

Vol. IV

AUGUST, 1903

No. 2



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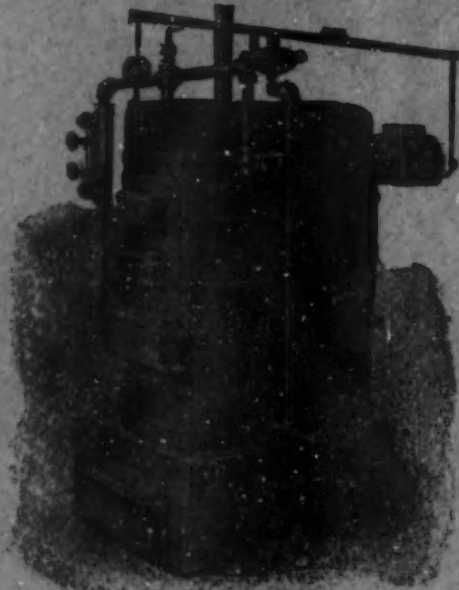
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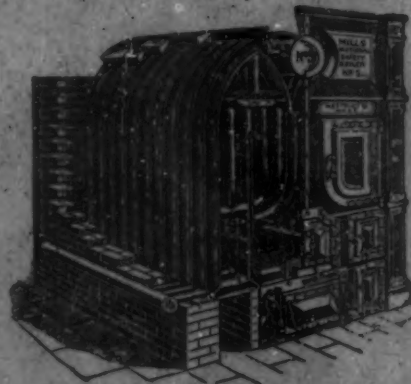
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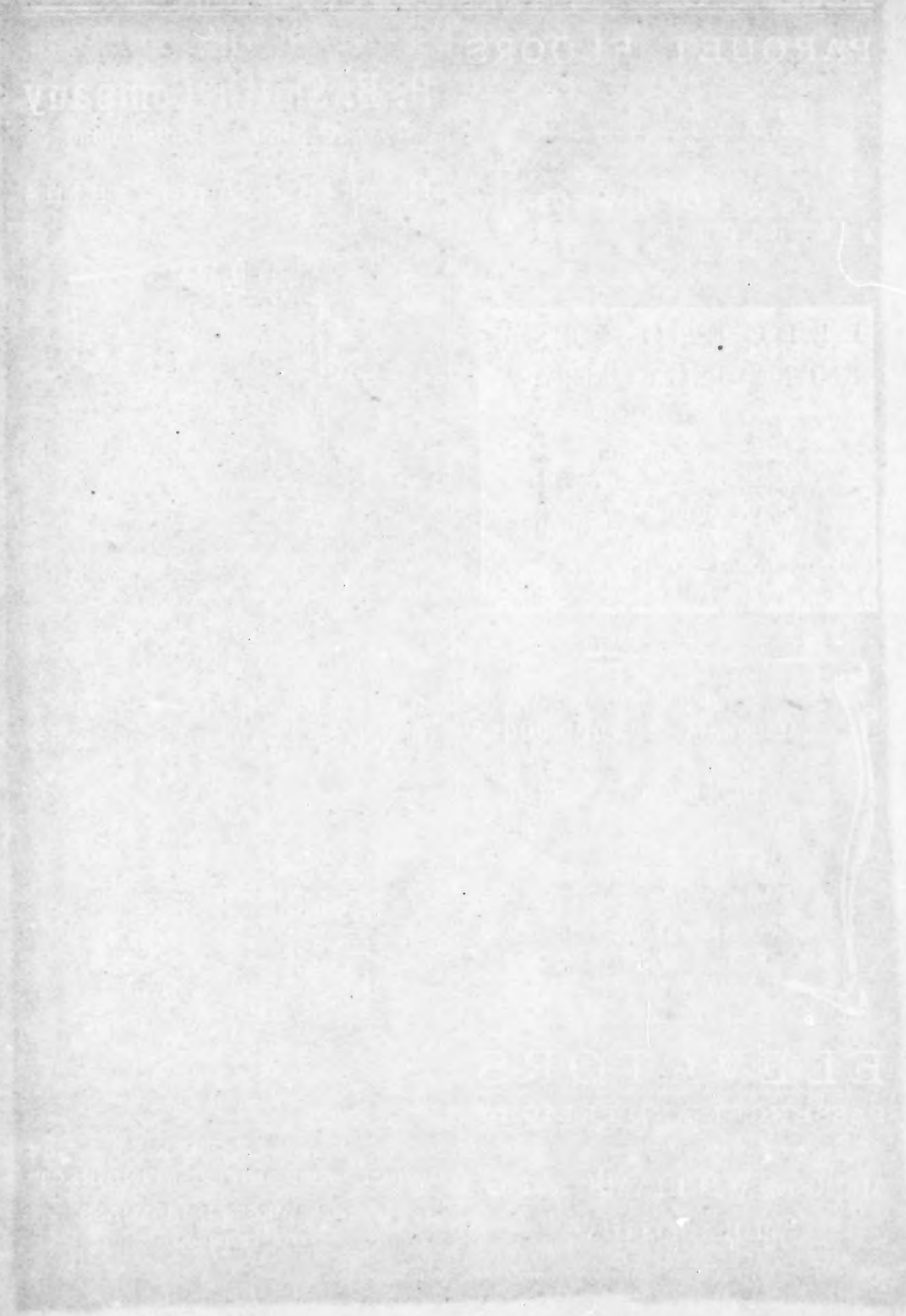
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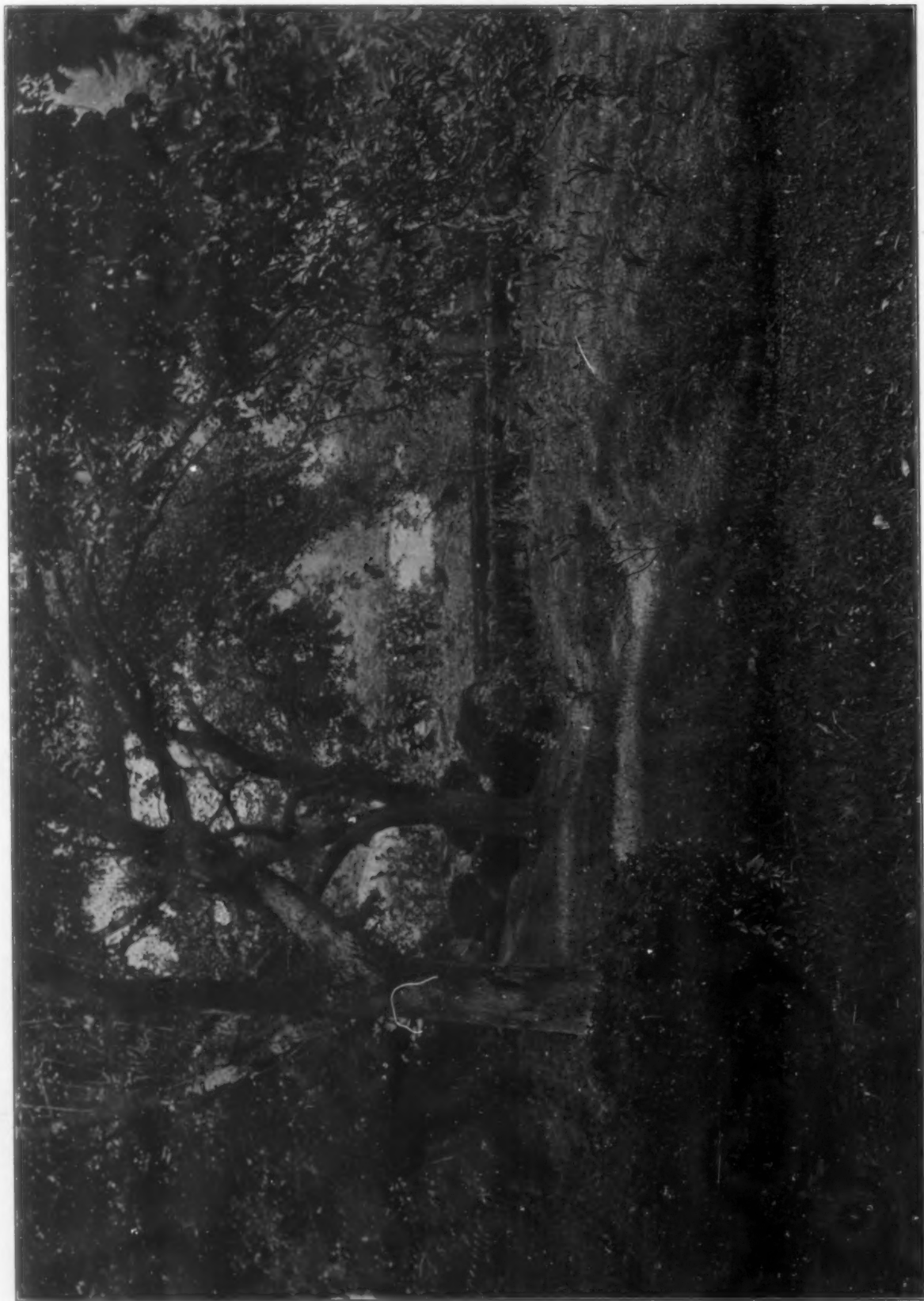
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IN A GARDEN AT CAMBRIDGE, MARYLAND

# House & Garden

Vol. IV

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## THE NEW CHAUTAUQUA<sup>1</sup>

By ALBERT KELSEY

THE work of redesigning this celebrated institution is yet in embryo, and it is therefore difficult to write of it except in a general and elementary manner. The plans have not been perfected in detail, but a scheme of rearrangement has been decided upon, and to this scheme any readjustment and future development must henceforth conform.

Chautauqua is an institution for popular education. Here a student population of over ten thousand assembles during the summer months to pursue courses of study while living in cottages within the confines of the property. Upon rare occasions as many as thirty-eight thousand people have been drawn within the gates on a single day. The location is admirable. The community consists of one hundred and eighty-five acres of rolling land lying along the shore of a beautiful lake, and it is traversed

by three streams which pass through well-wooded ravines. Most of the visitors arrive by steamboat at the boat landing situated on a point of land extending into the lake. Others may land by means of

small boats at a minor quay to the southward. The only other access to the grounds is by means of a land entrance at which an electric line discharges passengers which it brings from the railroad stations of Jamestown and Mayville, several miles distant.

Development of the community has hitherto been that of accretion, in which urgent requirements of the moment have been satisfied without thought for the future. The Institution has far outgrown the expectation of its founders, and now, after thirty

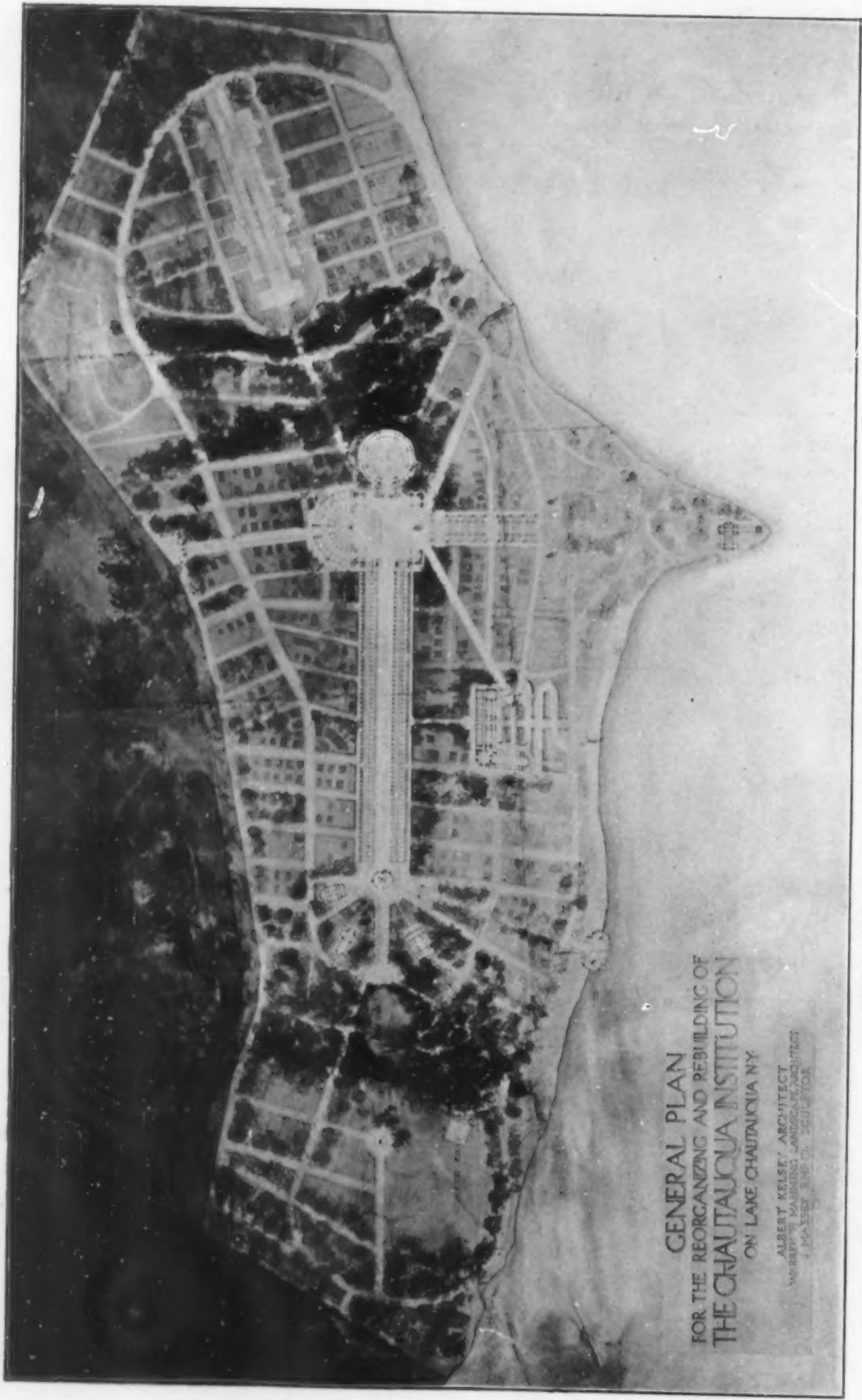
years of success in the cause of public education, the community finds itself confronted with an imperative need for reorganization. New departments are to be added to the curriculum, greater throngs are to be accommodated, and Chautauqua, having passed from the tent age to the flimsy wooden age,



*Drawn by Albert W. Barker*

A QUAY UPON THE LAKE FRONT

<sup>1</sup>The commission of rebuilding and developing the grounds and buildings of the Chautauqua Institution was awarded last December to Mr. Albert Kelsey. The Chautauqua Board of Directors, at his instance, have associated with him Mr. Warren H. Manning, landscape architect, and Mr. J. Massey Rhind, sculptor.

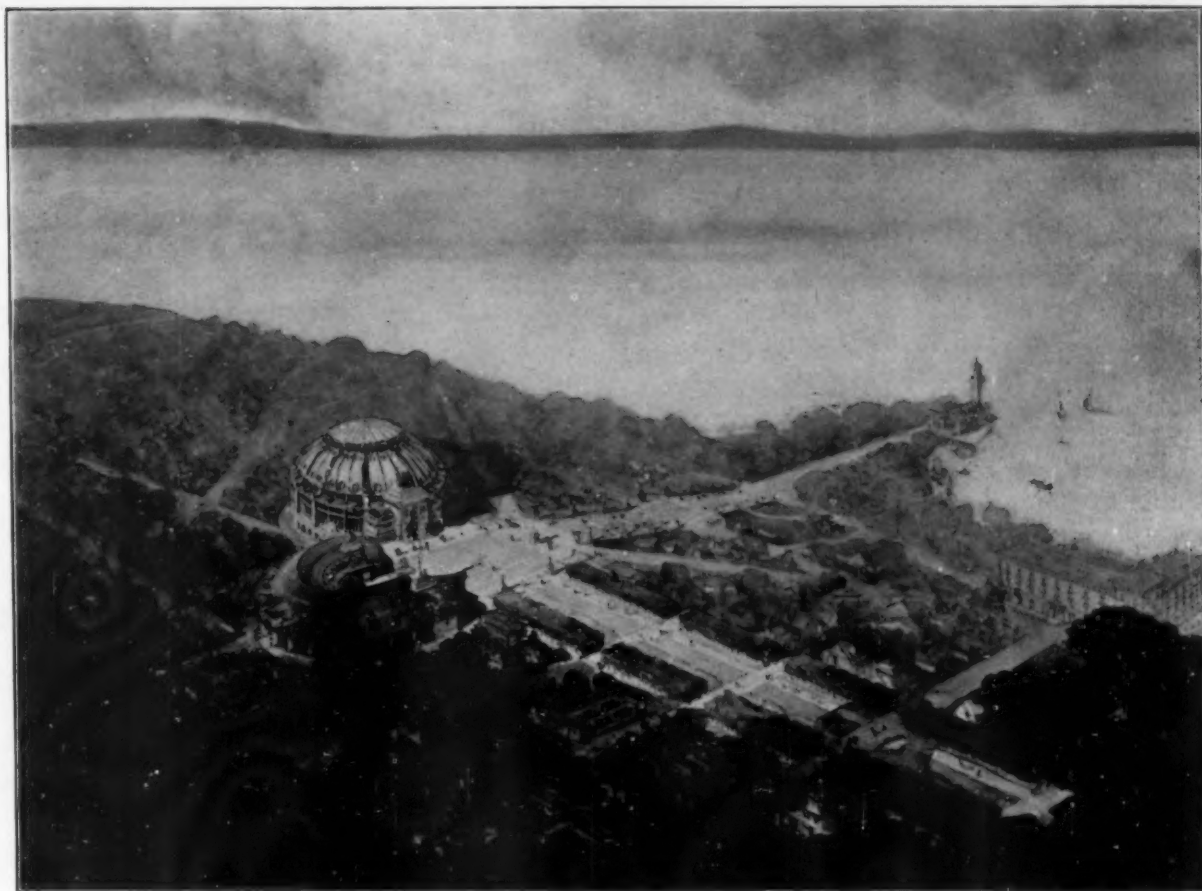


GENERAL PLAN  
FOR THE REORGANIZING AND REBUILDING OF  
THE CHAHTAQUA INSTITUTION  
ON LAKE CHAHTAQUA, N.Y.

ALBERT KEISEY, ARCHITECT  
WARREN H. MANNING, LANDSCAPE ARCHITECT  
J. MAUSY ROIND, SCULPTOR

THE GENERAL PLAN FOR THE REBUILDING OF CHAHTAQUA

Prepared by *Albert Keisey, Architect*  
*Warren H. Manning, Landscape Architect*    *J. Mausy Roind, Sculptor*



VINCENT SQUARE, THE CIVIC CENTER OF THE NEW CHAUTAUQUA *Drawn by Nicola D'Ascenzo*  
*Assembly Green on the right, extending to The Round Table*

is about to enter upon a period of permanent construction and orderly growth. A broad and comprehensive plan reorganizing the old property on functional lines has now been evolved. It is capable of being indefinitely extended, and it sets up a tangible ideal of beautiful surroundings amid which work and study may be carried on. Chautauqua will gradually conform to this ideal, and will become an educational example bearing fruit throughout the country in the local civic endeavors and students who leave the Assembly and carry its lessons home with them. In being true to its educational objects, Chautauqua now proposes to make an object lesson of its own metamorphosis, and this secondary purpose of its career will become, it is believed, even farther reaching in its influence than the mere accommodation of its yearly visitors.

The grounds have been divided into centers representing different departments of

the Institution. The athletic interests are concentrated at one point, intellectual at another, and the area given over to cottages forms, as it were, a background to the public buildings. The beating heart of civic life, the magnetic pole of the Institution, lies where the new Auditorium stands facing Vincent Square. In this plan, according to the suggestion of Mr. J. Massey Rhind, should stand a bronze statue of heroic size representing Education, symbolized by a beautiful intellectual type of womanhood seated on the throne of knowledge and bestowing a laurel wreath upon all ages. Surrounding the pedestal of this figure, in a large circle inlaid in the stone plaza, the twelve signs of the zodiac would imply that she rewards all in every month of the year, while these devices themselves would be interesting and educational to the young. The long vista of Assembly Green, half a mile in length, one hundred and ninety feet wide, and flanked with four rows of arched

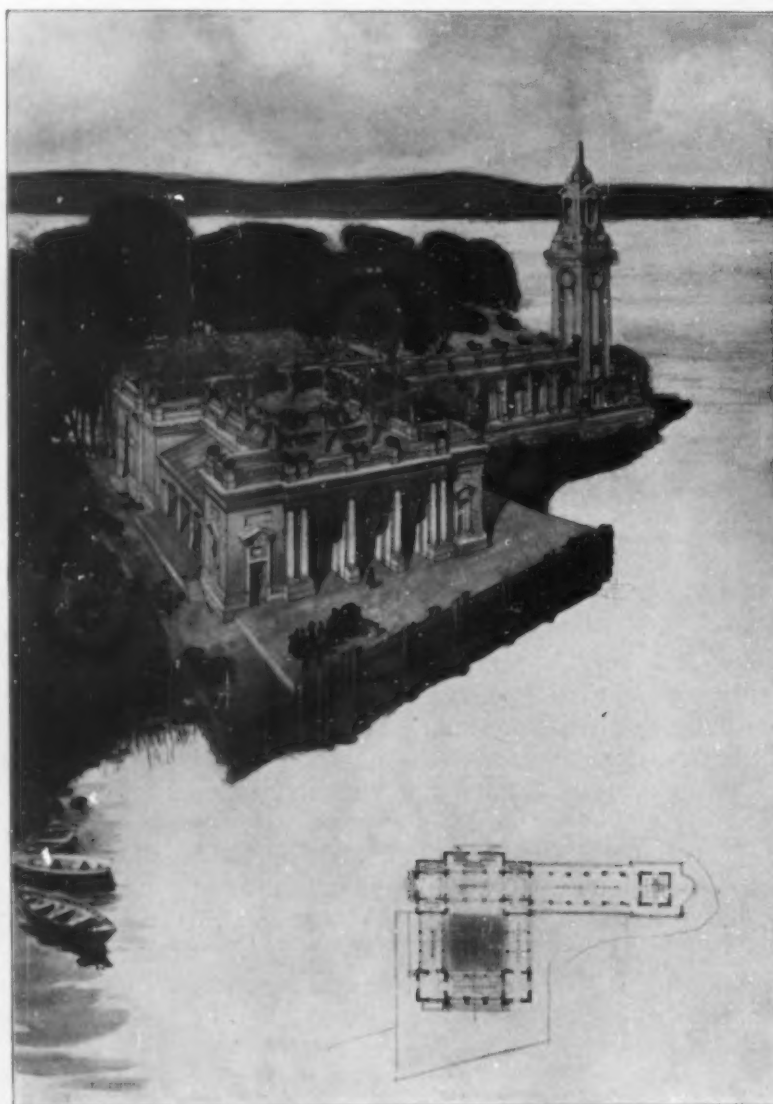
elms, stretches out from Vincent Square to The Round Table.

Here four important buildings are to be arranged in a semicircle—the Hall of Philosophy, a memorial Art Gallery and Library, and The Hall of the Christ, the fourth site being as yet unassigned. These two open plazas and the broad avenue connecting them will form a unit indigenous to Chautauqua; and as the very names have a local significance, so in the execution of the design will the moods and passions of the place find expression. Unity of purpose, too, is to take visible form, running like a theme through all the design, showing itself in various moods and tenses. Thus, in the Hall of Philosophy and its approaches, between pylons suggestive of Athenian watchfires, the design will be marked by reserve and dignity. The college campus and adjacent buildings will be less classic in their simplicity, but still in harmony with that spirit. The vast Auditorium, to the front of which is attached the Administration Building, will also recall classic ages; but here, as in the water-gate and the tower at the pier, a festive note

will modify the more severe character of the purely classic lines.

Miller Park is a beautiful grove lying between the boat landing and Vincent Square. It will be connected with the latter by a grand stairway three hundred and seventy-five feet in length and one hundred feet wide. Thus the civic center will be reached by a broad and aspiring course of monumental character. Here Mr. Rhind has suggested "marble groups of sculpture on each side of the grand stairway allegorically characteristic of the work of the Institution, such as 'Christianity supported by Science and Literature' while the other might represent 'Summer Rest, Home

Study and Athletics.' This would appeal to the newcomer, giving him the synopsis or key-note of the Chautauqua idea." Not only in sculpture are these notes to be echoed, but in the minor architectural details. Every light standard, fountain and shelter is to carry the same message by their reproducing, as a decorative motive, the seal of the Institution. A more striking representation of the same emblem will be visible both by day and night on the four dials



Drawn by Mills Thompson

THE MAIN LANDING PIER AT CHAUTAUQUA



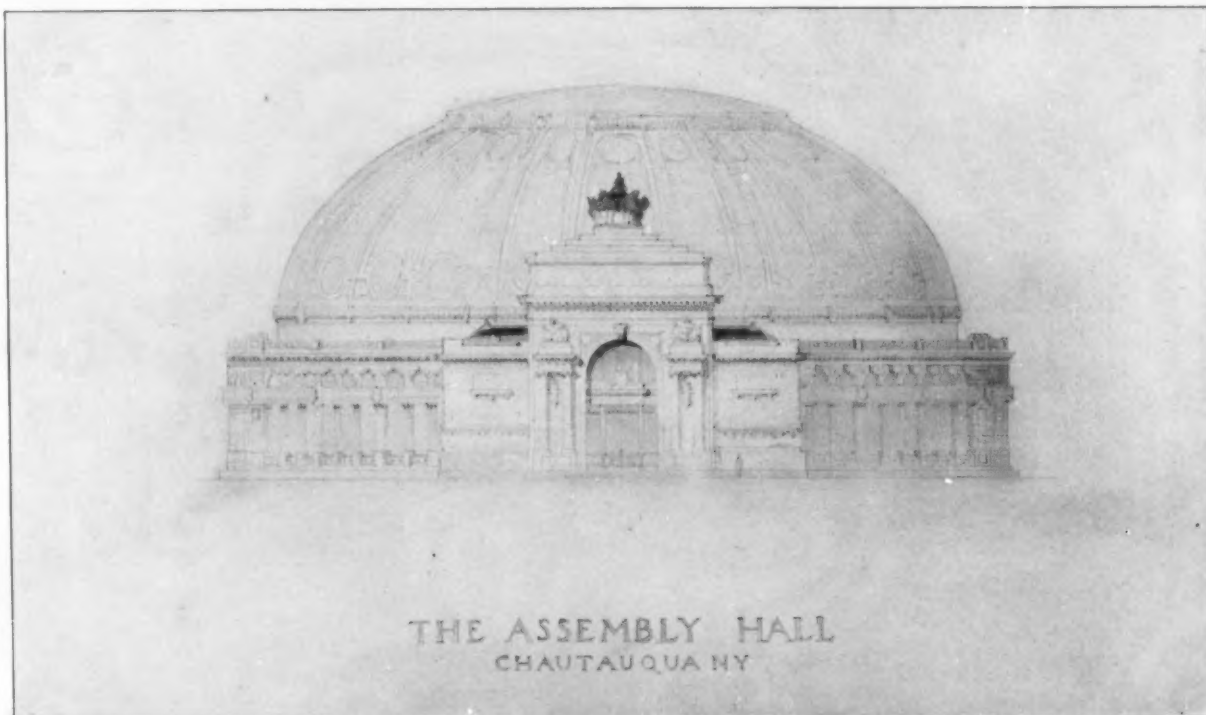


ELEVATIONS OF THE LANDING PIER

of the clock in the bell tower upon the boat landing.

The Arts and Crafts Village will cover three and one-half acres, and will accommodate several hundred students of bookbinding, basket making, metal work, wood carving, etc. Here will predominate a note alien to

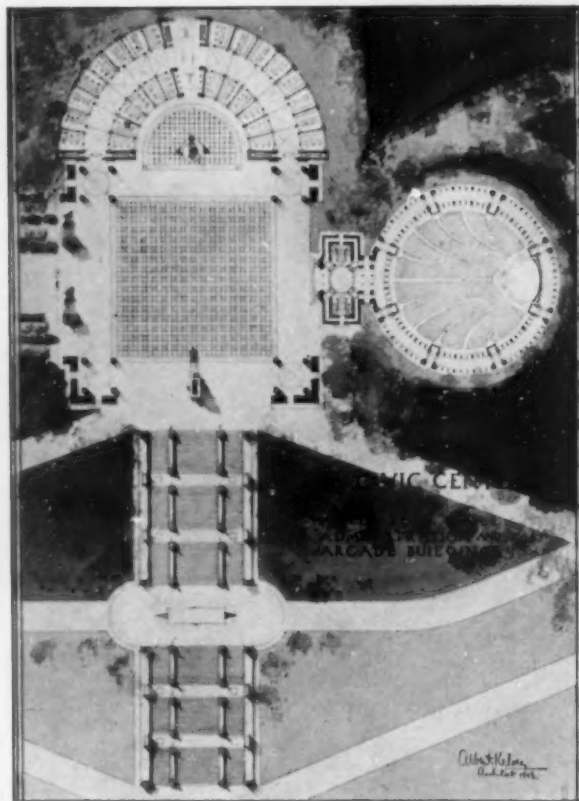
the remainder of Chautauqua. The hands of the clock are to be turned backward, so to speak. Medieval surroundings are to be provided for those crafts which reached their highest perfection in the Middle Ages. Isolated and enjoying an extensive view of the lake, this little community will be a surprise



ELEVATION OF THE ASSEMBLY HALL



PLAN OF THE ASSEMBLY HALL



PLAN OF THE CIVIC CENTER

and delight to the seeker after the picturesque. Whereas the dominant note of the Institution is that of classic perfection, here will be expressed in the architecture, a freer spirit in which uniformity of intention gives way for the expression of the sympathetic and personal note of the individual workman. A rambling group of half timber buildings will be arranged about an irregular court, entered by a broad, low archway under a medieval tower. Here, in an atmosphere of the past, with a museum of works of handi-

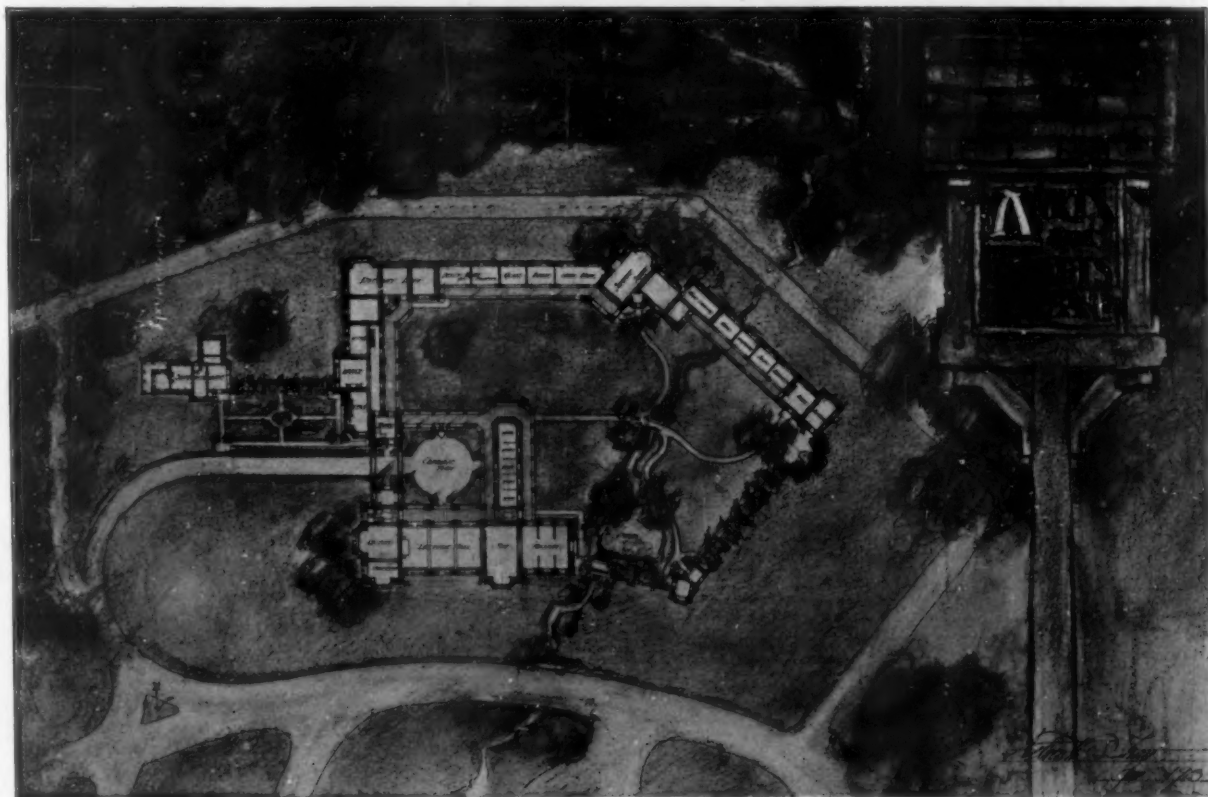
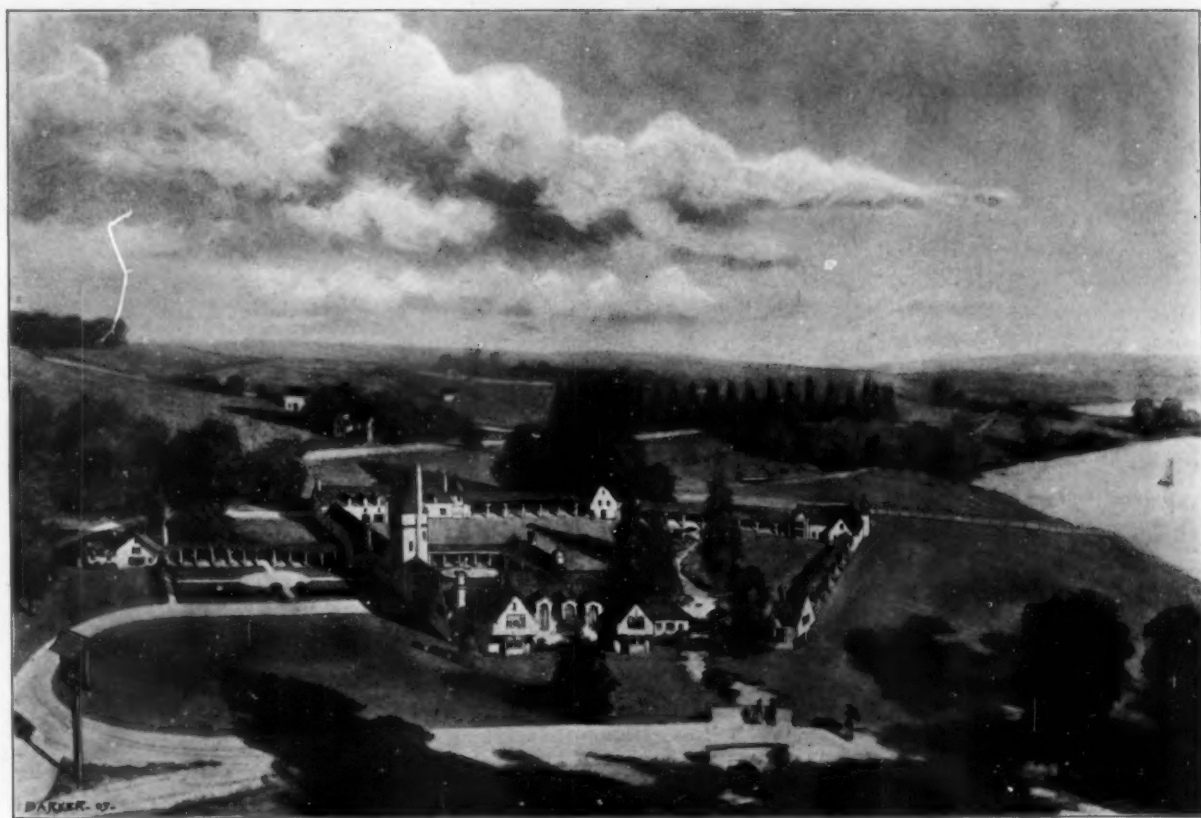
craft gathered from abroad, the student may pursue any of a dozen manual courses.

The idea of healthful work and play in the open air lies at the base of the entire scheme. Breezes blow through the Hall of Philosophy and over the crowd in the Auditorium, and the life of the place is in the spirit of out-of-doors. Even from within the larger buildings, the squirrels can be seen scampering along the branches of the trees, and the songs of birds can be heard blending with the rustle of the leaves.



THE ARCADE OR "MARKET" BUILDING AT CHAUTAUQUA

*House and Garden*



THE ARTS AND CRAFTS VILLAGE AT CHAUTAUQUA

The glory of Chautauqua lies in its trees. But for the beauty of these, the present helter-skelter character of the place would be even more apparent than it now is. At the same time, many beautiful views are at present obscured by continuous and unbroken masses of foliage, and there is a tendency to dampness and darkness in many of the residential sections. In such cases, careful and moderate cutting out has been indicated. Mr. Manning has laid great stress upon the unifying influence of foliage. "The trees tend to harmonize," he says, "many now discordant architectural features; they frame in attractive views and shut out unattractive ones at many points; they give a beautiful dappling of light and shade on what would otherwise be unattractive bare walls and raw surfaces. Any plan that contemplated the wholesale destruction of them would be unacceptable. The present one does not involve such destruction, for it has been so carefully adjusted to the existing surfaces, that a very small amount of cut and fill will be required. Where the long, formal lines of trees are proposed to be placed from the landing to the plaza, there are young trees in abundance that can be moved without disturbing the old trees that can stand until they fall from age. On the great concourse between the plaza and the square, which can hardly be completed for years to come, nearly all of the trees, which form an essential part of the design, can be put in their permanent position by planting in a depression below the surface where a cut is proposed, and on a mound where a fill is proposed. In this way, at a comparatively small cost, can be

executed an essential feature which time alone can make perfect."

While trees give shade and unity, they do not shut out back yards more or less untidy; they do not cover blank walls; they do not provide masses of foliage about the base of buildings. To shut out back yard views and frame in road vistas, a continuous belt of shrubs or vines on fences is to be established in spaces between house fronts to connect with similar plantations along the bases of buildings and piazzas, and a drapery of foliage can be established upon the buildings themselves by the use of vines.

The Arcade Building will house a market on the first floor, and in its galleries will be shops, above which offices for dentists and physicians have been provided. Between Assembly Green and the lake, a new hotel will be built having accommodation for a thousand guests. The total cost of the changes has been estimated at two million dollars.

Looking into the future, we can imagine the new Chautauqua on a graduation day. The students who have at last accomplished their share of work would issue from the Hall of Philosophy upon the broad, open ground of The Round Table. Here will be the appropriate time and place for a great open air informal meeting; and here, as suggested by Mr. Rhind, might well be placed the "Fountain of Triumph." The graduates and their friends, coming from the tension of the ceremonies within the temple into the freshness and brilliancy without, would find an outward symbol of their joy in this inspiring group and in the sight and sound of running water.

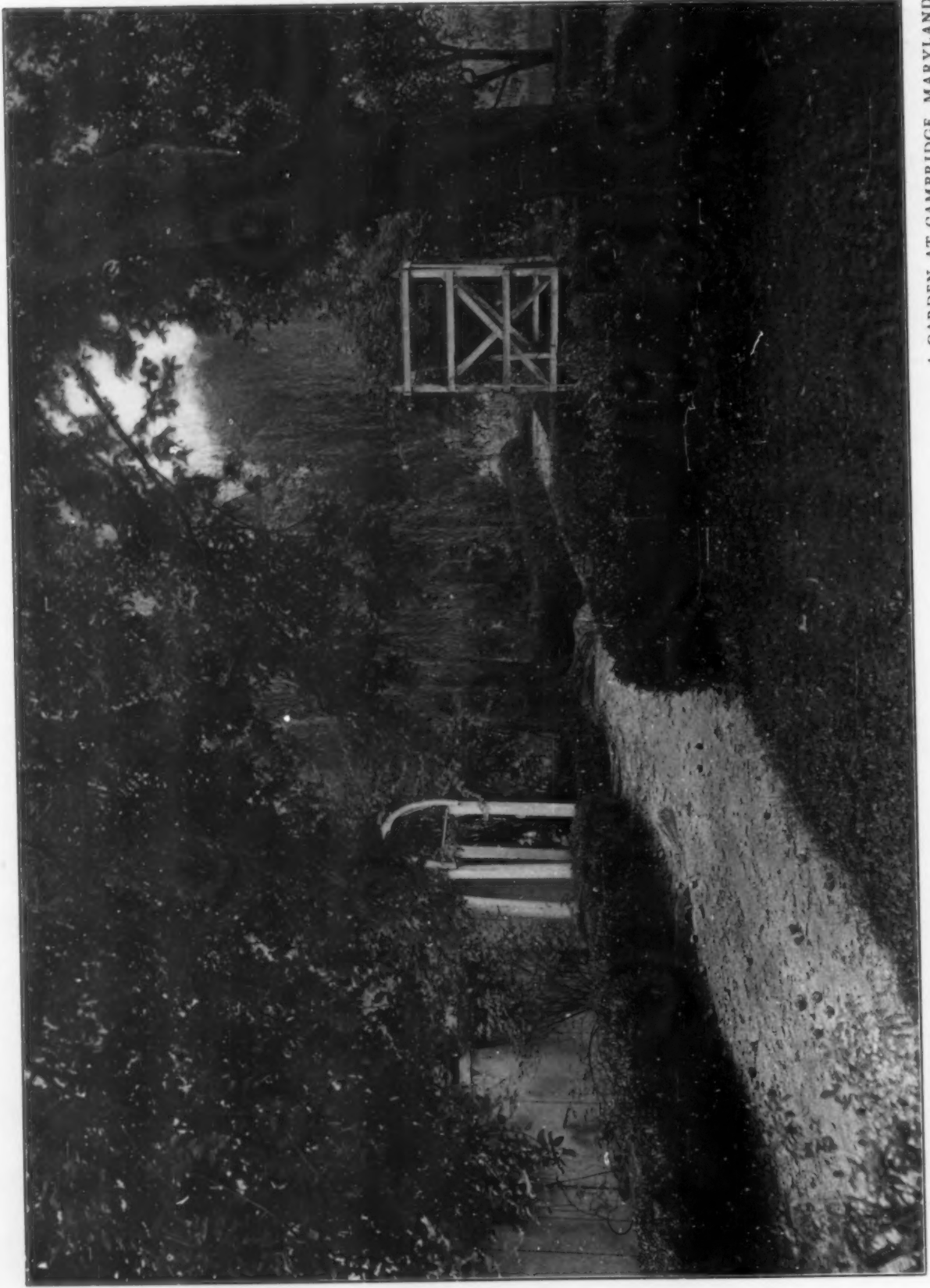


*The Golden Gate*



EARLY AMERICAN GARDENS

A GARDEN AT CAMBRIDGE, MARYLAND



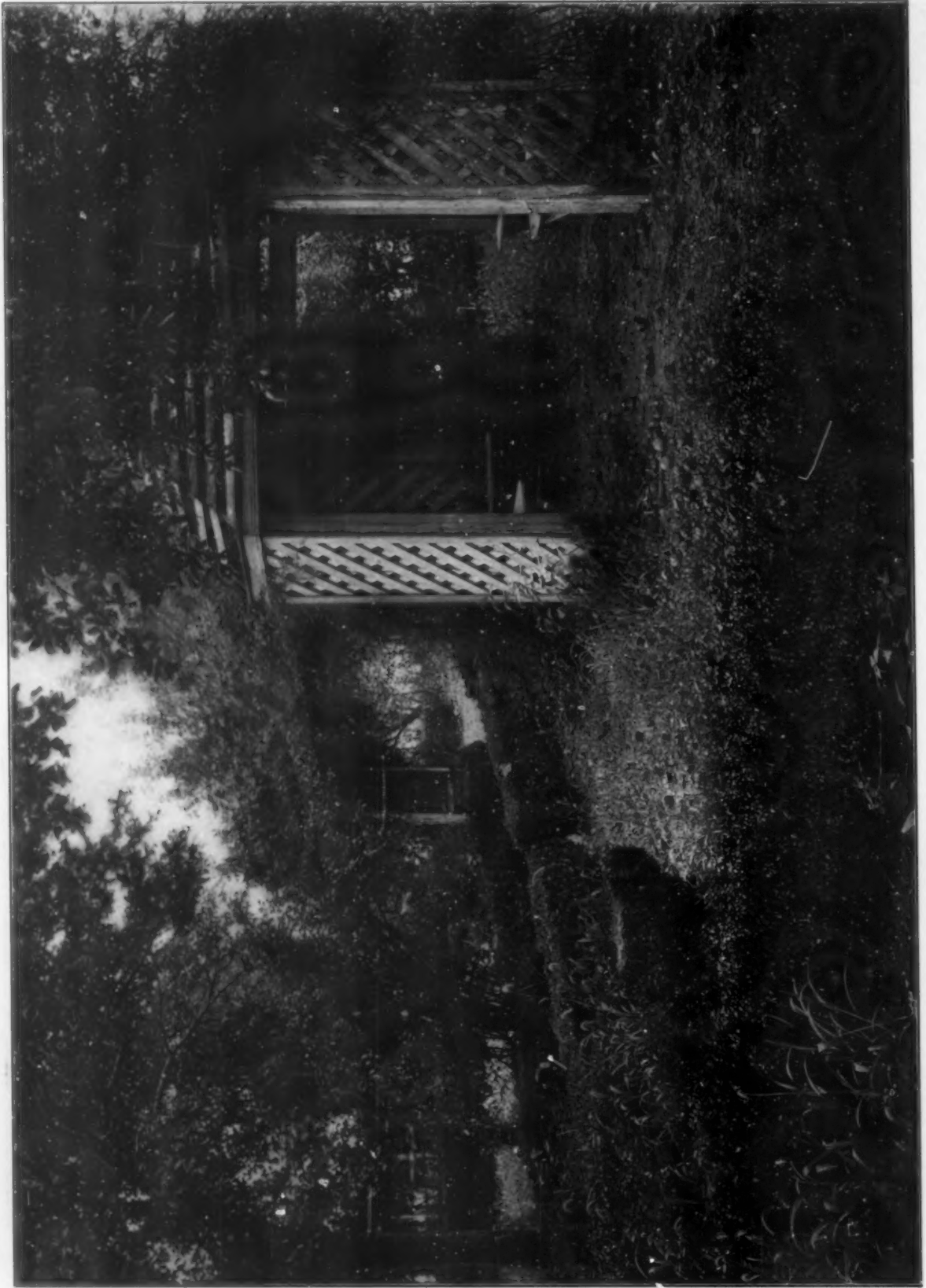
A GARDEN AT CAMBRIDGE, MARYLAND

EARLY AMERICAN GARDENS



PRIMITIVE ARCHITECTURE OF EARLY AMERICAN GARDENS

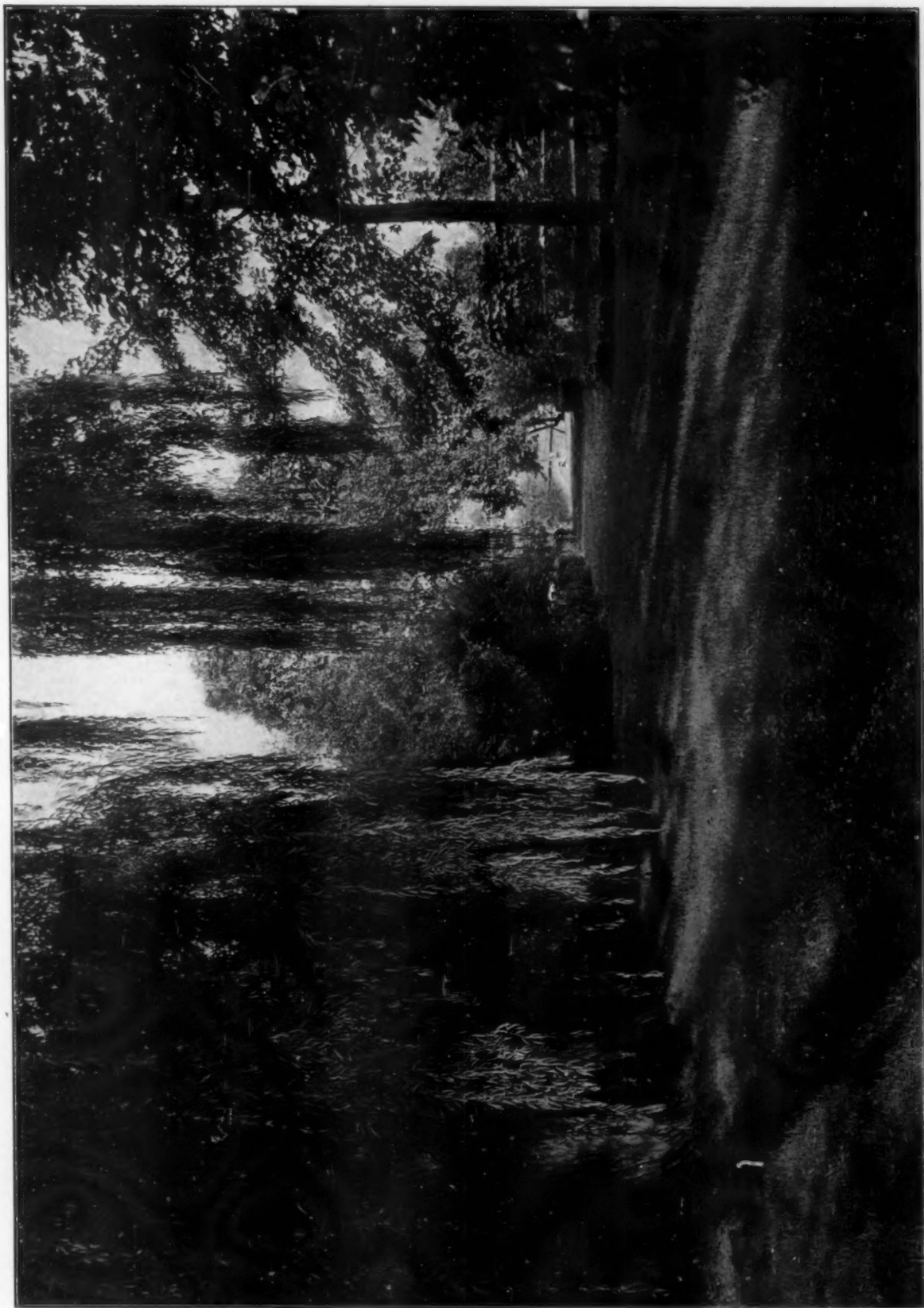
A GARDEN AT CAMBRIDGE, MARYLAND



A GARDEN AT CAMBRIDGE, MARYLAND

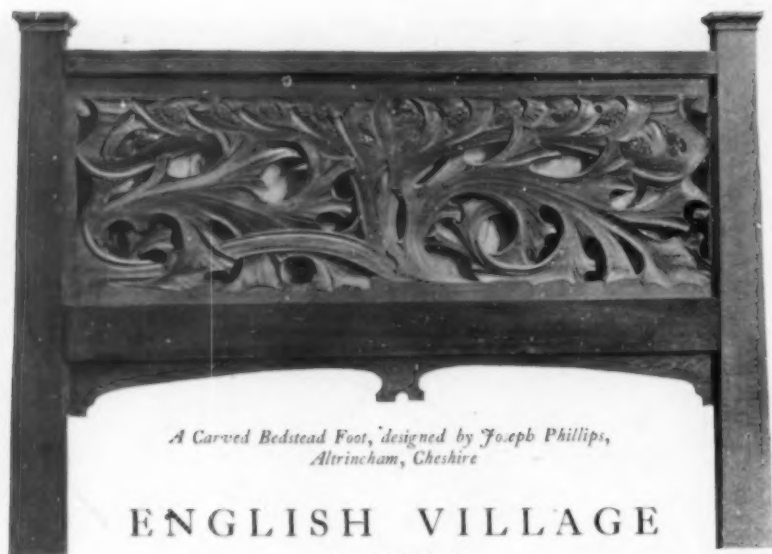
EARLY AMERICAN GARDENS





EARLY AMERICAN GARDENS

A GARDEN AT CAMBRIDGE, MARYLAND



*A Carved Bedstead Foot, designed by Joseph Phillips,  
Altrincham, Cheshire*

## ENGLISH VILLAGE ARTS

AS ILLUSTRATED BY THE EXHIBITION OF THE HOME ARTS AND INDUSTRIES ASSOCIATION, 1903

By EDWARD W. GREGORY

EVERY district of England has its character. Every district has its peculiarity of dialect, even its peculiarity of person. The railways have not entirely extinguished these, nor have the telegraphs yet made universal the monotony of written expression.

The simple arts and industries of the country folk still live. Great stores and factories, in spite of their magnetic attractions for the young and aspiring, have failed to annihilate the joy of the village craftsman. The ring of the hammer and anvil may be heard daily in every English hamlet, the

local carpenter still fashions the furniture his fathers made, and, from some countrysides, the spinning wheel and loom, even, have not disappeared.

It was some nineteen years ago since an association was formed to preserve village industries in England, and to an eminent native of Philadelphia belongs the credit of originating the idea.

The late Charles Godfrey Leland in the preface to his first edition of "Minor Arts" sketched out a general suggestion for the formation of classes in rural districts, under



CUSHION OF GREEK LACE

*Designed and worked by Annie Christie, Langdale, Westmorland*



EMBROIDERED BEDSPREAD

*Designed by Annie Garnett, Windermere, Westmorland*



HANGING LAMP

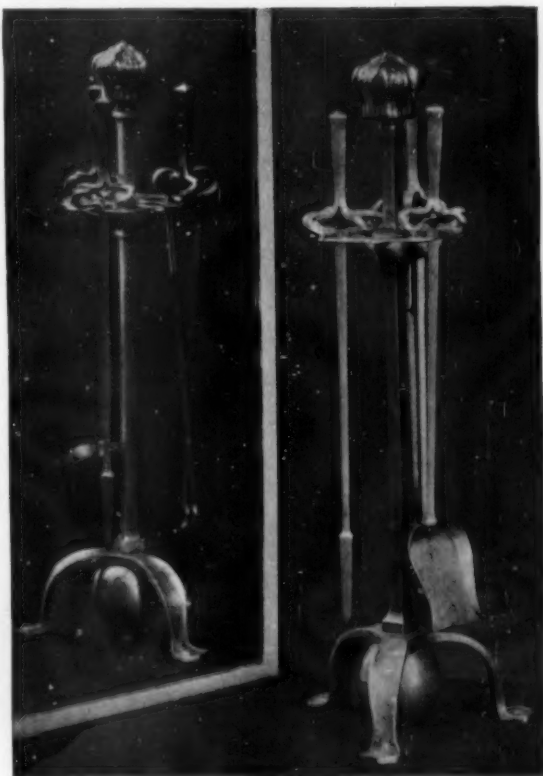
*Designed by Isabel McBean, Keswick School of Industrial Arts*



HOT WATER JUGS OF COPPER

*Designed by Harold Stables, Keswick*

the guardianship of ladies and gentlemen, for the teaching of simple arts and crafts. His idea was rather more amplified in a subsequent edition of his little work, published in 1880, where he said: "It is greatly to be desired that in every village or in every district of the larger towns, ladies and gentlemen able to draw, and who are interested in providing employment, or in advancing culture among the poor, would found little societies or schools for teaching the arts set forth in this book." He then went on to



STEEL AND BRASS FIRE-IRONS

*Designed by Herbert J. Maryon, Keswick*

explain in detail what materials would be wanted to start the classes and the probable expense.

It was not long before his suggestion was acted upon, for two years later in the preface to "Art Work Manuals," published in New York, he refers to a number of rural classes having already been established as the outcome of his first thought. In 1884, these classes were brought together and consolidated under the name of "The Home Arts and Industries Association." Until his death,

the name of Charles G. Leland regularly appeared on the administrative council.

For nineteen years the Association has held annual exhibitions in London of the work done in country districts throughout the British Islands. This has been done so that public interest might be aroused on

the subject of home arts, and to give opportunities for the sale of the work produced. Certificates of merit, and medals have also been annually awarded as encouragement for good work. The accompanying illustrations are from articles exhibited at the last exhibition of the Association in May of this year.

It has sometimes been the case that the revival of an old industry practiced in a district years before has naturally followed on the attempt to form new classes for village arts.

Enthusiasts have seized upon the materials closest at hand, commencing with a subject which would most likely appeal to their particular village, and drawing upon whatever available local talent there might be.

The revival of the spinning and weaving industry at Langdale in the English Lake District, for instance, tells the tale of an old, half forgotten art brought to light and resuscitated in the



PEWTER SCREEN AND FERN TROUGH  
*Designed by Walter Witter, Ickleford, Herts*

same dales and valleys in which it was carried on a century before. John Ruskin's exhortations roused the interest of thousands in hand work throughout the country, and his eloquence caused many village crafts to be taken up again and pursued. Grouped round the neighborhood

of Coniston are numerous little thriving industries which owe their inception to his magic touch.

It has always been, of course, a matter of principle that no machinery must enter into the production of articles by village craftsmen. Speed of production matters not one jot; but thoroughness is everything. In the same way, artistic merit has appeared when craftsmanship has been mastered. To make useful things has been the first and most vital point; to beautify them afterwards an added grace to make them perfect. The beautiful cushion from Langdale is



"DELLA ROBBIA" POTTERY  
*Designed by Harold Rathbone, Birkenhead*

made of hand spun and hand woven linen, and embroidered in Greek lace.

At Windermere is another spinning and weaving industry. The embroidered bedspread was exhibited by this class and is a good specimen of the work done by the members. Special flocks of sheep are kept at Langdale and at the Sandringham Weaving School, for the sake of the wool, which, after being shorn, is spun on the spinning wheels and then used in the hand looms. Her Majesty Queen Alexandra is the supporter and head of the last named school, which

The three copper hot-water jugs are cases in point.

At Ickleford, in Hertfordshire, is another class which occupies itself with beaten metal work. The screen in pewter with the fern trough immediately in front shows a delightful way of improving the blank appearance of the empty fire grate in summer. In technical excellence very little more could be expected from professional craftsmen than is shown by these two objects.

Not the least interesting feature about these rural industries is the fact that they



"DELLA ROBBIA" POTTERY FROM THE BIRKENHEAD INDUSTRY, CHESHIRE  
*Designed by Harold Rathbone*

has special accommodation on the royal estate.

Photographs are given of some of the metal work turned out by the Keswick School of Industrial Arts, another of the Lake District group. This industry has specialized in the making of bowls, dishes, salvers, plates, spoons, ewers, jugs, fenders, fire-irons, and every other domestic article which may be wrought out of iron, brass, copper, pewter, or silver. The study of form has been of the first importance here, and in many instances the shape of the article alone justifies its claim for artistic merit.

gradually take to themselves certain local characteristics. You may know where things come from by their general appearance, or by their peculiarity of workmanship or ornamentation. You may even be able to recognize one man's particular handiwork, his own individual conceit or trick of craft. All this makes for life and vitality, and removes the work farther and farther from the clean precision and smooth, meretricious finish of factory-made goods. The village of Newton, Cambridgeshire, has a prosperous little metal industry which has made quite a name for itself on account of its quaint beaten



PORTIÈRE BORDER IN APPLIQUÉ

*Designed by Godfrey Blount, Haslemere, Surrey*

TOILET COVERS

*Designed and woven by The Canterbury Weavers*

copper and pewter clocks. One of them is shown here. The ornamental part is in pewter applied to a copper body. The original looking candle sconce and preserve jar are also specimens from the same class.

Of course, the individual power of some one personality is occasionally responsible for the high artistic merit of the craftsmen's work. The terra-cotta at Compton, for instance, which readers of "House and Garden" have lately had described to them in a special article, has been brought to its present level by the personal influence of Mrs. G. F. Watts, wife of the great English painter. Then at Haslemere, in Surrey, are three little industries in rug making, tapestry weaving, and appliqué work, all dominated by the personality of Mr. Godfrey Blount, who originates all their designs, and personally superintends their execution in the different stuffs. Again, the "Della Rob-

bia" pottery industry at Birkenhead reflects the artistic power of its founder, Mr. Harold Rathbone.

In the old cathedral town of Canterbury is a comparatively new industry in carpet making and tapestry weaving. It was started in 1897 as a small class, but rapidly grew in size until to-day over thirty women and girls in the town are engaged on the hand looms. In the reign of Henry VIII many French Walloons or Flemings settled in Canterbury, owing to the persecutions waged against them in their own land by Charles V. These strangers were mostly weavers of silken and woollen goods. They practiced their craft with varying success until the end of the eighteenth century, when the old industry practically died out. The present revival has therefore the benefit of an historical association rare even in old countries. The hand woven rug is one of the best examples of their work, and was granted the highest possible award at the May Exhibition. Two other specimens of their work are the borders for toilet covers, woven on the *öphemta* loom, an ingenious contrivance of Swedish make.

Wood carving has always been a favorite study with village classes. The material is usually easy to get, and the minds of countrymen turn instinctively to wood when they want to put their ideas into



CLOCK, CANDLE SCONCE AND PRESERVE JAR

*Designed by G. Tanner, Newton, Cambridgeshire*

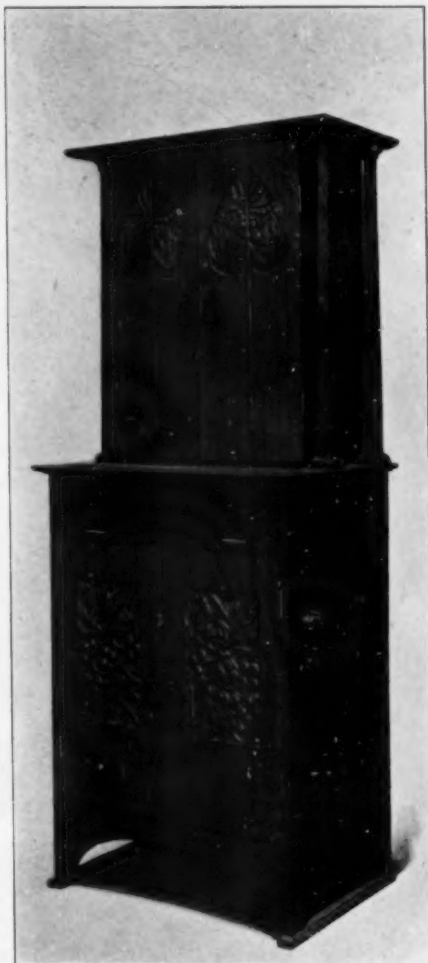


A HAND-WOVEN RUG

*Designed and made by The Canterbury Weavers*

practical form. The carved bedstead foot, in Columbian yellow wood, is a fine example of vigorous carving and clever design. It is from Altrincham, Cheshire, where a very successful class for the craft of the chisel has been in progress for years. The oak cabinet, from the Chiswick School of Arts and Crafts, in London, is also a typical piece of the joiner's and carver's work done by small industries.

Educationally, these village classes have been of the greatest value. They teach natural observation, and natural development of natural instincts. They cannot compete with commercial undertakings which are conducted for the sole benefit of the proprietor. They cannot hope even for great financial success. No one ever made a fortune out



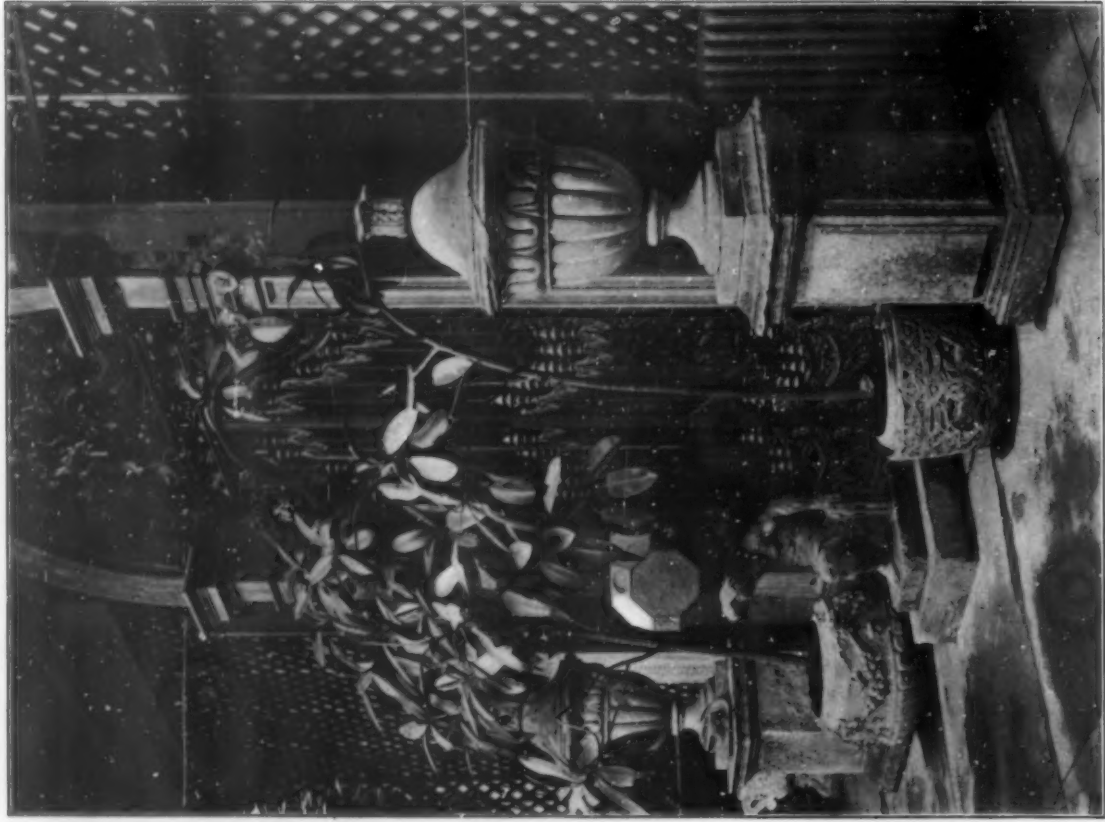
OAK CABINET

*Designed by Arthur T. Heady, Chiswick*

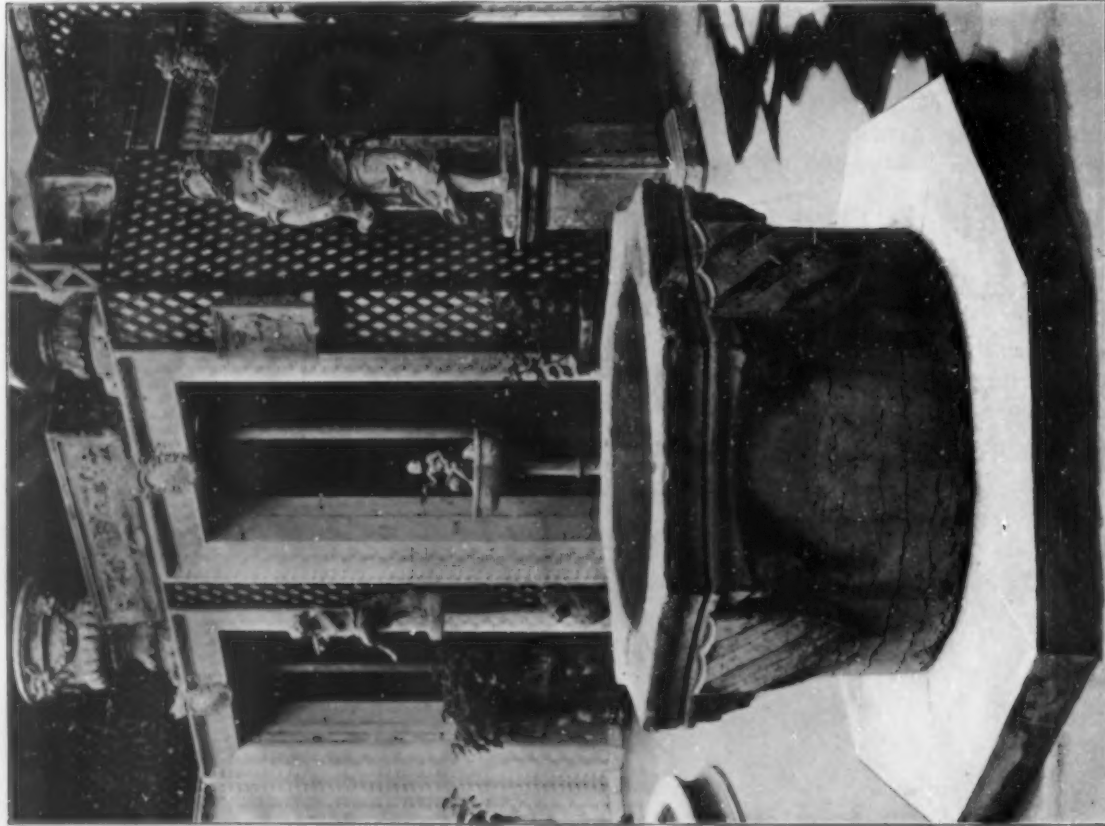
of a village industry or is ever likely to do so. Their success must be measured by the happiness and content of the workers themselves, by the improvement of their arts and crafts, by the consequent enlightenment it brings to village life, and by the added joy and intelligence to lives which would otherwise be dull, dreary, and

stagnant. The good worker is certainly worthy his wage, and it is to the general uplifting of the taste of the public that one must look for that appreciation of individual, hand-wrought things which alone can bring practical sympathy and encouragement in the form of purchases and commissions.





TREE-TUBS AND OLD ITALIAN VASES



AN OLD WELL-HEAD OF PINK MARBLE

VIEWS IN THE GLAENZER GARDEN





*Old Italian Urns of Pavonazzo  
Marble*

## GARDEN MARBLES FROM ABROAD

By SAMUEL SWIFT



*From the H. O. Watson Gallery  
New York*

ECLECTIC always, and now urged by a sudden enthusiasm which it is to be hoped may outlive a passing fad, the American garden-maker of to-day is drawing into his net a wondrous catch of foreign marble and stone ornaments for outdoor use. So eager is his quest in this new direction that not all the creatures, caught within the meshes are, so to say, fish. Metaphorical

crabs and sponges and other stray comers, right enough in their way, but not sought for, are a part of the spoil. All are welcomed, however, with hearty good will, and behold, places are found for the very changelings and shop-drift.

In other words, the recent convert to the garden that has real design is in a hurry to get his share of decorative pieces, and he is



*One of a Pair of huge French Vases*



*An old Italian Well-head with Iron Overgear*

ORNAMENTS IN THE GLAENZER GARDEN

sometimes not over particular about what he orders into his domain. Carving less for sculptured figures than his Continental prototype, he is also less discriminating at first, as well as more ingenious in adapting whatever he can buy, into acceptable decorative factors. Here, for example, one finds antique sarcophagi, mounted on a pair of old capitals inverted, serving as a receptacle for a row of plants or shrubs.

Here, too, may be seen fountains and holy water basins torn from their original places in bygone churches of Italy or Spain, turned into tree tubs, or flower bowls, or put to other secular and picturesque uses. Old well-heads, made originally by hollowing out fallen or disused column capitals,



AN ITALIAN RENAISSANCE FISH BASIN  
From Baron de Hirsch's Garden near Paris  
Now in the Glaenser Garden

are turned into palm jars, or filled with miscellaneous plants. The bowls of ancient fountains, detached from crumbling settings in Italy or middle France, begin life over again in the new world, under rich if not always judicious auspices, as receptacles for growing flowers or for swimming gold fish.

Emigration is the order of the day in Italy.

Besides marble objects not intended, when made, to be employed in gardens, American importers have had a keen eye for the more usual things. Fountains, benches, sun-dials, round stone tree-tubs, with relief carving, a numerous family of urns and vases, often of monumental character, and other specimens that hallowed the gardens of seventeenth-century Italy and France, have been levied

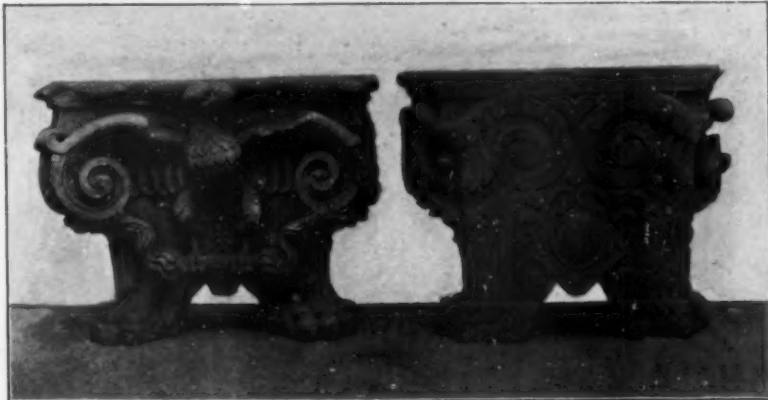


From the Tiffany Studios



From the Glaenser Garden

OLD WELL-CURBS FOR GARDEN ORNAMENT



*From the Glaenzer Garden*

SUPPORTS FOR A BENCH OR SARCOPHAGUS

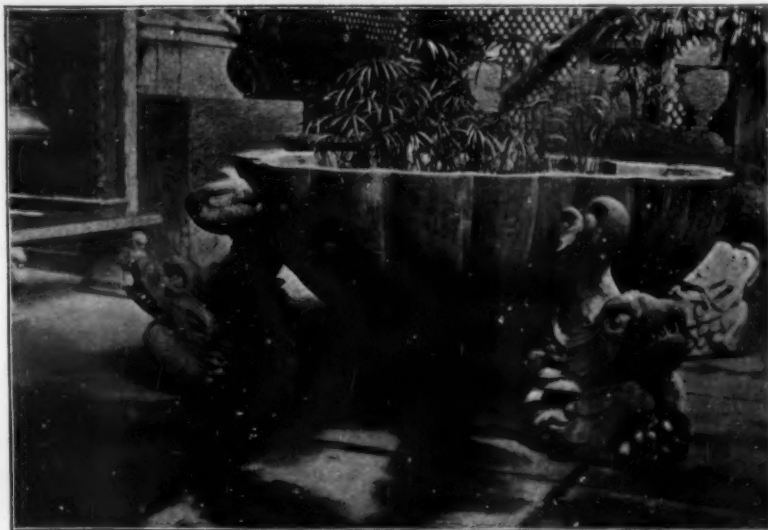
on by insistent buyers. From being mere curiosities, these are gradually becoming familiar to the American public. Naturally there is a range of many degrees in their quality.

In old French gardens there was reticence in the use of marbles, except that urns were found on nearly every wall and balustrade. Recall, for example, the surprising number of vases around the Medici fountain in the Luxembourg gardens. Italian gardens gave scope for benches, marble tables, occasional isolated columns, and the numerous other forms of ornament. As the baroque style advanced, these Italian gardens became an orderly parade ground for regiments of decorative stone or marble pieces.

In choosing examples of foreign garden marbles for an American estate, the buyer must keep in mind the immediate surroundings the new comer is to have. He must restrict to a position of manifest importance so elaborate a well-head as the old one with iron frame and buckets from the Glaenzer Garden in New York. Such a pompous affair should be put where its first impression may be gained

from a distance, so as to harmonize its strong lights and deep shadows. The large octagonal well-head in red marble, with shields, is meet for either a simple nook or for a commanding post, so broad and telling are its proportions.

The beautiful Renaissance Italian basin, with really good decorative sculpture in relief along its balloon-shaped sides, gains charm when intimately inspected, but it, too,



*From the Glaenzer Garden*

AN OLD STONE PIECE FOR HOLDING PLANTS



*From the Glaenzer Garden*

AN OLD FOUNTAIN BASIN OF PINK MARBLE

might figure as the pivot of a large garden scheme. This basin, by the way, came from the estate of Baron de Hirsch, near Paris. It seems to have been designed for exactly the role it now fills. There are no disturbing thoughts of an incongruous past; its thin walls and generally patrician aspect declare it to have had a career little associated with the ordinary utilities of life. And how rare is the shape! One might go far to meet an example of equal distinction.

Of less architectural interest, but undeniably effective, is a great scalloped basin made from a monolith of pinkish marble taken from an estate of the Duchess of Parma. It was originally set in the earth, with dolphins distributed about its periphery, throwing jets of water.

Old well-curbs, though generally used for trees or plants, might often preserve their original functions when transferred to an American country place. Water could be introduced from a spring, or through a pipe, so that garden wanderers might quench their thirst. Any of the old curbs shown here would be suitable for this treatment. In

passing, the reader may note the distinctly Byzantine aspect of several of these. The same influence is manifest in the handsome tree tub from the Adams Gallery in New York.

The simple and well proportioned old font, from the Keller Collection, Philadelphia, with its base of *marbre verte* and its upper portion of Carrara marble, might find an effective place in nearly any formal part of an American garden.

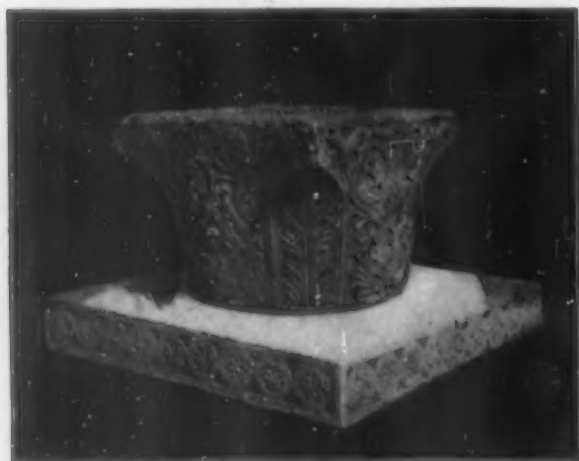
Jardinières were sometimes made in Renaissance days, in the shape of long narrow boxes to stand on balustrades or against



From the Tiffany Studios  
A WALL FOUNTAIN  
Upper part new



From the Tiffany Studios  
A TREE-TUB  
With figures in relief



From the Tiffany Studios  
AN OLD WELL-CURB  
The base modern



From the H. O. Watson Gallery  
A MODERN COPY OF A FLOWER JAR  
IN A FLORENCE MUSEUM



MODERN COPIES OF OLD BENCHES, MADE AT THE TIFFANY STUDIOS

walls. A few of these have come across the Atlantic, their sides ornamented in low relief. Small sarcophagi are now used in the same way. One ingenious importer has taken what was probably a child's burial case and cut it in half, the sculptured adornment happening to permit such treatment. The open ends were then cemented in as close imitation of the stone as possible.

No decorative factors are more influential than the stone jars or vases, crowning gate posts or distributed along balustrades or walls. American buyers need not lack specimens to choose from, for the importers have secured excellent examples from old gardens in Italy and France. What could be more crisply characteristic of French taste of the Louis XIV period than the splendid pair of stone vases from a chateau near Versailles, one of which, standing by a portal, is shown here? If an

art work ever reflected the spirit of its time, this tall and shapely jar does so. It has the grand style, so to speak, but it is not in the least flamboyant. Efficiency is stamped all over it, and a sort of conscious power, which does not stoop to pettiness. Entirely different in feeling are two old urns from Rome, made of the delicate pinkish white Pavnazzo marble. These, brought over for the H. O. Watson Gallery in New York, have less assertiveness, but they possess a delicate charm whose influence is not to be escaped. Admirably effective on the wall of a garden or the exterior of a house would be the old escutcheon, with its union of Spanish and Italian quarterings, shown at the H. D. Gardiner Gallery.

For the best of these old decorative objects from abroad, high prices are not only reasonable but unavoidable. Added to the difficulty of finding them is the tariff



From the Tiffany Studios

AN OLD TREE-TUB



From the H. O. Watson Gallery

GARDEN BOWL MADE FROM AN OLD FOUNTAIN BASIN



From the Adams Gallery

AN OLD TREE-TUB



From the H. O. Watson Gallery

A MODERN COPY OF AN  
OLD DESIGN



AN OLD FONT  
From the Keller Collection



From the H. O. Watson Gallery

AN OLD FLOWER BOWL  
SET UPON A NEW BASE

duty, and the necessity of making one's profit on a relatively small number of sales, besides meeting the inevitable loss by breakage in transit. For instance, the sum asked for the balloon-shaped basin from the Baron de Hirsch estate, before referred to, is \$12,500. For the well-head with iron frame and buckets, the price quoted is \$6,500. A good sarcophagus costs from \$1,500 to \$3,000, according to the size and style.

Vases and urns vary greatly; genuinely old ones may be bought from \$400 up. Modern reproductions of old designs, done as well as might be expected, cost much less than originals; in many cases, the latter are in museums or otherwise unobtainable. On the other hand, a fortunate find may enable a dealer to sell a veritable antique at much less than it would cost to have it reproduced.

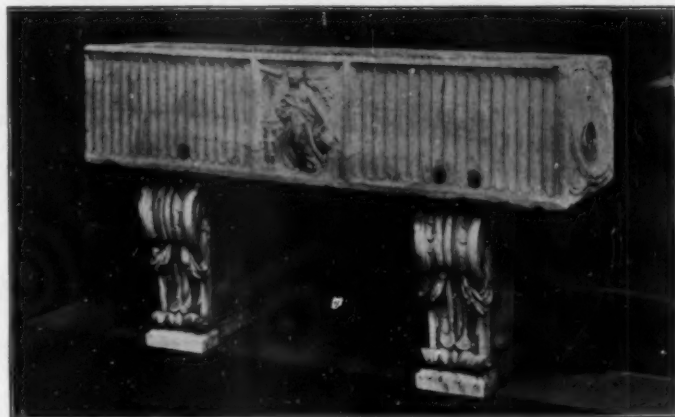
In the decoration of modern American gardens, history is repeating itself in ways both desirable and the reverse. With the recent development of garden-making, there has naturally been a turning back to the unsurpassed models of Renaissance Italy, and with this, to an attitude oddly paralleling that of the great estate owners of three hundred years ago. Of these, a contemporary authority has written:

"Passionate collectors of antiquities, and affecting, when they did not cherish it, an enthusiasm for antique life, they made their gardens veritable museums, even at last counterfeiting antique ruins when they were not fortunate enough to find them ready at hand on their estates."<sup>1</sup>

<sup>1</sup>Prof. A. D. F. Hamlin on the Italian formal garden in "European and Japanese Gardens."

That human nature, at corresponding points in the life of nations, does not greatly change as the years go by, has been often proven, and to-day's practice as to old garden marbles in this country is but another illustration of the fact. Americans can hardly hope, unless they lay out their gardens in the far southwest, to find antiquities waiting for them that are native to the soil; and even there, the chance of coming upon some appreciable Spanish or Indian architectural or sculptural relic is almost nil. It is not that there is any pretence nowadays of admiration for the conditions of antique life, which means, for the purposes of this article, that of the Renaissance and post-Renaissance periods. Frank content with twentieth century comforts and possibilities prevails, but the American of to-day has learned to believe that the word old is synonymous with beautiful, and so he seeks antique benches and well-curbs and urns for his garden.

Unless he be willing to spend freely, as already noted, he cannot get genuinely old and good pieces. The Italian field, which has sufficed for the steady and long-existing English demand, is being carefully gleaned by eager buyers. It has not yet come to the pass that the best Renaissance garden ornaments in stone are as hard to unearth as paintings of the first rank by old masters, but with the new pressure of American purchases this condition is within sight. Every time an old Italian estate is to be broken up American and English agents vie with Ital-



From the H. D. Gardiner Gallery

A GOOD PLANT HOLDER

An old Italian Sarcophagus with drain holes drilled in it



From the Tiffany Studios

AN ANTIQUE SARCOPHAGUS

Found near Ravenna

ian dealers in getting first news of it, and expeditions are made to remote country districts for the sake of picking up a fountain, a crumbling urn, a tree-tub, an old sarcophagus, as if they were so many Correggio or Botticelli canvases. So far, so good. But like the Nibelung treasures, harmless and beautiful in themselves, these remains of a great past may tempt their captors to artistic unrighteousness.

The whole thing reduces itself to a ques-

tion of commercialism. People that can afford to pay two or five or eight thousand dollars for a garden ornament are numerous enough to absorb all that offers, but not to keep the machinery of the average establishment running at full power. Far larger is the public that wants to get its antiques, "new or old," at low prices. Suppose one finds that a font or basin that looks of immemorial age to the uninitiated may be bought for \$100, will he not be tempted? If he be a sudden and ill-prepared aspirant for garden honors, it is not difficult to fancy him writing his cheque and ordering the plausible object set up in his domain. He is but the modern instance of a counterfeiter of antique ruins.

The blame is not to be laid wholly upon the bargain hunter's shoulders. The original sin was committed, in nearly every case, in Italy itself. Antique designs are more or less faithfully copied, the very chips and gouges of three hundred years of existence being reproduced as nearly as possible, elaborate care being taken to rub down corners and break

off projections, as though the weather and the petty accidents of centuries had left their scars. The next step is one that stamps the practice as indefensible. Diluted acids are poured over the stone, to eat away the surface in irregular patches, in imitation of decay. Finally, the calendar is put back for it by rubbing the marble in damp earth, and thoroughly impregnating its skin with a dingy color. For the result there is, of course, only one word. That word is counterfeit. So far as the writer is aware, no pretence is made by the few New York dealers carrying such pieces that they are genuine antiques. Prices range from \$80 or \$100 for small examples up to several hundred for large specimens. It is needless to say that no illustrations of these deliberate shams will be found in this article.

To the connoisseur, the lack of enthusiasm and of sharp directive force in their lines, taken with their sodden and often disagreeable color and their capricious and unlikely imperfections, generally betrays them, but they are sometimes executed with dangerous skill. These are turned out of Italian marble cutting shops with surprising rapidity. They find their way, some of them, into the knowing but unrepentant hands of certain American dealers. Just how inexcusable this is may be gauged by the comparative excellence of honest reproductions in natural stone, such as the familiar bench from the Tiffany Studios, New York, with winged lion end pieces, after a famous Venetian model. Here there is no effort to make the marble appear older than it is. Set it in a garden or court, however, and a year of exposure to the weather would impose upon it a tone enriched normally and advantageously.

The workmanship in this is thorough, though it lacks personality. Another good specimen is seen in a second bench. A third reproduction worthy of a place is a nearly spherical bowl, after an original in a Florentine museum. The modern copy has been done with a care and feeling quite rare, and the texture and color, that of old ivory, have been delightfully preserved. This bowl is cut from a solid block, and hollowed for only about half its depth; its design is absolutely simple, and the scale of its ornamentation is so well chosen as to convey a sense of immediate harmony.

This matter of copying a stone design is not quite on a par with the reproduction by casting, of terra-cotta models, for garden ornaments, but it also may be justified, within narrow limits, by both theory and practice. When a craftsman of first rate ability reproduces an ancient piece of stone in fresh material, the result may be as defensible and even desirable as the copy of the Velasquez "Las Meninas" at the Prado by a creative modern painter. In each case, a new public is obtained for an object well worthy admiration, while the copy itself, under the hypothesis cited, may be a work

of intrinsic interest and value. Again, the practical need of more than one example of a single design was often felt, even by the early gardeners. Look at Versailles, at Fontainebleau, at the Boboli Gardens in Florence, at the Villa Pamfili Doria at Rome—at nearly any formal garden on a large scale, and you find stone or marble urns and benches, repeated in facsimile to fill out the needs of a decorative design. Probably, however, these were made by one hand, or set of hands,



From the H. O. Watson Gallery

A GARDEN URN

The central member old, the remainder modern



and under the supervision of the adapter of the design.

Further, there was no chance then to use the pernicious steam drill, which, in spite of the cheapness of labor in Italy, has invaded that country's marble yards, fastening its measured and impersonal touch upon work that should never have suffered it. Many of the modern reproductions that find their way through our tariff wall bear the tell-tale marks. You may see long channels gouged out without the variation of a hair's breadth in width, as if run under a metal planer, and there are small drill holes so deep and sheer that no hand tool could well have entered them—the machinery is a sort of enlarged dentists' outfit, with borers and gouges.

If modern American gardens had yet developed a distinct style out of the eclecticism characteristic of to-day, there might be more incentive for the production of new designs in garden marbles. As it is, an old Italian or French piece, wisely chosen, harmonizes perfectly with surroundings that are themselves too often copies of foreign schemes. But does this wholesale transplanting of the antique tend toward developing a national manner here? Have these old well-heads, made originally by the Italians by hollowing out the capitals of discarded columns, any expressive relation to American life and circumstances? Beautiful and inspiring as they often are, they must be looked upon rather as educational factors and as means to an end than as finalities in the garden decoration of this country. Sarcophagi happen to be well fitted to hold plants, though drain holes for the latter are often drilled in an unsightly manner, but they are wholly exotic here. From this point of view, the New York collector that seriously contemplated taking an unusually large and fine sarcophagus, smoothing and glazing the

inside and using it for a bath tub in his house, was no more inconsistent than the garden maker that fills a carved stone coffin with flowers or shrubs and places it on a terrace.

But the real beauty of the best of these importations is a sufficient password; at some later period in the evolution of American gardens there may arise a style of ornament more nearly embodying native ideas, and yet based on a knowledge of and familiarity with the old European marbles. Probably this development will be in the medium of terra cotta, rather than in stone, the former being much nearer, in its possibility of rapid production and its property of taking a vast variety of shapes, to the American temperament. It is hard to see a commercial future for the stone worker of to-day in this country if he attempt to evolve new designs from old models, and at the same time employ only the best craftsmanship. Who can pay him, that might care to do so, for his time?

Much more reasonable would it be to expect this latter move to come from the Italians themselves. If modern Italy had a spark of artistic originality or could draw upon its ancient treasures for inspiration and with those as a starting point, bring forth designs—thus reflecting the influence of the twentieth century upon seventeenth century patterns—if there were a perceptible forward movement in that land of glorious tradition, she might still be the prolific source of patterns both new and true. But in these days, when supply and demand are so closely in touch, and the commercial spirit necessarily dominates all things, there is sure profit in copying antiques, and so the craftsmen of the peninsula are no longer designers but imitators. Incidentally, their market is almost wholly foreign. There are virtually no new gardens of any account being made in all Italy.



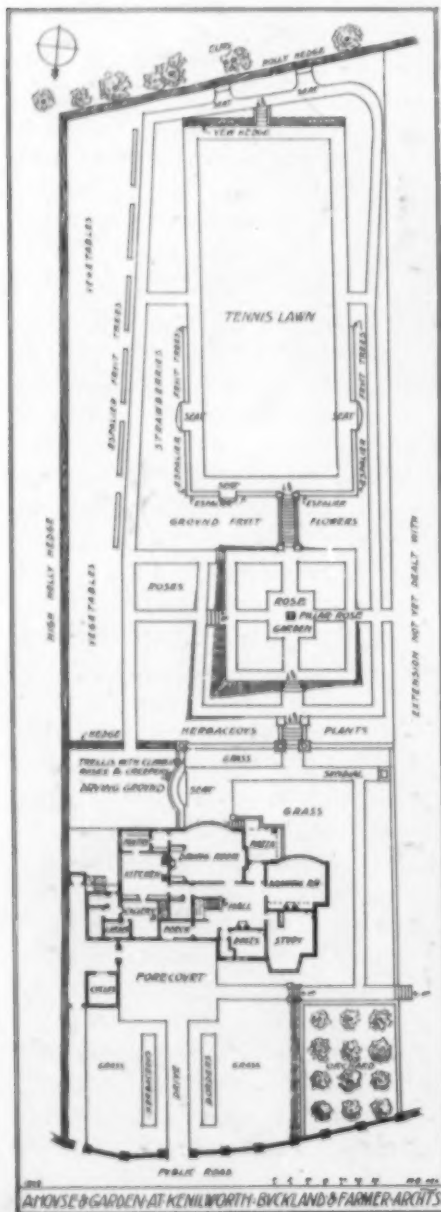
From the H. D. Gardiner Gallery  
AN OLD STONE ESCUTCHEON  
FOR THE HOUSE WALL

# NEW DWELLINGS IN THE SUBURBS OF BIRMINGHAM

DESIGNED BY HERBERT T. BUCKLAND AND HEYWOOD FARMER

THE SMALL suburban or country house will always receive more ready attention from the general public than is accorded to architectural work of other kinds on account of the maximum of purely human interest that attaches to it. In the scheme of such

houses the pomp and romance which should be inseparable from a large public building or mansion are not to be considered or provided for, and there is rarely that attenuation of opportunity which the tenement or terrace house entails. Between these two,



THE PLAN

Herbert T. Buckland and Heywood Farmer, Architects



A HOUSE AT KENILWORTH, WARWICKSHIRE  
*The South Front and Gardens*



A HOUSE AT KENILWORTH  
*The North Front*

*House and Garden*



THE DINING-ROOM

A HOUSE AT KENILWORTH



THE STUDY

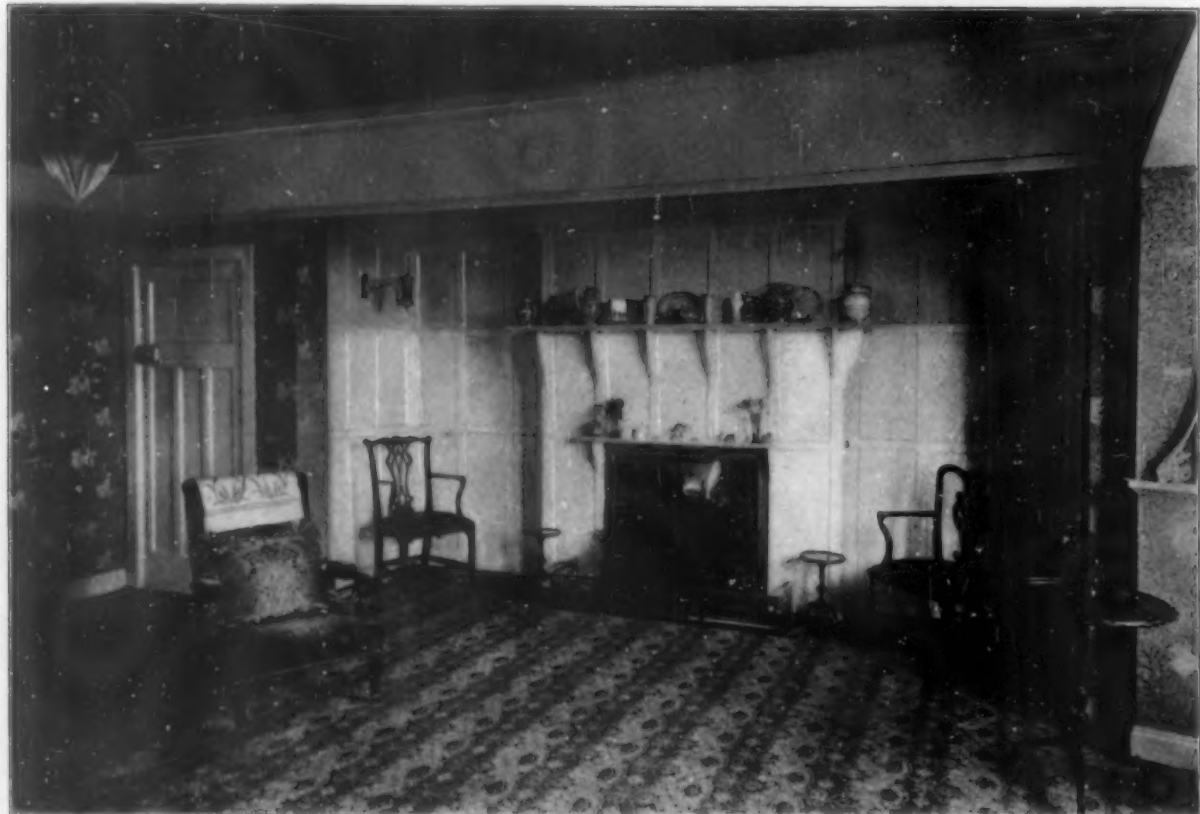
A HOUSE AT KENILWORTH

*New Dwellings in the Suburbs of Birmingham*



THE NORTH FRONT

A HOUSE (A) AT EDGBASTON



THE DRAWING-ROOM

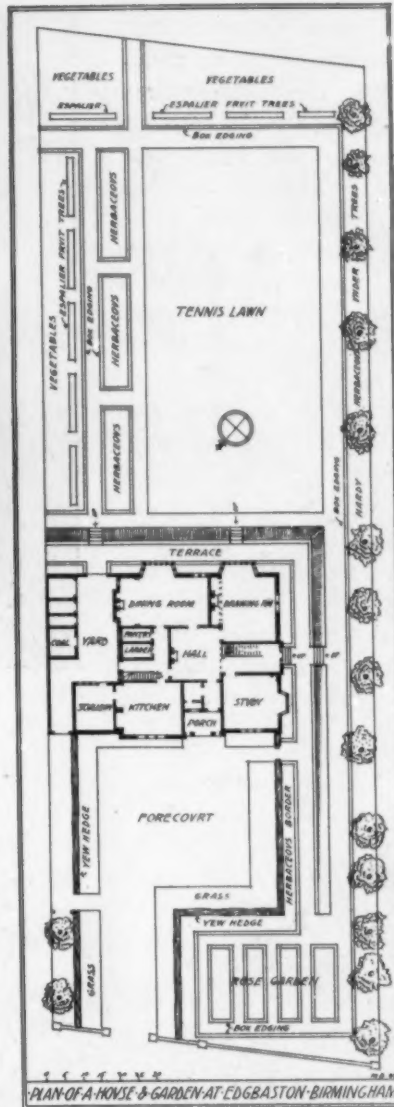
A HOUSE (A) AT EDGBASTON



THE HALL OF A HOUSE (A) AT EDGBASTON

therefore, comes a building which errs neither on the side of necessitated discomfort nor of unnecessary luxury—to wit, the small country house.

It is because of this interest that a quick acceptance is gained to the views of any architectural craftsman who is willing to bear in mind the fact that a small house should be simple in its architectural quality as in its dimensions, and who refuses to perpetuate the Victorian ideal, deemed a mean affair indeed unless decked with all the spurious dignity and details, caricatured in the one case and mutilated in the other, of the Greek temple and the Renaissance palace.



THE PLAN OF A HOUSE (A) AT EDGBASTON

Designed by Herbert T. Buckland and Heywood Farmer

Such an architect has but to turn to that tradition which lingers on in the unpretending streets of the country town, weary of waiting for a logical development and tolerated more by lack of local prosperities than by any reverence for its intrinsic charm and suitability.

In the work here illustrated the thread of this tradition has been skilfully picked up and as cunningly



THE STREET FRONT OF A HOUSE (B) AT EDGBASTON

interwoven with the requirements of modern life. In every case, materials, strictly local, have been used in a simple manner mostly on small plots of ground, which have all been laid out in a more or less formal scheme. Any natural declivities, though slight in all cases but one, have been utilized to the fullest extent in terracing and in forming banks. Thus variety is obtained, while the values of grass lawns even where space is precious, have not



A HOUSE AT LYNDEN END



ENTRANCE TO THE HOUSE AT LYNDEN END

been overlooked as a means both for recreation and as breath-givers to the lay-out.

In the house at Kenilworth, a boldly sloping site gave great opportunities for effect on a small scale in the rough stone retaining walls round the lawn, and the interior fittings of this house are admirable in their simplicity, devoid of effort yet correct in proportion.

At the Edgbaston house (A) the wood-work has been worked out in each of the principal rooms from the same basis of design—an excellent arrangement, too often lost sight of and one giving a feeling of great coherence to the internal aspect of the house. The square plan here is an economical treatment where it is not always easy to avoid clumsiness in the elevations, but the difficulty is well got over in this case.

Although the sloping buttresses of the house at Lynden End give this example a touch of the prevailing fashion which even the bold treatment of the large dormers cannot dissipate, there is a well-marked vein of novelty through all these houses which cannot fail to be refreshing.

*M. B.*

## THE REBUILDING OF AN OLD GARDEN

**A**BANDONED and overgrown, the garden of "Grape House" has long been an object of curiosity in the vicinity of Chestnut Hill, Philadelphia. A railroad has robbed the region of its former agricultural character and has circumscribed lands which once surrounded the homestead of a last century country seat. Through the trees of an apple orchard great mounds of unheeded box can now be seen from the windows of passing trains. Garden paths which once were neatly set walks have fallen into disorder, and it is now possible to form only a dim idea of a garden which was once the graceful accompaniment of the house.

This is one of the few old gardens of the formal sort existing in America, and it has, like its contemporaries, an interesting history. It differs from them, however, in that its design is of French origin, rather than English. The land on which it was built was given by William Penn to Francis Daniel Pastorius; and after several subsequent changes of ownership it passed, in 1796, into the hands of Frenchmen. The last of these was John Du Barry, who, acquiring the property in 1803, laid out the gardens in the formal style. His design has almost completely disappeared in the neglect the garden has suffered, but its distinguishing architecture remains. This consists of the grape-house and the high stone walls extending outward from it upon each side and enclosing

the end of the garden farthest from the house.

Du Barry was not only a skilful agriculturist; he was greatly interested in silk culture, and it was said that the row of trees in his garden forming the "mulberry walk" he planted to supply food for the silkworms. The apple trees still standing on the place were brought by him from France. All of the grounds were most elaborately decorated with statuary, arbors, shrubbery and an abundance of flowers. The entire front of the picturesque house he built was covered with French roses. The stable was erected in 1812. While the larger rows of box were planted by Du Barry soon after his purchase of the property in 1803, the smaller hedges were set by a later owner, who also tore down Du Barry's house and erected two large barns and other minor buildings still standing on the place.

Whoever threaded his way in recent years between hedges almost meeting over his path has been struck by the foreign character of the place. But it is foreign only in arrangement, for the materials of the building are local materials, and those of the garden, too, are, with the exception already named, the natural flora of the Philadelphia locality, put to an artistic use.

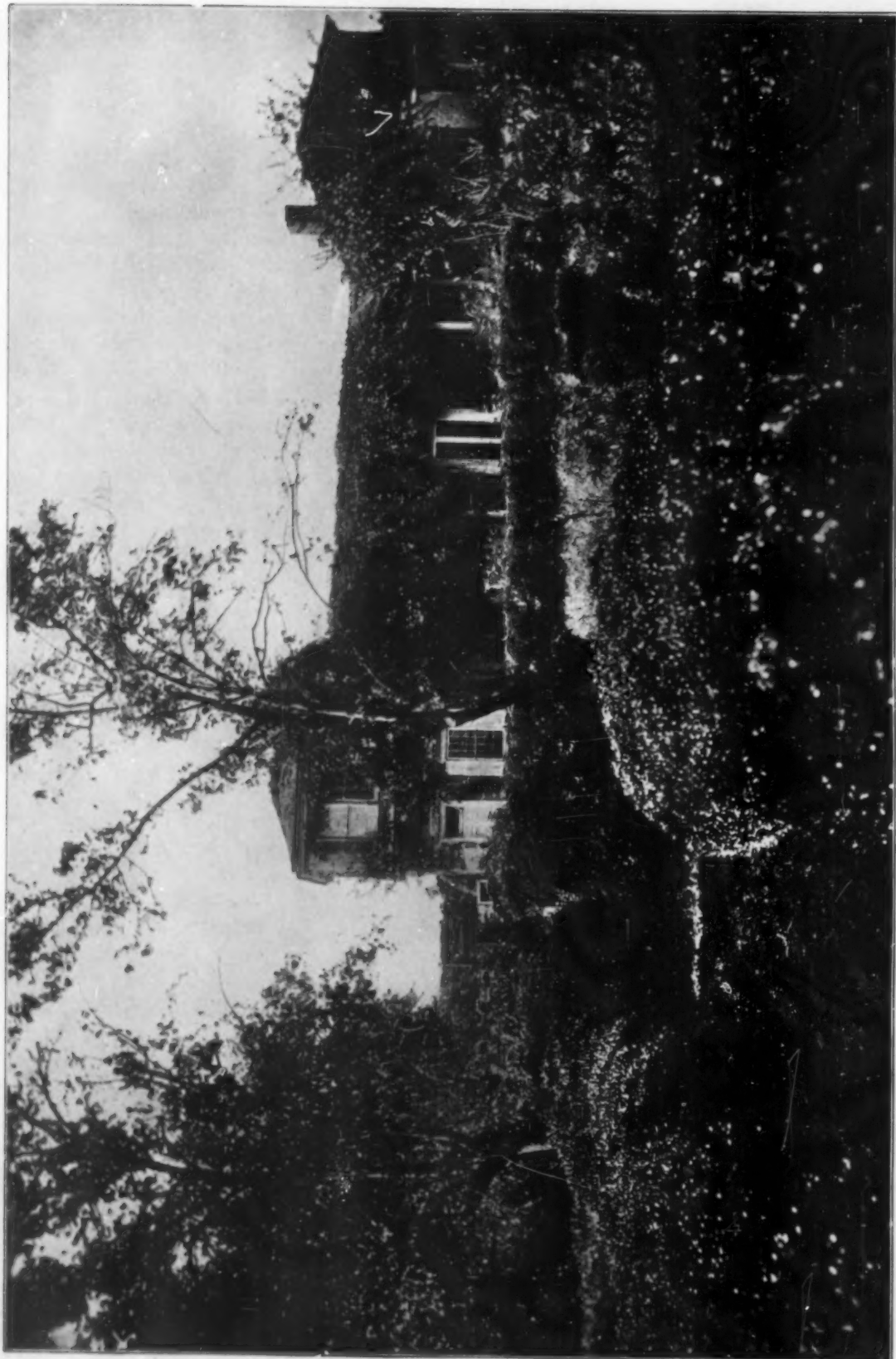
The garden, we have said, is like many others, left to grow in idle ways, creating its own unappreciated charm; but its fate has



THE OLD GARDEN

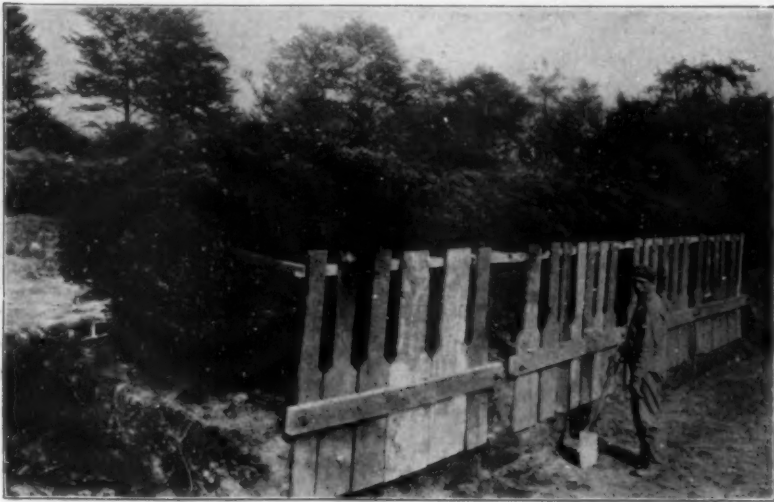


THE TRENCH BESIDE THE HEDGE



AN END OF THE GARDEN AT "GRAPE HOUSE"





THE SECTION OF HEDGE SUPPORTED BY PLANKS

been far different from that of gardens of a hundred years ago. Having lately passed into the possession of Mr. Frederick W. Taylor, who is transforming the place into a generous suburban home, the magnificent old box bushes, instead of being swept aside to make way for an entirely modern creation, have been preserved and rearranged. The new owner boldly determined to transplant the box, applying it to a new design of walks and parterres. This was fraught with difficulties deemed insuperable by those who hold to the belief that box cannot be transplanted. But the moving of the bushes was not the transplanting of bushes only, but of bushes and soil without their being separated. Messrs. Olmsted Brothers were invited to prepare a plan. The position of the railway station, a hundred yards distant, caused the flower garden to be considered a thoroughfare in going afoot to the train, rather than reserved as the secluded spot our ancestors made it for their enjoyment in solitude and at leisure. The new plan, then, provided, as our illustration shows, a straight walk leading directly from the porte cochère of the house northeastward to the opposite end of

the flower garden and turning to a foot entrance to the property. Carriages are to reach the house by means of a main entrance opening from the road directly upon a forecourt. Service teams will use a secondary entrance and court farther to the west. The drive is a private thoroughfare controlled jointly by the owner of "Grape House" and one of his neighbors. The road on the east is the only public thoroughfare near by.

Northwestward of the main walk through the garden is a semicircular hedge, behind which will be planted tall conifers with the object of screening the greenhouses. On the other side of the walk are two shield-shaped parterres, between the outer edges of which is a small sunken enclosure providing seclusion where the mistress of the new garden may enjoy quiet hours, perhaps in watching the issue of her horticultural experiments. The parterres have been broadly laid out so that their size will be in scale with the large hedges which are to enclose them. This idea has apparently been departed from in



FORCING IRON PLATES UNDER THE ROOTS

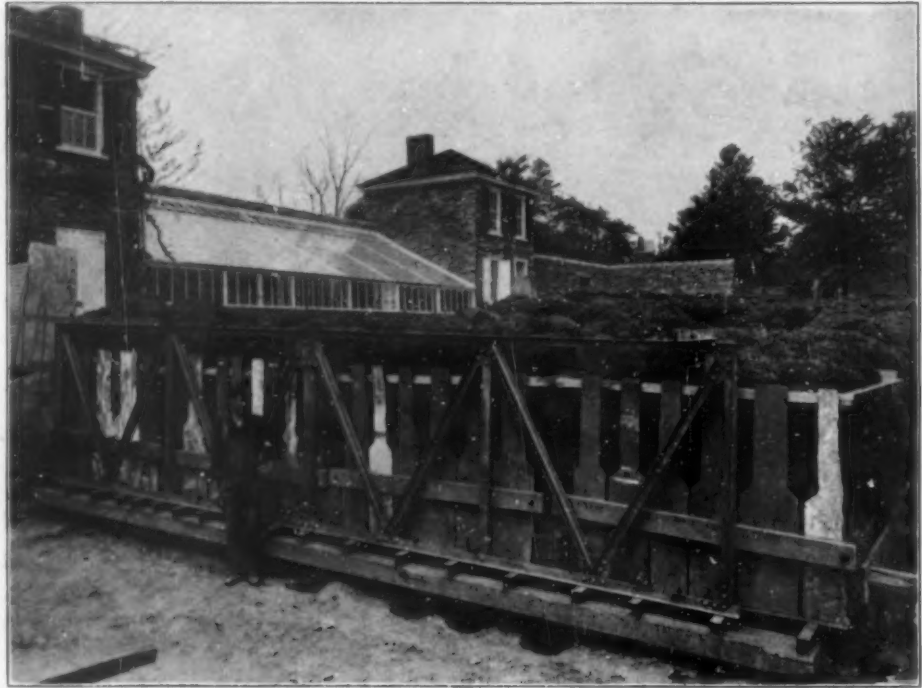
## The Rebuilding of an Old Garden

the division of beds within the parterres, but this feature, as it is indicated upon the plan, is at present considered tentative only.

All of this design was to be carried out with an acre of box beautifully matured but of wildly crooked growth. The grades established by the new design left many staggering lines of plants doomed to be buried if not somehow recovered and raised to the new level of the garden. Mr. Taylor was advised

against the transplanting of box of such an age, but he decided that matter for himself, secured the services of a capable engineer in the person of Mr. Harold Vanduzee, hired his laborers and horses and set about the task.

Where a few months ago the old garden reigned in stillness broken only by notes of joyous birds, the pandemonium of labor now prevails amid a confusion of green verdure, men and horses, freshly turned earth, scaffolding and gear in which only a sharp observer can picture the new garden which is in the making. The rolling



THE MASS SUPPORTED BY THE TRUSS

ground of the garden has everywhere suffered upheaval; and here and there single bushes await, almost tottering upon a ridge of earth, their turn to be borne away to new locations.

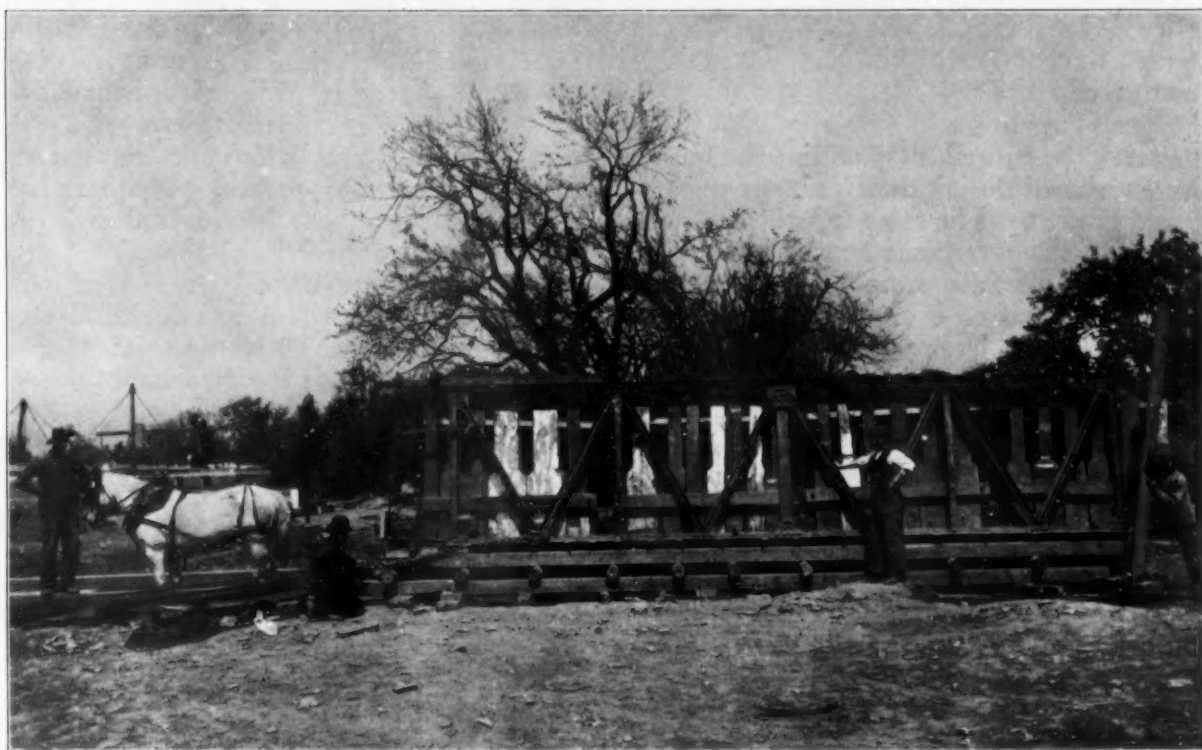
The transplanting of the box is accomplished in the following elaborate manner. A trench is dug on each side and parallel to a line of bushes to be removed. A row of short planks is placed upright and close together around this rectangular mass of earth containing the bushes and their roots. Steel plates with sharpened edges are then driven horizontally through the soil below



TURNING THE HEDGE BEFORE MOVING

the roots of the box by means of screw jacks having a purchase on the opposite side of the excavation. When sufficient plates to support the mass have been forced into position, several long bolts are passed underneath, clamping the planks closely against the soil to be transplanted. The whole mass is then raised by means of jacks, and heavy timbers are placed underneath, to which are bolted two light steel trusses. The section of hedge is now ready to be transported by means of rollers and horses. In some cases it is necessary to first

over, no plants have been lost in the removal, a fact which is proved by the new growth already visible. The plates pierce the rocky soil without serious difficulty, for the weight of earth seems to keep the plate rigid enough to overcome any stone yet encountered. The plates, it should be mentioned, are reinforced below by means of three lengths of angle irons, the front ends of which are sharpened. The men work in three groups: those that prepare the excavation, those that drive and fix the plates, and those that move the load. The great-



THE HEDGE ON ITS WAY TO A NEW LOCATION

turn the load upon a turn-table, made of timber, so that it can the more readily enter the new location awaiting it.

In the meantime a space has been prepared by putting in it six inches of sand and then a foot or two of good top soil. The latter is brought up to the required finished level of the new position, one inch per foot of fill being allowed for the ultimate settling of the ground. A line is strung above the hedge as a guide to putting the section of hedge into position.

Nearly all of the garden has now been successfully replanted in this way. More-

est length of hedge moved at one time has been about thirty-five feet, but the average length is twenty-five feet, the entire moving of which is accomplished in three days.

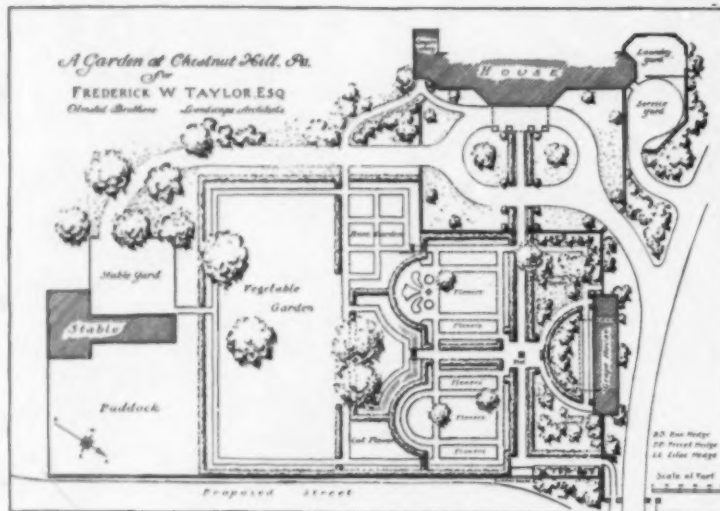
The problem of moving the venerable bushes was soon solved, but to match the plants in their new order so as to obtain an equal row of bushes having the natural wavy outline, required constant study and care. It has been necessary in many cases to move single bushes so as to place them among neighbors of their own size. End bushes have to be particularly well selected,

The Rebuilding of an Old Garden

and the visitor during this hot weather notices an awning placed temporarily above a single bush, cherished on account of its surpassing beauty and the conspicuous part it is to play in the new design. It has been decided not to clip the hedges, but to

preserve the natural wavy outline the bushes have assumed during their years of unhampered growth. The few gaps which can be found in the newly set hedges underneath the profile of foliage are to be filled with new plants, and an even appearance of the sides cultivated by spreading apart a branch of leaves and holding it in that position by wire attached to the ground until new leafage fills the space. Nevertheless it will be impossible to obtain here the evenness which young hedges may have, nor is it desirable to do so when more graceful and sympathetic than their neighbors of to-day are these grand old bushes of a hundred years ago.

Privet and lilac have been used for new hedges which have been required to complete outlying portions of the garden, and the place will offer a permanent compari-



THE PLAN OF THE NEW GARDEN  
Prepared by Messrs. Olmsted Brothers

son of the three materials, the diversity of color and texture. Fortunately for the new garden, its designers refrained from the use of small features and subdivisions, which would have indeed appeared inconsequential beside boundaries whose size nature

has fixed and which no amount of pruning can now reduce. Neither has architectural ornament been introduced. A sun-dial is the only artificial object.

The whole work—*tour-de-force* as it may seem—has been devised to utilize and display the old box which is the true and distinguishing feature of the garden.

The extensive task now going on at "Grape House" is, in fine, a successful effort to obtain what it has heretofore been supposed age alone can give—a modern garden of mature box. The expense of the undertaking—the cost of whose apparatus alone was considerably more than two thousand dollars—will be in future years a small consideration compared with the enjoyment of redolent banks of bushes which two generations have planted.

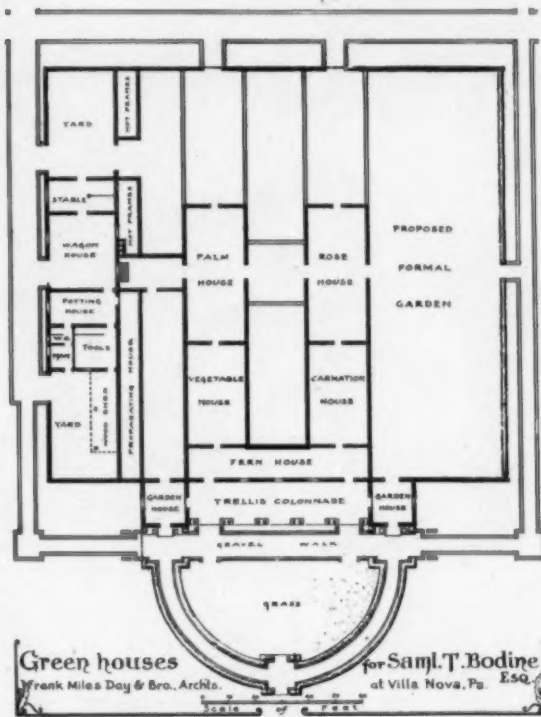


The Old Barn at "Grape House"

## A NOVEL GROUPING OF GREENHOUSES

DESIGNED BY FRANK MILES DAY & BROTHER

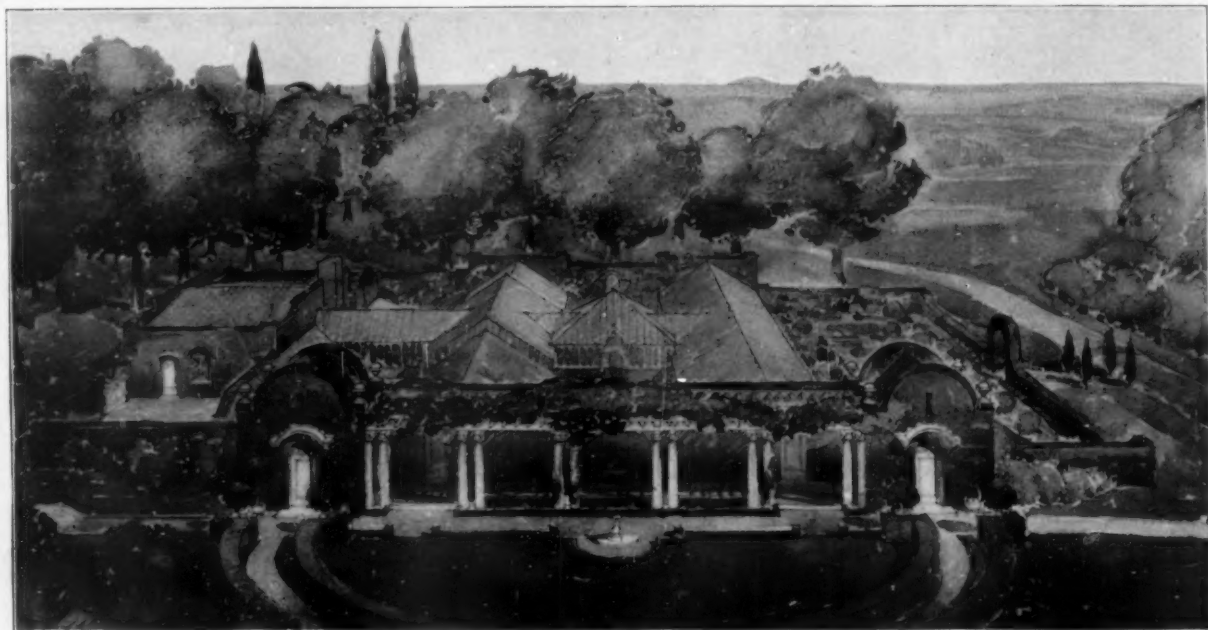
WHATEVER may be said against formality in the design of house grounds or gardens must change from condemnation into praise at any orderly arrangement of the utilitarian buildings upon a country estate. If such an arrangement succeed in transforming objects which are usually unsightly into attractive features of the place, serving at once the two ends of utility and beauty, those responsible for the work may congratulate themselves at having made important progress. Care and money are



THE PLAN

*The portions executed are shown in solid black*

spent upon a house and its immediate surroundings; the entrance gate, the drives and perhaps a formal garden have received attention the result of which draws admiration from all visitors. Perhaps a pretentious greenhouse stands conspicuously upon the lawn, a satisfactory sight at least to the owner of the various structural patents which have made its erection possible, but it is rarely a thing of beauty. How different from this — the reception room of the estate — is the portion of the grounds that one dis-



A VIEW OF THE GREENHOUSES WHEN COMPLETED

*From a water color drawing made by the architects, Frank Miles Day & Brother*



THE TRELISED COLONNADE OF A GROUP OF GREENHOUSES AT VILLANOVA, PENNA.

*Handwritten signature or initials.*

covers in stepping through a hedge or thicket into regions where the real work of the place is done. Here are usually hot-beds, propagating cellars, wagon sheds and stables, manure pits and the rubbish heaps hospitable to all the wreckage of the estate. Such a hedge is likely to extend from the kitchen or service wing of the house. It encloses a privacy which is content with ugliness only because its unpleasing scenes are viewed from the kitchen.

That these buildings can be made objects of beauty and also an attraction of the estate, is shown by the accompanying illustrations of a system of greenhouses designed by Messrs. Frank Miles Day & Brother for the

which is in the least attractive. By surrounding the greenhouses with walls, she suggested that they could be made very picturesque and beautiful, and these walls, she urged, would give fine opportunities for climbing plants or espaliered fruit trees.

Both the architects of the present work and their clients were quick to see the value of the suggestion, and accordingly the greenhouses at Villanova were enclosed upon three sides by brick walls. There is enough space between the glass and the walls to give ample light and air, so that plants may thrive within while the observer without is spared the view of a sea of glass fiercely flashing the sunlight. The main body of the structure is

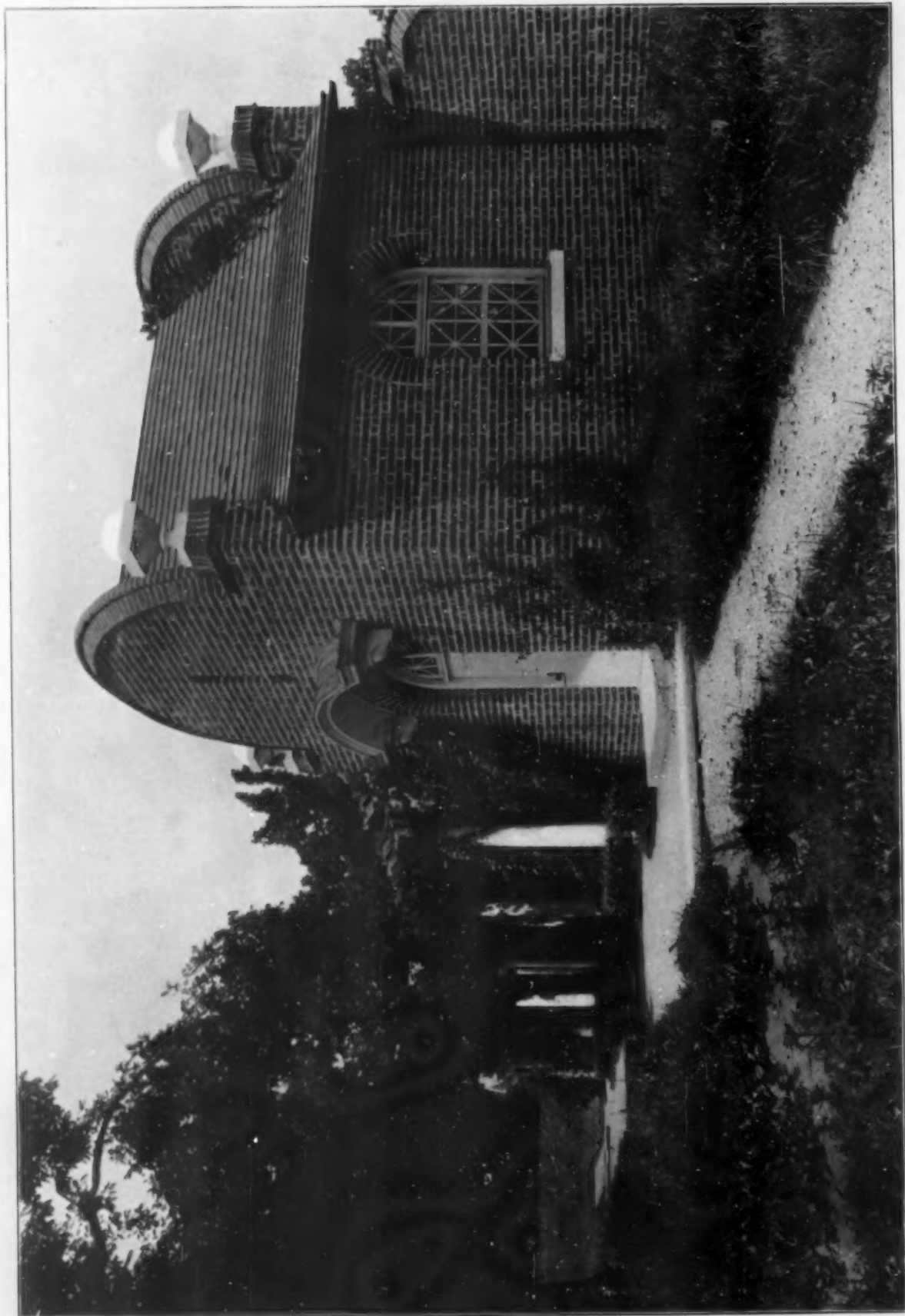


THE GREENHOUSES FROM THE SOUTH

estate of Samuel T. Bodine, Esq., at Villanova, Penna. Here is an ingenious grouping of not only the greenhouses themselves, but of all their accompaniments, including the horses and teams engaged upon the garden work. All of this is enclosed within distinctly defined boundaries to which are added details of a charming architectural character. The idea sprung, it has been learned, from a remark which Miss Jekyll has made in one of her books. It applied to her own country, England, but the reader realizes at once its pertinence to America. There is no reason, was the burden of her thought, why greenhouses should be the unsightly objects they usually are. There is nothing in the aspect of those built according to stock designs

occupied by the greenhouses proper. These have not yet been completed according to the architects' scheme; the open lines reaching toward the upper part of the plan on page 89 show their ultimate extension. Along the southwest side, and forming a decidedly ornamental façade to the building, is an open colonnade connecting two delightful garden houses. These are built of coarse brickwork which is ornamented by suitably simple and bold details in stone and wood.

Immediately back of the colonnade is the fern house, originally located here because of the northern exposure. It is impossible to foresee, in designing, however, all the conditions which influence the eventual arrange-



ONE OF THE GARDEN HOUSES AT VILLANOVA





THE GREENHOUSES FROM THE WEST

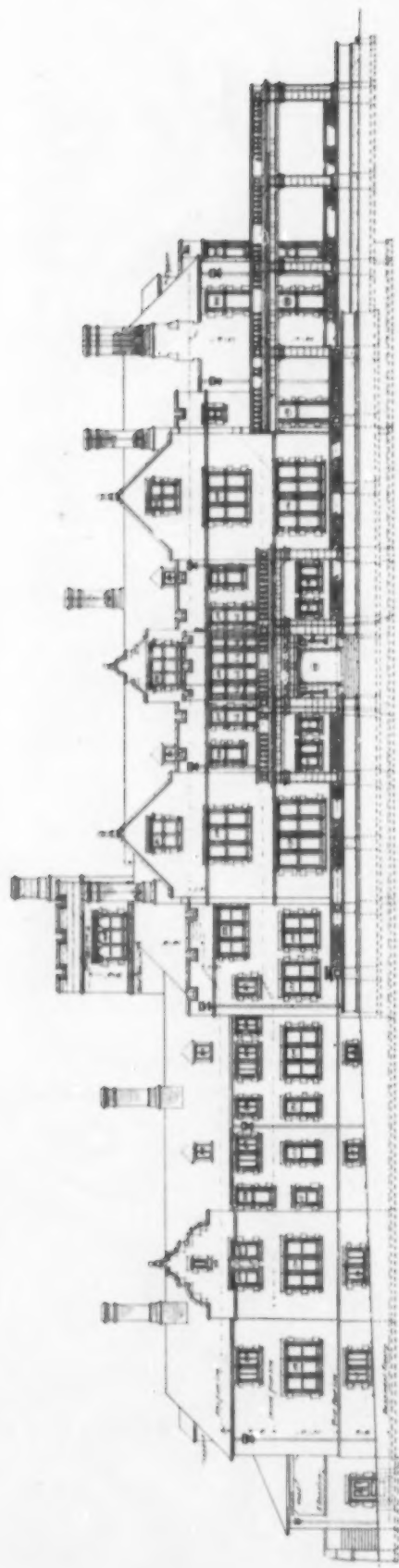
ment of a building's contents. The ferns have been found to do best in the section marked on the plan as "palm house," and in the space back of the colonnade, primroses thrive in company with cyclomen, cineraria and other small blooming plants. There are few roses in the greenhouses, the space originally allotted them being now given over to vegetables. In the propagating house, pansies and violets are chiefly raised in the seed-beds. Hot frames are also provided for.

The greenhouses have been constructed on the modern steel frame system by Messrs. Hitchings & Co. They are heated by hot water, the full efficiency of which is obtained in the propagating house by means of enclosing the front of the space under the tables by solid boards. The tables themselves are of cypress in narrow strips set with spaces between them. Thus the heat from the pipes below is made to find its way up through the sandy soil of the bed upon the table.

Upon the west of the greenhouses are located the stables, the potting house, tool house and yards. In the last are a compost bed, a stock of fuel wood and space for the preparation of soil. From the wagon house, coal teams deposit their load through a man-hole in the floor into the boiler room below. This room continues under the potting and

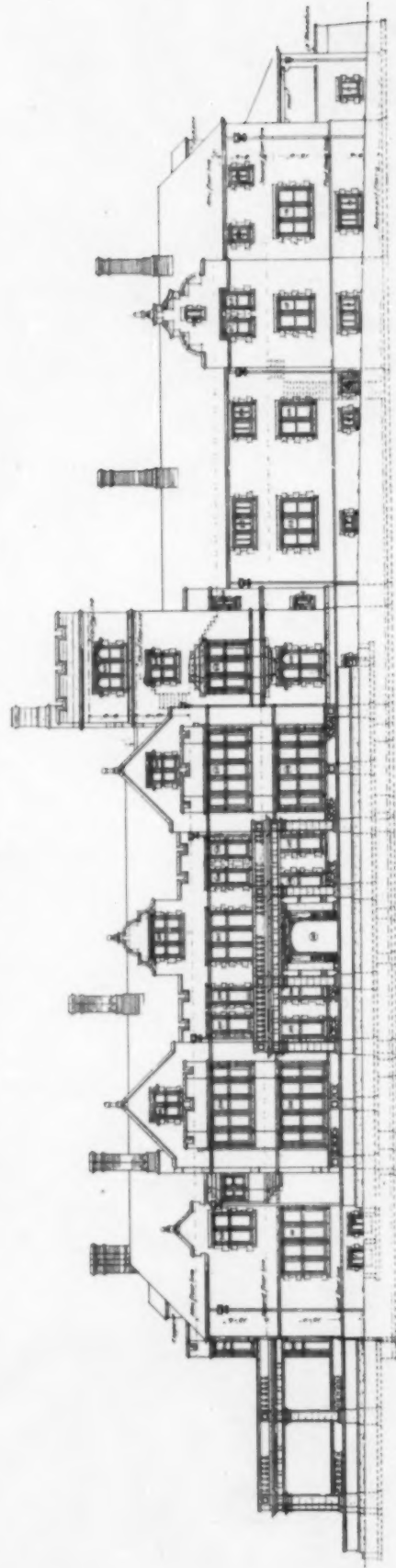
tool houses and is reached by means of stairs from the latter. Near the boilers, and having the advantage of their warmth, are extensive mushroom beds. In the man's room are only toilets and lockers for the workmen, sleeping accommodation being unnecessary.

Walks surrounding the buildings were designed with careful symmetry, but they have not in all cases been carried out. That the place has scarcely suffered from their abandonment can be seen in a certain forgotten air which surrounds the garden house illustrated on page 92. In front of these houses a semi-circular lawn surrounded with hedges was proposed with a view, doubtless, of forming a composition with a superb grove of chestnut trees near by and enclosing a stalwart specimen which stands out like a sentinel from its fellows. This lawn has not been constructed, nor has the flower garden, which is intended to balance the stable yards on the opposite side of the greenhouses. Here the hedge which forms a boundary to the group was intended to be kept at the height of the brick walls for which it is a substitute in the design. Notwithstanding this incompleteness of minor details, the group fully demonstrates the good results obtainable if architects and greenhouse engineers could work in harmony.



WEST ELEVATION

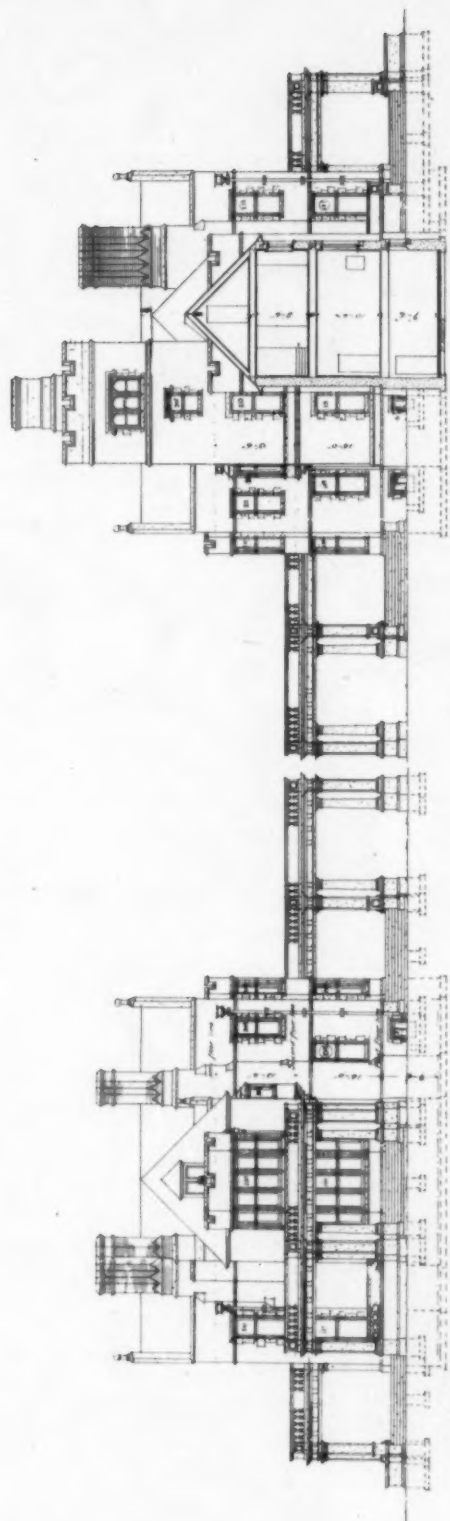
ELEVATIONS.—FROM THE ARCHITECTS' DRAWINGS



EAST ELEVATION

A RESIDENCE IN COURSE OF CONSTRUCTION AT VILLANOVA, PENNA.  
FOR FRANCIS L. POTTS, ESQ.

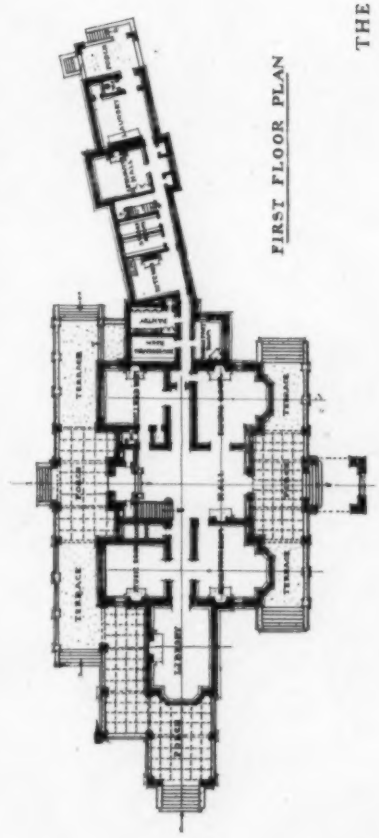
COPE & STEWARDSON, ARCHITECTS



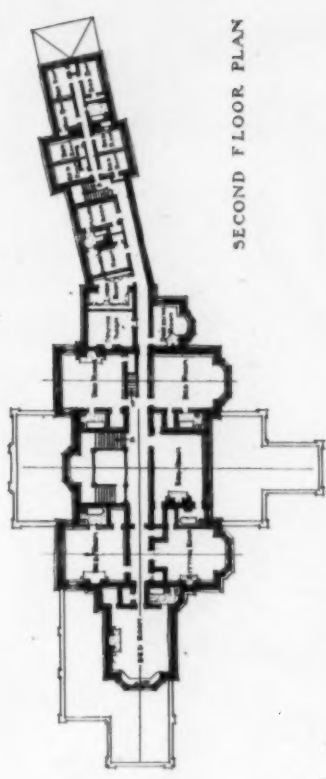
SOUTH ELEVATION

NORTH ELEVATION

ELEVATIONS.—FROM THE ARCHITECTS' DRAWINGS



FIRST FLOOR PLAN



SECOND FLOOR PLAN

THE PLANS

A RESIDENCE IN COURSE OF CONSTRUCTION AT VILLANOVA, PENNA.  
FOR FRANCIS L. POTTS, ESQ.

COPE & STEWARDSON, ARCHITECTS

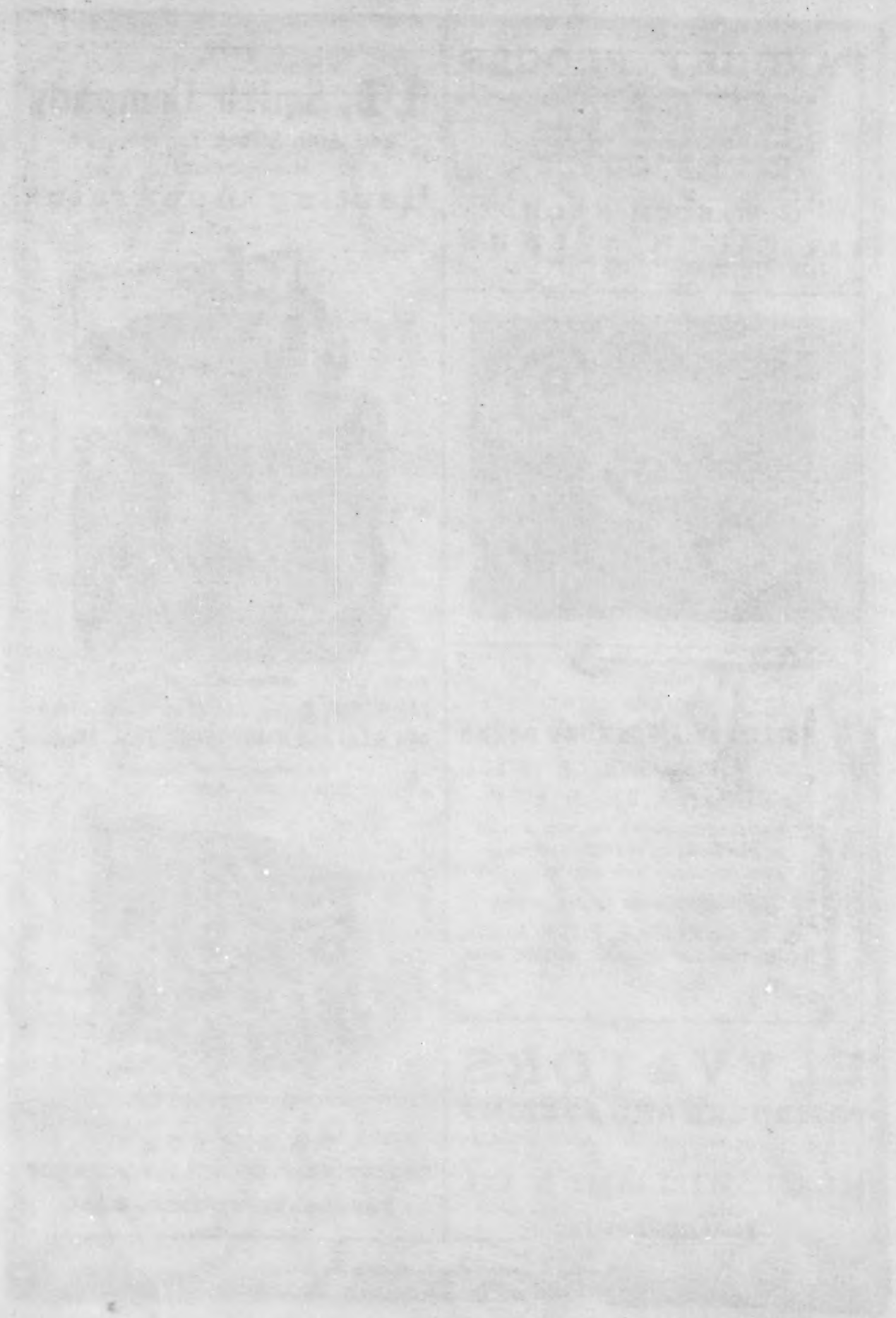
THE new Conservatori Palace opened this season on the Capitoline Square in Rome presents, in contrast with the old museum there, almost opposite ideals and principles in the study of ancient art. "In the old museum," writes Rudolfo Lanciani in a London weekly, "the works of statuary, restored so artfully that it is almost impossible to distinguish the original parts from the additions, were placed irrespective of age, school or place of origin—to please the eye, to fill up certain spaces and to add to the decoration of the halls, the gilded ceilings, polychrome floors and gaudy walls of which struck the observer even more forcibly than their archaeological contents."

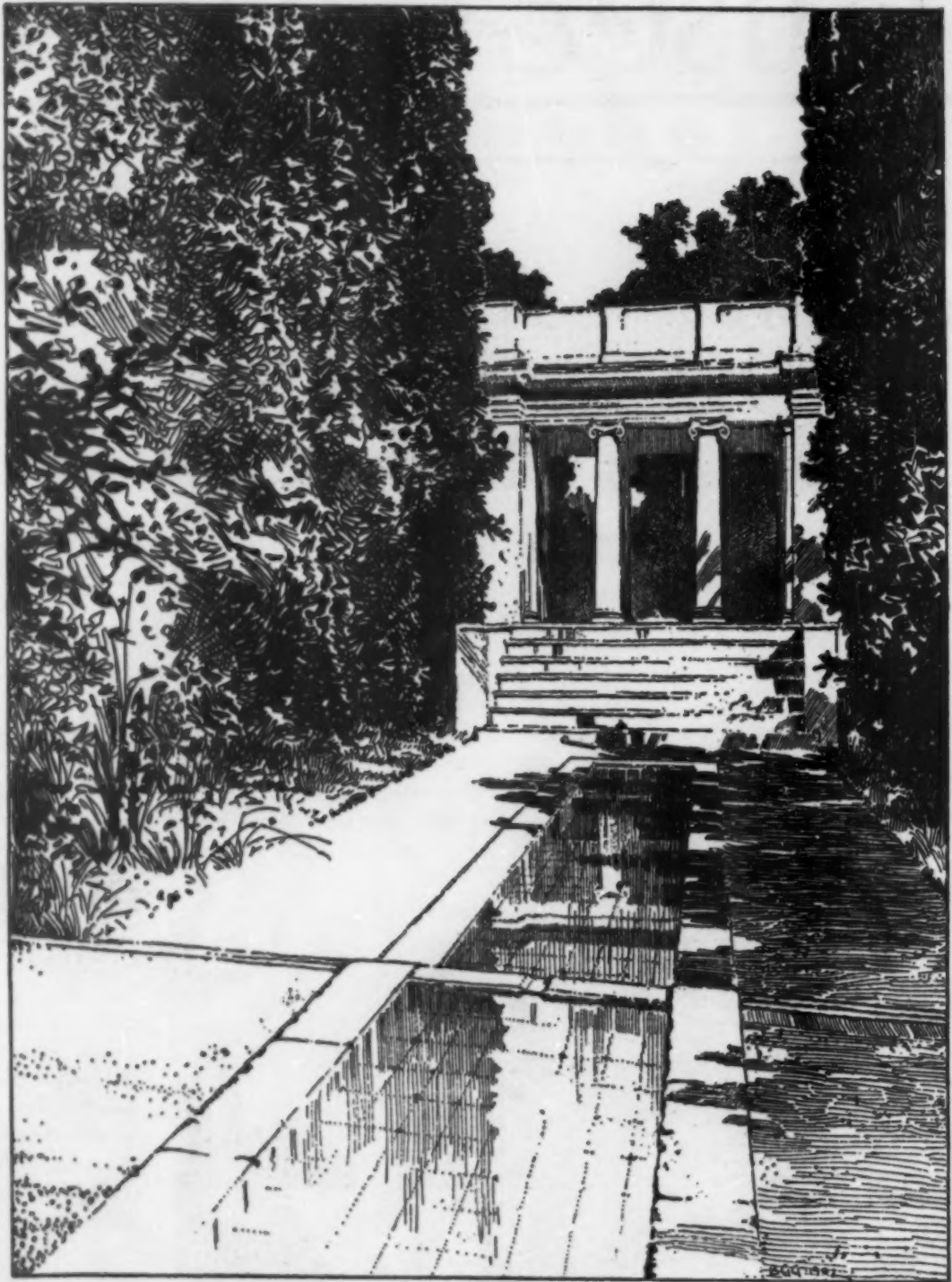
Contrasted with this are the tastefully simple walls and galleries of the new museum whose contents has been arranged by Mr. Lanciani himself. The interior plan of the old building is anything but favorable to a modern system of arrangement; but as far as possible, the objects have been disposed according to their place of discovery. A doubtful scheme anywhere but in Rome. From that sacred ground of antiquity, however, have been lifted from the dust the art remains of almost a single people and epoch, and there can be but few false juxtapositions in the grouping which has been followed. In the *Sala dei Giardini Lamiani*, for example, have been placed the marbles found in the park laid out by Ælius Lamia on the Esquiline Hill. In the *Sala dei Giardini Mecenaziani* are the remains which were found in the Gardens of Mæcenas, and there are other similar illustrations of what Mr. Lanciani calls the "topographical order."

Happily for the illustration of ancient art as it was applied to the open air, these rooms of the museum open upon the old kitchen-garden of the Conservatori. This has been transformed into a classic *viridarium* with its typical shrubs and flowers, hermulae at the

crossings of the paths, marble tables and seats, sun-dials and fountains. The watch dog that has been placed at the gate of this garden is the very one that has guarded for four or five centuries the gate of the Gardens of Mæcenas, the power and strength of limb that was found in the breed of Molassis being expressed in *verde ranocchia* marble, which is nearly as hard as basalt. In a similar manner to the introduction of plans as ornaments to architecture, which was done in Renaissance and Gothic times, the bare wall on the north side of the *viridarium* has been made use of for the reconstruction of the plan of Rome which was engraved on marble slabs by command of the Emperor Septimius Severus and continued by that of Caracalla. As the Italian law fixes the ownership of the state upon all relics found on public domains, the necessary pieces which are required to make this object intelligible are likely in time to turn up and permit the restoration to be completed. Likewise it is probable that other outdoor ornaments of the Romans than have been already placed in the *viridarium* will make their way to the new collection on the Capitoline Hill and add their wealth to the mine of antiquity which has long existed there in the old museum.

Thus in Rome of to-day has been reproduced with the minimum of artificiality the antique pleasure garden, that exemplar of garden-craft which served long after the Roman regime had passed away. Here beside the old square the Italians call the Piazza Campidoglio are assembled, as if by the refined choice of a bygone patrician, the sculptures, fountains and minor monuments which took their form when Rome itself was coming into being. As if later generations would give only their best skill to housing these precious remains, the objects now occupy buildings whose site, whose design even, was fixed by Michael Angelo, and whose details were guided by Vignola.





AN ALLEY WITH POOLS AT "EL FUREIDIS"

*Drawn by Bertram G. Goodhue*