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and Decoration

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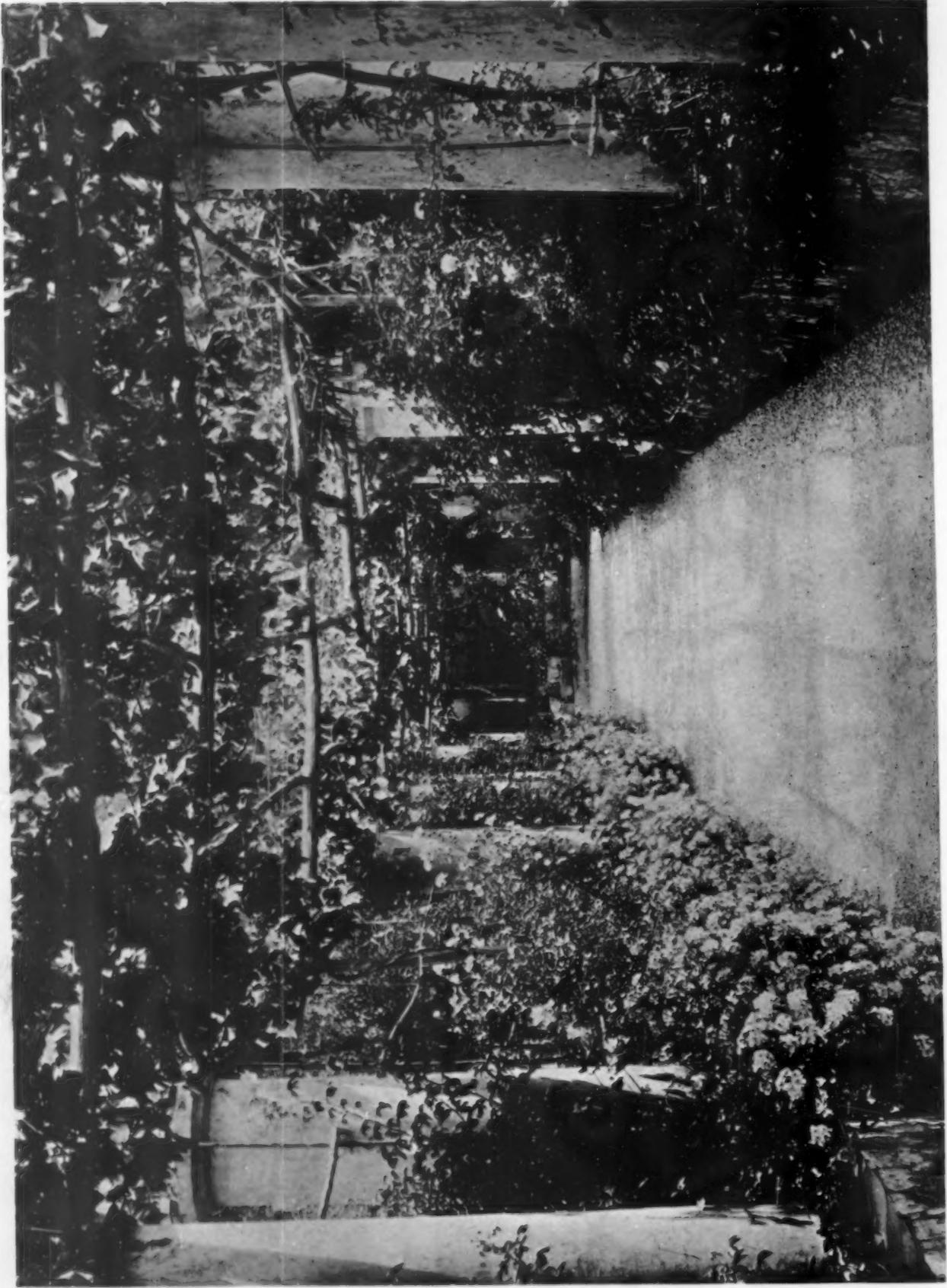
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THE PERGOLA OF THE VILLA CASTELLO IN SPRINGTIME

House & Garden

Vol. II

AUGUST, 1902

No. 8

A LETTER TO PLINY THE YOUNGER, RELATING TO THE VILLA CASTELLO, ON CAPRI

My Dear Pliny :

YOUR letters to your friends Gallus, Domitius and others indicate so keen an interest on your part in villas and gardens, that "I am persuaded you will hear with as much pleasure as I shall take in giving it," a description of the Villa Castello.

You will remember, before you began the study of Stygian villas some eighteen centuries ago, that as you looked across the Gulf of Naples from the brilliant Baiae, your eyes

were pleasantly arrested by the serrated outlines of the island of Capri, and I doubt not that your interest in such things may have led you to cross the bay and examine the twelve villas there which, so your friend Suetonius informs us, were inhabited a century before

your time by Tiberius, the able predecessor of your friend and lord Trajan. You may even have seen the auspicious ilex which, by reviving from apparent death on the first approach of the divine Augustus, so pleased him with this happy omen, as to induce him to effect an exchange of his island of Ischia

for this more fortunate place; and like him, you may have been entertained by the athletic diversions of the Capri youth on the field which still remains the only level place on the island. The neighboring islet frequented by some of his court which he called the "Abode of the Idlers" is still there, but his amiable epithet might now be extended to the whole of the larger island,—at any rate so far as the foreign residents are concerned.



A VIEW OF CAPRI FROM BARBAROSSA

If you were to return in this year of Rome MMDCLV, you would on landing see the crest of the saddle of the island, some five hundred feet above the sea, crowned by the irregular roof line of the village,—for it was moved to this more defensive position

in those centuries of disorder, the sight of which you were happily spared. Toward the western end, you would see a white building superimposed on three great arches, with a round tower and curving steps at one corner. This is the Villa Castello; but to reach it you must proceed by a winding carriage road

A Letter to Pliny Relating to the Villa Castello



THE VILLA CASTELLO, *From the Carriage Road*

The Villa is the Light Building in the Center of the Picture; Beyond is an old Convent

CAPRI, ITALY



THE MAIN ENTRANCE FROM THE STREET

In the Background is a Well Court with Olivanders and Japanese Bamboo

to the piazza of the village, and then by vaulted passages rather extravagantly called streets, under and around houses, until you reach an iron gateway letting in by a broad passage under a part of the house to a little court. In the center of this is a great corn jar, which would perhaps strike you as familiar, out of which springs a red oleander of no mean size. Around the court are Japanese bamboo and Banksia roses, and from one side a marble stairway ascends to the main floor of the house and the general level of the garden.

Mounting this you would find yourself in a long L shaped loggia, the arches of which, closed in winter by glass, open on to the little court and look across it, through the branches of the oleander and the tops of the bamboo, to the garden. On the walls of the first rooms you enter from the loggia, there are placed, as there were at your Laurentine Villa, "cases containing a collection of authors who can never be read too often," and through these rooms you pass over the street by which you came and out on to a large terrace lying in the northerly side of the house above the arches which you saw

House & Garden

from the sea. From here your view is most extensive. The carriage road is some seventy feet directly below you, and the bay is half a mile distant. To the right lies the white town, backed by the hill of San Michele, — although you know it under another name, when it was

crowned by the temple you doubtless remember and when there were races around it on the broad circular road half way up its sides. Beyond this is the sea, blue even as it was in your day and sparkling with



FROM THE TOWER TERRACE

A Winter View looking Northeasterly over the Town; Monte San Michele is beyond

the same light, and still further beyond — some twenty miles — is Vesuvius with its plume of smoke drifting off toward the faint blue Apennines on the horizon.

To the left is a great wall of mountain cliff a half mile away, with the ruined castle of Kheyr-ed-din Barbarossa on the

northerly peak, and beyond, balancing Vesuvius on the right, a half of Ischia shows. In front, is the broad expanse of the bay with white sails here and there, and across it are Naples, Pozzuoli and Baia, beloved of



FROM THE FRONT TERRACE

A Winter View, looking Westerly

VILLA CASTELLO



THE BROAD WALK
Leading from the Dining-room to the Pergola



A WILD PATH
In the Midst of the Garden.—Summer

your countrymen;—for has not Horace said, *Nullus in orbe sinus Bais præluet amœnis*; though I think you preferred a less strenuous pursuit of pleasure than was the fashion there.

But I must interrupt your thoughts to recall you to the house and show you there many rooms to suit your varying moods, or the changing requirements of the season. You will, no doubt, notice the floors of most of the rooms, where you will find worked into various patterns nearly all the kinds of marbles in which you were wont to delight;—the

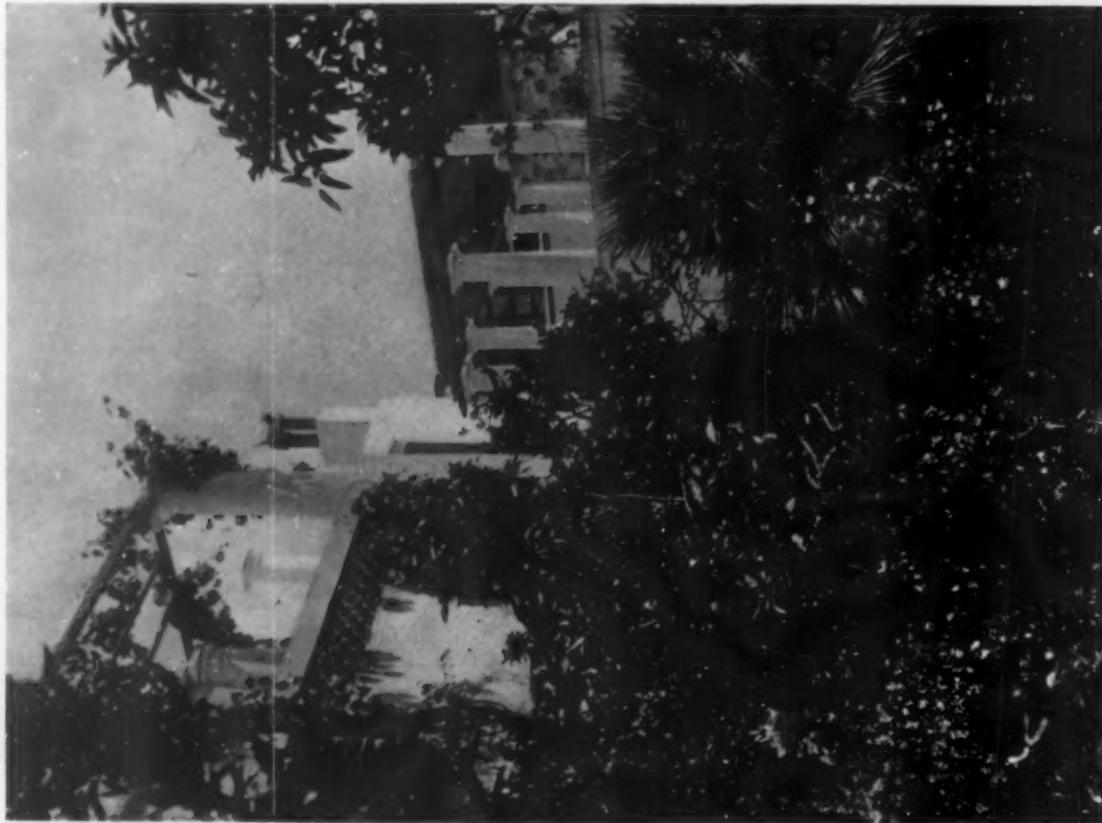


FROM THE ROOF

VILLA CASTELLO

Giallo, Rosso, Nero and Bigio Antico; the Cipollino from Eubœa and the Pavonazetto from Phrygia; the Porta Santa from Caria, Affricano from Chios, Serpentine from Liguria, together with the Porphyry and the Oriental Alabaster from Egypt, as well as the striking Occhio di Pavone, the Numidian and the Phrygian Palumbino, rarely found in as large pieces as here. These and many others were found among the ruins of ancient villas here in times now past when such treasures could still be discovered. Now, lingering no longer in the house,

A Letter to Pliny Relating to the Villa Castello



VILLA CASTELLO



IN THE GARDEN



FROM THE TOP OF THE GARDEN

VILLA CASTELLO

A Winter View, looking across the Pergola

for a garden is more important than covered rooms, we will go out by the dining-room, which, like yours at Laurentium, "though it stands away from the sea, enjoys the prospect of the garden which is just as pleasant." From it, in one direction, we look through the branches—and blossoms, if it be the season—of the oleander-tree which grows out of the little court. On one side is the delicate bamboo, and beyond is a palm and an orange-tree whose principal function is to support a great Morning-Glory, with a Passion-Flower hotly contesting its primacy. From another side of the dining-room we look out, under a bower of jessamine, honeysuckle and Banksia roses, on a broad path ascending a gentle slope between laurel, fig, orange, lemon and plum-trees to where the columns of the pergola shine in the distance. From this path, other narrower paths diverge,—some wild paths and some running with more formality between low retaining-walls. The boundary-walls of the garden

are in the main hidden with orange, lemon and pomegranate-trees, as well as wistaria and other flowering vines, and beyond the southerly wall we catch a glimpse of a wooded, castle-crowned hill, where in the barbarous ages the Capresi found refuge from the pirates,—in the castle, or in the great grotto beneath.

Turning back towards the house we catch glimpses of various parts of it,—here a low terrace and there one high above the arches of a loggia, but not too high for the vines, as well as the Morning-Glory and Passion-Flower, to reach it. The roof is irregular but flat, and bears many columns about which roses and various flowering creepers are growing, most of them from large earthen jars suitable for Ali-Baba and the Forty Thieves. From the roof you can best observe the giant pine-tree which dominates the garden, and the scarcely less lofty cypresses beyond; or you will do better, perhaps, to climb to the columned terrace of

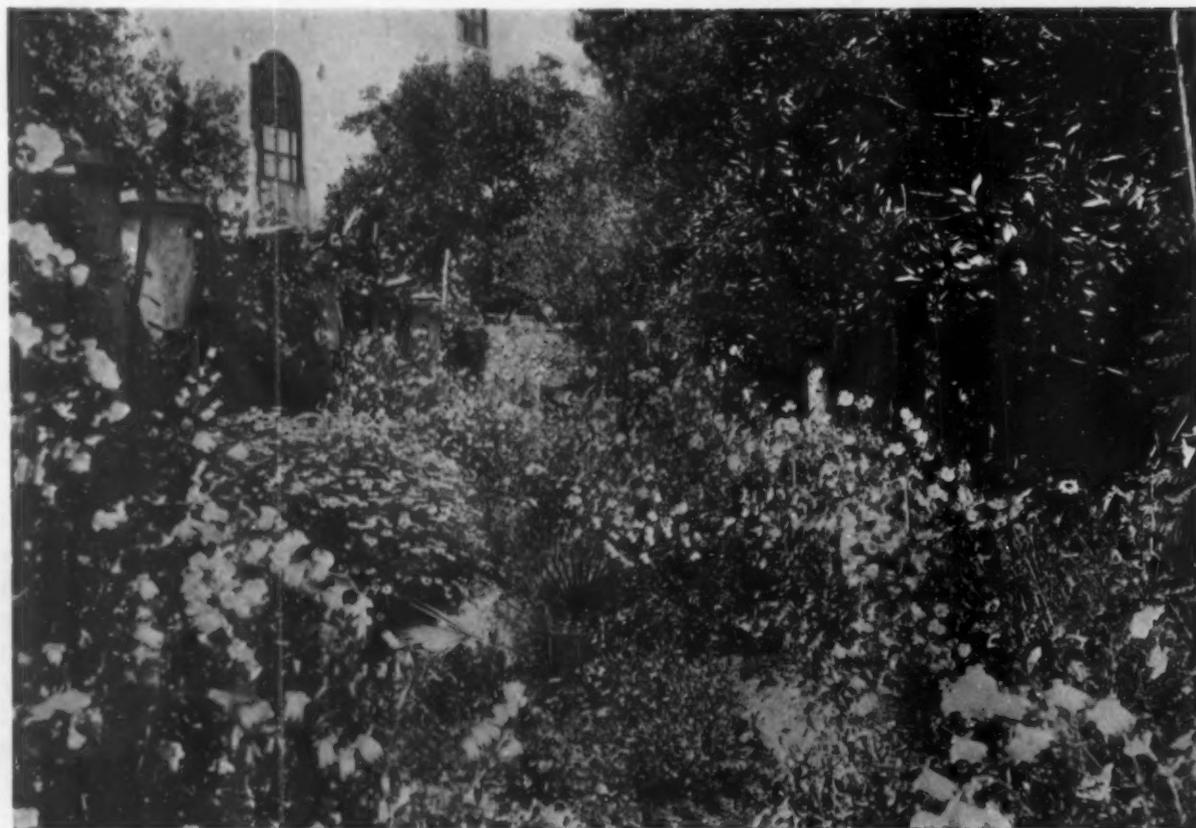
A Letter to Pliny Relating to the Villa Castello

the reservoir at the upper end of the garden and look back over and through the trees to the irregular lines of the house, and over it to the sea and Vesuvius beyond.

The broad path on which you started to go up the garden leads to a court surrounded by curving seats, from which point begins the pergola—a great feature of all Capri gardens. Along the sides, low down, grow wall-flowers, ivy geraniums, nasturtiums and other low-growing flowers, and, higher up, between the columns, solid masses of many varieties of roses. Overhead, the ten foot width is spanned by the branches of the grape vines, and in the summer there is a dense roof of green, from which hang, as the time of vintage approaches, the bunches of many kinds of grapes. On both sides, we can see between the roses rather formal flower-beds where grow the big pink mallows, Canterbury bells, snapdragons, geraniums, the delicate flax, the tall poppies, and such other flowers as may happen to be planted. The climate, being rarely colder than forty degrees or warmer than eighty, permits



THE EAST END OF THE PERGOLA

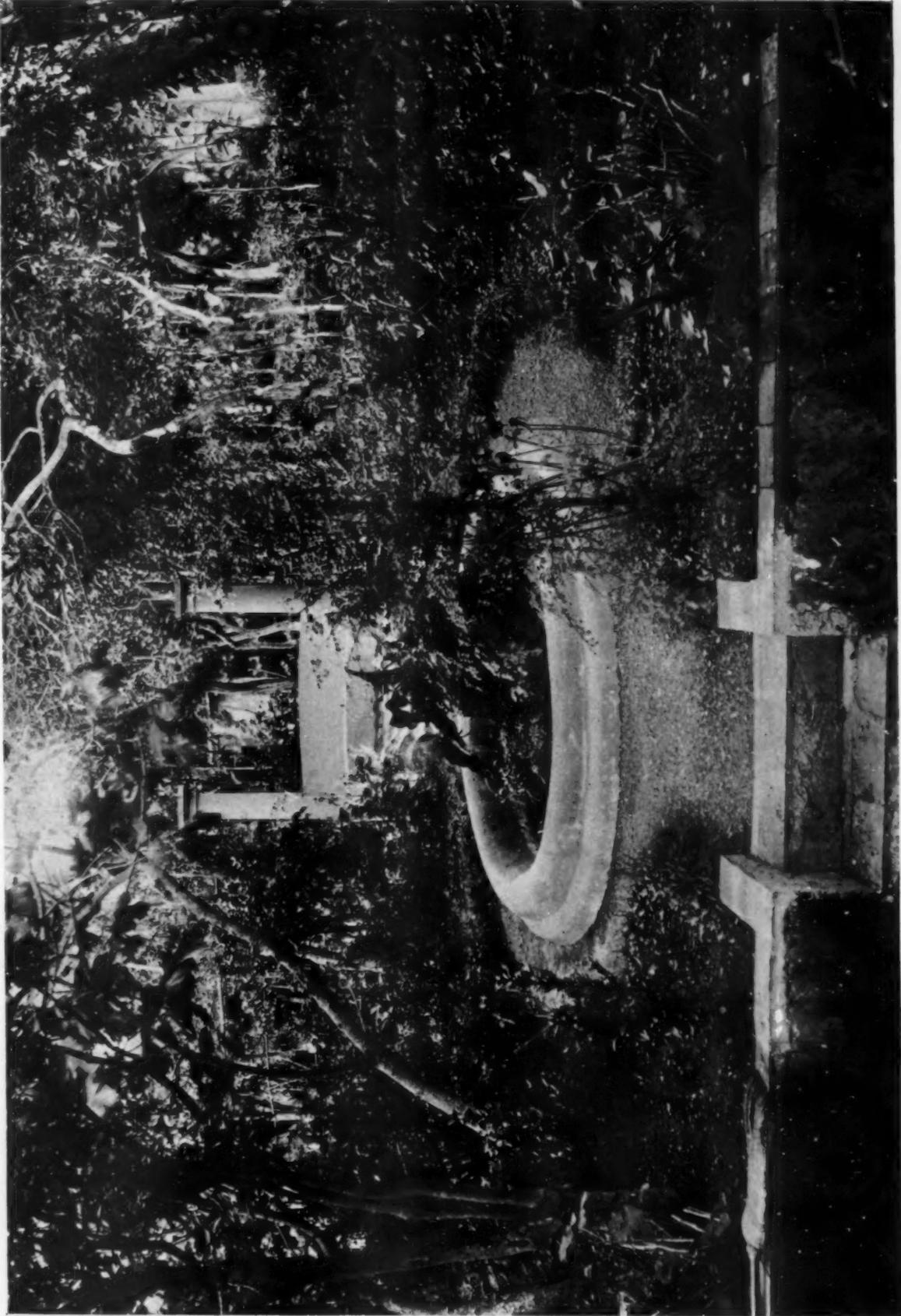


A FLOWER BED

Mallows and Canterbury Bells

VILLA CASTELLO

VILLA CASTELLO



THE FOUNTAIN IN THE GARDEN



AN OLD WELL

VILLA CASTELLO

almost boundless choice. Much of the garden is filled with trees of various kinds, in the shade of which the flowers continue on into the rainless summer later than is common in Capri. Many have ivy twining about their trunks, as you, my dear Pliny, liked to see in your gardens. Beneath the trees you will find no lack of flowers, among others,

the graceful spirea, the marguerites,—here an important bush,—the iris, narcissus, sweet pea, pansies and various kinds of lilies, not forgetting the modest periwinkle and a plentiful quantity of violets. There are also many representatives of the wild flora of Capri,—a flora so rich and beautiful as to suggest that the carefully planted gardens

House & Garden



THE PERGOLA



THE WALK TO THE DINING-ROOM



THE KITCHEN DOOR. *From the Garden.—Winter*

VILLA CASTELLO

A Letter to Pliny Relating to the Villa Castello

of your days were left to grow wild and made themselves at home all over the island.

Traversing the pergola, we turn back towards the house and come to a fountain, almost choked with calla-lilies, and a seat near by from which to observe the water,—for it is a rare sight in streamless Capri. We pass by two old cisterns, over one of which are columns with an entablature. These cisterns were once rooms of an ancient villa, and in fact, all this part of the garden is full of the mason-work of your days, and who can tell what was the Roman name of the Villa Castello?—perhaps you can. Near by is a fragment of an old hallway, now a grotto dedicated to Bacchus and Venus;—

“Of ancient gods these two alone abide
Corroding rust and ruin reaped of time.”

This and other things you may read on the walls, if the ivy and ferns have not obscured them.

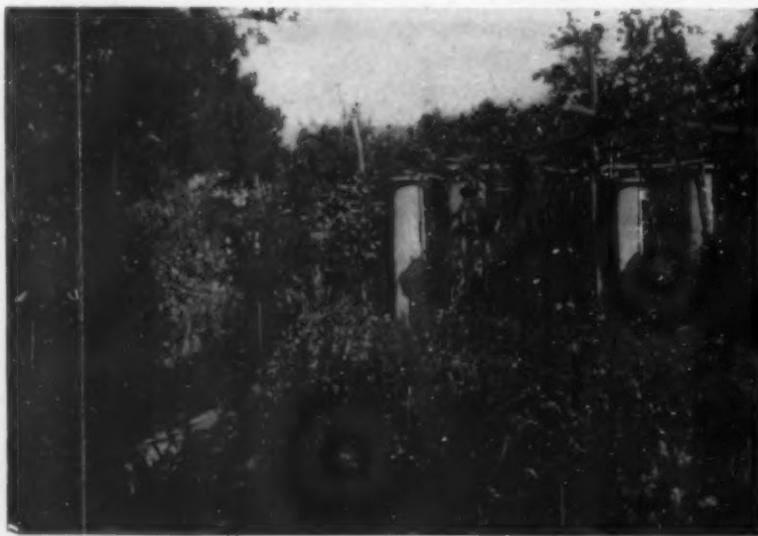
And now, were you here, I should say that there was a bottle of old Capri wine awaiting you, and that more at leisure over

our glasses, we would consider the garden, or you should tell me more than I know of the “*Principis angusta Caprearum in rupe sedentis*,” as Juvenal has it; but as you are not here, I shall say, as you do to Domitius, “I should have ended before now, for fear of being too chatty, had I not proposed in this letter to lead you into every corner of the house and garden. Nor did I apprehend your thinking it a trouble to read the description of a place which I feel sure would please you, were you to see it; especially as you can stop just where you please, and by throwing aside my letter, sit down, as it were, and give yourself a rest as often as you think proper.”

So farewell, my dear Pliny, and in whatever corner of the dim shadow-land you may be dwelling, rest assured that there are some still in the sunlight who remember you and who love the things that you loved,—and what did you love more than villas and gardens?

Farewell,

R U S T I C U S .



A Bed of Poppies at the Villa Castello

A CALIFORNIA HOME—SANTA CLARA COUNTY.

The House Designed by Willis Polk, Architect.

THE counties in the neighborhood of San Francisco are as agreeable for permanent residence as are many localities further south whose names are more familiar in the East. The languorous airs of the

The place is a part of an old Spanish grant called the *Rancho Rinconada de Los Gatos*, meaning "the corner of the cats" (wild cats). It is situated on a gently sloping hillside near the town of Los Gatos.



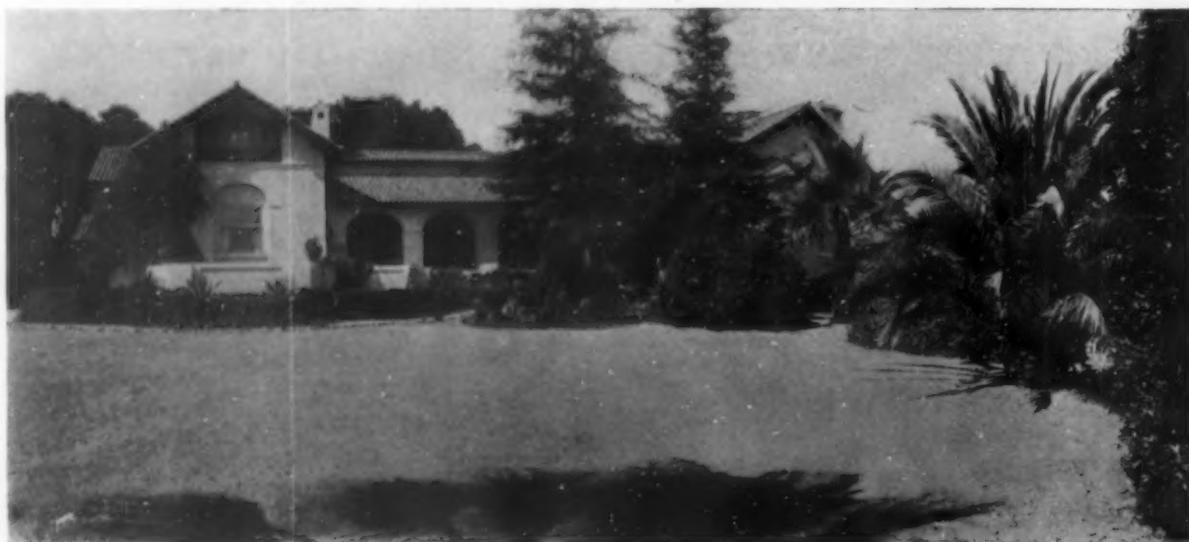
THE WEST SIDE OF THE HOUSE

A CALIFORNIA HOME

lower coast lull mind and body in too sweet a lassitude for many; and to these persons the higher altitudes, such as those of Santa Clara County, hold out a perpetual welcome. The house and grounds illustrated here are those of an Eastern family, long since voluntarily exiled from their Philadelphia home, and the development of the grounds shows the extent to which the owners have become acclimated.

The house faces east; and lying as it does, about three hundred feet above a valley, it enjoys a superb view in that direction. Across the valley are the mountains of the Coast Range. Mt. Hamilton rises above its neighbors there, and the celebrated Lick Observatory is seen upon the summit. An avenue of orange trees leads from the public highway and emerges upon an open lawn before the house. Two palm trees mark

A California Home



THE FRONT OF THE HOUSE

A CALIFORNIA HOME



THE OPEN CORRIDOR

A CALIFORNIA HOME

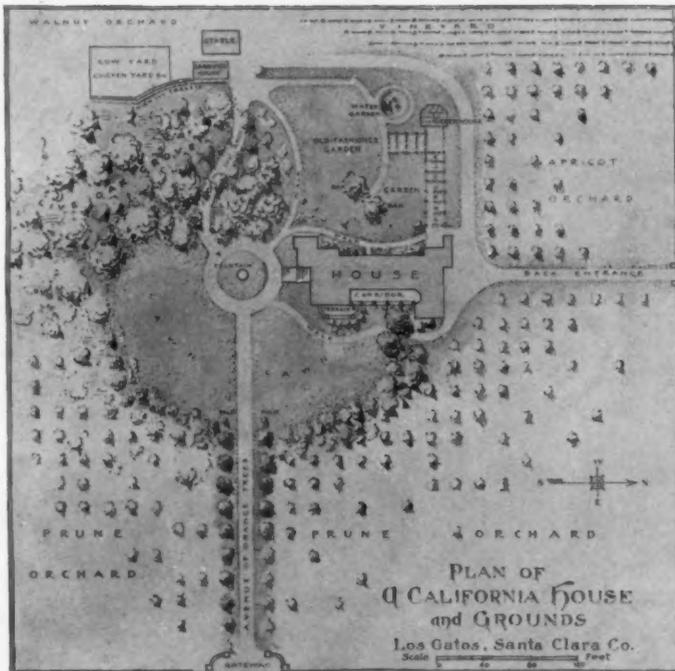


FROM THE TERRACE

A CALIFORNIA HOME

the end of the avenue at a point where low ivy supersedes the orange trees as a border to the drive. The lawn is pleasantly confined at one end by a grove of live-oaks; and along the rest of its boundary are mixed shrubbery and trained vines, suitably dividing the regularly planted orchards from the freer outlook commanded by the house.

The old California missions



THE PLAN

A CALIFORNIA HOME

have plainly been the starting point of the architectural design. Those Mexican pioneers who built in California nearly a century and a half ago have left their impress on the land, even though many of their picturesque monastic establishments have now crumbled to unrecognizable ruin. The quiet simplicity of those buildings, their low elevations, helped by the low

A California Home

angles of their roofs and gables of wide spreading curves made fitting outlines for the genial landscapes of California. Add to this the romantic story of the early fathers, the fortitude and zeal of de Galvez, Junipero Serra and a dozen other leaders, and there is sufficient impulse for the attempt to reproduce in modern houses the beauty of a San Juan Capistrano, a San Fernando or San Juan Bautista.



THE GARDEN GATE

The above structures were cruder in detail than some of the other missions; but in the design of the present house, the spirit of all the buildings of that early period, rather than that of any special group, has been successfully expressed by the architect, Mr. Willis Polk. There is an agreeable absence of fussy detail; the parts of the design are large; and wall surfaces have been broken by openings as little as possible.



THE SOUTH END OF THE CORRIDOR

A CALIFORNIA HOME

House & Garden

The low walls are covered with a nearly white rough stucco made to look as much as possible like adobe, the material of which the missions were built. The roofs are of the so-called "Mexican" terra-cotta tile, of a bright red color. The principal feature of the front of the house is a broad open corridor, one end of which is shaded by two redwood trees,

chicken yard. Immediately to the west of the house, is a space enclosed upon the north by a recently constructed pergola and also by a single screen wall which projects from the house and contains the garden gate—an entrance to the pergola. In the topping of this wall the curbed gable at San Luis Rey Mission has been reproduced. At the farther end of the



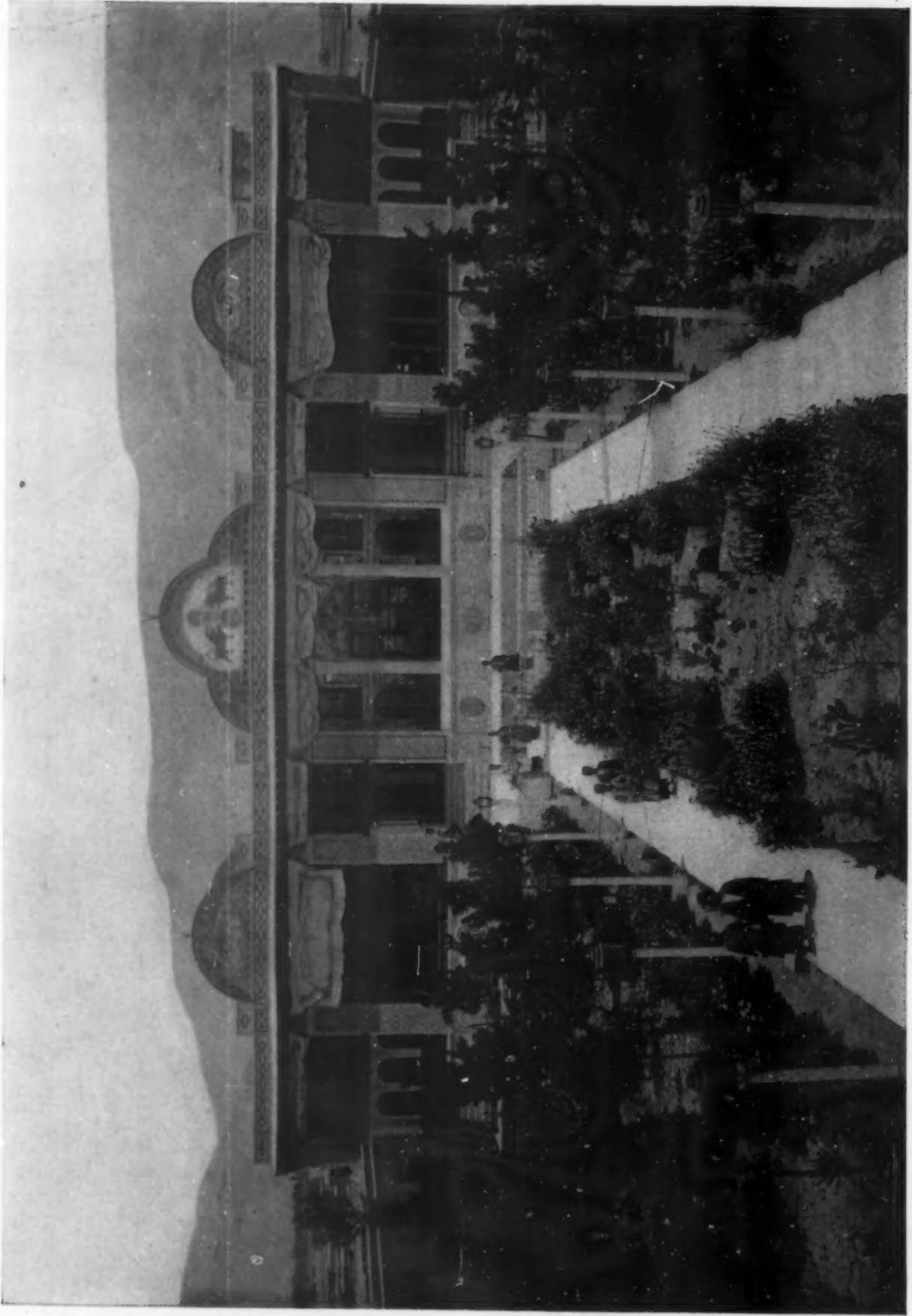
THE NORTH END OF THE CORRIDOR

A CALIFORNIA HOME

planted in 1883,—the *sequoia sempervirens*. In an interior view of the corridor on this page is a wall lantern from the mission of La Purissima near Santa Barbara. On the opposite page, the other end of the corridor is shown; where, beside a beautiful low doorway, stands the *papyrus antiquorum*.

The live-oak grove penetrated by a drive over which an ivy arch has been reared continues to the southwest of the house and screens the stables, the coveyard and

pergola is the greenhouse before which a walk turns leftward to an old-fashioned garden. Lilies and lotus thrive in a water-garden beyond the greenhouse. Surrounding all are orchards of apricots and prunes—the latter that sweet French variety which dries perfectly and is as fine as can be found anywhere. The whole scene is one of blooming verdure from which the bright red roofs of the house appear against a sky of wondrous blue.



A NOBLEMAN'S HOUSE AND GARDEN IN TEHRAN

GLIMPSES OF MODERN PERSIA.¹

II—EXTERIOR AND INTERIOR OF THE HOME.

ELABORATE doors and gateways are a Persian tradition, to the proof of which the portals of all the old-time monuments add their share. Modern inanition has resulted in a general abandonment of pretension in this direction, and the entrances to some of the most attractive homes, nowadays, are merely the severest of doorways in a grim expanse of wall. But even now, a Persian, strenuous in the effort to outshine his neighbors, builds a showy portal of hard brick, usually in color, giving in its variegations some crude suggestion of the old enamels. Sometimes, by way of piling on the splendor, stucco figures are added, of rude design and harsh coloration, suggestive, somehow, of lower Italy. It is more than likely that the workmen, having accomplished this horror, will leave unfilled the pit caused by their excavation for the foundations, and trust to time to bring it up to the street level. Such are minor details.

been most expert. At night this inner entry is usually lighted. The Persian has a passion for lights, and there are few gardens without one or more post-lamps lit at night, though the streets outside are dark as a moonless desert, and whoever traverses them must have servants going ahead with huge Japanese lanterns, to reveal the numberless pitfalls in the way. It seems as if, in the time when Persia built up to its inspirations, the broad walk surrounding the garden, allusion to which was made in the preceding paper, must have been bordered by pillars upholding a shadowy arcade. The remains of such are to be seen in the ruins of even commonplace structures; and in the vast and admirable caravansaries which Shah Abbas built throughout Persia, all that part of the building looking out on the great inner yard was constructed somewhat after this order, with a view to cool shelter, since caravan travel is at night and these places were sought for protection from the midday heat. In the best building of Persia, shade has necessarily been an object, but if the arcade was ever popular for private dwellings it has long been



HOUSES AT RESHT

Inside the gate the vestibule often shows an admirable groining in its arches, a trick of masonry in the execution of which the Persian artisan has from time immemorial

abandoned, and save for such shadow as the garden's trees may furnish, the sun's heat beats unbroken on the façades of the houses. To obviate this, in a measure, awnings are much utilized.

In the better class of city houses the walls

¹ Continued from the May number of HOUSE AND GARDEN.

Glimpses of Modern Persia



A HOUSE AND GARDEN IN KAZVIN

are of kiln-dried brick and the foundations of stone. No one need be at a loss for stone already cut, for the buried piles of centuries ago, which are always near at hand and only a little way under the surface, can be looted at discretion. Only some digging and a considerable expenditure for carrying are required. But mud is the handier and far cheaper material. The kiln-dried brick are generally of the yellow variety; the red ones are only used for ornamental work. As a brick mason, the Persian is an artist, and he secures some amazingly good effects even with the coarse, sun-dried product. But whatever the walls be made of, the roofs of houses are for the most part mud, and are eternally in process of repair. After a storm, and particularly if it be a rain storm, it is a common thing to see three or four workmen with a pile of pulverized dirt, a mortar table, trowels, buckets of water and other requisites, patching up the roofs of a house. In humbler dwellings the framework which supports this mud canopy is of the rudest; small saplings, peeled and seasoned, are set into the walls, with

brush or straw laid over them, and the mud fastened thick on these. Some of the more substantial buildings, such as bazaars, mosques and the like, are roofed with tin, brought down from the Caucasian capital or up from Bushire at great cost. Even some private dwellings are tin-covered, but such are few.

It is of prime importance that the roof be kept sound, not for protection to the interior only, but because it is a department of the house itself. The smallest acquaintance with the East demonstrates the accuracy of the many Biblical references to life on the house-tops. In a Persian city in summer-time, the roofs are the general mustering place. The evenings on the great central plateaus are cool, and after nightfall the Persian mounts to his roof, to smoke, and talk, and gaze into the starlit and forever cloudless sky. Often he makes his couch there, but woe to the man whose roof-top commands a view into the garden of his neighbor's *anderun*. To avoid the giving of offence, the wall on the danger side is carried up to the height of a man's head or more.



HOUSES IN THE MOUNTAINS



HOUSES NEAR THE CASPIAN

This leads up directly to what impresses the foreigner as a dominant factor in all that appertains to the Persian home. In the animadversions upon general conditions in Persia, with particular reference to the gardens, attention has been called to the partition of the house in order to secure complete seclusion for the women's apartments. This cardinal point seems to have had a marked effect upon all Persian living. Whether the Iranian be more secretive, or exclusive, than the rest of the world, I do not know, but the atmosphere of any Persian house is strongly impregnated with that suggestion. The street walls themselves are violently repellent to the stranger. The house seems here to be, in an intensified degree, the castle, and it is hard not to attribute it all to this exaggerated measure of sequestration sought for the wives and female servants.

Upon first entrance into the private demesne the idea is forcibly brought to one. Obsequious servants meet you at the street door and escort you with a strange mixture of stolid pleasure and demonstrative humility to the master, who comes forth from his reception room to greet you with "Guhd aafiz," the Shiah form of salutation. In these latter days there is hand-shaking; in a less liberal age the good Mussulman would have shuddered at thought of such a thing. The host ushers you into the house—that is, into his part of it—generally to a veranda, or a room or a small suite of rooms facing the main garden. The Westerner's first impression is that the place is very bare. If the host be of the ultra-conservative school, of which

there are still many adherents, the room contains virtually nothing save the rugs upon the floor and the *kalin kiars* which, in lieu of wall paper, conceal the blank whiteness of the walls and ceiling. On the rugs are strewn cushions, usually near the windows looking out on the garden. Upon these you are asked to seat yourself. Lately, in the northern cities, such as Teheran and Tabriz, it is the custom to provide chairs, especially for European or Ferenghi visitors. They are usually the black, bent-wood, cane-seated affairs made in Austria, though in more palatial homes the heavy Morris chairs have vogue. Discomforting as it is, to the beginner, to squat on the floor Persian-wise, the chairs somehow seem outrageously out of place, and the torture of the native method is preferable. It may be that from two to half a dozen male callers are there, in their robes of black and with the black wool *kulab* caps firmly anchored on their shaven heads. Cautious, they are, silent, alert, intelligent, studious of the stranger, and calmly contemptuous, for all their assiduous politeness. Among them all, Moslem and Infidel alike, the host moves with a grace and tact that is inimitable. Than the cultivated Persian there is not a more finished host in the world. The social instinct is strong in him; hospitality is his sixth sense, as craft is his seventh.

Upon the arrival of guests, servants swarm, expressionless, voiceless, shoeless and therefore soft-footed. They need no orders. In every function incident to entertainment they are automatic. Small tabourets are brought, and dishes of carved silver in heavy relief—

Glimpses of Modern Persia



A HOUSE YARD IN A PERSIAN TOWN



A RESIDENCE OF THE BETTER CLASS

Showing Character of Brickwork and Excessive Use of Mirror Glass

or, as a special honor, of gold—laden high with such confections as no Huyler, I fancy, ever conceived of. There is tea, in diminutive glasses set in fragile gold or silver holders, and cigarettes, with the mark of the Turkish Regie, for the Persian admits that his own tobacco is none of the best. All about, in a circle, are solemn black beards, studiously trimmed, and perhaps tinged with the red of

deferential inquiry after the health of his family—these in the Persian code are rudenesses not to be borne. When the first formalities are over, he will rejoice in showing you about his home, through his greenhouses if he has them, through the flowery reaches of his garden, into all parts of his house, save one. No glimpse of that do you ever obtain, no sound of it do you ever hear.



A HOUSE AND GARDEN IN RESHT

the henna. Never a feminine face, nor the rustle of a skirt nor the sound of a woman's voice. But in their very absence the incessant suggestion is enforced. The sweetmeats, which are urged upon you with enthusiasm by the master, are the work of his women folk, as every one knows; and the proud eagerness with which he awaits your verdict upon them is the highest sort of comedy. Praise of these delectable tidbits is music to him, but the most formal allusion to his wife or wives, even the most perfunctory and

In the architecture of most new buildings there is more or less combination of rectilinear Western with the Eastern elements, the result, chiefly, of Russian influence, exercised through Russian Armenians, who are, in this direction, the vanguard of the Muscovite advance. The older houses are built and ornamented in what must be considered Persian style, though of a late era. There is abundant suggestion in it of the Spanish forms—forms which the Saracens imported to Spain and which have been handed on to



A PRIVATE HOUSE IN THE COUNTRY

Mexico, Cuba, Porto Rico, in fact to all the Spanish colonies. A certain Persian home, overlooking a garden with a water font or basin, is almost a perfect replica, in plan, of an old sugar hacienda in which I once passed the night, near the ruins of Uxmal in Yucatan, save that in the latter all trace of ornamental work was lacking, and the bare adobe had nothing to relieve its gray expanse.

In the façade of the fine Persian house of to-day one would naturally expect to see some survival of the superb encaustic tile mosaic which wholly covered the brickwork of three and four hundred years ago, and which may still be seen on old mosques and caravansaries, now in ruins. This seems, however, to have been numbered among the lost arts of which Persia has such a disheartening list to show. The decorative effects are now confined, in the main, to variegation in the brickwork; but for more elaborate ornamentation, indoors as well as out, the

principal agent is mirror glass, which is wrought into more or less complex designs, on the pilasters and arches of the building's face, over the doors and windows, in short, everywhere. The effect, when the sunlight has full play, is startling, but the thing is almost always carried to excess; and when one has seen the glories of the ancient tile work, its modern substitute seems a tawdry and commonplace resort.

Another item in which the Persian builders are deficient is the construction of stairs. A stair, or flight of outside steps, is to them only a substantial ladder, a means of mounting. The enormous possibilities of the staircase, as we know it, seem strangely enough never to have been recognized by this race,—at least since its early faith was abandoned for the Arab doctrine. Witness to this singular disregard are the steps in all and sundry of the buildings here shown, in which there is no semblance of a balustrade. In old buildings



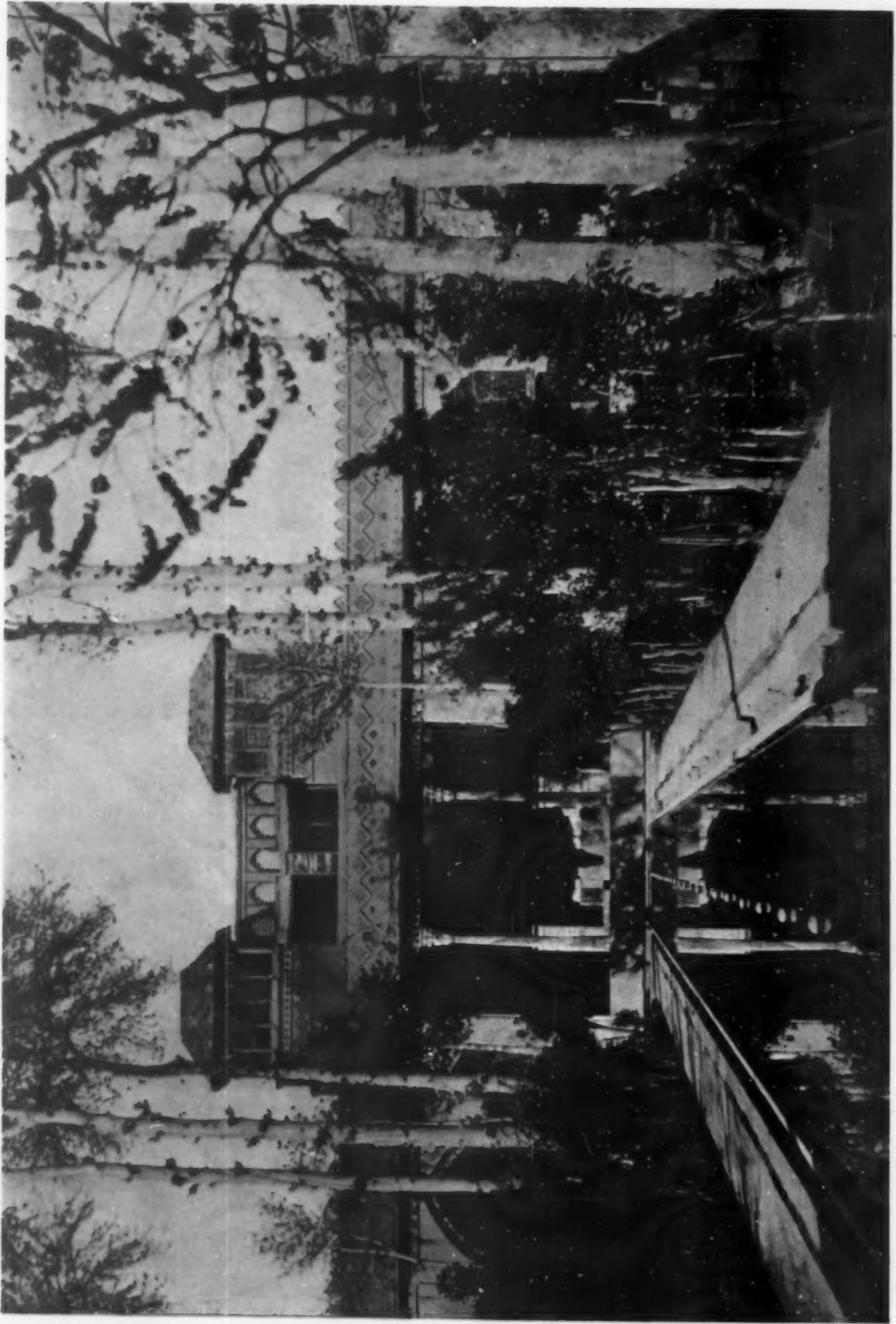
A PERSIAN GENTLEMAN'S COUNTRY SEAT

it is unusual, indeed, for the builder even to have maintained a uniform height of "riser" for the steps. The bottom one is not infrequently twenty inches high, and the others vary, down to a foot, but the shallow steps are usually at the top, indicating a wise recognition, on the part of the architect, of the exhaustible quality of human energy. But the Persian of old, in his voluminous robes, must have been more or less of an athlete to master the difficulty of these lower steps, which to an American in trousers are fraught with danger that it is unpleasant to contemplate.

Fortunately, however, there is, as a rule, little need for stair climbing. It would seem likely that the frequency of earthquakes is responsible for the scarcity of tall buildings. No quarter of the world, unless it be the Italian peninsula, has suffered more from seismic disturbance than has this part of Asia, and almost every city has a record of one or

more partial destructions in the course of each century. Yet the survivors rebuild on the same sites, with fatalistic realization, evidently that one place is as likely as another, and that it is useless to try to dodge one's *kismet*. And they have learned to build low.

If the outside of a modern Persian house is a jumble of Eastern and Western characteristics, much more is the tendency perceptible in the interiors. The chief point of yielding has been noted,—the chairs. It strikes an American as ridiculous to see a room richly carpeted after the manner of the East, and provided with the old-fashioned mattresses all about the walls, but with the cheap and altogether ungainly bent-wood chairs set about here and there, and, likely as not, heavy Russian center-tables of an inferior sort, laden with sundry Western ornaments, always inclusive of one or more European lamps. These have been introduced by the Russian traders, and are to be found every-



AN OLD PALACE IN SHIRAZ



THE USE OF THE PORTICO

where and in every form. Where extravagant display is aimed at, the lofty piano lamp appears. In the shades and ornamentation of these there is a quite inordinate show of cut-glass pendants, such as went out of fashion in America twenty-five or thirty years ago. It comports excellently well, nevertheless, with the mirror glass so extensively used in the walls and windows. And incidentally, the introduction of manifold lamps creates a demand for Russian oil from the wells at Baku, which in past centuries, before Mohammed and his Arabs came, was the great natural temple and altar of the Zoroastrian fire-worshippers.

To return to mirror glass: it is utilized, in rich interiors, wherever the slightest excuse offers; in the arches of the windows, where it is arranged in showy and often beautiful designs, with plenteous leading, in the use of which the glaziers seem quite expert; in large pier and panel plates, to set off or relieve the

wall decoration and add an effect of spaciousness. It is mosaicked into frescoes and other mural ornamentation, in small pieces, for the production of high lights; and with the manifold lamps employed, it is very effective. In one of the accompanying illustrations may be seen a striking but not unusual way in which the mirror glass is used. Sliding windows, reaching almost to the floor and working laterally, when open leave the whole side of the apartment, practically, open toward the garden. The center of these windows is of ground glass, which while admitting light when the window is closed, balks the peeper without. The border, resembling in conformation the arch of the prayer rugs, is inlaid with the mirror glass, inside and out, which makes a curious effect of light, whether the windows be open or shut. In one of the pictures referred to, the likeness of the window to the prayer design happens to be

emphasized by the presence of a prayer rug suspended on the wall.

Before the days of glass, the windows throughout Persia were made with oiled paper, tough and of a peculiarly translucent quality. Even now, this is to be found in plenty, particularly in places remote from large cities or the beaten tracks of travel.

Nothing in Persian ornamentation is more subversive of the cardinal principle of decoration than the broad friezes of oil painting which are common in many rich Persians' houses. They are heavy in color, theme and treatment, and make an apartment top-heavy to the extreme. The Persians are of the Shiah sect, which does not bind itself as the Sunni does to strict obedience to all the Koranic mandates.

It weaves human figures in its rugs, carves historic scenes in its splendid silverware, and paints, with some skill but small schooling, on its bare walls and on many articles of ornament. In device some of the Persian brush workers are clever; in fineness of technique they are phenomenal; but in veracity and drawing they are painfully lacking. Some traveler has remarked that the portraits of all the Shahs since Ismael Sufi look precisely alike. With the natural tendency of the Persian toward profusion, landscapes are presented into which every possible object, animate or inanimate, is interjected with Hogarthian liberality. Conscious that painting is a foreign art, the Persian painters have, barring their efforts at portraiture, usually passed by the indescribable picturesqueness of their own land and chosen, in a great part, European themes, leaving the many-colored, strange East an ever tempting subject for our own artists. It is an additional tribute to the unapproachable climate of Iran

that exterior paintings, such as are occasionally seen on the outer walls above the doorways, endure for years with little if any sign of disintegration.

A word of the *kalin kiars*—the emphasis is equally distributed in the first word, and falls on the final syllable of the second—the prints which are used in so many Persian homes to cover the walls. The best of them are made at Ispahan, I believe. They are

of hand-woven cloth, chiefly cotton, very fine, and in design are cloth versions of the rug. They are in a single piece, of all shapes and sizes; and the patterns, which are printed with many sectional hand dies, in soft colors upon white, are identical with the older and daintier floral designs of the sixteenth and seventeenth cen-



IN THE HOUSE OF A WEALTHY PERSIAN

ture carpets of southern and middle Persia. Their effect, when placed on the walls, is most attractive; light, cool, soft, satisfying to the artistic sense, and most praiseworthy in that, rising above the rug-covered floors, they give an airy, sort of outdoor effect strongly in contrast with what the Persian perpetrates when he sets out after fine decoration. The *kalin kiars* seems to be little known in this country and I have wondered many times why wise house furnishers have not made them popular for the walls of summer cottages, especially in unfinished rooms, and for that matter in certain rooms of town houses. They can be taken down at will, dusted or washed, and returned to the wall, and they are about as cheap as wall paper.

Of heating facilities Southern Persia, being of a semi-tropical climate, has little need; but the middle districts gain from great altitude much of the cold they lose by low latitude, and in the North, winter is not a



THE HALL OF A LARGE RESIDENCE

jest. It is, indeed, a matter of record that one or more persons perish in the snow every day during winter, about Tabriz, although the summer heat there and away north as far as the Volga mouth is at times most severe. A common method of heating is the open fireplace, which at best is a cramped and ungenial affair in comparison with the wide-mouthed and amiable chimneys which we have inherited from Teutonic and Anglo-Saxon forbears. Fireplaces, like love, grow by what they feed on, and where there is hardly any fuel other than dung blocks and dried camel thorns one need hardly look for any fireplace worthy of a backlog. Only in the far north and northeast, and the equally far southwest, between Shiraz and the Gulf, are there any extensive forests deserving of the name. In the rest of Persia, donkey drovers pack brush and thorns and carry them many miles to be sold in lieu of firewood. In charcoal a most prosperous trade is carried on. All this

despite the fact that in the Kurdish mountains to the west, and in other places, there are large deposits of coal, which cannot be mined, because in Persia no stockholders could be found who would trust any possible board of directors out of sight over night with any money.

The really popular heating device of Persia is the *tandur*. It is simple. There is a hole in the floor, underneath which, in a cemented oven, a charcoal fire is built on cold days. Over this aperture is placed a huge frame structure called the *kurisee*. This is covered with blankets and forms a chamber for the ascending heat, into which are thrust the legs of a family, while the heads and shoulders repose on pillows round about. Rugs and blankets do the rest. With a well-fed *tandur*, plenteous pillows, a *kalioun* (hubble bubble pipe), frequent service of tea and a volume of Hafiz or Firdausi, a Persian can pass a comfortable winter's day, but he is a funny sight to Western eyes.

Glimpses of Modern Persia

In the houses of the eminently well-to-do, heat is got from sheet-iron stoves, and the warm months are one long hauling of such wood as may be had from the hills. But the dung blocks are the true Persian fuel. In the humbler quarters the women may be seen hard at work, day after day, manufacturing these squares and piling them up to dry, in the manner of card houses. All this explains in a great measure the unproductiveness of Persian farms. Deprived thus, for a few

actuality of the *anderun* or *harem*, which, as must be the case under whatever set of customs, is the real core and center of the home. It has been the habit to accept the Byronic view of this institution, which may be a truthful one so far as Turkey is concerned, but it is absurd as applied to Persia. There is nothing about it to titillate the imagination; it is a very practical affair altogether. The Persian wife, under the old code, is about as



A ROYAL PALACE CALLED "THE ABODE OF PLEASURE"

centuries, of its natural means of enrichment, the best land in the world would become sterile. For a small degree of heat, and for all light cooking, in fact for some very substantial cooking, the brazier is used, with charcoal, the selfsame affair that is seen in all Spanish countries. Irons, laid across the basin, serve at once for grills and as supports for the pots and small ovens in which boiling and roasting are done.

Before leaving the nominal topic of Persian homes, something should be said about the

near to a social nonentity as a woman can very well be. She is an instrumentality for her husband's delectation and comfort, a mechanism for the propagation of the race. In general, her need of an intellectual equipment is not recognized. If she displeases, from whatsoever cause, she can be divorced with a word. Maternity and presentability, coupled with some small household duties, constitute her mission in life. She welcomes them. She is the best mother that an ignorant woman can be, and collectively, she is as

faithful as is vouchsafed to humans. She visits other women, and is visited by them; she comes and goes, with or without servants. Her costume, which envelops her from head to foot, is her protection, and every Persian respects it. So does she. The coquetry of the veil is a fiction. On the streets, in the bazaars, the demeanor and carriage of the Persian woman, wife, maid or widow, is ideally decorous and circumspect. At home she is serviceable, almost servile. She embroiders, as no other woman in the world can, makes candy and takes care of her children. With the management of the house at large she has nothing to do. The eunuchs and other servants attend to all that and, part of the time, to the care of the children besides. In the rare cases where a woman is proven unfaithful, she may be, and sometimes is, taken out and dropped from a high tower or building, down upon a stone heap or a pavement, which, as an example, is perhaps deterrent.

The Persian as a husband is masterful. It is his privilege to eat alone at the first table—or floor—and be waited on by his women folk. What is left is theirs. But he is liberal in the matter of adornments and creature comforts. He rejoices in his children, and by them his regard for the mother is often measured. He beats his wives if he wants to. Usually he doesn't want to. Nowadays,

indeed, the most progressive Persians are discovering that their wives have intelligences and immortal souls which merit some consideration. Woman's sphere is enlarging, even here. There are pianos in the *anderuns* of many Persian homes now, and teachers come to instruct the occupants to play upon them. The *harem* of the stage, with its score of wives, is dramatic license. The Koran allows only four, though it is liberal in the matter of concubines. These are, in effect, serving-women. Plenty of the best men in Persia have only one wife, and treat her with signal kindness and devotion; the man who embraces the limit permitted by Moslem law is set down by his fellows for just the variety of biped that he is, and is scorned accordingly.

The *anderun* is apart; it is secret; it is an almost undiscussable subject. But the dwelling-place of license and extravagant sensuality it is not. In Persia one cannot help thinking that to open the doors between the women's apartments,—which are the home,—and the rest of the house, to widen the woman's range of mental and social vision, to endow her with a greater measure of equality and of self-respect, would be the salvation of the race. The world to-day is not led, in thought or action, by the sons of women who are numbered and herded like sheep.

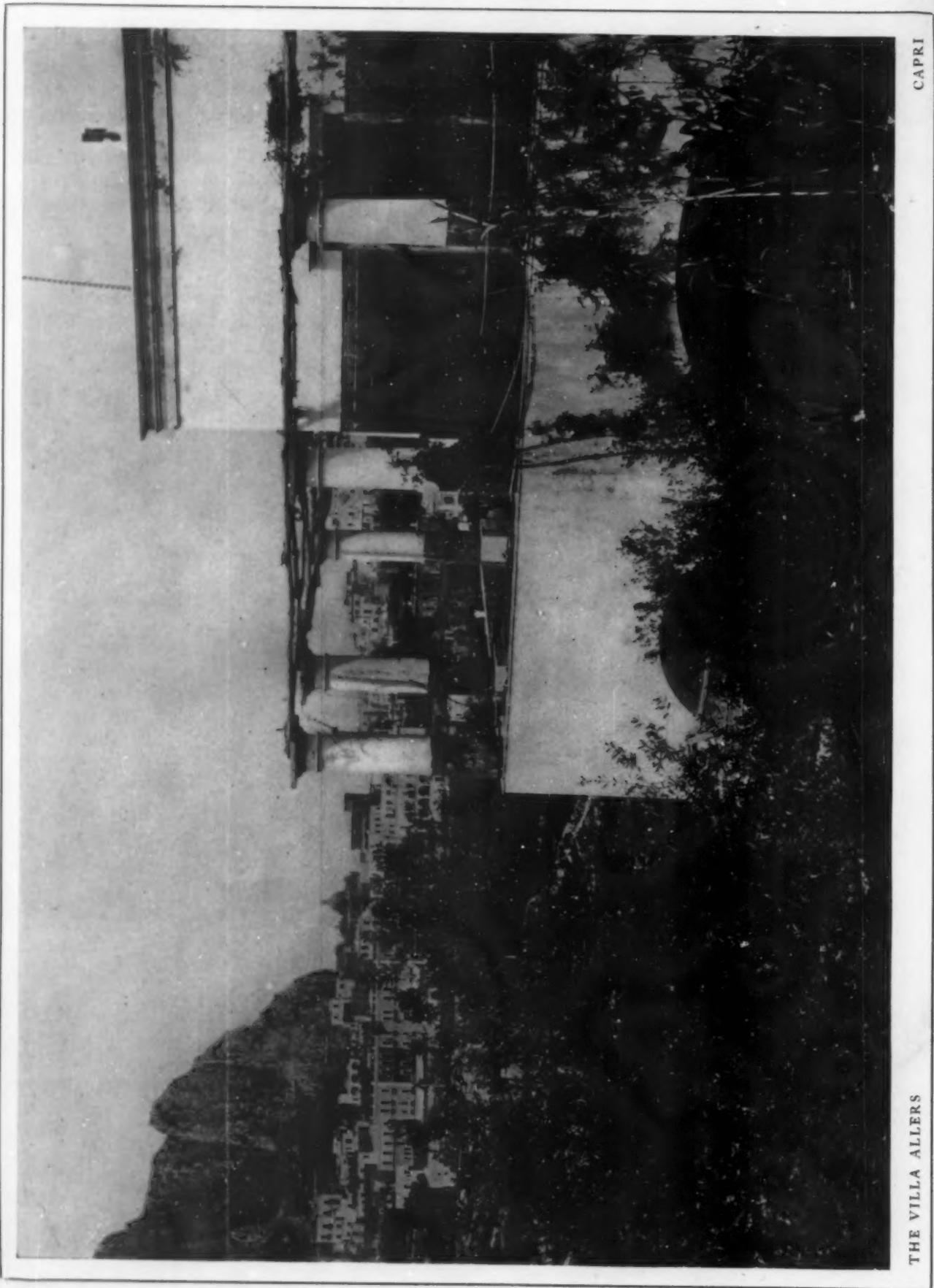
John Kimberly Mumford.

To be continued



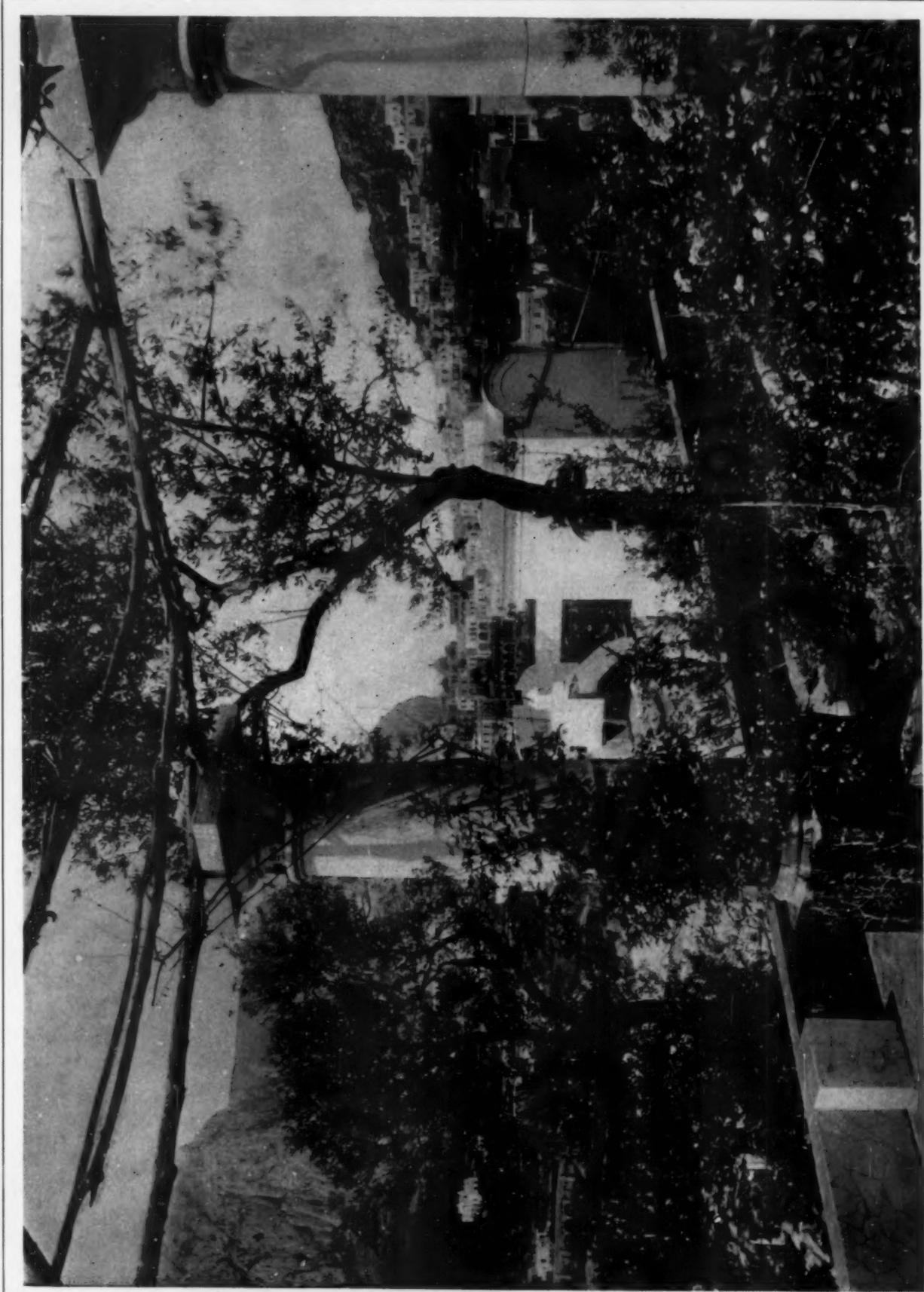
The old "Palace of Forty Pillars" in Isfahan

Terraces at Capri



CAPRI

THE VILLA ALLERS



CAPRI

THE TERRACE OF THE VILLA ALLERS

Terraces at Capri



CAPRI

A CHARACTERISTIC PERGOLA

THE TREATMENT OF CITY SQUARES.—III.

[CONCLUDED]

THE SQUARE BEFORE THE RAILROAD STATION.

IT has been suggested, cleverly and with not a little historical philosophy, that in the modern city the architectural treatment of the railroad station should be portal-like. The argument is that the station is to-day as distinctly the point of egress and entrance for the town as ever in former times was the gate in the city wall. To emphasize this function, then, should be the duty of the architect who would give to his structure an appropriate character. So runs the argument, and in practice the giant curve of the train-shed offers a good opportunity for portal-like effect.

That there is a difference of opinion on this point, that many an architect prefers to screen the train-shed by putting before it a structure that might be a hotel—as it very often is in Great Britain; or an office building—as it so frequently is in the United States—is clear from some of the most elaborate and most recent terminal constructions. The Reading station in Philadelphia, for example, does not suggest the gate of an ancient city wall and the slight suggestion of it in the transition style of the Pennsylvania's old Broad Street Station is wholly lost in the new;



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THE NEW BROAD ST. STATION PHILADELPHIA
Upon the City Hall Plaza

St. Pancras, in London, is plainly a hotel; and the Grand Central in New York, even as remodeled, might be a hotel if one were guessing from its exterior. But architects are not always free to choose, and even difference of opinion is mainly of value as showing that a question has two sides, without necessarily robbing one side of its special claims. And of the three commoner types of station con-

struction in large cities, the portal-like effect is, indeed, more commendable and interesting in its theory than is the hotel or office building disguise or than the structure which is only the glorified or amplified shelter and waiting-platform of the way station and suburb. To make the station frankly the portal to the city is to stamp it with importance, character and an accurate railroad significance.

Perhaps a façade of the Gare du Nord in Paris, as seen from the short street leading up to it, illustrates the application of this principle as well as does any other example. But the station at Hamburg, with the turrets flanking its castellated main pavilion; and the many portaled front of the Gare de l'Est in Paris; and the station in Genoa with its enclosing arms—these are striking examples of this sort of treatment.

And the application of this to station squares? If the theoretical desirability of treating a station as the gate of a city wall is to be urged on the architect, clearly the city itself should be induced to provide such

topographical arrangement as will best emphasize this structural importance of the edifice. Such an arrangement would place an open space before the building; and this, further, will be convenient for the heavy travel of a busy center. It ought to be noted, in this connection, that aside from the public build-

ings of the town, the principal railroad station is the only structure the civic importance of which cannot be unduly exaggerated by topographical arrangement. In the illustration which is here shown of the Gare du Nord, the Place de Roubaix before the station—too narrow in any case—is still further narrowed in the perspective, and there is emphasized the awkwardness and unfitness of a street location.



THE OLD BROAD ST. STATION



THE READING TERMINAL, PHILADELPHIA

In addition, however, to convenience to the traffic, and to the propriety of the plan, this placing of a square before the station, is to be strongly commended on esthetic grounds. First impressions are notably virile and lasting. The stranger must form his first impression of the city from the view which meets his eyes as he passes out of the station to enter the town, and obviously a square will be pleasanter for the room it gives. Some years ago the city of Genoa set itself to improve the space in front of the railroad station. There it placed, appropriately, the statue of Columbus, and in surrounding this with turf and flowers it did so "in order," as the Genoese authorities expressly declared, "that the first impression of strangers coming to our city may be favorable." The like course has been followed for a like reason, though not always so frankly confessed, by a great number of towns and cities. Thus it is that in "station squares" we come upon a distinct and important group of open-space problems. It will be profitable to study a few examples.

The interesting architectural attempt of the *bahnhof* in Hamburg is, unhappily, ill supplemented by the proffered solution of

this civic problem. The illustration shows a space of inviting opportunity in its area. For the converging traffic, which may well demand first consideration—since it is before a station and hence where time is especially likely to be a factor of importance—there is more than sufficient room. This is shown by the treatment adopted. There are broad walks and a very wide expanse of pavement, and the roadways lead directly to the door, and yet large areas remain for planting. A good thing has been done in providing amply for illumination, and the electric lighting apparatus is frankly decorative. But the wide flat spaces that are given to planting are grass plots, enclosed by low wire fences, with their monotony almost unrelieved, the few flowers, that ought to have been shrubs, proving inadequate for the broad area. There is, indeed, an effect of spaciousness; but the spaciousness of lawn that a city can show in front of its railroad station is not very impressive to those who have just been traveling through the open country; and if this effect be ignored, there is here nothing left. The space has no character; and Hamburg, which has elsewhere done much



THE GARE DU NORD

PARIS



THE BAHNHOF

HAMBURG

The Treatment of City Squares



THE GARE DE L'EST

PARIS



THE STAZIONE OCCIDENTALE AND PIAZZA ACQUA VERDE

GENOA

well and courageously, appears, at first view from its land entrance, as failing utterly in its civic art from the mean want of boldness.

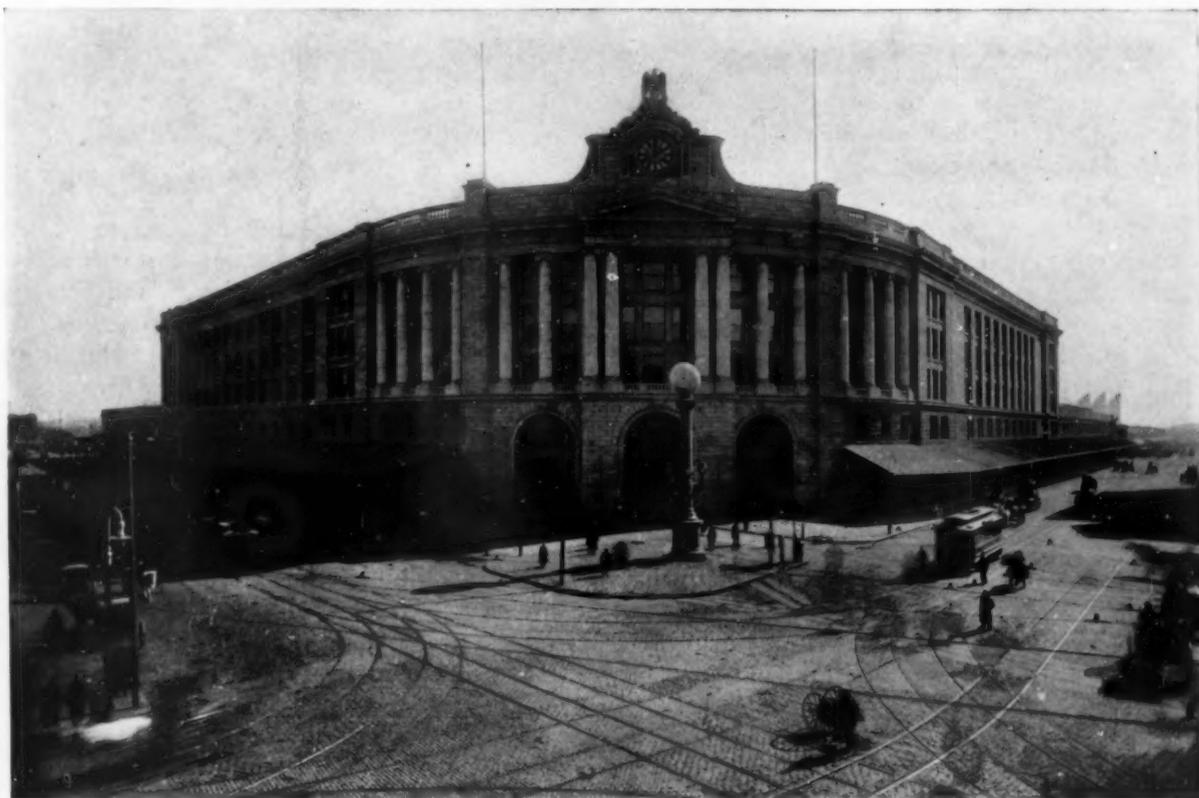
Those who know Dewey Square, before

the new South Terminal in Boston, will find there as inconsistent a failure, and one even sadder. An immense and imposing station was erected on a broad open space—broader

than required by the travel—and in a city that could boast of leadership in civic art. But all the lessons of modern city building were ignored, and the ruin of the space has been permitted by the erection across it of the ugly elevated railroad structure. Pathetically significant is the circumstance that you cannot buy in the shops to-day, though the elevated structure has been long standing, a photograph of the square taken since its ruin was thus compassed. With fond memory pictures are yet sold of Dewey Square as it was before the loss of its artistic possibilities. The space before the North Station is equally depressing, by reason of neglect, so that Boston well illustrates the importance of considering the arrangement of station squares.

In front of the Gare de l'Est in Paris there is a large space, the treatment of which has much of suggestion. Here there is shown how much trees can do to give height to a flat area—an important esthetic principle. The space—of which the photograph shows only a portion—is less a square than a broadened bit of boulevard that has been yet

further widened by converging streets. Tram communication with various parts of the city centers here, as it very properly may, and the transfer, or waiting rooms for the trams is almost the first edifice that the arriving traveler sees when he leaves the railroad station. Paris, with all her love of beauty and her fondness for esthetic display, has here, with abundant opportunity, held herself strictly in check. Without permitting such barbarity as Boston, she has made the traffic her first consideration, and the earliest impression of the stranger is that of a populous, busy city; but, withal, one arranged with singular convenience, and one in which the abundant trees prevent too violent a contrast in the swift transition from rural to urban scenery. This seems a little matter, and doubtless with nearly every traveler the effect will be sub-conscious; but after all, it counts, and the new arrival at the Gare de l'Est finds that he likes his first view of Paris—though if you stopped him at the station and asked him why, he probably could not tell you. When all is said, civic art is the knack of



THE NEW SOUTH TERMINAL AND DEWEY SQUARE

BOSTON

doing the necessary thing in the right way, and its satisfaction is thus quite as much intellectual as sensual.

At the Gare Saint-Lazare in Paris the opportunity is much less favorable. This station is notable, too, among those of Paris because architecturally it represents the English style of construction, in which hotel and station are combined—to the seeming loss of the latter's identity. The place in front of the station is reduced to little more than a court and, the whole space relinquished to traffic, it appears at first as if here the city had abandoned all esthetic efforts. But when one becomes accustomed to the busy scene and takes time calmly to look about, one finds that at this important focal point the civic art which consists in doing the right thing well is still enthroned. The iron fence that encloses the station yard is ornamental, with Venetian masts for decorative purposes at its entrances. The transfer station for the omnibuses stands on a raised platform, defined by ornate clustered lights, making an isle of refuge midway in the crowded pavement. For the small station square congested with the traffic of an important line to a large city, the scene before the Gare Saint-Lazare has certainly good suggestions; and not the least of these—though its application is architectural instead of civic—is the preservation from the hands of the builders of a considerable area that is apparently station property, that it may be devoted to enlarging the cramped area of the street.

If we have seemed to neglect the planting of station squares, it is because landscape architecture is not with them a first consideration. The open space before the station exists first for the facilitation and convenience of traffic, and only secondarily for esthetic purposes. Except, therefore, where the available area is very large in proportion to the travel across it—which in great cities cannot

be often, the value of the land rising exactly as the need for the open space increases—the practical problem is rather that of treating utilities artistically and of making the esthetic best of a probably bad situation than of deliberate effort by gardening. In great cities the station square can rarely be considered a component of the park system. But in smaller communities it can, obviously, be so considered quite often; and as one goes down the scale of population, the point is



THE RUIN OF DEWEY SQUARE

BOSTON

reached at last where the railroad itself, by the improvement of its ample station grounds, can supplement the community's efforts to give an invitingly park-like character to the entrance to the town. At this point it is generally unwise and illogical to bestow upon the station a terminal appearance. Really a way station, it is consistently treated as such; and the edifice, both in its architecture and its setting, follows the lines of a pretty shelter or transfer building in a park. This antithetical position is reached, however, only by a line of gradation as slow and approximative as is the gradient of population and site.

In the principal railroad station at Genoa there is an interesting combination of these two theories of station construction, of which each should have always so pertinent an influence on adjacent civic art. Architecturally, the station exemplifies the city portal

conception. The illustration shows how markedly this is emphasized, not only by bending the station walls so that they do apparently enfold the town, but even by the erection over the converging streets of gate-like arches connected with the station as if a part of it. The open space before the structure is larger than needed for business, and the municipality has gone very thoroughly and consistently to work to give to the incoming traveler a pleasant first impression. At once the community is individualized and set in its proper niche of history by the memorial to Columbus, placed here that it may appropriately be the first sight to greet the traveler's eye. The value of this location for a distinctly civic statue in every town is thus suggested. This, indeed, is the public spirited development of one of the thoughts which lead the merchant or manufacturer in our country to line the railroad tracks, where they approach the town, with screaming announcements to the effect that here is "the home of the kodak," as near Rochester, or of the beer that has made a town "famous,"

as Milwaukee. Having room to spare, after setting up the statue, the Genovese municipality gave to it a park setting. The area nearest the station was not planted, that it might be free whenever needed. The statue, by this device also, was set far enough back for good perspective. Turf and shrubs and trees were planted, that it might have verdure for background; and yet there was retained a thoroughly formal treatment, consistently urban in suggestion. The result is that the arriving traveler's first impression is of a city rich and handsome, while not too large for the softer graces of vegetation; and of a town of the historical interest of which he has full assurance. The departing traveler, on the other hand, has reminder that he is deliberately leaving the delightful city when he enters the portals of its station. It is no urban jaunt he is to take, for apparently he is passing through the city wall.

The new station at Cologne is interesting as an example on large scale of the suburban, or way-station, conception. Architecturally, it is the amplified ornamental shelter of a



THE GARE SAINT-LAZARE

PARIS



THE NEW MAIN STATION

COLOGNE

park; constructively, the train-shed's location parallel to the street iterates the fact that this is not a terminal—though in the direct view this effect is somewhat negated by the great arch of the main entrance. In spite of the latter, however, the impression as a whole may certainly be said to be rather that of a splendid way-station than of the gate that marks the end of the city and the beginning of the railroad. The façade is so long that length instead of breadth can accommodate the traffic, and so the open space before the station is laid out like a broad street with cross streets leading up to it. The spaces between these cross streets are set out as grass plots, adorned with shrubs and flowers, and making a very pleasant introductory to the town. It is worth while to note, incidentally, that every curb corner is rounded—a familiar device that makes much for the convenience of travel; and that the ornate

electric light posts are put inside the grass enclosures, where they can be given suitable bases without infringing on pavement space.

The whole problem has been well handled here, considering the course adopted, and the latter is illustrative of an important type. And yet there was an opportunity which was not availed of, but which is still discernible and suggestive. The tracks entering the Cologne station are elevated, and the main floor of the station would be naturally above the level of the street. That the architects were embarrassed by this to some extent is clear from the high basement plan which they adopted. If, instead of doing as they did, they had built their station at the track level, and had persuaded the municipality to lay out the space before the station in terraces, they could have added vastly to the impressiveness of the structure. The terracing of the station square is an arrangement that



THE NEW UNION STATION

PITTSBURGH

might be often and happily adopted, now that the abolition of grade crossings is so widely demanded, and it need not interfere with the convenience of traffic. The carriage approach can be lifted by grade; and if the van approach, continued at street level,

be carried under the terrace to the basement of the station, there will be a considerable gain from various points of view. As to civic esthetics, it should be clear that in a large city the dignity of town and station, not a little endangered by the "glorified

shelter" conception, can thus be fully assured, while in the low, balustraded terraces urban art has rich opportunities.

Finally, in the case of the station which has lost its station appearance in the new rôle of the hotel, or of the railroad office-building, there is obviously little sense in emphasizing topographically the portal function. On the other hand, while it is always pleasant to provide an outlook of grass and flowers and trees; there is no essential consistency requiring such an outlook for such a structure.

The city planner, coming, then, to a station that has been transformed to all appearances into a commercial structure, will feel little obligation to make its approach other than a street; and if the convergence of travel here demands a broader

space than is usual in streets, he will have done his duty if he grants such space and develops it with that regard for civic esthetics which Paris has shown before the Gare Saint-Lazare, or—better—before the Gare de l'Est. If the railroad erects an office building with nothing more suggestive of a station than a mammoth *porte cochère*, and then walls in the whole construction with its tracks, as has happened in the case of the costly Pittsburg station, which thus rises as a fine office building located on the noisiest and dirtiest of sites, then the city planner may well feel discouragement. But for the city's sake he may still arrange converging streets, for there is nothing that reflects so much upon a city's progressiveness and liberality, in determining the arriving traveler's first impression, as a costly station—for which the railroad is to be thanked—abutting on a narrow street, for

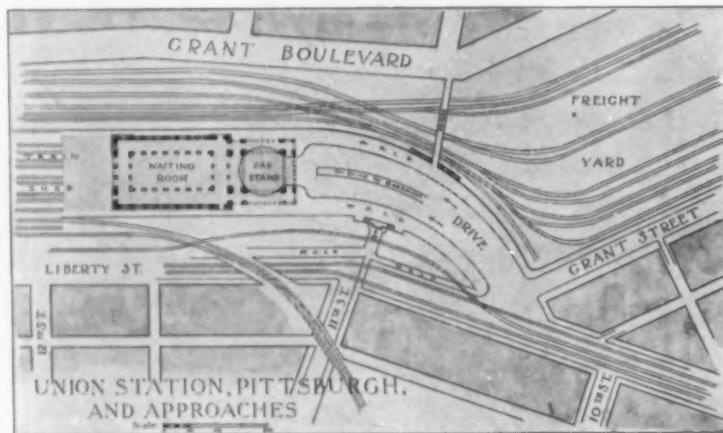
which he holds the city to be responsible. Unhappily, few sights are more common, though there is thus exemplified not merely unprogressiveness and a lack of courageous expenditure, but a policy short-sighted as to the future and involving submission to much present inconvenience. The construction of a new Union Station in Washington has offered to the commission that has in charge the beautifying of the Capital an opportunity for such a rearrangement of adjacent streets. By the planned radiation of these from the

space in front of the proposed station there will be formed a focal center that will make a conspicuous and excellent illustration of what should usually be done.

This problem, then, of the station square is susceptible of three general solutions, these conforming to the

three general types of stations—the portal, the way station, and the disguised. That there should be such conformity—or harmony—scarcely needs repetition. But the first esthetic consideration for the combined construction of any type should be dignity, attractiveness, and fitness—three words that in this connection do not at all stand for the same thing, as the examples have shown. And if these be considered, in both the building and the open space before it, mutual harmony is pretty sure to result. First, then, as in the square in the city's heart, measure the volume of travel through the area and the lines it naturally takes. If there be space left between these lines, so treat it that the area as a whole weds the station to the town. If there be no space, civic art has yet an obligation at this focal point, and will find in the street furnishings its ample opportunity.

Charles Mulford Robinson.



SURROUNDINGS OF THE NEW UNION STATION, PITTSBURGH

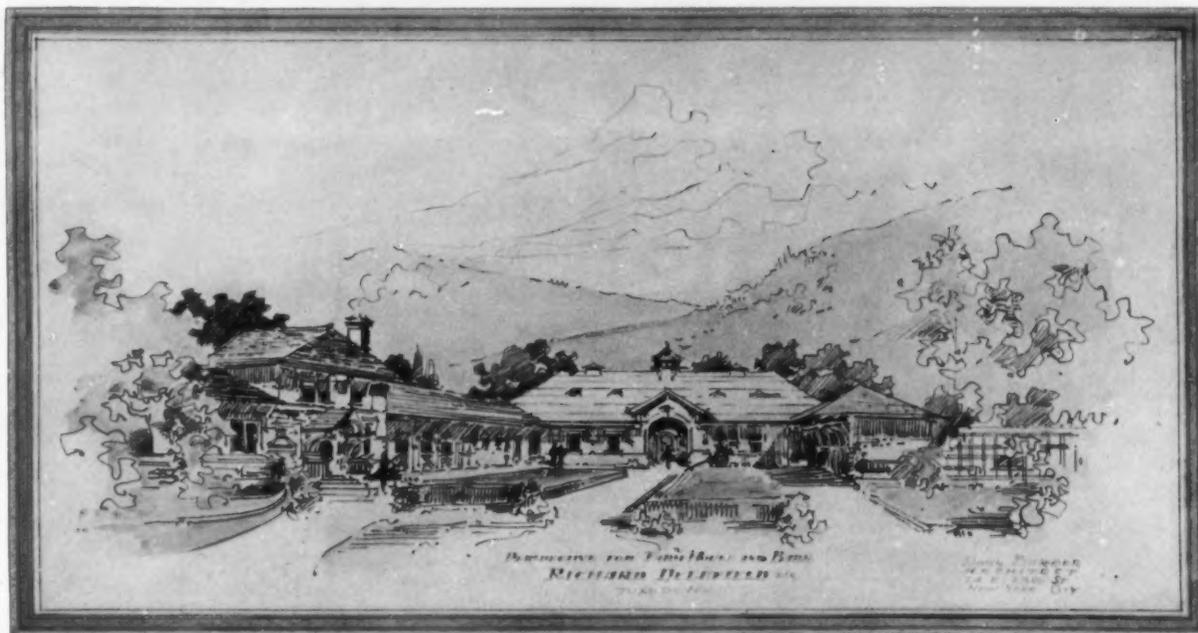
A FARMSTEAD ON A LAKE.

Designed by Donn Barber, Architect.

BESIDE a western arm of the lake at Tuxedo, on the property of Mr. Richard W. Delafield, this scheme of farm buildings was laid out last autumn and is now being developed. Provision for the enjoyment of country life, rather than an equipment for agricultural pursuits, has been considered of primary importance. This a reference to the plan will show. At the margin of the

have been encouraged in order to obliterate the change.

Of the nineteen acres devoted to the farmstead, a large amount of space will be given up to stock-raising upon a small and convenient scale, but the raising of flowers and dairy products will also be actively carried on. The including of such ornaments as two formal gardens will give a beautiful and designed appearance which few so-called stock-farms possess. A driveway, lined with Lombardy poplars, winds diagonally



THE FARMHOUSE AND THE BARN

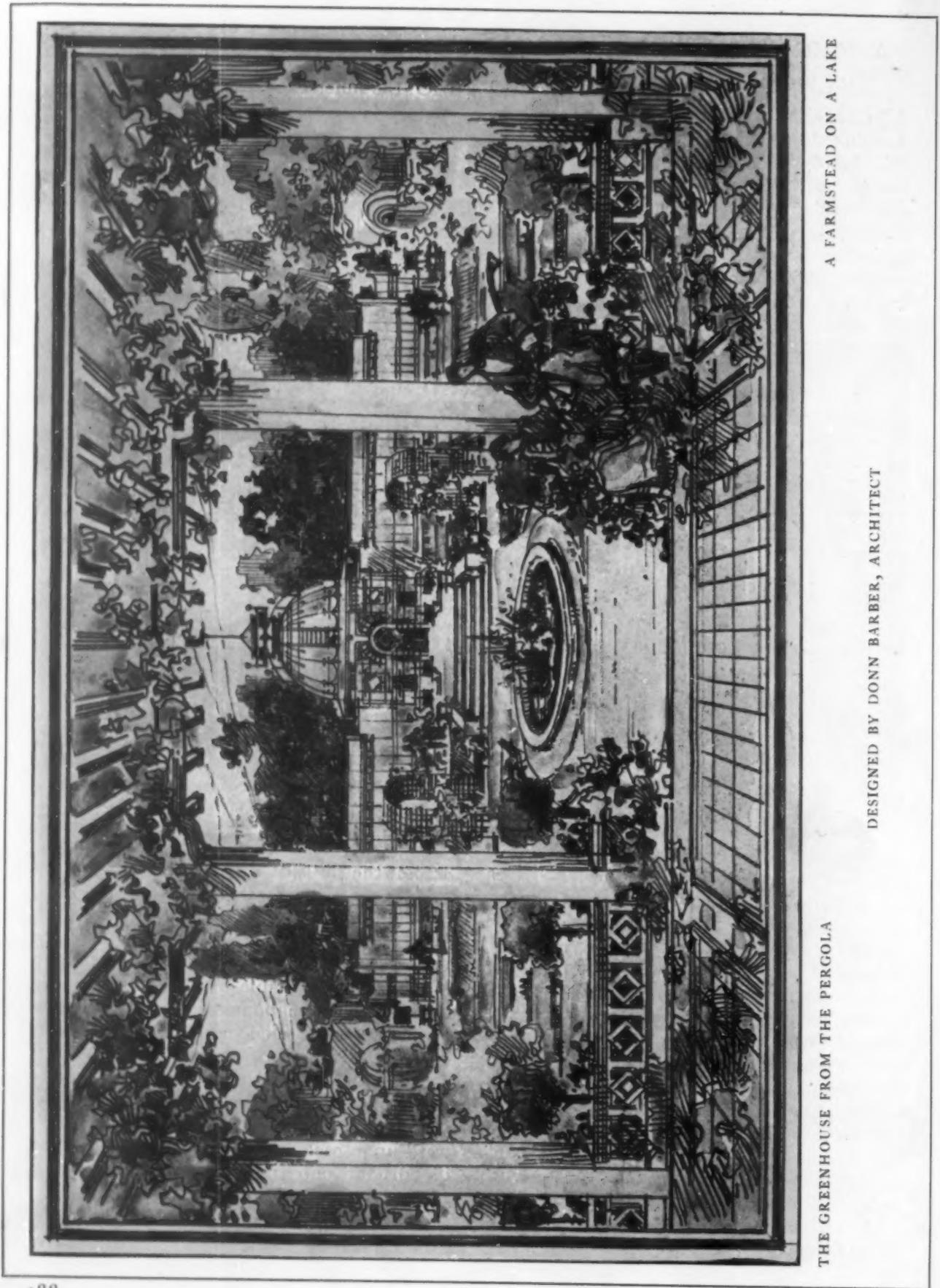
A FARMSTEAD ON A LAKE

lake is a boat pier, where the owner arrives by a launch from his residence, located a mile and a half distant across the water—for the drive by land would be three or four miles. Beside the pier is a boathouse; and a short distance above, the West Lake Road crosses Babcock Brook and skirts the foreground of the place along the base of a hillside. What is now an easy slope leading to the buildings above was formerly a small valley largely composed of swamp land. It has been drained by lowering the bed of the brook and by filling in to a considerable height above the tile drains. Boulders have been replaced on the new land, and the mossy growths and shrubs, characteristic of the Tuxedo neighborhood,

across the hillside to the farmer's house, situated on the highest point of the property and built of light stucco and framed half-timbers. A turning-circle here becomes an axial point from which two avenues depart: one leading to a stable-court and stable; the other to the greenhouses, behind which is a formal garden. The stable-court is flanked by two low wings of equal size, providing accommodations for cows upon the south and ponies upon the north. From the exterior of these wings paddocks continue outward upon each side. Athwart the court at its distant end is the coach-house and stables.

Along the avenue leading to the greenhouse are exhibition lawns for trained horses.

A Farmstead on a Lake



THE GREENHOUSE FROM THE PERGOLA

DESIGNED BY DONN BARBER, ARCHITECT

A FARMSTEAD ON A LAKE



THE PLAN

A FARMSTEAD ON A LAKE

A row of tall trees encloses the space and the brook crosses the northern end. The view in this direction is closed by the greenhouse, but it is opened beyond by a formal garden. The parterres comprise a square, but the few curves which are to be found upon an otherwise rectilinear plan are introduced into them. Walks, forming an enclosing rectangle, surround the garden; and a pergola, joining two summer-houses or gazebos, is being built across the northern end. The vegetable gardens are contiguous to this formal garden upon the north and east.

There is another formal garden upon the rear of the farmer's house. It has square parterres, and is enclosed on the side opposite the house by a hennery. Beside one of

the walks extending to the eastward are the kennels and their yards, and numerous other paths are carried outward into the thick woods, which surround the place on three sides. The studied terminations of these walks give a finish and beauty to the plan. Little architectural ornament, such as elaborate stairways, sculptures or balustrades, is contemplated for the gardens or grounds, but trellised arbors, fountains and bridges will supplement the structural work. At the present time the stables have been finished and the avenues have been laid out. Privet hedges have been set and many hydrangeas and rhododendrons have been planted. The farmer's house and its garden are being built and the greenhouses will be completed by the end of the summer.



NO. 2 WEST DRIVE

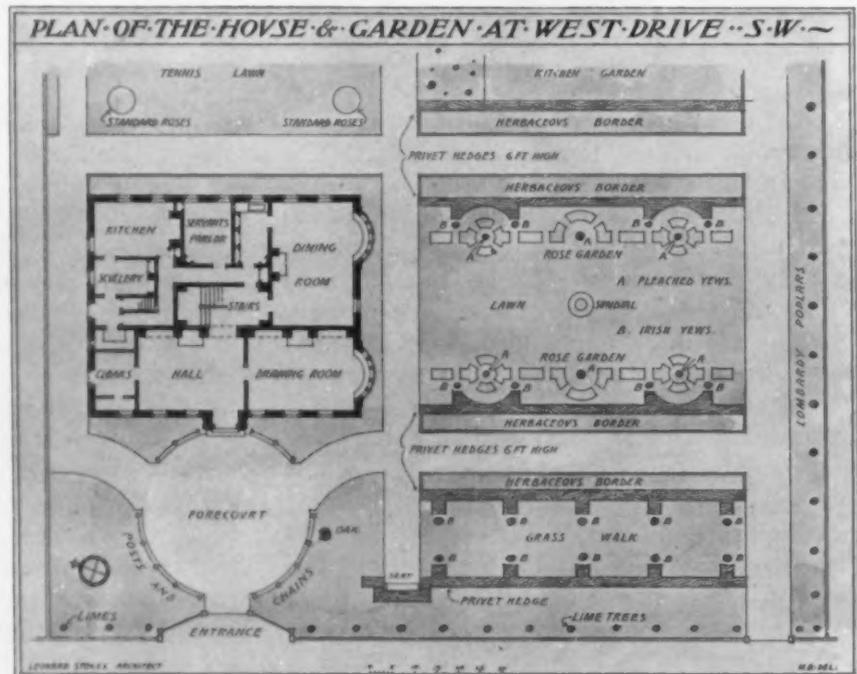
STREATHAM PARK

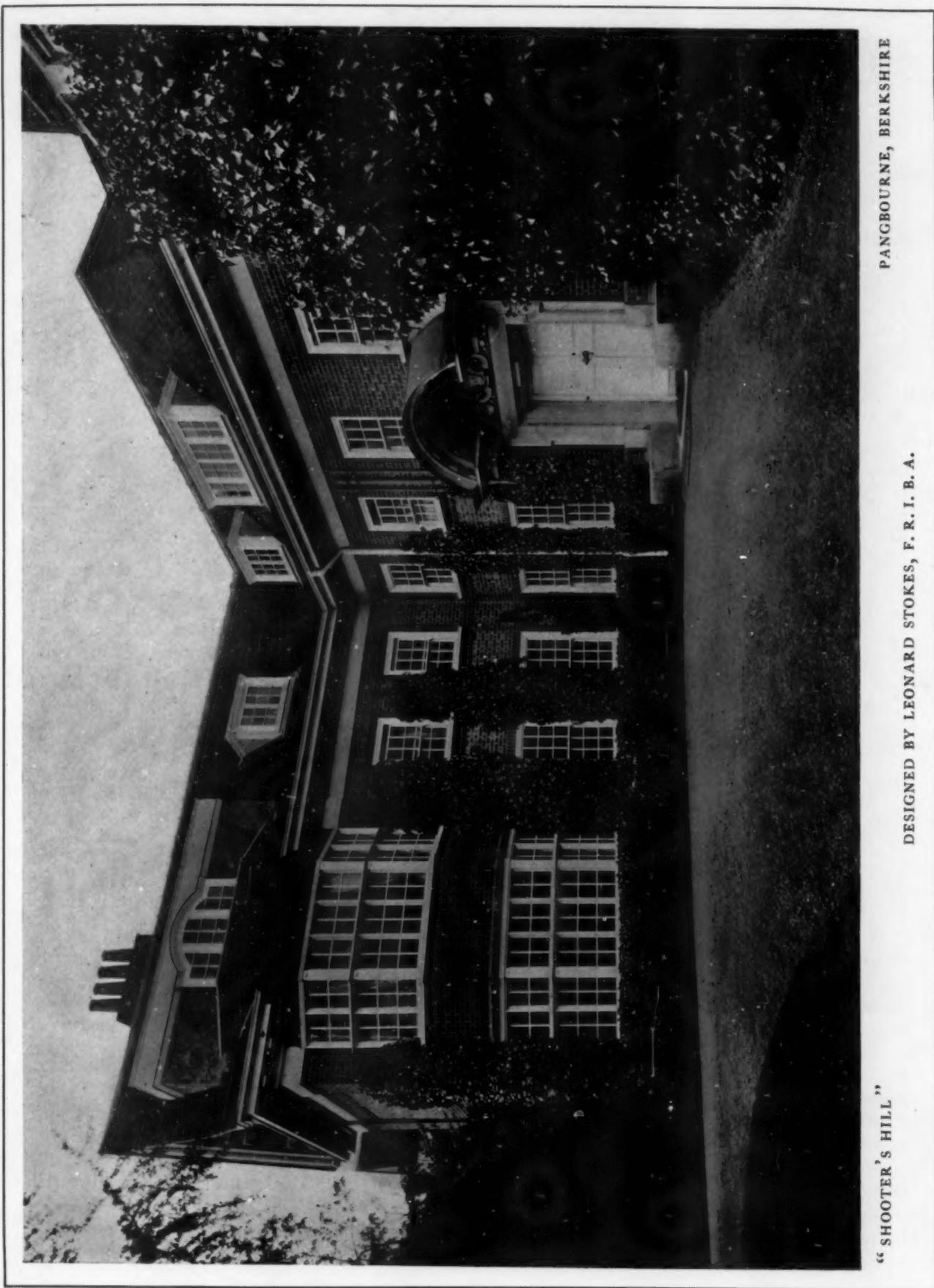
TWO HOUSES DESIGNED BY LEONARD STOKES, F. R. I. B. A.

It is somewhat remarkable that the excursions of the architect ecclesiastical at the behests of the client domestic are not as a rule productive of the finest work. Possibly the inevitable difference between the lines of approach to the two subjects, respectively, more and less free for imaginative treatment, is the principal cause for the falling off which is apparent in house design by church architects. There are many examples of this, and even notable all-round artists, such as the late J. D. Sedding, are not always happy in the dwelling-houses they have designed.

To the domestic work, however, which Mr. Leonard Stokes has been called upon to create, has come the same breadth

of view and good feeling which has so consistently been connected with the ecclesiastical and semi-ecclesiastical buildings he has produced. Of the two buildings under review the house at Streatham Park, which displays in a measure less originality for originality's sake





"SHOOTER'S HILL"

DESIGNED BY LEONARD STOKES, F. R. I. B. A.

PANGBOURNE, BERKSHIRE



THE BILLIARD-ROOM

“SHOOTER’S HILL”

and more of tradition, is without doubt the more pleasing—its simple yet sufficient garden-work is more necessary to its later Renaissance stamp than is the case with the freer treatment of “Shooter’s Hill,” where the indigenous and therefore less apparent formality in the adjacent river and the straight lines made by the hedges to the public road are enough in themselves to give the sobriety required.

In other respects, too, the examples are very dissimilar. No. 2 West Drive is built in a London suburb, on a typically flat and somewhat constrained piece of ground, having no natural endowment save the old oak tree which the architect in scheming the garden plan has skilfully utilized as a centralizing end to the grass walk shown in the illustration. The enclosing hedges to this



THE RIVER FRONT

"SHOOTER'S HILL"

walk and elsewhere are of the humble though sturdy privet, almost the only hedge plant to thrive in London's atmosphere, and are intended to grow to a height of six feet so as to entirely screen the occupants of each compartment of the garden.

A belt of trees, the full depth of the tennis lawn and composed chiefly of poplar and ash, serves, with the privet hedge adjacent, to cut off the vegetable garden from the rest, this small piece of wild garden with its thick undergrowth making a bold contrast to the formal manner which is dominant throughout.

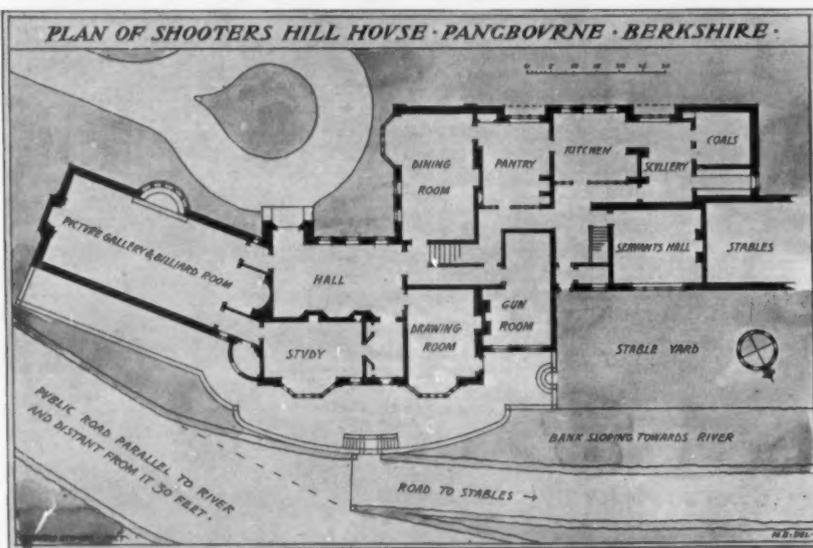
The house is simplicity itself, gray-brown

South-country bricks, red dressings and grayish-yellow stone slates, white painted cornice and window woodwork keep company with the solitary though comfortable chimney-stack, which seems by its ample dimensions to lend a fatherly support to the whole. Within—the rooms are low in the ceiling, treated traditionally yet with freshness, and in their furnishings is displayed a loving appreciation of English eighteenth-century craftsmanship.

That which has demanded artificial means for its production at Streatham, nature has freely supplied at Shooter's Hill, for a more beautiful riverside situation could hardly be found.

It was therefore fitter that the architectural effect should be obtained on wider lines and with materials less restrained in their color scheme. Here, then, are yellow plastered gables, a yellow-red roof and brilliant red brickwork, and in front of these the cool green of the turf and the cooler river. The two buildings taken together form an interesting example of the work of an architect to whom the fitness of things is apparently of very great consideration.

M. B



AN OPPORTUNITY TO ACQUIRE
A SIXTEENTH CENTURY
FAÇADE.

THROUGH the courtesy of Mr. J. Randolph Coolidge, Jr., of Boston, we are enabled to publish on the following three pages a house façade which may be acquired by those wishing to save an interesting specimen of medieval architecture. The structure is in a town of Central France, and is surmounted by a cornice of so-called Genovese design, of tilework supported by three caryatides. The latter part of the sixteenth century has been given as the probable date of the work. Even in those ancient streets where monuments of the past would remain, it would seem, undisturbed forever, changes and improvements must be made, and this little building is now doomed to be torn down.

Hearing this, two late fellow-students of Mr. Coolidge's at the Ecole des Beaux Arts made a personal investigation of the circumstances in order to save the monument, if possible, from destruction. They learned that the whole façade could be carefully taken down and packed at a very reasonable cost, and that the stone was quite firm enough to bear transportation. Hoping to interest an American individual or institution in the cause, they further learned that for the sum of \$10,000 the façade could be bought and transported to a port in France ready for shipment to this country.

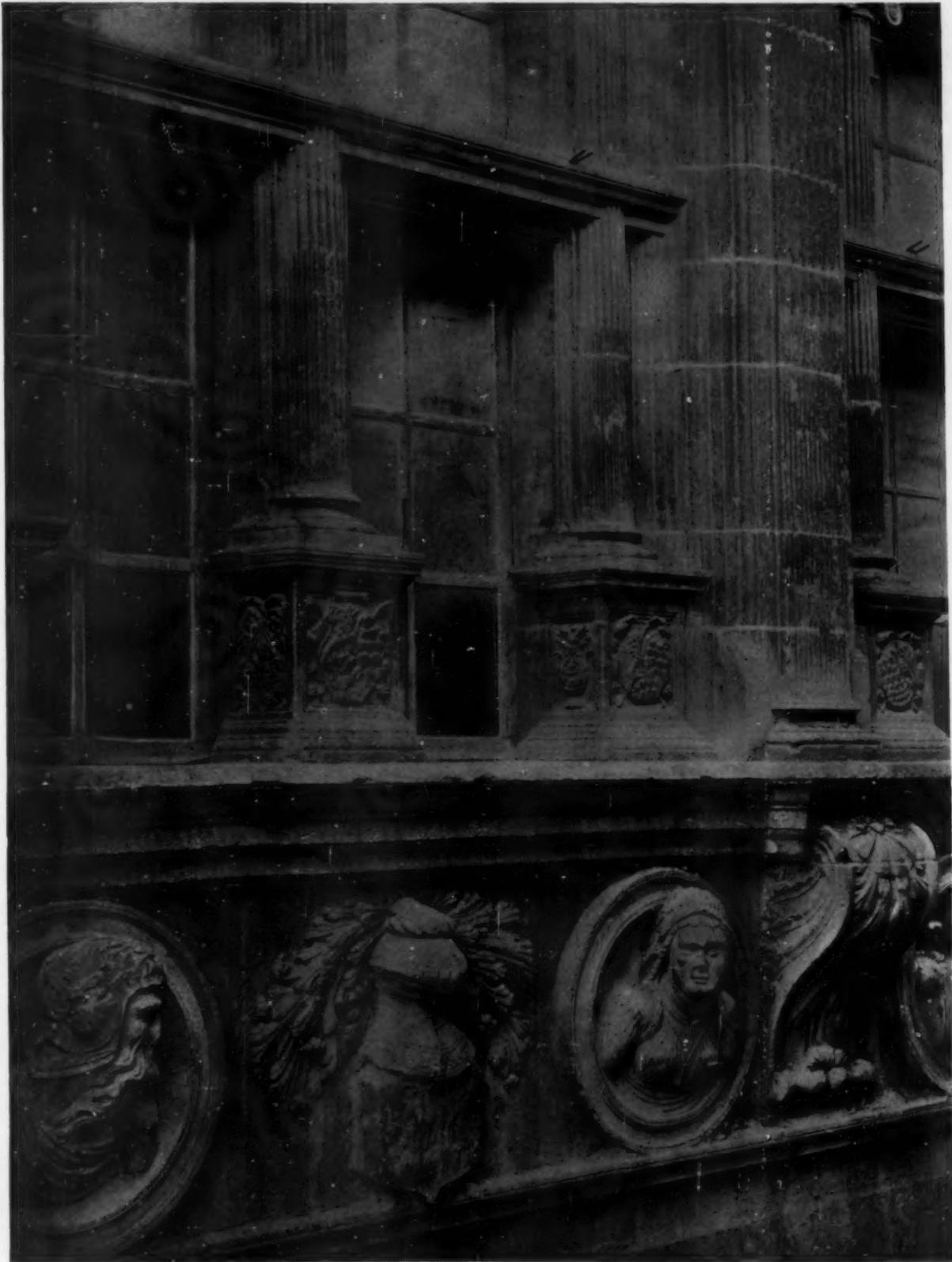
We are told that no part of the building but the façade is of any value or interest, and that the width of the latter is about 22 feet 2 inches. From this it may be judged that the entire height would be fully 75 feet, or considerably more than the average height of a four-story city house of such a width in this country. There is considerable latitude, however, for adapting the front to a new location. The ashlar of an interior court, provided with mullioned windows similar to those of the façade, would afford an easy means of widening the front, while the height could be modified by a restoration of the first story, now somewhat damaged by age. Two marble columns should here be replaced in order to reproduce the original design.

One of our American museums might well add this subject to its architectural collection

and rebuild it in a public park or use it to house one of its departments. As for a private purchaser, no one could be accused of retarding modern design by turning this exotic to his needs. His importation would be an avowed one, and it would aid the study of architectural history.



VIEW FROM THE STREET



DETAIL AT THE FIRST STORY LEVEL

A XVI CENTURY FAÇADE

An Opportunity to Acquire a XVI Century Façade



DETAIL OF THE THIRD STORY

A XVI CENTURY FAÇADE



ORNAMENT AT THE SECOND STORY

A XVI CENTURY FAÇADE



ORNAMENT AT THE FIRST STORY

A XVI CENTURY FAÇADE

THE Pennsylvania Academy of the Fine Arts has taken an important step in establishing a course in architectural design which will supplement those in painting and sculpture it has maintained ever since its foundation, nearly one hundred years ago. Singularly enough, though for many years it hung architectural drawings at its annual exhibition, the Academy has not, until the present time, included architecture among its courses. Nor has it now established a course which in any way parallels the curriculum of the existing schools. Its work will be post-graduate. The opportunities it offers are intended for those who have passed with credit through a technical school or who have shown marked ability in offices. It is assumed that all who take the course will be regularly employed as draughtsmen, and, therefore, the hours for work at the school are those of the late afternoon and evening.

Few draughtsmen have any opportunity to pursue the study of architecture as a fine art; that is to say, the study of design, disassociated as far as may be, from considerations which hamper artistic expression. It is precisely to give men, able to seize it, a chance to work upon problems devised specially to afford scope for the exercise of their artistic ability that the Academy has opened its new course. There will be no teaching of the usual sort, no lectures, no recitations. The programs will be framed by Messrs. Walter Cope, Wilson Eyre, Frank Miles Day and Edgar V. Seeler, who have been added to the faculty of the Academy, and who from time to time will criticise the work of the students as it progresses. During the year four problems will be assigned, and to each six weeks will be given. A distinguishing feature of the Academy's course is the importance which it attaches to drawing or modelling from the antique or the life, as a part of an architect's training. In the interval of three weeks between the conclusion of one architectural problem and the beginning of the next, students will be required to draw or paint or model in the Academy under the instruction of Messrs. Breckenridge, Anshutz, Grafty or Chase, and in company with other

students who are devoting themselves chiefly to such work.

Those who succeed in passing the entrance examinations will be so placed as to exercise their powers of design and develop their artistic faculties under favorable circumstances, and their progress should be rapid, even had they no incentive other than that of such exercise or development. But it happens that through the recent enrichment of the Academy by the Cresson legacies, the Directors are able to offer studentships of quite unusual value. In the course in architecture, the student who each year quits himself in the most creditable way, not only in architectural design but in drawing and modelling, is to receive a studentship of one thousand dollars per annum, tenable for two years with a certainty of a third year if the work of the first and second be well done. Thus it will be possible for the holder of the Studentship not only to travel in Europe with a view to seeing the best work both old and new, but to realize what seems to be the hope of almost every ambitious young draughtsman in America, the hope of studying for several years at the Ecole des Beaux Arts before entering upon the practise of his profession.

The income of the Cresson fund is so considerable that the Academy has offered in addition to the Scholarship in Architecture four in painting and sculpture, all five being of the same value and tenure. Such an endowment, enabling students to carry their studies beyond the point at which they ordinarily leave a well-equipped academy, is quite unique. In value and importance these studentships are probably exceeded only by the celebrated Roman prizes of the Ecole des Beaux Arts. Whether any connection between the Cresson studentships and the now well established American Academy in Rome can or should be effected is a matter to which the directors of the two academies will doubtless give prompt and careful consideration. In any event the Pennsylvania Academy and its students are greatly to be congratulated upon the splendid opportunities which the munificent benefactions of Emlen Cresson and his wife have placed in their way.