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No. 6

House & Garden



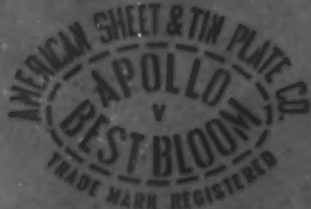
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HOUSE AND GARDEN

A Magazine chiefly devoted to
Architecture, Gardens, and
the Minor Decorative Arts

EDITED BY

CHARLES FRANCIS OSBORNE

JUNE, 1905

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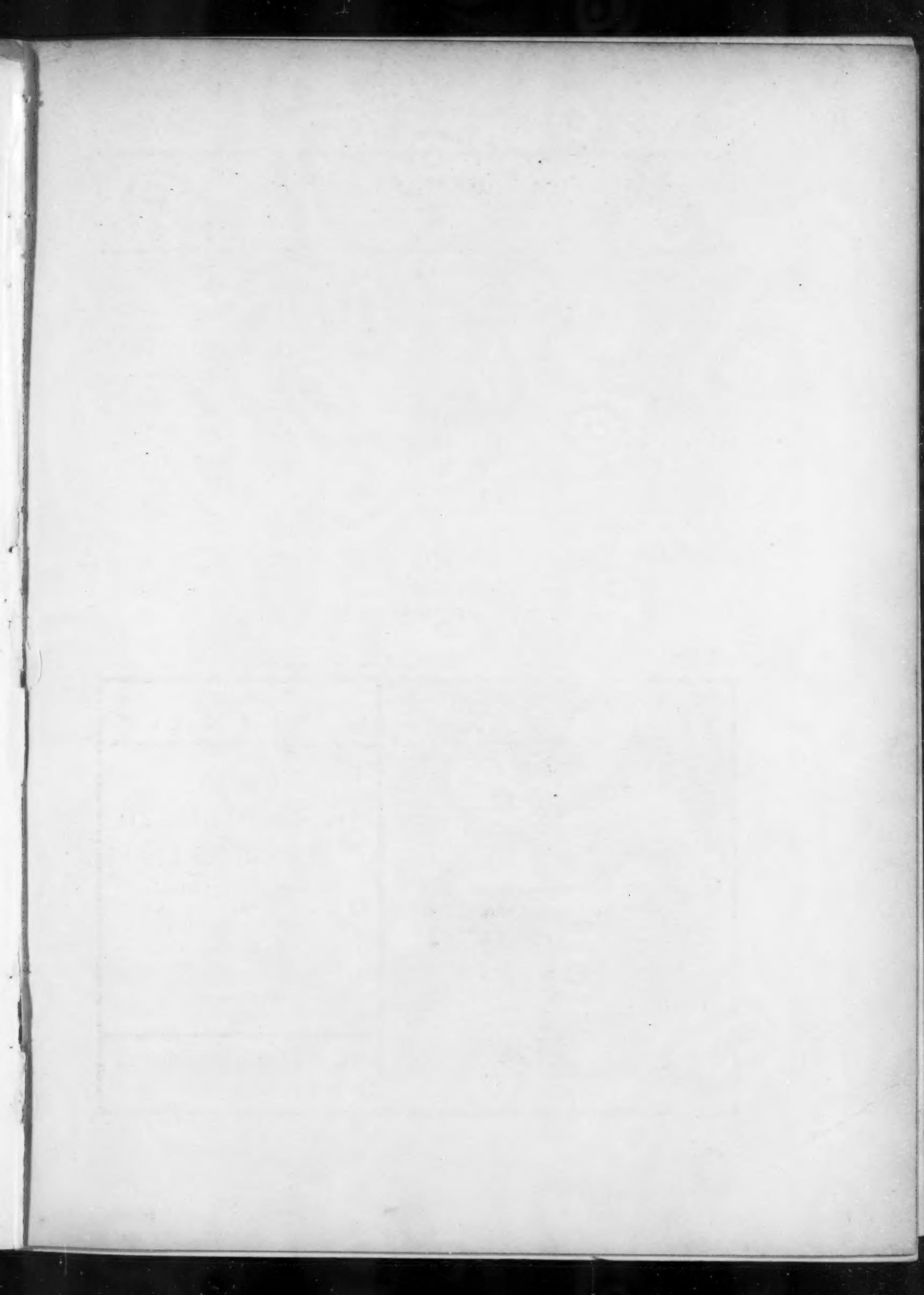
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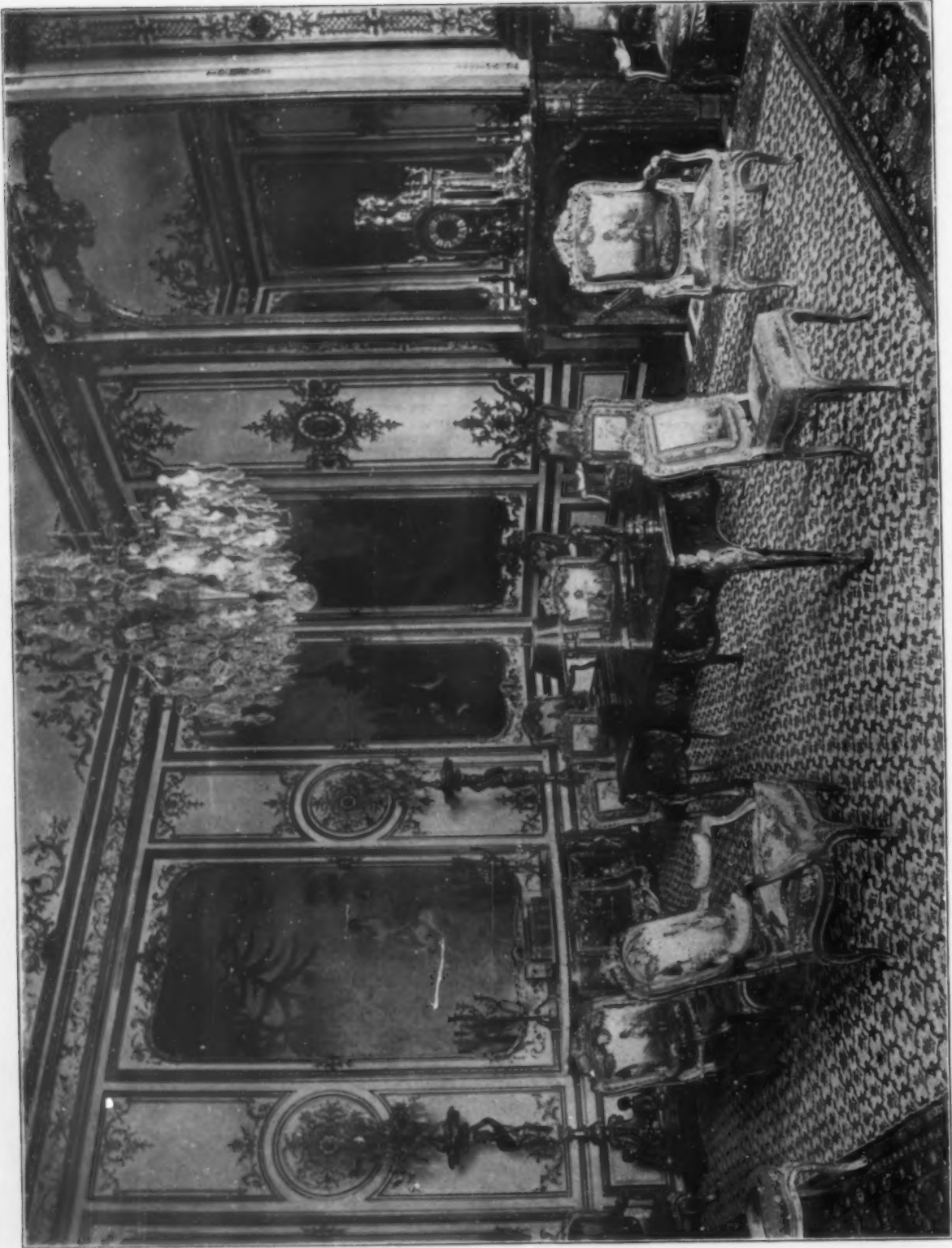
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A LOUIS QUINZE RECEPTION ROOM IN THE CHATEAU DE CHANTILLY

House and Garden

Vol. VII

June, 1905

No. 6



PALLANZA

A SUMMER TRIP TO NORTHERN ITALY

BY THE COUNTESS DE LA WARR

With Photographs Taken by the Author

THOUGH there is a very prevalent idea that winter and springtime in Italy are delicious seasons, I can assure any who think of spending a holiday in Bella Italia during those months that this is a great delusion; for in Italy, as in other countries, all nature

sleeps till the lovely days of summer. Then, as if by magic art, everything at the same moment bursts out into full life; not with the faltering steps of our more northern climes, now backward and again forward, but flowers and shrubs blossom and bloom



NEAR BAVENO—LAGO MAGGIORE

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ISOLA MADRE



A VIEW FROM ISOLA BELLA



A GROUP OF FLOWER SHRUBS—ISOLA BELLA

House and Garden



A VERONESE STREET

instantaneously, birds warble their sweetest songs and myriads of insects come buzzing into life. In the dear old Italian towns all the populace resume their outdoor life, and are never to be found indoors during waking hours, not even for meals which are always eaten on little tables outside their houses.

No more lovely expedition for a summer holiday can be made than to Venice, there to float about in a dream of lazy delight in a well-cushioned gondola visiting in turn its endless objects of interest and in the evenings sitting in the beautiful Piazza of San Marco listening to the strains of the fine military bands that play there, and watching the moving throng of people who stroll in the square as they did in the days of the Doges, retailing news and gossip.

Pass on from Venice to Padua and Verona, both cities of interest and delight and

far renowned for their churches and paintings. The market place of Verona, for example, surrounded on each side by beautiful old houses of the former nobility, is most fascinating, and the tombs of the Scaglieri are so beautifully sculptured, as to seem, says Ruskin, "a poetic dream of beauty."

Having filled your mind with a store of historical interest, make your way to the Lakes, visit Como and spend some days at Bellagio, the most lovely spot on that lake and from whence you can make many expeditions, then pass on to Lago Maggiore and either at Pallanza or Baveno linger many days, drinking in its fascinating beauties. The lovely Borromean Islands, especially Isola Bella and Isola Madre, are worth going many days' journey to visit, so full are they of romantic beauty. Isola Bella in particular is simply a terrestrial para-



CHURCH AT BLEVIO—LAKE COMO

A Summer Trip to Northern Italy



ISOLA BELLA AND ITS BACKGROUND

dise. From its shores, bathed by the clear, blue, limpid waters of the lake in which are reflected the snow-capped heights of the distant Alps, terrace rises above terrace on the island covered with every flower which exists of sweet perfume, all growing on this enchanted island as if by magic, and the air is laden with the scent which issues from orange and lemon trees, camphor trees, magnolias, lilies, roses, gardenias which, added to the sweet songs of countless birds and the buzzing of myriads of brightly-colored insects, endue you with the desire to lie down on the grass beneath the trees in one of the many glades, and there to give yourself up into the arms of sleep. The Palace itself, which rises in the middle of the island, is well worthy of it, and the family have ever made it a storehouse of all that can be bought of what is most valuable in sculpture and painting. The whole island really defies description, for it is truly a creation of the fairies. Though I have

visited it many times, each visit awakens feelings of renewed delight. There are many other lovely spots to visit on the lake. The Monastery of Santa Catarina built on a height from whence a most glorious view stretches before you, then come Intre, Luina, and many other places, but the best way is to hire a boat for the day and with an intelligent boatman you will soon discover many lovely spots for yourself. By land you can take many beautiful drives right up into the mountains, visiting the little out-of-the-way villages on your way, and I cannot describe to you what the views are which, as you descend, unfold themselves before you at each turn of the precipitous road down which the drivers fly at heedless speed. Wind up your journey by crossing the Alps by the Saint Gothard, and this and all else you have seen will carry you home with many thoughts of delight to fill up any dreary times that may come to you.



PIAZZA SAN MARCO—VENICE

AN ADIRONDACK CAMP

By E. N. VALLANDIGHAM

With Photographs by the Author

CAMPS in the Adirondacks are of all sorts and sizes, from the rough shelter of those who go into the wilderness to hunt deer, to the palatial country houses that surround the St. Regis Lakes. Twenty-five or thirty millionaires have their so-called camps in the St. Regis region. Here all summer long the occupants of the camps entertain a small army of guests. Those who do not lodge in the houses, great and small, that dot the camp grounds, are lodged in commodious tents sometimes fitted up with something like Oriental luxury. The daily life is that of a fashionable watering place; and a few of those who camp actually take most of their meals in a neighboring hotel dining-room. Such camping is one of the most expensive forms of summer dissipation. Food, service

and supplies of all kinds are appallingly high in these little millionaire colonies. Every large camp has from two to four guides at not less than three dollars a day each, union wages. All local servants are highly paid, the guides' wages setting the fashion. Meat is sold at exorbitant prices, and even fish, which one might expect to be cheap in a region thick set with lakes and fretted with streams, is far above the market price in most cities. The visiting millionaires and their guests are the natural prey of a community with super-sharpened money sense. There are stories told of bread sold to the camps at thirty cents a loaf, and wild berries, to be gathered anywhere by the gallon, at ten or twelve cents a quart.

The life of these gay camps is an affair of



ISLAND CAMP—THE LAKE FROM THE VERANDA

An Adirondack Camp



THE MAIN HOUSE

flannels in the morning, afternoon teas at five o'clock, and often evening dress and diamonds at dinner. Convention does give way somewhat in the presence of outdoor life, but the fashionable world in the Adirondacks cares little for the characteristic sports and pastimes of the region. The guides do most of the rowing, and only a few even of the male guests know the charms of the real wilderness. It is open to anyone who cares, however, to taste to the full the real joys of a life full of freedom and nature in this haunt of wealth and luxury. There are still a few campers who go to the Adirondacks to shake off the cares of social life in town, and who love the stream and lake and mountain in their natural wildness. For nearly twenty years one such camp has been maintained on an entrancing little island in a lake as yet uninvaded by the fashionable summer visitor. This camp bears the fit name of Treasure Island, because Robert Louis Stevenson, while staying in the region, had a mind to buy the island and make it his home. In the course of years the camp has grown into a little village of low log houses and canvas tents. The largest house is a rambling one-storey affair of logs and slabs. One great apartment, running

clear up into the peaked roof and pierced on three sides with almost continuous windows is at once dining-room, living-room and drawing-room. Its capacious fireplace takes in a five foot log. Neither within nor without is there a speck of paint or plaster, and the decorations of the room are all of the simplest kind, such as crossed paddles, an antlered head, the dried and stretched skin of a great trout, or the characteristic wild plants and blossoms of the region. The furniture is largely the work of those cunning carpenters and joiners, the local guides. Such, for instance, is the great dining table, with its sturdy cedar legs still ornamented with the bark; such, too, are many of the chairs; while the unpainted pine "dresser" shows an array of the simplest glass and china.

Beneath the same irregular roof that covers the living-room are the bedrooms, all of good size and each with its fireplace. The bedsteads are also the work of local carpenters. A wide porch, partly roofed, runs all round the house, and in all weathers save the coldest the family lives out of doors. Meals, even, are sometimes served on the porch, and in still weather one may read in the open air at night.

House and Garden

Peeping out from the trees and shrubs that make the island almost a little forest, are the other houses and the tents. A charming little shingled cottage, built mainly by the men of the family, stands perhaps forty yards away from the big house, with its tiny porch, and outside hangs a cowbell by which visitors may signal their coming. It is a single bright room with a bay window, looking out on a narrow railed porch. A tent close at hand is approached by way of the porch. Concealed behind birches and maples is the guide's little house with a tiny carpenter shop attached, and in the rear of the main house is the ice house. Two other tents stand close to the edge of the lake and perhaps fifty yards from the group of log buildings, and at the extremity of the island is the beautiful little boat house with a seductive path and flight of steps leading upward to the heights, on which is the tennis ground.

Nothing can exceed the comfort and simplicity of the tents. Each stands on a

double-floored platform, and is stretched over a stout frame and buttoned down all round. An ample fly much longer than the tent extends over all and forms the roof of a fascinating little veranda railed with cedar in the round and still retaining its bark. From either veranda you may almost leap into the lake, and as one sits at work or at play in front of the tent the ear hardly for a moment loses consciousness of the delicious cool lapping of the water upon the stones and pebbles that edge the shore. Within the tent is roomy and airy. Low bedsteads occupy the most of the space from a point five or six feet beyond the front entrance, and in the rear of one bed is a tiny dressing-room with washstand, bowl and pitcher, in the rear of the other a curtained closet which serves as clothes-press. Near the front entrance is a little wood-burning stove, which in the coldest weather of the camping season will heat the tent in fifteen minutes after the fire is started.



THE LIVING-ROOM

An Adirondack Camp



THE BOAT-HOUSE



THE YOUNGEST CAMPER AND HIS BATH

One cannot see this island camp better than in the morning, when the family and guests are assembling for breakfast. In answer to the summons of the horn, the tenants of the island issue from their tents and houses and stroll by way of sandy natural paths past the patch of luxuriant garden to the main house. There, if the day is cool, as it often is even in midsummer, a fire blazes and crackles cheerfully on the great hearth, but the doors are apt to be thrown wide, and the place is deliciously fresh. The family and guests seated at table have but to lift their eyes to catch the shine of the sunlit lake, for the house stands high and the windows and doors command the water in every direction.

The most frequent excitement of the breakfast hour is a hailing call from the landing three-quarters of a mile distant across the

lake. In response to the faint "halloo" borne on the fresh morning air, someone steps with glasses and megaphone to the veranda, ascertains the errand of the dim figure on the bosky shore beyond, and if it is a visitor despatches a boat to fetch him off. In fifteen minutes the boat is seen returning, and all in camp swarm down to the boat-house to welcome the new arrival. The inhabitants of the island have a delicious sense of living in a little world of their own, and the visitor from the outside comes almost as a traveler from another planet. Coming, as he usually

does, from the dust and heat of the town, the island seems to him a paradise of freshness and simplicity.

If the island is fresh and charming by day, it is a fairy place on moonlight nights. There are times when a fog dense and white settles down upon the lake, and com-



THE GREAT FIREPLACE

House and Garden

pletely envelopes the island, wetting all exposed surfaces as with a drenching rain. Sometimes a sudden wind comes to lift this pearly veil, and observers on the veranda of the main house suddenly see through the rift an entrancing vision of the moonlit lake and then of the blue night sky with the moon swimming high and bright in the heavens. There are other nights, late in September, when the family gathers about the blazing hearth in the main house, and all the doors are closed. Then, perhaps, at

detect the antlered intruder upon the little domain. Once in broad daylight a lady looked up from the porch of the main house to see a buck majestically marching up the island path, and time and again at early morning the maids at their work have seen deer drinking from the lake at the forest edge, a few hundred yards from the island.

The amusements of this camp are characteristic of the region. A mile beyond the lake on one side is civilization, as symbolized by a fashionable hotel, but the backyard of



VIEW OF THE LAKE AND RIVER

mid-evening there is a noise of oars outside, the sound of a boat at the little wharf, and five minutes later a tap at the door. When it is opened in come, with the frosty breath of the autumn night, the visitors from a neighboring camp, clad as for winter and brisk with tales of the smart row across the roughened lake. It has even happened that the family indoors of a cool evening has been startled by the characteristic snort or whistle of frightened deer, and has hastened out just too late to

the camp is the wilderness, the haunt of deer and bear. A marvelous little stream, narrow, tortuous, densely wooded, and cold even in midsummer, is the inlet of the lake. It is the special delight of the campers to take half a dozen boats and canoes, and penetrate this stream for several miles on a picnic. The guide goes along to make the camp fire, and some member of the family fishes for trout to grace the supper. Chicken broiled with bacon in front of the fire, the best of coffee,

An Adirondack Camp

flapjacks filled with huckleberries, and bread toasted on long sticks make up the bill of fare. The appetites of the occasion are a shame and a scandal. The return home by moonlight is a fitting close to a day thus passed in the open air, and the parti-colored lights of the camp are only less welcome than the comfortable beds in tent or cabin. Sometimes the women of the camp share the hunt with the men. The sunset shot is a favorite one. The light canoe is sent in absolute silence up or down one of the wild little streams. As it glides into a reach of clear still green water, the unsuspecting muskrat swims across the stream with his mouth tightly shut upon a mass of rubbish designed to make cosy his amphibious winter home, the wild duck rises suddenly ahead on whistling wings to speed up stream, and the blue heron floats in majestic silence on shell-like wings against the roseate sky. Absolute silence is the law of the sunset hunter, and the second occupant of the canoe is hardly conscious that the dim-seen object ahead is really a deer, before the rifle cracks

and the game is brought down. The lady must not be too dainty to seat herself, if need be, upon the journey home on the hairy and bleeding side of the victim.

One fault all who have stayed the season through at this camp have to find with Treasure Island, and that is its tantalizing habit of arraying itself in its most entrancing guise on the night when the company breaks camp for the year. Time and again, the departing campers have stood on the farther shore just after sunset, with the carriage for the station waiting close at hand, to turn and take a last look at the beloved spot. There it lies, lone and lovely, clothed in the final splendors of the vanishing day, the rosy lake dimpling all about it, and mayhap the smoke of the wasted hearth-fire faintly staining the evening sky above the trees. To those who love the free life of the wilderness it seems nothing less than a crime against one's better self to exchange that abode of enchanted innocence for the sordid town.



ON THE WHARF

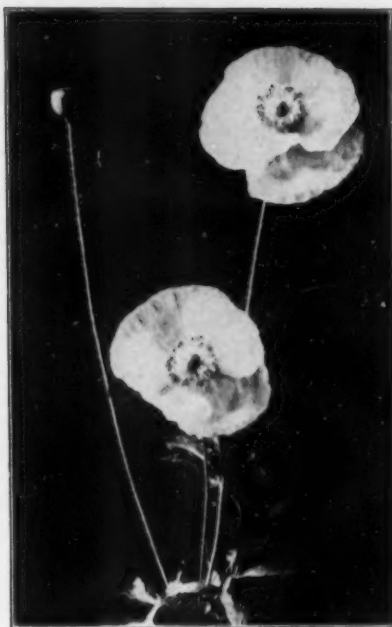


Snowdrift Poppies

POPPIES

By

CLARENCE M. WEED



Shirley Poppies

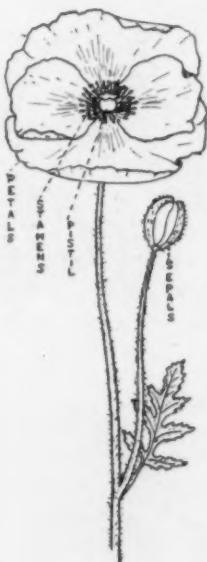
CONSIDERING their beauty and ease of culture it is strange that poppies are not more generally grown in American gardens. To the one who cultivates his flowers for the love of them there are few blossoms that will yield richer returns than these. And when one has begun to grow the more beautiful sorts, the garden will seem lacking thereafter if it does not show at least a few of the glorious colors of these poppies.

One of the commonest reasons for failure in poppy culture is that of planting too late in the season. This is especially likely to be true in gardens where one must depend upon Nature for rainfall to keep the soil moist. The seeds are so small that the tiny plants wither quickly under adverse conditions. The obvious remedy for this is to sow the seed early when there is an abundance of rain, and when the days are not parching in their effect upon the soil surface, or in the case of later sowing to keep the soil watered artificially.

The tiny poppy seeds require some care in planting. One is practically certain to sow them more thickly than is desirable, unless one first mixes them with dry sand or corn-meal. And they must not be

covered to any depth. Make a tiny furrow and scatter the seed in it during a light rain, or sprinkle it with a watering pot after sowing. This will give sufficient covering. When the plants are up thin them from time to time until there is room for each one left to develop normally. The distance apart to leave them will depend upon the type of poppy. The comparatively small plants of the Shirley varieties require less room than the much larger plants of the peony-flowered sorts.

There are several distinct types of poppy flowers, and it is desirable that the amateur should grow some plants of each of the more important forms, at least until he has been able to compare them and select for future culture those types that please him most. Were one restricted to a single type it would for most of us probably be the Shirley poppies, the delicacy and beauty of which are unsurpassed by any flowers. The general structure of these is shown in the accompanying engraving. The plants are not very large, and have slender, graceful stems and leaves. The flower buds are enclosed in two large sepals that fall off as the petals unfold, revealing the light colored stamens surrounding



Shirley Poppy

Poppies

the broad pistil in the middle. It is interesting to know that all the Shirley poppies have come from a single plant found by an English clergyman, Rev. W. Wilks, in his Shirley vicarage garden. The story has been told by the originator, in these words: "In 1880 I noticed in a waste corner of my garden, abutting on the fields, a patch of the common wild field-poppy, one solitary flower of which had a very narrow edge of white. This one flower I marked and saved the seed of it alone. Next year out of perhaps two hundred plants, I had four or five on which all the flowers were edged. The best of these were marked and the seed saved, and so on for several years, the flowers all the while getting a larger infusion of white to tone down the red until they arrived at quite pale pink, and one plant absolutely pure white. I then set myself to change the black central portions of the flowers from black to yellow or white, and have succeeded at last in fixing a strain with petals varying in color from brightest scarlet to pure white, with all shades of pink between, and all varieties of flaked and edge flowers also, but all having yellow or white stamens, anthers, and pollen, and a white base."

The Shirley poppies are the most useful for cut flowers of any of the types. If cut early in the morning and placed at once in water they will remain in good condition through the day. Simple, erect flower jars should be used to hold them.



MIKADO -POPPIES

There are various poppies with larger and thicker leaves and stems than those of the Shirley poppies, which are very ornamental. The scarlet and white Mikado is one of the most attractive of these. The flowers are very large and double, the petals being scarlet and white. The Snowdrift is a pure white of similar form. These are sometimes called carnation flower poppies. They differ decidedly from the peony-flowered poppies, which suggest in their form and colors the beautiful blossoms of the peonies.

There are many varieties of these—some single, some double, but nearly all attractive. Among the best sorts are the Lady in White, Rosy Morn and American Flag.

The Oriental poppies generally require two seasons to bring forth blossoms, after which they bloom yearly, and add much interest and beauty to the part of the garden assigned to them. They are not satisfactory for indoor use, wilting quickly beyond recovery.

SOME SEACOAST BUNGALOWS

BY MARY H. NORTHEND

RELAXATION of mind and body is not induced by the complex city home—still less by the even more elaborate “summer cottage.” The sole distinction, indeed, between the urban and the rural, or marine, house is that the latter have grown somewhat larger and more expensive than the former.

It is this tendency toward increased complexity with its inevitable and increasing burdens that has led to the bold but simple remedy—the bungalow.

In size reduced to the smallest compass compatible with a self-respecting existence, this low-lying type of house affords its inmates a grateful relief from care, accompanied by a very real sense of getting close to nature and to a primitive life.

The very name “bungalow” has an out-of-the-way, foreign sound, which appeals to the imagination; bringing, as it does, a vision of the thatched bamboo houses and cocoapalms on the coral islands of the far East. Perhaps, too, it may recall the stories of some old sea-captain, who, while his ship was loading at Rangoon or Calcutta, passed his enforced stay very pleasantly at his factor’s

up-country bungalow, where the trade wind blew fresh through the deep verandas, or the punkah’s rhythmic motion cooled the latticed chambers.

The derivation of the word comes from its Bengalese origin and applies, in India and the East, to a one-storeyed thatched or tiled dwelling surrounded by a veranda. But in the West, the name is given, as distinguished from the so-called “cottage” (which may, indeed, be of the dimensions of a palace), to a small one or two-storeyed summer house, built with especial reference to simplicity and compactness.

Within the last few years many bungalows have been built in America in the country and at the seashore, and have proved well adapted to summer use, or for week-end parties; the expense of maintenance being slight, and the first cost easily kept down to a very low figure.

The Essex County, Massachusetts, bungalows, shown in the accompanying illustrations, have proved very satisfactory to their owners and not expensive to build. A description of them, therefore, may be help-



MR. CHARLES W. PARKER'S BUNGALOW AT NANEPASHEMENT, MASS.

Some Seacoast Bungalows

ful to those planning a similar home.

No more obtrusive than the lichens on the pasture lot is the summer home of Mr. C. W. Parker, who has succeeded admirably in placing an artistic two-roomed bungalow on a prominent and slightly spot in a most inconspicuous and harmonious way—an architectural feat of no small merit. This bungalow is situated at Marblehead Neck, on a rocky ledge not far from the Causeway, in



ANOTHER VIEW

what was formerly a bit of pasture land which has been transformed into a delightful garden with all its natural beauties preserved. The house is of wood, painted white, of a plain but effective style, with shingled roof and chimney of pasture stone. Inside

there is no sheathing, the frame timbers being exposed; the woodwork is of cypress, shellaced, and the one large room is open to the ridge-pole. The floor of hardwood is



INTERIOR VIEW OF MR. PARKER'S BUNGALOW

House and Garden



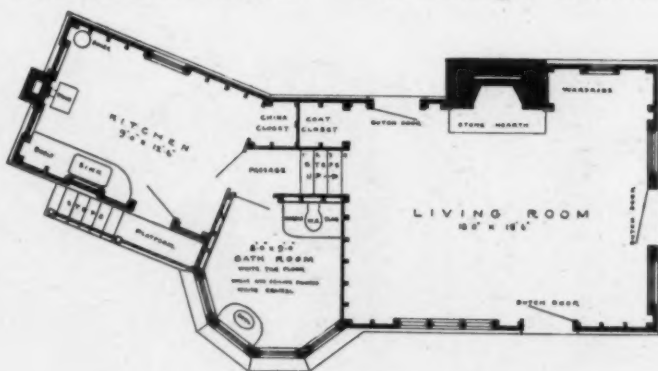
EXTERIOR OF MR. PARKER'S BUNGALOW

polished and partly covered by a large rug, on which stands the table piled with books and magazines. Comfortable chairs and couches, with an open fireplace, complete a very attractive interior. Shelves fitted between the timbers of the framing make handy places for books and odds and ends, while over the doors and window frames are choice pieces of china. A bowl of bright nasturtiums, on a canton wicker seat near the window, adds a finishing touch to a cosy home-like interior. Opening off the main room at the rear is a small but complete kitchen, where the culinary part of the household is attended to, while between this and the living-room on the northeast side is a bath.

Another successful bungalow is that of Mr. H. P. Benson at Danvers, Mass. It is from a design by John P. Benson, of New York, and is in the Dutch style of wood and plaster, with red shingled roof, and is rather effective with a back-

ground of savin-covered hillside. It stands somewhat back from the country road on the western slope of the hill, where it receives the full benefit of the prevailing southwest summer winds, which sweep over a wide valley and are freshened from the brook that winds below. There is a covered veranda at the front of the house and an open one with awnings at the side. During the summer these are fitted up as an out-door living-room and are gay with boxes of bright colored flowers. At the right, and reached by a rustic bridge over a slight depression, is the automobile garage. The central room, into which the entrance gives, is about twenty feet square, finished in cypress and showing to the roof. Casement windows

in groups on three sides of the room give abundant light and circulation of air, while a substantial fireplace of red brick, set in white mortar, supplies the needful warmth and cheer for the evening or the stormy day. On each side of the fire-



THE PLAN

Some Seacoast Bungalows



MRS. C. S. HANKS'S BUNGALOW, MISERY ISLAND

place are Colonial style high-backed settles, comfortable with pillows and cushions; the floor is covered with a matting of artistic design. A balcony, reached by a stairway starting near the entrance, extends over the fireplace and from this open two small chambers under the eaves. At the rear of the living-room and to the right, is a bedroom and beyond that a bath; while to the left is a good sized kitchen with pantry attached. This bungalow has proved very satisfactory for house parties for over Sunday or the holidays, and for a small family affords ample accommodations for the season.

On Misery Island, at the entrance of Salem Harbor, and but a short distance from Manchester and the famous West Beach of Beverly, are several bungalows of unusual style. Crowning the crest of the hill and unique in structure is that of Mr. T. C. Hollander, of Boston. This bungalow was designed by Mr.

Wm. G. Rantoul, of Boston, after a fisherman's cottage in Devonshire, with stucco walls, green shutters and heavily thatched roof. There is a veranda across the front and one end of the house, and in the rear a rustic enclosure about the service department. The large living-room and dining-room have fireplaces at each end, and from the former open two bedrooms, fitted up in every detail to simulate state-rooms on board ship. On the second floor, reached by a stairway at the left of the entrance, are two or three small chambers. All the fittings of this house are suggestive of sea life, and most of them were

done by ship carpenters.

On the southeastern side of the island, built on the top of a cliff directly over the water, and suggesting the eyrie of some sea fowl, is the unusual home of Mrs. Charles S. Hanks, the work of Mr. E. M. A. Machado. To the lover of the sea-scape, no more effective site could possibly be selected, while in an easterly storm the full force of the waves



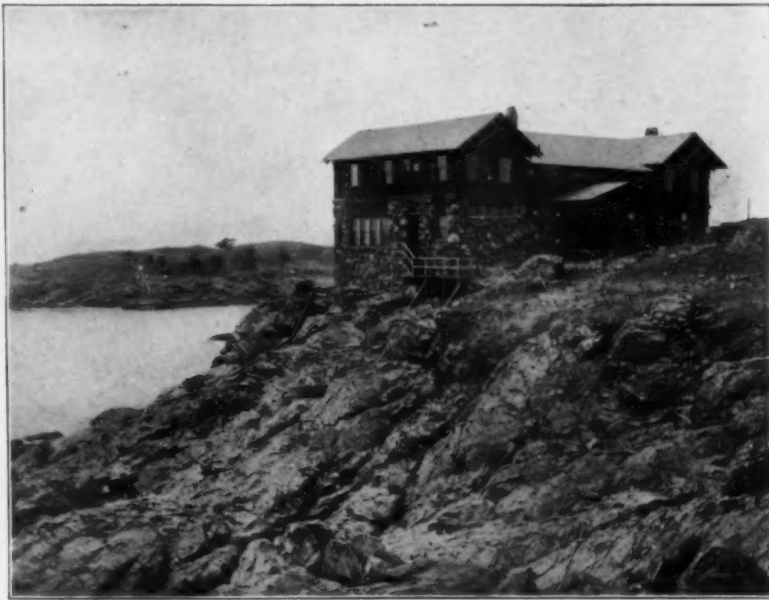
LIVING-ROOM IN MR. HOLLANDER'S BUNGALOW, MISERY ISLAND

House and Garden

rolling in from the Atlantic fall in thunderous tones upon the very underpinning of the house itself. The view in every direction is superb, including Massachusetts Bay, Manchester, Beverly, Salem and Marblehead; while all northerly coasting traffic to and from Boston passes close to this sightly point.

The house is built of stone and wood in a very substantial manner and has accommodations for a large family. The hall is entered from a door in the centre, protected by a wide porch, and is a large room surrounded by a gallery on three sides, from which open the several sleeping-room suites.

The gallery is reached by a staircase at one end, but was planned to be entered by companion ladders arranged to hoist up after one in Robinson Crusoe fashion. At the right of the large entrance hall is a smaller room, library or den, with a huge fireplace and comfortable Dutch settles, a charming place for a game or a smoke. On the left is the kitchen and pantry, both finely appointed, and in front



REAR OF MRS. HANKS'S BUNGALOW

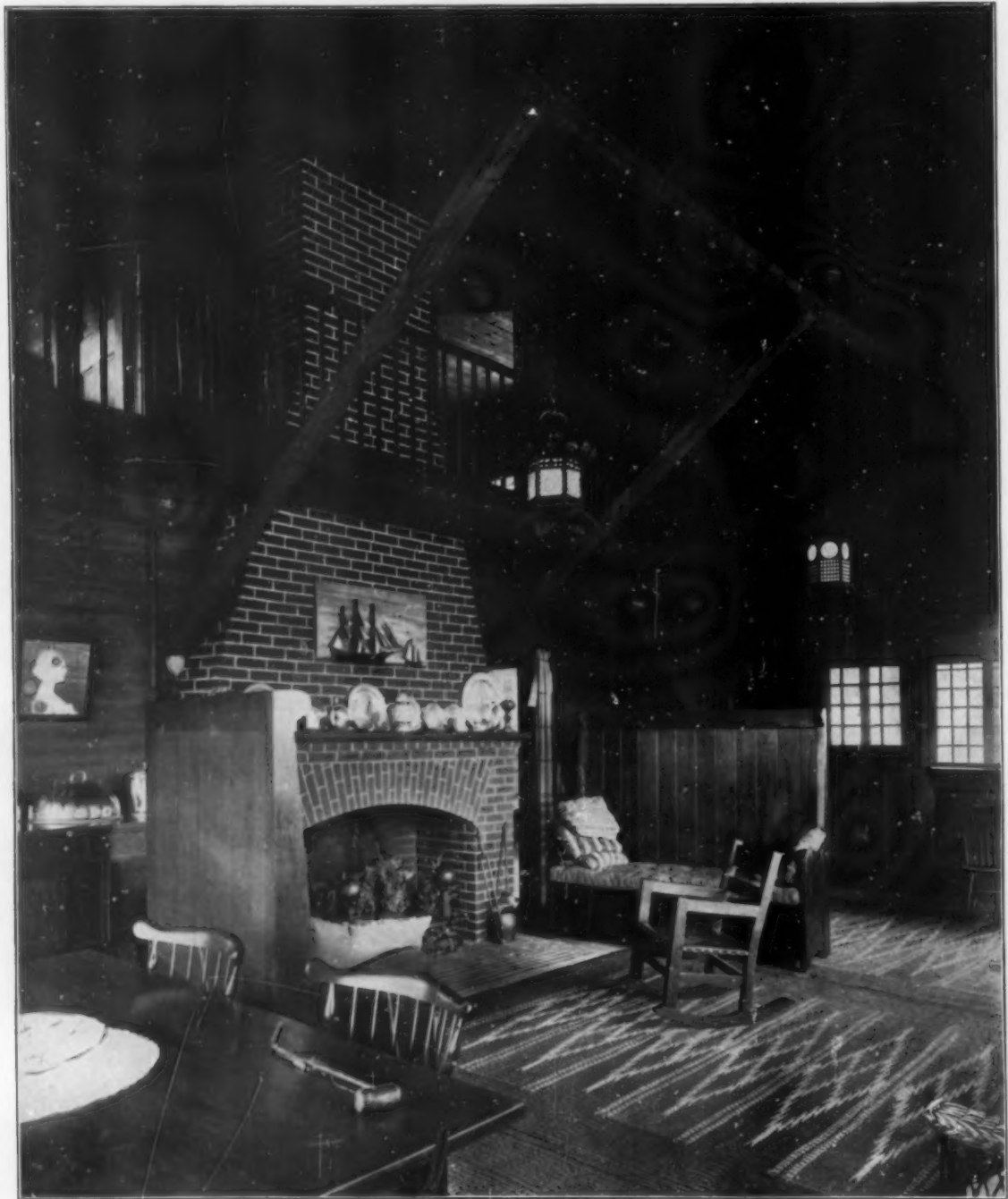
and looking out to sea is a large dining-room with fireplace and wide windows, affording a fine view of the bay and Salem and Marblehead harbors. From the hall, as well as from the library and dining-room, doors open onto a recessed piazza, from the railing of which one can easily drop a pebble into the surf that lifts and breaks below.

These bungalows on the Massachusetts coast will serve to show the possibilities of this type of summer home. Within its essential limitations of compactness, and economy of construction and administration, the plan is sufficiently flexible for all purposes. It can be made larger or smaller as the size of family and the number of its guests may demand; extension being in a horizontal rather than in a vertical sense. Indeed a two-storey bungalow is something of an anomaly and the name should be preferably confined to one-storey structures, though a minor area of



A DINING-ROOM AT MISERY ISLAND

Some Seacoast Bungalows



LIVING-ROOM IN MR. H. P. BENSON'S BUNGALOW, DANVERS, MASS.

the plan may be carried up to a second storey if justified by the demand for an outlook tower, water tank, or other good reason of a similar definite kind.

The avoidance of the staircase is one of the bungalow features that often appeals most strongly from its novelty in home life and

from the physical relief it affords to the less strong members of the family.

As to exterior material, the choice here must be governed by purely local consideration. Field stone, log cabin construction, or stucco are the better materials, the degree of finish being determined by the conspicuous-

ness of the bungalow in the general landscape taken in connection with the character of the neighboring houses. It would be ethically discourteous to a neighborhood of trimly built homes to obtrude a rough mountain cabin in their midst, while this latter



MR. HOLLANDER'S BUNGALOW, MISERY ISLAND

would be clearly indicated for a bungalow in or near a primitive forest growth. In any event, the house owner is relieved, in building his bungalow, from the consideration of expensive finish either exterior or interior.

To those who do not know this delightful manner of living, a new sensation and one full of wholesome experiences is at hand, while for the children it is an ideal summer life. In its more general aspects the bungalow is to a land outing precisely what the simpler form of non-mobile houseboat is to the water.

where one is looking for relaxation from business or household cares, a less carefully differentiated plan is indicated. The simple elements of a house with everything at hand, and all on one floor, is a bungalow, and that is precisely what is required for a week-end party. During the absence of the party in town the bungalow requires practically no attention. But whatever the method of using it the bungalow stands as a distinctive type of house, well worthy of attention.



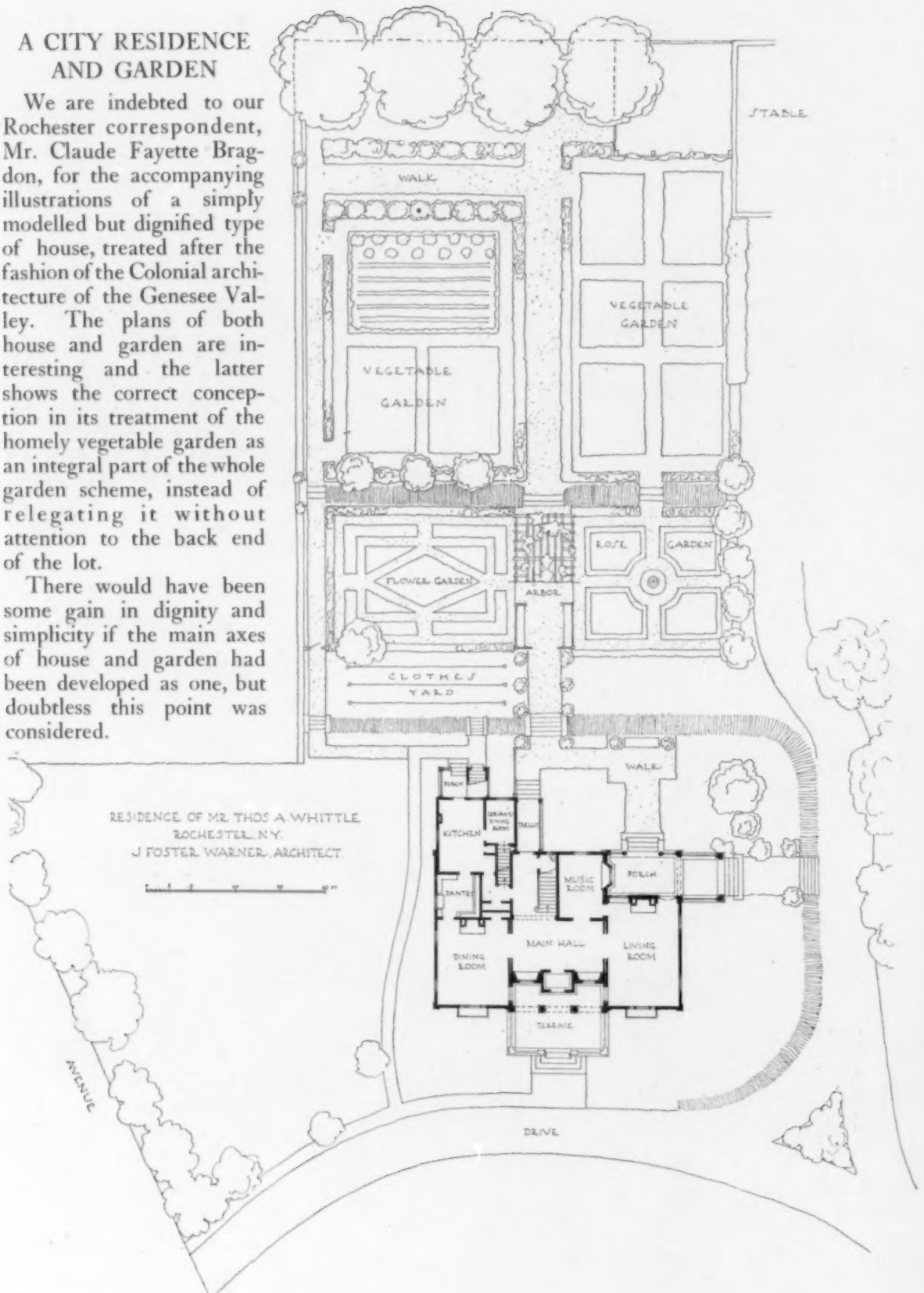
Mr. Benson's Bungalow

The special adaptability of the bungalow for week-end use is quite as important a feature in its development as is its use for a summer cottage in the usual sense of that expression. From Friday or Saturday to Monday at the seashore or mountain-side,

A CITY RESIDENCE AND GARDEN

We are indebted to our Rochester correspondent, Mr. Claude Fayette Bragdon, for the accompanying illustrations of a simply modelled but dignified type of house, treated after the fashion of the Colonial architecture of the Genesee Valley. The plans of both house and garden are interesting and the latter shows the correct conception in its treatment of the homely vegetable garden as an integral part of the whole garden scheme, instead of relegating it without attention to the back end of the lot.

There would have been some gain in dignity and simplicity if the main axes of house and garden had been developed as one, but doubtless this point was considered.





THE WHITTLE HOUSE, ROCHESTER, N. Y.

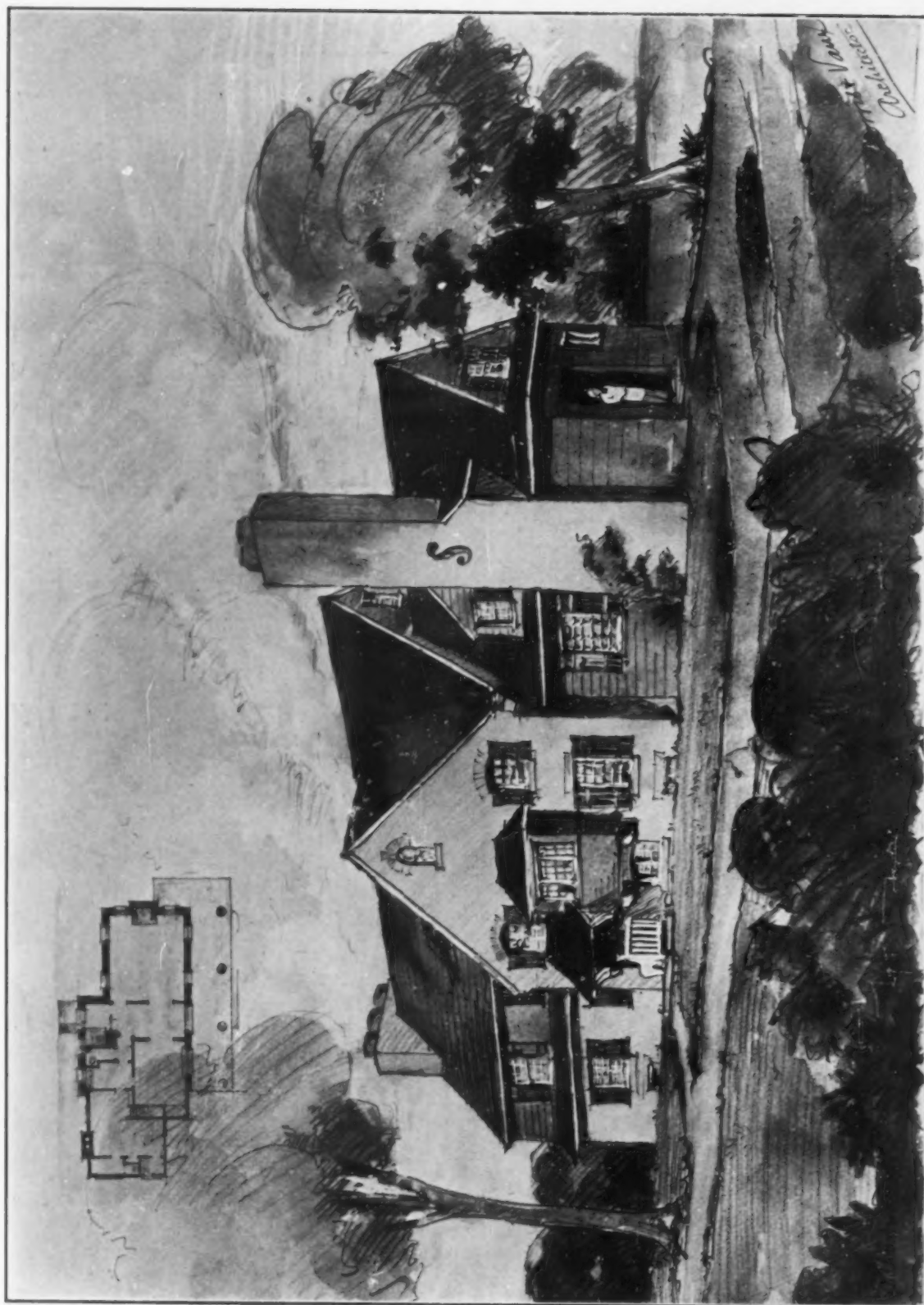
Mr. J. Foster Warner, Architect



A MASSACHUSETTS WOOD ROAD



INEXPENSIVE TYPES OF THE MOUNTAIN CABIN



A SUBURBAN HOUSE—PHILADELPHIA

MR. GEORGE SPENCER MORRIS AND MR. WILLIAM S. VAUX, JR., ARCHITECTS

A comfortable home costing only \$7,000. Built of local stone with painted woodwork interior finish.



The House from the Public Highway

INNISCARA HOUSE

CHARLES BARTON KEEN, Architect

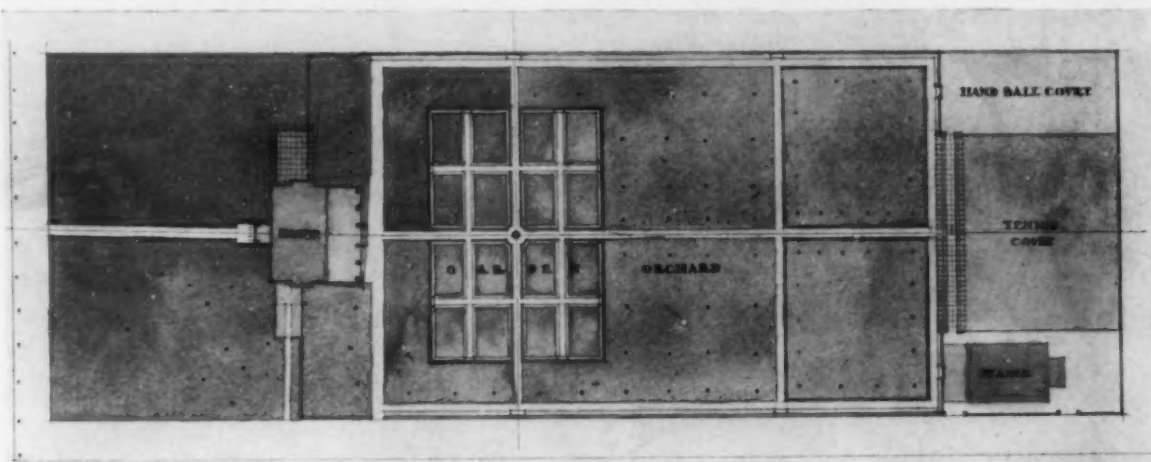
THOSE of our readers who are fortunate enough to possess a file of *HOUSE AND GARDEN* for 1902 will recall the illustrated description of Mr. Chauncey Olcott's house at Saratoga Springs, in the November number of that year.

Under the caption, "A House for an Actor," full particulars were given of the owner's primary intentions, as shown by the preliminary sketches of the architect, and a promise was made that when the work was completed and the garden had matured sufficiently to give

some adequate expression of the designer's ideas, further illustrations would be shown in our columns.

It is with great pleasure that we now carry out this intention, through the courtesy of the architect, Mr. Charles Barton Keen; and if the original sketches gave promise of a pleasing result, it will be seen that this has been attained in fullest measure by the executed design.

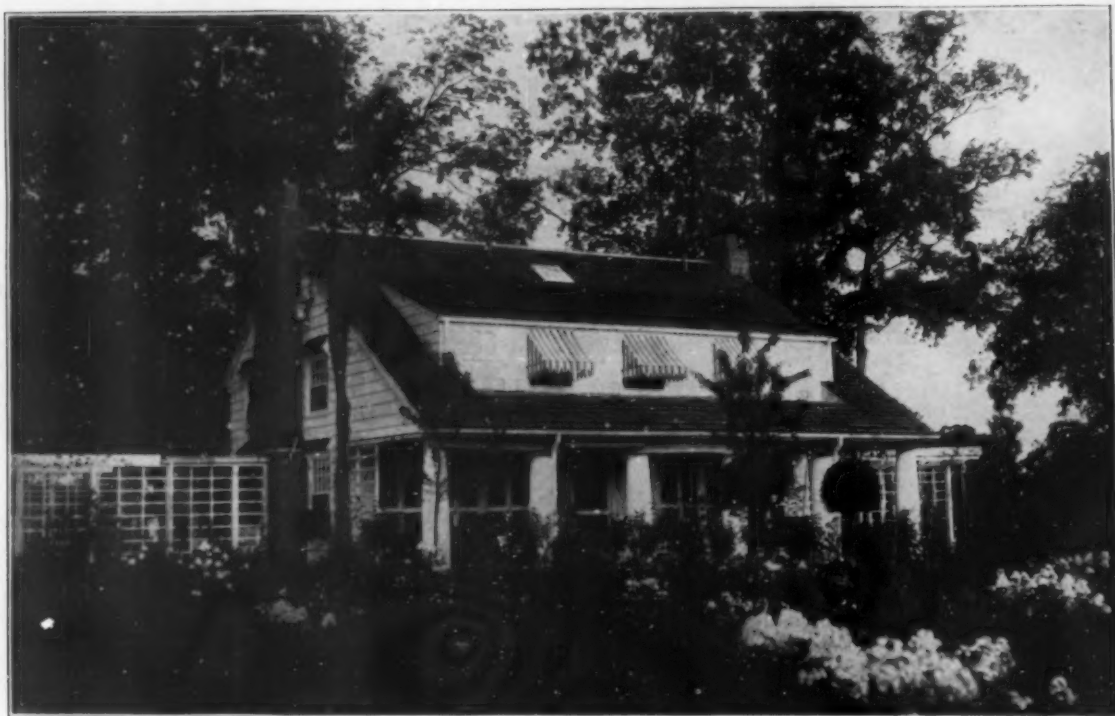
Comparison with the original plans will show that the house has undergone some



PLAN OF THE GROUNDS

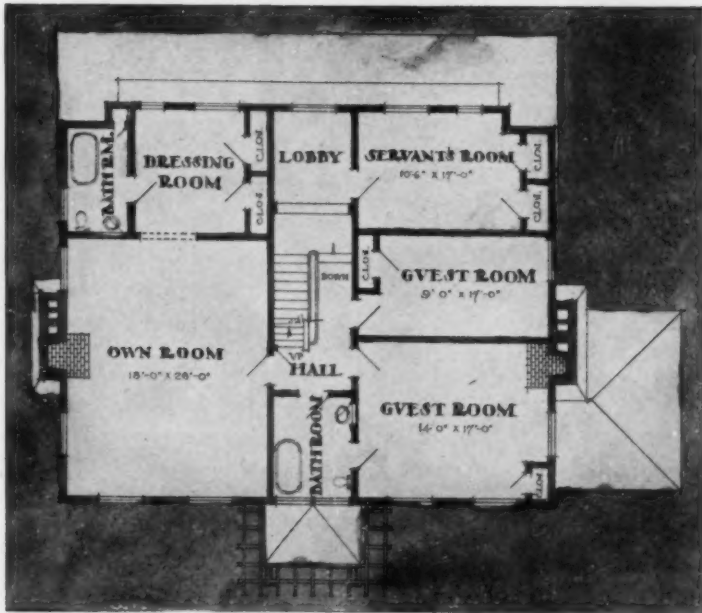


THE GARDEN FROM THE HOUSE



THE GARDEN FRONT

House and Garden



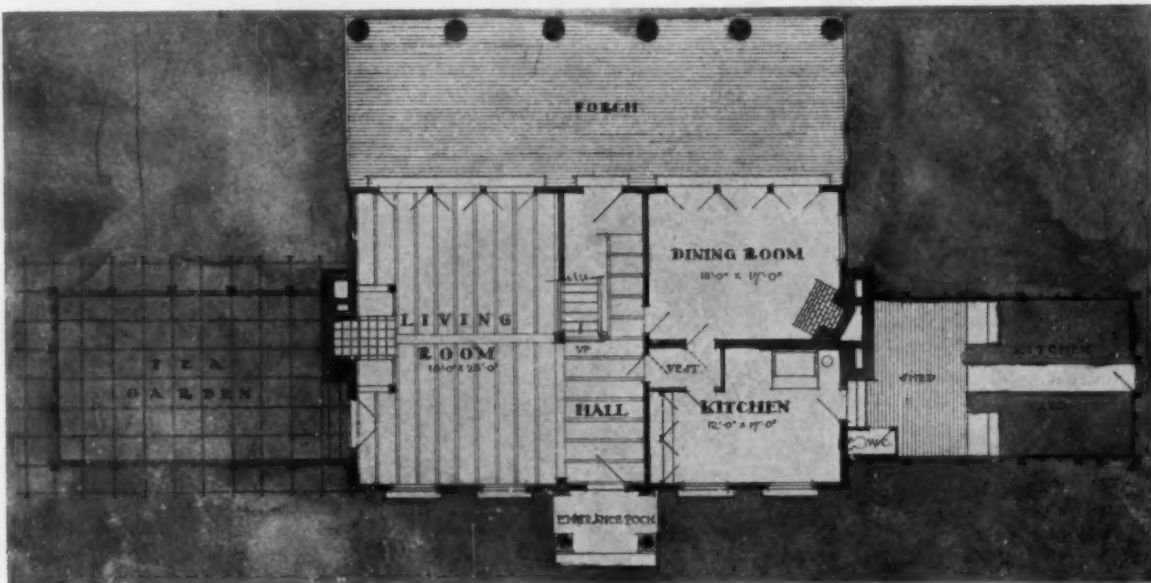
PLAN OF THE SECOND FLOOR

minor, but important, modifications. In position it has been practically reversed, and if somewhat curtailed in its dependencies it has gained in breadth and simplicity, and now presents the realization of a quietly dignified summer cottage in a beautiful setting, which must prove a continual delight to the owner and his fortunate neighbors.

This result has been achieved in the only way possible; that is, by conceiving and treat-

ing, from the inception of the design, the house and garden as one. Even in so simple a project as this, there are certain difficulties concerning relative size, proportion and position whose judicious settlement is essential to success.

A glance at the plan of the property will show how these questions have been met. The size of the house and its position on the lot; the garden and its relation to the back



PLAN OF THE FIRST FLOOR

Inniscara House



THE HOUSE FROM THE GARDEN

lot, and the balancing of the composition by the handball court and stable in the rear are the general conditions which have made for success.

When to these are added the pleasingly unusual exterior of the house, the gaiety of the flower garden, the quiet expanse of lawn across "the orchard," and the background afforded by the handball court and the stable, with their connecting pergola, one hardly realizes that all this has been attained within the limits of a lot which is only one hundred and seventy feet wide and five hundred feet long.

The plan of the house itself is simple but sufficient. It shows no peculiarities which

mark it as an actor's summer home, unless it be the breadth of view which abhors complexity. It is a plan which distinctly adapts itself to an out-of-door life and an avoidance of household cares.

The original intention of enclosing the frame of the house in a four-sided brick shell was wisely abandoned, and the homely, old-fashioned split shingle forms the covering for walls and roof.

The exterior of the house is finished in natural woods on the first floor and painted woodwork on the second. The cost of the house was ten thousand dollars; of the lot and its adjuncts, about eight thousand additional.



A CORNER OF THE PORCH

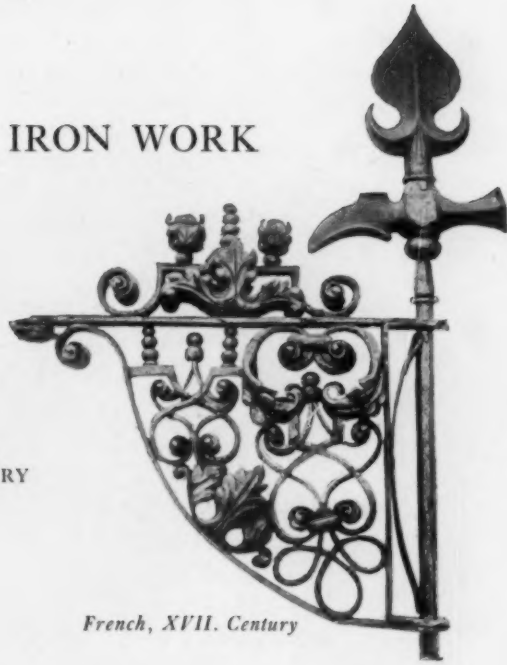
ORNAMENTAL WROUGHT IRON WORK



Austrian, Modern

By

ROBERT H. MONTGOMERY



French, XVII. Century

IN considering the progress, one might even say evolution, of present day architecture in America, we are struck with the tendency to break away from rigorous tradition: the adapting of old means to novel ends or the devising of new means themselves. In the larger cities this partly results from the novel conditions under which we live, the improvements in materials and mechanics, and the primary necessity of economizing space. The "sky scraper,"—a bridge set on end—is quite without precedent and, almost as much a triumph of engineering as architecture, is quite typical of our aims and achievements in structural work to-day. To what extent has this new growth in architecture affected its decorative accessories, or how will they be affected in the future?

Ornamental iron work, cast and wrought, has always been intimately connected with and fostered by architecture. And iron in one form or another enters so largely into our modern construction that the question of its

application from both an æsthetic and an engineering point of view is highly important. Ultimately, the fashion in iron work must be affected by the fashion in architecture.

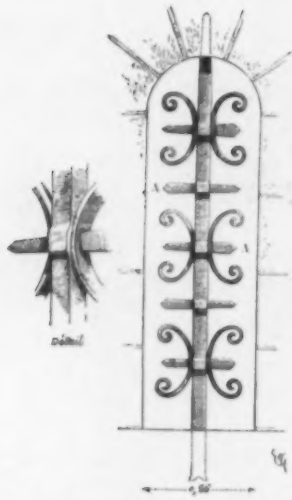
What are we in America producing in, particularly speaking, wrought iron, and what relation does it bear to progress in other branches? Is it as yet a national art? And if not, to what extent is it dependent on foreign sources for inspiration and precedent?

To arrive at any conclusion we must turn to what other nations have done and are doing in this branch of ornamentation. A concise history of the craft of ornamental iron-working has yet to be written. There

are not a few brochures on the subject, but they are sketchy and incomplete. Notably that attempted by Jean Lamour, "Iron Master in Ordinary to his Most Christian Majesty, Louis XV."—a capable designer and craftsman, but not a good historian. Imbued with the stilted classical spirit of his time, he practically con-



DOOR HINGE, CATHEDRAL OF PARIS



FRENCH, XII. CENTURY

tented himself with claiming as its inventor Tubal-cain, a descendant of Adam in the sixth generation, thus, unconsciously perhaps, tending to show the near relationship which must always exist between the artisan and the agriculturist. He also proudly associates with himself, Vulcan and other heroes and deities of mythology.

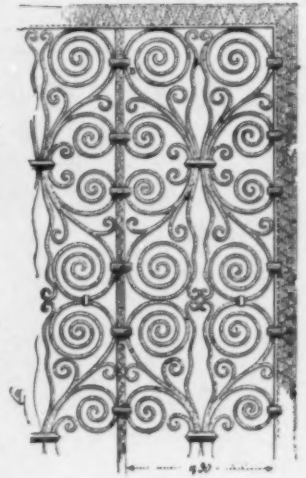
He contends that the glorification of the smith in legend and fable is proof positive of the antiquity and dignity of the craft.

But he neglects to mention the gradual growth of ornamental iron work as an offshoot from the still more ancient craft of the

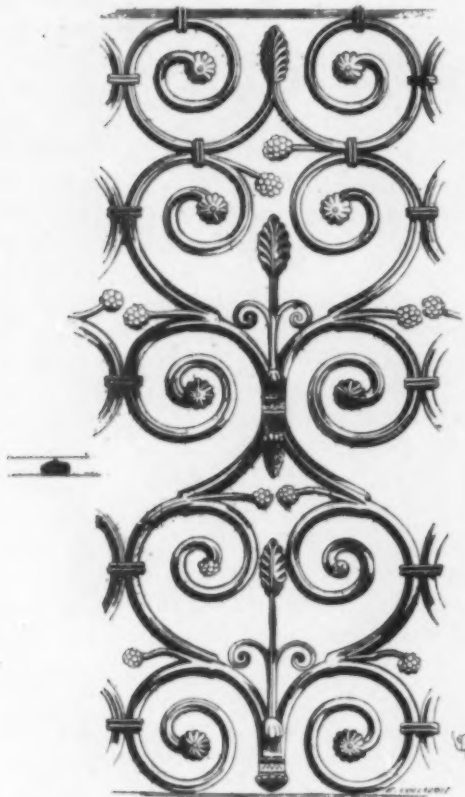
armorers, who was an indispensable attaché of every feudal community.

The high training of these armorers in manipulating tempered metals into delicate forms and joinings, and their skill in chasing and inlaying defensive armor, found opportunity also to display its talent in the grilles, gates, locks and hinges of the feudal castle

itself. The Church as well, always in rivalry of wealth and pride with kings and barons, demanded skilled design and workmanship in this direction. As early as the tenth century, we have an account of a beautiful wrought iron rood-screen constructed for



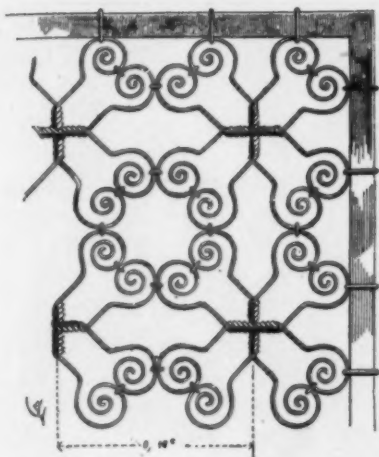
FRENCH, XII. CENTURY



FRENCH, XII. CENTURY



FRENCH, XIII. CENTURY



FRENCH, XIV. CENTURY

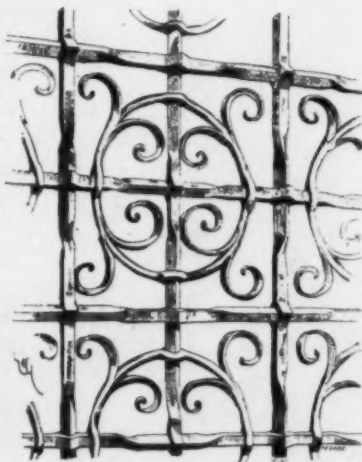
the Cathedral of Auxerre in France, described by the monkish chroniclers as being of "marvelous delicate workmanship;" and so it is to France that we must look for the earliest achievements in large schemes of decorative wrought iron.

The craft soon became general all over civilized Europe, each country stamping upon it the impress of its own national character. The south German Gothic, the Italian Classic, and the French passing through several phases culminating in the graceful rococo of the Louis XV. epoch. After a time these independent styles became greatly modified by the Renaissance and by each other. The German had carried the scheme of interlaced wrought iron bars in peculiar concentric forms varied by scrolls, to an extreme of exaggerated and intricate pattern, an intemperance of design which later became greatly subdued and modified by French and Italian influences, the latter having little appreciation of the Gothic or of conventionalized acanthus and other leaf forms, confining itself chiefly to the trefoil, quatrefoil and cinquefoil patterns.

In the Netherlands the Teutonic was the prevailing style, but little of it now remains to us excepting some fragments at Bruges and Brussels and especially the work at Antwerp of the Matsys family of Louvain. During the Spanish occupation much wrought iron work was removed to the Peninsula and may still be found in Spain and Portugal.

France, during the close of

the seventeenth and commencement of the eighteenth century, being the premier nation both in wealth and social refinement, gave the greatest opportunity to the smith to display his art on a large scale with suitable surroundings. The best examples under

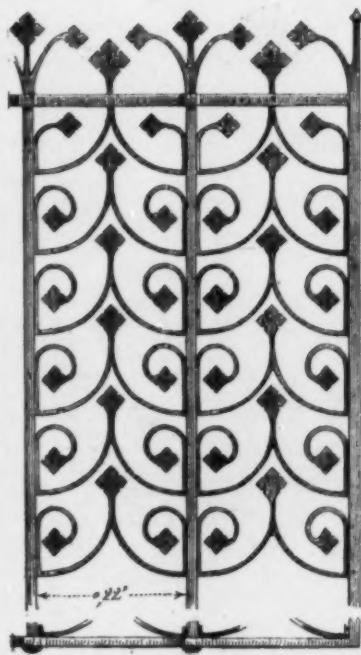


FRENCH, XVI. CENTURY

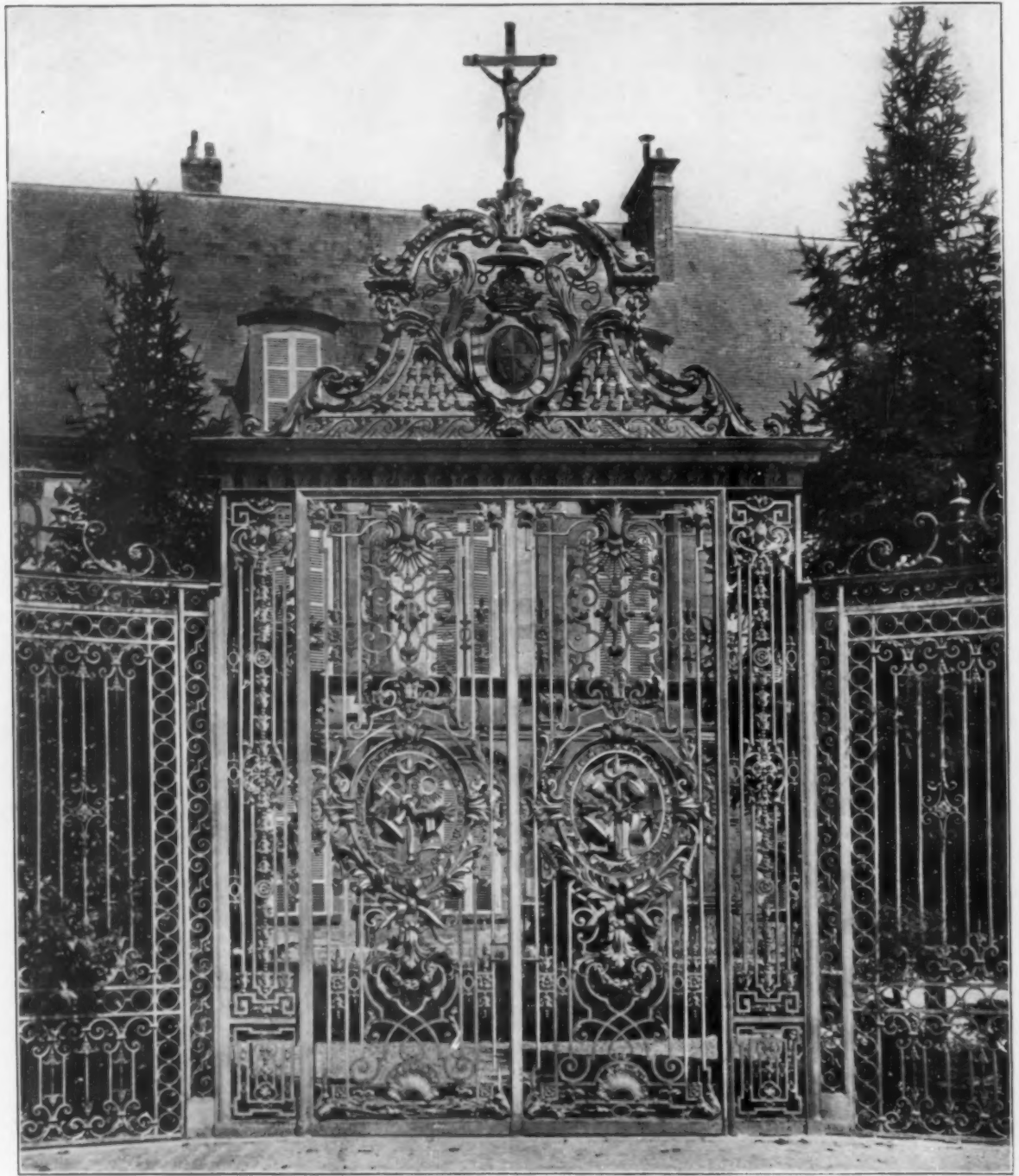
such conditions are the great screens and gates in the Place Royal at Nancy, constructed by Jean Lamour to the order of Stanislas of Poland and Lorraine. In the decoration of this square with gates and grilles a certain grandeur of dimension was necessary, for which at that time there was little precedent. Lamour, however, met the problem admirably, combining in his work such grace of design and just appreciation of architectural proportion that they are at the same time highly ornamental in the mass and exquisite in detail. This work, with some in the

Church of the Primate of Lorraine, may rank as the highest achievement in French rococo. Almost contemporaneous with him were Fordrin—another exponent of the rococo style and responsible for the graceful grille at the Palais de Justice, Paris—and de Cuvillés. These three designers greatly influenced work of the period executed in Germany and England.

Turning to the latter we find that the most important work executed in Great Britain was due to a Frenchman, Jean Titjou, probably introduced into England by Sir Christopher Wren. Titjou was the designer of the well-known gates and panels of Hampton Court, now at South Kensington. These



FRENCH, XIV. CENTURY



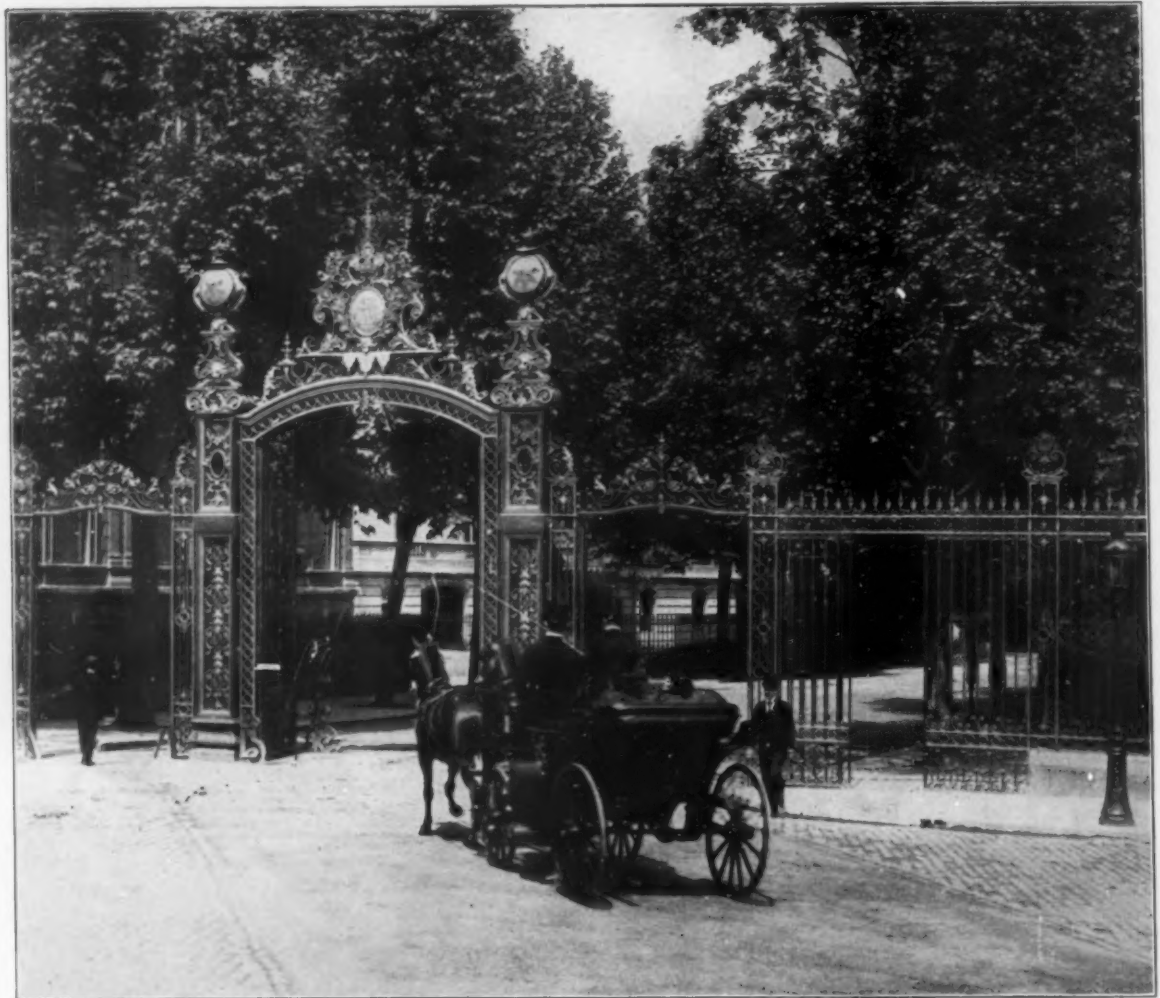
GATEWAY TO THE ARCHBISHOP'S PALACE—SENS

twelve panels placed at intervals in a park fence at Hampton Court, were actually executed by an English iron-worker, Huntingdon Shaw, whose real share in the work Titjou was never inclined to acknowledge. Titjou's work is not highly thought of at the present day. It is heavy, crowded and

lacks graceful proportion, except in some cases where Wren himself corrected and simplified the scheme before its actual accomplishment. These examples were in the already antiquated style of Louis XIV., in contrast to Fordrin's rococo work of the contemporary period in France.



GRILLE BY LAMOUR—PLACE STANISLAS, NANCY



AN ENTRANCE TO THE PARK MONCEAU, PARIS

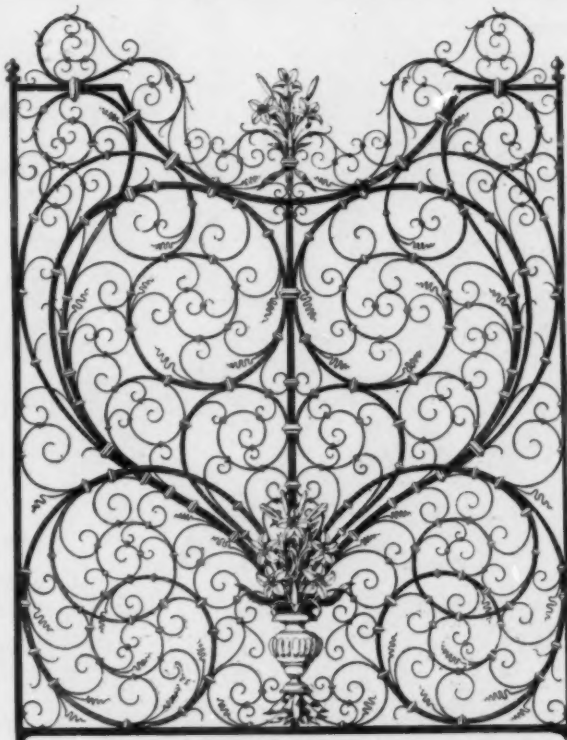
Germany has always had a sympathy for and great productiveness in ornamental iron work, and was the birthplace of the Gothic and kindred styles, principally swaged work of bar iron interlaced and mortised; the now almost universal use of rivets coming at a later era. This work claims our admiration from the exuberance of invention displayed in its design and the gracefulness and lightness of detail. In spite of the improvements in tools and mechanical methods we see no way to-day of reproducing such work except by infinitely slow, careful hand-work. Labor was cheap and time a minor consideration in those days. Later, as we see in the extraordinarily rich examples at Nüremberg, the tendency grew to greater elaboration, becoming again simplified and subdued under the influence of the French eighteenth cen-

tury style. The German Renaissance, moving along somewhat similar lines, culminated in the rather florid baroque and rococo work of which good specimens are seen at Würzburg. At the close of the eighteenth and the beginning of the nineteenth century, German iron work became rather heavy and ignoble in design as was the general Teutonic architectural tendency at that period. Berlin, Munich and Dresden are full of such examples.

The close of the nineteenth century in Europe was signalized by a remarkable change of motive. For sometime the iron work executed had been mere tame copies, lacking all the inspiration of the originals and exaggerating their defects. By a natural reflex a new school has sprung up whose eager strivings after originality at times degenerates to the grotesque.

This "New Art" movement is centred principally in Vienna, Munich, Paris and in what is somewhat loosely described as the "Glasgow School" in Great Britain. Its ideals are still somewhat crude and embryonic, but when not merely eccentric its tendency towards purely decorative lines is capable of high development. This style has hitherto found little favor in America.

To all this varied achievement and experiment of centuries we are the natural heirs; but there is little likelihood that we shall remain mere adaptors of foreign accomplishments. Our native designers, perhaps to a greater extent than those of any other country, have a field for infinite progress and development open to them. There is a growing demand for expensive, high-class work in elevator enclosures, stair railings, large grilles in banking and other office buildings, and in the gateways, balconies, window guards, lamps and fences of domestic and public edifices. How admirably this demand was formerly met may be seen from the accompanying illustrations of foreign design and workmanship, and it is certain that the inventive, progressive instinct of our race will successfully avail



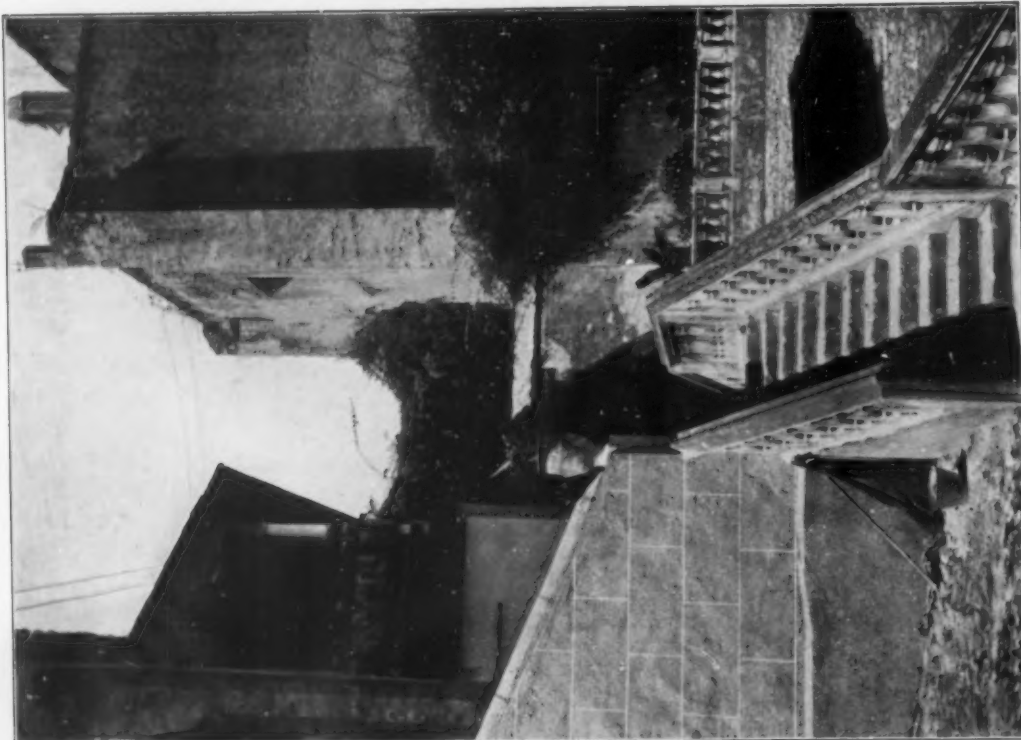
XVI. CENTURY SCREEN IN THE PALAZZO BAGATTI-VALSECCHI, MILAN

itself of its opportunities for still higher development. At one time, during the Colonial period, a distinctive style was evolved of which particularly good examples are, or were to be seen in the old Independence Hall at Philadelphia and the Old State House at Boston. It was simple and graceful in motive and is now being widely revived. Rococo only influences our designers in minor interior work, not being suited to our exterior architecture and, in its highest form, its great delicacy rendering it liable to corrosion in our climate.

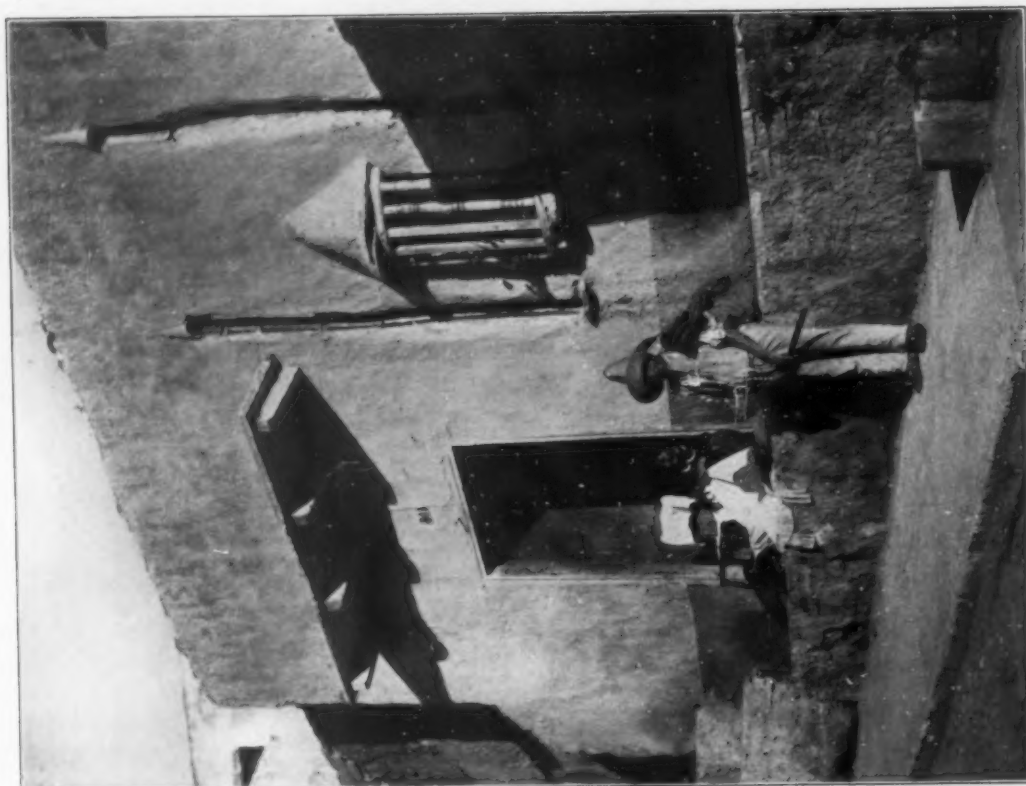
The purely Gothic never has enjoyed large popularity here, and the French Renaissance is falling into some disfavor with the more original of our iron-workers. But whatever style or national school grows out of the present transitional period, it cannot but tend to a higher artistic culture, bringing the æsthetic into the most humble and commonplace uses of daily life. It is as hard for wrought iron even in primitive forms to be coarse and ignoble, as it is difficult for cast iron to be otherwise, though even in the latter there is a healthy tendency towards improvement and an adapting of decoration to the enlarging architectural ideas of the age.



English, XVII. Century

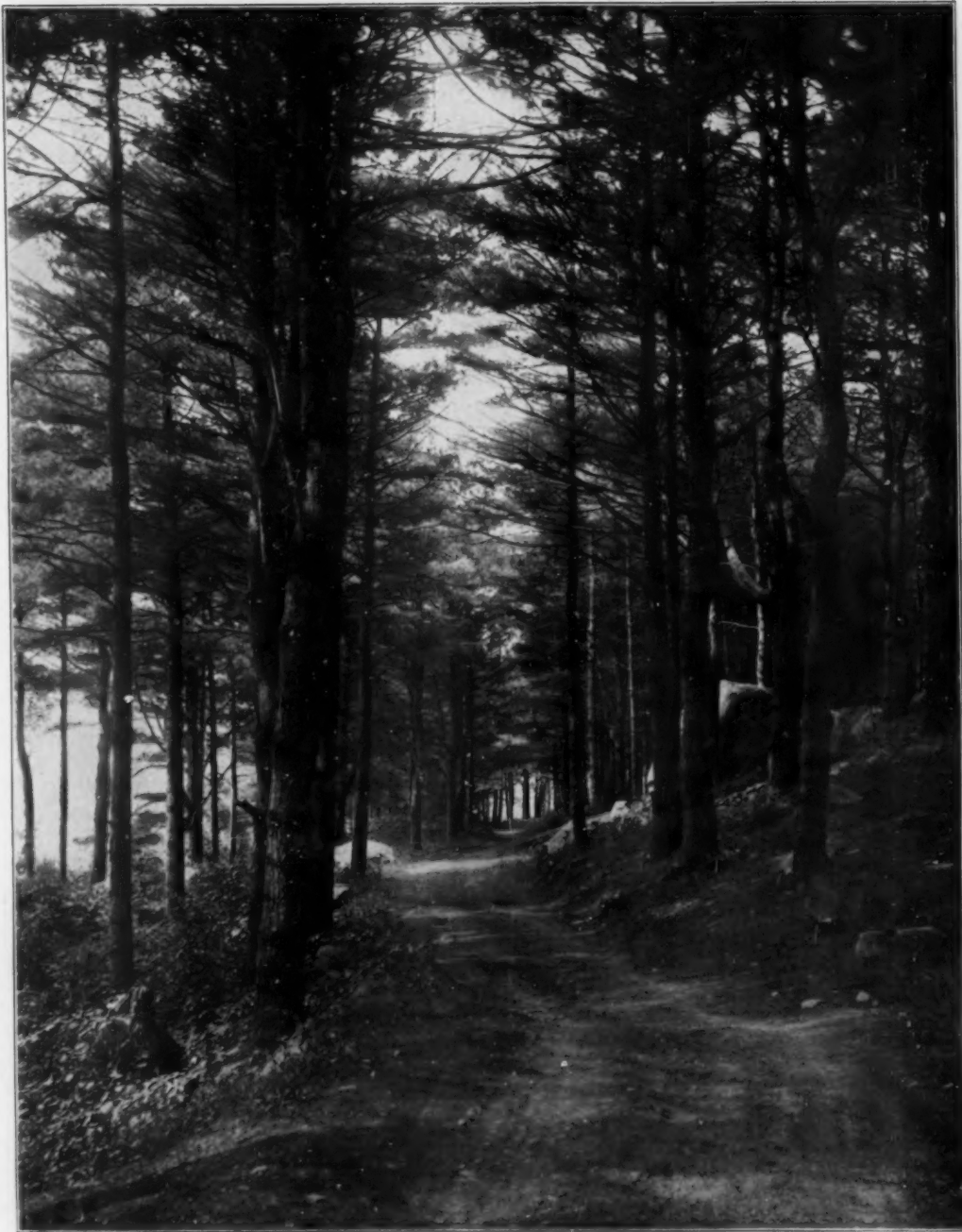


THE BISHOP'S GARDEN—CUERNAVACA



A BYWAY IN GUANAJUATO

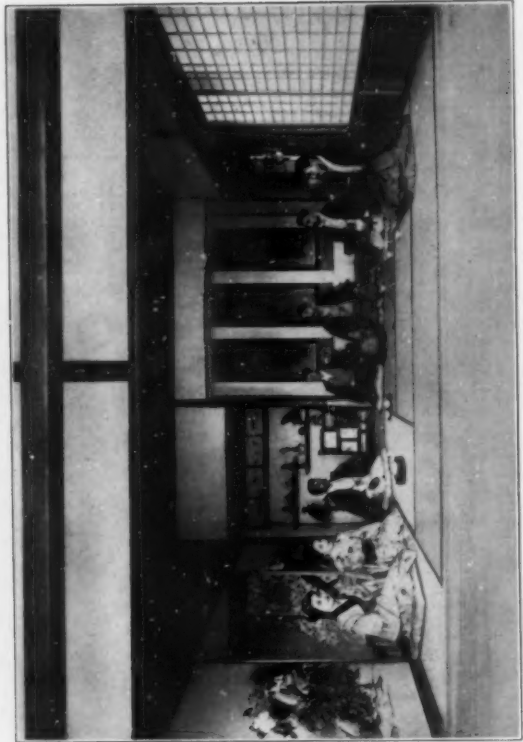
(Photographs by Mr. Wilson Eyre)



A WOOD DRIVE ALONG THE NORTH SHORE



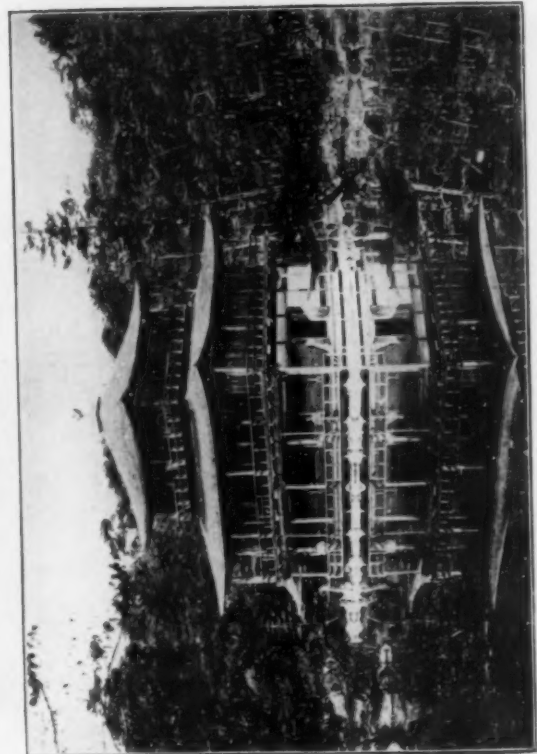
Yokohama



A Japanese Tea-Party



Tea-House Girls



Kin Kakiji Garden—Kyoto

JAPANESE TEA-HOUSES



A Thatched Summer-House of Stone

AMERICAN AND JAPANESE SUMMER-HOUSES

BY PHEBE WESTCOTT HUMPHREYS

IT seems remarkable that Rein should make the statement after his early travels in Japan that the Japanese garden contains no summer-house. He must surely have traveled in very remote districts, for it is rare to see a Japanese garden of any magnitude without some sort of garden shelter, tea-house or resting place. And, in fact, much of the growing popularity of the summer-house in this country, as well as many of the quaint designs encountered, are due in a large majority of instances to our increasing interest in the Japanese point of view.

Both in Japan and here it is the simpler unpretentious type that makes the strongest appeal to the garden builder, and there are but a few examples in the imperial gardens which are at all complicated in their design. The usual Japanese

garden shelter is very simply constructed with a seat and an earth floor, though sometimes a boarded or matted floor is substituted. These houses are sometimes open on all sides, having a square or circular thatched roof supported by four corner posts, while others have either one or two sides closed by permanent partitions in which an ornamental opening or window usually occurs.

In describing his recent travels through Japan, Doctor Edward S. Morse is particularly interested in the summer-house. One example especially attracted his enthusiastic admiration. Three sides of this summer-house were closed by a plaster covering, tinted a rich brown, with a widely projecting thatched roof throwing its dark shade on the matted floor. Immediately opposite the entrance there was a



A LATTICE-WORK HOUSE



A JAPANESE TYPE

On the Country Place of Hon. John Wanamaker

circular window five feet in diameter, without any enclosing molding or frame work, simply the plaster finished squarely at the border. Dark brown bamboos of various thicknesses, secured across this opening horizontally, form the frame work. Running vertically, and secured to the bamboo was a cross-grating of brown rushes. This window being on the sunny side of the house was protected outside by a carefully trained vine with rich green leaves, so that the window was always more or less shaded by it. "The effect of the sunlight falling upon the vine," says Doctor Morse, "was singularly beautiful. When two or three leaves were interposed between the sun's rays, the color was a rich dark green; where here and there over the whole mass a single leaf only interrupted the light, there were bright green flashes like emeralds; while at other points the dazzling sunlight glittered like sparks. In a few places the vine and leaves had been coaxed through the grating of rushes, and these were consequently in deep shadow. The beautiful contrast of color, the browns and greens, was greatly heightened as the

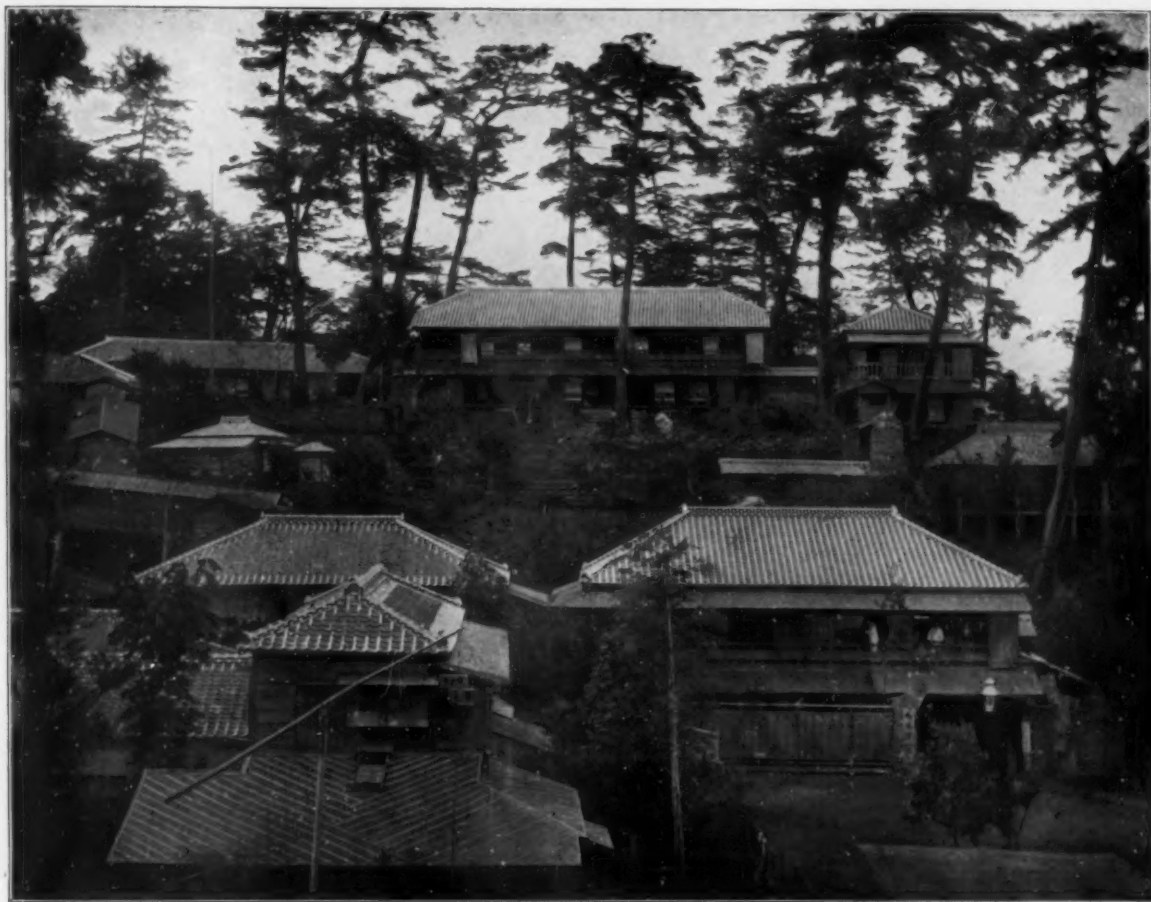
wind tremulously shifted the leafy screen without. My attention was first attracted to it by noticing a number of Japanese peering at it through an open fence and admiring in rapt delight this charming conception."

There is a summer-house in a private garden in Tokyo which is of a type now becoming popular in this country. Rough posts and a few cross-pieces form the frame. It has a raised floor and is closed on two sides only; in one of these sides is cut a circular window, and in the other there is a long narrow opening near the eaves. Crowning

the whole is a heavily-thatched roof, whose peak is capped by an inverted vase whose warm red color makes a pleasing harmony with the gray thatch of the roof. In the majority of Japanese summer-houses, the plan is either square or rectangular, but the six or eight sided form is occasionally seen, and for these a thatched roof is an invariable accompaniment. The American practice confines thatch to the simple circular or square plans, reserving for the more complex forms of house rough bark, shingles, or rough logs of uniform size. Japanese window



TEA ROOM AT RIVERTON, MAINE



TEA GARDEN, IKEGAMI

openings often assume very quaint outlines. Some, for example, are seen in the form of mountains, others in the form of gourds with the frame of the window representing a grape vine.

Outdoor tea-rooms are popular for ceremonial tea-parties. So highly do the Japanese regard this ceremony that these little isolated houses are very carefully arranged with a *ro* or fireplace in the floor and a quaint recess or *tokonoma* in which a picture may hang at the time of the party, to be replaced at a certain period of the ceremony by a hanging basket of flowers. The *ro*, or hearth, is in a depressed area of the floor deep enough

to hold a considerable amount of ashes and the tripod on which the kettle rests.

These summer-house tea-rooms are frequently enclosed by rough bark or log walls in the elaborate rustic effect, and their construction has been closely followed in many of the summer-houses in our own country. The log cabin type is effective when used with small octagon or circular windows. One of our illustrations shows a summer-house at Riverton, Maine, with rough bark walls and rough trimmings of rustic logs and diamond-shaped windows. The other types shown are coming into common use and are obviously modeled after the Japanese idea.

A TYPICAL GARDEN OF THE PELOPONNESUS

BY FRANK W. JACKSON

THE writer has been asked for a brief sketch of a few of the architectural gardens of northern Peloponnesus. Practically all the gardens in this part of Greece are architectural in a sense, that is to say, they have all had at one time a plan more or less accurately adhered to; but the older gardens have been altered from time to time, either by new owners or to suit the new fancies of the old possessors, while in every case nature has been allowed a good deal of freedom, so that in the end the gardens have invariably exchanged some of their architectural designs for real nature effects. Probably an impartial judge would pronounce the results attained effective, although an analysis of the methods by which these effects have been reached leaves one in doubt whether to call them nature's gardens after the fancies of men, or man's gardens done over by nature.

An hour's drive from the city of Patras to the southward across the broad, rich plain which stretches from the Corinthian

gulf brings one to the foothills of the high Panachaicon range; and upon the crest of one of these half-grown mountain peaks overshadowed by the towering giant Panachaicon itself, lies the *fabrique* of the Achaia Wine Company, Weingüt or Gütland. By virtue of its position, overlooking the plain from the Gulf of Lepanto to Cape Pappas, the city and Gulf of Patras, and the hilly confines of Ætolia to the northward, it is one of the picturesque view-points of the Peloponnesus, while its pleasant villas and inviting gardens make it one of the delightful spots in Greece. Though considerably elevated above the level of the sea, its ascent is gradual, almost imperceptible, and the roadway, lined on either side by a close array of *moureai*, the mulberry tree, from the commencement of the ascent to the entrance, is a model of the road maker's art.

One enters Gütland from the rear by reason of the contour of the place, following the approach which winds around the base of



GÜTLAND FROM MT. OMBRO

the hill between the long row of cliff-buildings to the left, and a spur of Panachaicon, Mt. Ombro, rising precipitately on the right. Passing between two tower-like structures which might be the guardians of a castle of Venetian days, if they were not mere tenement houses, one finds himself within a large, business-like, circular court flanked on the west by a row of vine-clad storage rooms, and on the east, opening into various avenues which penetrate the limits of the little wine city. At the extremity of the court, looking northward, is seen the inviting rear of the Villa Gütland, its vine-covered porte-cochère and its hedge-bound garden to the right breaking upon the view with pleasing irregularity.

Entering the grounds through the small wicker gate which leads to the villa front, one is greeted with a view as artistic and picturesque as imagination may easily conceive. On the left stands the spacious villa, a mass of ivy-covered walls, wide windows, and an inviting entrance shielded on every side by a vine-covered trellis; on the immediate right is a hedge row, as it were, of exquisite



A GARDENLESS HOUSE

roses which bloom nine out of twelve months, and during the three hot months of summer, give place to flowers of a more heat-hardy nature; while in front is a large, open court, with a fountain in the centre and a background of palms and the famous black laurel, *mavrodaphne*, under whose spreading branches are placed *meubles de rustique* for morning coffees and afternoon teas. The view is most inviting. The allotted space is not large, for it must be kept in mind that this is a business establishment and not a

horticultural garden, but the general arrangement is good, giving anything but a cramped impression, while the panorama of a great plain everywhere giving abundant signs of life, the bay dotted with butterfly-winged sailing boats, the vigorous northern mainland, and the islands to the northwest, is unobstructed and probably unsurpassed in Greece. This garden is, in a way, sacred to royalty. Here close by the fountain is a marble slab to the memory of Elisabeth, Empress of Austria, who visited the spot in 1885. Here, too, is a tablet in honor of a visit which Queen Olga



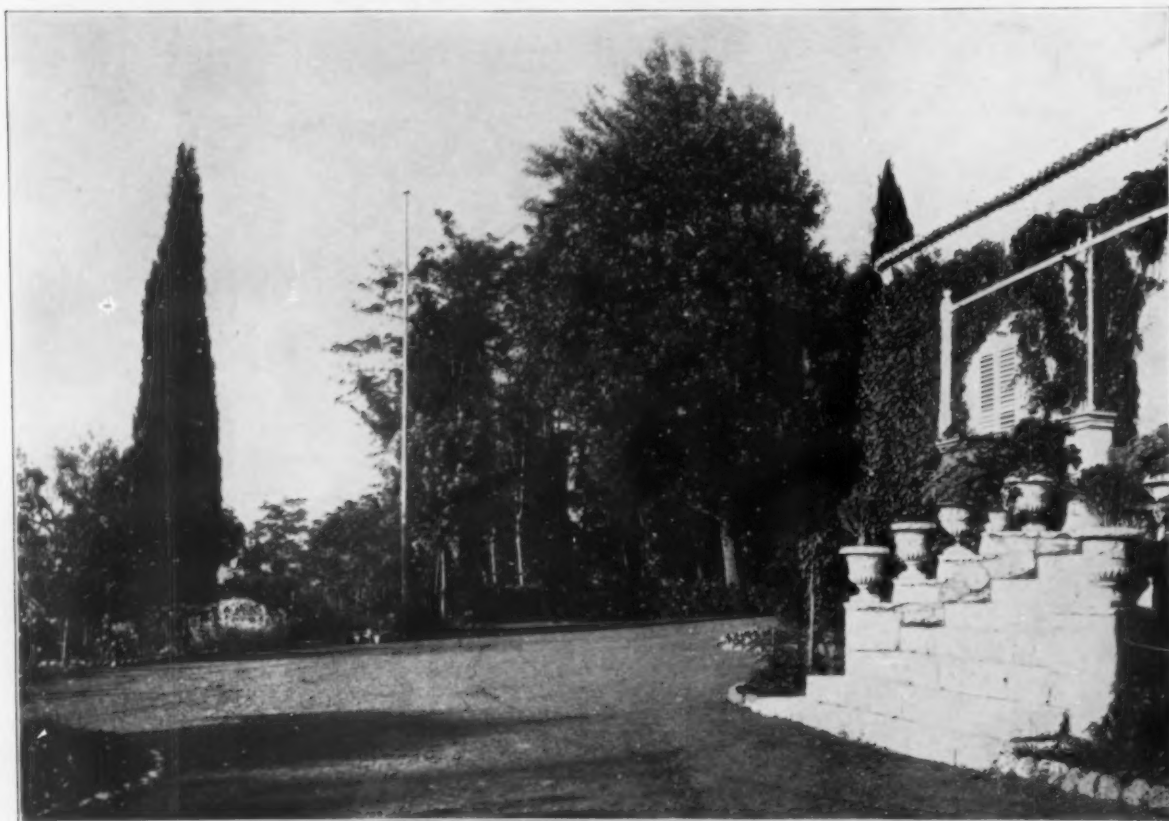
PALM TREE AND WISTARIA

A Typical Garden of the Peloponnesus

paid in company with the then Princess of Wales, now England's Queen, and other members of royalty.

To the east of the villa, as the only available spot, is a small but well arranged garden surrounding an open court, the entrance of which is shaded by a huge fir tree, and the exit guarded by a towering ash, while numerous smaller trees cluster around the border all reared with a view of affording a cool retreat from the searching rays of the relentless

tall trees giving it the appearance of a woodland park. The southern boundary is a dense hedge overtopped at intervals by great clusters of marguerites, while the cliff boundary is a low stone wall hidden in a mass of ivy. These hedge walls on the sea side serve the double purpose of protection to the hillside, and to those who might wander too near the precipice; at the same time they add greatly to the apparent dimensions of the gardens, giving the impression of ample



VILLA GÜTLAND

Greek sun. Small, shady avenues radiate from the court and lead among beds of geraniums, pansies, lilies and what not, their box-borders fresh from the closely cropped hedge of the fragrant levantino. A large, throne-like chair evenly and completely covered by the *bossa*, at the south edge of the court, and a splendid date palm standing, with its octopus-like arms, at the northeast corner of the garden, are conspicuous points of interest to all visitors. The general effect is natural rather than artificial, the numerous

size to a plot which otherwise might be too cramped for symmetry.

Jutting out still nearer the precipitous slope of the hillside and directly east of the Villa Gütland, is the Villa Hamburger, and southeast of it the Villa Riedl. One usually reaches these villas by returning to the large open court at the entrance and following one of the numerous avenues which open upon it. The villas, however, are also joined by numerous terraced paths, which skirt the hillside, lined with rows of tall shade trees

and bordered by hedges and vines. The latter on the south side have been allowed to carpet the space between the terraced walks, while at intervals and in unexpected places are to be found artificial springs whose vine-hidden conduits make them bubble naturally from the depths of the hill. Nature, so to speak, has been turned loose on these terraced slopes; her propensities have been directed but not frustrated; so that the whole effect is one of inviting, rustic simplicity.

The Villa Hamburger continues these rustic effects on a larger scale, partly in conformity with its surroundings, but chiefly out of a lack of space for formal gardens. The terraced paths which connect it with the Villa Gütland have been developed into wide, pleasant avenues bordered on the north side by roses and other flowers, and on the hillside by potted plants, cacti and shrubs. A diminutive tea garden canopied with the matchless wistaria which is seen at its best in this section, and a sun-dial which has outlived its days of usefulness, are two points of



VILLA HAMBURGER

especial interest to visitors. The villa itself, which thrusts its head high above all its surroundings, is attractively situated almost on the brow of the mountain, and enjoys a comprehensive view along three cardinal points.

The Villa Riedl, situated still farther to the east, lays claim to more pretensions as a residence than either of the other villas referred to, but to less of a horticultural display than the Villa Gütland. Like the Villa Hamburger, it is located near the edge of the mountain, but enjoys the additional advantages of a small, carefully designed space to the west. The villa fronts upon a narrow drive hedged with levantino and a row of pepper trees. The garden to the west side of the villa, rising a few feet above the level of the drive and protected by a substantial wall capped by a balustrade of ornamental tile, is carefully laid out around a splendid specimen of the pepper tree which stands in the centre. In the north-west corner, shielded from the morning sun by the villa itself, and from the afternoon rays by its own vines, stands



IN THE GARDEN OF MR. PETRALIA

A Typical Garden of the Peloponnesus

an inviting little pergola fitted with all the accessories for afternoon teas. The entrance to the villa is from the side, and is approached through the garden from the west, and also from the driveway, the north entrance being guarded by a stately *mauro-daphne* tree.

One of the chief difficulties confronted by those who would have gardens in this country is the inability of the soil to grow and sustain lawn grass, or, in fact, good grass of any kind. The long hot summers, during which little or no rain falls in certain parts, prove too much for vegetation not fed by long, wide-spreading roots. Of the many who have battled to have green lawns instead of bald pebbles, few indeed have succeeded even in part, and this half success has driven the majority to abandon the attempt altogether. It is this lack of grass and the hopelessness of the endeavor to alter conditions, which go a long way in accounting for the natural effects so many times met with in Greek gardens. The coolness both in appearance and in reality which velvety lawns give to garden spots must be reached here through other channels, especially through foliage; hence, the number of vine-covered walks, the towering shade trees, and the rustic fountains half hidden among the ferns and shrubs.

Let us glance at the "Ravine"—through which flows, the year round, a cool, clear stream of water not unlike the matchless mountain streams of Pennsylvania. This is merely a nature study—but such nature as one may look for only in the land of Homer.

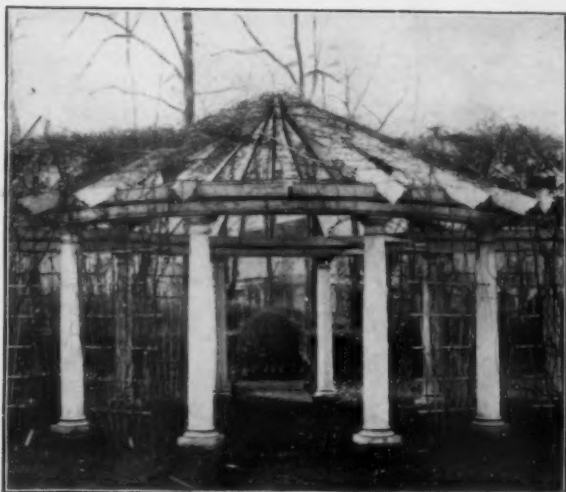
Every condition referred to in the second book of the Iliad is here fulfilled. Here the plane tree flourishes as does the mighty oak of the American forest, its uneven trunk and wide-spreading branches gnarled and twisted into a numberless variety of fantastic shapes. Above is the matchless Greek sky, on either side towering mountain peaks, in the distance the clear blue arm of the Mediterranean, while at one's feet, as if from beneath the very trees' roots, flows the crystal water, the *aglaon budor*, mirroring in its shallows the lights and shadows with every breeze that blows. Given yet the rough altar, the blood-red serpent, and the frantic sparrow fluttering wildly about her brood of helpless young, and the Homeric likeness to that day thirty centuries back, when the fleet of the Achæans rode at anchor in the harbor of Aulis eager for that historic sally against the stronghold of Priam, is complete—it becomes as "yesterday or the day before." It would be folly to tamper with anything so consummately ordered. The only aid to nature is a curtailing of her propensities, the clearing away of the undergrowth, the construction of a rough pathway in and out among the tree trunks, and the natural appropriation of a few of the twisted trunks and of the many grottoes for the introduction of rustic seats and tables. In its simple grandeur a visit to the ravine is a fitting climax for a visit to Gütland, and one leaves with that last taste of nature, mother of art and foster mother of artists, which lends an added relish to all there is to see and feel there.



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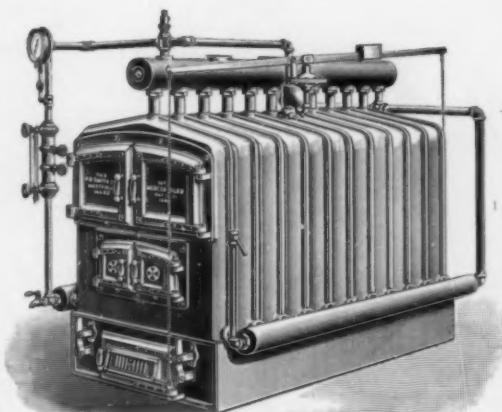
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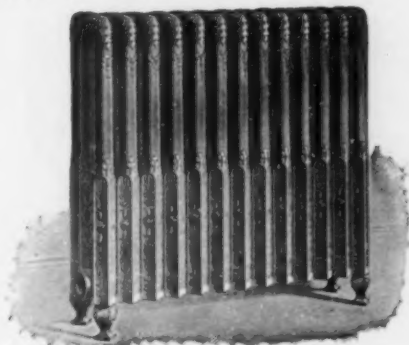
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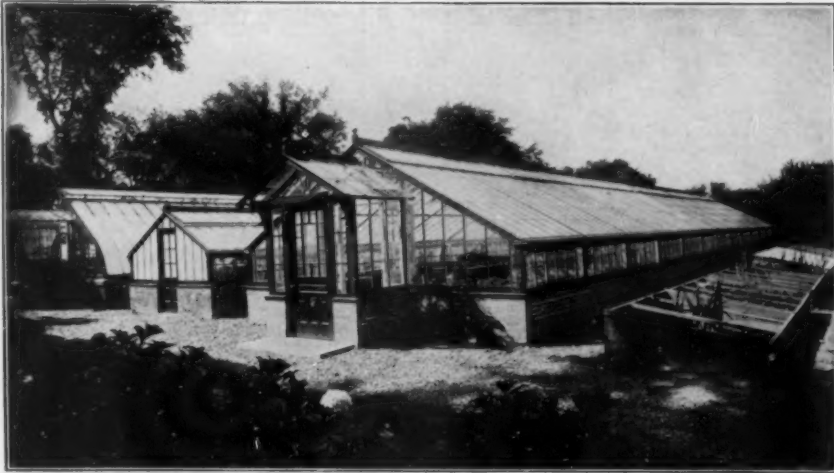
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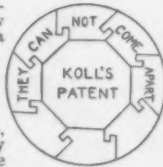
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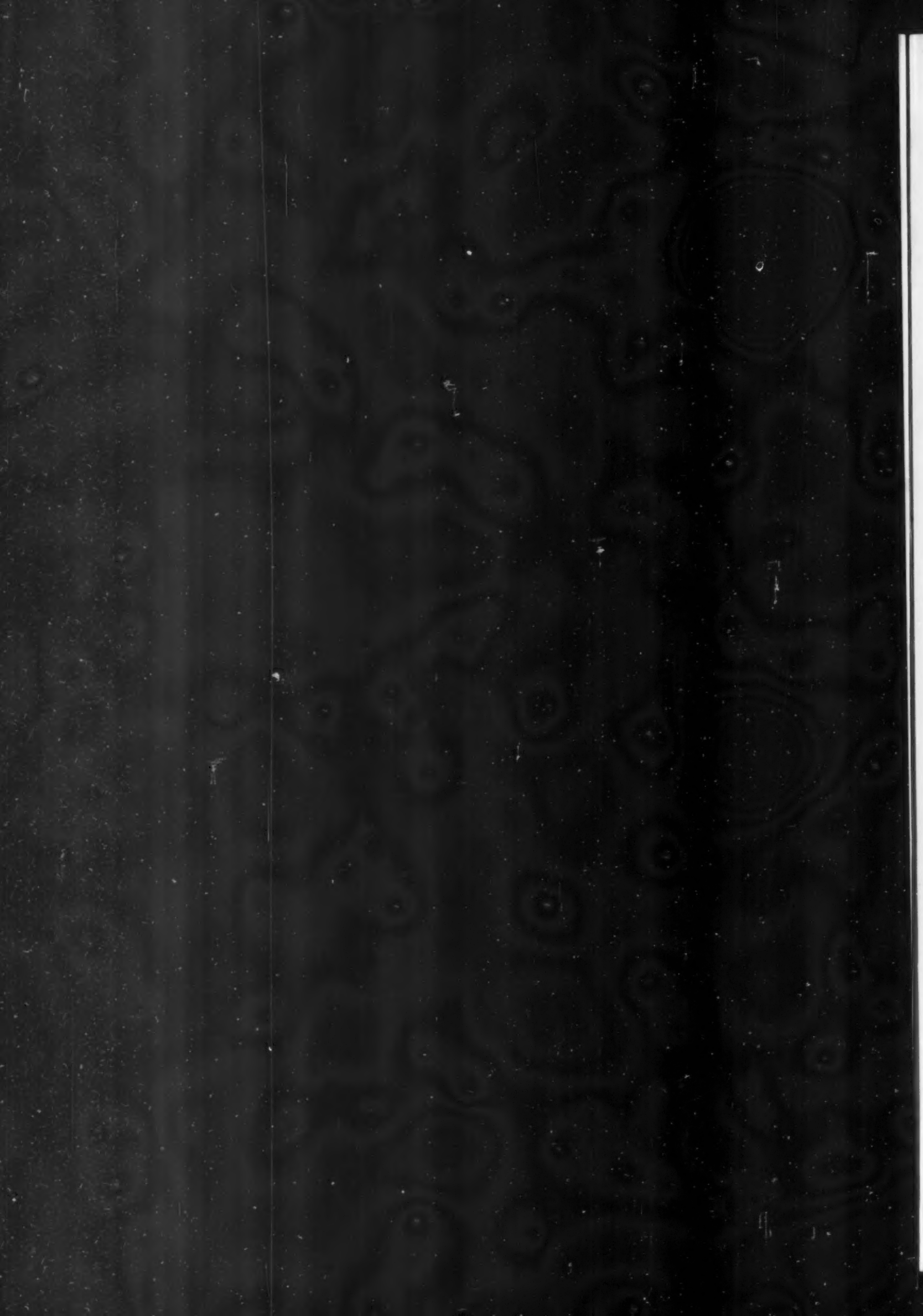
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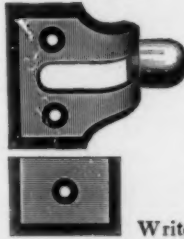
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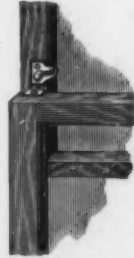
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NOTES AND REVIEWS

THE PITTSBURGH CONVENTION

THE two most striking and admirable features of the Pittsburgh Convention of the Architectural League of America were the enthusiastic and efficient business methods of the sessions—productive of clear-cut and valuable results—and the matter-of-fact way in which the Convention adopted the Beaux Arts propaganda for its own.

This latter action shows that the members have been quick to realize the true significance of the Beaux Arts movement in America and its overwhelming value as a factor in the development of architecture in the new world. In spite of this apparent *volte-face* in the fundamental attitude of the League, it affords convincing evidence, if any were needed, that the League is itself a force of yearly increasing value in the art world, and that the super-abundant enthusiasm of its members is not likely to be directed into inefficient channels. One could not help being struck, too, with the slightness of the difficulties which seemed to present themselves to the members, especially those from the West, where any question of raising funds to carry out the proposed legislation was concerned. This, too, was a most encouraging and inspiriting symptom, and was doubtless fully justified by their knowledge of local conditions.

Mr. N. Max Dunning, of Chicago, was elected president of the League for the ensuing year, and New York selected as the place of the next annual meeting.

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whether they have it or not. If they would impart a little more thoroughness and a closer study of detail into their ideas, a more complete and harmonious creation would be the result. As examples of what is meant, one may perhaps mention that the Model Street was execrably paved, the hospital was placed next to the vibrating automobile shed, and at one of the entrances to the Exhibition one was almost compelled to go on all-fours under a railway track to get to the turnstiles.

As a further illustration, one may perhaps mention that when living at the Palatial Club at St. Louis, where swimming baths, a ball-room, and other luxuries were provided, the facade, though imposing, was so designed that the bedroom windows could not even be reached by the hand, and the floors of some of the rooms were at different levels. Some of the bathrooms were unventilated, and in one case both taps were fitted to the hot-water supply. At the Washington Hotel the steam exhaust from the laundry practically discharged into my bedroom window, and none of the plumbing pipes were of sufficient diameter for comfort. Electric cars in St. Louis were prominently labelled for the Exhibition whether they were destined there or not, and the speed at which these traveled was accountable for a great number of fatal accidents.

It must be admitted, however, that destructive criticism of a vast undertaking like this is superlatively easy, and one was much impressed by the fact that every day could be seen earnest people taking notes of machinery and goods that would be useful to them in their business; and this was perhaps more especially apparent in the Agricultural building, where the intelligent farmers of the Western States studied improvements in plant, machinery, and methods of cultivation in a manner that would have astonished the tiller of the soil on this side of the Atlantic.

One cannot but admire the pluck, the genius, and the overwhelming energy that were bestowed on the Exhibition; many thousands of people were enabled to gain the most useful knowledge through its instrumentality.—*H. Phillips Fletcher, Godwin Bursar, 1904.*

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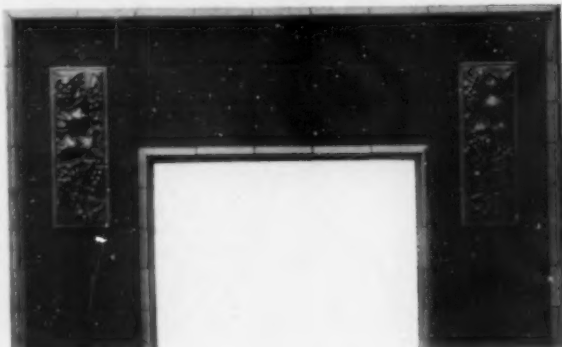
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HOUSE AND GARDEN has been for sale on the news stands during the past two months, and has found more new readers than we anticipated. Although we issued twice as many of our May as of our January number, the edition went out of print in six days. From this cordial reception by the general public, we infer that HOUSE AND GARDEN has been too long hiding its light under a bushel, and we are rapidly removing the latter by accepting subscriptions for a limited time at \$3.00 per year. We have still on hand a number of HOUSE AND GARDEN Binders for keeping files of the magazine in good preservation, and will give one to any subscriber sending us before July 1st, the subscription of a friend who does not take

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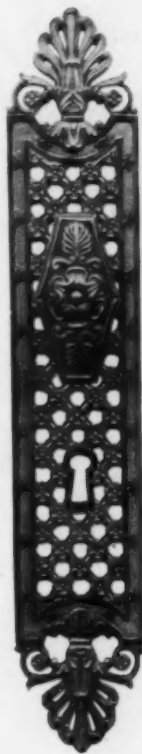
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Houses should, however, be entirely reorganized for convenience in most cases. Country houses are, as a rule, entirely out of date and hark back to comparatively primitive existence. City houses are but products of a shifting existence between the abnormal poverty of the two-room tenement and the houses managed by servants. Neither furnish models, as a whole, for the normal house. It is doubtful if the normal house for this age of the world exists. It must first be created by people living the normal life, the life suited and possible to the least man who entertains moral ambitions. The convenient house, manifestly, may be had apart from the movement for permanent houses. Amongst the ideals of this new house I believe first of all a kitchen revolutionized by rearrangement and introduction of devices for saving labor and for making it a light and airy artistic workshop for the housekeeper; so arranged that work is not disturbed, as in a thoroughfare, by other members of the family with their momentary and miscellaneous needs at the busy part of the day. Then the normal house will be built as though there were children with a legitimate world of their own, and not a world on sufferance into which they are born out of their due time to suffer the pains of lost souls till they get through the fret of growing up. Their needs will be provided for and there will be orderly places for their things.—*E. P. Pressey, in Country Time and Tide.*



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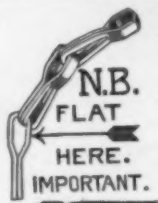


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