

House and Garden

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THE GARDEN AT "BLAIR EYRIE"

THE ESTATE OF DE WITT CLINTON BLAIR, ESQ., BAR HARBOR, ME.

By I. HOWLAND JONES

Designed by Andrews, Jaques & Rantoul, Architects

SURROUNDED by the raw, majestic nature characteristic of the Northern coast, the problem presented by the "Blair Eyrie" garden was a difficult one. In its essence, the question was how best to mediate between art and nature; how to use the stern virility of the place and gradually absorb it into an artificial cultivation without a shock to one's sense of the fitness of things. The very real artistic worth of the rugged unyieldingness of the Maine hillsides is too interesting

to be swamped by the artificialities of a wholly formal treatment. Nature should be let alone when she is so pre-eminently distinguished by her own wildness. No architect can create the magnificent gauntness of a New England setting, though he is justified in its invasion and may convert it into a *mise en scène* for gentler artificialities.

From every point of attack the problem seemed to bristle with unusual difficulties, but aided by the especially propitious climate

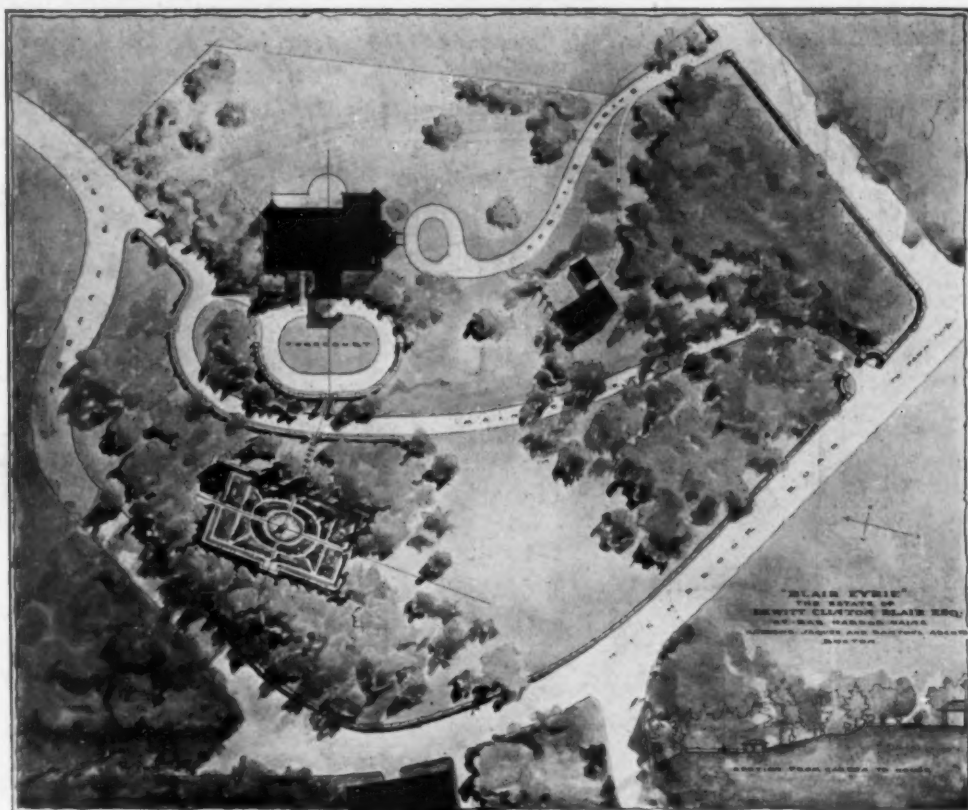


VIEW TOWARD THE TEA-HOUSE

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THE GARDEN FROM THE FORECOURT



PLAN OF THE ESTATE

of Mt. Desert, with its great amount of dampness and sun, a garden was developed that has shown itself worthy of much approval, more than could have been anticipated in its first summer. The photographs, from which the illustrations were made, were taken in the second summer and will serve to show how much has been accomplished.

To plan an interesting setting for an existing house, which had no charm of its own save the fact that it was placed upon the top of the highest point of ground at Bar Harbor with an unsurpassed view of sea and mountains, but with no trees in the immediate vicinity of the house; this was the problem. It should be pointed out, as a detail of peculiar interest, that the trees shown near the house in the plan were transplanted from the nearby hills which are heavily wooded with a rich growth of graceful, hardy pines and spruces. The transportation of some of them seemed to our urban sense worthy of photographs, although the Maine lumbermen who moved these trees considered it only one more of

the whims of the city people. Those which are shown in the illustrations are some of the smaller trees that were brought to the site on sledges; one of the largest of the trees moved was about fifty feet in height and was carried over a mile on big hard-pine timbers on rollers, as a house is moved. These were all transplanted with a frozen "ball" of earth about the roots to protect them, and the biggest tree weighed between thirty-five and forty tons.

After a careful study of the situation it was seen that the best solution of this garden problem lay in a picturesque treatment, trying as far as possible to keep the forms used symmetrical. The forecourt was the first thing decided upon and was indeed forced by the topography; for the drop from this to the two roadways was, in the one case, about fifteen feet in a distance of one hundred to Norman Road, and in the other, about forty-five feet in a distance of three hundred feet to Highbrook Road, which is the main entrance to the estate as one drives up from the town.

The Garden at "Blair Eyrie"



THE STABLE

The approach to the house by the long, deeply-shadowed drive from the Highbrook Road entrance, with its glimpses of distant blue mountains between the pines and over the characteristic-looking stone walls, gradually widens into a more extended view, having the glowing garden in the immediate foreground just below, whence one arrives at the formal forecourt to the house. The ensemble thus formed was a delight to the eye, paving the way gently from rugged naturalness to the intimate refinements of art.

The grade was easily overcome by winding the drives sinuously from both roadways along the slopes of the hills.

At first the possibility of the garden proper seemed remote; but after careful study of the land a fairly level spot was found where no valuable trees existed, and by placing the path from the forecourt at an angle to the natural axis it was possible to carry it down between two beautiful pine trees which stand out so clearly in the illustration. If you will picture to yourself a perspective of high, pine-covered hills, on three sides, with the garden in a vale, the *raison d'être* of leaving

these two great trees at the entrance is evident, for they add a note of marked distinction to the prospect. A flight of steps, whose curvings are punctuated by glowing masses of rhododendrons, lead away from the garden on the fourth side past two windings of the driveway, to the house. Picture to yourself, again, the gracious view of this flowering valley from these points of vantage, and with no little air of majesty does the house contemplate the pretty bowl.

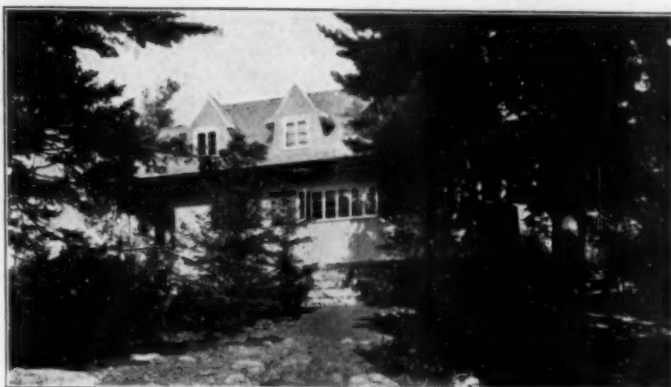
The garden is not large. Its longer way, which is at right angles to the path which leads to it, is only ninety-one feet and its width is but fifty-four feet. The tea-house is placed at the northern end not only to secure the benefit of the warm sun which is always grateful in that northern climate, but to form a view-point for distant vision of the pale blue mountains over the glowing foreground of flowers.



VIEW FROM THE SOUTHERN END OF THE GARDEN

There are to be some changes in the planting of the flowers this year, so that more than ever the lower growing flowers will be placed in the centre of the garden with flowers of medium height, such as phlox and lilies, gradually working up into the tall peonies, dahlias and hollyhocks of the outer borders, which are themselves only overtopped by the native arbor-vitæ hedge and the rougher shrubbery which surrounds the garden. Thus on either axis the flowers will build up from the centre to the higher things at the sides, and to one coming down the path from the forecourt there will be the dominant impression of everything focussing upon the quiet pool with its gleaming goldfish and the beautiful bronze dragon of the fountain.

The size and material of its paths is one of the important considerations in the layout of a garden. Here, it was originally planned



THE LAUNDRY

to use for these a fine crushed gray stone rolled hard. This looked well until the flowers blossomed, but then by contrast of color the paths looked cold and blue and most unattractive, so the upper surface of the crushed stone was mixed with a fine brown binding gravel in which a good deal of clay was combined, and the change in the appearance in color of the whole garden was remarkable. Now, in the garden's second year, the paths will be hard and fine and in color like the paths that are so delightful to tread on in old gardens. The widths of the paths vary; the two main ones are four feet wide; the four outer ones are three feet, and the smaller intermediate ones are about two. They all have narrow sodded borders.

The soft delicacies of tone and rarities of cultivation of the flowers of the garden are accentuated and brought out by the stiff Maine pines and the prim, hardy little junipers that are used, this conjunction preparing one for the anachronism of the huge green bronze fountain from Japan in a very formal but un-Japanese basin, the quaint little shingled tea-house of no style at all but having a delightful charm, vine-covered as it is, and the great antique terra-



THE TEA-HOUSE



THE GARDEN FROM THE LOWER DRIVE

cotta vases filled with blossoms, contrasting the benches of Italian marble. Would a consistent Italian garden have been more appropriate, or a Japanese grotesquerie, when on looking up and away from its stunted artificialities one's glance should rest upon the sombre grandeur of a Maine landscape? It is of a charm all its own, and its anachronisms need no defence, since they have produced an ensemble that is its own justification.

The disregard for a definite character referred to above was also carried out with respect to the stable and laundry. The latter stands, as may be seen in the illustration, on a steep hillside with the vertical line of trees around it. Its steep roof and dormers were designed to harmonize with the character of the original house. The stable is set down on the level plain across the road and below the garden. It was designed in an entirely different character, since it seemed more natural to accentuate the horizontal lines in this situation rather than the vertical. It was, too, necessary to keep as low a roof line as possible to avoid cutting off a bit of the distant view from the garden.

Another part of the work that developed great interest for the designers were the high



TREE MOVING

retaining walls at the sides of the drives. The only stone available for the purpose was the common split face granite of the locality, which is a difficult material with which to build in the hope of achieving any result that shall prove at all satisfying in a place wherein the effect of the finished work must harmonize between the natural rock walls and their artificial substitute. As usually built, nothing of its kind is more cold, unsympathetic or uncompromising than a split face granite wall. It was imperative, therefore, that some means should be tried of imparting warmth of color and texture to its surface. This was accomplished by splitting the blocks of granite into as long and narrow pieces as possible, and these were then laid, as far as practicable, in courses, keeping long, continuous, horizontal joints.

To further accentuate these joints, long, thin stone chips were built into them, thus giving the effect of a double joint between the larger stones, of which the wall was composed. On completion, all the joints in the stonework were raked back two or three inches and the effect of the duplex horizontal joints was then of two long-lying parallel shadows with a narrow line of light, made by the stone chips



TREE MOVING



VIEW FROM THE TEA-HOUSE



THE FOUNTAIN

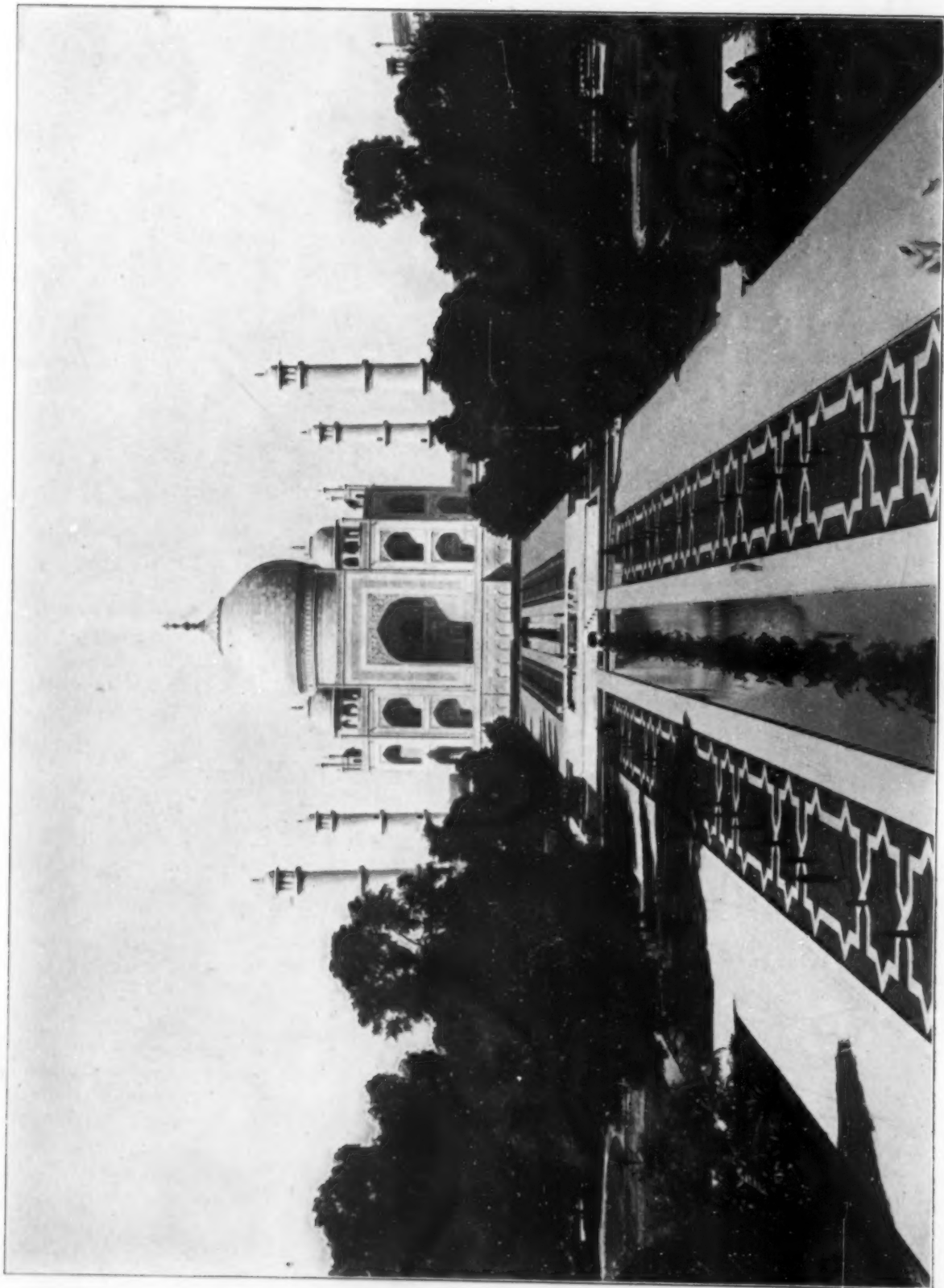
between. The vertical joints were all made as narrow as possible. The deeply raked-out horizontal joints were also most valuable when the vines planted at the foot of the wall began to grow, for besides acting as a sort of trellis they enabled the vines to hide their stalks in the joints and allowed the patches of green leaves the more easily to soften the hard lines of the stonework.

We have then in "Blair Eyrie" a notable example of the success with which a thoroughly refined domestic note may be struck in the wilderness and made to harmonize with its surroundings. This requires, as we have seen, a skillful adjustment between the rugged face of Nature and a delicate artificiality which alone, in the immediate foreground of a home, can adequately give the atmosphere demanded by the refinements of modern domestic life. These are becoming more and

more inseparable, for pretence is no longer made of living the simple life, even on the rugged slopes of Mt. Desert.

The "Blair Eyrie" work was especially successful in overcoming another important difficulty, one often the source of much disappointment, in like cases, to the owner—namely, that after the first summer, the place had the air of a much older piece of work, and the raw newness which is so uninteresting and which it so often takes years to overcome, was obviated. This was partly due to the wild surroundings of the garden and partly, largely indeed, to the skillful blending of the artificial with the natural, whereby the spectator is led to attribute the obvious age of its setting to the garden as well. Time has now only to mellow its fully developed charms, and give it that completer air of genuine age which the succeeding years alone can fully bestow.*

* Photographs by E. E. Soderholtz.



THE TAJ GARDENS IN 1904

INDIAN GARDENS—III

THE GARDENS OF THE TAJ MAHAL

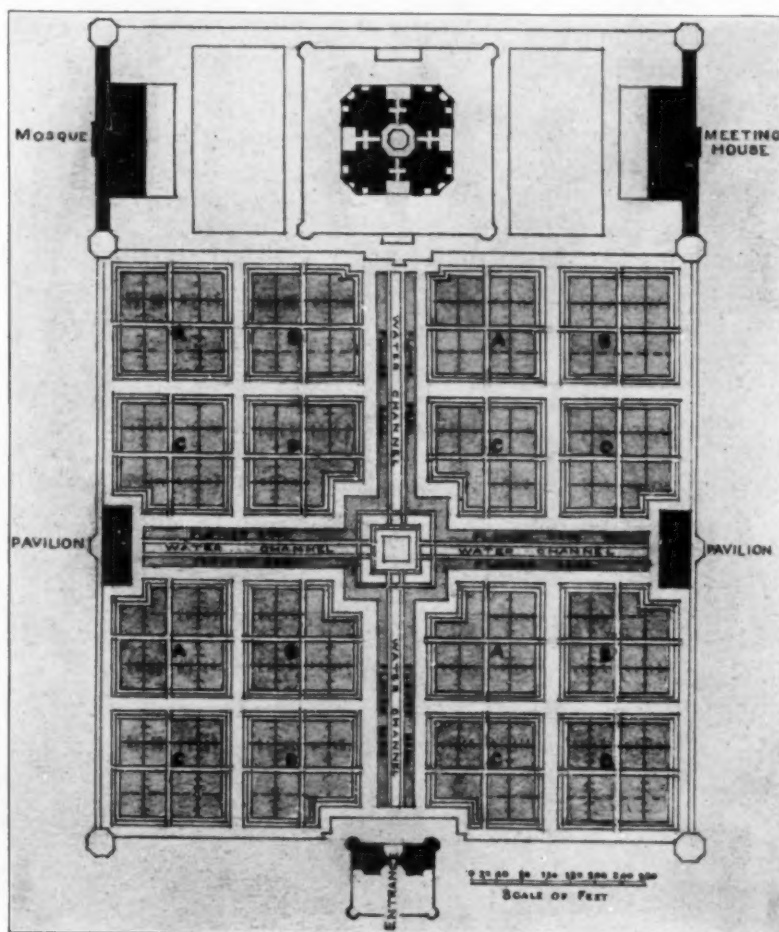
By E. B. HAVELL

OF THE GOVERNMENT SCHOOL OF ART AT CALCUTTA

THE famous Taj Mahal at Agra was commenced by Shah Jahan in 1632, as a memorial to his beloved wife, the Empress Mumtaza Mahal. The earliest existing plan of the Taj gardens was made in 1828 by Colonel Hodgson, Surveyor-General of India, and probably shows the original lay-out of the beds, though not the original planting of the trees. The gardens have since been considerably Europeanised; and, as attempts are now being made to restore them on Indian lines, it will be very opportune to take them as an example in discussing the question: How were the Mogul gardens planned and planted? They are so essentially a part of the whole great architectural conception of the Moguls, that their restoration is a matter of much artistic importance.

The plan shown by Colonel Hodgson is very simple. It is a square subdivided into four smaller squares (the "four-fold field-plot" as Babar called it), by two main avenues crossing each other in the centre. One avenue forms the main approach to the Mausoleum; the other leads up to two large pavilions on the east and west sides of the garden. Each of the squares formed by these avenues is similarly subdivided by branch avenues into four compartments, and smaller pathways again divide each of the latter into yet other four. The monotony of the squares is varied by the entrance gateway, the central platform and the corners of the pavilions breaking into

the angles of those adjacent to them. A water channel containing a row of fountains runs through the middle of the two main avenues, which, with the platform in the centre of the garden form a Greek cross; only the arm nearest to the Mausoleum is slightly longer than the others. On either side of the water channels are long parallel strips of earth panelled into geometric shapes with stone borders. These shapes have always been treated as flower beds, until recently they were filled in with grass and planted with a continuous row of cypress-



COLONEL HODGSON'S PLAN

trees down the centre, as shown in the illustration. I believe this arrangement to be wrong, on artistic and archaeological grounds which I will presently discuss.

Let us first investigate the earliest historical accounts of the Taj gardens. Bernier, the French physician, who saw them about 1660, gives the following description, viewing the gardens from the raised platform of the Mausoleum:

"To the right and left of that dome (the Mausoleum) on a lower surface, you observe several garden walks covered with trees and many parterres full of flowers. . . . Between the end of the principal walk and this dome is an open and pretty large space, which I call a water parterre, because the stones on which you walk, cut and figured in various forms, represent the borders of box in our parterres."

This is only intelligible on the supposition that the two lines of geometric figures already described were not flower beds but were filled with water, like the channel which divides them. I cannot help thinking, however, that the honest Bernier, writing at Delhi, had in these details mixed up the Taj gardens with the other great gardens which Shah Jahan constructed there. An earlier historian, a native author of Shah Jahan's time, Muhammad Salat Kumbo, in the *Shah Jahan Namah* seems to contradict Bernier on this point. He says: "In the four beds situated in the centre of the orchard (i. e., the beds in the four arms of the Greek cross), each of which is 40 *dirra* broad, there is a water course 6 *guz* broad in which jets *d'eau* besprinkling light are by the waters



CONTRAST OF FRUIT-TREE AND CYPRESS

From an Oriental Carpet Design

of Jumna playing and sprinkling pearls." The distinction here made between the beds and the water course does not agree with Bernier's suggestion that the whole arrangement was filled with water.

Jahangir in his memoirs has given several indications as to the planting of Mogul gardens before the Taj was built. He tells us that one of Babar's gardens at Agra had a long avenue of areca-nut palms about ninety feet high. The gardens of Akbar's tomb at Sikandra were planted with "cypress, wild-pine, plane and

supânry trees (areca-nut palm)." Another garden constructed under Jahangir's directions at Sehrind, is described thus: "On entering the garden I found myself immediately in a covered avenue planted on each side with scarlet roses, and beyond them arose groves of cypress, fir, plane and evergreens variously disposed . . . Passing through these we entered what was in reality the garden, which now exhibited a variegated parterre ornamented with flowers of the utmost brilliancy of colors and of the choicest kinds." This is very suggestive of the geometric flower beds of the Taj gardens. In yet another garden at Ahmedabad he particularises "orange, lemon, peach, pomegranate and apple-trees, and among flowering shrubs every kind of rose."

It is necessary to bear in mind that very little, if any, of the present plantation of the Taj gardens is more than a century old. During the latter half of the eighteenth century, when the Mogul Empire was falling to pieces, Agra was occupied for years by the Jâts and Mahrattas, both Hindus in religion,

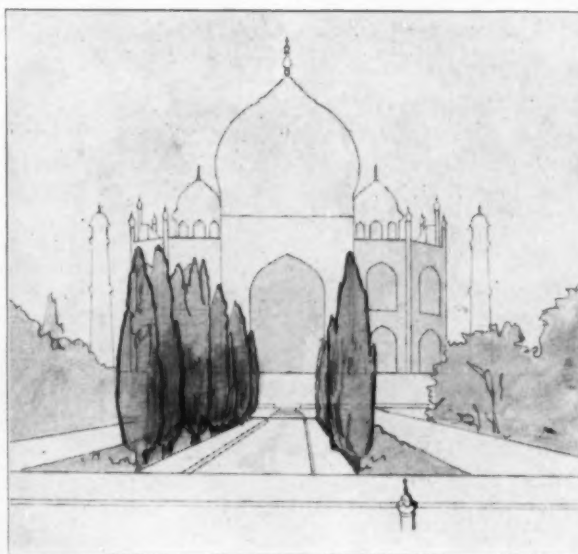
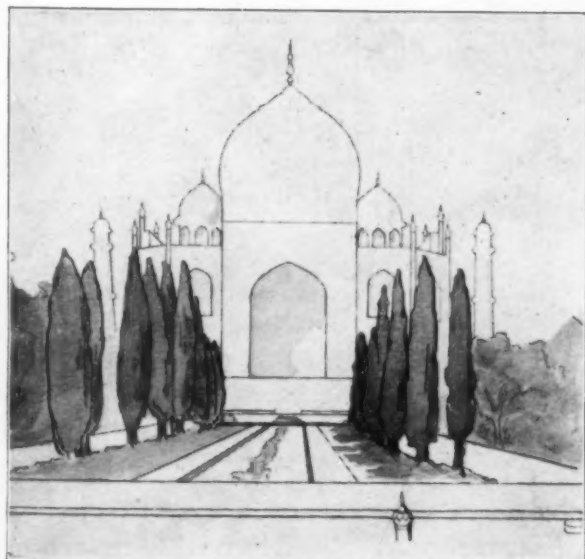
who had no respect for the Mogul masterpieces and looted whatever they could lay hands on. It is more than probable that in these troublous times the gardens were often used as a convenient camping ground for Jât and Mahratta troops. Even if they did not wantonly destroy the gardens, it is unlikely that they took any trouble to preserve them. We may safely assume that when the British captured Agra, in 1803, a great deal, if not all, of the original plantation had perished.

In attempting to reconstruct the gardens, according to the original idea, it is first necessary to consider the strictly religious purpose of the Taj and the symbolism and mysticism of Oriental art. Next, we must remember that the great artists who designed the whole magnificent architectural scheme would never have neglected the proper relation of the garden to the building. The whole art of the Taj being so largely derived from Persia, we may be sure that in the planting of the trees the Mogul gardeners symbolised the mystery of life, death and eternity in the manner in which it is always represented in Persian art, i. e., the fruit-tree or flowering shrub contrasted with the evergreen, flowerless cypress. The illustration on page 187, from an old Indian painting, shows the cypress alternated with a flowering shrub. This is the usual arrangement. The cypress was often planted at the corners of

flower beds. Sometimes a pair of cypresses is alternated with the emblem of life, as in the illustration taken from an old Oriental carpet.

In an old, sixteenth-century, Indian painting the intervals between the cypresses are occupied alternately with a flowering shrub and an areca-nut palm. We may take it that the cypress trees in the Taj gardens were planted in one of these ways.

While the Taj has been in British possession an avenue of cypresses has always been planted down the main approach to the Mausoleum. Since 1803 it has been replanted at least twice, for in times of great drought the trees perish for want of irrigation. Each time a different line has been taken. I think it will be interesting and instructive from a gardening point of view to endeavor to determine which of these lines are the right ones. The plan on page 184 shows a portion of the main avenue with details of the water channel, the geometric beds and the three lines of cypresses as they have been successively planted. The lines AA' represent the trees as they were in 1828, according to Colonel Hodgson's plan in which the cypresses were very carefully indicated. The correctness of the plan in this particular is attested by an old native painting of about the same date in a book now preserved in the Victoria Memorial Collection, Calcutta. The cypresses were



EFFECTS OF PLANTING ON OUTER AND INNER LINES

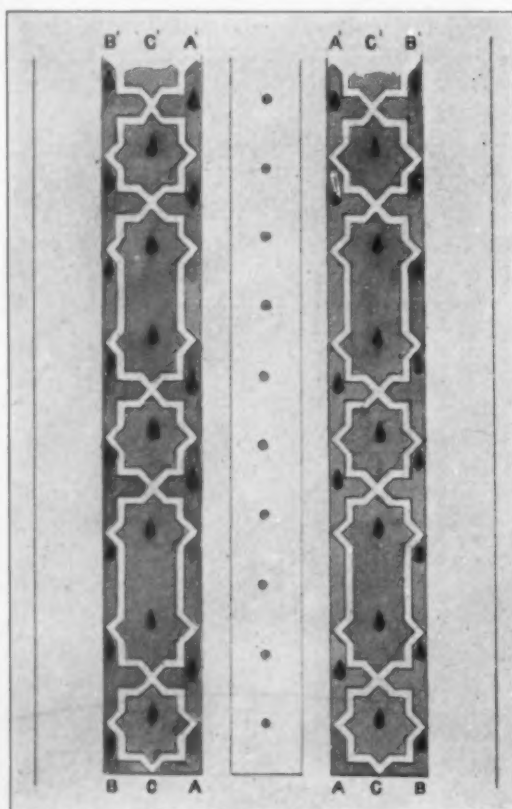
then planted in pairs along the inner edges of the borders, BB' of the flower beds. About 1850 these had perished and new ones were replanted in the lines BB' on the outer edges of the flower beds. Our illustration, from a photograph taken about thirty years ago, shows the effect of this change. Another great drought killed the trees, and two or three years ago they were replanted in a continuous row in the centres of the flower beds.

Now it is obvious that in the avenue which is the main approach to the Taj, the Taj itself is the chief point to consider, not the trees. Let us then compare the different effect of the three lines of cypresses, AA', BB' and CC' in their relation to the Taj, the point of view being the central platform. The two diagrams on page 183, in which the architectural composition is reduced to its simplest elements, are sufficient to show these differences, for the effect of the lines AA' and CC' are nearly the same, so far as the architecture is concerned. In the first diagram it will be noticed that the cypresses as a mass frame in the chief division of the front of the Taj. Each row of trees, at the end nearest the building, terminates just under the springing of the great dome, and carries the eye up to its incomparable contour. No artist or architect could believe that the Moguls, if they planted cypresses in these parterres at all, would have done otherwise; for any lines which go inside of these, as AA' and CC', are disastrous to the composition, because the cypresses, instead of supporting the dome, seem as it were to undermine it, and to elongate very unpleasantly the proportions of the great alcove in which the entrance door is placed. It is

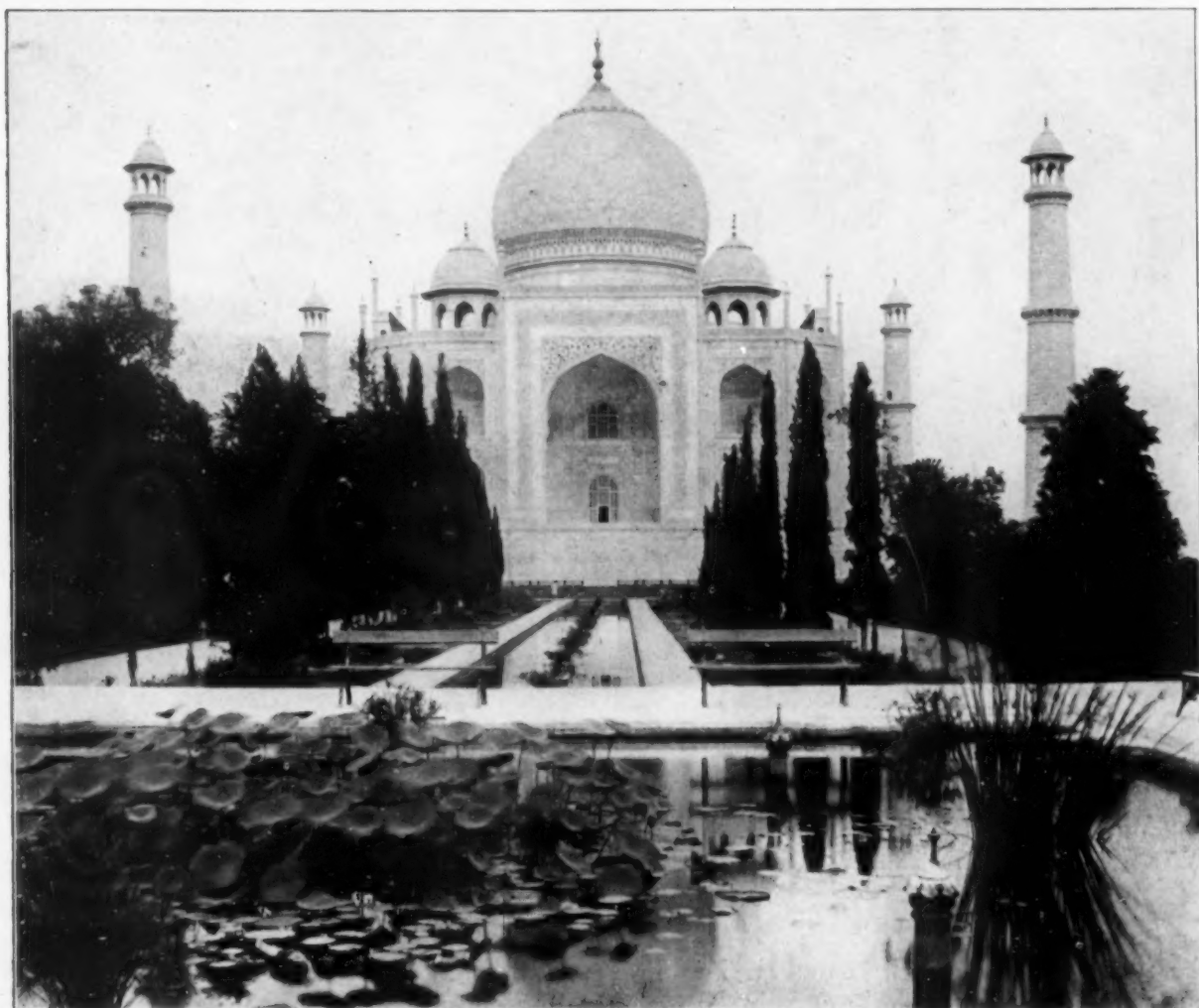
quite conceivable that there were no cypresses at all along these flower beds. They might very possibly have been planted only along the edges of the square plots, thus making a still wider avenue than either of the three lines we have discussed; but the artistic objections to both the lines AA' and CC' are to my mind unanswerable.

If the cypress avenues on the latter lines fail to satisfy artistic considerations, they are equally unsatisfactory from an archaeological point of view, for the plan of the whole garden shows clearly that the water channel and the flower beds on either side of it must be treated in the design as one space (as they are by the native historian quoted above) and not as three separate spaces. This being the case, the outer lines BB' are the only possible ones for cypresses, as the Moguls always planted cypresses at the corners or on the edges of their flower beds, never in the middle.

Having thus cleared the ground, let us try to plant out the central avenue as the Moguls might have done it. We will assume that there were flower beds and cypresses planted along them. The form of the geometric pattern seems to suggest that the latter would be planted in pairs, as they were in 1828. So we will accept Colonel Hodgson's plan as correct in this respect, only we will remove them from the inner to the outer borders of the beds and thus restore them to the line shown in the following illustration, which is surely the most beautiful of all modern representations of the gardens. Taking a hint from the Oriental carpet design, let us plant a plum-tree between each pair of cypresses.



ALTERNATING METHODS OF PLANTING CYPRESSES



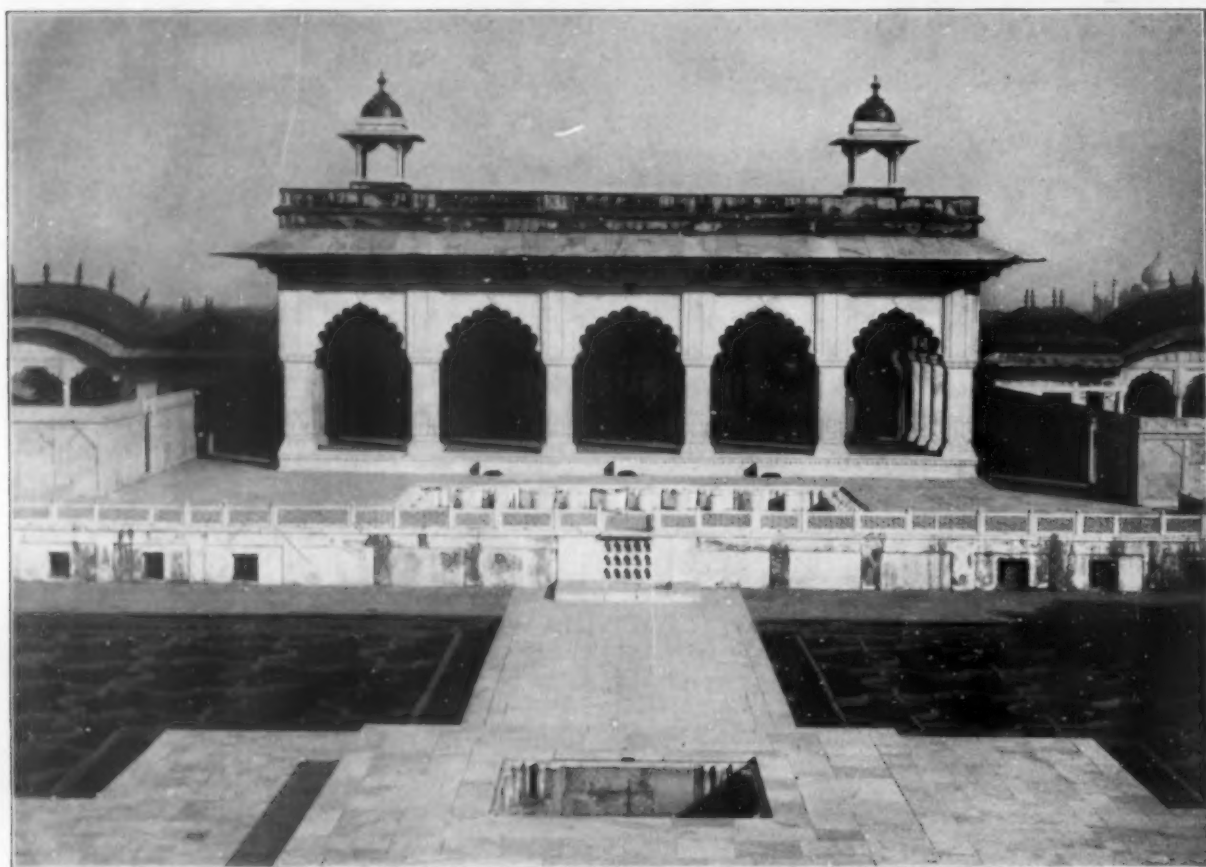
THE TAJ GARDENS IN 1875

In the flowering time the sprays of snow-white bloom, emblems of life and purity, will echo the silver whiteness of the Taj itself and contrast beautifully with the deep green tones of the solemn cypresses, emblems of death and eternity. Through the branches of the plum-trees anyone walking down the avenue will get beautiful vistas of the Taj, which would be entirely blocked out by continuous lines of cypresses. If we followed Babar's plan and filled up the flower beds with roses and narcissus "alternately and in beds corresponding to each other" the Great Mogul himself might say, "indeed, the garden is charmingly laid out."

The most fatal objection to the latest laying out of the Taj gardens is that all the poetry and religious feeling of Oriental art are lost in the pretty formality of its grass-

plots and unbroken lines of cypresses. We have seen in a previous article how Shah Jahan, even in his pleasure ground at Lahore, suggested the symbolic idea of the cypresses and flowering-tree by alternating plane-trees with the tall and slender aspen. Certainly then, in the Taj gardens, which all Indian historians compared to the Gardens of Paradise, the art of the Moguls would not have lost its religious significance.

Indian art never was and never is detached from the inner spiritual and religious life in the same way as our cold, modern eclectic art. If we recognised this we should never teach Indian art-workmen to place Hindu symbols upon our sugar-basins and teapots, and to carve the sacred incarnations of Vishnu upon sideboards and dining-room screens. We should be terribly shocked at



THE ANGURI BAGH IN THE AGRA FORT*

the idea of putting such representations in our churches. We should be equally shocked if Hindus were to use effigies of our Lord and our Christian symbols as meaningless decorative features in their houses. But we fail to understand that the real Indian artist, uncontaminated with European ideas, does not recognise one art for the church and another for the home. To him all art is one, and in all art there is a meaning beyond and above, but yet a part of, the decorative idea.

Now let us continue the reconstruction of our garden. The clue to the planting of the square beds on either side of the main avenues is given in the native history of Shah Jahan's reign already mentioned. The

author alludes to the garden of the Taj as a "paradise-like orchard." There is every probability that these square plots were really planted with fruit-trees. The Gardens of Paradise, to which the Taj gardens were continually compared, were always represented as full of trees bearing all kinds of delicious fruits. The Moguls were keenly alive to the beauty of fruit-bearing trees. Babar writes with delight of the "pomegranates hanging red on the trees," and is in raptures at the sight of an apple-tree in the autumn, when its branches showed a few scattered leaves of a beauty which "the painter with all his skill might attempt in vain to portray."

There is another reason which makes it exceedingly probable that this part of the gardens was planted with fruit-trees. The Taj was a great charitable institution. It had an endowment of over two lakhs of rupees, of which a great deal was spent in pensions to deserving persons and in gifts

*It is supposed that the Anguri Bagh, or "Grape Garden," originally had a pierced stone-trellis, or railing, on the outer edges of the four main plots into which it is divided. This trellis may have supported the vines which gave the garden its name. It will be noticed that the water-shoot, which conveys the overflow from the fountain in front of the main pavilion, has below it three rows of small arches. These were doubtless arranged for lamps to light up the cascade from behind, in the same way as we have already noticed in the Shahlimar Bagh at Srinagar.

to the poor. It would be quite in accordance with Mogul custom to establish a public orchard as part of a religious and charitable foundation. Jahangir in his memoirs, after telling us that large and lofty shade-trees had been planted by his orders all along the road from Agra to Lahore, a distance of four hundred miles, adds that in his reign many benevolent persons had laid out spacious gardens and plantations containing every description of fruit-tree, so that travellers in all parts of his dominions could find at convenient distances rest-houses and a refreshing supply of fruit and vegetables.

Let us take the fruit-trees which Jahangir mentions in the description of the garden at Ahmedabad, i. e., orange, lemon, peach, pomegranate and apple-trees. Colonel Hodgson's plan indicates that in 1828 the trees were planted in the middle and in the centre of each of the sides, of the smallest square beds. Cypresses were placed on the outer corners of the squares, alternating with the other trees. This would be quite in harmony with Mogul traditions.

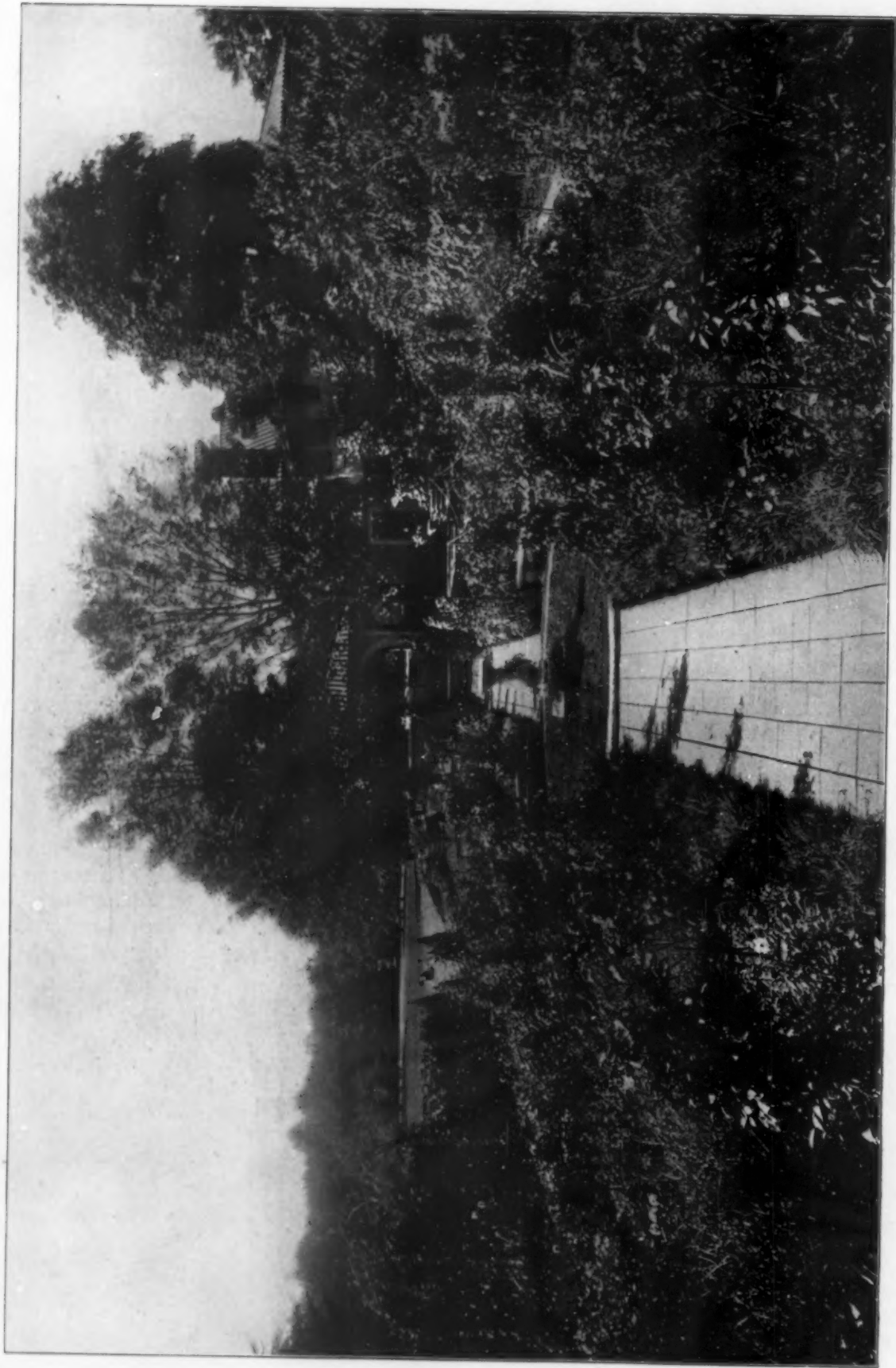
But there is another point to consider before we proceed further. If the whole of the square plots are filled up with fruit-trees, the effect will certainly be very monotonous. It will be remembered that Bernier, in his description quoted above, says that the garden to the right and left of the dome was covered with trees "and many parterres of flowers." I think, therefore, it is highly probable that in the centre of each of the four main subdivisions of the gardens a space was kept for flower beds. According to Mogul ideas of gardening this could only

be the squares ACDB, which I have marked on the plan, containing sixteen of the smallest square beds. The Anguri Bagh in the Agra Fort, another of Shah Jahan's gardens, gives a very good idea of how such a flower garden would be laid out: it was panelled into geometric parterres of flowers such as Bernier described. Colonel Hodgson's plan also shows that the four angle beds, EEEE, adjoining the central platform, were planted in a different way to the others. I would suggest that here, on the edges which face the platform, we should plant the areca-nut palm which, as we have seen, was often found in Mogul gardens. Towering with their graceful heads above the cypress-trees, they would mark the centre of the gardens and make a pleasant break in the long lines of the main avenues, without obstructing the view of the monument. With their slender stems they would repeat the idea of the graceful detached minarets at the four corners of the Taj platform and contrast finely with them.

Some of the good people at Agra have been very much distressed at the cutting down of the large trees which have been allowed to grow up in the gardens, especially of a great pipal (sacred fig-tree), which, it is asserted, is probably as old as the Taj itself. This, I venture to say, is an impossibility. The sacred tree of the Hindus rarely found a place in the Mogul gardens. I myself could view with complacency the removal of a great many of the trees in the present Taj gardens, for they have been planted, or allowed to plant themselves, without any consideration for the artistic ideas of the creators of one of the world's masterpieces.



From an old Indian Painting



THE ORNAMENTAL FLOWER GARDEN

A NEWPORT HOUSE AND GARDEN

BY ROSE STANDISH NICHOLS

TO some of us it is a new idea that in America there exists more than one kind of architecture with a right to be called Colonial. For Colonial architecture, especially in New England, seems to mean almost exclusively the style of building brought here by our English ancestors and carried to perfection while George III. was still our acknowledged king.

Contemporaneously, however, with the development of the English Renaissance on the Atlantic coast, Spanish Renaissance architecture was becoming naturalized on the shores of the Pacific. In Arizona, New Mexico, Texas and California, it was established during the latter half of the eighteenth century, chiefly by the Jesuit, Franciscan and Dominican fathers who came as missionaries to portions of the Western continent, still wild and uninhabited except by Indians. Wherever these pious pioneers could obtain a foothold, they planted a mission and secured its existence by various groups of buildings. The earliest Spanish constructions on the Pacific coast thus consisted mainly of mission-houses.

This Mexican-Spanish Mission architecture differed from that of Spain in accordance with the altered circumstances under which it was produced, while it retained many of the best Spanish characteristics. In the newly explored country many of the old-world resources were not available. There was no vast accumulation of wealth to lavish upon superfluous details, with the appearance of an entire indifference to expense, even if there had been architects capable of drawing elaborate plans or workmen skilled to execute their designs; nor was there the same variety of stone and of other building material as in Spain. But in spite of much necessary dissimilarity, we often recognize the same spirit in both styles of architecture, as expressed in the studied freedom of contours and the simple treatment of masses.

The mission buildings are always distinguished by their dignity and frequently by their beauty, notwithstanding the rudeness of their construction. No laborers were to be had except the half-wild Indians; they dried the rough bricks in the sun, and built them into walls; they made the coarse tiles



THE MISSES MASON'S HOUSE

A Newport House and Garden



THE HALL FROM THE LIBRARY

of adobe and used them to cover the roofs. Within a surprisingly short time these native workmen were taught by the monks to adapt the material to their purposes and to the local conditions with such good results that the best of the mission-houses are now regarded as almost classic.

Such appreciation of the beauty and fitness of Mexican-Spanish architecture in the past has led to an inquiry as to whether it is not also suitable for many modern requirements. It seems especially well adapted to life in a warm climate, as in Southern California, or in northern watering-places deserted except in summer-time. A revival of the Mexican-Spanish style has been successfully attempted in many parts of the country, notably on the Pacific coast, to a lesser extent in Florida and on the coast of New England. One of the first architects

to understand its possibilities, and to carry them into effect was Louis Sullivan, but many others have followed in his footsteps or developed in a similar direction.

In Newport, on Rhode Island Avenue, a house in Mexican-Spanish style has recently been built for the Misses Mason by Sullivan's former associate, Irving Gill. His idea was primarily to fit the house to its environment. When the building was projected, the grounds, laid out years ago by one of the earliest landscape gardeners, were as delightfully secluded as an English park, with broad stretches of greensward, groups of fine trees and masses of shrubbery; all arranged to enhance a beautiful view of the sea, with its waves dashing up against the distant rock-bound coast. The site wisely chosen for the house is on an axis with this vista instead of being in line with the boundaries of the lot and the direction of

the surrounding streets, as is customary. From almost every window in the building the advantages of this choice are visible.

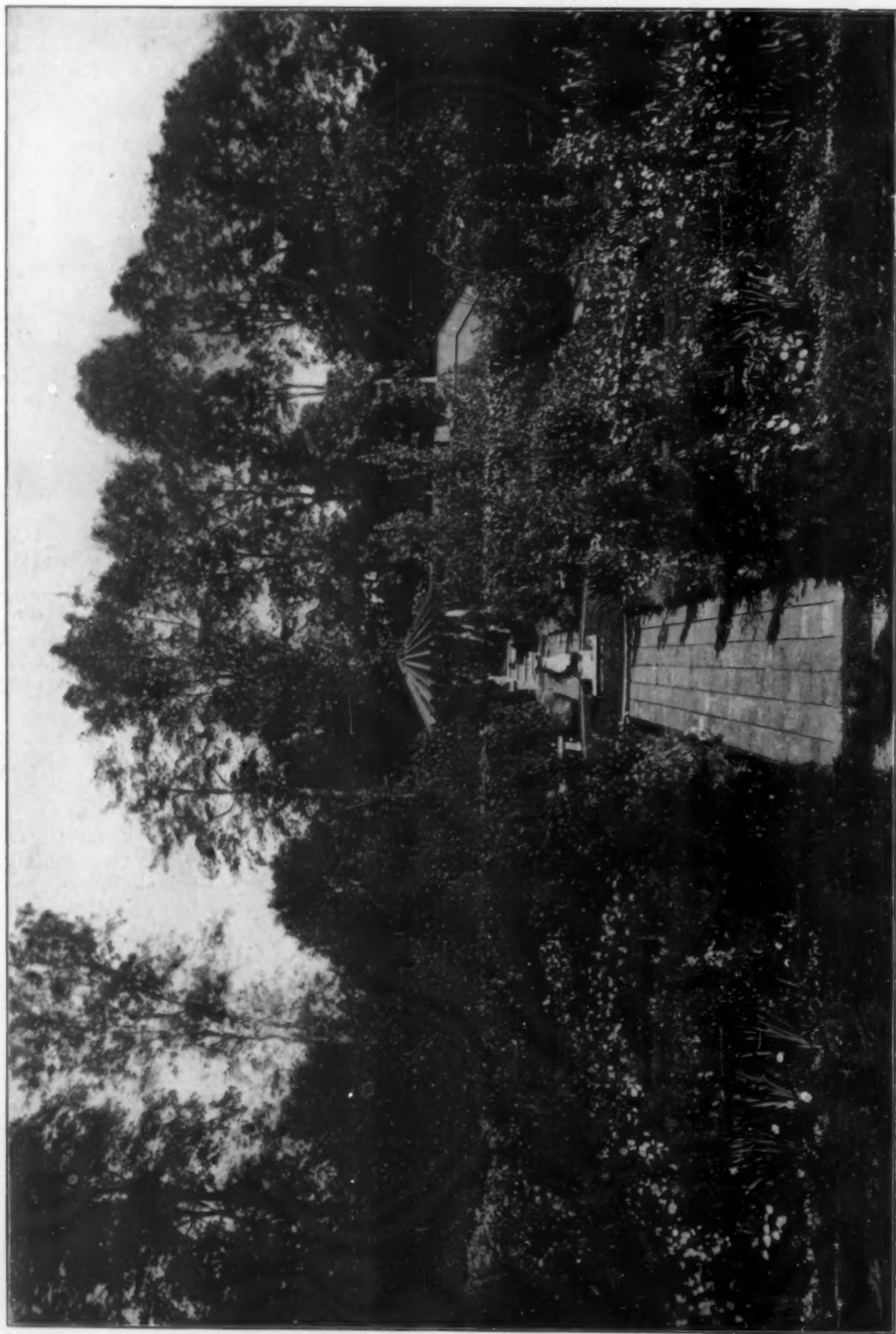
The exterior of the house is distinguished by breadth, simplicity and unity of design. Certain details—such as the richly carved columns and the wrought-iron balconies accenting the windows—are rather elaborate; but they are always rightly placed in relation to the whole scheme and not unduly prominent. The walls of coarse brick covered with rough stucco plaster (composed of plain lime and cement mortar tinged with golden ochre and a little Venetian red) are a mellow fawn color, which will only improve with time and is in pleasing contrast with the rich red of the roof and with the surrounding verdure. The roof, covered with heavy, durable tiles, is improved in appearance by handsome chimneys, characteristically Spanish in design,

and by dormer windows, kept so low as to obviate the suggestion of a third storey. The eaves, with a projection of four feet beyond the walls, upheld by rafters four by eight inches thick and fourteen inches apart, are noticeably on a broader angle than that of the main body of the roof. This deflection is one of the features which tend to make the general effect unusual and full of charm.

The grouping of the windows adds to the beauty of the façade. As a rule their tops are arched, and on the lower storey they are also chiefly contained in arched recesses. The treatment of the second storey is similar but not identical. Everywhere the relation has been carefully studied between the wall spaces and the windows and, while the latter are sufficiently numerous to admit plenty of light into the building, they do not detract from solidity in its construction.



THE DRAWING-ROOM



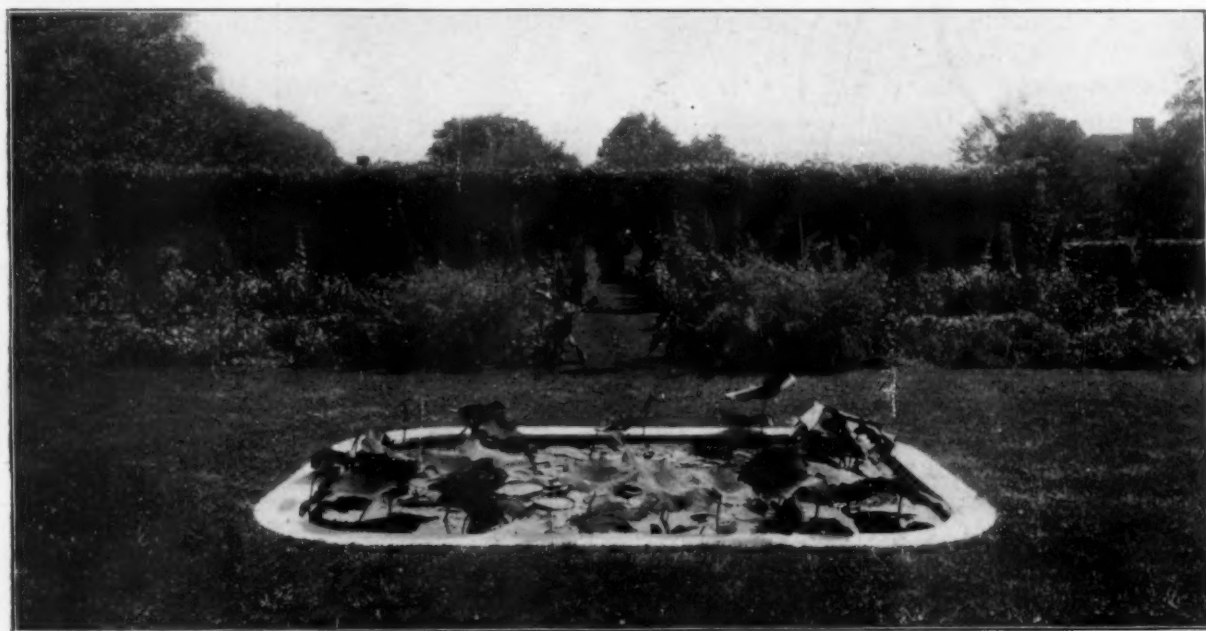
THE ORNAMENTAL FLOWER GARDEN FROM THE HOUSE

Loggias, connected by a tiled terrace at the rear or ocean side of the house, answer the purpose of covered piazzas. One of these is used as an out-of-door sitting-room, the other serves to supplement the dining-room. From both there are delightful views of the sea and park and from the latter of the flower garden. Arches, recalling the arched recesses containing the adjacent windows, support the roofs of these loggias and of another semi-detached pavilion used as a porte-cochère.

Passing under this porte-cochère and entering the front door, we come into a large central hall. The transition is gradual, for the en-

the appearance of spaciousness in the reception-rooms and permits numbers of people to circulate freely at any large entertainment.

The principal living-room adjoining the hall is fitted up as a library. It is thirty feet long by sixteen feet wide. The woodwork is ash nearly the color of Flemish oak. On every side of the room bookcases are built in, covering all the wall space not occupied by the windows, doors and fireplace. From large windows set in recesses three feet deep, the outlook in the several directions is charming. A glimpse of the park is shown in the accompanying view, and it will be observed that the thickness of the wall keeps the land-



THE LOTUS BASIN

trance is set apart from the main body of the room by columns resting on a low parapet and supporting the ceiling above. A glimpse of this vestibule is seen in the interior view of the hall. Throughout this hall the woodwork is of ash left its natural color.

The staircase is rather prominent with a curious handrailing and balusters of unusual design, as will be seen in the illustration.

The body of the house contains, on the lower storey, two large rooms placed at each end of the hall, opening into it with wide doors to give an unbroken vista from end to end of the living-rooms, a distance of over an hundred feet. This ground plan adds to

scape in its proper place far better than the frame of the usual picture-window.

The other rooms leading from the hall are a reception room, a drawing-room and a dining-room. Each is eminently appropriate for its particular purpose and in a distinctly different style of decoration, although all are carefully kept in harmony with the general character of the building.

Out of sight and sound, there are a kitchen, pantry and other servants' quarters in a separate wing. It is obvious that this arrangement is extremely practical.

The atmosphere of the house is after all its greatest charm and, unfortunately, this

A Newport House and Garden

can neither be put into words or photographs. While both interior and exterior are founded on a certain amount of precedent, the result is extremely individual, not to say original. The richness of detail and coloring may appear somewhat Spanish, the logical treatment of the plan may be adapted from the French, and the homelike quality may seem characteristic of English domestic architecture; but the dominant note throughout is very properly American. Thus, the architect has not only succeeded in building a beautiful house but a genuine home for its owners.

Of the gardens, laid out by the writer, a brief description must suffice. They are intended to supplement

the indoor living-rooms with a series of enclosures where visitors can sit and walk out of doors in seclusion, surrounded by an abundance of flowers. A privet hedge sets these enclosures apart from the rest of the grounds. Furthest from the house are the gardens least intended for ornament. One plot of ground contains the cold-frames and the plants held in reserve until they are required elsewhere. This section is screened from the others by a long arbour of pleached fruit-trees set out many years ago.

Next comes the picking garden. Here there are a succession of narrow, oblong beds,

each filled with one or two varieties of flowers intended to be picked to ornament the house, or to be sent away as gifts. Though convenience was here the primary consideration, the general effect of the arrangement is pleasing.

The shrub or fountain garden, as it is sometimes called, is beside

the picking garden. An oval grass-plot, suggested perhaps by a *Boulingrin*, LeNôtre's adaptation of the English bowling-green, surrounds an oval tank of water filled with lilies and lotuses. The grass is enclosed by a square, filled with shrubs and herbaceous plants.

Nearest the house and visible from the dining-room and

the nearest loggia is the ornamental flower garden. In style, it shows a reminiscence of Spain, though too faint perhaps to be at once perceived. This appears in the general design of the flower beds and in the placing of standard roses and dwarf fruit-trees along the borders of the main paths and in the arches covering their intersection. In the middle is a circular grass plot where are placed four seats, behind which hang garlands of roses festooned over iron chains. The central feature is a sun-dial inscribed with the appropriate motto:

"Lightly falls the foot of time that only treads on flowers."



A GLIMPSE OF THE PARK



The Viga Canal

THE FLOATING GARDENS OF MEXICO

BY BEATRICE ERSKINE

THE glory of the floating gardens of Mexico has in a great measure departed, but there remains much that is unusual, quaint and beautiful. They consist of measured squares of ground composed of layers of turf and soil bound together and secured to the bottom by means of long willow stakes which frequently take root in the mud. These squares of cultivated land are intersected by narrow dykes which cut through them at right angles, and they still float on the surface of the water, although they are not navigable as they were in the old days. In those days when dusky princesses, in their gondolas, visited their *chinampas* or floating gardens, they must have been, according to all accounts, brilliant with color and sweet with the scent of many flowers. In these days, although flowers are still grown there and, in the season of poppies, the banks of the Viga Canal present a vision of pink and scarlet, the chief products are vegetables, a fact which is apt to disappoint the traveler. Cabbages are very good things in their way, no doubt, and so is Indian corn; but to any one who has pictured something romantic, the reality lags behind.

All the same, the reality is both picturesque and interesting, as the accompanying illustrations will show, and the aquatic gardeners in their queer little dug-out canoes which rather resemble coffins in size and shape, dart in and out of their waterways with an address and an agility which is delightful to watch.

The history of these gardens dates back to the thirteenth century. When the Spaniards conquered Mexico in 1519, they found the city of Tenochtitlan, the ancient city of Mexico, in an advanced state of civilization. However much modern authorities may differ as to the exact truth or likelihood of these accounts, they are all agreed that there were stone buildings, aqueducts, causeways and other constructions which showed engineering skill, as well as manufactures which proved artistic ability. The genius of the natives was shown to great advantage in the swamps and marshy lands, which surrounded the capital city, for here they overcame many difficulties. It appears that great clumps of soil and turf would often break away from the shore, and the thrifty native learned to

The Floating Gardens of Mexico



POPPY FIELDS ALONG THE VIGA CANAL

bind several of these together and to plant the ground with whatever had most chance of being productive. Here he would often erect a hut and live on his floating domain, which he could steer at will with his long pole among the reeds of the salt lagoons and the lakes. The beautiful floating gardens which developed from this primitive idea, are a matter of history, and there is some mention of them in the old picture writings of the Aztecs, where Coxcoxtli, a king of the marshy regions, is represented in his dug-out canoe. This image used to be regarded as a deluge-myth and the king became known as "Coxcox, the Mexican Noah," but it evidently referred to his connection with the floating gardens.

The canal of La Viga—the old Aztec canal—is navigable from Mexico City to the towns and villages on Lakes Chalco and Xochimilco. The floating gardens of Xochimilco and of Ixtacalco are perhaps more beautiful, both in situation and vegetation, than those at Santa Anita, but as these latter are more accessible and can be easily reached by water from the city, it

may be worth while to consider them a little more in detail. The pilgrim to the watery region takes a train from the Plaza Mayor to the Embarcadero, where he finds three or four punts awaiting his convenience. Choosing the most attractive boat, or the most persistent boatman—probably the latter—he seats himself on a little wooden bench under a gaily striped awning and watches his gondolier, if one may call him so, as he deftly gets clear of the various craft which block up the way. He is a picturesque object himself, quite as picturesque as his Venetian prototype, even if his punting is without the graceful rhythmic motion of the gondolier. The Mexican is dressed in white linen, the shirt knotted in front over a scarlet sash, while trousers and sleeves are rolled up displaying bronzed limbs, the lithe, slim limbs of the Indian. On his head is the inevitable sombrero, casting a deep shade on his dark face.

That part of the canal of La Viga which is nearest to the city is not famous for its cleanliness. The water is dirty and full of decay-



A HIGHWAY IN XOCHIMILCO

ing vegetable matter which falls from the boats or from the piled up masses on the shore. To the left are the long buildings of a distillery; on the right an avenue of trees half hides the Paseo of the Viga and the low line of mean houses and brightly painted pulque shops beyond. Under the trees the men are unloading their market-garden boats, or



A MARKET-GARDENER ON THE VIGA CANAL

squatting on their heels, cigarette in mouth, or stretched in the shade enjoying a siesta. The women are busy washing their clothes—and sometimes their hair—in the murky water, or in making tortillas, plentifully mixed with chili and pepper; a popular form of food which has given rise to the saying that no wolf or vulture will touch a dead Mexican, so seasoned is he with these somewhat hot ingredients! The women are generally dressed in colored cotton and wear a shawl draped over their heads which is often of a peculiarly soothing shade of indigo blue. To see one of these women walking barefoot with a great red jar on her shoulders or with a little brown baby tied on to her back is a joy to anyone whose eye is jaded by the incongruities of the modern world. The really

beautiful scenery of Mexico owes part of its charm to the invariable harmony of the people who compose the foreground. Here, along the banks of the Viga, it is a perpetually shifting scene of movement, while afloat on the water, the flat-bottomed boats laden with grass and vegetables give great variety to the whole. After a little while the crowd ceases, the houses are left behind, and if we lose in animation we gain infinitely in the cleanliness of the water and the tranquil beauty of the surroundings. A row of willows and poplars to the right makes a thin screen which hardly obscures the view of the purple hills; to the left a high bank rises, shutting out the view. There are quantities of water-lily leaves on the water, clusters of pale lilac blossoms like crocus, and bunches of a green fruit which

resembles a fig. The banks are covered with verdure, the sky is blue and the green trees are reflected peacefully in the clear water. By and by the tiny thatched village of Santa Anita appears on the left bank. Passing up the little street and leaving the old church to the left, the traveler finds himself in a sort of little plaza, which has a landing stage, for Santa Anita lies



THE MARSHES OF XOCHIMILCO

The Floating Gardens of Mexico

between the canal and the floating gardens. A vivid hedge of double scarlet geranium, flanked by the blue green of the cactus, gives a note of color to the scene, as he embarks in the narrow punt which awaits him and seats himself on a tiny wooden bench. The gardener in charge of the boat punts slowly down a narrow dyke which is hardly wider than a ditch, and square gardens succeed each other, planted chiefly with vegetables. Sometimes the boat glides up a narrow waterway almost choked with water-lilies; sometimes it comes suddenly on a patch of maize, and the violet mountains—for once almost lost sight of—reappear framed with the tall stalks of the Indian corn.

This floating garden has the appearance of being solid ground and very likely, in process of time, the space between the soil and the bottom of the water has been choked up and filled with mud. But the character remains and the effect is unique.

What strikes a stranger most in Mexico is the extraordinary opportunities given by the climate to the cultivator and the sparing use made of them. Much is said of the fine fruit

in this country, but the fact is, that the fruit is extremely poor. And this in a country where there are two crops of corn and maize every year, and where, with a little ordinary perseverance and care, so much might be done. It is true that strawberries can be obtained all the year round, but this is thanks to the climate and not to the cultivator. They are tasteless and watery, resembling mountain strawberries without their peculiar delicacy of flavor.

Much of the land is given up to the cultivation of the maguey or American aloe, from which the pulque is made; an intoxicating liquor which is the curse of the modern Mexican, as it was of his ancestors. A great deal of the land is given up to corn and maize also, and not a little of it is either sandy desert or mountain peak. But still there is a vast field for the cultivation of fruit, and as the Mexicans do not make use of the natural advantages of their magnificent country and climate, it seems a pity that some enterprising American should not do it for them. The game is, apparently, quite worth the candle.



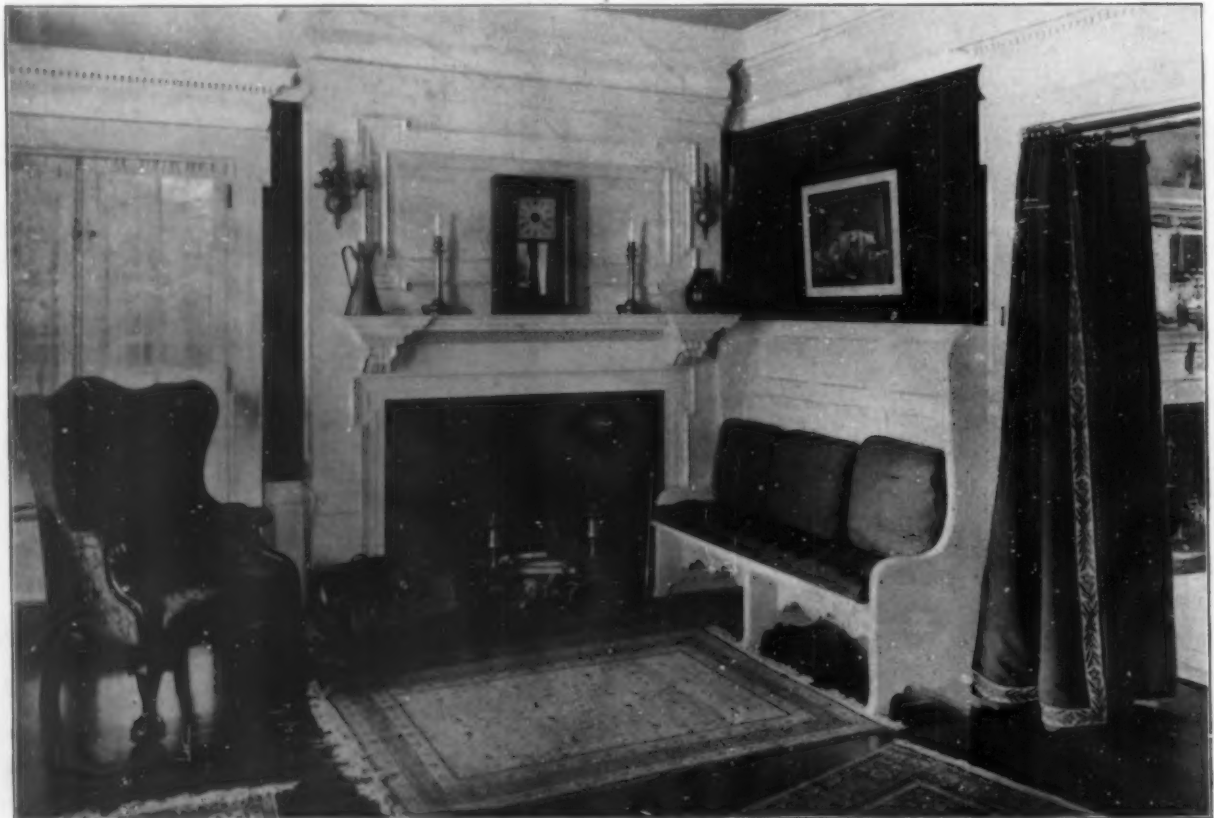
The Cascade—Caserta



PORTICO OF DR. MARSDEN'S HOUSE, CHESTNUT HILL, PHILADELPHIA
CHARLES BARTON KEEN, Architect



GATEWAY TO DR. MARSDEN'S PLACE, CHESTNUT HILL, PHILADELPHIA
CHARLES BARTON KEEN, Architect



THE DRAWING-ROOM, DR. MARSDEN'S HOUSE, CHESTNUT HILL, PHILADELPHIA
CHARLES BARTON KEEN, Architect



STREET FAÇADE, DR. MARSDEN'S HOUSE, CHESTNUT HILL, PHILADELPHIA
CHARLES BARTON KEEN Architect



THE DINING-ROOM, DR. MARSDEN'S HOUSE, CHESTNUT HILL, PHILADELPHIA
CHARLES BARTON KEEN, Architect



EQUESTRIAN ARMOR OF THE EMPEROR CHARLES V.
THE ARMERIA, MADRID

THE LIGHTING OF DREAMWOLD HALL

ON THE FARM OF
THOMAS W. LAWSON, ESQ.
AT
SCITUATE, MASS.

OF all the problems of furnishing a house the question of lighting is, perhaps, the most difficult. To be practical, to be beautiful, to be original, and still not to be bizarre. The fixture is intended primarily for light, but for the greater part of the time it is not in use, and it must then be considered apart from its chief charm of light itself.

The accent of shape is often changed entirely by the introduction of light, and the fixture that is one thing by daylight is an entirely different object when seen illumined by its own light. It has a dual existence and consequently is difficult to design.

Not only is there this difficulty of change of shape, but the lamp colors that appear crude by daylight have sometimes all the perfection of ripe and luscious fruit when seen illumined from within, and *vice versa*.

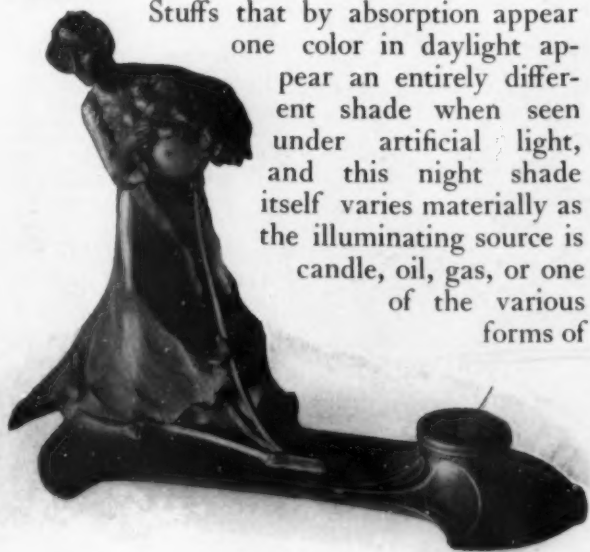
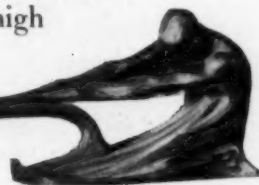
Stuffs that by absorption appear one color in daylight appear an entirely different shade when seen under artificial light, and this night shade itself varies materially as the illuminating source is candle, oil, gas, or one of the various forms of



Dining-room Bracket



Organ Lamp



Writing Desk Light

electricity. Just what these effects are would form an article by itself, but this sketch deals entirely with the various devices in Dreamwold Hall for concealing the ugliness and glare of the incandescent electric light.

For rooms of some height it is generally agreed that the invisible source of light is the best. This means a continuous line of concealed lights, high above the eye, that reflect upon the ceiling, and then, in a soft, diffused light, down over the whole room. The trouble is that for most domestic work high

rooms are not used, and this form of lighting is impossible. It becomes, then, a question of an artistic fixture, and the even more difficult problem of the bulb (the source of light) and the shade.

It is obvious that the fixture best adapted to a particular place can be most satisfactorily obtained by a special design. Ready-made designs, like ready-made clothing, can, at best, only fit approximately. Moreover, the financial success of such work depends upon duplication, and duplication is the foe of originality, as well as an obstacle in the way of individual excellence. It is more essential to the factory fixture that it can be reproduced cheaply than that each piece should be produced perfectly.

It follows that excellency in fixtures means special designs by skilled designers, means craftsmen, not laborers, means artistic supervision, not the hurried orders of a foreman.



Organ Lamp

Could anything fulfil its purpose better than the little bronze by Louchet that at the same time is an inkstand, a paper weight and a writing lamp shaded by the cluster of blossoms held in the hands of the dainty figure that gives the *clou*? The base is of very dark bronze, almost black, this bronze grad-



Hall Bracket and Old Brass Plate

ually growing lighter and more golden in color until the head and shoulders of the figure are almost illumined in the daylight, while at night the head catches just enough of reflected light to give the charm of mystery.

Perhaps more beautiful still is the Pandora's box by a Parisian modeller, its grace and drapery suggesting that it was done as by an ancient Greek working under modern conditions. The box itself is of gold, and the light within shines through tinted alabaster, that in the daylight shows the trees on the box against a light sky, while at night they stand silhouetted bare and black against a sky illumined by the harvest moon. So the box shows a sunlight scene by day and a moonlight scene at night.

The turtle-back reading lamp by Tiffany, shows what seem to be two rough iridescent turtles set in a green bronze frame that re-

calls Pompeii in color. Clustered around the base are a set of jewels that reflect back the light hidden under the turtles. The shade can be turned at any angle so as to throw light on a book or a vertical sheet of music.

Similar turtle backs have been skillfully used in the small hall brackets that hang like fairy lanterns against the curly-grained, almost black woodwork.

In a well-designed house no detail or fixture must be too prominent, too insistent, while the house itself should be one consistent scheme rather than the succession of historical styles now so common. What can be more illogical than the Louis XVI. library, the Louis XV. den, the Louis XIV. billiard room, all more or less historically correct, and all apishly stupid.

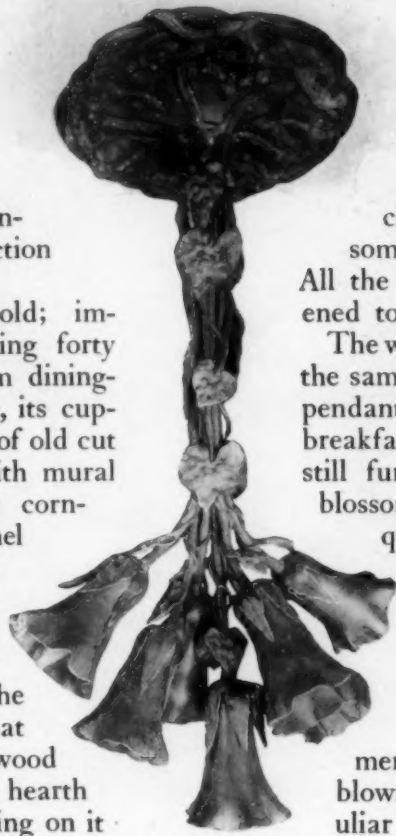
Originality in design did not die with the monarchs of France. The same nation that leads all others in



"Pandora's Box"

mechanical inventions will, when given the leisure for culture, produce results as interesting and as original as any produced by the masters of the Renaissance. We are only at the beginning, and these illustrations are chiefly interesting as showing the direction of new thought and design.

But to return to Dreamwold; imagine a room capable of seating forty guests and still cosy. A farm dining-room in a house 300 feet long, its cupboards filled with the choicest of old cut glass and china, its friezes with mural decorations of farmyard and cornfield, while each individual panel in the tall dado below has on it, burnt and painted in conventional design, an ear of corn, a cluster of grapes, or other fruit, and so on around the room to the great fireplace that swallows cords of four-foot wood and cries for more. The tile hearth shows a grassy bank, and resting on it two large golden pumpkins whose tendrils climb over the fireplace facing and show, now a blossom, now a leaf, in the most naturalistic manner. The pumpkin gives the key to the room, and so it was again taken for a motif in the great central light that hangs over the table. A huge golden pumpkin



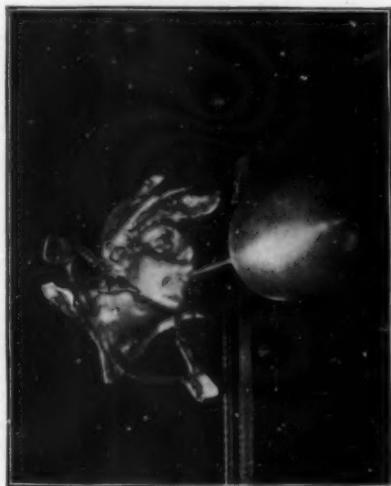
Breakfast Room Chandelier

with the light inside, it glows at night with all the mellowness of a Hallowe'en lantern, while around it and over it cling the vines and leaves that, hanging from the ceiling, support it and the cluster of golden pumpkin blossoms, each with its little light inside. All the colors are those of nature softened to the tone of the room.

The wall brackets show the same idea, the same golden blossoms hiding in their pendants the lights within, while in the breakfast room the conceit is carried still further where a great cluster of blossoms hangs like an inverted bouquet over the table.

Sometimes, in an otherwise long and monotonous exterior wall a quaint freak is pardonable, such as the ship's lantern hung over the terrace doors, its skeleton resembling the earth's meridians and parallels, while the blown glass gives a succession of peculiar bulging forms that seem anything rather than stubborn glass. The door in the bottom is formed of a large turtle-back, while the fixture itself is

in a soft grey green. No form of electric bulb has yet been devised that in its unshaded form is beautiful. The imitation candle needs a shade, the



"Bubble Blower" Lamp

ordinary bulb a covering that will give beauty. The shade then becomes a necessity and its own beauty must be its apology. The fixture should then be an ornamental piece of table sculpture or wall or ceiling decoration, but it must also always be an illuminating fixture. Perhaps the bubble blowing fixtures here illustrated are as near an approach to perfection as can be hoped for. For here the



"Bubble Blower" Lamp

daylight iridescence in the glass recalls the actual soap bubble, while at night they are artistic fixtures pure and simple. Even here the real bulb is inside the bubble.

The Viennese lamp is an illustration of how a most excellent fixture can be hurt by its shade and by the exposed bulb. Here we have a figure of a dull bluish green at the base, turning to gold at the arms and head—a masterly composition that fulfils its functions perfectly, but the shade is too formal and would be better if it were a great sea leaf, or a clustering armful of drooping blossoms that would hide the too prominent bulb.

The organ lamp is a bit of sculpture almost worthy of Rodin, but again the shade should have some relation to the straining figure. Glass spun into a whirlwind or a great breaking wave would be better.

The long and graceful polished iron support for the library reading lamp is hurt by the prosaic shade. A little bell blossom that would seem to have grown out of the slender stalk would have been better.



Japanese Lamp in Living-room



Dining-room Chandelier

The Tiffany shell lamp is better, and when the shell form is made of a real shell, then we have an ideal fixture.

The Japanese lantern and lamp shown in the illus-

trations are just as they should be. They were carefully combined and adapted by Hermann Murphy, and show electric lamp lighting at its best.

The Osaka lantern in the conservatory is of gold bronze and subdued tones of cloisonné in orange reds, blue greens and grey whites. It is lined with silk fibre paper toned with water color to repeat the color of the Grueby tile on the walls.

The lamps were planned to carry out the color scheme of the rooms for which they were intended. The large lamp in the hall has a base of dark green bronze made by Johei who lived in Kioto about 1800. It has a beautifully modeled Hoo bird on each side. This bird is the

Japanese Phoenix and is the forerunner of peace. The shade of this lamp is half of a Japanese ball lantern, made of thin brass cut and engraved with a design of the chrysanthemum and kiri, which symbolizes the imperial coat of arms. This was also made in Kioto. The brass is toned to a deep rich gold tone. As the light coming through the perforations would be too bright and not be concentrated on the table as desired, the shade was lined with a deep drag-



Japanese Lamp in Hall



Viennese Lamp in Dining-room



Library Lamp

on's blood tone of silk. The smaller lamp has a base of rich gold bronze made in Tokio about 1825, and has the design of chrysanthemum and kiri on it in cloisonné of dull white and grey greens and reds. The shade is similar to that of the larger lamp in the hall, but lined with a grey green to harmonize with the tone of the living-room.

While many of these criticisms may seem severe, it is not because the fixtures are poor,

but because they are so nearly perfect that it seems a pity that they should not have been pushed to that end. Originality is almost as rare as the roc's egg, but here we have a whole nestful of ideas developed almost to the flying point; in fact, some are even ready for that.

We are indebted to Messrs. Coolidge & Carlson, Architects, of Boston, for the use of the photographs from which our illustrations are taken.



Conservatory Lantern

SPANISH PATIOS IN SOUTHERN CALIFORNIA

By KATE GREENLEAF LOCKE.

THAT the honor of producing a new style of architecture will hereafter be set down to the credit of Southern California is beginning to be acknowledged. This style, so recently born and yet so distinctive, is a conglomerate composed of efflorescent Spanish and Moorish features molded in with the severe and heavy (but always picturesque) lines of the old California mission buildings. All of this, in turn, is modified and adapted through a practical sense of the luxuries of our most modern civilization. Thus as it stands it represents to-day a blending of three widely separated historic epochs—the conquest of Spain by the Moors, the subduing and proselyting of the Indians by the old Spanish fathers and the settling of this Arcadian part of the world by the wealthiest class in America.

It is admitted that the architecture of a country should be the practical outgrowth of its climatic needs and conditions, and when we visit the land of orange groves, of olives and lemon trees, of bananas and caladiums, of a maximum of sunshine and a minimum

of shadow we are glad that there are both architects and clients who have grasped all of its delightful possibilities. The villas that hang upon the hillsides in France and Italy would find a congenial environment here where mountains alternate with plains, and rugged foot-hills may be softened in outline by a tropical growth; but while these latter have not yet "arrived" the Spanish house with its *patio* and plastered arch, its porches and oftentimes its roof-gardens, appears at frequent intervals. The inhabitants have not yet realized that the slope of a terraced descent below the guardianship of a monster mountain, may be most picturesquely broken by a bit of stuccoed wall; that the roses which bloom riotously in the formal garden near the house would show a dashing bit of crimson, or pink, or yellow, if trained to cover such a wall among the trees of a hillside; but they have come to know that the life which may be designated as "half indoors and half out," is wholly fascinating in this delectable climate; hence the *patio*.

The two views given of a house of this



A PASADENA HOUSE IN THE MISSION STYLE

description show plainly why a habitation built on these lines is most desirable here.

Among the glossy, dark green foliage of orange trees and great, feathery fronds of sago palm, the pale yellow of the plastered walls, the cream white coloring of the balustrades and arches, together with the dull, red tiling of the roof, make a gratifying color-picture, and the suggestion offered by the *patio* with its tropical plants completes the charm. Sometimes the Abyssinian banana waves its gigantic leaves in here above

beds of fern and flowering plants, and sometimes the play of a central fountain sends constant spray on lotus flowers, the lily-of-the-Nile and other aquatic plants. This portion of the United States offers several apparent contradictions, in that it is new, and it is old,



AN INSIDE PATIO

it is semi-tropical in its growth and temperate in its climate; for though the thermometer stand at one hundred and ten degrees in the sun one may walk abroad without danger of sun stroke or exhaustion. It unites with the zest and virility of a newly settled and growing

country the picturesque ruins of a former period of prosperity, and the relics of a people about whom lingers all the romance suggested by a mixed Spanish, Mexican and Indian nationality.

In Sonora-Town (a portion of the city of Los Angeles) may still be seen the squat adobe houses which were at one time the main architectural feature of this "City-of-the-Queen-of-the-Angels," *El Pueblo de la Reina de Los Angeles*.

Here the Mexican population have their homes, their wine-shops and their gay little



A COVERED PATIO

Spanish Patios in Southern California

vegetable stalls, to which scarlet peppers give color. On these pavements they sit, or lounge, or twang their guitars, and when the tourist steps from the sunshine down into the cool interior of one of the houses which line the street, he may well imagine himself in old Spain or Mexico. Through the closed green shutters there comes just enough light to see the earthen floor, the white-washed wall, the great bed with its spread of hand-made lace and the crucifix and candles in a corner.

It is a far cry from this primitive simplicity

be secured, and a great breadth of porch. The wash of a soft tannish yellow color which was used by the Indians and early fathers on the missions with such excellent and lasting effect is adopted generally on the exterior of these houses; partly because it has stood the suns of nearly a hundred years on many of the churches, and more especially because there is no other tone which shows up so well against the turquoise blue of the sky and the lace-like shadows of the pepper trees. The balustrades in the *patios* and the supporting pillars of the porches are



AN OUTSIDE PATIO

to the modern Spanish villa built by an Eastern millionaire for his winter home at Pasadena. And yet these modern palaces are but eight miles away and they acknowledge a picturesque relationship to the old yellow-washed adobe. Some noticeable features of this architecture are, first, a restraint which replaces redundant ornament with the simplicity of untouched wall, a spreading out over the ground, with walls not too high; the introduction of pillars and arches wherever a fair view or an enticing vista may

cream white, finished with a modern enamel which is warranted to stand the action of the sun and air far better than the cracked and crumbling coats of paint which is all that looks ruinous on many of these ancient edifices. The pinkish red of the earthen tiles will also hold its own in color for generations to come, and when we compare this substantial, practical and beautiful style of modern architecture with more showy structures, we realize that the owner of this house has builded well.



Cottages at Merrow

PICTURESQUE ENGLISH COTTAGES AND THEIR DOORWAY GARDENS

By P. H. DITCHFIELD, M.A., F.S.A., F.R.H.S.

IX.

WE have examined the exterior of our cottage, the walls, roof and chimney-stack. And now we will glance at the windows. In many old cottages and farmhouses in England you will see some windows blocked up. The illustration of the house at Seend shows such a bricked window. This was done on account of the tax on windows imposed in the seventh year of the reign of William III., which was not repealed until 1851, when the tax on inhabited houses was substituted for it. We have had many curious taxes to pay—a hearth tax, which is as old as the time of Domesday Book, wherein it is

called *fumage* or *fuage*, and by the vulgar "smoke farthings," poll tax, window tax, and a law obliging us to be buried in woolen. It is strange to our notions that the light of heaven streaming through our windows should ever have been a source of royal revenue. Lord Bacon inveighed against the

large windows in some houses "so full of glass that one cannot tell where to become to be out of the sun or cold." Such windows were formed by filling in several of the spaces between the timbers of a timber-built house with lights. They have a very pleasing and picturesque



A VILLAGE HOUSE AT SEEND

Picturesque English Cottages and Their Doorway Gardens

effect. The window-tax diminished their number. An old house, Ockwells, in Berkshire, has a very interesting set of these windows which are glazed with heraldic glass, and Hardwick Hall is popularly described:

"Hardwick Hall,
More glass than wall."

The square compartments formed by the upright and horizontal timbers of a cottage naturally formed a good framework for a

great store of glass, and the ruins of the villas of luxurious Romans reveal broken sheets of window glass which show traces of staining in brilliant colors. Aubrey tells us that "Glass windows, except in churches and gentlemen's houses, were rare before the time of Henry VIII. In my own remembrance, before the Civil Wars, copy holders and poor people had none in Herefordshire, Monmouthshire and Salop: it is so still."



HOUSE NEAR PORLOCK

window, and were so utilized. But the size of these squares was not large, and subsequently larger frames were inserted. Old houses have always very small windows. This is partly accounted for by the closeness of the timber framing, and also by the scarcity and cost of glass. Glass was extensively used in England in the time of the Romans. The excavations at Silchester have revealed

The old name "window" discloses this lack of glass; it is the eye, or opening, for the wind, and was originally constructed more for the admission of air than of light. Sometimes, horn was used in lieu of glass. There is an old account among the MSS. preserved at Loseley House, Surrey, of the time of Henry VIII., which has several items relating to horn for windows. Thus we read, "a

thousand of lantern horns for the windows of timber houses," and, again, "gilding the lead or lattice-work of the horn windows."

The lights of the windows of stone-built houses were separated by stone mullions, and in large windows there are transoms also, and a hood-moulding placed above them, as in the old building at Marple Hall. Great skill was exercised in the glazing, plain, small, lozenge-shaped leaded panes being the most common in the old-fashioned windows. The old timber houses of Lancashire and Cheshire often retain much of the original glazing. At Little Moreton Hall, in the latter county, there are no less than six different patterns of glazing in leaded lights. The cottages at Chilham, Kent, show good and picturesque examples of lozenge-shaped lattice-windows. Many houses have been shorn of their old lattice-windows, and have received instead of these, square or oblong panes, or the modern sash-window. The best of the old work has too often been destroyed.



WESCOTT

Owing to the long sweep of the old thatched roofs, the height of the side walls in the upper storeys was very small, and the upstairs windows were placed very low down, and sometimes the lower sill was level with the floor of the room. In order to light them better, the picturesque dormer windows were introduced which form a charming feature of these old buildings. The houses at Broadway, Worces-

tershire, would have no light in the upper storey were it not for these dormer windows. The cottages in the beautiful village of Castle Combe, near Chippenham, have graceful dormers. This village lies apart from the usual haunts of tourists in a charming and secluded valley. The stream rolls placidly along beneath the ancient bridge, as placidly as life seems to glide in this quiet old-world place. In the centre of the village still stands the market-cross beneath its sheltering roof of moss-grown tiles, a delightful picture of



A COTTAGE GARDEN



KENT COTTAGES

English rural scenery. In old cottages we often find so-called oriel windows in the upper storey, windows that jut out from the wall, supported by corbels or brackets. They have a very pretty effect, break the surface of the walls, and are altogether quaint and pleasing. Many of them have been destroyed, and ordinary lights, flush with the wall, substituted for them. The ordinary bay window as depicted in the Broadway cottage is usually an addition of much later date, but there are many old examples which swing out from the first floor or are carried up from the ground. The old glass may be detected by observing its dull green color, which is produced by the action of time and defies imitation.

The lead glazing is usually inserted into iron casements. Much skill and ingenuity is expended on the construction of the uprights and handles, which are often of very beautiful design.

Architects are sometimes very successful in imitating the old designs of cottages, and especially in regard to picturesque windows. I am enabled by the artist's skill to give examples of modern cottages at Merrow in the outskirts of Guildford, which certainly can

claim their title to picturesqueness. One is planned after the model of the half-timbered building with a projecting upper storey, oriel window and tiled roof; the other is weather-tiled, and the arrangement of the upper windows is not ungraceful.

In order to see good doorways, we must travel to the regions of good building stone, to the counties that lie along the great bed of oolite which extends from Somerset to Yorkshire. In these parts of England, we

find the tradition of Gothic architecture preserved in many of the doorways. The perpendicular arch is seen in the porch of many a small farmhouse or rural cottage, with moulded sides and overhanging hood-moulding. Frequently in Cheshire and Lancashire the lintel is formed of a large stone shaped in the form of a triangle with the angles cut flat. The stables at Marple Hall are a good example of this. The sides and edge of the lintel are moulded. A good stout door of solid oak shuts out intruders. The cottage door



LAYWELL, WILTS



CHILHAM

Picturesque English Cottages and Their Doorway Gardens

is usually open, and hospitably invites an entrance. Perhaps the habit arose of keeping the door open from the belief in the good fairies who were by no means to be kept out of the house. They would churn the butter and do many other pleasant little "odd jobs." Certainly, it was not an uncommon practice to leave a hole in the wall for the "piskies" or pixies to come in and out as they pleased.

Before you enter a house you must remember that the threshold is a very sacred spot.

with the Chinese we keep out witches and such beldames by hanging horseshoes, or burying bottles, nails or pins. When a bride comes to her new home, she must be lifted over the threshold, or ill luck will befall her.

In England, too, we have had other builders besides those of human form, strange goblin-builders who played strange pranks and mightily disconcerted those who were rearing houses and churches with ordinary bricks or stones and mortar. At Rochdale



UFFINGTON

It is not well to stumble at the threshold, as we have it on the authority of Shakespeare who knew his folk-lore:

*"For many men that stumble at the threshold
Are well foretold that danger lurks within."*

In olden days it was protected. There was a sacrifice made when the threshold-stone was laid. Amongst many peoples it was customary to sacrifice a sheep, or a hen, or a cock, and bury it beneath the stone, in order to keep out evil spirits. In common

in the time of the Conqueror, piles of timber and huge stones were gathered in profusion by one Gamel, a Saxon thane, to build a chapel unto St. Chad nigh to the banks of the Roche. The foundations were laid, stakes driven in, and several courses of rubble-stone laid ready to receive the grouting or cement. In one night, the whole mass was conveyed, without the loss of a single stone, to the summit of a steep hill on the opposite bank. With much labor, the stones were

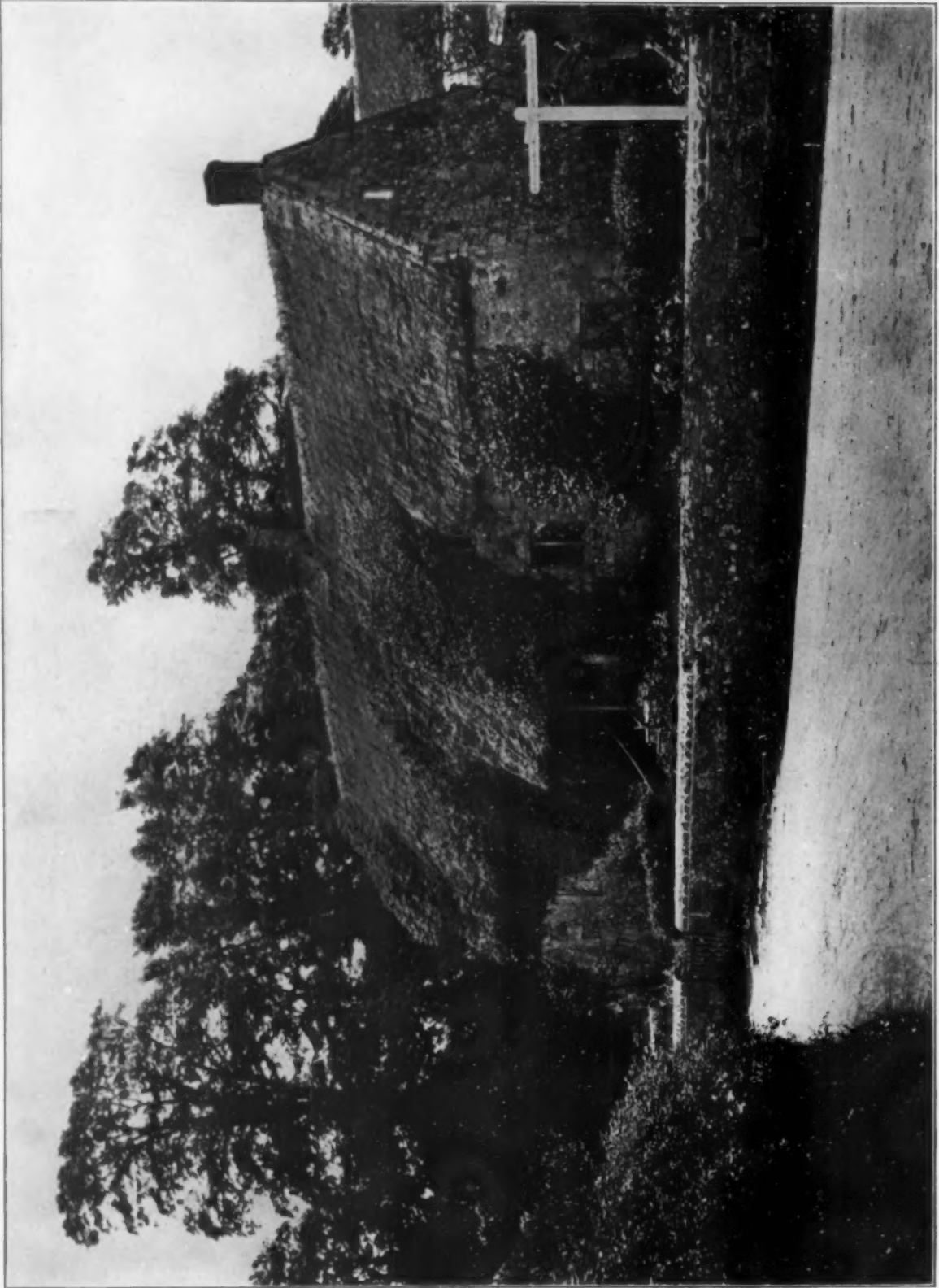


BROADWAY

Copyright, 1904, by H. Troth



NEAR EAST PECKHAM, KENT



GODSHILL

House and Garden

brought back to their first position, but the goblin-builders again removed them to the top of the hill, and there they remain until this day; and you must climb one hundred and twenty-four steps if you would worship in that church. The goblin-builders were also busy at Wendover, Alfriston and other places; but we have ceased to believe in them now, and with the fairies, pixies and other like creatures they have left our shores.

The idea of a spirit haunting a house is

ale, and bread and cheese. This meal is called a *fooin pint*, and is eaten as a kind of sacrifice to the spirit; otherwise, it is believed that neither happiness nor health will rest upon the house and its inhabitants.

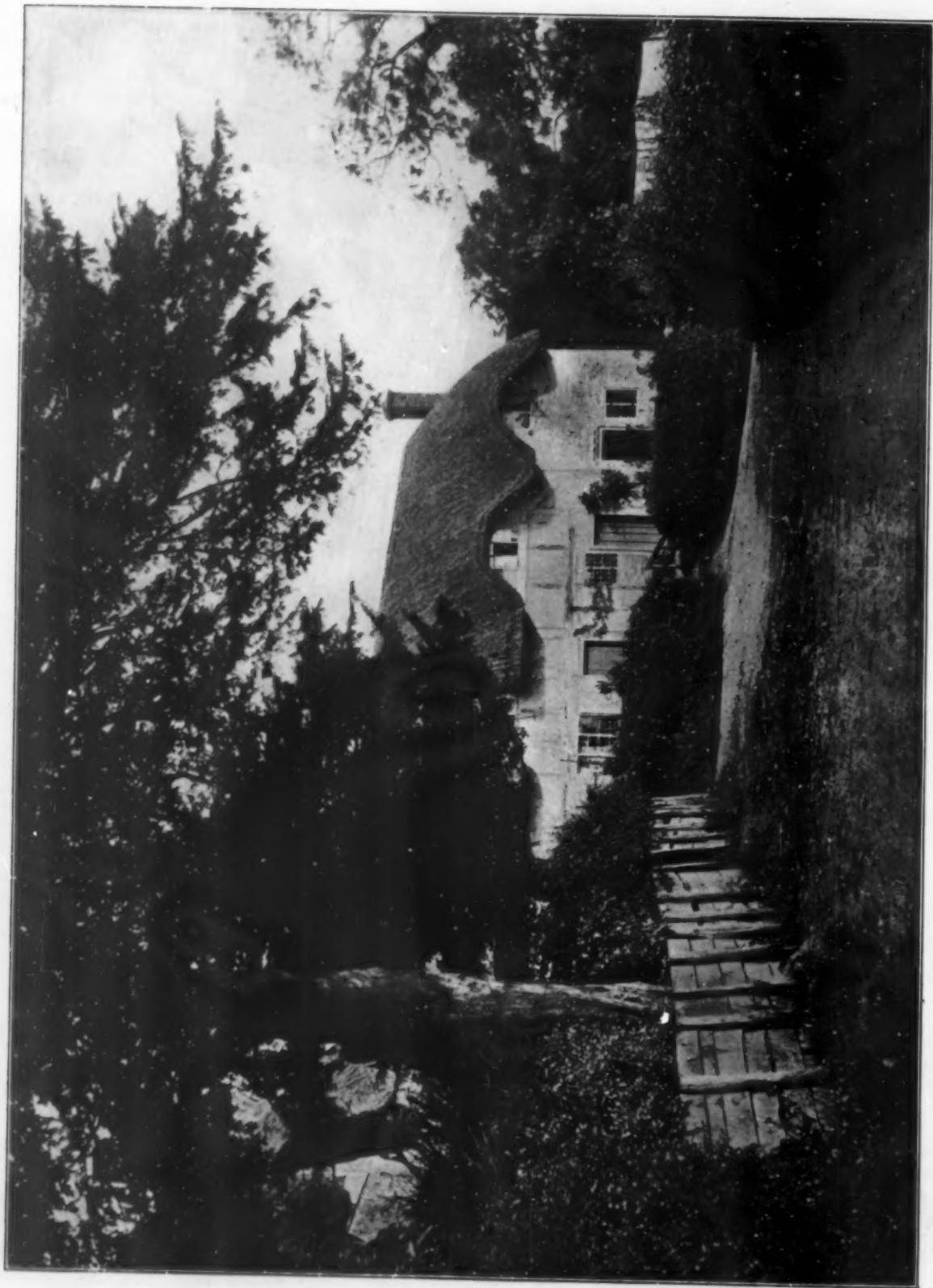
The laying of ghosts was a troublesome business, and was not always very effective. A clergyman of my acquaintance, who has recently died, was once called upon to exorcise a spirit, and when he confessed his inability to perform the task, was told that



WRAXALL

very prevalent even in modern times. Every self-respecting old house has its ghost, some restless spirit that haunts its ancient home of love or wrong or crime, and will not rest. The idea of propitiating the spirit of sacrifice is very general. The ancient Picts used to bathe the foundation stones of a house with human blood, and at the present time, when the foundation stone of a house is being laid in Scotland, Mr. Lawrence Gomme tells us that the workmen are regaled with spirits or

“the ministers were none so gude as t’ould Church priests for sic like work.” He should have imitated the example of a clever monk who expelled the ghost from old Clegg Hall in Lancashire. The ghost demanded a body and soul. None of the spectators offered to become the victim to the spirit’s malice. The monk, however, called for the body of a cock and the sole of an old shoe. Thus was the ghost laid. Many legends and stories cluster round our old houses,



COTTAGE AT SALISBURY

and tell of curious superstitions which are only just passing away, of bygone romances, stories of love and murder, of smugglers and their ways, when every house had its secret hiding place, and every cart its false bottom for the concealment of the goods that paid no duty. Our inns have many stories to tell us of the old coaching days when the villages were alive with excitement, and kings and queens, noblemen and high-

waymen thronged the roads and slept in the quaint hostelries in old-fashioned four-posted beds between lavender-scented sheets. Very picturesque are those old inns in their decay. Silence reigns, and the grass grows green in the once busy stable yard. In our tour through the lanes and roads of England, we find many such inns, and perhaps we may be able to glance at a few of their picturesque features ere our wanderings end.

PERGOLAS AND LOGGIAS

BY PHEBE WESTCOTT HUMPHREYS

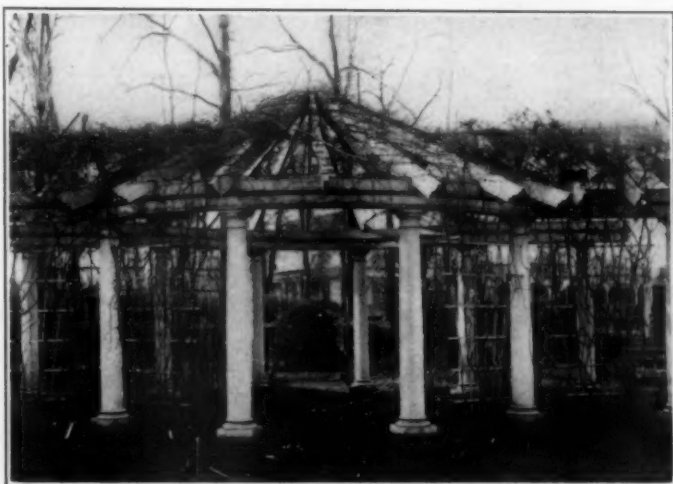
THE "green gallery" of medieval days has come to have a widely diversified meaning when applied to the ornamental gardening features of the American country seat. There are few examples in this country to-day of the original type of "green gallery" known to the ancients. Of the few, there is one that is widely known. It is a stately, oval pergola still standing at Arlington—that beautiful spot which was once the home of the Virginia Lees, and is now the home of the honored dead of our Civil War. This old pergola is of unusual dimensions, being twenty feet wide between the pillars, and forming an oval one hundred feet long and seventy feet wide. It has remained unharmed through many fierce conflicts, and with each returning spring it displays a wealth of verdure and bloom from the many vines with which it is wreathed. It is of wondrous beauty when full of greenery, and the people of the South who know and love it never call it a pergola, but give it its ap-

propriate old-time name of "green gallery;" a name of such quaint dignity that it seems peculiarly adapted to many of the stately pergolas and loggias of to-day.

The loggia is still unfamiliar in American gardens, except in copies of formal Italian gardens, and a few old Colonial gardens. The pergola—though the word was seldom heard here a century ago—is now recognized as an important feature in garden decoration. Nor do we consider it merely from its decorative standpoint. We are learning to appreciate the comfort of its shelter, its promotion of sociability—now that it is indispensable for informal teas and garden parties—and its use as a connecting link between the house

and its surroundings.

In its original use in the gardens of Italy, the pergola was merely a sort of gallery or balcony in a house; but it soon came to be applied to various forms of stately arbors in the garden. The Italian loggia was, originally, a step higher as a decorative



A CLASSIC PERGOLA



A RUSTIC SUMMER-HOUSE

feature; it not only served as a gallery or portico, but in its early use it was invariably hung with paintings. While the pergola of the American garden may be set at some distance from the house, the loggia continues to be a part of the house, or is closely connected with it in this country, as in Italy. Architects have recently awakened to its value; a statement that has been applied to the pergola, "the fact that architects all over the country are making it a study does not indicate that it is a popular fad, but that it has come to stay," is now equally applicable to the loggia.

We are told by those versed in gardening knowledge, and the innovations of home building, that "no architectural innovation is more to be commended than the use

of the loggia, which may be described as a recessed piazza—a piazza set back into the body of the house, flanked at either end by the walls, and covered by the projection of the upper storey. In Italy it does not usually appear on the ground floor, for there this floor is not devoted to the chief apartments; but its effect is just as good when it is adapted to our own customs of building and living. In certain very exposed situations the piazza may well be entirely banished in favor of a loggia; in others a small open piazza may be effectively supplemented by a larger loggia; and in almost every country house at least, a little loggia should be introduced either up-stairs or down. Our climate is so variable that too careful a provision can hardly be made for changing winds and skies and temperatures." This may be a new idea to many who have considered the loggia a form of garden decoration rather than a mere recessed piazza. In its more popular form it is neither confined to the balcony plan, as first used here, nor to its original use in Italy as a gallery for paintings, but may assume various forms of a partially enclosed gallery leading from the house to the garden.

Fantastic forms are eschewed in building the pergola. Any attempt at filigree ornamentation immediately spoils the effect.



A RUSTIC PERGOLA

Simple, stately lines are desirable as following most closely the original Italian plan. Rough hewn beams set at regular intervals form the open roof of the average structure, or heavy rustic saplings; though occasional exceptions are found in the long-gallery or look-out pergola commanding an extensive view, where the centre is formed into a circular dome or square tower, with shingle or tile roofing erected over a central platform of special width, while galleries leading to it, on either side, have the usual finish of smooth upright columns and open roof of heavy beams. Such pergolas are popular among the country seats of the Maine coast, especially in the vicinity of Old Cape Cottage.

In its original form the green gallery of the garden seldom had any other floor than the ground which it was built to shelter. Now it is not unusual to find the stately structures with massive columns of brick or stone, and richly tiled or hardwood floors.

"Aldie," the Mercer country seat at Doylestown, Pa., has a pergola of unusual interest because of its double form—the two galleries being set at right angles—its solid foundation wall and cement base, and its many curious ornamentations in relief upon the cement columns.

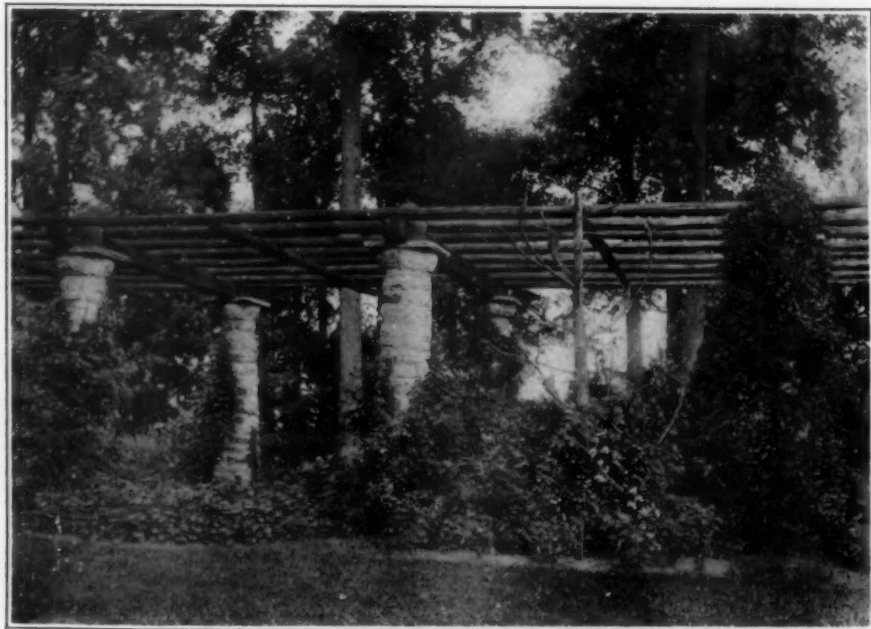
In the famous Italian garden at Camp Hill, Pa., is found an exquisitely neat design



A CROSSING OF THE PATHS®

of Italian type, half summer-house and half pergola, with massive, smooth, white columns, circular base and roof, and with seats, base-panels and ornamentation all finished in pure white. Just below, on the hill slope, is a most decided contrast. A long arbor displays stone columns of the roughest possible construction; simply loose, uneven, many-colored fragments of rock, apparently thrown together; without visible cement or mortar and, of course, without a trace of pointing. It is appropriately roofed with rough, knotted, bark-covered cedar saplings.

One of the most interesting forms of the modern loggia differs but little from the pergola; with the exception that it is customary not only to attach it to the dwelling house, but also



A PERGOLA IN THE WILD

Pergolas and Loggias

to securely screen at least one side—not only for shelter, but also for the purpose of carrying out the effect of the original use, of forming a gallery or portico to be ornamented with paintings. A favorite method of forming this blank wall, when the loggia extends along the side of the house, is the simple plan of tacking wire on a lath foundation wall, and giving the whole a heavy, substantial coat of plaster. Posts built of rough stone or brick, and plaster cast, are appropriate supports for a wall of this nature.

Stately brick galleries, of loggia form, attached to a mansion or club house, have contrasting foundation walls of stone, plain roofing with deep cornices, and great arched windows set so close in the wall space that their divisions have the effect of brick columns.

In well-preserved historic mansions broad porticoes or galleries, with brick floor and pillars, are frequently found running the entire length of the dwelling at the back; and connected with the spacious brick-paved hall, which runs through the house and leads to magnificent double staircases and arched doorways rich in carvings. At "Stenton," in Germantown, the famous home of James

Logan, secretary and confidential friend of William Penn, are found old-fashioned types of stately, brick-paved galleries and fine old wall trellises. This beautiful mansion has guided many a modern architect in his construction of quaint designs. The house was built about 1728, and it received additions in underground passages and concealed staircases during the troublous times of the Revolution; later, various offices were built surrounding the main building at sides and back, and connected with it by brick-paved courts and covered passageways that have suggested to builders picturesque forms of pergolas and loggias.

A row of ornamental poplars, or trees of special summer coloring like the brilliant Japanese maples, form a good setting for the pergola. Any luxuriant vine may be trained up over its roof, but the favorite is some vigorous variety of climbing rose. In the famous Yaddo garden at Saratoga, the tree background is a screen-like row of English poplars. This divides the rose garden from an old-fashioned rock garden, as well as further ornamenting the pergola. The vine decoration is a luxuriant growth of crimson rambler roses.



A PERGOLA IN STUCCO



Fence in Washington Square, Salem

COLONIAL GATEWAYS AND FENCES IN NEW ENGLAND

BY WALTER H. KILHAM

ONCE more the fence has come to the front as an important accessory to the house, and its return to favor will be hailed with delight by all who have the elevation of the public taste at heart. In the good old times more or less domestic privacy was considered desirable. Not only was the front lawn discreetly enclosed in railings or pickets, but the back garden, which, in old New England towns, often became the very sanctum sanctorum of the feminine department of each household, was surrounded by walls hardly less formidable than those of a Spanish nunnery. I remember two or three still existing in an old Massachusetts seaport which are protected by board fences seven feet high with notched and spiked tops and covered

with countless layers of whitewash which, peeling slightly here and there, gives a brilliant rough white background for the riotous hollyhocks and peonies that grow against it.

Twenty years ago, more or less, by the decree of capricious Fashion, the Colonial fences of New England came well nigh to being exterminated. The "open" treatment for grounds surrounding detached houses came in with a whirlwind of popular favor. It was alleged that a city having open spaces of lawn between the houses, unbroken even by hedges, expressed a sense of equality and fraternity and a desire for all to share the pleasure one might feel in his own well-kept grounds or establishment, which was supposed to be latent in the



A SALEM GARDEN ENTRANCE



COBWEB FENCE—NICHOLS HOUSE



ONE OF THE BEST POSTS IN SALEM



EMMERTON FENCE—SALEM

American mind. Only a churl would conceal his gilly-flowers and asters behind impenetrable walls. Village Improvement Societies preached the crusade against the fence. And so came in the cannas and begonias and round geranium beds scattered here and there over the open lawns, and one by one the dainty old fences were condemned as unsightly and went their way to the wood-pile.

Now that the reaction has set in, and once more our grounds are being



GARDEN WALK—SALEM

protected against stray dogs and children, and the old annuals and perennials are with us again, a rapid glance through two or three old Eastern seaports will serve to remind us, not only of the importance of a fence in giving a sense of privacy, but of its decorative importance and its great value as setting or frame for the architecture of the house itself.

In some of the most beautiful examples of Colonial architecture in old New England towns,



OLD DOORWAY AND CHAIN FENCE—SALEM

the charm, and in fact the principal motive, lies in the fences; so absolutely simple with those graceful columns and slender rails which give at once an air of distinction to the plainest of structures.

The ideal garden in New England is enclosed in a high fence, a brick wall or hedge, where the family can enjoy the freedom of out-of-door life, or walk among the flowers. The fact is to be regretted that Americans do not live more in their parks and gardens. Breakfast on a vine-covered porch, tea on the terrace, a woman sewing in the garden are sights all too scarce in our American civilization, and not only would they add to the picturesqueness of life but to its health and comfort as well.

For some of the most beautiful examples of Colonial fences we naturally turn to Salem, where scarcely a house does not boast of some kind, from the most simple of picket fences to

such effective and elaborate examples as that of the old Nichols house in Federal Street. To give a true idea of this situation it is necessary to have the whole layout of the garden in mind. The square mansion stands perhaps twenty feet from the sidewalk, along which, across the front, runs the low white fence with simple round pickets. The decoration, as usual, centres in the beautiful posts crowned with carved urns on either side of the central gate. The side gate and the rest of the fence beyond the house are in the so-called cobweb pattern in one of the most intricate forms. Entering here, we follow the brick walk between its box borders past the side door to the picturesque courtyard, where old-time Puritan severity seems for a moment to have exchanged its primness for Italian playfulness. An arcade runs clear across the end of the house and directly facing it, across the stone paved court is the big old-fashioned stable with its three classical pediments and central archway leading down to the garden. At one end, big square lattices support vines that have grown half way up to meet them. On a gable is perched an eagle with outspread wings, possibly a relic brought from a ship by a sea captain ancestor, and at one side is a lusty old pump of the sort that delighted Hawthorne. Through the archway one can see the long



STABLE YARD—NICHOLS HOUSE

vista of the garden, so long that it ends in dim perspective. Old-fashioned flowers run riot on either side of the walk. Half way down you descend some steps and pass under a trellis covered with vines. There are shade trees, too, so the sunlight is sifted and only falls in spots across the walk. Time, that master gardener, has lent much of the charm to this garden; but its real distinction lies in the right placing of buildings, arbors, and fences and the proper laying out of the walks, without which the flowers themselves are but a meaningless mass and never hold their real value. This is equally true of even a small garden, if it makes any attempt at formality. Lines and masses should be sought for rather than the spotting of flowers here and there, even though it be a temptation to those who love the flowers simply for their own beauty.

In the Ropes house there is another fine example of early Colonial work. It differs from many of the others in that the lines of the fence form a graceful curve toward the central posts and then lead up more gradually to the doorway. There is no gate, but the fence continues on either side of the brick walk. The top railing curves upwards to meet the height of the posts which are decorated with carved Ionic pilasters and surmounted by richly carved urns. In many examples the ball is used in place



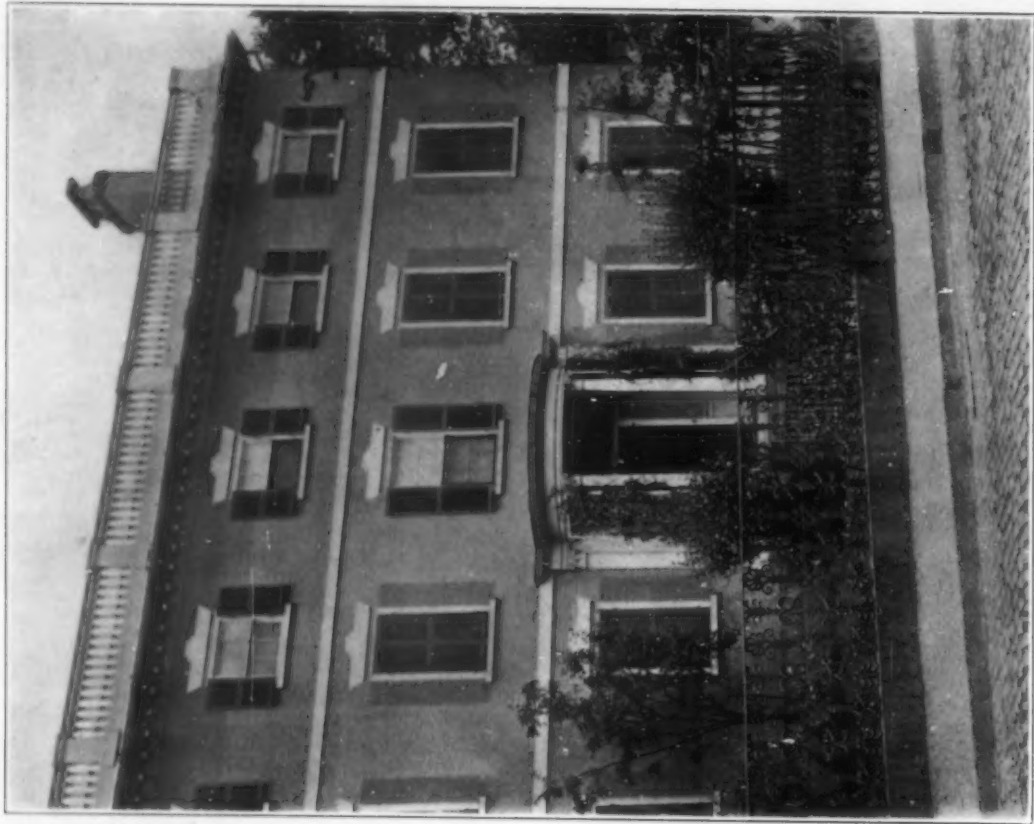
FENCE IN WASHINGTON SQUARE—SALEM

of the urn with equally harmonious effect, and in others the pickets are square instead of round; but a similarity of design is followed, especially in those in the same town. And along the old elm shaded narrow streets, in front of the quaint three-storeyed houses, one will find many a charming example of dainty pilaster and cornice. In Salem, too, there are many beautiful fences of iron. One of the most successful is that of the Pingree house on Essex Street. The exquisite detail of the front entrance, with its curved porch supported by slender Corinthian columns between which the vines run on narrow lattices, leaves nothing to be desired, and the iron fence takes its place without drawing attention from this central motive.

The panelled fences of Portsmouth form another interesting example of local peculiarities in fence building. Battens are nailed over the joints of the wide boards and are returned at top and bottom



STABLE AND PUMP—NICHOLS HOUSE



PINGREE HOUSE—SALEM



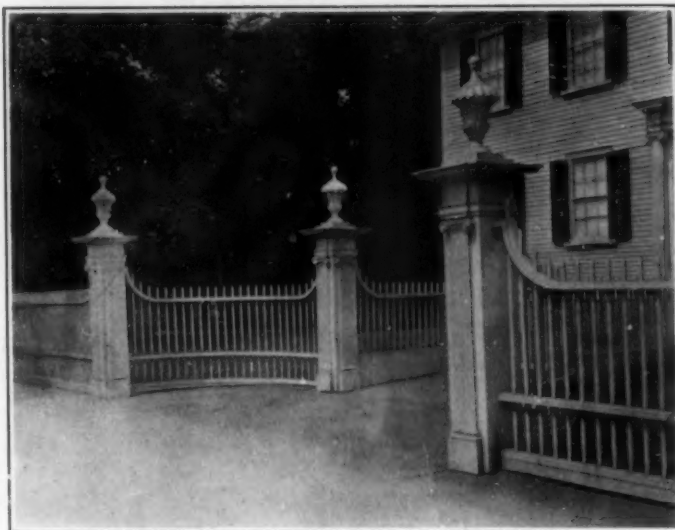
NICHOLS HOUSE—SALEM

forming panels. These panelled fences are not of common occurrence elsewhere.

In Providence the topography of the city is so hilly that a great many of the front yards are supported by retaining walls which in turn support graceful wooden fences. The resulting steps which lead from the door to the garden walls are treated picturesquely with high posts and gates.

The fences and arbors of the olden days usually first fulfilled the utilitarian purpose of enclosures and supports for climbing plants, the question of decoration and proportion following when the other requirements had been satisfied. But, as with other things, the old New England gardens included freaks, and the collection of garden ornaments which graced the domain of the eccentric "Lord" Timothy Dexter of Newburyport was probably the most remarkable among them.

This curious individual was a wealthy merchant who earned considerable notoriety through various unusual commercial ventures, such as sending a shipload of warming pans to the West Indies. This apparently crazy speculation turned out to be one of his most successful, the warming pans being eagerly purchased by the natives who used them as an improved species of farming uten-



ENTRANCE GATEWAY—ROPES HOUSE, SALEM

sil. His famous book, with several pages of punctuation marks at the end, to be inserted at the reader's pleasure, is one of the curiosities of New England literature.

The annexed reproduction of an old lithograph shows the appearance of the estate about the year 1810. The effigies represent various real and allegorical figures placed heterogeneously together, such as General Knox, Maternal Affection, the Goddess of Liberty, George III., Napoleon, Jack Tar, Lord Nelson, Louis XVI., Corn Planter, Traveling Preacher, etc., etc., with a sprinkling of lions, eagles, etc. General Washington occupies the place of honor, flanked by John Adams and Thomas Jefferson. Each statue had its proper inscription and among them was one relating to himself: "I am the greatest Philosopher of the Western World." This collection of this "most truly excentric character" no longer exists, the eagle on the cupola being the only remaining figure.

Beside the picket and cobweb fences a number of chain fences formerly existed, which, while not having any great architectural value, still seem to be in some way part and parcel of the narrow old streets



ROPES HOUSE—SALEM



“LORD” TIMOTHY DEXTER'S HOUSE—NEWBURYPORT

which lead up from the wharves of the old maritime towns, and now and then a balustrade or railing in dainty wrought iron is found.

The fence and garden can scarcely be considered apart whether the fence be of the most decorative type or simply a wall of plain boards high enough to shut out the gaze of passers-by and keep the garden sacred to those who dwell therein. There is a beautiful illustration of this in the little suburb of Fontenay-aux-Roses, near Paris. “Le Petit Bois” is the poetic name they give it. It lays no claim to formality; just a stretch of green with a few shade trees and some lilac bushes, but here a master lives and works

as secluded from the world, as a scholar in his study. *Déjeuner* is served outside, models are posed *en plein air* and many a *chef-d'œuvre* has been the result of work in this quiet garden. All the atmosphere of a real forest seems concentrated within its four walls, and the whole is no larger than many suburban gardens which we see wholly given over to the use of the clothes lines and domestic service. The French, who do so many things better, have learned well how to utilize their possessions to the best advantage and how to derive real pleasure from things scarcely heeded by our own countrymen.



A Salem Garden