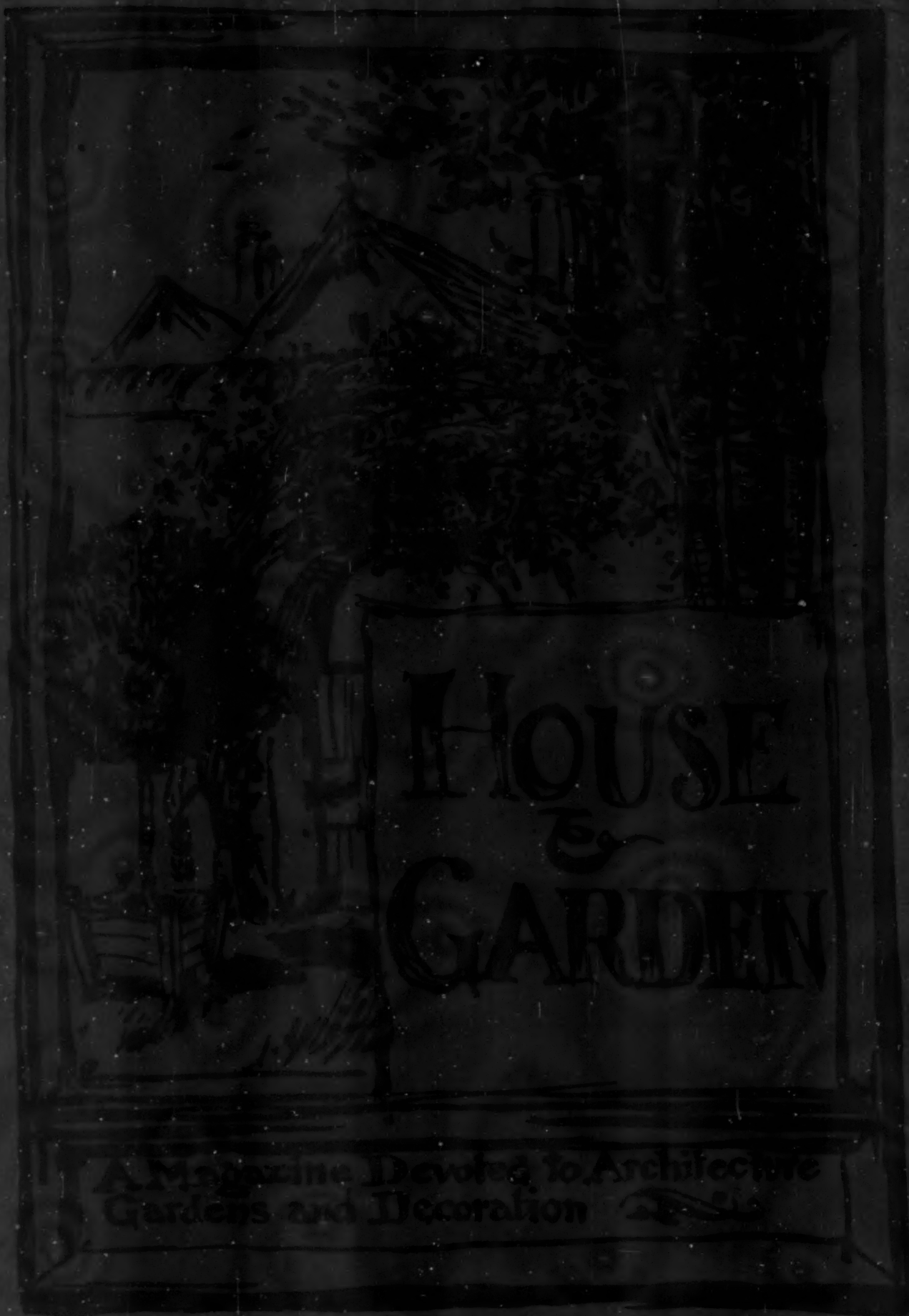


Vol. III

APRIL, 1903

No. 4



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THE CLUB HOUSE AND LAWNS OF THE BALTIMORE COUNTRY CLUB  
AT ROLAND PARK

# House & Garden

Vol. III

APRIL, 1903

No. 4

ROLAND PARK  
BALTIMORE COUNTY, MARYLAND  
A REPRESENTATIVE AMERICAN SUBURB

By WALDON FAWCETT  
*Photographs by Charles T. Walter*



THE FRONT LAWN OF THE CLUB HOUSE

[T may be questioned whether there is at the present time manifest on the part of practically the whole American people a characteristic more dominant than the growing fondness for country life,—and more particularly, for its substitute of convenience, suburban life. This disposition to form a closer acquaintance with nature is not a fad, outgrown from sudden fancy, but a well-defined taste which has been gradual in growth and development. Many factors

have exerted an influence in bringing it about. Prominent among these is the taste for athletics and particularly outdoor sports which has lately taken possession of American men and women. Impelled by a desire to indulge in golf, horse-back riding and other diversions under the best possible conditions, the devotees of athleticism have joyfully turned to the idea of habitations adjacent to their chosen theatres of action. Finally, another contributor to this crusade



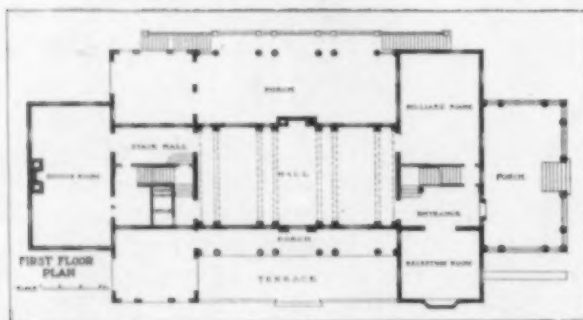
THE MAIN HALL OF THE CLUB HOUSE

is found in the increasing disposition on the part of American men of affairs to grant themselves more respites from business cares than was formerly their wont,—if not a lengthier actual holiday, at least more protracted intervals for the enjoyment of home comforts before and after their daily office hours.

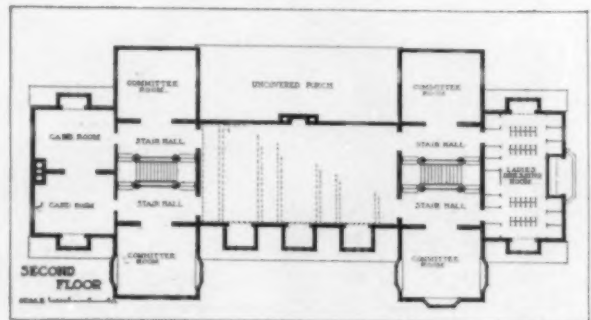
For the very large proportion of our urban population who must keep more or less closely in touch with city affairs and who could not, therefore, even if they wished, become participants in country life in its elementary form, suburban residence not only affords an admirable substitute, but actually possesses innumerable advantages over the

greater isolation of rural existence. Particularly to dwellers in our largest cities where the congestion and the resultant price of real estate render practically prohibitive the luxury of a detached house does the pleasant suburb, with its individual miniature estates, its trees and flowers and lawns, appeal with potency.

The present day enthusiasm is but the fruit of a growing appreciation of the joys and benefits of suburban residence which has extended back over many years. Many circumstances delayed for a time, however, the realization of the ambitions of the earlier advocates of this pleasurable form of existence. For one thing, lack of transportation



First Floor



Second Floor

PLANS OF THE CLUB HOUSE  
Designed by Messrs. Wyatt and Nöling



THE NORTH END OF THE CLUB HOUSE  
*Designed by Messrs. Wyatt & Nöbling*



THE BALTIMORE COUNTRY SCHOOL FOR GIRLS

*Designed by Messrs. Wyatt & Nöling*

facilities in many localities denied the delights of the suburbs to all save those persons who were not only in a position to maintain private stables, but could also afford the expenditure of time necessary for leisurely conveyance to and from the adjacent city.

In this state of affairs is found the secret of the marvelous growth which has attended suburban communities in general following the tremendous extension of inter-urban electric lines during recent years.

There is still another influential factor which has added many recruits to the ranks of discrimi-

nating and, we might almost say, luxury-loving suburbanites. This is the providing in approved modern communities of practically all the conveniences to be found in the most complete city home. The bugbear of inadequate lighting, water and sewerage

facilities, with the installation of costly private plants as the only alternative, deterred many persons from embracing the faith of the suburbanites at the outset; but now all of these obstacles have been removed, and the resident of an up-to-date suburb has the advantage of electric light, bountiful water



DORMITORY OF THE GIRLS' SCHOOL

*Designed by Messrs. Wyatt & Nöling*





THE SUN PARLOR OF THE GIRLS' DORMITORY



THE HALLWAY OF THE GIRLS' DORMITORY

Roland Park, near Baltimore



MAP OF "PLAT NUMBER ONE"  
The Tract East of Roland Avenue

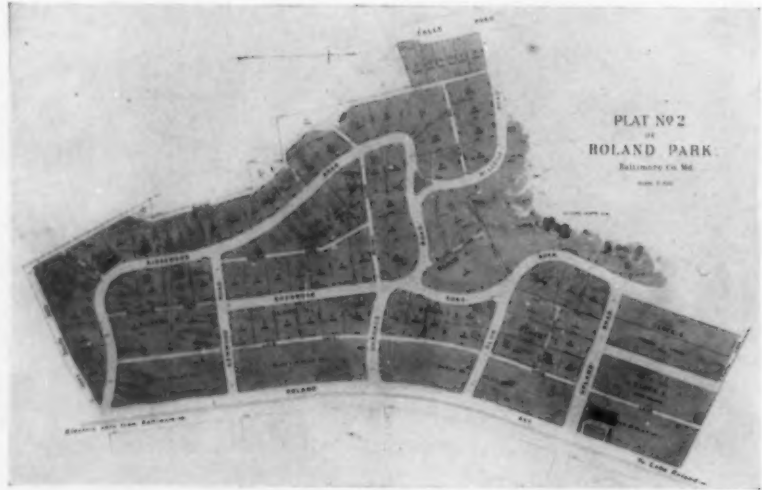


RESIDENCE OF JOHN M. PALMER, ESQ.  
Designed by Messrs. Wyatt & Nölting

poration which has fostered its development. Indeed, stipulations enforcing such protection are embodied in every deed for land within the confines of the tract. Roland Park is situated only four miles from the business center of Baltimore,—the distance being covered by electric car in thirty minutes,—and one of the secrets of its rapid growth

supply and perfect sewerage, to say nothing of mail, telephone and other communicative facilities that are fully the equal of those possessed by any of his city cousins.

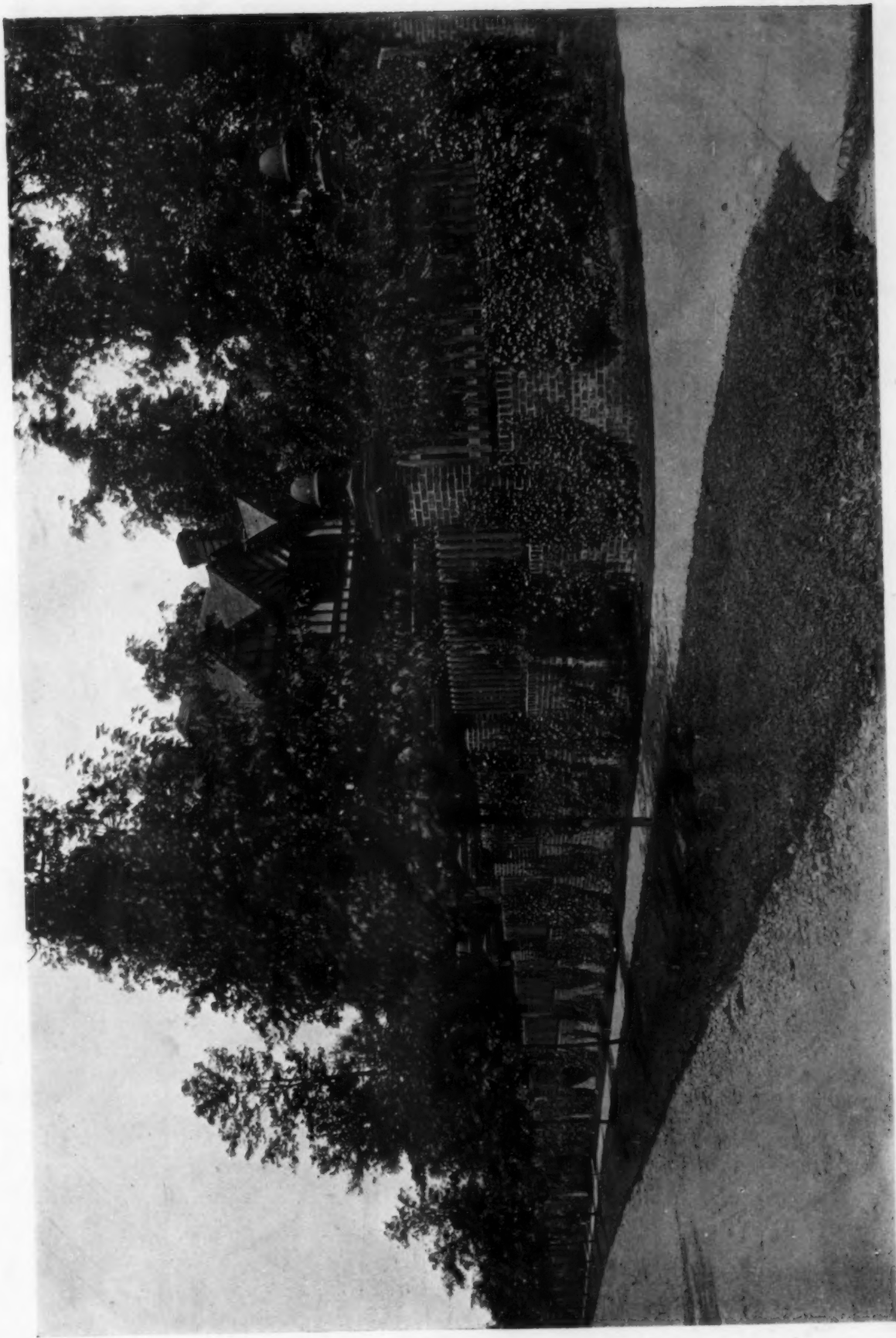
The conditions which have been portrayed are not merely those of a single ideal community, but are existent in the semi-rural abiding places that hedge about our leading American cities. Thoroughly representative of the possibilities of twentieth century achievement in this fruitful field is the locality known as Roland Park, situated at the northern limits of the city of Baltimore and forming in many respects a well-nigh ideal residential suburb. Although situated directly in the line of the most rapid growth of the Monumental City, Roland Park is, nevertheless, protected from the encroachments of business and manufacturing and the inroads of other unwelcome interests by means of rigid restrictions imposed by the cor-



MAP OF "PLAT NUMBER TWO"  
The New Tract West of Roland Avenue

is doubtless found in the fact that it offers to dwellers in houses of the stereotyped pattern, built in rows, the boon of detached houses without any sacrifice of proximity to places of business and amusement.

The history of Roland Park dates from the autumn of 1891, when a company organized with a capital of one million dollars and



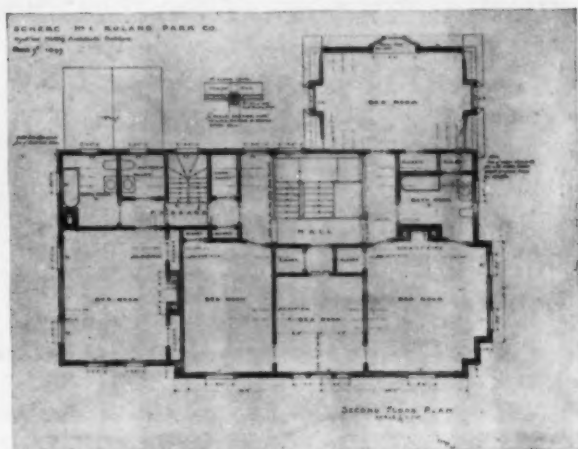
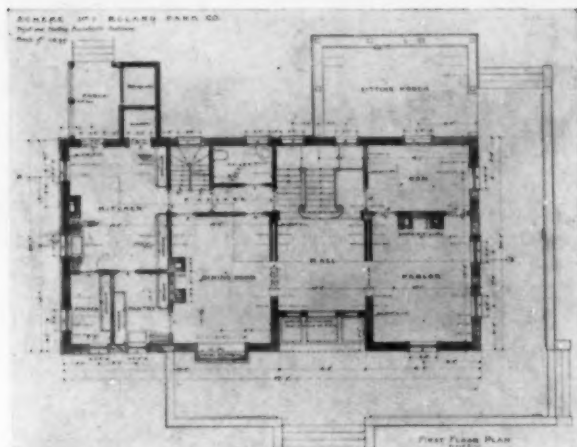
**A TYPICAL ROAD OF ROLAND PARK**  
*Showing attractive planting of grass, trees and vines*



THE RESIDENCE OF W. L. MARBURY, ESQ.

ROLAND AVENUE

*Designed by Messrs. Wyatt & Nibling*



First Floor

PLANS OF RESIDENCE OF W. L. MARBURY, ESQ.  
Designed by Messrs. Wyatt and Nölting

Second Floor

financed largely by English capital purchased, at a cost of upward of half a million dollars, two tracts of land aggregating about five hundred and fifty acres. The pioneers in the movement were fortunate and far-sighted enough to secure land a considerable portion of which was rather heavily wooded. The topography of the park is particularly attractive, the location being high and the land gently rolling, while the soil is coarse and

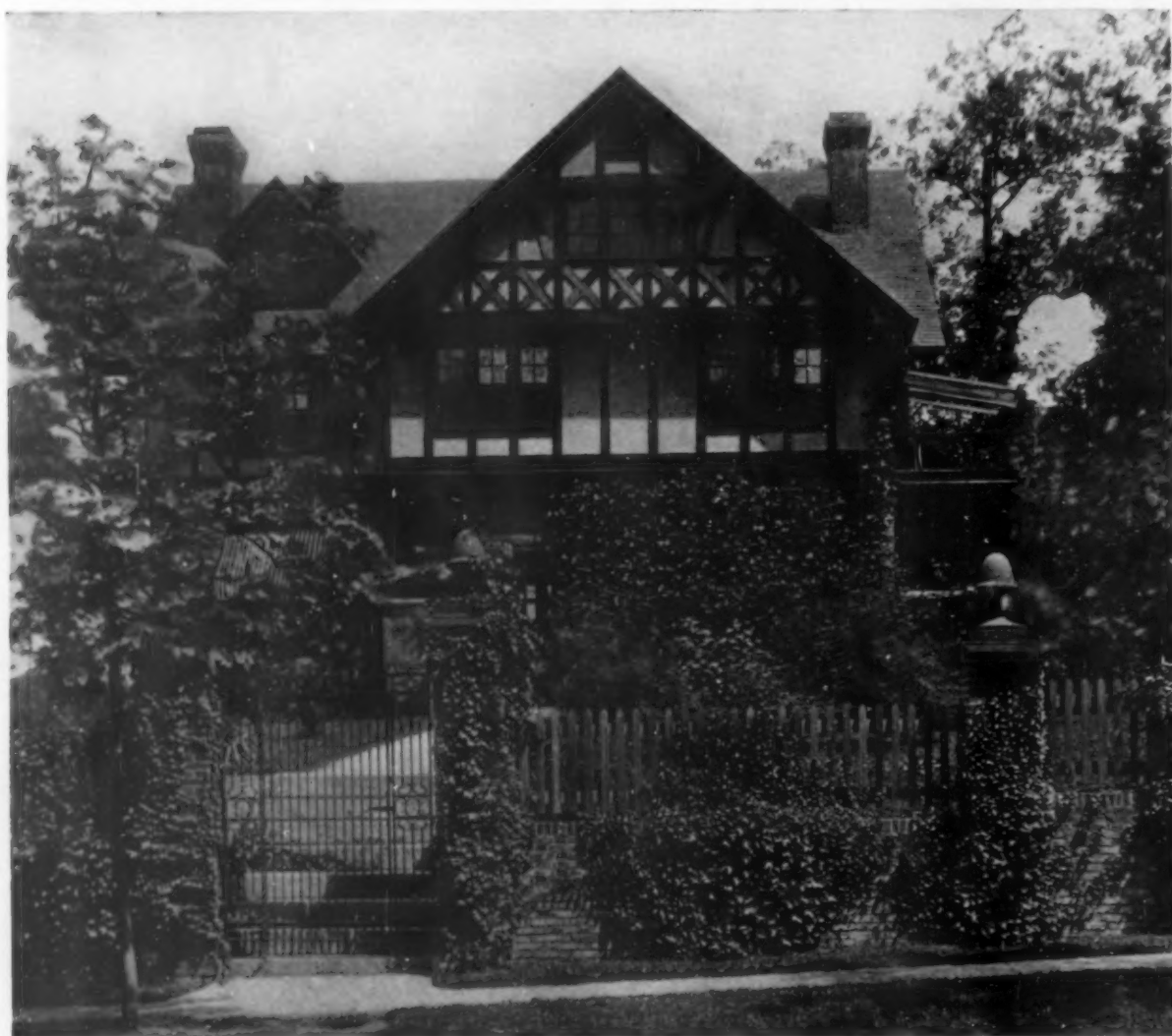
gravelly with some clay, but for the most part it is a rocky formation which contributes to the stability of many admirable attainments in landscape architecture.

The system of improvements carried out at Roland Park was most extensive, and it affords a valuable criterion of the possibilities and necessities in the evolution of such a community. At the outset nearly one-fourth of the original area of the park was sacrificed



THE RESIDENCE OF MRS. ELEANOR BRANNAN  
Designed by Messrs. Wyatt & Nölting

*Roland Park, near Baltimore*



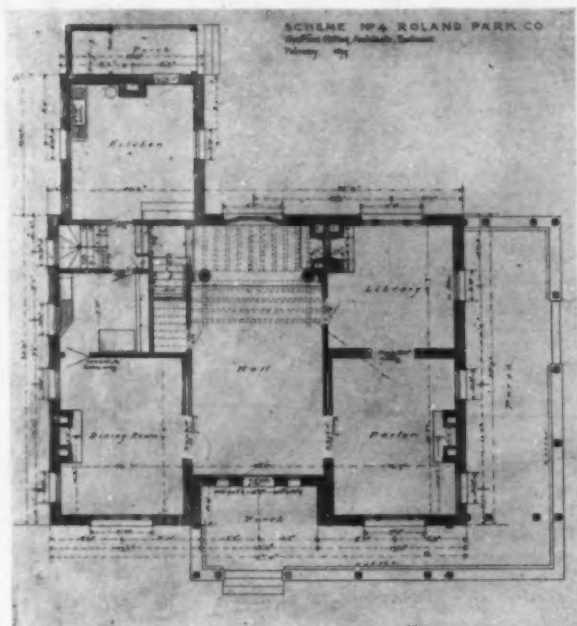
THE RESIDENCE OF RALPH ROBINSON, ESQ.

CLUB ROAD

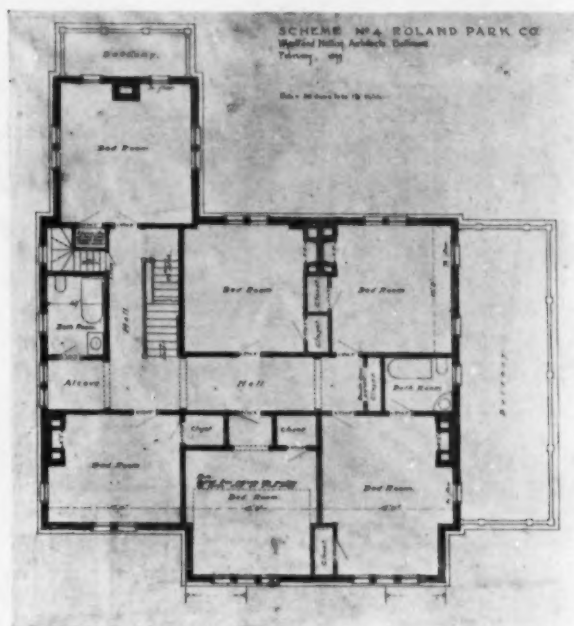
to roadways and lanes and some idea of the magnitude of this portion of the work may be gained from the fact that over \$76,000 was expended in grading and half as much again in providing granolithic sidewalks, stone gutters and underdrains. However, every effort was made to afford compensation for the slight impairment of the natural beauty of the place necessitated by these operations, and the development company expended large sums in planting thousands of trees and shrubs on the various roadways. The wisdom of this policy is now strikingly exemplified by the appearance of the principal thoroughfare known as Roland Avenue. In the center of this highway are located the double tracks of the electric railway system, but the steel tracks have been so enclosed

between privet hedges that the avenue has been robbed of little of its symmetry and beauty.

The promoters of Roland Park appreciated the importance of the social phase of any newly-founded high-class community of this kind and they sought its development by means of a plan which, in one form or another, has been tried elsewhere in America, but assuredly never more successfully than here. Broadly speaking the prime movers in the park project fostered the formation of the Baltimore Country Club and the inauguration of the varied activities which now make it a social center. The development company, acting virtually upon its own responsibility, built at a cost of \$40,000 a thoroughly artistic country club house; and this speedily



First Floor



Second Floor

PLANS OF RESIDENCE OF RALPH ROBINSON, ESQ.  
Designed by Messrs. Wyatt & Nöling

exerted a most appreciable influence upon the growth of the suburban community of which it constituted so unique an adjunct. Eventually the club house, together with twenty acres of land, was sold outright to the club, and the latter organization leased in addition one hundred and five acres for use as a golf course. The membership of the club is not, of course, restricted to residents of Roland Park, but includes many well known Baltimoreans. There is noticeable however, a decided tendency on the part of persons, who become deeply engrossed in golf or other club diversions, to remove permanently to Roland Park in order to turn to pleasurable account every spare moment of their time.

Aside from the tract sold to the country club, the entire one hundred and fifty acres of the Roland Park territory, which have thus far been disposed of, have been sold to individuals for residential sites. At the outset, it was the supposition that lots with a frontage of fifty feet, and running back a depth of from one hundred and sixty-five to one hundred and ninety feet, would meet the requirements of most of the householders who would seek homes in the park; but it was speedily discovered that in most cases a frontage of seventy-five feet was desired, and a majority of the lots have the latter

width, with a depth as above given. Perhaps no better evidence could be given of the character of the improvements made by the property holders than is found in the fact that the two hundred and twenty-five houses which have been erected represent, with the land they occupy, an outlay of approximately two million dollars. Despite the select character of the residents and the uniformly creditable character of the houses, there has been no effort to exclude from the community persons of moderate means. On the other hand, the development company has sought to aid the homeseeker of modest resources.

In pursuit of this policy the company has had erected, primarily upon its own responsibility and under the supervision of its own officials, more than two-thirds of all the dwellings in the park. This move involved an aggregate expenditure of nearly eight hundred and fifty thousand dollars. A number of these cottages were constructed as an investment; but in a majority of cases, the residences were built to meet the requirements of assured purchasers. In the administration of affairs at Roland Park, the same general business policy has obtained without variation since the inception of the project. No options or preferences have been given

Roland Park, near Baltimore



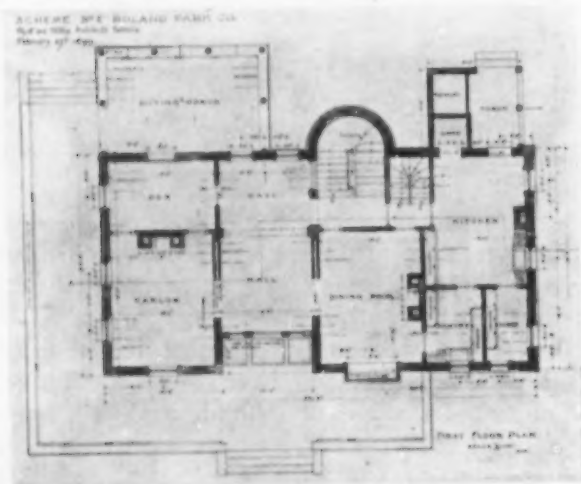
THE RESIDENCE OF ALLAN McSHERRY, ESQ.

CLUB ROAD AND ROLAND AVENUE

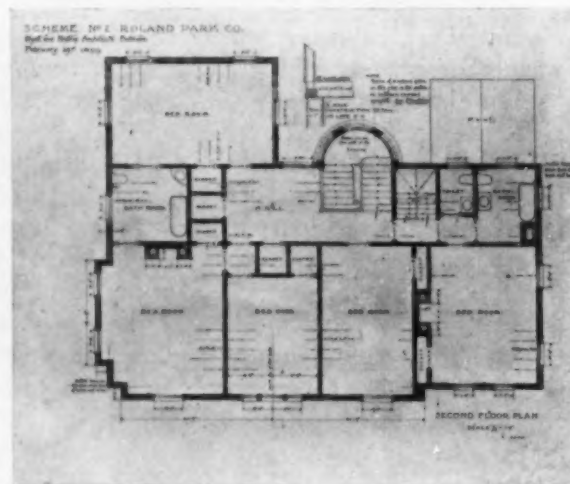
to individuals, and the company has freely offered to mortgage property on the easy payment system of rebate on the principal.

The general supervision and jurisdiction which the development company has always exercised in Roland Park in the interest of artistic achievement in every direction has in

no wise proven more beneficial than in its influence upon the general appearance of the thoroughfares of the park. The streets or roadways,—for none of them are paved, thus contributing to quietude,—range from forty to sixty feet in width, and the lots run back to twenty foot lanes which, it will be under-



First Floor

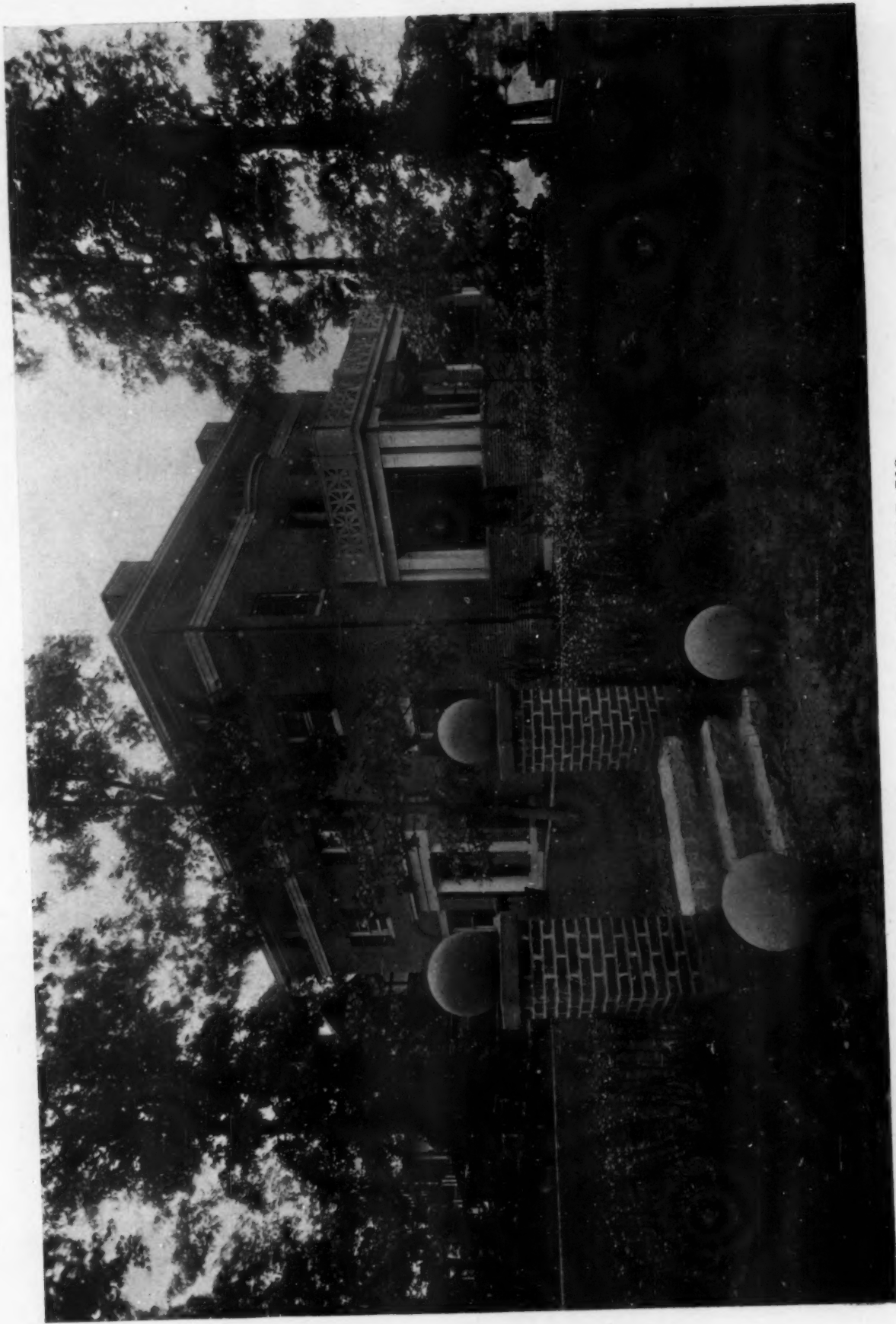


Second Floor

PLANS OF THE RESIDENCE OF ALLAN McSHERRY, ESQ.

Designed by Messrs. Wyatt and Nöling





THE RESIDENCE OF J. B. NOEL WYATT, ESQ.  
*Designed by the Owner*

*Roland Park, near Baltimore*



THE REAR OF MR. WYATT'S RESIDENCE

stood, serve the purpose of alleys. Before each property is a twelve foot parkway, included in which is the sidewalk, ranging from three and one-half to five feet in width. As has been explained, the directors of the park have lavishly planted trees along all the roadways. These trees, in addition to

the abundance of forest monarchs which stand in all their pristine grandeur upon many of the residential sites, as well as upon the unsold tracts in the park, lend to the entire locality a delightful sylvan atmosphere.

The construction of homes in Roland Park is hedged about by many limitations,—none



THE RESIDENCE OF R. L. CHAMBERLAINE, ESQ.

*Designed by Messrs. Wyatt & Nöling*

BOULDER LANE



MR. WILLIAM T. KUHN'S HOUSE  
*Designed by Messrs. Wyatt & Nöbling*



MR. S. C. TOWNSEND'S AND MR. R. C. COLE'S HOUSES  
*Designed by Messrs. Ellicott & Emmart*



MR. GEORGE M. BROWN'S HOUSE  
*Designed by Messrs. Wyatt & Nöbling*



MR. M. O. SELDEN'S HOUSE  
*Designed by Messrs. Wyatt & Nöbling*

*Roland Park, near Baltimore*



RESIDENCE OF S. CLINTON TOWNSEND, ESQ.  
*Designed by Messrs. Ellicott & Emmart*

of them really irksome, however. In the first place, there is, of course, the enforcement of rigid adherence to the building lines which are located at distances of forty, fifty and sixty feet from the roadway according to the locality. The basic building restriction prohibits the erection on Roland Avenue,—the principal thoroughfare of the park,—of any house costing less than \$5,000, or the erection of any dwelling representing an investment of less than \$3,000 on any of the side streets or roadways. The officials of the land company stipulate in all realty transactions that they shall be privileged to pass upon the plans of any and all structures proposed to be erected in the park. The property holder is under no obligation to have plans for his prospective residence prepared by the architect employed by the company, any more than he is to entrust the company with the erection of his dwelling; but he is bound to provide plans that will meet the approval of the administrative officials of the park.

The object of this supervision on the part of the park officials is, of course, to insure architectural harmony in as great a degree as

is practical. For all that, the land company does not attempt to dictate to property-holders what style of architecture shall be followed in the provision of houses or what material shall be employed. In short, the sole object is to guard against incongruities which would distinctly mar the ensemble of the entire settlement. This watchfulness to insure the common comfort extends even farther. Saloons and shops are effectually barred from the community, and in order to maintain the strictly suburban character of the park, the various stores which serve the residents are located together in one block, which is set back to the building line of the residences, and is robbed of all suggestion of the commonplace, owing to the judicious employment of the picturesque Flemish architecture. Finally, private stables are permitted only under exceptional circumstances, and when such buildings could by no possibility prove an annoyance to any of the property-holders in the vicinity. As a substitute for the private stables, the company has erected at a cost of \$14,000 an apartment stable, situated in a central but somewhat isolated locality. Each section of

this stable accommodates two horses and carriages and provides quarters for a coachman.

The residential sites in Roland Park range from fifty feet front to one acre in extent; but, as has been explained, the average is seventy-five feet front. The houses are, almost without exception, of frame construction, and the average cost is \$5,500, although there are in the park a number of dwellings which represent investments ranging from \$18,000 to \$25,000. Few of the houses

Roland Park dwellings constitute a medley of considerable range. In few instances are pure types found; but there abound modifications and combinations which are very effective. The Queen Anne and English cottages are manifestly favorites, and there is also a considerable representation of the Colonial and a combination of Colonial and Dutch styles. Domestic Gothic designs also have place. A very considerable number of the houses are entirely shingled, the treat-



THE RESIDENCE OF A. C. MEYER, ESQ.

*Designed by Messrs. Ellicott & Emmart*

RIDGEWOOD ROAD

have less than twelve to fourteen rooms, and a majority of the residences have two or three bath-rooms each. Perhaps two-thirds of the total number of residences are heated by hot air, and in virtually all the remaining dwellings, hot water heating systems have been installed, there being but few houses in the park which are heated by steam. The houses have, without exception, cemented cellars and all modern conveniences.

From an architectural standpoint, the

ment being, in many instances, unique. Many of the homes have been given settings that are notable from a landscape and architectural standpoint. Hedges, shrubs and flowering plants have been employed extensively, and there is, in some instances, more than a suggestion of formal gardening. Terraces and effective retaining-walls have also been employed to a limited degree.

In the matter of modern municipal utilities Roland Park is well equipped. The

*Roland Park, near Baltimore*



THE GARDEN FRONT

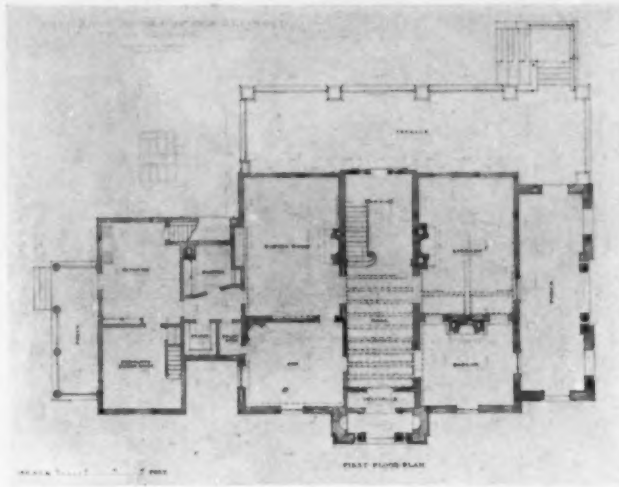


THE ENTRANCE FRONT  
RESIDENCE OF WILLIAM M. ELICOTT, ESQ.

water and electric light plants are superior in some respects to those found in communities with far greater population. The water supply is drawn from eight artesian wells and various springs, and the plant is a gravity system insuring a continuous and unvarying pressure from a centrally located water tower which

is seventy feet in height and has a capacity of 165,000 gallons. This is supplemented by several reservoirs. The water works system, the mains of which are laid in every avenue in the park, has a capacity of 350,000 gallons a day, whereas the present daily consumption is but 125,000 gallons. The rate charged to consumers is twenty cents per thousand gallons, with a minimum charge of one dollar per month.

The residents of Roland Park are practically dependent upon the electric plant inasmuch as the city gas mains have not been extended to the suburb, but electric current for illuminating purposes is supplied at 10½ cents per thousand watts, the same rate which prevails in the city of Baltimore, so that there



PLANS OF MR. WILLIAM M. ELLICOTT'S HOUSE  
*Designed by the Owner*

is no ground for a charge of extortion. The sewerage system, an important if somewhat commonplace adjunct, represents the latest developments in sanitary science, and was designed and superintended by the late Col. George E. Waring, Jr., formerly Street Commissioner of New York. All houses are connected to this system, all the lines of which are flushed automatically twice every twenty-four hours.

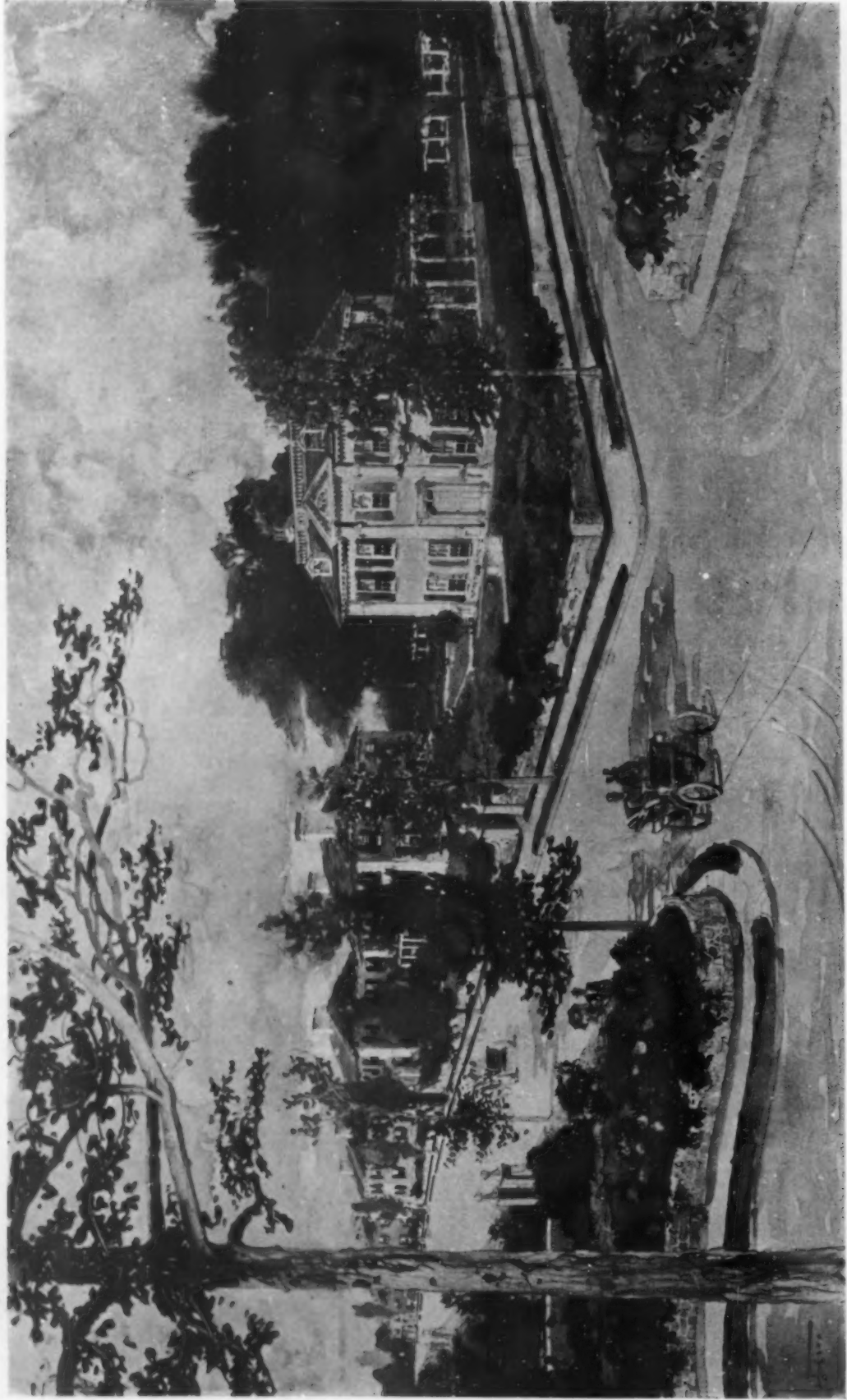
In a settlement made up almost exclusively of frame dwellings, the matter of fire protection is obviously an important consideration. At Roland Park a chemical engine is stationed and is maintained by the county. This is supplemented by a steamer provided by a volunteer fire-fighting organization made up of residents. The police protection afforded by the county is likewise supplemented by a private protective system, the expense of which is borne by park residents. A branch of the Baltimore telephone exchange and a postal sub-station afford residents excellent communicative facilities.



MR. CLYMER WHYTE'S HOUSE  
*Designed by Messrs. Wyatt & Nölting*

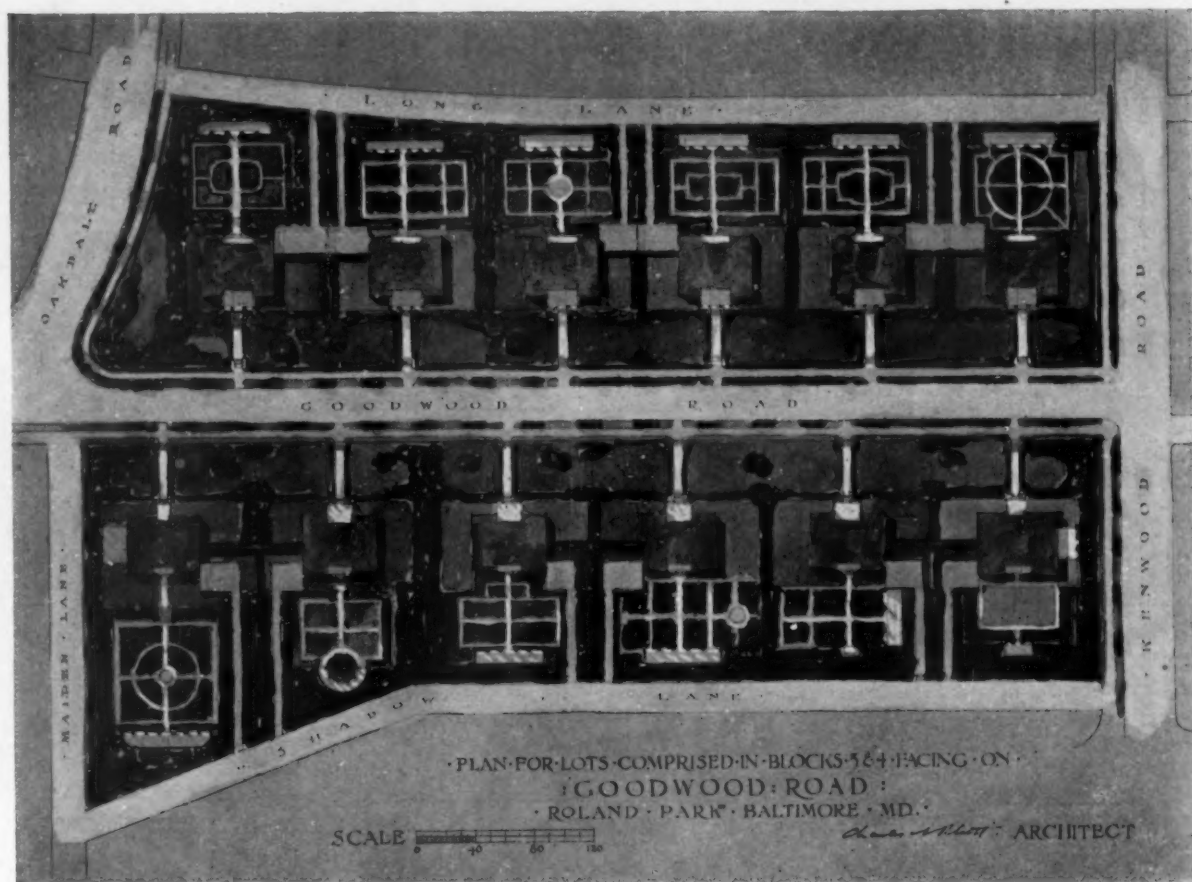


MR. HERBERT R. STUBBS' HOUSE  
*Designed by Messrs. Ellicott & Emmart*



A GROUP OF NEW HOUSES FOR ROLAND PARK  
*Designed by Mr. Charles A. Platt*





MR. PLATT'S PLAN FOR TWELVE NEW HOUSES AND GARDENS, NOW BEING EXECUTED

An interesting feature of the administrative methods in vogue at Roland Park is found in the "special tax for maintenance" which is paid to the land company in lieu of a general municipal tax. It is stipulated that this tax shall not exceed twenty-five cents per front foot during any single year. No part of the fund thus obtained is under any circumstances used for the provision of improvements or new construction, but it serves to defray the expense for all items properly amenable to classification under maintenance and embracing the disposition of sewage, repairs to sidewalks and roads, collection of garbage, ashes and rubbish and the lighting of the streets.

A factor which has been manifestly influential in the rapid upbuilding of Roland Park is found in the excellent electric car service maintained between the suburb and the business and shopping districts of Baltimore. Whereas the residents of many fashionable suburbs in various parts of the country must

content themselves with a fifteen-minute schedule, discontinued altogether after midnight, the residents of Roland Park have the benefit of a four-minute schedule throughout the day, with the advantage of all-night car service. Moreover, but a single fare is charged for the trip. The ride from the heart of Baltimore to the park is by no means a pleasant one; and, indeed, to the person of esthetic tastes, it constitutes the one serious defect of the locality. The trip is an almost continuous ascent; but the incline is so gradual it is difficult to appreciate that the plateau on which the park is located is nearly four hundred feet above the City Hall,—unless, mayhap, the trip has been made on a warm day, when the difference in temperature is manifest. It is, perhaps, only fair to say that residents of Roland Park will have access to Baltimore by a more agreeable route upon the completion of the boulevard, which has been laid out, with the assistance of Mr. Olmsted.

The grouping of a number of families of

Roland Park, near Baltimore



Hawthorn Road

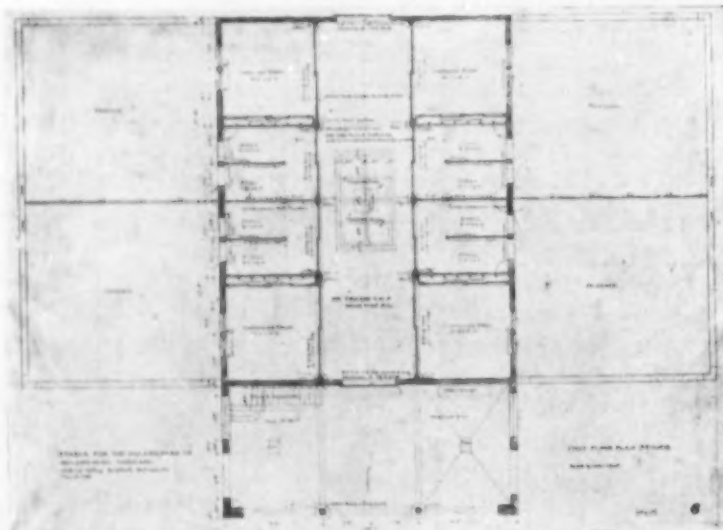
AN ARRANGEMENT OF DRIVEWAYS IN ROLAND PARK

Woodlawn Road

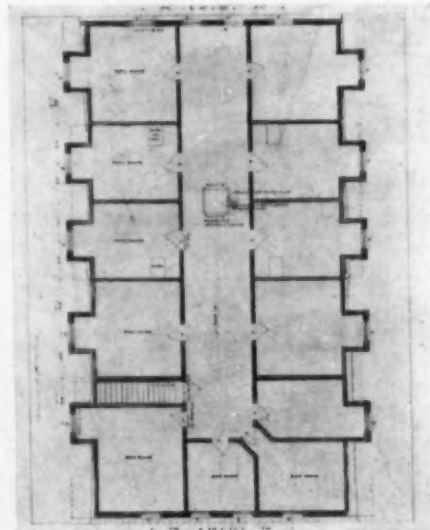
(Roads in process of construction)

much the same social status, and with many tastes in common, has rendered possible at Roland Park, as at other suburbs of like character, the development of social life in a degree manifestly impossible under the conditions prevailing in the average city neighbor-

hood. Without in any sense possessing the narrowing influences alleged to be characteristic of the small town, Roland Park offers its residents a distinct social life of its own, while in no wise hampering their participation in the larger activities of the adjacent city.



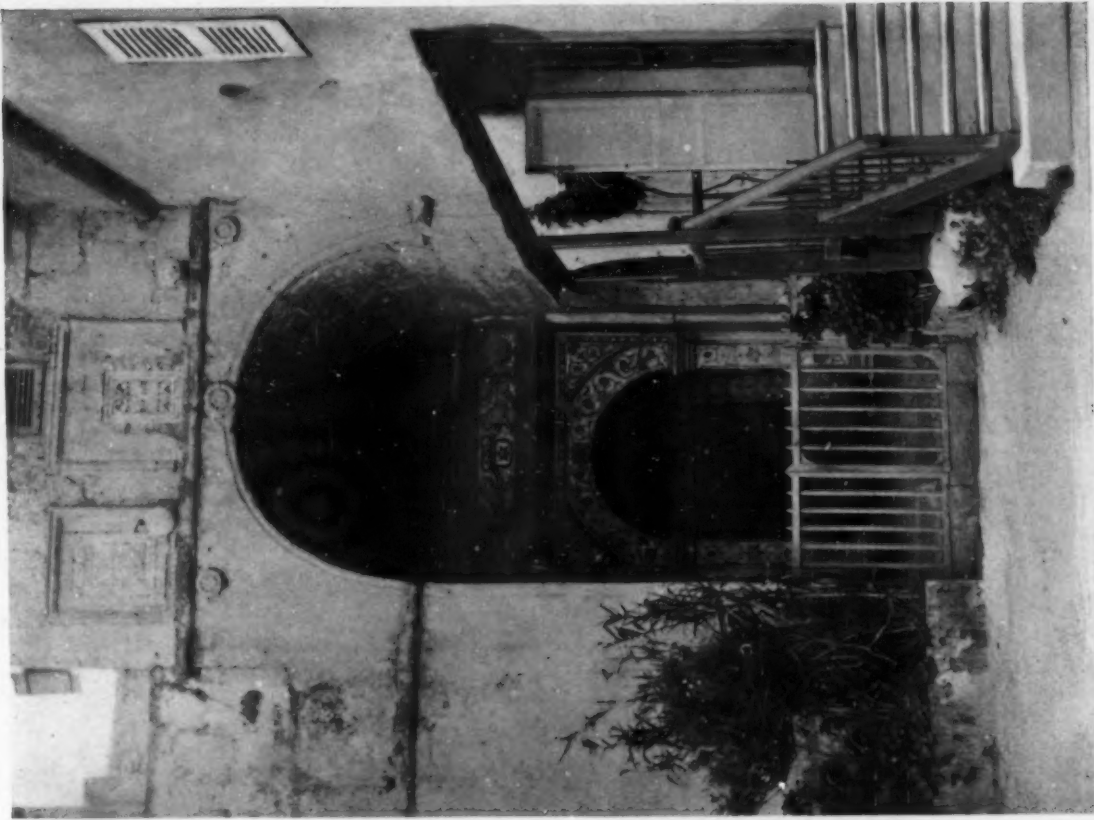
First Floor



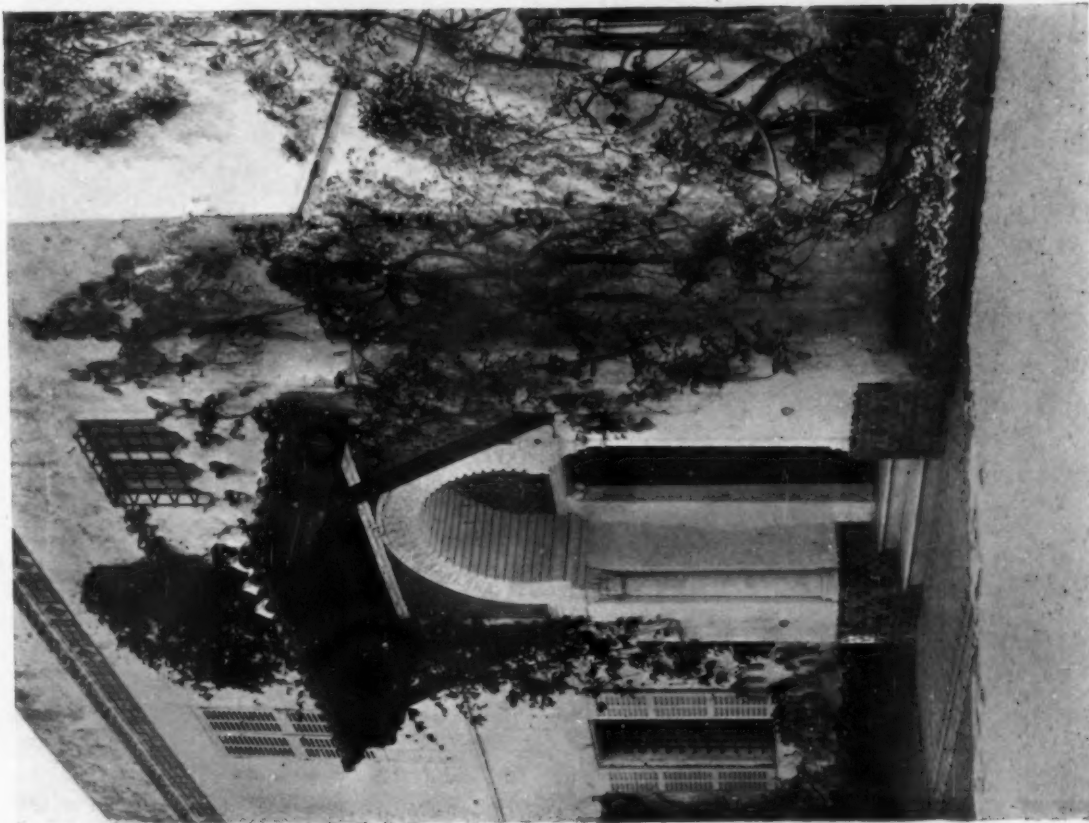
Second Floor

PLANS OF THE APARTMENT STABLES AT ROLAND PARK

Designed by Messrs. Wyatt & Nölting. Now completed to comprise twelve apartments instead of two as above

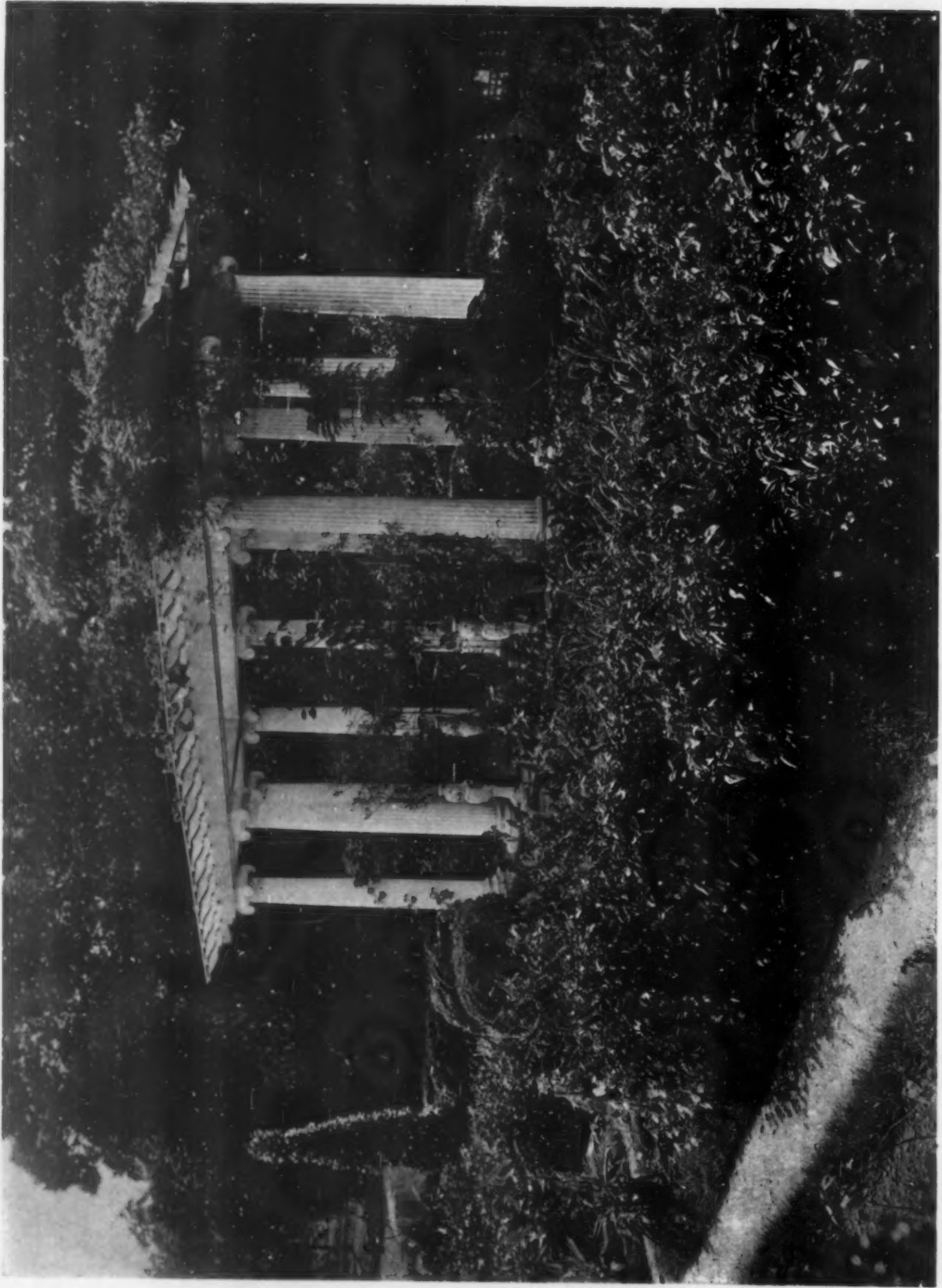


DOORWAY OF THE ADMIRALTY, ALGIERS



A MOORISH ENTRANCE IN ALGIERS

ALGERIAN DOORWAYS



THE PERGOLA OF MR. STANFORD WHITE'S GARDEN



## LONG ISLAND COUNTRY PLACES

*Designed by McKim, Mead & White*

(CONCLUDED)

### III.—MR. STANFORD WHITE'S HOME AT ST. JAMES

*Text by John A. Gade*

*Photographs by Henry Troth*

PHYSICIANS never practice in their own home. Architects differ from them decidedly. Every experimental artistic cure the architect tries on his own family, and every pet idea never previously demonstrated he embodies somewhere or other in his own home.

Mr. White has thus built his own place. The square, homely, gable and clapboard farmhouse, which originally formed the house, is now quite impossible to recognize. It is hidden somewhere, revised and pulled to pieces, in the center of the present building. Here, as in two out of three cases when an old house has been retained, the plan of the altered one has suffered much by the old conditions hampering the new and larger exigencies. I believe the case is rare where the saving in cost of altering the old, rather than building entirely new, is not greatly outweighed by the far better plan of an entire new start. Sentiment, of course, is a potent factor. Especially can Americans well afford to cling to the firesides of their grandfathers, though grandchildren's wants may be of very different dimensions. Mr. White, as I have said, retained the old house (now consisting, on

the ground floor, of dining-room and hall) and began extension by minor alterations. To these came more and more radical changes; gables, bay-windows, piazzas, extensive planting, grading and leveling, and this will continue as long as the owner's restless activity. In one of his busiest days he seven times returned from intermediary stages of state-houses, parks and equestrian statues to the sheds around his own chickenyard.

The situation of the house and gardens is well worth the care and affection that has been spent upon it. Trees and shrubs have been planted and uprooted, avenues raised, only to be cut again and regraded the following season. The house itself has become merely a mass of illogically successive rambling rooms, but in the total effect the master's charm has inevitably penetrated. The position of the place is almost ideal. It stretches out fairly absorbed with sunshine on the broad back of a grassy slope. Below, at the foot of a broad sweep of grass, comes a second small hillock closely covered with gloriously blossoming laurel, in the middle of which shines a small pergola, circular in plan, with ten slender Doric columns supporting the entablature and beams. Beyond,



THE TERRACE BEFORE THE HOUSE

MR. WHITE'S PLACE

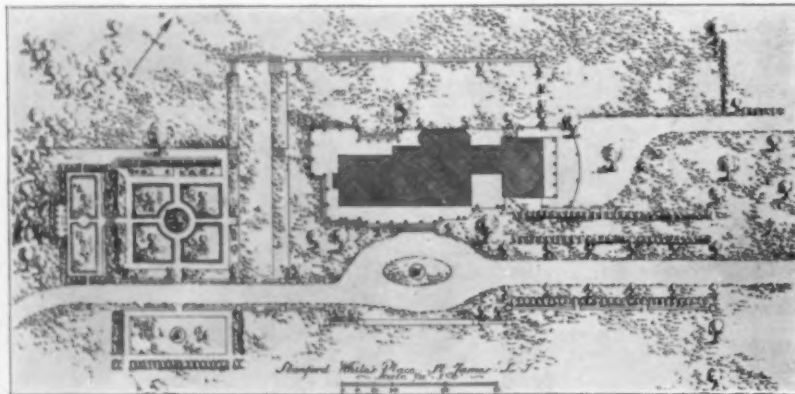
a bay of Long Island Sound becomes a narrow silver fillet, at the mouth of which the sandy dunes almost meet. All about are green woods and pastures with their banks reaching down to the sea.

Whether one visits the place "when the breath of incontaminable springtide seems to lift the hair upon one's forehead," or when "the scarlet leaves of October seem stained with blood," one is at a loss to decide in which aspect it is most charming. One sees it all, suddenly, as one emerges from the wood, which advances as far as it dares on all sides of the sunny slope. The avenue runs straight and parallel with the house, sweeping round in an oval before the

front door. To the south lie, in a cluster by themselves like a Normandy farmyard, stables, hothouses, the large orangery, farms, etc., the gray shingled sides of the water-tower dominating the group. To the north, a little nearer the house, is the old orangery cut into the bank of the hillside, with a fine group of old cedars beside it, and the flag, almost invariably flying, can be seen for miles around above the highest point of the buildings.

A piazza of different widths, but widening considerably in

the northwest corner, lies to the north, south and west of the main body of the house. All the details of this, the fluted columns, the elaborately decorated entablature, as well as



THE PLAN OF THE HOUSE AND GROUNDS

the cornice and frieze of the entire house, are of the most ornamental Colonial type. Unornamented mouldings or frieze-bands would never coincide with the owner's need of profuse decoration. The gables, as well as the sides of the house, are covered with pebble-dash, cartloads of smooth white pebbles picked from the shore below, having been pressed into the yellow cement. The effect is exceedingly successful, both as far as tone and texture are concerned. The woodwork, consisting of unusually full cornices, the railing on the roof, the circular-headed gable windows, the piazzas, all the trimming, as well as the

quoins forming the various corners, have been painted spotlessly white. These frame very effectively the warmer ochre surface of the sides of the house. The olive blinds and topping of chimneys stand out in strong relief.

At both ends of the entrance hall are old Colonial doorways, with unusually fine leaded glass designs and mouldings covered with ornament. It is not a country house inside, at least not on the ground floor, but more nearly a museum, for bits of carving, silks,

architecture, etc., stand upon the floors and cover the walls. To the west is the living-room, twenty-seven by forty feet, with the piazza running around its three sides. At its end, an old carved stone Italian mantel forms a frame for the fireplace, wide enough for the largest logs. The owner has attempted to increase the height of the low ceilings of

the old house by employing iron beams in this room to support the flooring above, and the iron flanges of the former have been permitted to protrude perfectly frankly and uncovered.

The walls, as well as the ceiling of this room and the hall, are covered with screens of

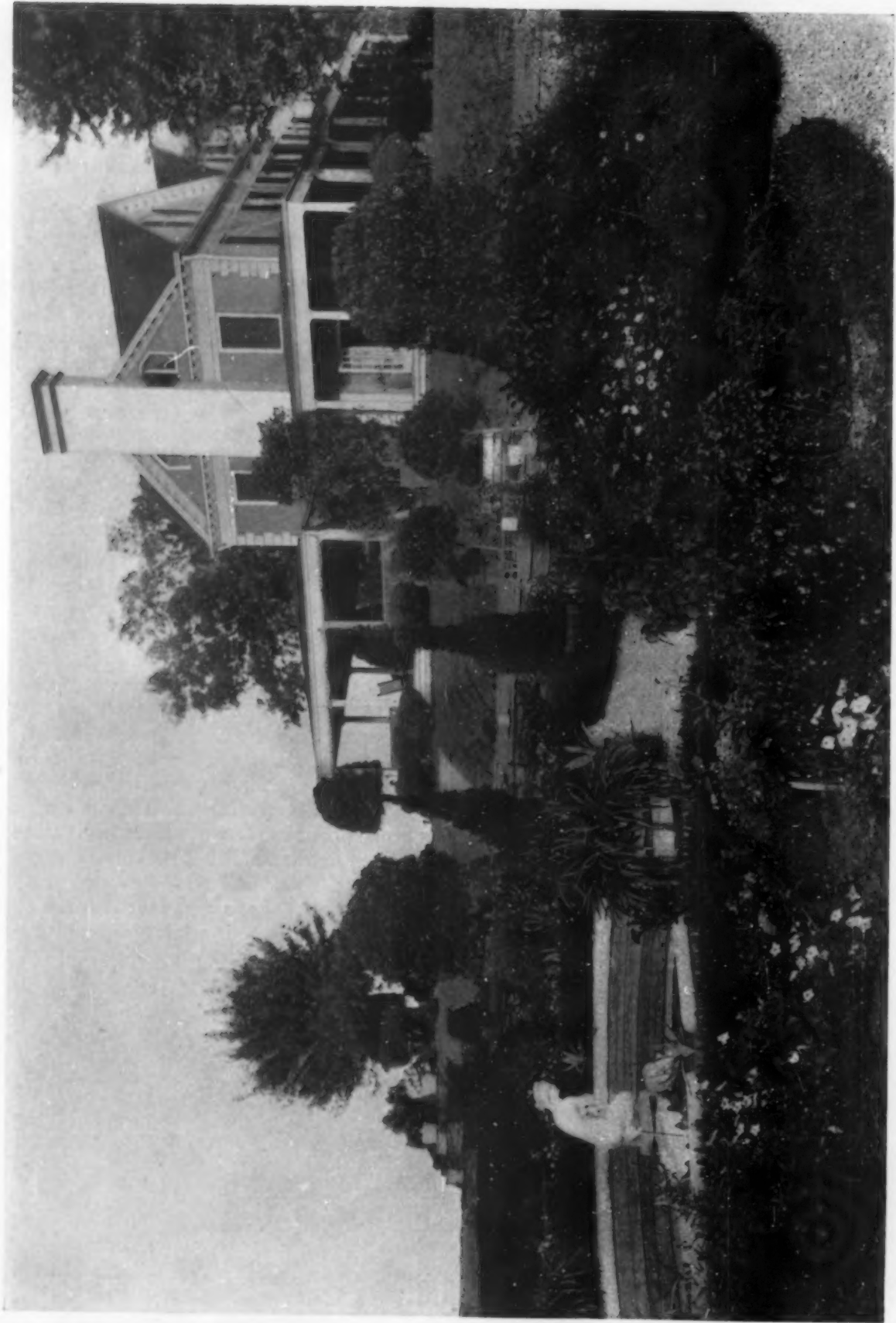
reeds, loosely tied together. The north side, of not only this room, but practically the whole side of the house is glazed—for the owner felt that not even square inches of wall space intercepting the beautiful view beyond, could be tolerated. The hall, nine feet broad north and south, widens to eighteen feet upon the east, and is tiled with large red tiles. Both risers and treads of the stairs, as well as the stepped sides, which form their balustrade, are covered with large green tiles.



THE PORCHES UPON THE NORTH



THE OVAL CARRIAGE TURN BEFORE THE HOUSE



IN THE FORMAL GARDEN OF MR. WHITE'S PLACE



The wide open effect, obtained by rejecting even an open string to the stair, is very successful. Apart tapestries and old worm-eaten candelabra, one enters the dining-room. The effect is one of the cleanliness of a dairy. A bay window, running the entire width of the north of the room makes one feel more than half way out of doors. The opposite side is lined with old Spanish tiles running to the height of a moulded shelf hung with a pleated Dutch crash petticoat. White panels form the remaining sides; laurel trees, old sconces and rows of royal blue plates form the decorations.

The second story is given up to bedrooms, dressing-rooms and baths. The servants' wing is entirely by itself, separated on the front from the main house by a court. The fireplaces in order not to cut into the sitting-room, hall and dining-room, with their broad projections, have all been built outside the house, leaving the rooms square. On the ground floor beyond the dining-room come

naturally the pantry, servants' dining-room, kitchen, laundry and porch. In order not to have the servants' quarters the first portion of the house to be seen and to draw attention upon approaching, they have been hidden by a curved lattice screen.

The loveliest features of the gardens are the laurel and orange trees. There certainly are no finer ones in this country; and it is hard to imagine even, more perfect specimens of their size either in Italy or France. Upon a spring day, when the thousands of orange buds have burst, the orangery smells like a Garden of Eden. And when the trees have been carried out and proudly conveyed to their various places of honor, one nods to them as familiar acquaintances from the garden of the Tuileries.

Chantin, the famous French gardener, gave the following valuable advice in regard to their treatment:—

“In winter do not forget that orange trees will thrive best as long as the temperature



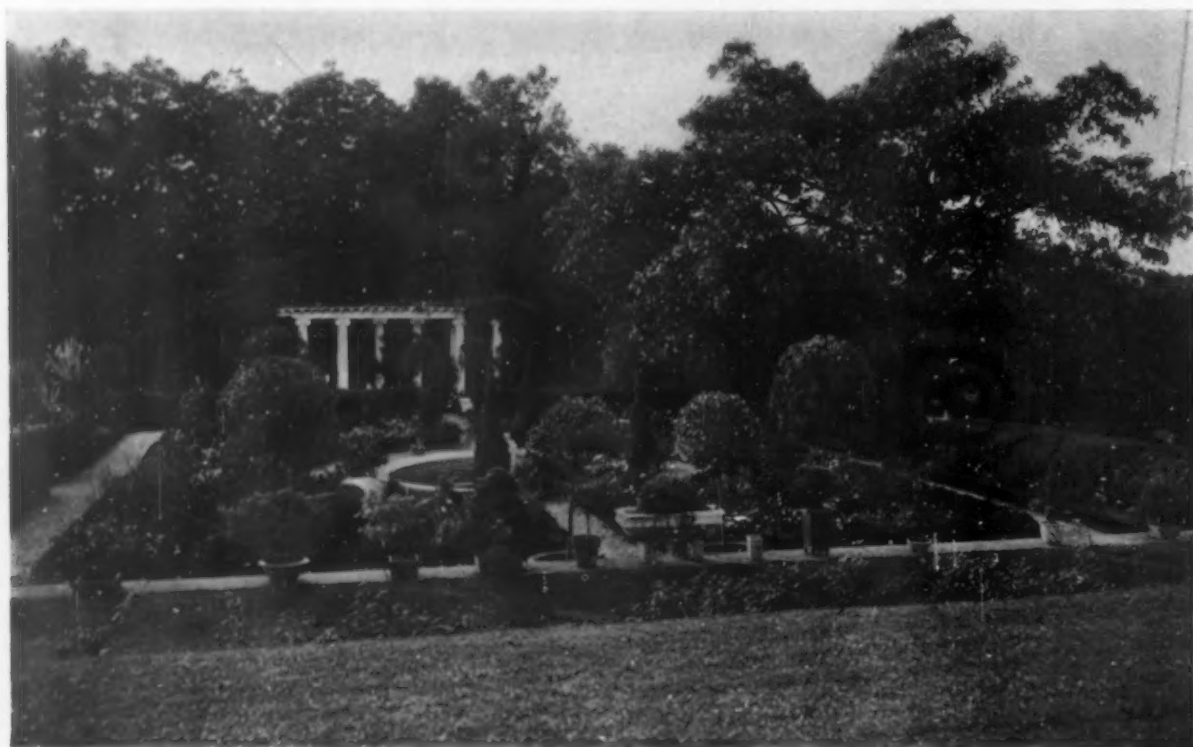
THE CENTRAL WALK OF THE GARDEN

*Mr. White's Home at St. James, L. I.*

of the orangery is kept one and the same; (about 40 degrees Fahrenheit, I have found best) and also that air is to be given them, from out of doors, whenever the weather permits. When they are taken out in the spring they may be slightly trimmed. As soon as out of doors, they should be well syringed two or three times a day, especially during the morning and evening, in order to thoroughly moisten not only the leaves, but also the branches. They will then shoot up very rapidly. One should further, when one takes them out in spring, have the earth

fifteen feet, and six to eight feet in diameter. Whatever cares and difficulties the packing and shipment may have represented, the owner must now feel himself richly rewarded. Six of the finest of the orange trees have been placed on each side of the drive just before it runs into the oval in front of the house; several others stand at the corners.

An old Roman capital, hollowed out in its center to take plants, stands in the center of a circular space bordered by blocks of old marble and paved with shining white pebbles laid in white cement. Around this an oval



THE GARDEN AND ITS BACKGROUND

covered with very rich manure, dark manure already decayed. As long as the orange trees do not grow, the watering should be done with care—as soon as they start to shoot, constant, abundant watering will not harm them.”

Their immigration to St. James has certainly been successful. With their traveling companions, the pittosporum and pomegranate trees, they call vividly to mind the beauties of many a palace garden of Southern Europe. Perfectly trimmed, some of the laurels stand with their heads as high as

grass plot forms the center of the drive curving before the front door. Maples shadow this on each side, and box trees cut into the fanciful shapes of birds stand beside the marble platform of the steps.

The main garden is not located upon an axis with the house, having been laid out slightly to the southwest, the long writhing arms of an ancient oak standing just outside and stretching its shadows over its northern walls. The ground has been terraced twice from the house to the level of the garden to the west—the first terrace merely being a

sloping grass bank broken by the rough bluestone treads of the steps. The second is a rubble retaining wall about three feet high in front of the garden, and is capped by a broad bluestone coping on which stand in all manner of old glazed earthenware vases and pots, knotted and twisted Japanese dwarf trees. Immediately behind these, stand huge laurels in Roman terra-cotta pots. All the small dividing or retaining walls are built of rough field stone, in many instances laid without any mortar or cement in the joints.

glory, libernum, geraniums, iris, fleurs-de-lis, etc.

Below these, at a slightly lower level, comes a splendid box hedge, surrounded at various points by its larger clusters, then two larger beds of flowers, and finally, terminating the whole, the pergola, standing out in its shining whiteness against the magnificent background of the wood. This feature could not have been better placed. Not only is it the key-note of the plan of the garden, but it dominates it from every



A VENUS AND SATYR GUARDING A PATH

The first portion of the garden forms a geometrical square of four symmetrical beds. These are divided, as are all the beds of the garden in fact, by small white pebbled paths. They encircle a fountain, in the center of which a marble Venus crouches on a shell. A border, a foot high, of the bushiest imaginable box, encloses all the parterres. The center of each of the surrounding beds is marked by one of the magnificent laurel trees, around which grows irregularly a mass of flowers of every description: morning

point of view from which it can be seen. It consists of ten Ionic columns, the two central ones, at the entrance, having been omitted. It is constructed of wood. (The original pergola, which was destroyed by a storm, was a Corinthian order, built of cement.) The columns are a little over eleven diameters high and copied from those of the Erechtheum at Athens, with the modification of slenderer proportions necessitated by the change in material. They support a double superstructure of moulded beams,

the upper layer resting at right angles upon the four lower beams. Honeysuckle climbs the corner columns and shades the interior pavement. In the center of this space is a pool, coped with marble and surrounded by various potted plants and carved fragments. A more perfect harmonious blending of nature and architecture is difficult to imagine.

The main garden is divided from the road by another tall box hedge and a row of catalpa trees. A Venus and a satyr raise

Roman work, and between them are finely carved basins filled with flowers, and resting on the back of crouching lions. The outer edge of the drive running from the house to the west is formed by a terraced masonry wall, upon the coping of which, spread in great tubs, prickly, juicy cactus plants.

Outside an ivy-covered wall is a smaller garden, an extension southward of the larger one. A large bed of flowers occupies the center of the space, and box trees and hedges enclose its paths.



A TERRACE WALL

MR. WHITE'S PLACE

their heads just above the hedge. Not only here, but wherever the position may be a good one, Mr. White has placed a piece of old statuary, sometimes a Greek capital, standing on the lawn between olive-leaved bushes, a row of amphoræ against a wall, a rich terra-cotta vase, an ancient carved sarcophagus or a finely modelled head upon a marble base. Thus facing the outer oval of the drive in front of the main entrance stand four *bermæ* of the very best Græco-

To reach the view, we must retrace our steps through the whole of the garden and walk past the piazza of the house.

The terrace, which has been built a couple of feet below the level of the first floor, is forty feet wide and is supported by masonry walls, topped with bluestone wide enough to form a sufficient base for the largest tub. When our illustrations were taken, a row of these stood on top, with the flowery heads of pink and white hydrangeas hanging low

over the sides of the tubs. A broad flight of steps, constructed of the same stone as the wall, descends to the rapidly-sloping lawn below. An inferior flight, with stepped sides, descends to the west.

On the terrace stand the finest of all the laurels. Those that are directly in front of the house peep almost into the second story windows, and their trunks are so broad that one can hardly join one's hands around them.

change, his appreciation of the fitness of things is always apparent. I know of no better example of his sense of harmony than in this, his own house at St. James.

Vases, trees cut into sitting hens, lemon trees and pittosporum have been set out with formal spacing.

The house, as well as the garden, is strongly stamped with the individuality of the owner, and wherever he makes a



THE EASTERN BOUNDARY OF THE GARDEN



AN APPROACH TO THE PERGOLA



*Table Lamps of Copper and Brass  
Designed by A. S. Dixon*

THE  
S E V E N T H  
E X H I B I T I O N  
O F  
A R T S A N D C R A F T S  
I N L O N D O N

1903

BY

EDWARD W. GREGORY



*Made by E. Grainger, J. Burford  
and W. Withers*

IT is some fifteen years ago since the first Arts and Crafts exhibition was opened at the New Gallery, Regent Street, London. The efforts of the society, at that time, were looked upon as hardly worthy of serious attention. William Morris was an enthusiast in the cause of socialism. It is a curious paradox to think that his art was so wedded in spirit to feudal ages. His co-workers, many of them, held similar social beliefs to his own. What was the meaning of the revolution of artistic thought made manifest by the exhibits of furniture and decorative effects? Surely, it was only a fad, organized by a band of cranks. It would never last. No further notice, beyond a passing smile, would be



A HALL TABLE

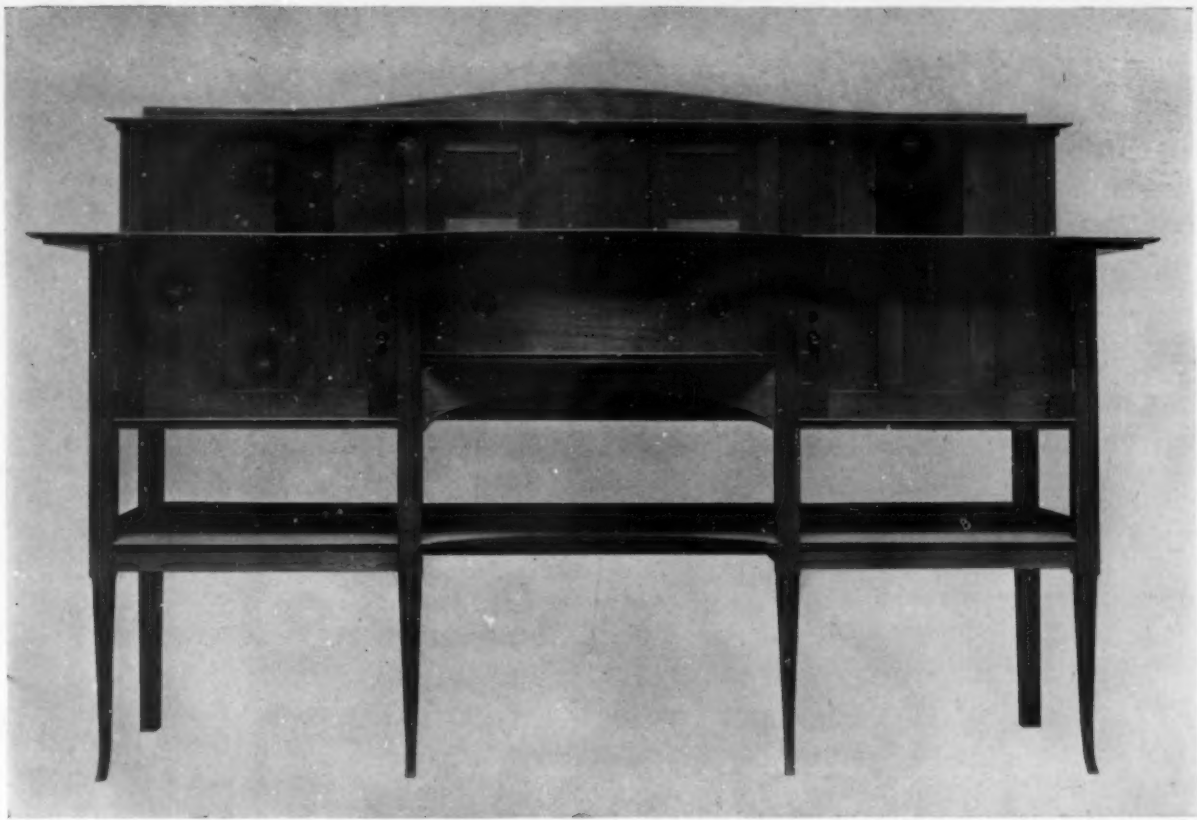
*Designed by Ambrose Heal*

*Made by A. Mackenzie*

taken of the new-fangled notions. Why should artists meddle with such prosaic things as chairs and tables? What business had they to stray from their own proper vocations of picture-painting and statue-making? It was all very amusing. Artists were known to be eccentric, and as soon as they had had their

fling at the bench, the anvil and the loom, the sensation would wear off and they would return to palette and picture.

Strange reflections these, when to-day it is impossible to walk down a thoroughfare of shops without seeing evidence (sometimes sad evidence) of the fruitfulness of the seeds thus sown by William Morris, poet, socialist, designer and craftsman. The Arts and Crafts move-



A SIDEBOARD OF WALNUT

*Designed by George Walton*

*Made by J. S. Henry*



AN ARMCHAIR, by Miss Julia Hilliam



AN ARMCHAIR

*Designed by C. F. A. Voysey*

*Made by F. Müntzer*

ment may be compared to a river, which, gushing out from its source in the mountains, races away to the plains in the unrestrained vigor of new life. Here the simile abruptly ends, for instead of gaining strength as it has gone on, ploughing out an ever-deepening channel and bringing fertility to the soil along its banks, it has widened out and spread, its direction marked by no general flow of current, its shallowness increasing everywhere. Many pretty flowers grow up, bloom and die, but there are numerous rank weeds and but few great trees. The present exhibition bears out the impression that the movement is in want of some strong, guiding spirit, some motive power. There is no organic principle believed in by everybody. Arts and crafts have ceased to be a religion; they have created a fashion. Each exhibitor has been so busy marking out a path for



A WRITING TABLE  
*Designed by Arthur W. Simpson*  
*Made by Townson Graham and The Faulkner Bronze Company*



A PAIR OF BRASS CANDLESTICKS  
*Designed by H. M. Fletcher*      *Made by W. Shrivell*

himself that he has not apparently considered its direction. Usefulness, fitness, beauty of form, thoroughness of workmanship, limitations of material are sacrificed again and again in the ambition to be novel, to be strange. Even this desire is not universal, for some have resorted to copying in one material patterns which were certainly designed by William Morris for another.

The best furniture in the exhibition is that designed by Mr. Ambrose Heal, and made by the firm which bears his name, in Tottenham Court Road. The "silver grain" bedroom suite in particular is worthy of the highest praise. It has been designed with rare consideration for the use to which it is to be put, and its proportion, its nicely accented ornamentation in blue inlay, and its suitable metal fittings are all the result of care and appreciation for the best principles of design. The hall table shown here is another worthy example of Mr. Heal's skill. It is odd to reflect how few of the pieces of furniture on exhibition are fit for the reception rooms of a house. The kitchen, the





A PIANO CASE

Designed by C. F. A. Voysey

Made by Messrs. Collard and Collard

furniture, carpets, wall papers, metal work, and tiles, his ability is thus shown in many different directions.

Perhaps the strongest section is that exhibited by the various craftsmen in metal, particularly if we include enamelling with it. Mr. Alexander Fisher, indeed, with his triptych in bronze, silver, and gold, and his jewel casket in copper and enamels, succeeds in scoring the highest success of anyone. His work is strongly reminiscent of mediæval art, to which he has no doubt owed much in the study of his craft. Two table lamps by Mr. A. S. Dixon are very pleasing in shape without too great a

housekeeper's room, the bedroom and the servant's bedroom have received plenty of attention, but there is very little for the drawing-room, the dining-room, or the morning room. The boudoir is out of it altogether.

The sideboard shown by Mr. J. S. Henry, and designed by George Walton, is one of the few good pieces one would care to put into a dining-room. It is rather faulty in the legs, which run too thin towards the floor. Otherwise it is sensible, well constructed and in good taste. A writing table by Mr. Arthur Simpson, of which an illustration is given here, approaches the refinement one expects in the homes of educated people much more nearly than some chests of drawers, dressers and benches close by.

Two arm chairs shown here illustrate very divergent styles. The one with carved arms is by Miss Julia Hilliam, and is made for Christ's College, Oxford. The other is designed by Mr. C. F. A. Voysey, who also exhibits the aluminum clock and stationery case. The piano, made by Messrs. Collard & Collard, is another example of his work. Mr. Voysey occupies a position in decorative art entirely to himself. He has had many followers, and is unquestionably a designer of singular originality and power. Being represented at the present exhibition by photographs of houses he has designed,



ALUMINUM CLOCK AND STATIONERY CASE

Designed by C. F. A. Voysey  
Made by W. H. Tingey and A. W. Simpson



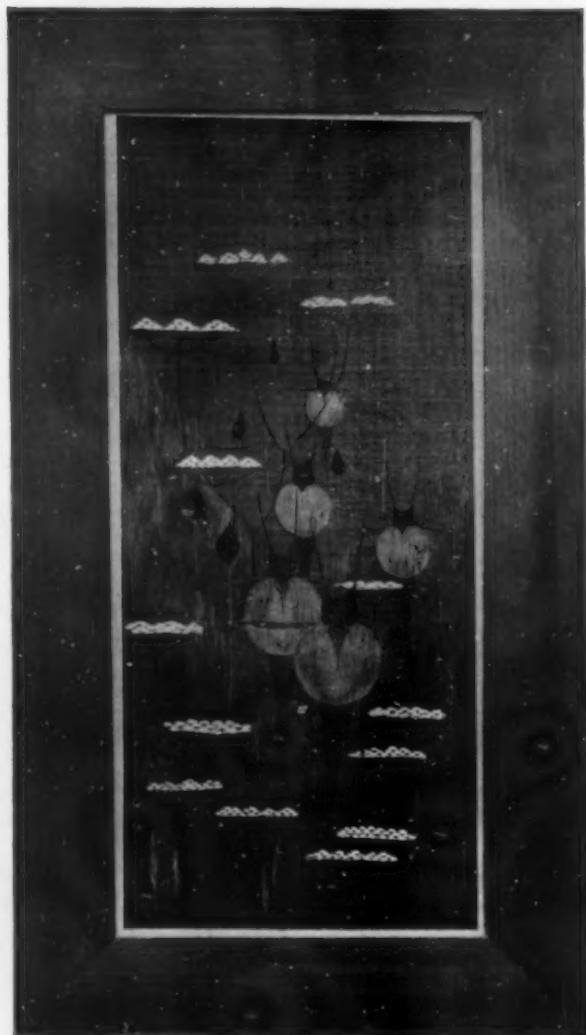
AN EMBROIDERED PORTIÈRE  
By Miss M. W. Freeman

striving after mere novelty, and the pair of candlesticks shown by H. M. Fletcher are worthy of study as examples of good craftsmanship. A very large amount of jewelry is shown, most of which reaches a high level of excellence. Of course enamels, as well as precious stones, help to give color and sparkle to the different ornaments. We are only as yet in our infancy in regard to enamels, and we trust too much at present to accidental color effects. This is a great blessing to the amateur, who sometimes hits off by chance a wonderful combination of tints which he probably never thought of before it came out of the furnace. Enamelling is not an exact science any more than water color painting; but the Japanese have made it nearly so, and no one can deny their success in this, as in many other crafts.

The embroidered portière by Miss M. W. Freeman is a most interesting piece of work, and shows what extraordinary force can be

got by the careful juxtaposition of many colors. The ground is deep blue, the ship and sails being much lighter in tone; but in perfect harmony with the sky and sea. There is also much power of draughtsmanship and movement in the ship.

Printed materials, wall papers, cretonnes, velvets and silks are exhibited in great numbers, Mr. Walter Crane, Mr. Voysey, Mr. Lewis F. Day, Mr. Butterfield and Mr. Allan F. Vigers being the principal designers. A word should certainly be given to the bookbindings of Mr. Douglas Cockerell and Mr. Cobden-Sanderson. They all reach a high level of merit, both artistic and constructional. Hand-woven linen from the industry at Langdale, in the English lake district, an industry started



NEEDLEWORK PANEL ON LANGDALE LINEN  
Designed by C. G. Kingsley      Made by Kitty S. Chambers

from the initiative of John Ruskin, is probably as fine in technical qualities as it could be, its decoration of cut work being exquisitely rendered.

Speaking generally, there is abundant evidence all through the exhibition of the ability of craftsmen to invent and to execute, but there are so many things which have no real reason for existence. They are triumphs in technical and artistic skill merely. A panel, for instance, framed and glazed, representing St. George and the Dragon, is a

*tour-de-force* in the dexterous combination of two such apparently antagonistic materials as gesso and mother-of-pearl. But it is to all intents and purposes a picture. It has no real use. Many such panels hang on the walls. They are monuments to the untiring labor and skill of the workers, but that is all. "Produce, produce; be it the infinitesimallest product, produce," cried Carlyle; but the command surely referred to things of usefulness, as he would say, and not things of beauty merely.

## A COTTAGE AND GARDEN

AT EAST HAMPTON, L. I.

*Designed by Grosvenor Atterbury, Architect*

HERE is a comfortable, unobtrusive cottage of a style but little removed from that in which our forefathers were wont to build. It is small without and large within,—a qualification which all house owners appreciate. This has been gained by making the plan compact. Indeed the skilful way in which the porches have been gathered under the main roof of the house is the most characteristic feature of the design, and it

has meant economy of construction. The omission of a third story has permitted all the rooms to be placed upon two floors and has prevented the exterior from towering into the form of a cube,—the usual fault of houses of this size. The kitchen and servants' rooms are as well separated from the remainder of the house as can possibly be gained without the use of wings. Had this separation not been desired, the opportunity was at hand to



COTTAGE AND GARDEN  
FOR VILLAGE PLOT FOR  
MRS AND MISS RICHARDS  
AT EAST HAMPTON L.I.  
GROSVENOR ATTERBURY ARCHITECT  
DRAWN BY ANNE GRANT

THE ARCHITECT'S SCHEME FOR THE COTTAGE AND GARDEN

*A Cottage and Garden at East Hampton, L. I.*

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THE COTTAGE AT EAST HAMPTON AS EXECUTED

omit a back stairway altogether, saving the space thus consumed and relying for communication upon the main stairway, which is well situated for the convenience of all occupants.

The absence of projecting porches has made it the more feasible to add an appropriate setting for the house in the shape of a formal garden and boundary hedges. But the imagination of the architect is known to frequently overreach the owner's willingness to execute a design, however attractive it may be; and here at East Hampton is an illustration of it. The architect has gone

beyond the design of his house and has shown us the exterior decoration he would have carried out. The landscape has been adjusted to the house, has been made to conform itself for a brief space to the architecture which rises in its midst. And yet this surrounding has been omitted in the execution of the place. The want of it is sadly apparent in the two illustrations we publish on this page. The house is built of frame covered with wire lath and stuccoed. The interior is extremely simple, the outside sheathing showing within and the under flooring answering for the ceilings of rooms below.



## THE EVOLUTION OF THE LOG CABIN

AS FOUND IN THE OLD HOMES OF THE MOHAWK VALLEY

By W. MAX REID

Photographs by J. A. Maney

LONG before the advent of white men to the shores of the western world, the aborigines were making habitations for themselves with various degrees of comfort and ingenuity. The homes of the Pai Utes were but little more than brush heaps, or branches of trees covered with grass from the plains of northern Arizona, while in the southern part of the new country dwellings were made of adobe, or by utilizing the caves in the cliffs of the cañons of the Rio Grande, the Gila and other mountain streams of Arizona and New Mexico. Along the shores of the Mississippi and its southern tributaries, dwellings were made of stone placed upon natural or artificial mounds of slight elevation, while in the northern forest the Iroquois and Algonquins built themselves houses of wood that were excellent in construction although exceedingly rude in architecture.

It will be observed that the aborigines or Amerinds of North America, used material for their dwelling that was easiest to procure and best adapted to the climate of that portion of the country in which they were located. The Iroquois of the Mohawk

Valley and the Huron-Iroquois of the lake country, drew from the forests, in its natural state, the material for the construction of the "long house," which was peculiar to all tribes of Iroquois lineage. Usually their singular dwellings were from 20 to 30 feet

in height, width and breadth, although some, in the large villages, are said to have been from 80 to 120 feet long. The frames were made of tall saplings, which were placed firmly in the ground at the required width, the tops being brought together and lashed in the form of an arbor. Other poles were bound transversely to the upright saplings and the whole covered with large pieces of bark. An opening was left at the top, extending the whole length of the structure, for the exit of smoke from the line of fires on the ground below, each fire sufficing for two families. About four feet from the ground floor on the inside and extending the whole length of the

building, on each side, scaffolds were built of poles and covered with mats and skins which were used as seats in the daytime and beds at night. Often twenty families would occupy one of these houses.



DOORWAY OF ST. MARY'S CHURCH AT CHARLTON

*The Evolution of the Log Cabin*



THE FREY HOUSE

NEAR PALATINE BRIDGE



THE EHLE HOUSE

NELLISTON, NEW YORK



THE VAN ALSTYNE HOUSE, CANAJOHARIE



THE MABIE HOMESTEAD, ROTTERDAM

The early white settlers also drew their material from the forest to build their homes, and the simple "log cabin" was the result. The usual form of the log house was an oblong. The logs were cut the required length, notched at each end and laid in the form of a cob house with the logs placed on top of each other as close as possible, the

interstices being filled with clay or similar material. Smaller logs were used in the construction of the roof, which was thatched with strips of bark overlapping like shingles. Usually the dwelling was divided into two rooms, a "living" and a sleeping room.

After saw-mills were erected, buildings were constructed with greater regard to taste



A FIREPLACE IN THE VAN ALSTYNE HOUSE

and convenience. Occasionally a traveler would construct a shack of stone, which would also serve as a rude fort. A little later, men of means penetrated into the forests, and in many cases erected buildings of stone, which would also serve as fortifications. This was almost universally the case where permanent settlements were made along the Mohawk Valley during the early French and Indian wars.

After the advent of the saw-mill, the home of the early settler took on a different appearance; but even then, they were constructed in the interest of economy and rude convenience and were entirely devoid of lines of beauty. If one will ride along roads leading from the Mohawk River either north or south, he will perhaps notice old dwellings in all degrees of dilapidation and decay, situated, sometimes, near a more modern mansion quite pretentious perhaps in the midst of its rural surroundings. He will also occasionally



THE OLD BUTLER HOUSE

see dwellings that seem to indicate adverse fortunes in a family, as well as the decay of buildings, and will be able, sometimes, to trace their misfortunes in broken palings, and roses grown wild and choked with a dense growth of weeds.

The Frey house, near the Palatine Bridge Station on the New York Central Railroad, is a fair representative of the rude architecture of the Mohawk Valley during the French and Indian wars, having been built in 1739, and palisaded as an additional defense against the inroads of the French and their savage allies. The Ehle house was erected in 1750 and was also fortified by a stockade as a refuge of defense during the Revolution. The Van Alstyne house, situated in the village of Canajoharie, is somewhat more pretentious than the Frey and Ehle houses and is sometimes miscalled Fort Rensselaer. Some of the interior fittings of this old house, notably the deep fireplaces and ornamental



THE DEN AT "FORT JOHNSON"



mantel-pieces, are yet in a fair state of preservation, and the building is now used as a museum of Revolutionary relics. The Ehle house is of the most primitive character, having but one story and a dark attic; the interior arrangement of the rooms is about the same as in the ordinary log cabin. The building is at present occupied by Italian laborers. In the Frey house the attic has been utilized for small sleeping rooms as is denoted by the modern dormer windows, but the attic rooms

to be more exact, in 1743, he erected a dwelling which, in outward appearance at least, was devoid of any lines of architectural beauty. The interior was divided into four rooms and central hall on the first floor, the second (half) story being reached by a wide open stairway at the rear of the hall. The building is shown on page 218. Mr. and Miss Wilson, the present owners of the house, have attempted to retain the old structure in its primitive condition, although



THE GLEN-SANDERS HOUSE

SCOTIA, NEW YORK

of the Van Alstyne house are more spacious and of much greater height, owing to the gambrel roof that covers this unique structure. That the above houses were built of stone instead of wood is owing to the fact that good building stone may be quarried with ease in the vicinity of all these buildings.

In the year 1735, a patent was granted to Walter Butler, senior, the father of Col. John Butler of Wyoming massacre notoriety, for 4,000 acres in the vicinity of the present town of Johnstown, N. Y. Shortly after, or

the hall and stairs have been removed and the lower story now consists of three rooms, the ceilings of which show heavy exposed timbers rudely fashioned with an adze.

The side walls were originally finished inside with sun-baked brick, placed between the upright timbers and whitewashed. Back of the parlor, or "best room," is a long narrow room with but one very small window. The strong double doors by which this room is entered show evidence of heavy strong fastenings and suggest the presence of a



STAIRWAY AND DOOR



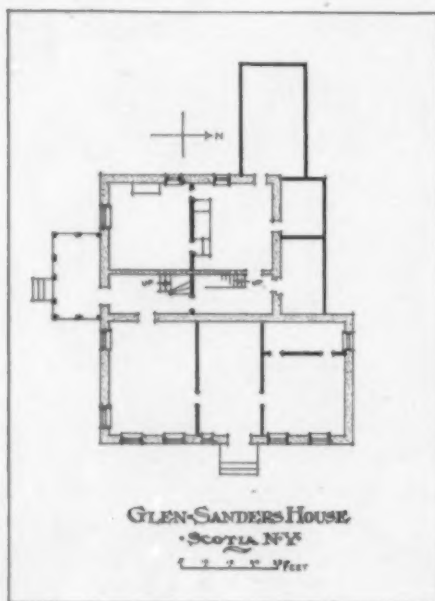
IN THE GLEN-SANDERS HOUSE

"skeleton in the household," perhaps of some person whose malady required bolts and bars for restraint. Although belonging to one of the wealthiest families of the Mohawk Valley at that period, and one closely connected in social and political affairs with Sir William Johnson of Mount Johnson, the building suggests that it might have been constructed in the same manner as King Solomon's Temple: that is, without the sound of axe, hammer or other metal tool, except, perhaps, the first.

The Butler house was built on the highlands of the Valley of the Mohawk, but on the "flats" near Amsterdam, N. Y., is still seen the sombre baronial mansion of Sir William Johnson. Strongly built

of stone it still retains the name given to it by the owner during the last French war, "Fort Johnson."

Built by a London architect, named Fuller, in 1742, its interior still bears evidence of the style in vogue in English homes of the seventeenth century; broad halls, light mahogany hand rail and balusters, and paneled walls suggestive of secret closets, deep embrasured windows with small panes of glass, protected by heavy wooden shutters with iron bars. The west room, Sir William's "den" is illustrated on page 218, also the dining-room, but this has the accessories of the nineteenth century. Here may be seen pictures of many noted personages of the French war and the war



PLAN OF GLEN-SANDERS HOUSE

of the Revolution, who were probably entertained in sumptuous style, as Sir William is known to have been a hospitable host. Here also the noted Indian chiefs Hendrick, Brant, Red Jacket, Logan, and the celebrated beauty, the half-breed Catherine Montour, were feasted in the bountiful style dear to the heart and stomach of the savage warriors of the forest.

At the beginning of the eighteenth century there was visible evidence of improvement in the structure of dwellings built by well-to-do families, and



THE DOORWAY OF "GUY PARK"

the abandonment of the old Dutch lines of architecture and the adaptation of English and French. This is noticeable in the Glen-Sanders house in Scotia, opposite the city of Schenectady. Built of rough stone covered with stucco, the main building bears the English lines, while the wooden addition in the rear, retains the high pointed roof, and the low first story with exposed beams of the Dutch period. This house was constructed in 1713, to take the place of the old Glen homestead erected on the bank of the Mohawk



GENERAL HERKIMER'S HOUSE

DANUBE, NEW YORK

River (probably previous to 1660) which had been rendered untenable by encroachments of the changing river bed. Many of the doors and casings were evidently taken from the old building, as may be seen in the photograph of one of the doors, marks of the old fastenings being still visible.

Incidentally is shown the door of St. Mary's Episcopal Church at Charlton, for many years untenanted except by church rats and mice. The front door of the summer home of a family of swallows may be seen above the gable of the door casing. The doorway of Guy Park, the home of Colonel Guy Johnson, is also illustrated, as well as the Herkimer mansion, situated

about three miles east of Little Falls, on the south bank of the Mohawk River. This was the home of General Herkimer, the hero of the battle of Oriskany, and the place where he lived nine days under an unskilful amputation, after that gruesome ambush. A large granite monument to his memory stands about one hundred yards east of the mansion. The Mabie house at Rotterdam, N. Y., is a very good illustration of the style of houses built by the Dutch Boers of the Mohawk Valley during the latter part of the seventeenth century. The tall pointed roofs of these one-and-a-half story houses were frequently seen in the old Dutch towns of Albany and Schenectady.



*Lawson's Cypress*

F O R M A L  
P L A N T I N G

BY

GEORGE F. PENTECOST, JR.



*The Yew*

THE value of planting in relation to the formal garden is paralleled by the value of the poetic form for the more sensuous expression of abstract thought. That is, neither the design nor the planting scheme are to be considered as separate units—their values are inter-dependent and their effects must be of mutual benefit.

That this, the essential principle of planting, may be better exemplified, let us create a phantom garden and theoretically elucidate it.

In form, then, our phantom garden is oblong in outline, with its greatest axis paralleling the gentle slope of the ground. It is divided into three main terraces, each ter-

race demarked by a low retaining wall, broken by generous flights of steps. The dwelling rests upon the highest level. This disposition of the house-site screens the two lower terraces from the vulgarizing eye of the public, thus giving the "living" portion of the garden that seclusion which is so essential for the full enjoyment of garden life.

Viewing our garden in bird's-eye perspective, we have before us the three levels in their ascending heights, the dwelling being on the highest and most distant terrace. Considering the garden for a moment as a picture, we have the conventional divisions of foreground, middle-distance and background. The dark background of trees is

seen on either side of the house, with a few of the taller evergreens—hemlocks, spruces or white pines—breaking the sky line above the dwelling. The background is not “formally” planted, but is massive, dense and Gothic in character. It consists chiefly of evergreens, with a small proportion of the larger and deciduous trees, such as the maple, the elm, the ash or oak, to effect a contrast of light and shadow and outline.

The middle-distance—the second terrace—is composed entirely of deciduous trees of smaller dimensions and of a more dressy and elegant nature; it is lighter in tone and less massive and dense. The trees are formally arranged and in strict alignment with the lateral divisions of the terrace, there being no trees of any height in the central portion of this level.

The foreground—the lowest level—is open and free, having no tall trees in its concerted plan; it is devoted to flowers and dwarf fruits, and is, consequently, as befits the needs of the picture, brighter and gayer in tone. To prevent the monotony of perfect symmetry in the descending heights of the terraces and their accompanying tree-heights, there are introduced here and there, and irregularly disposed, a few isolated groups of tall, slim cedars and poplars. These give the necessary effect of the picturesque, for be assured that if a formal garden is not picturesque, it will be monotonous, dull and lifeless. Each department or terrace of the garden should have (and will have, whether consciously so planned or not) an individual genius. Hence, in planning a garden, let each compartment have its particular genius allotted to it, and then enforced in every way possible.

Thus will each terrace have its peculiar and contrasting interest, so that he who passes from one to another will not only find a refreshed interest, but if he be of sensitive nature, he will, cameleon-like, be effected by its “colour,” to borrow from Bacon.

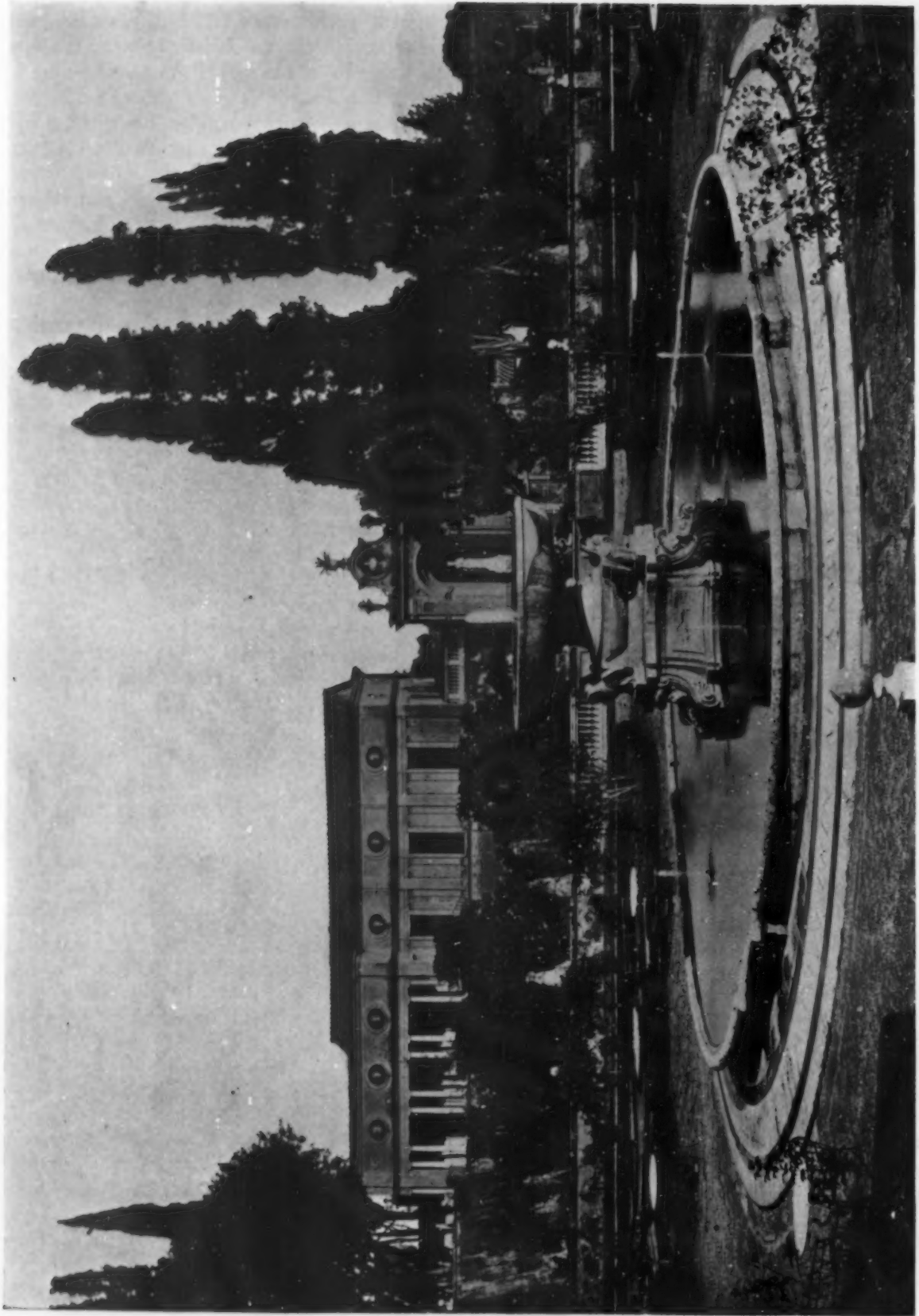
Let us now view in detail each terrace separately. First comes the level upon which the dwelling stands. We will designate it the “entrance hall” of the garden, for does it not serve a corresponding duty to the entrance hall of the house? Neither are restricted to the seclusion of the family, both are open to the passage of friends, strangers and servants alike. They are respectively no more than the exit and entrance to the house and garden. Is not the entrance hall of the dwelling simple and dignified in character, studied and reserved in embellishment? And should not the “entrance hall” of the garden be governed by the same principle? It should be but an uncovered extension of this part of the dwelling, in the same manner as the main external proportions of the dwelling determine the subdivisions of this level. This

portion of the garden is exposed to public view and is constantly traversed, and therefore is never sought, as are the other compartments, for pleasure or quiet recreation. Hence the congruity of the exclusive use of the finer evergreens—such solitaires as the Chinese arbor-vitæ, the blue spruce, the Japanese holly, or the umbrella pine, the *Biota orientalis*, the rhododendrons and azalæas—the latter to add a warmth and softness to the colder beauty of the larger plants. Such plants are constant in beauty, dignified in form and cleanly in character, and in every way more



A TERRACED GARDEN

Illustrating the divisions and levels of varying functions



A VIEW IN THE VILLA ALBANI GARDENS, ITALY  
*Showing the effect of a few isolated groups of tall, slim cedars in breaking the monotony of perfect symmetry*

suiting to architectural permanency. Only the crucial points, the axial centers, should be accentuated and relieved by these solitaires; the entrances, driveways, the intersection of paths and their points of departure will offer the proper suggestions for their suitable disposition, while the bolder proportions of the house, in submission to time-honored custom, might be emphasized by the cedar, the cypress and the like.

Leaving now the somewhat cold formality of the entrance level, let us seek the central terrace—the oasis of the garden. Its atmosphere recalls to memory the quiet charm of the quadrangle of an English University or the cloistered court of an Italian monastery. It is the highest form of beauty of which garden art is capable. It is also the most enduring and uniformly satisfying. It is suggestive of the spiritual rather than the physical. The French term it, "the sense of the beautiful in space." Its beauty consists in its form, its latitude, rather than in its detail of broad polished sunlit lawns,



A TERRACE AT MELCHET COURT, ENGLAND

*If it is desired to have flowers conjoined to the mansion, the space between it and the terrace balustrade is the proper locality. Annuals and perennials should never be used in this vicinity. Selections from the greenhouse, which can be frequently replaced with fresh supplies, are appropriate. The beds should be simple in design and placed on the margin of the main terrace walk.*

embosomed by double rows of shapely trees. The art of planting in the extreme simplicity here exhibited, consists chiefly in temperance of execution, in knowing "when to give over, and lay by the pencil." Here are no flowers, no shrubs. When we have decided which trees to use for the lateral turf-paved avenues, whether it shall be the epicurean lime, with its delicate spring incense; the tapering maiden-hair or the liquidambar,

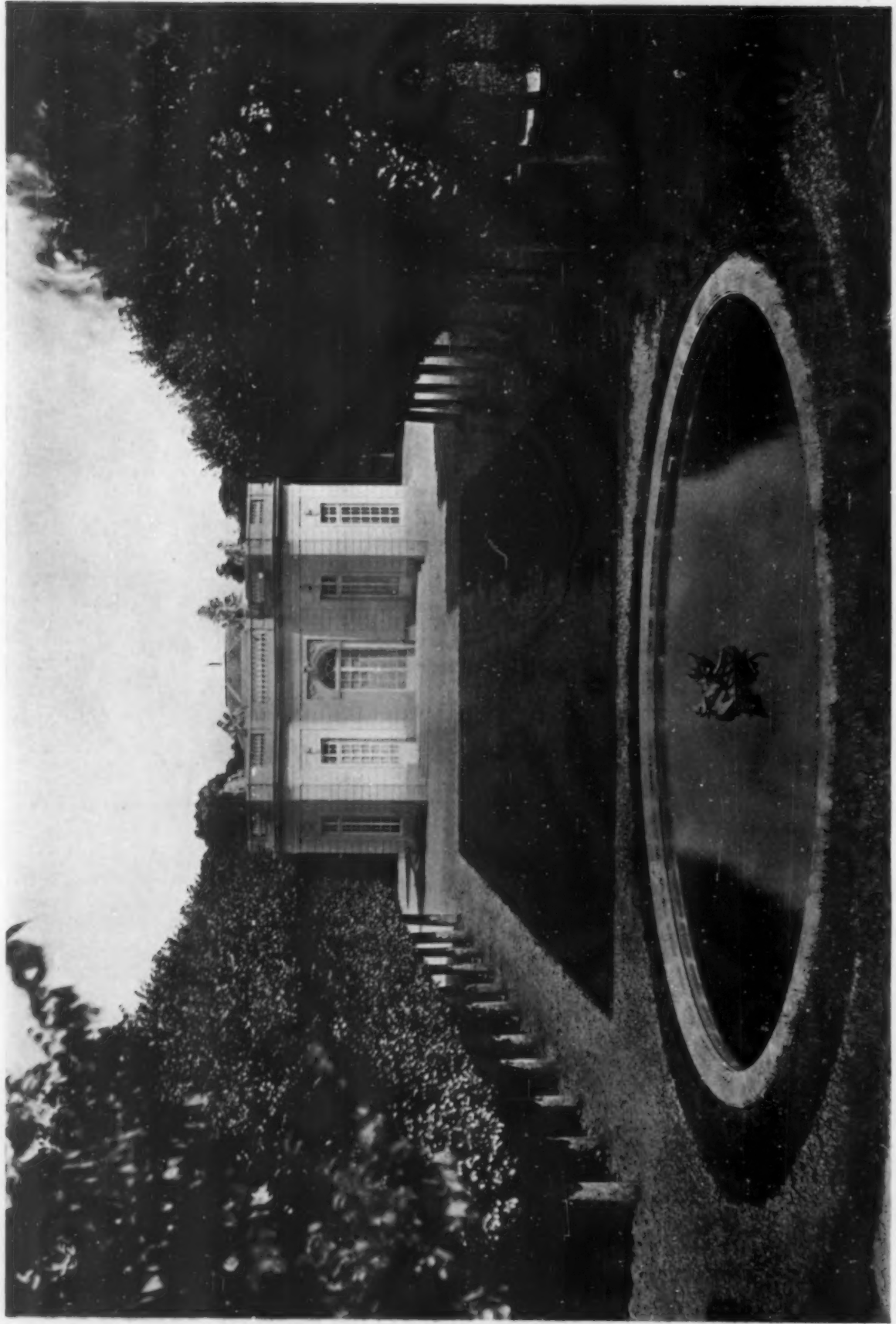
wonderful even in their leafless beauty; when we have decided to connect these two lateral avenues with two smaller avenues of yews—"so thick, so fine, so full, so wide"—naught remains to be done save to place the sun-dial central to this terrace and to all the garden. Here is the true throne of the sun-dial, where all is calm, quiet and continuous, and not in the flower garden where it is generally placed, buried amidst the fading beauties of a few summer months.

Next let us descend to the flower garden:



AN ENGLISH COTTAGE AND ITS SURROUNDINGS

*Illustrating a background lacking in variety of color and outline, and also crowding too closely upon the house*



**THE FRENCH PAVILION OF THE GRAND TRIANON, VERSAILLES**  
*This is suggestive of the proper disposition of backgrounds. There is lacking, however, the requisite interposition of conical evergreens—to afford harmony of outline, and to supply a variety of light and shadow. There should be, also, a greater breadth between the lateral trees and the house.*



—It is as sequestered as the limits of the garden will allow. The flower garden should be placed with that secret gaiety—if not barefaced effrontery—with which the master of the house plans the labyrinthine seclusion of his “den;” and so should the Mistress of the Garden seek to shield her flower nook from the inquisitive eyes of strangers. Not that their respective “dens” will elude the charmed circle of the family gathering, but only that this circle shall not be chilled by the frequent or disagreeable intrusion of the outsider. For are not the pleasures of the

“garden den”—there are the broad and ample beds—what matters the selection, so the flowers be of personal choice; what matters the order, so there be profusion. The very flowers themselves will, in ambitious indifference to prescribed bounds, fairly obliterate the so carefully planned walks. To offer a “select list” of herbaceous flowers would be a positive impertinence—would be to dogmatize upon the classics of literature. So, with two suggestions, let us leave the care and arrangement of the sweet flowers to the fair Mistress of the Garden; for

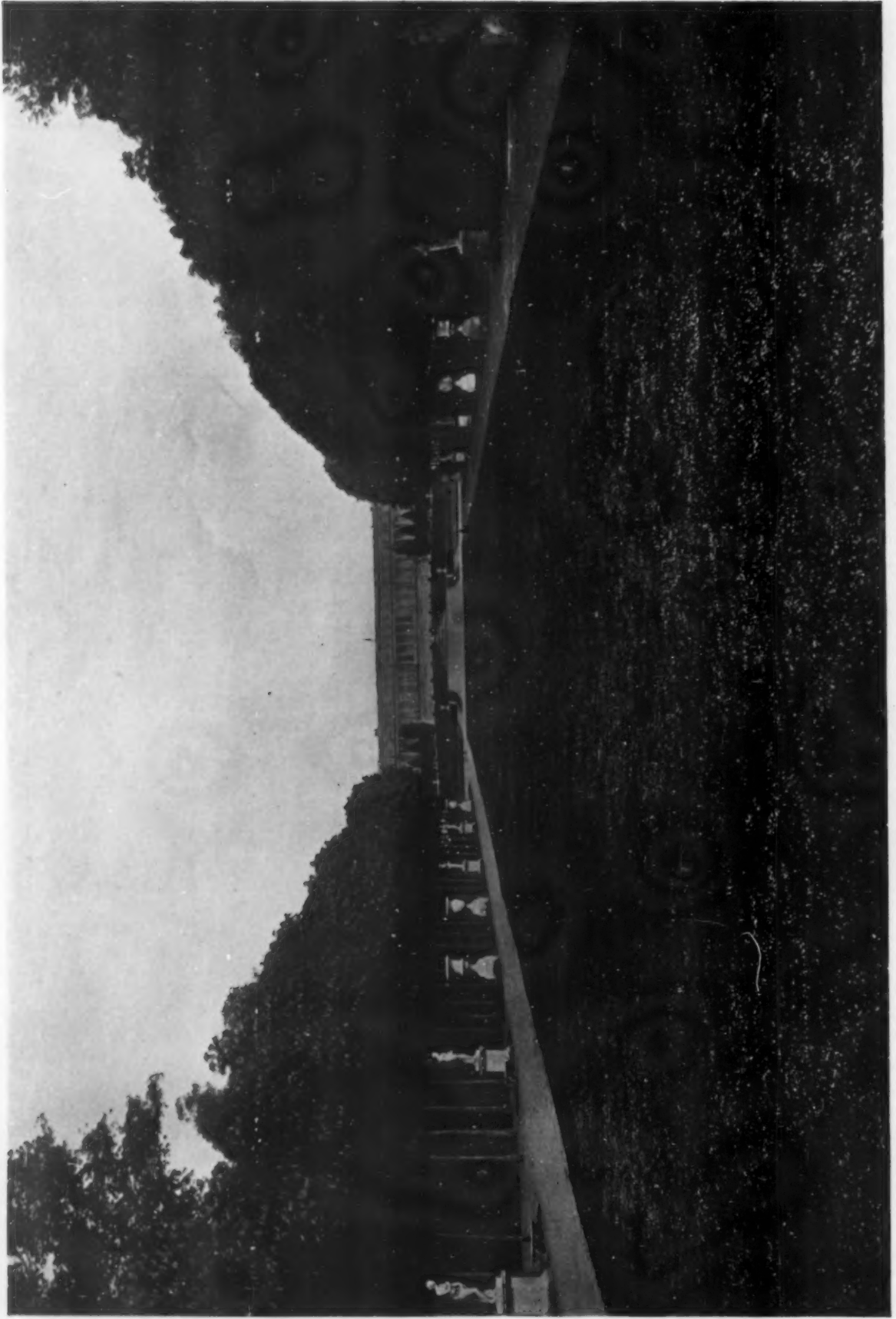


SKETCH OF A TERRACED GARDEN  
ILLUSTRATING THE DIVISIONS AND LEVELS SUGGESTED IN THE TEXT  
*Drawn by Geo. F. Pentecost, Jr.*

flower garden essentially dependent upon its seclusion? Such a site once secured, the battle is more than half won—for the rest is but a labor of love.

Like the den when first possessed by its owner, there are the straight and ample shelves, and there upon the floor are the books. He does not require, would not have, the assistance of a professional librarian, to systemize his books. He prefers his own disorder. To him it is the best possible order; each book has its place, and he knows it, if no other does. So with the

can there be anything more dolorous than the stiff, cut-and-dried color harmonies of the pedantic florist? First, let the flowers be so massed that each bed will have its full quota of each month's blossoms, that there may be no bed without its share of brightness throughout the entire summer. There is no sadder sight than a flower garden with here and there a death-stricken patch without a bloom. Second, let the garden be well sprinkled with evergreen shrubs, for when the flowers are gone and the beds are buried beneath the snows of winter, these



THE TAPIS VERT AND THE CHÂTEAU AT VERSAILLES

*"The sense of the beautiful in space."*

sturdier brethren, the ever-faithful box, the holly, with its crimson berries rivalling summer's most gorgeous color, the thorn, the golden euonymus, the mountain laurel, never so beautiful as when half buried in snow, the acuba, with its variegated color, these are held as hostages for the fulfilment of Nature's promise that beneath the wintry cover she holds a thousand buds, all too

requirements of each terrace considered as a unit. And each terrace is not only planted in subservience to its particular "genius," but its form and plants are selected in view of the winter months as well as the summer season.

And now a final word in respect to the formal garden as a distinct style. The making of formal gardens in this country is a new art. Many of the beauties which they represent are



THE STEPS AT CLIFTON HALL

NOTTINGHAM, ENGLAND

*The succinctness of architecture combined with the exuberance of foliage is an ultimate end of garden art*

impatiently watching for the first warm ray of spring.

“ E'en while the vital heart retreats below,  
E'en while the hoary head is lost in snow,  
The life is in the leaf, and still between  
The fits of falling snow appears the streaky green.”

Thus we have the three terraces so designed, that the planting scheme for the whole garden is accommodated to the

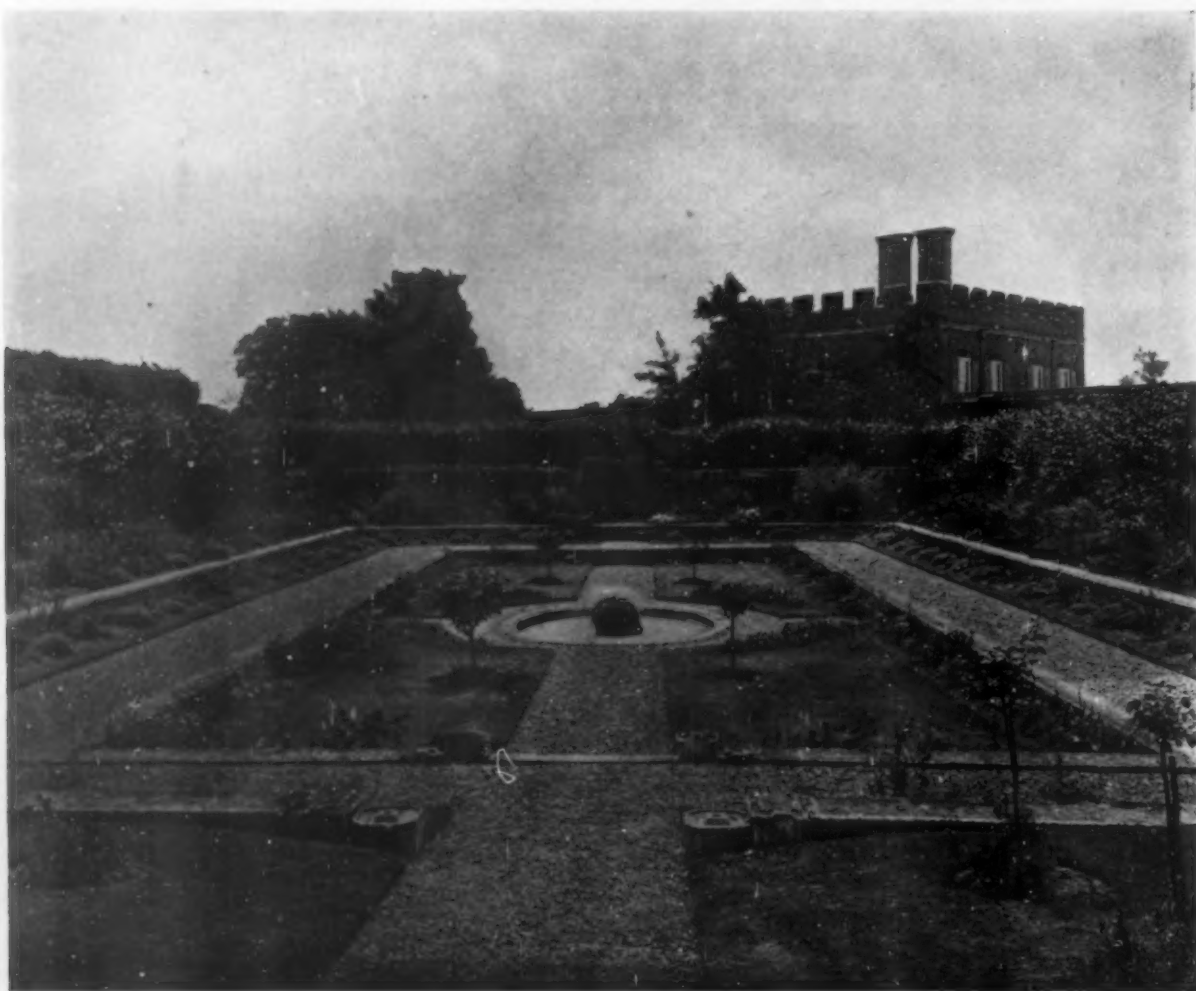
borrowed from the storehouse of rich treasures of the European gardens. But the one essential principle upon which the perfection of these latter gardens depends, has been, generally speaking, neglected in this country. A comparison of our modern gardens with the classic gardens of Europe is correlative to a comparison between a series of vignettes and a picture finished in all its details. The one is a

*Formal Planting*



**EYNSHAM HALL, OXON, ENGLAND**

*Outlooks from the house viewed hourly and daily should never be dramatic, as would be, for instance, the effect of highly decorative parterres or richly colored flower beds. These become tiresome and even annoying. The eyes welcome the more reposeful elegance of the greensward.*



**THE POND GARDEN AT HAMPTON COURT**

*An example of sobriety in design*



THE PARTERRES OF THE VILLA ALBANI GARDENS

*An example of "how not to do it." Designs of this nature have been justly apostrophized by Bacon: "You may see as good Sights many times in Tartis . . ."*

completed work, the other is a series of suggestions. A formal garden is complete in itself—is not dependent upon extraneous relations. Starting from the house, as the dominant feature, the rhythm of the garden radiates to the boundary, and from thence back again to the house. There is no break in its continuity, the rhythm is continuous. Each unit is an integral part in a homogeneous whole. The boundary is of great value in this style of garden. It is emphasized, demarked and designed with the special view of completing, or rather of making possible the completion of the picture. But with the majority of our gardens, the idea of a complete whole has been displaced by the more or less detached "formal feature"—here a flower garden; or a formal entrance, connected by a naturalistic intermediate link to a formal approach; or a pergola garden naively secreted in the outlying woodland. These features have no relation to anything in particular, and have no boundary to unite them in a uniform whole. To add to or

subtract from or to alter the position of such formal features would cause no blank, would interrupt no harmony, would not destroy the entourage, for there is none.

The three distinct components that constitute a formal garden—the site, the plan (which includes the house) and the planting scheme—must of necessity be in a relation one with another which compels a mutual introspection. No one of them should be determined until a satisfactory inter-relation of the three, with their respective details, justifies a decision. Hence the necessity of forming, as a preliminary step, a complete conception of the garden as a whole, if possible, in bird's-eye perspective. This perspective should be the determining factor in the selection of the final site. Further than this, there should be one master mind who originates the whole and controls the execution of the garden to its very finish. In this way the result will be homogeneous, in which there will be a logical sequence in plan, site and environment.



*Pots Designed and Made at the Compton Studios*

## MRS. G. F. WATTS' TERRA-COTTA INDUSTRY AT COMPTON, SURREY, ENGLAND

By MRS. STEUART ERSKINE

THE origin of terra-cotta is lost in the mist of the ages, but it is generally supposed to yield only in point of antiquity to that oldest of all the arts, the fashioning of defensive weapons. Prehistoric man baked cups of clay in the sun before the use of fire had been discovered, and, in a recent exhibition in London, Professor Flinders Petrie dated some terra-cotta vases at circa 7,000 years before Christ. Since that somewhat remote date, terra-cotta has flourished in all known countries. The Greeks followed the Egyptians and brought the art to the highest possible point of artistic perfection; the Etruscans stamped it with the peculiar genius of their national personality; and the Romans, who excelled in adopting and adapting the arts of more creative

peoples, were the first to use it for decorative architectural purposes.

In these days, although the main idea is of course the same, the treatment has lost much of its simplicity and much of its connection with art. Machinery is freely used in the modern potteries, the vases once thrown on the potter's wheel are shaped in moulds turned out by the dozen, without any regard for line or proportion, and glazes, coloring matter and other foreign ingredients are introduced into the body of the ware.

I mention this because one of the most interesting features in the working of Mrs. Watts' potteries, lies in the fact that she has returned to the simplicity of the older potters and has resolutely turned her back on modern "improvements." She



THE POTTER'S WHEEL AT COMPTON



A WALL DIAL MADE AT COMPTON

has aimed at producing a pure terra-cotta, able to withstand any weather, more durable than stone and entirely suitable to outdoor decoration. The ware has been tested in 27 degrees of frost and has remained perfectly sound.

Pure clay is used, the clay found in the neighborhood of her home at Compton. It is composed of silica, alumina, proto-oxide of iron, magnesia, lime and water. No glaze is used, either in the body of the ware or on the surface, and this removes one difficulty from the potter's task; for a glaze must be transparent, it must have the right proportions of hard and soft ingredients to resist abrasion, to expand and contract at the same ratio as the body of the ware, and to avoid the crackings and crazings which so often result from the firing. On the other hand, pure clay has its own difficulties. It must be sufficiently plastic to be worked easily in a moist state, sufficiently infusible not to collapse in the heat of the oven, yet fusible enough to become dense and sonorous.

Another point to notice is that no pounded flint is mixed with the clay and no coloring matter used, the deep and tender red of the ware being obtained by having the ovens heated by wood fuel only. These ovens are "up-draught," the wares being protected by a flash wall. Great care is necessary in the firing. The objects are first of all well dried, so that all moisture is excluded, and are then packed so that the weight is evenly distributed.

A glance at the illustrations which accompany this article, will show that the designs

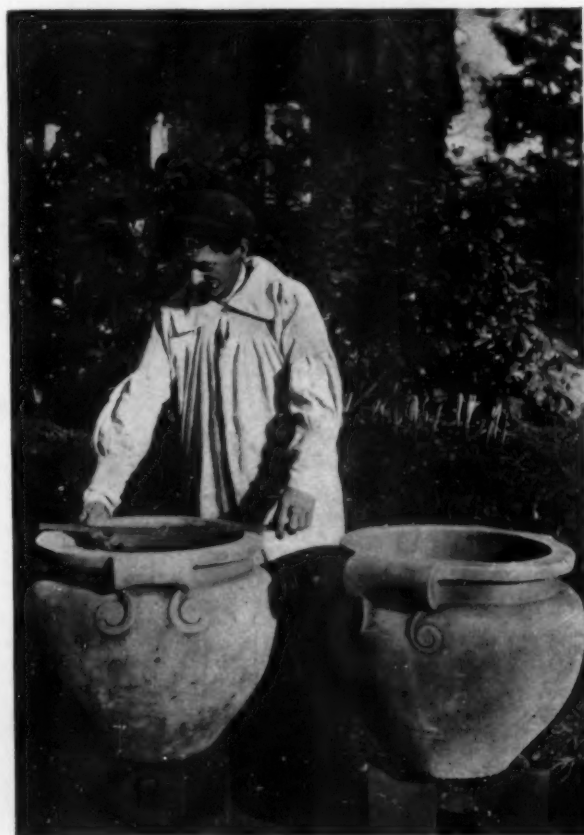
are, in every case, most carefully considered. The smaller objects are thrown on the wheel; the larger are cast in moulds specially designed by Mrs. Watts.

The industry is particularly valuable in the light of modern garden-craft and at a time when artistically good outdoor ornament is indeed rare.

"Consult the genius of the place in all," says Pope, and indeed, much might be written on the choice of suitable garden decorations. How often does some hideous summer-house or impossible garden-seat mar a prospect

which would otherwise be both gracious and pleasant!

"God Almighty first planted a garden," said Francis Bacon, that great man whose master-mind found time, within the limits of the short span of one human life, to occupy itself



SOME OF THE COMPTON FLOWER-POTS

with philosophy, with politics, with the life of the great world and the life of the student and recluse and who, on dying, left us a legacy which needs no additional codicil from the hand of posterity to enhance its value. This garden, he goes on to explain, should have "a green in the entrance, a heath or desert in the going forth and the main garden in the middle" a well ordered sequence which, in a house of any importance, is sure to be effective; for the green or park with great avenues of trees which first suggested the aisles of a cathedral to the mind of man, or the terraces leading down to the formal garden which, with its patterned beds is in harmony with the architectural idea, may well have the wild garden which is a sort of return to nature, leading on to the woods and meadows beyond.

Horace Walpole, whose hatred for formal gardens with straight walks bordered by clipped yews, was only equaled by his enthusiasm for the landscape gardening which arose in his day, was all for arranging Nature; a picturesque clump of trees here, a stream diverted from its course and forced to meander prettily, there; to the right, a ruined temple carefully perched on a height; and to the left a sham church-steeple placed, just where it ought to have occurred, in the middle distance. Nature was not to be



A STANDING DIAL MADE AT COMPTON

reduced to geometrical precision, but to be encouraged to pose artistically.

Which of these theories is the better, or whether a judicious mixture can be effected, must depend greatly on the character of the

house and the garden, for in all art it is the unity of conception and effect which tells in the end. What is suitable to a great house will be out of place in a country rectory, and absurd, not to mention impossible, in a shooting box where the purple moor rolls upwards from the very doors and a sheet of water catches the lights and shadows of every passing cloud. In such a house as this, placed half-way between lake and mountain, I remember



THE SUN-DIAL AT "LIMNERSLEASE"





DETAIL OF THE "LIMNERSLEASE" DIAL

a dinner-table decorated with russet fern and scarlet toad-stools which seemed to be quite in harmony with the genius loci.

But whatever character is maintained in the garden, it is seldom that fashioned objects of ornament cannot add a beauty to the scene. It is part of the charm, and, I may add, of the utility of the terra-cotta work which is turned out of the Compton Studios, that it is suitable for the decoration of any garden or of any description of house, from an Italian palace, where the great pots, which look so well when planted with tall clipped bay, are quite in keeping, to the cottage on whose walls the flat sun-dial can be fastened, which is as simple in design as it is moderate in price.

But before considering the work in detail it may be well to say a few words about the industry which is beginning to take such a high place in the artistic world.

It was started in 1895 by Mrs. Watts, the wife of the great painter, with a view to the instruction and amusement of the Compton villagers; and it has gradually, step by step, developed into the present proportions.

"Limnerslease," the picturesque home of Mr. and Mrs. Watts, round which the work-

shops and studios of the industry are grouped, is situated on sharply rising ground in the valley to the left of the Hog's Back, that great wedge of high land which runs west from Guildford, and from whose summit you have a magnificent panorama of the characteristically English scenery of the heart of Surrey. It is an ideal setting for the little art centre, and is moreover specially suited to it, as all the clay used is found on the property. The industry is therefore quite independent of external help; the band of artist craftsmen working here under the direction of the artist's wife, dig the clay from the field and pass it through all the various processes, ranging from the potter's wheel to the firing kiln.

When it is remembered that Mrs. Watts is responsible for all the designs, and that more than two workers are never employed on one object—the potter and the decorator—it will be conceded that the unity of which we spoke just now, that unity of intention and effect which is at the root of all really



A HANGING JAR MADE AT COMPTON

*Mrs. Watts' Terra-Cotta Industry*

artistic productions, has every chance of being seen and felt in the terra-cotta work of the Compton Studios.

There are, perhaps, two things which chiefly strike the visitor to this village industry—for village industry it remains, although some

a studio where the designs are being enlarged to scale, the potter's wheel, that fascinating relic of antiquity which we cannot better, a great room where all the moisture is dried out of the clay before the actual firing, an upper chamber where artists are modelling cupids



TERRA-COTTA WINDOW BOXES

DESIGNED AND MADE AT COMPTON

professionals have been added to the original class and the work goes on all day now instead of only in the evening—and that is the orderly sequence of the different stages of work in the different studios and the quiet happiness of the workers. As the visitor passes from the field where shapeless masses of clay are dug up, he can follow every stage of its development into a thing of beauty and a joy forever, and the progress cannot fail to interest.

He finds in succession



AN ORNAMENT MADE AT THE  
COMPTON STUDIOS

and leaves and flowers, geometrical designs and figures, as the case may be, a room set apart for the workers in gesso who are busy with the decorations for the Compton Cemetery Chapel, and lastly, the kilns where the clay is fired and which remain sealed up for about eight days, inclusive of the time allowed for cooling. After this, he can inspect any finished work which happens to be undelivered or not made to a special order. Here he may see those

standing dials, which look so well at the end of a long walk or in some grassy seclusion, and which have such fascinating mottoes, or the flat dials suitable for the wall of garden or house, one of which we illustrate here. Mrs. Watts has designed two sun-dials which have been much admired; one was erected to the memory of Queen Victoria, and the other, of which we give an illustration, was specially made for Mr. Watts and bears his motto "The utmost for the highest." Here, too, are the great garden pots of which we give some illustrations;



ONE OF MRS. WATTS' STANDING DIALS

they are Greek in feeling; but like everything else here, are modelled on original lines. Mrs. Watts has successfully copied some old Italian designs for a special purpose, but she prefers to use her own models and to turn out something real and living, instead of a mere echo of the past.

There are various kinds of pots: large ones, modelled on a long slow curve having strong and simple handles, long oval hanging jars with iron stands, the wide, cup-like shape with twisted snakes, and many others. In this connection, I may mention the window boxes which have a

distinct individuality of their own. These vary according to their destination, but some very successful ones, intended for a London house, were designed in the style of the Adams decorations of which there is so much in the older houses of the metropolis.

There is other work done here which is outside the scope of this article; work such as ceiling decorations in plaster, gesso work, church work and tombstones, and in all of these we see the guiding hand and spirit of Mrs. Watts, some of whose designs are ex-

tremely beautiful. She is before everything a symbolist, and much of this comes into her designs for dials, Celtic symbolism often forming the basis of her scheme of decoration. But from whatever source the inspiration is drawn, we are sure of a suitable and artistic design, carried out with all the care and skill of which this band of workers, resembling rather the medieval guilds than the modern schools of mechanical production, are capable. We welcome the movement as one of great importance and interest in the history of modern handicrafts.

**A** SHOPKEEPER must have his stock systematically arranged, a surgeon his instruments carefully placed, ready at his hand. Ships and manufacturing plants have their gear designed and located for ease of working. The implements with which all trades or professions work must be arranged and systematically located. In communities such as academies and universities, it is the same. Their gear are the buildings, the avenues, the campus and drill-ground. These must also be arranged according to a designed plan contributing to efficiency. The city is a social community whose gear are the streets, buildings, parks and open squares. In locat-

ing these according to a preconceived design, there is an opportunity to accomplish a far higher result than can be attained by railroad or factory. The city is the greatest plant of all in point of size, importance and usefulness. It has also the greatest opportunity, for a new element can be injected into the arrangement of its effects—the element of beauty.

**T**HOUGH not yet grown to the portions of a city, Chautauqua is a unique and important community, remarkable by reason of its location, its purpose, and the interests centering there. It is notable for the opportunity it presents for the adjustment of its

paraphernalia of halls, markets, cottages, shops, boat landing and avenues according to a logical and organic design. Chautauqua is to be reconstructed from end to end. It has passed beyond the period of tents and has outgrown the stage of frame buildings. It is now to be constructed of brick and stone. Aimless avenues are to be drawn into a convenient and beautiful system, a glance at which will immediately explain the purpose of all. A broad avenue will connect the market-place with the Hall of Philosophy, constituting a focus for the life of the community. About this, pleasant avenues of cottages will be arranged and a monumental stairway will lead down to Miller Park, through whose groves one may reach a new esplanade leading to the boat landing. A new hotel, new and larger shops and halls, and a lake shore drive will be constructed. The architect of these changes, Mr. Albert Kelsey, will further express the intellectual purpose of Chautauqua in symbolic structural details throughout the grounds.

THE United States Military Academy at West Point is another example of the need of a general design by which the buildings and their means of communication can be better arranged "to meet the requirements of efficient administration and supervision, health, comfort and economy of time."

BY recording her practical experience in "A Woman's Hardy Garden," Mrs. Ely has clearly done a service to those who wish to make a garden themselves. The book is not technical, nor does it have to do with the science or theories of gardening. The author has reared and tended flowers with love and enthusiasm, the culled fruits of her labors being her especial delight. Her garden lies not far from New York, and thus the climatic conditions with which she has labored apply to many would-be gardeners here in America who have vainly strived to apply the advice of English works to our conditions. The author merely tells her story and suggests how others may do as she has done.

"A Woman's Hardy Garden," by Mrs. Helena Rutherford Ely, 216 pp. 12mo. Illustrated. New York and London, Macmillans, 1903. Price, \$1.75 net.

Competitive designs are to be submitted May 15th to a board of judges composed of the Honorable Secretary of War, Lieutenant-General John M. Schofield, Colonel Albert L. Mills, Messrs. George B. Post, Walter Cook and Cass Gilbert. The following architects have accepted Secretary Root's invitation to enter the competition: Messrs. Cope & Stewardson, Heins & LaFarge, Carrère & Hastings, Peabody & Stearns, Eames & Young, Charles C. Haight, D. H. Burnham & Co., Cram, Goodhue & Ferguson, McKim, Mead & White and Frost & Granger. Eight of the old buildings are to be left intact, but the designs are to provide for twenty-one new buildings without encroaching upon the present practice plain; and it is required that means be shown for the future extension of West Point as that institution shall grow in proportion with the country. The program for the changes very rightly urges a treatment "worthy of the historic associations and natural beauties of the site." Here is an opportunity for the greatest skill of the greatest architect. No finer field could be offered to the designer's imagination than the plateau of West Point and the abrupt descent to the Hudson. In rendering this more beautiful, he will preserve what Nature has done and not overawe the famous place with that architecture which is at best more or less artificial.

It is an introduction to gardening as well as a plea for it. Under the most usual conditions the easiest means of making a garden are pointed out for the amateur. It goes just far enough into detail to encourage a first step, while it eschews alluring and difficult feats of elaborate and expensive horticulture. The cost of the necessary seeds or plants is set down, along with a concise list of the most satisfactory varieties, their size when full grown, their color and time of blooming. The preparation of the soil, laying out and planting borders upon a small lot, the habits and requirements of annuals, perennials, biennials, roses and lilies: in all these, the author directs her reader in a straightforward and conversational way, which would be entertaining even if robbed of its undercurrent of humor.