been wafted away on the wind, for his soldiers and sailors, when they had reduced the garrison, began plundering the town, helping themselves to what they liked

and driving the luckless citizens from their rightful homes. All of New Amstel's soldiers and many of the unhappy townspeople were sold as slaves into Virginia.

Thus the English provided themselves with homes and settled the future of the colonies. For if New Amstel, the last Dutch stronghold, had not been taken by them, the Dutch might have used this as a rallying place and promptly regained at least part of their possessions in the New World. This region alone prevented the English from owning the territory on the Atlantic from the northern boundary of Maine to the southern boundary of Georgia. And now New Castle connected the vast English possessions in the New World. It is hard to believe, looking at the sleepy square and little streets of New Castle, that it was ever a place of such importance. Until a short time ago there was a monument to bear witness to the town's Dutch origin. The "Tile House"—so called because its roofing had been brought from Amsterdam—stood for tradition's finger to point out as the one time residence of the stalwart de Hinijossa.

The aspect of the town was now distinctly

*The Old Town of New Castle, Delaware*



TYPICAL DOORWAYS



NEW CASTLE

English and the increasing number of buildings strengthened this new appearance. Though at first a rough outpost, New Castle was soon to have a new element introduced into it, and was to become a place of distinction. In 1682, the good ship "Welcome," cast anchor before New Castle, and presented to the town no less a personage than William Penn himself. He came ashore, and made an address to the magistrates, explaining what sort of government he intended to establish in his new possessions and what he hoped therefrom. New Castle and twelve miles around it, was contained in the grant that he had received from James, then Duke of York. Producing his deeds, he demanded possession of the land from the attorneys of His Royal Highness. They delivered to him the fort; and presented him with a bit of turf and a twig, to represent the actual land that was to be his on the Delaware. A century later the town laid claim to considerable gentility, and the spacious colonial houses of its aristocracy gave it an appearance of importance.

These residences are excellent examples of early American architecture. Like others of their period in the Middle States they are built of brick. In many cases this material has been painted a gray or a light brown and a not unharmonious variety of color has been made. The good proportions of these buildings, their rich details of white painted wood-work show the taste and refinement which existed in these old towns. The Dutch pastors who held a strong influence over the colonies were Calvinists by profession and were highly educated men. Their influence was followed by that of a wealthy class and a circle of officers of the early American government. It is, however, only the last one hundred and fifty years the architecture of which can be seen to-day. Buildings of the time of the Swedes have long since disappeared, and the last vestige of the Dutch—the "Tile House" was pulled down about twelve years ago. The dilapidated appearance of its walls had made some of the citizens fearful of its safety. When the pick and rope were applied to

*House & Garden*



NEW CASTLE

THE "WASHINGTON AND LAFAYETTE HOUSE"



it, however, its weakness proved to be one of imagination. But the task was begun and down came the venerable building, the care and toil of the pioneer, once the dwelling of William Penn, and a monument of one of our mother nations.

Very likely the bricks of this house were of those which the little Dutch colony on South River laboriously imported from their brothers at Fort Orange (now Albany). For in those early days these outposts, though provident and industrious, were not entirely independent of each other. They exchanged the results of their industries to meet their simple necessities. The galliot "New Amstel" which brought Alrichs' company from Holland was often dispatched to Fort Orange for building materials. A letter to Stuyvesant of September, 1657, prayed "that she were loaded with as many thousand bricks as she can conveniently take in with three or four hundred boards."

The old buildings which are found in New Castle to-day are all of the English regime. When Italy was breathing its enthusiasm of classic forms over the whole of Europe and the stolid builders of England turned to the books of Roman works; when their countrymen at home were using such guides as these, it was but natural that the pioneers in the new land should do the same. It is an easy matter to find the sources for the plans and details of the architecture in our original thirteen States during this period. In New Castle the simplicity and purity of this work remained undefiled even to the beginning of the nineteenth century,—and this, too, in a town celebrated for its commerce and industry. In the days when the Dutch ships unloaded farm and household implements at Fort Casimir and took away tobacco in re-

turn, and for many years afterward New Castle was the chief shipping port of the Delaware. In 1671 it was ordered "that no Vessel shall be permitted to go up ye River above New Castle to Traffick," and five years later it was required of all vessels plying in the river to load and discharge their cargoes there. All traffic between the North and South formerly passed through it. Travellers would come down the Delaware in boats, land at New Castle and would go overland to Frenchtown, on the Chesapeake. Thence they would continue their journey southward by water. This route of travel across the neck of the Delaware Peninsula was maintained in Revolutionary times by a stage line. In 1831 this was superseded by the New Castle and Frenchtown Railroad—certainly one of the earliest in the United States. Just a few miles south of New Castle the Delaware and Chesapeake Canal



END VIEW OF THE COURT-HOUSE

now traverses the Peninsula and makes a continuous inside water route corresponding to the old one.

The building of later railroads has given Wilmington the importance which was formerly held by New Castle. To that busy city have gone the industry, the commerce, the professions of the little town whose history is so full of interest. It is no play of words to say that the old court-house has made its mark in the world. It has at least the satisfaction of knowing that the circular boundary-line on our modern maps between Delaware and Pennsylvania was struck from its centre with a radius of twelve miles. The old building, once a busy scene of trials and pleadings, stands in a quiet contemplation of its past. Its courts and its lawyers have left it and only the prisoners, condemned in Wilmington, return to muse upon their misdeeds in the jail on the common nearby.

"Aubrey," Whitemarsh, Pennsylvania

"AUBREY," WHITEMARSH, PENNSYLVANIA. *Cope and Stewardson, Architects.*

A house on a hilltop, with its chief rooms exposed to northern storms, would commonly be classed as an example of bad planning. But in the present case not to have built the house on the hilltop and not to have set it facing the north would have meant the loss of the greatest charm of its site, the outlook across the ever varying stretches of the Whitemarsh Valley. Placed as it is, it commands nearby, the hillside churchyard of old St. Thomas's, with the dark red tower of the church peeping through the trees; in the middle distance broad meadows by the upper Wissahickon;

and far off, rolling hills, the names of which recall the struggle of the Revolution. Not a mile away to the right is the old redoubt called Fort Washington.

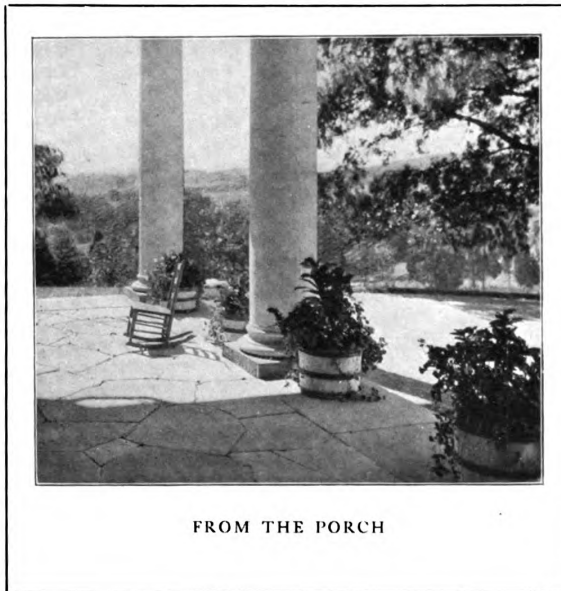
In a neighborhood rich in memories of an earlier time, a style well suited for "Aubrey"

was not far to seek. Its owner, too, had passed many years in an eighteenth century house with a portico of lofty columns, and it was but natural he should wish to give something of that quiet stately manner to his new home. Although not based on any specific example of old work the house pre-

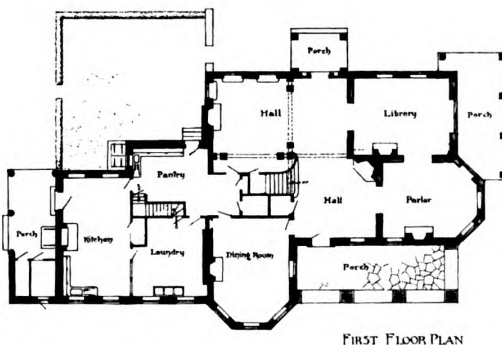
serves the spirit of the style better than does many a more conscious adaptation. Although it is not yet six years old, most men would be puzzled to name its date. Its rough stone walls thickly coated with white-wash harmonize so well with the rudely fitted, irregular flagging of the portico floor, that between the two they might even raise the question whether they had not been there when soldiers of

the Continental Army were marching past at the foot of the hill.

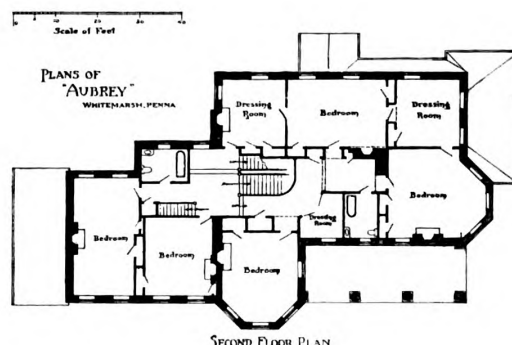
Standing with its back to the south, in which direction there is no view, the house is shaded by a dense grove of trees, and being for use in summer only, this shade is of far



FROM THE PORCH



FIRST FLOOR PLAN



SECOND FLOOR PLAN



THE TERRACE

“AUBREY”





House & Garden



FRONT VIEW

“ AUBREY ”



REAR VIEW

“ AUBREY ”



House & Garden



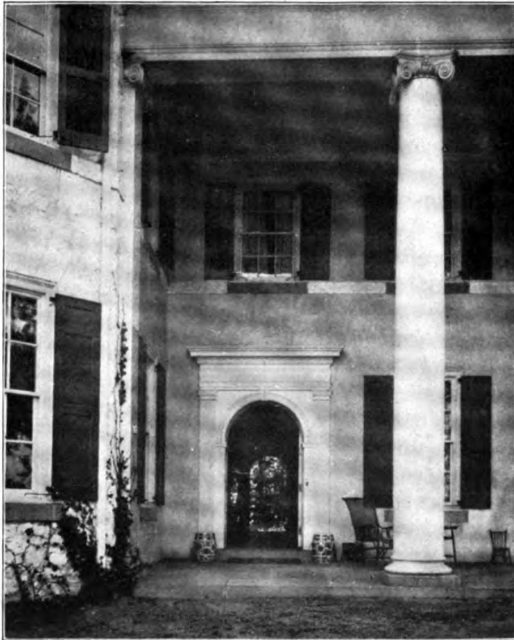
THE REAR WALK



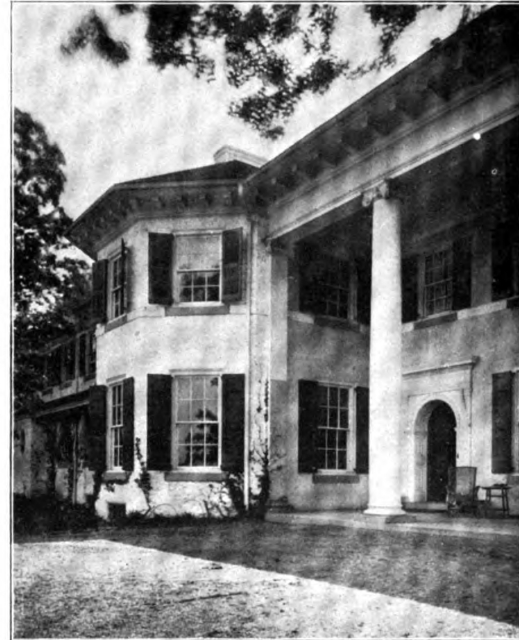
“ AUBREY ”

more importance to those who live in it than is its openness to winter storms. It is an example of a house devoid of any serious attempt at gardening. Wild nature creeps

up so closely to it on all sides, save the front, as to give it a neglected air, not without its own peculiar charm.



THE ENTRANCE



“ AUBREY ”

# House & Garden

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EDITED BY

WILSON EYRE, JR., FRANK MILES DAY,  
and HERBERT C. WISE.

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**T**O see ourselves as others see us is a highly edifying process, though not always a pleasant one. Mr. C. R. Ashbee, who recently visited America on behalf of the "National Trust for Places of Historic Interest and Natural Beauty," has on returning to England presented his impressions of us to the Council of the Trust. These impressions, distasteful as they must be to the average American, in many cases penetrate so near to the truth as to be well worth our consideration.

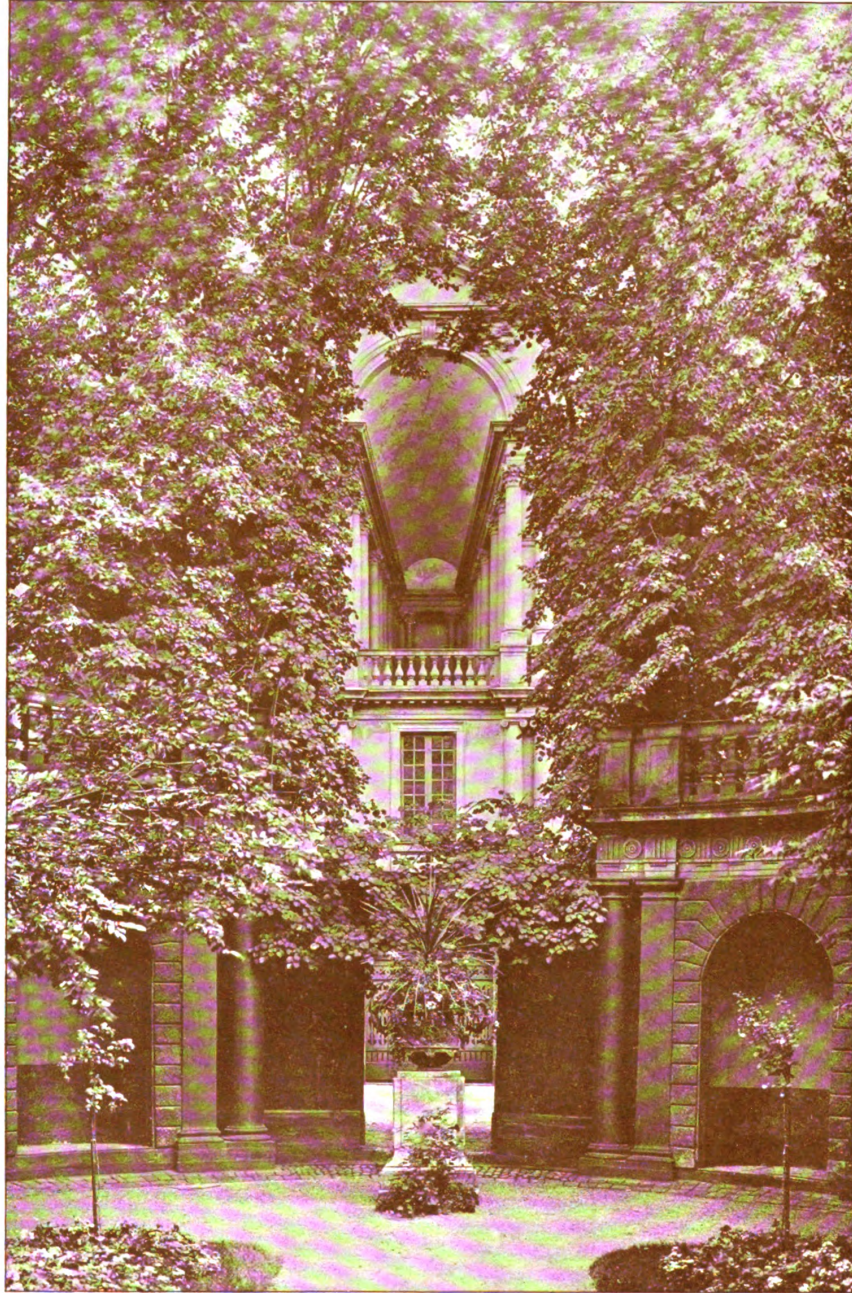
In Chicago Mr. Ashbee found a striking "concentration of purpose and a lively enthusiasm and receptivity for new ideas." He thought that in Chicago "something absolutely distinctive in the aesthetic handling of material had been evolved out of the industrial system." But he found that Chicago has as yet little regard for her civic responsibilities, and that she needed the application of the principles that make for "the amenities of life more than any city in the United States, with the exception of Pittsburg and perhaps New York." The younger architects of Philadelphia, together with those of Boston and Chicago, seemed to him to represent the force that in England has developed the Arts and Crafts movement, the

force that "sets its face against professionalism in architecture, the force that sees in the work of the architect or the practice of his art a moral and ethical responsibility." He found the Philadelphians, however, so regardless of their historic heritage that they had allowed the erection of an unsightly skyscraper beside Independence Hall, with the result "that all sense of scale, dignity and architectural proportion has been ruined."

New York seems to have puzzled our traveller, and he is fain to confess that he does not care to attempt an off-hand expression of opinion. He notes rather slyly that there are many "organizations centered in New York which claim a national character, but that elsewhere that claim is not allowed." Other cities "build up their own life, create their own art and establish their own traditions; they resent being 'bossed' from New York."

Pittsburg was the only city visited by Mr. Ashbee that seemed to him "without any sort of public spirit or any sense of citizenship." Richardson's Court House he found in danger of "architectural annihilation" from being surrounded by high buildings, yet there was not "sufficient public spirit among the men with whom the actual decision resided to take the matter into serious consideration." His estimate of the character of the people of Pittsburg is such delicious reading that we cannot refrain from quoting it at length. He says, "The citizens of Pittsburg, more especially the wealthy ones, and many of those whom I had the privilege of meeting, were excessively wealthy, are so nervous of appearing 'unpractical' in one another's eyes that they profess to have no time to consider the amenities of life in the city in which they dwell, nor the conditions of life in those from whom their wealth is drawn. To such an extent, indeed, is this disregard of time carried that they deem it discreditable if any of their number has time to spare for aught outside his own business affairs. Whether this over-specialization in the gathering of riches is producing beneficial results to the community or to the characters of the individuals the future will show. I am told the rate of mortality among them is very high."





THE GARDEN OF THE TESSIN PALACE



THE CASTLE OF KALMAR

**T**HE ARCHITECTURE OF THE RENAISSANCE IN SWEDEN BY DR. GUSTAF UP-MARK.\*

The progress of the Renaissance in architecture, from its source in Italy to the countries beyond the Alps, is a subject full of fascination for many minds. The forces—political, religious or intellectual—that here facilitated or there retarded the movement, offer a fair field for study by the historian of

art in each of the countries of Europe; for it was to each of them that the wave of architectural thought originating in Italy ultimately reached. Of some of the more remote, however, one rarely thinks in this connection, and certainly the idea of the existence of renaissance structures in Sweden, of sufficient importance to justify the publication of a sumptuous folio, concerned with them from an architectural rather than an archæological point of view, will be a surprise to many. But to one who remembers the large part played in the affairs of Northern Europe by Sweden during the period of the Reformation, to one who bears in mind the almost constant

\* Die Architektur der Renaissance in Schweden, 1530-1760, herausgegeben von Dr. Gustaf Upmark. 13" x 17"; x, 132 pp.; 132 pls., 100 pl. Dresden, Gerhard Kührtmann; New York, Paul Wenzel. Price, \$36.



THE CASTLE OF GRIPSHOLM





THE KARLSKAMMER

THE CASTLE OF GRIPSHOLM

wars against neighboring nations waged by the Swedes under Gustavus Vasa, Gustavus Adolphus and a dozen other sovereigns, it will be evident that a form of artistic expression that gained so strong a hold even in northern Germany could no more be resisted by Sweden than by her enemies or her allies. To a study of the architecture of this period, Dr. Gustaf Upmark, the director of the Swedish National Museum in Stockholm, devoted many years of his life. His work has at last been brought to completion in a most worthy manner, but unfortunately not in time for the author to see its final form.

Among the earliest of the great Renaissance structures of Sweden is *The Castle of Gripsholm*, commenced by Gustavus Vasa in 1537. Standing in an unusually beautiful situation on the shore of Lake Malar, it probably occupies the site of an earlier fortress to which it seems related by its plan (page 29). When the completion of the castle was celebrated by the King in 1544 it consisted of only the

three great towers with buildings connecting them. With its dark brick walls, its massive corner towers and its steep roof, Gripsholm must then have presented an essentially mediæval aspect. Subsequent additions have greatly changed its appearance; and to-day its beauty depends rather on the grouping of its masses, and on the fortunate relation which it bears to its surroundings than upon well chosen proportions or excellent details.

Upon the first floor of the castle, and within the massive walls of the Falcon Tower, everywhere twelve to fifteen feet in thickness, is *The Karlskammer*, a highly interesting room, the work of which dates from the year 1596. With its high wainscot and its walls painted with typical motifs of the Renaissance, the chamber bears a curiously close resemblance to certain rooms in the Tyrol now very generally known to architects through the "Kunstschatze aus Tirol." The room, apparently so irregular in plan, is entered by a single door in the straight wall,



THE KARLSKAMMER

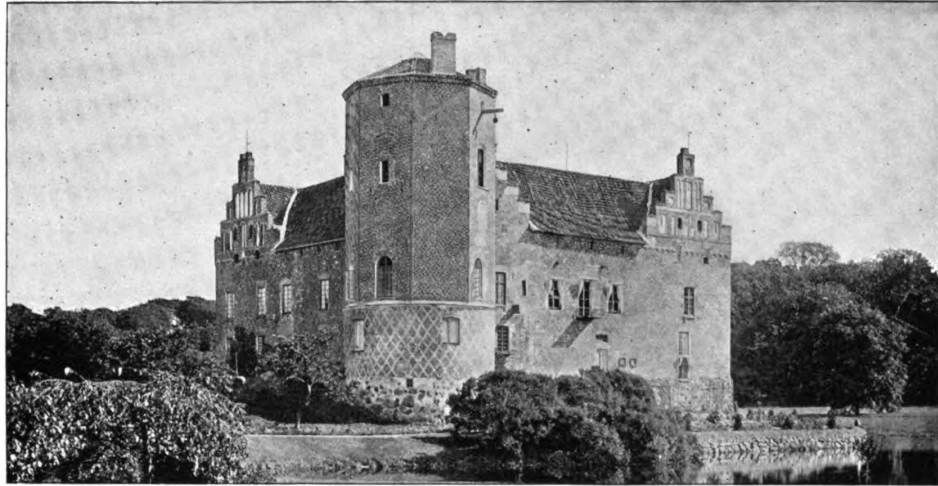
THE CASTLE OF GRIPSHOLM

the curved wall being pierced by three niches, in one of which stands the bed. The benches fixed to the wall are painted green; pilasters, triglyphs and certain mouldings in blue and white; the remaining woodwork of ordinary pine, has through the action of time assumed a tone of golden brown. On the panels of the wainscot are painted ornamental arrangements of leaves, fruit, and flowers springing from vases, alternating with which are blazoned highly decorative coats-of-arms of Swedish nobles. On the walls above the wainscot, and on the ceiling, there are delicate arabesques strongly reminiscent of their Italian origin. Gripsholm was but the first of three great castles built by Gustavus Vasa, of which Wadstena (1545) and Upsala (1549) were the others. To Gustavus also was due much work upon *The Castle of Kalmar*, and although its general plan had been settled long before his time, much of its present character is due to his activity and to that of his two sons, Eric XIV. and John

III. Its characteristically Teutonic skyline must have been due to the master mechanics in charge of it, many of whom bore German names, one having come from Freiburg and another from Mecklenburg. Indeed much of the work of the Renaissance in Sweden, both early and late, is lacking in local character, its designers having in most cases come directly from the south, a very considerable number of them from the Netherlands.

It is perhaps among the houses of the nobility that one can best study the changes in style that the architecture of the Renaissance underwent in its early days. In such an example as *The Castle of Torup*, built about 1576, one sees, in spite of a modernization that has enlarged many of the windows, a stronghold well calculated, with the aid of its moat, to ward off an attack of considerable vigor. In *The Castle of Svenstorp*, built but twenty years later, the type of structure has undergone a remarkable change. Defence is

*The Architecture of the Renaissance of Sweden*

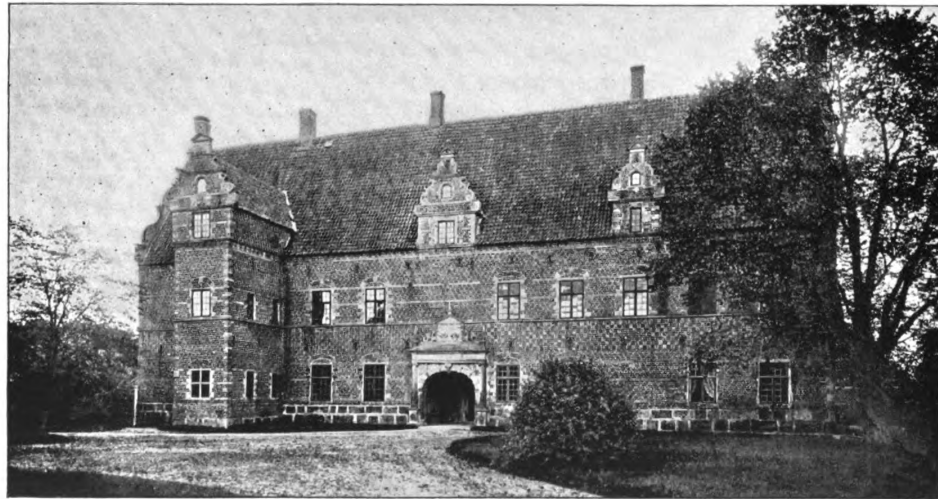


THE CASTLE OF TORUP

no longer a matter of prime importance. It is hardly thought of. A generous portal suggests ready access. Many large windows give light and air within. In short the

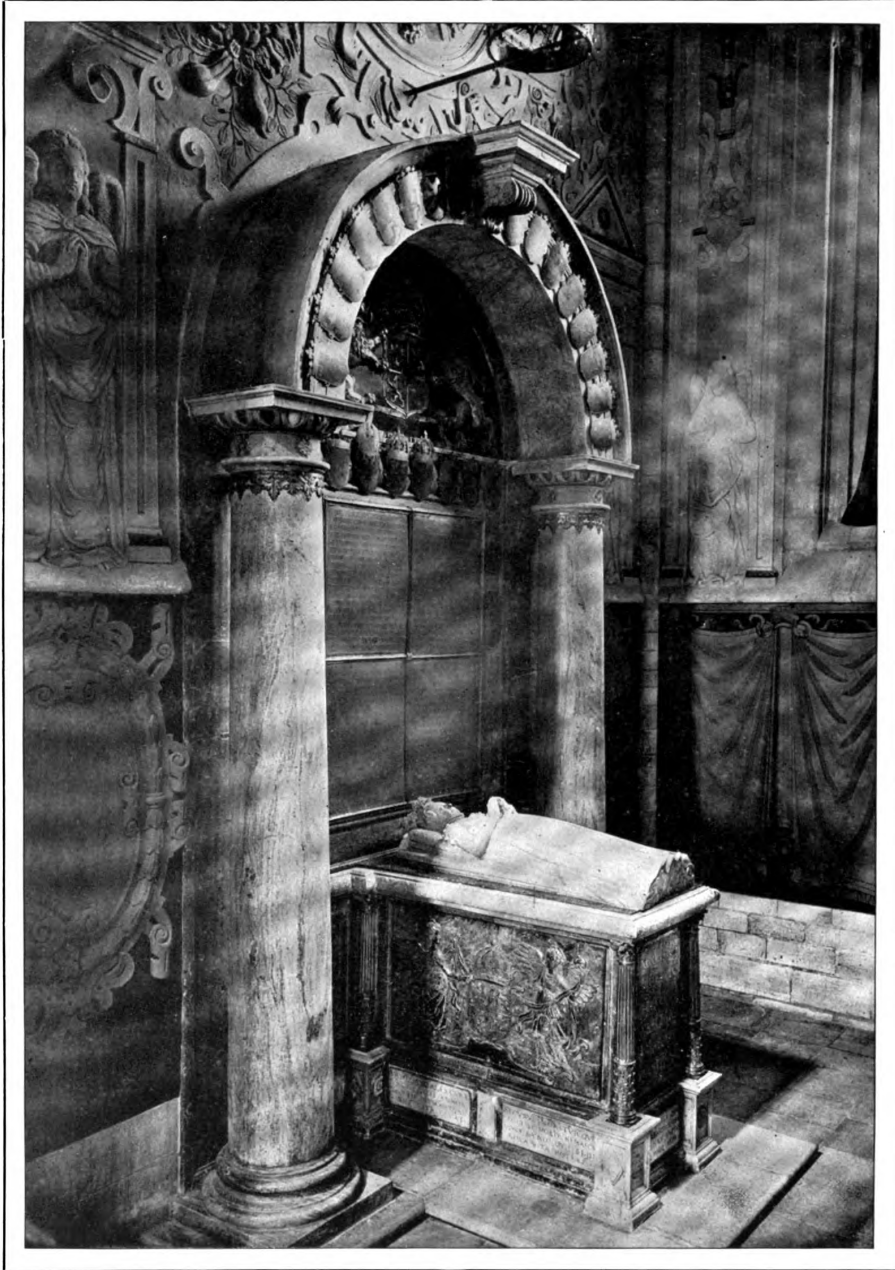
mediæval castle has in a couple of decades changed into the modern dwelling house.

The early Renaissance, whether in the north or the south of Europe, was particu-



THE CASTLE OF SVENSTROP

*House & Garden*



MONUMENT TO CATHARINA JAGELLONICA



larly rich in memorials to the dead, and Sweden seems to have offered no exception to the rule. In the cathedral at Upsala a fitting

*Monument to Gustavus Vasa*, that great old builder, was raised by his son Eric XIV. The typical form of the altar-tomb was seized upon as most suitable. Raised on a base of steps, with enrichments of bronze and with the shields painted in heraldic colors, the red marble tomb carries the recumbent effigies of the long bearded old monarch and of his two wives. At the corners four obelisks rise, giving the whole composition an aspect, which if it were not for its stateliness might remind one of a four-post bed. The order for the work was given in 1562, to a Flemish artist, Willem Boy, who promptly took

himself to Antwerp and there spent fourteen years upon it. In *The Monument to Catharina Jagellonica*, also in the Cathedral of

Sigmund I. of Poland and Bona Sforza of Milan. In spite of the curious discrepancy in scale between the altar-tomb and its pillared

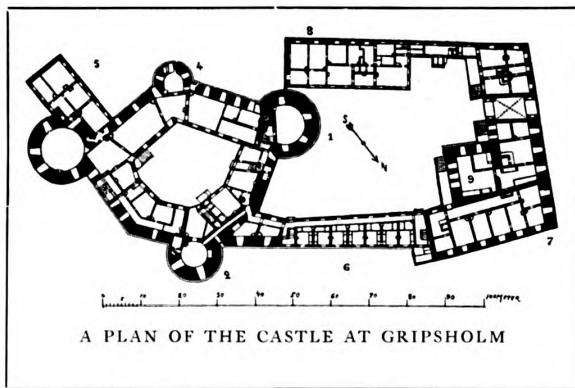
niche and in spite of the slight connection of the two, there is no doubt that the work was all executed at one time. Its materials are so varied as to be worthy of note. The recumbent figure of the Queen is of white marble; the tomb of white, of black and of rose colored marble. Bronze plays a prominent part in the design, the sides and little pillars of the tomb being of it as well as all the back of the niche, the shields of the archivolt, and the wreath beneath the necking of the rose colored shafts.

Thus far we have spoken only of the work of the early Renaissance ending about 1650, although

nearly half of the book is devoted to buildings of a later date. Little of this latter work is calculated to greatly excite one's admiration



MONUMENT TO GUSTAVUS VASA



INDEX.

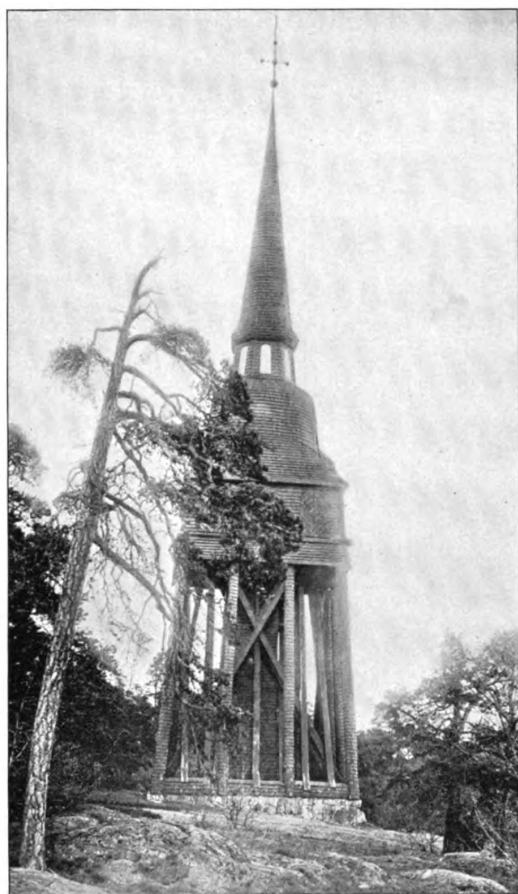
- 1—The Falcon Tower.
- 2—The Vasa Tower.
- 3—The Church Tower.
- 4—The Prisoner's Tower.

- 5—The Queen's Wing.
- 6—The Knight's Wing.
- 7—The Captain's Wing.
- 8—The Regent's Wing.
- 9—The Great Kitchen.

A PLAN OF THE CASTLE AT GRIPSHOLM

Upsala, we have another example of the work of Willem Boy. The monument was raised by John III., shortly after 1583, to the memory of his first wife, the daughter of

unless it be the Palace of the Tessin Family. This palace, which was finished in 1702, occupies a curiously wedge shaped piece of ground. Its plan, nearly symmetrical as to



BELL TOWER AT HÄLLESTAD



BELL TOWER AT HÅSJO

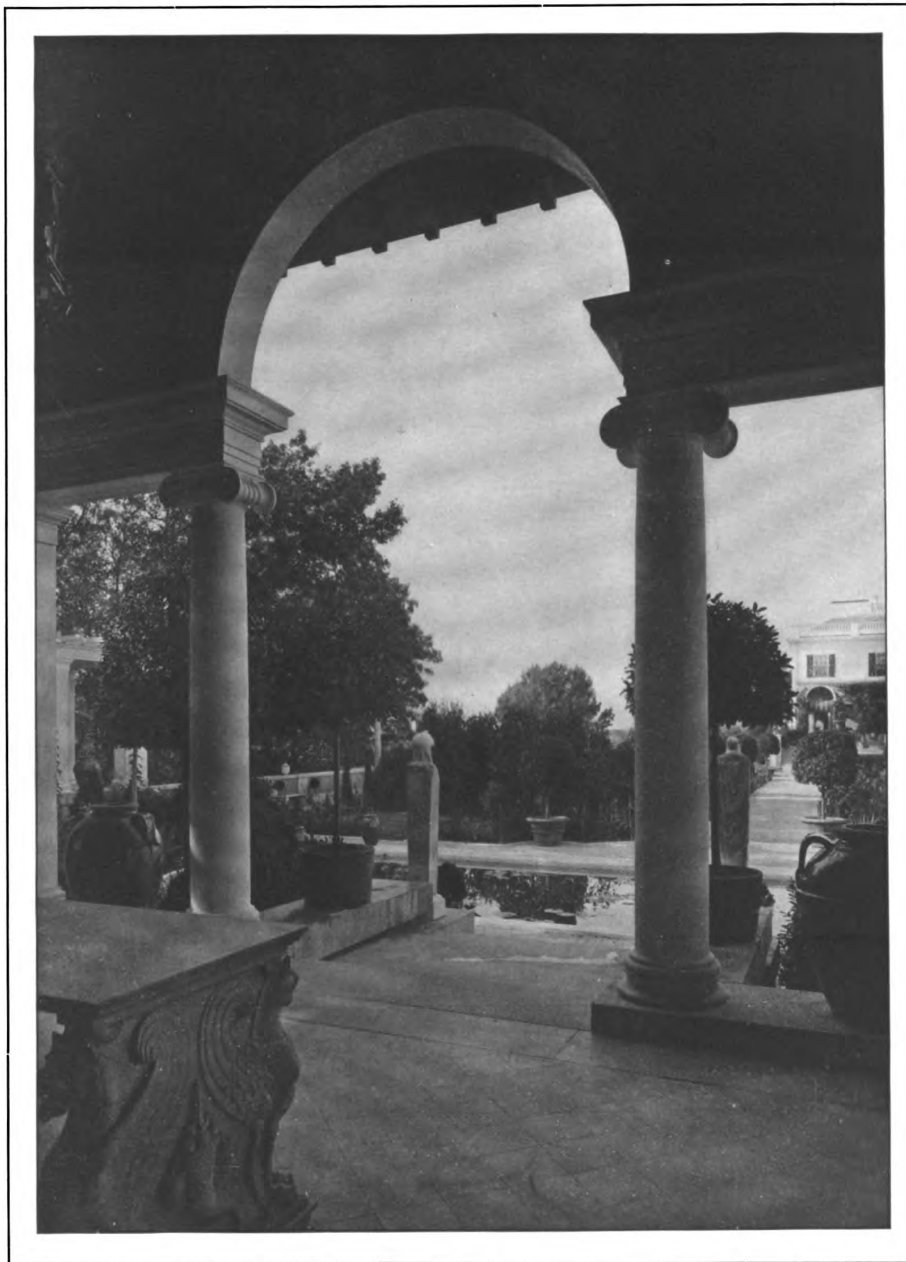
one axis, reminds one instantly of Roman plans; and in its way, it is as fine as anything in Letarouilly. The motifs for the work seem to have been taken from the Villa Colonna or the Palazzo Spada. Standing within *The Garden of the Tessin Palace* one looks over a screen wall, across a courtyard and sees the high building terminating the main axis, a building which in spite of its extremely slight depth, seems on account of its colonnade, ingeniously constructed in perspective, to run back for many yards. The whole palace is one of the finest examples of the style of the High Renaissance in the manner of Vignola to be found outside of Rome.

A couple of wooden bell towers and the single street scene shown in the book make one wish for more of such unpretending

work. Indeed the chief thing to be regretted about the book is that in almost completely avoiding minor structures the note of the country, the national manner of building, is not brought out and that thus one comes away from its perusal with the idea that after all the architecture of Sweden is essentially the same as that of northern Germany, an idea that no one could gain had Sweden's minor domestic architecture been adequately represented. The book, however, produces an impression of scholarly care in preparation. Essays on the period, its personages and its artists precede the detailed description of each building, a description accompanied by an outline of the history of each structure and by some statement of its relation to other buildings of its period and neighborhood.







THE GARDEN FROM THE CASINO

# House & Garden

Vol. I

AUGUST, 1901

No. 3

## FAULKNER FARM, BROOKLINE, MASSACHUSETTS.

*Designed by Charles A. Platt.*

To copy is sufficiently easy, a well-trained eye and a cunning hand are all that one needs: to create, to express a living quality in terms that are adequate and beautiful and through means that are at the same time sanctioned by the past and justified by the present, is a very different matter. When we first awoke from the unquiet dreams of the sweetly picturesque in landscape gardening and became conscious of the fact that there was something in the art besides vermicular paths and rockeries, turning so to the half-forgotten old gardens of Italy and England for hints of the better way, there was danger at first that we should content ourselves with mere reproductions of works of art, perfect in their places, but exotic when rudely transplanted to a newer soil.

The fear was groundless, however, for almost at once men came forward to show how far more important was the underlying principle, than the superficial aspect of the old gardens, to insist that the art was one too great to bind itself to stolid copyism, but that it was so mobile, so enduring and above all so absolutely essential to civilization, that it demanded the freest and most modern treat-

ment, so long, of course, as this treatment was in accord with the established laws that hold here as in all other forms of art.

The gardens that Mr. Platt has made for Mr. Sprague, at Faulkner Farm, Brookline, Massachusetts, are excellent examples of just this sort of gardening for they are conceived on thoroughly modern and original lines, they

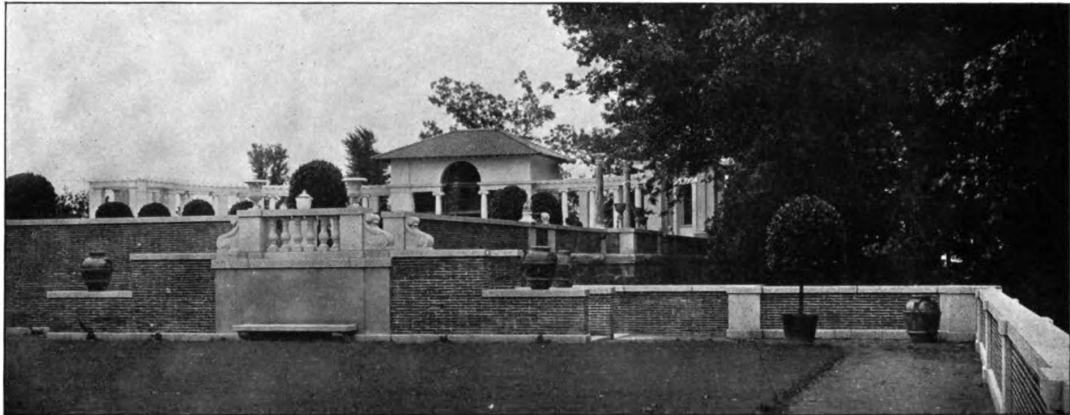
make no pretence at deceiving one into thinking he has been suddenly transferred to some unfamiliar Italian villa, while they are yet entirely obeisant to established law. Whatever flavour of Italy they give is due to the architectural style employed, but we must have something, and an architectural style of our own is denied us, so we borrow of course, and in the present instance we have borrowed from Italy.

I fancy any landscape architect would admit that the first duty of his art was to act as a kind of mediator, to be the means of a subtle musical

modulation from art in concrete form in any dwelling or other architecture, to the surrounding raw, rank nature. Art and nature quarrel, except under very favourable and now almost extinct conditions: they need to be blended, worked one into the other, and any building, however good, can be made of no effect if it is planted sullenly



*Faulkner Farm, Brookline, Massachusetts*

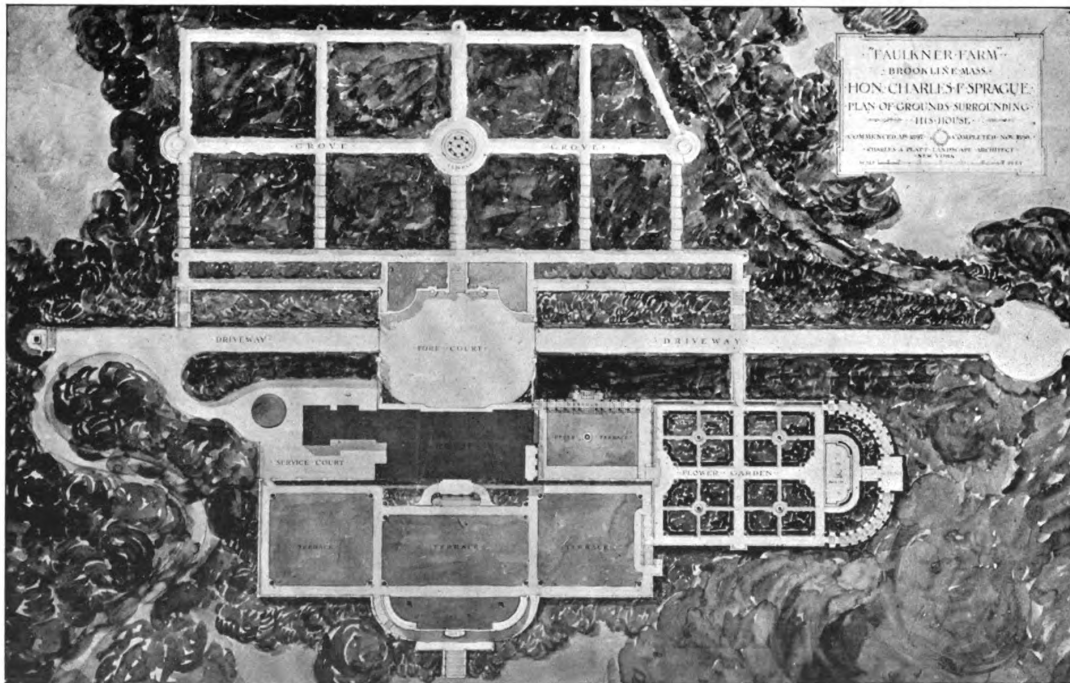


THE LOWER TERRACE

FAULKNER FARM

in the midst of untrammelled nature with nothing to tie it down and bind it into its environment. By clipped, flat planes of turf, terrace walls and balustrades and steps, columns and arbours and colonnades, pools and fountains, cropped shrubs and well-groomed trees, the architecture insinuates itself into

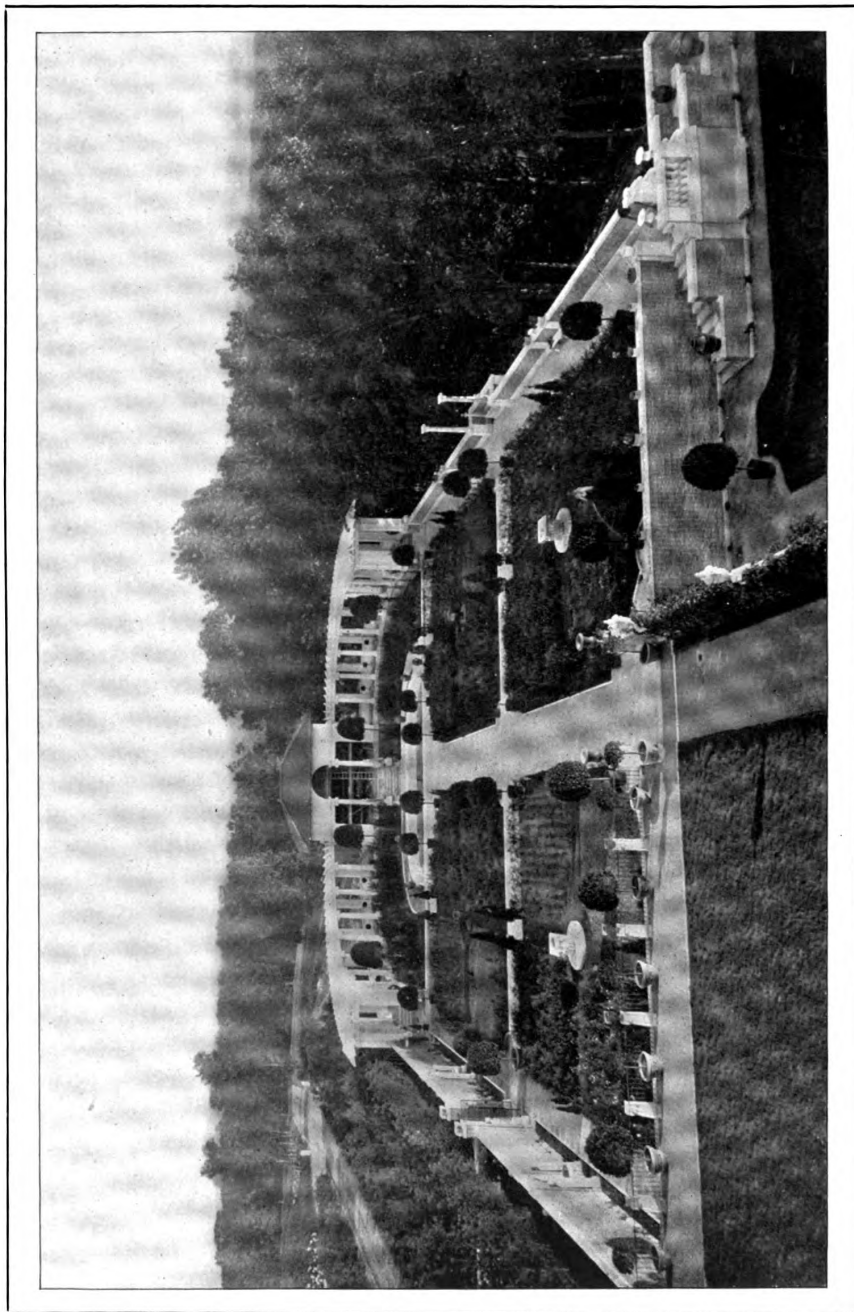
the surrounding nature while this in its turn creeps delicately towards the central architecture, where it finally ceases. The old results were like nothing but random chords struck on a piano forte, the new are like some enthralling modulation from a major to a minor key.



PLAN

FAULKNER FARM

*House & Garden*



FAULKNER FARM

THE FLOWER GARDEN





THE DESCENT TO THE FLOWER GARDEN



GARDEN WALK

In the Sprague gardens one feels this quality almost as much as that other of the masterly expression of enduring principles through modern and consistent forms. The illustrations I have used in this first paper are largely of *The Flower Garden* and therefore must of necessity emphasize the point I make, for here more than almost anywhere else, the mingling of art and nature must be perfectly done or the result is hopeless failure.

From *The Lower Terrace* one sees nothing of the flower garden, except a masterly piling up of brick walls and stone balustrades with *The Pergola* and casino cresting the whole, and from this level one may ascend by *Garden Steps*, so coming out at once at an angle, in the midst of the flowers themselves.

From the level carpet of *The Upper Terrace* backed by the delicate columns and slender lattice-work of the pergola that continue the architectural lines out to *The Garden Walls*, *The Descent to the Flower Garden* is by an half-dozen stone steps opposite a broad straight walk that leads through many flowers

directly to *The Casino*, its slender columns reflected always in the still water of *The Basin*. This flower garden is certainly a very wonderful piece of composition. There is just the right proportion between the architecture, the decorative accessories, the open spaces, the water and the plants themselves. *The Garden Pergola* is an exquisite piece of design, but I must confess to a certain sense of dissatisfaction in the case of the casino: there is a certain late Italian bareness, as of a kind of makeshift, in the upper part that does not harmonize with the faultless Greek of the columns. The strong, dark silhouette of the central arch is exceedingly fine, and in spite of the single criticism—the only one to be made on the flower garden—the casino serves perfectly both as a culminating point for the garden, and as a vantage ground.

Nothing could be more perfect in its way than the view of *The Garden from the Casino*, everything falls exactly in its proper place, and one only feels the need of some slim Greek girl, or better still, a girl of Pompeii,

*Faulkner Farm, Brookline, Massachusetts*



OUTSIDE THE WALLS



FAULKNER FARM

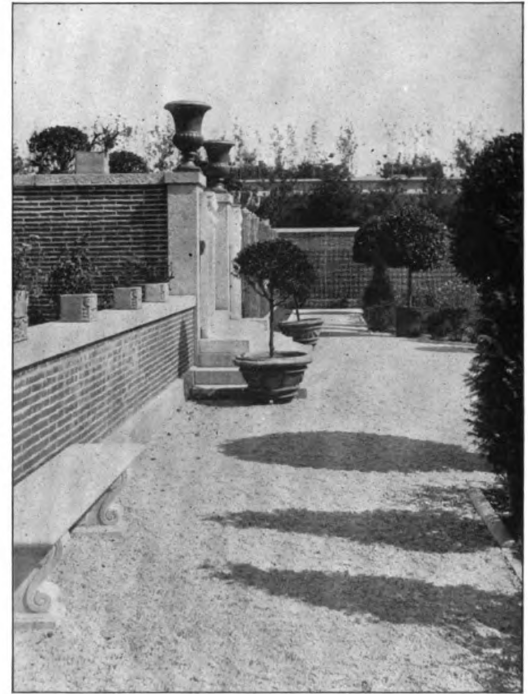
to come up the stone steps bearing a slender amphora of Cypriote wine and a gilded dish of purple figs.

Does this contradict what I said above of the modern quality of the garden? It should not, for the vision of the old is evoked only by the very vitality of the new. One may pore over the corroded relics of the Naples Museum for days and never be vouchsafed a flash of any emotion save that of archæolog-

ical and artistic enthusiasm, but there is just that touch of the Pompeiian spirit in this garden that has power to call up the shades of the weary dead, and one is *very* grateful. This is not a garden for golf clothes and bicycle skirts it is true, but so much the worse for these repellent but useful habiliments. The trouble lies with society that clothes itself monkey-fashion, not with the garden, which, if it were designed as a setting for modern modes would

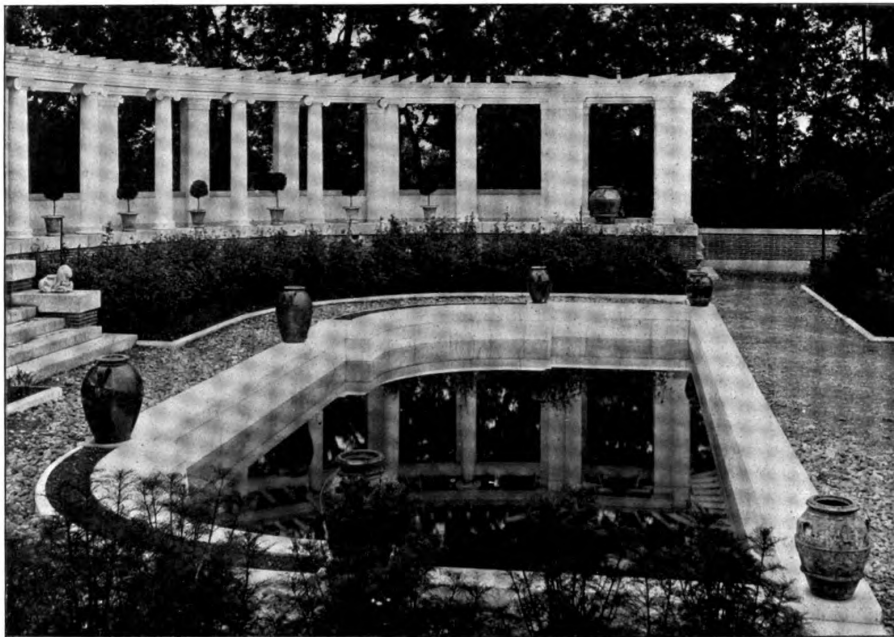


GARDEN STEPS



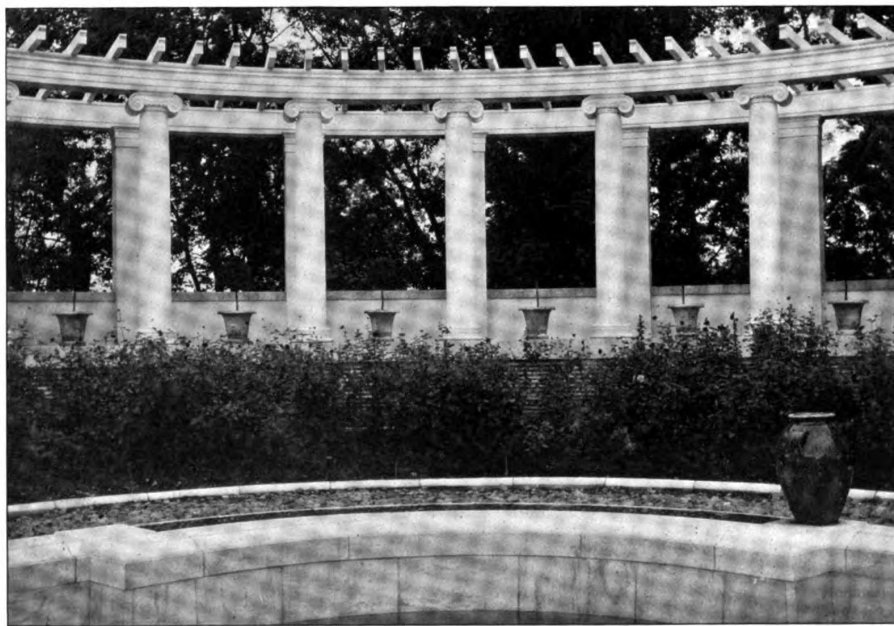
FAULKNER FARM

*House & Garden*



THE BASIN

FAULKNER FARM



THE GARDEN PERGOLA

FAULKNER FARM







THE UPPER TERRACE

FAULKNER FARM

be a very poor thing indeed : there are some things that have to be ignored, were it not so Art's occupation would be gone. But *what* a place for a Pompeiian costume party !

This is a place where the sun is well paid

for his labours. Too often nowadays, shadows are nothing but dark blots, lights but spaces of glare, but here matters are different ; and wherever you look, the lights and shades become perfect compositions, little



THE END OF THE PERGOLA

FAULKNER FARM

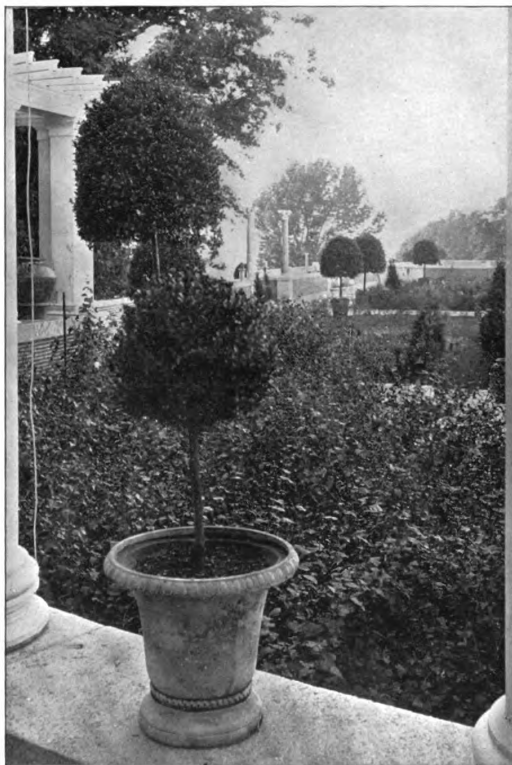
*Faulkner Farm, Brookline, Massachusetts*

pictures, as craftily composed as though on canvas. How exquisitely the sun gleams on *The End of the Pergola* and filters through the bars of the latticed roof, and how fine is the contrast between the dark, thick masses of the clipped trees and the fine strong architectural lines. In the *Garden Walk*, too, could anything be better than the isolated columns against the trees and the simple straight lines converging on the terminal piers of the pergola? Again, in the first illustra-

tion, be perfect. Could any task be more arduous than this?

Judged by this test, the measure of success achieved in the Sprague garden is very remarkable: the illustrations show a certain number of perfect pictures, but there are hundreds more, all equally good, and this, as I say, is the measure of success.

Of course a flower garden must *be* a flower garden, and in this case it certainly is. There will be rich masses of varied and splendid



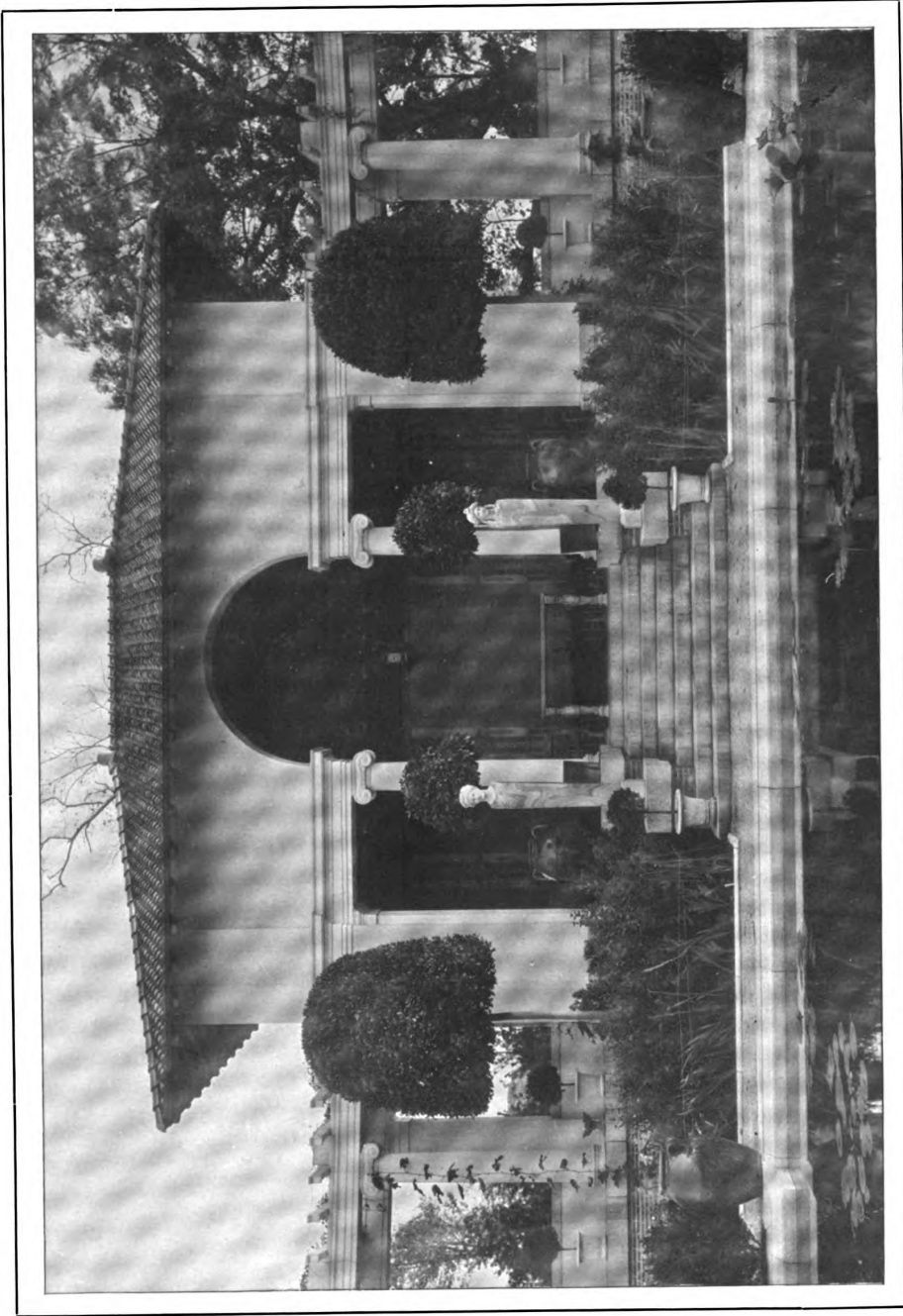
FROM THE PERGOLA



THE GARDEN WALLS

tion of all, the detail of the steps to the casino, one might almost imagine oneself before an Alma-Tadema from which the figure had mysteriously disappeared. Composition: this is the technical secret of it all, and composition beside which a painter's craft is child's play. On canvas things stay where they are placed, but in a garden everything must be studied to be seen from ten thousand points of view, and from each the result must

colour, small details crowding together to form great clumps of glory, and for this aggregation of jewels a firm and controlling setting is absolutely necessary: the old and ludicrous fashion of foolish blots of curvilinear beds spattered over a green lawn, has passed into the hands of the light-hearted suburbanite and the municipal gardener; this most sane and delicate work of Mr. Platt's shows well what the true treatment should be, and



THE CASINO





THE PERGOLA



FROM THE UPPER TERRACE

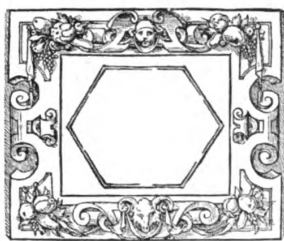
how immeasurably better it is than the discredited mode. The formal design, the straight, well-proportioned walks, the low, bounding walls of brick and stone, the firm clear verticals of the columns, the dark mirror of the pool, all these things curb the riotousness of nature, turn it into wholesome channels, and withal, make it of the more avail. It is a lesson in law and order, and the moral of the tale is the perfect beauty that results from firm and noble restraint.

A garden may be most beautiful or most

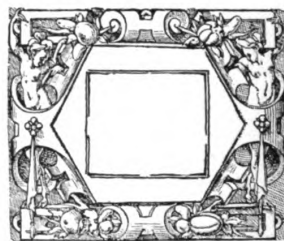
ugly: the poor flowers are not to blame if they minister only to the latter result, they are like the headlong mob that melts at a word into anarchy. Left alone they are harmless as units, and even beautiful; brought together they bring chaos again unless they are held firmly in check by the kindly hands of their betters. And here gardener and governor are at one, they may build up a masterpiece of nobility and beauty—or they may let loose riot and revolution.

*Ralph Adams Cram.*





# AN AMERICAN POTTER



IT has been said that a new birth of art is taking place in this twentieth century.

Those who have broken away from the beaten tracks of wholesale production, and have sought to create beautiful objects by individual effort of hand and brain, give truth to the statement.

Unfortunately these persevering few are still overpowered by a majority whose production is ruled by Quantity and Speed. But the satisfaction remains to us to recognize this individual effort whenever it is found.

The work of Mr. Henry C. Mercer, of Doylestown, Pennsylvania, is of this conscientious and independent kind. In the course of his researches in archaeology and ethnology he has turned to reviving an art long since buried by modern methods: the art of tile-making by means of ceramic

processes practiced by the potters of Europe before the trick of porcelain was discovered and before machines for rapid reproduction were invented. In collecting the ancient relics of eastern Pennsylvania and the household implements of the German colonists who came

there early in the eighteenth century, he saw the potter's art as it was brought from the Fatherland by the Rhenish-American settlers, being abandoned and forgotten as the years passed by which separated them from their former homes. Eager to stay the decline of

so rare a craft, he aimed first to gather the fragmentary knowledge which remained of it and to inspire the rural clay workers to recover their neglected skill.

Journeying into the counties of Berks, Lancaster and Bucks three remaining kilns, found in a fitful state of existence and worked by successors of the old craftsmen, were made subjects of study. There were all the primitive tools of shapes and forms tried by the labor of centuries. Chief among these, the potter's wheel, was found but little changed from the form in

which it has passed through the ages, even as it has been found in the remains of early Egypt. As the moist mass of clay revolved on the wheel disc touches of a practiced hand brought it to its shape and gave that freedom of line which graces the early pottery and of which



AN IRON STOVE PLATE

Made at Singen, Baden, and by the kindness of Mr. J. G. Willman, reproduced at Indian House



IRON CASTINGS



OF THE PENNSYLVANIA GERMANS

the use of modern machinery has robbed the later products. Compare the subtle touch

of hand used upon the potter's wheel to the machinery of to-day, to the turning-lathe applied



FLOWERS

OF THE RENAISSANCE PERIOD





THE "DRAGON" AND "WHEEL" TILES

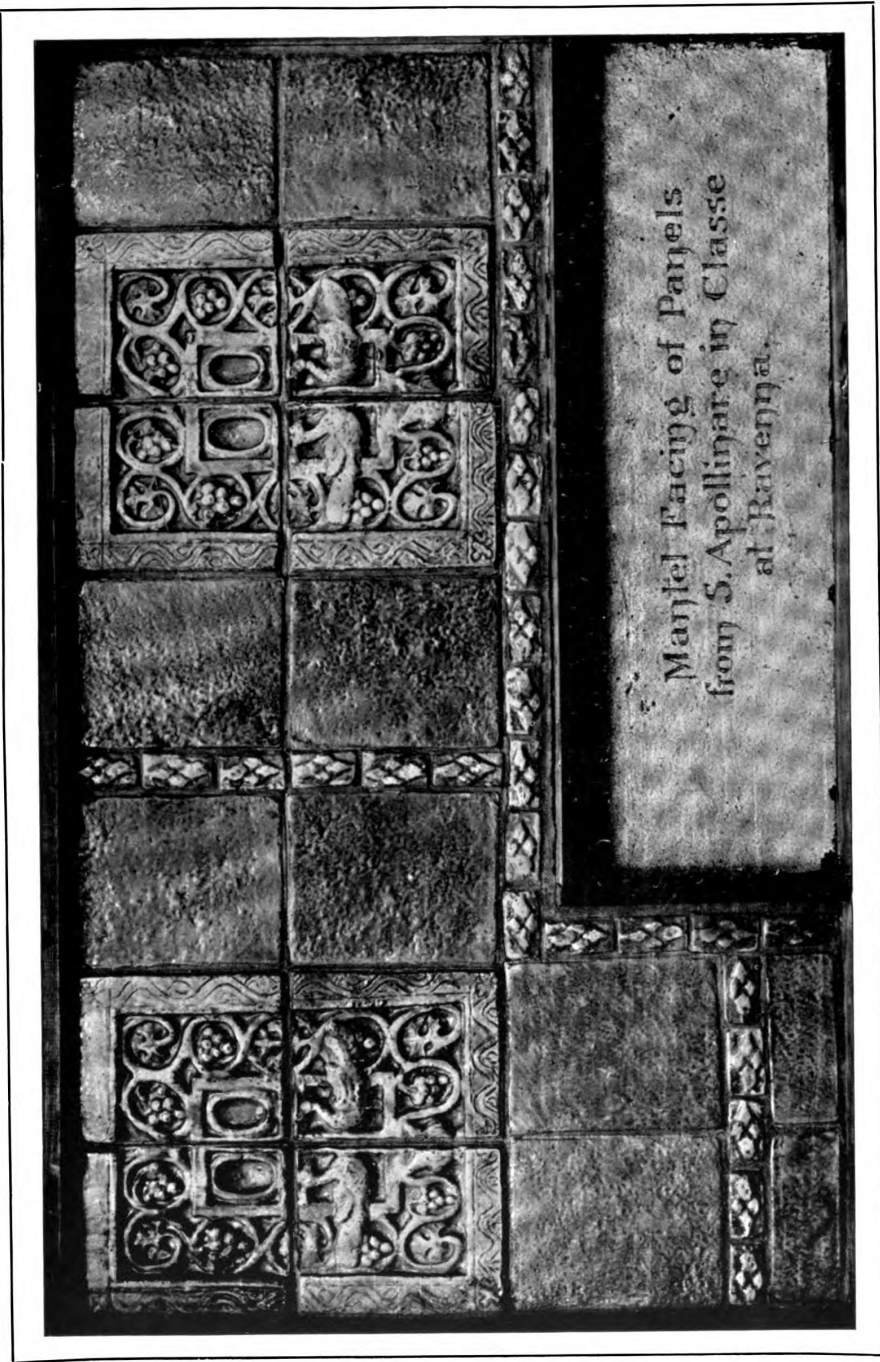
CASTLE ACRE PRIORY

to a half-dried or non-plastic vase or bowl, to the mechanical moulds made upon exact lines!

There also in the farm villages was found the "quern," a very primitive stone hand mill used for grinding the glazes. There were little tablets of glazed clay called "tests" which when put into the kiln would measure the heat by their melting. The clay syringe was made of a hollowed bough of a tree through which ran a rod to press out the soft clay which was cut into sections and curved into mug handles. The turnstile for mixing up the clay was found as we often see it in old-fashioned brickyards. Homemade and rude were all of these tools of the rural potters like the farmers' implements in the early years of the last century. Undisturbed upon the fertile foothills of the Blue Ridge these peasant potters clung to their old habits and customs, and saved somewhat of an art which

modern activity—supposedly progressive—had destroyed.

The "sgraffiato" and the "slip" decoration—two important and ancient methods employed in adorning pottery—were familiar to the German settlers, though nowadays the knowledge of the former has wellnigh passed from their memory. By that method the design was scratched through the surface color into the base below. These bases by their simple range of hues gave an excellent ground for decoration. In the "slip" method the design was run upon the base and afterward covered by the glaze. The tones of blues, blacks, cream whites, browns and yellows, obtained by these primitive workers were remarkably rich; and the frequent greens, more difficult to manage than the other tones, were peculiarly warm and brilliant. Without admixture of anything American their designs



Marble Facing of Panels  
from S. Apollinare in Classe  
at Ravenna.





THE KNIGHT OF NUREMBERG

had come down to them not merely from their ancestors in the Black Forest but from sources far more remote. Their household dishes have shown the outline of the swastika: that symbol of good fortune of the first Aryan races, and found in ancient Troy, Norway, Sweden and Scotland. Their drinking-cups bore Teutonic mottoes and their *Iron Castings* that ancient device of indistinct origin, the tulip springing from the cross.

The effort to gain recognition for this obscure art through a local historical society did not meet with success. To reach without delay those who held the remaining knowledge of the old way of working, Mr. Mercer made rubbings of designs found here and there on *An Iron Stove Plate* and the old gift dishes, and took them to the rural potter David Harstine. Other plates were then made on the wheel and the designs were scratched upon them through the slip. After a long time spent in getting enough material to fill the kiln the fire was applied. The result, though crude, was encouraging. But the knowledge

of the country folk was vague, and inquiry often brought misleading information. At this stage Mr. Mercer realized that progress was only to be made by having his own kiln and employing a potter to work with him. During the attainment of the process of burning it was realized that the Pennsylvania clay was too soft for wares of hard usage. This fact had undoubtedly led to the development of the rival industry in New Jersey, where the harder unyielding raw material has given great scope to the modern manufacturer. The clay used by the Pennsylvanians had nevertheless qualities which that of New Jersey had not, and it was natural for one bent upon artistic results to adhere to the softer more pliable material and to confine himself, at first at least, to tiles for decorative purposes.

The study of colors and glazes was now begun and *The Interior of Indian House* at Doylestown was a busy one. The difficulty of obtaining the different pigments was only exceeded by the difficulty of controlling their positions during the firing.

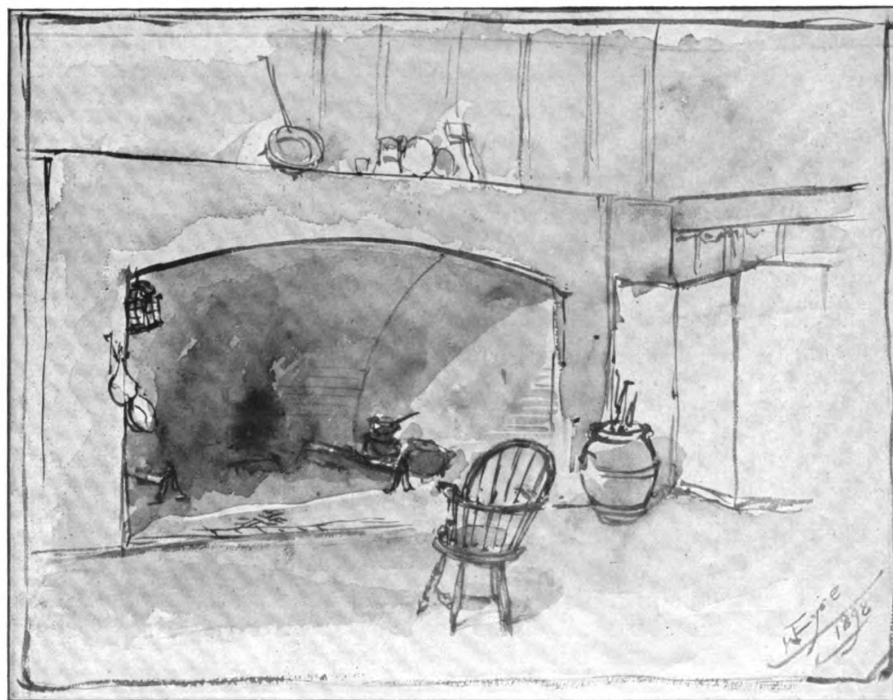
*An American Potter*

About this time, by a strange coincidence, Professor Laeuger of Carlsruhe, Germany, impressed with the work of the old potters of the Black Forest, themselves the forerunners and colleagues of the Pennsylvania German clay workers, had obtained some of their secrets and had founded a school at the village of Kaudern, near his city, where boys were taught the slip processes applied to vases. But the craft of manipulating materials in



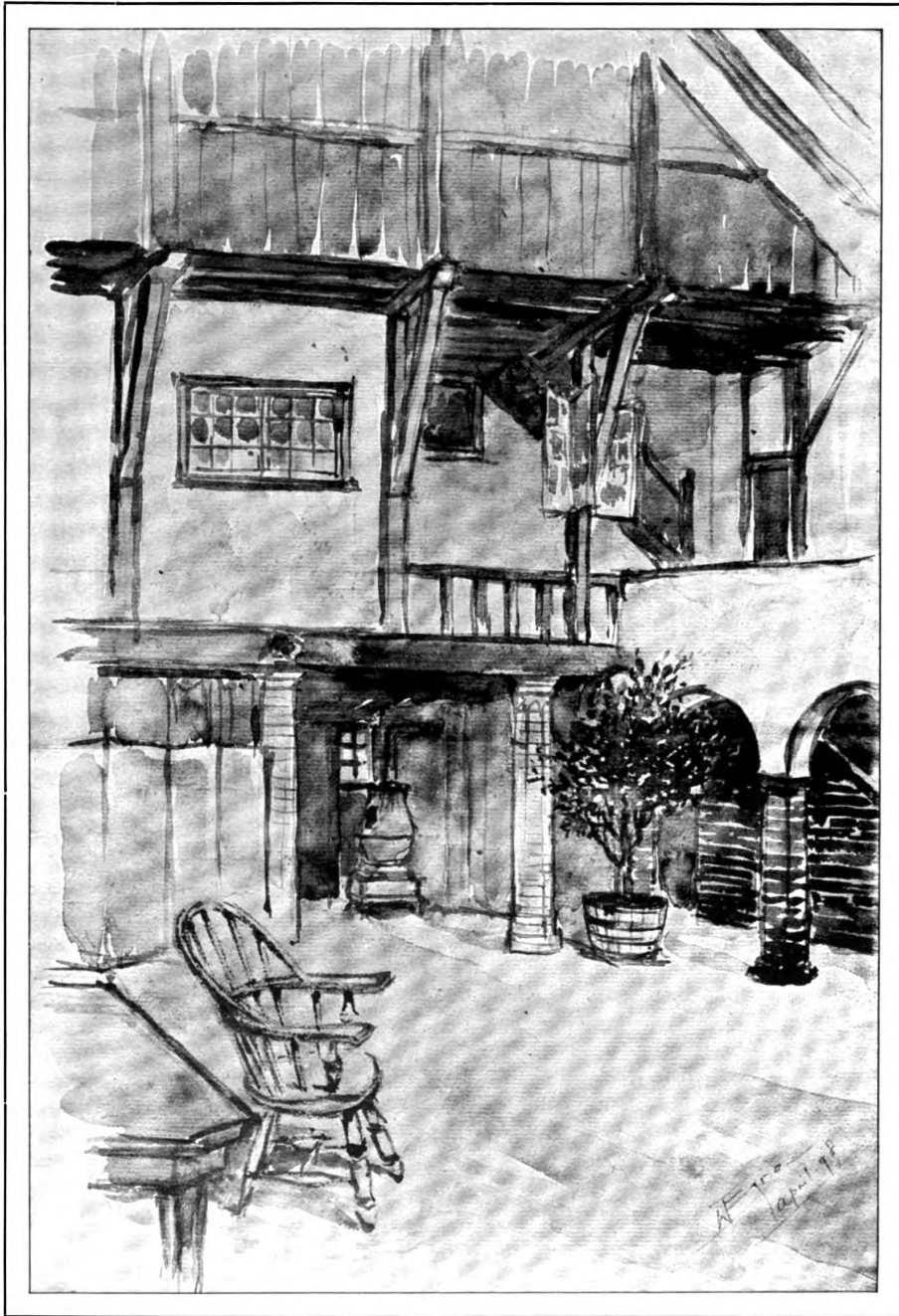
FROM CASTLE ACRE PRIORY

the free development of sgraffato was still withheld from the laborers at Indian House. Some German neighbors had given its proprietor the names of potters still living in the Upper Rhine Valley, and Mr. Mercer had nearly bought his ticket oversea to take employment there, when suddenly the search in which he had been half blindly groping yielded its mystery. The old process was regained, and by an equipment small and simple.



THE FIREPLACE

"INDIAN HOUSE"



THE INTERIOR OF "INDIAN HOUSE"



*The Kiln*, as the successor of a smaller muffle, was placed in a rough outbuilding nearby; and the help was a youth from the country-side.

But it is by this small scale of his apparatus kept under the controlling hand of the artist, that admirable things are made. It remained to simplify the process so as to bring it within range of the small equipment, and to get designs from new sources.

It was doubtless his research into the tile making of the old European countries which led Mr. Mercer to first reproduce their historic designs before conceiving new ones. The foreign museums gave in interesting review the products of all peoples and times. They showed the artistic spirit of the different nations and how their legends and achievements were described by their fictile decorations. After the discovery of America a Spanish monk, Ludovico Murliano, had designed for Charles V. a title bearing the words "Plus Ultra" (more beyond) between the pillars of Hercules, representing the Straits of Gibraltar or end of the previously known world. The greatest boast of Spain told upon a little tile! Through the kindness of Prof. Dr. Hans Bosch of the Germanic Museum, a wax mould was obtained of *The "Knight of Nuremberg"* that strange legendary hero who was imprisoned in one of the city towers and was about to be put to death. By a mysterious horse he vaulted the moat and made his escape.

Mr. Charles H. Read, of the British Mu-

seum, extended courtesies to Mr Mercer which enabled him to reproduce *The "Swan and Tower" Tile*, a Spanish original of the

sixteenth century, probably made at Toledo in honor of that city.

Forming a square around the central motive is the Latin inscription *Fluminis impetus letificat civitatem Dei* :—

There is a river the streams of which make glad the city of God.

From the British Museum also were obtained the rubbings of the cameo tiles *From Castle Acre Priory*, in England, made by monks

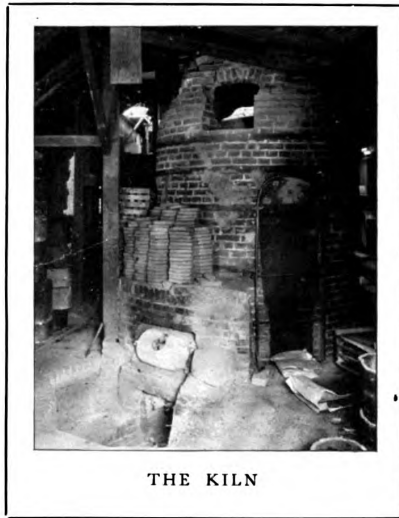
possibly near Lynn in the fifteenth century. The one illustrated shows a flower pot with shamrocks growing out of it within the inscription

*Orate pro anima Dni (domini) Nichi (Nicholi) de Stowe Vicari (Vicarii)* :—Pray for the soul of Father Nicholas of Stowe Vicar. The originals of *The "Dragon"* and *"Wheel"* Tiles were found in the same ruins. The designs of the Byzantine period, such as those from the carved stone balustrade of S. Apollinare in Classe at Ravenna, have been produced in colored clay under the glitter of glaze. Florentine, Persian and Moorish designs have been reproduced and show the process of sgraffiato which Mr. Mercer has revived and developed to be capable of presenting artistic results in the potter's art: an art which has suffered from the hard

effects and mechanical methods which followed after the alchemist Böttcher put before his king the secret of porcelain.



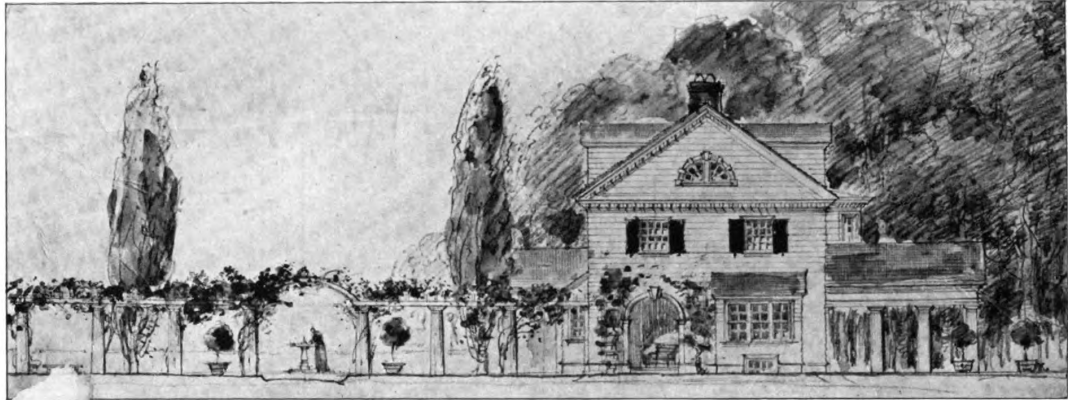
THE "SWAN AND TOWER" TILE



THE KILN



"Ashford," Belle Haven, Connecticut



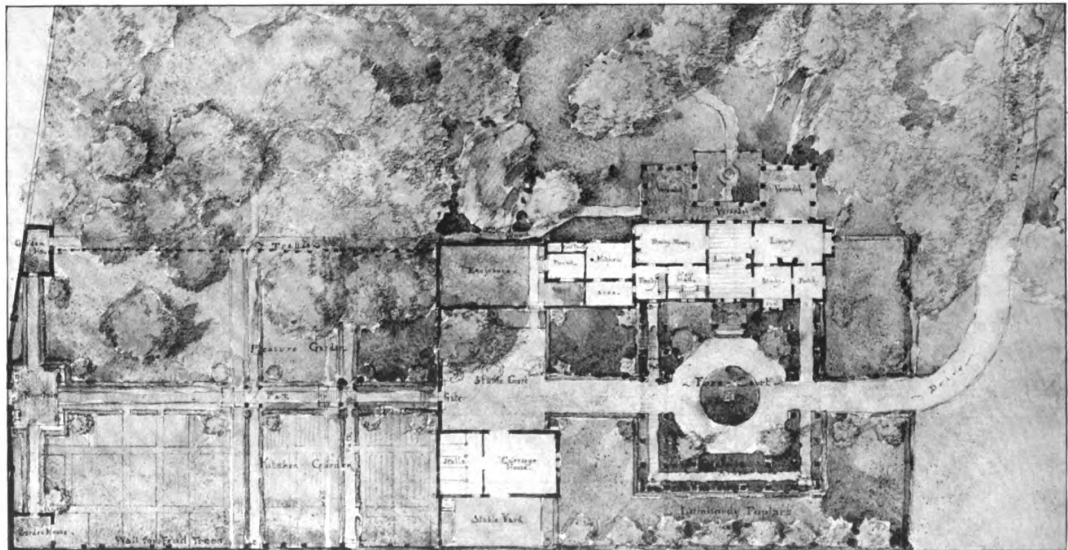
WEST ELEVATION

"ASHFORD"

"ASHFORD," BELLE HAVEN, CONNECTICUT. *Designed by Wilson Eyre, Jr.*

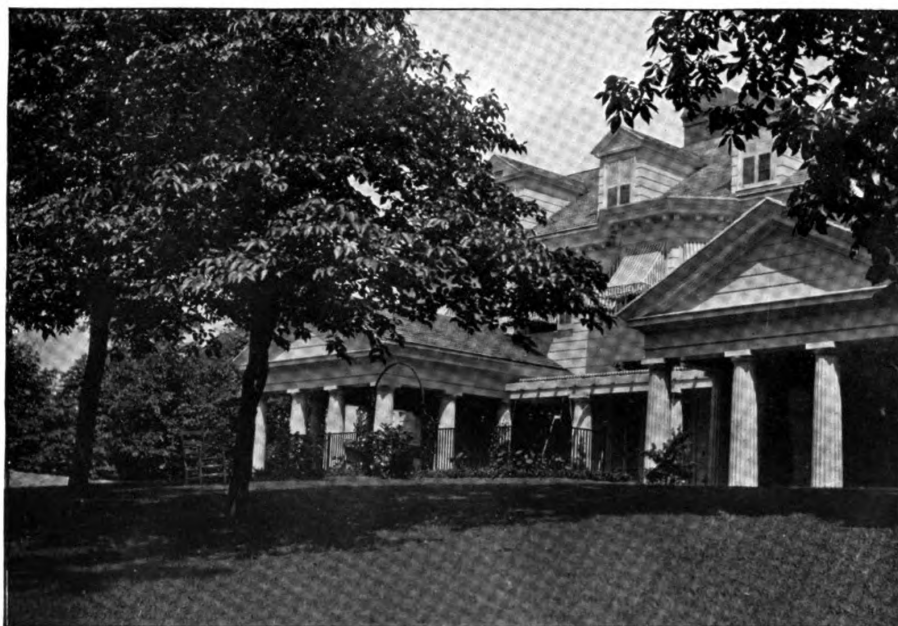
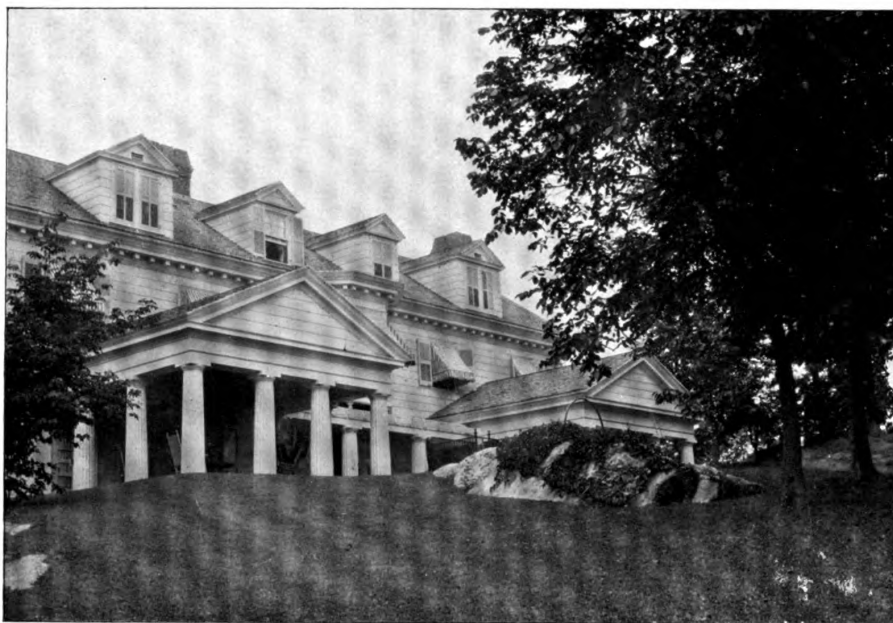
To intrude upon the free lines of nature the regular shape of a house carries with it a certain sort of responsibility that natural beauty should be kept inviolate. A dwelling-house in the midst of wooded land, where here and there huge boulders jut through the soil, is often a harsh interruption to a natural scene, for it is no easy matter to satisfactorily adapt the architecture to

the surroundings. For "Ashford," at Belle Haven, Connecticut, the site seemed to have been made and waiting for the hand of the architect. Near the boundary line of the seventy-five acres of property the ground rose to a treeless plateau. As they skirted the base of this rising ground, the trees, which grew thickly elsewhere, were in poor condition, as if inviting the architecture to replace them. The house was located where nature had thus signified. The drive, entering from the highway at the west, was led to



THE PLAN

"ASHFORD"



THE PORTICOS

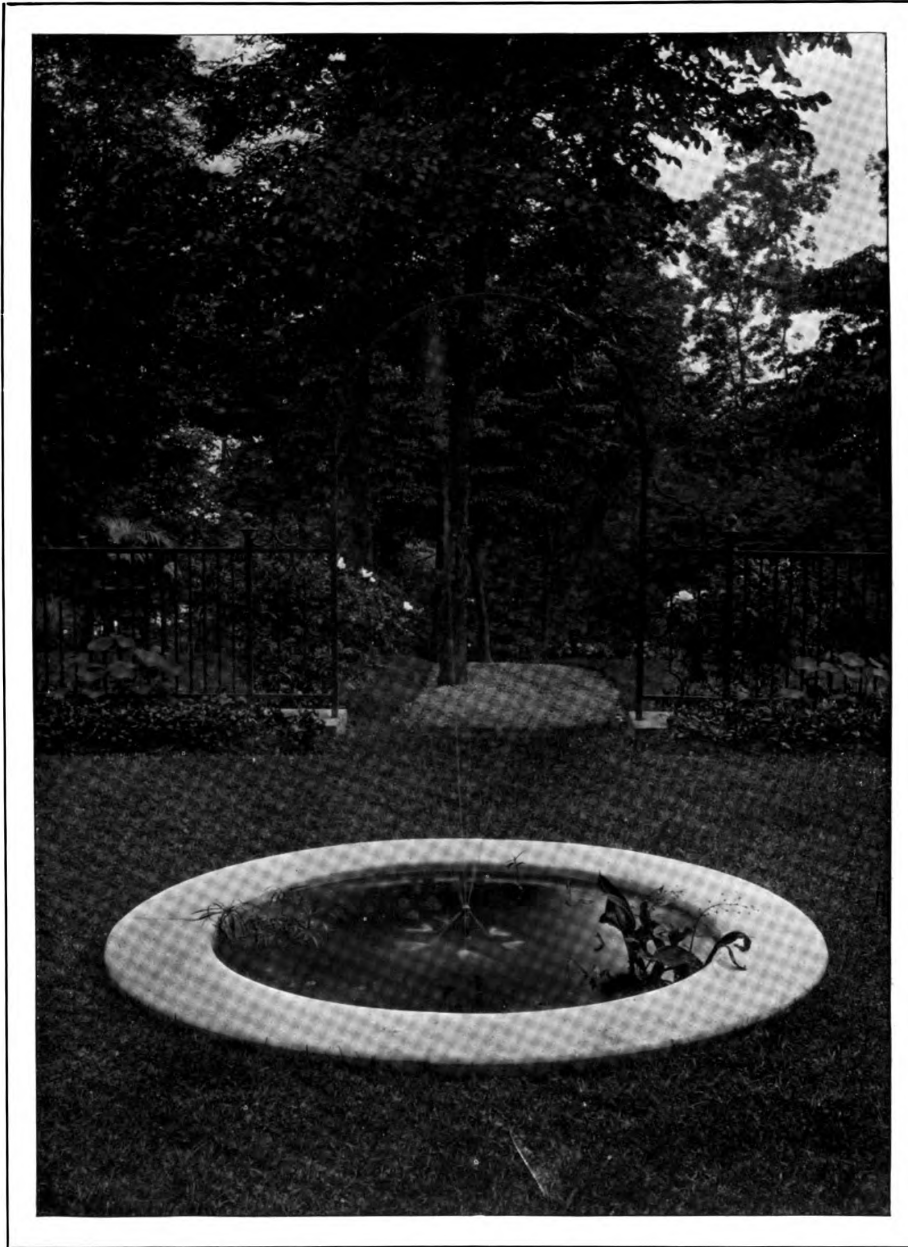
“ASHFORD”

*“Ashford,” Belle Haven, Connecticut*



THE PERGOLA

“ASHFORD”



THE FOUNTAIN



House & Garden



THE PORCH



THE FORE COURT

“ASHFORD”

“ASHFORD”

a turning-circle northward of the house in the centre of *The Fore Court*. This space is square in plan, and is surrounded by the architectural lines of the house extended into *The Pergola*. Passing through this arborescenced enclosure, and leaving a small lawn on the right and *The Stable* on the left, one looks through



an archway down the central axis of the terraced gardens.

The vista through the entrance door and the living hall of the house itself is emphasized by *The Sun Dial* in the grass plat of the fore court and *The Fountain* upon the terrace before the southern doorway. The drawing-room and dining-



THE APPROACH

“ASHFORD”

“Ashford,” Belle Haven, Connecticut

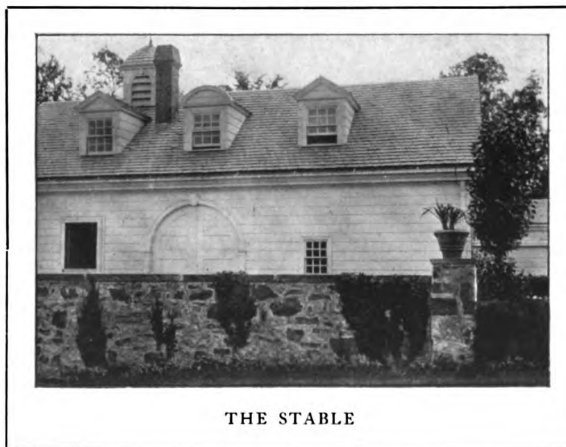


FROM THE STABLE COURT

“ASHFORD”

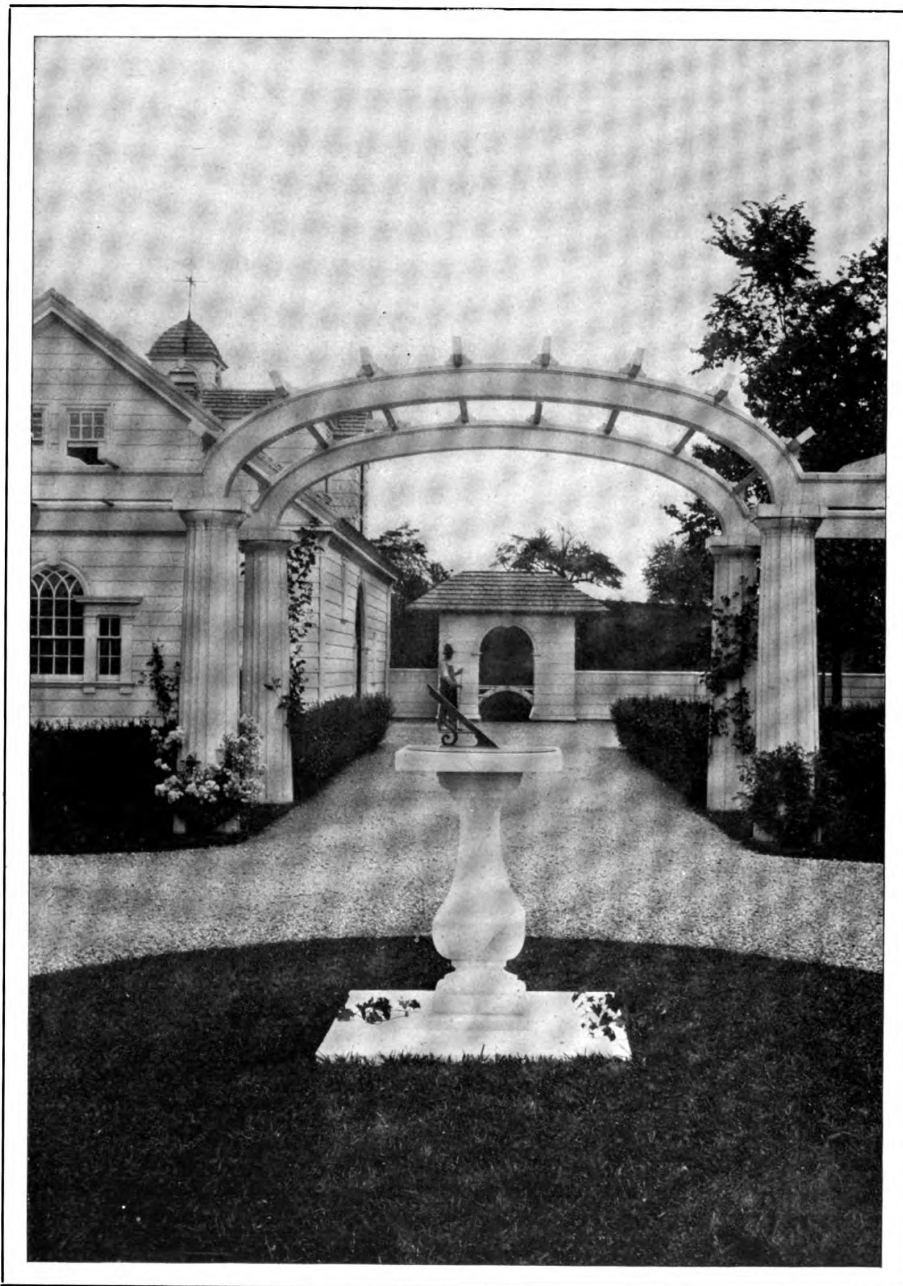
room, on either side of the hall, have a southern exposure and look out upon the lawn. The axial arrangement is still further carried out on this side of the house by *The Porticos*, centering with the rooms above mentioned. These porticos have an outlook upon the wooded slope whence a path, coming through the trees, reaches the terrace in front of the fountain. From one of the porches a walk skirts the longer side of the garden and enters it at several places. The house is built of wood and the walls are covered with white clapboards nine inches in width. The

shutters are painted that peculiar bluish color seen on houses along the Riviera. Several pots of this paint were brought from that shore by the owner of “Ashford.” With all the regularity in *The Plan*, the angular pediments and the columns, the outlines of the architecture at “Ashford” seem to fit into the natural surroundings, the porches to reach out into a vacancy left by the rocks and trees; the trees again to press upon the garden walk where they rear themselves as a background to nature upon a smaller scale interrupted by stone walls and white arbors.



THE STABLE

*House & Garden*



THE SUN DIAL

“ASHFORD”



# House & Garden

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EDITED BY

WILSON EYRE, JR., FRANK MILES DAY,  
and HERBERT C. WISE.

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A great park is a treasure for any city, but it has its dangers. The citizens are proud of it. It has cost them much money. Any suggestion that it is not adequate for all time is civic treachery. Soon, however, men come to see that an isolated spot, at first at one side of a city, then rapidly surrounded by a growing population, is not a final solution of the problem. Conditions change rapidly in these days. What did very well twenty years ago will not do to-day, and so park systems are taking the place of parks.

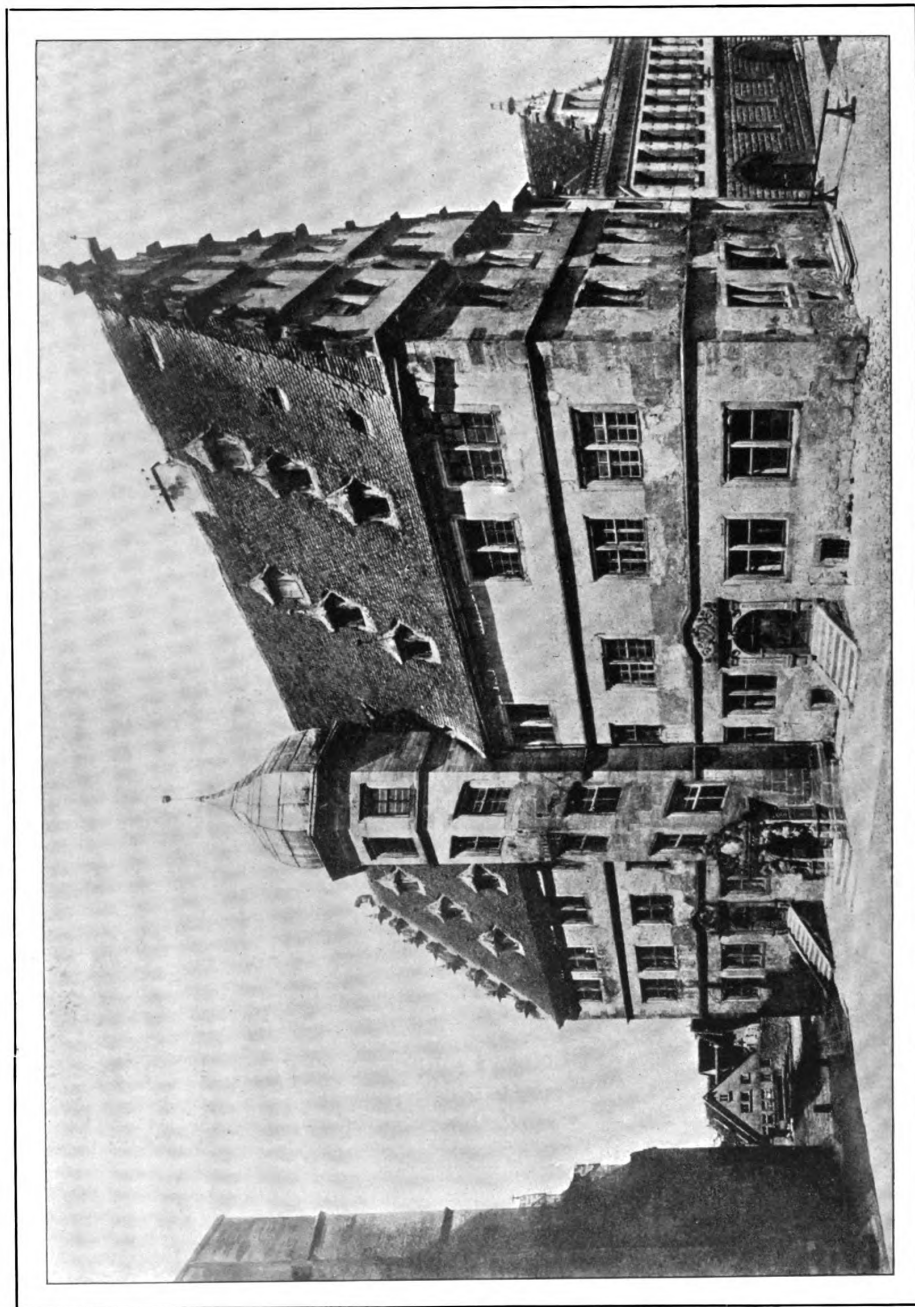
Boston, as usual in the van of liberal ideas, has spent twelve millions in the last eight years, acquiring seven thousand acres of woodland, eight miles of sea beach and the banks of four rivers. These it has connected by parkways into a system in which the once famous Franklin Park is but an incident. In Chicago seven large parks are connected by an encircling drive. In New York, Central Park is now but the point of departure for a system which, running up the Hudson, passes along the Harlem River and extends through the Borough of Bronx to great areas at the northeast, reserved but as yet undeveloped. Washington is studying her problem in a

most enlightened way, but Philadelphia, always conservative, is as yet scarcely awake to the thought that if some of the beauty of her environs is to be preserved from the trolley and the speculative builder it must be by an outer park system similar to that of Boston.

One of the things that helped to give Boston what she now has, was an admirable report upon the possibilities of forest, seashore and river valley reservations in her neighborhood, prepared by Charles Eliot. This report contained three maps, no larger than one's hand, showing in mere patches of green, the lands publicly owned, in and about Paris, London and Boston. The comparison was astonishing. Great areas open to the public were seen on all sides of Paris. London was scarcely less fully provided, but the map of Boston showed only a few patches of trifling size. To-day all that is changed and, though Boston's park area is still unequal to that of London or Paris, it has a system more complete and satisfactory than either.

At last, London is awakening to the necessity of coordinating her isolated units. As she gathers to herself the neighboring villages, their commons become her parks. As she changes like a gigantic amœba, throwing out, in a few years, here a town of a hundred thousand people, there a city of a quarter of a million, those who feel the urgency for the preservation of breathing-spaces become more alarmed. Under the caption "A Green Girdle for London" the *Spectator* in a recent number gives its earnest support to a newly formulated scheme for linking up all the parks and commons around Greater London by the immediate purchase of a broad belt of open ground. The links to be acquired would be about half a mile in width, and the whole girdle when finished would be thirty-five miles around. It would include Kew Gardens, Richmond Park, Wimbledon Common, Dulwich Park, Hampstead Heath, Alexandra Park and the marshes of the Thames below London, with many other places of less familiar name. Some of the links would be most difficult to form, but the promoters seem to be nothing daunted by a probable expenditure of sixty million dollars. If such a scheme should be carried out London would undoubtedly have the greatest park system in the world.





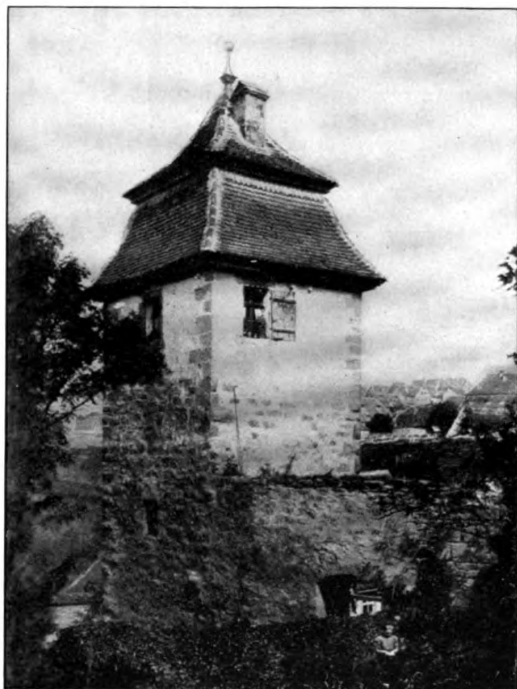
THE GYMNASIUM, ROTHENBURG



**R**OTHENBURG ON THE TAUBER. *By Rudolph Kempf.\**

Joseph Pennell long ago claimed for Le Puy the distinction of being the most picturesque place in Europe, and he made out a good case. But the lovers of Rothenburg are many and ardent and few of them are willing to admit that any place can equal in

is modern make-believe, no one who has seen the two will deny. Nuremberg seems to many travellers the embodiment of all that is *alt-deutsch*, but Nuremberg is after all a thriving modern city reminiscent of the past, while Rothenburg is a fossilized specimen left from earlier ages. The town stands on an eminence about the foot of which the little river



THE KOBELZELLERTHOR TOWER



GABLE OF THE RATHAUS

picturesqueness the old town on the Tauber. That it has a genuine and unspoiled mediævalism, compared with which that of Chester

winds. From whatever side one gains a general view of it, its most obvious feature is the ancient wall that completely encircles it. Erected about the middle of the fourteenth century, this wall has even to-day all the accompaniments deemed proper by the mili-

\*ALT-ROTHENBURG. Eine Sammlung malerischer Architekturstücke von Rudolph Kempf. 13" x 19". 4 pp.; 30 pl. Frankfurt a. M., Heinrich Keller; New York, Paul Wenzel. 1900. Price \$ 10.70

Rothenburg on the Tauber



THE VON STAUDT HOUSE



"THE FOX'S HOLE"

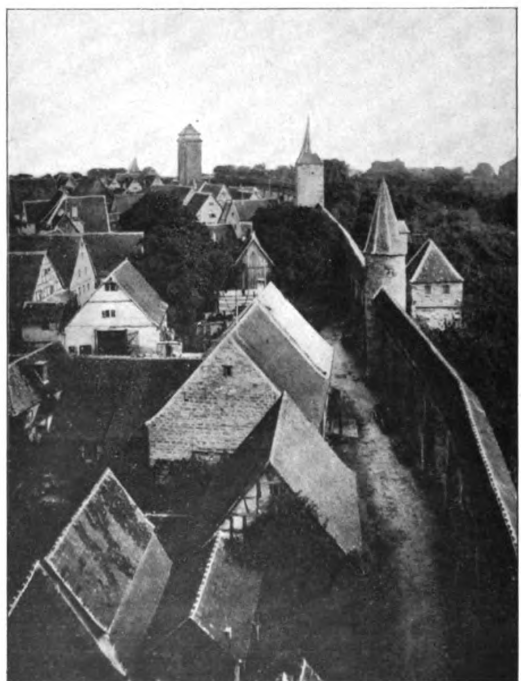
tary science of its time, such as bastions, towers, gates, the fosse, the cleared space back of the wall, and all else that could contribute to the security of the town. From point to point are towers, delightful in themselves and in their relations to neighboring masses, and rejoicing in such names as *Klingenthorturm* or *Kobelzellerthorturm*. From the well-protected way, which afforded communication along

the wall from tower to tower, one gets glimpses of a sea of tiled roofs, tossed in endless confusion. Ancient houses, some of stone, some of half-timber, raise their lofty gables toward the streets. Within their portals are spacious courtyards about which run galleries giving communication between the rooms.

The natural aptitude of the townsmen for building in a picturesque and interesting



THE CITY WALLS



ROTHENBURG



FOUNTAIN OF ST. GEORGE

way is seen not only in their houses but in all the buildings erected for public use. Among these the Rathaus is naturally the most important. It is an imposing double building, the parts of which, although belonging to very different periods, do not antagonize each other in design. The older or western part, its gable capped with a slender tower, is Gothic, built about 1250. The eastern part, a German version of Italian Renaissance, dates from

1572, replacing a Gothic building destroyed by fire, while the arcade was not built until 1681. The town has a number of churches of the fourteenth or fifteenth centuries that show strong individuality.

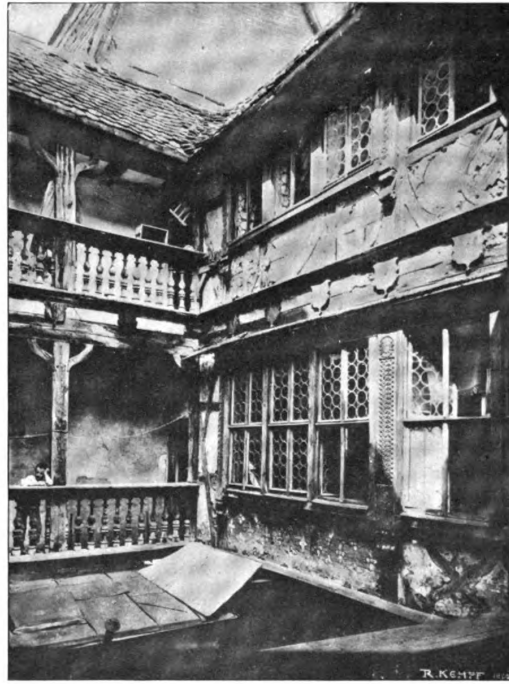
The book from which the accompanying illustrations are taken consists of a series of thirty plates which present in all about ninety photographs of the old city, taken by Rudolph Kempf, director of the building trades school in



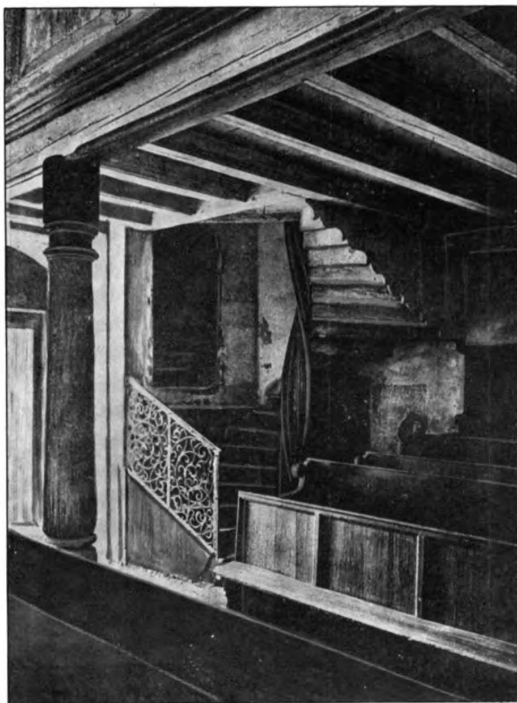
THE WHITE TOWER



COURTYARD



OF THE BAUMEISTER HOUSE



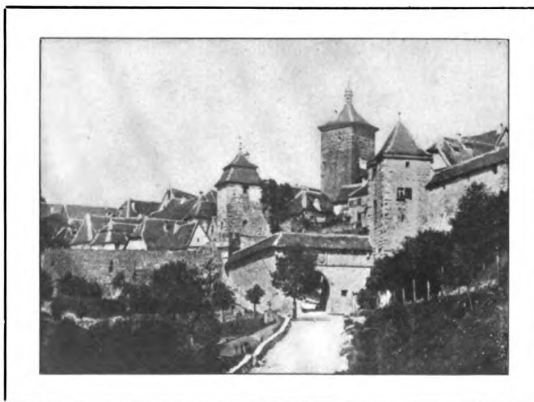
IN THE CHURCH OF ST. WOLFGANG



IN AN OLD BREWERY

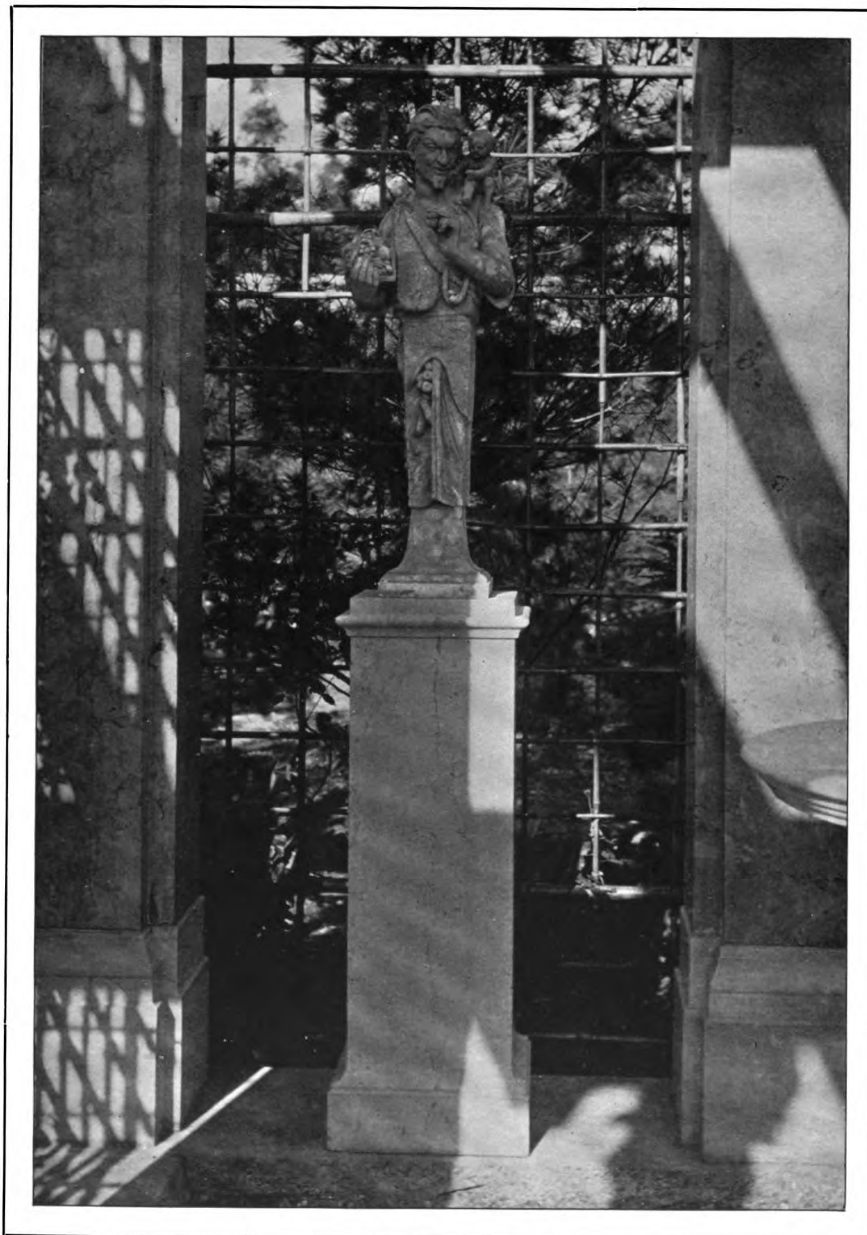
Augsburg. There is no text other than an introduction of two pages, and a carefully prepared index with dates. The points of view of the photographs are well selected, and the choice of subjects is excellent. It is to be regretted that the attempt to group a number of pictures on each page and to weave in with them a decorative treatment of the words "Alt-Rothenburg" is not a very successful

one. Unfortunately, too, many of the pictures are marred by the presence of men dressed in costumes and armor intended to bring them into harmony with their surroundings, but in which they are obviously ill at ease. These defects are of presentation only, and should not be permitted to weigh heavily against the large amount of matter of a really high order of interest which the book contains.









A SUN-FLECKED SATYR

# HOUSE & GARDEN

Vol. 1 September 1901 N<sup>o</sup> 4

## THE SCULPTURES OF FAULKNER FARM.

IT is not enough that a garden should be a good composition in line and mass, in color and light and shade, that it should be a satisfactory combination of bloom and verdure and gravel paths, that it should serve adequately as a modulation from art to nature, solely through the progressive influence of art *on* nature, from the frontier of wilderness to the dwelling that forms the focus of the composition. Contrasts, accents, are imperatively needful; reflecting water, chiseled stone, sculpture, wrought metal; all these things are necessary for a perfect composition, necessary also to the fulfilling of the chief function of a garden as a mediator.

In the Italian garden one hardly knows which predominates, man's handiwork or nature's: statues and fountains, balustrades,

*The Sculptures of Faulkner Farm*

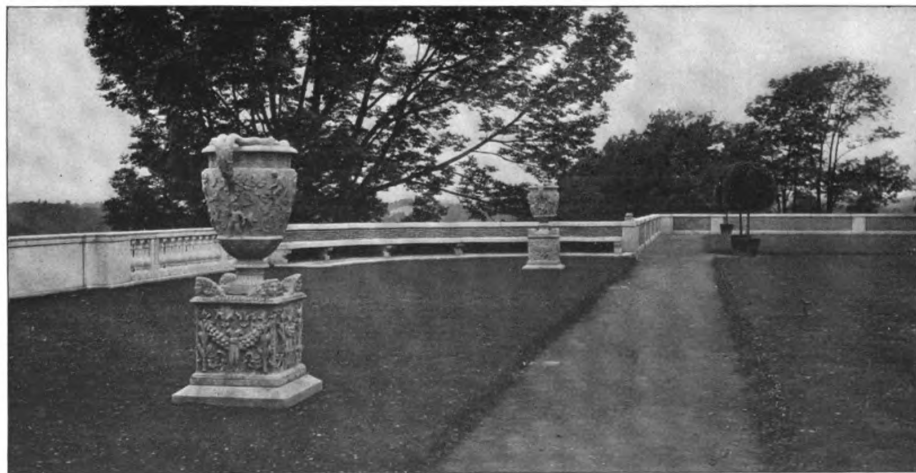


A GARDEN CORNER

FAULKNER FARM

terraces and steps, vases, urns and sculptured fragments of many kinds, all mingle with the well-controlled vegetation until it would be hard to say which was of primary importance. And the same is true of the Japanese

garden where the influence of men's hands and brains is less evident, though equally omnipresent, and where big lanterns of stone and bronze, crafty little bridges, terraces and pavilions all work themselves into the pic-



THE TERRACE

FAULKNER FARM



OLD ITALIAN URN

FAULKNER FARM





OLD WELL-HEADS



FAULKNER FARM

ture without effusiveness, but very effectually, and so make it what it is.

Art begins where nature leaves off; there is no other connection between them, though M. Zola, Mr. Howells and most of the modern French painters have said otherwise. Nature serves the artist solely as a point of departure, and the greater the departure the better for the artist, but in his hands the immobile and voiceless creatures of the earth are a wonderful means to a no less wonderful end. They become but as paint and canvas to the painter, as marble and

chisel to the statuary, as bricks and mortar and fine stone to the architect, and out of their elemental quality is produced an artistic whole. Then a strange thing happens, for the natural forces again assert themselves: the humble elements become the life-giving spirit, and the work that man has conceived and wrought out of the vesture of the earth must wait for nature herself to come and vitalize with the bloom of time that fuses all and makes it a living thing.

Mr. Platt as a good gardner, has, of course, fully understood how finally essen-



A DESOLATE ROMAN TOMB

FAULKNER FARM

*The Sculptures of Faulkner Farm*

tial to a garden is the intermingling of conscious art in the shape of craftsmanship. *A Garden Corner* becomes a flush of bloom, guarded and controlled by the hard wall and the verticals of the pergola, and accented by the crumbling sculpture of *Old Well-heads*. The green velvet of *The Terrace* is framed again by the keen line of balustrade,

salian heights, gazes from one eternity into another, heedless that now not the leaves of the cypress and bay, but the slim needles of the new-world pines whisper behind his head.

The masks and garlands of *A Desolate Roman Tomb*, the crinkled carving of *A Venetian Well-head*, all play their part in a composition that is not only for the outer eye, but as well.



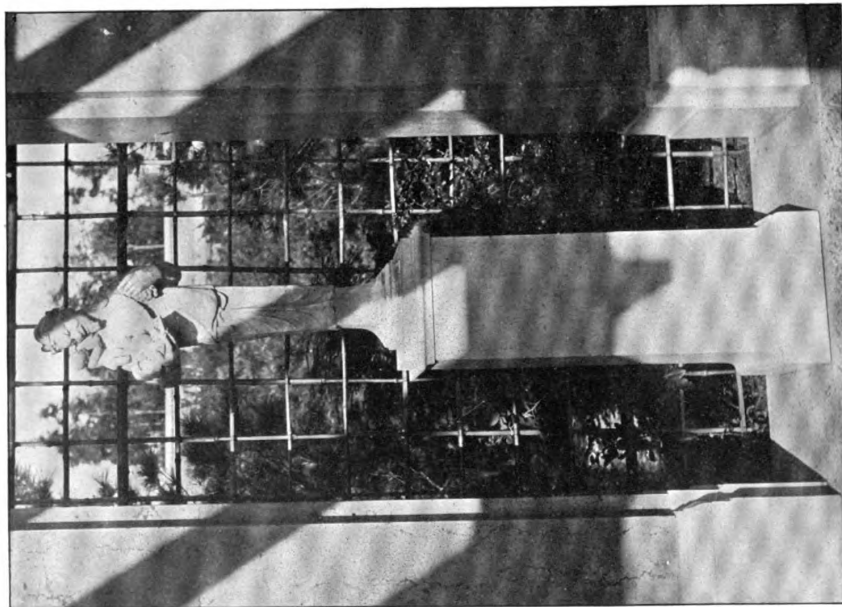
A VENETIAN WELL-HEAD

FAULKNER FARM

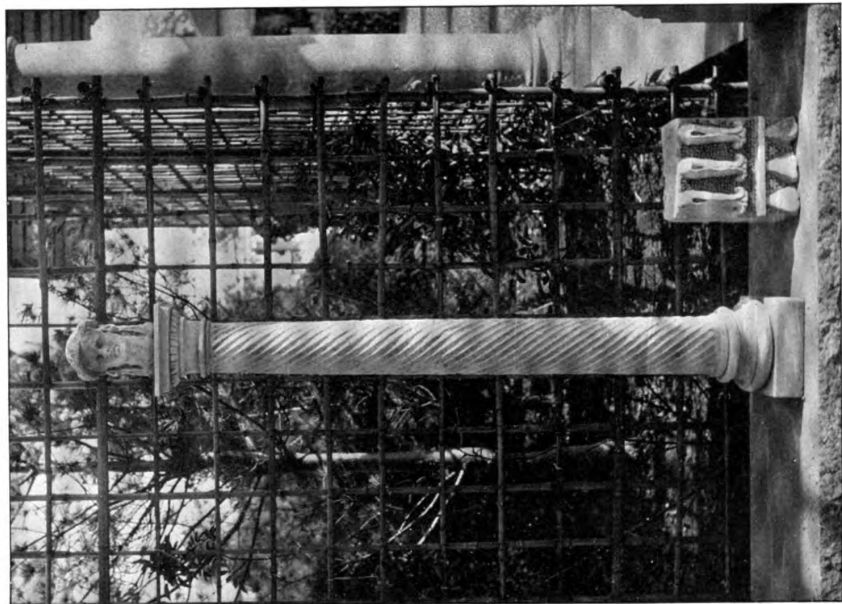
while the *Old Italian Urn* gives instant life to the composition. Under the vine arbour *A Sun-Flecked Satyr* gives a sudden fillip to the fancy, or the lovely head of a *Young Bacchus*, vine-crowned, against an arras of moving leaves, brings a sudden daydream from over seas and out of the ghostly past. *An Impassive Olympian*, far-wandered from Thes-

for that subtler apprehension that lays hold of inner and spiritual things through the outward and visible sign. For in this also, gardening is at one with the other arts, it can please and it can inspire, and no art can do more—or less—the difference is in degree. Some day we shall find that there is no such thing as Fine Art, or that there is nothing

*House & Garden*



A SYLVAN GOD



FAULKNER FARM

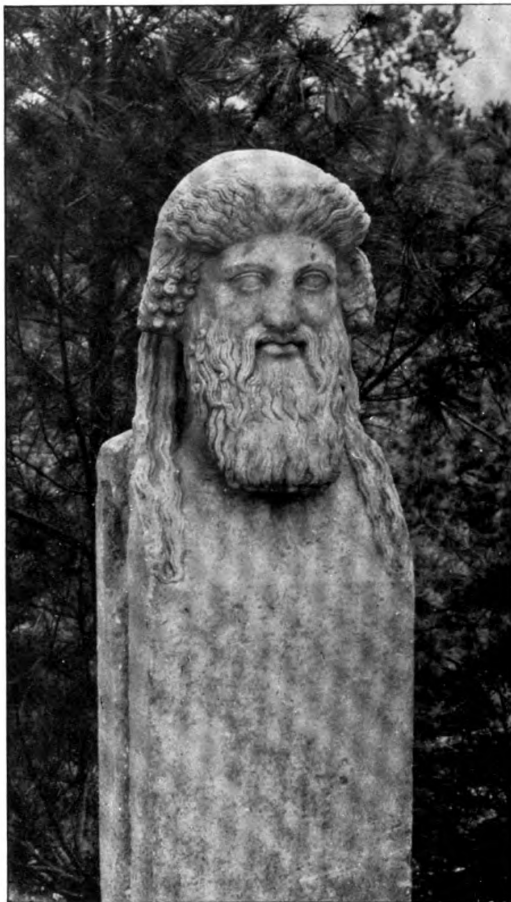
AN ARBOUR ANGLE







ROMAN VASE



AN IMPASSIVE OLYMPIAN

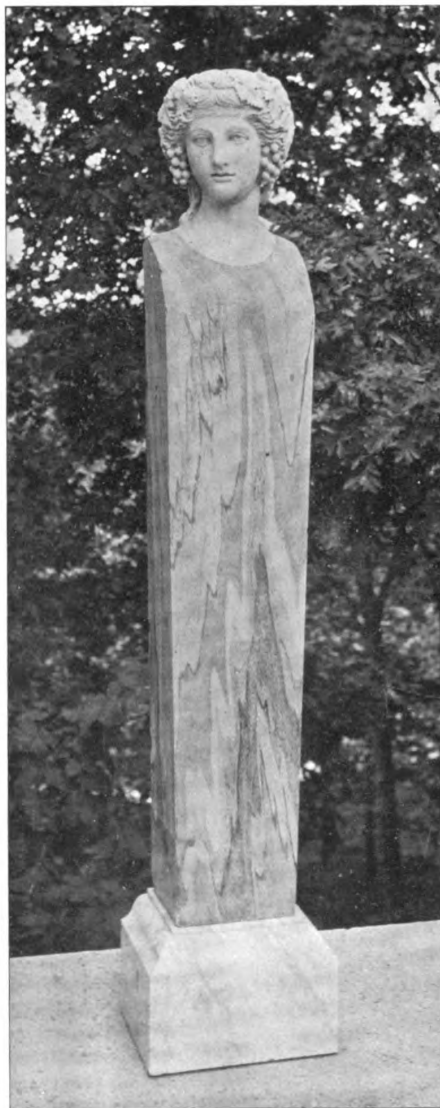
else. If a man brings into existence a thing that is beautiful, and that is therefore perfectly pleasing to the eye, that is capable of seeing: a thing that is instinct with the personality of its creator and therefore appealing to the sympathy of others: a thing, finally, that is powerful to suggest memories and fancies, dreams and visions and all the phantasmagoria of an unhampered soul,—if a man does this he is an



artist, and he has made a work of art, whatever his methods, his tools, his material, and if he does *not* produce this, if his work is ugly, or impersonal, or uninspiring, he is nothing, even though he wear a red rosette in his button-hole or writes "R. A." after his name.

As I said before in the first of these casual notes, one must contend against odds in searching for the desired emotion, the evanescent vision, when one con-

*The Sculptures of Faulkner Farm*



fronts the sculptured records of the past in the barbarian environment of a museum. Such an institution has an archaeological value of sorts, and serves as a fire-proof storehouse until better times, but dull ranks of ranged busts, crowded gatherings of heterogeneous statues, old urns and vases and bas-reliefs piled pell-mell in a white-washed room, stand dumb and tongueless to the imagination; they are prisoners in the hands of uncomprehending captors, and they cannot speak. But one statue, even if it is of a poor school and decadent time, placed by itself in a spot where it may play a part, and within an environment that gives it life, such a statue becomes at once a work of art, its tongue is loosened, and it may speak for all to hear. The little twisted column with its tiny bust in *An Arbour Angle*, would count for nothing in a museum; nor would the *Tomb Relief*, the *Roman Vase* or even the *Sylvan God*, but here, exalted to a certain dignity, given a

fitting task, treated with respect, they not only perfect the garden as a composition and a plexus of compositions, but they assume or reveal an actual value in themselves. We have hoarded and stored now for many generations, some day we may awake to an appreciation of the artistic value of works of art, and so give them a worthy setting.

These gardens then, are well begun: that is, the creative faculty in man working in accordance with the directions of that mystical entity that no one can explain—the imagination—has done its part, but it still remains for nature emancipated from control to give the final breath. When the verdure shall have broken a little from control, when mosses creep up the clean stone steps and lichens cling to the thin lines of the carven stone, when the bloom of time has fallen over all, softening, moulding, unifying, then the work of art will be complete.

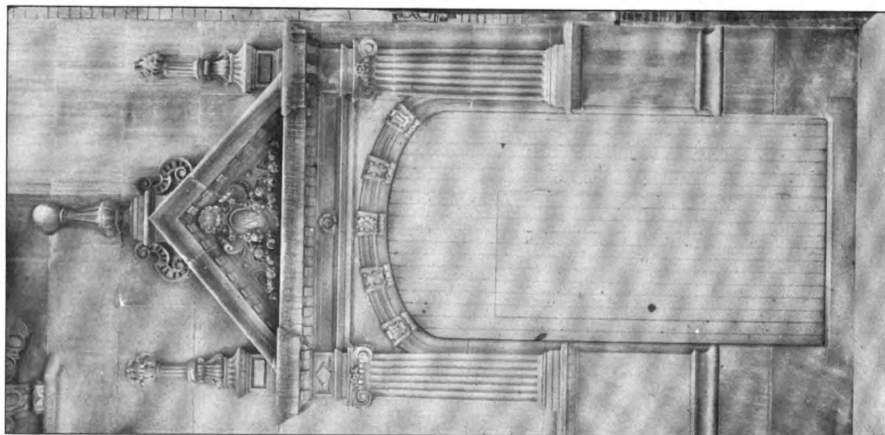
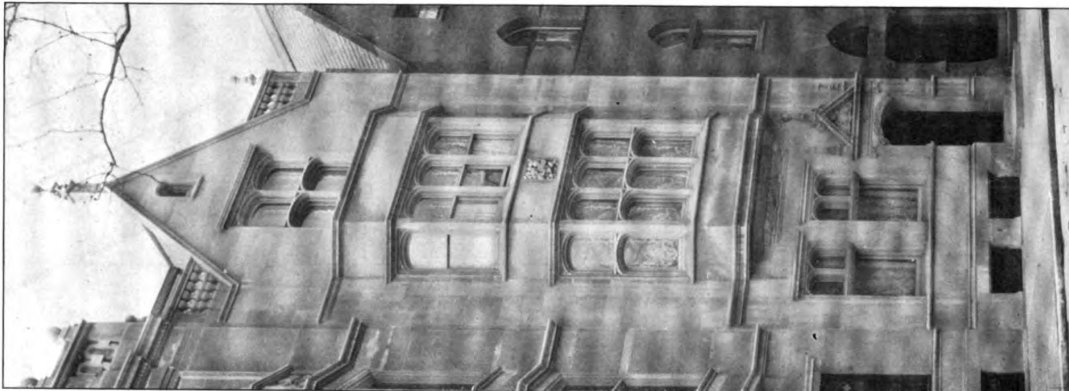
*Ralph Adams Cram.*

YOUNG BACCHUS

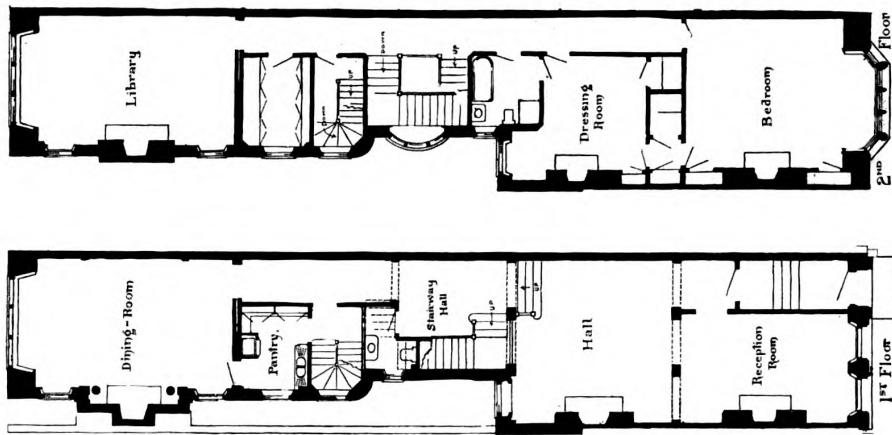


TOMB RELIEF

House & Garden

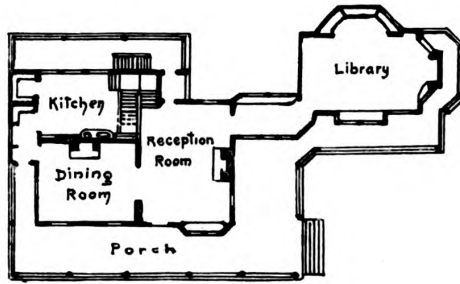


RESIDENCE AT  
1816 SOUTH RITTENHOUSE SQUARE  
PHILADELPHIA



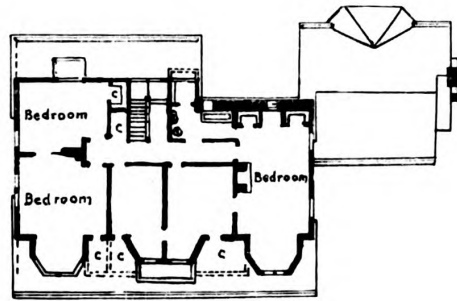
DESIGNED BY  
COPE AND STEWARDSON  
ARCHITECTS

“Sonnenschein,” at Harrison, Westchester County, New York



First Floor Plan

THE PLAN



Second Floor Plan

“SONNENSCHN”

“SONNENSCHN,”

AT HARRISON, WESTCHESTER CO., NEW YORK.

Designed by William H. Beers, Architect.

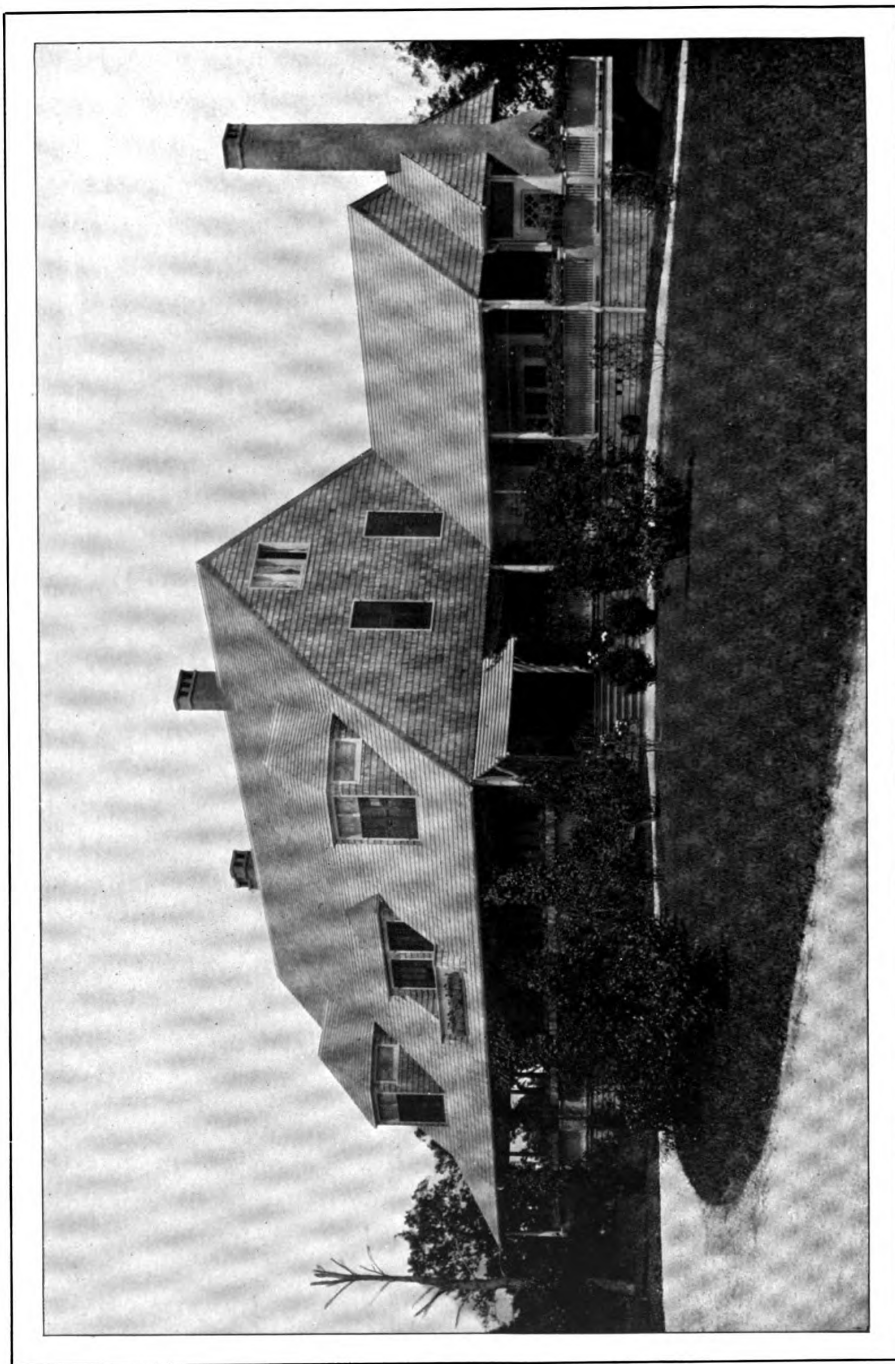
NOT far from the waters of the Sound, and in a park of about three hundred acres, stands a house which expresses in its cheerful

homelike aspect the German name which its owner has given it. By an angle in *The Plan*, *The Vine-clad Piazza* is given a generous exposure upon the west and south. Projecting unroofed around the end of the library the outlook is further extended from this outdoor living-space which, in our in-



THE VINE-CLAD PIAZZA

“SONNENSCHN”



“SONNENSCHNEID,” AT HARRISON, N. Y.





THE LIBRARY

"SONNENSCHN" (Note: The image shows a fireplace, but the caption reads "SONNENSCHN", which may be a typo for "SONNENSCHN" or "SONNENSCHN")

creasingly hot summers, is becoming all the more important a feature of our houses, where many hours of day and night are spent, and where the functions of several interior rooms are often united.

The panelled vestibule, with shelves of palms and flowers, leads on the left to the reception-room, and on the right to *The Library*, a delightful living-room with walls of old red, a fire-place at one end and bays upon either side. On the second floor liberal dormers, breaking the expanse of roof, admit the summer breezes to five large bedrooms, while

shuttered single windows on the north give the protection needed in winter. Three servants' rooms in the attic are lighted by a larger dormer on the east or rear. A grade declining toward this side of the house admits of an ample basement. There is no attempt at formal gardening at *Sonnenschein*. Its grounds are dotted with shrubbery in a way as free and natural as its own surroundings, where the straight lines of a "lot" are not to be found, and where the whole environment can but add to the title of the architect's design and his home.





“Cairnwood,” at Bethayres, Montgomery County, Penna.

“CAIRNWOOD,”

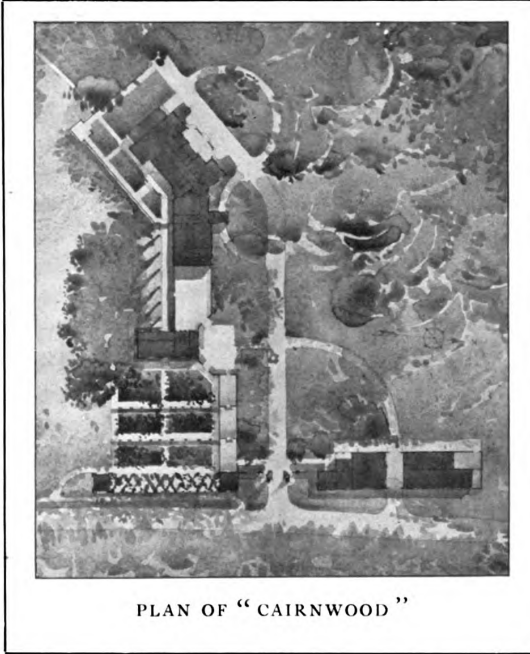
AT BETHAYRES, MONTGOMERY CO., PENNA.

*Designed by Carrère & Hastings, Architects.*

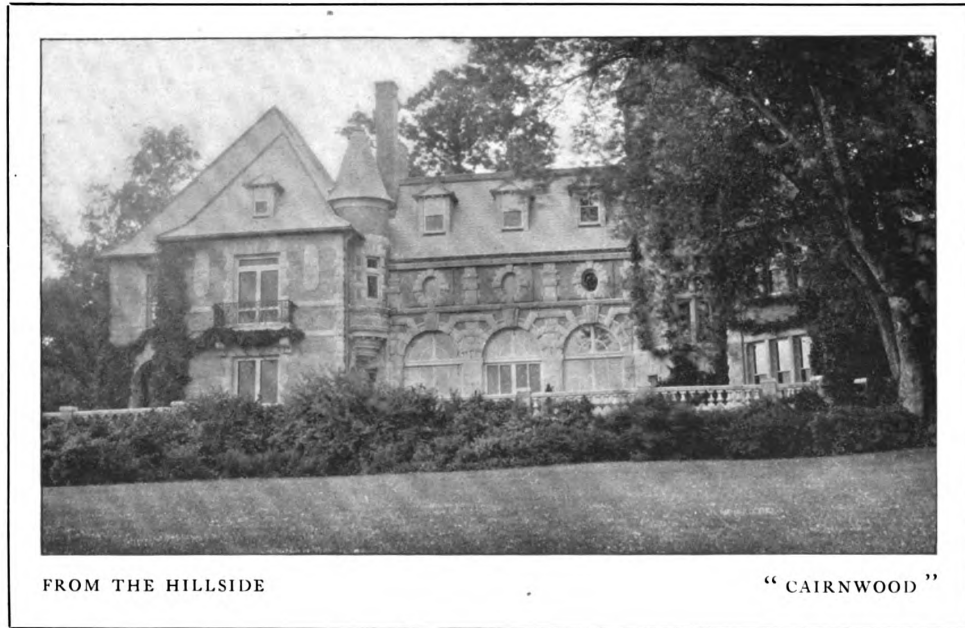
As long as cities bring prosperity to men, as long as a country-side brings them peace, will homes be reared apart from the smoke and noise of cities and the bustle of their pavements. Wherever the will of man has been free to exercise selection—and *some* degree of freedom has always been his—the citizen of leisure has withdrawn himself to rural surroundings near the city of his interests, and yet to all the senses remote from it. What a wholesome tendency this is. How much the manor-house has given to

civilization. Whatever its present condition may be it remains for us often the only witness of events of history, or the creations of art or literature. “Nothing,” says Stuart Mill, “contributes more to nourish elevation of sentiments in a people than the large and free character of their habitations.” He thought that his visits to Ford Abbey were an important circumstance in his education.

The rolling country of our Eastern States gives the best of settings for the rural homes which are becoming an important phase of our national life. The nearness of mountains becomes overpowering, and the plain becomes monotonous, but a varied country of rich meadows and hill-sides interrupted by



PLAN OF “CAIRNWOOD”



FROM THE HILLSIDE

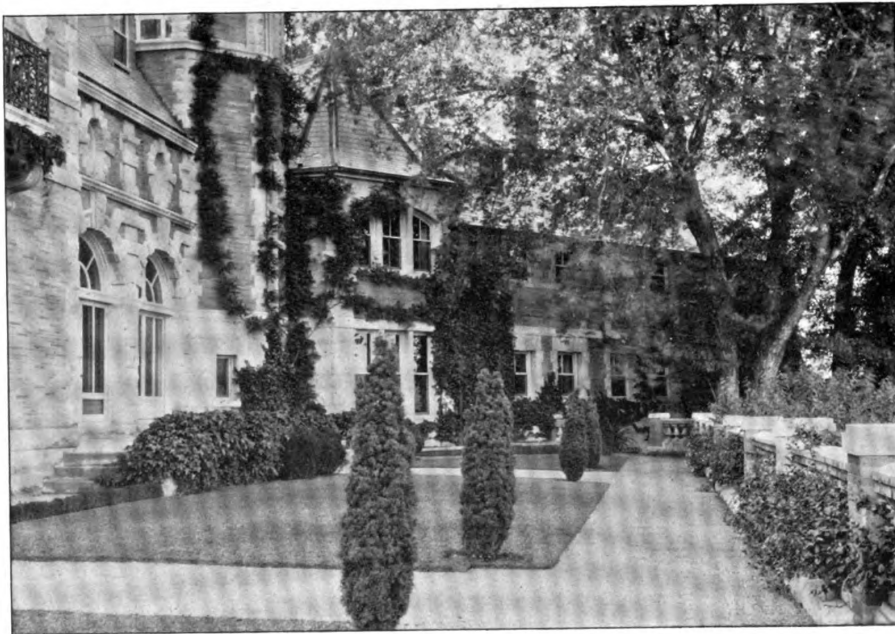
“CAIRNWOOD”

House & Garden



THE NORTH SIDE

“CAIRNWOOD”



THE TERRACE

“CAIRNWOOD”



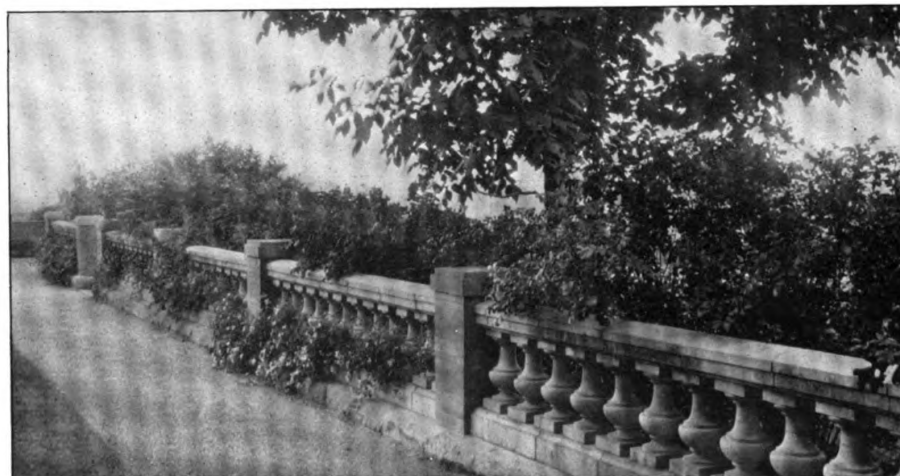


AN END VIEW

“CAIRNWOOD”

woodlands is a fair average of nature, and is the kind of view that most of us would select for a permanent abode. It is in just such a

landscape that *Cairnwood* stands. In ascending toward its entrance of ponderous iron gates hung on tall brick piers one sees the



THE BALUSTRADE OF THE TERRACE

“CAIRNWOOD”

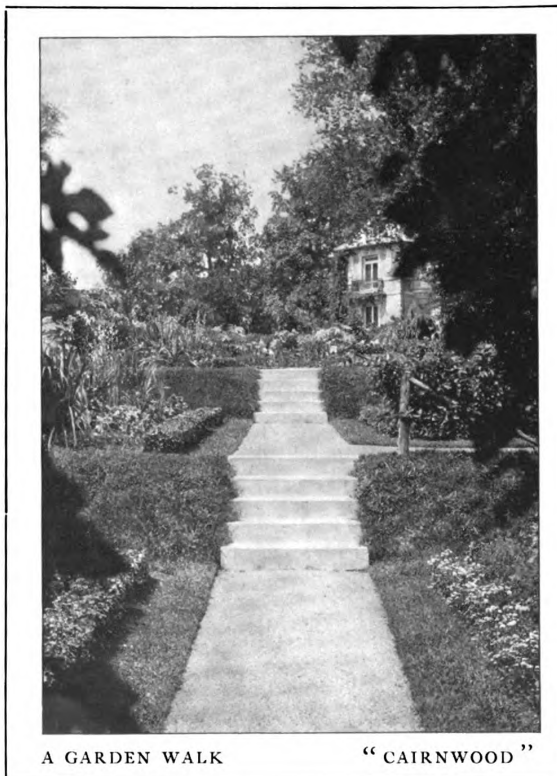
“Cairnwood,” at Bethayres, Montgomery County, Penna.



THE PERGOLA FROM THE NORTH END

“CAIRWOOD”

house emerging from its trees, and one is tempted to look backward at the wide expanse of country-side which the windows of the principal rooms command. By a kind of intuition the farmer who built his house long ago on this very site so placed room beside room that this outlook toward the southwest was made full use of, just as it has been by this new mansion of buff brick, of Indiana limestone and roof of slate. *The Terrace* retains the old elevation raised before the doorway of the farmhouse. The



A GARDEN WALK

“CAIRWOOD”

row of old trees which sheltered the farmer from the harvest sun has given a motive for the position of *Cairnwood's* walls.

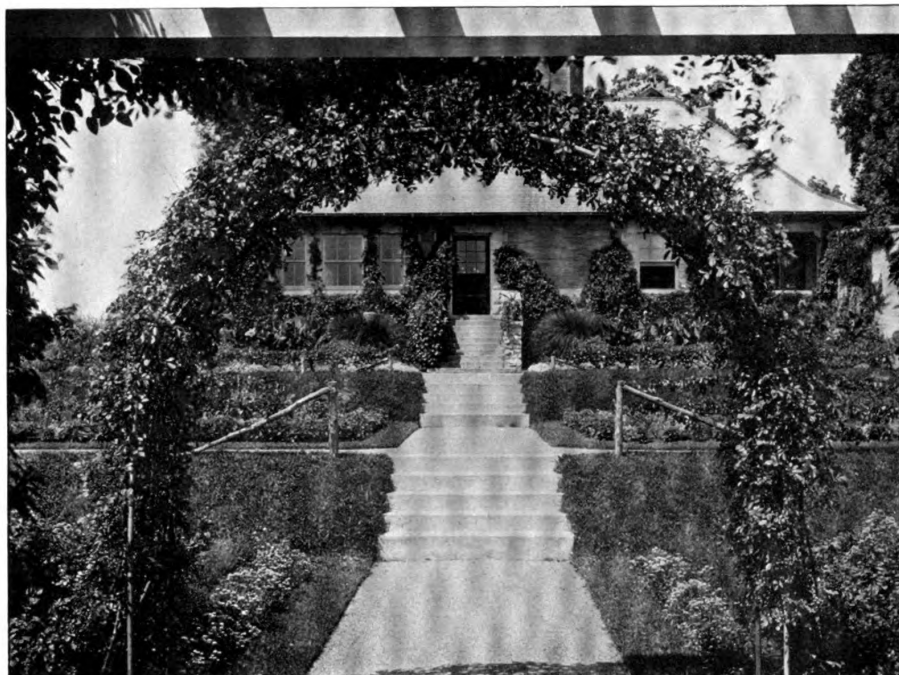
Doubtless the owner of *Cairnwood* valued this view more than all else, for nothing has been done to distract from its enjoyment. It is on *The North Side* of the house that drives and paths have been laid out among venerable trees and that flowers and shrubs have been planted. Even *The Garden* has been put aside, invisible from the house or its terrace, —separated from



THE PERGOLA, "CAIRNWOOD"



House & Garden



THE GARDEN

“CAIRNWOOD”

these, in fact, by the service wing and the gardener's house. This house at one end, and *The Pergola* at the other, enclose the beds and terraces; and the walks which, though they lead nowhere outside, are sufficient in

themselves to surround a beautiful enclosure of flowers and to give one access to the shade of the pergola and to view from its parapets and sheer retaining walls the highway below and the fields in the distance.





*The Read House, at New Castle, Delaware*

THE READ HOUSE

AT NEW CASTLE, DELAWARE.

FEW finer examples of the style of architecture in vogue in the Middle States a hundred years ago can be found than *The Read House* at New Castle, Delaware. It was built in the year 1801 by George Read, a man of consequence in the then thriving

river bank and commands a view of the stretches of the Delaware, here several miles in width. Although of plain smooth brickwork, and very simple, in fact almost cubical in its general mass, the house presents an aspect of great dignity.

Entering the main doorway we find ourselves in a *Hallway* freely provided with woodwork in the form of pilasters, arches and



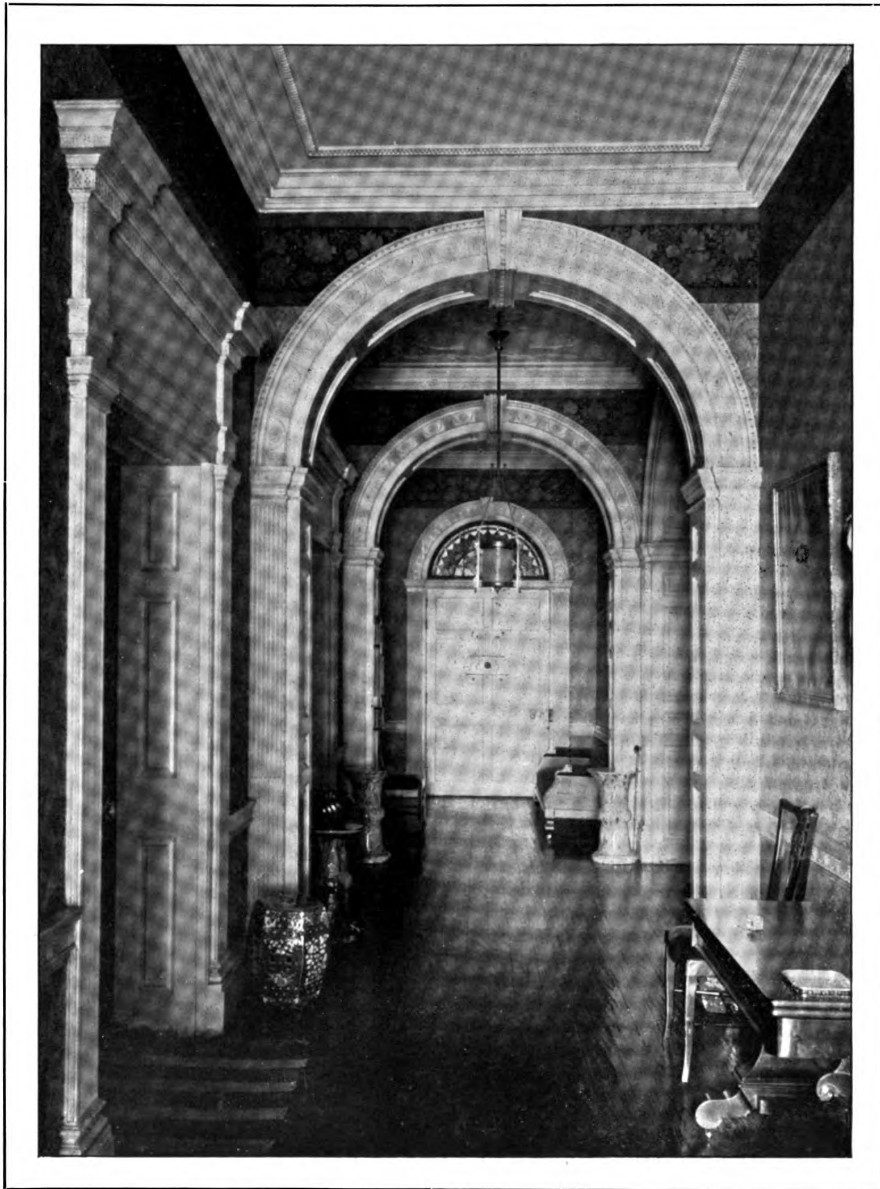
THE READ HOUSE

NEW CASTLE, DELAWARE

town and a son of one of those who signed the Declaration of Independence. In 1845 the house was bought by the Couper family, in whose possession it has had the good fortune to remain even to the present time. Its original design has been respected, and the changes in it have been few and slight. The house stands but a short distance from the

doorways, all highly elaborated and furnished with mouldings and enrichments of great delicacy. The hallway runs directly through the house from the front to the garden door. Its length would seem too great had not some such expedient as dividing it into several parts been adopted. As it is, a central square portion is so treated as to form a broad

*House & Garden*



HALLWAY

THE READ HOUSE





AN ARCHWAY

THE READ HOUSE

entrance to the stairway, an entrance with an architrave and detail highly characteristic of the period. The beautifully proportioned rooms adjoining the hall are separated by *An*

*Archway* and are finished with elaborately carved mantels. Singularly enough not only the doors which show the natural color of the wood darkened by age, but all their other

*The Read House, at New Castle, Delaware*

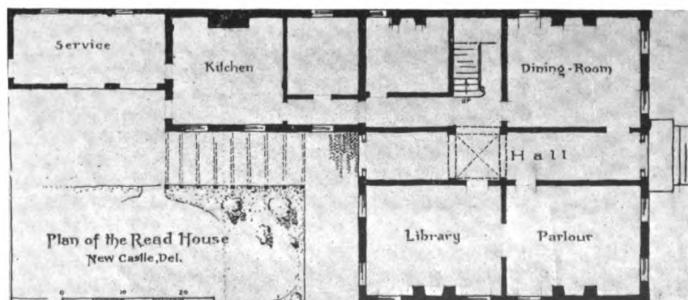


A MANTEL

THE READ HOUSE

woodwork, even though painted white, is of solid mahogany. The house stands in the corner of a large garden, trimmed with box hedges and rich with old-fashioned flowers and interesting species of shrubbery, a garden

that so well presents the aspect of a hundred years ago and gives so many pleasant glimpses into a bygone life that, lacking present space to do it justice, we reserve its description and illustrations for a future issue.



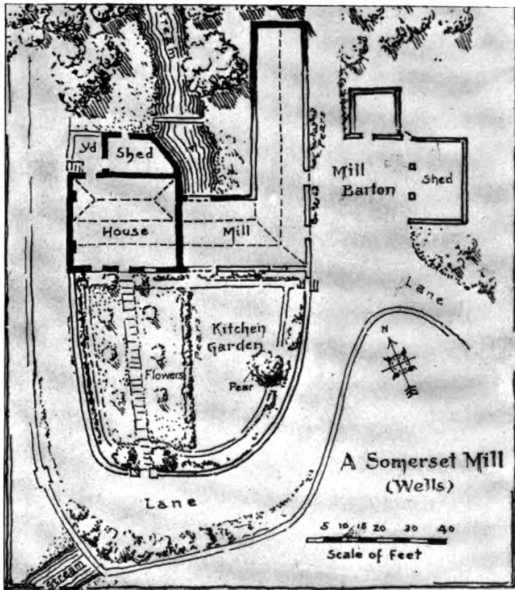
*The Garden of the Read House will be published in the November number of HOUSE & GARDEN*

A SOMERSET MILL.

By R. Clipston Sturgis.

THE simplest of materials wisely used will often give the most charming results. To these the practical requirements of a rural industry are frequently favorable. How happily this is shown in the mill at Wells, Somersetshire. The mill and the miller's house stand on an irregular piece of ground nearly surrounded by a winding lake. *The House* is on the edge of *The Mill-stream*, and *The Mill*, overhanging the stream, ad-

the business and home parts of the building: the kitchen-garden in front of the mill, *The Flower Garden* in front of the house. They are separated, not by a wall or hedge, but by fine old espalier pear-trees, which, on the May morning when the photographs were taken, were full of bloom. All the buildings are of the usual Somerset rubble, covered with rough-cast washed with a cream-coloured lime wash, the house having its angles and lintels picked out with a darker colour. The gardens are surrounded by a low brick wall capped with stone, and the garden gate with stone



THE PLAN



THE HOUSE

joins the house, the two forming a single building. The storehouse stretches away to the north, and sheds enclose the yard where the carts deliver their corn and receive their flour. The mill-stream goes under the garden and the lake, and one hears faintly the dull roar as it runs through its long tunnel. It seems odd that it was not allowed to run open through the garden, and to add its sparkle and ripple to the beauty of that irregular little spot. Probably the miller cared more for a few feet of soil than he did for the water or the effect it might have added to his ground.

The garden is divided to correspond with

posts is flanked within by two good box trees.

The path is flagged with turf, and on either side are round flower beds. Against the wall and in front of the espalier trees are beds of roses and perennials. Small yews flank the door, and there are more flowers against the house. The kitchen-garden has the same border of flowers against the wall, but the rest of the space is occupied with vegetables. A stile, with stone steps, leads from the yard into the kitchen-garden. The whole area is a scant three hundred and fifty square feet, but all is judiciously laid out and made use

*A Somerset Mill*



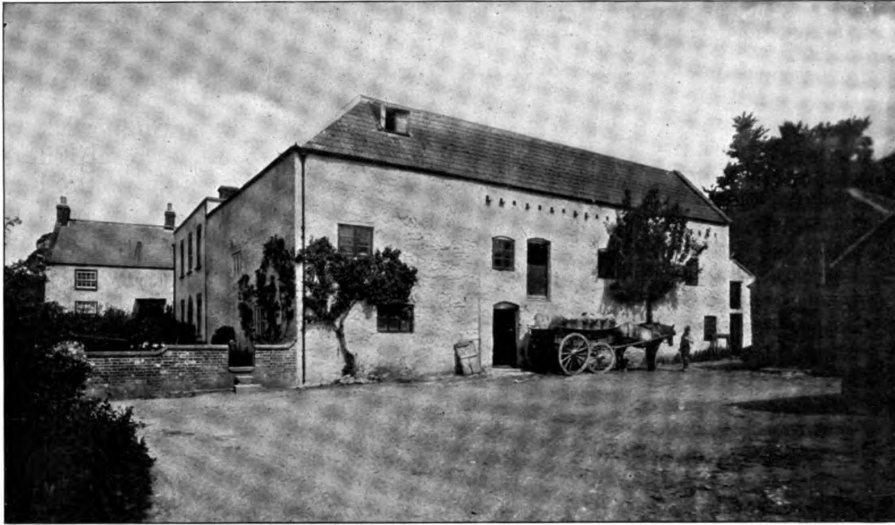
THE FLOWER GARDEN

“ A SOMERSET MILL ”



THE MILL-STREAM

“ A SOMERSET MILL ”



THE MILL

“ A SOMERSET MILL ”

of. The supply of fruit is added to by some trees raised on the wall of the mill, both on the garden and the yard side.

It is often difficult to say what it is that gives to such simple spots the charms which they undoubtedly possess. The architecture is of the simplest, there is no ornament, and no attempt at anything beyond strict utilitarianism. The garden is neither a bit of formal planting, nor yet is it without evidence of thought and care. In house and grounds alike it is the frank straightforward

solving of practical problems which gives to the whole a kind of solid honesty—rather an English trait—and which is in itself charming. Such a spot makes one feel afresh the truth of the familiar old lines :

“ The daily round, the common task,  
Will furnish all we ought to ask.”

In the face of such things one cannot but think that architects would build better if they were content to seek only to satisfy the common needs of everyday life.





# House & Garden

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EDITED BY

WILSON EYRE, JR., FRANK MILES DAY,  
and HERBERT C. WISE.

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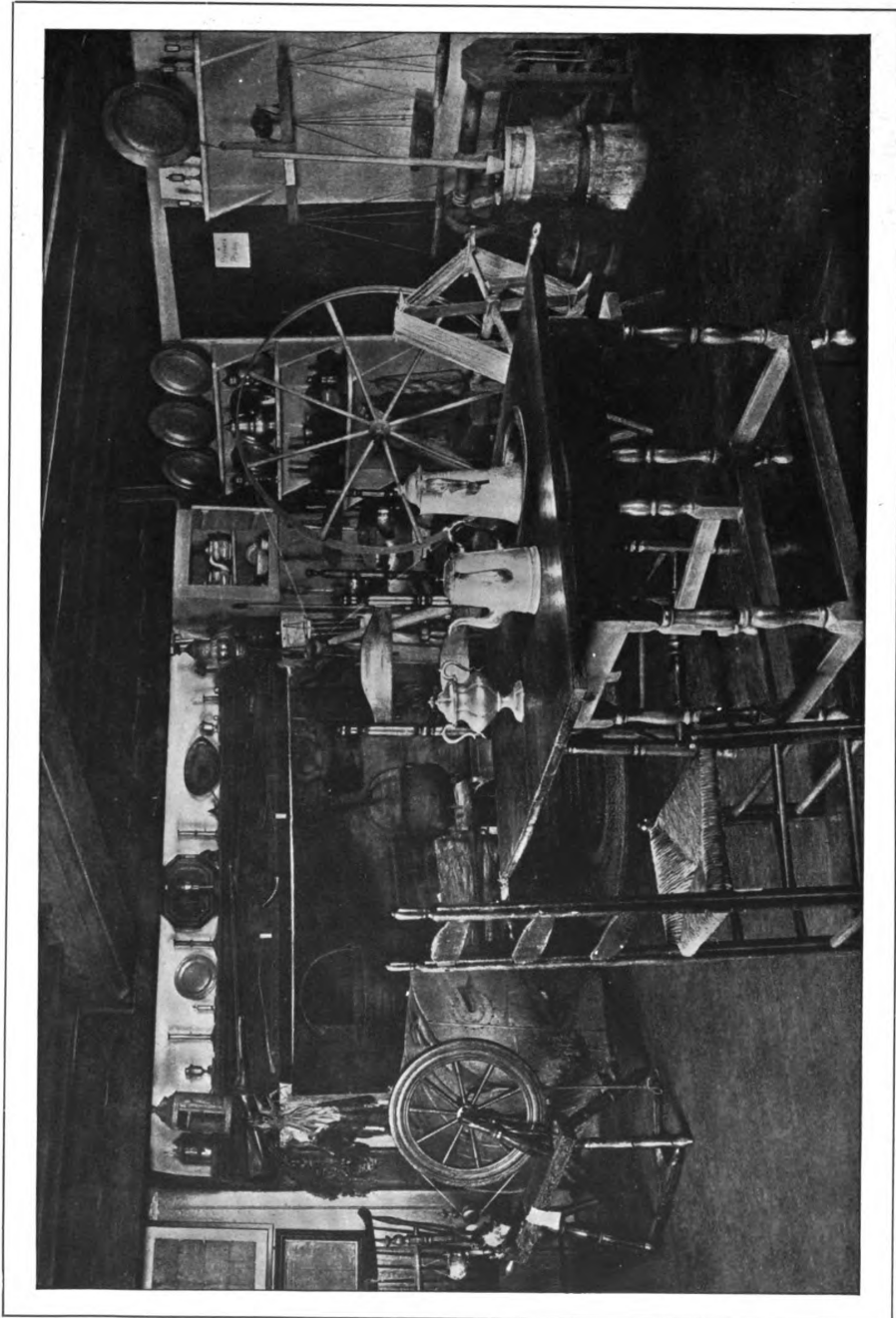
THE stories of the destruction of the ancient cities of Asiatic Turkey that occasionally come to hand would be incredible if they were not supported by the evidence of reliable witnesses. At the present moment the devastation of historic monuments in the East is in full progress, apparently with the consent of the Ottoman Government. The Turks have invented an ingenious scheme of importing colonists into regions rich with the remains of an ancient civilization, and of selling them the sites of historic towns, the ruins of which make the most easily worked of stone quarries. Thus they have turned a penny and performed a pious act, for the colonists so introduced are their unhappy co-religionists rescued from the persecutions of Christians in the Balkans, the Caucasus or Algeria. Money is to be made out of the importation of these "Circasians," as they are called, and the deserted districts of Syria or Asia Minor seem to offer to the Turk, with his newly-acquired ideas of thrift, a fair field for the working out of the scheme.

On the eastern border of Palestine, across the Jordan, two or three very remarkable

ancient cities survived in a surprising state of completeness until a few years ago. They were not mere collections of makeshift houses, but cities of monumental importance, provided with temples, colonnades, theatres and all that the ancients deemed necessary for the proper conduct of life. The plans published even in Baedeker show how important were the buildings that covered two such sites, Gerasa and Ammân, cities on the east of the Jordan in the hill country that separates Palestine from the Syrian desert. The photographs given in Oliphant's "Land of Gilead" are evidences of the extraordinary preservation of their streets, their public places and their buildings; which, until recently, remained in a state of untouched neglect, compared with which the Roman Forum of to-day is a mere collection of fragments. Of the destruction steadily being wrought in these cities sundry travellers give the same sad account. Gerasa is in the hands of a band of Mohammedans from Bosnia, who are pulling down the Romano-Greek ruins for use in building their wretched houses and in enclosing their bits of land. A "khan" is being put up, and carving, marvellously preserved through fifteen centuries, is hacked away from the old blocks to fit them for their places in the wall. Even the columns from the famous street of columns are being carried off to Damascus. At Ammân (the ancient Philadelphia) the destruction is even more complete. The famous theatre is now quite gone. The temples are but a memory.

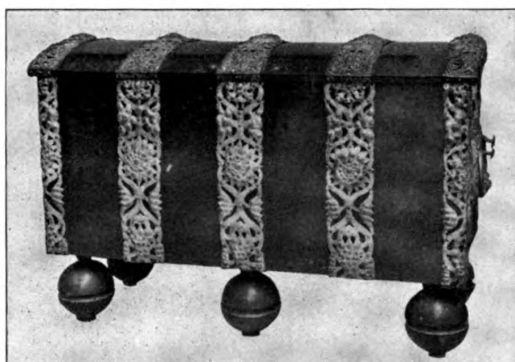
The destruction of these two cities, though perhaps more rapid, is but an example of what is going on in other places. Assos on the coast of Asia Minor, thoroughly explored by an American expedition twenty years ago, has suffered awful ravages since then, and one might point to a dozen other places where license is as unrestrained as it is at Assos. Even Palmyra itself is said to be threatened. The sums of money now being devoted to excavation in Egypt, in Palestine and in Mesopotamia, ought to be diverted to the far more urgent work of saving remains of priceless value still standing above the surface of the ground, but imminently threatened with destruction by Turkish ignorance and greed.



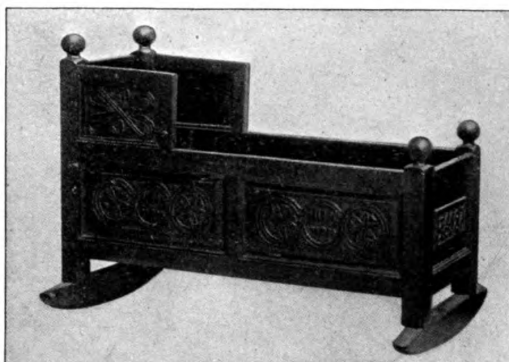


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THE KITCHEN OF THE WHIPPLE HOUSE



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## THE FURNITURE OF OUR FOREFATHERS.

By Esther Singleton.\*

THE exploitation of all things Colonial indicates the general diffusion of an interest in our not very remote past without which the publication of such a work as "The Furniture of Our Forefathers" would be an extremely risky undertaking. But the book counts on this interest, and as it is intended for the amateur of old things, it very properly does not approach its subject from a technical point of view. The author gives us glimpses of the domestic life of our country as illustrated by the common objects the people had about them in their houses. She quotes at length from old inventories, and from them, one who is curious about such things, can gain a fairly correct idea of the kind and amount of household furniture owned by men in various stations in life, at any given date. These inventories, though of general interest, are beside the mark for one who cares about old furniture on account

of the beauty of its design. And indeed, to such a person the illustrations, rather than the text, commend the work since the text is largely devoted to the social and historical side of the subject. Many of the illustrations, however, have critical notes by Russell Sturgis, and these notes in many cases give just what one wants to know. They

show, too, how much a man of keen observation with a general knowledge of a subject may find to say about an illustration of it. They form lessons in the art of seeing. For example, in describing the kitchen in the Whipple House, Mr. Sturgis points out that our interest in the room really comes from "the unaltered and unceiled floor overhead, with its heavy moulded timbers." He calls our attention to the six-legged table with its



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drop leaf and he points out a thing that even a careful observer might fail to see, when he says that "there is no evidence of

\*"The Furniture of Our Forefathers," by Esther Singleton, with critical descriptions of the plates by Russell Sturgis. In eight parts. 8" x 11 1/2". Each part about 75 pp., 3 pl., 15 full-page ills. and many cuts in text. New York; Doubleday, Page & Company. Price, \$2.00 per part.



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another leaf with two or more legs on the side nearest the spectator." Incidentally he speaks of "the coffee-pot with a choice of spouts, so that the mistress of the house can pour in the English or the French way at pleasure."

The three parts of the work as yet published deal with the furniture of the earliest colonists; and as that furniture was nearly all brought from Europe, and as it was made before mahogany came into use, it is of a kind not generally thought of as Colonial, much of it being Jacobean or Flemish. Some of the best pieces illustrated seem to be only slightly related to the subject in hand, having been

taken from specimens in European museums. These serve to illustrate the kind of furniture in use in Europe at the time of the early settlements in America, rather than to show things actually brought over by the colonists. The presentation of the work is excellent. Its clear type, wide margins and well designed page make it distinctly attractive; but it is because it is a storehouse of examples of all the kinds of furniture that have found their way to America, or have been made here from the time of the Pilgrim Fathers to the decadence of art early in the nineteenth century that the book is of real value and of permanent interest.

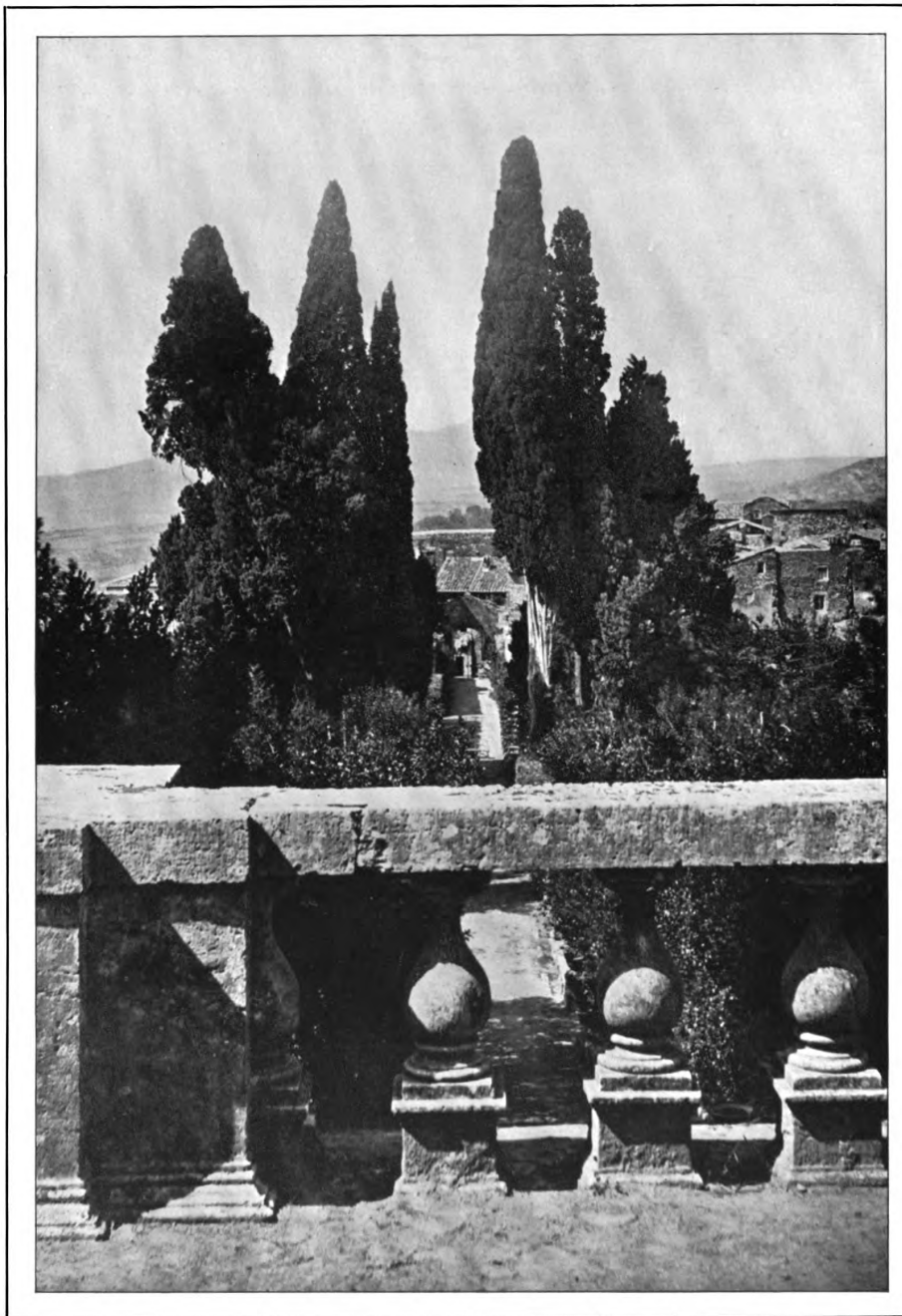


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CYPRESSES, VILLA D'ESTE

# House & Garden

Vol. I

OCTOBER, 1901

No. 5

## THE VILLA D'ESTE, AT TIVOLI.

By *George Walter Dawson.*

MOSSY niches, outdoor apartments enclosing pools of cool water, basins fringed with maidenhair fern, vine-hidden balustrades and grass plots, overspread now and again with broad reaching sycamores: these are but a few of the features existing to-day in the old half-ruined Villa d'Este on the steep northwest slope of the hill of Tivoli. Besides these time-softened creations of man, are charms that are purely those of nature. Odors of orange and rose blossoms, mingling with those of bay and box leaves, refresh one with every breeze. Bird-notes and the music of running and falling water soothe at each turn; while to delight the eye, are everywhere visions of light and color.

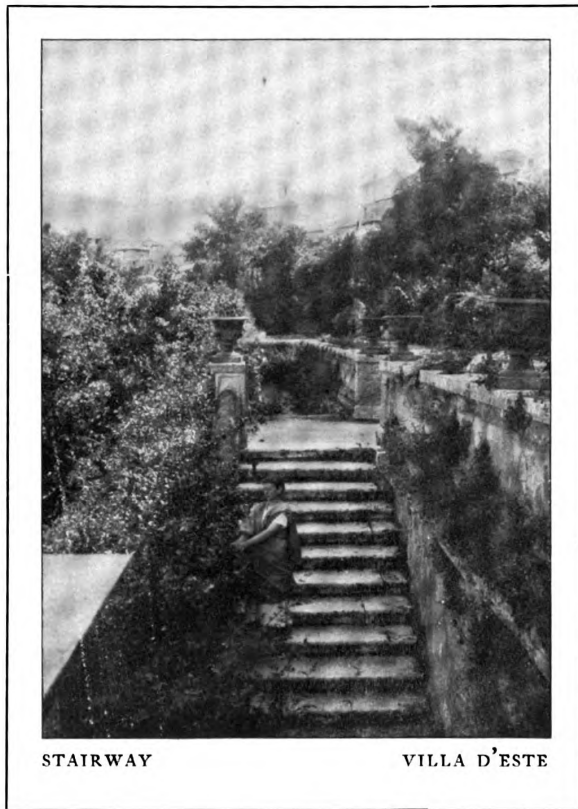
The sun dances in golden spots along mossy paths, or flashes a rainbow from fountains' spray. In statueless niches, thin sheets of water, mystic veils of blue and green, purple and old gold, slip and fall. In placid pools urns, crumbling walls, and wild flowers are reflected. Beautiful tree-forms, placed in a

masterly way, are now in small groups for special accent, now planted like the old classic grove. And as if enough to give pleasure were not within the limits of this princely place, there is the far-reaching, broad Italian landscape—like unto none other—to be

viewed from palace, grove or loggia.

It is a natural desire of every human being to set aside for his habitation part of earth's great sun face, and to gather about him things to satisfy his natural, intellectual and æsthetic longings. He modifies nature to his need and makes the spot livable and lovable. He creates when nature does not provide, but with nature as his preception. The impulse that builds the humble home with its garden is the same as that which creates the princely Villa d'Este. Fundamentally they are alike. It is but a difference of extent and enrichment, for

both clearly show man's love of nature and his delight in his own creations. D'Este is a spot where nature, thoroughly understood, has been handled in nature's way but with man's guidance—a work of art so superb that in spite of its lost marbles and bronzes, its statueless pedestals, its flower gardens that



STAIRWAY

VILLA D'ESTE



*The Villa d'Este, at Tivoli*



STAIRWAY OF THE CORDONATO



FOUNTAIN BASINS

no longer exist, its fountains choked by ferns and wild flowers, it is to-day, perhaps, the best villa in Italy for the study of garden craft. By its grand conception it is at the height of that art.

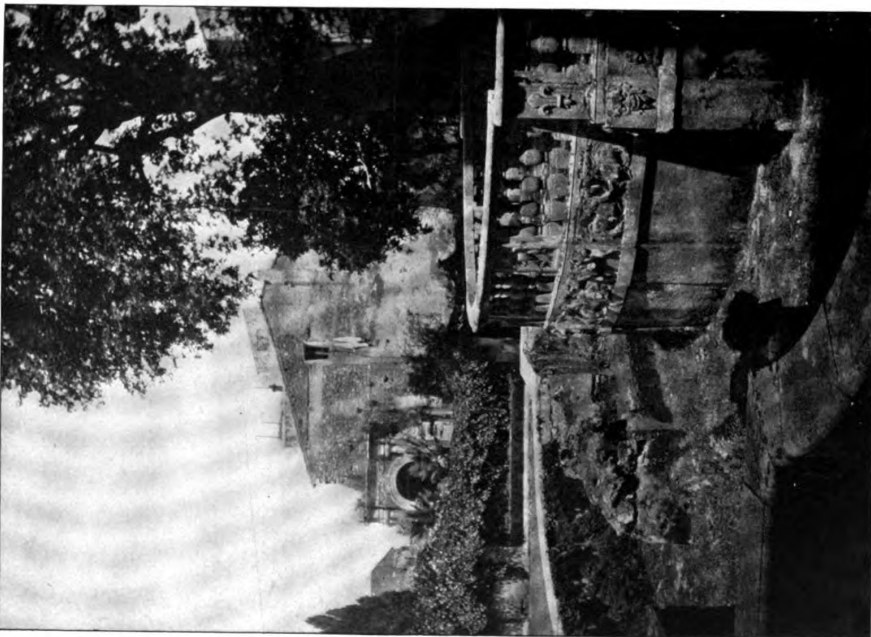
Its location first demands one's attention. Built on the upper slope of a spur of the Sabine Hills, it has as wonderful an outlook as can be found in all the region about Rome. Below are vineyards and olive-clothed slopes, through which, wending its way Tiberward, flows the river Anio. Beyond to the west is the vast Campagna, while northward hill behind hill fades into the distance. A glance at the plan will show that it is composed of a level, occupying



*From a Water-color Drawing by George Walter Dawson*  
THE MAIN PATH VILLA D'ESTE

nearly one-half the entire depth of the villa; a steep hill echoing the lower plains, wood-covered and a little larger in extent than the lower level; and an upper terrace on which against the crown of the hill of Tivoli the palace is built. These three main divisions are each divided and subdivided. The broad palace terrace is the simplest of the three divisions and extends the full width of the villa grounds, commanding a far-reaching view and a prospect of the slope and gardens below. Its chief ornaments are the stairway leading to the entrance of the building, and a belvedere at its western end. Opposite the palace entrance, double *Stairways* lead

*House & Garden*



A DETAIL



VILLA D'ESTE

URNS



from either side of the extended terrace to a path along the top of the hillside.

This hill, the central of the three main divisions, is the most elaborate one. On its wooded slope are found not only all the trees and bushes that grace Italian gardens, but all the outdoor apartments that go to make up an Italian villa. Here is a truly marvelous lying together of different levels by means of stairways and inclines, and here also are centered nearly all the water ef-

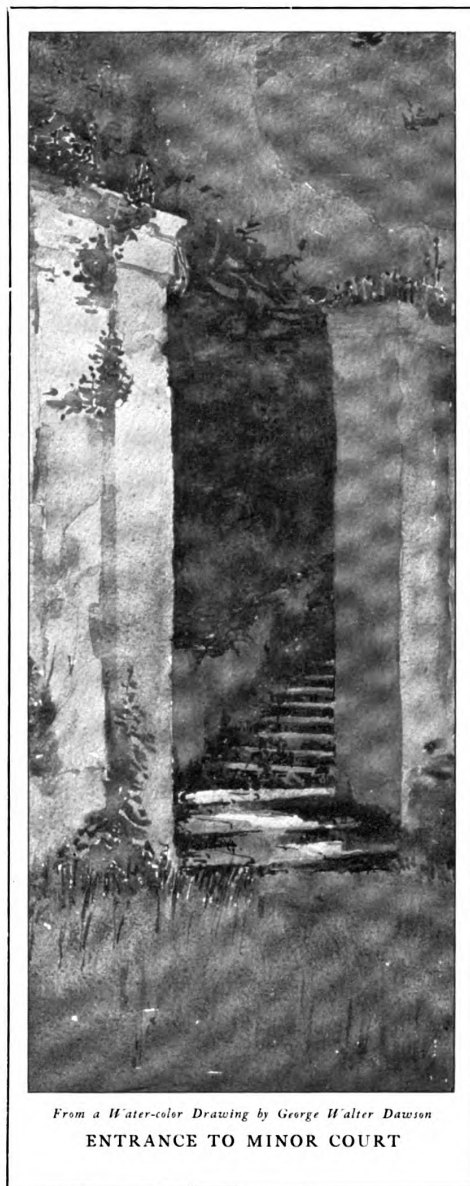
fects. The hillside from top to bottom has three inclinations—the upper being the greatest, while the lower one slopes the least. Naturally the difference in angle gives occasion for some device, and each is separated by broad paths. Narrowed walks zigzag diagonally between tall ilex and box hedges, down the steep upper slope to the end of the first broad path, *The Allée of the Hundred Fountains*. On the upper side run two long basins and over it

hang beautiful evergreen oaks, making a glorious canopy. At either end this walk opens on a level. That to the east is formed by the cutting out of the hill; that to the west by the building of a terrace or plateau overlooking the plain. The level cut into the hill has been formed into a sort of open-air apartment, and is most elaborate. The entrance is between high walls, not unlike the *Entrance to Minor Court* shown among the illustrations.



SMALL CASCADE

Opposite is a large cascade falling into an elliptical basin. Around the distant half of this runs an arcaded gallery, richly ornamented with statues in niches. This large basin was the swimming pool; and built under the hill—as seen in plan—are the apartments connected with it. In front are grassy plots and spreading trees. About the walls run low stone seats, and here and there are great substantial marble tables.



From a Water-color Drawing by George Walter Dawson  
ENTRANCE TO MINOR COURT



GRAND CASCADE

it. In front are grassy plots and spreading trees. About the walls run low stone seats, and here and there are great substantial marble tables.



THE ALLÉE OF THE HUNDRED FOUNTAINS

VILLA D'ESTE

From the "allée of the hundred fountains" an elaborate system of stairways and inclines leads to the court level. There is the *Stairway of the Cordonata*, with its square *Fountain Basins*—cordon like—extending to the very lowest level. There is the enclosed stairway that leads to the minor court, which accentuates the end of the broad walk separating the last two inclines. And there is the most interesting stairway of all, the one on the central axis of the villa. Circling about both sides of a fountain, it looks down the central slope, till, midway it opens on a *Laurel Path*, flanked by seats. Then it circles on to the top of the last incline, where a straight stairway, broad and easily descended, leads to the last great division. This third division is simple in its parts. Against the slope a broad rectangular basin makes the change from the wooded hill to the parterre. Bridges uniting the main paths of

the garden to the various stairways are bordered by low walls, topped with *Urns*. A belt of evergreen oaks to one side makes a dense grove which is not only beautiful in itself, but it centres the interest in the garden, while affording a delightful place from which to overlook the surrounding country.

These are the principal parts and features of Villa d'Este, but a word must be said about the water and the trees. Not so much about their individual charms, as about the admirable manner in which they have been made to act their part. The water, brought into the villa at a high level, runs rippling in many a little channel down to the great placid basin on the lowest level. That is the scheme of the water. But every inch of the way it is governed as man desires. Appearing in a *Grand Cascade* or gently flowing in little streams along the top of a ramp; falling in myriad sprays to urns and basins or from niche

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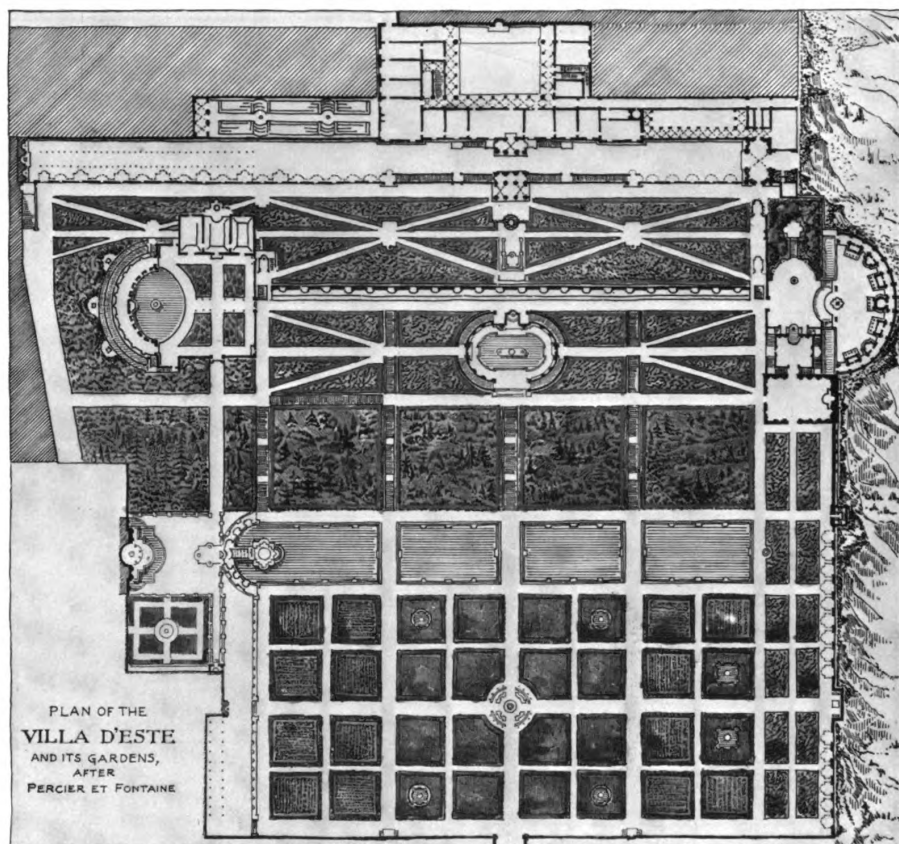


*From a Water-color Drawing by George Walter Dawson*

LAUREL PATH

VILLA D'ESTE

*The Villa d'Este, at Tivoli*



or recess in a *Small Cascade*; gently led to the great oblong basin, which gathers and stills it after its wanderings, what a beauty it adds to the general unity of the composition.

So, too, the trees have been planted with foresight. Nothing else could do more for the villa than the groups of *Cypresses* on the lower level surrounding the central fountain. From the entrance they insist, by their stately and sculpturesque grandeur, on making out the way to the palace. From the palace and other levels they make, as nothing else could, the termination of the scheme of the villa, by causing the eye to stop before looking at the distant hills. This carrying out of an idea, this composing that is felt in every fea-

ture at d'Este unites these same parts into one grand whole. Perhaps this is best felt when viewed from the principal entrance. Between walls one looks along *The Main Path* to the cypresses. Between them the eye is led on to the distant stairway above which fountains, niches and terrace walls carry it on until it is finally stopped by the rich entrance and the long horizontal line of the palace. A masterly union of art and nature; a use of existing material, coupled with those things conceived by the brain and made by the hand; a unifying of many parts, each beautiful, that places Villa d'Este and the gardens of Italy "on a pinnacle high above the others, peerless and alone."

## A SUMMER HOME ON A FARM.

By *Elmer Grey.*

EVERY architectural structure is built to perform certain functions, to fulfill purposes of one sort or another; and the more nearly its design approximates the fulfillment of such purposes, or allows of the performance of such functions, the more successful as a building it will be. The house here illustrated was designed as a summer home to be located on a farm, and to be used as a farm headquarters for a small family, and where, at times, city friends might be hospitably entertained. To these conditions of purpose much of the character of its design is due; and it has been thought that it would interest the readers of *HOUSE AND GARDEN* to have briefly traced the connection between such conditions and the principal features of its architectural design.

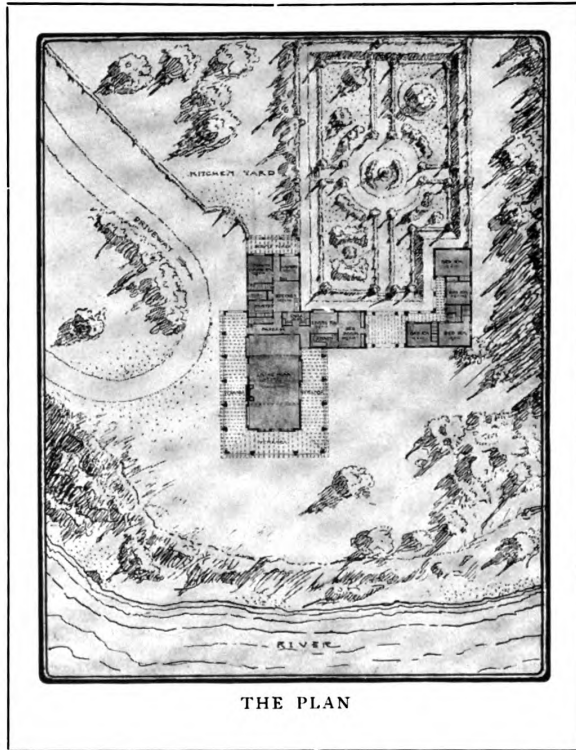
The main portion of the house, that portion designed for the use of the family alone, is, in its essential features, not much more than an ordinary farmhouse redeemed from the commonplace by the use of stucco walls on the exterior, hand-split shingles on the roof, and a studied grouping of its masses and its door and window openings. On the first floor of this portion is a small entrance hall, a living-room, a bedroom, a bathroom and the kitchen with its adjoining service rooms. On the second floor are two bedrooms for family use, a bathroom, and the servants' bedrooms.

As this much of the house alone would not be adequate in its accommodations when

guests were to be entertained, some scheme of enlargement was seen to be necessary. To this end a series of one-story bedrooms was planned separately from the main part of the house, and a large living-room, large enough to serve the purpose of living and dining-room combined for both family and guests was also added. The building is to stand on a wooded knoll overlooking the winding course of a river that is lined with overhanging willows and white birches, and is flanked by meadows and rolling fields

where, in summer time, cattle are wont to graze; and in consequence of the fine view thus obtained one of the conditions imposed in the planning of the house was that the living-room be so placed that one might enjoy this view to the fullest extent from its windows and its verandas. It was also required that the living-room be so located that it would catch the prevailing breezes during warm summer days, and that they would be unintercepted in their passage through it.

It was to have as much view and as much air as it would be possible to procure. With this aim its position in the plan was fixed; and it will be seen that not only does it command the best view of the river and has free access to the open air on three sides, but that it is so arranged with regard to the main portion of the house and to the smaller living-room that service from the kitchen is equally convenient to both, that a common entrance hall and stairway serves both equally well, and that the large living-room may be entirely closed off from the main portion of



THE PLAN



*A Summer Home on a Farm*

the house without disturbing the uses of the latter.

When this much of the plan had been decided upon it became a question with the architect how the various parts of the building might be arranged in relation to one another so as to fulfill the practical requirements and at the same time obtain the best artistic effect. Upon the site where the building was to be placed stood a grove of oak trees in its natural state, and that part of the grounds around the building and

away from the river did not, in consequence, promise anything in particular in the way of attractiveness. It was seen, however, that if the bedrooms reserved for guests' use and the

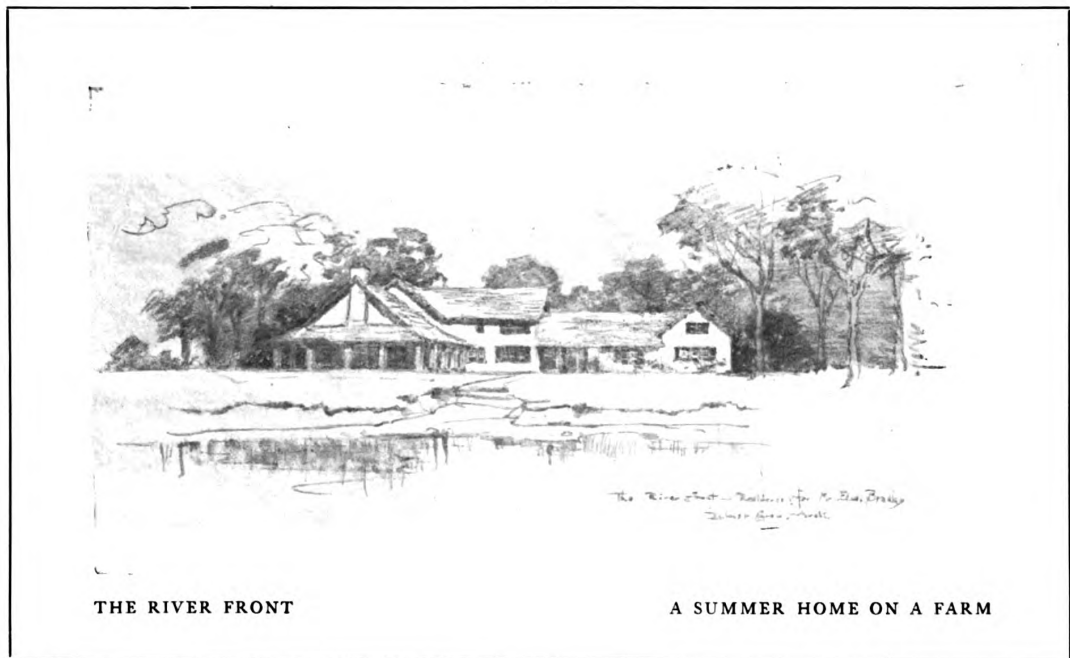
main portion of the house were arranged around three sides of a square and the court thus formed converted into a garden, a feature would be secured for that part of the grounds

away from the river that would have much in the way of attractiveness to recommend it. Two of the main rooms of the house would then have, in addition to the river view, windows looking out upon a garden; all the guests' rooms would face there and could be reached under cover of porches in rainy weather, and that portion

of the grounds away from the river would be redeemed from a condition of commonplaceness to an integral and distinctive part of the general scheme—and so it was thus arranged.



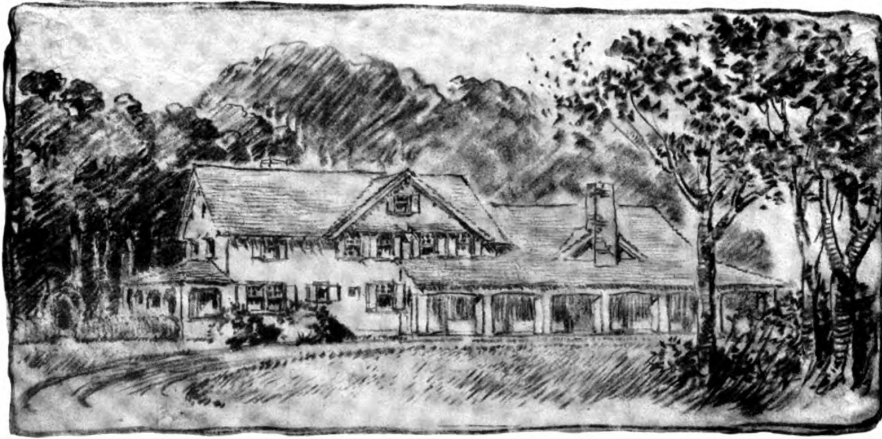
THE LIVING-ROOM



THE RIVER FRONT

A SUMMER HOME ON A FARM

House & Garden



THE LAND FRONT

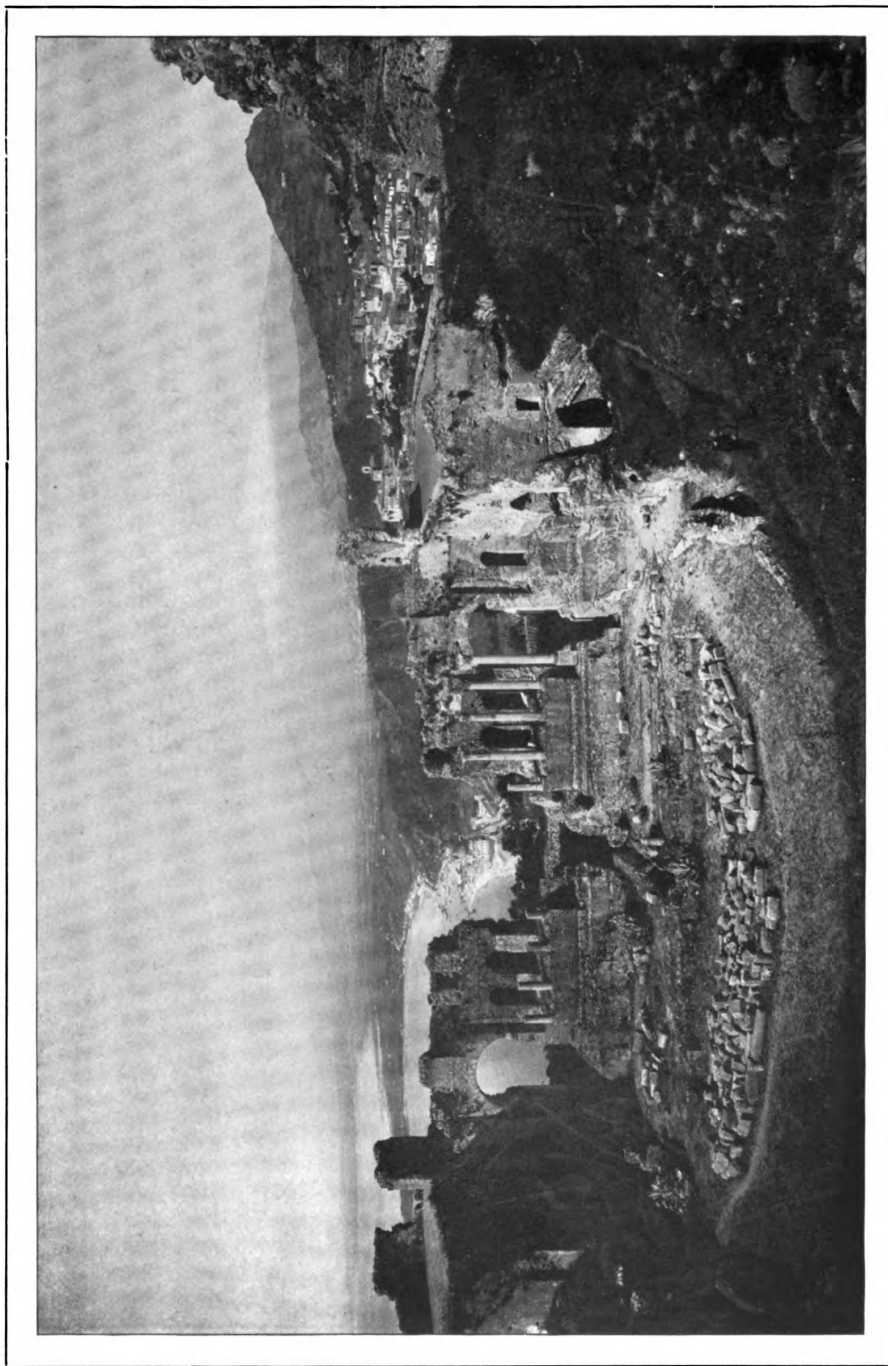
A SUMMER HOME ON A FARM

The difference between the landscape of unkempt woods and bare fields so common to America, and the rural scenery of older countries—the scenery of forest trees, pruned hedge-rows, and walled gardens—is not so much a matter of climate as it is a matter of cultivation. England, for instance, has been the home of civilized man for a longer time than has America, and it is because more of man's thought and work has gone into the English landscape that it has such a distinctive charm. Here, we *know* all about gardens, but as a nation we are just beginning to feel the possibilities of their application to our own case. The present interest in gardens manifested by our magazines, our sumptuous

books and by photographers' pictures of successful examples, cannot but indicate a general demand for practical information upon the subject. Perhaps America, long conspicuous among the world's nations for her commercial proclivities, has tired of so one-sided a reputation and, in looking about for fresh fields to conquer, has taken to the wholesome task of beautifying her land and enjoying the fruits of her prosperity. It needs but a comparison with older countries to show how little we have taken advantage of the pleasures that may be derived from the gardener's art and how much the out-of-door aspect of our country may be improved.



THE GARDEN



THE REMAINS OF THE ANTIQUE THEATRE

TAORMINA

A SICILIAN VILLAGE.

**E**VEN on the shores of the Mediterranean few places have the romantic beauty and the exquisite charm of Taormina. Clinging to its hillside hundreds of feet above the sea it looks out over a sweep that ranges from Messina on the north, with the far-off Calabrian mountains, to Catania on the south, with the ever dominant mass of snowy Etna. Once it was the ancient city of Tauromenio,

ing like a contour line around the side of the mountain and of a few lanes that lead up and down. About the middle of this one street is the piazza where the villagers gather for gossip or to draw water from the clumsy fountain that fills its centre, while near by is a courtyard where steps run up to *A Balcony*, the gothic corbelling of which overhangs the simple arch of a long disused doorway.

Toward the northeast are still the remains of many sepulchres of the Roman and Sara-



DOORWAYS



TAORMINA

a name derived from the mountain Tauro on which it was built. Its original confines were determined by the nature of the ground and were limited on the north by the torrent of the old Fontana Vecchia, on the west by another torrent and elsewhere by the cliffs. Defended in its position by these steep precipices, in the clefts of which walled stairways struggle toward the summits, Taormina consists to-day of a single street wind-

enic epochs, while a careful search in the rocks of the cliffs will discover the approaches to the more important monuments, such as the sea-fight and the temple (now the church of S. Pancrazio). In fact many of the towns in Sicily speak by the remains of their buildings in unmistakable accents of some period of its complex history. Syracuse and Girgenti tell the story of the refined, luxurious art-loving civilization which the Greeks car-

*A Sicilian Village*



DOUBLET WINDOWS

ried to the island and brought to so high a pitch, only to see it overthrown by the eager commercial spirit and military resourcefulness of the Carthagenians. The sturdier Roman, sweeping ruthlessly aside the sometime conquerors from over sea, in his turn adapts the old Greek buildings to his uses or provides himself with new ones built after the manner of his people, the remains whereof are not far to seek even to-day. The Saracenic civilization that later overspread the island, revitalized as it was by the coming of the hardy Norman conquerors, has left for us at Palermo and Monreale monuments of incomparable splendor and of an interest borne of the singular interweaving of two manners of design, two systems of construction, utterly unlike in origin, yet, as the event has proved, capable of being blended in a strangely harmonious totality. But for records of the days after the Norman sway had ceased we turn to Taormina.



A BALCONY

TAORMINA

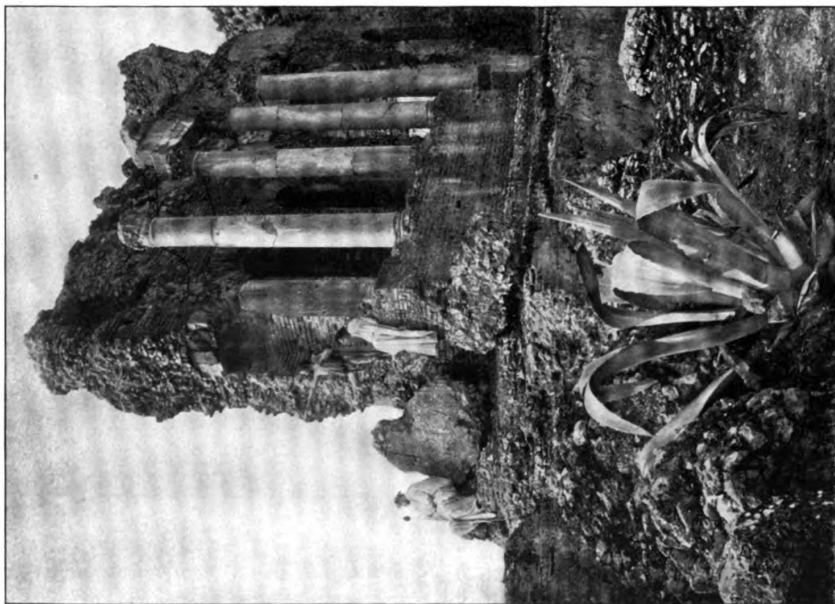
in the other as a band of mosaic beneath the sill. It is, however, to the cloister of the Convent of S. Caterina, on the slope of the hill just below the village that we must go if we wish to see the best examples of lava work. Here about the doorways square blocks of this material are let into a freestone of light color, while a broad band of it en-



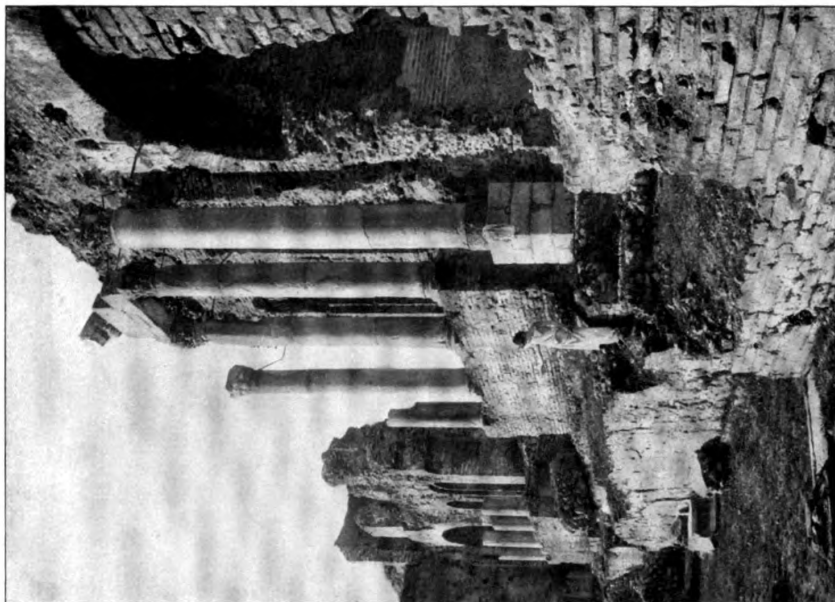
TAORMINA

Along the main street the houses speak of the fifteenth and sixteenth centuries, the time when the village prospered greatly. Their doorways, curiously French in detail, remind one by the sections of their mouldings of work along the Loire. What influence has brought about this likeness it might be hard to trace, for the French occupation of the village did not take place till 1676. Traversing the main street one comes at last to the Palazzo Carvayo, now the town hall. Its *Doublet Windows*, divided by astonishingly slender shafts show an interesting use of blocks of black lava, in one as an un moulded label course,

*House & Garden*



PROSCENIUM WALL OF THE ANTIQUE THEATRE



TAORMINA

*A Sicilian Village*

closes all, a simple but most effective treatment. Such sparing use of the volcanic material has its appropriateness in a village removed a little from the rivers of lava that have flowed down from Etna. One who has visited the hamlets that cluster around the foot of the giant mountain is thankful that Taormina has escaped the curse of blackness that has been visited upon her neighbors. These villages are the most curious feature even of the strange Etnean scenery. Their houses, generally of but a single story, are walled, paved and sometimes even roofed with the black stone. Their churches have their walls, joints, columns, even their carved work, wrought of the same gloomy material, of so hard a composition that their steps show, after centuries of wear, scarce a trace of the unwearied footsteps of worshippers. Their black spires form strange contrasts of wild suggestive beauty when seen against the snowy dome of Etna. The very roads are black and, startling as it may be, one is glad to see a spot where whitewash relieves the oppressive dinginess of the walls.

Nearly all of the buildings in Taormina are of the Gothic period. *The Cloister of S. Caterina* is an exception, and here and there throughout the village a bit of Renaissance detail crops out. The most charming of these

is a window, or what was once *A Window of the Casa Ciampoli* where an orange tree in due season hangs out its golden fruit in contrast to the blue Sicilian sky. This single orange tree brings to mind the gardens of Taormina of which so much might be said. With a rich soil and a genial climate small wonder is it that nature repays manifold the easy toil of man. "Every house has its courtyard garden filled with orange trees, and nespole, and fig trees, and oleanders. From the grinning corbels that support the balconies hang tufts of gem-bright ferns and glowing clove-pinks. Pergolas of

vines, bronzed in autumn, and golden green beneath an April sun, fling their tendrils over white walls and shady loggie."

Toiling up the hill but a few hundred feet from the main street a careless glance over a low wall brings one to a sudden halt; and if



THE CLOISTER OF S. CATERINA

TAORMINA

House & Garden



the gate stands open, one may pick his way down a flight of stone steps into the garden of a disused convent. A curiously irregular plot of ground, bounded on the one side by the bare old buildings and on the other by the wall that holds up the road, it offered in the first place no great facilities for the making of a garden, but so cleverly have the beds been planned, so ingeniously has the irregularity in some cases been frankly used, in others concealed, that a garden has been formed the peculiar charm of which is scarcely to be forgot-



A WINDOW OF THE CASA CIAMPOLI

ten when once seen. Standing in the midst of it the parterres with their quaint forms and once trim edgings seem held in place by a low enclosing wall of two steps, the tops of which are formed as little trenches whence a wealth of blossom starts up in spray-like forms or rolls down in a cascade to the ground beneath. About this wall extends a narrow band of small shrubs above which rise lemon and orange trees studded with their fruit. Beyond these again a path, and then the outer walk running wild with a riot of



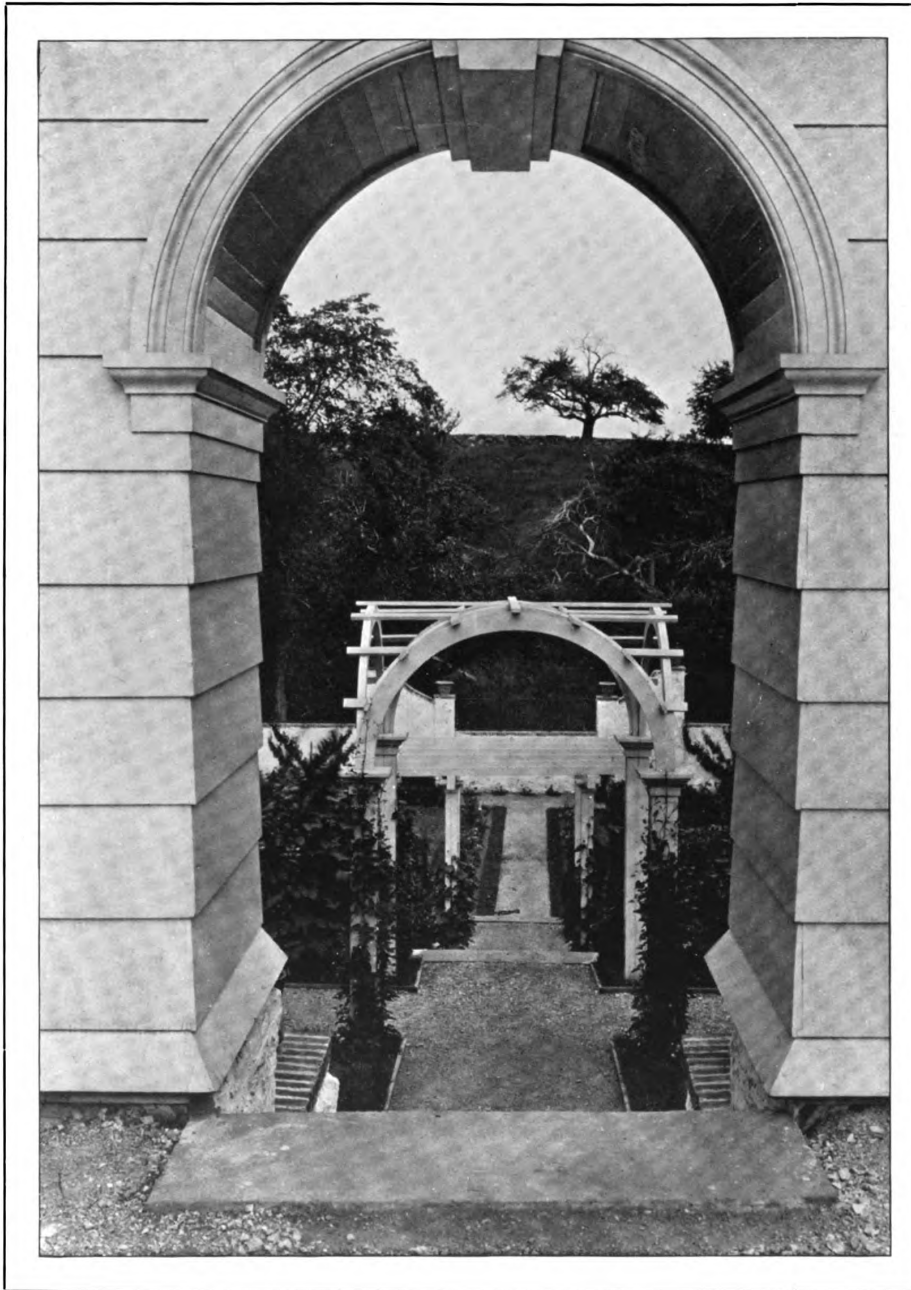
vines. Here and there are strange heavy benches and at the end a rude attempt at exedra and pergola.

However charming the convent garden, or interesting the village, it is not these alone that brings the traveller to Taormina, but its greatest treasure, *The Remains of the Antique Theatre*. This is rightly celebrated as one of the best preserved of such structures. Its seats are not in as perfect a condition as those of several other examples, but its *Proscenium Wall* is with a single exception the most complete of any remaining from antiquity. Though often so called, it is not properly a Greek theatre, since the theatre which the Greek colonists or their successors erected was largely destroyed to make room for one of Roman construction. Doubtless something of the Greek original remained in the plan of this later building, but it is really the ruins of a Roman theatre that we see to-day and not a Greek one. The proscenium wall which affords an excellent idea of the sumptuous background of a Roman play was pierced by three great doorways leading to the stage. It was also enriched by niches and columns of which such abundant remains exist that the general arrangement may very clearly be made out. The cavea according to the ancient custom is placed in the top of a hill which inclines gently toward the west and commands a magnificent plain spreading out as far as the crests of Agosta and of Syracuse. The varied green of this flourishing country is marked from time to time by villages, market-places and castles. Etna's crest, covered with eternal snow, towers beyond the clouds. In the

easy folds of its side facing the sea are conspicuous the white houses of Piedimonte and of Calatabiano. Says John Addington Symonds: "It was there, looking northward to the straits, that Ulysses tossed between Scylla and Charybdis: there, turning towards the flank of Etna, that he met with Polyphemus and defied the giant from his galley. Then, leaving myths for history, we remember how the ships of Nikias set sail from Reggio, and coasted the forelands at our feet, past Naxos, on their way to Catania and Syracuse. Cyllippus afterwards in his swift galley took the same course: and Dion, when he came to destroy his nephew's empire. Here too Timoleon landed resolute in his firm will to purge the isle of tyrants. . . . The stage of these tremendous pomps is very calm and peaceful now. Lying among acanthus leaves and asphodels, bound together by wreaths of pink and white convolvulus, we only feel that this is the loveliest landscape on which our eyes have ever rested or can rest. The whole scene is a symphony of blues,—gem-like lapis lazuli in the sea, aerial azure in the distant headlands, light-irradiated sapphire in the sky, and impalpable vapour-mantled purple upon Etna. The gray bones of the neighboring cliffs, and the glowing brick-work of the ruined theatre, through the arches of which shine sea and hillside, enhance by contrast these modulations of the one prevailing hue. Etna is the dominant feature of the landscape,—than which no other mountain is more sublimely solitary, more worthy of Pindaris' praise, 'The pillar of heaven, the nurse of sharp, eternal snow'."







ARCHWAY OF THE STABLE COURT, "ASHFORD"

THE GARDEN OF "ASHFORD,"  
AT BELLE HAVEN, CONNECTICUT.

Designed by Wilson Eyre, Jr.

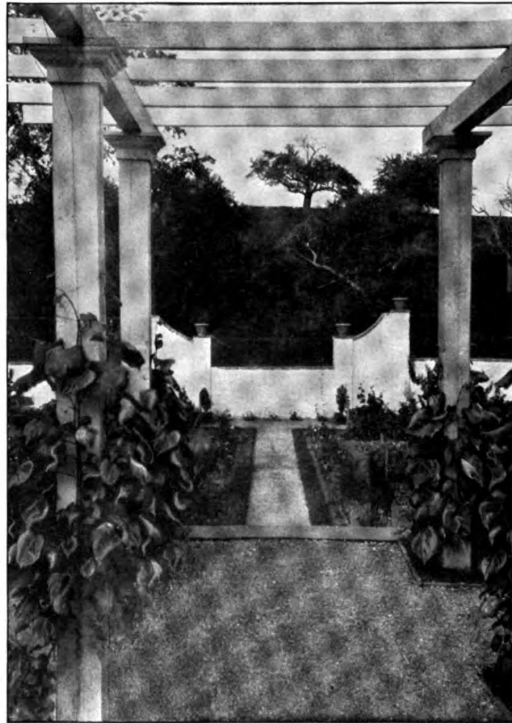
IN the August number of HOUSE AND GARDEN it was shown how clearly the house at "Ashford" and its garden were united by important axes to the stable and its enclosures, how all of these were so located upon a boundary-line of the property that the greatest unbroken area was retained of

long horizontal line and gives an appropriate ending to the view.

The character of the land at "Ashford" made a condition which has frequently confronted the garden builder the world over: that of a hillside which has to be formed into levels by retaining-walls. It would have been an easy matter to divide the garden space into parts of equal width, but such a gridiron arrangement would have been far from pleasing. How much better



A WALK OF AN UPPER TERRACE



FROM AN ARBOUR

the wooded lawn. As this beautiful slope is commanded from the southern porticos of the house so the garden is commanded from the gate or *Archway of the Stable Court*. At the brink of the level ground where the buildings stand this opening overlooks the whole garden from the head of the main path. Directly below it the gently sloping terraces fall away to the lowest part of the property—its eastern boundary—where *A Wall Treatment* breaks the monotony of a

we find the units of the garden—the spaces between its walks—as they are actually made, of well-proportioned rectangles, their axes changing from lengthwise with the whole garden and then across it. The walls are kept low so as not to intrude themselves in the aspect of the hillside. Slanting the ground of the terraces slightly, and then bringing their edges abruptly down to the top of the wall gives the effect of but slight interruption to the green of the grass or

*The Garden of "Ashford"*



FROM THE HIGHEST TERRACE

"ASHFORD"

shrubs, the only change of color being a narrow margin of rough stonework.

Whatever may have been the original intention of dividing the pleasure garden

from the kitchen garden it is certain that the present arrangement of two smaller plots elevated above the others and located near the house lends itself to the making of these a

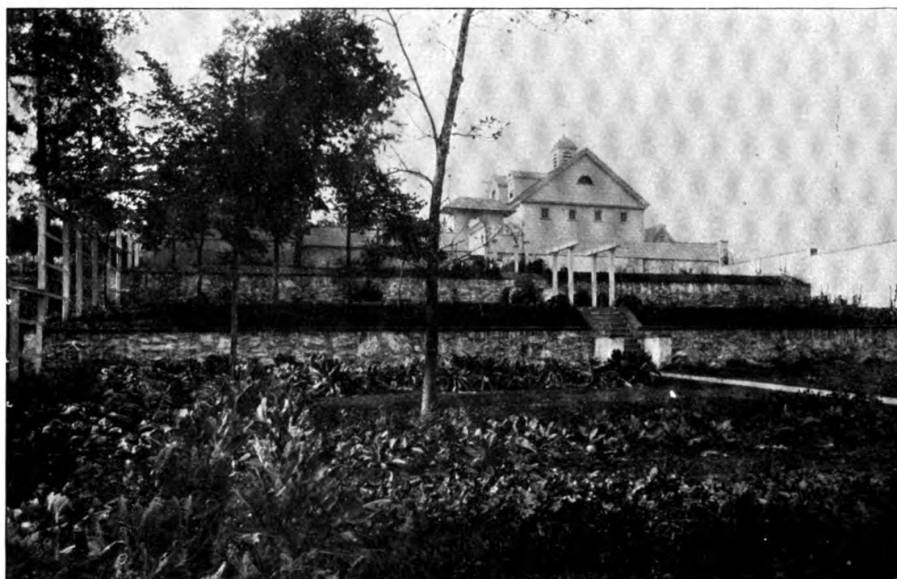


*From a Water-color Drawing by Matilda Brown, reproduced by her kind permission*

THE STAIRWAYS

“ASHFORD”





GENERAL VIEW OF GARDEN

“ASHFORD”

flower garden pure and simple, easily reached from the porches of the house. Access to the garden is in fact well provided for, not only by the main path, the principal architectural axis, but by the path which skirts the wooded lawn in leading from the portico along the south side of the garden. As the growth of the flowers and shrubs continues and they become rich and full how attractively will their masses of varying greens, their sunshine and shade, give themselves furtively to one who may look through the openings of the vine-clad trellis!



From a Water-color by Matilda Brown

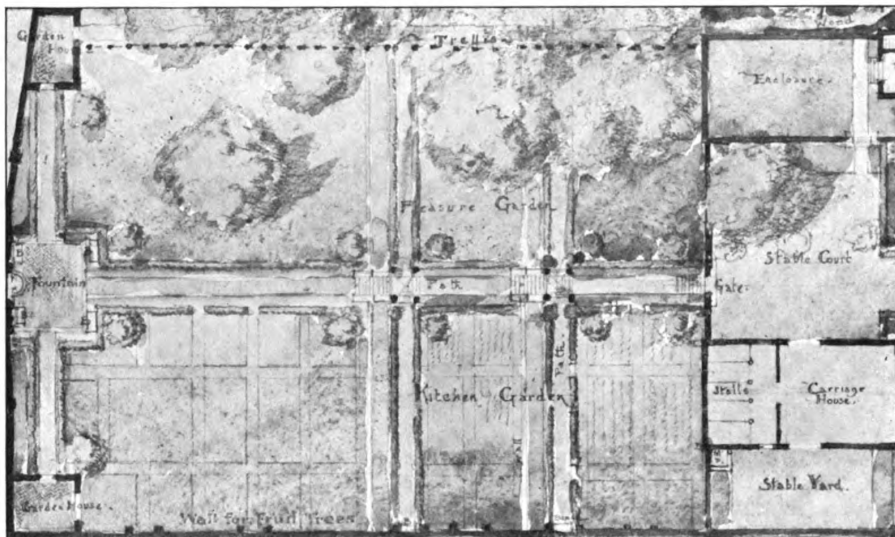
THE UPPER STEPS

“ASHFORD”

Where geometric shapes of flower beds are not employed and unconventional nature is not changed by formal lines everything depends upon the selection and handling of the few necessary materials of construction. At “Ashford” there are no balustrades or statuary, no prodigality of cut stone. Large trees, left undisturbed, rise from the smaller vegetation, and the commonest of everyday materials are so used as to accord with the informal spirit. The buildings above are of wide clapboards painted white; and this kind of construction is



*The Garden of "Ashford"*

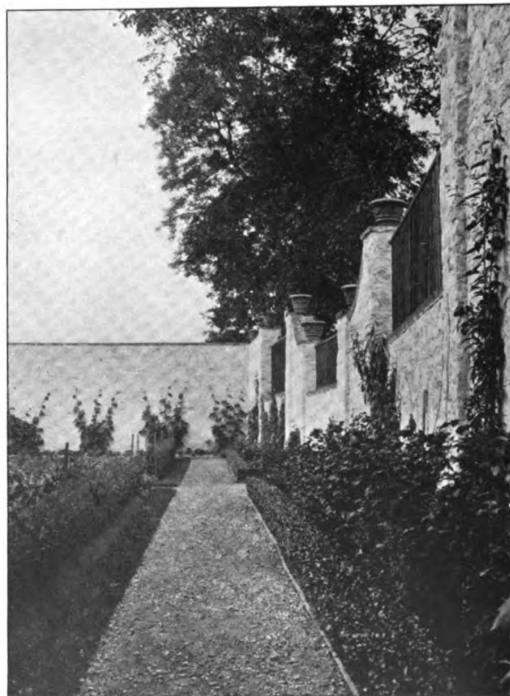


PLAN OF THE GARDEN

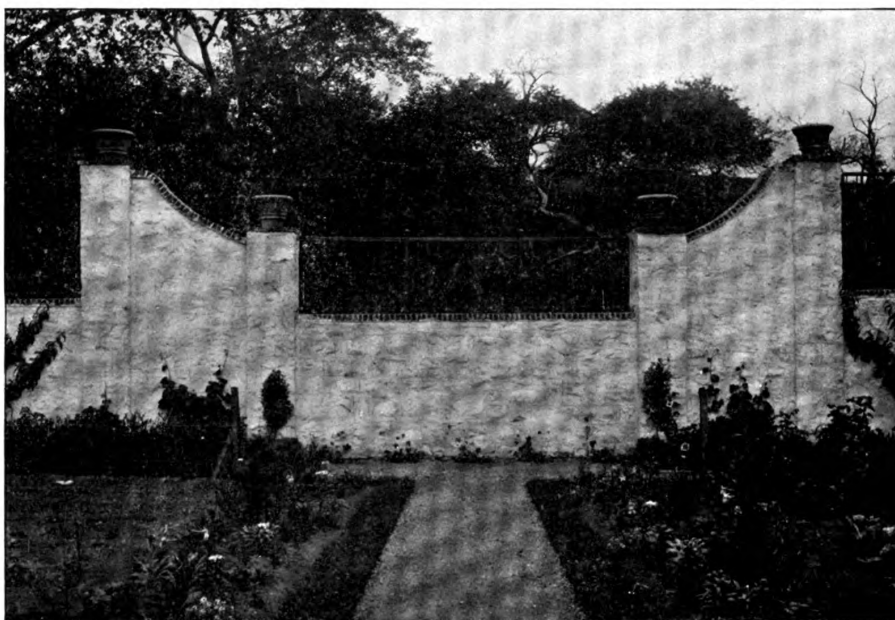
"ASHFORD"



FROM THE WOOD PATH



THE LOWEST WALK



A WALL TREATMENT

“ASHFORD”

carried into the garden by the plain white arbours and trellises. Steps in the wood path are made of small logs held by stakes at either end. Walls are built of local stone laid in broken range work and then whitewashed. Their cappings of common red brick laid on edge avoid the hard cold lines which cut stone gives when so used. Dressed stone is only used for the steps in the main path and where the risers are of bricks on edge. The walks

are of small broken stone kept in its place by curbs of wood one inch in thickness. These materials and their intelligent use contribute to the feeling of architectural harmony which “Ashford” gives, all the more to be appreciated when, as at present, plants and hedges are only beginning, and the construction which has been prepared for the final glory of it all stands out starkly prominent. The laws of growth and age have yet their great part to play.



# House & Garden

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EDITED BY

WILSON EYRE, JR., FRANK MILES DAY,  
and HERBERT C. WISE.

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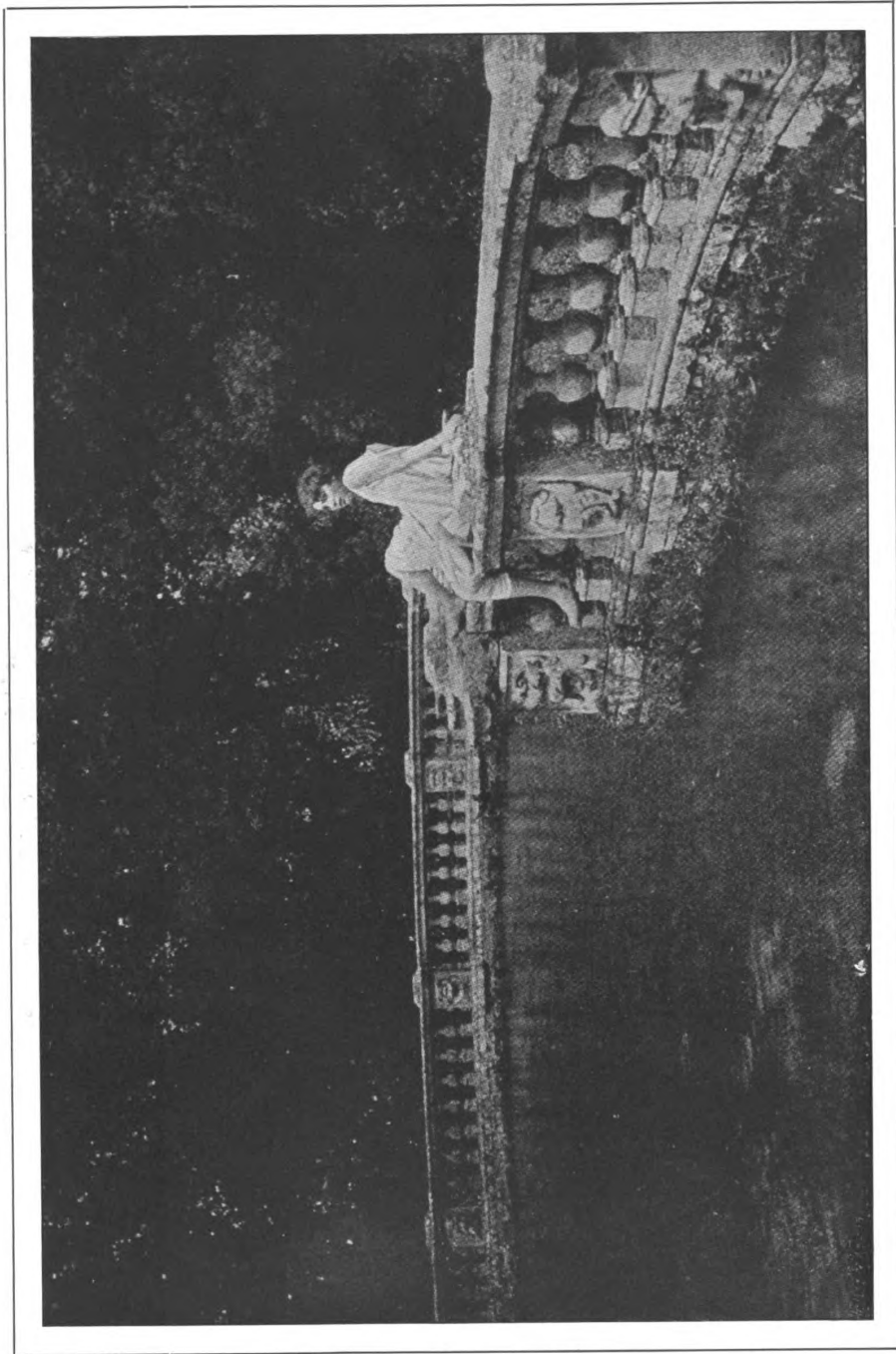
A RECENT English writer on domestic furniture, so modest as to leave no clue to the authorship of his excellent essay says that a living-room forms "a scenic background for the daily drama of home life" and that architects admit that all its parts should be so coordinated as to form a restful unity of effect. He goes on to point out that these parts do not produce such an effect "when the furniture is an alien constituent and not a result of the same impulse of design that produced the rest of the decoration." This is a conception that architects in America must take to heart. It is not enough for them to admit the truth of it as mere theory and to go on designing only the forms of the room and its fixed woodwork, conferring a little with a decorator of walls and ceilings, advising the owner of whom to buy his lighting fixtures and at last letting him do his worst as to all his movable furniture without giving him even a word of warning.

Few architects have sufficient fertility and versatility to design the entire setting of the life that is to go on within their houses. In

our own country there comes to mind no one but Frank Lloyd Wright who has successfully done the thing, who has designed every detail and determined every shade of color so as to contribute to the final effect, and who above all has done this not in one of the historic styles (a comparatively easy trick) but in a way at once modern and beautiful. In Europe the case is different. The vital movement that is there producing a new art in household design (think what we may of it) has brought to light many men to whom the opportunity of designing the whole scene and working out its very detail is sheer happiness. In England such men as Baillie Scott and Voysey are by no means alone, and on the Continent the number of their counterparts is constantly increasing.

In advocating unity of design in all within a room or house let us not be understood as urging that the expression of the owner's personality be suppressed. If the owner is not as the mass of men, if he have any personality worth expressing then by all means let him surround himself with the things that express it whether we get unity of design or not. But if, as is the case nine times out of ten, the owner when left alone surrounds himself with the dreary furniture of commerce and the tasteless bric-a-brac of haphazard selection, how much better off he would have been if his house could have been set in decent order for him by some one who knows the value of restraint and the restfulness of plain surfaces. But unity of design in the interior of a house is and must necessarily be at best a thing of rare occurrence. The point we make is that it is now far less rare in Europe than it is here and that it is one of the essential ideas in the new movement in the arts of design. Why such a movement, arising as it does from a desire for the expression of beauty in terms of its own time and place, should have as yet such slight acceptance in America is hard to understand. Europe is casting off the trammels of her outworn styles, yet here where the cry for the "indigenous and inventive" went forth for a brief space with such ardor we have made but little headway against the fallacy of archæological correctness.





POOL OF AN ITALIAN GARDEN

## "WALL AND WATER GARDENS."

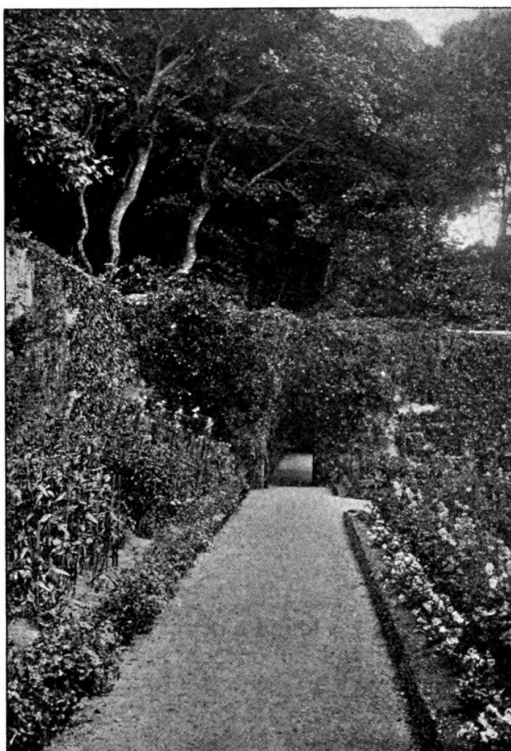
By Gertrude Jekyll.\*

AN intimate knowledge of one's subject, accuracy of observation, definite convictions, clearness of expression, the artistic faculty, sound common sense—all these make a splendid equipment for any writer, and all these Miss Gertrude Jekyll possesses to the full. Her books are always a delight to the garden lover, and the appearance of a new

rarest. It is not that of the prize-taker who cares for the largest or the most brilliant flowers; such success she scorns. Her point of view is, above all, that of the garden-artist, the artist to whom the composition of pictures of the greatest beauty is the thing to be achieved. Her books thus far have dealt less with the question of the general design of gardens than with the details of their arrangement, and it is this fact that makes them so generally useful. To few people is



RESTRAINED USE OF CREEPERS



GROUPING OF TREES AND WALL

one is a fresh pleasure to thousands of readers wherever English is spoken and wherever gardens grow. Her point of view is a special one, and one well worth having. It is not that of the garden designer who cares above everything for the formal method or the natural method; good she can see in both. It is not that of the horticulturist who cares only for the rare or the difficult; things of common growth, if they be but beautiful, arouse her enthusiasm as greatly as do the

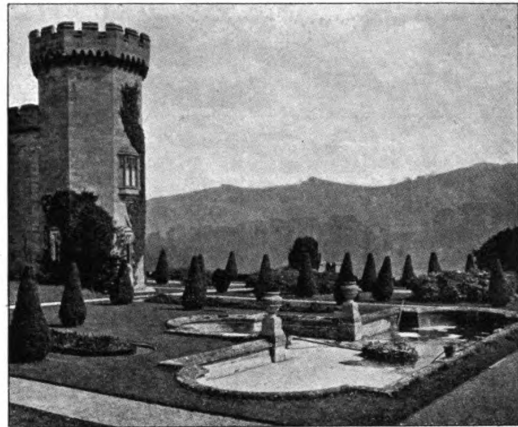
it given to make a garden where there is only a field or a hillside, but to many of us comes the chance of improving what we already have. Just here we may take Miss Jekyll's skillful advice. Would we build a flight of rough stone steps, she tells us how to choose

\* "Wall and Water Gardens," by Gertrude Jekyll. 5 1/2" x 9". XIV, 177 pp., and 132 full-page half-tone plates from photographs. London, Hudson & Kearns; New York, Chas. Scribner's Sons. 1901. Price, \$3.75 net.

"Wall and Water Gardens"



POOL WITH FLAT CURB



POOL WITH RAISED CURB

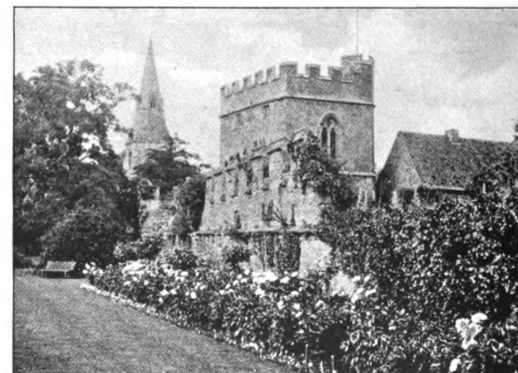
the stones, how to place them so that the ascent may be an easy one, what joints to cement and what to leave open, how to end the steps against a bank or a dry wall and finally what plants will thrive best in their chinks and corners. Even better than telling how the thing is done, she gives us well-chosen photographs showing how it has been done under varying conditions. If it is a question of how best to arrange a border of hardy perennials so that there may be a succession of bloom, pleasant harmonies or contrasts in the coloring, well-disposed masses and an agreeable relation between the plants in the border and those on the wall at its back, no one has found a better solution than Miss Jekyll and no one can state her con-

clusions more clearly or more attractively. Her many years' experience in her own garden where she has studied such subjects with the energy of an enthusiast and with the eye of an artist, has given her a fund of facts upon which to draw on all occasions. These facts she will not ignore, for though she has a lively imagination and the kindling fancy of the artist, she is eminently sane and never permits her art to transcend its inevitable limitations.

So much in general, now as to the book just issued. It deals, as its name implies, with plants that find themselves at home on old walls with open joints, in rocky places, and in or near the water. It opens fresh glimpses of delight for those whose garden



A DOUBLE TERRACE

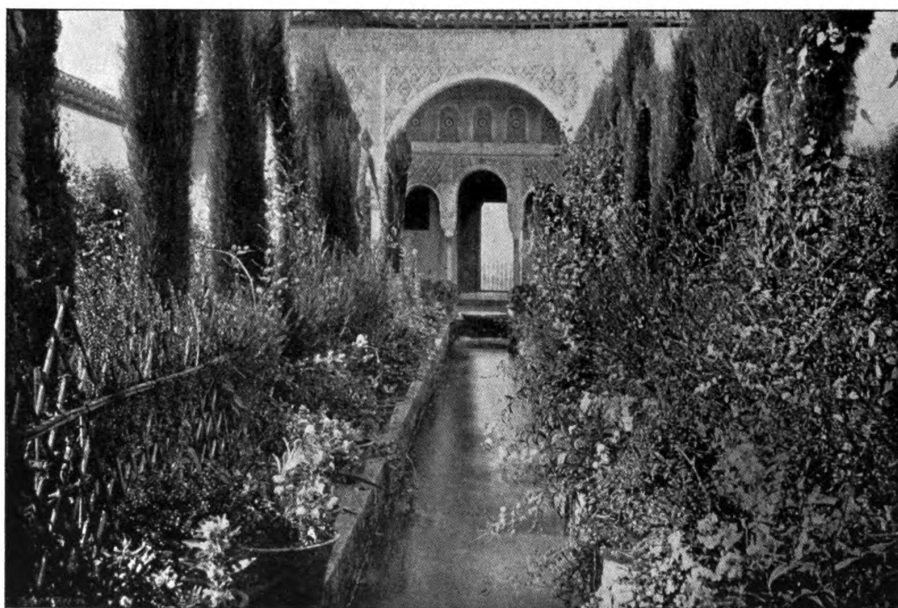


A PÆONY BORDER

space is limited and who must make the most of every nook and cranny. How by a little care a dry wall may be made to yield harvests of tiny bloom, how the rock-loving things from the ends of the earth, or from the nearest hillside may be gathered together, what sorts will do best on the sunny side of the wall and what in the shade, all these are presented with examples of such beauty as to make one want to get to work with rocks and seeds at once. But just here a word of caution is in order. The growing of plants on an old wall in the south of England (for it is there Miss Jekyll has her garden) is a far different thing from growing them under such circumstances as one often finds in America. A moist climate with a temperature rarely reaching eighty-five degrees presents conditions so different from that of a place where for thirty days at a stretch the thermometer may go to one hundred and where the air is as dry as a chip, that the picture of the old wall clothed with bloom has to be greatly modified for many of us

here. But that the rock-garden of the best type is no impossibility even on this side of the Atlantic has been proved by the Sargent garden in Brookline near Boston, where there may be seen in early spring a wealth of blossom equal to anything in Miss Jekyll's book.

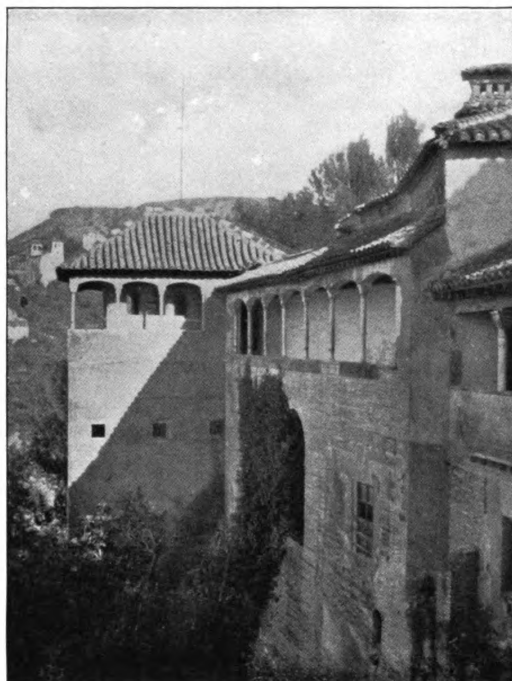
As for the water plants they do not fear the heat, and nearly all that Miss Jekyll has to say about them is just as true of them here as in England. Stretches of water in the garden have time out of mind been one of its greatest charms; and though our century shows no advance beyond such pictures as that of the old English manor, with its formal pool, or the long vista of the Generaliffe, yet in the freer treatment of sheets of water or little streams with their sedgy margins we have made great advances, and especially is this true of the increased number and variety of species at our command. Of all these resources the book treats, and its advice as to what should be attempted and what is best left alone in the water garden



A COURT IN THE GENERALIFFE GARDENS, GRANADA



“Wall and Water Gardens”



PEINADOR DE LA REINA, ALHAMBRA



DETAIL OF POOL, VILLA D'ESTE

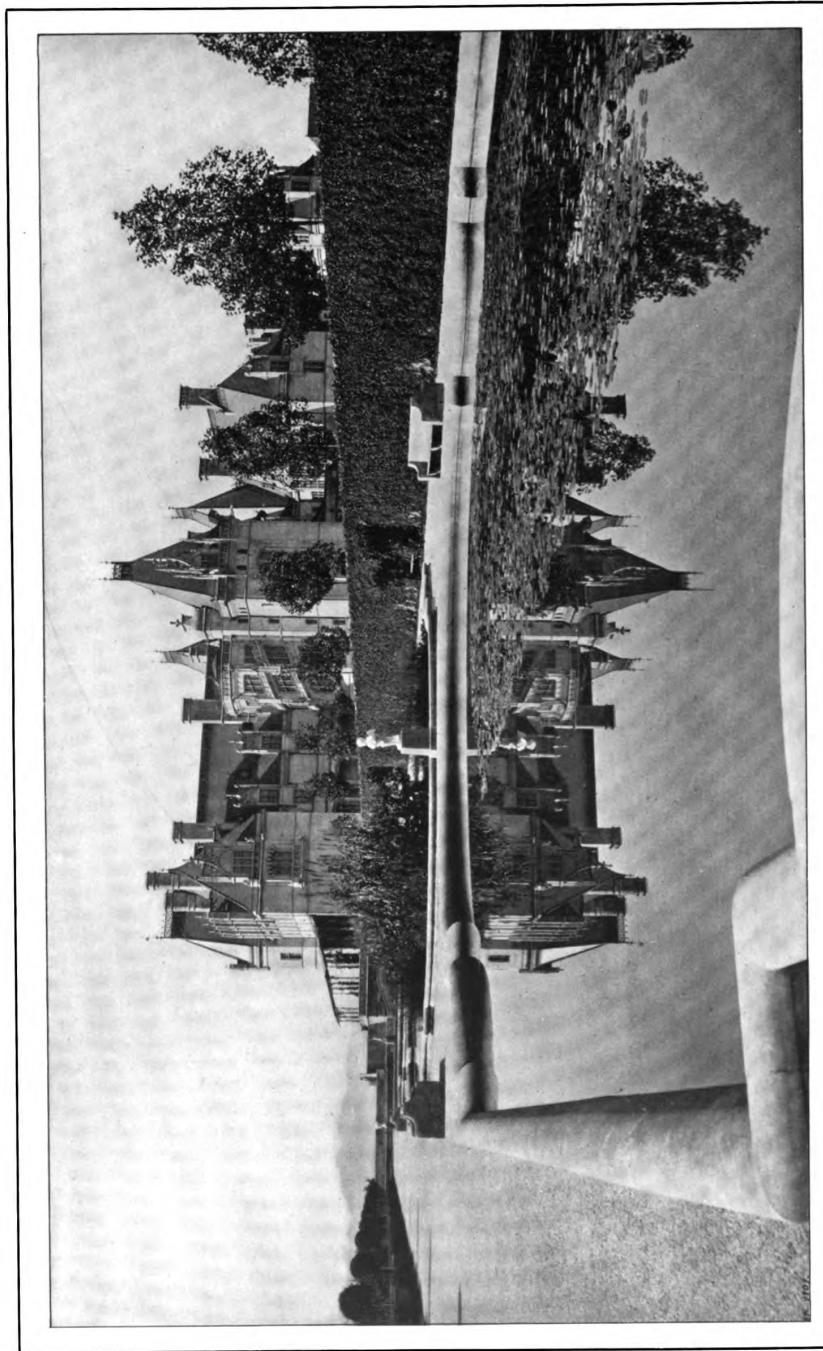
is dominated by that good sense that shows from cover to cover.

As befits a magazine devoted primarily to architecture, our illustrations are selected from those that include buildings, but the book contains many of equal beauty devoted to such subjects as wall or water plants in

blossom (and among these our common wild turkey-beard in perfection) tangles of bloom on old walls with great fern beds at the foot, the iris standing in water as it grows in Japan, streams and pools with the planting at their edges, and groups of great trees by the water's margin.







THE POOLS, BILTMORE

# House & Garden

Vol. I

NOVEMBER, 1901

No. 6

BILTMORE,  
NORTH CAROLINA.

*Designed by Richard M. Hunt and Olmsted Brothers.*

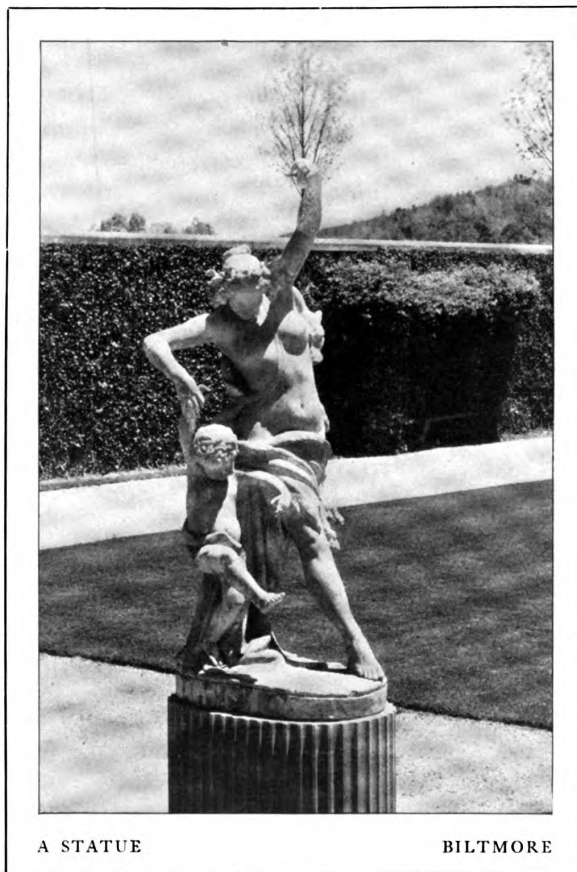
THE estate of Biltmore, near Asheville in North Carolina, is developing on lines somewhat uncommon in this country. Lacking the incomparable touch of time upon the youth of its plantations and to soften the staring newness of its fresh-cut stone, it already gives an impression such as one takes away from a great historical place of the older world. In extent and in scope of management the estate is of a feudal greatness unsurpassed, I dare say, among gentlemen's seats in our own land since the famous days of "King" Carter and of Lord Fairfax, in Colonial Virginia, and far exceeding the places of those great landed proprietors in every magnificence but that of acreage.

The region which Biltmore occupies, the great plateau of the French Broad in Western North Carolina, lies at a mean altitude of 2,300 feet above the level of the sea between

the Blue Ridge and the Alleghany Mountains. Mount Mitchell and other peaks of the highest group east of the Rockies form a nobly impressive background to the landscape. The eye follows with pleasure the long rolling backs of the hills which fill the middle distance; and all the other elements

of the picture are good, with the one exception that foregrounds are sometimes lacking. The problem, then, for the landscape architect at Biltmore, beyond the need of formally architectural gardens, which are properly the immediate setting of Biltmore House, was essentially the creation of broad and beautiful foregrounds. Nature has provided them in many spots within the estate and notably along the two rivers which flow through it,—the Swannanoa and the French Broad,—but the general aspect of the plateau, almost covered as it is with pines of second growth, is rather sombre.

The creation of smiling park land extending in a wide circle about the place was eminently a first necessity, and it has been admirably planned and carried on. Much



A STATUE

BILTMORE

*Biltmore, North Carolina*

fine deciduous tree-growth was disclosed in the opening up of the lands; but it will be readily understood that upon the many small holdings which were taken in, the stress of mountain farming had not spared the natural beauties. The forests here, as elsewhere in our country, have been wasted. As one passes through the Black Mountains and down into the plateau one sees the flanks of the hills cruelly scarred by the depredations of the ruthless lumberman. The rescue of the forests was among the

with good results. Mr. Olmsted's miles of perfect macadam roads, winding among the hills, seeking out points of natural beauty, and bordered with studied groupings of trees and shrubs which his working force at Biltmore is transplanting from the splendid nurseries year by year, give only occasional glimpses of a not unlovely young forest. There are but few fine old trees. In fact, the soil has been found not very favorable to the growth of trees, though the climate fosters a great variety of plant life.



THE GREAT QUADRANGLE

BILTMORE

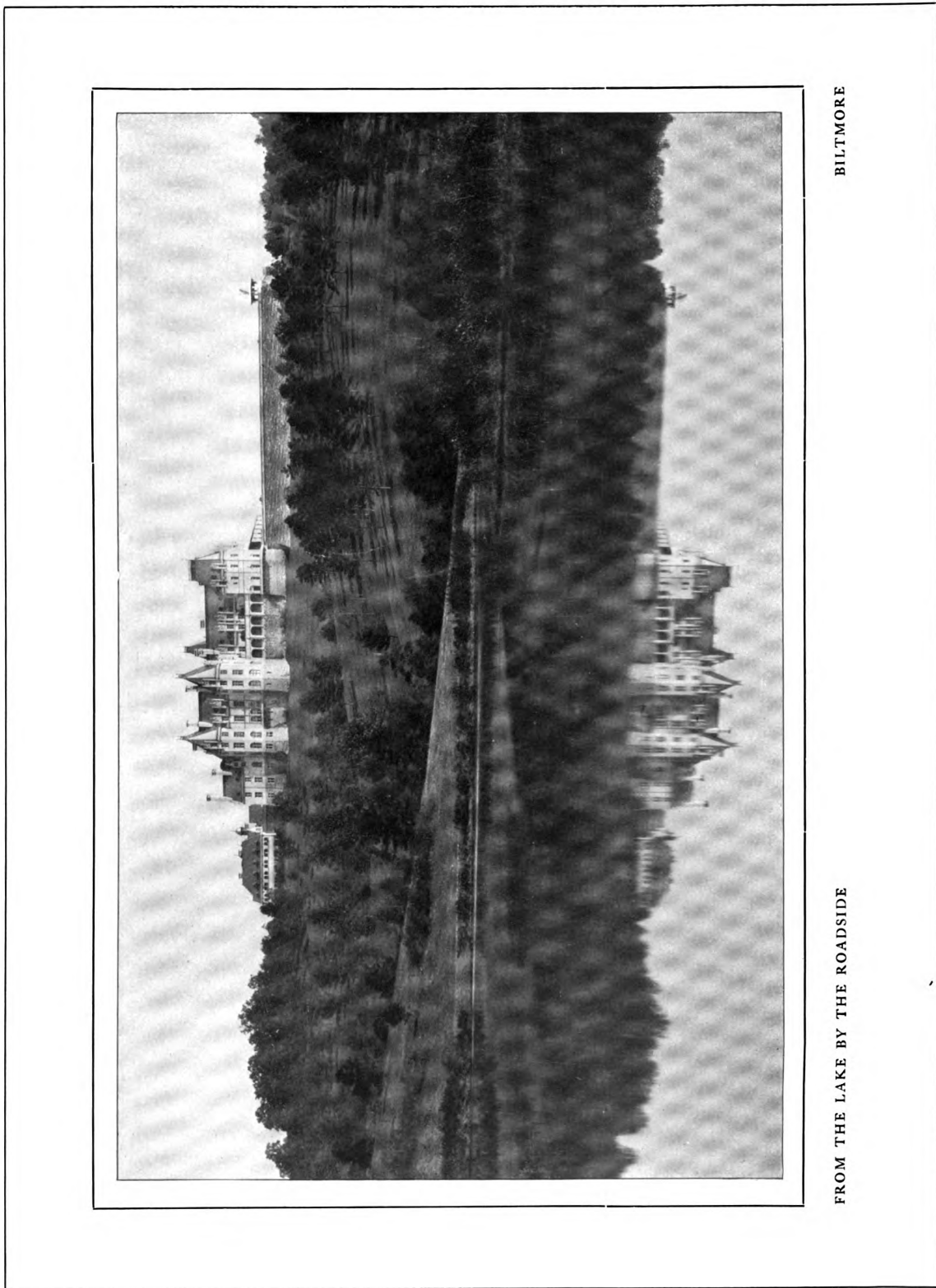
purposes which brought Biltmore into being, and Biltmore Forest, begun and encouraged by the efforts of Mr. Gifford Pinchot and continued under Doctor Schenck of Darmstadt, the present forester, was intended to teach what systematic forestry means and what it can effect.

In that part of Biltmore immediately about the house, something like eight thousand acres, or eleven square miles of forest land, have been held subordinate or accessory to the requirements of the landscape architect, and

Of the main concept of Biltmore's beauty, upon which the owner and the artist have joined their resources, some words of Richard le Gallienne's might be quoted:

"The Earls of Pembroke have well understood that the art of lordliness in one's dwelling-place or dwelling-palace, is mainly an affair of trees. It matters little whether your house be large or small, beautiful or ugly, so long as you surround it with lofty vestibules of green leaves. The longest avenue of obsequious servants is nothing like so im-

*House & Garden*



FROM THE LAKE BY THE ROADSIDE

BILTMORE

*Biltmore, North Carolina*

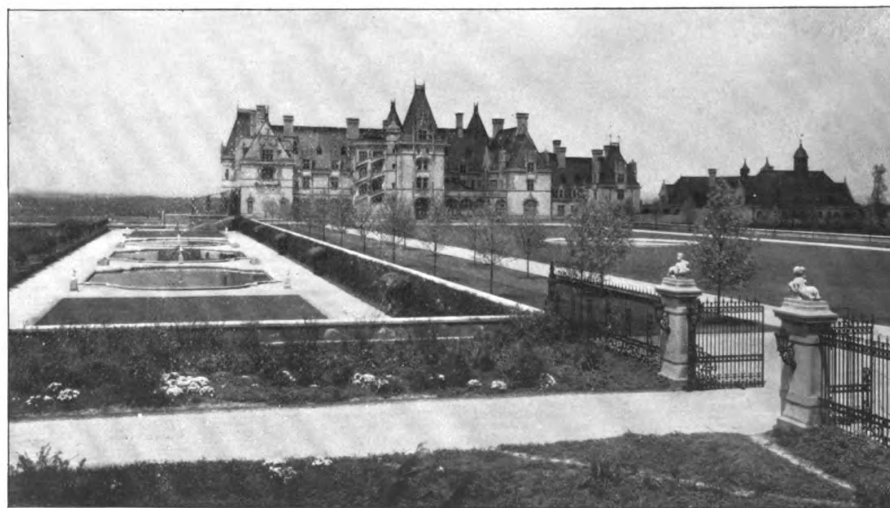
pressive as a hundred elms deferentially drawn up on each side of your carriage drive, and at Wilton, from whichever of the four winds you approach, you must pass through long lanes of these giant footmen . . . though indeed the avenues to Wilton are evidently of comparatively recent growth."

In attempting to discuss the treatment of the landscape at Biltmore I am very much at a loss for lack of the plan, which the owner is, unfortunately, disinclined to have published. Without it, it is difficult to convey an adequate idea of the landscape architect's work. From the lodge gates, at the entrance, for three miles up to Biltmore House, the drive winds through wooded vales or over gentle rises, giving view through glades, of the encircling mountains. At every bend or fork is a picture in tree forms, and here and there is a bit of tamed wild beauty in water and rock, a pretty bridge, a bank glorious with rhododendron, and there are countless charming arrangements of shrubbery and plants against the background of the forest, the road always ascending by an easy grade to the first terrace of the foothills, from which Biltmore House commands the

plateau. The effect of this approach is eminently seigniorial, and the impression of its dignity is enhanced by the little village of half-timbered and roughcast houses just without the lodge gates.

Biltmore House owes nothing to local suggestion. It is neither of the South nor of the mountains, nor are its associations in any wise of our own land and time. What it says to us is in foreign speech, in the accent of France, of an old long-gone day little short of mediæval. It is, in fact, a château in very late French domestic Gothic, with transitional features. If not directly inspired by the architecture of Francis I., by that of the wing of Blois built for him by the architect Charles Viart, it is strongly reminiscent of French work of the period between 1498 and 1515, or to widen the limit, under Charles XII., and Francis I: the last development of domestic Gothic and perhaps the most beautiful architecture of France, the link between the feudal castle of the Middle Ages and the modern seigniorial dwellings of Louis XIII. and the "*Grand Monarque*"

With the charm of this formative or transitional period of French architecture Richard



FROM THE DRIVE

BILTMORE



PARTERRE

BILTMORE

M. Hunt was deeply impressed, and the earlier phase of it particularly he has translated for us in Biltmore House with what success the reader is left to judge. How easily the features of French royal châteaux of the XV. and early XVI. Centuries adapt themselves to our North Carolina of to-day; and whether one may feel the lack at Biltmore of such homely atmosphere and associations as surround, for instance, our manor houses of colonial times; whether the great place can ever seem to have grown out of local conditions, as perhaps all good architecture does, are matters we may leave individual taste to determine.

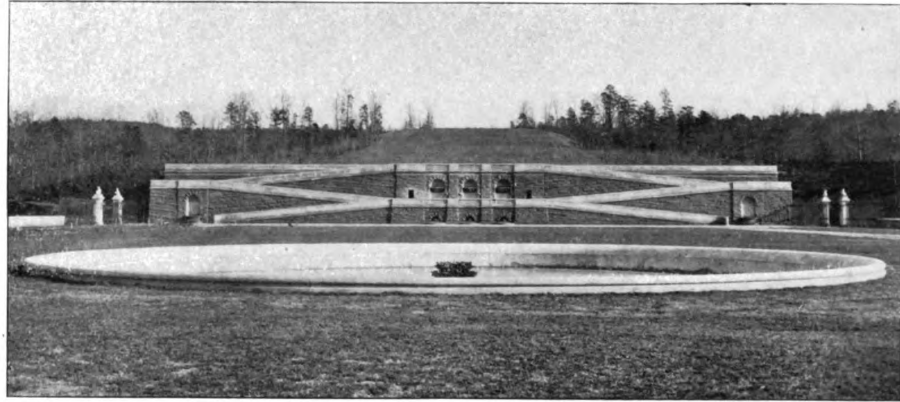
In dealing with the grounds about the house the landscape architect has naturally aimed to recall to some extent the manner of garden art belonging to the period it represents. This was formal, of course, and architectural, following the fashion of the day in Italy, where classical elegancies of garden building were being revived, and where villas of antiquity were being reconstituted from forgotten manuscripts. The revived interest in garden architecture soon spread into France, where the taste for it now began a

development destined to pass through many successive periods, and to produce gardeners whose fame was to live in history. In his formal gardening at Biltmore Mr. Olmsted has not affected a rigid archaism. It is of a much later France than the buildings are. Nor was he tempted out of the reserve of good taste by the magnificence of his opportunity. Less formality than he has given us here was not to be looked for. Though broad and quiet in treatment it is altogether adequate,—and beyond the immediate setting of the chateau the artist soon lapses contentedly into a freer and more naturalistic landscape.

The illustrations will help toward a comprehensive idea of the scheme, of which the elements are sufficiently simple. Before the house, and of a lateral extension nearly equal to it, is *The Great Quadrangle* of lawn framed in gravel walks, outside of which are bands of turf set with two rows of rigid trees. This parvis is limited on either side by a low wall; in the centre is a circular basin. Across the drive and up *The Ramp* a grassed allée, lined with trees, ascends a gentle knoll, from which a belvedere commands the scene. Under



*Biltmore, North Carolina*



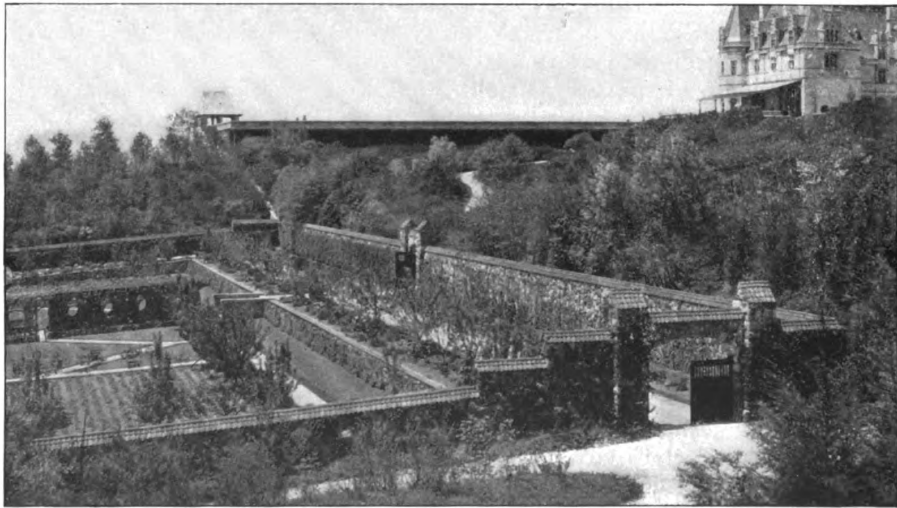
THE RAMP

BILTMORE

the left-hand wall, and on a lower level, stretches a broad *Parterre* with square grass plots at either end, and in the centre are *The Pools*, of geometric figures, in which are masses of aquatic plants. This side of the wall is covered with ivy, and against it are

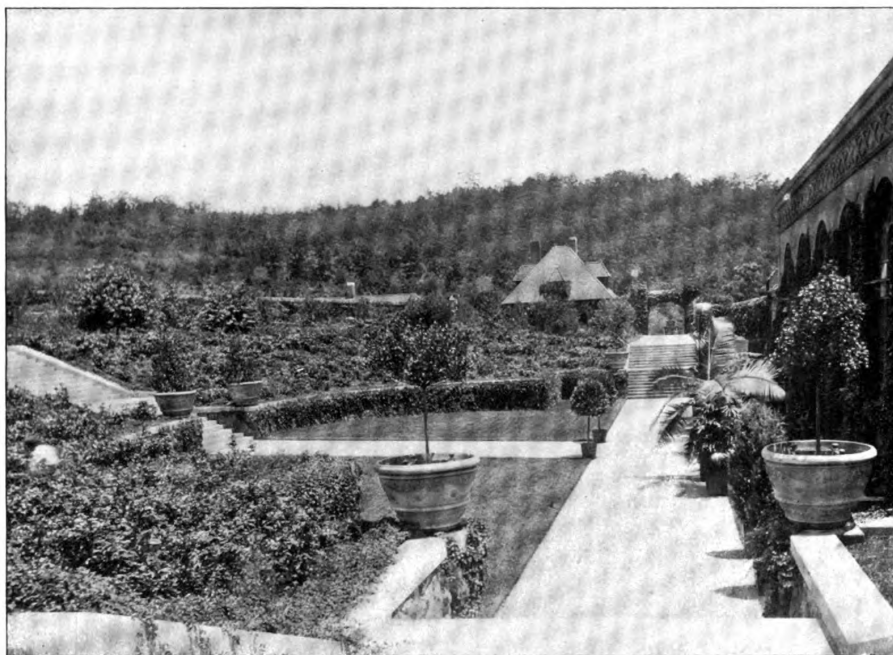
ivied niches. Below this terrace the ground, falling away to *The Walled Garden*, is treated quite freely, with winding paths and irregular masses of shrubbery.

From the parterre one ascends by a spacious *perron* to the great terrace, overlooked



THE WALLED GARDEN

BILTMORE



BY THE PALM HOUSE

BILTMORE

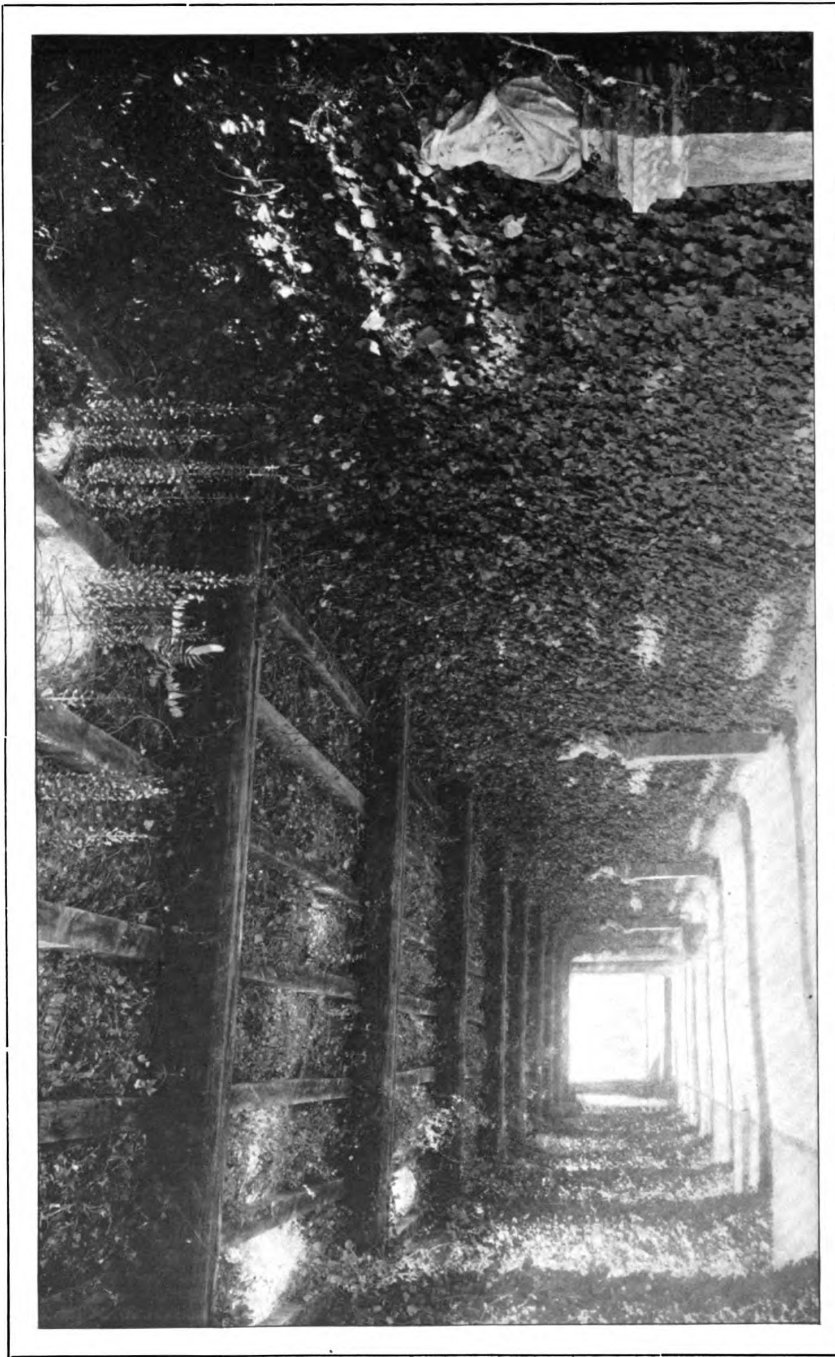
by the south wing of the chateau, or one may descend to *The Pergola* which extends along the outside of the retaining wall of the terrace. There under the covering of vines and open timbers, busts upon *gaines* are placed at intervals, close against a background of dense verdure. The spacious south terrace contains the bowling-green, and the effect of that great square of unbroken turf is very pleasing. The terrace is surrounded by a parapet, and there are broad walks enclosing the green. On the edges of the sward are several pieces of sculpture and great vases containing clipped shrubs or palms. In the farther angle of the terrace is a small pavilion, from which one looks into the deer park and away across the forest and the billowy hilltops to the Blue Mountains. The site is most admirably chosen and commands broad and beautiful views sweeping almost round the compass.

Within the enclosure of the walled garden are the intimacy with beauty and sense of

separation and privacy which touch the hearts of garden lovers. Here are dwarf fruit trees trained against the sunny face of stone walls, pleasant walks bordered with shrubs and flowers or espaliered fruit looking down into the sunken garden. Here are terraced arrangements, giving background for plant forms against retaining walls. Here also are squared compartments of small fruits, framed by inviting walks. And down the middle of the sunken area runs the trellised arbor with seats where one may rest beneath the dappled shadows of vines. Here and there a border of box and shrub, used for their form and color, show the loving hand of art. It is a pleasant place, where one wanders happily, making friends with plant life whose beauty is more lovable by the sense of a beneficent utility.

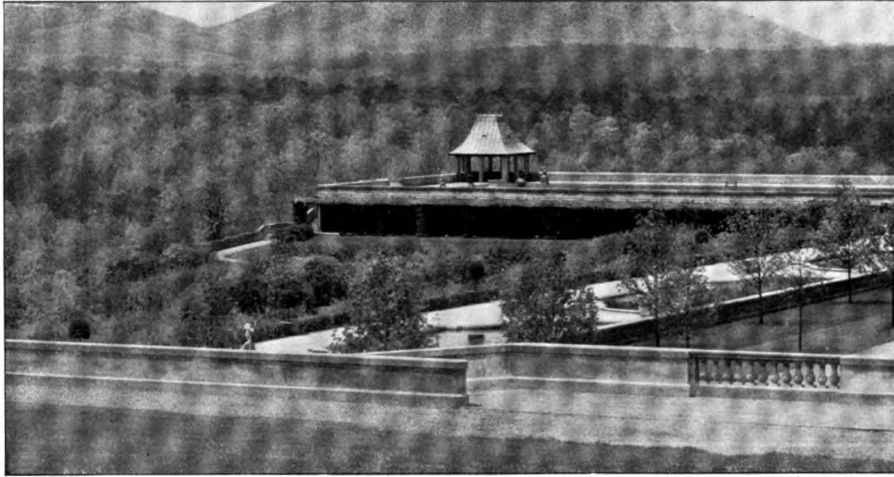
In this walled enclosure at Biltmore there is none of the *ennui majestueux* by which Viollet-le-Duc characterized the later Renais-

*Biltmore, North Carolina*



BILTMORE

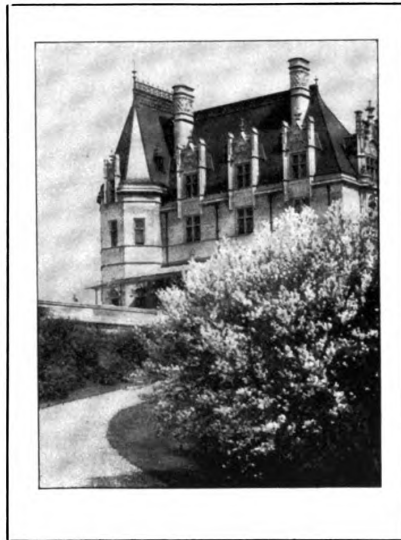
THE PERGOLA



FROM THE TOP OF THE RAMP

BILTMORE

sance. It is rather suggestive of the English garden, which has usually sought the intimate privacy and homely feeling of the walled garth. But France from very old times loved this sort of garden as well. Renaissance elaboration did not greatly affect it. The *fabliaux* and the *romans* tell of bordered walks and shady bowers. Country gardens there had hedges about them; and early in the XV. Century, they were laid out in regular compartments with borders of box, with straight walks, broad allées and arbors and quadrangles of turf with quincunxes of trees. One finds in France to-day the most delightful gardens within high walls, and laid out formally and with order, every inch of ground and wall put to the best use, but with those touches of beauty,—a border of bright bloom, a mass of



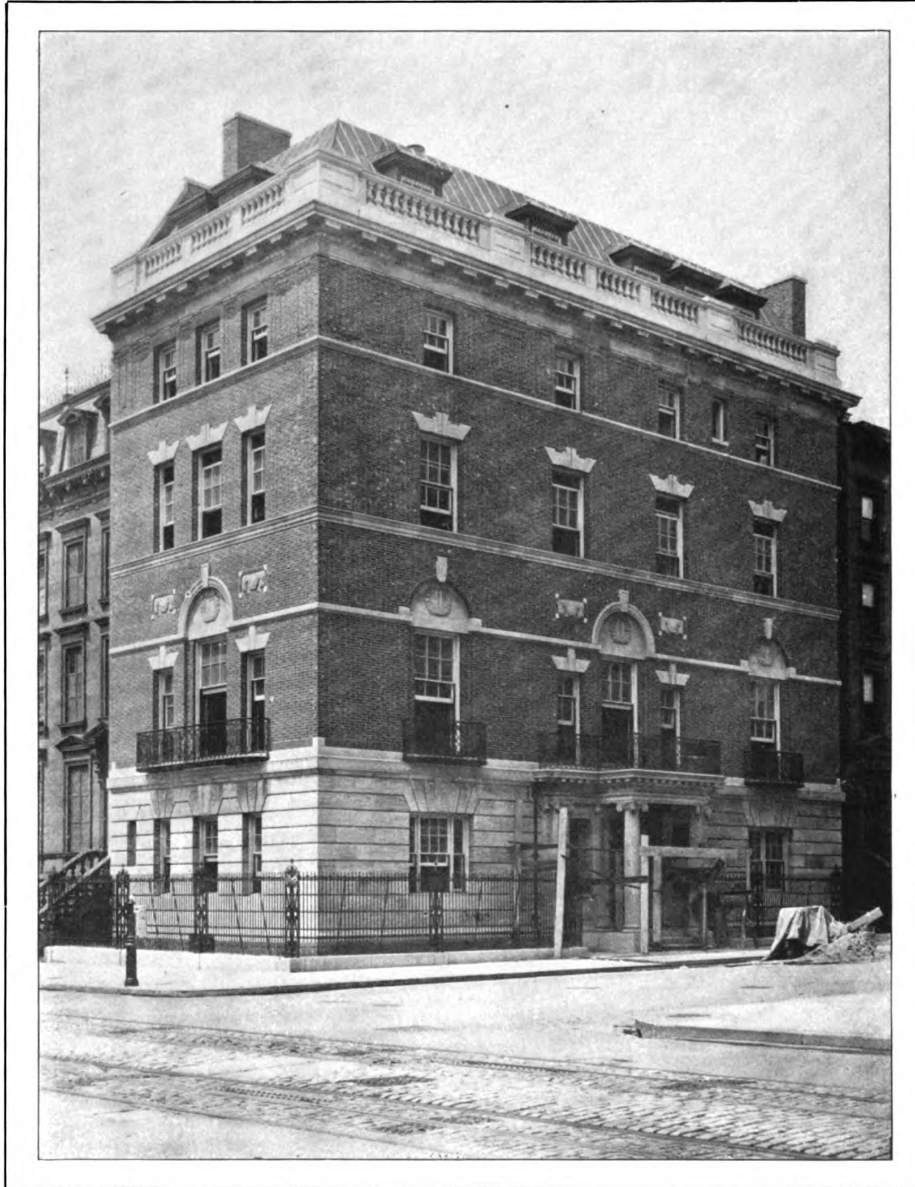
violets, a regular planting of rose standards, a vine against an old wall,—which result from a certain unconscious taste, the birthright of the Latin races.

Many more wonders and beauties of landscape art are to be found at Biltmore. We now take our leave by the winding road that discloses splendid views of the house as we drive away. From one point there is a very forceful last impression of the chateau, looming grimly on its eminence, very like the mass of Blois, and mirrored sharply in a great dark tarn by the roadside. Few opportunities more superb than was this at Biltmore are the lot of the landscape

likely to fall to architect.

A. Burnley Bibb.

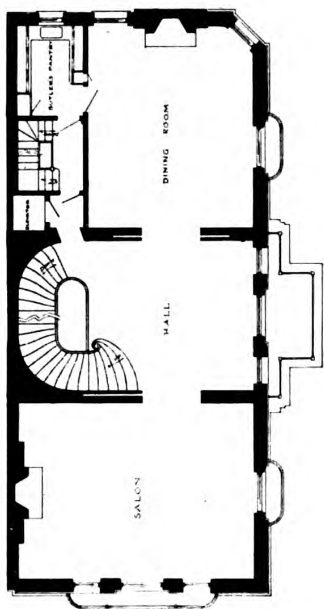
*A Residence, New York City*



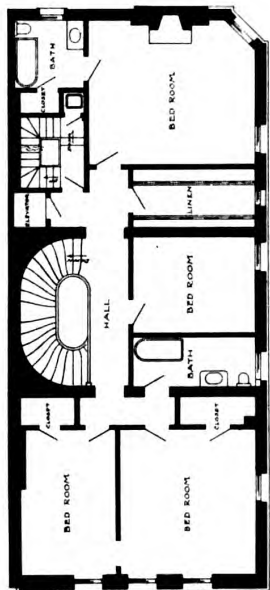
A RESIDENCE  
AT THE SOUTHWEST CORNER OF MADISON AVENUE AND SEVENTY-EIGHTH STREET  
NEW YORK CITY

*Designed by MCKIM, MEAD & WHITE, Architects*

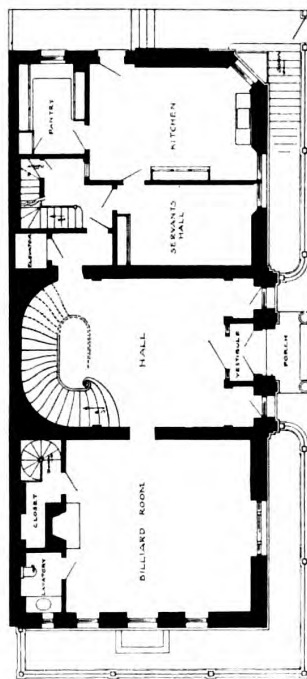
House & Garden



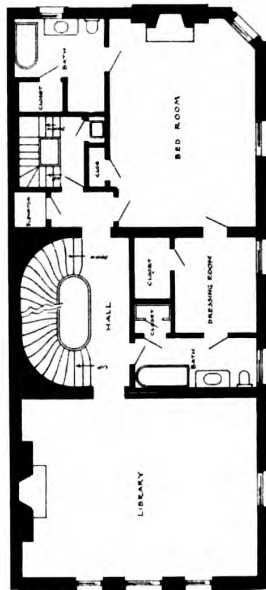
FIRST FLOOR PLAN



SECOND FLOOR PLAN



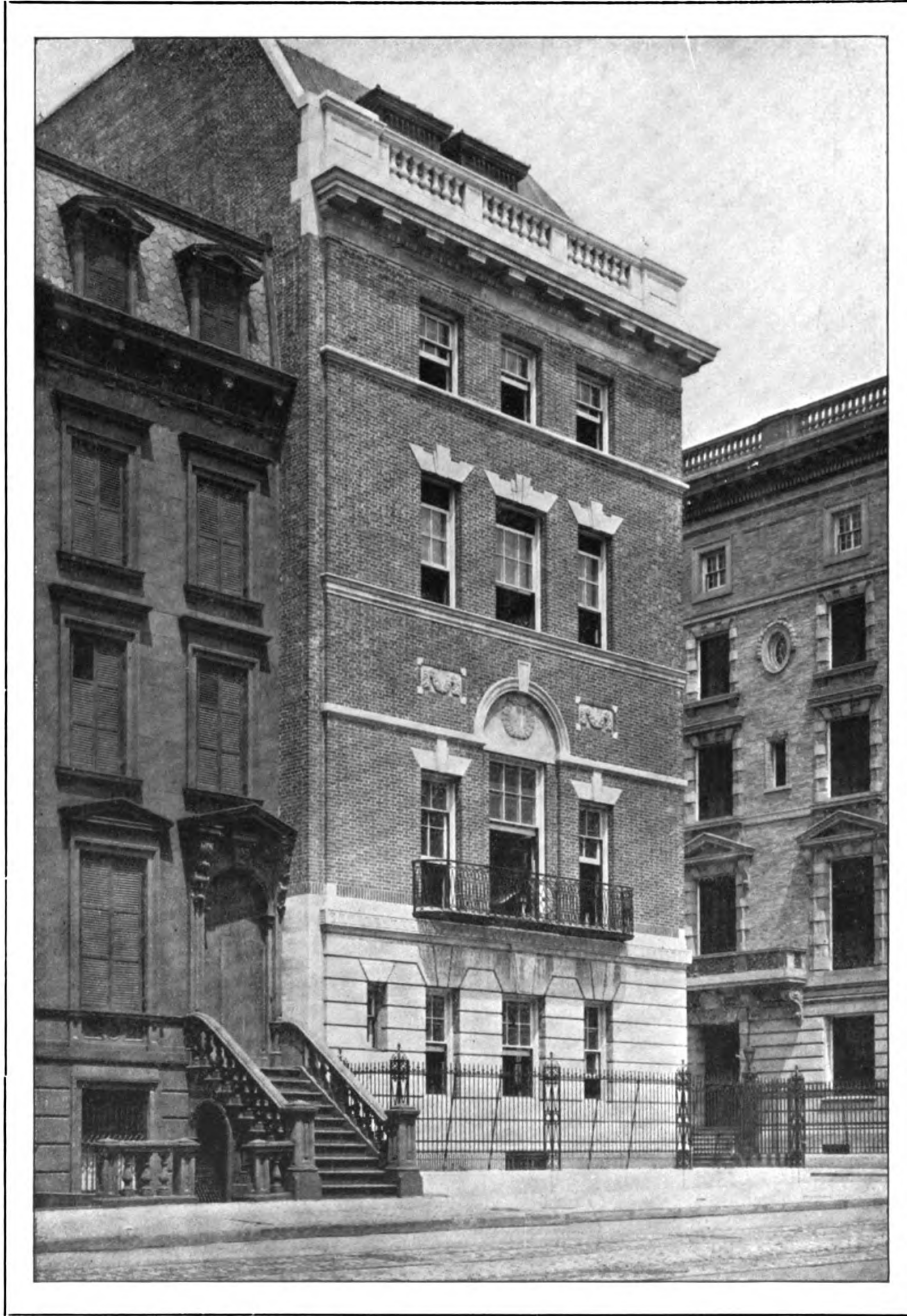
THIRD FLOOR PLAN



GROUND FLOOR PLAN

PLANS OF A RESIDENCE  
AT THE SOUTHWEST CORNER OF MADISON AVENUE AND SEVENTY-EIGHTH STREET, NEW YORK CITY  
*Designed by McKIM, MEAD & WHITE, Architects*

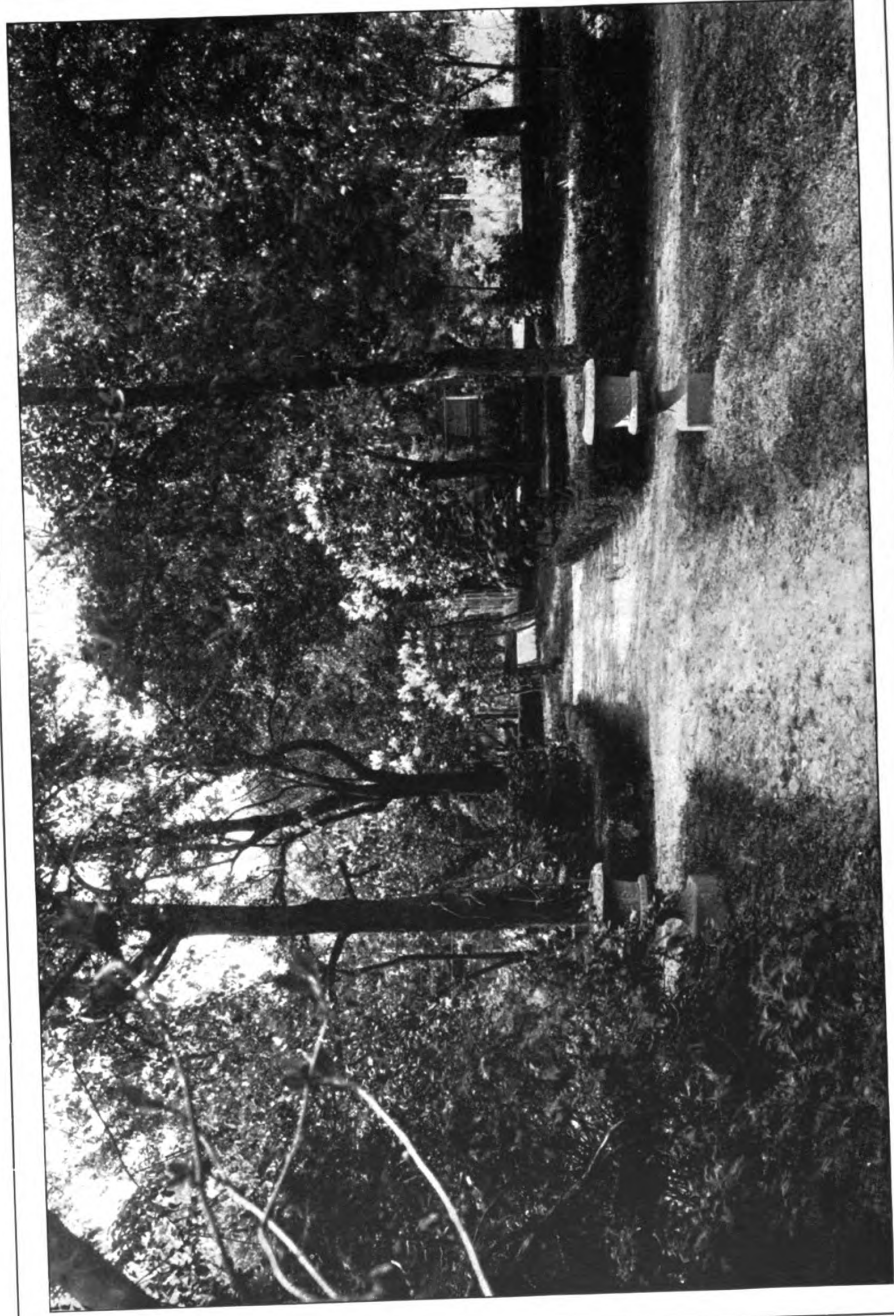
*A Residence, New York City*



THE EASTERN FAÇADE  
A RESIDENCE AT THE SOUTHWEST CORNER OF MADISON AVENUE AND SEVENTY-EIGHTH STREET  
NEW YORK CITY







THE GARDEN OF THE READ HOUSE

THE GARDEN OF THE READ HOUSE.

AT NEW CASTLE, DELAWARE.

THE September number of HOUSE AND GARDEN contained illustrations of the Read House, at New Castle, Delaware, a mansion erected in the year 1801. It stands in the corner of a garden occupying the whole of the property which belongs to the house and extending back into the town where ancient

growth and with plants that spring up only for a season.

Gardens of fifty years ago are not so common in America that one can afford to pass them without some study of their planning. *The Garden of the Read House* has three distinct divisions. Along the street at the front, and overlooked by the principal rooms of the house, is *The Flower Garden*, a perfectly formal arrangement of two circular paths linked, by means of square, latticed



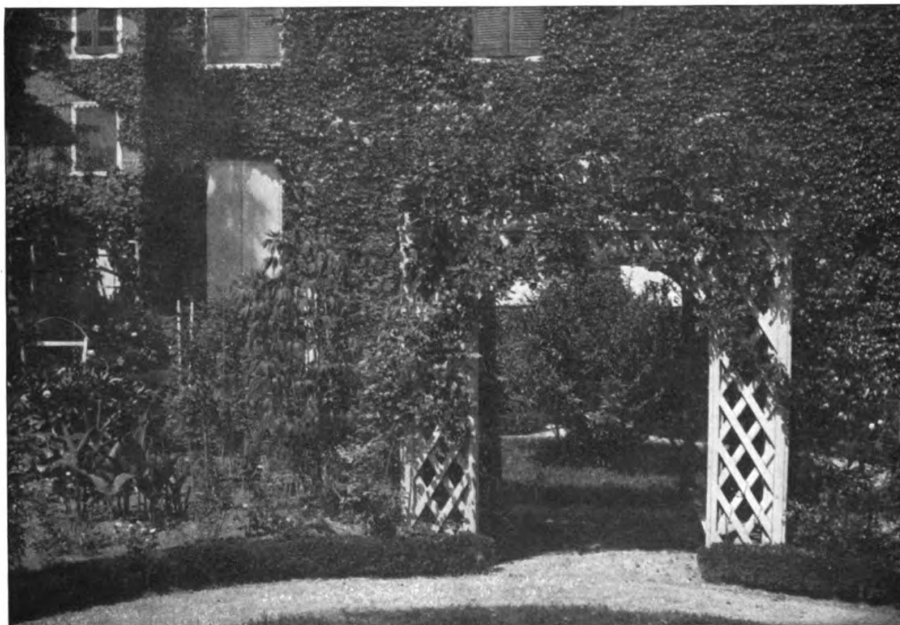
THE REAR OF THE HOUSE

THE GARDEN OF THE READ HOUSE

church towers and brick gables overlook the secluded walks. This beautiful surrounding for the mansion was laid out in 1846 by Mr. Robert Buist of Philadelphia. The trees and shrubs already existing were not only left undisturbed, but their value in the garden whole was so appreciated that the new work was skilfully adjusted to their surroundings. We see to-day trees of more than a hundred years playing their part with the younger

arbors, to an elliptical parterre in the centre. The arbors are veritable vine-clad bowers with wooden benches within on two sides. All the surrounding plats and flowers are enclosed by *A Box Hedge*, large enough to make a strong contrast with the edgings of the beds, but scarcely high enough to yield the heart's desire of so many, a garden enclosed by living green. The full, close hedges of the flower garden keep it distinct

*The Garden of the Read House, at New Castle, Delaware*



IN THE PARTERRES

THE GARDEN OF THE READ HOUSE



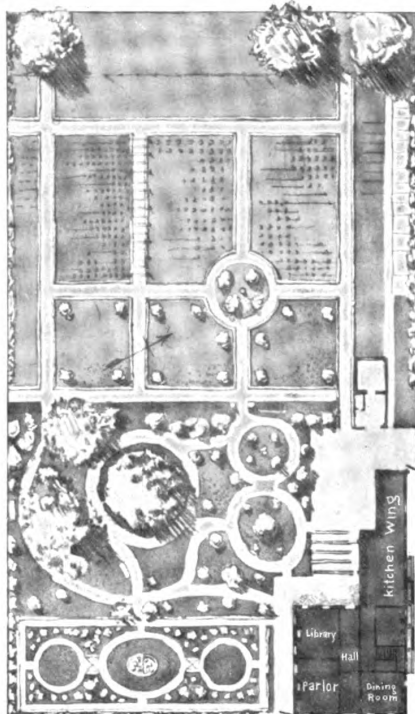
IN THE CENTRAL DIVISION

THE GARDEN OF THE READ HOUSE

House & Garden

however from the rest of the grounds. At the back is a space reserved for the well outlined and neatly tended beds of vegetables. *The Plan*, drawn to scale, will show this space to be much larger than the flower garden, but it is arranged with equal formality, with low box borders and with simple rustic arbors on which grape-vines are reared. A circular bed of turf, about which fruit trees are clustered, marks the intersection of two of its paths. By a low, almost imperceptible terrace it is raised above the grade of the flower garden and the central division.

It is this central division, with its winding paths and irregular islands of grass, which excites



THE PLAN

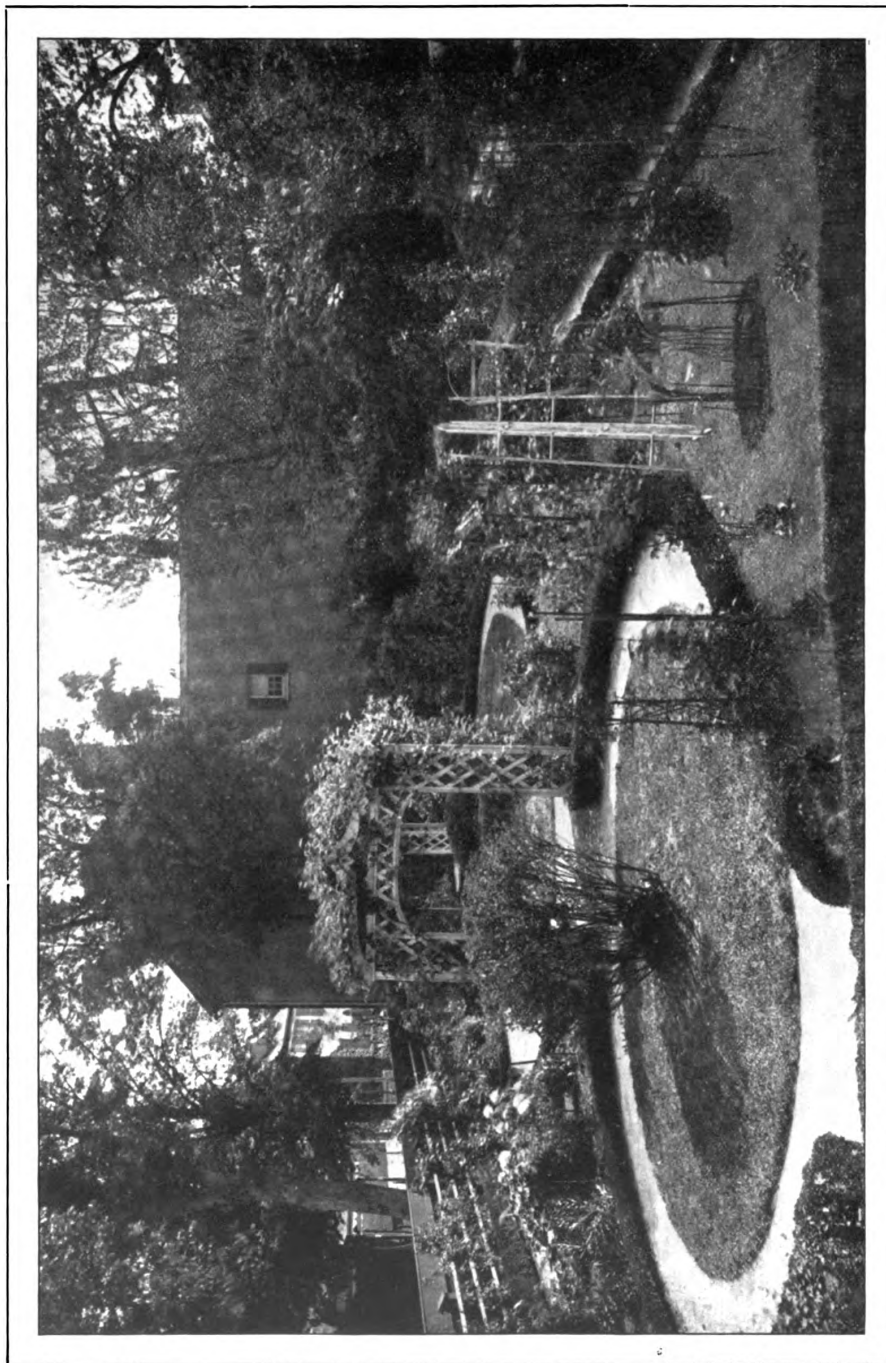
our curiosity. Why have straight lines and box edgings been here so suddenly abandoned? could a designer with conscious art have planned a contrast between the purely formal and the serpentine? or did an owner, influenced by the growing vogue of the naturalistic school, sweep away older lines for the sake of fashion? In truth no such guile was behind the designer's hand, and fortunately no such fickleness has the Read House and its garden ever suffered from their owners. In the intermediate division of the garden rectangular forms were put by for the simple purpose of preserving the group of cedar trees, the box and the balsam firs which had



A CIRCULAR BED OF TURF

THE GARDEN OF THE READ HOUSE

*The Garden of the Read House, at New Castle, Delaware*



THE GARDEN OF THE READ HOUSE

THE FLOWER GARDEN



A DEUTZIA BUSH



A BOX HEDGE

been growing there for full fifty years before the garden's planting. The great maple tree, too, must then have been a strong figure in the scene, just as it still predominates over all else and ends a vista down *The Arbored Walk* of the kitchen garden.

The few old gardens which remain in America have had a diversified existence. Incongruities of their parts are to be traced to changes in their history, or to the whims of owners

who brought to them, each in his turn, either careless indifference or the conceits of his time. But the garden of the Read House at New Castle has fared not so unfortunately, for it has been kept with continued and intelligent care. Even the old negro gardener

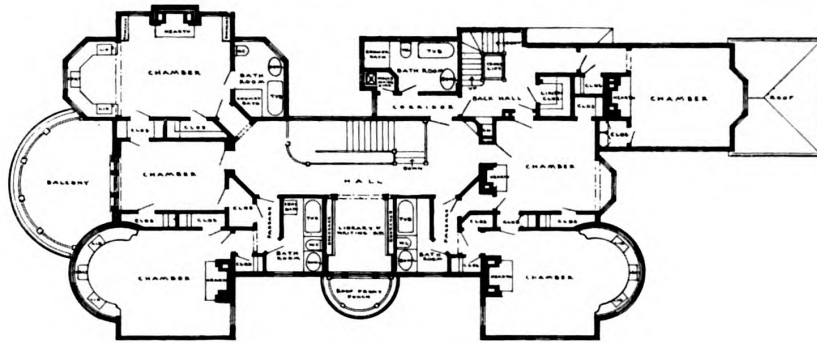


THE ARBORED WALK

but a few feet above the waters of the Delaware, are the aged Balm of Gilead, the magnolia macrophylla, and the crêpe myrtle. Wistaria and akebia vines cluster on the arbors, and a full rich growth of ivy covers *The Rear of the House*, adding a beauty to its stately walls.

assures the visitor that he has tended it steadily for twenty-five years. That it was laid out as a whole by one man, and at one time, is shown by the harmony of its different parts,—the seeming heedlessness of its central section notwithstanding. The symmetry of the parterres in front is carried to the extreme rear of the grounds by the balancing of two English walnut trees at each corner of the vegetable garden. Within these limits,

*A House at Brookline, Massachusetts*



•SECOND FLOOR PLAN•

•HOUSE AT BROOKLINE•

A HOUSE AT BROOKLINE.

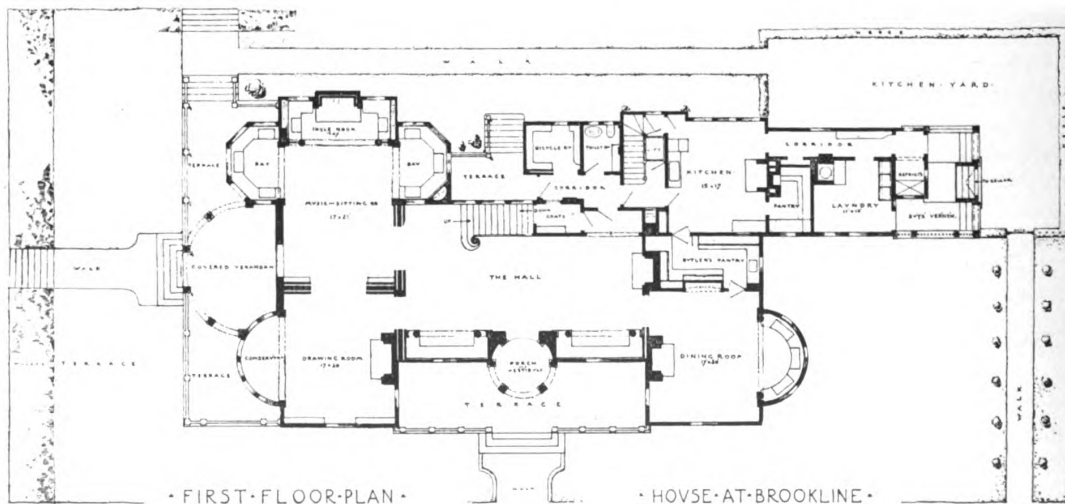
MASSACHUSETTS.

*Designed by J. A. Schweinfurth, Architect.*

TO make a large house "look small," that is to provide a generous number of rooms within the limited property lines of a suburb where land is expensive, is an enigma to which the architect's task is frequently reduced. Even more than this was to be solved by the designer of *A House at Brookline*, for the owner of that house, was unusually considerate of his neighbors, and was determined to protect their outlook which lay across his property. The lot was long and narrow, having its length parallel to the street, and with a fifteen-foot restriction

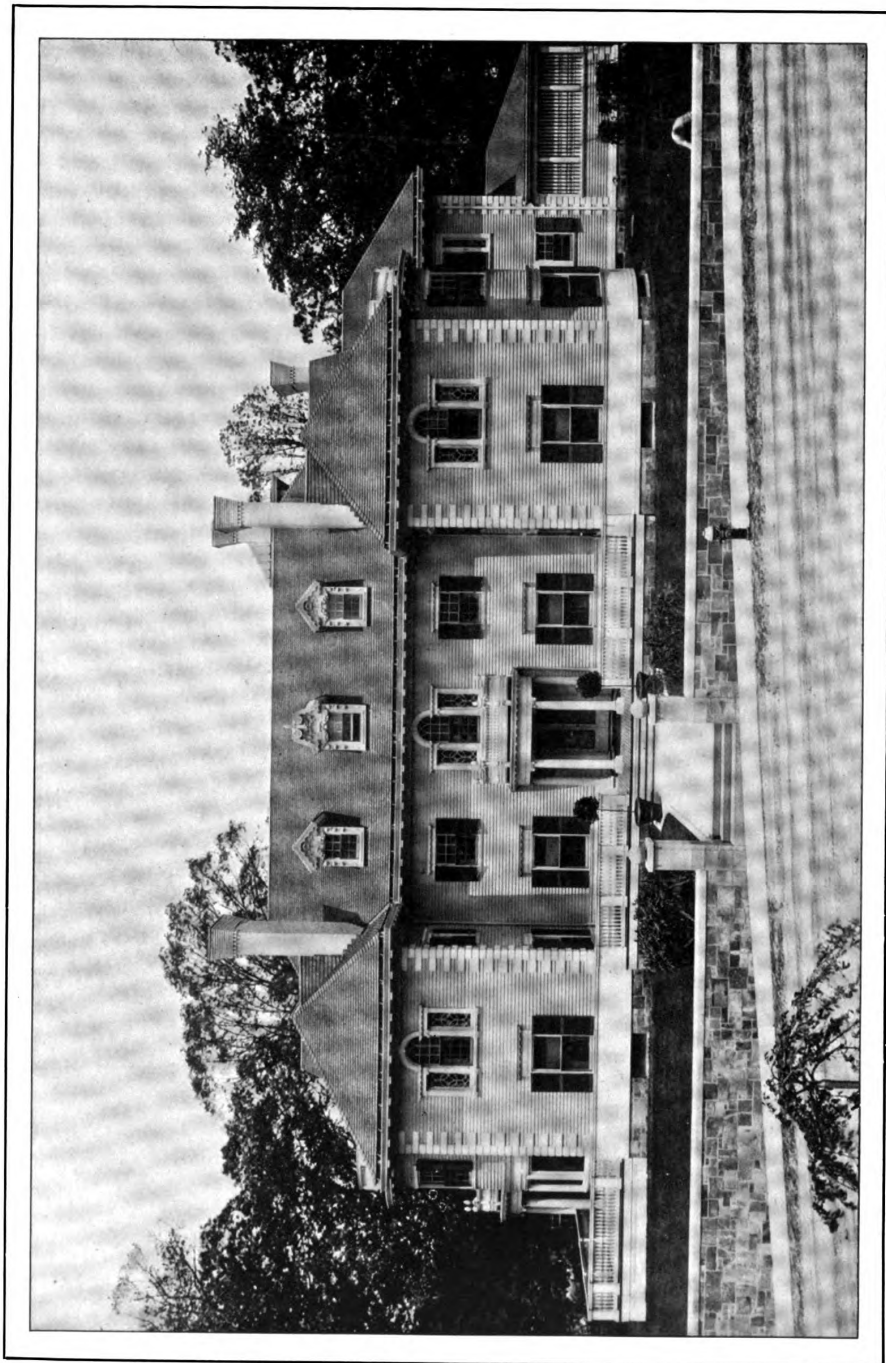
at the rear. The plan necessarily adopted was also long and narrow and parallel to the street. The front of the house,—requiring to be placed near the public thoroughfare,—was made perfectly simple, and the projections necessary for cheerful living-rooms were placed elsewhere. It is especially at the west end of the house where these have been developed to gain advantage there of a pleasant prospect across a sloping lawn to a large public lake or reservoir.

Considerable grading had to be done at this side of the property in order to make a short level terrace of ground before an end of the house which became, on account of its natural surroundings, an important façade. At present this prepared ground, unaided by



•FIRST FLOOR PLAN•

•HOUSE AT BROOKLINE•



A HOUSE AT BROOKLINE





House & Garden



FROM THE FOOT OF THE HILL

A HOUSE AT BROOKLINE

any retaining walls, consists only of grassed levels and slopes ; but the future is to see it improved by an arrangement of steps, balus-

trades and hedges, so that the aspect of the house, in looking *From the Foot of the Hill*, will have an extraordinary interest added to



FROM THE HILLTOP

A HOUSE AT BROOKLINE

*A House at Brookline, Massachusetts*



THE NORTH SIDE

A HOUSE AT BROOKLINE



THE HALL

A HOUSE AT BROOKLINE

*House & Garden*



THE HALL

A HOUSE AT BROOKLINE

it. The symmetrical disposition of the two bays at either side of a semi-circular portico seems to have an unfinished setting, and the

embankment awaits a new beauty which shall come to it by the guidance of an architect who shall direct a scheme of decorative plant-



THE DINING-ROOM

A HOUSE AT BROOKLINE

*A House at Brookline, Massachusetts*



THE OWNER'S CHAMBER

A HOUSE AT BROOKLINE

ing. The old trees which have been preserved by the careful placing of the house would provide excellent *motifs* for the design of parterres and walks.

The interior arrangement of the rooms on the first floor gives opportunity for generous entertainment; and at the same time, it affords privacy and isolation to the individual members of a large family. The first floor is finished entirely in quartered oak; and *The Settle in the Hall*, the lighting fixtures and the



THE SIDEBOARD

stained glass have been designed by the architect. The furniture in *The Dining Room* is also of his design, as well as are all the more important mantels. The one in the delightful ingle nook of the music room has for its *motif* caryatides of Roman Pans blowing on their pipes, and its simple treatment well accords with the quiet refined detail of the rest of the room, in fact one might say, the detail to be found throughout the whole interior of the house.

*House & Garden*



THE MUSIC ROOM

A HOUSE AT BROOKLINE

*A House at Brookline, Massachusetts*



THE SETTLE IN THE HALL

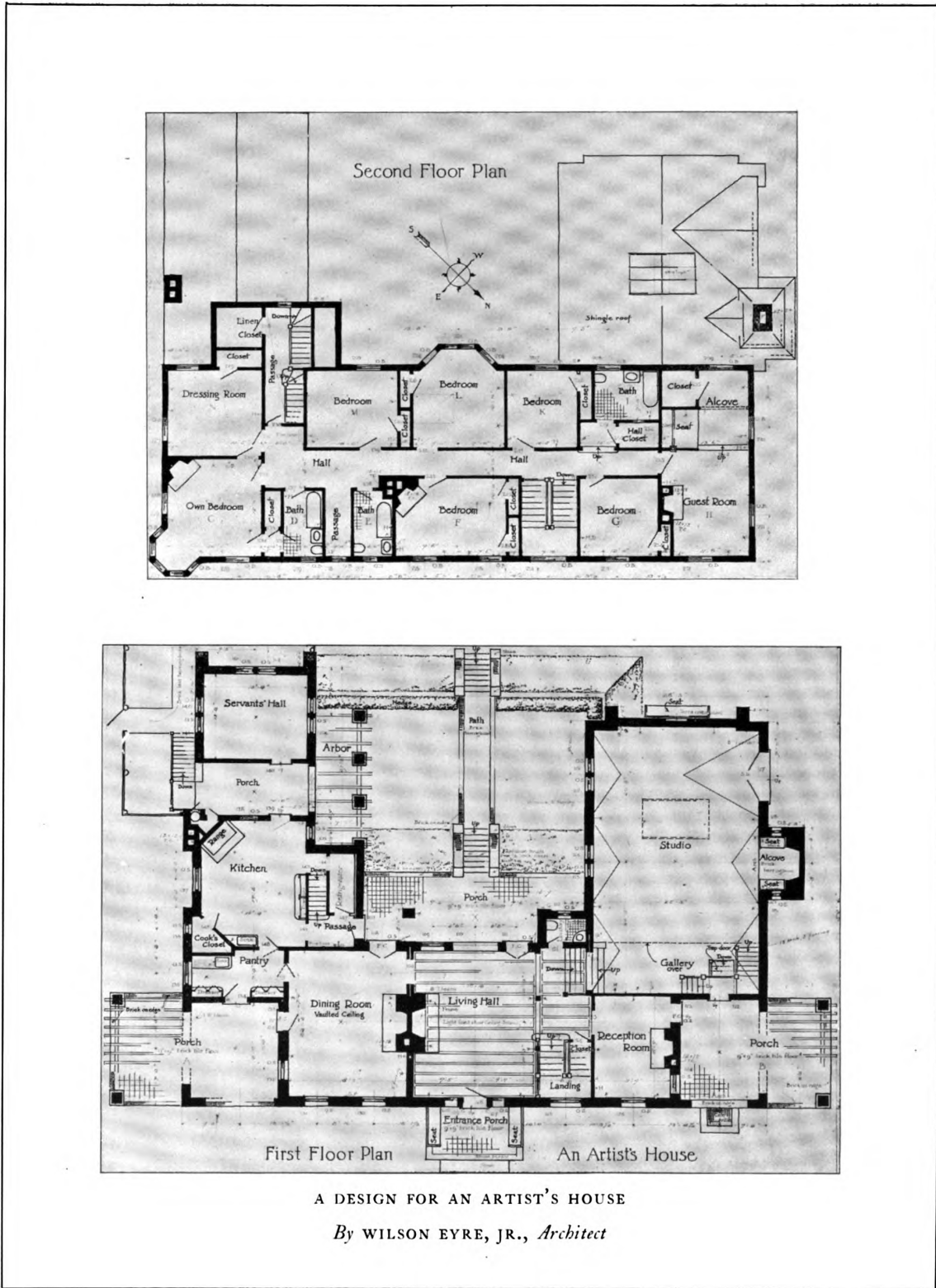
A HOUSE AT BROOKLINE

On the second floor are as many as six chambers, their woodwork painted white, and each connected with a private bathroom. The refined simplicity of this story is well shown by *The Owner's Chamber* with its dignified mantel and the absence of overwrought detail or tawdry furnishings. Its windows have a cheerful outlook through the trees toward the distant lake. Ample accommodations for servants are provided on the third floor, through which an independent back stairway reaches to a belvedere, a striking feature of *The North Side* of the house and a station from which its best surroundings are to be seen.

If not faithful to the severity of the old New England wooden dwelling, the dignified

masses seen in the principal façades of this house at Brookline strongly remind one of that prototype. The monotony which some may feel in the large areas of clapboards painted a pure white, in historic examples, has been here avoided by a coloring of very light yellow with creamy white detail. A little of light greenish blue, as a background of the rosettes between the modillions of the cornice, is a satisfactory addition to the scheme, where the shadow of the eave prevents any danger of too sharp a contrast. The shingled roof is stained a bluish bronze green, and the natural corroded color of the copper roof in the belvedere makes a uniform contrast with the walls.

House & Garden

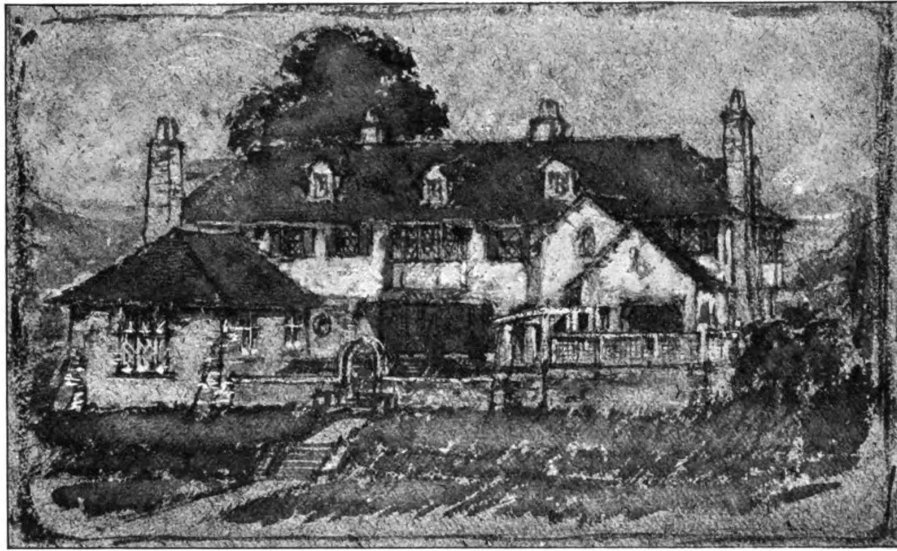


A DESIGN FOR AN ARTIST'S HOUSE

By WILSON EYRE, JR., *Architect*

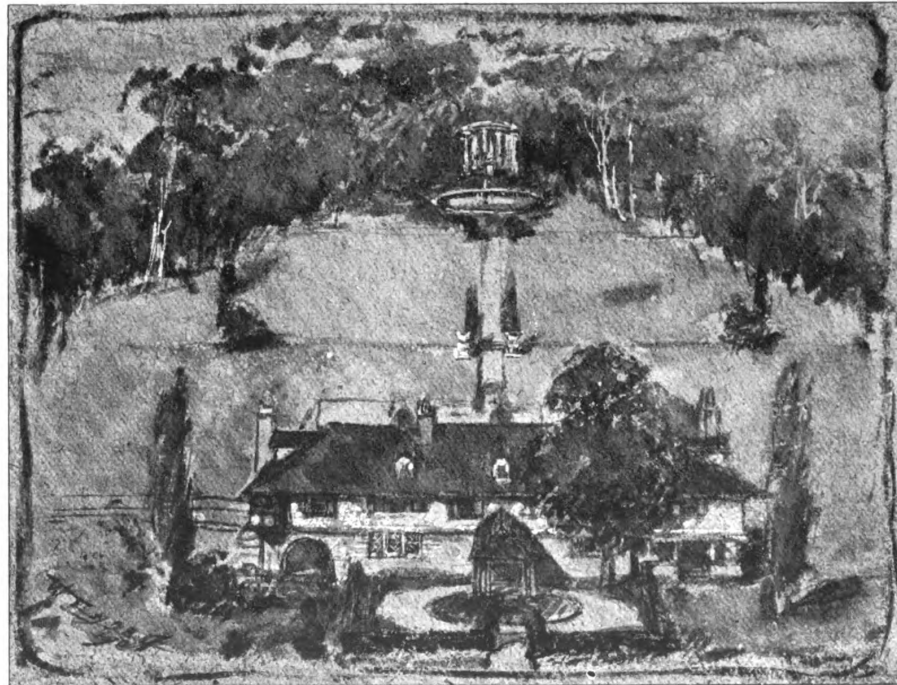


*A Design for an Artist's House*



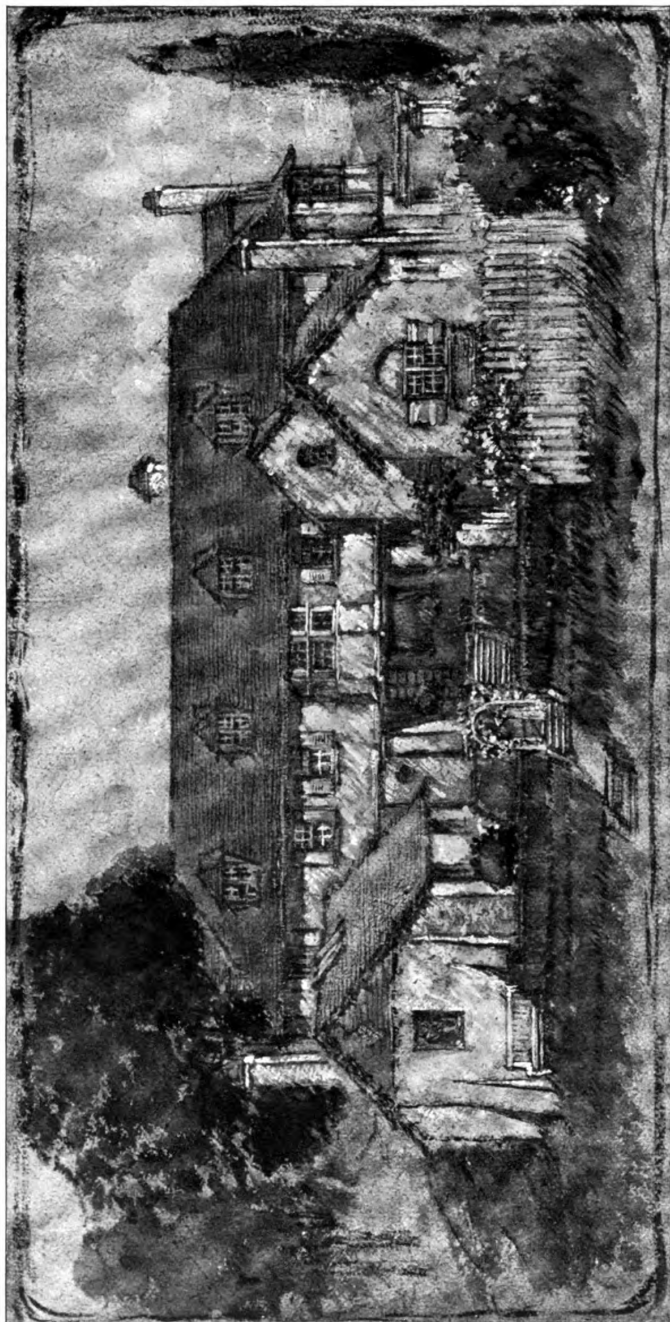
FROM THE GARDEN

A DESIGN FOR AN ARTIST'S HOUSE



BIRD'S-EYE VIEW

A DESIGN FOR AN ARTIST'S HOUSE



ALTERNATIVE STUDY FOR ELEVATION TOWARD THE GARDEN

A DESIGN FOR AN ARTIST'S HOUSE

By WILSON EYRE, JR., *Architect*

# House & Garden

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THE First International Exhibition of Modern Decorative Art, to be held at Turin in 1902, promises to be an event of unusual interest. The prospectus just issued by the American Committee deserves serious consideration. Acknowledging the esthetic progress in architecture and the decorative crafts, which has been made in America by the intelligent co-operation of artists and manufacturers, the committee on behalf of its Italian colleagues, invites exhibits under the following heads:—"I. The Modern House and its Decorative Elements, II. The Modern Room and its Decorative Whole, and III. The House and Street in its Decorative Whole." The visitor to Turin may expect to find thus classified every sort of domestic object, from wall decorations, glass and pottery, to clocks and stoves. The prospectus goes on to say that "It is not a question of bringing together many objects of a different character, but rather of producing the *decorative whole* in harmony with the essence of modern life." We are very glad to welcome so admirable a sentiment and so practical a program for carrying it out. That the work of the architect does not cease with the mere walls of his building, but must include the more subtle task of harmonizing all the objects gathered within those walls, is a fact of the utmost importance to the future development of all our arts and crafts. It is gaining recognition on both sides

of the water, and it is particularly significant that this new and very practical expression comes from awakened Italy.

Plans of buildings and of their parts, of streets and squares, and designs of gardens, bridges and porches are invited under the third of the above divisions, as well as designs and models of all the details which apply to the "exterior decoration of the house and street." It is here where architects will find *L'Art Nouveau* invading the domain heretofore held by the distinct styles of the past. That the object of the exhibition is to be the promotion of this new art is shown by the following significant words of the prospectus: "As this exhibition is not to be the reflection of other industrial exhibitions so oft repeated, *neither reproduction of styles already known, nor simply industrial productions wanting of an artistic stamp* will be admitted."

The departure from the cherished historic styles is all too tender a subject for many to view the coming exhibition at Turin with any other feeling than that of curiosity. But it should be at least a hopeful curiosity. Has not the recent work emanating from Dresden and Munich,—work without precedent except in the far East,—been marked by productions of permanent artistic value? When the bizarre and the extreme have disappeared by reason of their own weakness the vitality of a new artistic impulse will surely remain. It is to this new impulse that Italy now holds out her hands. It is an acknowledgment that she has, herself, too long regarded the monuments of the past, and desires to-day to cast in her lot with the party of progress.

PRACTISING architects can find surprising news upon their profession in an article which appeared recently in a popular magazine. The point of view is purely mercenary. The profession is represented as an investment, and an investment yielding dazzling profits from work of the largest scale. The expenditure of time and money for academic education and office experience is measured against enormous commissions to be won later on, from million-dollar office buildings.

The elements which are considered necessary to the make-up of the architect are enumerated, and we are to judge of their importance by the order in which they are given.

First we are told that a knowledge of materials, of mathematics and of statics is certainly necessary. Next comes a knowledge of business matters, contracts, specifications, the inspection of work and the adjustment of responsibilities. At last it is added that "The architect must have an inherent good taste" and that "He must possess the knowledge that distinguishes the connoisseur, carried to the point of a technical acquaintance with historic precedents and the shibboleths of styles." Can such a combination produce architecture? Far from being able to produce anything above artistic mediocrity, it is certain that it is just this combination to which the mediocrity of to-day is due. The fact is that no enduring creations of architecture are ever brought forth by the personality to which a "good taste" and "the knowledge which distinguishes the connoisseur" are merely saddled on at the last. Nor are they achieved by the men who go into the business as an investment. The calculation of personal expense and gain has been a secondary one to those who are rearing the

buildings destined to be real monuments for the future. These men have been impelled to their work by innate tendencies of mind and a natural impulse to express their esthetic feelings in that particular way and in no other.

Eight years of academic preparation is given in the article quoted as the preliminary for the architect's career. The description of his success is marked by the glittering details of a huge office force turning out the drawings for a twenty-story skyscraper in as many days and the large sum which comes to the architect in a short time if he only know how to properly "push" the work of construction. Much as it is to be desired that a liberal academic education will come to be the equipment of every architect, it is the exception of the present that the academic men receive the largest returns for their preparation. Those who are drawing the most wealth from architecture so-called have, as a rule, seen the least of the academies. The picture given of the architect's office force of highly salaried and Paris-trained men is not general to this country. Whether or not it may be so in the future, it is now only true of conditions in New York City and partially true of those in Boston and Chicago.



THE POSTER OF THE TURIN EXHIBITION

A REPRINT OF "PERCIER ET FONTAINE."

MORE faithful records of Roman architecture have never been made than those which resulted from the casual meeting at Rome of two comrades from the old atelier Peyre of Paris,—Charles Percier and Pierre-François-Léonard Fontaine. Each had obtained the *Grand Prix de Rome* and had gone into Italy shortly after winning the



ALLÉE, VILLA ALBANI

honor. There began the intimate acquaintance which moulded these two men into almost one personality. Their two names are pronounced as one in the history of the architecture and architectural research of the past century. Their enthusiasm for the monuments of antiquity held them for several years to the labor of measuring and drawing. A number of elaborately published works were then given to the world. One of the most important was the *Choix des plus*

THE T-Square Club has just issued a syllabus announcing the subjects for competition among its members for the coming season. In accordance with a recently established custom of the Club the subjects for study are limited to one department of design. Certain phases of city street embellishment are to be taken up at each meeting. Far from encouraging attention to purely imaginary studies for beautifying thoroughfares without regard to public needs the program invites a solution of practical problems. Architectural treatment is to be suggested for an elevated railway station, a city square, facilities for bill-posting, a public wash-

*célèbres Maisons de Plaisance de Rome et de ses Environs*, a folio volume published at Paris in 1812–1813. The work has long since been out of print, and the present price of a volume, when found at all, is so high as to exclude it from all but a few fortunate libraries.

It is from the press of an enterprising German publisher that we receive an excellent reprint of this classic of architectural literature, with a descriptive text in German by Dr. D. Joseph, an art professor of Brussels.



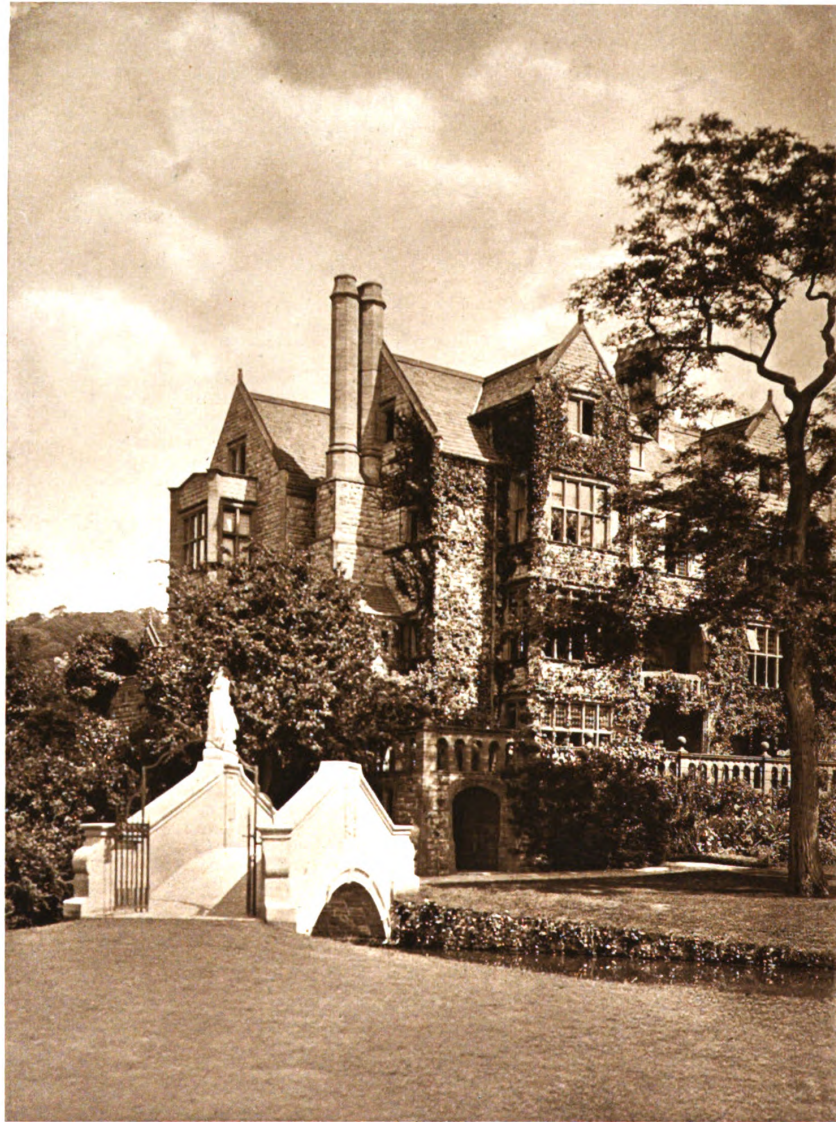
VILLA ALDOBRANDINI

The reproductions are remarkably true to the original illustrations and show the curious detail of the old-fashioned mode of rendering. Twenty-four of the more important Roman villas and their gardens are shown with plans drawn to scale and the functions of the different parts identified. Fragments of ornament are added to the several perspective views. The convenient size of such a record of monumental garden architecture adds to the usefulness of its new form.

house, street accessories and public conveniences. That the question of these improvements is a pressing one in the rapid growth and development of our cities is shown by a number of instances of actual legislation. It is this desire for civic beauty and convenience that the T-Square Club recognizes and to which it turns its attention with characteristic zeal. The competitor whose designs receive the highest number of approving votes is awarded the T-Square Club Traveling Scholarship.

<sup>1</sup> Römische Villen und Parkanlagen nach *Maisons de Plaisance de Rome et de ses Environs* von Percier und Fontaine, von neuem Herausgegeben und Textlich auf Grund der neueren Forschungen bearbeitet von Dr. D. Joseph. 4to in portfolio. 28pp., 78 plates. Berlin and New York, Bruno Hessling. Price, \$12.00.





*Glencot*

# House & Garden

Vol. I

DECEMBER, 1901

No. 7



THE HOUSE—FROM THE LAWN

GLENCOT

## GLENCOT

A MODERN ENGLISH HOUSE AND GARDEN.

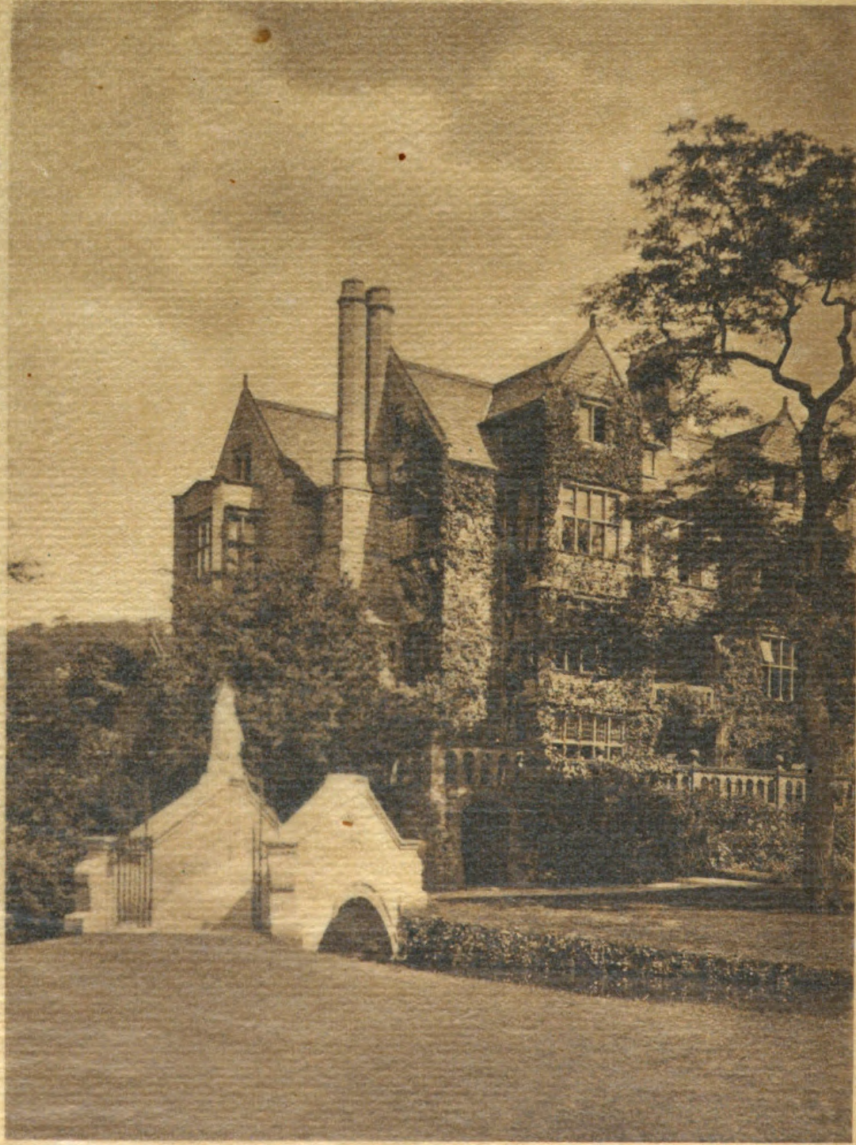
*Designed by Ernest George & Peto, Architects.*

GLENCOT is situated in Somerset, England, at the foot of the Mendip Hills which run across the northern part of the county from east to west. Rising abruptly from low moorlands, which once belonged to the sea and which now lie practically at its level, the hills reach a height of about a thousand feet, and from the broad plateau of their tops one commands a wide expanse of country in looking toward the Devonshire Hills and Exmoor, the land of the Doones. The southern slopes of the Mendip Hills are full of caves wonderful with stalactites and stalagmites: and the stream, which feeds the mills below Glencot, disappears from view near its source on the heights, appears again as a pool in the great commons on the hillside, and then bursts to an his toric course just above Glencot, and becomes a quiet English stream, winding amid the gorse and heather on the hillside, above, one seems far away from the business of modern England and the tamed and cultured landscape which

associates so intimately with English scenery. But the lowlands give once more the familiar scene of good roads, fine trees, neat cottages with gay gardens and smooth stretches of green lawn. Besides these, are tall factory chimneys which mean modern activity.

I was very familiar with all these surroundings before I went to Glencot to study more carefully the house and grounds; but often as I had passed by on the level or looked down from the heights, I had never really known the place, because like all English country houses, it is screened as much as possible from the public. The house itself was built some eight or nine years ago by Messrs. Ernest George & Peto, (now Ernest George & Yeates) and although not what might be called one of their important works, it is fully as interesting as some of their larger places, because of the exacting limitations of the site. If there is any one thing in which English architects are pre-eminent it is certainly the designing of country houses, for this is a study which, on





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associates so intimately with English scenery. But the lowlands give once more the familiar scene of good roads, fine trees, neat cottages with gay gardens and smooth stretches of green lawn. Besides these, are tall factory chimneys which mean modern activity.

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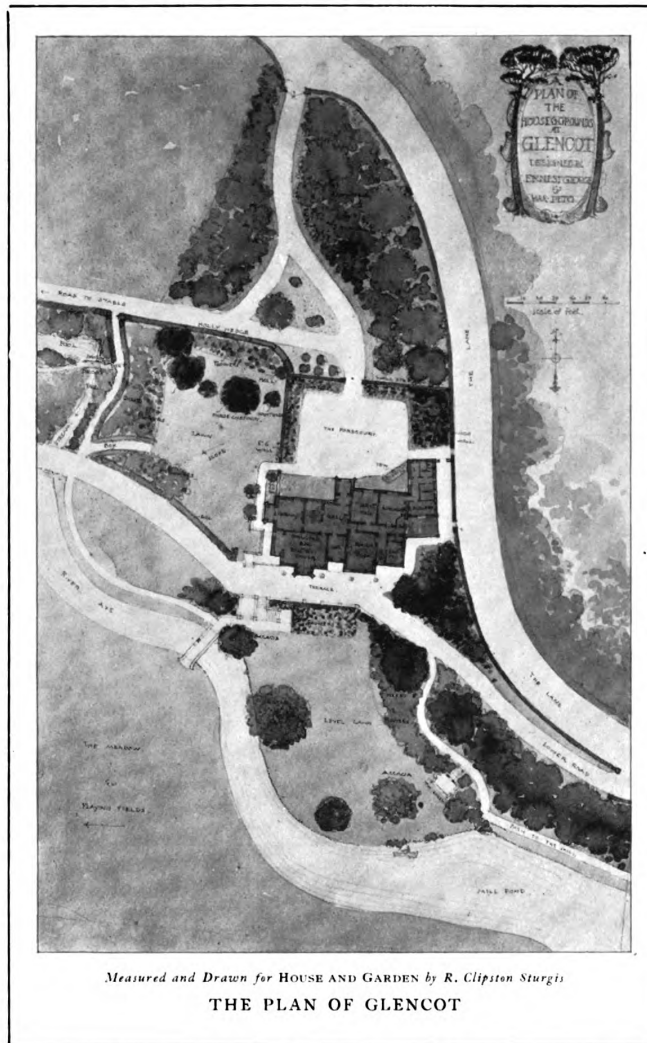
### Glencot

account of the country-loving habits of the English people, has received more attention in England than it has anywhere else. Mr. George stands easily in the front rank of architects in this class of work. His city houses have a certain stamp of the artist, and his church work is individual and interesting, but his country houses are absolutely in touch with the best English precedent and in harmony with the best English taste. Mr. George himself belongs to the class of architects who put the personal touch into all that they do. There is no mingling of many styles in one building, nor is there any great variety of style in the various kinds of buildings which Mr. George has done. They are nearly all based on seventeenth and eighteenth century work,—for the most part English in character,—but with a trace of Flemish in the detail and handling; and through them all runs a personal note which is unmistakable.

It is by no means a simple thing to build a house in a country rich with memorials of a past generation, to keep to the character of older work and yet to be wholly modern in meeting the needs of the present day.

Such a problem was to be solved at Glencot; and there was the added difficulty of a piece of ground extremely irregular in shape and contour and limited by a public road on one side and a stream on the other. Here, however, was undoubtedly the one possible spot for the house, and the difficulties of

the situation have turned out to be just so many opportunities for effect. The house is placed close to the road, which here is hardly more than a lane and has neither the dust nor the noise of a high road. The entrance to the kitchen and offices is thus made very directly. But the main entrance, that is the upper road which comes from the direction of the village, enters at some little distance from the house and so has room for a good drive before it comes, through a second pair of gates, into the forecourt. The lower drive, coming in on a lower level, leads directly to



Measured and Drawn for HOUSE AND GARDEN by R. Clipston Sturgis

THE PLAN OF GLENCOT

the terrace which is on what might be called a basement level, but it is more truly a ground floor. This drive is seldom used, and seems indeed somewhat superfluous except in approaching the house from the south.

The house itself is perched on the hillside; the road is above it, the stream below.

*House & Garden*



OUTSIDE THE FORECOURT

GLENCOT



THE FORECOURT

GLENCOT

Glencot



FROM THE SOUTH

GLENCOT

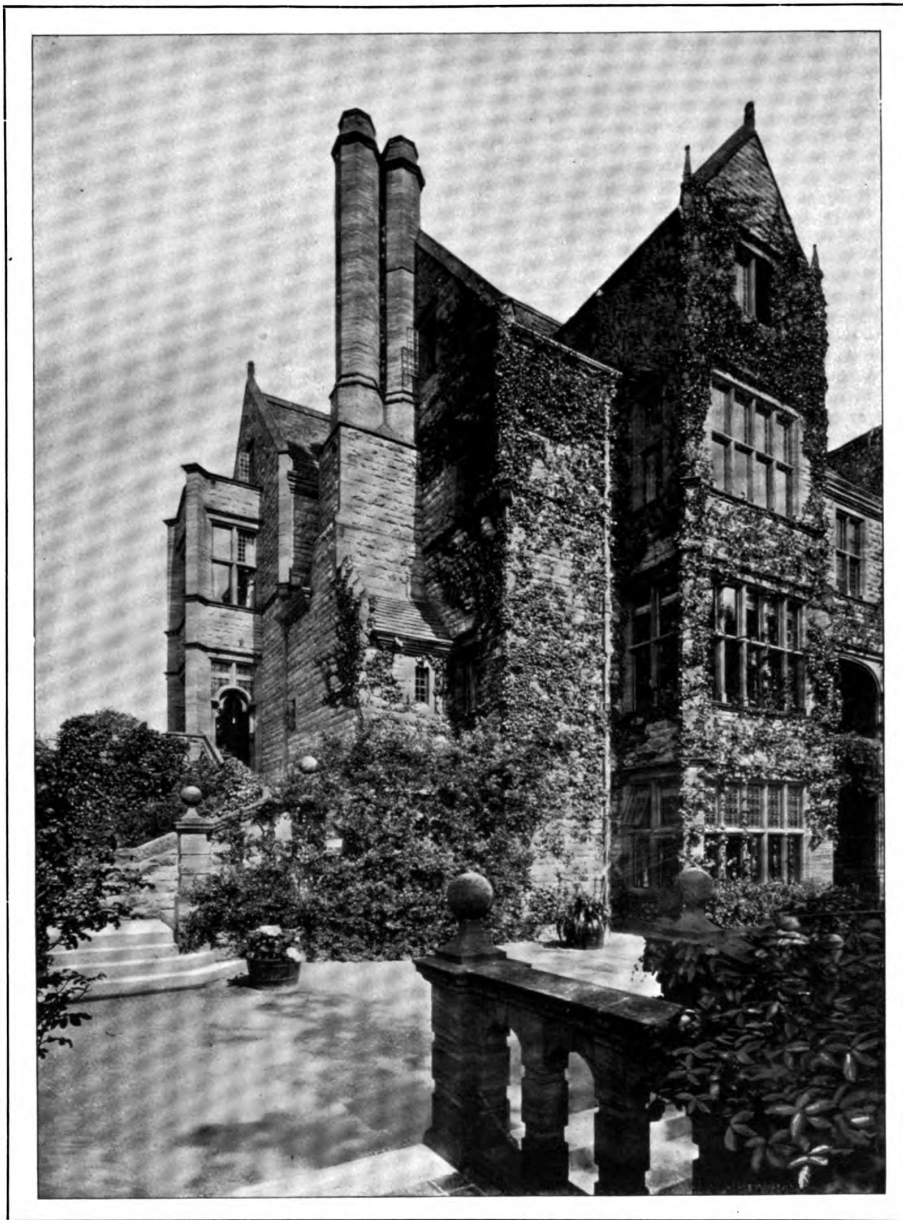
Its general character, as one approaches it, appears rather low and rambling, and yet one is agreeably surprised at the garden front, which towers above one with the added height of another story and with terraces below. On the front the house is of the long and low type so usual in England; but on the garden side, this being impossible, the height is actually accentuated and made the most of. The comparatively narrow bays rising to the full height of the house emphasize all the perpendicular lines and echo the note given by the splendid Italian cypress which some bygone owner planted on the riverside below. Here is a characteristic mark of Mr. George's attitude in designing. I remember his once saying to me that if a problem seemed to call for long low lines he tried in every way to emphasize this quality, and that if perpendicular lines were the keynote of the composition then he forced this point and made the most of it.

In the plan of Glencot here published no

attempt has been made to give more than the immediate surroundings of the house. The stable and other outbuildings are very interesting but they must be omitted now. In some ways the general layout here is not on the lines of the older English places, which are invariably subdivided, and one finds forecourt, enclosed gardens, enclosed kitchen-garden, enclosed kitchen-yard and enclosed stable-yard all brought together as a homogeneous whole. At Glencot, however, we have a plan more like the layout familiar to us here in America, for the forecourt is the only enclosed portion of the place; elsewhere all is open and less defined.

As it has already been said the upper entrance is the only one in general use, and this leads to the enclosed forecourt. Here high walls cut one off from the public road and lower walls insure a still more complete privacy—an absolute essential of an English house. No Englishman is willing to have either his house or his grounds overlooked;

*House & Garden*



THE SOUTHWEST ANGLE

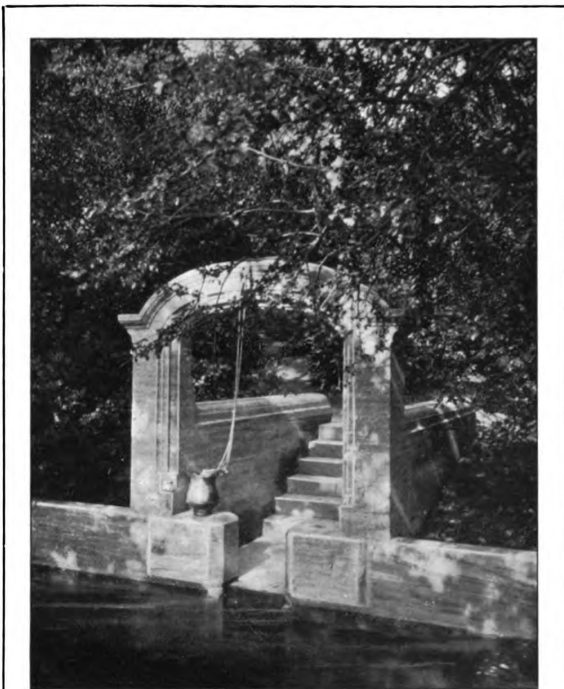
GLENCOT

Glencot

and I do not believe that any American, objecting to the selfishness of those who wall off their lands, would be inclined to complain longer if he had once enjoyed the quiet, the comfort and the pleasure of these really private places. The motive which produces them is not a selfish one; it makes in the end for the public good.

The drive is bordered with dense shrubbery and flowers, and the forecourt also has shrubs on a sloping bank next to the lane; but the other planting is rightly somewhat more formal. A gate in the western wall of the forecourt leads out to a sloping lawn and

to steps descending to the terrace. The stable drive branches from the main drive just outside the forecourt, and is hedged on one side with clipped yew. A delightful shaded path leads from this road to a spot where a part of the stream is dammed, making a quiet pool, below which is heard the rush and tumble of the water as it escapes to a reach below. On a hot August day one felt inclined to sit here and go no farther; for one does not feel in England the eagerness and impetuosity for work which seem to be the result of our climate here. The most energetic person, if given two months in a quiet, sleepy English town, will find his



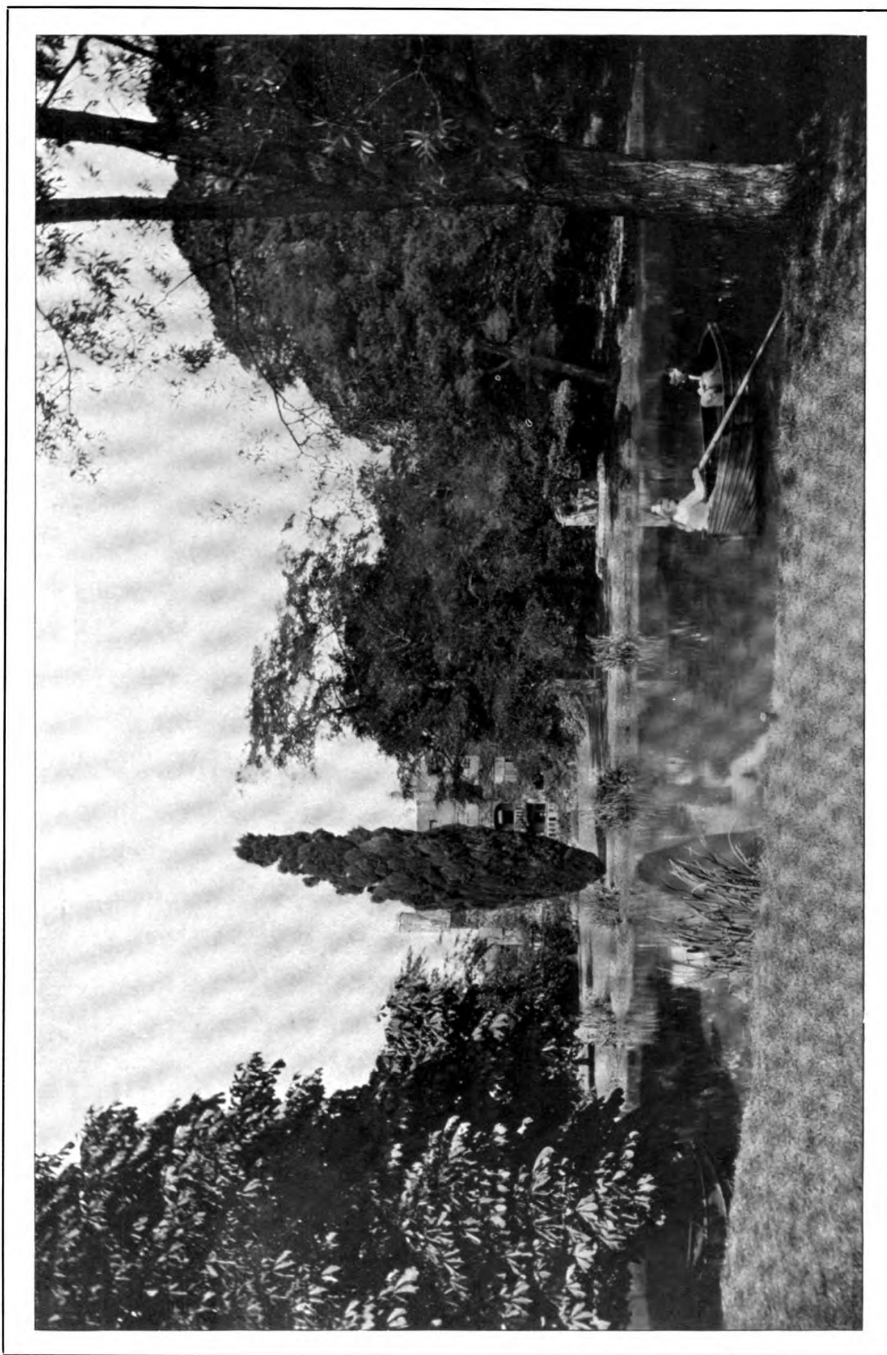
STEPS TO THE SPRING



A GARDEN HOUSE



FLOWERS BELOW TERRACE



GLENCOT—FROM BEYOND THE MILL-POND





House & Garden



THE MILL

GLENCOT

restlessness disappear and he will be perfectly content to take life as quietly and enjoy it as thoroughly as the English themselves do.

I could not stop long, however, if I wanted to have my plan finished before lunch ; and I certainly did not want to leave without



THE SPRING

GLENCOT

*The House and Garden of Mr. Charles A. Platt*

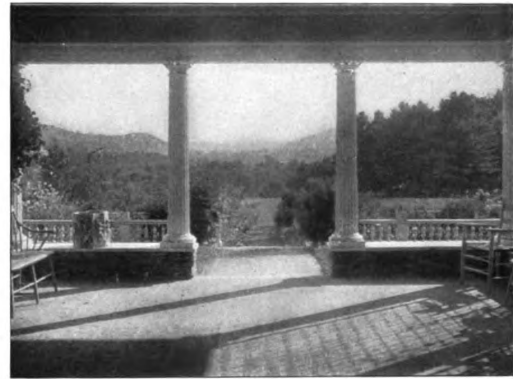
THE HOUSE AND GARDEN OF  
MR. CHARLES A. PLATT.

THE house and garden of Mr. Charles A. Platt are situated not far from Windsor, Vermont, on the New Hampshire side of the Connecticut River Valley. At this point in its course, the river runs smoothly between low hills, rising with pleasant irregularity from the bank. In some places the ascent

The house and garden are situated on a low hill which rises a little nearer the river than some of its neighbors, and consequently affords a view of the whole length and width of the valley to the south. Behind this hill is a sharper ascent, which shuts off all outlook to the east. The road whereby the approach is made skirts the base of the second hill, and the site of the house to the left of the road is marked by two stone posts which fix the



FROM THE ROAD



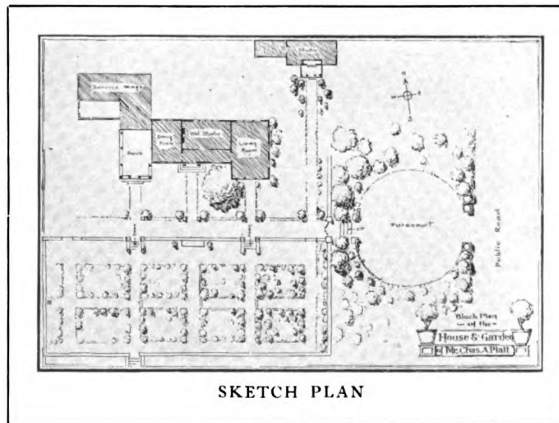
FROM THE PIAZZA

begins much nearer the water than at others, and the elevations vary from a few hundred feet to almost a thousand. The result is a well-composed landscape, with low hills in the foreground, with higher hills beyond, with dim glimpses of the Green Mountains in the distance, and with the occasional views of the river winding down the green valley—the whole being dominated and distinguished by the not too imposing bulk of Mount Ascutney, which looms up seven or eight miles to the southwest. It is a simple, comely, yet very varied country, which nature has made upon a scale eminently suitable for human habitation, and in which the marks of cultivation only enhance the propriety of the general effect.

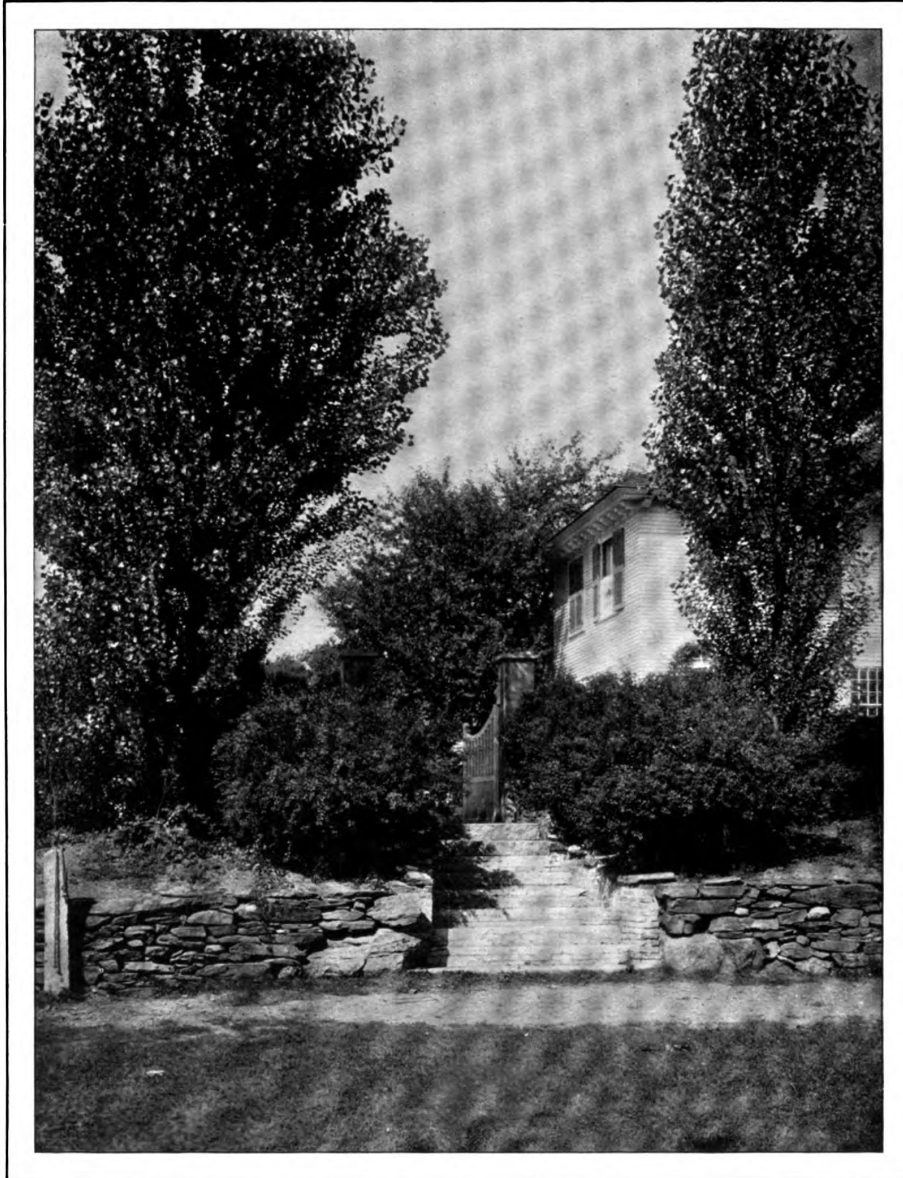
entrance to a level circular recess or informal forecourt cut out of the embankment.

The sides of the embankment are retained by a low wall, and any sight of the grounds, although not of the house, is shut off by shrubbery and evergreens. Let us suppose a visitor entering the gate and taking what would be the most natural stroll through the grounds and garden. After passing the gate he would come out upon the pathway running parallel to the longer side of the

house and the garden. Immediately to his right another path lined with a privet hedge leads up to the studio. This walk is tolerably steep, and the level of the studio is in reality somewhat higher than the second floor of the



SKETCH PLAN



ENTRANCE GATE OF MR. PLATT'S GARDEN

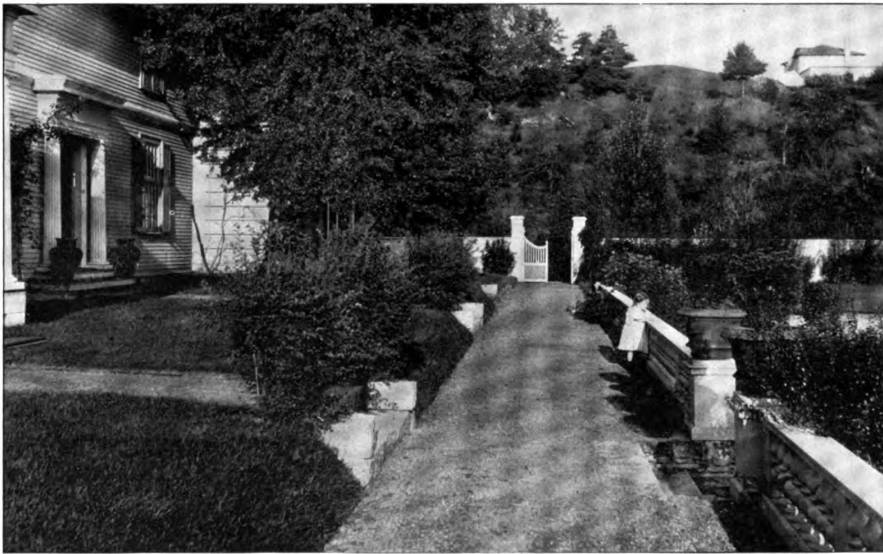


*House & Garden*



LOOKING UP THE LATERAL PATHWAY

MR. PLATT'S HOUSE



THE TERRACE

MR. PLATT'S HOUSE

*The House and Garden of Mr. Charles A. Platt*

house. The sides of the hill are planted with masses of hardy shrubbery. On the visitor's left and on the same level with the main walk, is an extension of the garden recently planted and not shown in the illustrations. Further along the first pathway is the house on the right, and on the left, but on a much lower level, the main garden. Between the house and the walk is an apple tree, the remnant of a former orchard. The smaller paths leading to the entrances of the house

of the whole valley lies stretched out before the observer. Further to the west and not disclosed by the illustrations the highest point of Mount Ascutney rises a little above a grove of pines, and the nearer and smaller mass of Mount Dingleton on the southeast composes admirably both as to distance and height with the rest of the landscape. A stretch of green turf lies between the house and the grove, and if the visitor should walk across this lawn, and through the grove, he



LATERAL PATHWAY



LONGITUDINAL PATHWAY

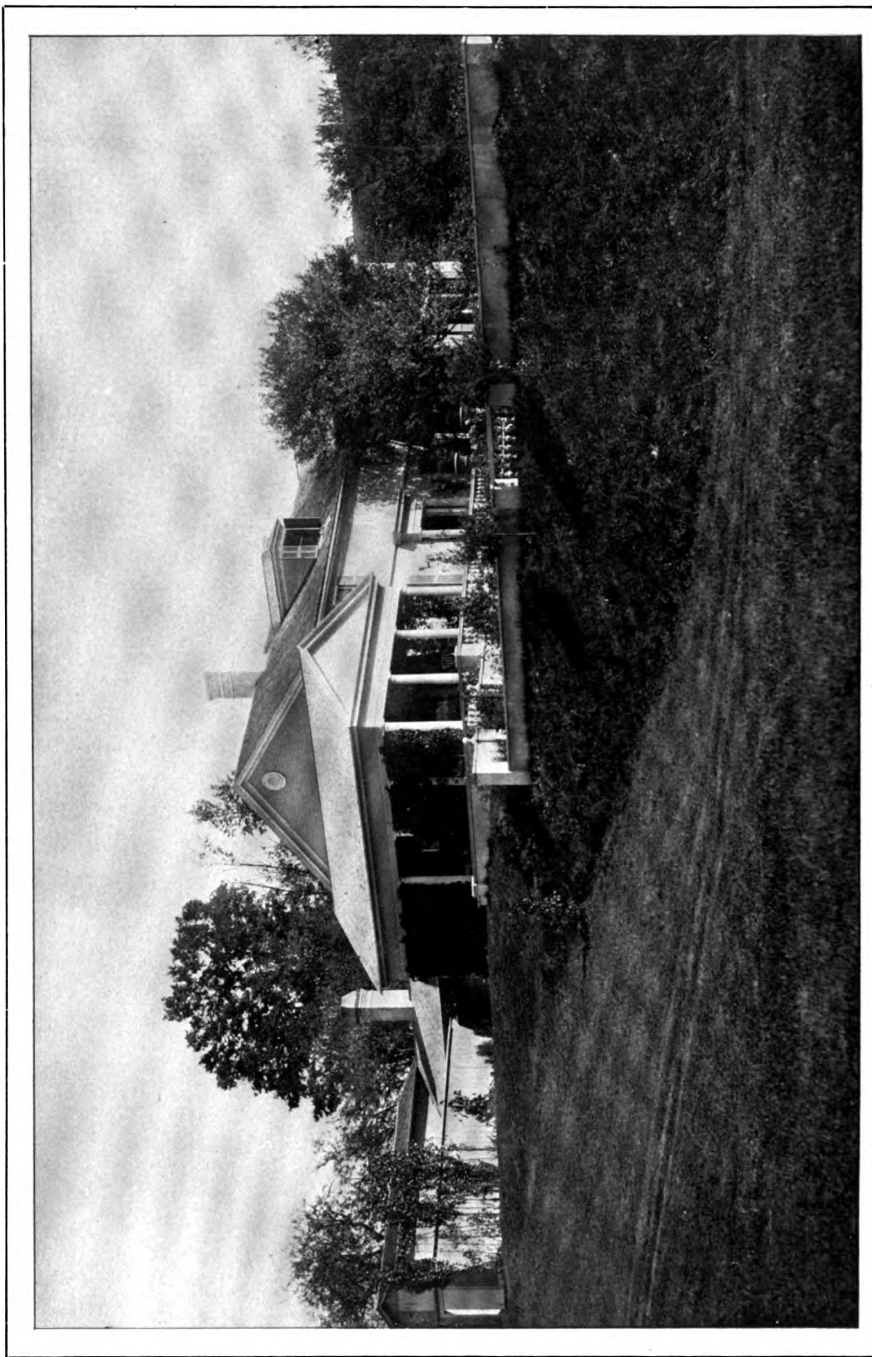
and the piazza are marked by stone steps and a pair of carefully trimmed spirea bushes.

Before descending to the garden the visitor would be tempted to linger a while in front of the piazza—a structure which has been designed not in relation to the house itself, but rather as the crowning feature of the lateral pathway leading down through the several levels of the garden. The garden is not, however, the only thing worth seeing from the piazza. The rich and tender beauty

would come out upon the brow of the hill, from which point a full view of Mount Ascutney could be obtained.

But we will suppose instead that he crosses the path and descends the steps into the main garden. This consists of four rectangular beds, bounded by paths, which in turn are enclosed by narrow beds skirting the outer lines of the garden. With the exception of a few hollyhocks the principal beds are filled entirely with hardy perennial flowers, and they

*House & Garden*



MR. PLATT'S HOUSE

FROM THE LAWN



*The House and Garden of Mr. Charles A. Platt*



THE WALK TO THE STUDIO

MR. PLATT'S HOUSE

have flowering shrubs in the corners. Spirea, rose rugosa, hydrangeas, lilacs and the like, predominate and form a rich green background for such perennials as peonies, larkspur, phlox, bergamot, wild asters, and tall helelenium. In the early summer the main effect is obtained from the larkspur, which appears at its best along the longitudinal walk, while in August it is the



LARKSPUR

phlox upon which the garden depends chiefly for bloom. The latter is reproduced most abundantly in the upper illustration upon page seventeen. Beyond the main garden there is another flight of steps leading to the lawn below, the sides of which are planted with a thicket of flowering shrubs.

The design of the house has been subordinated obviously to its surroundings,

*House & Garden*



IN THE GARDEN

MR. PLATT'S HOUSE

and it takes its place in them with unobtrusive propriety. It is a low two story and attic structure, a little Italian in feeling, but with

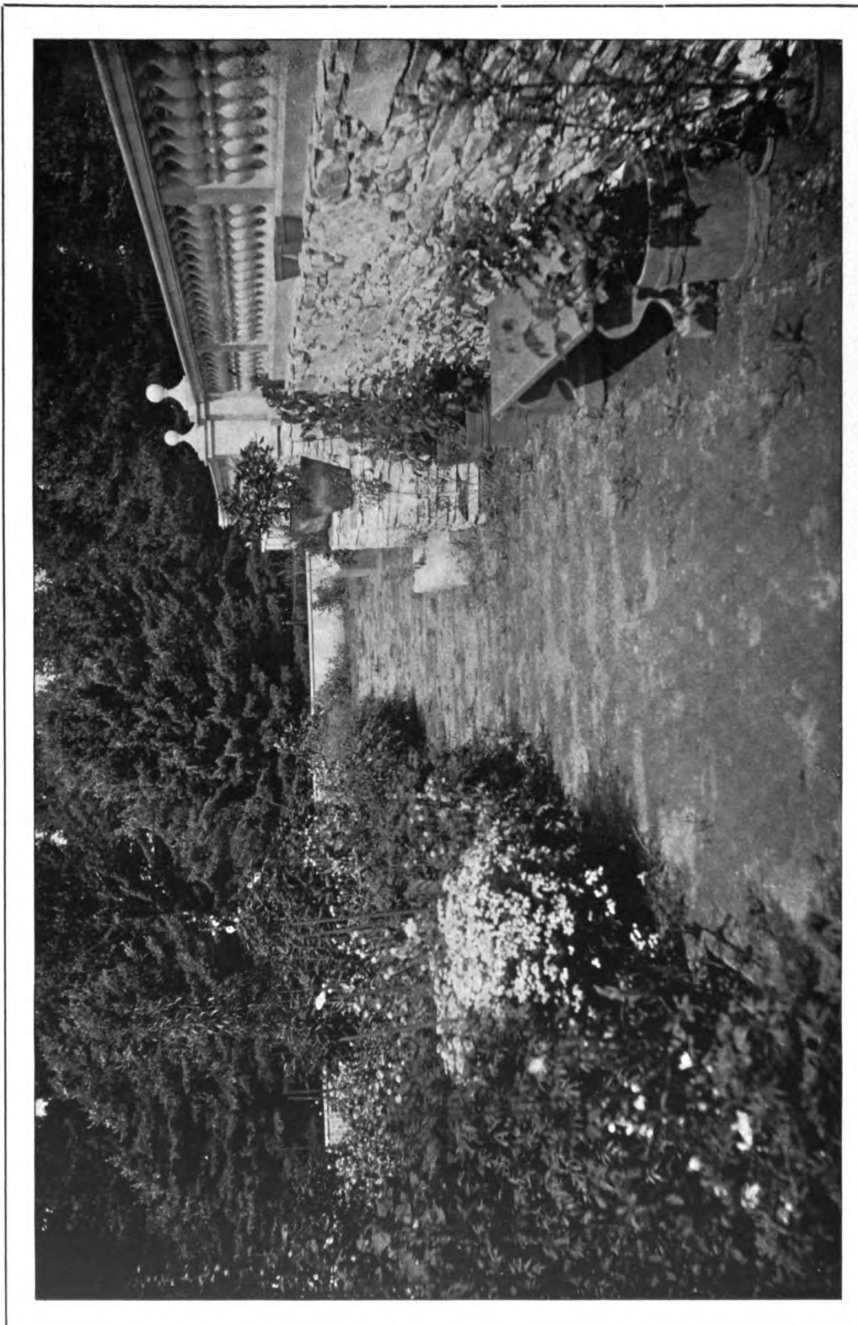
nothing exotic in the impression it makes. It has been built at different periods, and shows signs of varying ideas on the part of



THE LATERAL PATHWAY AND PIAZZA

MR. PLATT'S HOUSE

*The House and Garden of Mr. Charles A. Platt*



MR. PLATT'S HOUSE

A SIDE WALK OF THE GARDEN

*House & Garden*



THE PIAZZA—FROM THE GARDEN

MR. PLATT'S HOUSE

its designer, who is also its owner. Anyone who follows the illustrations with care will realize that the house, the garden and the grounds have all been planned, so that each

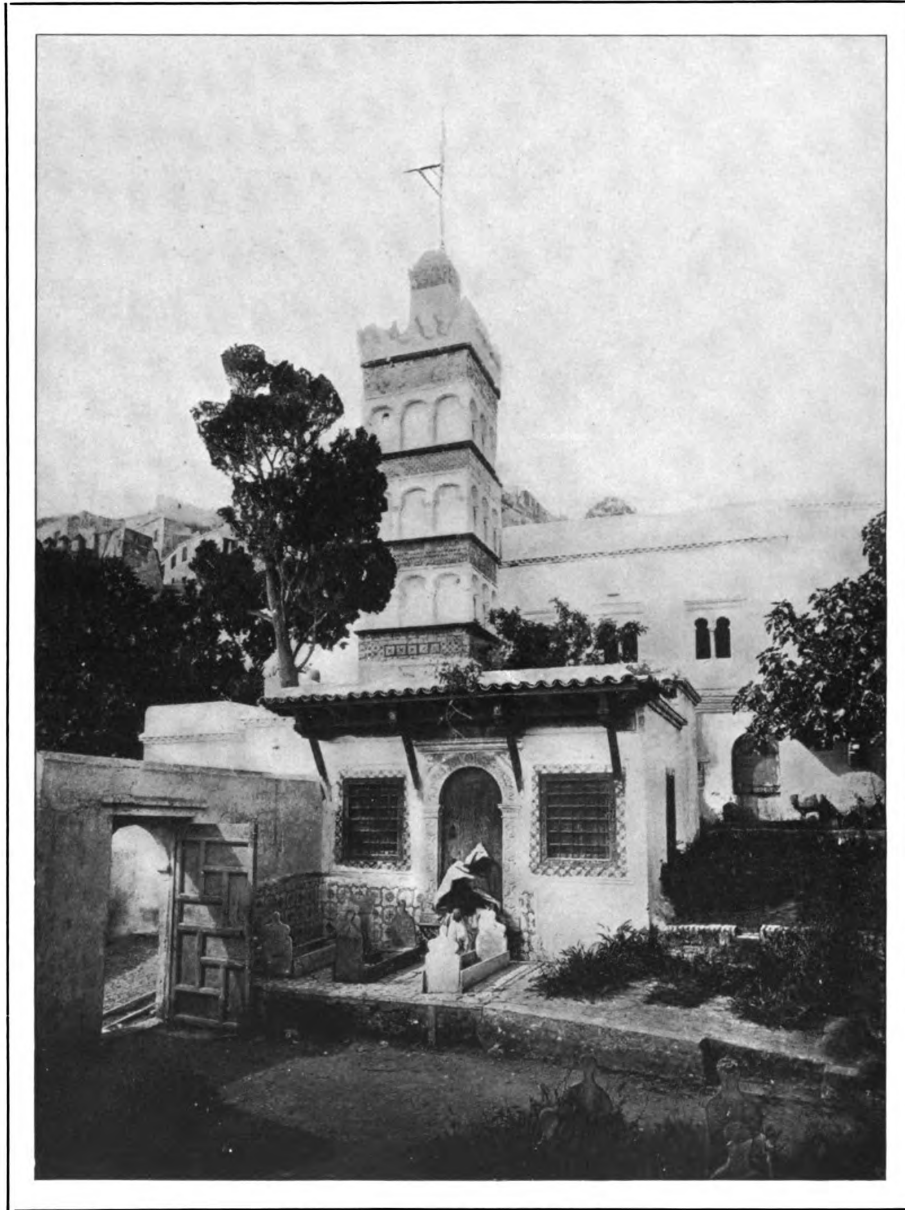
occupies its proper place in a general scheme, no one of the parts of which have been made especially conspicuous.

*Herbert D. Croly.*



THE APPLE TREE

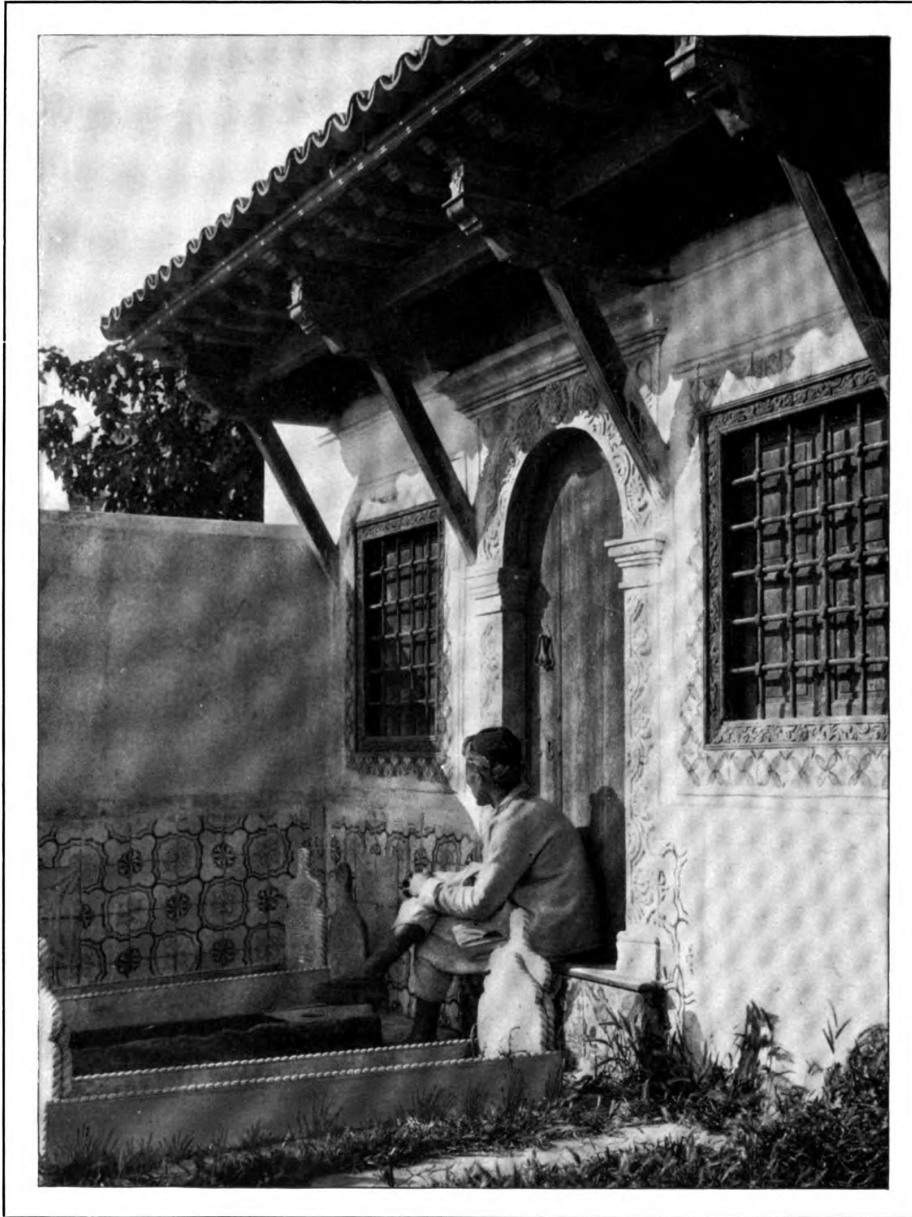
*The Mosque of Sidi-Abderahman*



THE MOSQUE OF SIDI-ABDERAHMAN

AT ALGIERS

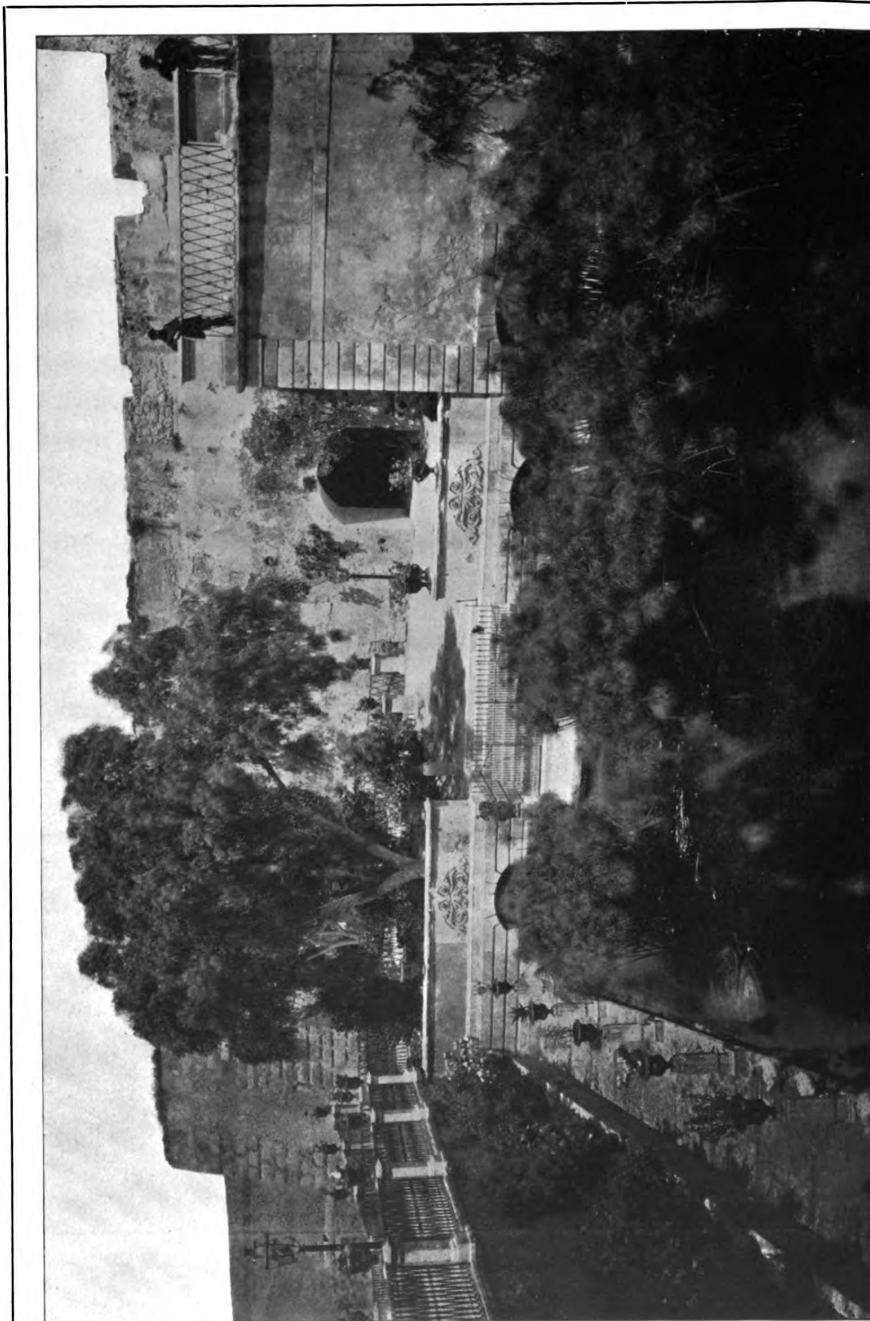
*House & Garden*



THE MOSQUE OF SIDI-ABDERAHMAN

AT ALGIERS

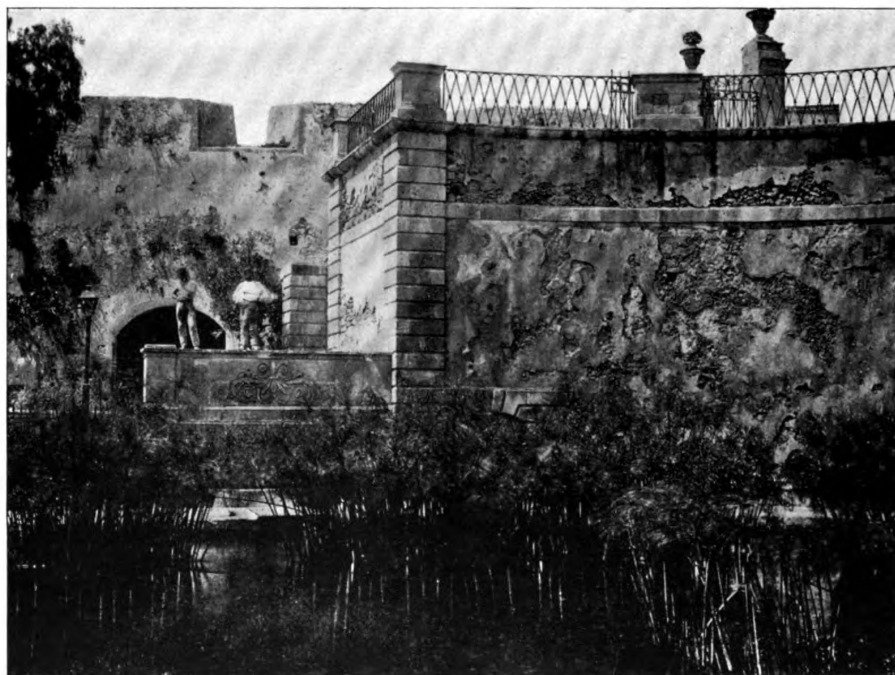
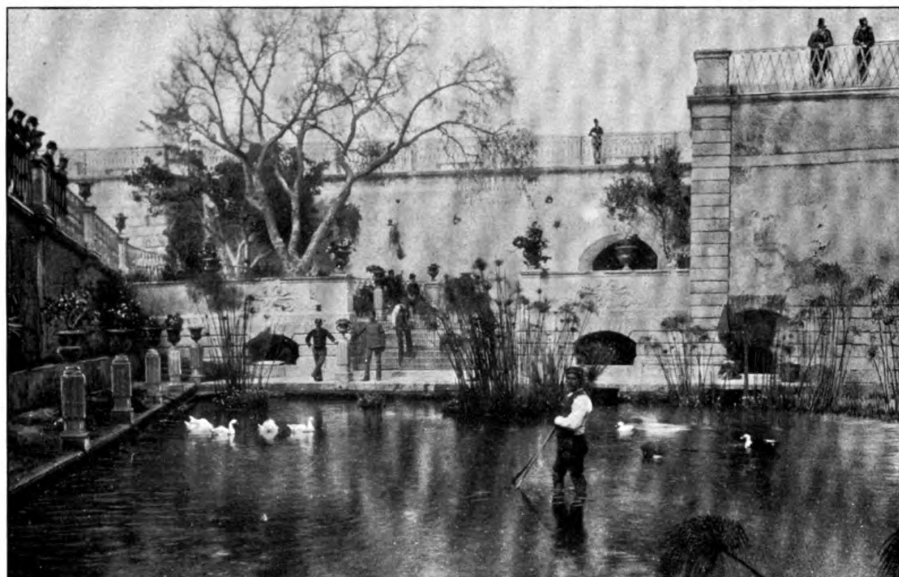
*The Fountain of Arethusa*



THE FOUNTAIN OF ARETHUSA

AT SYRACUSE, SICILY

*House & Garden*



THE FOUNTAIN OF ARETHUSA

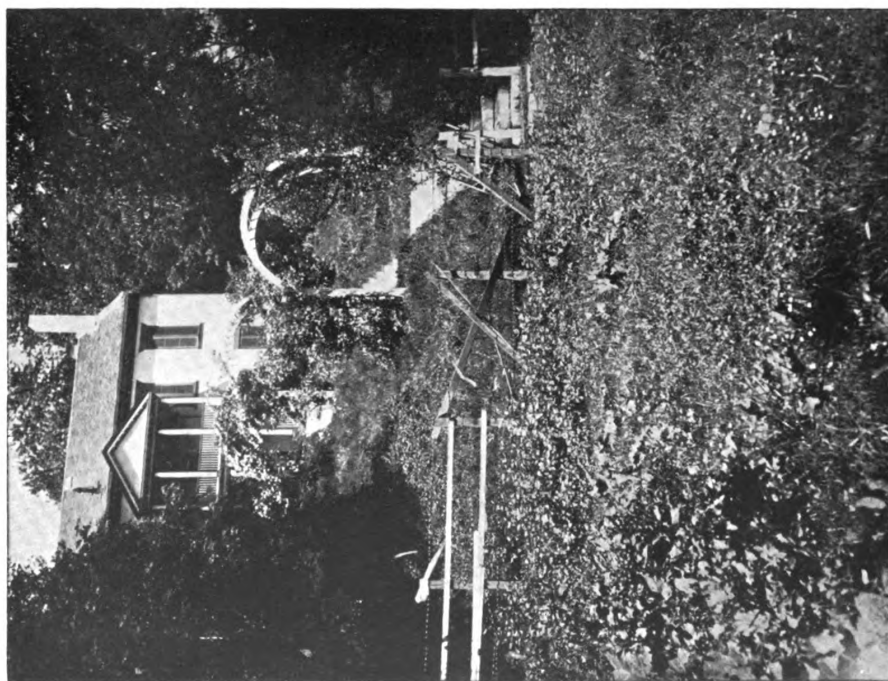
AT SYRACUSE, SICILY



*An Old House and Garden*

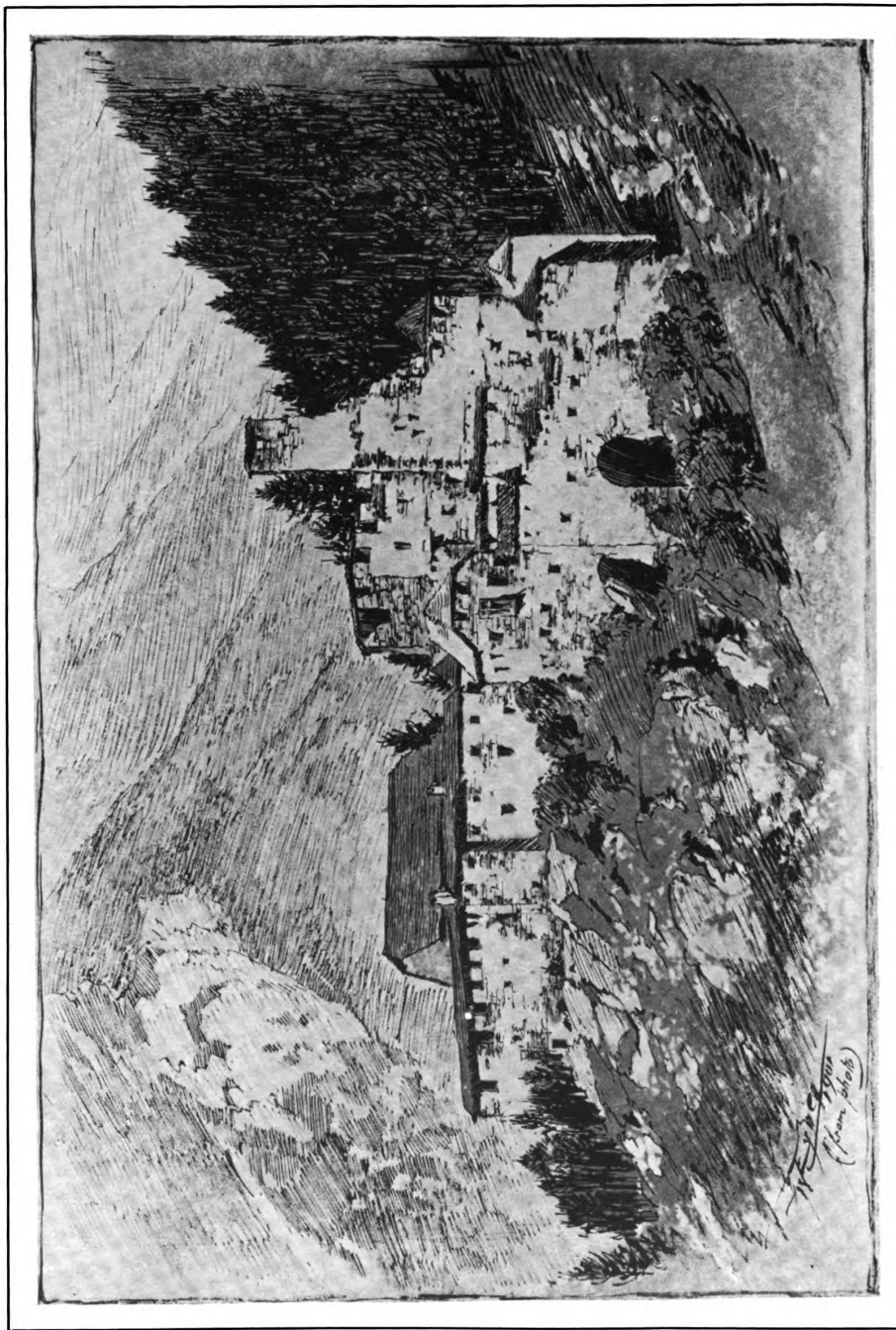


AT FREDERICKSBURG, VIRGINIA



AN OLD HOUSE AND GARDEN





*Drawn from a photograph by Wilson Eyre*  
THE CASTLE OF TAUFERS, TYROL

## TYROLESE ARCHITECTURE.

### I. FEUDAL.

REACHING westward, like an arm of the mother country, the province of Austria, known as the Tyrol, lies among the peaks of the Eastern Alps. Germany, Switzerland and Italy nearly surround it and color the life of the outlying mountain-sides. Their customs in building, too, have partially penetrated the valleys which are the gateways to the district and on each side of the Alpine divide have given a local character to humble dwellings and to lordly castles. Having less area of meadow and lowland than any other country of Europe the land is difficult of approach and it is left to us almost uninjured by the invasion of tourists,—to many of us it is even quite unknown. Remote from the usual routes of travelers invading Europe from the west, it is less familiar to English-speaking

people than its mountain rival, Switzerland. More primitive, more medieval and austere than the country of the cantons, the Tyrol is to-day a curious spectacle in the midst of progressive Europe: interesting on account of its ancient customs and beliefs, beautiful by reason of its magnificent scenery.

A comparison of this district of Austria with the only other Alpine country, Switzerland, shows that the two countries have little in common except the general topography of their land. The love of independence and contempt of monarchs which the Swiss have always borne and which have opened their country in modern times as a free refuge for humanity do not find their counterpart in the Tyrolese. This hardier people has been for centuries stubbornly loyal to its Hapsburg emperors, mistrustful of strangers, extreme in its devotion to the church of Rome and inaccessible from without. In the one case, the face of the country is modified and life



THE CASTLE OF CHURBURG

VINTSCHGAU, TYROL



CHURBURG—FROM THE NORTH

VINTSCHGAU, TYROL

is expanded—perhaps cheapened—by the presence of foreigners; in the other, external influences are put aside, the influences which would mollify manners and beliefs and superstitions which still breathe the spirit of the middle ages. The main ridge of the Alps occupies but the southern portion of Switzerland, giving a considerable lower and fertile area to the northward which has in places an almost park-like aspect. This ridge lies across the central part of the Tyrol and covers nearly its whole area. Mountains seem to be everywhere. They rise abruptly from the towns at their base carrying even the outlying lanes upward as they go.

All the architecture is a mountain architecture where these overpowering conditions of Nature are either the setting or the background of every building. The few fertile valleys which do exist are of irregular and meagre area. The principal ones are those of the River Inn entering the country from the northeast and of the Adige, mounting higher and higher from the plains of Italy

on the south. The Vintschgau and the Pusterthal extend in an easterly and westerly direction across the centre of the province and several other narrower and more precipitous valleys are almost miniature provinces in themselves—their dialect, their legends and their customs so differ from one another. By the names of these gaps between lofty ridges events and objects in the Tyrol are located. It is here that lords of troublous times reared their castles on the ruins of Roman watch-towers and beheld fertile fields bounded by processions of snow-capped summits. Here the history of the land has been made, and here the peculiar elements which have gone to make the Tyrolese people have shown themselves by a certain beauty—almost a grace—in many of the buildings.

The peculiarities which are found in the buildings of the Tyrol may be laid to racial as well as to geographical causes. These two influences have gone hand in hand. When Roman generals were widening the

House & Garraen



THE CASTLE OF BRUNECK



THE CASTLE OF VORST

boundaries of the Empire, the territory of the Alps was inhabited by several tribes, chief among whom was a race of Etruscan origin called the Rhætians. Overcome by the Imperial Army they still remained in the territory and were joined by other peoples who had come to settle on either side of the mountain passes. The first of these was the Alimanni. Then came the Bajuvarii, a Teutonic race which established itself as early as the year 600 throughout what is now German Tyrol. They mixed with the races already there, as well as with the Romanized Rhætians, while the Lombards came up from the south into the valley of the Adige. The country was divided for administrative purposes into districts called *grafschaften*. At the head of each was a count



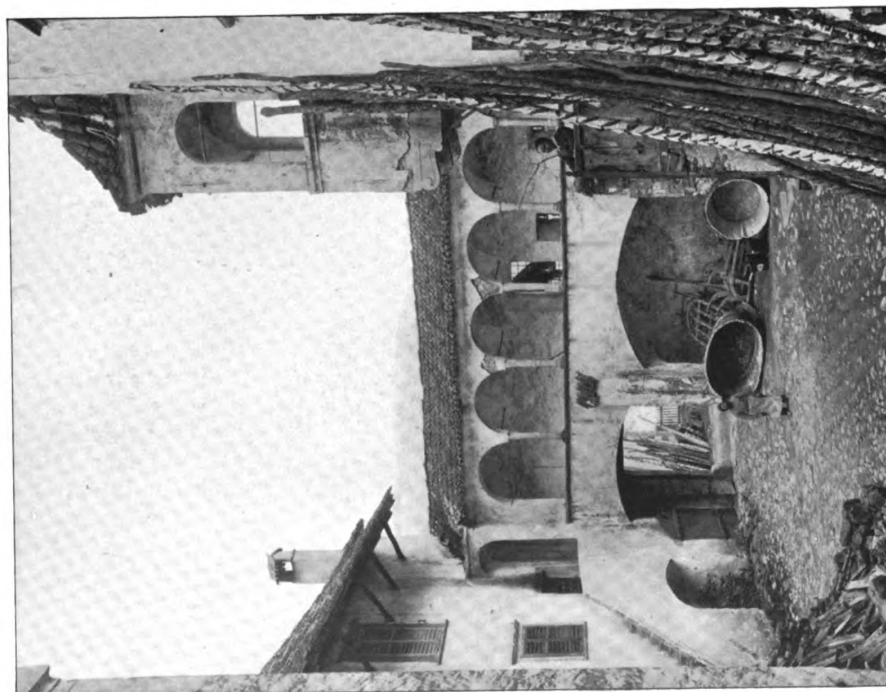
THE COURTYARD OF VORST

whose rank and office grew to be hereditary. In the clement and fertile Vintschgau these counts became rich and powerful. They soon obtained the lordship of all the territory south of the main ridge of the Alps, and in the XII Century they emerged conspicuously into the history of Europe. Near the end of the XIII Century Count Meinhard II acquired the castles and the few tracts of land remaining to the smaller nobles and consolidated the country within boundaries which have since been unchanged. The establishment of the feudal system in the Tyrol was thus practically effected, a *régime* in which the traditions of the east, the north and the south were confusedly merged. The Tyrolese *burg* or castle was originally a group of buildings which was both a dwelling

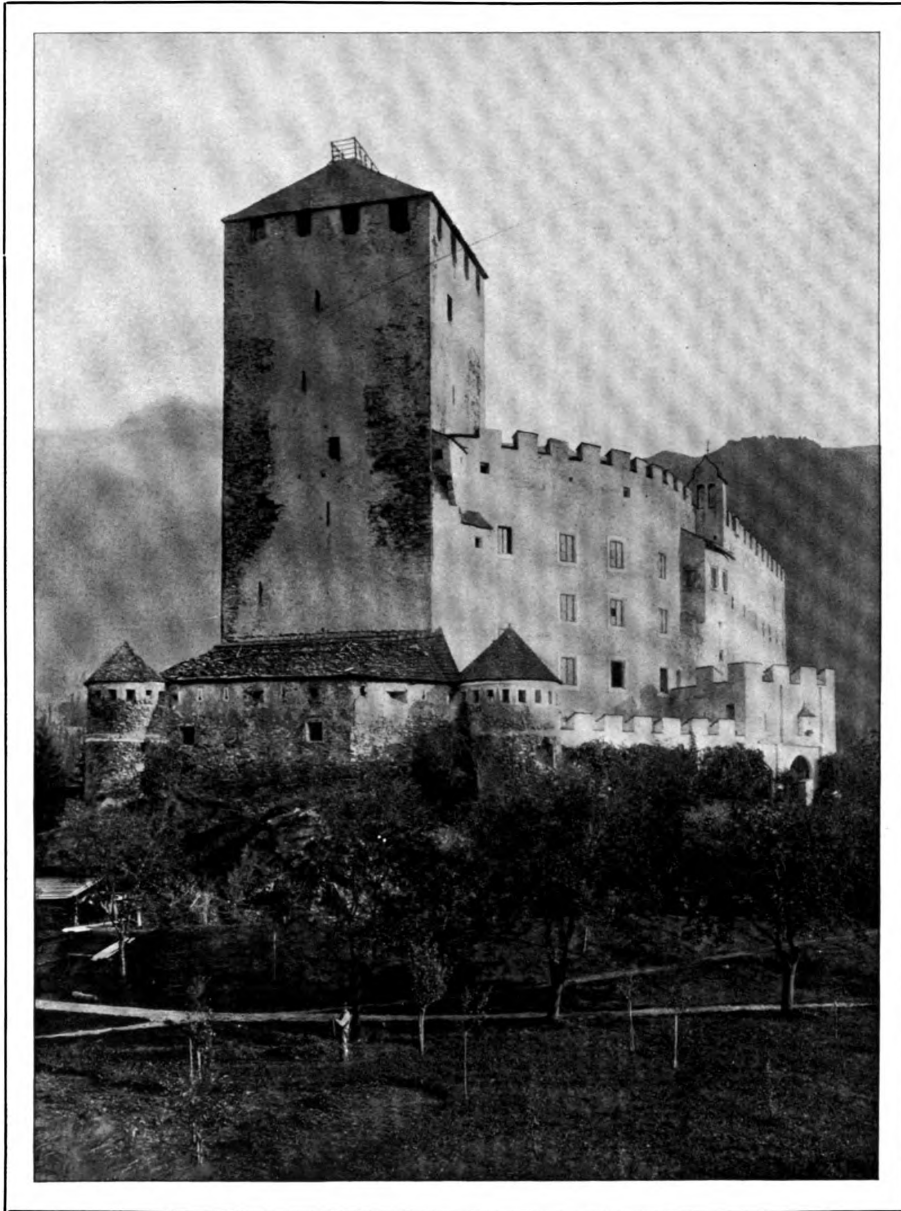
*Tyrolese Architecture*



VINTSCHGAU, TYROL



CASTLE SCHWANBURG



SCHLOSS BRUCK—NEAR LIENZ, TYROL





place and a fortification. To study it accurately one should confine oneself to the desolate ruins still crowning forbidding heights where long ago the Roman soldier held his vigil. Those burgs which are still inhabited have been changed by many additions and renovations; but with this fact in mind, one may, nevertheless, gather a fair idea of the ancient *burg* from examples which to-day are even attractive country-seats or well-kept museums. The type of plan is readily traced through a confusion of modern wings, and towers, and consisted of several partly separated buildings surrounding a courtyard. The main buildings were usually so situated that they encircled this space and at the same time gave the protection of their ramparts on all sides of the castle. Upon the highest and most inapproachable part of the hill rose the *bergfried* or *donjon*, the strongest part of the whole structure. Frequently it overlooked the enemy's heaviest attack and frequently too it contained the main entrance, as if to give there the utmost protection of its inhospitable walls.

In the XII and XIII Centuries, when crusaders were returning from the East, a love of warfare and new needs of defense wrought many changes in the old Roman

*burgs* in the Alps. The rocks of the mountain sides were freely cut and excavated and rooms for dwelling purposes were formed in them. Battlements began to appear and the thick encircling walls were pierced with stairways and corridors. The dingy and cramped dwelling apartments of the lord were enlarged into the roomy *pallas*, while the draw-bridge and portcullis became an important feature of the exterior. An outer wall or *zingel*, the space behind which was called the *zwinger*, was one of the innovations for the purpose of defense. Another change of this class was the device of an abruptly projecting bay, rectangular in plan, and called an *erker*. The outside of the walls was commanded from this point, from which boiling water or melted pitch could be poured upon assailants.

If the situation permitted it, the castles were provided with two entrances. One was a wide easy road and the other a difficult and hidden one, used only by the servants or as a secret means of junction with the beleaguered inmates. The tower communicated with the other buildings by means of an upper corridor or staircase; there was no entrance near the ground for the dungeon was there within the base of the main strong-



IN THE FÜRSTENHAUS, MERAN



A RUINED STAIRWAY AT TAUFERS

hold and was reserved for the more important prisoners. In the main building or *pallas* were the rooms of state for the family of the lord and for his guests. Generally this section was large and had several stories. Its chief distinction was a great hall with lofty windows often enriched by dividing columns. The interior walls were decorated with paintings or were covered with woven hangings. The chapel was generally an important part of the castle, but in many cases where the danger of attack was greatest it was lacking, and all the resources of the rocky summit were given not to spiritual or physical comfort but to constructions of defense alone.

The building materials at hand were not of the best and stone in very small pieces had to be used in the main body of the walls. There it was laid in rough horizontal range-work with wide joints deeply "struck" in

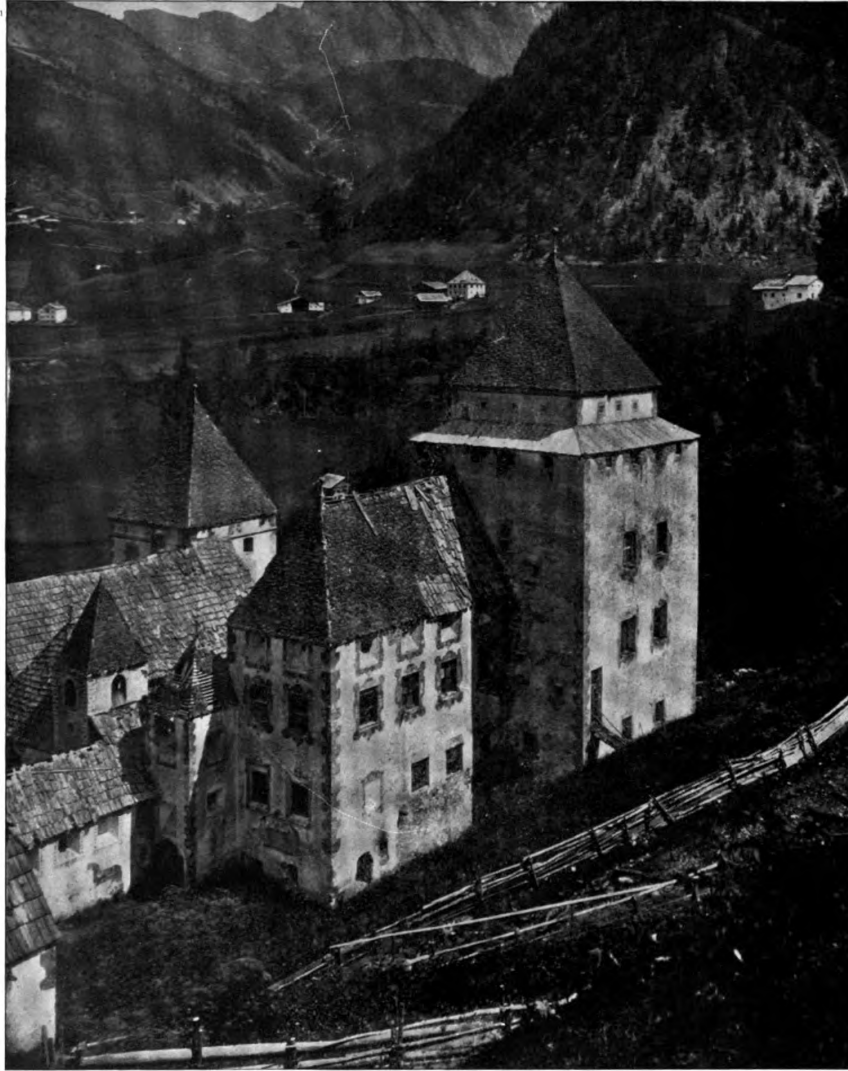
places; in others the cement mortar filled them completely and was "parged" over the uneven surfaces of the stone. For the corners the larger pieces were saved and were laid as irregular quoins. In the chapels windows, doorways and ornaments were wrought with great richness; but the walls of other portions of the castles denote the strict necessities of their purpose. Rude markings of a pointed hammer are the only traces of elaboration found there. Considerable timber was used by the Romans in the construction of the original ramparts within the walls, but as time passed by, it was replaced by permanent masonry. Other peculiarities of construction may be found in the illustrations of Tyrolese castles here published.

The former capital of the Tyrol was the picturesque city of Meran at the eastern end of the Vinstchgau, near the confluence of the River Passer and the Adige. The neighbor-



THE COURTYARD OF SCHLOSS FÜRSTENBURG

VINTSCHGAU, TYROL



THE CASTLE OF FISCHBURG

GRÖDNERTHAL, TYROL

hood teems with historic and feudal memories. Within a short distance from the town, the Castle of Vorst crowns a solitary hill. The story of its construction goes back to the times of the Romans; for it was they,—ever watchful of vantage points to command

a highway or defile,—who laid the beginnings of its walls. This was one of the castles on which Count Meinhard had laid his violent hand, for in 1256 it is recorded that he bestowed it upon his son. Obtaining its name from the early ownership of Wolfhard

of Vorst, the castle's later proprietors were innumerable. After short terms of possession it was passed as fief or dowry from one owner to another until the record of its lords becomes a mere calendar of Teutonic names. In 1803 it was partially ruined by fire, but it has since been completely restored in its ancient form and is now open to visitors. The heavy walls and the huge tower belonging to the original fortress are deeply impressive. The courtyard, surrounded as it is by corbeled galleries ornamented with a rude surface decoration, leads one fully into the spirit of the past. The present owner has placed in the castle an interesting collection of local art which absorbs the visitor as he wanders through the rooms, now and again catching a view from a window of the valley of Meran.

In this same valley, Castle Schwanburg

is situated, a very fair example of the plastered wall type of Tyrolese building. Entering by a gateway one finds oneself in a rambling and irregular courtyard with interesting details. On two opposite sides a graceful second-story colonnade is supported by the wide low arches of a ground story. The light proportions of the upper arches are truly southern; the ceiling of the gallery is vaulted and the columns are sustained by iron rods, as was done in Italy. By a stairway on the right one ascends to the chapel. Over the doorway at the head of the steps is a bay window, rectangular in plan, and with peculiar supporting corbels, which is extremely characteristic of Tyrolese architecture. The exact date of the founding of this castle is uncertain, but local records tell of a change in its ownership as early as the year 1500. Compared with Vorst and the ancient Runkelstein



COURTYARD OF FISCHBURG

GRÖDNERTHAL, TYROL

(which we shall reach in a following paper) the Castle of Schwanburg is almost modern, and it is this fact which has doubtless given it little renown in so history-loving a country as the Tyrol.

The courtyard of Schloss Fürstenburg in the Upper Vintschgau reveals the severe Gothic aspect of many of the Tyrolese interiors. Here the external walls of the buildings are equally severe; but in other examples a grouping of high gables and towers connected by low wings is so richly picturesque from without that one is surprised at the lack

of elaboration within. The Castle of Churburg, a little farther down the valley, near the village of Schluderns, has just such an interesting façade when seen from the neighboring vine-covered hillsides. But the interiors are of plainly plastered walls adorned with rude paintings placed without regard to window and door openings. In a beamed and paneled ceiling in some of the rooms consists the only structural elaboration. Little is known of the history of Churburg save that it dates from the XIII Century. The tower, as well as the adjoining north wing,—provided with so-called Lombardian pinnacles,—and a section which overlooked the valley of the Matsch probably constituted the old *pallas* and was the earliest portion of the present beautiful group. The remains of the chapel consecrated in 1334 can still be seen. The enlargement of the castle took place in the XV Century in which state it remained unchanged until 1889, when one of the former additions was changed



COURTYARD OF FISCHBURG

into a vaulted hall serving now as an arms-room.

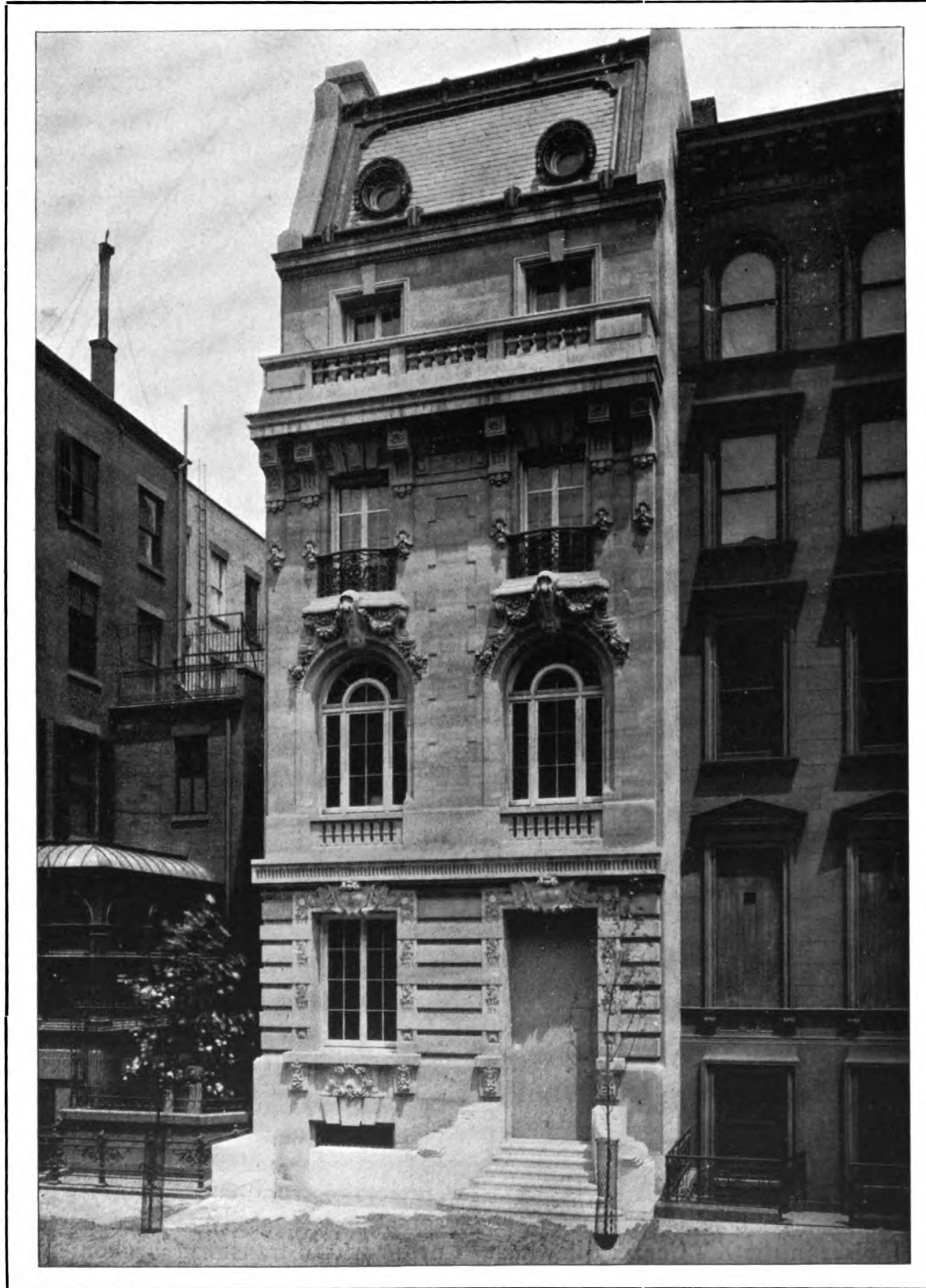
The Castle of Fischburg, at St. Christina in the Grödnertal, was so named by its founder Engelhard Theodor von Wolkenstein on account of the numerous fish ponds which surrounded it. A Latin inscription upon a great marble slab in one of the walls states that the outer buildings were finished in 1641 and another inscription tells of a restoration in 1750. A bold severity without and a not unsuccessful attempt at grace within is displayed by this castle. An excellent

effect has been obtained by plastering the rough body of the walls and leaving the quoins exposed. In the courtyard the steep roof and a ponderous balustrade have a northern air about them, while a supporting arcade of light—almost Italian—proportions makes a curious contrast. Fragments of decorations straying over the light plastered walls, and a porphyry column richly decorated with stucco, still standing in the chapel, point to a grandeur completely past, for Fischburg now shelters only a neglected poorhouse. Only a few rooms,—their paneled ceilings brown with age,—are still habitable in the Castle of Taufers,—now in picturesque decay. The dilapidated courtyard is a playground for village children and wild-growing vines and shrubbery fill the crevices of crumbling masonry. But the imagination can easily recall a past completeness and can transform broken outlines and roofless towers into dignity and grandeur.

*Herbert C. Wise.*



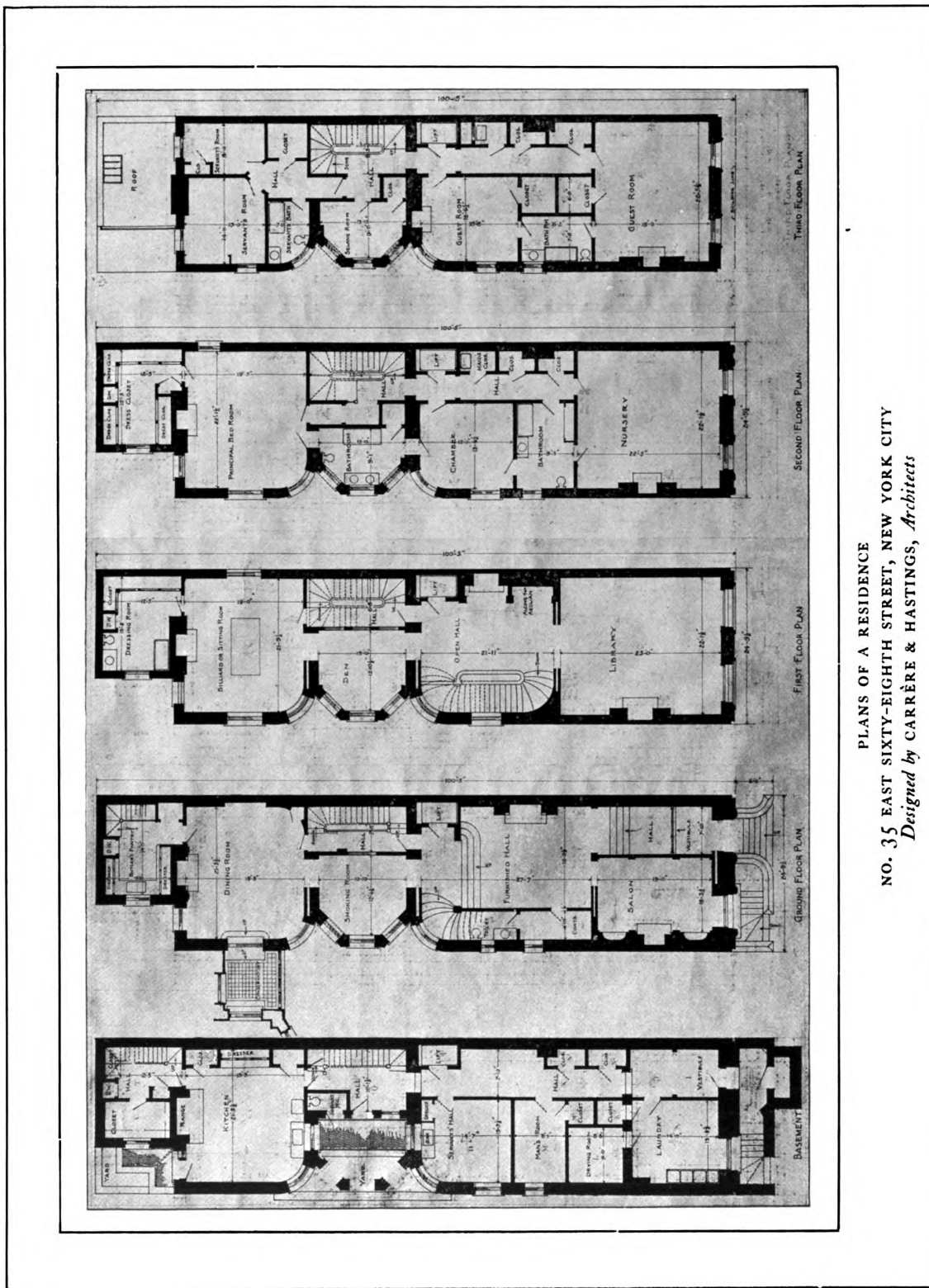
*A Residence, New York City*



A RESIDENCE—NO. 35 EAST SIXTY-EIGHTH STREET, NEW YORK CITY

*Designed by CARRÈRE & HASTINGS, Architects*

House & Garden



PLANS OF A RESIDENCE  
NO. 35 EAST SIXTY-EIGHTH STREET, NEW YORK CITY  
*Designed by CARRÈRE & HASTINGS, Architects*



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"A BOYS' SCHOOL IN THE COUNTRY" has just been announced as the subject for the thesis design of *The John Stewardson Memorial Scholarship in Architecture*. The scholarship is maintained under the auspices of the University of Pennsylvania and the competitive examinations are to be held next January in the School of Architecture. The preliminary examinations will be in free-hand drawing, history of architecture, construction and one modern language. Those who are ranked sufficiently high will be invited to enter the final competition, the preparation of the prescribed design. A preliminary sketch must be made at the University itself between the hours of 10 A. M. and 10 P. M., and three weeks are allowed for completing the finished drawings. An award of one thousand dollars is to be used for a year's travel and study abroad under the direction of the Managing Committee.

For ten years or more similar traveling scholarships have been maintained in several of our largest cities. They have done much for the development of the younger generation of architects. Throughout that length of time those European countries considered to be the most prolific in architectural monuments have become known to successful competitors and by means of drawings made by them and returned to the authorities, students at home have been

enabled to study the finest examples of an architectural past. England, France and Italy have been the countries most frequently and thoroughly explored, to such an extent, indeed, that celebrated buildings there have been drawn and redrawn, measured and re-measured,—are in fact, nowadays, somewhat over-familiar. Standing before them, the traveling student often realizes little to be added to the impression already gained from photographs and drawings before leaving home. In the effort to increase the material to submit to a committee exacting a given number of drawings some of the recent studies have approached in their character the researches of archæology. We remember that two students once spent three weeks in measuring and drawing the Baths of Caracalla, a remnant of antiquity now almost devoid of architectural form and of which able reproductions have long since been made.

Far from suggesting an aimless mode of student travel which might result from a laxity in the requirements of managing committees, and while not underestimating the value of *envois* of the past, it would seem to us a possibility for future scholarships that new fields of study be sought and a new value added to a year's stay in Europe. Caution should be taken to avoid a sacrifice of time in localities already familiar and upon works already well recorded. Are there not other and more efficient ways of relating the study of the European past to the needs of the American present and future, to make older work live and contribute to the new? It might be wise at the present stage to offer inducements to our traveling scholars to seek less well-known countries than heretofore selected almost as a matter of course. Could not our managing committees encourage individual lines of study from which would doubtless follow excellent original results? A student should be not only permitted, but encouraged to substitute for some of his measured drawings an investigation of a subject which had suggested itself to him during his previous experience in the university or the office. Devotion to such a subject of personal interest would add a new value to our traveling scholarships and a new coherency to their results.

## THE GREATEST PALACE AND GARDEN OF FRANCE.

INTEREST in the palace and park of Versailles, always well sustained, has of late years been on the increase if one may judge from the number and importance of the books recently published. Among these there come to mind at once those of Rous- sel and of Favier, both of which are at best collections of well chosen photographs with brief

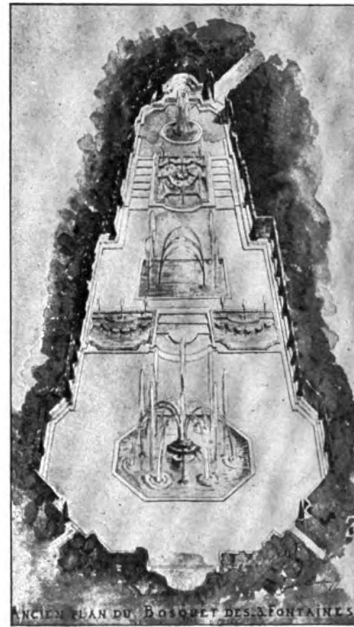
introductions, the exhaus- tive history of the château by Pierre de Nolhac and last but perhaps most important, the work of Lambert and Gille, "*Versailles et Les Deux Trianons.*"<sup>1</sup> The joint authors have very special qualifica- tions for the task. M. Philippe Gille, who con- tributes the text was the first, after the Franco- Prussian war, to draw public attention to the neglected state of the Palace and its surround- ings, and it was to him chiefly that the extensive restorations since made are due. His study of Ver- sailles and its history, a study occupying a large part of his time for twenty- five years, has marked him as the one most capable of undertaking the text of such a work. M. Marcel Lambert, to whom the illustrations are due, is known to archi- tects not only as a professor at the *Ecole des Beaux-Arts* but as that holder of the *Grand*

*Prix de Rome*, whose restoration of the Acropolis at Athens was a *tour de force*. M. Lambert is architect in chief at Versailles and his knowledge of the buildings and their surroundings has been gained during the years in which he has been in charge of the restorations.

His facility as a draughtsman is well known and his skill in di- recting others in the prepara- tion of draw- ings is shown by the present work, which completely eschews photo- graphs and depends entirely upon the hand



OLD DRAWING OF L'ARC DE TRIOMPHE



SKETCH OF A BOSQUET

of the artist for its illus- trations. It is indeed to these illustrations that the work owes much of its distinction. They reach a high level of excellence both as drawings and as reproductions and exhibit a variety of artistic pro- cesses ranging from the very sumptuous engraved plan of the domain in its present state to the helio- gravure of a water color of the interior of the theatre. The number of plates printed in color is very great, but even with their color many of them hardly possess for the eye of the architect such a charm as is found in the simply but very skilfully rendered elevations of the *Entrée de l'Escalier de la Reine* or of the *Grande Orangerie* of Mansard.

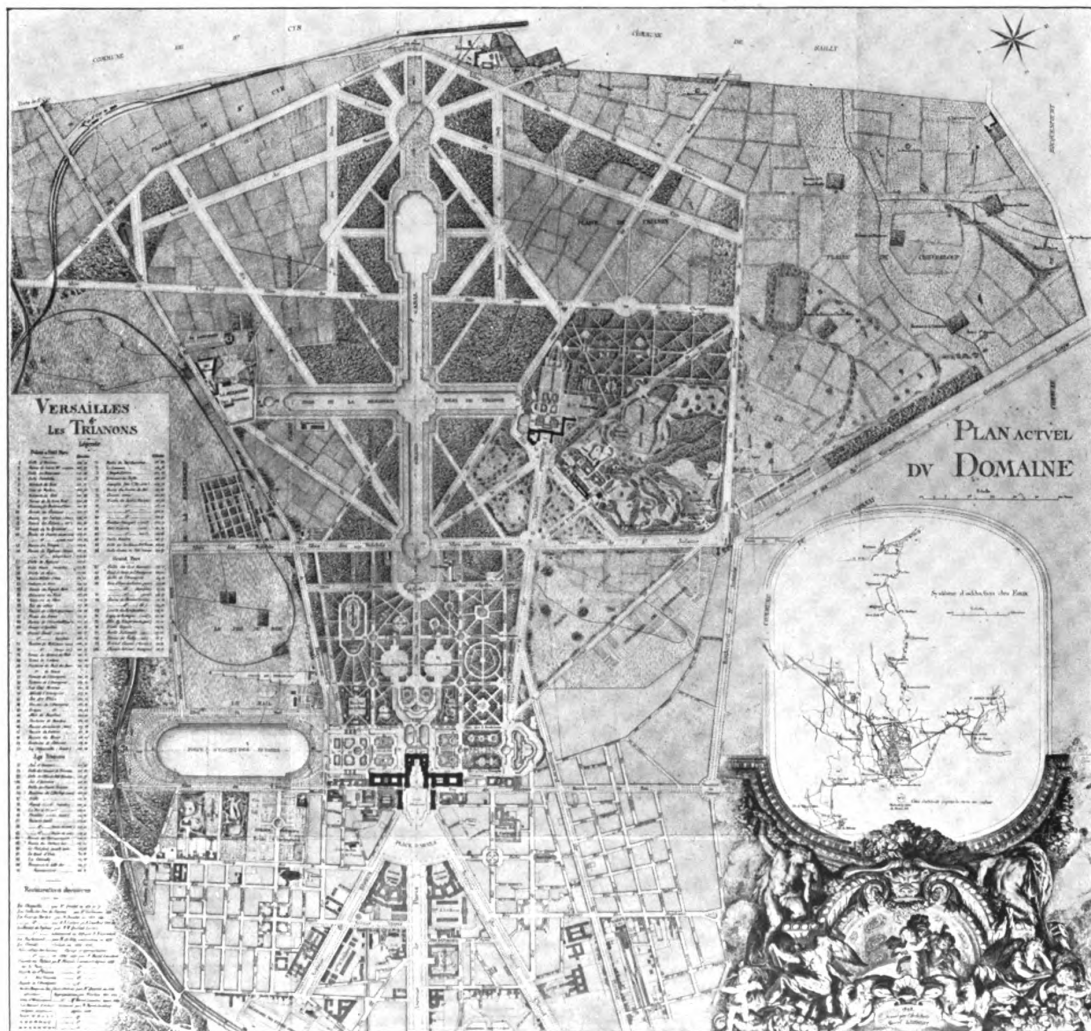
<sup>1</sup> Versailles et Les Deux Trianons, Relevés et dessins par Marcel Lambert, texte par Philippe Gille. Vol. I., pp. 308; plates 38, ills. in text 176, 1899. Vol. II., pp. 297; plates 37, ills. in text 224, 1900. Size, 12½" x 17". Tours, Alfred Mame et Fils. New York, Bruno Hessling. Issued in 25 parts. Price 12 francs per part.

The Greatest Palace and Garden of France

The treatment which M. Gille accords the subject is naturally an extended one, since he has some six hundred pages at his command, yet so great is the wealth of artistic objects to be described and so many are the historic memories demanding recognition that at times much compression is needed to keep the work within its by no means narrow limits. M. Gille goes at his work *con amore*. His enthusiasm for Versailles is contagious. When he makes the palace exclaim "there is not another such palace, no, not in the whole world" we wonder whether he does not in secret long to have us believe that there

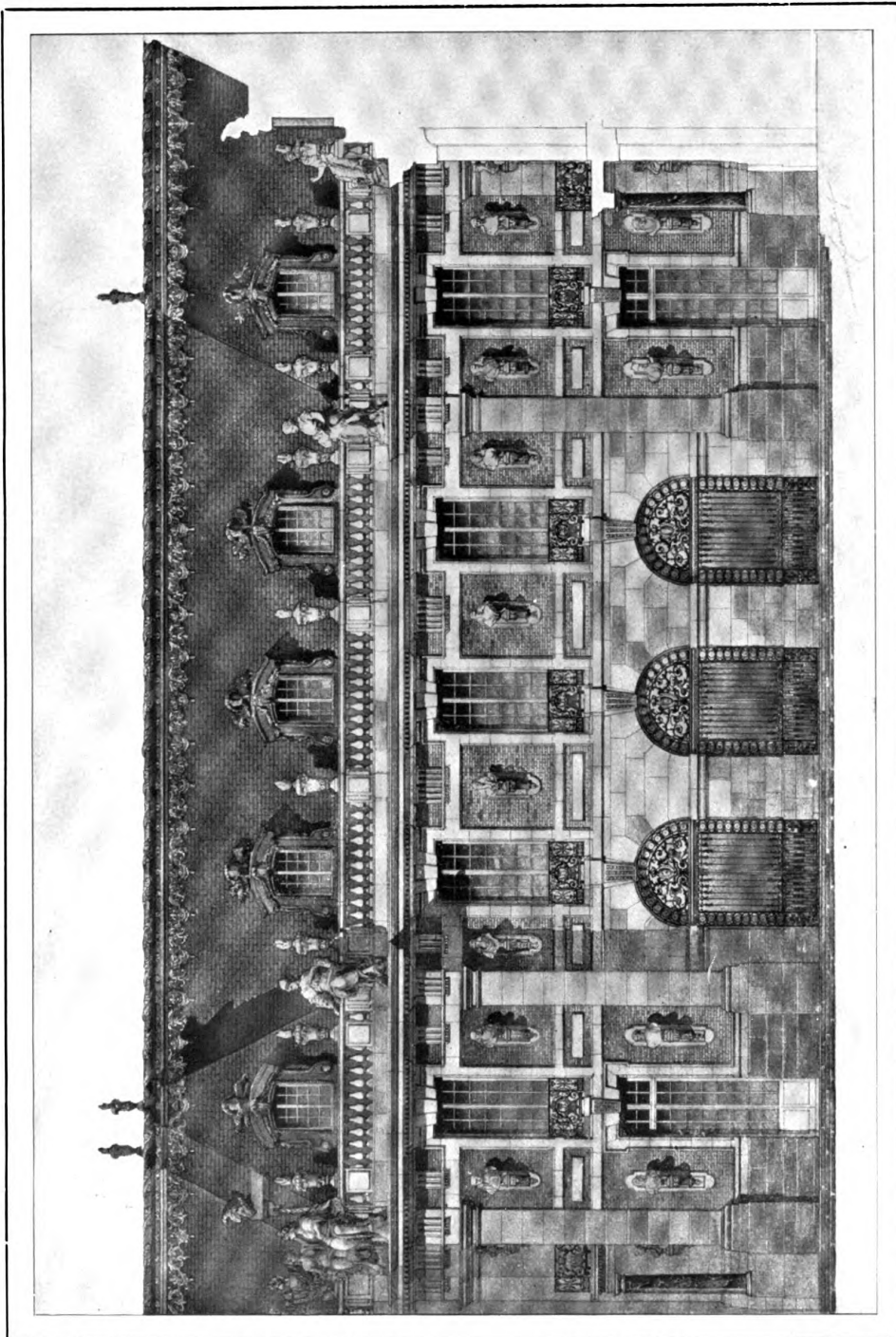
is no building of any kind to equal his palace, "no, not in the whole world." For him its stones speak with the voices of Bossuet, Molière, Racine; its mirrors reflect Maintenon, Pompadour, Dubarry, while over all hovers the image of Louis XIV.

But in spite of this ardor, our author displays the judicial mind of the historian and the research of the archæologist. He carries us from the founding of the château under Louis XIII, through its transformations and shows us all its vast additions under Louis XIV, and by means of many plans makes very plain the often complex changes.



PLAN OF THE DOMAIN, BY MARCEL LAMBERT

VERSAILLES

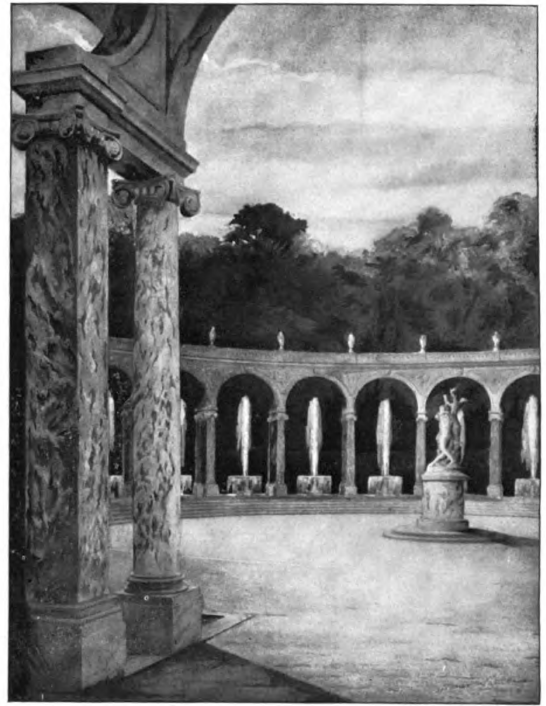


VERSAILLES

ENTRÉE DE L'ESCALIER DE LA REINE



INTERIOR OF MUSIC PAVILION



A COLONNADE

Each step in the progress of the works, even down to the latest restoration, is followed faithfully. Woven in with the story of the building is a narration of noteworthy occurrences, the appearance on the scene of personages connected with its history, the fêtes of the monarch, even the production of plays, and with all this there goes a general but minute description of the palace, its splendid stairways, its spacious courtyards, its innumerable apartments, its chapel, its *Galerie des Glaces*. The connection with these scenes of those who once frequented them gives an opportunity of reproducing the engraved portraits for which the time was famed. The faces of painters, sculptors, architects, court favorites, authors and statesmen are thus shown to us as they appeared to their contemporaries.

Following for some time the fortunes of the palace under the successors of the *Grand Monarque*, it is not until our authors have

passed well into the second volume that they take up the consideration of the vast grounds surrounding the palace and of the buildings and works of art scattered about in them. Among these the two *Trianons*, of course, divide the honors with the stupendous works of Le Nôtre, those gardens, green allées, canals, in short that *parc* which constitutes the masterpiece of the unchallenged master of landscape architects.

Although we have spoken of certain features of the book which an architect would like, the work, nevertheless, is not such as would be produced if intended for architects alone. It is of the sort that distinctly commends itself to the wealthy amateur whose interest is in all the arts rather than in one, and not in the arts alone, but in all that went to make Versailles the unique thing it is, the characteristic monument, the perfect expression of the age of Absolutism.













